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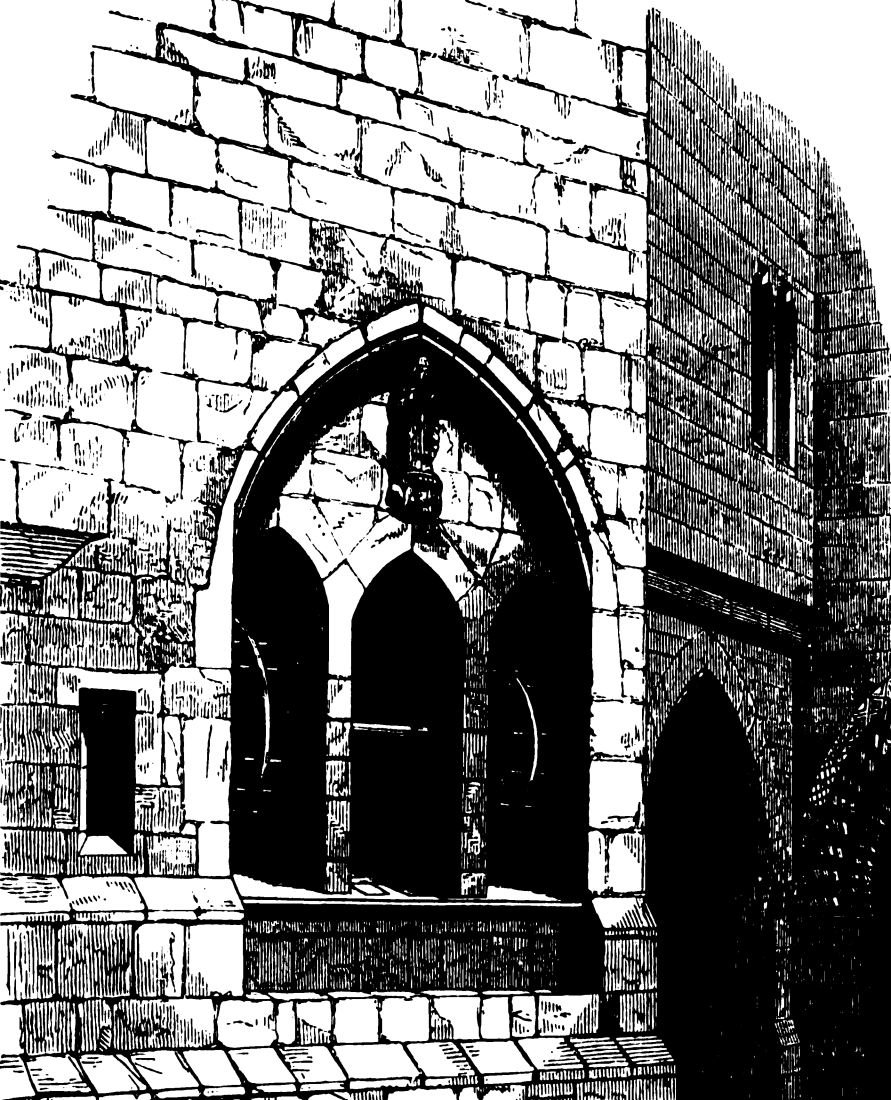
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A guide to Alnwick Castle

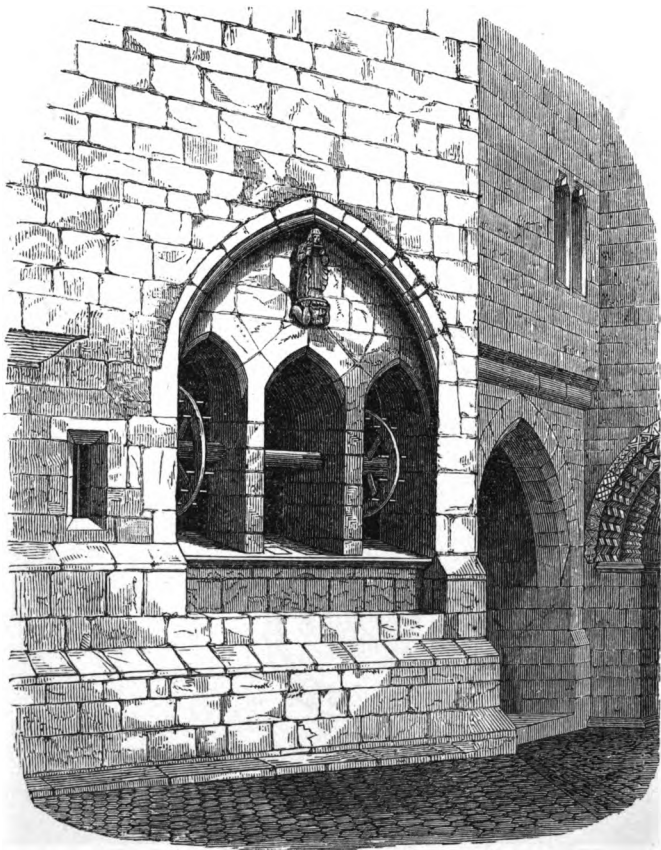
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A GUIDE
TO
ALNWICK CASTLE.



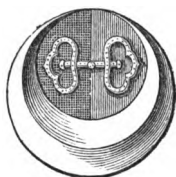


THE WELL, ALNWICK CASTLE.

A GUIDE
TO
ALNWICK CASTLE.

BY
THE LATE REV. C. H. HARTSHORNE, M.A.,
RECTOR OF HOLDENBY.

WITH ILLUSTRATIONS BY PHILIP H. DELAMOTTE, F.S.A.



LONDON:
LONGMANS, GREEN, READER, & DYER.

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MARK SMITH.

1865.





AS it would be useless to enter into the History of Alnwick during a period when there is nothing better than conjecture for direction, it may be sufficient to state, that all that is clearly known of it before it is first mentioned in authentic records is only what can be gathered from the name of the place itself. A reference to the Anglo-Saxon language, shews that it is so called from being the *wick* or habitation on the banks of the Alne.

A locality so highly favoured by the natural advantages of fine scenery and a salubrious climate, refreshed by the clear air from the western moors on the one side, and having the harsh atmosphere of the north changed into softness by the sea breezes wafted from Boulmer, Alnmouth, and Warkworth, on the opposite quarter, would offer irresistible attractions to the founders of a settlement.

It cannot then be wondered that when the Apostles of Religion had, with a purer faith, also introduced civilization, and at a still later period, when the feudal system had rendered the state of society a little more secure, some great chief should fix upon Alnwick as the head of his barony. There is mention made of a certain Gilbert Tysen as being its possessor at the earliest period, and it has been usual to deduce the barony from him. But upon carefully examining the proofs for such an assertion, it does not appear to rest on authority sufficient to render it worthy of credit. The information is derived entirely from the "Chro-

nicle of Alnwick Abbey," the production of an age so much later, that the fact is altogether traditionary and vague. It would be easy to indulge in other conjectures of the same kind, but it is perhaps more desirable that the general enquirer should have only those statements laid before him upon which full reliance can confidently be placed. This plan will necessarily leave out a somewhat long period of history, but it will possess the advantage of setting out with an amount of certainty, and spare the reader that perplexity which must always arise from attempting to reconcile discordant and doubtful statements with each other.

The family of De Vesci were in possession of Alnwick in the reign of Henry I. It is, however, difficult to date the time of their succession with exactness. They seem to have come after each other in the following order:—

- I. *Tvo de Vesci*, who is stated on questionable authority, to have married Alda, the daughter and heiress of Gilbert Tysen, and thus to have become seized of the barony.

- II. *Eustace Fitz-John*, who flourished during the greater portion of the reign of Henry I. He lived through the reign of Stephen, and died in 1157. He was the founder of Alnwick Abbey, and the builder of the Castle. He was Sheriff of Northumberland during the latter part of the reign of Henry I. and the beginning of Stephen.
- III. *William de Vesci*, the son of Eustace, Sheriff of Northumberland. He died in 1184, leaving his son aged 14. William de Vesci was Sheriff of Northumberland from the 3rd to the 16th year Henry II.
- IV. *Eustace de Vesci*, who was killed at Barnard Castle in 1216.
- V. *William de Vesci*, the son, succeeded, and died in 1252.
- VI. *John de Vesci*, his son, a minor, succeeded. He founded Hulne Abbey, and died in 1288.

VII. *William de Vesci*, succeeded on the death of his brother in 1288, and held the Barony of Alnwick nine years. He left a son, styled of Kildare, who being illegitimate, the regular succession became lost in 1297.

Dugdale's Monasticon from the Chartulary of Malton, makes the descent as follows:—From John, the brother of Serlo de Burgo, came Eustace Fitz-John, who is said to have married the daughter of Ivo de Vesci, and thus their son William consequently assumed the name of William de Vesci.

Before entering upon a fresh list of possessors of the barony, it will be desirable to notice more particularly some of those who have just been mentioned.

The common accounts that have been handed down through the Chronicler of Alnwick Abbey are full of contradictions and misstatements respecting the manner in which the De Vesci family became possessors of the

barony. The story of William the Conqueror bestowing the daughter of William Tysen on Yvo de Vesci has been more readily credited than it deserves. Yet even supposing that this tradition, which must have originated in the imagination of the monk of Alnwick Abbey, to be in the main correct, it does not in the slightest degree bear upon the history of any portion of those buildings which form part of the present Castle.

When we descend to Eustace, commonly called Eustace Fitz-John, we have a possessor of the barony living at a period precisely accordant with the earliest architectural portions of the Castle. This, for the first time, furnishes any clue to its history. That Eustace de Vesci (II.), who flourished during the reigns of Henry I. and Henry II., dying in 1157, was the original builder of all the oldest portion now remaining is abundantly proved by its own character, and the conventional decoration of those few moldings that exist, whilst there is observable in the general arrangement

of the building a conformity to the military structures of the age. He was, also, the founder of the Priory for Gilbertine Canons at Malton, in Yorkshire. His wife Agnes was among the witnesses to his charter. As may be perceived from the ground plan, the Castle originally consisted, as it does at present, of a keep, surrounded by curtain walls. This was the common, and in fact the universal method of erecting castles during the Norman period.

The plan, which was at first very simple, consisted of merely a central fortress, protected by a deep ditch, and encircled by a lofty wall. Outside the exterior walls, on the south and eastern sides, there was the additional protection of a natural ravine. Although the chief entrance to the castle is now upon a level, there is little doubt that originally a deep ditch had to be crossed before gaining an approach to the barbican. This has been gradually filled up, so that nearly all traces of the fosse on the western side are lost.

When William, the last of the De Vesci

family (VII.), died in 1297, the Barony and Castle of Alnwick were granted to Anthony Bek, Bishop of Durham, who in turn enfeoffed this great possession in 1309 to Henry de Percy. The official documents stating these facts having been printed in the "Feudal and Military Antiquities of Northumberland," it is sufficient in the present place merely to mention the circumstances under which the noble family of the Percies became first possessed of this grand fief.

HENRY DE PERCY, who thus added the Barony and Castle of Alnwick to a vast inheritance, was descended from a noble race, of Danish origin, whose antiquity mounted up more than a century and a half before the English Conquest. A slight outline of this distinguished family will not unappropriately be given.

When William came over from Normandy, William de Percy, surnamed Le Gernons or Algernon, was one of the leading persons who accompanied him. For his eminent services,

the Conqueror rewarded him with as many as thirty-two manors in Lincolnshire, and eighty-six in Yorkshire. His actions, no less than such large possessions, rendered him one of the chief personages of the realm. He died at Antioch, but his heart received sepulture in the Abbey of Whitby, which was founded by his munificence. The charter for its endowment, as well as those confirming it, has been printed in Dugdale's Monasticon.

In the fifth generation from this William de Percy the estates became merged in Agnes de Percy, the sole surviving heiress of the family. She married, it is supposed about 1168, Josceline de Louvain, the second son of Godfrey Duke of Brabant. Josceline de Louvain accompanied his sister Adeliza into England upon her marriage with Henry I., and this union consequently brought Agnes de Percy into relationship with royalty.

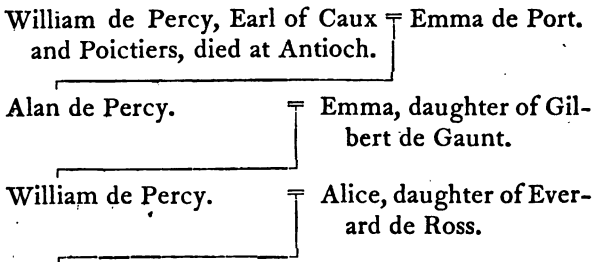
Upon this alliance, Josceline de Louvain assumed the name of Percy, but retained the

armorial bearings of Brabant. These arms, which consisted of a lion rampant azure, are yet borne by the Percy family in the first and fourth quarters of the shield, which in its extended form exhibits, by the numerous alliances made by this noble house, as many as eight hundred and ninety three quarterings. Among them may be seen those belonging to Braose, Strongbow, Meschines, Greatmesnil, Kevilioc, St. Lis, Plantagenet, Angoulesme, Provence, Hainault, Anjou, Guyenne, Vermandois, Geneville, Longespee, Neville, Mucegros, Lacy, Montfichet, the Kings of Scotland, &c.

Richard, the eldest son, was one of the twenty-five witnesses to Magna Charta, but Henry de Percy, the second son of Agnes and Josceline de Louvain, transmitted the Barony of Alnwick to William de Percy, her grandson. This William died in 1245, leaving a numerous family, the eldest of whom, Henry, succeeded. He died the year Edward the First ascended the throne, having married Eleanor, daughter of John Earl Warren.

A long and splendid career, extending over the entire reign of the greatest of the Plantagenets, was the fortune of his son. The page of history is full of his illustrious actions, from the day he commenced his military career with the King, in Gascony, till his death in 1315, after he had possessed the domains of the Percies during the long period of forty-three years. The descent of the family, for more ready reference, may be given as follows. The collateral and minor branches are omitted in this pedigree, only the principal individuals being set down.

**Descent of the Percies from the time of
the Conqueror to the first Lord
Percy of Warwick.**



Issue of William de Percy.

Richard de Percy.	—	Jane, daughter of Wm. de Bruers.
William de Percy.	—	Adeliza de Tunbrigge.
Agnes de Percy.	—	Josceline de Louvain.
Henry de Percy.	—	Isabel, daughter of Adam de Brus.
William de Percy.	—	Ellen, daughter of Wm. Lord Bardolph.
Henry de Percy, died 1272.	—	Eleanor, daughter of John Earl Warren.
Henry de Percy, first Lord of Alnwick.	=	Eleanor, daughter of Richard Fitz Alan, Earl of Arundel.

The Castle of Alnwick having, as has been stated, passed with the barony into the possession of Henry de Percy in 1309, he immediately began to strengthen and to repair the fortress. The works he executed were so extensive that they almost amounted to an entire rebuilding.

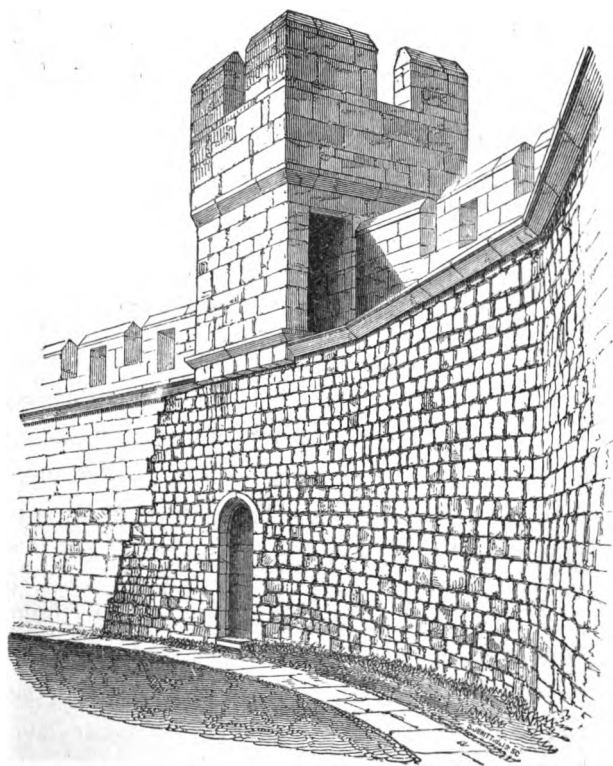
Although the original plan was laid out by Eustace de Vesci, very little besides the

enceint and a portion of the keep could have been standing to shew what he actually erected. The first Lord Percy of Alnwick found a great portion of the building standing before he commenced his repairs and additions. It is not very easy to point out the parts erected by de Vesci, except in particular places, as successive and perpetual repairs have so mingled the works of different restorers together, that little short of personal examination can make them understood. Yet it may be generally assumed that all the oldest parts are found in the curtain walls, and they may be readily noticed in those places where the ashlar are nearly square, and joined together by wide joints of mortar, not laid in flat horizontal lines but waving, as if laid parallel with the surface of the ground. This style of construction is very apparent in the curtain wall on the north side of the outer ward of the Castle, on the right hand side in passing from this ward to the second, and again for a considerable space on the south side of the second ward. The wood-cut annexed will shew the construction

of the earliest walling at Alnwick very clearly. This kind of masonry is scattered in a smaller degree through other parts of the encircling walls. The portions indicated on the plan will serve as a guide to the principal, though they may be observed in various other parts of the Castle.

The most conspicuous work of de Vesci, however, now remaining is a fine Norman archway within the keep, at the entrance into it from the second baly. This is ornamented with the zigzag mouldings and decorations so common about the middle of the twelfth century, the time in which Eustace de Vesci unquestionably erected it.

There are no traces apparent of anything having been added between the middle of the twelfth century and the commencement of the fourteenth, though no doubt much must have been done in this interval of two centuries and a half. When, however, Henry de Percy obtained possession, he passed the whole Castle under review, and erected many of those



towers, which increased its means of defence, and materially added to its stateliness and picturesque beauty.

A more minute examination of these various features will presently claim attention. It must be premised, however, that the walls and towers of Alnwick Castle, like those of many other military buildings, especially when they have been inhabited for several centuries, have been subjected to perpetually recurring repairs, so that it will be difficult to find much masonry of the same age continuously together.

Upon looking at any portion of the walls, the eye will immediately detect the work of different ages, sometimes distinct from each other, and at others so mingled and confused that it is difficult to say when the reparations were effected. Each kind of construction will be described, and as far as practicable, the places where it occurs will be marked on the plan. It will thus be possible to read the works of successive Lords of Alnwick in the masonry yet existing; they will exhibit its visible history.

**Descent of the Percies from Henry de
Percy, first Lord of Alnwick, to
Henry the second Earl of
Northumberland.**

- | | |
|--|---|
| <p>I. Henry de Percy purchased Alnwick, Nov. 19, 1309, died 1315, Buried in Fountains Abbey.</p> | <p>Eleanor, daughter of Richard Fitz Alan, Earl of Arundel, died 1328.</p> |
| <p>II. Henry de Percy had livery of Warkworth Castle, 1331, died Feb. 29, 1351, buried in Alnwick Abbey.</p> | <p>Idonea, daughter of Robert Lord Cilfford, died 1365.</p> |
| <p>III. Henry de Percy, died 1368.</p> | <p>Mary, daughter of Henry Plantagenet, Earl of Lancaster, second son of Edmund Earl of Lancaster, who was second son of Henry III.</p> |
| <p>IV. Henry Lord Percy, first earl, slain at Bram-ham Moor, March 2, 1407, buried in York Minister.</p> | <p>Margaret, daughter of Ralph Lord Nevil, sister of the first Earl of Westmoreland, died 1372.</p> |

Issue of Henry Lord Percy.

- V. Sir Henry Percy, = Elizabeth, daughter of
 named Hotspur, slain = Edmund Mortimer,
 in the Battle of Shrews = Earl of March.
 -bury, July 21, 1403,
 in his father's lifetime.
- VI. Henry Percy, se- = Eleanor, daughter of
 cond Earl, embattled = Ralph Earl of West-
 Alnwick, erected the = moreland.
 Keep at Warkworth,
 slain in the Battle of
 St. Albans, May 22,
 1455. Buried in St
 Alban's Abbey.

**Descent of the Percies from Henry, the
second Earl of Northumberland,
to Josceline, eleventh Earl
of Northumberland.**

- | | | |
|--|---|---|
| <p>VI. Henry Percy, second Earl of Northumberland.</p> | = | <p>Eleanor, daughter of Ralph, Earl of Westmoreland.</p> |
| <p>VII. Henry Percy succeeded as third Earl of Northumberland 1455, slain in the battle of Towton 1461, buried in the Church of St. Denis, York.</p> | = | <p>Eleanor, daughter and heir of Richard Lord Poynings, Fitz Payn, and Bryan, died Nov. 11, 1472.</p> |
| <p>VIII. Henry Percy, fourth Earl of Northumberland, murdered at Cockledge, April 28, 1849, buried at Beverley.</p> | = | <p>Maud, daughter of William Herbert, first Earl of Pembroke.</p> |

Issue of Henry Percy.

- IX. Henry Percy, fifth Earl of Northumberland, died 1527, buried at Beverley. Catherine, daughter of Sir Robert Spencer, died 1542.
- X. Sir Thomas Percy, second son of the fifth Earl, the sixth Earl of Northumberland dying the same year, 1537, Sir Thomas Percy being attainted and executed. Eleanor, daughter of Guiscard Harbottle, Esq., died 1567.
- XI. Thomas Percy, seventh Earl of Northumberland, Baron Percy, of Cockermouth and Petworth, Baron Lucy-Poynings, Fitz Payn, and Bryan, beheaded at York, Aug. 22, 1572, buried in the Church of St. Crux, on the pavement. Ann, daughter of Henry Somerset, Earl of Worcester.
- XII. Henry Percy, second son, summoned as eighth Earl of Northumberland, died and was buried in the Tower, 1585. Catherine, daughter of John Nevil, Lord Latimer, died 1597.

Issue of Henry Percy.

- XIII. Henry Percy, ninth Earl of Northumberland, buried at Petworth, died Nov. 5, 1632. = Dorothy, daughter of Devereux, Earl of Essex, died Aug. 3, 1639, buried at Petworth.
- XIV. Algernon Percy, third son, tenth Earl of Northumberland, Lord High Admiral, died Oct. 13, 1668, buried at Petworth. = Second wife, Elizabeth, daughter of Theophilus Howard, Earl of Suffolk.
- XV. Josceline Percy, eleventh Earl Northumberland, died at Turin, May 21, 1760, buried at Petworth. = Elizabeth, daughter of Thomas Wriothesly, Earl of Southampton.
- XVI. Elizabeth, the only surviving daughter and heir, succeeded to the six Baronies of Percy, Lucy, Poynings, Fitz-Payn, Bryan, and Latimer. = Charles Seymour, Duke of Somerset, married May 30, 1862, died Dec., 1748.

**Descent of the Percies, from Josceline,
eleventh Earl of Northumberland,
to the Most Noble Algernon,
the fourth Duke of North-
umberland.**

- | | | |
|--|-----|---|
| <p>XV. Josceline Percy,
eleventh Earl of Northumberland.</p> | } = | <p>Elizabeth, daughter of
Thomas Wriothesly,
Earl of Southampton.</p> |
| <p>XVI. Charles Seymour,
Duke of Somerset.</p> | } = | <p>Elizabeth, Baroness of
Percy, Lucy, Poynings,
&c.</p> |
| <p>XVII. Algernon Seymour,
Baron Percy,
Lucy, Poynings, &c.,
succeeded as Duke of
Somerset, created Bar-
on Warkworth, Earl
of Northumberland,
died Feb. 7, 1750,
buried in St. Nicholas'
Chapel, Westminster
Abbey.</p> | } = | <p>Frances, daughter of
Henry Thynne, Esq.,
died July 4, 1754,
buried with her hus-
band.</p> |

Issue of Algernon Seymour.

- XVII. Elizabeth Seymour, daughter and heiress, died Dec. 5, 1776, buried in St. Nicholas' Chapel, Westminster Abbey. = Sir Hugh Smithson Bart., succeeded as Baron Warkworth and Earl of Northumberland, created Duke of Northumberland, died July 6, 1786, buried in St. Nicholas' Chapel, Westminster Abbey.
- XIX. Hugh Percy, second Duke of Northumberland, died July 10, 1817, buried in St. Nicholas' Chapel, Westminster Abbey. = Frances Julia, daughter of Peter Burrell, Esq., died April 28, 1820.
- XX. Hugh Percy, Lord Warkworth, Earl Percy, third Duke of Northumberland, Chancellor of the University of Cambridge, died Feb. 11, 1847, buried in St. Nicholas' Chapel, Westminster Abbey. = Lady Charlotte Florentine Clive, daughter of Clive, daughter of Edward, Earl of Powis.

XXI. The Most Noble = Lady Eleanor Grosvenor,
Algernon Percy, Lord daughter of the Mar-
Prudhoe, Knight of the quis of Westminster.
Garter, fourth Duke of
Northumberland.

Upon entering the Castle, the visitor passes through an unusually long and lofty barbican. He is struck, on first beholding it, by the heaviness of its external appearance. This can only be accounted for on the supposition that originally it had a moat and drawbridge in advance, as well as the protection of a bretash, or wooden tower of defence. This impression immediately vanishes as soon as he has passed under the round archway of entrance; since he finds, as he advances, the walls grow more lofty until they terminate in the great gate of entrance into the outer baly or ward of the Castle. The exterior battlements are surmounted with figures in a variety of attitude and costume. They do not, however, belong to the period when this portion of the building was erected. The great gateway is passed, and the visitor finds himself in the

Outer Baly.

On the left there are many evidences in the curtain wall of the original work of Eustace de

Vesci, though, as usual, mixed up with that of his successors. The first object is a garret, or watch tower, called the West Garret.

Beyond it, in the north-west angle, is the Abbot's Tower. This, taken alone, is a fine specimen of the half military and half domestic architecture of the early part of the reign of Edward II. It consists of three floors. The lowest is ribbed and vaulted, with segmental arches similar to the basement floor of the Constable's Tower, and the vaulting under Percy's Hall, or the present Dining Room. In one of the floors of the Abbot's Tower is a Museum of Geology and Minerology, brought together by the taste and industry of Charlotte Florentia Duchess Dowager of Northumberland.

Pursuing the curtain wall eastward, a large portion of it is observable as belonging to the middle of the twelfth century, being the work of Eustace de Vesci. The wall terminates with the Falconer's Tower. This has been rebuilt.

Returning to the chief gate of entrance, and following the walls to the right or southern side of the Outer Baly, the uniform and regular masonry gives evidence that nearly the whole of the western side has been rebuilt, or, at least, so much repaired, that the original part is nearly obscured. A small tower about the centre bears the name of the Avener's Tower, but was originally a garret (*guerite*), or little watch tower, serving at the same time as a buttress.

The Clock Tower leads to the Estate offices; on a lower level to the Laundry; and further on to the west, to the Stables, Coach-houses, and outer buildings.

The Guest Hall.

This building, which was commenced in 1860, and completed in January, 1863, forms the south side of the stable yard, and is usually appropriated as a place for carriages; but it is also used occasionally as a theatre or concert room. Its spacious size and timber roof give it the appearance of a college hall.

The Guest Hall is a hundred and thirty-five feet long, by thirty-five feet broad, and twenty-five feet high. It has a timber roof, with hammer beams, the whole being in the natural colour of the wood and varnished. This roof, which is divided by sixteen arched principals, resting on stone corbels, has the intermediate spaces filled in with rafters and boardings. Hot-water pipes run round the walls under the floor, and give out a comfortable warmth. Jets of gas project from the ends of the hammer beams, which serve to give a brilliant light at night, whilst, by day, eight lancet windows to the south, and two at either end, render this grand hall suitable for receiving at any time a large assembly. Below it are the

The Laundry and Washhouses.

These are lofty and spacious chambers, vaulted with stone, and divided by piers and arches.

The Kitchens.

If the reader has not already seen in the modern works of the Castle enough to convince him that the spirit of Mediæval Gothic still lingers around its time-honoured walls, there can be no doubt he will perceive its influence in the Kitchens of Alnwick Castle.

This is in reality the most skilful and effective construction that the present age of revived Gothic Architecture can boast of. Impressive from its altitude and size, picturesque from its cross vaulting, irregularity, and mode of receiving its light, it nevertheless is far more remarkable for the convenient and admirable way in which all that is necessary is arranged for actual use. Here, again, all that modern science has created to administer to convenience has been carefully adopted. The use of steam, of lifts, and a copious supply of water, are made available for every necessary purpose. The Kitchens were opened on the 25th of November, 1859. On

this occasion their capability was tested by a dinner given in commemoration of the event to upwards of six hundred workmen. Emerging from the Kitchen, a gateway is now passed under that leads into the Second Baly. This was also erected by Henrý de Percy, though some mouldings have been imposed on the battlements, between the years 1407 and 1455, by Henry de Percy, the son of Hotspur, second Earl of Northumberland.

The Second Baly.

The buildings in the curtain wall of this ward, with the exception of the Ravine Tower, at the south eastern angle, were all erected by Henry de Percy, the first Lord of Alnwick, between the years 1309 and 1315. Although by far the larger part of the building in this Second Baly is attributable to the first of the Percies who came into possession of Alnwick, various evidences are observable of the work originally built by Eustace de Vesci, the reparations and the additions of the later work having

been imposed upon them. This earlier masonry is more particularly visible in the basement floor of the curtain wall adjoining the Postern Tower, running from this to the Bloody Gap, and again towards the Ravine Tower; and in contradistinction, the lower part of the curtain wall between this tower and the Garret, was constructed by Henry de Percy, the upper part, except the Warder's Tower, being modern.

The Warder's Tower.

This occupies the site of a gateway constructed about 1770, called the Garden Tower. The existing one was built about 1860, when the general works were executed on the south side of the Castle. The main archway leads into the Park, and the road passing through it to the Crescent Gate, leads directly to the Railway Station. A passage, to the left, leads to a terrace walk at the foot of the walls of the Castle. A passage, to the right, leads over a bridge crossing the ravine, and a flight of steps brings the visitor to the Gardens.



ALNWICK CASTLE FROM THE EAST.

Going westward, we pass a considerable length of curtain wall, in which is the Auditor's Tower. Some of de Vesci's work is visible between this and the gateway into the Second Baly. Below it, on the southern side, are the Kitchens. Standing at the entrance into the Outer Baly, the Keep majestically rises in front. The most elevated part of it is the Prudhoe Tower, which will be subsequently noticed. Adjoining it is the Chapel. The state bedrooms follow in succession, leading to the private apartments, which thus join the southern curtain.

The Keep is entered by passing between two grand octagonal towers. The lower room, on the left side, formed the Guard Room; that upon the right, the Dungeon. The staples still remaining in the walls shew how the captives were formerly secured.

On leaving this door, a break is observable in the masonry on each side the entrance, which shews the part where these towers, which were erected by Henry de Percy, second Lord of Alnwick, join upon the earlier Norman arch

built by Eustace de Vesci. Having emerged from the archway, a very picturesque well on the right attracts notice, and this immediately adjoins a fine vaulted chamber, similar in character to, but much larger than those existing in the Constable's and Abbot's Towers. Above it was the

Great Dining Hall.

This room occupies the position of the Great Hall built 1310. On its being examined when the Castle was under reconstruction in 1855, it was found to be in so dangerous a condition, that it was absolutely necessary to rebuild it. In its original state it consisted of two stories, the upper containing lodging rooms, the lower forming the Great Hall, entered by a flight of steps, and lighted from the inner Court. The present apartment occupies the whole space of these two stories, with a slight addition at its northern extremity.

The Survey of Clarkson states, that in 1567 the Keep consisted of these towers of entrance



ENTRANCE TO THE KEEP.

which were four stories high, and seven round towers, having four garrets in their connecting curtain walls, the Entrance Gate House being considerably the highest. The summit of this is ornamented with eight full length figures on the angles of the coping, four in surcoats and camails; one with a shield, wearing a bacinet; and another is represented drawing a cross-bow. Below the string course, each face of both the towers carries two shields, bearing coats of arms. These charges indicate the various alliances or connexions of Henry de Percy, the second Lord of Alnwick, who built these towers, and serve also to fix their date about the year 1350.

They are as follows :—

- I. *Tysen*. A bend.
- II. *Eustace de Vesci*. Or, a cross sable.
- III. *Clifford*. Or and azure, a fess gules. Idonea, daughter of Robert Lord Clifford, was the wife of Henry de Percy, who erected the tower.

- IV. *Percy*. Or, a lion rampant azure.
- V. *Bobun*. Azure, a bend argent, charged with three mullets sable, between two cotises and lions rampant or.
- VI. *Plantagenet*. Gules, three lions rampant or, charged with a label of five points. Mary, daughter of Henry Plantagenet, second Earl of Lancaster, grandson of Henry III., married Henry de Percy, son of the builder of these towers.
- VII. *Warren*. Chequered or and azure. Eleanor, daughter of John Earl of Warren and Surrey, married Henry de Percy, grandfather of the builder of these towers.
- VIII. In the central shield are the arms of King Edward III., France and England quarterly.
- IX. *Arundel*. Gules, a lion rampant, or. Eleanor, daughter of John Earl of

Arundel, was wife of Henry de Percy, the first possessor of Alnwick.

- X. *Umfreville*. Azure, cinquefoil or, between six crosslets argent. Margaret, daughter of the builder of these towers, married Robert, son and heir of Gilbert de Umfreville, Earl of Angus.
- XI. *Percy*. Thomas de Percy, Bishop of Norwich.
- XII. *Neville*. Gules, a saltire argent. Maud, the eldest daughter of the builder of these towers, married John Lord Neville of Raby.
- XIII. *Fitzwalter*. Or, a fess between two chevrons gules. Eleanor Percy, the second daughter, married John Lord Fitzwalter.

The Rabine Tower.

In the south-east angle of the Second Baly, this building, from its altitude and size, forms a

very conspicuous object. The lower and more ancient part of the building being in a precarious state, the valuable collection of Egyptian Antiquities brought together by His Grace Algernon Duke of Northumberland, which it formerly contained, has been removed to an apartment adjoining the Auditor's Tower.

Passing along the curtain wall from the Ravine Tower eastward, a small garret is observable on the summit, which has obtained the name of *Hotspur's Chair*. It is coeval with the two towers to the eastward. A few yards in the same direction, the wall exhibits considerable changes in its construction. This part has popularly been called the *Bloody Gap*, from the tradition that it was broken down by an incursion of the Scots, who all perished in the assault. While there is not any improbability in the account of the assault, the reparation this part of the south-eastern curtain has undergone is more reasonably accounted for by the statement made by Clarkson in his Survey taken in 1567, that here stood the Ravine

Tower, which since his time has fallen or been taken down. He describes the roof and leading as in good repair, but the tower itself so rent that it is "mooche like to fall." Close to the Ravine Tower was the Chapel, with the Revestry. Before the Chapel door stood a conduit. This supplied the Brewhouse, which stood, according to the same Survey, between the Constable's Tower and the Postern Tower.

The Constable's Tower.

This little tower is one of the most characteristic specimens of military architecture that has been preserved from the commencement of the fourteenth century. It is extremely picturesque in its outline, as well as correct in its proportion. The lowest, or base floor, is used as a Lapidarium, or Museum, for those fragments of sculptured stones which have at various periods been dug up, either within the walls of the Castle, or at the three neighbouring Abbeys of St. Leonards, Hulne, and Alnwick. Some of these belong to the

time of the first De Vesci, whilst others are portions of later buildings. The roof is formed of stone segmental vaultings, supported by transverse ribs, finished with a plain chamfer. This gives to it an appearance of higher antiquity than it really possesses. But it may be remarked that the round arch continues longer in secular buildings in the North of England than elsewhere; so frequently indeed, that it is almost the predominant feature in the reign of Edward II. in military structures.

The first floor of the Constable's Tower is used as an Armory. Here are arranged in admirable order arms and accoutrements for fifteen hundred men, consisting of muskets, swords, powder-horns (many of these are of remarkable beauty, in their natural grain and colour), hand-grenades, culverins, and various other weapons, some of them being of considerable curiosity and antiquity.

The windows of this chamber form deep recesses in the thick wall, having stone benches on each side. The staircase is steep and narrow,

the steps being formed of single stones, which rest on chamfered corbels. It appears, in miniature, like those still existing in the Castle of Carnarvon. A closer resemblance may also be traced in the style of masonry prevailing in this tower with the greater work of Dunstanborough, whilst the masons' marks are identical. It is pretty certain that after the Constable's Tower, and the adjoining one, termed the Postern, were finished, the same company of workman were employed on the Fortress of Dunstanborough, erected on the east coast of Northumberland by Thomas Earl of Lancaster in 1315.

The Constable's Tower was built between 1310 and 1314, since in the latter year Henry de Percy, the first Lord of Alnwick, died.

The Postern Tower.

This building is erected upon the same plan as the one just described, but with a difference in its application, since it served the purpose,

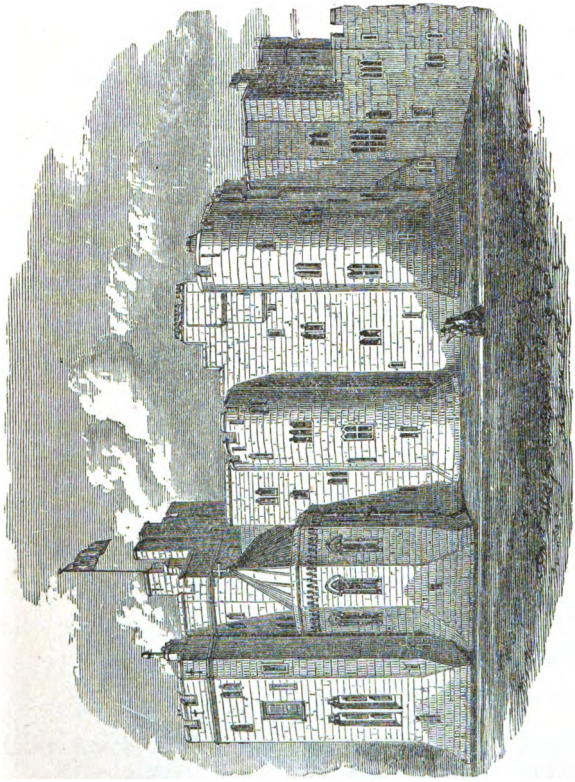
on the basement floor, of a postern or outer gate to the northern side of the walls. The lowest floor, like the Constable's Tower, has segmental vaulting with chamfered ribs. The floor above this is used as a Museum for the Roman altars, the various inscriptions, and other early remains that have been found in Northumberland.

Above this chamber is a very extensive collection of antiquities, consisting of Roman, British, Anglo-Saxon, and mediæval objects. Their value is increased from the fact of their being chiefly discovered in Northumberland.

These Museums in the Constable's and the Postern Towers are not accessible to the general visitors.

The Prudhoe Tower.

This imposing part of the Castle, which adds so greatly to the dignity of its outline, was built on the site of a tower that had been reconstructed in 1764. The rooms contained



PRUDHOE TOWER, CHAPEL, AND STATE ROOMS.

in it being extremely inconvenient and unsuitable, as well as of a modern style, it was considered desirable, when the recent alterations and additions were made, to take it down, and erect a tower in its place, which, whilst it would be the means of affording the accommodation that was required, would also add to the general outline of the whole structure. Both of these objects have been very successfully accomplished. The Prudhoe Tower now forms the most prominent feature in Alnwick Castle.

Commencing at the basement, the lowest part is used for heating the whole of this portion of the building. Here are also the coal-cellars and the apparatus for supplying the fuel to the different stories. Above these, and level with the ground, are the Housekeeper's apartments. The principal floor, the windows of which look in one direction to the chief gateway of entrance, and in the other towards the Lion Bridge, is appropriated as a Library. It forms the north-western termination to the state apartments. It will be described with those rooms.

The foundation stone of the Prudhoe Tower was laid by Her Grace the Duchess of Northumberland, November 25th, 1854. This tower occupied little more than a year in building. Its solidity and admirable execution reflect the highest credit upon the builder, Mr. George Smith, under whose able directions all the masonry and substantial works of the Castle were executed. By the month of January, 1856, the whole pile was completed to the summit. An inscription on the Flagstaff Tower, states, that "Eleanor Duchess of Northumberland ascended this tower, January 7th, 1856."

Adjoining to the Prudhoe Tower stands the Chapel, built on the site of another of the round towers erected by the first Duke of Northumberland.

In the external appearance of the character of the whole building, the architect, Mr. Salvin, has, with his accustomed ability and discernment, kept in mind the peculiar features that render

the works of the second Earl of Northumberland (Hotspur's son) in the Gateway of Bond Gate, and the Keep of Warkworth, so striking.

Warkworth Castle in the middle of the Sixteenth Century.

The condition of the Castle, together with a notice of the various buildings belonging to it, in the middle of the sixteenth century, is described in a Survey made of the whole by Clarkson in the year 1567. There was one previously made by Bellys as early as 1538, but as it is much less complete than Clarkson's, this latter is taken as the source from which the following information is supplied.

It states that there were two pair of wooden gates at the entrance, with a "turnpike double battled." The drawbridge was at that time disused, and the ditch filled up.

The Abbot's Tower and the Auditor's Tower are then mentioned. On the left

hand side of the Outer Ward or Baly was the Checker house, or Exchequer, the upper floor of which was used as the Court-house. On the opposite or southern side were the stables. On the left hand side of the second gateway was a strong prison. On the right, a porter's lodge. All the rooms above were adapted to the use of a constable, "or other gentleman," to keep house in. They consisted of a hall, kitchen, buttery, pantry, and lodgings. These parts of the Castle are now used as private apartments.

The Ravine Tower, as it is now called, is named in the Survey as the Corner Tower, and was then altogether in ruins. It has always been puzzling to know to what purpose the basement floors of these mural towers were appropriated. Clarkson's Survey informs us that they were used as stables, and the floor above them for hay. In describing the condition of the Ravine Tower, fallen, but since replaced, the lowest and first floor were similarly applied. He next describes the

condition of the Constable's and the Postern Towers. Adjoining the latter was a bake-house, boulting-house, slaughter-house, and wood-garth.

The Keep, or Donjon, is described as consisting of seven round towers, and four garrets between them, besides the towers of entrance. It contained a hall, "chambers and all other manner of houses of office for the Lord and his train." The south side, served for the Lord's and Ladies' lodgings. Underneath them were the prison, porter's lodge, and wine cellar. On the west side, the scullery, with chambers and lodgings. On the east side, the hall, kitchen, chambers, and pantry. Underneath the same hall there was. "a merveylouse fayre voulte," which is the buttery. At the end of the same buttery is a "drawe-welle of long time not occupied."

The Surveyor subsequently recommends that in "consequence of the extreme violence of the east winds, the glass of the windows of this

and the other of the Lord's Castles and Houses in this country do decay and waste, and it were desirable that the whole height of every window at the departure of the Lord, and during the Lord's absence, were taken down and laid up in safety, and at such time as the Lord or any other should lie at any of the said places, the same might be set up anew with small charge, where now the decay is very costly to be repaired."

It may be inferred from this Survey that it was usual, even down to so late a period as the sixteenth century, to stack all the hay and straw requisite for the use of the Castle within its enclosure, since it is said there is good room (howsinge) within the same for keeping as many loads of hay and also for such straw as will serve for litter for six score geldings. Thus it appears that the spacious enclosures of our English castles were used for the accommodation of horses, cattle, and sheep, as well as for provender for them. This gives a view of the altered state of society within the last three centuries clearer than a more lengthened

description. Where the stables formerly stood is now level turf, whilst well stored museums, illustrating the history and habits of past ages, replace granaries and hay-lofts.

Works at Alnwick Castle in the Eighteenth Century.

For three centuries subsequent to the death of Henry Percy, the second Earl of Northumberland, son of Hotspur, no particular date can be assigned to any part of the Castle, though undoubtedly additions and repairs were made during this long interval. These were more probably done at the latest period, but it would be only conjectural to attempt to point them out. From the very extensive works that were executed by Adam, a celebrated architect of the period when Hugh, the first Duke of Northumberland, came into possession, it is clear that the buildings at that time had fallen greatly into decay. The curtain walls and towers, shew

many evidences of being repaired by him ; the Keep appears, also, to have been then enlarged and re-edified. Its interior was gothicised according to the most approved fashion of the time. Nor, with the better knowledge existing at the present day, can it be said to have been unskilfully decorated, though it may not have been in the most correct style. One room of this description has been retained with its own ornaments, and is still used as the Breakfast-room.

A very spacious range of offices on the west side, stabling, coach-houses, and other necessary buildings, were erected at this period. A number of figures were also placed upon the battlements, in imitation of the earlier ones put up by the first and the second Percies. These later figures, from being too freely dispersed over the summits of the towers, and from being quite out of character with their age, have been judiciously removed. Only a few are left, as marks of that architectural epoch. This appropriate mode of

ornamenting the battlements of a castle was peculiar to the reign of Edward II. At Chepstow and Carnarvon, where it also prevails, they are busts or demi-figures. It gave place during the following reign to armorial bearings, as may be observed at Lumley, Bothal, Hilton, and other Castles in the North of England.

Before entering upon a more particular account of the State Rooms, and those parts of the Castle which have lately been restored or rebuilt, it may be desirable, as a preliminary, to give a brief and general sketch of the various works that have been executed. About the year 1854, his Grace the Duke of Northumberland having decided upon decorating the interior of the Castle in the Roman style of the sixteenth century, as being the one most suitable for so grand a structure, he entrusted the direction of the work to the Commendatore Canina, an Italian architect and archæologist of high reputation. Unfortunately for the

arts, Canina died on his way back to Rome in 1856. In consequence of his decease, Signor Giovanni Montiroli, architect, and for twenty years Commandator Canina's "*Collaboratore*," whom he had previously selected to execute the inventive and graphic department of the undertaking, was charged with the direction of those works which were already commenced. He, accordingly, for the many objects of art that were to be executed in Rome, selected artists to assist him in carrying out his designs: amongst others, Strazza, now Professor of Sculpture in the Royal Academy of Milan; and Signor Nucci, who may be said to have made Greek art his own, both in the conception and execution of his works. From the hands of the former are the Bacchante in the Grand Banqueting Hall, and the two busts of Bacon and Newton in the Library. From the latter are the statues of Slaves supporting the chimney-piece of the Saloon, the Caryatides of the chimney-piece of the Drawing-room, the beautiful figure of the Faun in the chimney-piece of the Great Banqueting

Hall, and also the Hermæ and heads which adorn the other chimney-pieces of the State Chambers.

The chimney-pieces themselves are all the work of Signor Taccalozzi, a celebrated sculptor of ornament, who passed five years in Greece for the especial object of acquiring a perfect knowledge of this branch of art. With what success he has accomplished it may be observed in the manner with which he has treated the ideas of Montiroli, both in the workmanship of the chimney-pieces and in the models for ornamenting the Grand Staircase, the Guard Chamber, and the State Rooms.

All the linear part in stucco was done by Mr. William Brien; the constructive part of the ceilings in wood by Mr. Robertson, of Alnwick; whilst Mantovani and Moretti, painters at Rome; Bulletti, a Tuscan, and Mr. John Brown, carvers in wood, have all severally assisted in the accurate execution of the designs of Montiroli.

These various branches of work have been the means of founding a school of the highest class in carving and decorative art, a great result, affording an example worthy of future imitation. All the intelligence and attention of Mr. Chapman, Clerk of the Works, were required to ensure the perfect fitting together of all the parts of so great a scheme.

Generally to describe what has been done—for it will be necessary to speak presently more in detail—the architectural additions and reparations were the work of Mr. Salvin, to whom is due all the merit of the restorations and additions which have made the Castle of Alnwick perhaps the finest specimen of an inhabited castellated building in this country. He has adopted the style of the early part of the reign of Edward II., the time when Henry de Percy became seised of the Barony and Castle of Alnwick. The decoration of the interior is the work of Montioli, in the style of the sixteenth century—the era of Michael Angelo, Raffaele, &c., when Italian art reached

its perfection. These decorations consist of ceilings of different divisions, adapted to the form of the rooms, having appropriate coffers and symmetrical lines, with ornaments in characteristic taste, carved in wood, gilt and painted, and resting upon grounds of harmonious colours.

The Entrance to the State Rooms.

A portion of the Keep, projecting into the Inner Baly, forms a covered archway, by which the visitor enters. This archway, which assumes the form of a curve, is vaulted, with plain ribs supported by corbels. An entrance leads into an inner hall, and thence passing through three lateral arches, brings the visitor to the foot of the Grand Staircase. This is twelve feet wide, each step being formed of a single stone. The stone, which is remarkably white and compact, was brought from a quarry at Rothbury Moor, about twenty-two miles distant. The stones on the landing measure twelve feet square. The walls are cased with marble, and the balustrades and candelabra are also of marble.

The ceilings and cornices of the first landing are in two divisions, with moulded panels in various forms, and sparingly ornamented. The piers and pilasters, are worked in Parian cement, having moulded panels, with capitals and bosses. The principal ceilings of the staircase, being those above the second and third landings, consist of two large groins, and three semicircular arches. These groins (which are separated by the central arch) are filled with moulded coffer-panels of pentagonal and irregular triangular forms, enriched with foliage, flowers, &c. In the soffit of the central arch, is an enriched panel in the form of a Greek cross. The Grand Staircase was commenced in 1861.

The Guard Chamber.

A corridor leads from the head of the Grand Staircase, on the right, to the Chapel and State Bed-rooms. The Guard Chamber is thirty feet square, and the height from the floor twenty-six feet. It is divided into compartments of various figures, such as square, trian-

gular, and oblong panels, filled with flowers, foliage, and other ornaments. The centre, which is octagonal, contains the ducal arms, surrounded with foliage. The friezes are filled by four paintings by Francis Götzenberg, representing scenes from the Ballad of Chevy Chase.

The Ante-Room

connects the Library with the Drawing-rooms. The ceiling is highly decorated. The ornaments are carved in Canadian pine, portions gilt, and placed upon grounds of various colours; the doors and windows are of a more simple character than those in the adjoining rooms. The chimney-piece, of red oriental granite and white marble, is supported by two Hermæ, the work of Nucci.

This suite of apartments contains the magnificent collection of pictures by ancient masters, purchased by the Duke in 1853. It was originally formed by the two brothers, Pietro and Vincenzo Camuccini, artists of

great talent, and one of them Director of the Academy of Painting at Rome. Among other sources from which it was formed, may be mentioned the galleries of Cardinal Valenti, Gonzaga, Barbarini, Aldobrandini, &c. Besides which, some of the finest were purchased by the Duke from the Manfrini and Davenport collections.

The Library.

This magnificent room is the principal one in the Prudhoe Tower. Its form is that of a parallelogram, fifty-six feet by twenty-four, having on one side a deep recess, twenty-four feet six inches by sixteen feet six inches. The height is twenty-three feet. The windows command an extensive and charming view of the Park and of the river Aln.

The ceiling of this room is formed of wood, carved and painted, and arranged in four compartments. These divisions have subjects in relief, representing History, Painting, Poetry,

and the Sciences. All the ornaments and trophies of this ceiling, and of the other carved wood ceilings, were carved in the studio of the Castle. The whole is gilt and painted. The execution of these carvings was done under the superintendence of Signor Bulletti, the head of that department of art. The arrangement of the book-shelves, and their inlaying, were designed by Montiroli, and executed by Mr. George Smith, of London. The medallions of the Duke and Duchess of Northumberland, in marble, are the work of Macdonald of Rome, and the frames of oak containing them were carved in the Castle. The chimney-pieces in this room are composed of Sienna and Africano, inlaid in white, marble, and surmounted by busts of Shakespeare, by Signor Fabio Attini, and of Bacon and Newton, the work of Strazza.

The Library contains about fifteen thousand volumes, forming a most useful collection of general literature, and books of reference on all subjects, but especially on English history and

topography. The books are generally fine copies, and in good condition.

Returning through the Ante-room, a door of classical design opens into

The Saloon.

In this room, the decorations are richer in character than in the Ante-room. The ceiling, as well as all the decorations, are in the same style, namely that of the sixteenth century. Not the least striking feature of this beautiful ceiling, is the ingenuity displayed in adapting without violent effort the panels and their enrichments to the general plan of the room. A frieze, painted upon a maroon-coloured ground, unites the ceiling with the silk hangings upon the walls. It is arabesque, composed after the style of Raffaello. It was executed at Rome, by Mantovani. Beneath it is an architrave of bold proportions, which forms a very effective entablature. The walls are hung with gold-

coloured satin damask. A dado, three feet six inches high, which runs round the room, is made of walnut wood, inlaid with maple. The shutters and doors are carved in dark walnut. The picture frames, chiefly designed by Montiroli, are in the same character. A beautiful chimney-piece, supported by Dacian slaves, is the work of Signor Nucci.

This room contains, among others, the following pictures :—

SEBASTIAN DEL PIOMBO. *The Salutation of the Virgin.* The outlines of this grand picture are by his master, Michael Angelo. It was painted by Sebastian at the time when Michael Angelo was jealous of Raffaele, and when he threw all the force of his design into his drawing, to spur on Sebastian. It is a mural fresco, "*depinto in olio,*" and was painted for the Church of Santa Maria della Pace, in Rome; from the walls of which it was taken down by the French Govern-

ment, and afterwards purchased by Cardinal Fesch.

GIORGIONE. *The Lady with a Lute.* The daughter of Palma Vecchio. From the Manfrini Gallery in Venice.

GIORGIONE. *Three Heads.* This is the picture mentioned by Lord Byron in *Beppo*. From the same Gallery.

TITIAN. *Pope Paul the Third.* From the Altieri Gallery.

PORDENONE. *Portrait of the Artist himself, and his Pupils.* From the Manfrini Gallery.

GUERCINO. *Ahasuerus and Esther.* This picture is considered one of the best works of Guercino, and has been engraved. From the Barberini Gallery.

CARAVAGGIO. *The Burial of St. Stephen.* From the Sanesia Gallery.

MAZZOLINI DA FERRARA. *Our Saviour casting the Money Changers out of the Temple.* From the Aldobrandini Gallery.

VANDYCKE. *Portrait of Queen Henrietta Maria in her Bridal Dress.* From the collection of Syon House.

From the Saloon you pass into

The Drawing-room,

The ceiling of this room, varying in the forms of the panels, and exceeding in richness that of the Saloon, again displays very striking ingenuity in fitting the design to the irregular and singular form of the room. The frieze, which is painted on a blue ground, by Mantovani, is formed of arabesques and figures, and harmonizes both with the walls, which are hung with crimson and gold damask, and with the predominant colour of the compartments of the ceiling.

The chimney-piece is supported by Caryatides, the work of Signor Nucci.

The Drawing-room contains, among others, the following pictures:—

GIAN BELLINI. *The Gods enjoying the Fruits of the Earth.* From the Aldobrandini Gallery. One of Gian Bellini's latest and finest works, and an admirable picture. The landscape is by Titian, the pupil of Gian Bellini, and in the corner is the signature,

JOANNES BELLINUS.

MCCCCCXIV.

RAFFAELLE. *St. Catherine and St. Mary Magdalene.* These were originally the sides or shutters of a diptych, of which the Virgin formed the centre.

PIETRO PERUGINO. *The Virgin and St. Anne enthroned, with other Saints.* The centre picture for a diptych, of which Raffaelle, his pupil, painted the two side panels.

ANDREA DEL SARTO. *Portrait of the Artist when young*, painted for Lorenzo de Medici.

GUIDO RENI. *The Crucifixion*. This picture was in the Chapel Gessi, in the Church of the Madonna della Vittoria, in Rome; and was sold, in 1801, from that Church to Pietro Camuccini.

CLAUDE LORRAINE. *A Sunset*. This is one of Claude's finest paintings, and is engraved in the *Liber Veritatis*, Vol. I., page 15.

DOMENICHINO. *St. John in the Desert*. From the Lanti Gallery.

A door at the upper end of the Drawing-room opens into

The Dining-room.

This is a more lofty and spacious room than those we have left. The ceiling, elaborately carved by the same artists, is left in the

natural colour of the wood, and laid out in compartments suitable to its irregular but rectilinear outline. The central compartment of the ceiling shews the armorial bearings of the Percy family. Around it are grouped those of the eight Baronies: Lucy, Poynings, Fitz-Payn, Bryan, Latimer, Warkworth, and Prudhoe, with Percy repeated.

Percy. Azure, five fusils in fess or.

Lucy. Gules, three luces hauriant azure.

Poynings. Barry of six or and vert, a bend gules.

Fitz-Payn. Gules, three lions passant argent, over all a bend azure.

Bryan. Or, three piles azure.

Latimer. Gules, on a saltire argent an annulet sable.

Warkworth. Quarterly: 1st and 4th. Quarterly, 1st and 4th, Or, a lion rampant

azure ; 2nd and 3rd, Gules, three lucies argent. The 2nd and 3rd, Azure, five fusils in fess or.

Prudboe. The same.

The carved frieze rests upon a red ground, which brings the ceiling into harmony with the walls, hung with red damask. In the dado, which is of walnut, and four feet six inches high, are carvings of beautiful workmanship.

The chimney-piece, which is in every respect worthy of such a room, is supported by two figures—a Faun, by Nucci ; and a Bacchante, with a goat, by Strazza, the ornamental part by Taccalozzi.

The pictures in this room are family portraits, and comprise the following :—

THOMAS, seventh Earl of Northumberland.

HENRY, ninth Earl of Northumberland.

ALGERNON, tenth Earl of Northumberland,
Lord High Admiral of England.

JOSCELINE, eleventh Earl of Northumber-
land.

ELIZABETH, first Duchess of Northumber-
land.

HUGH, first Duke of Northumberland.

HUGH, second Duke of Northumberland.

HUGH. third Duke of Northumberland.

ALGERNON, fourth Duke of Northumber-
land.

A door opens from the Dining-room into
a Corridor. In this are the following pic-
tures :—

Northumberland House, by Canaletto.

Alnwick Castle, by Canaletto.

Westminster Bridge, by Canaletto.

Warkworth Castle, by Richardson.

The Gentle Shepherd, by Sir David Wilkie, R.A.

The Return from Dear Stalking, by Sir Edwin Landseer, R.A.

A Woodland Scene, by T. Creswick, R.A.

A View on the River Teign, South Devon, by J. R. Lee, R.A.

“*The Caledonia*” and “*The Boyne*” chasing the French Fleet into Toulon, by Lucy. This picture was given by Admiral Lord Exmouth to Lord Prudhoe, who served under him in that action.

The Ramsgate Life Boat going to rescue the Crew of a Vessel wrecked on the Goodwin Sands, by Carmichael.

The Life Boat bringing the rescued Crew into Ramsgate Harbour, by Carmichael.

Old Man asleep, and a Boy, by Goode.

The Duke of Wellington's Charger—"Copenhagen," by Ward.

Napoleon's Charger--"Marengo," by Ward.

Landscapes, by Marlow.

The Chapel.

The architect has here adopted a style more highly decorated than that of the exterior of the buildings. The five lancet windows are of stained glass. The roof is vaulted, the ribs resting on sculptured corbels. The lower part of the walls is cased with marbles. On a level with the Gallery is a broad frieze, executed in Mosaic patterns of various coloured marbles. This inlaid work, called *Opera Alessandrina*, is composed of hard stones, porphyry, serpentine, giallo, and palombino, which requires great labour, in consequence of the hardness of the material, the difficulty of working it, and the precision necessary in the execution. All these Mosaics have been made in Rome.

The State Bed-Chambers.

This suite of rooms occupies two towers of the Castle, and contains two rooms in each. The ceilings, all equally remarkable for their beauty, were designed by Montiroli.

The Private Sitting-Room of the Duchess

is not shewn to general visitors. It is therefore sufficient to state, that the walls are hung with orange silk damask, and the ceiling executed in carved wood, in the same style as those of the State Rooms. In the chimney-piece are Florentine Mosaics, composed of costly marbles, or rather *pi tre dure*, inlaid in lapis lazuli and porphyry, and executed in the Royal Manufactory at Florence; the white marble work is by Taccalozzi.

This room also contains the following pictures:—

RAFFAELLE. *Madonna dei Garofani*. This celebrated picture was painted for Maddalena degli Oddi, a lady of Perugia, a friend and patroness of Raffaele.

GIOTTO. *Saint Catherine*. From the Barberini Gallery.

CORREGGIO. *The Magdalene reading*.

FRANCESCO ROSSI DEL SALVIATI. *The Holy Family*. This artist was a pupil of Michael Angelo.

The imposing aspect of the exterior of the building, and its internal magnificence, are not more remarkable than the grandeur of its

construction ; the solidity of the ancient part of the edifice is matched by the massive stonework of which the new is formed, and so skilful has been the handling of the masonry, that it is not easy to distinguish the work of the nineteenth from that of the fourteenth century.

A few brief facts may be here introduced to illustrate the progress of the different operations in the Castle from 1854 to 1864, which may be considered the term of its entire completion.

One of the chief works was the erection of the Prudhoe Tower, the foundation stone of which was laid in November, 1854. In 1858, when the Kitchens were completed, His Grace gave the fifth anniversary dinner to the workmen who were then employed. On this occasion as many as 720 dishes were supplied from the new Kitchens.

In the years 1861, 1862, and 1863, the

number of workmen employed had reached its highest amount.

In 1861, the first of the three anniversaries just mentioned, being the eighth recurrence of the annual dinner, the following numbers sat down to partake of it—

Masons	74
Carpenters	20
Plasterers	10
Blacksmiths	8
Labourers	141
Quarrymen	19
Carters	48
Sawyers	8
Lime Burners	4
Pitmen	5
Painters	3

with 394 other persons directly connected with the works then proceeding, or in the employment of His Grace the Duke of Northumberland in the immediate neighbourhood,

being altogether 734. In 1862, the number of persons thus employed who dined on the ninth anniversary was 786; and on the tenth anniversary, the necessity for labour having become less, the number was 711.

The School of Carving.

It has already been mentioned, that the carvings in wood, and other decorations, adorning the chief rooms, were executed in the Carving Studio, formed within the walls of the Castle. This school was established in August, 1855, it having been settled that all the carvings should be done by native artists, instead of in Rome, as at one time it was considered necessary. The regulations under which it was to be conducted having been drawn up by Mr. Salvin, and having received His Grace's approval, the school was speedily in operation. Men were engaged from London, Newcastle, Sunderland, Edinburgh, and Glasgow; and five youths from the Duke's School, at Alnwick, were entered as

students. Signor Bulletti was placed as chief carver, with Mr. John Brown as his first assistant. All the drawings of the ornaments were made by Signor Montiroli.

As the men commenced their work, they were distributed through rooms in the main body of the Castle. Afterwards, when their numbers had considerably increased, a large room over the Hunting Stables, one hundred feet in length, and twenty feet in width, was used as the Studio.

From August, 1855, until November, 1860, an average number of twenty-four workmen were thus continuously employed. During the next two years the staff became gradually reduced to fifteen, and in 1862 to six, including four of the pupils of His Grace's School.

Altogether, thirty-two carvers were employed for periods varying from four months to ten years.

From 1855 to 1860 the carvers were in their fullest work. During this period they executed the ceilings, the large panels for the window shutters, and the panels for all the doors for the Saloon and Drawing-room; the ceiling and large frieze for the Dining-room, with the panels of the dado; the ceilings for the Library, Ante-room, and the Private Sitting-room of the Duchess; the doors and shutters of the State Bed-rooms; many hundred ornaments, panels, and rosettes; together with several miles of moulding.

Signor Bulletti having completed his engagement in 1860, the charge of the remaining work devolved upon Mr. John Brown. For the next two years the carvers were occupied, amid minor decorations, upon picture-frames, and the arms of the Baronies for the ceiling of the Dining-room, together with various decorations, trophies, &c., for the Library.

The wood used in all the ceilings is the yellow or painted pine from St. John's, New

Brunswick ; Italian walnut, oak, and lime, are extensively employed in other parts.

In connection with the establishment of the School of Carvers, must be noticed the School of Drawing.

This was commenced in December, 1855, with a view to encourage all the workmen in the art of drawing, and to familiarize them with the style of Italian ornament. At first it was confined to the men who worked in the Carving Studio ; but in the second year the privileges were extended to the men in every department of labour. It was held three nights in each week. The average attendance during its existence was about fifty ; but at one period upwards of a hundred pupils were enrolled.

In July of each year, Mr. Bolder, of the Department of Science and Art in London, inspected the drawings, when prizes, accord-

ing to his decision, were awarded by His Grace. Certificates of merit were also given by the Department of Science and Art.

The school was finally closed in 1861, on account of the advanced state of the works.

It has been deemed advisable to describe this school with a certain degree of minuteness, from the peculiar circumstances of its origin. It is not only the first attempt that has been made in England to introduce in its perfection the Roman style of decoration, as seen in the noble palaces of Italy, but it has been the means of educating an intelligent class of artists, who will diffuse the knowledge of these principles of composition, and elements of beauty, throughout the United Kingdom.

Alnwick Castle is rich in historical associations. It first appears on the page of

history about the year 1093, when Malcolm King of Scotland, in one of the sanguinary incursions the Scots were accustomed to make, advanced with his followers as far as this fortress. Although several of the early chroniclers are silent as to the place where the engagement occurred, one, of a trustworthy character, fixes it as happening at Alnwick. There is no dispute as to the disastrous issue of the conflict. The King, at the head of his troops, had reached Alnwick Castle, of which Roger de Moubrai, Earl of Northumberland, was the Governor. We have no particulars as to the actual assault; all that is positively known is, that Malcolm was slain, in an unexpected attack, by the hand of one Morrel, near the Alne.

The devotion of an early age marked the spot where the Monarch fell by the erection of a cross. Two shattered portions of it only remain on the spot; and that the record of this memorable event should not entirely be

forgotten, a later monument was erected by the Monarch's descendant, Elizabeth Duchess of Northumberland, on the same site.

The chronicler of Alnwick Abbey says, that Malcolm King of Scotland was wounded mortally near a certain spring, which is called, in the English idiom, Malcolm's Well.*

The inscription on the monument runs thus :—

On the west side.

MALCOLM III.
 KING OF SCOTLAND
 BESEIGING
 ALNWICK CASTLE
 WAS SLAIN HERE
 NOV. XIII. AN. MXCIII.

* The account in the Chronicle of Alnwick Abbey is so far different, that it states that Malcolm was wounded by Hamond, Constable of Eustace de Vesci. Unfortunately the monk's chronology is too late to suit the event.

On the east side.

K. MALCOLM'S CROSS
DECAYED BY TYME
WAS RESTORED BY
HIS DESCENDANT
ELIZ. DUCHESS OF
NORTHUMBERLAND
MDCCLXXIV.

The next historical event that occurred at Alnwick was in the year 1174. William the Lion, King of Scotland, refusing to be bound by the treaties entered into by his ancestors, during this year invaded Northumberland at the head of a numerous army. For a time his career of devastation was unchecked, so that he penetrated to the counties of Cumberland and Westmoreland. The fortress of Appleby fell before him, after a brief and rather suspicious resistance Harbottle, an important stronghold on the Western Marches, yielded under his assaults. Warkworth was also partially destroyed. He threatened Prudhoe, but was repulsed by the gallant opposition

of Odinellus de Umframville, its owner. Under this discouragement, he found it prudent to raise the siege and retire northward as far as Alnwick.

When William had reached this place he vainly reposed in a presumed safety from any immediate attack. He even permitted his followers to disperse, and they forthwith employed themselves in ravaging the surrounding country. Hearing of these proceedings, the Barons who had rendered such timely succour to Prudhoe held a council, at which they determined to arrest the King of Scotland in his career of devastation. They accordingly arrived at Newcastle on the evening of July 12th, 1174, and marching again at early dawn on the morrow, accomplished twenty-four miles before five in the morning. With gallant hearts the little squadron urged forward their panting steeds till they came up with part of the enemy. A heavy fog interposed a difficulty before them, but they warily pursued their way with unabated courage. Suddenly the clouds of mist dispersed, when they dis-

covered themselves to be under the battlements of Alnwick.

William the Lion, at the head of little more than three score soldiers, was unsuspectingly encamped on an open plain. He was even so much off his guard, that he mistook the advancing foe for his own followers. The banners they carried, however, speedily undeceived him. William knew too late the peril surrounding him; but, with the courage of a true-hearted soldier, exclaimed, "NOW SHALL WE SEE WHO ARE GOOD KNIGHTS!" and rushed impetuously amongst his foes. At the outset he was unhorsed and taken captive, with his attendants. The cruelties he underwent subsequently, though in accordance with the usages of the age, will ever reflect disgrace upon the common notions of justice which then prevailed. We may be thankful that at the present day higher feelings of justice direct the mode in which state criminals and prisoners of war should be treated.

On the 12th of February, 1201, King

John visited Alnwick, on which occasion he confirmed the charters of the "Men of Newcastle." He was here again April 24th, 1209; on January 28th, 1213; and again on January 11th, 1216.

Henry the Third visited Alnwick on September 23rd, 1256.

Edward the Second came here July 27th, 1311; and again on August 9th, 1322.

Edward the Third halted here, on his march northwards, November 1st, 1335.

The affairs of Scotland caused Edward the First to spend much of his time in the North of England. From a casual entry on the Plea Rolls, in 1268, he seems to have been employed in besieging the Castle of Alnwick. Under what circumstances this attack took place it is difficult to ascertain. Most probably John de Vesci had gained temporary possession of his inheritance.

King Edward the First, also, visited

Chatton, August 14 and 15, 1291.
 July 18, 12, and 21, 1292.
 December 13 and 15, 1292.
 May 14 . . . 1303.

The visits to Alnwick were subsequently more frequent, as he was here

April 30 . . . 1291.
 May 1 . . . 1291.
 August 16 and 17 . 1291.
 August 16 . . . 1292.
 December 13 and 18 . 1292.
 Sep. 20, 23, 24, 25, 26, & 27, 1296.
 June 26 and 29 . . 1298.

During the Wars of the Roses in 1463, Margaret of Anjou, having solicited assistance from Louis the Eleventh, King of France, he sent her Peter de Buzé, Seneschal of Normanby, in command of a body of troops, computed by French writers at two thousand,

but by the English at five hundred. With considerable difficulty they effected a landing near Bamburgh, and subsequently obtained possession of Alnwick, which was treacherously given up to her by Sir Ralph Grey. Edward lost no time in endeavouring to arrest her progress, and took such active measures, that when he arrived at York she quitted Alnwick Castle for Scotland, leaving it under the command of De Buzé's son. She entrusted Bamborough to the Duke of Somerset, the Earl of Pembroke, and Sir Ralph Percy. A storm dispersed her fleet, and De Buzé fled from his trust to Holy Island, where his ships being driven on shore and burnt, his followers were cut to pieces or taken prisoners.

The King at once laid siege to Alnwick, Bamborough, and Dunstanborough. The two last places surrendered on Christmas eve. The Scots advanced to the relief of Alnwick about January 6th, 1464; but upon their retiring, it surrendered to the Earl of Warwick, who

entrusted its custody to Sir John Asteley. Fortune once more favoured Queen Margaret, but it was only in enabling her to bring together another body of followers. They met the forces of Edward on very unequal terms. On April 25th the two parties encountered each other on Hedgeley Moor. Though deserted by his colleagues, Sir Ralph Percy valliantly fought for his royal mistress, and was slain. A monument to his memory marks the fatal spot where he fell, at a small distance from the road, between Glanton and Wooler, probably erected by his nephew, Henry, the fourth Earl of Northumberland. In his dying moments the noble warrior exclaimed, " I HAVE SAVED THE BIRD IN MY BOSOM," meaning, probably that he had kept both his oath and his promise to King Henry the Sixth.

After these events the History of Alnwick becomes merged in that of England itself. Its character will no longer be so legibly read in the material remains of its architecture as in the actions of its powerful barons. Already

we have briefly reviewed their history : one was slain at Bramham Moor ; the gallant Hotspur perished at the Battle of Shrewsbury ; his son died at St. Albans, and his grandson was killed at Towton. A base rabble took the life of another successor at Cockledge. The scaffold, imprisonment, and forfeiture, sealed the fate of three subsequent generations, till at length Divine mercy interposed, and the illustrious race of Percy descended in peace, though not less honoured by impartial futurity, into their graves.

For toils which patriots have endured,
For treason quell'd and laws secured,
In every nation Time displays
The palm of honourable praise.

In walking through the gardens, a column rises immediately to the south, which, although without the walls of the Castle, calls for a passing notice. It is not so remarkable from the fact of its being the first of the kind erected in England as for the gratifying circumstances under which it was built.

The tenantry of His Grace the second Duke of Northumberland, actuated by a sense of the obligation imposed by his munificence and consideration, resolved upon raising a permanent memorial to his honour. If his numerous acts of kindness to a grateful tenantry had not sufficiently merited such a recognition, the public service he rendered to the country in a time of peril, by raising, clothing, and maintaining the Percy Volunteers, at the expense of upwards of a hundred thousand pounds, would of itself have deserved it. The martial accoutrements of this fine body of Northumberland patriots may still be seen, ranged in admirable order, in the Constable's Tower of the Castle, though half a century has happily passed away since they were used.

This pillar, which is usually termed the Tenantry Column, was erected in the year 1816. The design was furnished by Mr. Dobson, and it was built by Mr. David Stephenson, of Newcastle, the cost being £3075. It stands upon a base ninety feet in circumference,

formed of rose-coloured granite. This basement is ascended on the outside, arranged in four divisions, supported by huge plinths, on which are placed colossal lions, raised on bases of polished black marble. The entire height is seventy-five feet. A gallery runs round the summit. The four panels of the parapet have the armorial motto of the Percy family—

Esperance en Dieu.

On the top is a colossal lion passant, weighing upwards of a ton and a half, cut out of a single block of stone. On the south side is the following inscription:—

TO HUGH
DUKE OF NORTHUMBERLAND K.G.
THIS COLUMN
IS ERECTED DEDICATED AND INSCRIBED
BY
A GRATEFUL AND UNITED TENANTRY
ANNO DOMINI
M.D.CCCXVI.

N

When the foundation stone of the column was to be laid, a little difficulty arose concerning who was entitled to the honour, a distinction coveted by all, and disputed on reasonable grounds by many.

The Committee at length decided that it should be laid by the oldest tenant upon the estate. This conclusion, however, only served to increase the perplexity; for the families of seven claimants were traced back as tenants to the year 1586. The families of five went back as far as the year 1464, whilst all of these, with nine others, had themselves been tenants for upwards of fifty years. The foundation stone was finally laid by a friendly compromise for the honour, when a deputation of twenty-one obtained the proud distinction, from the fact that they and their ancestors had been occupants upon the estates, for upwards of three hundred years.

Amongst the claimants was Mr. John Tate, of Bank House, whose ancestor, Cuthbert

Barker, was killed by the side of his chieftain, Sir Ralph Percy, at the battle of Hedgeley Moor, on April 23, 1464.

Mr. Tate's son possessed the sword used in this conflict, it having descended to him from Cuthbert Barker. Upon his emigrating to America, he carried this interesting weapon with him, and thus it became lost to his family.

To perpetuate the recollection of these events, the present Duke of Northumberland presented to his grandson, Mr. John Tate, a sword bearing the following inscription:—

“Presented 15th of December, 1863, by the Duke of Northumberland to First Lieut. John Tate, of the Percy Artillery Volunteers, to replace a sword given to his ancestor, Cuthbert Barker, who was killed by the side of his chieftain, Sir Ralph Percy, at Hedgeley Moor, A.D. 1464.”

An avenue leads to

The Gardens.

In the centre of a broad walk stands the Conservatory, a recent structure, one hundred feet long, divided into three aisles by two rows of iron columns, the centre forming a walk, with flowers on either side.

Leaving the Conservatory, a broad gravel walk, flanked on both sides by flower borders in sunk panels, leads to a large basin of water, with a polished red Aberdeenshire granite margin and fountain. Here the walk divides, and passing round both sides of the basin, ascends to a terrace four hundred feet long. Crossing this, the walks ascend a slope, laid out in flower beds, and surrounded by high grass banks, surmounted by rows of lime trees, unite again at the top, and enter a walled garden by three large stone arches.

The view from the Conservatory over the beds of flowers, the water, and rising ground, covered with masses of gay colours, and terminating at the three arches, is very striking. Beyond the Gardens, walks extend through woods clothing the banks of the river, and from various points command extensive views of the Castle and the Park, backed by the wild scenery of Ayden Forest.

From the Conservatory, the numerous Vineries, and Forcing Houses, the smoke is carried by an underground flue to a distant chimney, where it is so thoroughly consumed, that a little white vapour only is visible at its summit.

There are a few other buildings in Alnwick and the neighbourhood which testify to the architectural taste of Henry de Percy, the second Earl of Northumberland. At his instigation a licence was obtained from the Crown in 1434 to embattle the town of Alnwick.

This circumstances, therefore, furnishes the date of the entrance into the town. The Tower and Gate House of Bond-Gate, is a massive structure. Darkened by the elements and the smoke of four centuries, its solemn and venerable appearance imparts an air of antiquity to the town. It precisely accords in the character of its masonry and its general style with the beautiful Keep at Warkworth. There can be no doubt but that both of them owe their origin to the same founder.

In 1448, the second Earl of Northumberland obtained a licence to establish a chantry for the chaplains within the Chapel of St. Michael, at Alnwick, to be called the Chapel of the Blessed Mary of Alnwick. The house appropriated to the use of the chaplains stood in Walker-Gate. A few years ago, the building having become very dilapidated, a portion of it was necessarily taken down; as much, however, as was practicable was preserved, and still exists, within the Dairy-ground.

After the death, at the Battle of St. Albans, in 1455, of Henry Percy, the second Earl of Northumberland, (more easily remembered as the son of Hotspur,) a considerable time elapsed before any important additions or repairs, were made to the Castle. He eminently deserved to be chronicled as a Builder, having caused the town of Alnwick to be embattled in 1434; whilst he erected the Keep, and probably much that has since disappeared, at Warkworth. As far as can be judged from the profile of a moulding, and the character of the ashlar, the works in the three above mentioned places were executed about the middle of the fifteenth century. The buildings in which the son of Hotspur took part are chiefly the curtain wall on the west side of the Outer Baly, and the portion between the Entrance Gate and the Abbot's Tower. The reparation of the summit of this part of the wall is more clearly noticeable as his work; it is again distinctly perceptible from this gateway to the smaller garret in

the same, and also in the southern wall of enceinte.

The Courts Leet and Baron of the Duke of Northumberland.

The constitution of Courts similar to these dates from very high antiquity. It has been inferred by some persons, that their origin may be seen in the descriptions given of the judicial assemblies of the ancient Gauls by Tacitus and Cæsar. Undoubtedly some of the features they have sketched may be traced in these later institutions. Where, for instance, the former historian, speaking of the powers of a landlord, asserts that he gives the law to his dependants, and the latter states that they submit the direction of all their affairs to those persons who have the greatest interest amongst them. A custom he says, that seems to have been instituted by antiquity,* to the

* Idque ejus rei causa antiquitus institutum videtur, ne quis ex plebe contra potentio-rem auxilium egeret.—De Bello Gallico, l. vi. c. 11.

intent that no one should be unequal to contend with his more powerful neighbour. In these authors, then, may be seen briefly described the germ of those institutions that gradually received a fuller development through subsequent periods. Thus, too, the government of a province would naturally be confided to a person of importance, to one who possessed the favour of the Monarch, or who had distinguished himself by his prowess or the wisdom of his counsels. Hence such a person would be deputed to administer laws and exercise rule over the community. These rude forms of legislation became gradually merged into the institutions of the Anglo-Saxons, who in the courts of their Thanes determined all suits and questions in dispute. The same mode of judicature was adopted and developed by the Norman Conqueror and his successors, as part of the feudal system. By the laws of Henry the First, it appears in this reign that the title of Thane had fallen into disuse, and that the

Barons were in possession of judicial power ;* and from this time they exercised it on behalf of the King, and in right of the possessions held under him in capite.

The Courts Leet and Courts Baron thus constituted were inseparable incidents to a barony or manor, and rest on ancient prescription, and their jurisdiction, rights, and privileges, as they are now exercised, are founded upon ancient precedent. The jurisdiction of the Court Baron, for instance, is one of its distinguishing features ; it is coincident with the territorial extent of the Barony. It extends, likewise, over all personal actions in which the debt or damage sought to be recovered is under forty shillings ; whilst real actions, in respect of lands held of the Manor, cannot be brought into any other Manorial Court, except upon an allegation that the Lord of the Manor had in the particular instance granted or abandoned his Court to the Crown.

* Ancient Laws and Institutes, v. i., p. 532.

In the infancy of English legislation there was a marked anxiety by our ancestors that the laws should be locally administered. In proof of this, it may be observed in the laws of Edgar relative to the rights of the people, that "no one shall appeal to the King unless he is denied law and right at his own home."*

Without, however, referring to these early laws, where the origin of Courts Baron and Leet may be clearly discerned, it is sufficient to say, that their high antiquity has been affirmed by judicial decisions, that the Leet was the greatest Court the King had during the Saxon era.†

A more direct proof of the antiquity of these various rights now exercised in the Barony of Alnwick may be seen in the "Placita de quo Warranto," or Pleas held by the Crown in the

* *Leges Regis Eadgari*, in *Ancient Laws and Institutes*, v. ii., p. 508.

† *Stephens on Boroughs*, p. 1473.

twenty-first year of King Edward the First. These inquisitions were taken immediately after his return from the Holy Land, for the purpose of ascertaining upon what authority the various privileges of those holding in capite, as well as others of inferior condition, depended.

William de Vesci was summoned before Henry de Cressingham and the other Itinerant Justices, to shew cause why he claimed chattels of felons condemned in his Court at Alnwick, gallows, market and fair, cucking stool, pillory, toll, penalties in the assize of bread, and all free warren and infangenthes, or the liberty of taking a thief and judging him in his Barony. In answer to this, his Attorney produced before the Judges a certain Charter given to William de Vesci, his father, by Henry the Third, which proved the grant of market and fairs, and that as regarded the other rights, he and all his ancestors had enjoyed them from a time beyond memory.*

* Placita de quo Warranto, p. 587.

The Manorial Court of the Duke of Northumberland in his Baronies and Manors of Alnwick, Prudhoe, Warkworth, Tynemouth, and elsewhere, except in cases where by more modern Acts of Parliament the ancient jurisdiction of the Court Leet has been interfered with, has the power of punishing offences and misdemeanors committed within its jurisdiction, such as non-performance of customs, breaches of bye-laws, offences under the assize of bread and ale, &c., and of appointing constables and other executive officers. In the Court Baron actions for debt or damages under forty shillings are tried before a jury, &c.

The course of proceeding adopted in these Baronial Courts is in all respects conformable to ancient usage. Nor, amid modern changes in the administration of justice, are these proceedings unsuitable to the spirit of the present day. Their antiquity, therefore, is no impediment to their useful operation. In cases of debt the costs of an action in the Baron's Court are less than in the County Court. In most parts of England

and of Northumberland, the jurisdiction of the Courts Baron for trial causes has long fallen into disuse. Partly because it is limited to forty shillings debt or damage, an amount which, when fixed by Magna Chartra, represented the value of upwards of twenty-five pounds of present money, and partly because the fees and fines, as originally fixed, were a profit to the lord; whereas, by the change in the value of money, they—being customary and unalterable—have long been insufficient to meet the expences of holding the Courts.

The Dukes of Northumberland, however, have always maintained these Courts in efficiency by the appointment of Barristers of standing to the office of Steward, with efficient deputies, bailiffs, &c., and by the exercise of hospitality to the juries and officers attending the Courts. In consequence of which a very large amount of civil business was brought into these Courts in Northumberland down to the year 1846, when the ancient County Courts were remodelled, and their jurisdiction expanded to meet

the general wants of the community. As many as five hundred complaints had been previously entered and disposed of half-yearly in the Court Baron for Tynemouth (including North Shields) alone.

It may, therefore, be deserving of a passing notice to state the method by which the business of the Courts Leet and Baron is now conformably to early usage transacted.

The Baron is represented in his Manorial Court, and the duties are performed by the Steward of the Manor. A Court Leet, or View of Frank Pledge,* was originally held by the Steward twice in the year, when sureties of the peace were taken from every suitor of twelve years old, by taking the oath allegiance. This court is a court of record, and had jurisdiction of such crimes as subject the offenders to punishment at common law.

* *Fiat autem visus de Franco plegio sic videlicet quod pax nostra teneatur.*—*Magna Castr*, 25 Edw. I., c. 35.

Before holding these courts, the Steward issues a notice to the resiants and jurymen to appear at the time and place appointed for holding the Court, and to summon a jury. The Court is opened by the Steward directing it to be proclaimed. It is the King's Court, and three proclamations are made, which is done by the Bailiff or his deputy, crying out "Oyez," three times, and then saying—

"All manner of persons that owe suit and service to this Court Leet and Court Baron, now to be holden for the Manor of in the name of the Most Noble Algernon Duke and Earl of Northumberland, Earl and Baron Percy, Baron Lucy, Poynings, Fitzpayne, Bryan, Latimer, Warkworth and Prudboe, and Baronet, one of the Lords of Her Majesty's Most Honourable Privy Council, and Knight of the Most Noble Order of the Garter, Lord of this Manor, draw near and give your attendance, answer to your names, and save your amerçiements."

The Bailiff then delivers to the Steward a list of persons summoned as jurymen, together

with the suit roll, which is called over and those residents who are absent are ordered to be fined. The jury are then chosen and a foreman named, who is sworn as follows:—

“ You, as Foreman of this Jury, shall enquire of such things as shall be given you in charge and true presentments make thereof—the Queen’s counsel, your own, and your fellows, you shall keep secret ; you shall present no person out of envy, hatred, or malice, nor shall you spare any man, or conceal anything, out of love, fear, favour, or affection, or any hope of reward or gain ; but according to the the best of your knowledge, and the information you shall receive, you shall present the truth, the whole truth, and nothing but the truth—So help you God.”

The Jury then receive a charge from the Steward. Presentments or reports are received from bread-weighers and ale-conners, searchers and sealers of leather, moor-grievances and other officers. The officers are then sworn, as at Alnwick, the Chamberlains of the Borough, the Mayor of Canongate, and, at Warkworth, the

Borough Grieve or Mayor, and the ancient customary officers in the several manors. The judicial business of the Court is next transacted.

The Duke of Northumberland's Courts Leet and Courts Baron in Northumberland are yearly held in and for the following Baronies and Manors, viz :—

The Barony of Alnwick, held in Alnwick Castle within 28 days after Easter and Michaelmas.

There are six mesne manors within this barony each of which sends a jury to attend the Michaelmas Court, viz :—

Lesbury.

Longhoughton.

Denwick, Rennington, and South Charlton.

Lucker.

Chatton.

Thirston.

The Manor and Borough of Alnwick,
held in the Town Hall, after Easter and
Michaelmas.

The Manor of Canongate, held in Canon-
gate, after Michaelmas.

The Manor of Alnmouth, held in Aln-
mouth, after Michaelmas.

The Copyhold Manor of Tynemouth, held
in North Shields, after Easter and
Michaelmas.

The Manor and Borough of Warkworth,
held in Warkworth, after Michaelmas.

The Barony of Rothbury, held in Roth-
bury, after Michaelmas.

The Manor of Redesdale, held at Elsdon,
after Michaelmas.

The Manor of Corbridge, held at Cor-
bridge, after Easter.

The Manor of Prudhoe, held in Ovingham, after Easter.

The Manor of Newburn, held in Newburn, after Easter.

The Steward of the above Courts, is Sir Walter B. Riddell, Bart.

The Manor of Wark, held in Wark, at Michaelmas. John Fenwick, Esq., is the Steward.

Amongst the late Stewards were—

Jonathan Raine, Esq., Q.C.

Christopher Cookson, Esq., Barrister-at-Law.

Sir Cresswell Cresswell, until his appointment as Judge of the Court of Common Pleas in 1842.

ALNWICK ABBEY.

As the Abbeys of Alnwick and Hulne have been alluded to, it will not be irrelevant to make a few observations on their former history. Lying within a very easy distance of the Castle and within its grounds, they seem naturally to claim a passing notice. A delightful walk through the Dairy-ground, by the side of the Alne, brings the visitor to the embattled Gateway of Alnwick Abbey—unfortunately only this portion exists; but it is interesting in itself, and a picturesque memorial of an early time. Besides this embattled Gate-house, all that remains is an ancient well. One exactly similar exists at Haughmond Abbey, Shropshire, and another at Canon's Ashby, Northamptonshire.

In 1147 Eustace Fitz John granted a charter of foundation to the Monks of the Premonstratensian order, for the benefit of

his soul and the remission of his sins, also, for the souls of his father and mother, Ivo de Vesci, and all his ancestors, for the safety of William de Vesci his son, and all his boys.

William de Vesci confirmed his father's charters. At the close of his life he assumed the monastic habit; and dying in 1184, was buried by the side of his wife before the door of the Chapter House. John de Vesci, his grandson, was buried here, in great honour, in 1288, Alan, the Abbot having caused his bones to be carried from Mount Pestulan, in Gascony, where he died.

Henry de Percy, the second Lord Percy of Alnwick, was also buried here in 1351.

His son Henry, who married Mary Plantagenet, daughter of the Earl of Lancaster, was buried here, by her side in 1638.

In 1372 Henry de Percy the fourth Lord Percy of Alnwick confirmed all the donations

of his predecessors, and entered into the brotherhood with great devotion; and in the following year his eldest son Henry Hotspur, with his two brothers Thomas and Ralph, with other knights and squires entered into the fraternity.

The Chronicle of Alnwick Abbey gives an account of the Henry de Percy who confirmed the charters in 1372 dining in the refectory with a large number of persons in 1376. Those entertained in the cloisters, who were the parishioners of the Abbey and the commons of the county, amounted to 1020, and those at the two repasts in the refectory to 1226.

During the reigns of Edward I. and II. the Abbots of Alnwick were regularly summoned to Parliament.

HULNE ABBEY.

JOHN BALE was a monk in this Abbey, and perhaps it was in some measure owing to his having belonged to the fraternity that the institution possessed so curious and extensive a library. In the mutilated form in which the catalogue has descended, the collection was evidently one of unusual importance for the period.

The architectural features are plain, and the conventual arrangements difficult to understand. Decay and alterations made long ago have contributed to this perplexity. The church, from its proportions and sedilia still remaining, is readily recognizable. Due south are three chambers in the following order—the Vestry, Refectory, and Kitchen. The cloisters ran round the open quadrangle to the west of these buildings. In the north-west corner was the Chapter-house. Standing close by is a

large and massive tower ; this was erected by Henry Percy, fourth Earl of Northumberland, in 1489, as is stated in an inscription now only partially legible.

The Chartulary of this Abbey, together with the Catalogue of its Library, has been printed.*

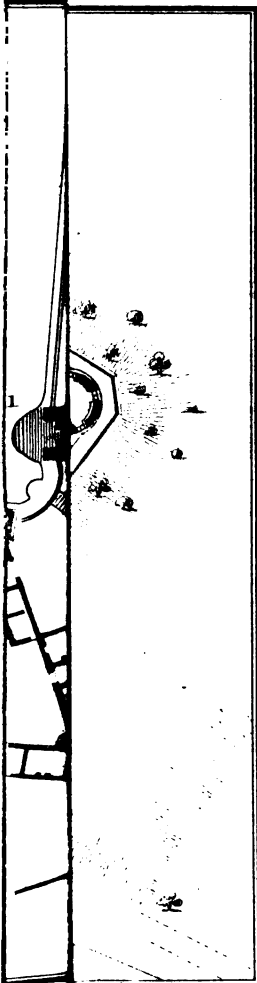
Prolonging the pleasant excursion by the side of the same rapid stream, or under the foliage of forest trees, the wanderer shortly finds himself at the narrowest defile of the valley. The dark steps of Brislee overhang on the left, and on an eminence to the right are dimly discerned the grey walls surrounding the Abbey of Hulne.

This religious house is believed on sufficient grounds to have been actually founded by John de Vesci. His father, William, probably first

* *Registrum Cartarum Conventus de Holne*, in *Feudal and Military Antiquities of Northumberland*, by Rev. C. H. Hartshorne. Appendix, pp. lxix.—cix.

conceived the intention of placing a body of Carmelite monks on this secluded spot. He perhaps selected the site, and his son confirmed and carried out the plans. In the Chartulary of the Abbey, the first act is one of confirmation of the area of the Abbey by the son. The endowments of William and his son John were subsequently ratified, when he came into possession of the Barony of Alnwick, by William the grandson of William de Vesci, and confirmed and slightly augmented by the first and third Lord Percy of Alnwick, besides receiving a few trifling additions from other benefactors, but the foundation was very scantily endowed.

FINIS.



1. *Barbican.*
2. *Gateway to Second Baly.*
3. *Octagonal Towers.*
4. *Norman Gateway.*
5. *Grand Staircase.*
6. *Guard Chamber.*
7. *Ante Room.*
8. *Library.*
9. *Saloon.*
10. *Drawing Room.*
11. *Dining Hall.*
12. *Chapel.*
- 13 & 14. *State Bed Rooms.*
15. *Private Room of the Duchess.*
16. *Kitchen.*
17. *Estate Offices.*
18. *Laundry.*
19. *Guest Hall.*
20. *Stables.*
21. *Riding School.*
22. *West Garret.*
23. *Abbott's Tower.*
24. *Falconer's Tower.*
25. *Postern Tower.*
26. *Constable's Tower.*
27. *Ravine Tower.*
28. *East Garret.*
29. *Warder's Tower.*
30. *Auditor's Tower.*
31. *Clock Tower.*
32. *Aveners Tower.*

of 100 Vincent Brooks, lith. London

