

ten quarto volumes of papers relating to the House of Brunswick, which were of inestimable value. Thomas Bedingfeld, one of the minor local poets, owed to Mr. Duane an introduction to London practice as a conveyancer and chamber counsel when his religious principles (Roman Catholic) deprived him of the privilege of the English bar. No trouble was too great, no labour too long when Mr. Duane had the opportunity of serving a friend. Dr. Ducarel, writing on the 19th May, 1767, to M. Grente de Grecourt, at Rouen, in reply to some inquiries respecting judicial procedure in England, names him as the one man in the country capable and willing to impart the desired information. To Mr. Duane, also, Samuel Pegge, A.M., publishing in 1766 an essay on the coins of Cunobelin, addressed a special dissertation "On the Seat of the Coritani."

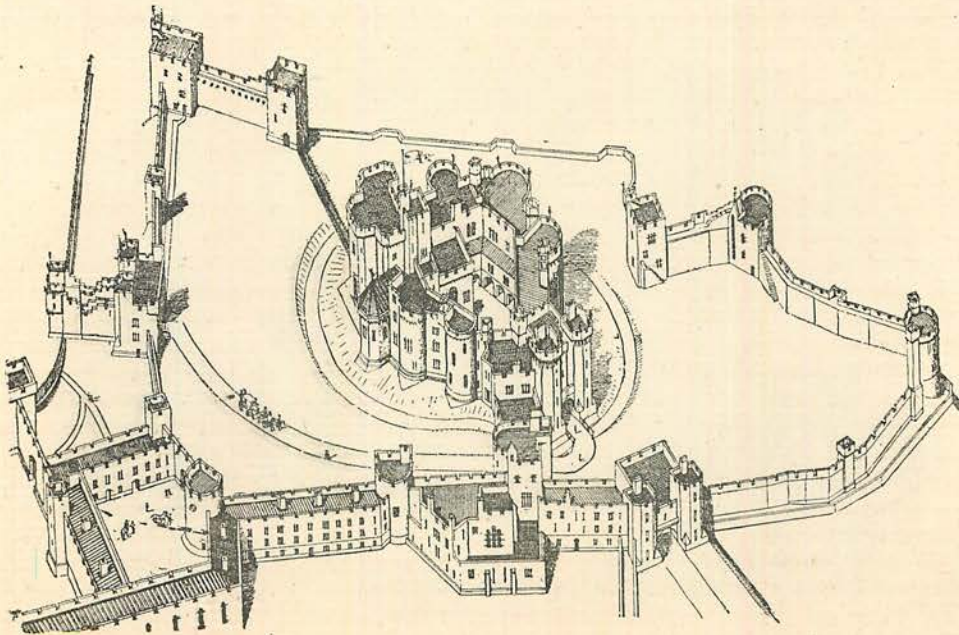
How much of his time Mr. Duane spent at his chambers in Newcastle, and how much of it in London, cannot be ascertained. He does not appear to have taken much interest in the public life of Tyneside, but that may be accounted for by the exacting nature of his profession and the absorbing occupations of his leisure. That he was partial to Newcastle seems probable from the fact that he purchased landed estate in the neighbourhood (262 acres at Wideopen, and 283 acres at Dinnington), and that he desired to be buried in St. Nicholas' Church, among his neighbours and his wife's kindred. To that great place of sepulture he was borne in February, 1785, having died suddenly a few days before in London, from a stroke of paralysis. In the south aisle of the church, on an entablature

crowned by a female figure leaning upon a funeral urn, visitors may read an affectionate tribute to his memory.

After his death, Mr. Duane's collection of coins and medals, &c., were sold by auction. He had parted with his cabinet of Syriac coins some time before to Dr. Hunter, who bequeathed them to the University of Glasgow. The fine series of plates engraved by Bartolozzi were purchased by Richard Gough, the historian and antiquary, who issued them to the public, in 1804, under the title of "Coins of the Seleucidæ, Kings of Syria; from the Establishment of their Reign under Seleucus Nicator, to the Determination of it under Antiochus Asiaticus; With Historical Memoirs of each Reign. Illustrated with twenty-four Plates of Coins from the Cabinet of the late Matthew Duane, F.R. and A.S., engraved by Bartolozzi." The principal part of his fortune, which was considerable, he settled upon his nephew, Michael Bray, also of Lincoln's Inn, subject to the jointure of his widow, who survived till the 11th of April, 1799.

Alnwick Castle.

IN the same way as the stirring though mournful cadences of Chevy Chase ever recur to the ear of North-Country folks with strange and strong appeal, every particular concerning the great stronghold of the ancient Percies on the south bank of the Alne, must have a special charm for us all; and although a few jottings have been given



BIRD'S EYE VIEW OF ALN WICK CASTLE, BY F. R. WILSON.

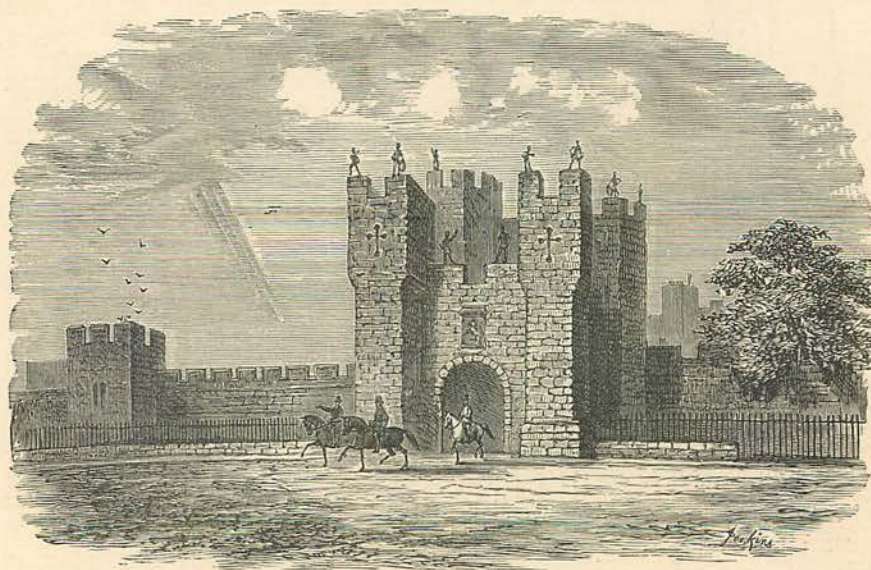
concerning it from time to time in these pages, it is with pleasure an opportunity is now taken to survey the stately pile under more favourable circumstances.

A glance at the bird's-eye view of the Castle, for which we are indebted to the courtesy of the Society of Antiquaries of Newcastle-upon-Tyne, will show that it consists of a mighty Keep formed by an irregular ring of towers, which adjoin each other and surround an inner court-yard: which Keep is placed almost in the centre of a wide and large enclosure encompassed by a curtain-wall, strengthened at intervals with towers and garrets. This vast area is divided into two portions by buildings which connect the Keep with offices and business departments beyond the eastern portion of the curtain-wall, or behind it; and there is, moreover, beyond the ancient walls, southwards, a large space occupied as a stable yard, with divisions containing a riding school and other conveniences. The ancient curtain-wall has two strong entrances. The first is the noble Barbican; the second is the Warder's Tower, or garden gateway, sometimes, too, called the Lion Gate House, by which access is given to and from the grounds and gardens; and there is, besides, a small sallyport opening out of the Postern Tower on to the green slope between the Castle and the river. Within the curtain-wall there are, also, two strong gateways to pass before the inner courtyard can be entered, the first being the Middle Gate House in the line of buildings connecting the Keep with the rooms and offices behind and along the wall above-mentioned, and the second, defended by two polygonal towers, at the entrance to this innermost space, which was once further guarded by a moat and draw-bridge. Bearing this contour in view, the strength of

the building as a fortress in the days of old will be perceived. The stones of the fabric give incontrovertible evidence that this was the original plan of the Castle as built by Eustace Fitz-John, in what is called, architecturally, the Norman period, and maintained and strengthened by Henry de Percy on his acquisition of the estate from Anthony Bek, in the third year of the reign of Edward the Second.

On approaching the Castle, the visitor's attention will be drawn to the stone figures of warriors on the Barbican and towers. These are life-sized, and are represented as hurling stones down on assailants, and in other ways resisting an attack. Two of the figures on the Octagon Tower are represented in the accompanying engravings. They were probably intended to confuse besiegers as to the number of the garrison; and that they, doubtless, had this effect was apparent during the progress of the great works commenced in 1854, when it was, occasionally, as in the dusk, for instance, difficult to distinguish them from living figures at the same elevation.

The Barbican is of great interest. It is about fifty-five feet in length and thirty-two in width. On its front, over the archway, is a panel charged with the Percy lion, below which is the Percy motto, "Esperance." It is boldly thrown out beyond the walls, and consists of an advanced court surrounded by battlemented walls wide enough to be manned, with two turrets at the western end and two towers at the inner or eastern end. There are seven of the figures mentioned upon it. (An eighth was blown down a short time ago.) In the days of old, an enemy would be deterred by outworks from approaching it so easily as we do now, and, probably, by a moat as well. Should a besieger have



ALNWICK CASTLE: THE BARBICAN.

succeeded in crossing the drawbridge and entering the court, he would have found himself between the portcullises in a trap, in which he could have been assailed on all sides from above with ropes of lighted flax, hot lead, stones, or such other means of defence as were in use. On passing through the Barbican now it is impossible not to be impressed with its sombreness and gloomy grandeur.



All the more charming, however, is the first full sight of the noble Keep on emerging from it upon the enclosure or outer bailey. The grey and grand pile, not so wind-worn and wind-bleached as the masonry of the surrounding curtain-walls and towers, has an aspect of strength, repose, and endurance that is altogether majestic. Its setting of bright green grass, and its surroundings of towers, garrets, embrasured parapets, and indications of the contrivances in vogue in old times, such as bolt-holes for shutters from merlon to merlon,

cross-bow slits, arrow slits, and the old stone steps to the tops of the walls, are full of attraction for us. We can only gaze upon the picturesque scene of departed chivalry and military prowess with admiration. Of all the towers on the walls, perhaps the Constable's Tower, with its three entrances, one on each stage, its cusped windows, corbelled projection, the gabled turret of its newel staircase, leading to the roof, and outer stone stair from the ground to the middle storey, in which are kept the arms and accoutrements of the Percy tenantry, is the most captivating. And of all the garrets the one raised upon the portion of old Norman walling, incorporated with the Plantagenet masonry, is the most interesting. In the view, on page 308, which is, like all the work of the artist, Orlando Jewitt, very carefully drawn, will be noticed the difference in the sizes of the stones used by the Norman and Plantagenet masons.



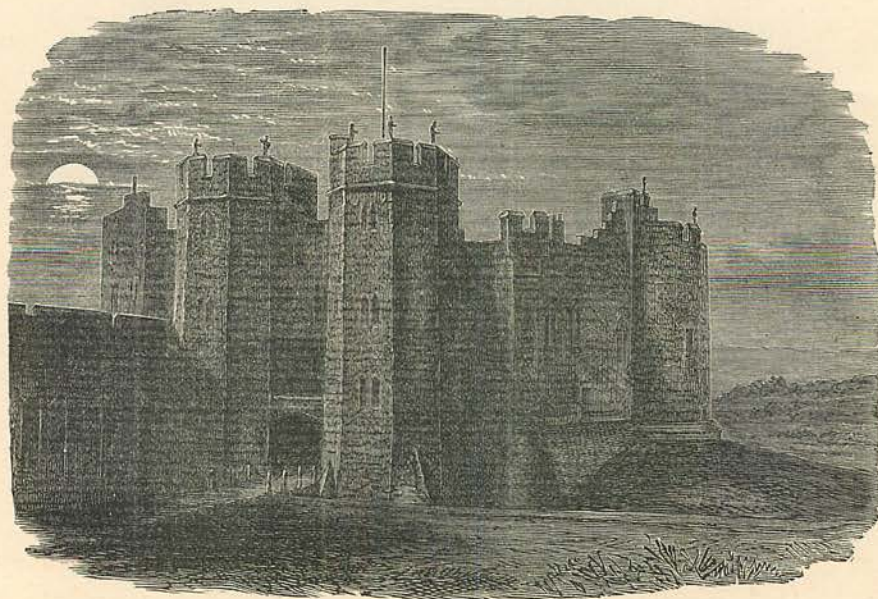
ALNWK CASTLE: THE WARDER'S TOWER.

Passing under the middle gateway the visitor sees before him the inner portion of the area encompassed by the Castle walls. Round a green grassy court passes the great wall with its towers at intervals on the one hand, and on the other stand two fine polygonal towers, which guard the gateway through which lies the road into the innermost court-yard, and which form part of the ring of towers of which the Keep is composed. The archway into the court-yard is a portion of the first old Norman castle, very massy and hoary, and very rich with Norman ornamentation on the inner face. In the course of the way through it is a door giving access to the underground dungeon in which prisoners were once secured. The arms on a line of shields ornamenting these polygonal towers show they were a part of the extensive works carried out by Henry de Percy on his acquisition of the Norman structure, for the purpose of strengthening it. Their details are shown but dimly in the moonlight view given.

Within the court is the ancient well, of which an illustration, taken from a photograph by Mr. W. N. Strangeways, is lent us by the Society of Antiquaries. And it is here, too, the chief additions made by Algernon, the fourth Duke of Northumberland, are most apparent. Projecting upon piers and corbels is a corridor following the curved line of the Keep, made for the purpose of giving convenient access to the State apartments; and abutting into the court-yards also is a fine double stone-groined porch, large enough to admit of carriages setting down their occupants under cover, both of which are portions of his well-planned improvements. The leading

feature, however, of this nobleman's additions is the portion of the Keep known as the Prudhoe Tower. Old prints show us the old sky-line of the Castle was low and level. The Prudhoe Tower was designed to break this low level line in a masterly manner, and it now rises in a central mass to an altitude of ninety-eight feet, with an effect that is extremely fine from whatever point of view it is seen. The sketch given, showing the Castle from the river, affords a fair realization of its "pride of height."

Before mentioning any details of the arrangements in the interior of the Keep, attention may be drawn to the view on page 310 of the saloon in the last century, which is reduced from a drawing made by Charlotte Florentia, Duchess of Northumberland, and for which we are also indebted to the Society of Antiquaries. It will give sufficient realization of the style of decoration removed by Duke Algernon in the course of the changes he effected in his ancestral home. It will be perceived that the ceiling has somewhat the same effect as that of King Henry the Seventh's Chapel in Westminster Abbey; but, instead of being constructed and carved in stone like that masterpiece of Tudor splendour, it was made of light, frail plaster-work. When first completed, judging from the correspondence of the day, it was considered as elegant as similar work carried out at Strawberry Hill by Horace Walpole. The fashion that led to admiration for this kind of ornamentation, however, passed away in due time; and the great inconvenience of having to pass through one room to enter another calling imperatively for alterations, it

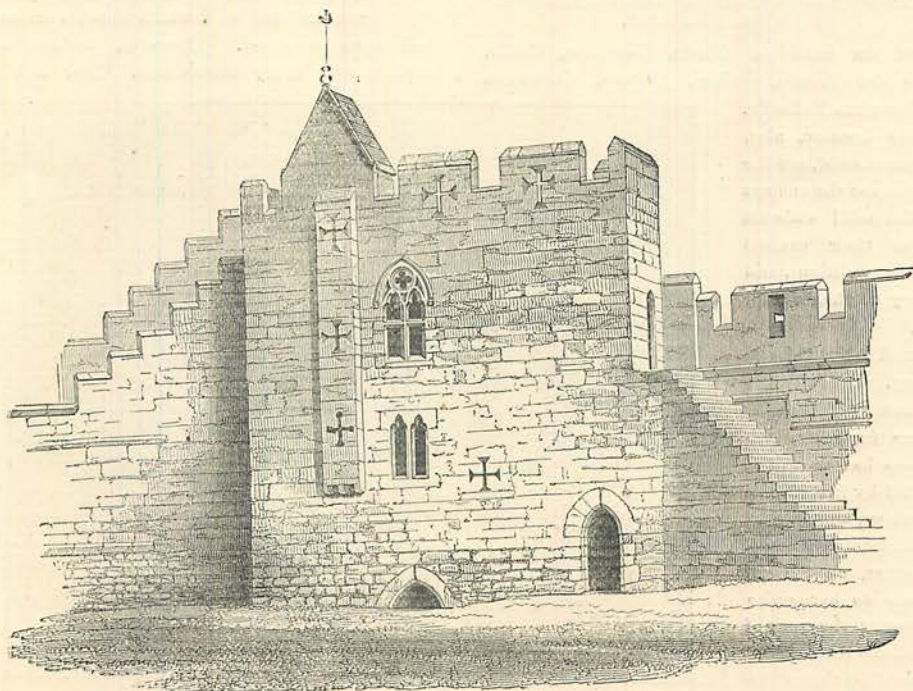


ALNWK CASTLE: THE KEEP.

was resolved, after much consideration and many consultations with authorities of weight, to re-model the interior, and substitute for these fragile adornments the artistic magnificence of Italian art in the Cinque-Cento period. There were, as many readers will remember, conflicting opinions expressed in the art-world as to the propriety of treating the Border fortress of the ancient Percies in the same way as Italian princes decorated their palaces, but in the end the duke carried out his resolution on a kingly scale.

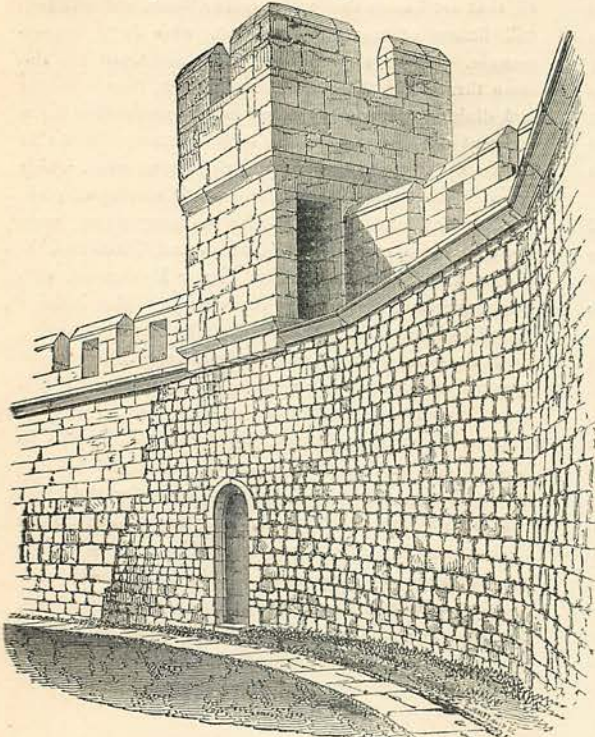
Starting with the determination that simplicity should reign on the threshold, and richness gradually increase till it culminated in the state apartments and the boudoir of the Duchess, the walls of the entrance hall were made of plain masonry; those of an inner hall somewhat richer, being panelled; and those of the grand staircase still more so, being lined with choice marbles and granite. The ceilings were also equally gradually enriched. Ascending the staircase, each step of which is twelve feet long, and the landing stone twelve feet square (the feat of conveying this stone from Rothbury will be long remembered), a vestibule about thirty feet square is entered, which is paved with Venetian mosaic work, and decorated with a frieze painted by Herr Gotzenberg, with incidents from the poem of Chevy Chase. One side of it consists of an open arcade looking down upon the sumptuous staircase. From this vestibule depart corridors giving access to private apartments, and to the

chapel, and from it also an ante-room opens into the suite of state apartments. In these magnificent chambers all that art has to deal with—colour, form, and richness and fitness of materials—is dealt with in a superb manner. Whilst the mellowed hues employed are the same throughout them all, library, saloon, drawing-room and dining-room, variety is gained by predominating a different one over the rest in each apartment except in the matter of the carved work in the dining-room, which is left in the natural tint of the woods employed, pine-wood, cedar, and walnut. The chimney-pieces were wrought by Signori Nucci, Strazza and Taccalozzi, in Rome; the friezes painted by Signor Mantovani, who journeyed from Rome for the purpose; the ceilings carved by Signor Bulletti, accredited by Cardinal Antonelli as the best carver in Italy, assisted by a staff of about twenty-five carvers, under the superintendence of Mr. John Brown; the medallions of Duke Algernon and Duchess Eleanor, sculptured by Signor Macdonald in Rome; and the whole scheme was arranged by the lamented Signor Montiroli, and approved by the great Italian antiquary, the Commendatore Canina—artists not likely to be forgotten. And underlying all the artistic sumptuousness of the choice woods, the Bolognese damask hangings, the rich Indian carpets, the costly furniture, the delicate combinations of gold and colours, all the Cinque-Cento associations, and the Italian atmosphere created by the presence of the works of some of the most



ALNWICK CASTLE: THE CONSTABLE'S TOWER.

famous of the old Italian masters (for Titian's work has an honoured place in the drawing-room, and there is



ALNWICK CASTLE: GARRET AND FRAGMENT OF
NORMAN MASONRY.

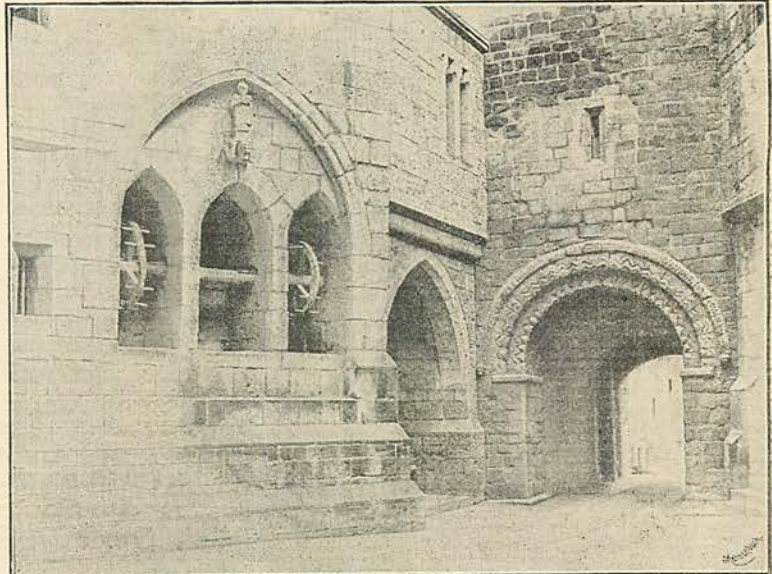
work from the hands of Giotto, Giorgione, Guido, Sebastiano del Piombi, Bellini, Caracci, Correggio, Poussin, Perugino, Raffaello, and Claude Loraine, also, in these apartments), are the old belongings of the ancient Percies, the solid stalwart masonry of their vaulted cellars, their traditions, and the memory of their valour and piety.

The chapel is about forty-six feet long. Here the feeling in favour of English architecture for ecclesiastical purposes has prevailed. It is lighted by five narrow lancet windows, and covered with a high-pitched roof, and altogether, on the exterior, made to harmonize with the rest of the work of Mr. Salvin, the architect of the structural portion of the restorations, and with the

aspect of the ancient portions of the fabric, as far as may be. In the interior the walls are lined with Italian work in *pietra dura*. There is a gallery in it on a level with the state apartments for the occupation of the ducal family and guests; and it is seated on the ground floor for the use of the household.

The kitchen must be mentioned. It is ribbed, and groined in stone, and has a lofty "lantern" after the mediæval manner. Notwithstanding its antique character, it is furnished with every modern appliance, such as a hydraulic roasting jack and hydraulic lifts. It is also provided with every requisite in the way of larders, scullery, pantry, butteries, an office for the *chêf de cuisine*, marble slabs for coolness, hot tables for heat, vast ovens, and streams of running water, for the proper perfection of banquets. Below the kitchen and its adjuncts is a vast vaulted receptacle for coals, as well as boilers, gas-meters, and hydraulic engines. It was characteristic of Duke Algernon to command that the first banquet prepared in these kitchens should be for the regalement of the 600 workmen who had assisted in the great works.

Altogether, there are about 400 apartments in the Castle. In the stable courts (the stables, with their bright order and cleanliness, are a sight apart) are many chambers for coachmen, grooms, and stable-men, and a large coach-house with an open-timbered roof, which also serves as a guest-hall upon occasions. There is, besides, a laundry replete with every convenience. Over and above all



ALNWICK CASTLE: THE WELL.

all that is required for a residence on so large a scale, such as ale and wine cellars, ice-house, a confectionery, servants' hall, steward's rooms, housekeeper's room, still room, plate room, and all that is requisite for the conduct of the business of the vast estate, such as offices for the commissioner, accountants, clerks, bailiffs, and clerk of works, there are various museums. These occupy some of the towers in the length of circumvallation. One is a fine Egyptian museum, containing relics that were for the most part collected by Duke Algernon in Egypt. Another, in the Sallyport Tower, consists of a collection of British, Roman, Anglo-Saxon, and mediæval antiquities. The name of the Record Tower indicates its contents. And a geological collection was gathered together by the late Duchess Charlotte Florentia in the Abbot's Tower.

Taking a farewell look in the outer bailey at the silver-grey masonry, the grassy spaces fringeing the paved paths and roads, the embattled walls, the cavernous gateways, the proud height of the Prudhoe Tower, we see the curious blending of antiquity with modern contrivances strikingly apparent in the contact of the Percy pennoncelle with the revolving wind-gauge that testifies to the velocity of the wind, and in connection with an anemometer records its pressure for reference in the luxurious library.

F. R. WILSON.

An American Poem on Alnwick Castle.

FITZ-GREENE HALLECK, an American poet of considerable repute in his own country, is the author of the following half-heroic, half-humorous verses on Alnwick Castle, which were written in October, 1822:—

Home of the Percy's high-born race,
Home of their beautiful and brave,
Alike their birth and burial place,
Their cradle, and their grave!
Still sternly o'er the castle gate
Their house's Lion stands in state,
As in his proud departed hours;
And warriors frown in stone on high,
And feudal banners "flout the sky"
Above his princely towers.

A gentle hill its side inclines,
Lovely in England's fadeless green,
To meet the quiet stream which winds
Through this romantic scene,
As silently and sweetly still,
As when, at evening, on that hill,
While summer's wind blew soft and low,
Seated by gallant Hotspur's side
His Katherine was a happy bride,
A thousand years ago.

Gaze on the Abbey's ruin'd pile;
Does not the succouring ivy, keeping
Her watch around it, seem to smile,
As o'er a loved one sleeping?
One solitary turret gray
Still tells, in melancholy glory,



ALNWK CASTLE FROM THE RIVER ALN.

The legend of the Cheviot day,
The Percy's proudest Border story.
That day its roof was triumph's arch ;
Then rang, from aisle to pictured dome,
The light step of the soldier's march,
The music of the trump and drum ;
And babe, and sire, the old, the young,
And the monk's hymn, and minstrel's song,
And woman's pure kiss, sweet and long,
Welcomed her warrior home.

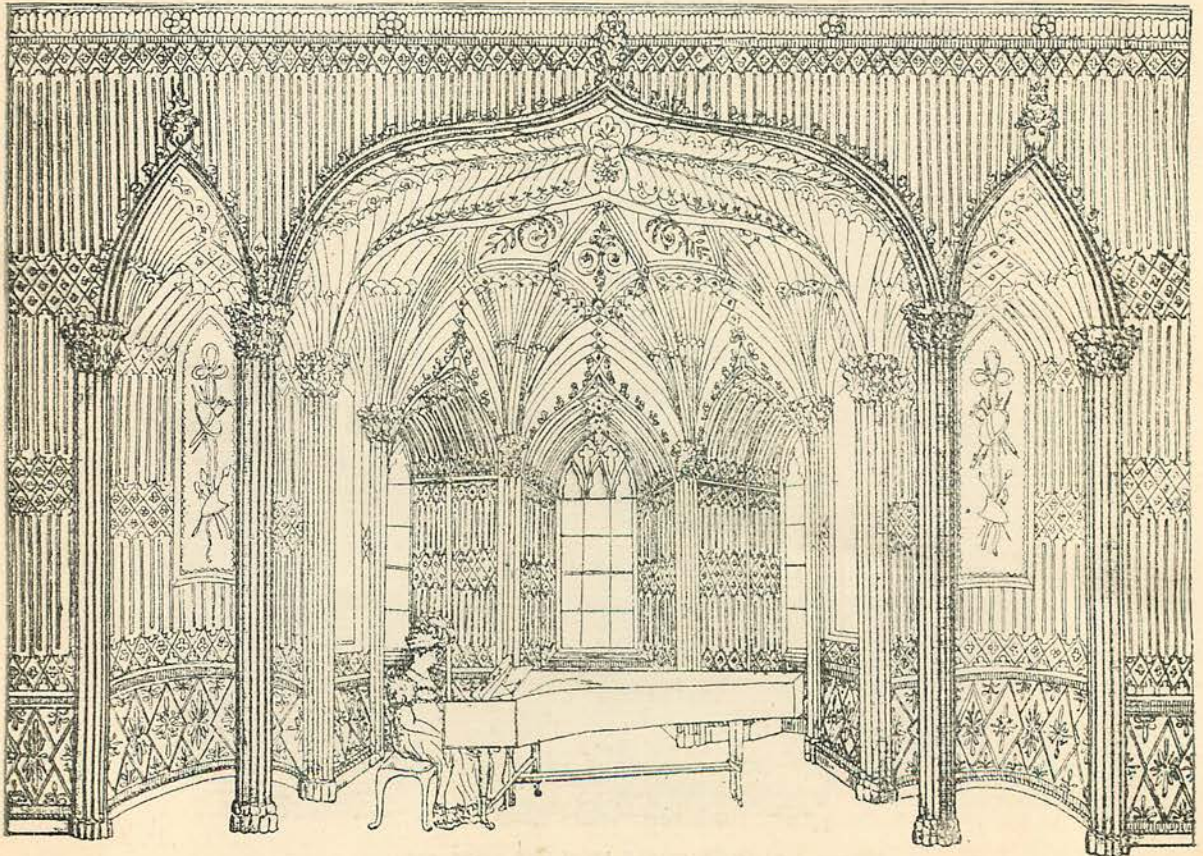
Wild roses by the Abbey towers
Are gay in their young bud and bloom ;
They were born of a race of funeral flowers
That garlanded, in long gone hours,
A Templar's knightly tomb.
He died, the sword in his mailed hand,
On the holiest spot of the Blessed Land,
Where the Cross was damped with his dying breath ;
Where blood ran free as festal wine,
And the sainted air of Palestine
Was thick with the darts of death.

Wise with the lore of centuries,
What tales, if there be "tongues in trees,"
Those giant oaks could tell,
Of beings born and buried here,
Tales of the peasant and the peer,
Tales of the bridal and the bier,
The welcome and farewell,
Since on their boughs the startled bird
First, in her twilight slumbers, heard
The Norman's curfew bell.

I wandered through the lofty halls
Trode by the Percy of old fame,
And traced upon the chapel walls
Each high, historic name.
From him who once his standard set
Where now, o'er mosque and minaret,
Glitter the Sultan's crescent moons ;
To him who, when a younger son,
Fought for King George at Lexington,
A Major of Dragons.

That last half stanza—it has dashed
From my warm lip the sparkling cup ;
The light that o'er my eyebeam flashed,
The power that bore my spirit up
Above this bank note world, is gone ;
And Alnwick's but a market town,
And this, alas ! its market day,
And beasts and Borderers throng the way ;
Oxen and bleating lambs in lots,
Northumbrian boers, and plaided Scots,
Men in the coal and cattle line ;
From Teviot's bard and hero land,
From royal Berwick's beach of sand,
From Wooler, Morpeth, Hexham, and
Newcastle-upon-Tyne.

These are not the romantic times
So beautiful in Spenser's rhymes,
So dazzling to the dreaming boy.
Ours are the days of fact, not fable,
Of Knights, but not of the Round Table,
Of Bailie Jarvie, not Rob Roy ;



ALNWICK CASTLE : THE SALOON.

"Tis what our President, Munro,
Has called "the era of good feeling."
The Highlander, the bitterest foe
To modern laws, has felt their blow,
Consented to be taxed, and vote,
And put on pantaloons and coat,
And leave off cattle stealing.
Lord Stafford mines for coal and salt,
The Duke of Norfolk deals in malt,
The Douglas in red herrings;
And noble name, and cultured land,
Palace, and park, and vassal band
Are powerless to the notes of hand
Of Rothschild or the Barings.

The age of bargaining, said Burke,
Has come; to-day the turbaned Turk
(Sleep, Richard of the lion heart,
Sleep on, nor from your cerements start)
Is England's friend and fast ally;
The Moslem tramples on the Greek,
And on the Cross's altar stone,
And Christendom looks tamely on,
And hears the Christian maiden shriek,
And sees the Christian father die;
And not a sabre blow is given,
For Greece and fame, for faith and heaven,
By Europe's craven chivalry.

You'll ask if yet the Percy lives
In the armed pomp of feudal state.
The present representatives
Of Hotspur and his "gentle Kate"
Are some half-dozen serving men
In the drab coat of William Penn;
A chamber-maid, whose lip and eye,
And cheek, and brown hair, bright and curling,
Spoke nature's aristocracy;
And one, half-groom, half-seneschal,
Who bowed me through court, bower, and hall,
From donjon keep to turret wall,
For ten-and-sixpence sterling.

Blagdon Gates.

BLAGDON HALL, the seat of Sir Matthew White Ridley, now member of Parliament for the Blackpool Division of Lancashire, stands on the west side of the great North Road, about nine miles from Newcastle and five miles from Morpeth. It was built by Matthew Ridley, a Newcastle merchant, in the early part of the eighteenth century. In 1826 and 1830 additions were made and porticos added from designs by Bonomi. The south portico has its intercolumniation closed with a screen of stained glass, beautifully enriched with classical figures by Mr. John Gibson, of Newcastle. The hall contains, together with many valuable pictures, a large collection of marble and bronze statues by J. G. Lough, purchased by the late Sir Matthew White Ridley, who was a patron of the sculptor. The pleasure grounds and gardens are tastefully laid out, and are ornamented with a small lake. (See vol. i., p. 287.) In the grounds is preserved the ancient Cale Cross, which once stood at the foot of the Side in Newcastle (see vol. iii., p. 314), and the portcullis of the Newgate. The lodge gates, surmounted with finely-sculptured white bulls, have, as may be seen from our engraving, a stately

appearance. The manor of Blagdon, formerly Blakedene, was held of the barony of Morpeth by John de Plessis in the time of Henry III. In 1567 it belonged to the Fenwicks, who, after disposing of Little Harle, had their residence here until they sold it to the Whites. On the marriage of Elizabeth, eldest daughter and at length heiress of Matthew White, November 18, 1842, the estate passed into the possession of the Riddleys, whose ancient seat was Hardriding, near Haltwhistle. A celebrated member of the family was Nicholas Ridley, Bishop of London, who suffered martyrdom in the time of Queen Mary.

Kirkley Hall and Obelisk.

KIRKLEY HALL is situated on the river Blyth, two-and-a-half miles north by west from Ponteland. Over the door of a lodge at the entrance to the park are the arms of the Ogles. The two stone pillars of the gateway are crowned, the one with an antelope's head, the other with a bull's head. The mansion is a handsome square building, commanding extensive and picturesque views.

From Mr. Tomlinson's "Guide to Northumberland" we gather that Kirkley manor was held by the family of Eure in the reign of Edward II., by annually presenting a barbed arrow at the manor court. The lands of Sir John de Eure were seized by the Crown in the reign of Edward III., because his father, John de Eure, had aided the Scots in the preceding reign; but they were afterwards restored to the family. Sir Ralph de Eure was Lord Warden of the East Marches in the reign of Henry VIII., and his power and authority were such that during the whole term of his government he was able to maintain peace and order in a district often exposed to the ravages of the Scots. It was this Sir Ralph who burnt the town of Jedworth in 1544, and who, re-entering Scotland with 4,000 men in 1545, was slain at Halidon Hill. Sir Ralph is accused of great barbarity in the course of his invasion—such barbarity, in fact, that the memory of it inspired a woman known in legend as Fair Maiden Lilliard to lead a victorious attack on the English forces. (See *Monthly Chronicle*, 1838, page 245.) Sir William de Eure, son of Sir Ralph, was raised to the peerage in the same reign. Kirkley became the seat of a branch of the noble family of Ogle in the reign of James I. Here was born Sir Chaloner Ogle, admiral and commander-in-chief of the fleet, who, when in command of the Swallow man-of-war, captured the squadron of Roberts, the famous pirate, on the coast of Africa, 5th February, 1722.

An obelisk in Kirkley Park, erected by Dean Ogle in 1788 (anno centesimo), commemorates the landing of