



1.—HOLLAR'S ENGRAVING OF THE WEST FRONT OF THE OLD HOUSE

## ALBURY PARK, SURREY—I

THE HOME OF HELEN, DUCHESS OF NORTHUMBERLAND      By ARTHUR OSWALD

*"Seated in a most romantic wild place," Albury is famous for its gardens and its trees and the great terraces designed by John Evelyn. The house was remodelled for Henry Drummond by Pugin in "the Tudor manorial style"*

COBBETT was always delighted when he found himself in what he called "the narrow and exquisitely beautiful vale of Chilworth," the deep, wooded valley in which Albury lies. Running up east from Guildford and Godalming and narrowing as it goes, it is cradled between the North Downs and the sand ridge that breaks out into the great promontories of Holmbury and Leith Hills. "This pretty valley of Chilworth has a run of water which comes out of the high hills and which, occasionally, spreads

into a pond; so that there is in fact a series of ponds connected by this run of water." The stream, called the Tillingbourne, flows westward through Albury Park, contributing not a little to its beauty, and there is a feeder that comes down from the north through the Silent Pool. With the growth of the timber the valley must be even more luxuriant to-day than when Cobbett knew it, and it remains wonderfully unspoiled for all the thousands of cars that thread their way through Shere or park at Newlands Corner for the sake of

the famous view in which the woods of Albury occupy the left foreground.

For three hundred years Albury and its gardens have been famous, ever since that connoisseur of beautiful things, Thomas Howard, Earl of Arundel, picked on it as a country retreat a few years before the outbreak of the Civil War. It was his grandson Henry Howard, later sixth Duke of Norfolk, who sought the advice of John Evelyn in laying out the garden. Evelyn's terraces are still its finest feature, but many subsequent owners have had a hand in the development of both gardens and park, which cannot be rigidly distinguished, for they merge with each other. Many of the finest trees, now grown to an immense size, were planted by Henry Drummond after he acquired the estate in 1819, and Albury as it is to-day is indeed largely his creation, but if the giant planes and cedars and tulip trees on the lawns and in the vicinity of the house are what first strike the visitor, there still remain a good many of the ancient oaks noted by Aubrey and an avenue of Spanish chestnuts three or four hundred years old. Since Albury passed to the Percys more planting has been done. The lime avenue, with its tall, slender shafts that have given it the name of the Cathedral Aisle (Fig. 11), was planted by the sixth Duke of Northumberland in 1862. And between the wars the steeply rising ground behind the house was made the setting for massed rhododendrons and azaleas that give their annual display in the early summer, earlier at Albury than at most places.

The old "bury" which gives the place its name is probably to be identified with the Romano-British settlement on Farley Heath, a mile or two to the south. The Saxons preferred the shelter and the fertility of the valley, and the old village, which was moved a mile westward by Henry Drummond, lay near the church (Fig. 9) north-west of the house on the low ground on the south side



2.—THE NORTH FRONT AS REFASHIONED BY PUGIN



3.—THE TERRACES PLANNED FOR HENRY HOWARD BY JOHN EVELYN. LOOKING WEST

of the stream. The church, which contains pre-Conquest work, is mentioned in the Domesday Book entry, as is the mill, which no longer exists. "Eldeberie" in the time of the Confessor had been held of the King by the Saxon, Azor, but King William had granted it to Richard de Tonbridge, ancestor of the great house of de Clare, who had over forty manors in Surrey alone. Under the Confessor Albury had been valued at £10; it had sunk to 100s. after the Conqueror's devastation but had recovered (or was thought to have) to £9 by 1086. Earl Richard's sub-tenant was Roger, ancestor of the D'Abernons, whose name is perpetuated at Stoke D'Abernon between Leatherhead and Cobham. Albury was held by the D'Abernons until Edward III's reign, when it passed by marriage to the Croysers and subsequently into other families with whom we are not concerned. In 1634 the manor was bought by John Gresham of Fulham from Sir Edward Randall, and four years later Gresham and his mortgagee, George Duncombe of Weston (a manor on the west side of the parish) conveyed it to the trustees of the Earl of Arundel.

Arundel had not long to enjoy his "darling Villa," as he referred to it in a letter to John Evelyn written a few months before his death. On the outbreak of the Civil War he went abroad with the Queen and the Princess Mary, and he settled down at Padua, where he died in 1646. Meanwhile, his estates had been sequestrated by Parliament. In the letter to Evelyn he avowed that, with the exception of Arundel, he would sooner part with any of them than his "darling Villa," which, however, had not yet

been paid for, and it was only some years later that his grandson, Henry Howard, was able to complete the purchase from the Duncombes. The Earl's delight in Albury is further attested by the engravings of it which he commissioned from Hollar. There are six little views of the park, two of which are dated 1645, and a larger one of the house. A feature of the park at that time was a large

lake, on the far side of which from the house an eye-catcher in the form of a Roman ruin, presumably erected by Arundel, is a prominent object in one of the views. According to Vertue, the view of the house (Fig. 1) dates from 1665. A copy of it by Van der Gucht is reproduced in Aubrey's *History of Surrey*. The front shown faced west and was approached, as to-day, through a walled forecourt.



4.—THE UPPER TERRACE, LOOKING EAST. "A QUARTER OF A MILE LONG . . . OF THE FINEST GREEN SWARD AND AS LEVEL AS A DIE" (COBBETT)



5.—THE POOL ON THE UPPER TERRACE. THE ENTRANCE TO EVELYN'S TUNNEL IS UNDER THE OVERHANGING OAK



6.—AN ILEX BESIDE THE BATH HOUSE AND THE YEW WALK

The house was largely a timber-framed structure with a porch and three gables on the entrance front, but the end wall of the wing on the left is shown to have been of brick, and it had a crow-stepped gable and a massive chimney breast and stack. The block on the right was evidently a recent addition.

By 1655 Henry Howard was established at Albury, and when Evelyn paid him a visit in July of that year he noted in his diary that "Mr. Howard . . . had begun to build and alter the gardens much." In a footnote Aubrey quotes Evelyn as saying: "My Kinsman, Capt. George Evelyn (who had been a great Traveller) built the great Dining-Room and Apartment for Mr. Henry Howard (after Duke of Norfolk) in order to a noble Palace &c. But the Duke (after his virtuous Lady's Death) growing dissolute, neglected this Design, and all other honourable Things." Henry Howard became eleventh Duke of Norfolk in 1677, and three years later sold Albury, having only recently completed the great terraced garden with its canal and tunnel which Evelyn had designed for him.

In devising this garden the author of *Sylva* and *Pomona* was able to put into practical effect some of his ideas about arboriculture and fruit-growing, and at the same time to introduce into England the kind of terraced hillside garden he had seen during his travels in Italy. Evelyn was enchanted by Albury and at one time had hoped to buy the estate. No doubt, its nearness to Wotton was an added attraction, and he did not know that one day he would succeed his brother there. In April, 1652, he had written to Sir Edward Thurland soliciting his favour "which (I am assured) you may do your servant in promoting his singular inclinations for Albury, in case (as I am confident it will) that Seate be exposed to sale." But he was disappointed. It did not come into the market, and the garden which might have been his was planned for Henry Howard. It lies on the opposite side of the stream to the house; the terraces, a quarter of a mile long, are cut on a southward facing slope, ideal for fruit-growing and indeed for viticulture, for below the terraces, between them and the long canal, which has since been filled in, there was in Aubrey's time a vineyard covering twelve acres.

In his Diary Evelyn makes two allusions to his planning of the garden.

1667. 21st. Sept. I accompanied Mr. Howard to his villa at Albury, where I designed for him the plot for his canall and garden, with a crypt thro' the hill.

1670. 23rd. Sept. To Alburie to see how that garden proceeded, which I found exactly done to the designe and plot I had made, with the crypta thro' the mountaine in the park, 30 perches in length. Such a *Pausilippe* is no where in England besides. The canall now digging, and the vineyard planted.

By *Pausilippe* Evelyn meant the famous rock-hewn tunnel at Posilipo outside Naples, popularly known as the Grotto of Sejanus. Aubrey describes how the Albury tunnel was excavated by a process devised by the same ingenious Captain George Wotton who designed the additions to the house. A stream was diverted and used to bring down and wash away the soft sand after it had been underdug. The tunnel, which was dug by three men in half a year at a cost of £70, does not seem to have been made for any purpose except that of being the only Posilipo in England.

The south end of the tunnel emerges in the middle of a semi-circular bay, which forms the centre feature of the upper terrace. Here there is a pool now overhung by the boughs of an old oak (Fig. 5), and there was formerly a fountain basin, the bowl of which was broken off by frost a few years ago; the leadwork bears the date 1666. From the overflow of the pool water was conveyed in pipes to fill a bath, constructed under the upper terrace and entered from the lower terrace close to the ilex tree seen in Fig. 6. It is a large room, vaulted in brick, with niches, from the heads of which the water gushed in jets. The brick façade of this subterranean bathroom has windows on the keystones of which the date 1676 is cut.

The length of the terraces makes them extraordinarily impressive, and they have proportionate width. Cobbett admired the beautiful, velvety greensward, but here for once everything was to his satisfaction. It was at the end of November, 1822, on his way from Chilworth to Dorking that he "fell upon the scheme of going into the park as far as Mr. Drummond's house, and then asked his leave to go out at the other end of it." This scheme, "though pretty barefaced, succeeded very well," and the travellers were permitted not only to ride all about the park but also to inspect the gardens, which, Cobbett proclaimed, "without any exception, are, to my fancy, the prettiest in England; that is to say, that I ever saw in England."

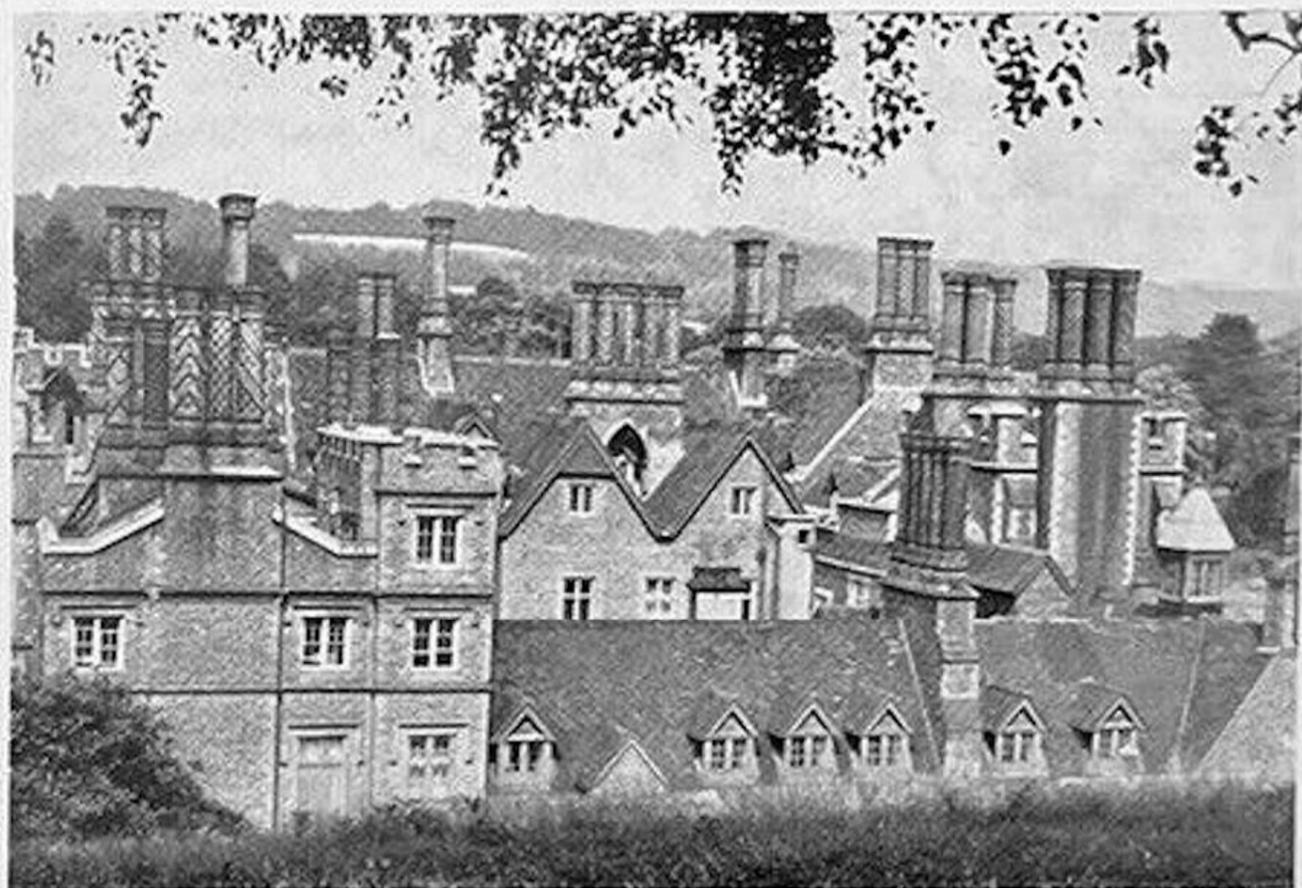
His description in *Rural Rides* is worth quoting at some length and comparing with the photographs reproduced with this article.

The mansion-house . . . looks right across the gardens, which lie on the slope of a hill. . . . Between the house and the gardens there is a very beautiful run of water, with a sort of little wild narrow sedgy meadow.

Then came gardens and orchards enclosed by hedges (successors of the vineyard) running up the lower slopes as far as the great yew hedge at the foot of the terraces. They are now represented by the kitchen garden, traversed from end to end by a path with flower borders and intersected by another, but this only extends below the eastern half of the terraces, and the rest of the area between terraces and stream is meadow, diversified with flowering shrubs and shadowed by gigantic specimen trees. Parallel to the stream along part of its course runs the lime avenue planted in 1862; Fig. 11 shows the beauty of this walk in winter with the branches bare. The stream, instead of running through sedge, is now lined with primulas, lythrum and clumps of gunnera.

Cobbett goes on to describe the yew hedge or, rather, a row of small yew trees, the trunks of which are bare for about eight or ten feet high, and the tops of which form one solid head of about ten feet high, while the bottom branches come out on each side of the row about eight feet horizontally. This hedge, or row, is a quarter of a mile long. There is a nice hard sand-road under this species of umbrella; and summer and winter, here is a most delightful walk!

This barrier of yew is still as Cobbett describes it, except that the branches have been allowed to grow at the top and are not now close-trimmed. It is seen on the right of Fig. 6. Cobbett observed how judicious it was to plant the hedge some thirty or forty feet away from the wall of the terrace, which was then still covered with fruit trees, "just high enough to defend them from winds, without injuring it by its shade." The terrace wall is now devoted to climbers and plants that can find a lodgement in its



7.—THE "TUDOR" CHIMNEYS OF THE HOUSE FROM THE STEEP SLOPE ON THE SOUTH SIDE

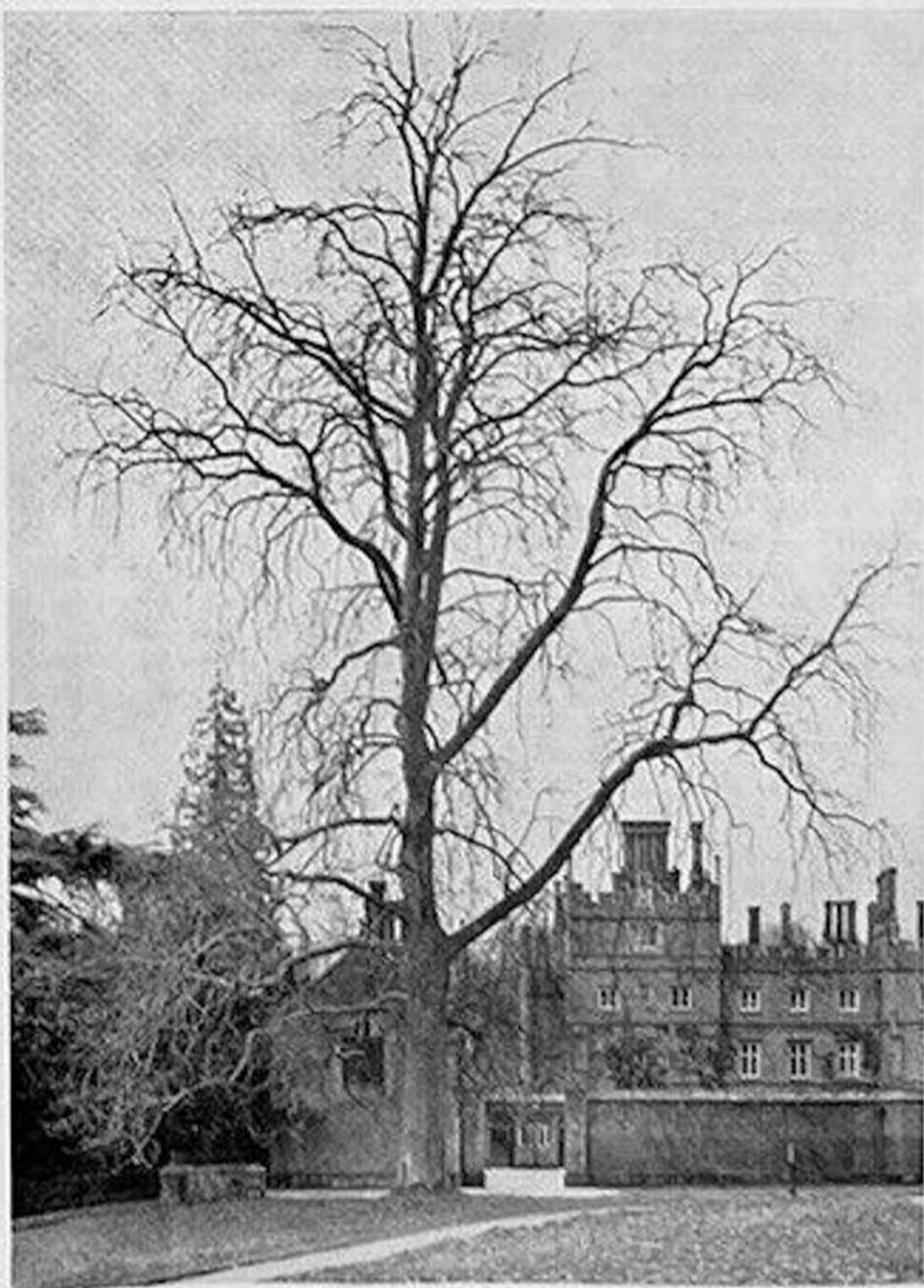
crevices, billowing out above the flower border at its base (Fig. 3). Of the upper terrace (Fig. 4) Cobbett wrote:

It is this terrace which is the most beautiful thing that I ever saw in the gardening way. It is a quarter of a mile long and, I believe, between thirty and forty feet wide; of the finest green sward and as level as a die. The wall, along the back of this terrace, stands close against the hill, which you see with the trees and underwood upon it rising above the

wall. So that here is the finest spot for fruit trees that can possibly be imagined. . . . Take it altogether, this, certainly is the prettiest garden I have ever beheld. There was taste and sound judgment at every step in the laying out of this place.

One might picture the pale shade of Evelyn receiving the heartiest of handshakes if ever it were possible to imagine Cobbett as a ghost.

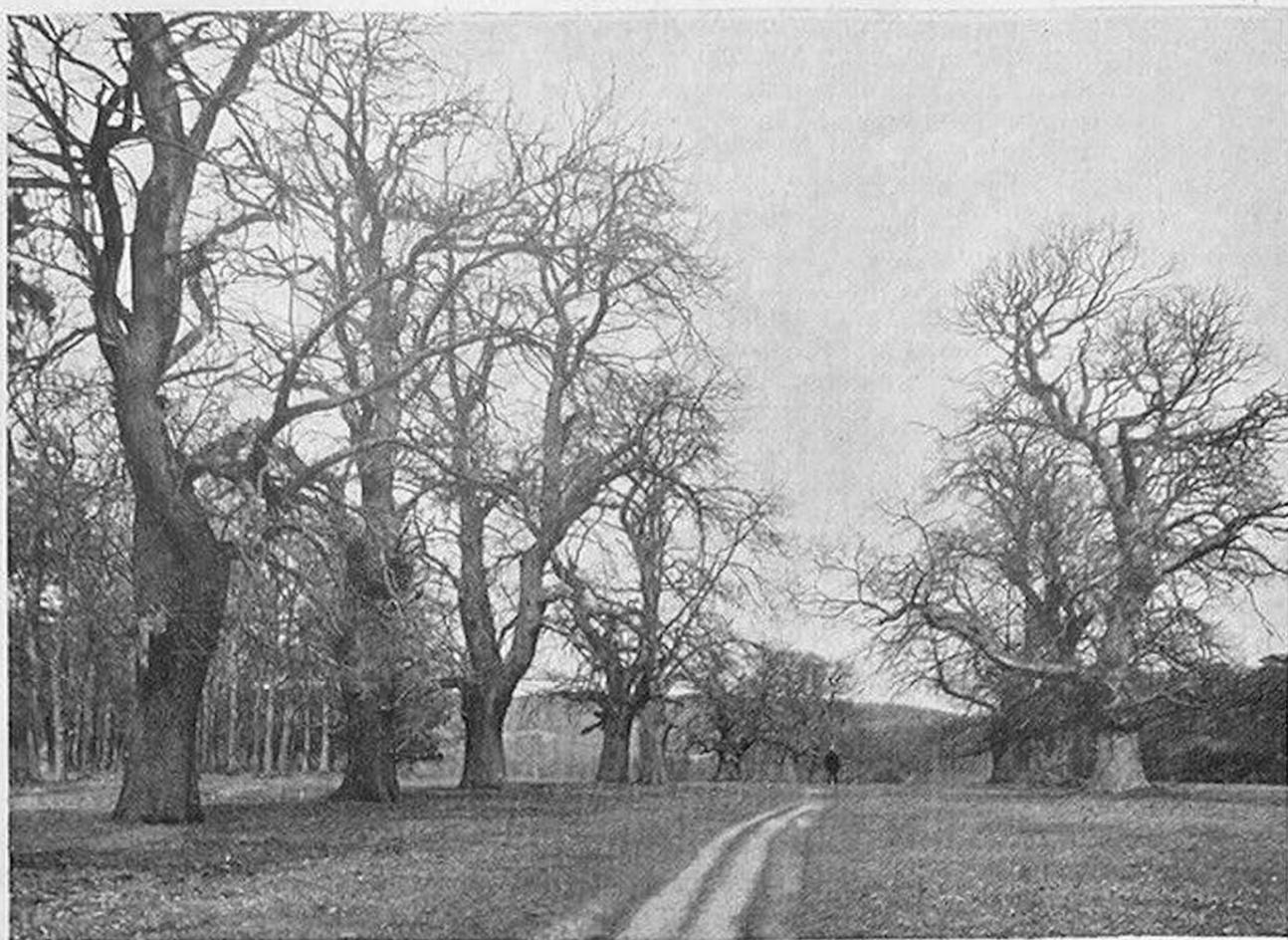
Evelyn himself was not so pleased when



8.—A LONDON PLANE BESIDE THE STABLES. HEIGHT 129 FT. (Right) 9.—MAGNOLIA ACUMINATA (CUCUMBER TREE) BETWEEN THE HOUSE AND THE CHURCH

in August, 1687, he paid the fourth of his visits to Albury recorded in his Diary. This is his tart observation: "I found the garden which I first design'd for the Duke of Norfolk, nothing improved." The new owner was Heneage Finch, second son of the Earl of Nottingham who had been Charles II's Lord Chancellor. He himself had recently been Solicitor-General, as his father had before, but his later career was undistinguished, though George I raised him to the peerage as Earl of Aylesford. According to Aubrey, Finch pulled down a great part of the old house; then, some time in Queen Anne's reign, there was a fire and the house was rebuilt. The second Earl spent much of his time at Albury, but neither of his successors took much interest in it, and the fourth Earl sold the estate to his brother, Admiral William Clement Finch, who laid out a good deal of money on both the house and grounds. In 1800 Albury was bought by Samuel Thornton, a Director of the Bank of England, who commissioned Soane to make alterations. Charles Wall purchased it in 1811, and eight years later came Henry Drummond.

Son of the banker of the same name and great-grandson of the fourth Viscount Strathallan, Henry Drummond had inherited from his father the Grange near Alresford, which William Wilkins remodelled for him, adding a great Doric portico. But in 1817, after deciding to abandon "the empty frivolities of the fashionable world," he sold the Grange, spent some time in Switzerland and then settled at Albury, where soon there began to meet the "little prophetic parliament" inspired by Irving out of which developed the Catholic Apostolic community. The church which Henry Drummond built at Albury for himself and his followers stands near the eastern entrance to the park; it was designed for him by W. M. Brooks, a little-known architect, whose classic masterpiece was the London Institution in Finsbury Circus and who also



10.—THE AVENUE OF SPANISH CHESTNUTS

knew how to handle Gothic, as this miniature "cathedral" shows. In moving the village to the Weston Street end of the parish he built a new parish church there. The old church was closed in 1840, but occasional Sunday evening services are still held in it, although the chancel is now roofless. It is remarkable for its fine 12th-century central tower, which is crowned by a shingle-covered cupola set up about 1700 to replace the mediæval spire shown in Hollar's views. Pugin was employed to restore the south transept as a burial chapel for the Drummond family. The roof, with its brilliant blue and gold, and the decoration of the walls, powdered with the Drummond initial and motto "Gang Warily," are still wonderfully fresh after more than a century.

Pugin was also employed to remodel the house in what was then known as "the manorial style." Much of the work was only a refacing of the existing building, which gradually lost all its classic features and acquired in their place mullioned windows, string courses, battlements, heraldic finials and a vast array of Tudor chimneys, no two alike in design. The chimneys look most impressive when seen from the hill behind the house (Fig. 7). For the masonry sandstone and a dark brown granulated ironstone, both locally quarried, were used in small pieces, and the joints are "galleted" with chips after a manner still occasionally practised in Surrey. Letters of Pugin show that the work was begun about 1846.

The entrance to the house is on the west side, where there is a walled forecourt. The porch on the north front (Fig. 2) seems to have been inspired by East Barsham Manor House, Norfolk. On this side the lawns drop down in stages to the stream in the valley bottom, but the terraces beyond are hidden by the great trees that have grown up in the last hundred years. A tulip tree on the lawn is 115 ft. high; there is a magnificent specimen of *Zelkova crenata* from the Caucasus; another splendid tree on the lawn between the house and the church is a *Magnolia acuminata*, one of the largest cucumber trees in the country (Fig. 9). Near the stream a wellingtonia, planted in 1857, has achieved a height of 118 ft., but it is overtopped by a black Italian poplar with a height of 138 ft. and a girth of 17 ft. 6 ins. The giant London plane which grows outside the stable door just to the left of the entrance to the courtyard (Fig. 8) is now 129 ft. high and has not yet reached its prime.

The trees at Albury have been previously described in COUNTRY LIFE (Vols. lxi, 898, 1016; lxii, 374, 534). There have been casualties since, but there has been a continuous policy of replanting from the seed of parent trees in the grounds. Thus two great cedars blown down in 1930 are now represented by thriving young offspring planted on the lawn in their place. The most remarkable cedar, just over 100 ft. high, is one growing in a clearing of the wood between the house and the South Lodge, with a straight, clean stem rising 38 ft. as a perfect column before the branches begin.

(To be concluded)

The house and grounds are open to visitors until the end of October from 1.30 p.m. to 5 p.m. Tuesdays to Saturdays, and also on Sundays, September 3 and 17, and October 1, 15 and 29. From November 1 to May 1 the days of opening will be Wednesday and Saturday.



11.—"THE CATHEDRAL AISLE": LIME AVENUE PLANTED IN 1862

## ALBURY PARK, SURREY—II

THE HOME OF HELEN, DUCHESS OF NORTHUMBERLAND By ARTHUR OSWALD

*The house, refaced in Tudor style by Pugin for Henry Drummond, retains some of the rooms redecorated by Soane for Samuel Thornton. They contain a splendid collection of pictures and furniture.*

IN describing the gardens of Albury and the park a week ago, little could be said about the house itself and nothing about its contents. In addition to the grounds, the principal rooms in the house are now regularly opened to the public, and visitors are given the opportunity of seeing the splendid collection of pictures and furniture. It combines much that has come from Northumberland House and from Stanwick with the possessions which Henry Drummond left when he died in 1830. His three sons having all died young, he left Albury to his elder daughter, who had married Lord Lovaine, eldest son of the second Earl of Beverley. The Northumberland dukedom came to the earl late in life on the death of his cousin, and in 1867 his son succeeded him as sixth Duke. In this way Albury passed to the Northumberland family.

After the fire which, some time in Queen Anne's reign, destroyed the picturesque old house shown in Hollar's print, the Earl of Aylesford built a new one, the structure of which still exists, though it has been remodelled at least three times. The last of these reconstructions, the one carried out by Pugin for Henry Drummond, was so thorough in its external effect that no one would guess that behind his Tudor elevations the walls of a Queen Anne building survive or that they contain rooms and a staircase designed by an architect with ideals and sympathies so fundamentally different as were those of Sir John Soane. In 1800, when Albury was bought by Samuel Thornton, the house was in the form of a capital L. The main block had its principal front facing north, and at its west end running back at right angles southward



1.—THE ENTRANCE FRONT AND FORECOURT

was a wing containing offices which is now the entrance front approached from the west (Fig. 1). The north front seems to have been remodelled by Thornton's predecessor, Admiral Finch, who, about 1780, gave it a new centre feature with four pairs of pilasters and a pediment. The Ionic capitals of these pilasters are still to be seen by the steps going up to the upper terrace.

As a director of the Bank of England, Samuel Thornton naturally turned to Soane, the Bank's architect, for the improvements he wished to make at Albury. In the Soane

Museum there are many plans and drawings dated between 1800 and 1802 for schemes that were considered. One comprised a new office block on the site of the present forecourt. The principal alteration that was actually carried out was the formation of a new library (Fig. 4) out of two rooms at the east end of the house, and a little verandah was added to the three windows outside. The position of the main staircase was changed; the present one has a balustrade characteristic of Soane. The drawing-room on the north front was redecorated and received a new chimney-piece, and there were alterations to bedrooms. It is very surprising to find that nearly all Soane's work survived the Pugin alterations, but Henry Drummond's chief concern was the transformation of the exterior of the house. He began by building the battlemented Tudor tower at the north-west corner (left of Fig. 1). It makes a very strange appearance in an engraving of Albury showing it alongside the classic front. Gradually the Tudorising process was carried round all the elevations, and another battlemented tower was added at the south-east angle (Fig. 2). The alterations, begun about 1846, were incomplete when Pugin's breakdown occurred, followed by his death, and his son, Edward Welby, was responsible for the later work.

The visitor to Albury after passing through the walled forecourt finds himself in a long entrance hall formed by Henry Drummond in what had been the east wing. At one end is a late 17th-century chimney-piece with a very elaborate overmantel carved with military trophies which originally may have enclosed a battlepiece. Round the walls hang many of the remarkable series of portraits of English Kings beginning with Edward III and going up to Henry VII, Henry V and Edward V being the only omissions. In the series there is also a portrait of Prince Arthur, Henry VII's eldest son. The origin of these portraits is uncertain, but in Brayley's *History of Surrey* it



2.—THE EAST SIDE OF THE HOUSE



3.—THE DINING-ROOM WITH PANELS OF SOHO TAPESTRY FROM NORTHUMBERLAND HOUSE ON THE WALLS

is stated that they came from Moulsham, probably the Mildmays' seat outside Chelmsford which was demolished about 1820.

Among the furniture in the entrance hall is the architectural bookcase of mahogany in the style of William Kent (Fig. 11). This is one of a number of pieces in the house that came from Stanwick, the Yorkshire seat of the Smithsons. Also from Stanwick are the pier glass and console table, richly carved and gilt, in the Duchess's boudoir (Fig. 10). These are very fine examples of early Georgian taste with something of a Baroque character in the scrolls and ornament, giving an effect that is at once more opulent and less rigid than do most contemporary productions of Kent and his school. A dividing garland carried across the glass depends from an eagle's beak and the ends are caught up over scrolls which proved to be parts of scallop shells that ensconce male masks.

The boudoir is on the north front and to reach it from the entrance hall you pass the foot of Soane's staircase. It has an inlaid marble fireplace brought



4.—THE LIBRARY, FORMED IN 1802 OUT OF TWO ROOMS, DESIGNED BY SOANE FOR SAMUEL THORNTON



5.—CHIMNEY-PIECE FROM NORTHUMBERLAND HOUSE IN THE DINING-ROOM



6.—THE DRAWING-ROOM



7.—CHIMNEY-PIECE IN THE DINING-ROOM DESIGNED BY SOANE WITH CARYATID FIGURES BY FLAXMAN

from Syon House, and the walls are hung with some of the more recent Percy portraits and with little Dutch masters, including some charming Van Goyens. Beyond lies the drawing-room (Fig. 6), hung with portraits and dominated by a magnificent cut-glass chandelier. The room is as Soane redecorated it, with almost excessive restraint. Apart from the chimney-piece the only features are a fret pattern frieze and pairs of his favourite blind arches in the end walls. The fireplace of statuary marble has graceful caryatid figures by Flaxman (Fig. 7). The furniture includes a handsome pair of carved and gilt side tables with *verde antico* slabs, two black and gold lacquer cabinets, and a set of mahogany chairs *circa* 1740 with an unusual form of cabriole leg and foot.

Both Drummond and Percy portraits are among those assembled in this room. Over the fireplace in a handsome carved and gilt frame is Andrew Drummond, founder of Drummond's Bank, painted by Reynolds (Fig. 13). Like his brother, William, fourth Viscount Strathallan (who was killed at Culloden), he was an adherent of the Stuart cause, and the bank was founded to administer the funds



8.—OLD STONE AND HIS SON, BY WILLIAM DOBSON

of the Jacobite exiles. His nephew, Henry, also a banker, married Lady Elizabeth Compton, and they appear in a pair of portraits by Gainsborough. That of Lady Elizabeth, little more than a sketch but a charming one, is reproduced in Fig. 14. These are head-and-shoulder portraits in feigned oval frames, and by a strange coincidence, there is a similar Gainsborough, hanging on another wall, of the first Duke of Northumberland. Henry Drummond, the owner of Albury, was grandson of the Gainsborough pair, and as his father (who appears here in a Hoppner portrait) died young, and his mother married again and went to India, he was brought up by her father, Lord Melville. At his grandfather's house he often saw William Pitt, whose fondness for the boy accounts for the presence of the Hoppner portrait of the Great Commoner seen on the end wall.

The library (Fig. 4) lies at right angles to the drawing-room, its windows having an eastern aspect. Soane's drawings include one for a smaller room with more architectural features and busts in niches above the bookcases. In the end it was decided to throw two parlours into one room, and Soane had to be content with a very simple treatment, entailing only a dentil cornice round the walls and an ornament in the centre of the ceiling, from which there still

hangs the contemporary lamp originally fitted for burning oil. A fireplace of veined grey marble was re-used. Tradition ascribes it to the old house, to which Captain George Evelyn added a new wing containing a great dining-room for Henry Howard, but its design rather suggests an early 18th-century date, in which case it will be one of the original fireplaces of the Earl of Aylesford's house. Above it hangs Rubens's *Diana Returning from the Chase*, which before 1749 was in the Palazzo Bracciano at Rome and was later acquired by the third Duke. Portraits, instead of busts, surmount Soane's bookcases, which are of mahogany, unpolished and bleached an attractive faded pink shade.

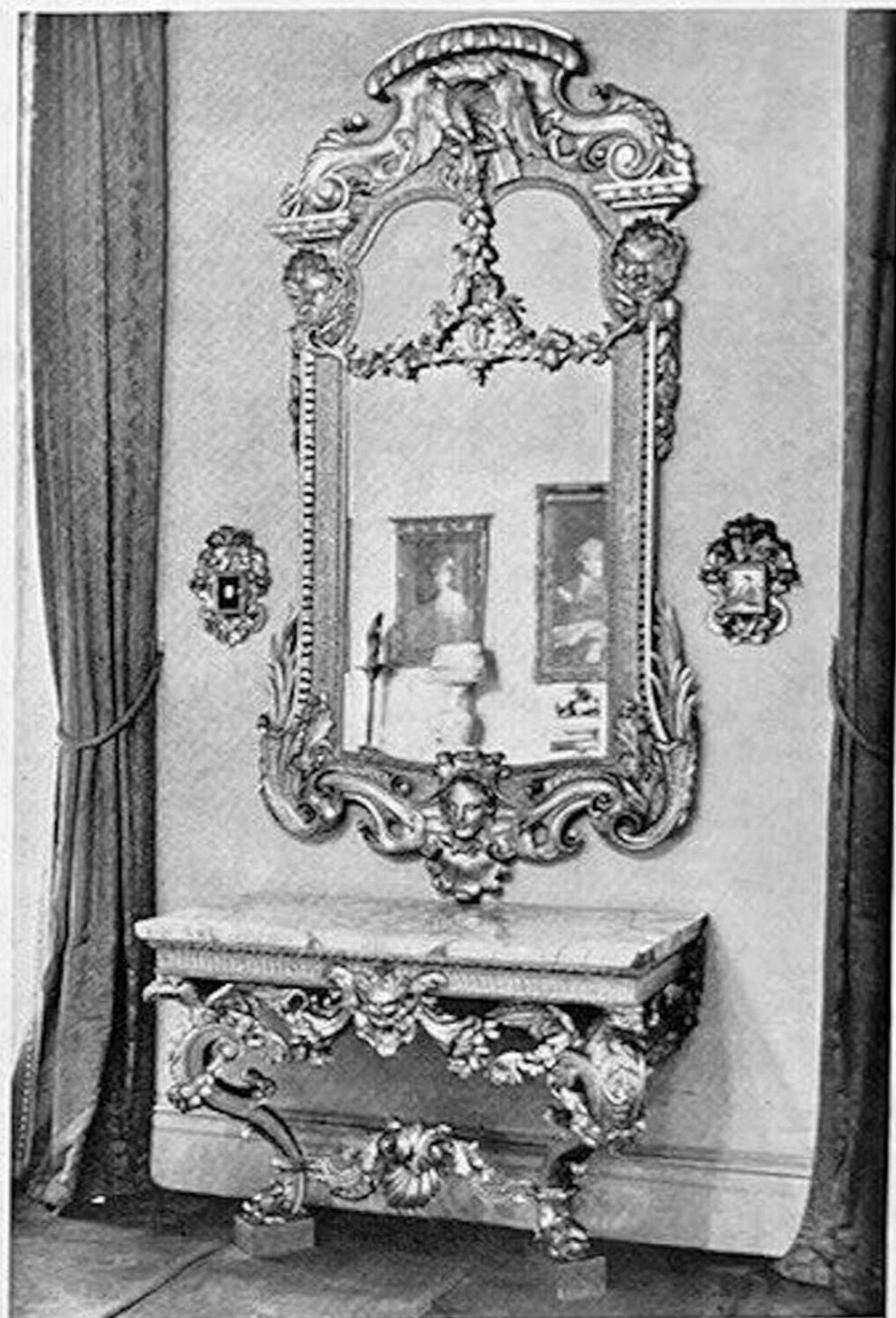
A set of Soho tapestries and a white marble fireplace from one of the rooms of Northumberland House are the main features of the dining-room (Fig. 3), which occupies the ground floor of the east wing built out southward by Henry Drummond. The room was redecorated in 1920 for the eighth Duke and the Duchess by Messrs. Keeble & Son, who overcame the difficulty arising from its length and lack of height by breaking the panelled wall treatment



9.—PANEL OF SOHO TAPESTRY FROM NORTHUMBERLAND HOUSE. The set, made by Paul Saunders, is signed and dated 1758

half-way with projecting Ionic columns. The woodwork was designed to frame the panels of tapestry, the subjects of which are romantic landscapes with figures of peasants and ruined temples (Fig. 9). They are signed by their maker, Paul Saunders, and dated 1758. Two of the panels and the contemporary chimney-piece (Fig. 5) are clearly identifiable in the background of a conversation piece by Zoffany in which the first Duke figures receiving an inscribed roll from Mr. Henry Selby. The chimney-piece may have been designed by Robert Morris, who was responsible for the decoration of the great picture gallery at Northumberland House built in 1749. The subject of the carved tablet is Aesop's fable of the dog and the bone.

In the centre of the room the long dining-table is set out with part of a splendid dinner service made in Paris for the third Duke of Northumberland, when he went to the Coronation of Charles X in 1825 as George IV's ambassador extraordinary. The portraits on the walls, nearly all of the 17th century, include Riley's speaking likeness of the Duke of Lauderdale, but pride of place over the



10.—PIER GLASS AND CONSOLE TABLE, CARVED AND GILT, circa 1740



11.—MAHOGANY BOOK-CASE IN THE STYLE OF WILLIAM KENT



12.—WILLIAM DOBSON. PORTRAIT GROUP OF THE ARTIST (*middle*) WITH SIR BALTHAZAR GERBIER (*left*) AND SIR CHARLES COTTERELL

fireplace is deservedly given to Dobson's portrait group of himself with Sir Balthazar Gerbier (on the left) and Sir Charles Cotterell (Fig. 12). This is one of the pictures that came to the Dukes of Northumberland through Lady Elizabeth Seymour, daughter and heiress of the seventh Duke of

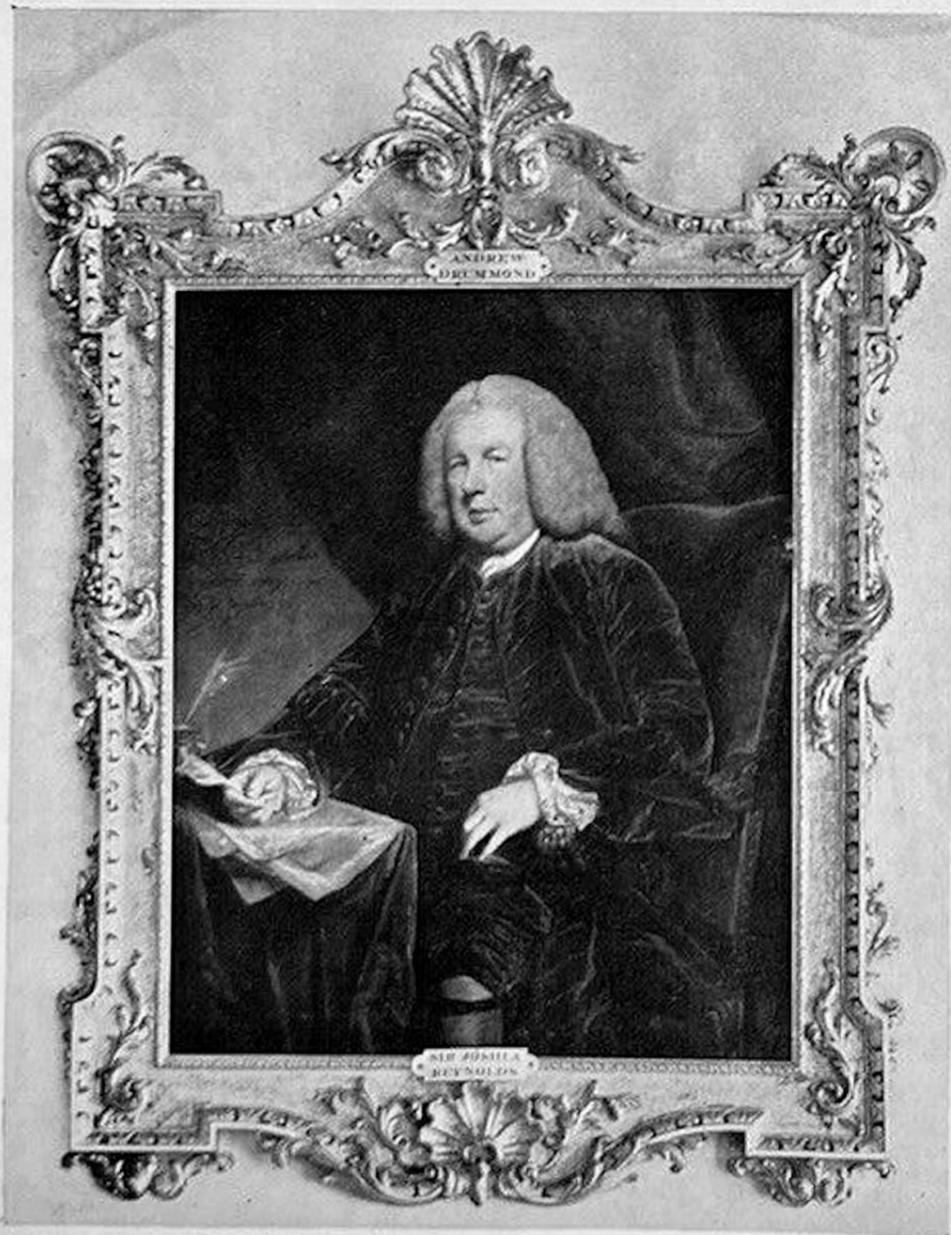
Somerset who married Sir Hugh Smithson.

Further treasures fill the large hall built out by Henry Drummond in the area between the east and west wings. Here, for instance, are Canaletto's painting of Alwick Castle, Dobson's *Old Stone and His Son* (which also belonged to the Duke of Somerset)

(Fig. 8) and the portrait of Melancthon, for long believed to be by Holbein, but now attributed with more probability to Jan van Scorel. A portrait of Bonaparte by Thomas Phillips has an interesting story attached to it. After the Treaty of Amiens in 1803 the artist was sent to Paris by the second Duke of Northumberland to obtain a portrait of the First Consul. He refused to sit, however, but gave Phillips permission to attend court functions. The portrait is said to have been painted from sketches which the artist made on his shirt cuffs, having disguised himself as a waiter. Napoleon finds himself again confronting his adversary, Wellington, who appears in a study made by George Dawe for the portrait which the Tsar Alexander commissioned from him.

Since the death of the eighth Duke of Northumberland, Albury has been the home of his widow, the Dowager Duchess Helen. In the course of its history the house has undergone many transformations, but at no time has it or its predecessor contained a finer collection of pictures and other works of art, not even when Evelyn came "to visit Mr. Howard" and was shown the Earl of Arundel's pictures "with divers rare achates, intalias and other curiosities."

*The gardens of Albury and the principal rooms of the house are open to visitors until the end of October from 1.30 p.m. to 5 p.m., Tuesdays to Saturdays inclusive and on Sundays, September 3 and 17, October 1, 15 and 29. From November 1 to May 1 the days of opening will be Wednesday and Saturday.*



13.—ANDREW DRUMMOND, FOUNDER OF DRUMMOND'S BANK, BY REYNOLDS. (*Right*) 14.—LADY ELIZABETH DRUMMOND (*née* COMPTON), BY GAINSBOROUGH

