

give no bad notion of the private sangfroid of some lofty lord abbot of the time of the Canterbury Tales. The room is a handsome one, with a low and richly carved roof of dark oak again; a huge projecting bow-window, and the dais elevated *more majorem*; the ornaments of the roof, niches for lamps, etc., etc., in short, all the minor details, are, I believe, *fac-similes* after Melrose. The walls are hung in crimson, but almost entirely covered with pictures, of which the most remarkable are — the parliamentary general, Lord Essex, a full length on horseback; the Duke of Monmouth, by Lely; a capital Hogarth, by himself; Prior and Gay, both by Jervas; and the head of Mary, Queen of Scots, in a charger, painted by *Amias Cawood* the day after the decapitation at Fotheringay, and sent some years ago as a present to Sir Walter from a Prussian nobleman, in whose family it had been for more than two centuries. It is a most death-like performance, and the countenance answers well enough to the coins of the unfortunate beauty, though not at all to any of the portraits I have happened to see. Among various family pictures, I noticed particularly Sir Walter's great-grandfather, the old Cavalier mentioned in one of the epistles in *Marmion*, who let his beard grow after the execution of Charles the First. There is also a portrait of Lucy Walters, mother to the Duke of Monmouth; and another of Anne, Duchess of Buccleuch, the same who,

'In pride of power, in beauty's bloom,  
Had wept o'er Monmouth's bloody tomb.'

Beyond and alongside are narrowish passages, which make one fancy one's self in the penetralia of some dim old monastery; for roofs and walls and windows (square, round, and oval alike) are sculptured in stone, after the richest relics of Melrose and Roslin Chapel. One of these leads to a charming breakfast-room, which looks to the Tweed on one side, and towards Yarrow and Ettrick, famed in song, on the other: a cheerful room, fitted up with novels, romances, and poetry, at one end; and the other walls covered with a valuable and beautiful collection of water-color drawings, chiefly by Turner, and Thomson of Duddingston — the designs, in short, for the magnificent work entitled '*Provincial Antiquities of Scotland*.' There is one good oil painting over the chimney-piece — *Fast Castle* by Thomson, *alias* the Wolf's Crag of The Bride of Lammermoor