

Monteviot

ROXBURGHSHIRE

A Guide by John Martin Robinson





*Schomberg Scott's heraldic
ceiling in the Square Hall
(See page 10 for details)*

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Text by John Martin Robinson.

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I am delighted to welcome you to our family home here in the heart of the Scottish Borders.

When my family began to live here 300 years ago, I believe that they chose this location because of the unique sweep of the river Teviot which Monteviot overlooks and from which it gets its name. There can be few more peaceful or more beautiful views, few more refreshing yet sheltered aspects, few more welcoming landscapes. There is a glorious sense of freedom of spirit about it all.

This is, in many ways, reflected in the somewhat eccentric and tangled mixture of architecture which makes up Monteviot. It is a house to be enjoyed, which is why it has been built onto and altered by successive generations until it has become the characterful edifice which it now is.

My wife Jane and I have sought to ensure that the contents of the house today reflect all those differing generations who have lived here: soldiers, diplomats, statesmen, artists, farmers. They have each left their mark and their sense of enjoyment, all bound together by the love of the land in which Monteviot is rooted. We have tried, too, in the gardens to create that atmosphere of surprise and innovation which also have historically been the marks of those who have made Monteviot their home.

I hope that during your visits you too will experience something of that enjoyment, of the sense of affection which has always made Monteviot and its gardens a haven, not only for my family but as a convalescent hospital during the war and a rest home for missionaries for the twelve years following.

Monteviot has always been a place of peace for all who come here; I trust it will be for you and that your visits will be memorable ones.

Lothian

The Marquis of Lothian

Note: Monteviot is a lived in family home and the route and rooms on show may vary according to use.



"A perfect place for all out-door amusements and pursuits."

The old House and herb garden in the early 1900's

The twenty-three year old daughter of the 9th Marquis of Lothian, Lady Cecil Kerr, wrote in her diary in 1888: 'We think, rightly I imagine, that our two houses are the two most beautiful in Scotland. Of the two, Monteviot is our favourite. We have lived there most and certainly it is a perfect place for all out-door amusements and pursuits.' She thus explained the special magic which Monteviot has exercised over successive generations since the 1st Marquis of Lothian built a small lodge on this delectable site overlooking the River Teviot.

The Kerr family acquired the lands which form the present Monteviot estate in the sixteenth century; previously the area had been church property with a medieval Hospitaller establishment, known as the Ancrum Spittal, situated just to the west of the present house where traces of the old chapel and burial ground still remain in the woodland. The Kerrs themselves are an old Borders family, recorded in the Lowlands from the twelfth century. The Marquis of Lothian's immediate ancestors, the Kerrs of Cessford and Ferniehirst, were active in the service of the Crown in the fourteenth and fifteenth centuries as Wardens of the Middle March, as well as being notorious reivers.

Monteviot itself is an ancient site, and Dere Street, the Roman road from York to Newstead at Melrose (Trimontium), runs almost straight through it. The present house of Monteviot began as an early-eighteenth century lodge – the earliest reference is in a lease of 1727 when it was called Mont Teviot Lodge. This small house was developed later in the eighteenth century into a model Palladian villa, with a centre block of three bays and two storeys (the old lodge) and curving quadrant links leading to a pair of single-storeyed pavilions. This charming Georgian lodge still forms the nucleus of the house.

In the nineteenth century Monteviot, with its superb site on a bend of the River Teviot, came to be greatly admired. At a time of increasing enthusiasm for



the beauties of natural landscape, it was developed into the principal seat on the Roxburghshire estates of the Marquises of Lothian, replacing the old castle at Ferniehirst which had not been much used after 1700. The 6th Marquis started the great programme of improvement and amenity planting on the estate, which was to continue for much of the nineteenth century. He was responsible for the tree belts north of the house and also built the large Wellington Monument on top of Penielheugh which remains a landmark for a very wide area.

His son, the 7th Marquis, commissioned ambitious designs from Edward Blore for a new stone, Jacobean-style mansion at Monteviot. This was begun in 1832 but never completed, leaving the modest Georgian house and Blore's elaborate Jacobean-inspired office wing side by side and creating a dichotomy which has determined the unusual but attractive architectural character of the house down to the present day.

The 9th Marquis, Schomberg, and his family in the late nineteenth century spent much of their time at Monteviot, which was more easily accessible after the construction of the railway; he extended the house to the north, adding between 1877 and 1890 further domestic accommodation, two new courtyards, and finally a tower atop which sat a gravity-fed water tank with sufficient pressure to drive the organ in a chapel, demolished in 1960, which he also constructed on the western side of the house. This piecemeal development resulted in a house which was something of an unpractical labyrinth, and when the 12th Marquis of Lothian took back the property in 1961, he demolished some of these additions, replanned the interior and added a new hall and north front to the design of Schomberg Scott, a grandson of the 9th Marquis, who knew the house well from childhood holidays and who was then the consultant architect to the National Trust for Scotland. These new additions to Monteviot are among the most interesting post-war country house work in Scotland.

In recent years the house has again been extended and redecorated and many improvements carried out there and in the gardens by the 13th and present Marquis of Lothian and his wife.

The House today



— SHORT HISTORY OF THE LOTHIAN FAMILY —

Robert, 1st Earl of Ancram



Lady Anne Stanley

Robert, 1st Earl of Ancram, descendant in the male line of the Kerrs of Ferniehurst, was a strong supporter of the Stuarts. He followed King James VI to London and was present at his coronation in 1603. A highly educated man, a poet and philosopher, he was appointed tutor to Henry, Prince of Wales and then to Prince Charles. He was also made Captain of the King's Bodyguard in Scotland. Born in 1578, Robert was the son of William Kerr and Margaret Home. In 1625 he sat in Parliament as MP for Aylesbury and was knighted; in 1628 to 1629 he was MP for Preston.

Charles I had great esteem for his old tutor and created him Gentleman of the Bedchamber; at Charles I's coronation he was Keeper of the Privy Purse and in 1633 was created Earl of Ancram in the peerage of Scotland. Robert Ancram remained staunchly loyal to the King in the Civil War and died in penury in exile in Amsterdam in December 1654. Rather surprisingly, Cromwell paid his funeral expenses, describing him as a good and faithful servant to his king.

On his death the Ancram title was inherited by Charles, his son by his second wife, Lady Anne Stanley, who died in 1690. The eldest son by the first marriage, William, became (by right of his wife Anne), the 3rd Earl of Lothian. He was a strong Covenanter and opposed to Charles I, in contrast to his father's steadfast loyalty to the Throne. Clarendon said that he was 'amongst those who on all occasions carried the rebellion highest and showed the most

implacable malice to the person of the King.'

William had been educated at Cambridge and served in the Army of the States General of Holland. In 1638 he joined the Scottish rebellion against Charles I. He was Governor of Newcastle for the Scots in 1640 to 1641 and Lieutenant-General of the Scottish Forces in Ireland in 1645. At Newcastle, on the 5th of May 1646, he had the satisfaction of accepting the King's surrender and taking him into custody. Though he opposed the execution of Charles I, he served as Secretary of State in Cromwell's government from 1649 to 1652. He later switched his allegiance to Charles II, a change of mind which probably saved his life and he was merely fined £6,000 at the Restoration!

His eldest son, Robert, also succeeded his uncle as 3rd Earl of Ancram, as well as his father as 4th Earl of Lothian. He was born in 1636 and educated in Scotland, the University of Leyden and the military academy at Saumur. From 1651 to 1657 he embarked on a Grand Tour of the Continent with his younger brother William, in the charge of a tutor, Dr. Maurice Young. As part of this extended education he learnt to ride horses according to the Haute Ecole method at Angers.

As a man with an exceptionally fine education he was predestined for high public service. Among other posts he was appointed a commissioner for the Exchequer and the Treasury. A strong supporter of William III, he was later a keen proponent of the Act of Union between England and Scotland, for which he also

acted as a commissioner. He was created Marquis of Lothian in 1701 and died in 1703.

He was succeeded as 2nd Marquis by his son William, a Major General in the army (Scots Guards), who was also a strong supporter of William III and the Union. He was created a Knight of the Thistle and elected a representative peer for Scotland, but was considered by some to be irreligious and loose in his morals. He was described when a young man as 'active in the Revolution against King James; he hath abundance of fire and may prove a man of business when he applies himself that way... He is brave in his person, loves his country and his bottle; a thorough libertine; very handsome.'

The 3rd Marquis of Lothian succeeded in 1722 and like his father before him was a Knight of the Thistle and a representative peer for Scotland. He served as Lord High Commissioner of the General Assembly of the Church of Scotland on three occasions, and was Lord Clerk Register of Scotland. His son William Kerr, 4th Marquis, followed a military career, eventually becoming a general. He commanded the mounted regiment known as 'Kerr's Horse', later the 11th Dragoons; he was also ADC to the British commander, The Duke of Cumberland at the Battle of Fontenoy in 1745, where he was wounded. In 1746 at Culloden, where his younger brother Robert was killed, he commanded the left wing of the cavalry in the Royal army. He married an heiress, Caroline Darcy, daughter of Robert Earl of Holderness, who brought him a fortune of £20,000. She was the descendant of the Duke of Schomberg, William III's general at the Battle of the Boyne, a descent which is commemorated by the frequent use of Schomberg as a first name by subsequent generations of the Lothian family. The Duke's wife was the great-great-granddaughter of Mary, Queen of Scots through Elizabeth of Bavaria, the Winter Queen.

The 5th Marquis, William John, was born in 1739 and educated at Eton. Like his father he was colonel of the 11th Dragoons and also became a general, and in 1778 Gold Stick to George III. He was considered to be a bad manager of the estates by his family and in the end he retired to Farnham in Surrey where he died in 1815. He was described by Henry Fox, Lord Holland, as 'a vain insignificant puppy, lively but ugly.' This is borne out in his portraits.

His son William, the 6th Marquis, was more business-like than his father and put the family finances on a sounder base, beginning the series of nineteenth century improvements on the Monteviot estate. His greatest achievement was the



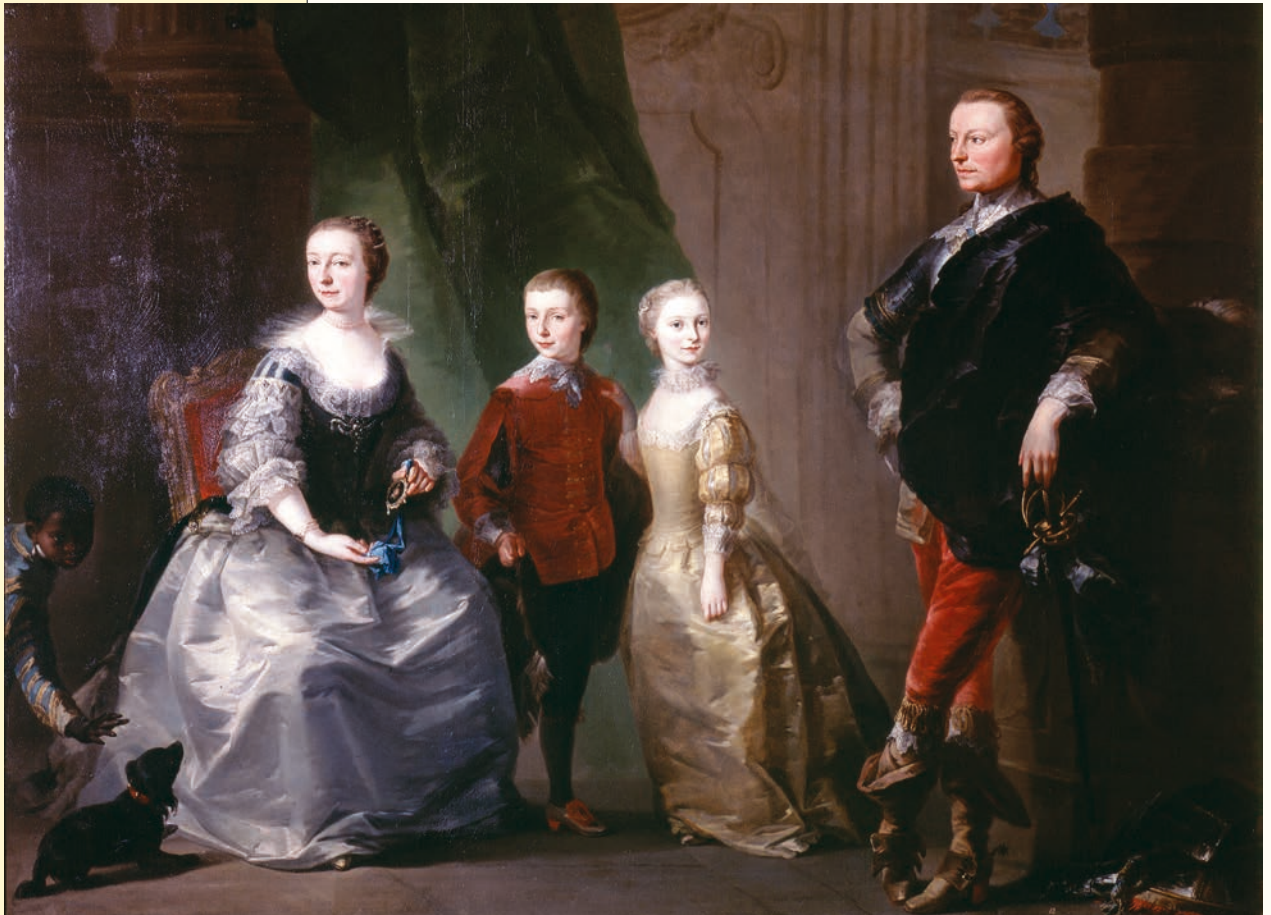
William, 3rd Earl of Lothian

*"Like his
grandmother,
but not so
sensible"*

construction of the Wellington Monument on Penielheugh, and the surrounding plantations of trees. He was also active in public life, becoming Lord Lieutenant of Roxburgh and Midlothian, and Grand Master of the Scottish Freemasons. In 1821 he was given a United Kingdom barony in the Coronation Honours of George IV, which thereafter entitled the family to an automatic seat in the Upper House, rather than being elected a representative Scottish peer (under the terms of the Act of Union). Lady Susan Napier (daughter of the Duke of Richmond) described the 6th Marquis as 'like his grandmother, but not so sensible, though equally red-faced, good-humoured, gentlemanlike and well made.' His first marriage to Henrietta Hobart, daughter of the 2nd Earl of Buckinghamshire and divorced wife of Lord Belmore, caused something of a scandal but led eventually to the inheritance by the Lothians of Blickling in Norfolk, the Hobart estate.

The 7th Marquis abandoned the Whig tradition of the family by becoming a Tory and serving as an MP in Lord Liverpool's government, before inheriting the titles. Like his father he was Lord Lieutenant of Roxburghshire, and continued the improvement of the Monteviot estate, commissioning a design for a large new mansion there from the English architect Edward Blore, though only a small part of it was executed. In 1831 he married Lady Cecil Talbot, daughter of the 2nd Earl Talbot (whose brother succeeded as 17th Earl of Shrewsbury). In 1850 she converted to Catholicism – joining a band of pious aristocrats known as the 'Farm Street Ladies,' and died in Rome in 1877. They had four sons, from whom all the subsequent Marquises are descended.

4th Marquis and family



The 7th Marquis suffered from ill health and died young in 1841, being succeeded as the 8th Marquis by his nine year old son William Schomberg, known as Billy to his family. Educated at Eton and Christ Church, the 8th Marquis was a distinguished scholar who gained a Double First at Oxford. He was a collector of books and pictures, a member of the Roxburghe Club, and a patron of *avant garde* contemporary artists like Hungerford Pollen and G. F. Watts. He himself wrote two books, including the History, Literature, and Art of Italy in the Middle Ages. A brilliant career was, however, cut short by illness and like his father before him, he died young.

The 8th Marquis married Lady Constance Talbot but they had no children and he was succeeded by his brother Schomberg as the 9th Marquis. He was among the most distinguished members of the family. Educated at Glenalmond, Eton and Christ Church, Oxford, he also gained a Double First, and then embarked on a military and diplomatic career. Between 1858 and 1865 he served as attaché in Frankfurt and Tehran (seeing active military service in Persia) and travelled widely making sketches of buildings and landscapes as he went. After inheriting, he served in Lord

Salisbury's Conservative government as Keeper of the Privy Seal and Secretary of State for Scotland from 1887 to 1892. He was also Captain General of the Royal Company of Archers and President of the Scottish Society of Antiquaries, the Scottish Text Society and the Highland Agricultural Society, which gives an indication of his range of interests. He married Lady Victoria Scott, eldest daughter of the 5th Duke of Buccleuch.

He made Monteviot the main family house, in preference to Newbattle Abbey in Midlothian, hitherto the principal family seat, and carried out many improvements; he built a chapel, extended and remodelled the stables to his own distinctive design, a model dairy farm at Harestanes and added the water tower in the East wing to pump up the chapel organ. He was also a keen gardener and forester. Life at Monteviot in his time is captured in the diary kept by his younger daughter Cecil, with her descriptions of the estate Christmas parties and servants' dances; of house parties for cricket in the summer on the cricket ground (which remained in use until 1939) and shooting in the winter, as well as boating and canoeing on the river, fishing for trout and salmon, hunting with the Buccleuch hounds, tennis, and racquets in the new 'Fives Court' next to the chapel. This idyll was shattered by the death of the eldest son, William, in 1895 in a shooting accident in Australia where he was ADC to the Governor of New South Wales.

The title was therefore inherited by the youngest son, Robert, who succeeded his father in 1900. The 10th Marquis was educated at Eton and Christ Church, Oxford, but took no part in public life and suffered from ill health; he lived quietly at Monteviot till his death in 1930.



*Schomberg,
the 9th Marquis*



*Peter,
12th Marquis of Lothian*

He was succeeded as 11th Marquis by a cousin, Philip, son of Lord Ralph Kerr (third son of the 7th Marquis) and Lady Anne Fitzalan Howard, daughter of the 14th Duke of Norfolk. Philip had an active career in Lord Milner's 'Kindergarten' in South Africa. He was a Liberal and as secretary to the Prime Minister Lloyd George played a prominent part in drafting the Treaty of Versailles at the end of the First World War. He later served as Chancellor of the Duchy of Lancaster and Under Secretary of State for India, and ended his career as British Ambassador to the United States on the outbreak of the Second World War, dying in Washington in 1940.

The 11th Marquis lived mainly at Blickling Hall in Norfolk (which he restored and bequeathed to the National Trust) and at Newbattle Abbey. He later transferred Newbattle Abbey to an adult education college. During and after the Second World War Monteviot was a hospital and then let to the White Fathers, a congregation of Catholic missionary priests.

The 12th Marquis of Lothian, Peter, was the son of Capt. Andrew Kerr and grandson of Admiral Lord Walter Kerr, who in turn was the youngest son of the 7th Marquis; he succeeded his cousin at the age of 19. Educated at Ampleforth and Christ Church, Oxford, he served in the Scots Guards during the War and

continued the family's tradition of public service as a British delegate to the United Nations, Under-Secretary at the Ministry of Health, Under-Secretary at the Foreign Office, and from 1972 to 1974 was an MEP. He restored Monteviot to the design of a cousin Schomberg Scott in 1962, and subsequently restored Ferniehirst Castle, the pre-Union seat of the Kerrs, where he and his wife Antonella lived.

Their eldest son Michael, 13th Marquis of Lothian, PC, QC, with his wife, Lady Jane Fitzalan Howard (daughter of the 16th Duke of Norfolk) now lives at Monteviot. Also educated at Ampleforth and Christ Church, Oxford, as Michael Ancram he followed a political career as MP for Berwickshire and East Lothian (1974), Edinburgh South 1979 to 1987, and Devises 1992 to 2010. He was under-Secretary at the Scottish Office, Minister of State for Northern Ireland, Chairman and later Deputy Leader of the Conservative Party, Deputy Leader of the Opposition and Shadow Foreign Secretary. On his retirement from the House of Commons he was made a life peer. He has two daughters, Lady Clare and Lady Mary Kerr.

— TOUR OF THE HOUSE —

The North Front

The visitor arriving at Monteviot does not immediately see the Georgian house which faces south towards the river, but is greeted by Schomberg Scott's new frontage of 1962 to 1963 to which the present Marquis added a slated, pitched roof and Blore's gabled, dressed sandstone east wing of 1830 to 1832 with, at its north end, the 9th Marquis's picturesque water tower of 1877.

Schomberg Scott's work is pink-harled with stone trimmings, tall sash windows and carved heraldry devised by Don Pottinger. The stone plaques over the windows, from east to west, are carved with family ciphers and symbols: AN (for Antonella Newland, Marchioness of Lothian); a stag's head (one of the Kerr crests); LL and a coronet (entwined Ls for Lord and Lady Lothian); a unicorn's head (a unicorn is the sinister supporter of the Lothian arms); PK (for Peter Kerr, Marquis of Lothian); the full quartered Lothian arms (Kerr of Lothian and Kerr of Jedburgh) topped with the sun in splendour crest of the family (over the main entrance); and to the right, the Lothian knot.

Over the side entrance in the west wing (added in 1978) is a weathered marriage stone of 1558 (the original of which is near the tennis court) and, on the carved keystone, a linked cipher for Michael and Jane Ancram. The two large stone urns flanking the main entrance are early eighteenth century and come from Ancrum House. The pitched slate roof over the hall is a recent addition which greatly improves the appearance of the house, as well as being of practical benefit.

The Square Hall

This immediately introduces the interior work of Schomberg Scott who, unusually for an architect of the 1960s, himself designed many of the details, including some of the furnishings and the heraldic wallpaper in here (recently renewed in pale blue). The floor is of a polished blue Westmoreland slate, and the wrought iron balustrade of the gallery is a fine example of modern Scottish craftsmanship carried out to Schomberg Scott's design. Schomberg Scott also designed the heraldic plaster ceiling which has the Sun in splendour and the Kerr stars as well as painted shields showing the arms of successive wives of the Marquises of Lothian.

Around the central sun:

CAMPELL of ARGYLL.

i. Jane, daughter of Archibald. Marquis of Argyll. Wife of Robert 1st Marquis of Lothian.

ii. Jane, daughter of Archibald, 9th Earl of Argyll. Wife of 2nd Marquis of Lothian.

NICHOLSON of KEMNAY. Margaret daughter of Sir Thomas Nicholson of Kemnay. Wife of William, 3rd Marquis of Lothian.

D'ARCY of HOLDERNESS. Caroline, daughter of Robert, Earl of Holderness. Wife of William, 4th Marquis of Lothian.

FORTESCUE of DROMISKEN. Elizabeth, daughter of Chichester Fortescue, Esq. of Dromisken. Wife of William, 5th Marquis of Lothian.

HOBART of BUCKINGHAMSHIRE. Henrietta, daughter of John, 2nd Earl of Buckinghamshire. Wife of William, 6th Marquis of Lothian.

TALBOT of SHREWSBURY.

"A fine example of modern Scottish craftsmanship"

The Square Hall

i. Cecil, daughter of Charles, 2nd Earl Talbot. Wife of John, 7th Marquis of Lothian.

ii. Constance, daughter of Henry, 18th Earl of Shrewsbury. Wife of William, 8th Marquis of Lothian.

SCOTT of BUCCLEUCH. Victoria, daughter of Walter Francis, 5th Duke of Buccleuch. Wife of Schomberg, 9th Marquis of Lothian.

NEWLAND. Antonella, daughter of Maj. General Sir Foster Reuss Newland. Wife of Peter, 12th Marquis of Lothian.

In the four corners:

HOWARD of NORFOLK.

i. Anne, daughter of Henry, 14th Duke of Norfolk. Mother of Philip, 11th Marquis of Lothian (d. unmarried).

ii. Jane, daughter of 16th Duke of Norfolk. Wife of Michael, 13th Marquis of Lothian.

COKE of MELBOURNE, Derbyshire.

LAMB of MELBOURNE, Derbyshire.

COWPER of MELBOURNE, Derbyshire.

*The Duke of Schomberg,
by Kneller*



This heraldry acts as an introduction to the post-Union history of the Lothian family which Monteviot encapsulates, whereas Ferniehirst Castle to the south of Jedburgh represents the older, pre-Union history of the Kerrs. The 1st Marquis was a supporter of William III and also of the Act of Union, and successive generations have intermarried with prominent English families, notably the Norfolks, premier Dukes, and the Shrewsburies, premier Earls of England, and heiresses who brought English houses and estates: Blickling in Norfolk (now National Trust) and Melbourne, Derbyshire, which is now the home of Lord Lothian's brother, Lord Ralph Kerr.

This room is also an introduction to the Lothian picture collection which, as well as comprising a long series of family portraits, is also rich in Dutch and Italian Old Masters collected in the eighteenth and nineteenth centuries and formerly at Newbattle Abbey, near Dalkeith.

On the east wall is a large equestrian portrait by Godfrey Kneller of the Duke of Schomberg, William III's General at the Battle of the Boyne and grandfather of the wife of the 4th Marquis of Lothian; he pursued a military career

and fought at Culloden, commanding 'Kerr's Horse,' later the 11th Dragoons, a force which the family raised in the Lowlands. Above the gallery is a portrait of Miss Lemon, reputed mistress of and described as 'after' Sir Anthony van Dyck. On the west wall is a fine portrait by George Knapp of the 3rd Marquis (1690 to 1767) in Thistle Robes. He sat at Westminster as a Scottish Representative Peer, and was Lord High Commissioner to the Church of Scotland on three occasions. Below the gallery is a portrait of a Girl with a Pearl attributed to Elizabetha Sirani.

The Old Masters in here include: Shepherd playing his Pipes by Jacob Backer and a portrait of a Young Girl as a Shepherdess 'after Paulus Moreelse,' and landscapes by Van Huchtenberg and Jan Breughel flanking the Girl with a Pearl on the south wall.

The four silver wall sconces were designed by Schomberg Scott after a seventeenth century original. The fine japanned cabinet on stand dates from the late seventeenth century.

The Victorian Newbattle Table has a marquetry top composed of all the wood grown on the estate there.

Photographs in the Square Hall show among others the present Marquis of Lothian with former President Bush, former US Secretary of State Condoleezza Rice and President Mubarak of Egypt.

The Library

This occupies the ground floor on the original lodge. The lower ceiling recalls the older proportions while the eighteenth century plan is commemorated by the projecting bookcases which mark the lines of the original dividing walls between two rooms and a central entrance hall. The present appearance of the room is due to Schomberg Scott who designed the twin fireplaces and the white-painted bookcases, as well as the vividly coloured ceiling paper inspired by fragments of a sixteenth century Scottish painted ceiling in his own house at Prestonpans.

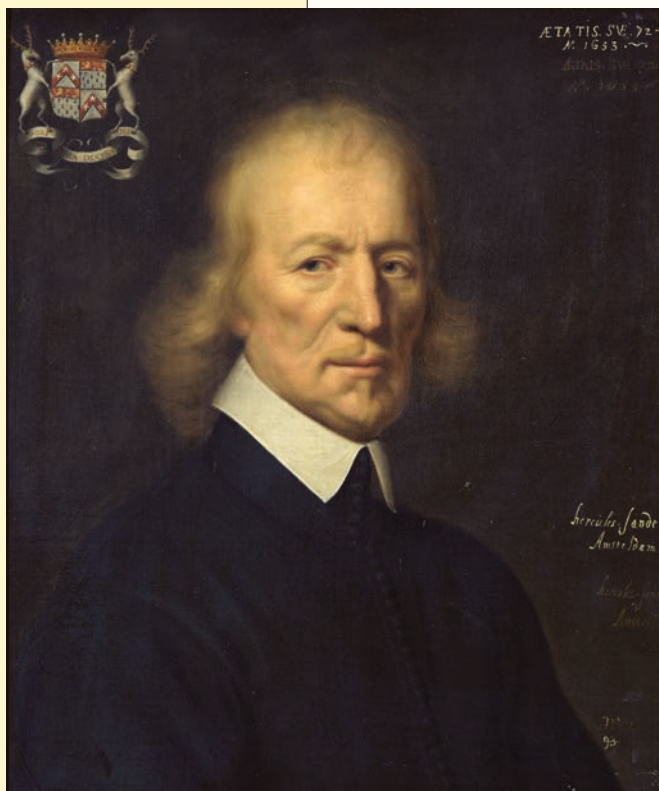
It was originally designed to house the Newbattle collection of bibles, classics, topography, history and architecture, dating mainly from the sixteenth to the nineteenth centuries and came from the library at Newbattle Abbey, formerly the Midlothian seat of the Marquises of Lothian, now an adult education college. Under the terms of the will of the 11th Marquis these were deemed to belong to the National Library of Scotland. These were loaned to the 12th Marquis to be housed at Monteviot but gradually after his death in 2004 they were removed to Edinburgh. The Library now houses a mixture of old travel books, books collected and used by the 13th Marquis and Hansards from his time in the House of Commons 1974 to 2010.

*Frances,
Countess of Somerset,
circle of William Larkin*



Over the west chimneypiece hangs a portrait of Robert, 1st Earl of Ancram by Hercules Sanders dated 1653. This shows the Earl as an old man in exile in Holland after the Civil War. Like many Scots nobles, he had accompanied James VI to London after the latter succeeded Elizabeth on the English throne. He was a prominent figure at court, serving as tutor both to Henry, Prince of Wales and to Prince Charles to whom he remained loyal till the end. He was also a poet and philosopher. His eldest son, William (whose portrait hangs in the dining room), unlike his father was a strong covenanter and supporter of Cromwell; he succeeded, through the female line, as 3rd Earl of Lothian while Robert's younger son succeeded as 2nd Earl of Ancram. Both titles were to come together in the late seventeenth century, and Robert Ancram is the principal progenitor of the distinguished Anglo-Scottish family whose portraits are all here at Monteviot. Robert Earl of Ancram and William Earl of Lothian remained on good personal terms, despite being on opposing sides in the Civil War, and co-operating to arrange the Grand Tour of William's sons. Indeed on the table beneath the portrait are two

*Robert,
1st Earl of Ancram,
by Hercules Saunders*



volumes of the correspondence between father and son at this time.

Over the east chimneypiece is a contemporary Chinese copy of the famous early portrait of John Donne, poet and Anglican clergyman, the original of which used to hang there but is now in the National Portrait Gallery in London. He was a friend of Robert, Earl of Ancram. The original picture was bequeathed to Lord Ancram by Donne, but only identified and 'rediscovered' in 1958. It is irreverently inscribed 'Illumine Tenebra Nostras Domina', and shows Donne painted in shadows and 'my black melancholy hat,' more as the author of the love poems than the Anglican Divine who became Dean of St. Paul's Cathedral in London. The artist is unknown. The original portrait is now in the National Portrait Gallery in London between Shakespeare and Bacon.

On the east wall is a portrait of the wicked Countess of Somerset, daughter of Thomas Howard, 1st Earl of Suffolk. She divorced her first husband, the Earl of Essex, on the grounds that he was 'impotent with none but her,' and married the more handsome Robert Kerr, Earl of Somerset.

She narrowly escaped being executed for the murder of Sir Thomas Overbury who had tried to dissuade Kerr from the marriage and was mysteriously poisoned. The Somersets were banished from Court, though spared the axe; James I remarked that being married to each other would be punishment enough.

The two little paintings of figures in architectural settings, which hang on the ends of the projecting bookcases, are characteristic works of Hendrick van Steenwick. They are wrongly dated 1676 (as purchase records suggest some twenty years earlier) and show St Jerome in his study (with tame lion) and The Blind Isaac being deceived by his wife Rebecca.

From the windows are good views over the herb garden with its geometrical pattern of box-edged beds designed by the 9th Marquis, who was a keen gardener and talented amateur architect as well as one of the leading public figures of his day.

The River Wing

This is the western of the flanking eighteenth century wings and is the least altered part of the Georgian house. It now contains the principal guest bedroom suite.

The quadrant corridor leading from the library to the bedroom is hung with small Flemish and Dutch cabinet paintings characteristic of British Grand Tour collections, including a study of heads by Jordaens, also a pair of beautiful female nudes by G. F. Watts, who was patronized by the 8th Marquis.

The bedroom retains its original raised and fielded panelling, and carved Georgian chimneypiece, above which hangs a Portrait of a Lady by John Baptiste de Medina. Architecturally, this is the finest room in the house. The panelling has recently been stippled a soft green colour. The canted bay contains a Venetian window from which there is a splendid prospect of the River Teviot and the 9th Marquis's brilliantly arranged plantations of mixed trees on the southern slopes beyond.

The Victorian family portraits include: chalk drawings of Lord Schomberg Kerr and William, Lord Jedburgh.

*Bedroom with
portrait of Queen Mary*



The Drawing Room

Returning through the library and the Ante Room, the drawing room is reached. It fills the eastern of the twin Georgian pavilions on the south front and is a well-proportioned room with a high coved ceiling. Like the State Bedroom, it also has a canted bay with Venetian window. The fine eighteenth century marble chimneypiece was brought by the 12th Marquis from Crailing House, nearby.

The eighteenth and nineteenth century portraits in the drawing room include some of the most distinguished in the house. Starting on the West wall, to the right of the door and working round the room anti-clockwise, they are: The 4th Duke of Rutland by Sir Joshua Reynolds, Lord Newbattle, later 6th Marquis of Lothian in 'van Dyck dress' by Revd. Matthew William Peters, painted in 1778. Peters specialized in sentimental pictures of children and angels. On the fireplace wall is a very fine portrait of the 6th Marquis of Lothian in later life by Sir Henry Raeburn. The 6th Marquis was Lord Lieutenant of Midlothian and Roxburghshire, and began the improvements and tree planting that transformed Monteviot into a principal family seat in the nineteenth century. He caused a scandal by running off with the estranged wife of Lord Belmore and marrying her after divorce. She was the eldest daughter of the last Earl of Buckinghamshire whose possessions, including the Blickling estate in Norfolk were eventually to pass to the Lothians when they were inherited by the 7th Marquis in 1850, though in the short term Lord Buckinghamshire left them to his eldest daughter, Lady Londonderry, for life.

The pair of flower paintings are by Ludovic Stern and the two small oils of the 7th Marquis, who commissioned Blore to rebuild Monteviot as a large mansion, and his wife Cecil Talbot, daughter of the Earl of Shrewsbury, are by Sir Francis

Grant. Over the chimneypiece is an attractive group by Benjamin West of Mrs. West and their son Raphael. The other portrait on the fireplace wall is of Elizabeth Fortescue, the 'Rose of Devon,' wife of the 5th Marquis, by Reynolds.

On the north wall is a characteristic portrait of a Young Man in Black by Annibale Carracci and, in the centre, a masterpiece by G. F. Watts of the three Talbot sisters, daughters of the Earl of Shrewsbury, including Constance, wife of the 8th Marquis. Next to it is a fine study of the red-bearded Marquis

*"A fine study
of the red-
bearded
Marquis
himself."*



himself, also by Watts. A brilliant scholar who won a double first at Oxford, the 8th Marquis succumbed to a serious illness and died young. This portrait was painted shortly before his death when Watts described him as "hovering between life and death."

The furniture in the Drawing Room also comprises pieces of high quality. These include the two little French tables besides the sofas. That in the Louis XVI style nearer the window has a top with a square Sevres plaque which forms a reading stand, and is stamped by Edward Baldock, the famous furniture broker who supplied much at Abbotsford for Walter Scott; that nearer the door has still-life marquetry and is stamped by J.-L. Faizelot-Delorme. There is also a fine large Louis XV Kingwood writing table by Adrien Fleury under the Watts portrait, and flanking the chimney-piece a pair of Chippendale style mahogany tea tables.



*The Talbot Sisters,
by G. F. Watts*

The Ante Room

This irregular space continues the axis northwards from the drawing room to the Great Hall. Once part of the Library, with its shelves removed, it now is uniquely able to show intricate pictures at close quarters. On the east wall hangs a self portrait of Sir John Medina, the distinguished Scottish late seventeenth century painter. On the south wall there is *The Counting House or Money Lenders* by Jan van Hemessen dated 1536. There are contemporary portraits of the present Marquis of Lothian and his wife Lady Jane Fitzalan Howard by Nicky Phillips. Also two portraits: one of Philip 11th Marquis of Lothian, a distinguished Liberal statesman who served under Milner in South Africa, was Private Secretary to Lloyd George, Secretary of State for India and finally British Ambassador to the United States at the beginning of the Second World War, sketched by the South African artists F. Footner and the other an oval sketch of Mrs. Andrew Kerr, grandmother to the present Lord Lothian. On the side table are modern family photographs including one in Garter robes of Lavinia, Duchess of Norfolk, mother of Lady Lothian. Duchess Lavinia was the first non-royal Lady of the Garter and also the first female Lord-Lieutenant in Britain. Another photograph shows Lord Lothian when Minister of State for Northern Ireland entertaining President Mary Robinson of Eire on her historic visit to Hillsborough Castle and indeed of an Irish President to Northern Ireland.

The drawing of Lord Lothian as captain of the Oxford University Ski Team was done in 1965 by S. Rodzianko.

The Compass Room

The name is a joke on the part of Schomberg Scott and alludes to the frequent complaint, before remodelling this part of the house, that it was impossible to find your way through the maze of Victorian additions. The hardwood floor is inlaid with a marquetry compass. The octagonal space is lined with glazed china cupboards containing more of the Derby service as well as Sevres biscuit and coloured porcelain figures from the Derby, Höchst, Meissen and other eighteenth century factories. Such figures were originally intended as table decorations for dessert and the ideas evolved from sugar confectionery. The frieze is painted with the initials of the children of the 12th Marquis and Marchioness: Mary, Michael, Cecil, Clare, Elizabeth and Ralph.

"The first non-royal Lady of the Garter and also the first female Lord-Lieutenant in Britain"

The Great Hall

The major addition to the house in 1962 to 1963 was this large hall, which was conceived of as a general place of assembly and focus for the house, and as a gallery for the display of the larger family pictures from Newbattle Abbey.

It is entirely a Schomberg Scott design with a Scottish wagon ceiling (inspired by Falkland Palace), the gallery and stairs having a wrought iron balustrade made in Edinburgh. Schomberg Scott also designed some of the furniture, including the tables between the windows and the upholstered benches in the gallery. The floor is of African mahogany, a hardwood much used by architects in the 1960s.

The room was designed especially for the full-length equestrian portrait of Charles I by Van Dyck which dominates the east wall. This is a contemporary version of that painted for the gallery at St. James's, which is now at Buckingham Palace, and was probably a gift from the king to his old tutor Robert 1st Earl of Ancram. It is flanked by portraits of the Earl of Ancram himself by John Eyke (1618), and his second wife Lady Anne Stanley, daughter of the 6th Earl of Derby.

Beneath it is an oak planter by carpenter Nigel Bridges etched with the mottos 'Sero Sed Serio (Late but in Earnest) and 'Sola Virtus Invicta (Courage alone is invincible) – mottos of the Kerr family and the Howard family.

Much of the lower part of the south wall is filled with a long frieze-like Venetian painting of the Parable of the Prodigal Son by Bonifazio Pitati. This was acquired by the 8th Marquis from Alton Towers in Staffordshire, seat of the Earls of Shrewsbury in 1857. It is flanked by portraits of an eighteenth century naval officer,

*Landscape
by John Wootton*



possibly Captain Michael Kerr, by Michael Dahl and a portrait of Joan Queen of Naples, after a lost original by Bernardino Licinio.

Beyond is a fine imaginary classical landscape by John Wootton, which shows the strong influence of Claud Lorraine on English eighteenth century art. Wootton is better known for his horse paintings, but this shows his talents as a landscape artist.

The large portrait hanging over the staircase is of the 4th Marquis of Lothian (the Hanoverian cavalry officer) and his family by Joseph Anton Adolf. Along the gallery are hung several smaller seventeenth century portraits.

Between the windows on the north side of the room is a portrait by Francis Cotes of John Hobart, Earl of Buckinghamshire. He had a distinguished political career, and as well as being ambassador to Catherine the Great, he was also Viceroy of Ireland. Next along is a portrait of Sir Thomas Overbury (who was probably murdered by the Countess of Somerset). At the east end is a portrait of the 3rd Marquis and his younger brother Lord Robert Kerr as boys, by William Aikman. As part of their education they went on an extended Grand Tour of Europe and the 3rd Marquis began the collection of Continental paintings which continued to be added to in the nineteenth century. There are also portraits of Robert 1st Marquis of Lothian and his wife Lady Jane Campbell, the latter attributed to David Scoullall.

The best piece of furniture in the room is the seventeenth century cabinet on stand, between the windows, decorated with seaweed marquetry.

The Upper Corridor

Along this corridor are hung a number of interesting pictures including a Still Life of an Exotic Gold Nautilus Cup by Peter Gerritz van Roestraeten seen through an arch on the stairway. Also above the staircase a Holy family 'after Sir Peter Paul Rubens.' On the facing wall Studies of a Man's Head by Jacob Jordaens, a portrait of Edward, son of Elizabeth of Bohemia by van Honthorst and paintings of St John the Evangelist and a Young Boy signed by Godfried Schalcken.

The Rose Room

Leading off the upper corridor is the Rose Bedroom. Above the beds is a remarkable trefoil Madonna attributed to the fascinating early fifteenth century Florentine painter Giovanni Toscani (circa 1370-1430) painted probably about 1420. Also a Pastoral Landscape with Courting Couples from the circle of Alexander Keirincx and a Parrot on a Stone Urn by Jan Pauwel Gillemans.

The Family Staircase

Lining the walls of the family staircase are late Victorian and twentieth century portraits, which bring the family story down to the present day. Over the staircase is Schomberg, the 9th Marquis by Sir William Orchardson; an eminent Victorian, he was Secretary of State for Scotland. The 9th Marquis was one of the most distinguished members of the family and made Monteviot the principal family home, reconstructing the stables, and designing the model dairy farm at Harestanes, among many other improvements. Next to him are portraits of his nephews, Philip the 11th Marquis (a copy of that by Gunn at Newbattle) and Captain Andrew Kerr, the father of the 12th Marquis, by John Warrender. Above the door is a portrait of the 13th Marquis of Lothian by Marie Clare Black. On the opposite wall hang portraits of Peter, 12th Marquis, by Aubrey Davidson-

*a remarkable
trefoil
Madonna
attributed
to Giovanni
Toscani*

A dashing seascape in the Van de Velde manner

Houston and his wife Antonella, daughter of the late Major-General Sir Foster Reuss Newland, by Simon Elwes, who painted this with his left hand, after a stroke. The portrait of the 16th Duke of Norfolk (father of Lady Lothian) is also by Aubrey Davidson-Houston and shows him in robes carrying the Earl Marshal's gold baton, as at the State Opening of Parliament.

The Study

The Study is a well-proportioned room and contains some notable paintings. Over the desk is a Picture of a Black horse by Sawrey Gilpin. Over the chimneypiece is a seascape attributed to Vollaires. Between the windows is a small equestrian portrait by Sawrey Gilpin and Richard Cosway of the 5th Marquis in the Colonel's uniform of the 11th Dragoons (formerly Kerr's Dragoons, and later the 11th Hussars) and a painting of boats in an Italian harbour at night by Nicholas Fairbairn, QC.

The Morning Room

The Morning Room occupies the south end of Blore's wing, but was remodelled by Schomberg Scott. There is a handsome Georgian marble chimneypiece over which hangs an Italian fifteenth century Madonna and Child attributed to Bellini. Other paintings of interest in the room are two more of the Wootton classical landscapes in good eighteenth century frames, a pair of Scottish landscapes by Nasmyth, recently acquired. Before the big window are two striking glass geese and a dolphin, from Murano in Venice. On either side of the big window are striking portraits by Sir Thomas Lawrence of John the 7th Marquis and his mother Henrietta, the 6th Marchioness. It was the 7th Marquis who commissioned Blore to rebuild this part of Monteviot. Before inheriting the title, he sat in the Commons as MP for Huntingdon in Lord Liverpool's government. He suffered from ill health and died aged only 47, which is why Blore's designs for Monteviot were not completed. Of his four sons, two, William and Schomberg, succeeded as 8th and 9th Marquises successively; the third, Ralph was the father of the 11th Marquis and the youngest, Walter, the grandfather of the 12th Marquis of Lothian.

The Dining Room

This occupies the ground floor of the Blore wing and was intended as the principal dining room of the house, a function it still fulfils. The attractive ribbed plaster ceiling has plaster set of three stars, a central element the Kerr arms. The room was redecorated by Schomberg Scott who was responsible for the heraldic wallpaper which incorporates the Thistle for Scotland, the Rose for England and the fleur-de-lys for France. It commemorates James V of Scotland whose mother was English (Margaret Tudor) and wife French (Mary of Guise). This has recently been reprinted to the original design. The chandeliers were also designed by Schomberg Scott and complete his unified conception of the decoration.

Much of the distinction of the room derives from the series of full-length, seventeenth century portraits in matching eighteenth century frames, originally at Newbattle Abbey. These include Charles Prince of Wales (the gilt armour he is wearing is now at Windsor Castle); the 2nd Marquis of Lothian, by Sir John Medina; William, 3rd Earl of Lothian 'the Covenanter', by David Scougall; and

the Earl of Argyll, another covenant, by Duchappell. Over the chimneypiece is a contemporary version of the Van Dyck triple portrait of Charles I. This was a gift of the King to his minister Lord Strafford (executed in the run-up to the Civil War). It formed part of the Hobart bequest inherited from Lady Londonderry (eldest daughter of the last Earl of Buckinghamshire) by the 7th Marquis. Between the windows is to be found a portrait attributed to Knapton of Lord Robert Kerr, younger son of the 3rd Marquis of Lothian, a renowned amateur flautist who was killed at Culloden, and a portrait of Lord Newbattle (later 5th Marquis) dated 1762, by Robert Hunter. Over the sideboard at the east end of the room is an unusual portrait of the 4th Marquis of Lothian by David Morier (1751). Over the doors are smaller portraits of the 3rd Marquis by Michael Dahl, and the 3rd Earl of Leicester, dated 1632 by Cornelius Johnson, and beside the door into the Great Hall another portrait of the military 4th Marquis, now attributed to Ramsay.

View of the Dining Room



*Charles,
The Prince of Wales*

The Side Entrance

This small lobby forms the private family entrance to the house. Its principal feature of interest is a pair of still-life carvings, in the manner of Grinling Gibbons, which came from Newbattle Abbey. There are also a number of fine paintings including a flowerpiece by Benjamin Ferres, a portrait of Sir Thomas Wyatt by a follower of Holbein. Above the door into the Great Hall is a painting of the 12th Marquis of Lothian with his guitar by Marie Clare Black.

The Chapel

This occupies the site of the old Servant's Hall in the Blore wing and was remodelled to Schomberg Scott's design in 1962. The previous chapel was a detached building of no architectural merit to the northwest of the house and was demolished as part of the remodelling and rationalization of Monteviot in the 1960s. The new chapel is an excellently proportioned room with fine contemporary fittings. It is dedicated to the Border Saints.

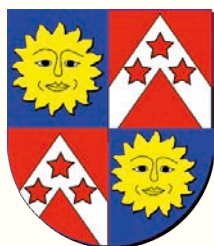
The chapel is arranged college-wise and correctly orientated with the altar, under a tester or canopy, at the east end, and a carved wooden screen at the west inspired by that in the sixteenth century chapel at Falkland Palace, Fife. The excellent woodwork was all produced by the firm of Messrs. Anderson of Melrose.

On the screen are six wooden statues of early Christian Borders Saints: King David of Scotland, Saint Waltheof, Saint Boisil, Saint Cuthbert of Lindisfarne, and Saint Drychthelme, as well as Duns Scotus, the philosopher, all carved by Norman Forrest of Edinburgh. The engraved glass in the large mullioned west window depicts a choir of angels with musical instruments and is the work of Ann Robertson of Haddington. The metal crucifix over the altar was commissioned from the Scottish sculptor, George Wylie. On either side of the altar are six fifteenth century Italian paintings of angels on a gold ground in the manner of Fra Angelico, which came from the previous chapel, and triptych of the central Italian school of circa 1400.

The Chapel

*The Chapel screen -
carved wooden
Borders saints*

The area to the north of the forecourt has been recently remodelled to give a clearer view of the belfry. This stone built Victorian feature contains a bell which dated originally from 1764 but was recast in 1860 by John Warner who made Big Ben. To the west of the house are lawns and a thick wood underplanted with ancient yews which mark the site of the old Spittal chapel and graveyard.



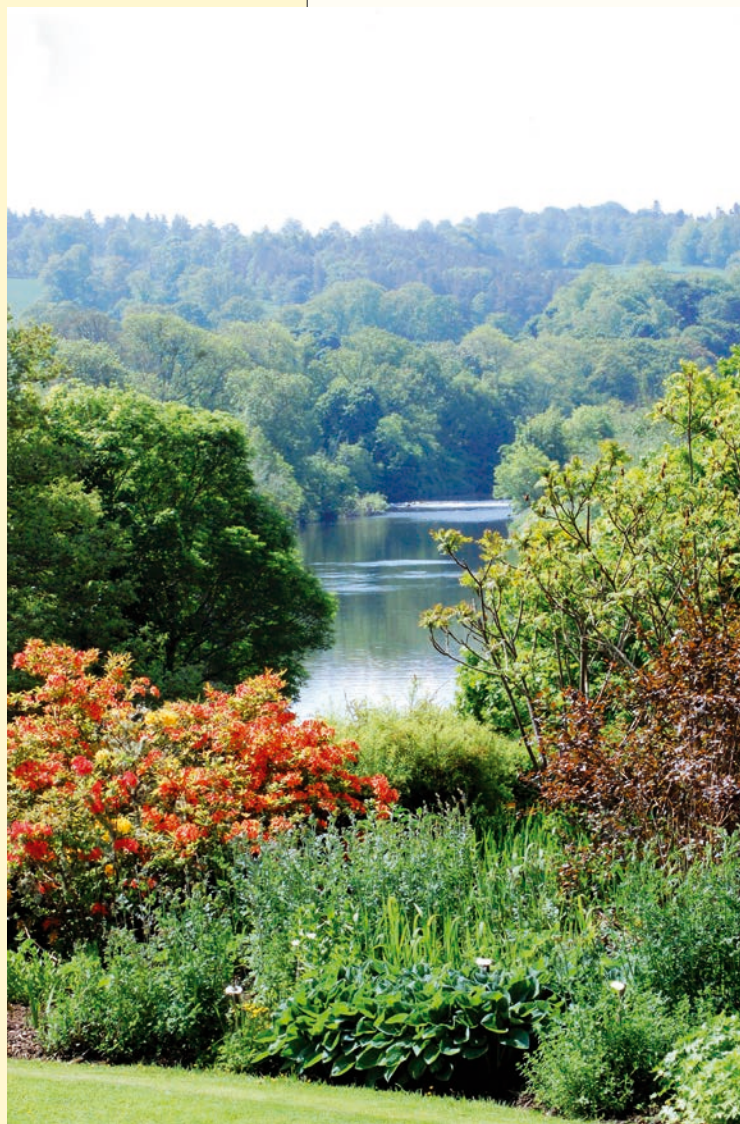
The Chapel Altar

— THE GARDENS —

Coming round the south side of the house the visitor is struck by the wonderful setting of Monteviot with the incomparable view over the river, rich arable farmland and the 9th Marquis's spreading amenity plantations clothing the further skyline, around which time much of then even more extensive gardens and parkland were laid out. Limited alterations took place in 1960 when the 12th Marquis moved his family back to Monteviot. The 13th Marquis more recently has brought about substantial changes and new developments with a view to creating "one of Scotland's great gardens."

The stone-built terrace, in the front of the house, forms the perfect viewing point from which to admire the prospect. This was also built by the 9th Marquis, probably to his own design, for he was an amateur architect as well as a talented draughtsman. It is massively constructed of pink sandstone and dates from 1877.

View of the River Teviot



The Herb Garden in front of the old lodge was also designed by the 9th Marquis with box-edged beds. The 13th Marquis has added an autumn Gentian bed in the centre around the Victorian sundial. A late summer interest border has been added to the east of the top terrace, beyond which has been planted over 5 acres a specialist winter interest garden of over 350 bark interest trees complemented by a late summer shrub and agapanthus border nearby.

On the terrace below is the Rose Garden recently relaid by the 13th Marquis and his wife Jane. It comprises its own terraces and a series of individual rectangular beds with boxwood surroundings all recently replanted with David Austin roses grown as shrubs.

The new Garden of Persistent Imagination at Monteviot is the most adventurous of all the gardens and is an eclectic mixture of natural stone structures, climbing road and clematic avenue leading to a large stone Moon Gate.

This renewal has formed one part of the large-scale improvements in the garden undertaken by Michael and Jane Lothian since they took over the management of Monteviot from the 12th Marquis, but the bones of the layout go back to the 9th Marquis. His daughter, Lady Cecil Kerr wrote of the garden at Monteviot in her diary 'Father has so improved it by his good taste and made it all so beautiful'. Before then the land between the house and the river was damp and boggy with tangled shrubs as the only planting.



The River Garden forms the centrepiece of the layout at Monteviot. It is a large irregular sloping oval encircled with yew hedges, with steps to the river and a landing stage at the south end, and a long curved brick 'preservative' wall intended for growing peaches, and ornamental alcove at the north end. This was originally part of the work of the 9th Marquis in 1877, but the area was redesigned by Percy Cane for the 12th Marquis in 1960. The beds have now been substantially reshaped and planting has recently been revived and strengthened to comprise a mixture of ornamental trees, shrubs, herbaceous and bulbs such as lilies as well as a substantial collection of hardy garden fuchsias intended to give continuing colour from Spring to Autumn. To the west, the Laburnum tunnel was created by the 13th Marquis to mark the Millennium. Beyond, facing the low-lying ground next to the river is the Tea House (now a studio), converted by the 9th Marquis from a cottage. Behind is a modern Oriental Water Garden contrived around islands fed by a spring and crossed by four wooden arched bridges. The islands and banks are planted with fragrant azaleas, Himalayan blue poppies, iris, hostas, polygonum, and other damp-loving plants. To the north of this is the Arboretum with fine specimen trees of different dates from the nineteenth century to the present, including cut leaved beeches, walnuts, chestnuts, Turkey Oak, Pinus Jeffreyi, Quercus Turnerii, Quercus Frainetto. It is under-planted with large drifts of spring daffodils and bluebells, and different berried sorbus for autumn. In 1998/9 the arboretum was extensively replanted with over 150 specialist trees; such planting still continues. The latest major addition to the Gardens has been the Dene Garden comprising four ponds, a lead fountain, wooden and stone bridges and a dam walkway. It is crowned by an elevated viewing platform giving views not only of the Dene Garden but also to the River Teviot beyond. The hard landscaping was created using recycled local stone and the garden has been planted with a wide variety of foliage interest.

Once again Monteviot House Gardens are well worth spending some time in.

*The Oriental
Water Garden*

*View over the River
Garden from the Terrace*



— THE WELLINGTON MONUMENT —

Due north of the house on, top of Penielheugh amongst the remains of Pictish forts, is the most important architectural feature of the Monteviot estate. It is a huge stone Doric column over 150 feet high erected by the 6th Marquis of Lothian to commemorate the Duke of Wellington (to whom he was related through his mother), and the Battle of Waterloo following the defeat of Napoleon. This stupendous local landmark represents the second attempt on the site by the 6th Marquis. The first, a pyramid built in 1815 to the design of William Burn fell down 'with a tremendous crash' only a year after construction. The existing monument in the form of a 'Triumphal Column' was designed by Archibald Elliot and begun in 1817. It took 10 years to build, the stone being quarried locally. The inscription inlaid in letters of lead on the base reads:

*'To The
Duke of Wellington
And The British Army
William Kerr
VI Marquess of Lothian
And His Tenantry
Dedicate This Monument
XXX June MDCCCXV'*

The wooden gallery and picturesque spirelet on top were added by the 8th Marquis in 1867 to the design of John Hungerford Pollen, the Pre-Raphaelite architect. There is an internal spiral staircase which gives access to this elevated viewing platform, but only with special permission.



*Lord Rob^t Kerr, Son of
Will^m Henry, 3^d Marquess of Lothian,
Killed at the battle of Culloden.*

