

CASTLE HOWARD, YORKSHIRE.

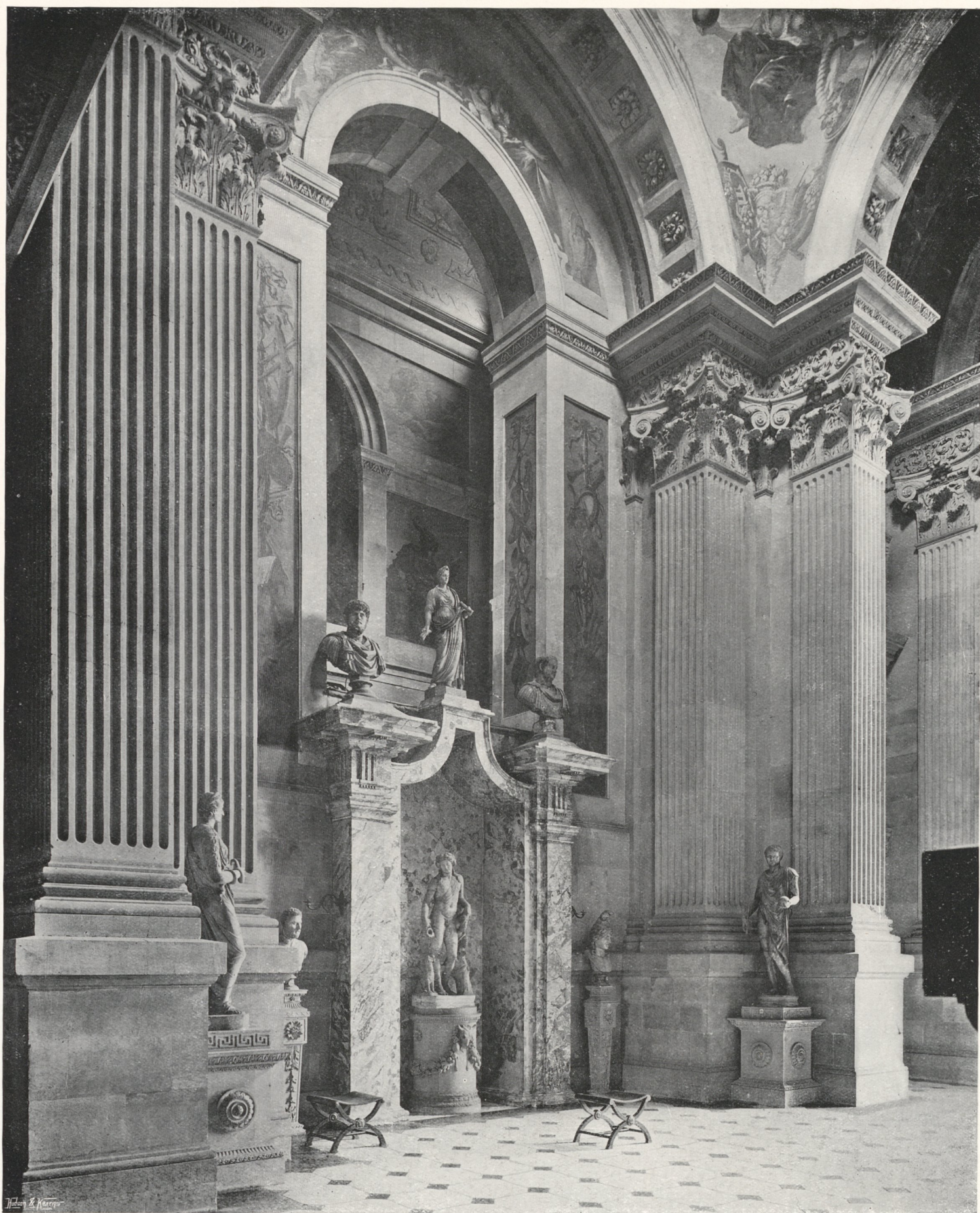
CASTLE HOWARD, the greatest of the classic mansions in Yorkshire, and one of the greatest in England, stands nobly upon the lofty range of hills that rise between the dales of the Derwent and the Rye. Climbing the hill by the picturesque road, we see behind us the level edges of the Yorkshire Wolds extending away mile after mile into the distance, and before us the green woodlands which surround the home of the Howards. Soon we discern the palatial front of the glorious mansion, crested with its majestic turrets and cupola, while high above glistens the dome of the mausoleum. We are not reminded much of history by the level lawns and stately terraces, the majestic avenues of beech and lime, the Italian gardens, the classic statuary,

and the temples and columns, and the mind does not easily reach back to the days when the ancient castle of Hinderskelf frowned upon the hill. That edifice was destroyed by fire about the year 1700, and Charles, third Earl of Carlisle, began the erection of its successor and the laying out of the grounds in or about the year 1712. The work went on for many years, and a tablet upon an obelisk records its completion in 1731.

The architect was Sir John Vanbrugh, and Castle Howard is generally considered more successful than his better-known work at Blenheim. Mr. Fergusson considered the design more sober and simple, and that the cupola in the centre gave dignity to the whole, and broke the skyline much more pleasingly than the towers of



THE LIBRARY.

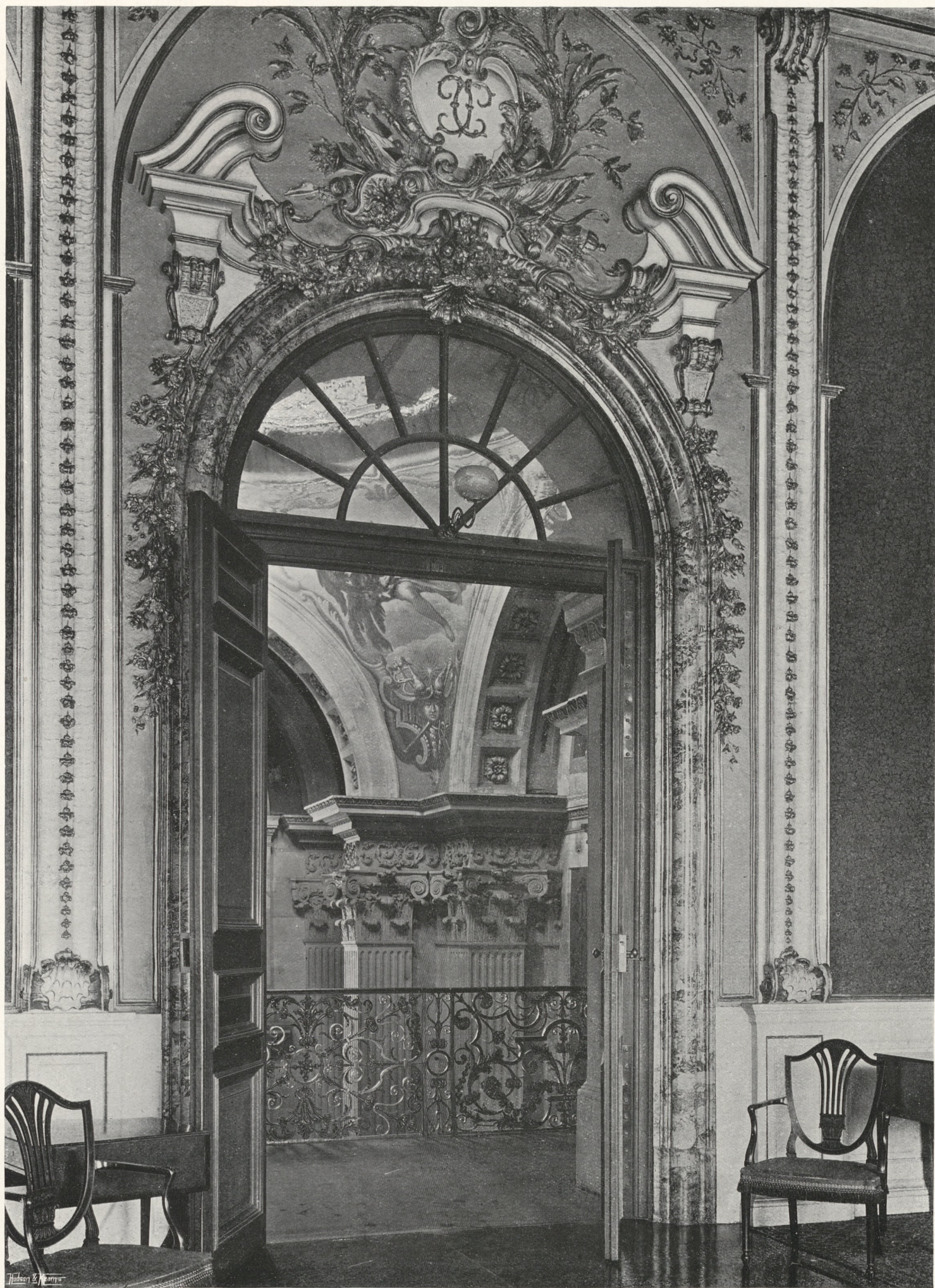


THE WEST SIDE OF THE HALL.

the other palace. Walpole, who visited Castle Howard forty years after its completion, when it had been greatly embellished and much enriched with artistic splendours, wrote enthusiastically about the place. "Lord Strafford had told me that I should see one of the finest places in Yorkshire; but nobody had informed me that I should at one view see a palace, a town, a fortified city, temples on high places, woods worthy of being each a metropolis of the Druids, vales connected to hills by other woods, the noblest

lawn in the world, fenced by half the horizon, and a mausoleum that would tempt one to be buried alive. In short, I have seen gigantic places before, but never a sublime one."

Spacious stateliness and architectural grandeur are the dominant notes of Castle Howard, and it is difficult to say whether the magnificence of the structure, the splendour and richness of its internal character, or its unrivalled collection of art treasures, should command the greatest amount of attention. It should be noted that the west



THE HIGH SALOON AND ARCHING OF THE HALL.

wing was added by Robinson, and is inferior to Vanbrugh's work.

We are here concerned with the internal features of the mansion. On the west, south, and east fronts, the principal apartments, opening into one another, are truly glorious state rooms, adorned with some of the most notable pictures in England. The noble Entrance Hall, which, in the style and majesty of its architecture, might well be some part of a great Italian church, has a dignity and

charm rare in English houses. The apartment is 35ft. square, 60ft. high, and rises 100ft. to the top of the cupola. Lofty fluted Corinthian piers, connected by semi-circular panelled arches, support the cupola, and in the figures in the angles, though the subjects are entirely different, there seems to be a reminiscence of Michael Angelo. The cupola itself is painted, not very appropriately, with the "Fall of Phaeton," by Pellegrini, and it has been remarked that a person standing below feels as if the four horses of the



THE NORTH CORRIDOR.

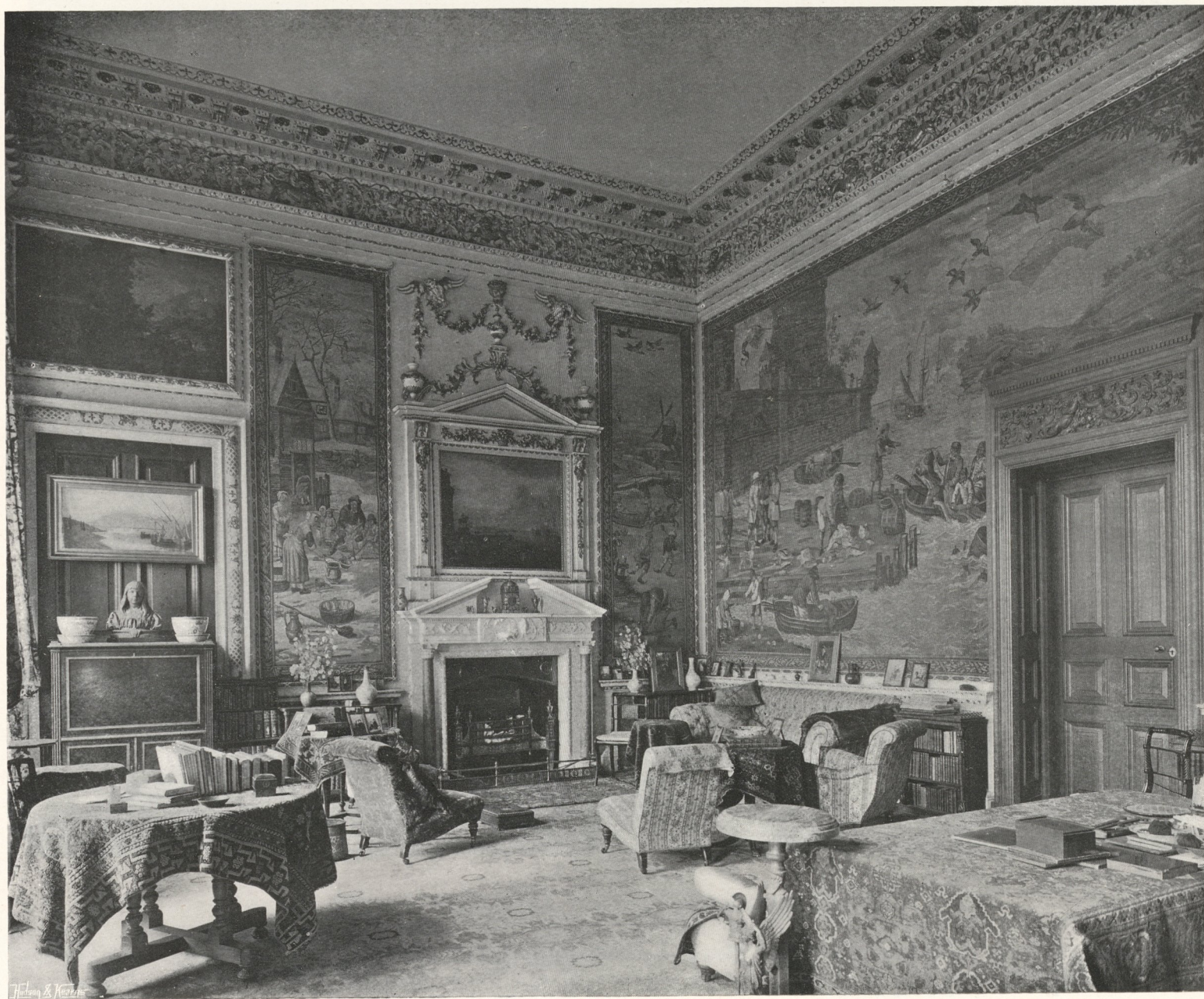
Sun were about to descend upon his head. This magnificent hall is paved and enriched with valuable marbles, and contains some very fine statuary, several pieces being antique, notably a charming figure of Bacchus standing in a niche on the west side, surmounted by busts of the emperors. Some of the wall spaces are frescoed with trophies of arms, and above the glorious fireplace, which is richly sculptured with mermaids and flower and shell work, other frescoes are seen on the staircase. The rare inventiveness of the architect was displayed to full advantage in this splendid part of the structure, and the wonder of the detail is seen well in the picture of the west side, and of the high saloon on the gallery above.

The Garden Hall is now entered, and leads to



THE LOBBY.

a series of rooms lying upon either hand, entered one from another. Here the splendid collection



THE TAPESTRY ROOM.

of pictures is seen to full advantage. The rooms have rich friezes and cornices, painted ceilings, and a beautiful outlook. The Dining Room, the "Canaletto" Room, so called from the artist

in proportions and adornments. The Long Gallery runs along the whole of another side of the building, and contains many antique busts and objects in other forms of art. Here is a circular marble



THE CHIMNEY-PIECE IN THE HALL.

whose works adorn its walls, the great Drawing Room, the exquisite Tapestry Room, and a Billiard Room are situated upon this garden front. They are crowded with splendid pictures, and are noble

altar, which is said to have been brought by Nelson from the temple at Delphi; and here also is preserved a curious wine-cooler, which was presented more than sixty years ago to Lord



THE GARDEN HALL.



LADY CARLISLE'S SITTING-ROOM.

Morpeth, afterwards seventh Earl of Carlisle, by his friends and political supporters, and is an excellent example of the silver-work of the time.

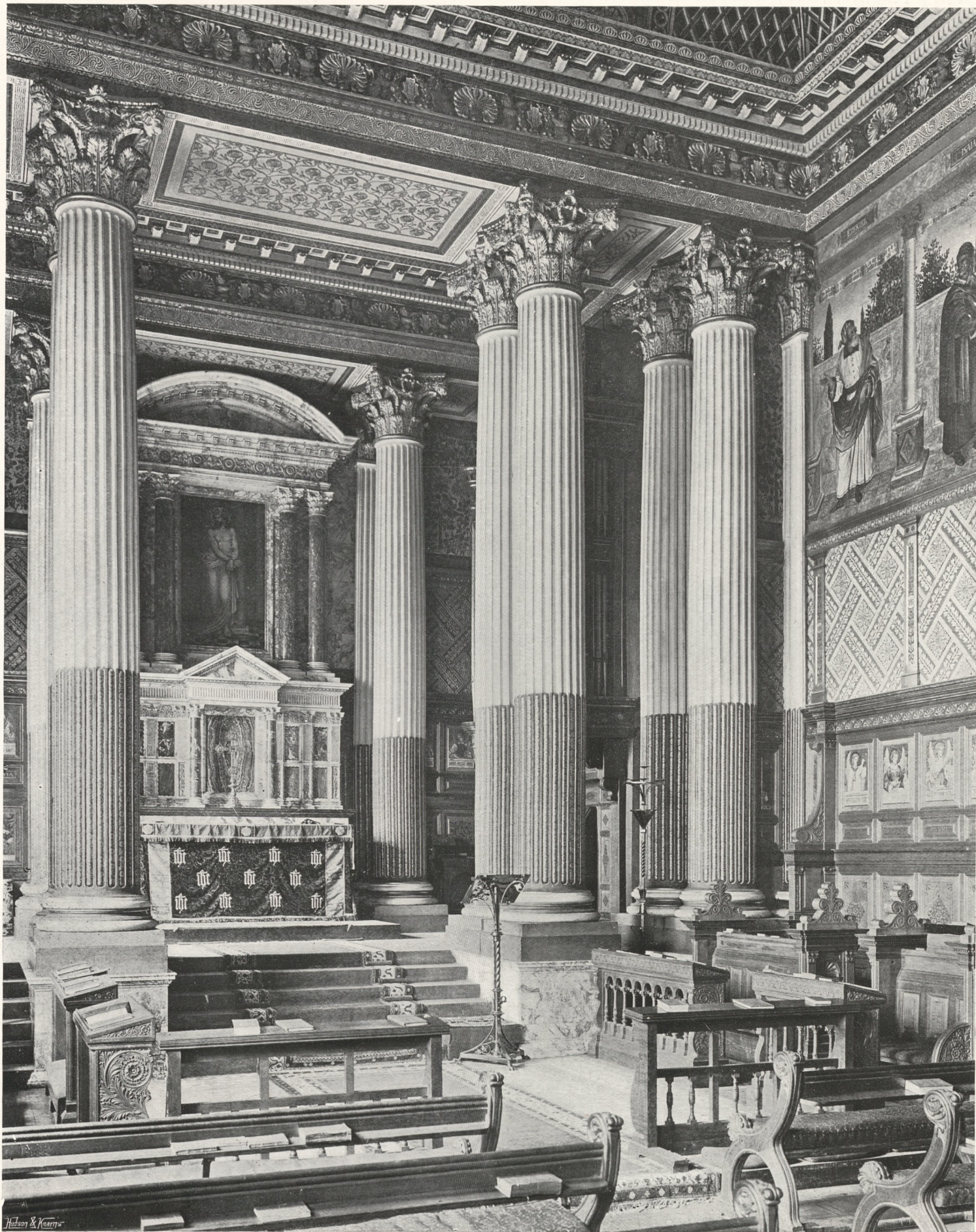
We may now make some allusion to certain works in the great collection of pictures, which were brought together by many hands, and include numerous valuable works purchased by Lord Carlisle from the Orleans gallery in 1798. One gem of the collection, "The Adoration of the Kings" by Mabuse, a glorious work, rich and harmonious, has been removed to Naworth.

Another is "The Three Marys" by Annibale Carracci, being a celebrated picture from the Orleans gallery, which shows the Virgin in the excess of her grief having fainted over the dead body of Christ on her lap, and Salome holding the Virgin's head. There are several other works of Annibale Carracci, and examples of Ludovico and Agostino Carracci. The collection also includes a wonderful Domenichino, representing St. John the Evangelist looking up enraptured. There are pictures also by Salvator Rosa, Tintoretto,

Zuccherò, Canaletto, Antonio More, Lely, Van Dyck, Sir Joshua Reynolds, and others. But it is unnecessary to make a catalogue of all the works contained in these rich apartments at Castle Howard. They are well disposed in such beautiful surroundings, and constitute a collection which will always delight the connoisseur. Lord Carlisle has generously presented one or two gems from his Castle Howard collection to the National Gallery.

Many portraits of the Stuart period hang in the Library, where a deep red wall forms a fine background. Exquisite taste has presided over the arrangements, and the pictures are all placed with admirable judgment.

The Chapel is a magnificent example of classic architecture, in its rich and yet pure form, devoted to domestic purposes. The elaborate ceiling, much sculptured and adorned, is supported by noble fluted Corinthian pillars,



THE CHAPEL.

and there is much glorious work in marble, and the walls are harmoniously treated. The colour scheme throughout is excellent, and the remark applies to the whole house. Lady Carlisle's Sitting Room is a very beautiful apartment, with a sculptured marble mantel-piece, an elaborate cornice, and a rich lustre. Over the mantel is one of Canaletto's best pieces, and the walls are lined with gems by great artists. Here also is an interesting collection of porcelain. The Tapestry Room is very attractive, and has some noble antique work and tapestry from designs by Teniers.

Enough has been said to show how great and various are the interests of this wonderful structure. The most famous of architects and artists are represented therein, and the palace has attained its perfection through the enlightened taste and judgment of successive Earls of Carlisle.

The mansion is equally beautiful in itself and its landscape and garden surroundings. There is an obelisk in the grounds bearing an inscription composed by the third Earl:

"If to perfection these plantations rise,
If they agreeably my heirs surprise,
This faithful pillar will their age declare,
As long as time these characters shall spare,
Here, then, with kind remembrance read his name,
Who for posterity performed the same."

In the spirit in which the Earl wished his successors to regard the plantations and avenues of his spacious grounds do we look at the mansion which he raised and chiefly adorned. The great house of Howard has played a large part in English history, and those of its members who have built and beautified Castle Howard have created a monument for themselves while raising a palace of which England should be proud.



THE INTERIOR OF THE CUPOLA OF THE HALL.