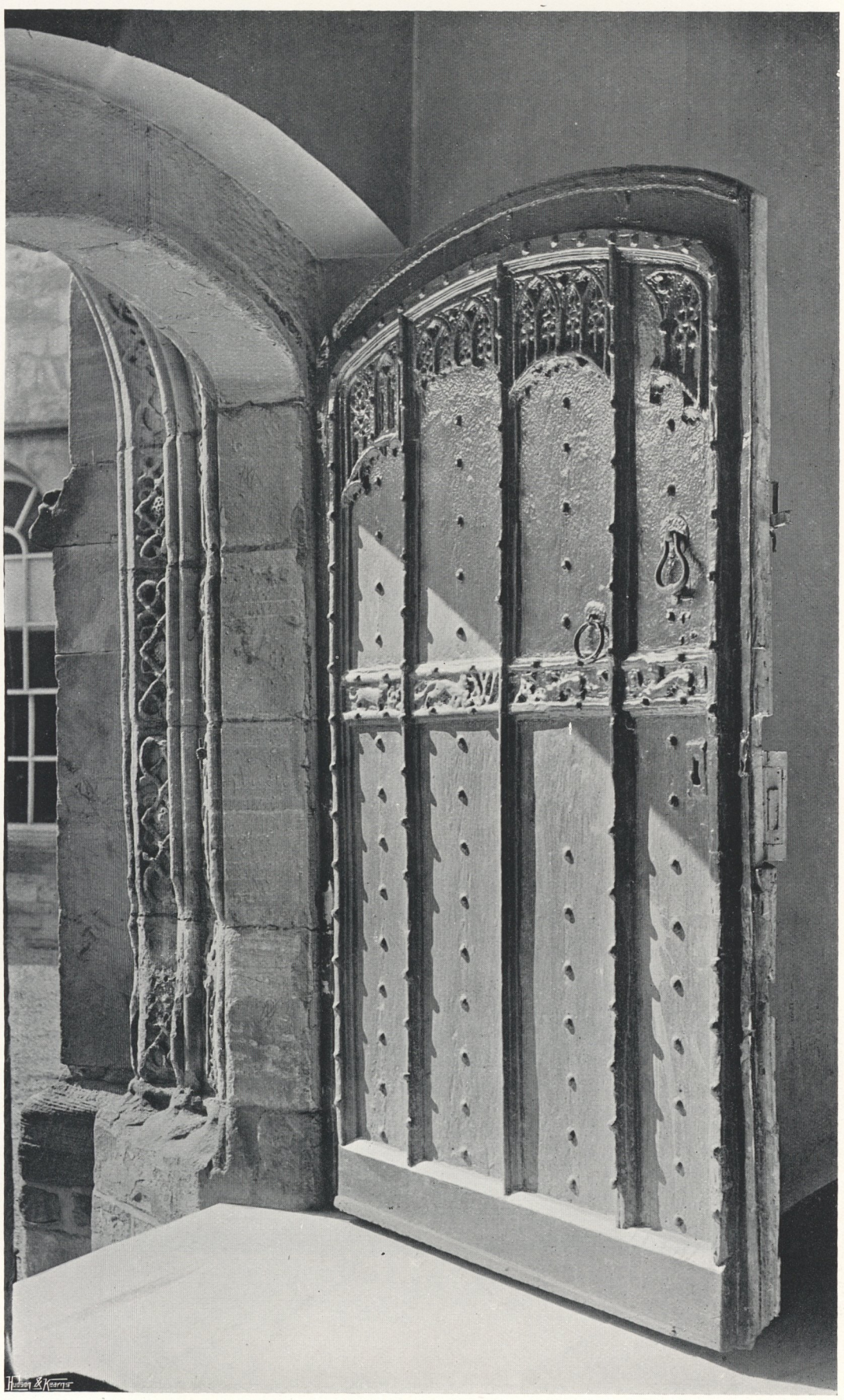
HORNBY CASTLE, YORKSHIRE.

HORNBY CASTLE lies in far Richmondshire, but in Henry VIII.'s time the industrious Leland, father of English antiquaries, viewed it on his travels "a iij miles from Suale and a ij miles south from Keterick and iij miles north-west from Midleham apon Ure." It was "the chiefest house of the Lord Coniers." He has a few words also of its history—how the first Conyers here was a servant of the Lord Scrope, who advanced him. As to the house, "William Conyers, the first lord of that name, grandfather of him that now is, did great cost on Hornby Castle," which was before his day "but a mean thing."

The St. Quintins were lords of Hornby before Conyers came, and an ivy-covered tower, called by their name, is perhaps all that remains of their buildings. When Conyerses came out of Durham, they married with a daughter of St. Quintin, and settled at Hornby, throwing out branches at Marske and elsewhere. The lords of Hornby were knights, rich and highly placed, marrying with the daughters of great Northern houses, and of such consequence that under Edward IV. the very throne was in peril through their disaffection. They survived the Roses' War and improved their fortunes by judicious marriages, so that when, in 1503, the Lady Margaret Tudor made her progress to the North in such pomp, Sir William rode out from Hornby Castle with sixty horse to escort her through his bailiwick. He was summoned to the House of Lords as Lord Conyers, and, as Leland tells us, rebuilt the castle. His grandson was the



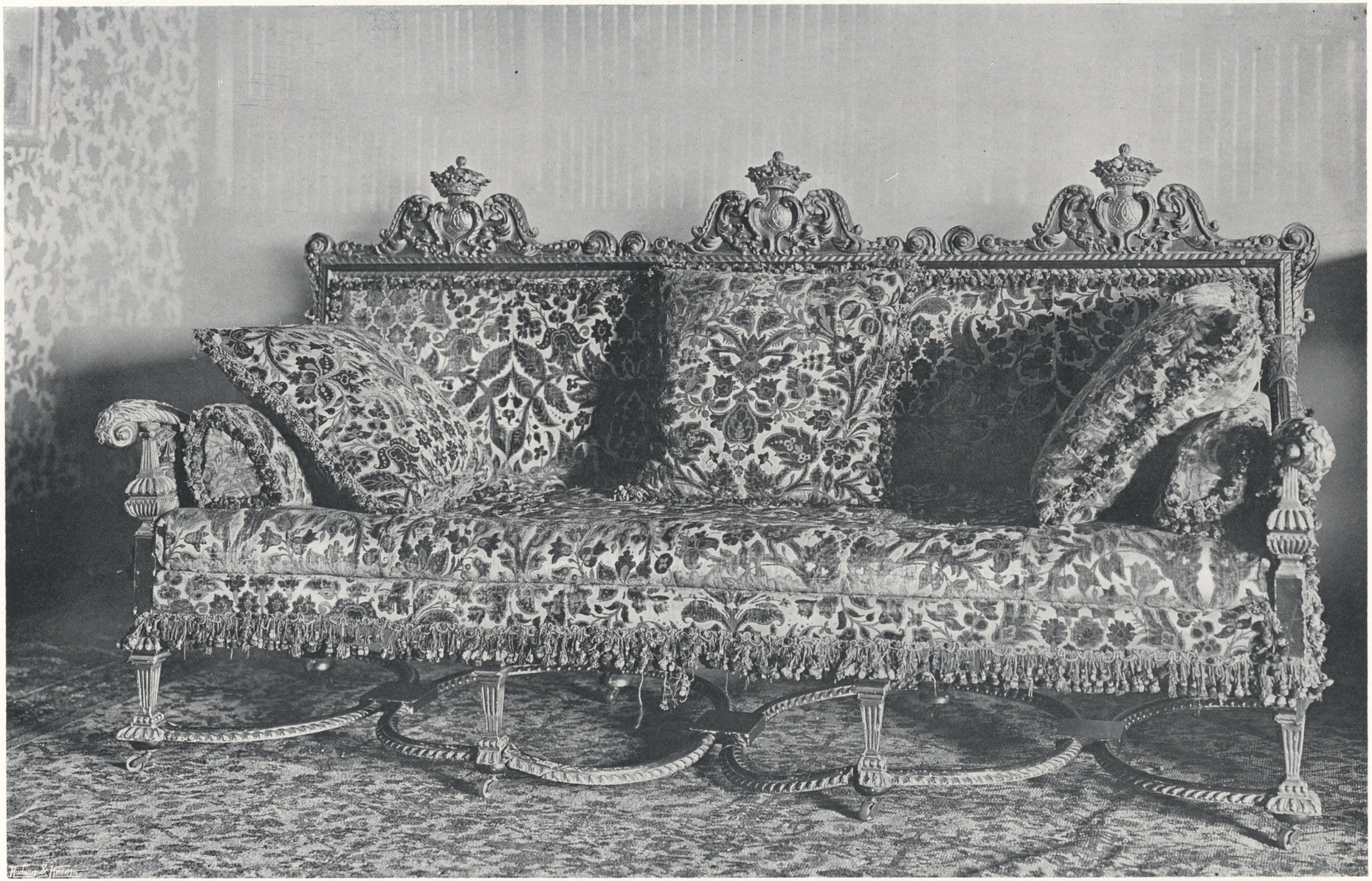
THE OLD DOOR.



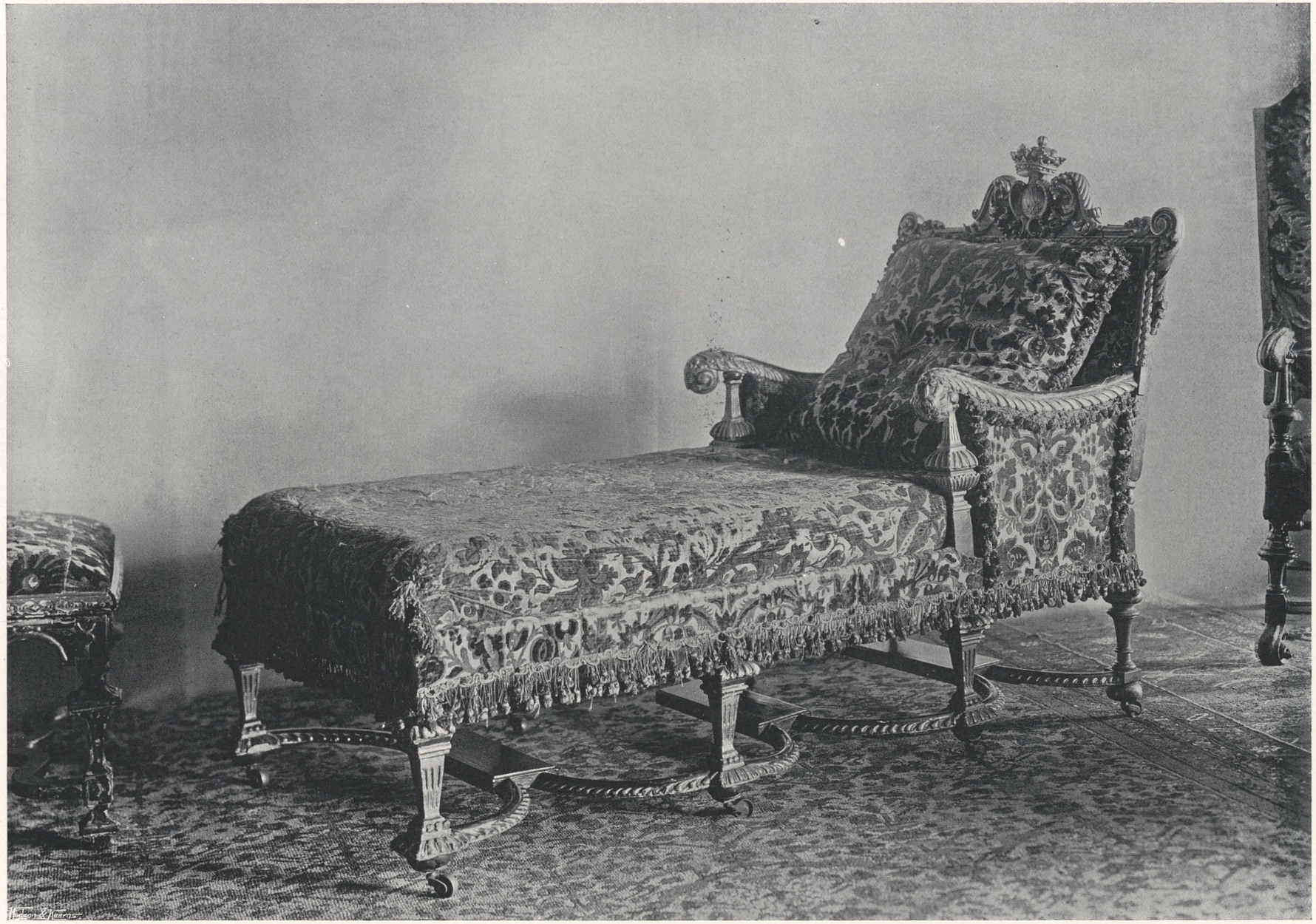
SOUTH HALL.



THE GREAT HALL.



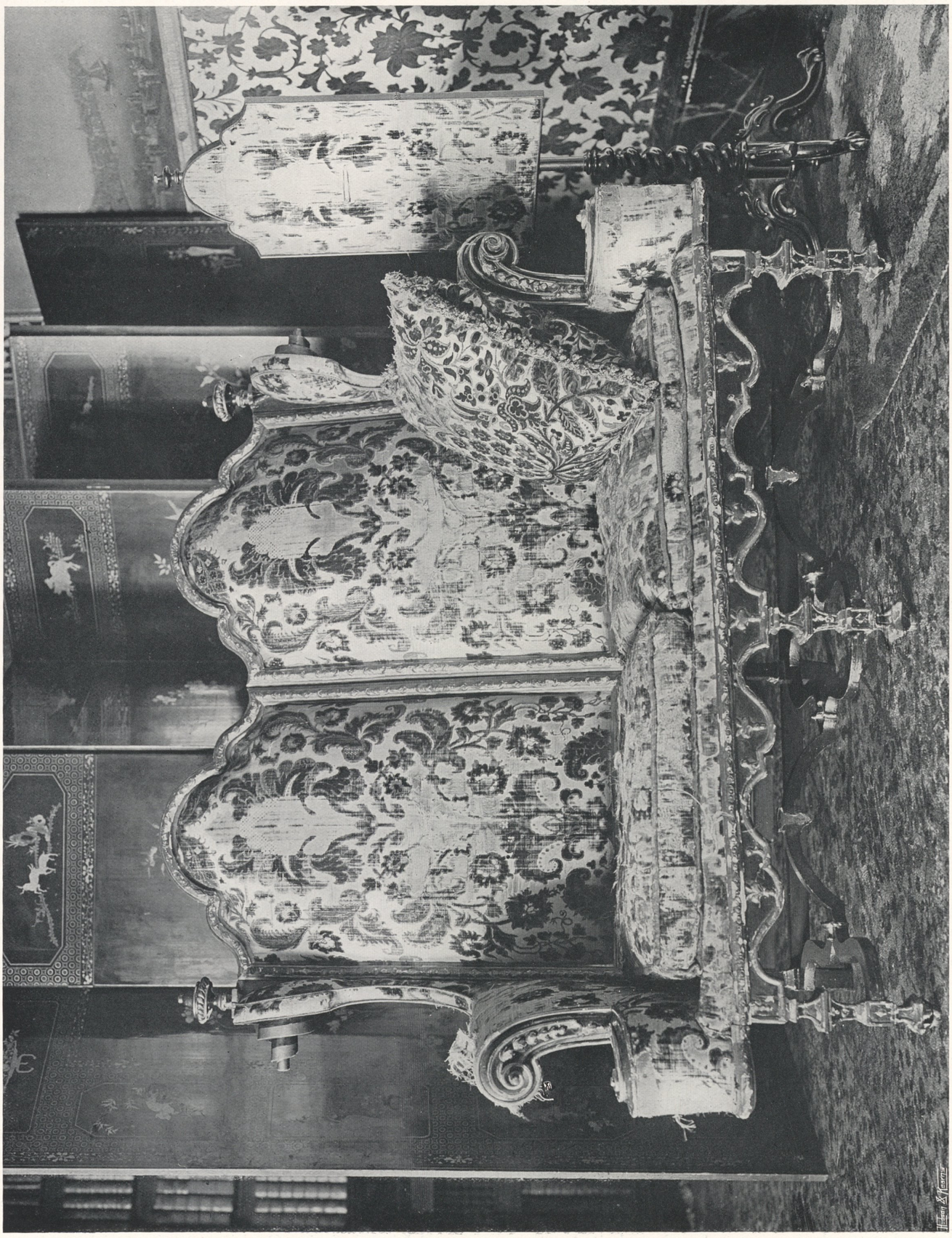
GREAT SETTEE OF WILLIAM AND MARY PERIOD.



DAY BED TO MATCH.



SUITE OF WALNUT CHAIRS AND SETTEE COVERED IN ENGLISH VELVET.



A RARE AND EXCEPTIONAL PIECE.

last of the male line of Conyers, and Hornby passed to the Darcys, who became Barons Conyers and Earls of Holdernesse. Robert, eighth Lord Conyers and fourth Earl of Holdernesse, died in 1778, and with him the Darcy line ended. As a young man, Earl Robert had seen the battle of Dettingen, being a Lord of the Bed-chamber to our brave little King, who showed himself and his staff freely to the bullets on that day. He found employment afterwards in the Diplomatic Service, and was a Secretary of State with the elder Pitt, when George III. turned them both out of office to make room for Lord Bute. "I had two secretaries," said the King, "one of whom could do nothing, and the other would do nothing." Horace Walpole reviled Lord Holdernesse for a "formal piece of dulness," but he had few other enemies, being a silent and a good-natured man. His countess was a Dutch woman, and by her he had, even as the last Conyers, two sons, who died young. Amelia Darcy, his only daughter, married Francis Godolphin Osborne, Marquess of Carmarthen and afterwards Duke of Leeds, but left her husband soon after marriage to run away with worthless Captain Byron, the poet's father.

Again a new family came to Hornby Castle by inheritance, and Hornby became a duke's seat, and is one yet. The Osbornes, as all of us remember, were founded by a rich Elizabethan Lord Mayor, an apprentice who had married his master's daughter. At a time when all family legends tremble for their existence, no one has discredited the gallant little tale of how young Edward Osborne leaped into the race of water under the London Bridge arches and saved from drowning the baby girl who was to be his wife. His grandson, Sir Edward Osborne of Kiveton—an estate which came by the Lord Mayor's wife—had a baronetcy in 1620, and was a friend of Wentworth, who thought him "a noble gentleman."

Sir Thomas, the second baronet, came to the Court of the Restoration by Buckingham's favour, and advanced the Osbornes during his long life from a baronetcy to a dukedom. He was King Charles II.'s Lord Treasurer and chief Minister, and his life has not yet been written at large. He was a high Cavalier, full of the old ideas of loyalty, but being an Englishman before he was a Royalist, he joined in the invitation to William of Orange to come over and save us. He bribed his way in the House, sold offices, and helped Charles to his scandalous pension from France ; but he seems, nevertheless, to have been something of a patriot, and when impeached in old age for a matter of a bribe, was ready to declare stoutly that bribery was an ancient and "recognised custom in high places." His disbelief in Titus Oates and the Popish Plot sent him, though a stubborn Protestant, to the Tower for five years, no small hardship for a sickly man. He was born in 1636 and died in 1712, his contemporaries having by that time given him the popular character of an "old English hero."

Four generations later the fifth Duke of Leeds married the Lady Amelia Darcy, and from this marriage descends the tenth and present Duke, who has Hornby Castle for a seat, although the barony of Conyers, descending with heirs general, is held by the Countess of Yarborough. Hornby Castle is upon hilly ground in a wooded park, the land rising to it on all sides. To the east and north-east stretches the great plain of Mowbray, with the range of the Cleveland Hills beyond. The old castle of the St. Quintins was probably a place of rugged strength, but William Conyers' castle was, from its rebuilding, a link between the feudal hold and the undefended house of an Elizabethan noble. Light and air and ornament were considered in its making. Its outer walls are much as its builder left them, although wicked work has been made of the mullions of the windows, sashes having been thrust in by the last of the Darcy Earls of Holdernesse, to the eternal injury of Hornby. But old castle walls round a square quad are not easily made commonplace, even by Georgian vandalism. The old corner tower, with its watch turret and battlements, is yet a noble sight, and in the inner court there survives part of the mediæval work of whose last phase no better domestic example can be given than the great doorway. Its detail is Gothic, and quite first-rate of its late kind, but the general form and structure already foreshadows the Renaissance porches which were to become the first and leading feature of the new style adopted by English house-builders. Above the doorway is a great stone panel, carved with coronet, shield, and supporters of the house of Conyers. The hanging sleeve is their bearing, here quartered with St. Quintin, Nevill, Darcy, Meynill, and the rest, supported by a ramping lion and a bull. "One God ; one King" is on the scroll underneath. This panel has the air of having been thrust late into its place, the more so as the little shields above, one of them with the Greystock garlands, seem somewhat earlier work.

The unusually fine and perfect oaken door, whose traceried top and central rail of grotesque beasts come out so clearly in our sunlit picture, opened, no doubt, into the screens and gave into the great hall, a trace of one of whose lofty arched windows appears in the walling to the right of the doorway, while beyond, in our illustration of the court, and filling up the angle, one of the hall oriels, or stairway turrets, is extant.

Little of the Gothic remains within doors. "I came away," says the old Yorkshire historian, who saw the castle when the changes were fresher, "without any clear conception of what Hornby Castle had once been within, and even of what it is at present." The great hall may,

indeed, have been the great hall of the castle, but it is disguised out of all knowledge into an eighteenth century drawing-room.

But the chill classicism of Hornby Castle within doors is warmed with a multitude of pictures, many of them of notable quality—Knellers and Reynoldses. Remember that Hornby has not been sold, but has passed by inheritance since the days of the St. Quintins, and you will understand how family pictures have poured into the house from the many sources of the ancestry of its owners, Kiveton sending its Osbornes, and Aston its Darcys.

Of Osborne origin, too, is much of the exceptionally fine late seventeenth century furniture at Hornby, which rivals, if not excels, the examples of the same type at Knole and Penshurst. The great treble-chair-backed and five-cushioned settee—an early example for so great a length—has, in the spaces left by the



DOORWAY IN THE QUADRANGLE.

highly-enriched broken pediments, escutcheons bearing Thomas Osborne's cypher, and above them a ducal crown. His dukedom is of 1694, and this settee and the day bed and other pieces *en suite* will be of but little later date. The floral tracery of the back and arms is gilt on a black ground, as are the quadrangular legs, which horizontal serpentine stretchers—a mode then much in vogue—unite. The work is undoubtedly English, though the covering may be Italian. English, however, is the green and yellow velvet which covers another notable suite of, perhaps, rather earlier date, of which we illustrate the settee and a chair. The latter is perfect, and shows the serpentine stretchers, which in the case of the settee have been lost. But the gem of this section of the Hornby furniture treasures is the splendid settee, unusually high-backed even for its type and age, which forms one of our pictures. Its date is about 1690. The roll over of the arms — vertical and horizontal — the spiral whorls of the wings, the delicate and elaborate form of the legs, are all worth noting, as also is the original covering of Genoa velvet—a light yellow ground with a handsome and telling pattern of varied but most harmonious colouring. So rich is Hornby in furniture that the two French commodes, whose sale at Christie's a few years ago made a record among the extravagances of the auction-rooms, are hardly missed. If the seventeenth and eighteenth centuries took away from the interest of the structure, they added largely to the splendour of the contents.



SOUTH SIDE IN QUADRANGLE.