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Turnbull & Spears
Printers
Edinburgh

INTRODUCTION

THE palaces, castles and ancient manor-houses scattered over the surface of Great Britain, including those that have fallen into ruin, are much more than relics of the past and picturesque objects in the landscape. They are authentic records of the nation's progress in the arts of war and peace ; impresses of the changes wrought in the ideas and surroundings of life in the course of successive ages ; an epitome of the social and political history of the land and of the people. They reflect—in stone, brick, and wood-work, in moat and barbican, in dungeon and baronial hall, in chapel and picture gallery—the genius of the race, the influences—native or imported—that have moulded its destinies, and the conditions imposed by the climate and physical geography of our northern island. One can trace, in the evolution of the castle—in the many changes that have taken place in its form and structure, external and internal—the causes that have moulded it to its present shape or have led to its abandonment as a habitation of man. And from the housing of the great and mighty of the land with their retainers and dependants, in those remote days when castles “sprung up like a baleful growth of mushrooms after a rain of blood,” and even in later times, before and after the Englishman's house ceased to be his castle in the sense of his place of defence against armed and probably hostile neighbours, one can form some conception of the dwellings and manner of life of the humbler classes.

Comparatively few of the thousand strong places that burdened the land in feudal times continue to be occupied at the present day. The examples contained in this collection are all of them buildings that are still in public or private use—where the inhabiting organism is alive and more or less active and formative. But the vast majority of the structures reared for residence and defence in the feudal period and in the generations immediately succeeding survive to-day, where they survive at all, as empty shells, weather-worn, pillaged and neglected. Of the mighty Norman piles, the seats of kings and of great barons who rivalled the monarch in power and wealth, the number that remain intact and in occupation might be counted on the fingers. Arundel, Berkeley, Warwick and the Tower of London

—which has long ceased to be either royal residence or place of defence—are among those that are figured here. Others, of which Windsor Castle is a type, have been so enlarged and altered by later building and restoration as to have almost lost all similitude to their original shape and proportions. In other cases, modern owners and builders have been content to leave a small fragment of old work as a memorial of earlier history and associations.

The havoc that, through neglect and reconstruction, has overtaken the labours of the Norman builders has also fallen upon most of the castles and fortified manor-houses of Plantagenet and Tudor times, and upon much of the finest work in domestic architecture of the Jacobean and Georgian ages. Some of the most stupendous and characteristic of the structures of the era in which the Barons, and even the smaller landowners, waged private war against each other—Kenilworth, for example, which housed the “Kingmaker” and where Elizabeth afterwards held her revels, with perhaps the boy Shakespeare as an onlooker—are extant only as gaunt and roofless relics of the past. The chain of strong castles that guarded the Welsh Marches, and the corresponding fortresses built on both sides of Cheviot to resist the inroads of Scots or Englishmen, exist for the most part as impressive and venerable ruins. The causes that reared and shaped them have passed away. “The fashion of this world changeth,” especially in the habitation of man—“Other times, other castles.” It became no longer necessary to build strong towers, moated, and girded by thick walls that kept out, along with the missiles of the public or private enemy, the light and the air, or to live in discomfort if one were to live at all. Generation after generation has kept pulling down the old walls and building others, not always greater, but more convenient and suitable for the accommodation of new fashions and demands; and where the old has been left, it has been as a concession to the spirit of antiquity and to family pride, rather than as a recognition of the beauty as well as strength embodied in the work of the old palace and castle-rearers. Their merits, as well as their defects, are often best seen in those triumphs of their hands that have been left to go to decay.

A change has lately come over the spirit in which their owners, and the public generally, regard these and other ancient monuments. No doubt it arises in part from the special interest with which they are viewed by the increasing hosts of visitors from newer countries, that possess no similar memorials of a remote and fighting age. Although much more fragmentary than the ecclesiastical remains of the Middle Ages, and altogether inferior as works of art and triumphs of architecture, the historic palaces and castles of England and

Scotland often excite an even livelier curiosity than do our ancient cathedral and other churches in the minds of visitors from afar, especially those of our own or kindred blood. The vesture of domestic and civil life changes much more rapidly than that of religion. The churches of to-day are, for the most part, imitations, more or less satisfactory, of Gothic or classic types. They are not unfamiliar in his own land to the stranger from Canada or the States, except in scale, age, and beauty and grandeur of design. But in the case of the mediæval castle or the moated manor-house, whether deserted and in decay, or still inhabited by the descendants of its earlier builders and occupants, there is the strong effect of contrast with familiar conditions and customs. The castle is also in more direct touch with national and family history than its neighbour the church. It is the chosen home of romance, around which have gathered memories not only of stately and solemn ceremonies, but of hot human passions and valiant deeds. It has its haunted chamber; its concealed staircase; its noisome dungeon; its dints, made by war as well as by time.

On all accounts the mediæval castle seems worthy of being carefully and reverently preserved, especially those features of it which are oldest and most unlike the present time. The desire to preserve, and, where this can be done without injury to the genuine air and features of the antique, to restore, has been rapidly gaining ground and making itself felt. There are fewer instances of rash and ignorant demolition and reconstruction. Some recent restorations of the past, as, for example, those carried out by the Duke of Norfolk at Arundel, and by the late Marquess of Bute at Cardiff Castle, or achievements like the recovery and completion of the old heraldic figures of Henry VIII.'s time at Hampton Court Palace, are informed with taste and knowledge and add to the historic interest as well as to the architectural effect of the scene. The fortunate possessors of ancient manor-houses and castles are not only willing and pleased to submit to any inconvenience that may be entailed in residing in rooms designed for their predecessors of Feudal or Tudor times, but have learnt to look upon the quaint structural devices and mural ornaments and the antique furniture that have come down to them through the centuries—even upon the shot-hole and the spiral staircase—as features of their home to be specially cherished and valued.

But the upholding and repair of the ancient structures that are no longer abodes of the living must be a heavy burden upon the owners; and many hold that the duty of the maintenance and care of those that are of special historic or archæological interest should

belong, as in Germany and some other countries, to the State. The former idea that a ruin is more admirable the further advanced it is in decay, no longer holds the field. The screening ivy, with the vivid contrast of green leaves and grey walls, was once thought to give the crowning and essential touch of romance and beauty to crumbling castle or moated grange. But it has been realized by the lovers of the past that the "rare old plant" that creeps around deserted walls destroys what it clings to, and that the intrusion of forest trees about a ruin is a sure way of levelling it with the ground. The "abolition of castles," often vainly essayed by monarchs, is being effected by the slow processes of time; and the only thing that is more deadly than ignorant neglect is ignorant restoration.

Although the evolutionary laws—natural selection, the struggle for existence, and the survival of the fittest—have been obviously potent in the birth, growth and decay of our typical English and Scottish castles, there are many problems relating to their origin and history that still continue to engage research and controversy. In a story that goes back in some cases a thousand years and more, there are naturally numerous gaps and obscurities. Some castles—although not so many as was at one time generally believed—can be shown to have been fortified sites in Saxon, and even in Roman times. The same advantages of situation for defence and control appealed to successive races of occupants and conquerors; and for many reasons men built and lived where other men had built and lived before them. But the castle as a distinctive institution on British soil was a Norman importation. It is the product of feudal conditions—the symbol of feudal conquest.

It is true that men built castles in England before the coming of William the Bastard. The art of fortification was known and practised in the island before the coming of Julius Cæsar, as witness the prehistoric earthworks that crown our hills and the artificial defensive works planted in lake and marsh. The Romans constructed walls around their cities, and raised great mural barriers to restrain the attacks of barbarian enemies from the North. It is some confirmation of the accounts given by the early chroniclers of the enervated condition to which the native British population within the Wall had been brought that they had not learned to turn the lessons of their old masters to account, and to resist from behind ramparts of stone or brick the incursions of enemies unfamiliar with the more developed military works of earlier and later periods. Like the art of the Roman road-maker, the art of

the Roman builder plunged out of sight and did not reappear until after the lapse of centuries.

From all that can be gathered, the Saxons were not castle-builders. They planted stockaded defences around their towns and dwellings, and doubtless protected them by ditch and earth-work. But the structures were of wood and could be easily destroyed or removed. Even stone churches came late, and bore evident signs of being copied imperfectly from alien sources. The chiefs in command, also, were the chosen heads of the community rather than irresponsible lords and masters. The whole organisation of society savoured of communism more than of individualism; and the Saxon thegn's scheme of home defence took little account of danger from his own folk or from his immediate neighbours. It was the descents, followed by the settlements, of the Danes and Norsemen that seem to have first seriously turned the attention of the Saxon kings and people to the necessity for taking measures for the permanent protection against attack of home and land. Much discussion has raged around the question of the character of the thirty *Burhs*, which Edward the Elder and Ethelfleda, the Lady of the Mercians—children of Alfred the Great—erected for purposes of territorial defence. According to the theory first fully developed in Mr G. T. Clark's *Mediæval Military Architecture*, published thirty years ago, and widely accepted as authoritative, the *burh* was identical with the "motte and bailey" castle of a later era, and the moated mounds that exist at Warwick, Tamworth and other places mentioned in the chronicles are the actual remains of the work of these early tenth-century builders. The position, although still maintained, is now generally held to be untenable, in view of the hail of criticism directed upon it by Mr J. R. Round, Mrs Armitage and other investigators, who have shown that no "motte" has been found on the site of any of the strongholds of Edward and Ethelfleda, except where Norman builders had subsequently been at work, and who contend that these *burhs* were fortified towns, and that the "private castle" did not come into existence in this country until at or immediately preceding the Conquest.

It was, in brief, the mark and the instrument of Norman domination—the weapon and the evidence proclaiming that for many centuries power had passed from the hands of society into that of the individual. It was recognised and hated before William set foot ashore at Hastings, and two or three sites have been provisionally identified as those of the pre-Conquest castles, built by the Norman favourites of Edward the Confessor. But with the Conqueror the

institution "came to stay," and to regulate and control the course of Britain's history for many generations. William made the baronial castle the foundation of his power and policy. It was the embodiment of the feudal system and military tenure which he introduced. In granting manors to his followers with a free hand all over the subjugated land, he took care that his gifts should not all be contiguous; and thus the great Norman barons had to build, not one but many castles, to protect their lands from grasping neighbours and from a sullenly hostile population.

The early Norman castle, built often in haste and for an emergency, was as a rule a structure of wood, as may be seen from the Bayeux Tapestry, where they are represented as in flames, or in the act of being torn down by besiegers. The only stone castles that can be attributed to the eleventh century, or First Norman period, are the great quadrilateral keeps of the Tower and Colchester, the walls of Pevensey, and perhaps Bramber and Exeter. The institution had a much earlier rise in France, where before the Conquest the private castle had become "a public nuisance calling for special legislation." The invention of the stronghold of the "motte and bailey" type—the tower set upon a mound, generally artificial, and attached to or surrounded by a courtyard, separately defended by earth-, hedge-, and ditch-works—is usually attributed to Fulk Nerra (the first to employ mercenary troops), who built his castle of St Florent le Vieil, on the Loire, in 1010. But it was in England, in the first century after the Conquest, that they had their most remarkable development, and many of the magnificent mansions and palaces pictured in this volume had their origin in, and retain embedded in their structure fragments of, the massive walls built to overcome and keep in subjection a conquered race.

Even after the early castles began to take shape in stone their external form and internal arrangements were of extreme simplicity. Reliance was placed more upon their power of passive resistance than upon their means of reprisal against assailants, and structural and other reasons demanded the utmost economy of space and light. The separate defences of keep and bailey indicated that there was not complete confidence between the lord of the castle and his garrison; and there were elaborate arrangements for defence against attack from within, as well as from without. The basement story continued long to be reserved as a storehouse, and entrance was by a stairway to the first floor, which was usually the guardhouse, the family apartments being in the floors above, where there were more light and air. In the earlier castles the ceilings were not vaulted, but were laid with timber; the space within was divided by

transverse walls, wooden partitions and tapestry hangings; the communicating staircases were in the thickness of the walls, which afforded plenty of facilities for quarrying out garderobes and other minor chambers. There was generally space reserved for a chapel or oratory; the kitchen was often in a separate building.

Altogether, life in an early Norman Castle—even of the reign of Henry II., when measures had to be taken to prevent their multiplication by laws requiring that none should be built without license of the king—must have been attended with great restraint and discomfort for the noble owners and their families, to say nothing of their retainers. But new fashions, growing wealth and civilisation, and the altered conditions of military science brought great changes to the castle and to castle life. Improvements had been made in the engines of attack, and had to be met by corresponding developments in the means of defence. Round “shell” towers, as at Windsor, or polygonal structures like the remarkable example at Conisbrough, replaced the square keep, as presenting a surface less exposed to assault from trebuchet, ballista and battering-ram. To high-pitched roofs succeeded flat and battlemented roofs, on which the heavier machinery of defence could be mounted, and missiles discharged through the crenellations and machicolations on the assailants below; and this necessitated that the castle should be vaulted throughout. Richard I. is said to have brought the crossbow back with him from Palestine; and the deeply splayed quatrefoil shot-holes of the lower storeys of many castles are believed to have been formed to give play to this new weapon of warfare.

The seeds of other fertile military and architectural ideas were brought back by the Crusaders from the East, along with a taste for its luxuries, and they flourished on British soil. Among them is supposed to be the development of the gatehouse—often protected by great drum-towers and with elaborate provision of barbican, draw-bridge, portcullis and guardrooms—into the chief means of defence. The “donjon-keep” was superseded, or became a subsidiary feature of a plan which grew more and more elaborate, until there arose, in what may be called the palmy days of the castle, regarded as a stronghold, the vast and intricate concentric structures of the Edwardian era, with towers at the angles or set at intervals in the curtain, with wall behind wall, and ward within ward. The type may be seen in the series of mighty castles, still extant, though for the most part dismantled and in ruin—Beaumaris, Carnarvon, Conway, Flint, Harlech—by which the English Kings bridled North Wales; and in the corresponding chain, from Pembroke to Chepstow, by which South Wales was held in subjection. These, with the

numerous strongholds on and within the eastern border of the Principality, give one a vivid impression, not only of the building genius of the Anglo-Norman barons and the Plantagenet Kings, but of the martial spirit of the Welsh; as the peel-towers scattered thickly over hill and dale on the Scottish and English Marches, with the greater fortresses—Newcastle and Carlisle; Hume, Lochmaben and Dunbar—standing aloof waiting for armed incursions on a national scale, bring home to us the realities of the lawless and restless times when a state of war, public or private, was permanent between the neighbouring Kingdoms.

Not only on the fighting borders, however, did great castles burden the land in the castle-building period. They occupied every position of tactical or strategic importance. They were planted along the lines of Roman and other ancient roads. They stood guard over rising cities, to overawe as often as to protect. They commanded the approaches to fertile valleys. They took up impregnable ground on rocky promontories overlooking the sea—Bamborough and St Michael's Mount are venerable English examples; and guarded sites of the kind, like Tantallon and Dunottar, are still more familiar features of the Scottish coast. They controlled the head or the outlet of navigable waters, in days when the streams of our island are supposed to have carried more volume than now. Like the knights of Arthurian romance, they disputed the crossings of fords, as well as the passes through hills. It was one of the prime requirements of their existence that they should have ready access to water; and the close neighbourhood of many a modern castle to the banks of a running stream was originally dictated by necessity rather than a sense of the picturesque.

At the height of their power and prevalence, the feudal castles must have lain like a heavy and almost intolerable yoke on the neck of the land and of the people. In the exceeding bitter cry of the Anglo-Saxon chronicler, in the year 1152, one can no doubt detect race prejudice and exaggeration. He complained that the new lords of the soil had filled the country full of castles. "They cruelly oppressed the wretched men of the land with castle-works. When the castles were made they filled them with devils and evil men. Then took they those men that they imagined had any property, both by night and by day, peasant men and women, and put them in prison for their gold and their silver, and tortured them with unutterable torture; for never were martyrs so tortured as they were. . . . When the wretched men had no more to give, they robbed and burned all the towns, so that you might well go a day's journey and never see a man sitting in a town or the land tilled." This dismal

picture could not have been altogether true, even in the lawless days of King Stephen. It was not the interest of the lords of the domain, even if they were of the ruthless type of Front-de-Bœuf, utterly to destroy those upon whom they depended for food and service. It has been noted that the typical English castle is unprovided with those oubliettes and other machinery for imposing *peine forte et dure* which in the underground arrangements of certain foreign examples are so grim a reminder of dark ages of cruelty and wrong ; and the dungeon in which the visitor thrills and shivers has often served no more baleful purpose than that of a receptacle for the bacon and meal and fuel of the garrison.

But at the period of their greatest extension and development, the stroke of fate was about to fall on the mediæval castles and to cast them down from their high estate as arbiters of right and wrong and peace and war. The introduction of firearms may be said to have sealed the fate of the "private castle." Civilisation rode forward on the powder-cart. The walls could not resist the impact of artillery. A siege could not be made or repelled by means of hastily armed and unskilled retainers. The aid of regularly hired troops was needed for any operation of war outside the quarrels of "kites and crows," and such service could be obtained and maintained only by the few. Defence, even in times of civil war, became concentrated for the most part in certain fortified towns and military strongholds. The castles, though often garrisoned and besieged in later struggles down to those of the seventeenth century, had ceased to fulfil or to be needed for their original purpose. They began to fall into decay, or to be turned to the more peaceful uses of mere habitation, which required large modifications both of their external structure and their internal arrangements, so that the best means of studying the domestic conditions and the military art of the castle-age are to be had in the buildings that have been abandoned, rather than in those that continue in occupation.

For wealth was flowing into the country. The towns were growing, and a middle and commercial class were filling the gap between the lords and the tillers of the soil. The power of the sovereign and of the laws was extended over the land, some remote and unruly corners always excepted. With comparative peace came new ideas, fashions and demands. The question of "housing" first cropped up within the castle and palace walls. How were the old cells to be altered to fit the wants and tastes of an age that was leaving feudalism behind ? In seeking to solve this problem, by devices short of the expensive one of entire demolition, no doubt great blunders were made, although not greater than some that

have been committed in what claims to be a more enlightened age. The problem was not entirely novel, and attempts at solution had already been made within the circuit of the castle walls.

But not until the close of the Wars of the Roses, and the accession of the House of Tudor, did English country life—the home-life of king, and prelate, and great country landowner—fairly begin to break from its chrysalis and take its share of the sun. The choice of form and site was directed by other considerations than defence; the old fortified features of castle, palace and manor-house were retained or repeated, but more as ornaments than for practical use. Stone-vaulting once more yielded to ceilings of wood, and banqueting and other large apartments were adorned with the fine open-timbered roofs characteristic of the period. The baronial hall was no longer a necessity, after the retainers had been disbanded. Privacy as well as space—more and larger private apartments, in fine—were needed and provided. Moats were drained or filled up; the gateway and porch no longer frowned defiance, but invited entry; wainscoting replaced arras; the increasing use of glass greatly simplified the problem of lighting, although even in Henry VIII.'s time the King carried his casements about with him on his journeys from manor to manor. In many cases, for the sake of shelter and society, the "stately homes of England" moved down from high and isolated spots to valley bottoms; for the sake of health and better air, they left marshy and swampy ground for hillsides where there was firm footing and a wide view. In place of natural forest and waste, they surrounded themselves with the carefully planted parks and well-trimmed gardens for which our island soon grew famous. English manor-houses, many-windowed and many-gabled, with clustered and twisted chimneys, and covering a wide space of ground—often built of brick, a material which was found to lend itself readily to the purposes both of picturesque effect and of internal comfort—multiplied in the land. The fighting baron had become the country gentleman and sportsman.

What is generally known as the Tudor style, a translation into the terms of domestic architecture of the prevailing Perpendicular of the churches, had come in before the Tudor dynasty, and it gradually changed into the Elizabethan, with which it has sometimes been confounded. Like the ecclesiastical work of the period, it was peculiarly English in spirit and development, and did not even extend into Scotland, which at the time was occupied with other ideas, and subject to other influences, in the building art, as in politics. Hitherto secular architecture, even as applied to the palaces and

country seats of the sovereign, had lagged far in the rear of ecclesiastical art, and had caught comparatively little of the inspiration that had reared the great cathedrals and abbeys and was manifest in many of the parish churches of the Middle Ages. Its criteria of age and date were by comparison meagre and imperfect. But now, under the conditions of peace and leisure, and in contact with the new spirit of learning and enterprise, it proceeded to the rapid evolution of style and ornament. Eltham Palace, in Surrey; the gate-tower at Layer-Marney, in Essex; and the oldest part of Hampton Court Palace are taken as examples of the earlier types of Tudor architecture; and a fine extant specimen of the fully developed manor-house of the period of Henry VIII. is to be found in Compton Wynyates on the borders of Warwick and Northampton.

As the new age advanced, the Renaissance influences that had inspired it manifested themselves more insistently and conspicuously on its buildings. The classical ideas that had already won a complete victory in France and other parts of the Continent could not be kept out of England, in spite of the obstacles opposed by climate and native conservatism. Thus, oriel windows and other projections intruded themselves more and more on the simple mullioned fronts of older houses. Entablatures took the place of Gothic string courses. Balustrades, parapets and cornices; panels, scrolls and medallions; by and by pilasters, with Doric, Ionic, or Corinthian capitals, became features of the mansions to which the courtiers of Elizabeth, following the example of their sovereign, retired to enjoy sport or lettered ease, or to hold entertainments and witness masques and revels. The arrival of the "classic orders" is proclaimed in the front of Longleat, built between 1567-80, where there seems already a wide severance from the older English style; or in the magnificent mansion of Wollaton of rather later date, and probably the work of John Thorpe, in which will be noted the "strap-work" which came so much in vogue in English and Scottish architecture.

To this great building period, in which Renaissance art is seen gaining ground all along the line, but in most cases assimilating or conforming to tastes and ideas that were an inheritance of the land and the race, belong such houses as Charlecote—which Shakespeare may have seen in the making; Burghley House; Castle Ashby; Cobham; and the great mansions which Elizabeth, Countess of Shrewsbury—"Bess of Hardwick"—erected in the course of her stormy and varied matrimonial career, of which Chatsworth, since vastly altered and developed, is perhaps the most stately, Haddon Hall the most interesting, and Hardwicke Hall the most

imposing and characteristic of its founder. Internal as well as external embellishments reached a high stage of elaboration and artistic excellence in these "spacious times" covering the last thirty years of Elizabeth's reign, and were especially manifested in the panelling and other wood-work for which English carvers have always been so highly renowned. To it, or to the first years of James, in which its traditions were continued, belong, to mention but a few outstanding examples among the houses that are here illustrated, the chimney-pieces of Cobham, Knole, Hardwicke and Hatfield, the plaster ceilings and the richly-wainscotted galleries and apartments of Haddon Hall, Audley End and Longleat, and the stately staircases of Haddon and of Blickling Hall.

But in the meantime two great changes had taken place in the course of English history which had important effects on the progress of architecture and social conditions—the Reformation, with its accompaniment, the Dissolution of the Monasteries, and the Union of the Crowns. By the first, not only was the bond severed between the State and the Papacy, and secular building art left without that inspiration and guidance from the example of the church which it had enjoyed for a thousand years; great ecclesiastical possessions were sequestered and appropriated by the Crown. Diocesan heritages—of which Lambeth Palace may be taken as the type—passed over to the Anglican Church. But apart from these, many of the most famous of our historic houses have been church property that came into lay hands in Henry VIII.'s time, or earlier. In numerous instances, the new palace or manor-house was tacked on to the old monastic building; or cloister, refectory and even church were incorporated, with more or less skill and judgment, in the later edifice, with the result that certain great inhabited mansions—Maxstoke and Newstead are examples—have drawn to themselves an atmosphere which in other lands is almost exclusively associated with the ancient homes, deserted or still in occupation, of the Religious Orders.

At the Union with the Scottish Kingdom—where, by the way, in Holyrood Abbey and Palace there is found the prime example of a religious house turned to secular uses—the causes for keeping armed watch on the Border disappeared, and the chief barrier was thrown down that obstructed the free passage of architectural and other ideas between the Southern and the Northern part of the realm. Scotland, especially during the long period of incessant wars when her independence was threatened, was jealous of her formidable Southern neighbour, even in the fashion of building, and often preferred to follow influences from French and other Continental

sources rather than take a lead from England. Styles, in castle as in church architecture, arrived later, and lingered later, than across the Tweed.

It was probably different in the Norman period—of which, however, there are no castellated remains in Scotland—and down to the War of Independence. Messrs Macgibbon and Ross, in their *Castellated and Domestic Architecture of Scotland*, distinguish three periods of early Scottish castle-building, each of them modified by the contemporary relations with England. Of the type of strongholds built in the prosperous thirteenth century, when most of the Scottish abbeys and cathedral churches arose, impressive evidence is left in the walls of the castles of Urquhart and Dunstaffnage, Inverlochy and Rothesay, Bothwell and Kildrummie, Dirleton and Caerlaverock. They were fortified enclosures, provided with round towers, closely corresponding to the English castles of the period. The second period, extending throughout the fourteenth century, was a time of poverty and the stern struggle for existence. The square keep, frugal of ornament and therefore difficult to date—Lochleven and Neidpath are familiar specimens—became the ruling Scottish model, and so remained until well into the sixteenth century. Fragments of ancient towers of this type form the core around which modern buildings, like Taymouth Castle, Dunrobin and Blair, have grown; in Brodick Castle, in Arran, and still more prominently in Dunvegan Castle, in Skye, the quadrilateral and battlemented keep, from which the island chieftain dispensed justice and waged war over the neighbouring coasts and seas, forms an integral and outstanding feature of the building of to-day; while a well-preserved example, of fifteenth century date, is found in Cawdor Castle.

But along with the simple keep were being reared more elaborate structures, built around courtyards, of which Craigmillar furnishes a fine subject of study; and these received development, in the third period of Scottish castellated architecture, covering the reigns of the first five of the Jameses, in massive strongholds like Doune and Tantallon, and in the royal palaces of Holyrood, Linlithgow, Falkland, Dunfermline, and Stirling, all of which display an increasing skill in design and refinement of detail. A great banqueting hall, with open timber roof, of which an example is to be seen in Edinburgh Castle, appears to have been an appurtenance of these Kings' palaces, but, as witness Darnaway, was not confined to royal residences. These regal seats were for the most part of late date in the period, and, like the greater castles of the Scots nobles, were partly remodellings and enlargements of earlier

structures. The sources of the designs are not in all cases easily traced. But James V. must have brought ideas from France when he set about building his tower at Holyrood for his French bride Magdalen; while in the Palace at Stirling there are clear traces, repeated at Linlithgow and Falkland, of Renaissance influences at a date when their advance had not been so plainly revealed in contemporary English buildings.

After the troubles of Mary's reign, when peace had again settled down on a distracted realm, there rose to full blossom the style of domestic architecture known as the Scottish Baronial. Some of its features may have been imported from France and Germany; but in spirit and design it was national, and it developed itself in forms that have made it, according to the authors of the "Castellated Architecture," who have devoted to it special study, quite as independent and distinctive as any of the Renaissance styles of Europe. Among its head-marks are a profusion of angle-turrets and corbellings, which, with ornamental dormers, steep-pitched roofs, and crow-stepped gables, group themselves in a picturesque sheaf of towers and pinnacles that are in harmony with the surroundings of rock and pinewood in which they are often placed. A magnificent type and example is Glamis Castle, elaborated between the end of the sixteenth and the middle of the seventeenth centuries from a plain keep, into the impressive pile, "bosomed high on tufted trees," of which the poet Gray wrote admiringly, in 1765, that it was "like nothing he ever saw." Not less admirable in its way is Fyvie Castle, where also the principal builder, King James's Lord Chancellor, the first Earl of Dunfermline, had older material to work upon, and which possesses, in the Seton Tower, "perhaps the most imposing front of any ancient domestic edifice in Scotland."

Fresh waves of Renaissance taste, coming now from England as well as the Continental countries, gradually modified and superseded the Scottish Baronial, although many examples of it, on a greater or lesser scale—L shaped, Z shaped, or of more complex form—survive on its native heath. Scottish and English architectural art may be said to have run in a common channel since the Union of the Crowns, and in a united stream since the Union of the Parliaments. But structures like Drumlanrig Castle, erected before the Revolution, exhibit the noble proportions and the many special native characters, in design and in embellishment, which Scottish mansions, and notably those built around a courtyard, retained during, and after, the seventeenth century.

Throughout that century, which covers, and towards the close overlaps, the reign of the Stuarts over the united realm, the main

stream of architectural art, as applied to the houses of the noble and the wealthy of the land, had run a regular course, taking new direction and colour from the æsthetic influences and the political events of the time, and finding illustration in many typical buildings figured in the following pages. The Jacobean style, which had followed and exaggerated the traditions of the Elizabethan, fell rapidly into decadence, and fresh inspiration was sought in more purely classic forms of Italian art, of which Inigo Jones was the apostle. The Banqueting House at Whitehall may be instructively compared with the Tudor Gatehouse of St James's Palace as indicating the change that had come in taste, design, material, and workmanship. A further impulse in the same direction was given in the second half of the century by the genius of Wren, who did great work in secular as in ecclesiastical adaptations of classical art to our soil and climate, an example being the east front of Hampton Court Palace. Some notable achievements notwithstanding, the large classic orders were found difficult of acclimatisation; and the defects of a style which had grown to full development under the sun of the Mediterranean, when planted on British ground and brought in contact with the customs and the scenery of our cloudy island, were still more clearly revealed in the heavy and monotonous products of the "Augustan Age." These defects make themselves manifest even in work of such merit as Stoneleigh Abbey and Sir John Vanburgh's Blenheim Palace and Castle Howard, belonging to the first quarter of the eighteenth century.

The dull and commonplace Georgian era yielded little in domestic architecture that is admirable from the æsthetic or interesting from the historical point of view. Wentworth Castle; the new mansion that superseded as a residence the old castle of Wardour, and the Mansion House, London, may be taken as favourable specimens of a period when, in spite of the work of the Adams in internal decoration and of such eminent names as those of Sir William Chalmers and Gaudon among the designers of public buildings, architectural taste seemed to be declining to nadir. With the opening of the nineteenth century, and contemporary with the romantic movement in literature, there was a revival, or rather a series of revivals, classic and Gothic, revealed, however, more in the careful and conscientious imitations of ancient forms than in bold and original conceptions. Great and meritorious works have been designed and erected during the past century in the domestic as in other fields of architecture. All previous styles—Grecian, Romanesque, Renaissance, Jacobean, Palladian, Scots Baronial, even the type of the mediæval castle—have found ardent and some-

times successful admirers and imitators. There has been a run on severe classic forms; on Gothic edifices, of which Lambton Castle may be accepted as a sample; on the French château type; and on the Italian villa type, of which Osborne House is a specimen. Reproductions of Tudor manor houses and half-timbered brick mansions of the Elizabethan period have been much in vogue; and the land for a time was flooded with "Queen Anne Gothic" and with exaggerations of the Pugin manner. Endeavours have been made to acclimatise contemporary foreign models; or to create new styles in conformity with the special requirements, customs, conditions, materials, and constructive resources of the times. But it cannot be affirmed that in the building of castles and palaces, any more than in church architecture, a style has yet been evolved expressive of and peculiar to the Modern Age.

The story of the Royal Palaces of the island has pursued a course differing in some ways from the historical and architectural annals of the castles and mansions of the King's subjects. The *palatium* was not originally a fortified "place." But it soon had to conform to the demands of an age when no one, even if he were anointed Sovereign or Prince of the Church, could be safe unless he were behind strong walls, and could keep himself by the strong hand. Under feudalism, all castles and manors were held, in theory, of the King, and returned to him on death or fault of the vassal; and Kings, when they felt themselves strong enough, freely availed themselves of the power of seizing or resuming possession of the property of their lieges. And while their needs were specially urgent, their tastes were often specially fastidious and changeable. They had a "wandering habit"; and the record of their places of residence is that of a constant flitting to and fro of the Court in accordance with the requirements of war, or sport, or the King's will. In Scotland and in England alike, "castles were converted into palaces, or castles were abandoned as residences and new palaces built in their place"; and the process did not by any means cease when the Crowns were united and civil war drew to an end.

In days when Kings led their armies as well as presided over Parliaments and Councils, it was necessary that there should be royal seats in the neighbourhood of fighting frontiers. Thus, for the English Kings, Dover and Portchester were convenient bases for superintending their French expeditions, and Newcastle and York for directing their wars against the Scots. Even the Episcopal Palaces, especially if situated within striking distance of the Border, like Durham Castle on the Wear, had to be built and guarded as strongholds. Certain of the King's castles, such as Winchester

and Bamborough, and Windsor itself, were heritages from Saxon times; and Rufus's Great Hall at Westminster stands on ground where Canute had revelled and given forth the laws. Certain of them on both sides of the Border were family fiefs of Plantagenets or Tudors, Bruces or Stuarts, before the family succeeded to the throne. But as each country became a more highly organised State, it grew more incumbent that the seat of the Court should be within convenient reach of the centre of Government. The palaces of the Scottish Kings, it has been seen, were situated in or beside the capital, or were grouped about it in adjoining shires; and the seats of royalty in the Southern Kingdom were in the vast majority of cases planted in the "Home Counties."

Their name, first and last, is legion. Many have entirely disappeared. It is forgotten that courts were held and national history written at Kempton and Havering-atte-Bow; at Odiham, Theobald's and Oatlands. Fotheringay is remembered only because Richard Crookback was born there, and because it was the place of prison and execution of Mary Stuart, and Woodstock chiefly because it holds the bower of Rosamond and is the scene of one of Scott's romances. The splendid Tudor pile of Nonsuch, of which it was written that it was "a monument of art containing so many wonders of workmanship that it may justly lay claim to its title," has been utterly swept away. Eltham has been more fortunate, in so far as the great hall, wherein Henry VIII. entertained Erasmus and Sir Thomas More, has been restored after being used as a barn. Greenwich, where the same imperious monarch held his meetings with the Emperor Charles V., has been turned to noble national purposes, after having been rebuilt by Wren for William and Mary. Hampton Court Palace and Whitehall were among King Hal's seizures from the Church or from those who had once been his favourites. Like Kew, which holds so many memories of the Court and society of Georgian times; like Richmond—the successor of the old house of Sheen, to which Henry VII. transferred the name of his castle in Yorkshire, and now bound to be handed down in history as the birthplace of Edward, Prince of Wales; like Kensington Palace, associated with Queen Anne and Queen Victoria, and, as her place of birth, with Queen Mary II.; like the Tower itself, they have been turned to other purposes than homes of royalty and scenes of Court functions, and are put to the service of the State and the public, for use or for recreation.

Modern means of communication, in a land undisturbed by the fear of dynastic plot or revolutionary trouble, enable the Sovereign and the Court to move far afield, to Sandringham, on the borders

of the Wash, and to Balmoral, under the shadow of Lochnagar, without risk or inconvenience. But St James's Palace, in the heart of London, is still in name, and partly in reality, the official headquarters of Court and State affairs; fashion revolves around Buckingham Palace and Marlborough House; while Windsor Castle, towards which the advancing tentacles of the great city are already approaching, remains, what it has been for so many centuries, the chief seat of our island Sovereignty and the centre of interest of the British Empire.

ABBOTSFORD, Roxburghshire

The creation and the memorial of the genius of Sir Walter Scott, who, from the profits of his works, purchased the property and built the house—a Scottish baronial structure, standing near the south bank of the Tweed—between the years 1811 and 1824. Abbotsford, internally a museum of antiquities, belongs to the Hon. Mr and Mrs Maxwell-Scott.

ALNWICK CASTLE, Northumberland

Largely a 19th-century reconstruction of the 14th-century castle of the Percys, consisting of a cluster of towers and other buildings reared on a mount. The first stone structure, with the surrounding walls, was built by Eustace Fitz John in the 12th century, and has been three times since rebuilt—in 1309-50, in 1750, and in 1854. This historic Border castle continues to be the chief residence of the Dukes of Northumberland.

ARUNDEL CASTLE, Sussex

A grand mediæval pile, the legendary home of "Bevis of Hampton," romantically placed on the river Arun. The castle was founded by Roger de Montgomerie, Earl of Shrewsbury, temp. William I. The Great Tower was built under Henry II. Arundel, to which the earldom is said to be attached, came, through marriage with the heiress of the Fitzalans, into possession of the Howards in the time of Elizabeth. It belongs to the Duke of Norfolk, who has carried out a vast scheme of restoration.

AUDLEY END, Essex

This stately edifice, the seat of Lord Braybrooke, is but a remnant of the vast mansion of Audley End, designed by John Thorpe, which Thomas Howard, first Earl of Suffolk, built on the site of the Abbey of Walden, bestowed on his father-in-law, Thomas Audley, Chancellor of Henry VIII. It was purchased by Charles II., but was reconveyed to the Suffolk family in 1701, and descended, towards the end of the century, to Field-Marshal Lord Braybrooke.

BALMORAL CASTLE, Aberdeenshire

Balmoral, an old possession on Deeside of the Gordons, and afterwards of the Farquharsons, was purchased from the Earl of Fife in 1852 by the Prince Consort. The fine Scottish baronial castle, largely of the Prince's own planning, which took the place of the ancient tower, was completed in 1856, and down almost to the close of her life it was the autumn resort and "Highland home" of Queen Victoria.

BAMBOROUGH CASTLE, Northumberland

On a perpendicular rock overhanging the North Sea. A Norman keep succeeded an Anglian fortress, ascribed to King Ida of Northumberland. Often taken and retaken in the Scottish Wars and the Wars of the Roses. An appanage of the English Crown until 1610, when it was granted by James I. to Claudius Forster. Purchased in 1704 by the third Lord Crewe, who married Dorothy Forster. Sold in 1894 to Lord Armstrong of Cragston, who began a reconstruction, completed by his successor, the present Lord Armstrong.

BELVOIR CASTLE, Leicestershire

An imposing structure on a commanding site overlooking a lovely landscape. The original castle was founded by Robert de Todeni in the reign of the Conqueror. Belvoir came to the family of Manners early in the 16th century by marriage with the heiress of the last Lord de Ros. The castle, rebuilt after fire in 1816, is the principal seat of the Duke of Rutland.

BERKELEY CASTLE, Gloucestershire

Founded by William Fitzosborne, Earl of Hereford, friend and companion-in-arms of the Conqueror. The circular keep was built by Henry II. for Robert Fitzhardinge. The scene of the murder of Edward II. in 1327. Thorpe's Tower built by Edward III. Almost continuously, since 1154, in possession of the family by whom, represented by Lord Fitzhardinge, it is still inhabited.

BLAIR CASTLE, Perthshire

Situated, amid beautiful Highland scenery, on a terrace near the junction of the Garry and the Tilt. Cummin's Tower, the oldest part of the castle, assigned to John de Strathbogie at the close of the 13th century, and possessed by the Stewart Lords of Athole before it passed to the Murrays. Attacked by the Royalists before Killiecrankie, and by the Jacobites before Culloden. The seat of the Duke of Atholl.

BLenheim PARK, Oxfordshire

This stately pile, "the masterpiece of Vanburgh," placed in a park, formerly the royal chase of Woodstock, twelve miles in circuit, is a monument of the services to his country of John Churchill, the great Duke of Marlborough, and of the gratitude of the nation who, through Parliament, voted him half a million after the victory of Blenheim.

BLICKLING HALL, Norfolk

The finest old house in Norfolk, and one of the best specimens of Jacobean architecture in England. The manor was held by King Harold, and came into possession of Sir John Falstolf, who disposed of it to Sir Geoffrey Boleyn, ancestor of Anne Boleyn, who spent part of her childhood here. It came, by marriage, in 1793 into possession of the Kerrs, Marquises of Lothian, and still belongs to that family.

BRANCEPETH CASTLE, Durham

A noble and massive feudal pile, long in the possession of the Nevilles, who acquired it from the Bulmers. The Baron's Hall contains memorials of the battle of Neville's Cross. Now the property of Viscount Boynes.

BRODICK CASTLE, Buteshire

From a fortalice overlooking Brodick Bay, Bruce set out, in 1306, on his successful attempt to secure the crown and recover the independence of Scotland. Brodick Castle, with the Island of Arran—a royal possession—became the dowry of Mary, the elder sister of James III. of Scots, who married, in 1474, James, Lord Hamilton; and it has since continued in the hands of the Hamilton family. It is the residence of the Marquis of Graham, eldest son of the Duke of Montrose, and of the Marchioness of Graham (Lady Mary Hamilton, only child of the twelfth Duke of Hamilton).

BROUGHTON CASTLE, Oxfordshire

The seat of Lord Saye and Sele, a fine old Elizabethan mansion, moated and embowered in trees. A room in it is pointed out as "the birthplace of the Civil War."

BUCKINGHAM PALACE

The town residence of the Sovereign of the British Empire. On the site known as Mulberry Garden, the scene of an experiment by Charles I. in silk cultivation, rose Goring House, afterwards Arlington House, purchased in 1698 by John Sheffield, Duke of Buckingham. In 1761 George III. bought the brick-and-stone mansion built by the Duke from Sir George Sheffield; and it became the favourite residence of the King and Queen Charlotte. In 1825 George IV. began rebuilding, on the design of Nash, the structure which has been criticised as "the ugliest royal palace in Europe." Queen Victoria, on her accession, made it her official London residence. It was the scene of the birth and of the death of the late King Edward VII. A host of other notable family and public events of the last three reigns have taken place in Buckingham Palace.

BURGHLEY, Northamptonshire

A magnificent mansion in Renaissance style situated in a noble park, and owned by the Marquis of Exeter, the head of one of the branches of the Cecil family. The house was built in Elizabeth's reign by her famous counsellor, William Cecil, Lord Treasurer Burghley (died 1598).

CARDIFF CASTLE, Glamorganshire

A feudal keep, on a Roman site, with magnificent apartments built into the *enceinte* of the ancient walls, standing in the midst of a busy industrial city. In the "Black Tower," built by Robert Fitzhamon, Robert of Normandy was confined, 1106-35. Cardiff Castle, with the Lordship of Glamorgan, passed in 1766, through the marriage of the heiress of the Herberts, to John Stuart, fourth Earl of Bute. The late Marquis of Bute carried out a large scheme of restoration; and it is the residence of his son, the fourth Marquis.

CASTLE ASHBY, Northamptonshire

The principal seat of the Marquis of Northampton. The earliest portion belongs to the reign of Henry VIII., and shows some fine Tudor features. The main building, in later style, was erected in 1583-9.

CASTLE HOWARD, Cumberland

A stately Renaissance structure, the seat of the Earl of Carlisle, built on the site of the old Castle of Hinderkelf by Charles, the third Earl, in 1731. The lands passed to the Howards by the marriage of the sister of the last "Lord Dacre of the North" to Lord William Howard, known as "Belted Will."

CAWDOR CASTLE, Nairnshire

Although it is the reputed scene of the murder of Duncan by Macbeth, Cawdor Castle did not come into existence until 1454, when the square keep, defended by moat and drawbridge and the rocky bank of the Calder Burn, was built by William, Thane of Cawdor. Later additions were made in the 17th century. The castle came, through an heiress, into the possession of the Campbells of Inverliver in 1510, and is the property of Earl Cawdor.

CHARLECOTE, Warwickshire

The home of the Lucys, and the scene of Shakespeare's apocryphal deer-stealing exploits. Granted in the reign of Richard I. to Walter de Charlecote, whose son William assumed the name of Lucy. The present house, a fine example of Elizabethan architecture, was erected in 1558 by Sir Thomas Lucy ("Justice Shallow"), who was visited here by Queen Elizabeth in 1572. It has since been much altered. The seat of Sir Henry Fairfax-Lucy.

CHATSWORTH, Derbyshire

One of the most magnificent private mansions in England, the seat of the Duke of Devonshire. The old house was begun by Sir William Cavendish in 1553 and completed by his widow, "Bess of Hardwick," who played the jailor here to Mary Queen of Scots. The greater part of the present edifice consists of the "Palladian Pile" reared by the first Duke of Devonshire in 1687-1706. The north wing was built in 1820. The gardens, library, and picture galleries are among the finest in Europe attached to a private building.

CHILLINGHAM CASTLE, Northumberland

The seat of the Earl of Tankerville. Licence was given to Thomas de Heton to build a castle at Chillingham in 1344. The masonry of the remarkable angle towers is, however, of much earlier date. Seventeenth-century alterations greatly obscure the mediæval work, but the original quadrangular plan has been retained. The park contains the famous herd of wild cattle.

CLAREMONT PALACE, Surrey

Claremont Palace was built by Lord Clive in 1769 on the site of a house of Vanburgh's. It became the residence of Princess Charlotte, wife of King Leopold of Belgium. The property passed to the Crown on her death in 1817; and it was occupied during his years of exile by King Louis Philippe, who died here in 1850. It became in 1882 the private property of Queen Victoria. It now belongs to the Duke of Albany (Duke of Saxe-Coburg and Gotha).

CLIEVEDON, Berkshire

Charmingly situated amid rocks and hanging woods, the property of Mr Waldorf Astor.

CLUMBER PARK, Nottinghamshire

This great manorial house, partly renewed by Sir Charles Barry in 1879, is the residence of the Duke of Newcastle. It is surrounded by a spacious park eleven miles in circuit.

COBHAM, Kent

A fine late Elizabethan mansion of red brick, surrounded by a magnificent deer park. Erected by Sir William Brooke (Lord Cobham) between 1582 and 1594. Later additions were made by Inigo Jones. It possesses a noble picture gallery. The residence of the Earl of Darnley.

COMPTON WYNYATES, Northamptonshire

A moated manor-house, with characteristic Tudor features, attached to an older tower and built around a courtyard on a secluded site. Only traces of the moat remain. It belongs to the Marquis of Northampton.

CREWE HALL, Cheshire

Sir Ranulph Crewe, Speaker of the House of Commons and Lord Chief Justice, purchased Crewe in 1608, and spent twenty-one years in building the hall. Rebuilt after having been burned down in 1866. The seat of the Marquess of Crewe.

DRUMLANRIG CASTLE, Dumfriesshire

Planned and built by William, first Duke of Queensberry, 1679-89. Passed by entail in 1814 to the ducal family of Buccleuch, who are still the owners. An imposing four-storey pile, surrounding an inner court, and adorned with corner turrets and other decorations, Gothic and classic. It commands a magnificent view of Nithsdale.

DUNROBIN CASTLE, Sutherlandshire

Developed from a plain tower built in a terrace fronting the Moray Firth by Robert, Earl of Sutherland, in 1275. Extensive additions made in 1847, in preparation for a visit of Queen Victoria, and since have made it one of the finest and most spacious mansions in the North. It is the seat of the Duke of Sutherland.

DUNSTER CASTLE, Somersetshire

Founded after the Conquest by William de Mohun, and rebuilt in the 16th century. Passed in the 14th century to the Luttrells, the present possessors.

DUNVEGAN CASTLE, Inverness-shire

The ancient castle of Macleod of Macleod stands on a rock on the west coast of Skye, beetling over the sea. The home of many legends and relics, it has belonged for years to the chiefs of the Macleods, who here hospitably entertained Dr Johnson and Sir Walter Scott.

DURHAM CASTLE, Durham

Planted beside the cathedral on the lofty peninsula overhanging the Wear. The Conqueror built a castle here in 1072 (afterwards the Bishop's Palace), of which the crypt chapel remains. Bishop Hatfield's Hall dates from 1350. The keep is a modern reconstruction. The castle is now appropriated to the uses of Durham University.

EATON HALL, Cheshire

The seat of the Duke of Westminster. Surrounded by an extensive and well-wooded park, and considered "one of the most splendid modern specimens of Gothic architecture." The house has been twice rebuilt within a century, the latest reconstruction being in 1869. The Grosvenors are descendants of the famous Hugh Lupus, Earl of Chester.

EDINBURGH CASTLE

A fortress, placed on a lofty rock overlooking Edinburgh, had become a royal seat by the time of Malcolm Canmore, whose Queen, Margaret, founded a chapel and died here (1093). Changed hands frequently in the English wars. Repaired and strengthened by David II.; remained a residence of the Scottish Kings until James IV. removed the Court to Holyrood. In 1566 Mary Queen of Scots occupied the royal apartments, and James I. and VI. was born there on 19th June of that year. The State Prison and the Old Parliament Hall (now an Armoury) have been restored.

FLOORS CASTLE, Roxburghshire

Built for John, first Duke of Roxburghe, by Sir John Vanburgh in 1713, and improved by Playfair in 1839 for the sixth Duke. The southern façade commands a fine view of the Tweed at its junction with the Teviot.

FYVIE CASTLE, Aberdeenshire

Built by Alexander Seton, first Earl of Dunfermline. One of the finest examples of 16th-century Scottish baronial architecture, a prominent feature being the south front with its great towers flanking the entrance. The residence of Lord Leith of Fyvie.

GLAMIS CASTLE, Forfarshire

A magnificent example of Scottish baronial architecture of the 17th century, enriched with features drawn from the French Renaissance style. The Thanedom, originally held by Macbeth, was bestowed on John Lyon, ancestor of the present possessor, the Earl of Strathmore, in the reign of Robert II. The castle is chiefly his work and that of Patrick, third Earl of Kinghorne and first Earl of Strathmore.

GREYSTOKE CASTLE, Cumberland

A modern castle on the romantic site of the ancient strength of the Lords of Greystoke; destroyed by the Parliamentarians in 1648. The Dacres were lords of Greystoke after the marriage of the heiress Elizabeth with Thomas, Lord Dacre of Gilsland, in 1509. It passed, through another heiress, to the Howards, Earls of Arundel.

GUY'S CLIFF, Warwickshire

Traditionally associated with the story of "Guy of Warwick and the Dun Cow." A religious foundation by Richard Beauchamp, Earl of Warwick, acquired at the Dissolution by Sir Andrew Flammock. The present house, built chiefly in 1822, is picturesquely situated on the Avon.

HADDON HALL, Derbyshire

Perhaps the "most attractive as well as most thoroughly preserved of English mediæval houses," developed from an enclosure formed originally of a peel tower and angle towers. The chapel, which contains 12th-century work, stood outside until enclosed by later structures. The Great Hall belongs to the 14th century, and the later buildings chiefly to the 15th and 16th centuries, the Long Gallery, with the array of mullioned windows, which form so impressive a feature of the exterior, dating from the time of Elizabeth. It has been in the possession of the Manners family since the marriage of Dorothy Vernon, heiress of Sir George Vernon, the "King of the Peak," and now belongs to the Duke of Rutland.

HAMPTON COURT

Originally a preceptory of the Knights Hospitallers, Hampton Court has been, since its purchase by Cardinal Wolsey in 1514, a "home of English history." Probably designed by Wolsey himself. A royal palace since 1530. The birthplace of Elizabeth and Edward VI. The scene of innumerable festivities and conferences (including that which produced the "Authorised Version" of the Bible) in Tudor, Stuart, and later times. Greatly injured in the Civil War, and repaired by Charles II. In the reign of William and Mary more than half of the original Tudor building was demolished, and the existing great structure, designed by Wren, took its place. Hampton Court practically ceased to be a royal residence after 1737. In the reign of Victoria the galleries and parks were first thrown open to the public. The private apartments have for generations been granted for residence to persons who themselves, or whose near relatives, "have rendered distinguished services to the Crown."

HARDWICKE HALL, Derbyshire

A wonderfully intact Elizabethan mansion, built, on the quadrangular plan, by the celebrated Elizabeth, Countess of Shrewsbury ("Bess of Hardwick"), in 1587. It belongs to the Duke of Devonshire.

HARLAXTON MANOR, Lincolnshire

A modern house, built in the early years of Queen Victoria, in the style of a highly ornate Jacobean mansion, and took the place of a Tudor manor-house. Harlaxton belonged in the first part of the 17th century to Daniel de Ligne, who was knighted by James I., and passed to the Gregory family through an heiress. It is the residence of Mr J. Pearson-Gregory.

HATFIELD HOUSE, Herts

Hatfield belonged to the Bishops of Ely, and was acquired, by exchange, by Henry VIII. It was successively the residence of his children Edward and Elizabeth. James I. exchanged it for Theobald's, the house of Sir Robert Cecil, first Earl of Salisbury, who built the present noble red-brick mansion, the chief seat of the present Marquis of Salisbury.

HOLLAND HOUSE, Kensington

A house of many memories, with formal gardens, and hidden in a beautiful park. It was built by Sir Walter Cope in 1607, and took its name from Henry Rich, Earl of Holland, who married Cope's daughter. Addison, after marrying the widow of the sixth Earl, lived in it until her death in 1719. It was chiefly while occupied by Henry Fox, third Lord Holland (died 1840), that it gained reputation as a centre of social, literary, and political interest.

HOLYROOD PALACE

The venerable seat of Scottish monarchy—the "romance in stone" of the Stuart Dynasty. David I. founded an Augustinian Abbey, at the base of Arthur Seat, in 1153; and the monastery became the occasional residence of his descendants. James IV. built a palace for the reception of his Queen, Margaret Tudor; their son, James V., raised the north-western tower, still standing, which, in the reign of Mary, became associated with the murder of Rizzio and other historic events. The quadrangle was completed in 1671 from the plans of Sir William Bruce, after the havoc wrought by the Civil War; and the palace has since been occupied by James II., Prince Charles Edward, George IV., Victoria, Edward VII., and George V.

INVERARAY CASTLE, Argyllshire

The seat of the ducal house of Argyll, the head of which, the chief of Clan Campbell, is known as "MacCailein Mor." The present quadrangular and embattled building, built between 1744 and 1761 by Adam for the third Duke, replaced the fortalice erected at the close of the 14th century by Sir Colin Campbell of Lochow.

KENSINGTON PALACE

Nottingham House, belonging to the family of Finch, was purchased in 1689 by William III. Reconstructed by Sir Christopher Wren as Kensington Palace, it became the favourite residence of "Dutch William" and his Queen (who died here, 1694). The famous collection of paintings was formed by Queen Anne, and, like the gardens, have received the care of subsequent sovereigns. The Presence Chamber and other State apartments were erected and decorated by William Kent, 1721-5. Queen Victoria was born in the palace on 24th May 1819, and her life, up to her accession, was largely spent here. The State Rooms were restored in 1898, and have since been open to the public.

KEW PALACE

Mary Tudor lived at the manor of Kew as Princess. It became the property of Sir Henry Capel, the founder of Kew Gardens. The palace was rebuilt for Frederick, Prince of Wales. Bought by George III. in 1770, it was pulled down in 1802. A third palace was begun on the design of Wyatt, but was never completed.

KIMBOLTON, Huntingdonshire

The seat of the Duke of Manchester. Kimbolton, originally fortified by Geoffrey de Mandeville, passed through the hands of the Bohuns and Staffords, and was purchased by Henry Montagu, Lord High Treasurer of James I., who created him Earl of Manchester. It became part of the jointure of Katherine of Braganza, who spent her last days here.

KNEBWORTH PARK, Hertfordshire

The seat of the Earl of Lytton, and the centre of many literary memories. The house, originally a Norman castle, was rebuilt in the time of Elizabeth, after the style of the period, and was restored last century.

KNOLE, Kent

The fine seat of Lord Sackville is situated in one of the best-timbered parks in England. Built chiefly by Archbishop Bouchier (1456-86), who erected the chapel. Added to by Thomas Sackville, first Earl of Dorset, 1603-8.

LAMBETH PALACE, Surrey

The London residence of the Archbishops of Canterbury, on the bank of the Thames opposite Westminster, was begun by Archbishop Boniface in 1227, on the site of a house for canons-regular. The Lollards' or Water Tower was built by Archbishop Chicheley in 1413-5. Cranmer, Laud, and Juxon have had a hand in a building which has played an important part in the civil and ecclesiastical annals of the realm.

LAMBTON CASTLE, Durham

The residence of the Earl of Durham. Built in 1797 on the site of the old House of Harraton, on the Wear.

LEEDS CASTLE, Kent

Originally a Norman structure, and the residence of Eleanor, Queen of Edward I. A frequent resort of royalty in succeeding generations. In the time of Charles II. it was used as a prison for the captives in the Dutch War. It afterwards passed into the Fairfax family. The castle is built partly on two islands in a sheet of water. Part of the existing castle was raised in the reign of Henry VIII. The main building was erected in 1822 by Mr Wykeham-Martin, who spent large sums in reconstruction. His successor, Mr C. S. Wykeham-Martin, is the present owner.

LONGLEAT, Wiltshire

The seat of the Marquis of Bath, pronounced by Macaulay to be "perhaps the most magnificent country house in England." The house, placed in a great park fifteen miles in circumference, was built by Sir John Thynne in 1567-78. The north front was constructed in 1808 by the second Marquis. Renowned for its art and literary treasures.

MARLBOROUGH HOUSE, London

Marlborough House was built by the first Duke of Marlborough in 1710 from the designs of Sir Christopher Wren. In 1817 it came into the possession of the Crown, and since 1863 it has been the London residence of the Heir to the Crown.

MAXSTONE CASTLE, Warwickshire

Originally a castle of the Clintons, erected and fortified in the reign of Edward III., and largely repaired in the seventeenth century. The house is picturesquely built in the form of a parallelogram, with hexagonal corner towers, and surrounded by a moat. The gateway is part of an adjoining priory.

NAWORTH CASTLE, Cumberland

A great Border stronghold of red and white stone planted on a natural scarp of rock. It was a possession of the Dacre family until 1577, when Elizabeth Dacre married Lord William Howard ("Belted Will"), who greatly enlarged and improved the keep. The more modern parts of Naworth were restored, after a fire, in 1844. The seat of the Earl of Carlisle.

NEWSTEAD ABBEY, Nottinghamshire

Henry VIII. made a gift of Newstead Abbey to Sir John Byron, Lieutenant of Sherwood Forest, who incorporated part of the monastic house, standing in the then sequestered valley of the Leen, in his dwelling. The building and the beautiful demesne have close association with Lord Byron, who made Newstead Abbey his home in 1808, but sold it in 1818, after spending £100,000 on its restoration. It is now the residence of Miss Webb.

OSBORNE HOUSE, Isle of Wight

A plain mansion, which had stood a siege in the Civil War and belonged to the Blackford family, was purchased in 1844 by Queen Victoria, and was extended and converted into a handsome marine villa, overlooking Southampton Water and Spithead. She died here on 22nd January 1901. Osborne was presented to the nation by Edward VII., and it was opened as a home for convalescent officers of the navy and army in 1904.

PENSHURST, Kent

A magnificent Tudor house, the old home of the Sidneys. The Baron's Hall, with central fireplace, was built in 1341 by Sir John de Pulteney, Lord Mayor of London. Enlarged by John, Duke of Bedford, son of Henry IV. Taken by Henry VIII. from the Duke of Buckingham, who had added to and embellished it, and given in 1552 to Sir William Sidney, grandfather of Sir Philip, the famous poet and soldier. The present owner is Philip Sidney, Lord de Lisle and Dudley.

POWIS CASTLE, Montgomeryshire

An ancient castle restored after being captured from the Welsh in 1293. It was defended by its owner, Lord Powis, for Charles I. against the Parliament, but surrendered in 1644. Powis Castle is built of red sandstone, and stands on a rocky ridge surrounded by a well-timbered park. The seat of the Earl of Powis.

RABY CASTLE, Durham

Long a chief castle of the Nevilles, who built a group of towers surrounding a courtyard, and defended by moat and gatehouse. To them succeeded the Vanes, and it is now possessed by Lord Barnard. Clifford's Tower and Bulmer's Tower are fine examples of the lofty mediæval keep.

ST DONAT'S CASTLE, Glamorgan

A mediæval structure of the 11th century, granted by Robert Fitzhamon to the Stradlings, and held by them for seven centuries.

ST JAMES'S PALACE

This renowned seat of the English Court was founded on the site of a leper's hospital, said to be of pre-Conquest origin, and afterwards a possession of Eton College. In 1532 Henry VIII. obtained it, with the park, by exchange, and built a palace, of which the embattled red-brick clock tower and gateway still remain. It was the residence of the Heir to the Throne until the burning of Whitehall in 1698 caused the Court to remove hither, and it then became the official residence, in town, of the Sovereign. Charles II., James II., Mary II., and the "Old Pretender" were born in St James's Palace; Queen Victoria was married there; but in her reign it was used by the Sovereign only for State functions. In 1893 his present Majesty and Queen Mary were married in the Chapel Royal, and they took up residence in the range of apartments known as York House.

ST MICHAEL'S MOUNT, Cornwall

A mediæval stronghold in Mount's Bay; originally a religious house and place of pilgrimage granted by Robert, Count de Mortain, half-brother of the Conqueror, to Mont St Michel in Normandy. Besieged during the Wars of the Roses and the Parliamentary struggle. Acquired in 1659 by Colonel John St Aubyn, and now the property of his descendant, Lord St Levan.

SANDRINGHAM HOUSE, Norfolk

In 1861 Edward VII., then Prince of Wales, acquired the estate of Sandringham, extending to 7000 acres, as a country residence. The present handsome building of brick and stone, in the Tudor style, took the place of the previous plain mansion-house in 1871. For more than fifty years it has been a favourite retreat of royalty.

SKIBO CASTLE, Sutherlandshire

The old Castle of Skibo, once the residence of the Bishops of Caithness, and from which the Great Montrose was conveyed a prisoner to Edinburgh, was demolished in the 18th century. The estate was purchased in 1898 from Mr Eric Sutherland by Mr Andrew Carnegie, and the modern mansion, placed in a commanding position among woods overlooking the Dornoch Firth, has been entirely reconstructed and greatly extended.

SKIPTON CASTLE, Yorkshire

An ancient seat of the Cliffords, originally founded in the 11th century, and now the residence of their descendant, Lord Hothfield.

STIRLING CASTLE, Stirlingshire

This "Key of the Highlands" crowns a precipitous rock overlooking the valley of the Forth and commanding fine views of the Grampians. The oldest part of the castle, on the west side of the main court, is supposed to date from the early 15th century, and replaced a still more ancient fortress and royal dwelling that played an important part in the War of Independence. The palace built by James V. was finished by Mary, and, like the older building, and the Chapel Royal and Parliament Hall, was the scene of many historical events down to the '45.

STONELEIGH ABBEY, Warwickshire

This fine mansion, the seat of Lord Leigh, contains restored portions of a monastery founded in the reign of Henry II. (1154).

TAYMOUTH CASTLE, Perthshire

A great four-storey pile, with round angle towers and extensive wings, grouped about a lofty central quadrangular tower, situated on the Tay a little below its outlet from Loch Tay, and surrounded by finely wooded grounds having a circuit of thirteen miles. The present building was reared between 1801 and 1842, and incorporates a portion of the Castle of Balloch, built in 1580 by Sir Colin Campbell of Glenorchy. It is the seat of the Marquess of Breadalbane.

THE MANSION HOUSE, London

The official residence of the Lord Mayor of London, built in 1739 on the site of the Old Stocks Market. The chief internal feature is the Grand Banqueting Hall.

THE TOWER OF LONDON

The Great Keep, or White Tower, was begun by William the Conqueror in 1077, and completed by William Rufus. Additions to the structure, developing the concentric plan of defence, continued to be made until the 16th century, the most important being those of Henry III. An occasional seat of the Court since the reign of Stephen, and a State prison from the time of Edward I. The scene of innumerable historical events, including the murder of young Edward V. and his brother, Richard of York. The domestic apartments of the ancient palace were pulled down in the reign of William and Mary, and since then the Tower has never been used as a royal dwelling.

THORESBY HALL, Nottinghamshire

This stately seat of Earl Manvers, situated in a park which is ten miles in circuit, was originally a 17th-century mansion-house, wherein was born in 1690 the literary and social celebrity, Lady Mary Wortley Montagu.

WALMER CASTLE, Kent

The official residence of the Lord Warden of the Cinque Ports. It was the favourite place of residence of the Duke of Wellington, who died here in 1852. The Round Tower, overlooking the Channel, was built by Henry VIII.

WARDOUR CASTLE, Wiltshire

The seat of Lord Arundell of Wardour. Lord Lovel of Titmarsh in 1392 obtained leave from Richard II. to build what is now known as the Castle of Old Wardour; and in the reign of Henry VIII. it passed to the Arundells. The building of New Wardour, on an Italian model, was begun in 1770.

WARWICK CASTLE

A historic seat and memorial of feudal times. The site was fortified by Ethelfleda, Lady of the Mercians and daughter of King Alfred. The castle was founded by William the Conqueror and given to Henry de Beaumont, and was rebuilt by Henry II. In the course of the 14th century, under Thomas Beauchamp, Earl of Warwick, and his son of the same name (builder of Guy's Tower and Cæsar's Tower), it grew into a magnificent feudal residence. The Church of St Mary, containing the Beauchamp Tombs, was founded by Roger, the second Norman Earl.

WELBECK ABBEY, Nottinghamshire

Welbeck Abbey came, soon after the dissolution of the monasteries, into the hands of the redoubtable "Bess of Hardwick." Her grandson, the first Duke of Newcastle, began the building of the Palladian edifice that dominates this part of Sherwood Forest. With Lady Margaret Cavendish-Harley, who married the second Duke of Portland, it was carried into the Bentinck family.

WENTWORTH CASTLE, Yorkshire

Built in 1736 by William, Earl of Strafford. It stands on a singularly beautiful park, and contains a fine collection of portraits. The residence of Captain B. C. Vernon-Wentworth.

WESTWOOD HALL, Worcestershire

Built on the site of a Benedictine nunnery. A fine mansion in the Renaissance style, dating from 1590, and added to in the following century by the Pakington family, now represented by Lord Hampton. It possesses a picturesque brick gatehouse.

WINDSOR CASTLE

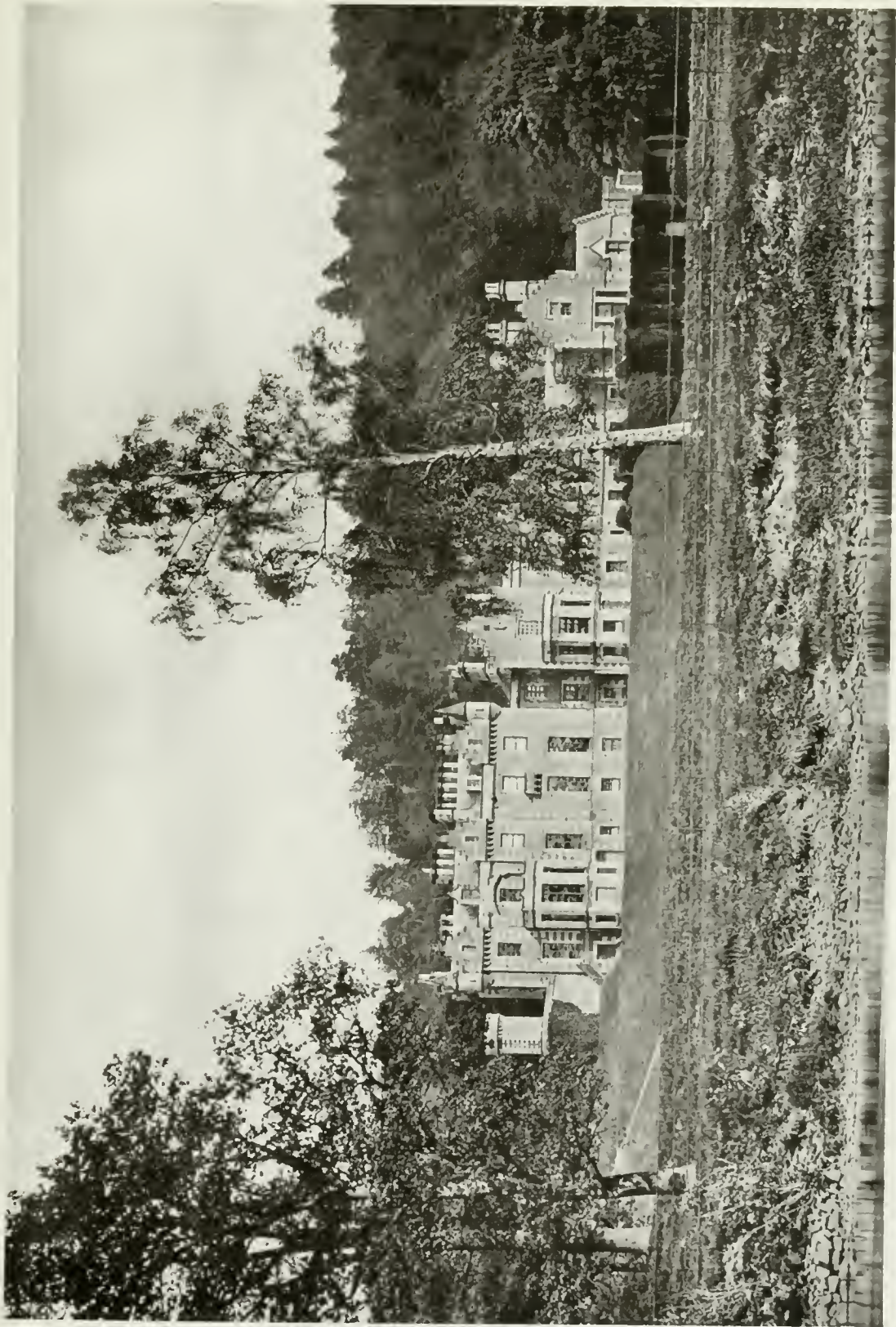
On ground that had been possessed by the Saxon kings, the Conqueror built a hunting-seat, which has since become fortress, prison, and palace—in Pepys's words "The most romantique castle in the world." The first castle of stone was reared by Henry II. and was extended by Henry III. John lived here at the signing of Magna Charta. The "Great Hall" was erected 1225-6. St George's Chapel was founded by Edward III., who here instituted the Order of the Garter, 1348. The works east of the Round Tower, including the Winchester Tower, were executed by William of Wykeham, 1369-74. The castle was practically rebuilt in the reigns of George IV. and William IV., from the plans of Sir Jeffrey Wyattville, and completed in that of Victoria. Its story during nine centuries has been "an epitome of the history of England," and it continues to be the chief seat of the Court and a centre of national and Imperial interest.

WOLLATON HALL, Nottinghamshire

A magnificent structure, built for Sir Francis Willoughby in 1580-8 on a design, ascribed to John Thorpe, which first developed on an extensive scale the decorative and other features that became known as Jacobean. The seat of Lord Middleton.

WYFOLD COURT, Oxfordshire

Is the seat of Sir R. T. Hermon-Hodge, Bart., about seven miles from Reading. In the park are some of the finest wych-elms in England, and the manor is held on a grand-sergeantry tenure of presenting a rose to the King if he happens to pass on May-day.



Valentine

ABBOTSFORD





Valentine

ARUNDEL CASTLE



AUDLEY COURT



Wilson Bros., Aberdeen

BALMORAL



BALMORAL
From North-West

Valentine



Valentine

BAMBOROUGH CASTLE



BELVOIR CASTLE



Valentine

BERKELEY CASTLE



BLAIR CASTLE



BLENHEIM PALACE

Vaentine



H. N. King

BLICKLING HALL



Valentine

BRANCEPETH CASTLE



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BRODICK CASTLE



Wilson

BROUGHTON CASTLE





King

*BUCKINGHAM PALACE
From the Lake*



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BURGILEY HOUSE



King

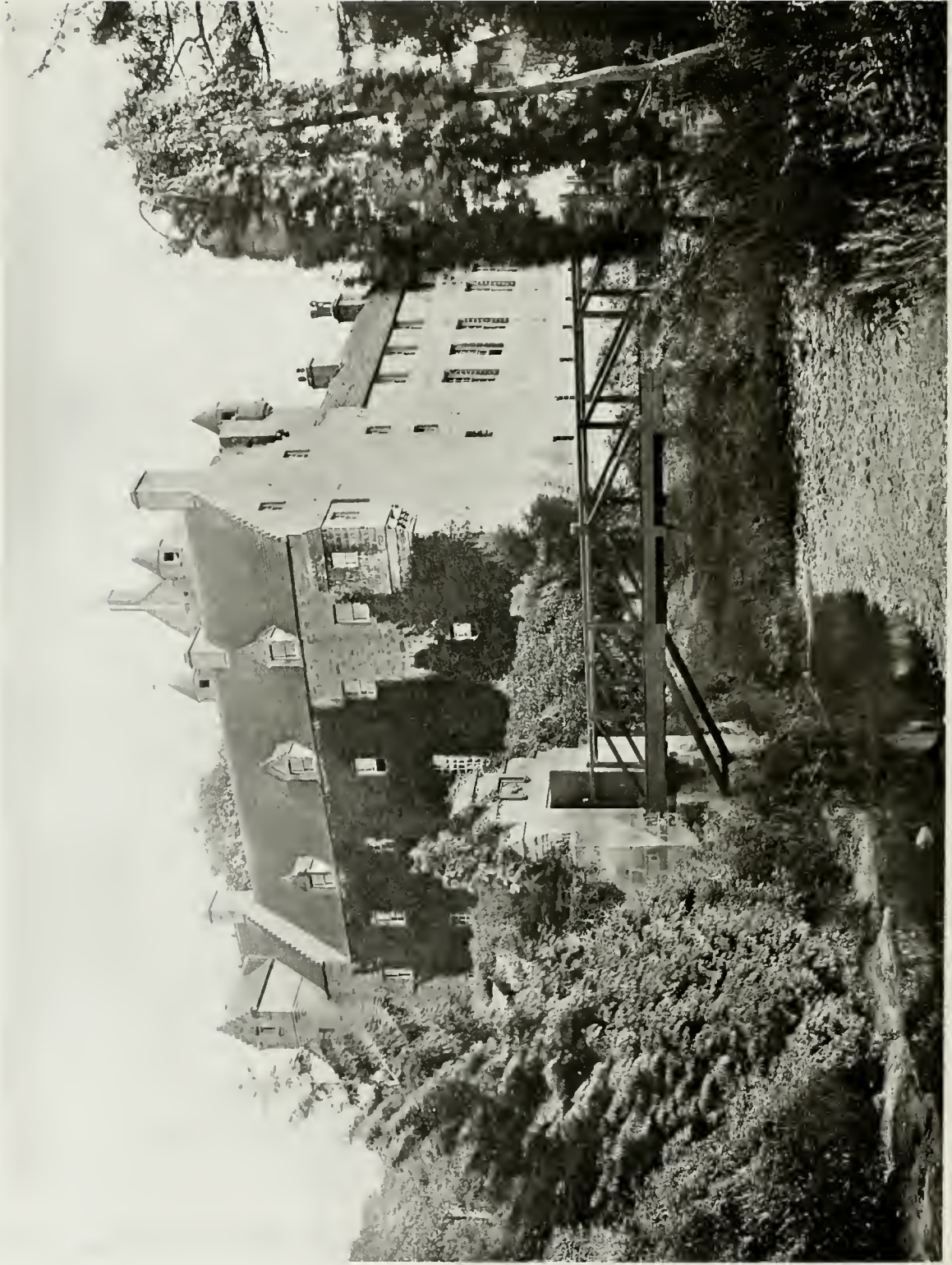
CARDIFF CASTLE





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CASTLE HOWARD



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CAWDOR CASTLE



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CHARLECOTE



CHATSWORTH



Wilson

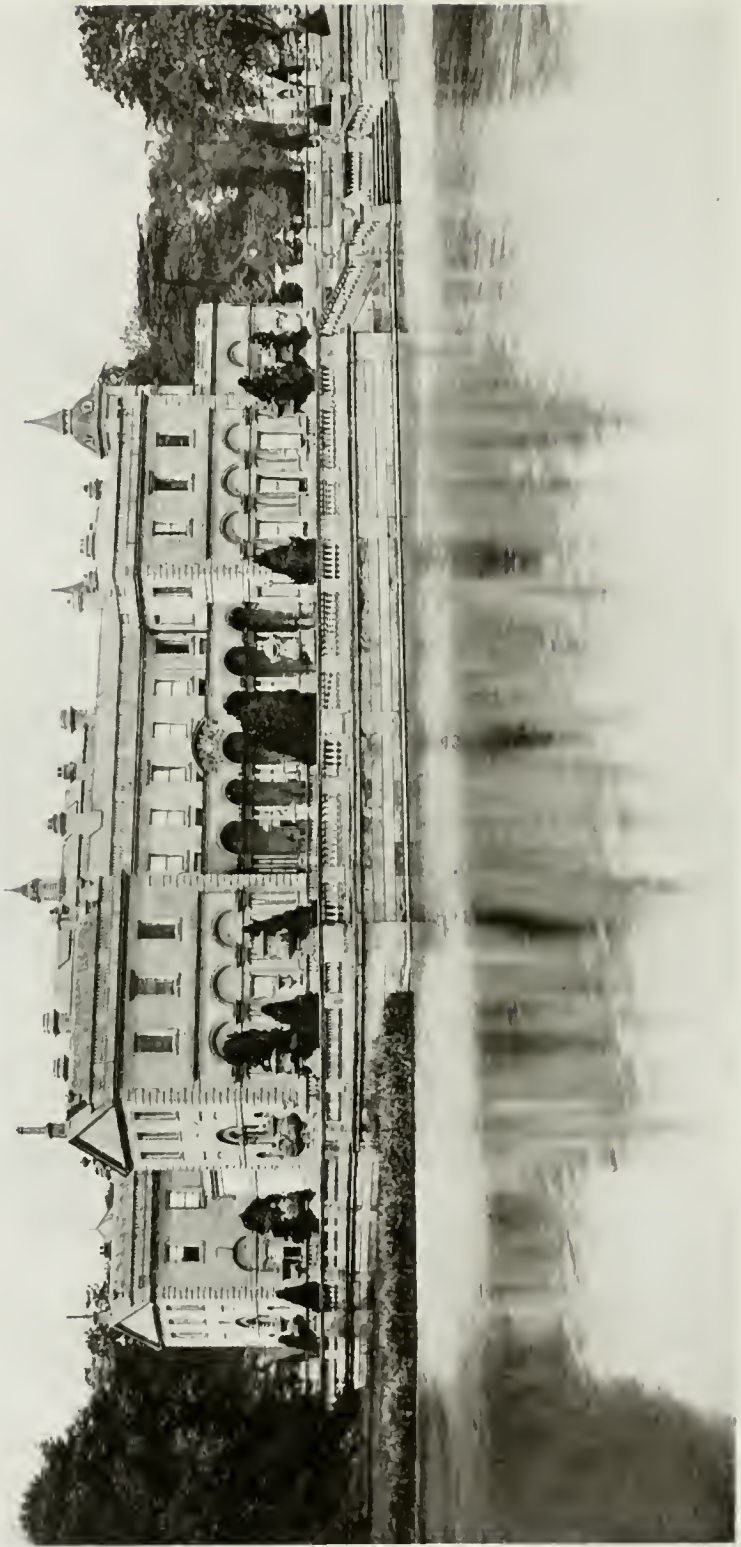
CHILLINGHAM CASTLE



CLAREMONT



CLIVEDON, BERKSHIRE



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CLUMBER HOUSE



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COBHAM HALL.



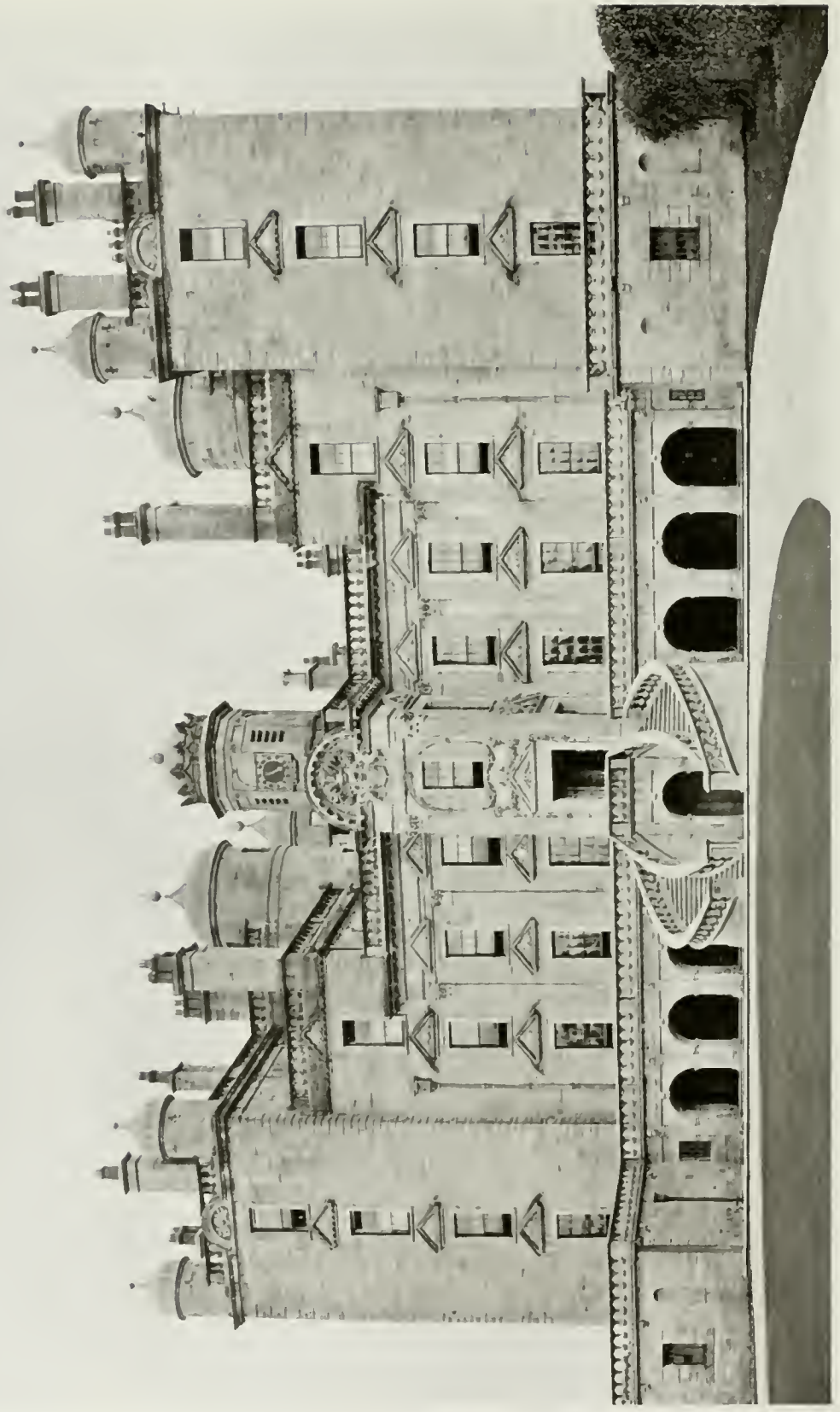
COMPTON WYN YATES

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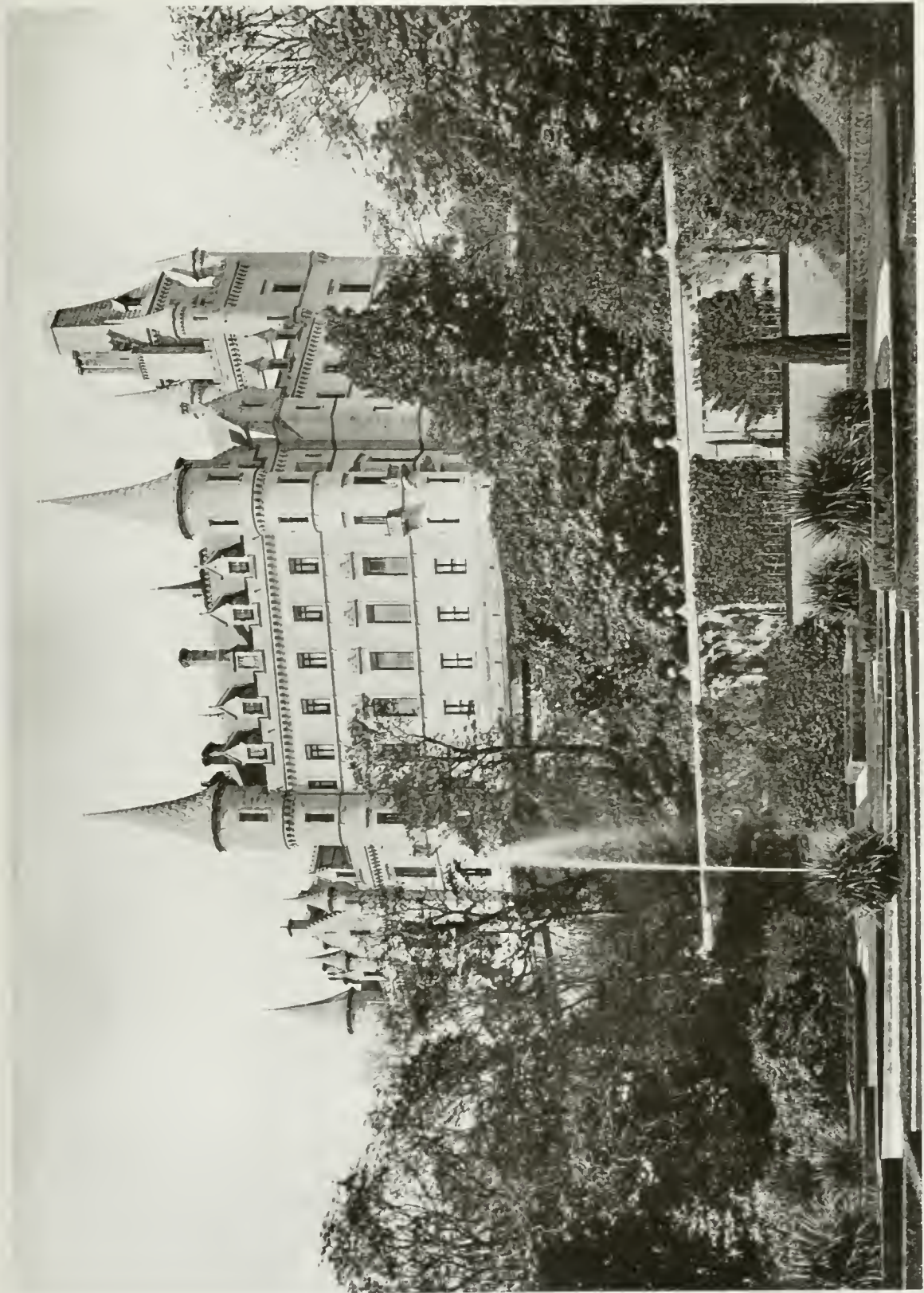
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CREWE HALL



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DRUMLANRIG CASTLE



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DUNROBIN CASTLE



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DUNSTER CASTLE



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DUNVEGAN CASTLE



DURHAM CASTLE



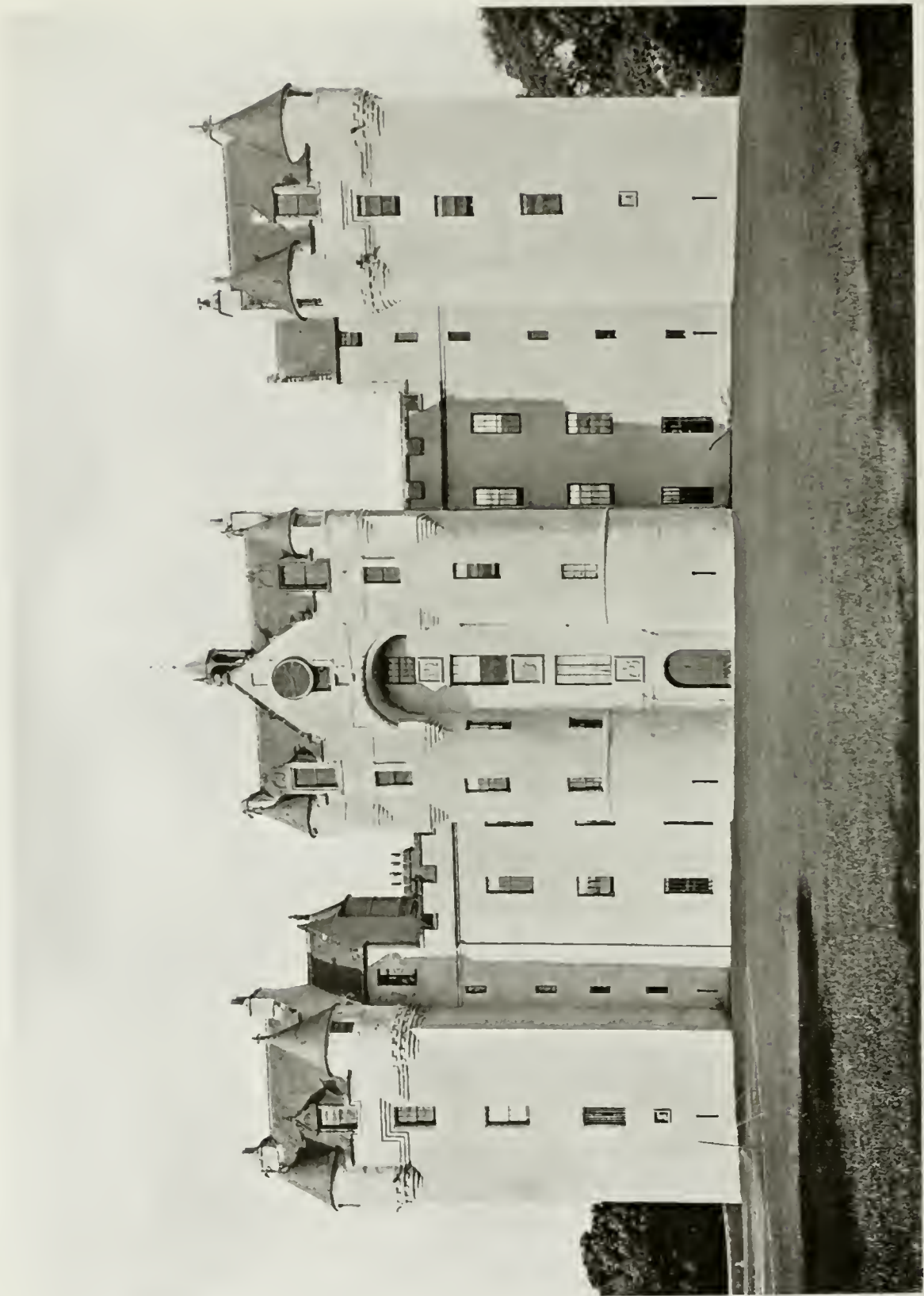
EATON HALL





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FLOORS CASTLE





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GLAMIS CASTLE

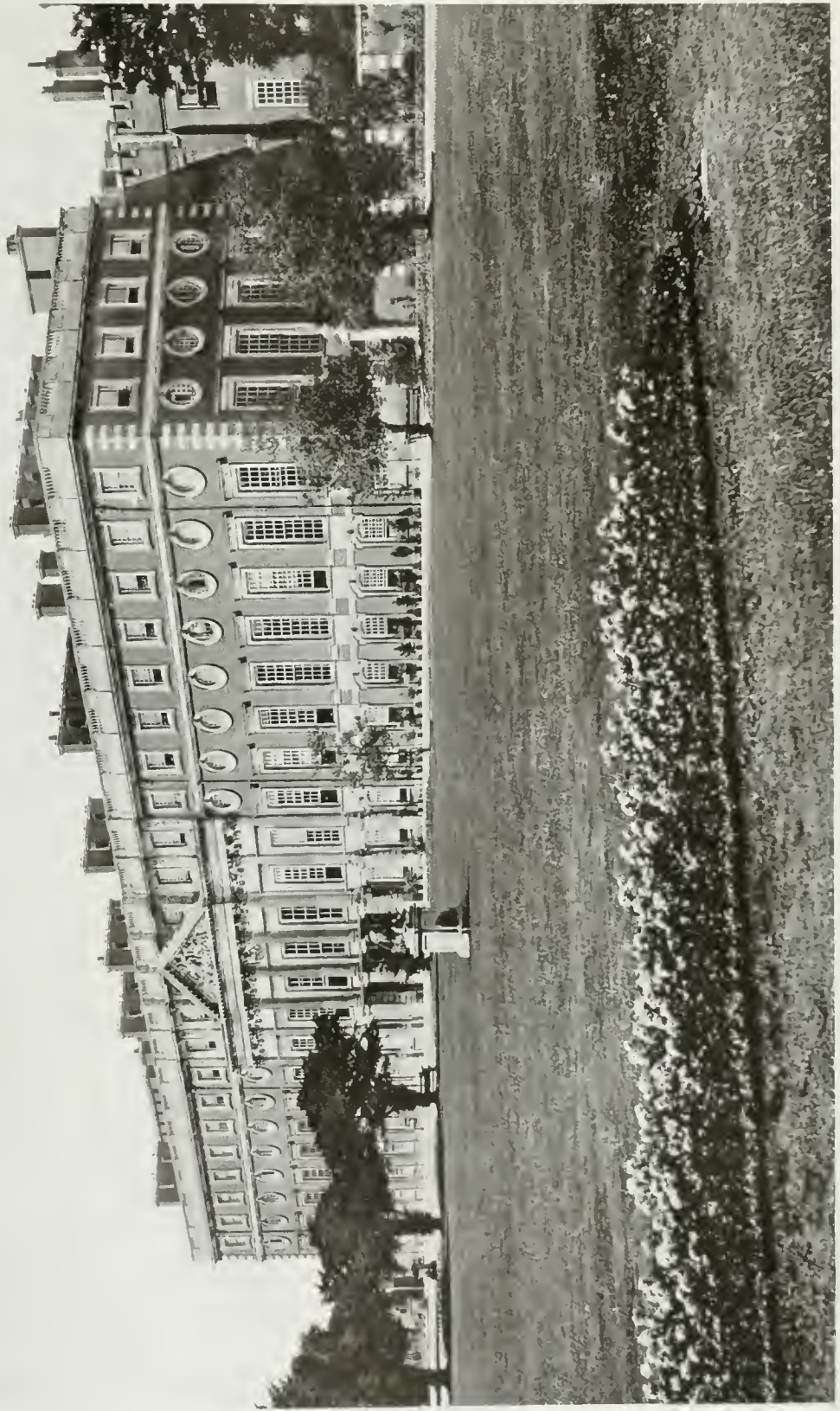




GUY'S CLIFF

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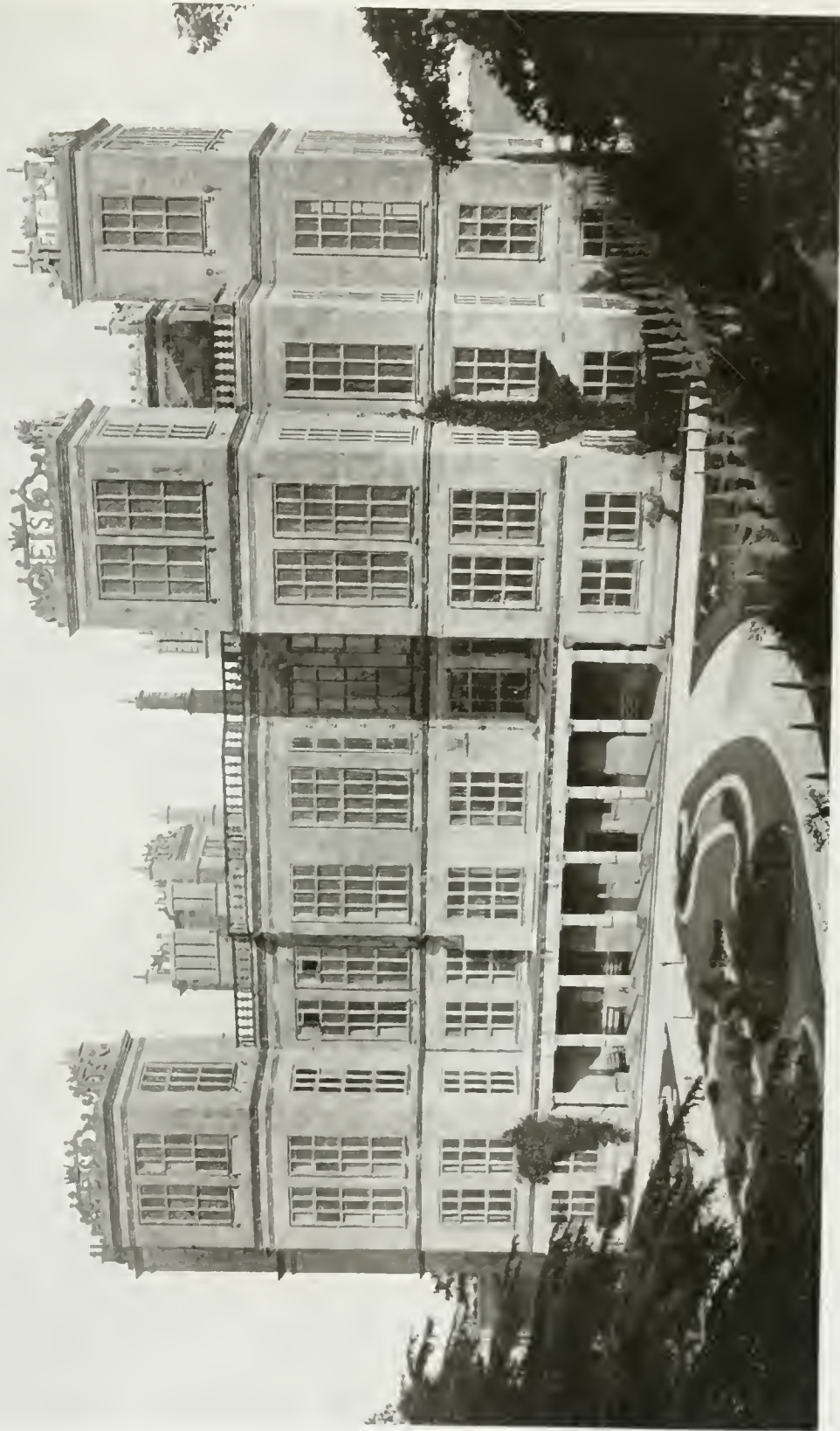




HAMPTON COURT PALACE



HAMPTON COURT PALACE



Wilson

HARDWICKE HALL



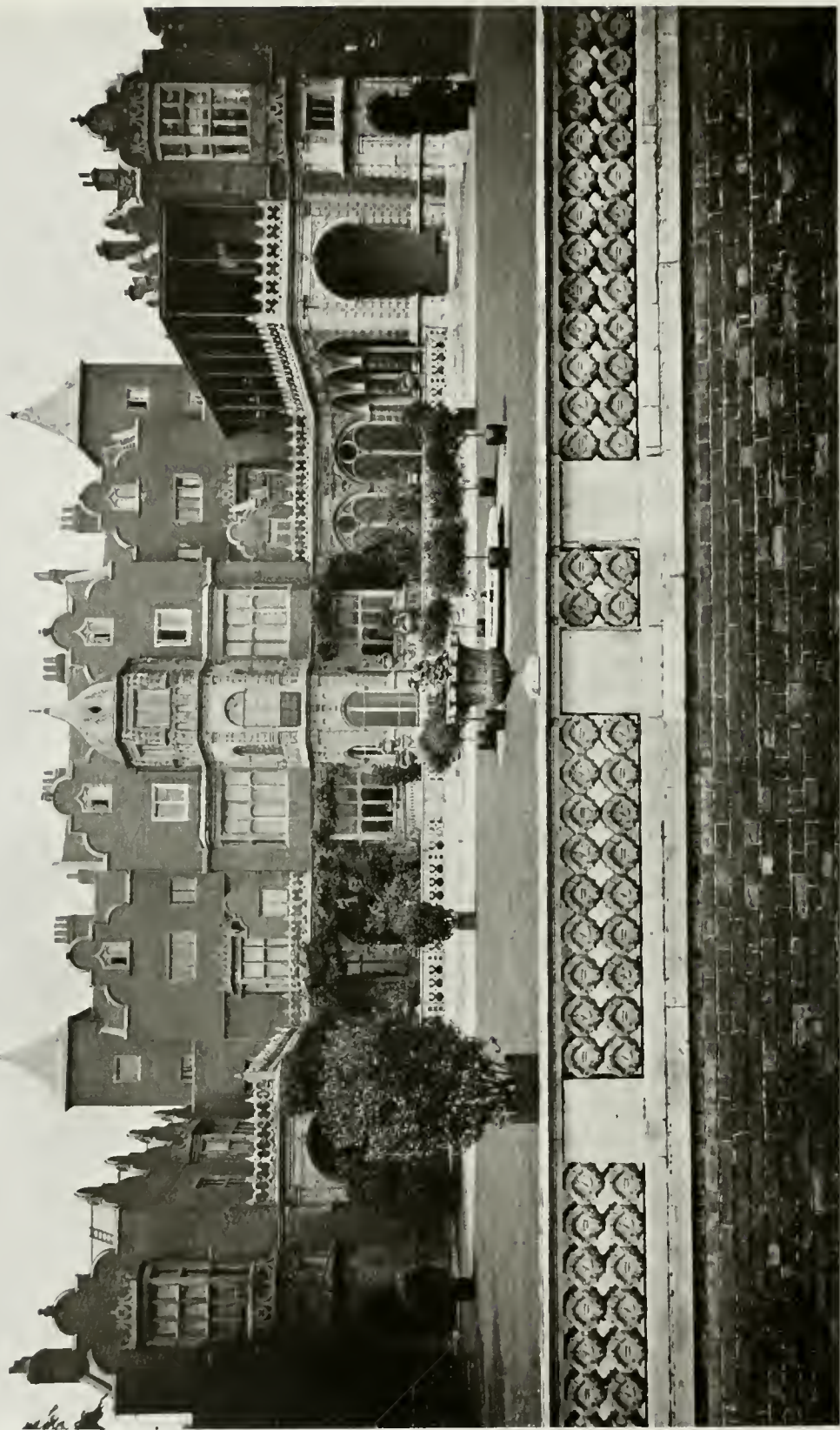
HARRINGTON MANOR

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HATFIELD HOUSE



HOLLAND HOUSE

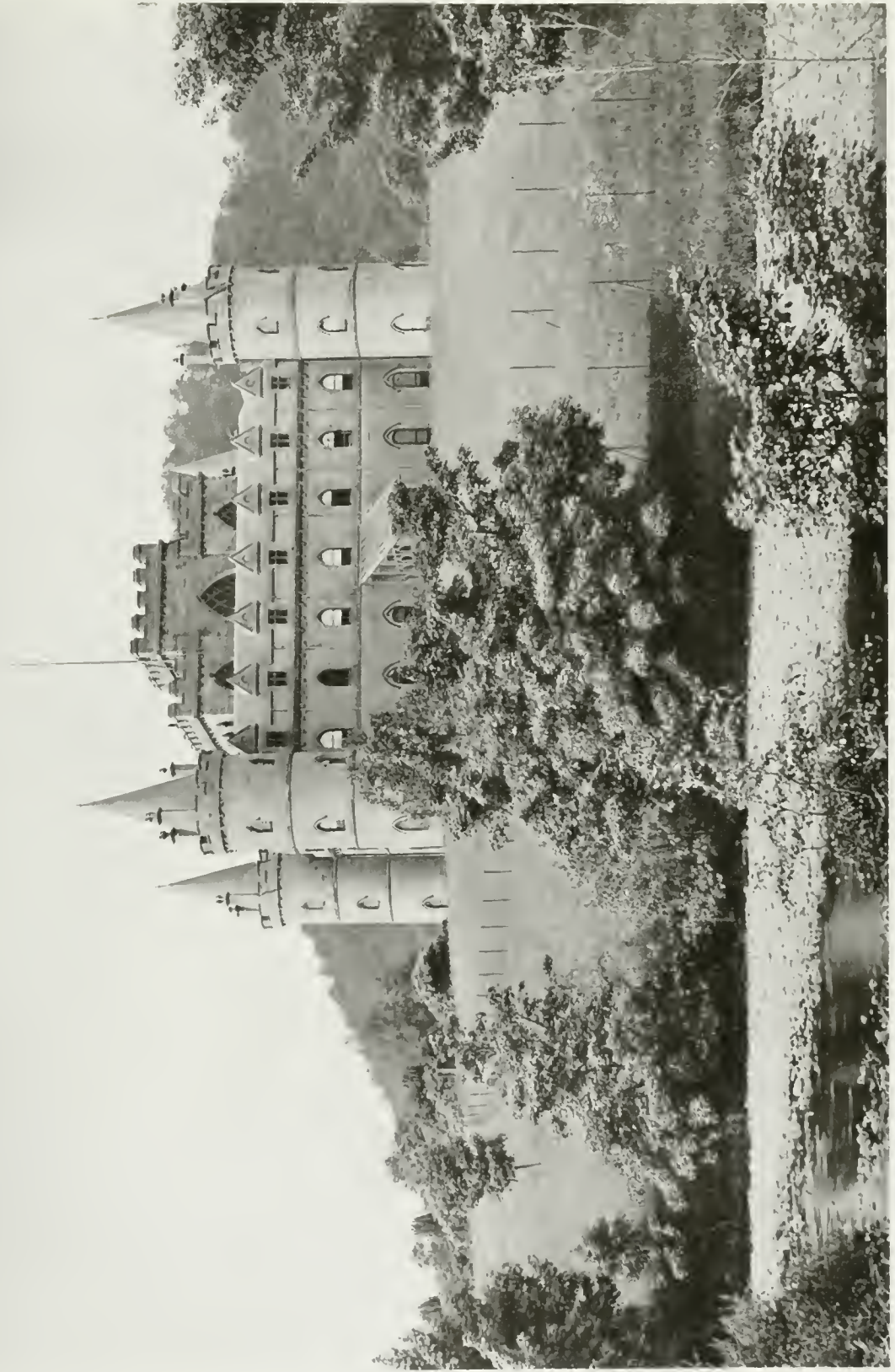


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HOLY ROOD PALACE



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INVERARAY CASTLE







KIMBOLTON CASTLE

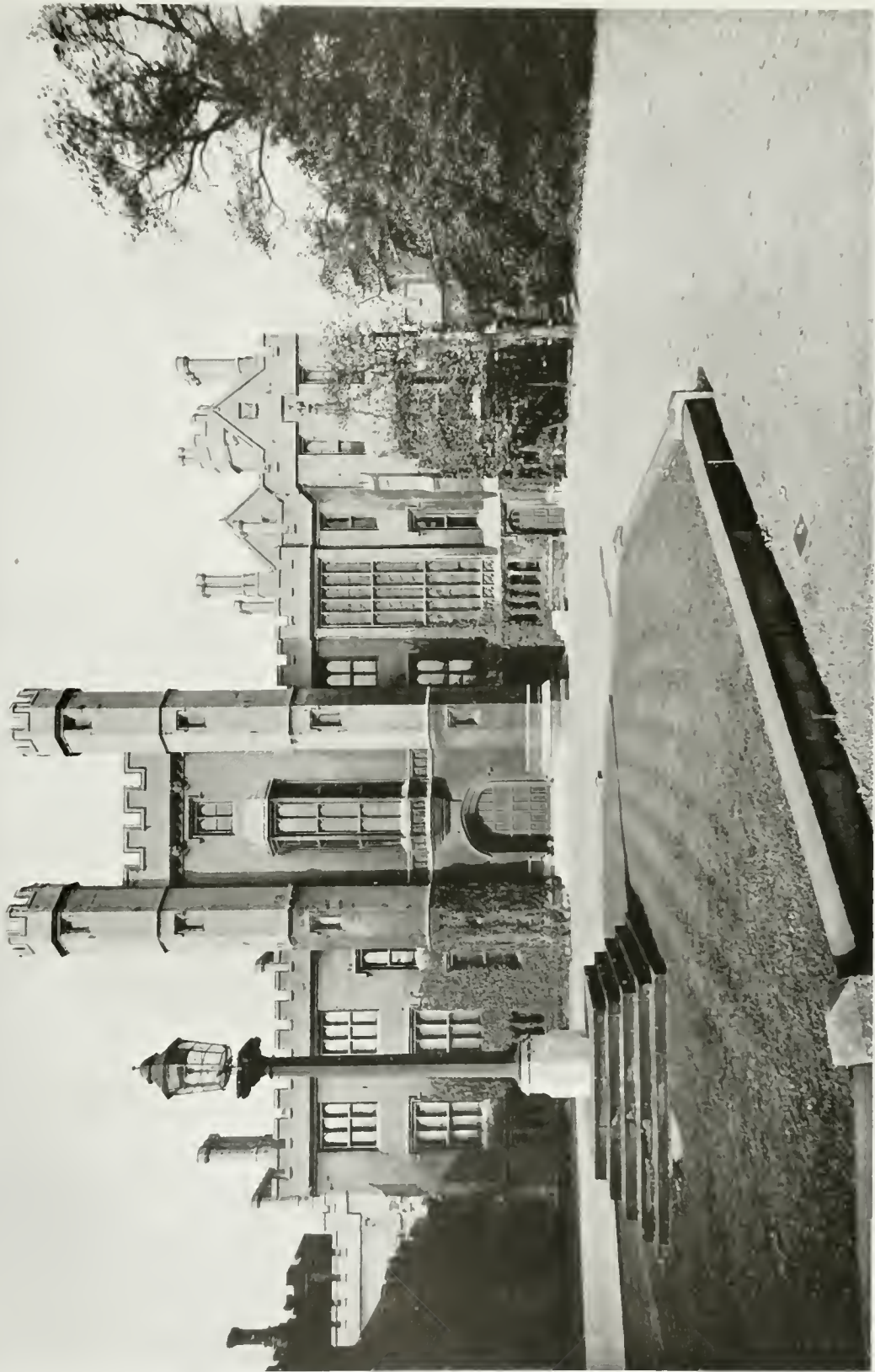


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KNEBworth

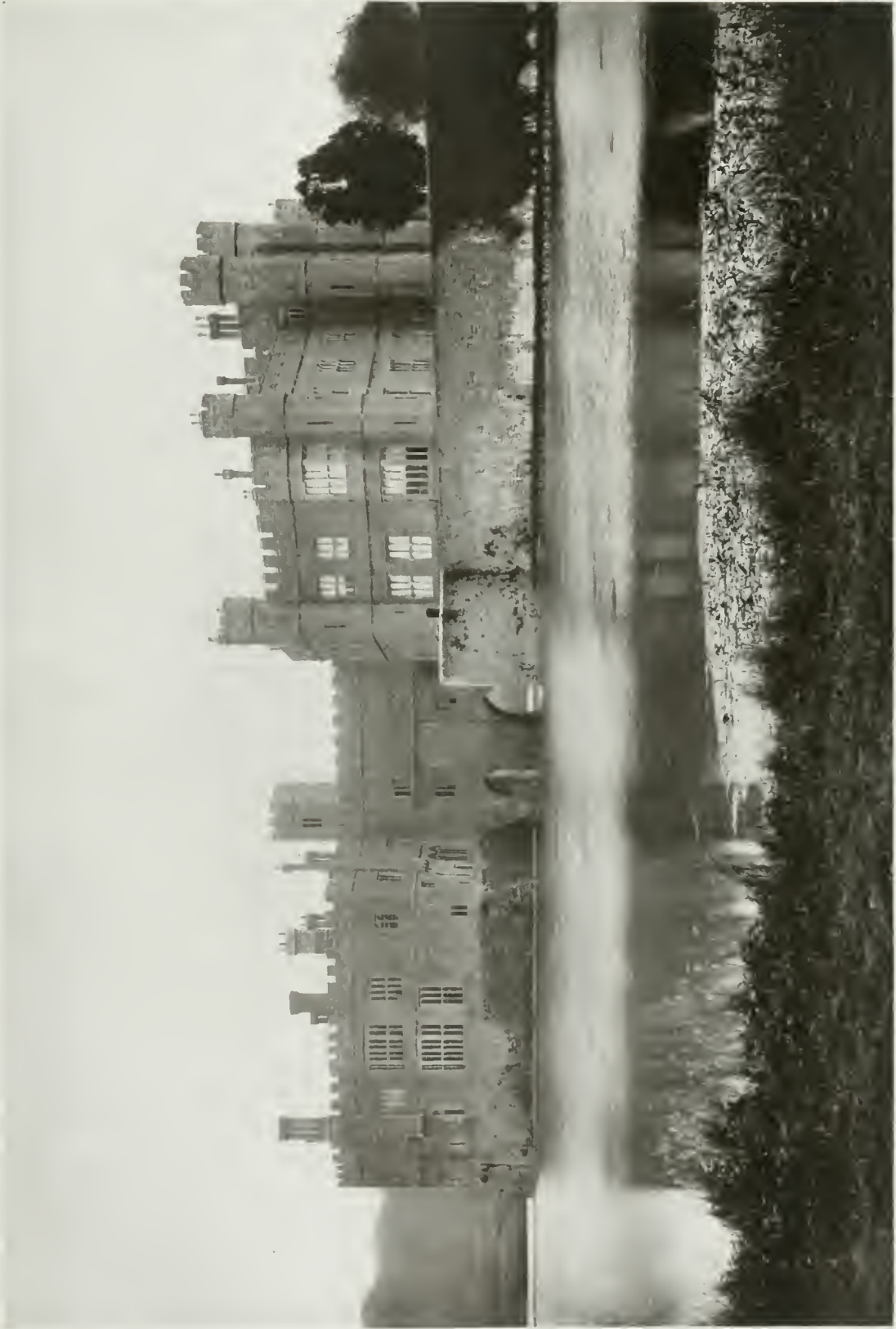


PAVLOV HOUSE



LAMBETH PALACE COURTYARD





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LEEDS CASTLE



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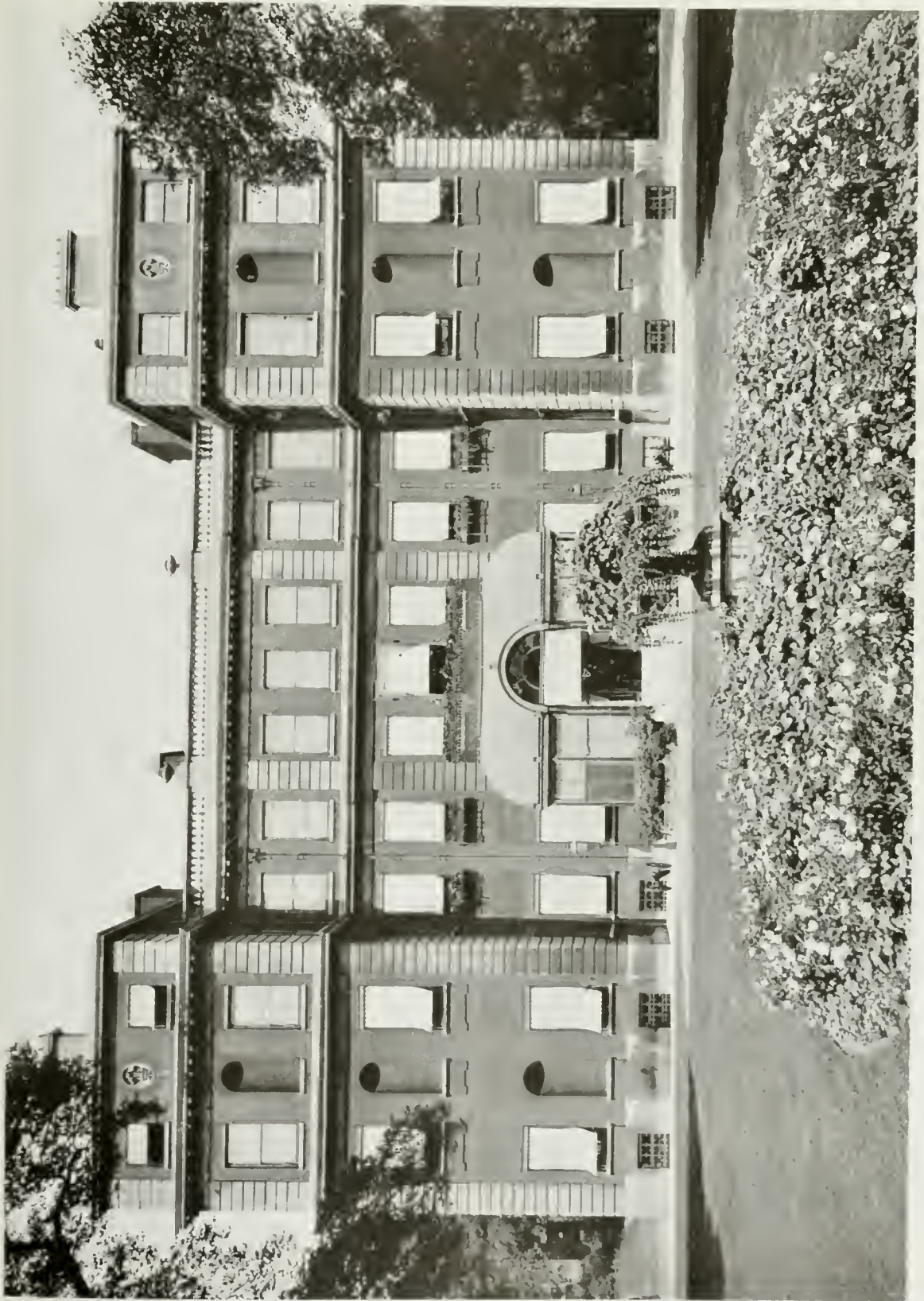
LONGLEAT



Kong

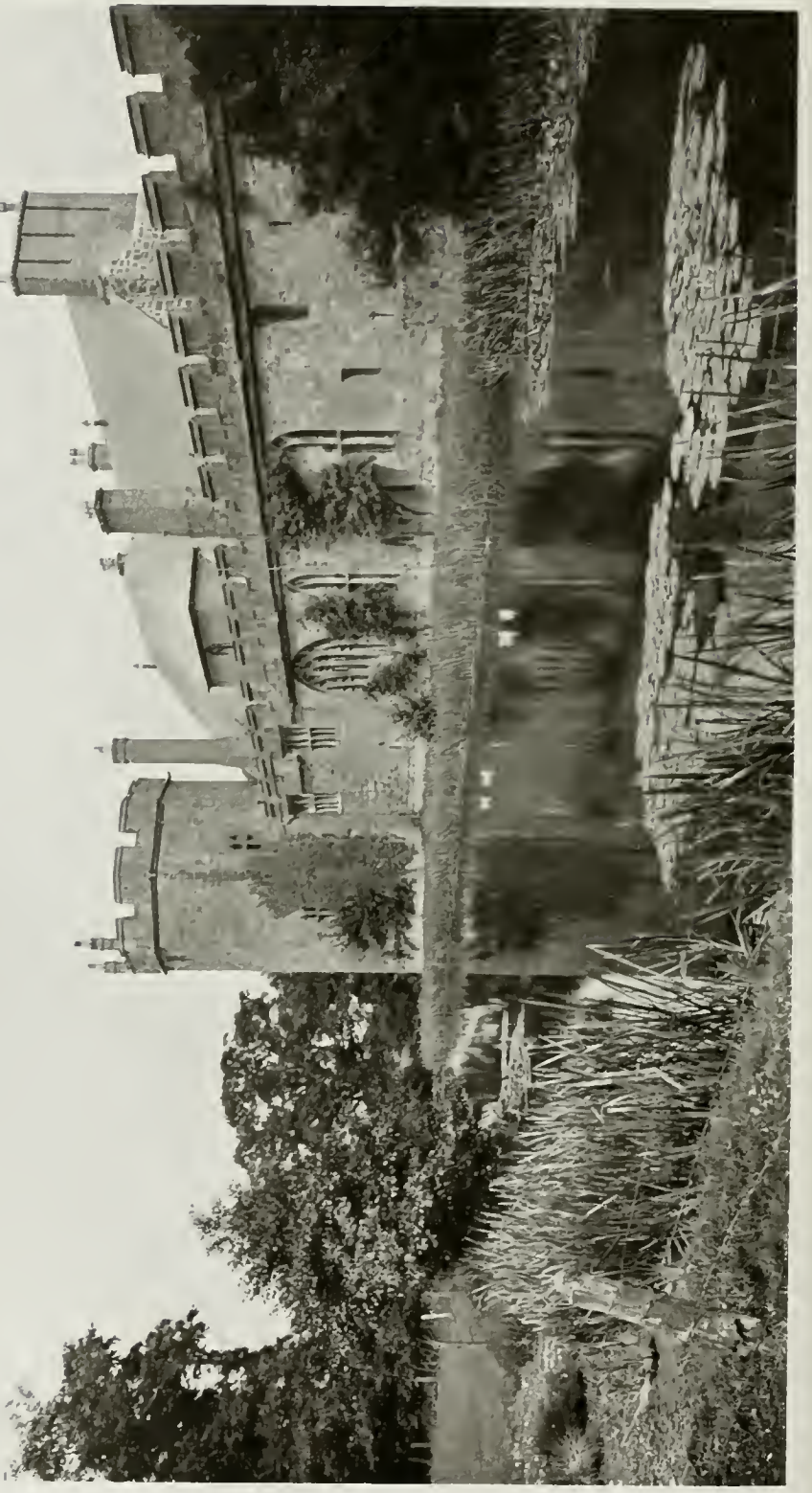
THE MANSION HOUSE, LONDON





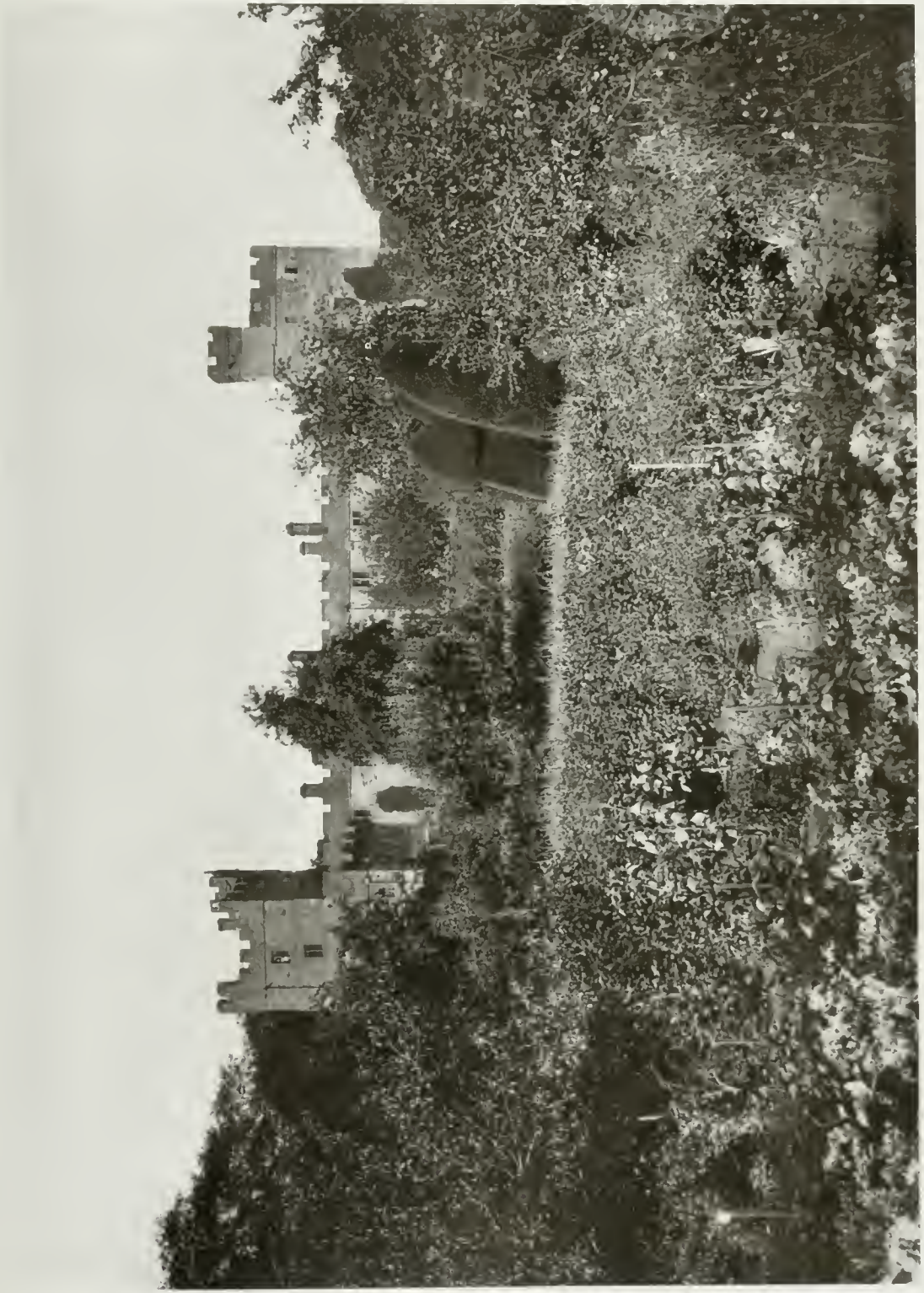
MARLBOROUGH HOUSE, SOUTH FRONT

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NAWORTH CASTLE



Wilson

NEWSTEAD ABBEY



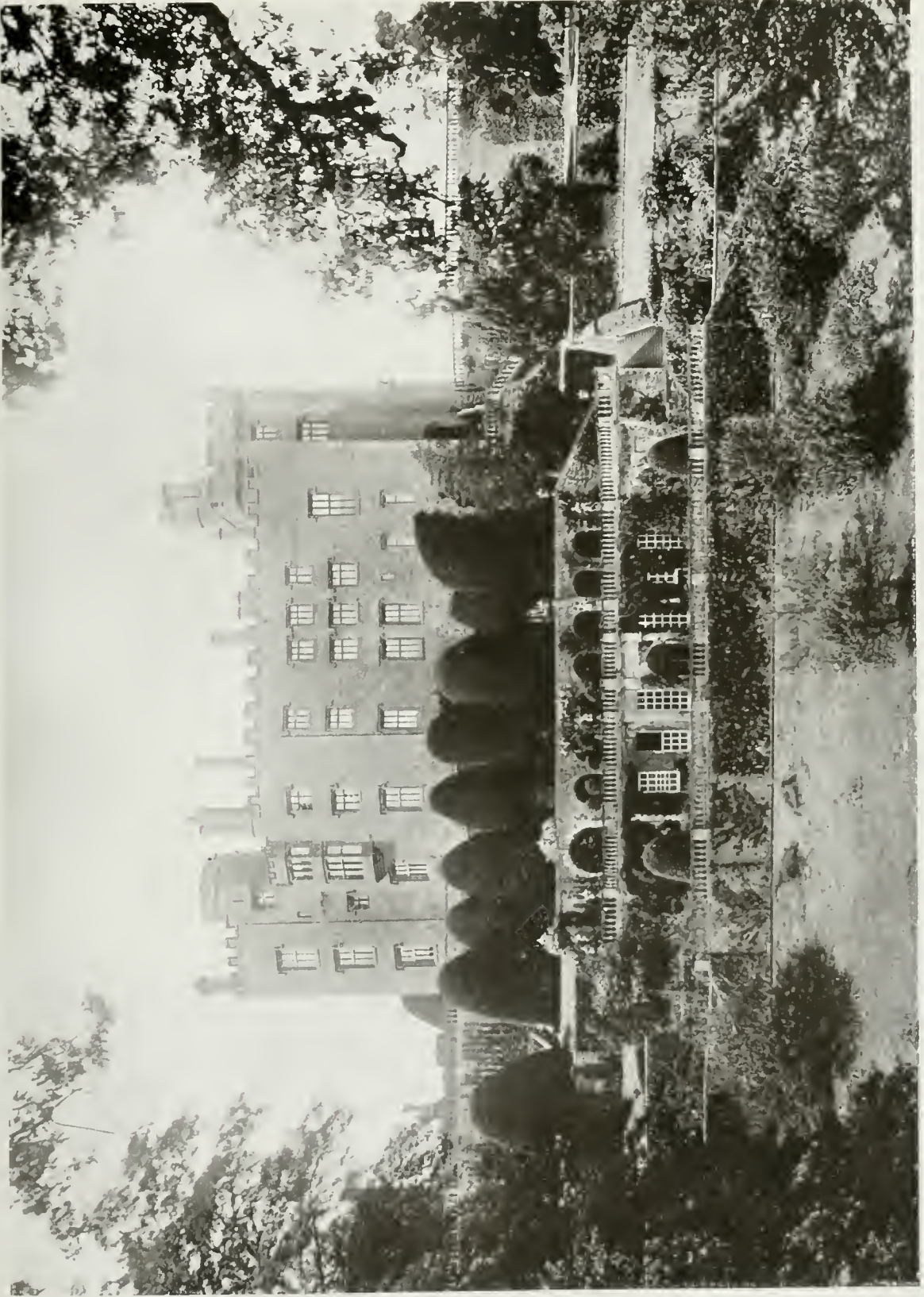
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OSBORNE HOUSE



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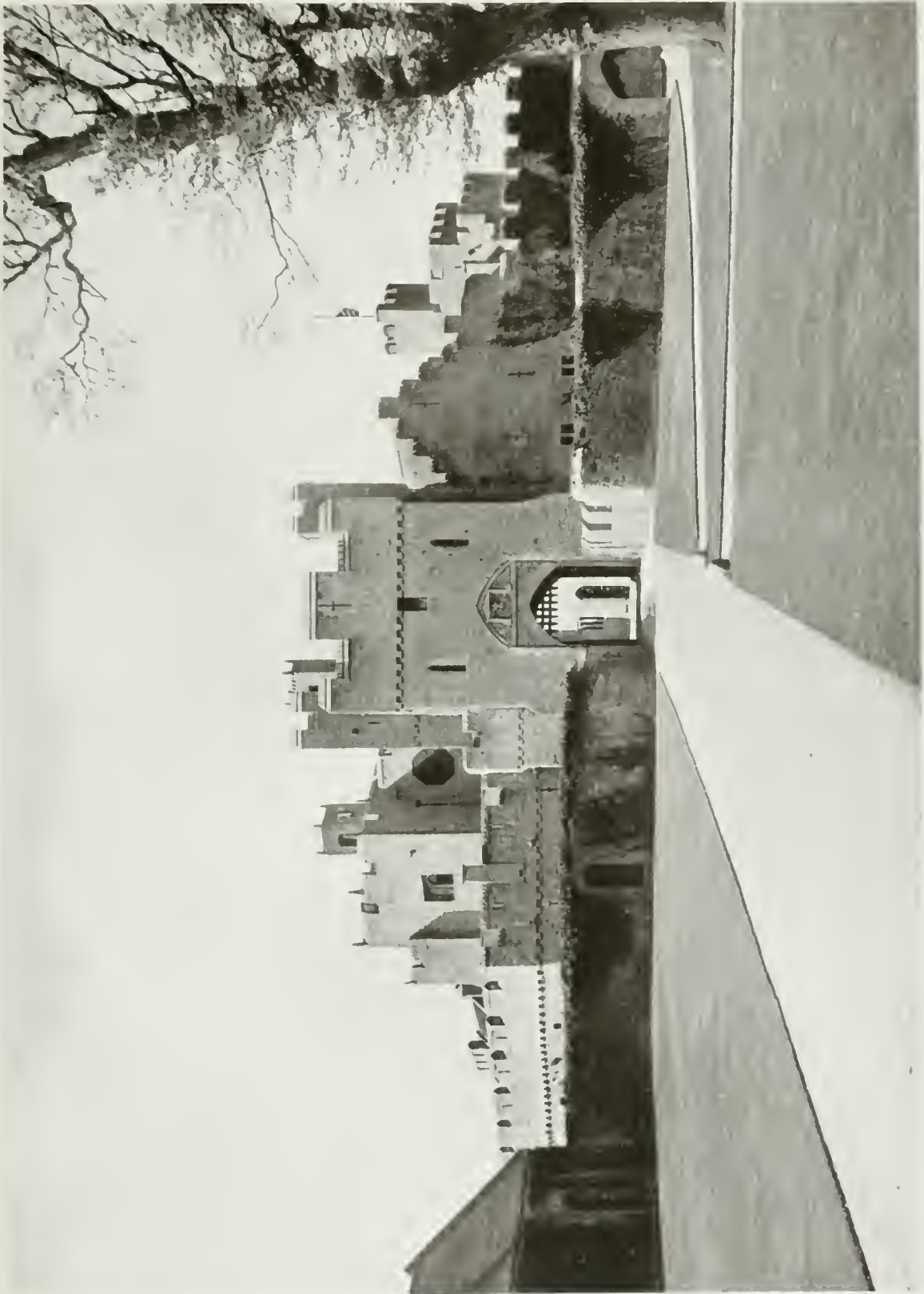
PENSHURST PALACE



POWIS CASTLE



RABY CASTLE



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ST DONAT'S CASTLE



ST JAMES'S PALACE



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ST MICHAEL'S MOUNT



SKIBO CASTLE







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STIRLING CASTLE



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STONELEIGH ABBEY

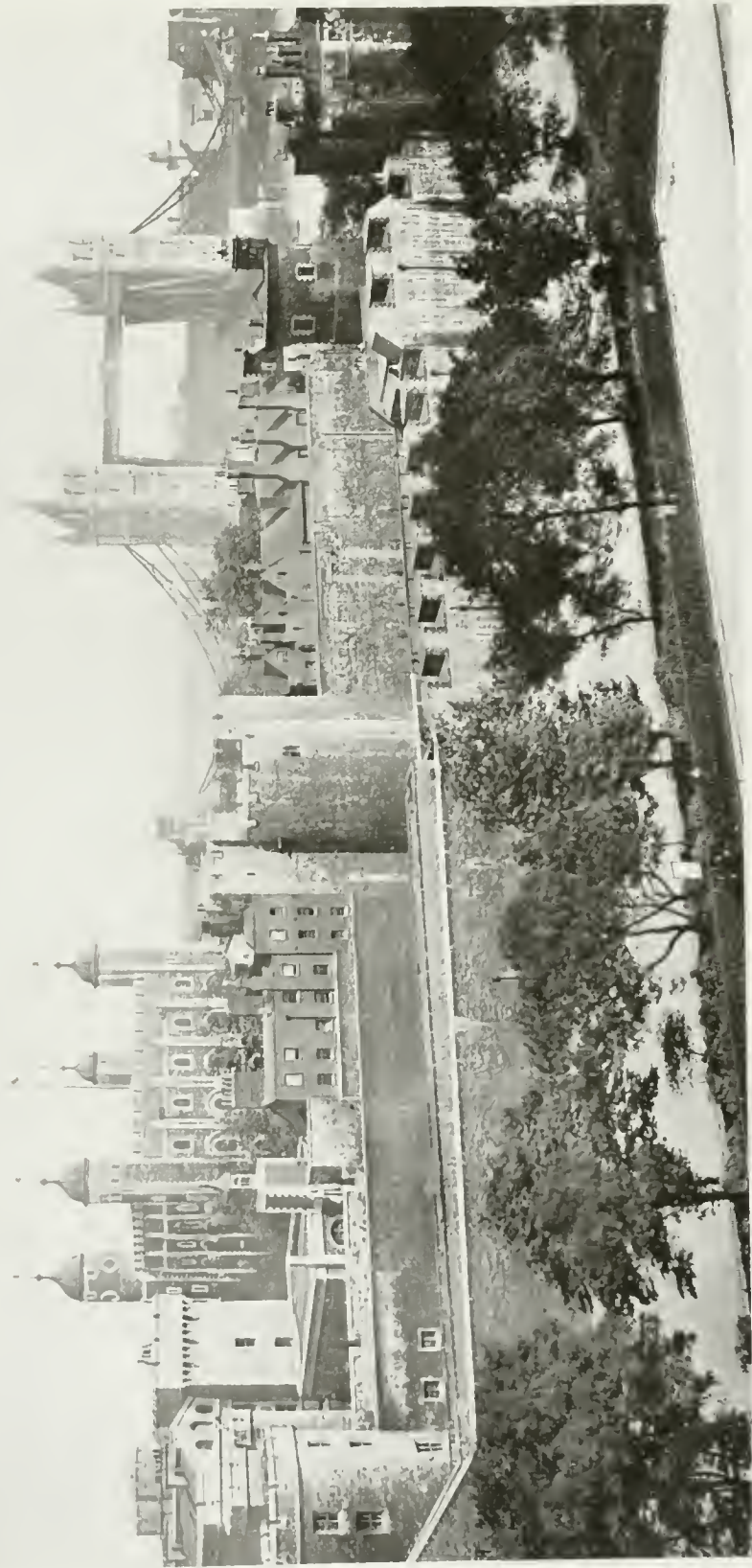


TAYMOUTH CASTLE

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THORESBY HOUSE



THE TOWER OF LONDON

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WARDOUR CASTLE

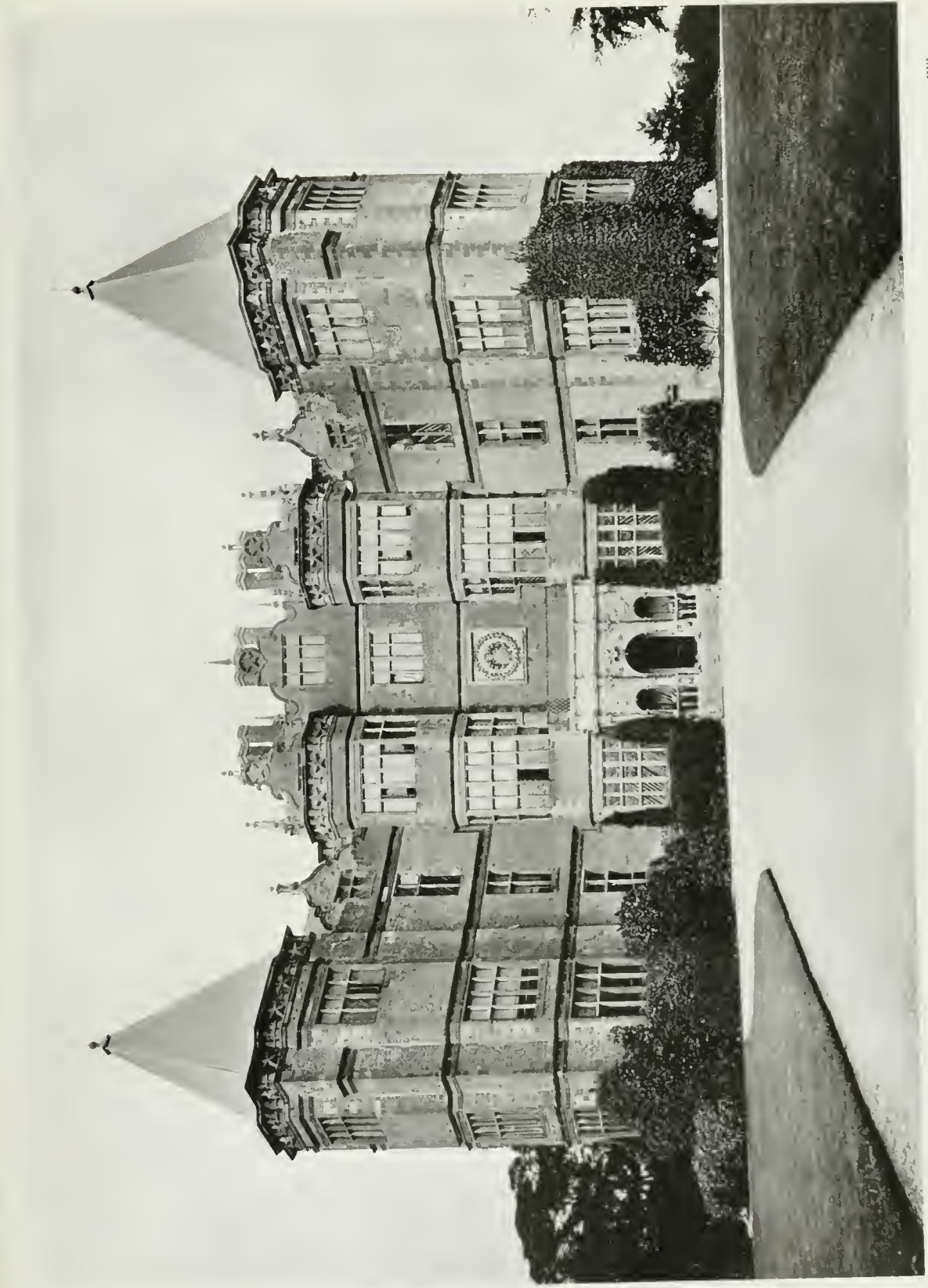






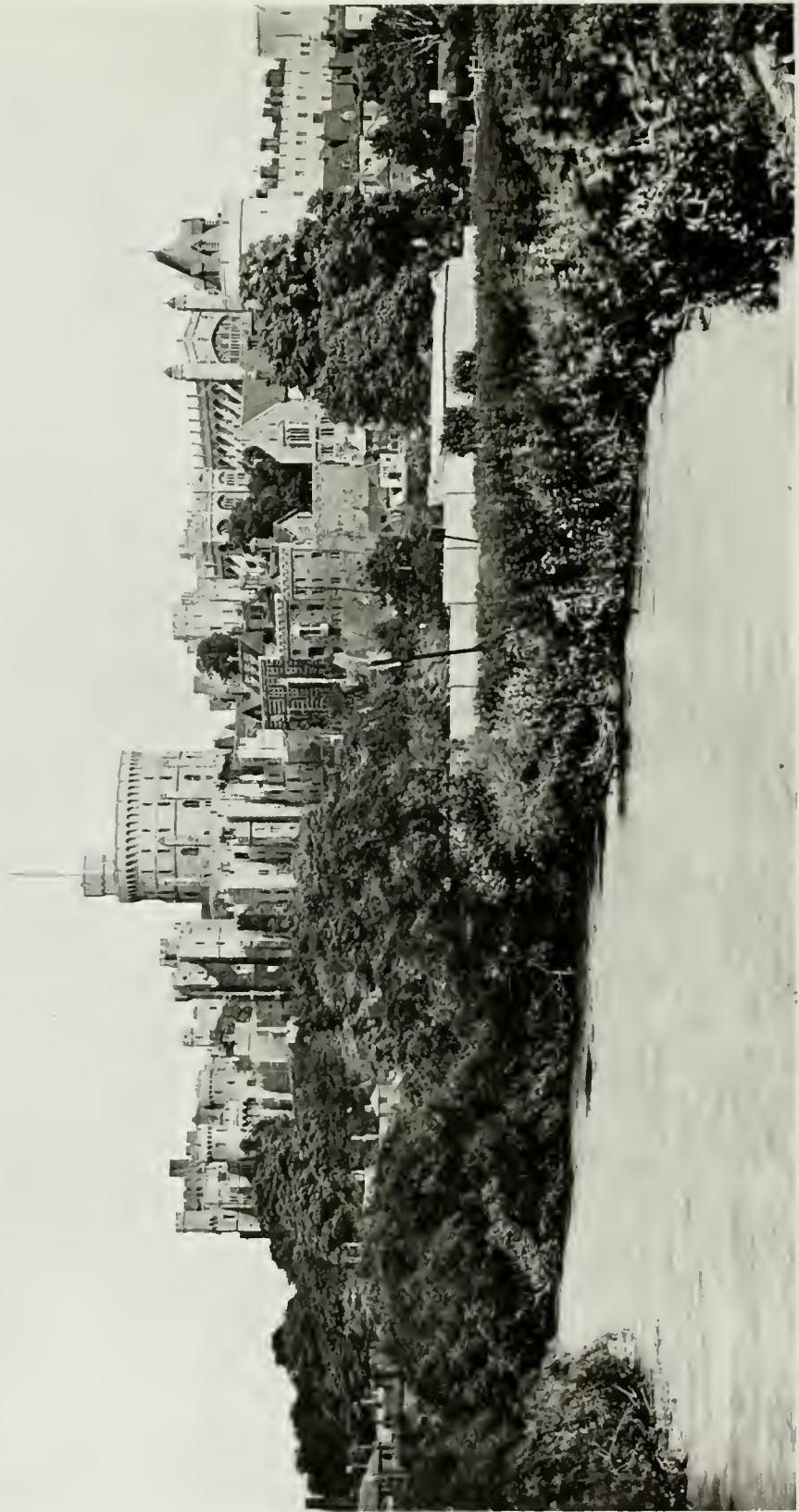
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WENTWORTH CASTLE



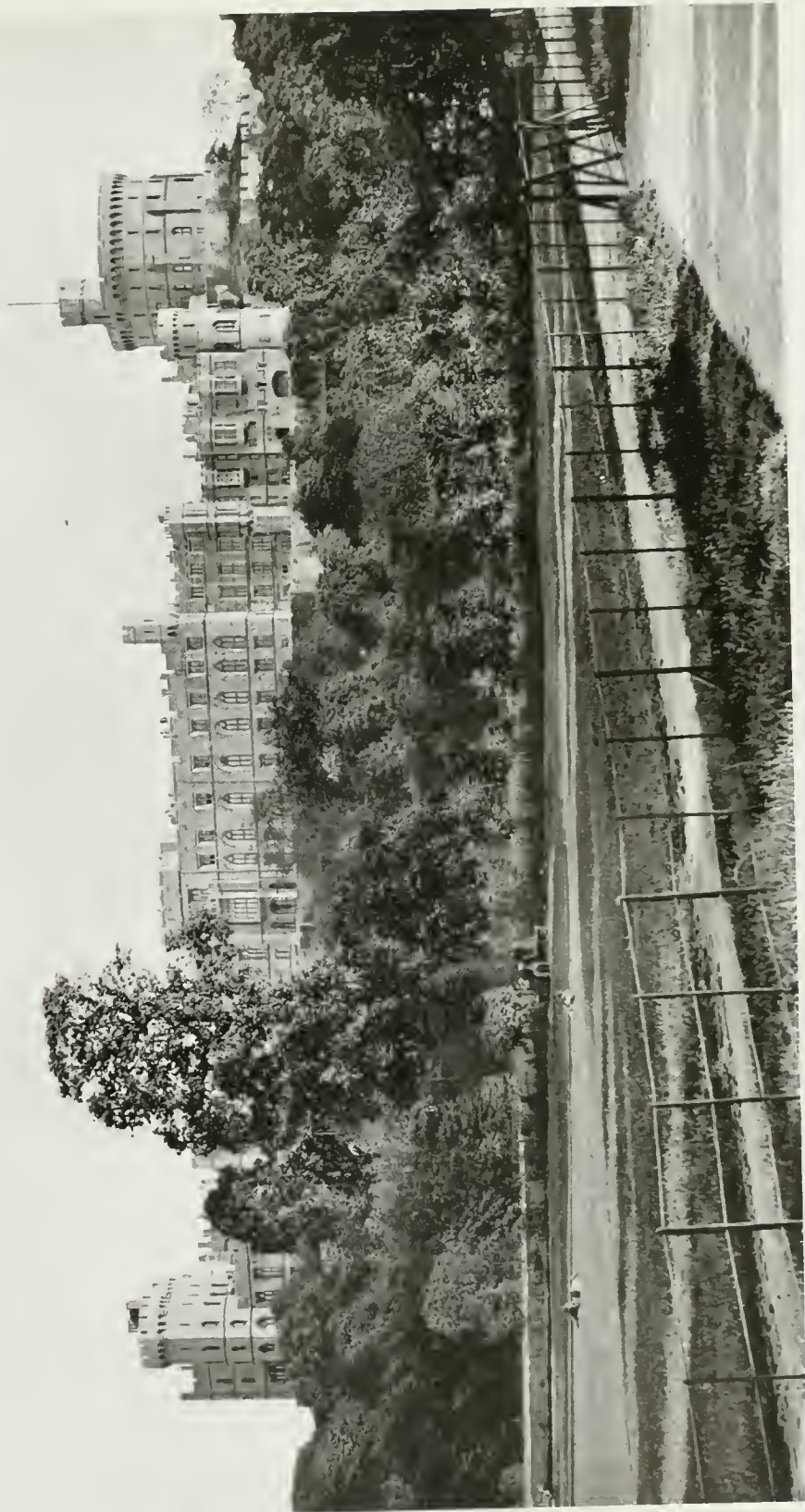
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WESTWOOD HALL

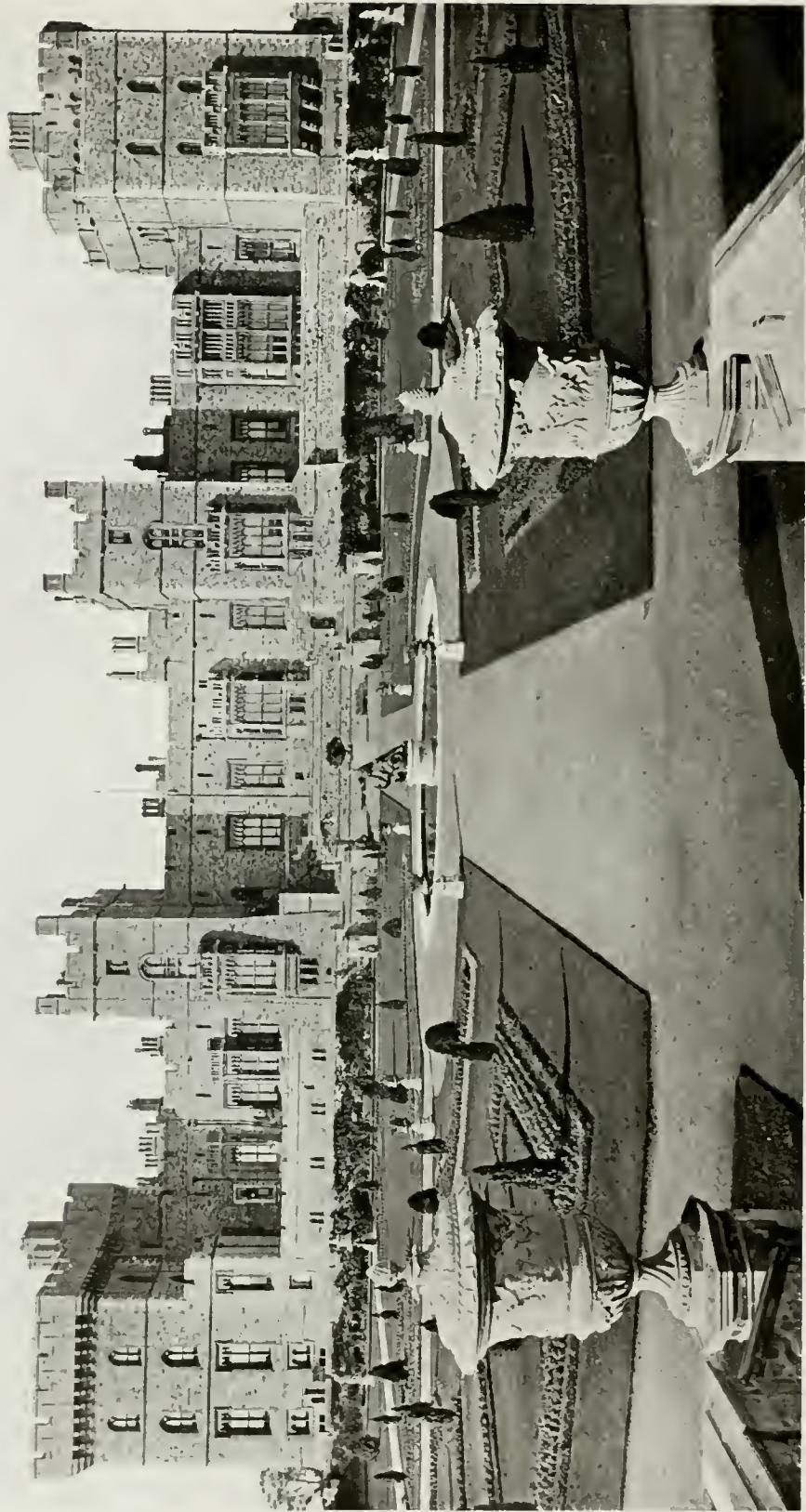


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WINDSOR CASTLE
From the Thames

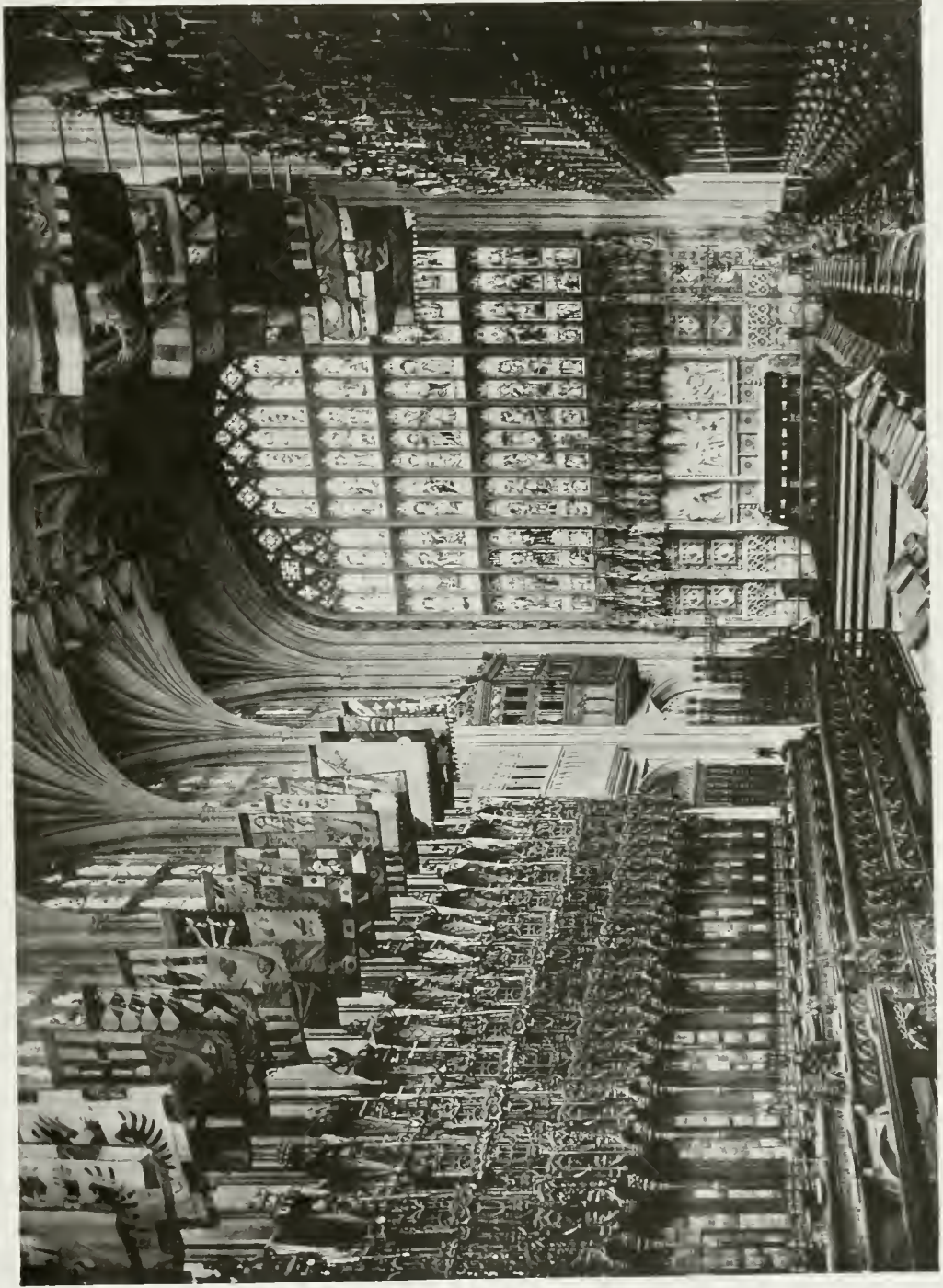


WINDSOR CASTLE
From Home Park



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WINDSOR CASTLE
East Terrace

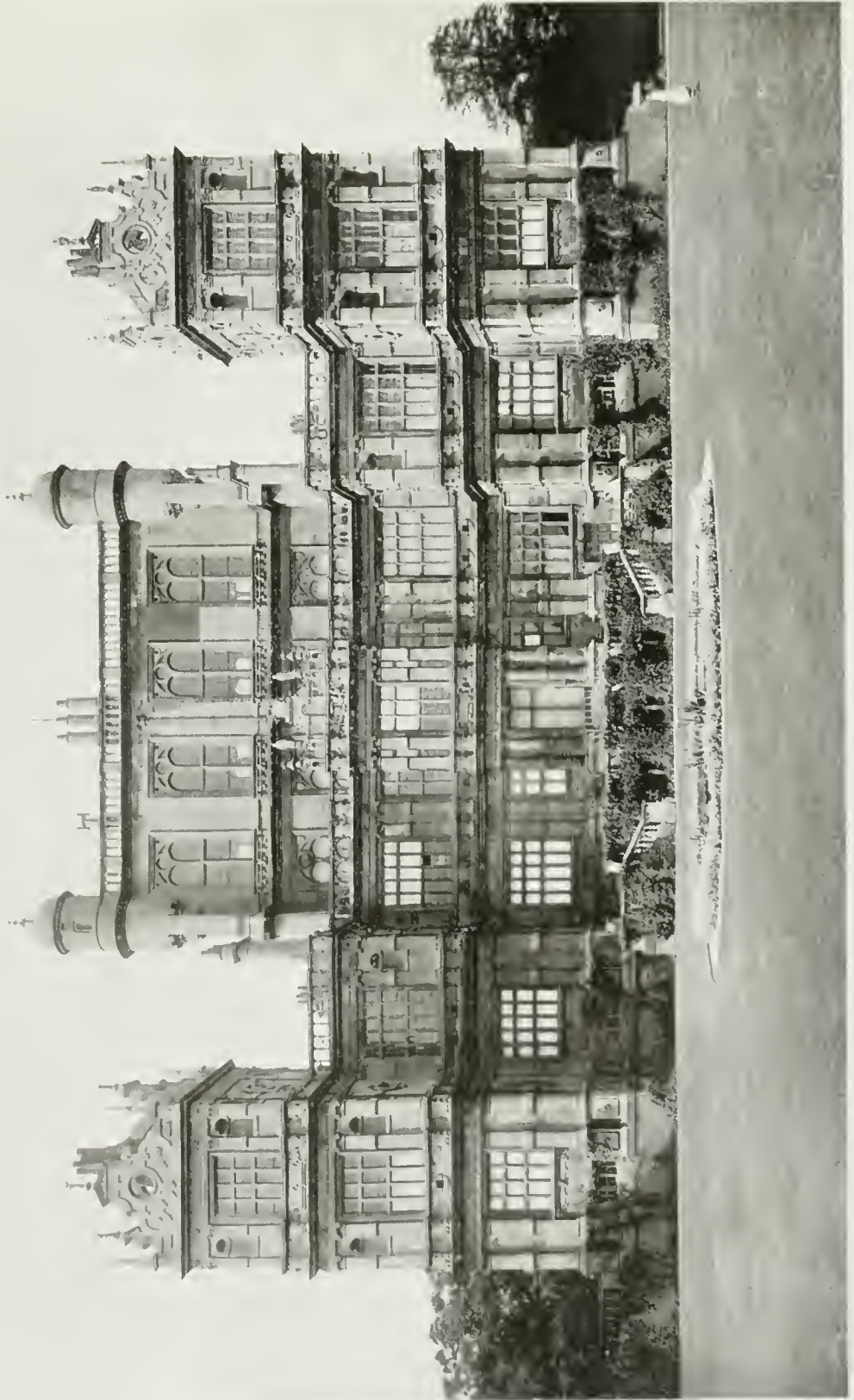


WINDSOR. ST. GEORGE'S CHAPEL
Altar and Queen's Gallery



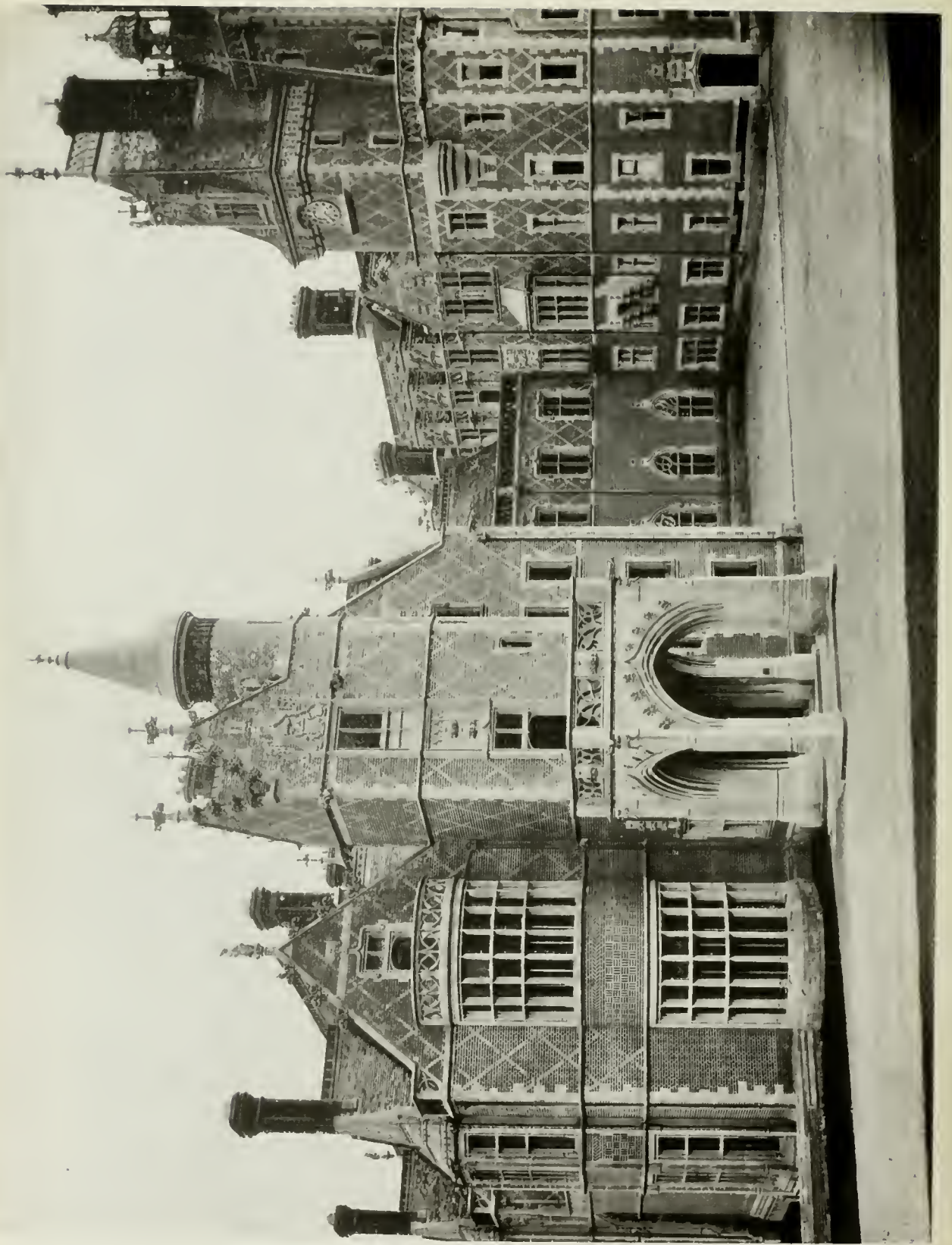
WINDSOR. ST GEORGE'S CHAPEL

Choir, looking West



Wilson

WOLLATON HALL







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