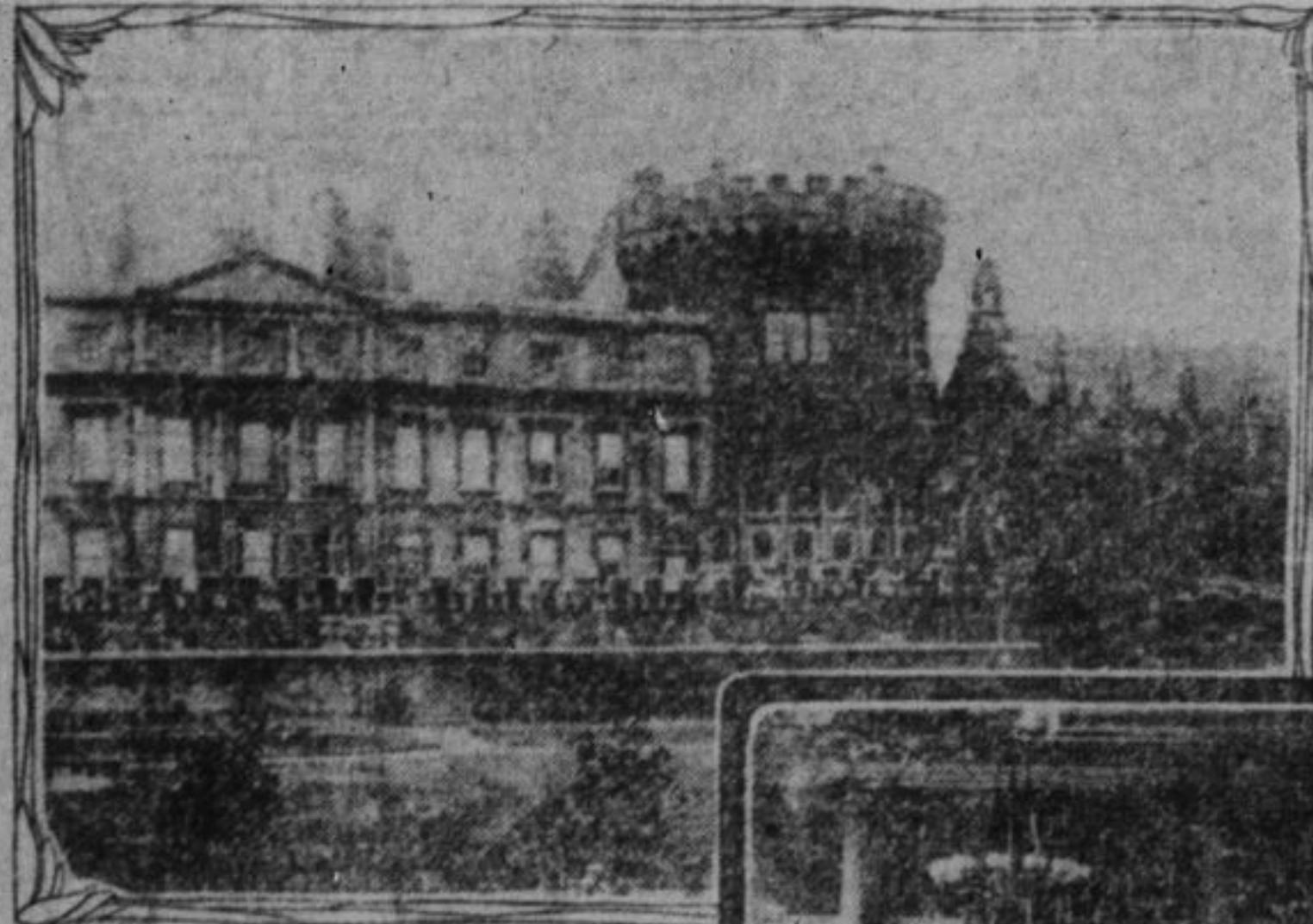


DUBLIN CASTLE, IRELAND



Old Dublin Castle



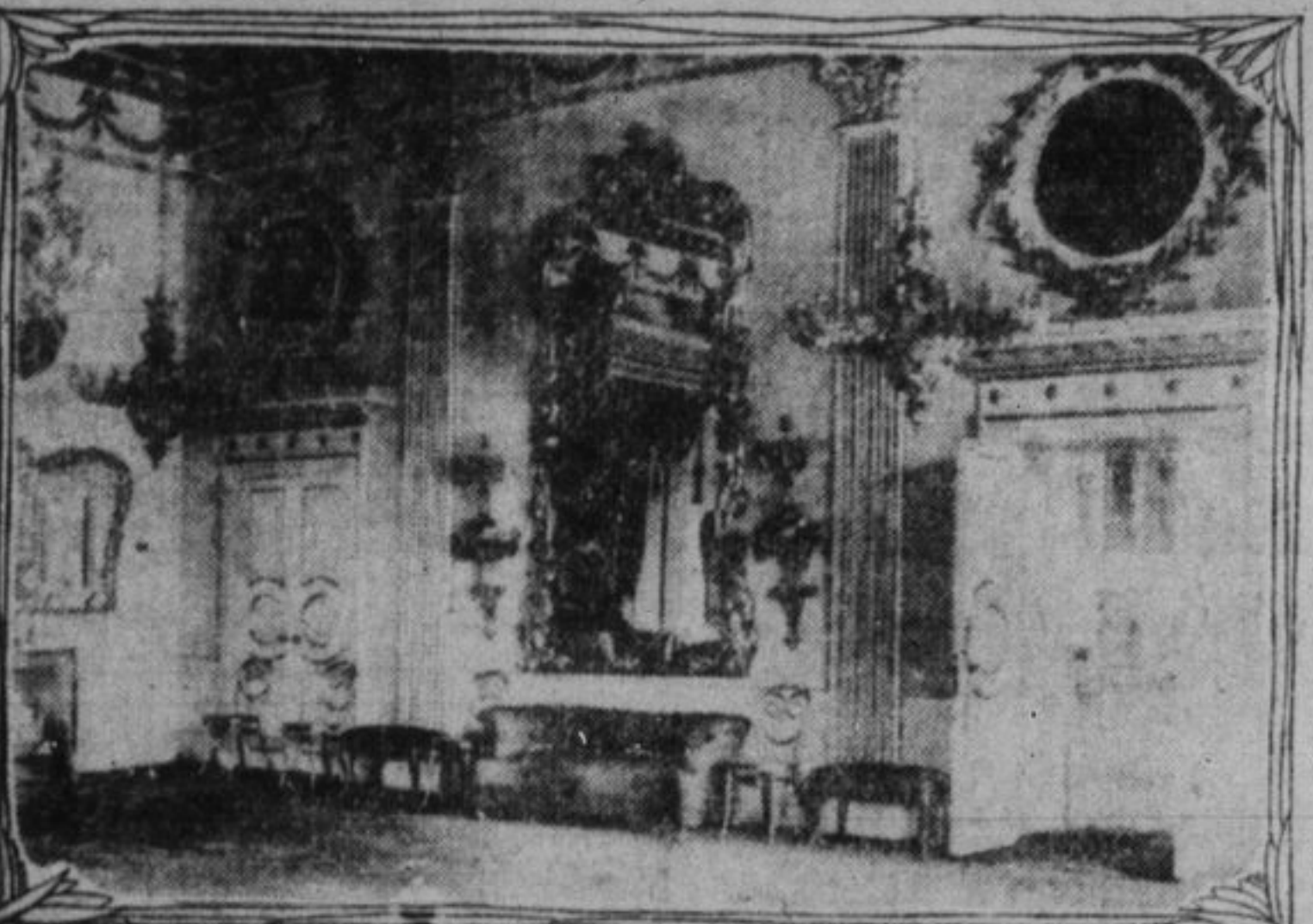
Entrance to Dublin Castle showing courtyard



St. Patrick's Hall



The Picture Gallery



The Throne Room

Dublin Castle, the royal residence of the British sovereign in Ireland, is rather disappointing as far as exterior appearance goes, for it suggests rather a military barracks or a public institution, and presents nothing of the aspect of the conventional royal castle, yet there is a certain dignity about the building, its massive structure. From the south side, which overlooks a beautiful lawn, it resembles a fortress, and such it was for some time after its erection. Its beginning dates back to the thirteenth century when the king declared that it was necessary to have a stronghold to protect the royal residence. At the time of its erection it was outside the original walls of Dublin, but by the growth of the city during several centuries it is now in the very heart of the Irish capital and stands half-way up what is known as "Cork Hill." Tradition has it that in 840 A.D. the site was occupied by a Norwegian fortress, but here the record ends and little is known of the place until King John ordered the erection of the building in 1209. A part of the castle was completed in 1212, and was at that time practically unassailable. There were the usual moat and drawbridge, but the latter was after a time allowed to fall into decay and was taken down in 1766. A high wall extended from what is called the "Cork tower" to the "Barrington tower," and from it to the "Warrior tower," where the royal robes were kept. From time to time buildings were added until to-day it represents many styles of architecture as well as many periods of history. The old Barrington tower, received its name from the fact that Sir William Barrington, and his son were confined there as prisoners in 1321. The tower prison has three circular rooms, one above the other, with walls at least fifteen feet thick. It also contains several narrow cells and a

apartments are in the upper castle yard and overlook the very spot where this gruesome tragedy was enacted. The entrance to the courtyard is through a massive arched gateway over which there is a figure of Justice. This statue was the object of Dean Swift's satire, for he declared that she sat with her feet to the vicarage and her back to the people. There is a fine row of Doric columns which hold up the balcony over the doorway.

The state apartments compared with England's magnificent palaces are really beautiful, having a distinct style of their own, unlike those of any part of England's domain. They begin with the great vestibule, where massive pillars support the ceiling of the spacious hall, and from it the grand staircase leads to the splendid upper rooms. A fine portrait of the Earl of Essex, Queen Elizabeth's vicarage, who was afterwards beheaded, hangs on the wall, and just opposite is one of a royal-looking woman who is said to be a sister of the Earl.

All around the hall and staircase there is a display of bayonets and rifles. Palms and flowers are abundant, and this mixture of armor and plants is both unique and attractive.

To the right of this apartment is the picture gallery, or, rather, a state corridor. It has graceful arches elaborately decorated with stucco work. Two large portraits—one of King George II. and the other of Queen Mary, wife of William the Third, are the most noticeable of the portraits here.

The length of the green drawing room is broken in several places by Corinthian columns of pure white marble with heavily gilded tops. The walls are tinted in the ivory shade and hung with several handsome oval mirrors. There are touches of gold on the ceiling and here and there frescoes of delicately colored flowers. The hangings are of Irish poplin of a delicate shade of green, and the furniture is upholstered in the same material. All about are plants and flowers. The walls are hung with the portraits of the viceroys of Ireland from 1880 up to the present time—the last picture is a very excellent one of Lord Aberdeen, the present Viceroy, who is unusually popular in Ireland.

The throne room, although much smaller than several of the other halls of the castle, is by far the richest both in coloring and decoration. It is of great historic interest, too, for here one finds the crimson and gold throne, which dates from the reign of William III. It has been used by every British monarch since that time, Irish poplin of the richest shade of crimson is used to drape the throne, while the royal arms are embroidered in the centre. Heavy silk fringe and tassels finish the canopy with beautiful effect. The dome-shaped ceiling is supported by Corinthian

pillars, the tops being elaborately carved. The walls are hung with mirrors with frames made into the shape of crowns. Six superb medallions by Angelica Kauffman adorn the walls as well. Chippendale furniture and heavy red poplin curtains complete the furnishings of this elegant room.

The largest room and the one most used is that known as "St. Patrick's Hall." The room, aside from being large, is most perfectly proportioned and is an ideal one for affairs of state. Great Corinthian pillars support the room at each end. White and gold are the colors in the decorations, with red Irish poplin hangings. On the walls hang the three well-known paintings by the Italian artist, the Valere. They were painted by him in 1783 when the Order of St. Patrick was instituted by George III. One of these paintings shows the submission of the Irish chiefs to the Earl of Pembroke during the reign of Henry II., another shows St. Patrick preaching to his Iberian converts, and the last and most magnificent is an allegorical painting of the coronation of George III, supported by liberty and justice. The big windows which overlook the private gardens are filled with blooming flowers. Big mirrors are set in the wall and between them are the banners and swords of the living knights of the Order of St. Patrick. At the far end of the hall the king's banner hangs over the throne. The big gilded state chairs are upholstered in heavy crimson Irish poplin. On St. Patrick's day of each year the viceroys of Ireland give a ball and this room is used for dancing. It is also used once a year for the banquet of the knights of St. Patrick.

The state dining-room runs parallel with St. Patrick's hall and overlooks the upper quadrangle. It is rather a narrow room and suffers by comparison with the others of the castle both in size and beauty of decoration. It is not large enough for a banquet, consequently during the stay of the viceroy at St. Patrick's hall, the walls of the state dining-room are hung with pictures of the viceroys from 1800 to 1880, and might really be termed a picture gallery.

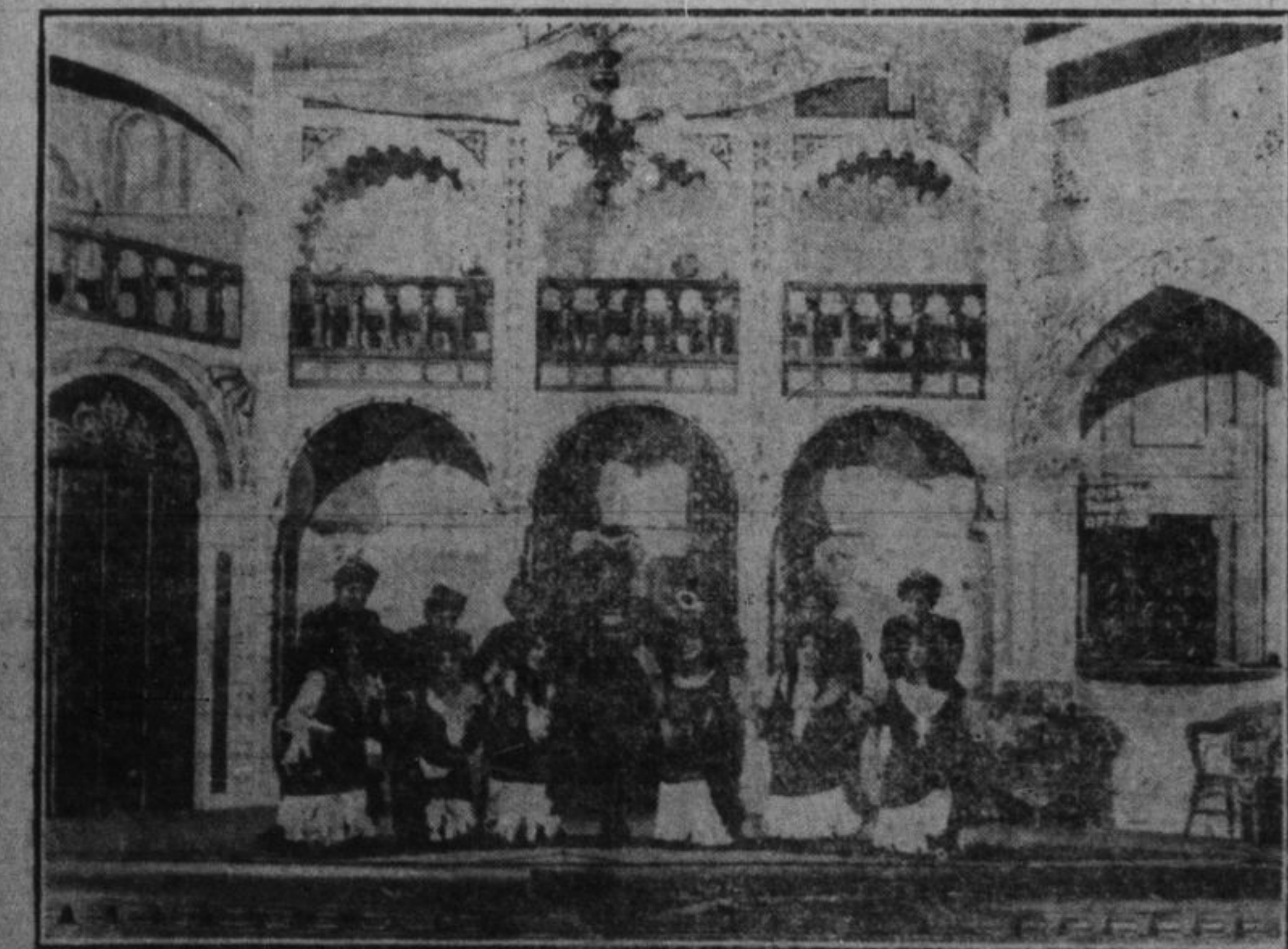
In 1807 it was decided that a Chapel Royal should be added and the construction of this beautiful Gothic structure was laid by the Duke of Bedford, who was the viceroy at that time. It is built of Irish limestone and was completed in 1811. The interior contains a beautiful stained glass window presented by the Earl of Whitworth, who was viceroy in 1812. The Seventh Earl of Carlisle was the donor of the handsomely carved pulpit. The Royal Arms of all the viceroys of Ireland from 1173 to 1844 are carved into different parts of the walls. These are done in oak and are of much finer workmanship than the curiously carved heads of the Sovereigns of Great Britain which appear above the doors and windows.

Lord Aberdeen, the present Lord Lieutenant of Ireland, prefers to live at the Viceroy's Lodge in Phoenix Park, and spends only a short time at the castle during what is known as the season—the few weeks Irish society spends at home.

Old Bedford Tower, the part of the castle opposite the Royal Apartments, is used for state offices, the most important one being occupied by the senior officer of the Lord Lieutenant's household. This gentleman is the social arbiter of the Irish Court. He decides on all questions of etiquette, makes arrangements for the Viceroy's receptions and selects the guests.

The old castle has been the temporary residence of many of England's kings and nobles, and the records show various opinions of its quality as a place of abode. Away and in 1686 Lord Clarendon wrote to the Lord Treasurer that Dublin Castle was "the worst lodging a gentleman ever lay in," adding further that "there never comes a shower of rain but it breaks into the house and no gentleman in the Hall will sit in the 'loggia' in all respects." George IV., however, was so pleased with his welcome in Ireland and with his home in Dublin Castle that he declared it would please him to remain King in Ireland and send a Lord Lieutenant to England.

Solonow would blush for shame to be arrayed like the duke of today. Some people seem to be built on the all-glass and no-praise plan.



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