

INTRODUCTION.

MORE than sixty years have elapsed since the publication of that renowned book, Nash's "Mansions of England in the Olden Time." It was a book that made an instant appeal to the age in which it appeared, for the ground had been prepared by the intellectual movement which, towards the close of the eighteenth century and the beginning of its successor, had turned the thoughts of many with eager curiosity to the past. Romantic literature in that age, and even earlier, had stirred the general mind to a revolt against the chilling spirit of a classic convention and the decayed forms of a soulless art. The voice of Shakespeare was not silent, however.

It aroused to passionate utterance the young Goethe, in rebellion against the artificial, in his "Goetz von Berlichingen"; it became the inspiration of Scott; and it awoke new fire in the glowing pages of Byron. The world at large was moved, and men's minds became absorbed with intense interest in every manifestation of Mediæval and Tudor art. The plaster wonders of Strawberry Hill had been but an early prelude to much that was curiously absurd in a slavish but imperfect imitation of earlier times, but there came later on a riper knowledge, and the laborious genius of Pugin and his associates re-created the architecture and the arts of earlier days. What was best in this



NORTON CONYERS: THE HALL AND STAIRCASE.

revival was that it became no mere architectural or decorative pedantry, but that it touched humanity in a time of change, and that it aroused the desire to penetrate the life of the past, to know how men lived, to enter into their houses, to walk in their gardens, and to share in their occupations, their diversions, and their daily concerns.

It was thus that Nash's "Mansions of England in the Olden Time" was enthusiastically received, and is still prized as a pictorial interpretation of the home life of old Englishmen. There is infinite pleasure in looking again and again at its representations, and we pardon their

and fullest, and no labour of love, no effort of heart or hand, has been spared to bring the interiors of the houses of our sires verily before the eyes of their descendants.

There should be no lack of interest in the subject even in these days, when once again there are signs of a falling away from the better ideals. We look back to the evidences of earlier time, perhaps to the linen-fold panels, or to the trefoil cresting and the tracery, or, again, to the coming of new influences—born, we may say, of that revival of the old learning which carried the spirit of the Renaissance into new regions. In England, a land stubborn against change, we



STOKE PARK: THE SALOON.

faults and exaggerations for the sake of the artist's enthusiasm, which has given them undeniable fascination. In the years that have passed many things have become possible which then were not dreamt of. Not only is there riper and better knowledge, but photography, though much abused, has come as the handmaid of those who understand best what are the beauties and the splendours of old English domestic interiors. The time had, therefore, arrived for the publication of this work, which the writer ventures to think presents the subject in a manner never before approached, and perhaps unapproachable, because the opportunities have been of the best

may note how this new spirit affected old forms, lowering still further the arch in Tudor design, introducing the semi-circular arch of Rome in new character, and adding lighter graces, in Ionic pillars, in scroll carving, in balls and pinnacles, and gables whose outlines are turned, until the Tudor and Stuart form of domestic art was evolved, with all its richness of interior adornment. If we enquire into these matters, we find that the features of antique houses, contrasted with examples of some later periods, are not dead things at all, but are truly living, inasmuch as they speak of the changing tastes and ideals of our ancestors.



COBHAM HALL: THE LONG GALLERY.

We are therefore led to the conclusion that domestic architecture and art are an organic growth—tho' in them there has been no revolution, but only gradual progress from rudeness to finished work, only the silent change, scarcely perceivable, of style and methods bringing new adaptations, the expression of slowly developing tendencies in social life, the effect of the greater security which came with later times, and the introduction of the larger comforts which became available through wider opportunities and the growing wealth of the country. The hall of the Tudor or Stuart gentleman—the splendour of Hatfield, Longleat, or Audley End—is no more than the later form of the great hall of the Norman baron, wherein he sat at table with his family and guests in patriarchal relation to his retainers and serving-men. The long galleries and withdrawing-rooms of the succeeding spacious times were the outward expression of the increasing refinement of the people, which caused the lord and lady to seek more of retirement from the common throng, and wherein the desire for privacy and

retirement had become imperious. There could evidently be no better method of introducing these pictured representations of beautiful domestic interiors than to approach them as it were by the pathway of history.

The disturbed state of the country after the Conquest led to the building of many castles and fortified houses, generally surrounded by moats, and often situated on rising ground, if such could be found. The moat was spanned by a drawbridge, which at night, and in times of danger, was always raised, while the warder kept a good look-out and challenged the stranger from the tower. The plan of such houses was almost uniform in every case, or, at least, the plan can be traced to the same necessities and to like opportunities. Within the moat would be a courtyard, its sides being formed by the hall, chapel, stables, and offices. If the edifice was a strong castle the wall was fortified with towers at intervals, machicolated for the hurling of missiles at the enemy below. The hall was the great feature, and continued to be the principal apartment of the house from those days to Stuart times. Here, in the

twelfth and thirteenth centuries, the host received his visitors, and here meals were eaten in common, the lord, his family, and his guests sitting above the salt and the meaner people below. Often at the upper end of the hall was the high table for the lord and his family upon the dais, with a tall bay window on one side, developing into great beauty in later times, with an approach to other parts of the house behind. At the lower end was a screen separating the hall from the lobby, which opened at one end to the courtyard, and sometimes at the other to the second court, where there was one, and beyond it were the kitchens and domestic offices. The arrangement may be seen in its completeness at Haddon Hall, and in the halls of some of the colleges.

The house of the Vernons is, however,



KEDLESTON HALL: THE MARBLE HALL.



GIFFORD'S HALL: KING JOHN'S BANQUETING HALL.

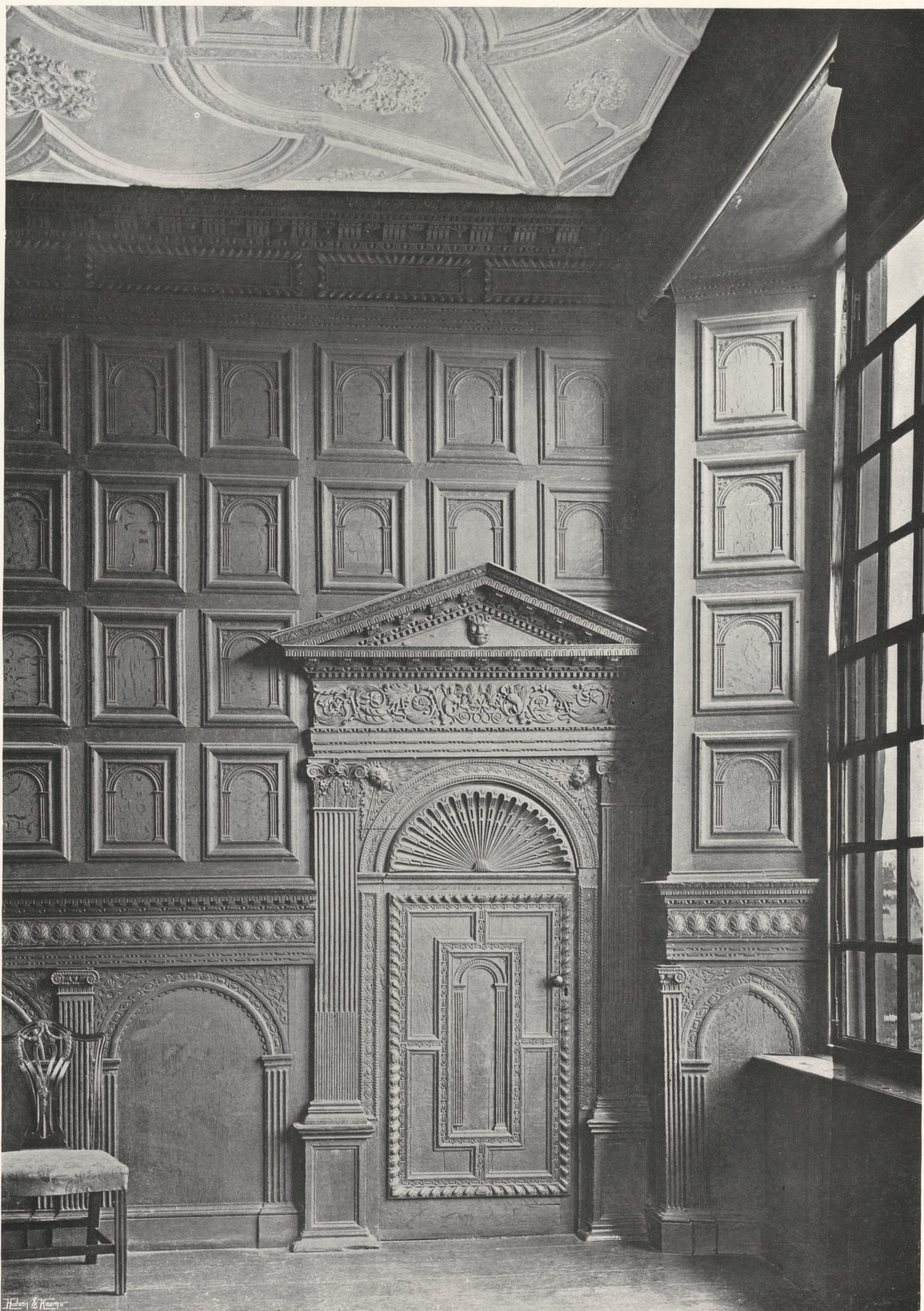
a later type of house than we have at the moment in view, though it indicates the permanence of plan. The mediæval hall was nearly always upon the ground floor, though sometimes raised upon a lower sunken storey, and it was usually the loftiest building of the dwelling-place. It was also the largest, being intended both for the accommodation of the household and for the transaction of business; for the manor house, which was a castle upon a smaller scale, became the centre of life in the village, and the manor courts were held in the hall.

Here the lord or his steward received homage and held the court baron, and the court leet, with the view of frankpledge and the tourn, and enrolled the villagers in the tithing.

The hall in those early times was substantially built, and, if its roof was of too great a span, it was divided by a line of pillars, and sometimes assumed almost the dimensions of a church, with nave and aisles. Of this early construction the halls at Oakham and Winchester are fine examples. There is much reason to believe that for a century or more after the Conquest



THE RED LODGE; THE DRAWING-ROOM CHIMNEY-PIECE.



THE RED LODGE: THE DRAWING-ROOM WINDOW.

these chambers were rarely glazed, and that their windows were closed with bars, lattices, or shutters. The relationship of the great apartment to the kitchens was such as has been described, and Necham, who wrote in the time of Henry II. or Richard I., said there should be a porch beside the vestibule, and also a courtyard. The great private apartment, or lord's room, was commonly known as the "solar," and was behind the hall, generally raised upon the walls of a storeroom or cellar. The approach was by a staircase, which in early times was



WOLFETON HOUSE: THE SPANISH CHIMNEY-PIECE.

external to the structure. The solar had a handsome fireplace, very often beneath an arch, and excellent examples of the style still remain. As time went on other apartments were added, and it appears certain that in large castles domestic buildings of wood stood in the enclosed court, apart from the defensive buildings, but with an easy approach to the strong tower, or keep, to which the inhabitants could resort in time of need. This arrangement can be traced very clearly at that most interesting remain, Stokesay Castle, near Ludlow.

It must not be supposed that these early dwelling-places were devoid of comfort or adornment. Illuminated manuscripts show that they were hung with tapestry, and that there was much beauty in the hammered iron fittings of their doorways. The roof of the hall was lofty, with much architectural elaboration of its structural features, and with carved figures of angels or heraldic achievements on the brackets and bosses. The ladies in their "bower" plied their needles in the work of their rich embroidery, and, as time progressed, greater comforts were

brought in, with much adornment of fine needlework. Some of the tapestry was of home manufacture, but a great deal of it came from abroad, and it took the name of Arras from the place where much of it was made. Necham, whom we have mentioned, even censures the increasing luxury of his early time. He tells how a bedroom should be ordered—the walls well curtained, near the bed a chair, and at its foot a bench; on the bedstead a feather bed and a bolster, there being a short sheet and a handsome cloth for the pillow, with a sheet of sendel or silk, or of linen, and a blanket over it, and covering all a counterpane of green or yew-coloured stuff, bordered with skins of cat, beaver, or marten. It was customary for ladies to receive their visitors of both sexes in their bedrooms, this, at least, in the earliest times, being the only large apartment, save the great hall itself.

There followed, however, rapid changes in the order of domestic life. Mathew Paris describes a house erected by one Paulin Peyvre, at Toddington, which, even in the reign of

Henry III., provoked the wonder of beholders, for it had its hall, chapel, bed-chambers, and other buildings all covered with lead, and, near by, orchards, and fish-ponds, in the building and preparation of which abode the men were engaged for many years at high wages. This is an indication of progress in the direction both of comfort and security. From the time of Edward I. onward, when there began a brilliant and flourishing period of English history, the building of houses went on everywhere, and the existing remains are even now numerous,



BOSTON HOUSE : THE DRAWING-ROOM CHIMNEY-PIECE.

and exhibit a larger standard of comfort and the growth of more highly civilised ideas. The bishops' palaces became important, and those at Wells, Lincoln, St. David's, Southwell, and Norwich, like the houses and castles of the nobility, all indicated the new state of things.

The common plan of manorial houses continued to be quadrangular up to the sixteenth century, the hall being on one side, with the entrance gateway opposite, and the domestic buildings, and sometimes the stables, completing the enclosure. The moat surrounded the whole, sometimes washing the walls, as at the Mote, Ightham, Kent; Oxborough, Norfolk; Baddesley

architecture may be estimated by the number of licences to crenellate or fortify, which were 281 under Edward III., and sixty in the reign of his son, but fell to eight under Henry IV., one under Henry V., five under Henry VI., and three under Edward IV.

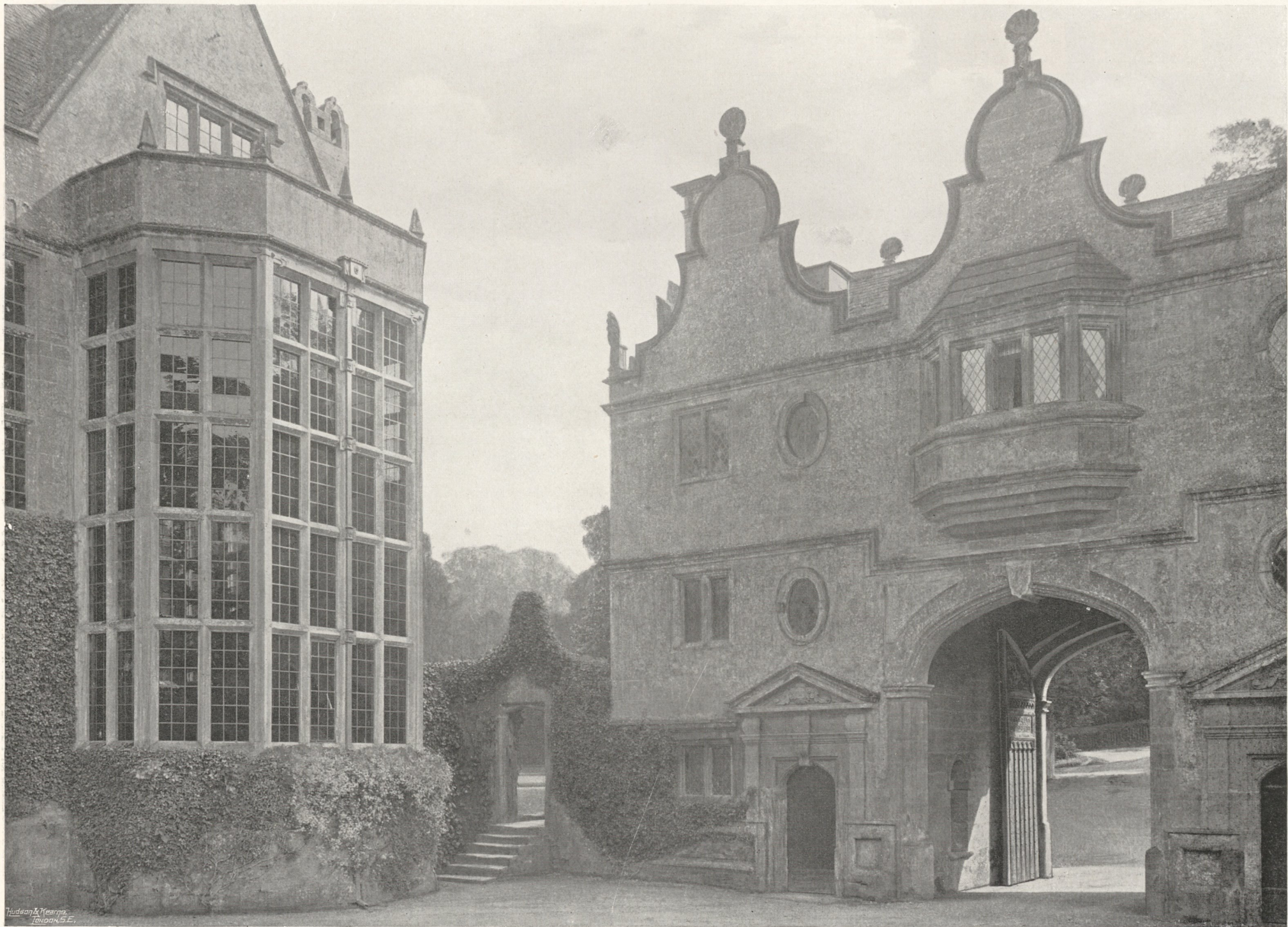
The plan that has been described—that of the quadrangular manor house—prevailed with variations for centuries, and the great hall continued to be the principal apartment, though with decreasing importance. In its best form it has an open timber roof, as at Hampton Court, Bradfield, and Haddon, but in later times there were admirable examples, as in some of the



BOSTON HOUSE: THE DRAWING-ROOM CEILING, DATE 1623.

Clinton, Warwick, and very many other places; while sometimes, as at Groombridge in Kent, there was a space between the house and the water's edge. There were, it is true, evidences of individual taste. Penshurst, for example, was a typical manor house of the time of Edward III., while Bodiam, which was not begun until the reign of Richard II., built by a veteran of the French war, was a late type of the feudal castle, with massive walls, round towers at the angles, a great gate reached by a narrow causeway, and a long drawbridge defended by barbican towers. The extent to which national security was affecting domestic

Lancashire and Cheshire houses, of halls which had panelled ceilings and rooms above them. In such cases the minstrels' gallery, which faced the high table, disappeared. It may be seen, however, in the illustration of the noble, high-pitched apartment at Gifford's Hall, which exemplifies a somewhat usual character found in the roofs of such buildings, where the hammer-beam principle, with much enrichment of tracery and carved pendants, was employed. Much of this ancient Suffolk seat of the Mannocks goes back to the time of Henry VI. It has the quadrangular plan, with an embattled entrance gateway flanked by octagonal towers of red



STANWAY: THE FORECOURT AND GATE-HOUSE.

brick in noble Tudor style. Bradfield, Devon, the seat of Sir William Hood Walrond, presents a still finer example of a great hall, also illustrated in this book. The gallery in such

The screen at the end beneath the gallery occupied a very important office in domestic construction, because it shut off the entrance lobby and the kitchen and offices from the other



STANWAY: THE GREAT WINDOW IN THE HALL.

apartments was a means of communication in the upper part of the house, and sometimes was carried round two or more sides of the hall.

parts of the house. In the college halls of the Universities it still exists, serving its old purpose. The illustrations in this book show that at all times the hall screen became the subject of

great enrichment, commonly with the linen-fold pattern and heraldic shields in the earlier examples, and with classic columns, caryatid figures, and rounded arches in screens of Jacobean date. Behind the screen was generally the principal passage through the house, Ockwells, in Berkshire, being an example of a good type. This passage was always substantially panelled, being the main avenue of communication through the building. Indeed, the corridors in these old houses have generally a very pleasing character, as at Speke, in Lancashire, where plain wainscoting is associated with rich carving, and with the unusual feature of chandeliers carved in oak.

It is, however, unnecessary to describe at length the earlier efforts of Englishmen to gain for themselves greater comfort at home and larger amenities in their domestic life. In the more important houses there would be a series of open courts with fine apartments surrounding them. Hurstmonceux, built in the time of Henry VI.,

is a fine example of the moated type, its walls flanked with turrets, its gateway and drawbridge, as in earlier times, and its enclosure of one large and two small courts. There had been long endurance in this structural type, and examples might be selected from widely different periods in which the principal features are the same. Many, nevertheless, were the changes in the external circumstances which influenced the lives of Englishmen, and very various the tendencies, born of progress in the Arts, which

led to the splendid architectural triumphs of Tudor times—to the masterpieces of Hatfield, Burghley, Theobalds, Longleat, Blickling, Hengrave, and Audley End—while the building of fine manor houses in every shire reflected the growing wealth and expanding ideas of the times. It has been said of Wolsey, with some truth, that he was the last professor of the Gothic style, but already in his time the spirit of the Renaissance had breathed over the old forms and had imparted to them something of new

grace, of larger imagination, and of greater richness of design and character.

The new influence came from the Continent, and many changes in the details of construction were brought in by the Italian craftsmen who were employed, especially in the south of England, in the time of Henry VIII. Italians had been in England much earlier, and William the Florentine and others had been known as early as the reign of Henry III., but they had exercised no influence



BROUGHTON CASTLE: THE DRAWING-ROOM WINDOW.

upon architectural style. Their successors, employed under the Tudors, used terra-cotta as a material, and by this means classic details were introduced into the structure of mansions which bore all the character of the late Perpendicular style. Torregiano began the tomb of Henry VII. about 1512, and other Italian craftsmen were Rovezzano, and one Giovanni da Majano, who executed the roundels of Roman emperors at Hampton Court. In this Royal palace we still possess one of the

finest examples of the Tudor domestic style. Nonesuch, which was built about 1537, was an analogous structure inclosing two courts, the first entered through a great gate-house, and the second beneath a clock turret, and there was a fountain in the inner court of white marble and bronze.

A name of much note in those times was that of the mysterious John of Padua, who received reward for his architectural service under Henry VIII. and Edward VI., but to whom no building can with any certainty

be attributed, though he is said to have designed the Protector Somerset's house in the Strand, and some have ascribed Longleat to him, though without any real authority.

It cannot be said that the Italian workmen exerted any decisive influence upon domestic architecture, for the change that was coming over English houses resulted from a larger impulse not dependent upon the craftsmanship of individuals. What they had done for us was to ornament surfaces, design arabesques, add terra-cotta medallions and beautiful low relief carvings



BROUGHTON CASTLE; THE DRAWING-ROOM.



SYDENHAM HOUSE: THE STAIRWAY.

to walls within and without, and adorn ceilings and cornices with much rich modelling in plaster. There had, however, arisen a native body of workers in brick, whose greatest triumphs were in the splendid houses of East Anglia, the finest example of all being the grand tower at Layer Marney.

So far as we can tell, the old system continued in which the craftsmen took their direction from a master builder, who was in effect the architect. The owner would outline

his requirements, and the master builder, working upon established principles, would carry them out, entrusting various parts of the work to experienced artisans, who were in possession of designs, but who, at the same time, possessed a great fund of originality. The spirit of spontaneity, which had enabled the mediæval workman to give the impress of a feeling of beauty to everything he touched, whether a crocket carved in stone, a moulding high upon an arch, a hinge fashioned in iron, or a shield of arms painted on

glass or tile, thus to adorn even the unknown and undiscovered parts, was not dead in Tudor times. How admirable was the later workmanship we still may plainly see. There were some owners, like the Cecils, who were themselves men of great taste and understanding in architecture and the Arts, and who gave the impress of their personality to the houses they built. Sir William Cecil, for example, devoted ceaseless attention to the building of Burghley House. He secured from Venice twelve statues of the Emperors, and marble pillars arrived from Hamburg, while a crowd of masons carried on

yet harmonious fashion in which they were adorned, it is impossible to conclude that any but experienced minds and hands were engaged in the work. German artisans followed the Italians, and it is, perhaps, possible to trace their influence upon some of the interior decorations of Elizabeth's reign. Yet, after all, this importation of foreign skill can have been only upon a comparatively small scale. They are said to have been employed at Burghley House and upon Sir Richard Gresham's Exchange. Mr. Reginald Blomfield thinks he traces the German influence in the screens and mantel-pieces of old



SYDENHAM HOUSE: INTERIOR OF THE HALL.

the work under his instructions. In the same way did Hatfield arise, and Charlecote, begun in 1558, and other great houses, were built upon the same plan. Upon Longleat, Audley End, and Hengrave Hall the impress of the owners is strong, and it is known or believed that they were themselves very largely concerned in the design and construction of those great places.

It has been noted, indeed, that the absence of trained designers is a mark of the period, but, looking at the admirable character of the work, the masterful manner in which the structures were conceived and executed, and the rich and

Charterhouse, Longleat, Hatfield, South Wraxall, Loseley, Cobham, and Blickling, the porch at Audley End, and the strapwork gables and towers of Wollaton, as well as in the fine series of chimney-pieces at Knole. He ascribes an evil influence to the pattern-book of Frisius or Vrese of Antwerp, 1563, and remarks that, though the German influence was at the time greater than the Italian had been, it was less enduring, the Germans being put to flight eventually by Inigo Jones.

One very notable feature of the great houses of the time was the abundance of light



KNOWSLEY HALL: THE MUSIC-ROOM.

which the dwellers welcomed in their chambers. Hence the many-windowed walls of Hardwick, the lofty bays of Hatfield, the glorious window of Parham, and countless other examples of construction in which the window was more than the wall. Here were enshrined the armorial achievements of the owner and his ancestors, and sometimes the Royal arms and badges, with mottoes and devices. The great hall window of Stanway Hall, Lord Elcho's place near Win-

know it, is conjectural. His collection of designs in the Soane Museum includes Somerset House, Buckhurst in Sussex, Copthall, Hatfield, Wollaton (which was almost certainly built by the elder Smithson), Burghley, Holland House, Audley End, Ampthill, Loseley, and others, though it is undoubted that he could have designed but a few of them. Kirby Hall, Northamptonshire, built for Sir Humphrey Stafford, 1570 to 1575, and the original building of Longford Castle, Wiltshire, begun in 1580 for Sir Thomas Gorges, are ascribed to him with more certainty.

Throughout the sixteenth century there was a steady advance in the planning of houses, and a change of great significance was introduced. It was manifested in a tendency to abandon the quadrangular plan, as seen in such houses as Haddon, Compton Wynyates, and Speke Hall. In some cases one side of the quadrangle was removed from old houses, and in the new houses that were built, like Charlecote, the wings were shorter, and the projecting porch in the midst gave the well-known E-shaped plan. Often the inclosure was completed by a handsome balustrade. Sometimes wings were extended on the other side, the plan then being like the letter H, as at Holland House. The gate-house now assumed larger importance as an independent structure, and several fine examples are illustrated in these pages, as at Westwood—very unusual in character—at Lanhydrock in Cornwall, at Stanway in Gloucestershire, and at Burton Agnes in Yorkshire.

Greater attention was now devoted to the convenience of the corridors and galleries which gave admission to the rooms and

obviated the necessity of passing through one to reach another. That form of construction had become intolerable, and hence staircases were introduced in every part of the building. The idea of the hall as a common living-room passed away, though it was used for Christmas revels and great entertainments, and the household retired to private rooms, often upon the upper floor, and gave their entertainments in the long galleries, which became a great feature



APETHORPE: THE DRAWING-ROOM.

combe, Gloucestershire, is a fine example of the style, and is associated with a quaint gateway attributed to Inigo Jones. The house was built by Sir Paul Tracy, who was raised to the baronetage in 1626, and is a remarkable example of the mixed features of architecture of the time.

John Thorpe holds a larger place in the annals of domestic architectural construction than any other builder of the period, though to a great extent his actual work, so far as we

of the time. As a necessary consequence the staircase assumed larger importance, and became the means for the exhibition of the highest art of the craftsman.

Nothing can exceed the admirable skill of the worker in wood and plaster as seen in

style of construction. There are the fluted Corinthian columns, the caryatid figures, the armorial achievements, the strapwork designs, the elaborate cornice, and the general richness of the whole which were quite characteristic of the period. The internal porch is a remarkable



KNOWSLEY HALL: THE OAK DRAWING-ROOM.

Elizabethan and Jacobean times. The Red Lodge at Bristol, which was built about 1590 by Sir John Young, a citizen of that place, is a remarkable example, and has one of the most elaborate interiors in England. Its mantel-piece is entirely typical of the new

feature, sometimes found in houses of the time, and it may be noted that the carving of doors, pillars, entablatures, and decorative features is scarcely surpassed anywhere. The wall-panelling is also exceedingly rich, and the ceiling has the panels and pendants which became such a great



DRAKELOW HALL: THE PAINTED DINING-ROOM.

feature in English houses. At Broughton Castle, also, there is in the drawing-room an example of the internal porch, differing in form from that at the Red Lodge, but analogous in character, and associated with enriched panelling and a ceiling of moulded plaster which are very noteworthy. Boston House, Brentford, has one of the most magnificent ceilings in England, in a very unusual style, with ornamental panels and strapwork designs enframing allegorical figures. There also the mantel-piece is a remarkably fine and curious example of the time.

The mantel-piece became a particular care of the craftsman, and both design and execution often gave evidence of great imaginative power. As early as the time of Henry III., skill had been devoted to the same purpose, and there had been mantels of marble elaborately carved or painted with such designs as the Twelve Months of the Year, the Wheel of Fortune (which may be seen in far later times at Moreton Hall, Cheshire), the Root of Jesse, and other subjects. The Jacobean mantel-pieces were in many ways remarkable. That which is illustrated at Apethorpe, with Ionic pillars, and a design showing us the sword of Justice and indicating the voice of Mercy, is quite typical of the period, and is in association with an elegant strapwork ceiling and the Royal arms. Another admirable example of the armorial

mantel-piece is that at Birtsmorton Court, Worcestershire, which for several generations has been in possession of the family of Major W. P. Thackwell. Here the armorial carving is most elaborate, and executed in a particularly effective manner, and here also we have the splendid panelling and the admirable plaster-work of the time. An illustration of a mantel at Wolfeton House is equally illustrative of Elizabethan and Jacobean interiors, as, in a different form, is that at Sydenham, Devon, a house built by Sir Thomas Wise, who was knighted at the coronation of James I., and whose arms are inclosed in the interrupted pediment of the mantel design.

Even of more importance in the eyes of the craftsman than the mantel-piece was the great staircase. In this book many wonderful examples are illustrated, and perhaps none more attractive than the famous stairway at Hatfield, which is, however, but one of a considerable brotherhood of such pieces of work. There is an admirable staircase at Sydenham, which has enriched balustrades and curious lamps upon the newel-posts, where often heraldic beasts or human figures stand. Particularly quaint is that staircase at Norton Conyers, the house of Sir Richard Graham, in Yorkshire, up which tradition says Cromwell rode on horseback, in pursuit of the



PORTRAIT OF THE ARCHDUCHESS ISABELLA AT HAMPTON COURT.



RAGLEY HALL: THE GREAT HALL, NORTH SIDE.

Sir Richard Graham of the Civil War, who had fled desperately wounded from Marston Moor. Westwood, Wakehurst, and numberless other examples of fine stairways are illustrated in this book. The staircases of the time were mostly of two classes, one built in a quadrangular compartment, with a well of considerable size, as at Hatfield, and the other in a narrow oblong space, as at Burton Agnes and Audley End.

The long gallery was another feature of the Elizabethan and Jacobean house deserving of special note. There are fine examples in nearly all the great houses of the time, and few were the modest manor houses which did not possess an apartment of the class. The long gallery at Haddon, though not as great in extent as some, is perhaps as attractive as any. There are grand examples at Hardwick and Montacute, and a particularly interesting example is that at Moreton Hall, Cheshire. It is sufficient to draw attention to the many illustrations in the book, which are better descriptions than words could be. The fine gallery at Cobham, Kent, the house of Lord Darnley, is of more simple form, but has the admirable enrichment of two noble marble fireplaces. The gallery and the principal rooms in houses of the date were often much enriched. Thus, the ceiling at Theobalds had the signs of the Zodiac, and,

by means of an ingenious mechanism, the sun made his course across the space provided. Sometimes the plaster-work was both modelled and coloured, as at Hardwick, where there is a very remarkable example of such combined work. Inigo Jones, however, rarely employed colour with the elaborate modelled plaster-work which was so much used in his time. Wood often replaced stone, rich carpets were introduced, and tapestry and hangings were given a larger place, and added to the appearance and character of comfort in the room.

Inigo Jones was the great architect who made what may be described as a completely new departure in domestic architecture in his ripe Palladian manner. There had been nothing like his design for the new Palace of Whitehall before. In his work we find the complete adoption of the classic spirit. The hall henceforth became the centre of the house and the means of communication between its various parts. The staircase assumed an ornate character in a style that approached the pure classic, as might be expected from the hand of the great Palladian architect, and equal dignity, character, and refinement were found in the work. The splendour of his imagination in structural grouping and design, the grace of his detail, and the masterful manner in which it was applied, were



BIRTSMORTON COURT; THE OLD PARLOUR.

the signal notes of genius which have placed Jones upon a high level among the architects of Europe. Part of the east side of Wilton, and the interior of the double cube room there, with the framing for the famous Van Dycks, exemplify his style. Webb, his pupil, worked in his manner, and Coleshill, in which probably both of them were concerned, is one of the very best examples of the domestic style that remain. The Vyne, erected for Speaker Chute, is another wonderful example of the classic manner applied to domestic construction.

Wren was more frequently employed upon ecclesiastical structures than upon dwelling-houses; but, wherever he went, he took with him Grinling Gibbons, the famous wood-carver, whose marvellous skill has been the wonder and admiration of all subsequent times. It is seen in perfection in this volume in the illustrations of Belton House, Holme Lacy, Cassiobury, and some other places, and not less in the marvellous examples of his skill at Hampton Court, some of which are illustrated with this Introduction. With Wren also was associated Cibber, the sculptor, and Tijou, the worker in metals, who was the great craftsman of the marvellous gates at Hampton Court.

Vanbrugh worked in a more massive, and perhaps more imposing, manner than Wren. We see in this book the stately nobility of his style at Castle Howard, and the vastness of it at Grimsthorpe. King's Weston, near Bristol, Blenheim, Seaton Delaval, in Northumberland, and other great buildings, demonstrated that he was working upon a greater scale than had been known before. Hawksmoor, Gibbs, Colin Campbell, Kent, Carr of York, Chambers, and others followed in the footsteps of the giant architects we have named, and in their hands domestic buildings assumed the solid, heavy aspect and simple forms which, with various modifications, characterised the houses erected in the days of the Georges. Kedleston Hall, Derby, Lord Scarsdale's place, is a well-known example of classic design in domestic architecture, in which James Paine and Robert and James Adam were concerned, and Stoke Park, Bucks, a work of Wyatt, is not less illustrative of the style.

The classic spirit was manifested in many forms, and beauties of a new type and of a lighter grace were developed in it in the work of the brothers Adam. It gave us such forms of graceful embellishment as are seen in the panelling and plaster-work in the oak drawing-room at

Knowsley. It tended in an artificial direction, leading sometimes to large forms of construction, which were not the proper clothing of the interiors, in which one wing of a house might be constrained for symmetry's sake to correspond with another, and in which the chimney-stacks, which earlier architects had looked upon as features for adornment, were often hidden away ignominiously behind balustrades and parapets. Sometimes, in a fantastic spirit, it led to such curious adornment of the interiors as we see at Drakelow Hall, Sir Robert Gresley's place, in which the walls are painted to represent a landscape with trees and a lake, while, through an archway, is seen a mountain picture with a castle and a river, and the fireplace assumes the form of a grotto.

It is unnecessary to pursue further the story of English domestic architecture, which is illustrated profusely in the pictures included in the volume. Enough has been said to show that the house, in its many forms, has had an organic growth. It began in the simple manner of our forefathers, the lord living with his retainers, while the insecurity of the country made common defence a necessity. Hence there arose either a strong castle upon a hill, or a fortified house in a hollow surrounded by its moat, and with a fortified wall which inclosed the hall, and the domestic buildings which were grouped about it. In due course the buildings themselves formed the enclosure of the court, with the great hall and the other rooms as has been described. Then the moat became unimportant and was often bridged; the quadrangle ceased to be essential, and the houses of Tudor times were upon a new plan. Soon there came in the classic spirit, and all those tendencies which led to the splendid character of great English houses in late Tudor and Stuart times. It was, further, by natural development, and without any revolution, that classic forms superseded those of earlier periods, and that a new style was adopted, which may seem alien to some, but which resulted from a gradual transmutation of forms under the changing taste of successive times.

The study of the house should surely be a subject of engaging enquiry, because it is certainly true that the place in which a man dwells is, in a real sense, the expression of himself. Thus, in these many pictures, accompanied by historical descriptions, do we find a visible memorial of the life and the character of English Society.