

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



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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.