

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.*