

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