

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