

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