

which the dwellers welcomed in their chambers. Hence the many-windowed walls of Hardwick, the lofty bays of Hatfield, the glorious window of Parham, and countless other examples of construction in which the window was more than the wall. Here were enshrined the armorial achievements of the owner and his ancestors, and sometimes the Royal arms and badges, with mottoes and devices. The great hall window of Stanway Hall, Lord Elcho's place near Win-

know it, is conjectural. His collection of designs in the Soane Museum includes Somerset House, Buckhurst in Sussex, Copthall, Hatfield, Wollaton (which was almost certainly built by the elder Smithson), Burghley, Holland House, Audley End, Ampthill, Loseley, and others, though it is undoubted that he could have designed but a few of them. Kirby Hall, Northamptonshire, built for Sir Humphrey Stafford, 1570 to 1575, and the original building of Longford Castle, Wiltshire, begun in 1580 for Sir Thomas Gorges, are ascribed to him with more certainty.

Throughout the sixteenth century there was a steady advance in the planning of houses, and a change of great significance was introduced. It was manifested in a tendency to abandon the quadrangular plan, as seen in such houses as Haddon, Compton Wynyates, and Speke Hall. In some cases one side of the quadrangle was removed from old houses, and in the new houses that were built, like Charlecote, the wings were shorter, and the projecting porch in the midst gave the well-known E-shaped plan. Often the inclosure was completed by a handsome balustrade. Sometimes wings were extended on the other side, the plan then being like the letter H, as at Holland House. The gate-house now assumed larger importance as an independent structure, and several fine examples are illustrated in these pages, as at Westwood—very unusual in character—at Lanhydrock in Cornwall, at Stanway in Gloucestershire, and at Burton Agnes in Yorkshire.

Greater attention was now devoted to the convenience of the corridors and galleries which gave admission to the rooms and

obviated the necessity of passing through one to reach another. That form of construction had become intolerable, and hence staircases were introduced in every part of the building. The idea of the hall as a common living-room passed away, though it was used for Christmas revels and great entertainments, and the household retired to private rooms, often upon the upper floor, and gave their entertainments in the long galleries, which became a great feature



*APETHORPE: THE DRAWING-ROOM.*

combe, Gloucestershire, is a fine example of the style, and is associated with a quaint gateway attributed to Inigo Jones. The house was built by Sir Paul Tracy, who was raised to the baronetage in 1626, and is a remarkable example of the mixed features of architecture of the time.

John Thorpe holds a larger place in the annals of domestic architectural construction than any other builder of the period, though to a great extent his actual work, so far as we