

Sir Richard Graham of the Civil War, who had fled desperately wounded from Marston Moor. Westwood, Wakehurst, and numberless other examples of fine stairways are illustrated in this book. The staircases of the time were mostly of two classes, one built in a quadrangular compartment, with a well of considerable size, as at Hatfield, and the other in a narrow oblong space, as at Burton Agnes and Audley End.

The long gallery was another feature of the Elizabethan and Jacobean house deserving of special note. There are fine examples in nearly all the great houses of the time, and few were the modest manor houses which did not possess an apartment of the class. The long gallery at Haddon, though not as great in extent as some, is perhaps as attractive as any. There are grand examples at Hardwick and Montacute, and a particularly interesting example is that at Moreton Hall, Cheshire. It is sufficient to draw attention to the many illustrations in the book, which are better descriptions than words could be. The fine gallery at Cobham, Kent, the house of Lord Darnley, is of more simple form, but has the admirable enrichment of two noble marble fireplaces. The gallery and the principal rooms in houses of the date were often much enriched. Thus, the ceiling at Theobalds had the signs of the Zodiac, and,

by means of an ingenious mechanism, the sun made his course across the space provided. Sometimes the plaster-work was both modelled and coloured, as at Hardwick, where there is a very remarkable example of such combined work. Inigo Jones, however, rarely employed colour with the elaborate modelled plaster-work which was so much used in his time. Wood often replaced stone, rich carpets were introduced, and tapestry and hangings were given a larger place, and added to the appearance and character of comfort in the room.

Inigo Jones was the great architect who made what may be described as a completely new departure in domestic architecture in his ripe Palladian manner. There had been nothing like his design for the new Palace of Whitehall before. In his work we find the complete adoption of the classic spirit. The hall henceforth became the centre of the house and the means of communication between its various parts. The staircase assumed an ornate character in a style that approached the pure classic, as might be expected from the hand of the great Palladian architect, and equal dignity, character, and refinement were found in the work. The splendour of his imagination in structural grouping and design, the grace of his detail, and the masterful manner in which it was applied, were



*BIRTSMORTON COURT; THE OLD PARLOUR.*