

in a small two-light window with two figures, inserted by the present owner, of "Adam and Eve," who give the name to the bedroom.

Leaving this ancient structure, and passing from what was good but modest in calibre in

a studied simplicity, leads through the usual screen into the great parlour, now so called, but it is, in fact, what would, in the days when houses of this kind and calibre were built, have been the great hall, where the master and the



*THE GREAT PARLOUR.*

the days of Elizabeth, we see its development into something great and ennobled in existing times.

Design and decoration, plan and ornament, are here so combined that the visitor tends to take the first for granted and to linger more on the decorative treatment. From the left of the old place, right down the north side of the house, runs a service passage, itself a fine feature of the interior, and panelled with flat and rare panelling, some being carved in low relief with the emblems and crown of Charles V. of Spain. As an instance of the faithfulness with which the old has been respected while the new was added, we may mention that the extremity of this passage was a side kitchen of the old place. The pump, jacketed in livery of oak, stands there still against the wall. Crosswise through the new house runs the entrance, passing through this passage and out into the garden beyond through a porchway, the whole giving a series of four doorways, when all stand open, with garden and sundial seen through all. The entrance lobby or hall, panelled and "doored" with the finest workmanship in wood, but of

lady, the servants and retainers, met at meals and spent most of their spare time. Here we see such a room as it would, or might, have been in Elizabethan times, but far more highly decorated, far more comfortable, and more beautiful in detail, while not less fine in general design. It is a mediæval hall developed to its artistic conclusion. The finish of the wood, workmanship, and depth of the panels, the spare but effective use of inlaying, the reproduction on a magnificent scale in the mantel-piece of the moulding and decoration of the mantel-piece in the old house, the bright sheen of the many-candled hanging lamps—these are some of the "points" to be noted.

The furniture in each room is subsidiary to the general effect, but the "pieces" are all of exceptional interest and first-class design. Southern Germany has contributed largely to the furnishing of many rooms; while the East—still the unchanging East in regard to beauty in textile fabrics—contributes the carpeting, not the least important seat of colour. People speak of the fine workmanship of old times. But where, in any ancient English home, even if