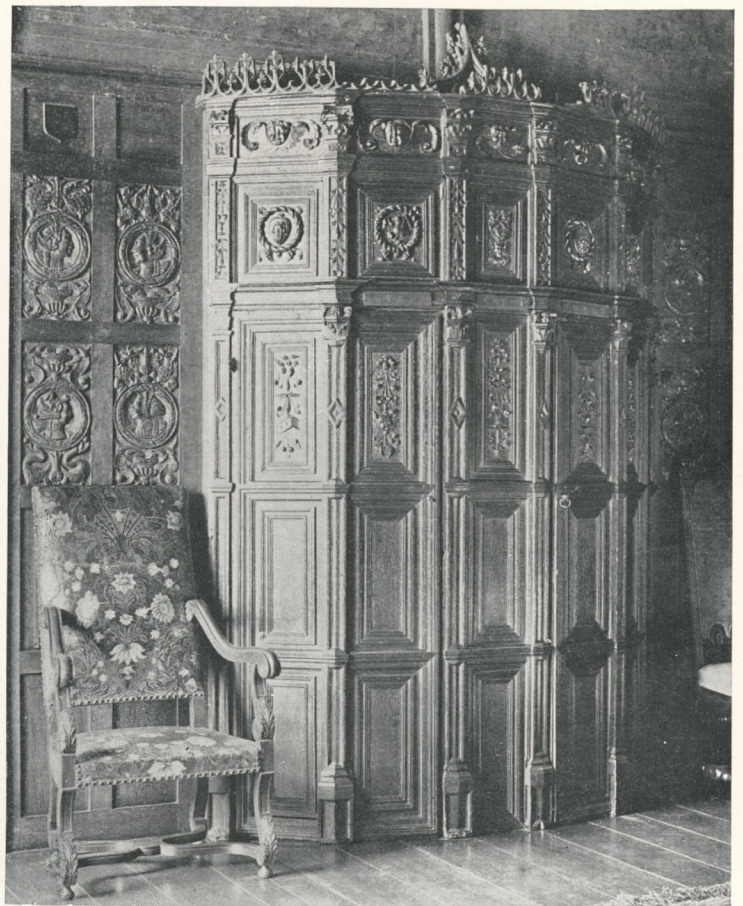


Sir Bouchier Wrey of Tawstock, Devon, worked much at the house, removing some disfigurements, and adding much to the richness of the place. He was succeeded at Godinton by his brother, the Rev. William Toke, rector of Barnston, Essex. The estate passed from the line of its old possessors in 1895, when it was sold to the present owner, Mr. G. Ashley Dodd.

The old structure of Godinton has its modest beauties, and presents the features of various times. Its eastern front is old, and there is more modern work on the north. The porch, the projecting wing, the mullioned windows, and the curved gable front, present the general aspect of the Stuart house, and the exterior and interior correspond in style and feeling. The present owner has carefully restored the house, with the advice of Mr. Reginald Blomfield, the eminent architect.

The Great Hall is a very noble apartment, most sumptuously finished and adorned. Its great tie-beam, which is seen supporting the kingpost and roof, is worthy of note, being finely moulded, and because the wood is chestnut. Here it may be observed that the chestnuts in the park are of noble size and great magnificence. Anciently the wood was not much used for construction. The panelling in the hall as elsewhere is very richly carved, and there is a beautiful open screen between the hall and the lobby. The same richness characterises the adornments of the mantel-piece, which we think were not all originally in this position. The effect, however, is harmonious and good. The arched doorways, the excellent details of cornices and structural and ornamental work, make this room particularly



*CARVING IN THE HALL.*

or all, of modern origin, from the excellent hand of Willement, it is interesting as giving the various shields of the Tokes and their connections.

The seventeenth century stairway, a good deal restored, is even more elaborate in its carvings than the hall, and the effect is of great richness and beauty. The newel-posts are carved from base to summit with arabesques, grotesques, and armorial achievements, and support heraldic birds and animals, with shields. The balustrade is of excellent turned oak, and the handrail is adorned with the twisted vine pattern. So we ascend to the gallery, finding everywhere things of interest or beauty. Let us not quarrel with the juxtaposition of Renaissance panelling and fourteenth century tracery. In the windows have been collected many shields of arms with the quarterings and matches of the family, which were formerly distributed throughout the house, and in the glass are several badges of the Kempes, brought from Ollantigh.



*THE PRIEST'S ROOM.*

interesting, and invest it with much individuality and charm. It may be observed that, though structurally the hall is old, many of its features belong to recent times. The armorial glass is noteworthy, and, though it appears to be mostly,

The Drawing Room is another grand apartment, panelled with square and diagonal wainscoting from floor to ceiling. The panelling is divided by pilasters, some fluted and some richly carved. Round the cornice is a peculiarly interesting and most unusual representation of the old