

the Withdrawing Room, which is over the Great Hall, and was built in Elizabeth's time. It has a beautiful window corbelled out on the east side, which, with four other windows of varied form, gives the place both internally and externally a very pleasing character. The walls are panelled with oak, and the ceiling is enriched in plaster. The size of the room is that of the Great Hall below, the details are very quaint, for the panelling rises almost to the ceiling, and the intervening space has the arms and alliances of the Davenports in plaster. The mantel is chiefly of wood and plaster in blue and gold, and has the arms of Queen Elizabeth within the garter, the lion and dragon being the supporters, while above are the words, "Vive la Royne."

Through a door in the Withdrawing Room an interesting chamber is entered, known as the Plaster Room, its floor having been formerly of that material, and next the Paradise Room is entered, which is small and wainscoted with oak. There are two windows, of comparatively modern date. Formerly there was a four-post bed in the room, with embroidered hangings. The needlework at

the head was very interesting, and represented the Fall of Man, and gave the name to this room. It was worked by Dame Dorothy, the wife of Sir William Davenport, and dated curiously: "W. D., 1610; D. D., 1614." This was bought by W. W. Bromley-Davenport, M.P., at the sale. The Chapel Room, over the Chapel, is an oak-panelled apartment, and at the head of the spiral staircase, in the south wing, is the so-called Banqueting Hall, 40ft. long by 19ft. wide, the last of the splendid chambers of Bramall which we shall describe. It has a fine open timber roof in three bays, with intermediate principal rafters, and quatrefoil and other panels. The architectural characteristics are extremely good, the two principal rafters being embattled, and the spandrels of the curved ribs most boldly carved with animals and foliage. The effect is very pleasing, and is enhanced by the character of a beautiful oriel which looks over the quadrangle, and is corbelled out upon a support richly carved with the shield of the Bramall family. The "Long Gallery"—added in Elizabeth's reign—was taken down in the eighteenth century, when it showed signs of giving way.



WINDOW IN THE GREAT HALL.