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Exemplars of Tudor architecture

Hunt, T.F.

London, 1830

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Section IV.

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SECTION IV.

"If a man have several dwellings, he may sort them so that what he wanteth in one he may find in the other. Lucullus answered Pompey well, who, when he saw his stately galleries and rooms large and lightsome in one of his houses, said, *Surely, an excellent place for summer, but how do you do in the winter?* Lucullus answered, *Why, do you not think me as wise as some fowl are, that ever change their abode towards the winter?*"—Lord Bacon.

Since it is become fashionable with the English gentry to reside at their country-houses through the winter,* and in London during the "dog-days," rooms which are occupied by daylight should be so disposed as to secure to them every ray of sunshine. Upon this principle, Plate No. XXII. (Ground Plan) is arranged. The drawing-room to the south, for warmth and cheerfulness; the library to the east, as recommended

* In the reign of Elizabeth, and several reigns later, it was the fashion to reside in London during the winter. A letter from Fleetwoode, the recorder, to the Earl of Derby, dated "New-yere's daye, 1589," published in Lodge's Illustrations, says, "The gentlemen of Norff. and Suffolk were comaunded to depte. from London before Xtemmas, and repaire to their countries, and there to keep hospitalitie among their neighbors."

Brathwait, a writer of James the First's time, "detests that effeminacy of the most, that burne out day and night in their beds, and by the fire-side, in trifles, gaming, or courting their yellow mistresses all the *winter* in a city; appearing but as cuckoos in the spring, one time of the year to their countrey and their tenants, leaving the care of keeping good houses at Christmas to the honest yeomen." And Peacham, in his "Compleat Gentleman," complaining of the gentry residing so much in London, declares that "Hospitality, which was once a relique of gentry, and a knowne cognizance of all ancient houses, hath lost her title through discontinuance: and great houses which were at first founded to relieve the poore, and such needfull passengers as travelled by them, are now of no use but only as waymarkes to direct them."

by Peacham,* "to avoid mothes and mouldiness;" and the dining-room to the north, as never requiring sun. A small flower-garden, enclosed by a dwarf wall, occupies the space between the projecting wings, and prevents a too near approach, on the outside, to the windows. From a conviction, founded on practice, of its importance, as affording the means of exercise and effectual ventilation, a corridor extending the whole length of the house (approximating very nearly to the amusement galleries of old) is again introduced, communicating with the principal staircase by a screen opening in three divisions. A passage parallel with the corridor connects the offices, business-room, entrance, &c. The tower stairs at the north-west angle, as well as the chief stairs, lead to chambers above.

* "To avoid the inconvenience of mothes and mouldiness, let your study be placed, and your windows open, if it may be, towards the east. For where it looketh south or west, the air being ever subject to moisture, mothes are bred and darknesse encreased, whereby your maps and pictures will quickly become pale, loosing their life and colours; or, rotting upon their cloath or paper, decay past all help and recovery.

"Lastly, have a care of keeping your books handsome and well bound, not casting away over much in their gilding or stringing for ostentation sake, like the prayer-books of girls and gallants, which are carried to church but for their outsides. Yet for your own use spare them not for noting or enterlining (if they be printed); for it is not likely you mean to be a gainer by them when you have done with them.

"King Alphonsus, about to lay the foundation of a castle at Naples, called for *Vitruvius* his book of architecture: the book was brought in very bad case, all dusty and without covers, which the king observing, said, *He that must cover us all must not go uncovered himself*: then commanded the book to be fairly bound and brought unto him. So say I, suffer them not to lye neglected, who must make you regarded; and go in torn clothes, who must apparel your mind with the ornaments of knowledge, above the robes and riches of the most magnificent princes."—PEACHAM'S *Compleat Gentleman.*

The library of Wells Cathedral, built about the year 1420, contained twenty-five windows on either side. Henry VI. intended to have had a library at Eton, 52 feet long and 24 feet broad; and another at King's College, 102 feet long and 24 feet broad.

Paradise was a name given to the library or study; and in the descriptions of ancient houses, "*great* and *little* paradise" frequently occur. At Wressil Castle, Yorkshire, an ancient seat of the Percys, there was "one thyng," says Leland, "I likid exceedingly yn one of the towers; that was a study caullid Paradise, wher was a closett in the middle, of eight squares lattised about; and at the toppe of evry square was a deske ledged to fit books on, and cofers within them, and these seemed as yoined hard to the top of this closett; and yet by pulling, one or al wold cum downe briste higthe in rabattes, and serve for deskes to lay bookes on." Speaking of Leckinfield, another seat of the Percys, he adds, "I saw in a little studying-chaumber ther, caullid Paradise, the genealogy of the Percys."

Chaucer's Clerke of Oxenford had twenty books clad in black and red,

"On shelvis al couchid at his beddis hede;
His press ycovered with a falding rede." *

* *Falding* was a kind of coarse cloth, or linsey-woolsey.

PLATE XXIII.—**View of the Principal Front.**—The exterior character of this Design appertains to the reign of Elizabeth, when arches no longer crowned the mullioned divisions of windows, and Roman mouldings and ornaments were not only blended with, but had nearly superseded, those of our ancient architecture. After this period we find nothing like purity: the builders seem to have indulged their distempered imaginations without restraint; and if English buildings bearing traces of the pointed style, at any time remote from our own period, deserved to be stigmatised as "*Gothic*," those erected during the reigns of James the First and his immediate descendants have the strongest claim to that distinction.*

With the date first mentioned the illustrations of this Volume terminate; for, anxious as an architect ought to be to preserve every structure having the least pretension to antiquity, and jealously as innovation of all kinds should be regarded, the taste of that man must be at least questionable who would begin anew to perpetuate a style loaded with absurdities and monstrosities. By innovation is meant that practice so common with professors of the present day, when employed to make additions to old mansions, of applying any manner of architecture which happens to suit their own notions, however discordant it may be with the original pile.

Notwithstanding the foregoing remarks, the writer is not insensible to the beauties of Longleat, Hatfield, Holland House, and others of the same period; yet he will venture to assert, with reference to the

* Inigo Jones's splendid buildings in the Roman style are not, of course, contemplated in these observations. Such models may even now be studied with advantage; and are monuments of an original and vigorous mind.

Plate XXIII

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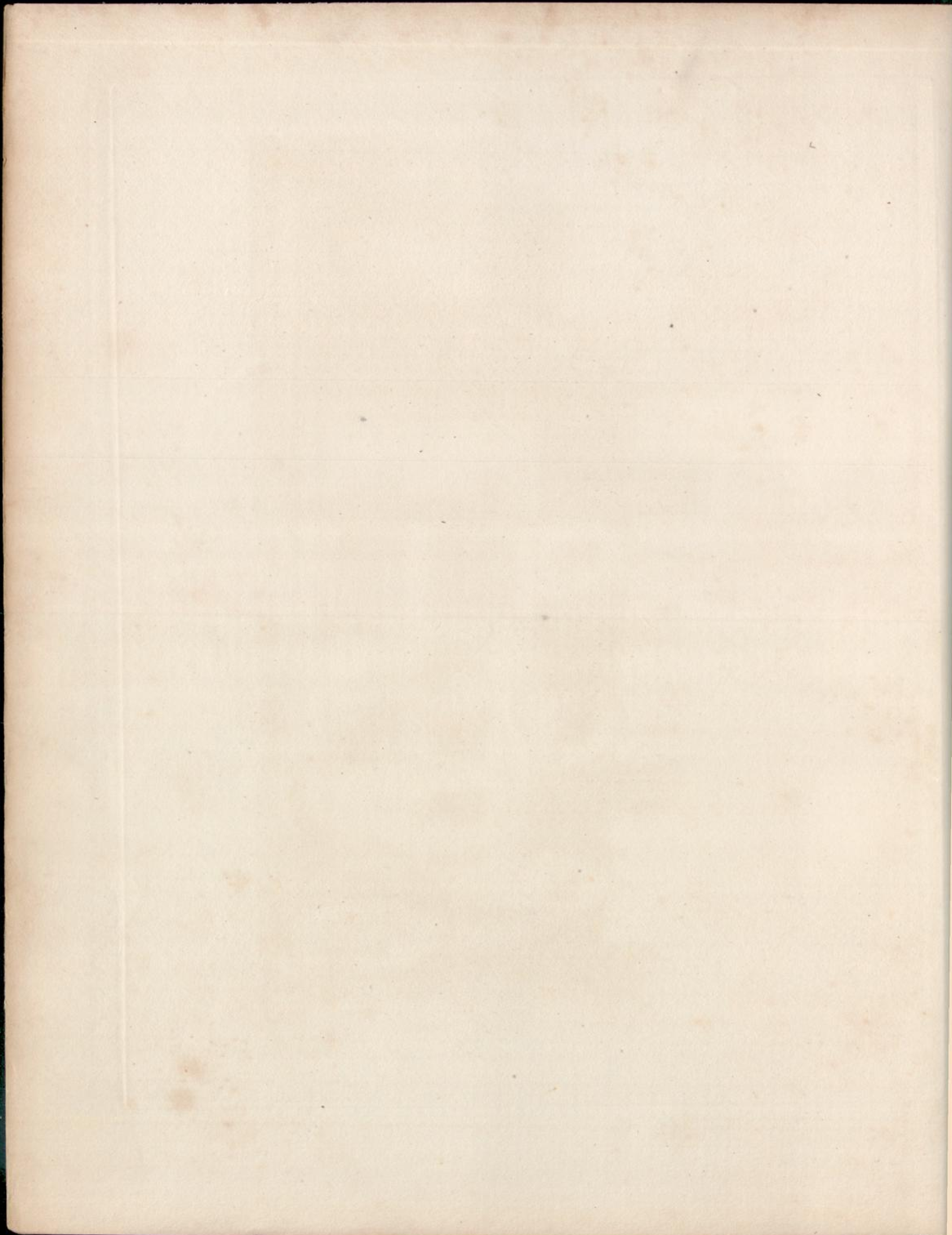

style generally, that obelisks on parapets, and hideous malformations of human figures, are inappropriate and grotesque.

Eastbury-house, Essex, is the prototype of many parts of this Design: amongst them the tower surmounted by angular turrets; the cornice * at the eaves, so contrived as to take off rain-water and lessen the appearance of the high-pitched roof; the chimneys; and the pinnacled gables. The last mentioned only show the application of these fanciful terminations: the pinnacles themselves are derived from Boughton Malherbe,† as being lighter and more graceful than those at Eastbury. Windows in small gables, as here represented, are more commodious than dormers within the rooms; and externally they break the continuous line of roof.

The early English houses were remarkable for the loftiness of their roofs, which often contained superior lodging-rooms and galleries. Shakspeare alludes to them in his *Two Gentlemen of Verona:*—

> " Her chamber is aloft, far from the ground;
> And built so shelving, that one cannot climb it
> Without apparent hazard of his life." ‡—Act III. Scene 1.

General as these forms of roofs were in Shakspeare's time, their inconvenience had been long enough felt to render it proverbial. Sir John Haryngton, speaking of the nuisances he had reformed in his house by his own very clever invention of the water-closet, and the cure of a a smoky chimney, says, " As to the two other annoyances that the old

* The roof of Eastbury appears to have been at some time entirely stripped, and the greater part of the cornice destroyed, but enough remains to show what it was originally. The eaves now project.

† A plate of a curious gable, with pinnacles, at Boughton, will be found in the Parsonage-Houses.

‡ Shakspeare's architectural allusions are evidently to the buildings of his own country.

proverb joineth to one of these, saying, there are three things which make a man weary of his house—a smoking chimney, a dropping eaves, &c. I would no less willingly avoid them; but when storms come, I must, as my neighbours do, bear that with patience which I cannot reform with choler." It was at that time a common practice in brick buildings to make cornices under eaves; but a concealed gutter, like that at Eastbury, must then have been a novelty. Projecting roofs have ceased to be objectionable, since all the inconveniences attending them can be obviated without disturbing their picturesque effect.

PLATE XXIV.—**Porch and Tower, on a larger Scale.**—When the fashion of building houses on quadrangular plans was discontinued, a porch of at least two stories, and sometimes the whole height of the building, succeeded the gate-house. Low porches had been used as entrances from inner courts, from an early date; and of the time of Henry VIII., one may be mentioned at Cowdry, attached to the door leading from the court to the hall.

It can scarcely be necessary to say, that the term *hall*, in this Volume, applies, invariably, to the banquet apartment: rooms which are now known by the former designation constituted no part of a Tudor house until the introduction of spacious staircases; the approach to the best chambers was generally under the minstrel's gallery, at the buttery end of the hall.

Porches of a single story, leading to halls of entrance, are, therefore, of recent introduction; and one of the few characteristic improvements visible in the revival of English architecture. These useful appendages are, however, sometimes so elevated, as to allow carriages to pass under their arches:—in such cases, the ancient character is sacrificed to convenience,—a justification not easily combated.

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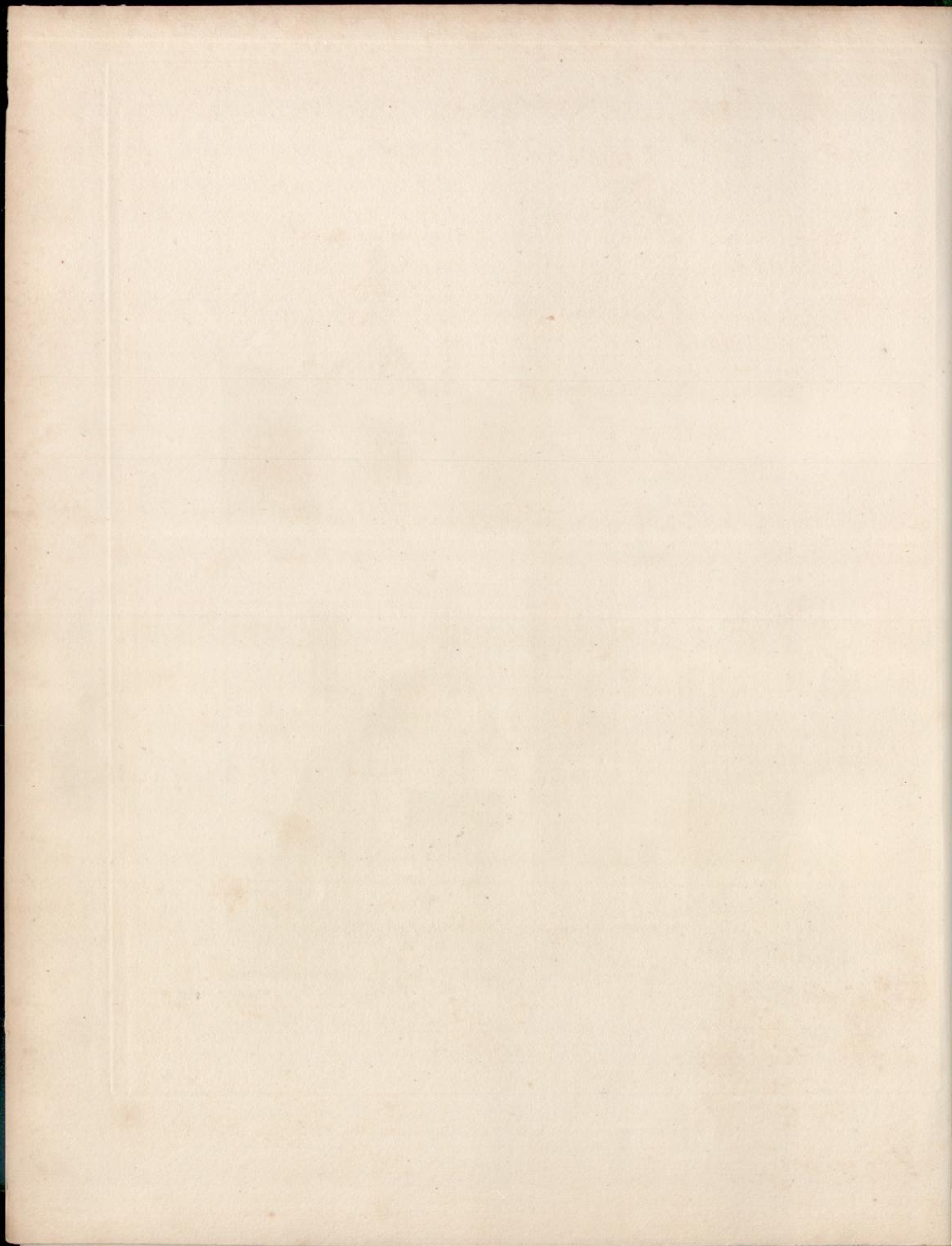


Numerous pinnacles with vanes, as shown on the tower, prevailed from the time of Edward III. till the extinction of the Tudors. Richmond and Nonsuch abounded with small banners, blazoned with armorial badges; and a louvre over the hall at Cowdry might vie in number of them with either of these palaces.

Chaucer, in his castle of **Pleasaunt Regard,** mentions fanes on towers as objects of great beauty.

> "The towris hie full pleasant shal ye finde,
> With phanis freshe, turning with everie winde."

Again:

> "Aloft the towres the golden fanes goode
> Dyde with the wynde make ful sweete armony;
> Them for to heare it was great melodie."

Warton, commenting on this passage, says, "our author here paints from the life. An excessive agglomeration of turrets, with their fans, is one of the characteristic marks of the florid mode of architecture."

This poet, as well as others, often speaks of musical vanes; but what they were, cannot readily be determined from any information we possess concerning them, either poetical or technical. In his **Dream** he alludes to vanes being in the shapes of birds.* On the towers

> "A thousand fanis, aie turning,
> Entunid had, and briddes singing
> Divers, and on ech fane a paire
> With opin mouth againe the aire."

* The information given by Vitruvius respecting the tower built at Athens by Andronicus Cyrrhestes, is the most ancient we are acquainted with, concerning any mode of observing the direction of the wind.

In Europe the custom of placing vanes on church-steeples is very old; and as they were made in the figure of a cock, have been thence denominated "*weather-cocks.*"

And Hawes, in his **Passetyme of Pleasure,** describes the castle of **Doctrine** to have had little turrets, with weather-cocks, images of gold, which, turning with the wind, played a tune.

That it was possible, by means of mechanism, to produce in such manner modulated sounds, will not be doubted—but that forms no part of the present inquiry. These descriptions, may, however, be fairly taken as architectural portraits, beyond which the writer's pursuit does not extend.

The upper part of the tower, which becomes a staircase at the termination of the principal stairs, would be available as a prospect seat. In old mansions such places were common.* One of the amusements in feudal castles, where many persons of both sexes were assembled, was to mount to the top of the highest tower:

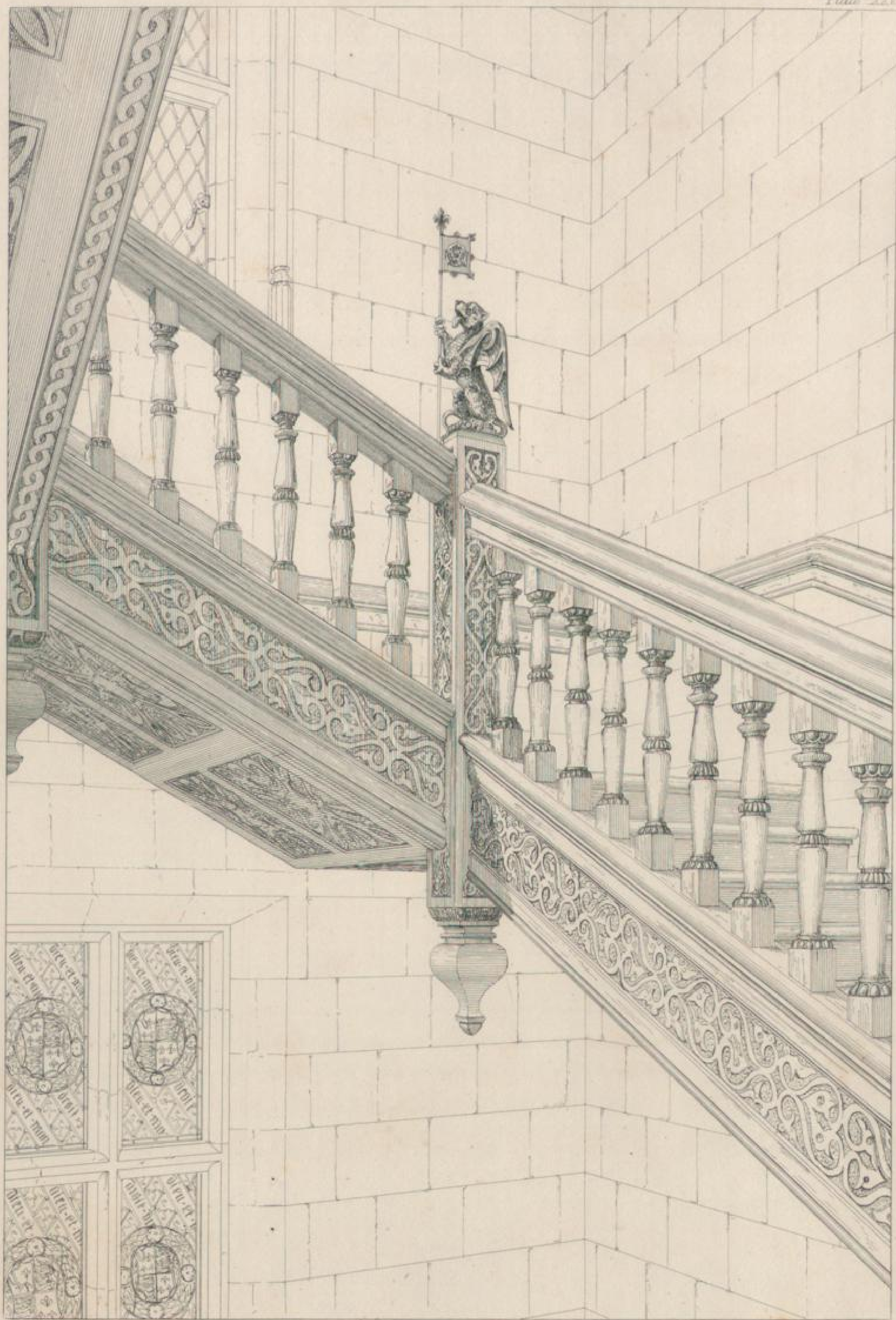
" Some to chambre, and some to boure,
And some to the hye toure."

PLATE XXV.—**View of Part of the Staircase.**—It was in the reign of Elizabeth that staircases first became splendid features in houses.

In the dark ages of ignorance and superstition, the clergy frequently styled themselves the Cocks of the Almighty, whose duty it was, like the cock which roused St. Peter, to call the people to repentance, or at all events to church: thence the cock was considered the emblem of clerical vigilance. These weather-cocks are mentioned as early as the ninth century.

In France, in the twelfth century, noblemen alone were permitted to have vanes on their houses; and at one time this privilege was only accorded to those who first planted their standards on the walls of a town when stormed.—BECKMANN's *Hist. of Inventions.*

* At Lord Montecute's, in 1591, Queen Elizabeth " saw, from a turret, sixteen bucks, all having fayre lawe, pulled downe with greyhounds, in a laund or lawn."—NICHOLS's *Progresses*, vol. ii.



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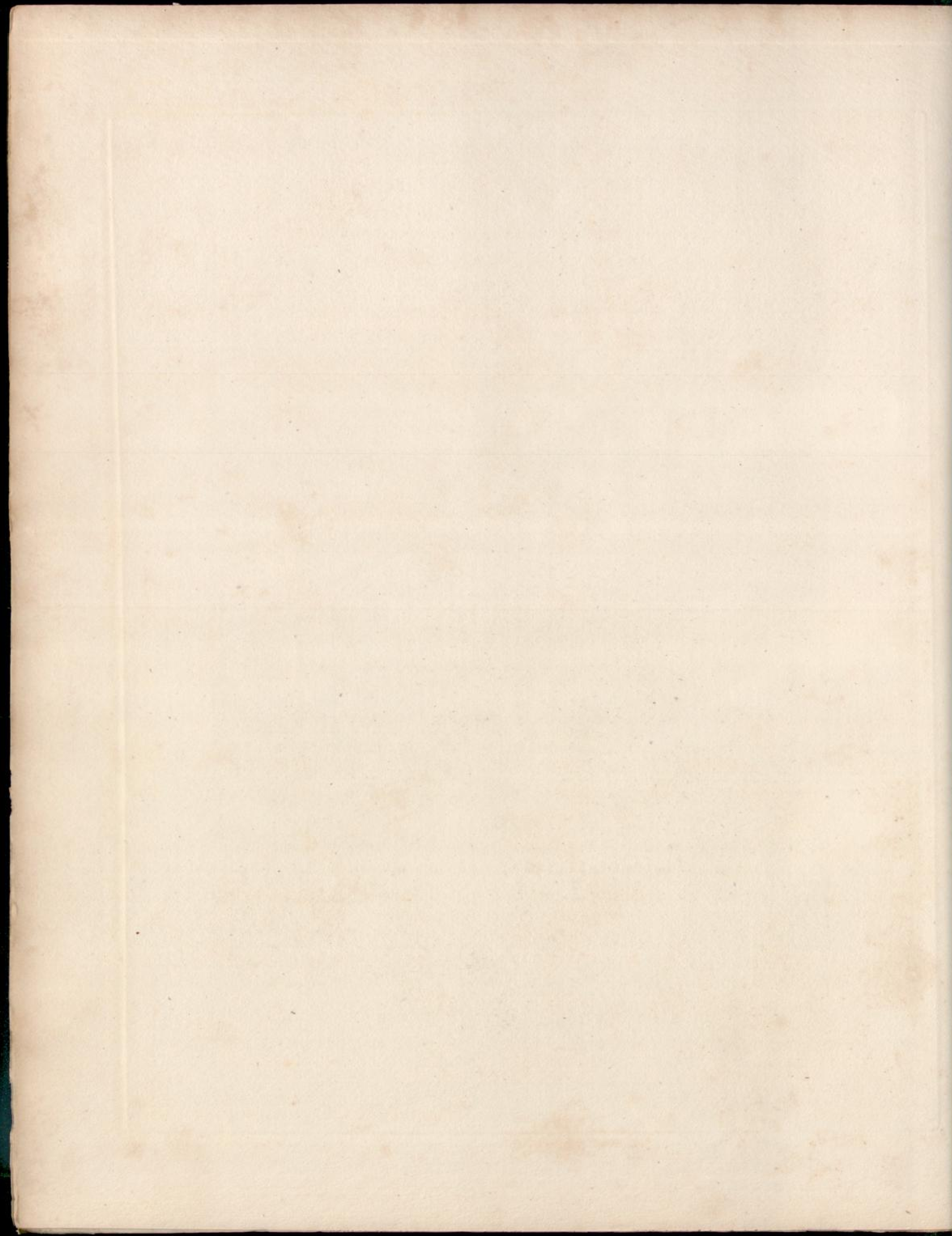


What they were antecedently, has been already described in the second Section of this Work, and the annexed Plate will convey some idea of their massy and substantial character at the period above mentioned. The hand-rails and balustrades—unlike the ricketty contrivances of modern days—were of gigantic proportions, and presented at once a bold, picturesque, and secure appearance; yet so variously and fancifully decorated, that their effect was always pleasing, and free from clumsiness.

Describing Verulam House, Aubrey says, "In the middle was a delicate staircase of wood, which was curiously carved; and on the posts of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice."

"In two of the principal chambers at Wressil Castle," says Doctor Percy, "are small beautiful staircases, with octagon screens, embattled at the top, and covered with very bold sculpture, containing double flights of stairs, winding round each other, after the design of Palladio."

One other example may suffice. "The east stayres (at Wimbledon) leade from the marble parler to the great gallery and the dining-room, and are richely adorned with waynscot of oake round the outsides thereof, all well gilt with fillets and stars of golde. The steps of these stayres are in number 33, and are six feet six inches long, adorned with five foot-paces, all varnished black and white, and chequer-worke, the highest of which foot-pace is a very large one, and benched with a waynscot benche, all garnished with golde. Under the stayres, and eight steps above the saide marble parler, is a little complete roome, called the DEN OF LIONS, floored with paynted deale chequer-worke. This roome is paynted rounde with lyons and lepards, and is a good ornament to the stayres and marble parler, severed therefrom with rayled doors."*

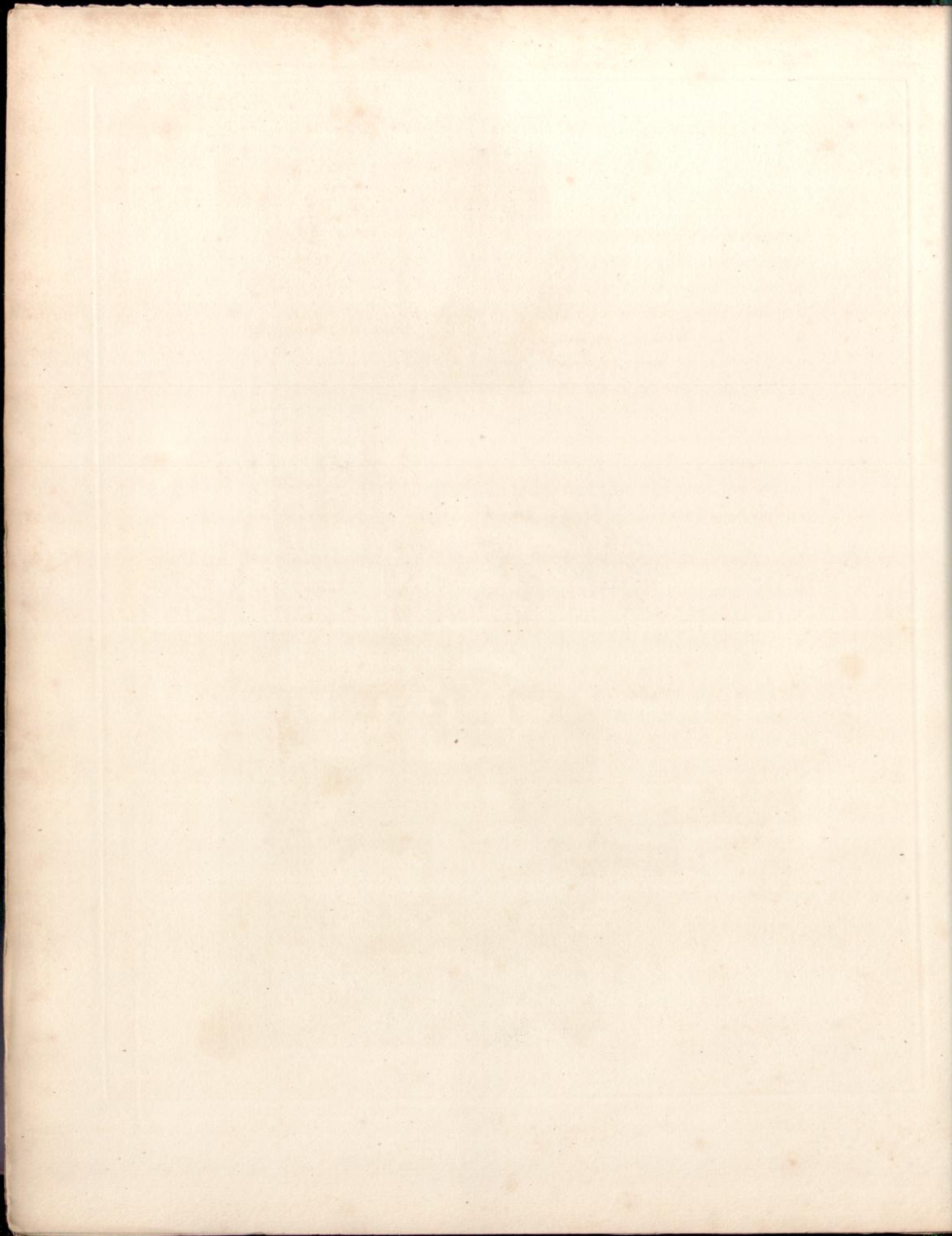
* *Survey of Wimbledon*, *Archæologia*, vol. xviii. p. 399.

"A good surveyour," says Sir Balthazer Gerbier,* "contrives free access to the roomes, wherunto the well placing of the stares contributes; the composing of a fit and easy staires being a master-piece, fit in respect of the place, convenient if the steps be deep [broad], and low rise, for a straight ascending or descending, (without bending of the sinewes), gives most ease to the body, which doth rest better on his bones then on sinewes." The rise of stairs ought not to be less than four inches and a half, nor ever exceed six inches.

PLATE XXVI.—**The Gate-House, or Park Entrance.**—Designed rather to produce an agreeable and picturesque effect, than to accord with any fixed rules or customs of art: such indeed was the practice towards the latter end of the sixteenth century, when it would appear that—like the fashion of the present day—every man wished to display his taste and learning in architecture. Harrison records the feats of these experimentalists, as well as the penalties consequent on such indulgences. "It is a world to see, moreouer, how diuerse men being bent to building, and having a delectable veine in spending of their gold by that trade, doo dailie imagine new deuises of their owne to guide their workemen withall, and those more curious and excellent alwaies than the former. In the proceeding, also, of their works, how they set vp, how they pull downe, how they inlarge, how they restreine, how they ad to, how they take from, *whereby their heads are neuer idle, their purses neuer shut, nor their bookes of account neuer made perfect!*"

This entrance is formed by a simple wooden gate, within an arched aperture, strengthened by buttresses; which, as they are obviously

* Counsel to all Builders.



useful, may be appropriately introduced. The porter's lodge being a detached rustic cottage, is applicable to any other situation or purpose—such as a gamekeeper's dwelling, or a " garden-house;" but it should be

> " —— Over canopy'd with luscious woodbine,
> With sweet musk-roses, and with eglantine."
>
> *Midsummer Night's Dream.*

" Wee had no parkes left," continues Harrison, " at the comming of the Normans, who added this calamitie also to the seruitude of our nation, making men of the best sort, furthermore, to become keepers of their game; whilest they lived in the meane time vpon the spoile of their reuenues, and dailie ouerthrew townes, villages, and an infinit sort of families, for the maintinence of their venerie. Neither was anie parke supposed in these times to be statelie enough, that contained not at least eight or ten hidelands, that is, so manie hundred acres or families, (or as they haue been alwaies called in some places of the realme, carrucats or cartwares), of which, one was sufficient in old time to maintaine an honest yeoman." Speaking of the increase of parks with the buildings in his time, he adds, with indignation, " Certes, if it be not one curse of the Lord, to haue our countrie conuerted in such sort from the furniture of maninkind to the walks and shrowds of wild beastes, I know not what is anie. How manie families also these great and small games, (for so most keepers call them), haue eaten vp, and are likelie hereafter to deuoure, some men may coniecture, but many more lament, sith there is no hope of restraint to be looked for in this behalfe, because the corruption is so generall. But if a man may presentlie giue a ghesse at the vniuersalitie of this euill, by contemplation of the circumstance, he shall saie at the last, that the twentith part of the realme is imploied vpon deere and conies alreadie."

T. F. Hunt Arch.t

London, Published by Longman & Co. Paternoster Row. 1828.

Notwithstanding the historian's apprehensions, it may be a question whether these beautiful enclosures, of which the English are so justly proud, have increased within the last two centuries. Andrew Borde, who wrote in the reign of Henry VIII., said there were then more parks in England than in all Europe besides, over which he is reputed to have travelled. And the old patent rolls are full of licenses for emparkations, which do not now exist. The king's warrant was as necessary to surround a park with palings or walls, as it was to embattle the mansion.

PLATE XXVII.—The Grange.—As Plate IX. is devoted to the manner of timber houses at the commencement, so is this Plate to the same class of buildings at the conclusion, of the Tudor period.

"Of the curiousness of these piles," says Harrison,* "I speak not, sith our workemen are growne generallie to such an excellencie of deuise in the frames now made, that they farre passe the finest of the old. And such is their husbandrie in dealing with their timber, that the same stuffe which in time past was reiected as crooked, vnprofitable, and to no vse but the fire, dooth now come in the fronts and best part of the worke. Whereby the common saieng is likewise in these daies verified in our mansion-houses, which earst was said onelie of the timber for ships, 'that no oke can grow so crooked but it falleth out to some vse.'" Thus it appears that many forms, which at first sight may be thought fantastical, were founded on good sense, and what is still more recommendatory in these times—economy.

There seems also to have been a better principle of construction in

* This author wrote from his own observation, and his authority is, on that account, invaluable.

Plate XXVII.

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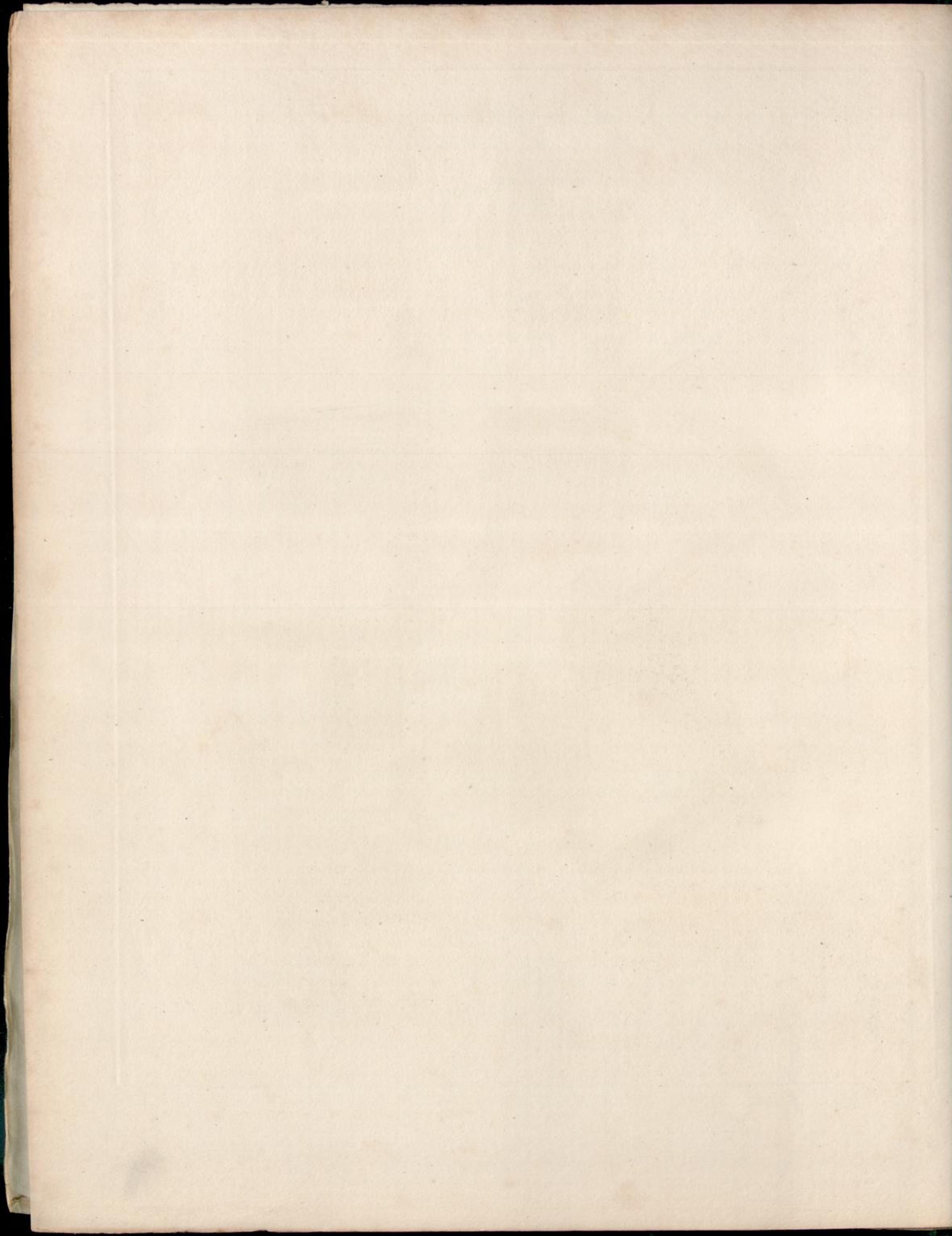


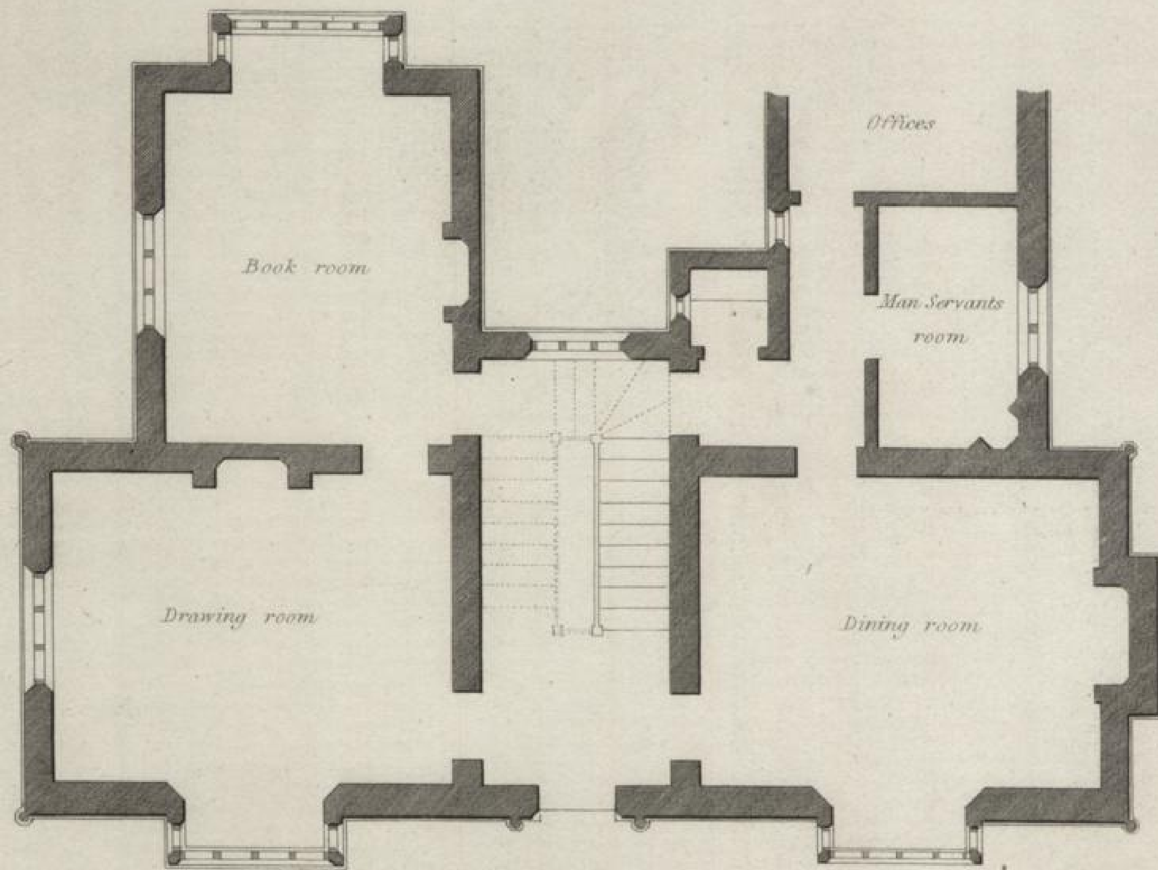
those habitations than modern workmen either comprehend, or are inclined to credit. Projecting one story before another was not the effect of caprice or of force of habit from building in narrow ways, as many writers have asserted. Whether restricting the width of streets so much as was usual in our ancient towns, was the continuance of a fashion which prevailed in Rome before the re-edification of the city after the great conflagration, (when Nero was reproached with having indiscreetly let in the sun, as the people said), and brought hither; or whether the custom arose from a necessity for confining houses within the limits of fortifications, is not here to be determined. But the idea of such a practice operating in the formation of dwellings standing alone, cannot for one moment be entertained. The object, undoubtedly, was to protect the sills and walls as much as possible from wet, by setting the upper story so forward as to shelter the lower; and the roof, again, sufficiently out to shield the upper. We find, indeed, several instances of directions being given to project the eaves two feet from the wall for that purpose; and from the state of preservation in which many of those buildings are yet to be seen, we should say the purpose had been completely accomplished.

It is singular, that much as chestnut timber was used, both before and during the period to which these observations refer, it should be so little noticed by writers. Comprehensive as Harrison is on almost every other subject, he does not even glance at this. Speaking of the scarcity of oak, which then began to be felt, he says, "In times past men were contented to dwell in houses buylded of sallow, willow, plum-tree, hardbeame, and elme, so that the vse of oke was in a maner dedicated whollie vnto churches, religious houses, princes' palaces, noblemen's lodgings, and nauigation; but now all these are reiected, and nothing but oke anie whit reguarded."

PLATE XXVIII.—**Plan of the Grange.**—Pursuing the original design of this Volume, namely, to adapt the ancient style of English architecture to modern habitations, the disposition of the rooms, in every Plan, is more in accordance with the modes of living now established, than with the habits of earlier times. Yet, for the last three centuries, the ordinary apartments seem to have been similar, though known by different denominations. The dressing-room, an appendage to the chief bed-chambers in all well-arranged modern mansions, is not a refinement of the present age; for we find the inventories and descriptions of old houses constantly mentioning an "inner chamber" to most of the principal bed-chambers; and in the Northumberland Household-Book, such an apartment is clearly referred to as "the chambre wher my lorde makes him redy." In Verulam House there were two bathing-rooms; and at Windsor Castle, Hentzner tells us, that Queen Elizabeth had two bathing-rooms "ceiled and wainscotted with glass."

The Smoking-room, which followed the introduction of tobacco, and the Powdering-room, a still later introduction, have for some time fallen into disuse; but a necessity for the former appears to be reviving, and is indeed adopted in several newly erected country-houses, by which alone it comes within the pale of this Work.

PLATE XXIX.—**Ornamental Chimney-Shafts.**—No apology is necessary for occupying another Plate with these highly decorative objects—indeed, it becomes more than ever requisite to diffuse as much as possible a knowledge of all their varieties, since spurious imitations are appearing in the shops of artificial stone manufacturers, calculated, from



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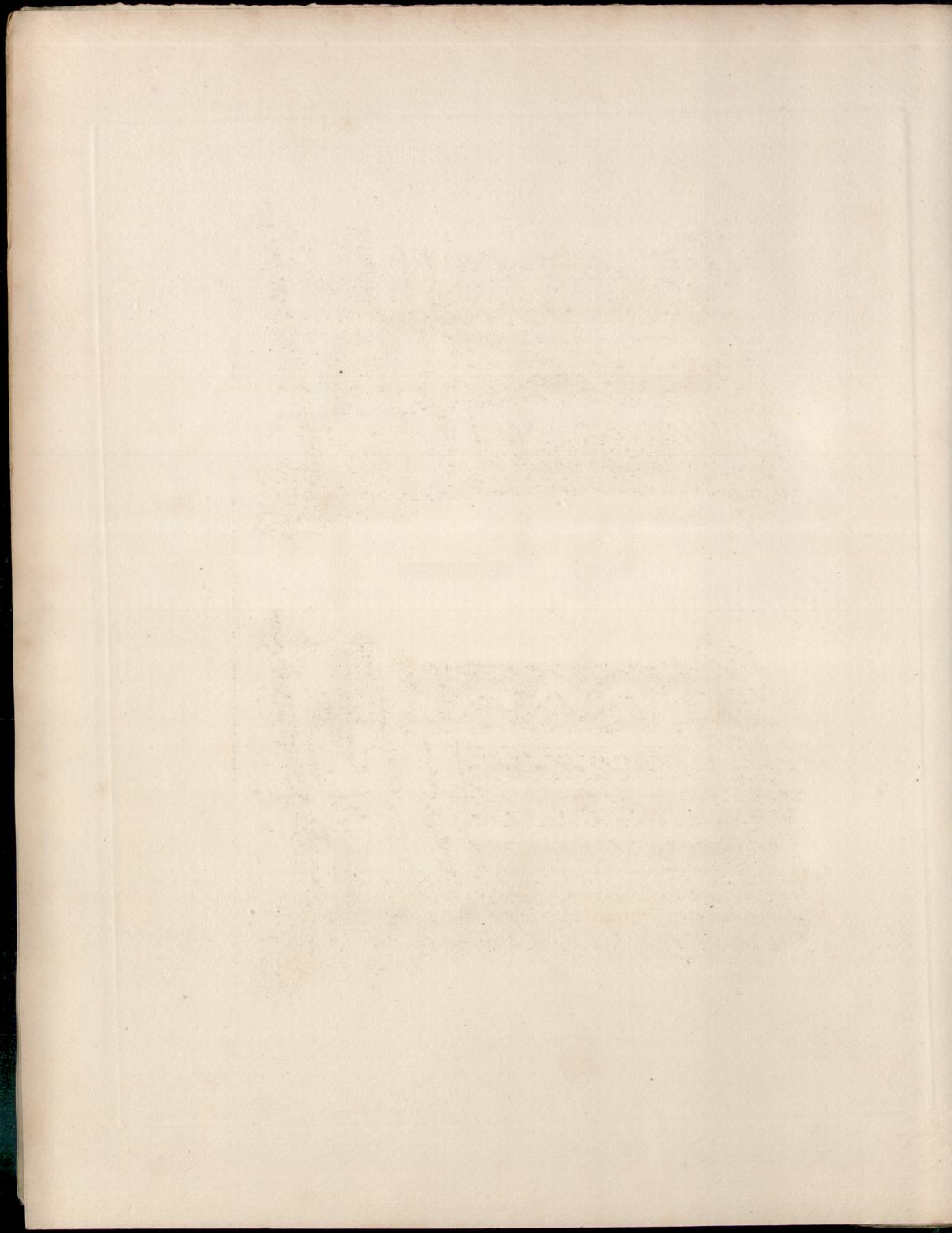

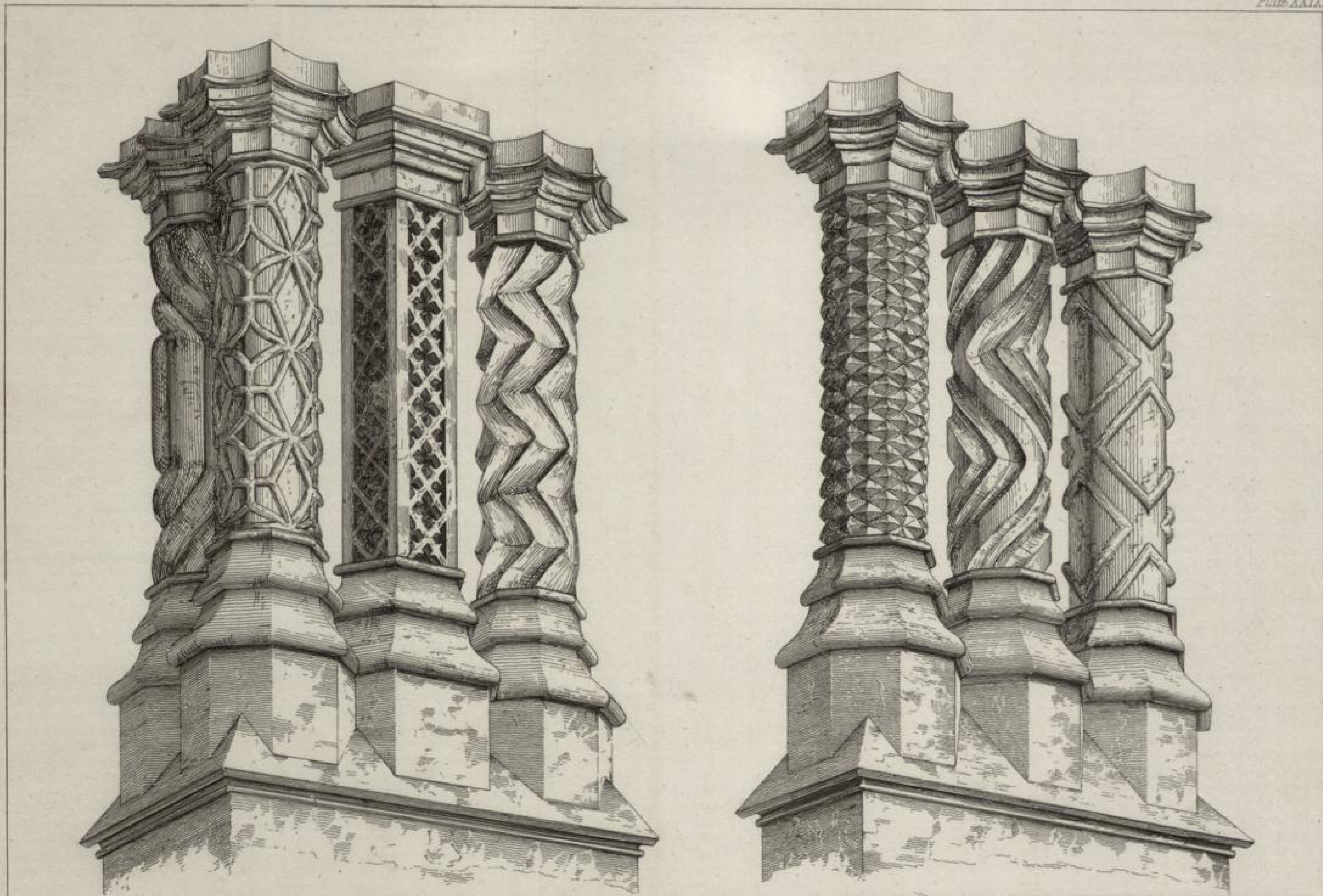

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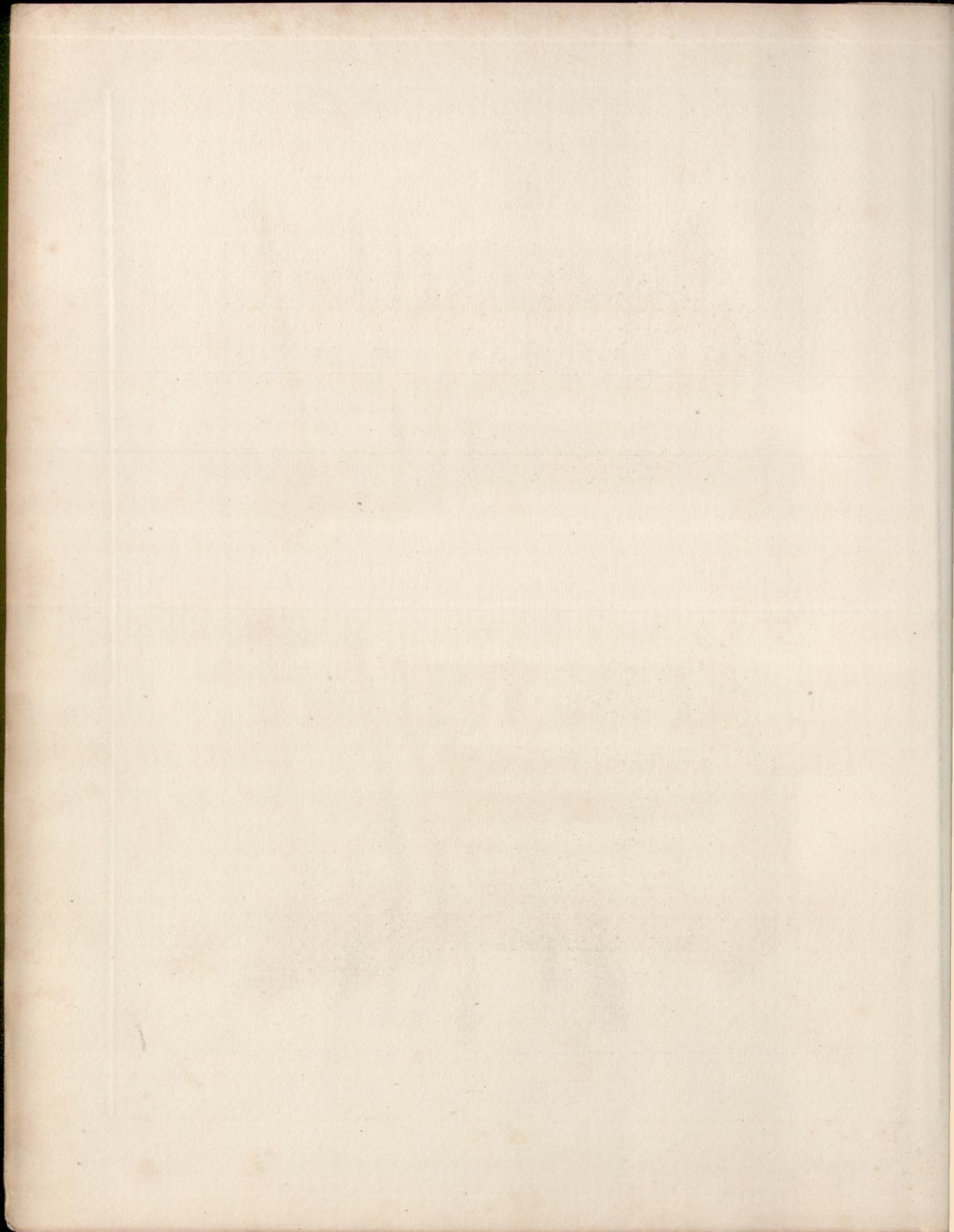


utter dissimilitude to their reputed prototypes, to create a prejudice against genuine models.

There is, perhaps, no greater mistake than fancying that smoky chimneys were unknown till modern times, or that the disgusting contrivances on their tops are the notable inventions of our day. Careless builders have always existed; and from the first introduction of flues, "smoky chimneys" have been proverbial nuisances; although, from obvious causes, such complaints were infinitely fewer than they now are. The ingenious Sir John Haryngton, in his humorous tract, "*The Metamorphosis of Ajax*," written towards the close of the sixteenth century, mentions, and describes by a plate, the *cowl*, now so constantly, and in nine cases out of ten uselessly, applied as a remedy. Coupling this with another evil, he points out a whimsical, but certain antidote to both, (page 96, Singer's edition,) though with the latter we need not meddle.—He says, "Lastly, for smoking chimneys, many remedies have been studied; but one excellent and infallible way is found out among some of the great architects of this age, namely, to make no fire in them. But the best way I have found is out of Cardan* partly, but, as I think, mended by practice of some of my neighbours of Bath, who make things like half a cloak about the tops of the chimneys, with a vane to turn round with the wind; which, because they make of wood, is dangerous for fire; but being made of thin copper plates, or of old kettles, will be as light and without danger." Modern ingenuity has gone farther, and supplied *mitres* and other pompously named devices almost innumerable, whose greatest use is to promote the art of Tinkering.

* Jerome Cardan was an Italian philosopher. He resided for some time at the English Court in the reign of Edward VI., and was the author of this prince's epitaph.

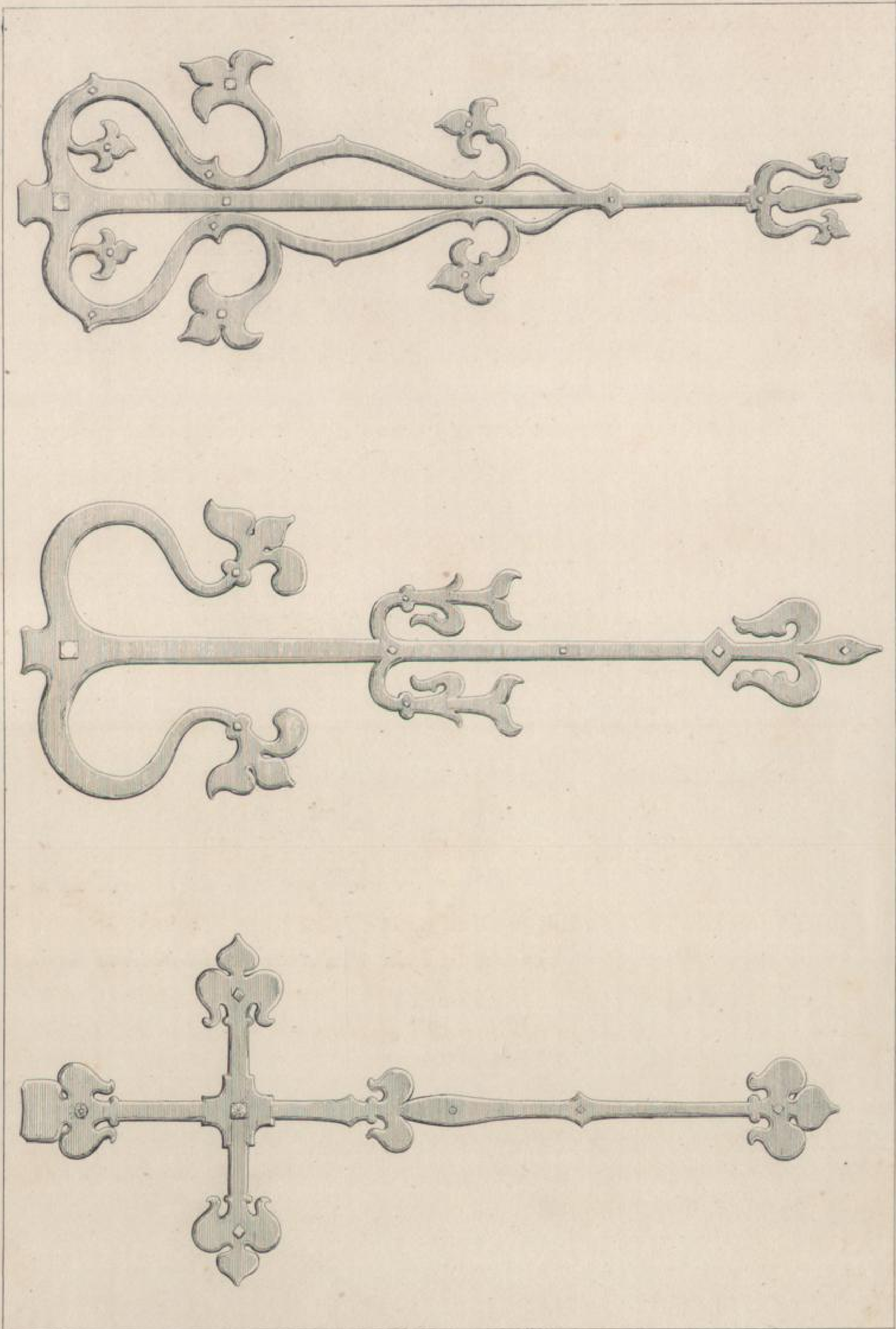
PLATE XXX.—**Hinges.**—The diversity of forms into which door-furniture has been resolved, is almost endless. Many of the ancient hinges were not only wrought into scrolls and other florid devices, but occasionally further enriched with inscriptions. On a hinge of the church-door at Mountnessing, Essex, was the following, "JESVS · NAZARENVS · REX · NOSTER," &c.

In Solomon's house the hinges were of gold, "both for the doors of the inner house and the most holy place."*

Although the foregoing Plates and observations illustrate nearly every feature of Tudor buildings applicable to modern purposes, there yet remain to be noticed two apartments of the palace and ancient manor-house in which the great lord's wealth and magnificence were chiefly displayed: these were the *Hall* and the *Chapel*, both now fallen almost wholly into disuse.† Much, indeed, of old state ceremony was laid aside so early as Henry the Eighth's reign, as appears from a new set of "Ordenaunces for the kinge's household and chambres," issued by Cardinal Wolsey about the year 1526. In the chapter "For keeping the Hall and ordering of the Chapel," it is set forth, that "by the frequent intermission and disuse of the solemnities of dining and supping in the great Hall of

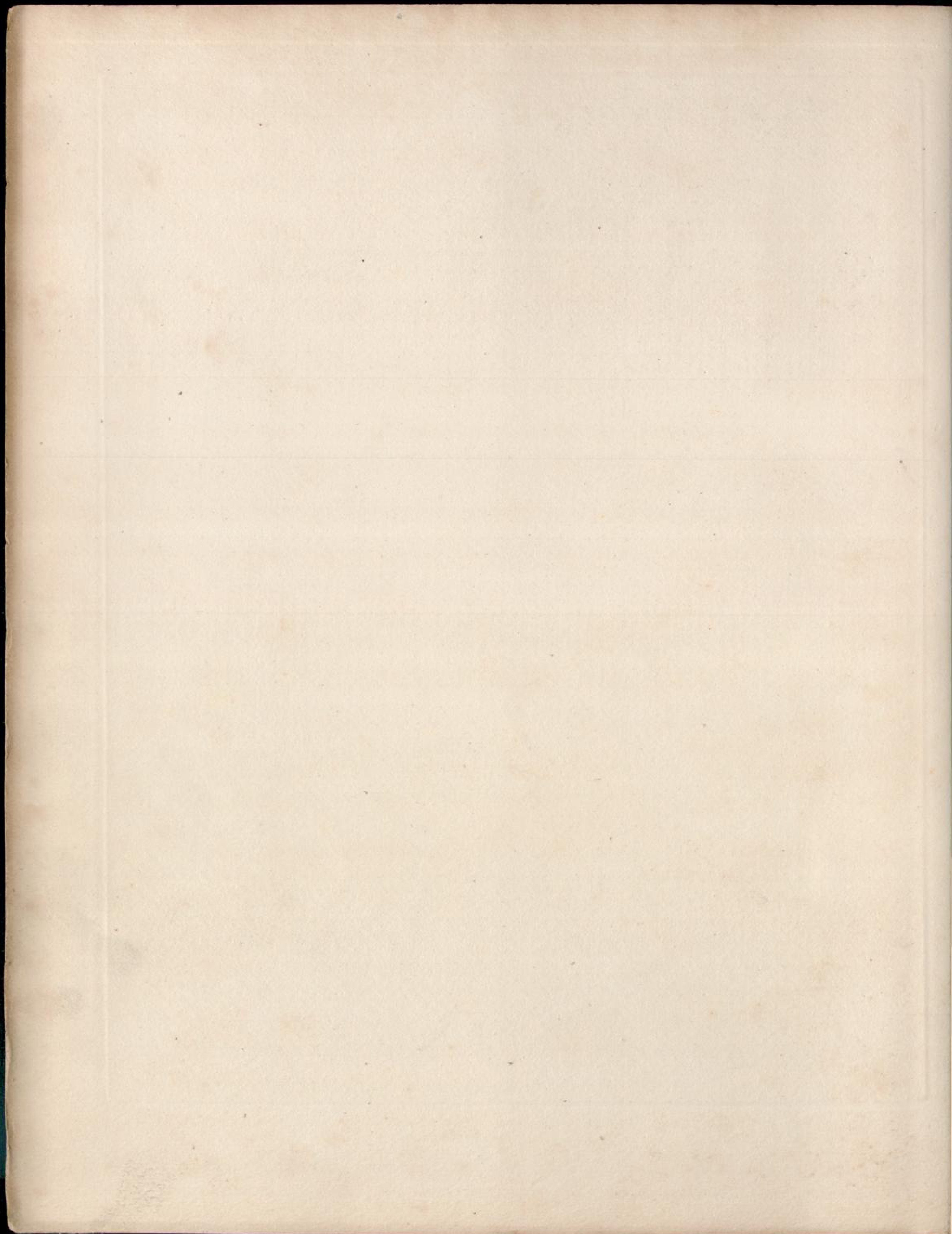
* 1 Kings, vii. 50.

† The hall at Lambeth Palace is generally supposed to be the last erected in England. This was in fact a rebuilding by Archbishop Juxon, who, as well as being the last hall-builder, was the last prelate in England who kept a pack of hounds.



T.F. Hunt

London. Published by Longman & Co. Paternoster Row 1829.



the palace, the proper officers had almost forgot their duty, and the manner of conducting that very long and intricate ceremonial. It is, therefore, ordered, that when His Highness is not at Westminster, and with regard to his palaces in the country, the formalities of the Hall, which ought not entirely to fall into disuetude, shall be at least observed when he is at Windsor, Beaulieu, Richmond, Hampton Court, Greenwich, Eltham, and Woodstock. And at these places only the whole choir of the Chapel shall attend." When the king was on his progresses, only six singing boys and six gentlemen of the choir were to be in the royal retinue, who, " daylie, in the absence of the residue of the Chapel, shall have a masse of our Ladie before noon; and on Sondaies and holidaies, masse of the day besides our Lady-masse, and an anthempne in the afternoone."* Once on the wane, the decline of these ceremonies was rapid; — the Reformation extinguished the splendour of the chapel; and " keeping Hall" was generally laid down, by reason of its being expensive, in the reign of James I. It was, however, continued, in a few instances, after the civil wars, as appears by Lord Fairfax's household orders, for which see Illustrations, Section VI.

" Of the general expediency of domestic chapels," says Dr. Whitaker, " I am not convinced; for it is more than probable, that in times of greater seriousness than at present, a domestic chapel was rarely used for family worship but at seasons when the parish church was open, and

* The officers and singing men of Cardinal Wolsey's chapel were, a dean, who was always a great clerk and divine, a sub-dean, a repeater of the quire, a gospeller, a pisteller, and twelve singing priests: of scholars, he had first a master of the children; twelve singing children; sixteen singing men; with a servant to attend upon the said children. In the revestry (vestry), a yeoman and two grooms: then there were divers retainers of cunning singing men, that came thither at divers sundry principal feasts.—Cavendish's *Life of Wolsey*.

thus a neighbourhood lost the benefit of the good example arising from the regular attendance of a considerable family, and the family themselves that of hearing the public offices of religion performed, in general with much more solemnity than at home. Besides, the parish minister was probably independent, and his instructions had a chance of being respected, but little reverence ever attached to the character of a domestic chaplain. Many considerable families are exemplary in bringing their domestics to attend upon public worship; and could they be convinced that a library or dining-room would answer the end of assembling together, and that themselves are adequate to the recital of religious offices, there would be little reason to lament the demolition of domestic chapels."

We take from an ancient authority* a description of the Hall and Chapel at Richmond Palace, temp. Henry VII. "The pleasant *Halle* is uppon the right hand of the curtilage, xij. or xvj. grees of highte, pavyd with goodly tille; whoes rof is of tymber, not beamyd, ne brasid, but p̄p̄er knotts, crafty corven, joyned and shutt toguyder w[t] mortes, and pynned, hangyng pendaunt from the syde roff in to the grounde and floure, after the most new invencon and crafte of the prospectif of Gement; cast owt w[t] wyndowes glasid right lightsume and goodly. In the wallys and siddys of this Halle, betwene the wyndowes, be the picturs of the noble kings of this realme, in their harmes and robes of goold; as Brute, Engist, King William Rufus, King Arthur, King Henry, and many of that name; King Kichard, King Edward, and of thoes names, many noble waryours and kings of this riall realme, with ther falchons and swords in ther hands, visaged, and apperyng like bold and valiant knights; and so ther dedys and acts in the cronicles right

* MS. in the College of Arms. See Antiq. Rep. vol. ii.

evidently be shewen and declared. The walls of this pleasaunt Halle are honged w^t riche clothes of arras, ther werkys representing many noble batalls and seages, as of Ilm̄ (Jerusalem), Troy, Albe, and many other; that this hole appartement was most glorias and joyfull to consider and beholde."

"On the left side of the curtilage, above w^h otherlike gres is the *Chapell,* well pavyed, glazid, and hangyd w^h cloth of arras; the body and the quere w^h cloth of golde; and the autors sett w^h many relikks, jeuells, and full riche plate. In the right side of the Chappell is a goodly and a p̄vey closett for the kyng, richely hanged w^h silke and traverse carpet, and cusshons for his noble gce. The aultier is also hangid and platid with rich reliks of gold and pcious stone. The rofe is celyd, and whight lymed, and checkeryd w^h tymbre losengewise, paynted w^h color of asure; havyng betwene every chek a red rose of gold or a portculls. In the other sid of the chappell, other like closetts for the queny's gce, and the Pnces, my lady the kyng's moder, w^h other estats and gentilwomen, &c."

The hall of the manor-house was a large and lofty room, in the shape of a parallelogram,* with an oriel at the upper end, on the raised pace or dais, and other windows high up in the side walls, which, with the oriel, were filled with painted glass. The lower or buttery end, where was also the entrance, had a passage formed by a screen, sometimes most elabo-

* Halls are mentioned of anterior date, built with a middle and two side aisles, like churches: the original hall at Westminster is said to have been of this form. These observations of former writers, and men whose antiquarian researches entitle their opinions to respect, the author begs to say he notices incidentally, having no authority of his own to adduce. The hall of the Savoy hospital was cruciform: its length each way was 226 feet, and its width 30 feet.

rately carved and enriched, and having doors or arches, over which was the minstrels' gallery.* At Haddon Hall, one of the most curious and perfect now remaining in England, there opened from this passage " four large doors, with high-pointed arches: the first of these still retains its ancient door of strong oak, with a little wicket in the middle, just big enough to put a trencher in or out, and was clearly the butler's station, for the room within still retains a strong chest of oak, with divisions for bread. A passage down steps leads from this room to a large apartment, which is arched with stone, and supported by pillars similar to the crypt of a church. This was the beer-cellar. The second door-way is an entrance to a long, narrow passage, leading with a continued descent to the great kitchen, having in the mid-way a half door or hatch, with a broad shelf on the top of it, whereon to place dishes, to which, and no farther, the servants in waiting were to have access.† A third door-way opened to a very small vaulted room, which Mr. King says was certainly the wine-cellar; for when wine was considered merely a cordial or dram, the stock was not very large. The fourth great arch conducted, by a steep staircase, to a variety of small apartments," or lodging-rooms.

The fire was made against a reredoss in the middle of the floor, the

* During the time the yeomen of the guard were bringing the dinner to Queen Elizabeth's table, twelve trumpets and two kettle-drums made the hall ring for half an hour together.—Hentzner's *Travels.*

† The servants were to receive all the dishes at the hatch. A regulation of Sir John Haryngton's household was: " That no man come to the kitchen without reasonable cause, on paine of 1*d.*, and the cook likewise to forfeit 1*d.*" When the dinner was ready, the cook summoned the serving-men to carry it to the table by knocking with his knife on the dresser. One of the duties of the Usher of the Hall was to " warn to the dresser."

" When the dresser, the cook's drum, thunders, come on,"

says Beaufort's steward in Massinger's *Unnatural Combat.*

smoke escaping through an aperture, or louver, in the roof; or, later, in a large arched fire-place in the opposite wall to that which contained the oriel. The roof, the timbers of which were framed with pendents richly carved and emblazoned with heraldic insignia, formed the most striking feature of these chambers. "*The top beam of the hall*," was a symbolical manner of drinking the health of the master of the house; a very common toast, particularly in Wales.* The king's arms usually occupied a conspicuous situation in this apartment.

It may be added, that both the Hall and the Chapel were frequently overlooked from windows in galleries and upper rooms. Bishop Parker, in a letter dated 1573, says, "If it please her majestie, she may come in through my gallerie, and see the disposition of the Hall at dynner-time, at a window opening thereunto." And in Andrew Borde's directions for building a house, "many of the chambers are to have a view into the Chapel."

Spacious and magnificent as were the royal halls, they were sometimes found unequal to the banquets of those days; and it was usual, on extraordinary occasions, to erect temporary halls of surprising magnitude and splendour.† Two examples of these buildings may be given, which will also show the declination of taste in little more than fifty years. The first erected in the Tilt-yard at Greenwich, when Henry VIII.

* Pennant's History of Whiteford.

† The most ingenious erection of this kind, in modern times, was a large octagonal room in Carlton House Gardens, for a fête in 1814, remarkable only for the roof, which was *designed or invented* by, and executed under the direction of, the late William Nixon, a modest and retiring man, of rare worth and talent. This room was, by his majesty's command, removed to Woolwich, and is now used as a repository for models. A model of itself enriches the surveyor general's room at the Office of Works. As a specimen of fine construction, it has probably no equal but the dome of St. Paul's Cathedral.

entertained the French ambassadors; and the other at Westminster, for the reception also of French commissioners, by Queen Elizabeth.

"The king caused a banket-house to be made on one syde of the Tylt-yarde at Grenewyche: the roofe was purple clothe, full of roses and pomegranates; the windowes were all clere stories, with curious monells strangely wrought; the jawe pieces and crests were carved with vinettes and trailes of savage worke, and richly gilted with gold and bise. At the one syde was a haute place for heraulds and minstrelles: this house was richely hanged. At the nether end were two broade arches upon three antick pillars, all of gold, burnished, swaged, and graven full of gargells and serpents, supporting the edifice; the arches were vauted with armorie all of bice and golde; and above the arches were made sundrie anticks and devices. When supper was done," continues the historian, "the kyng, the quene, and the ambassadors, rose and went out of the banquet-chambre by the aforesaid arches; and when they were betweene the uttermost door and the arches, the kyng caused them to turn back and look on that side of the arches, and there they saw how Tyrwyn was besieged, and the very manner of every man's camp very conynglie wrought, which worke more pleased them than the remembering the thing in deede." *

"On the six and twentieth daie of March, in the morning (being Easter daie) † a banketting-house was begun at Westminster, on the south-west side of her majestie's palace of White hall, made in maner and forme of a long square, three hundred thirtie two feete in measure

* In 1520, at a *Disguising* for the entertainment of the French hostages, Henry caused the roof of his Great Chamber at Greenwich to be "covered with blue sattin, sett full of presses of fine gold and flowers; and under written was 'Iammes' (jamais); the meaning whereof was, that the flower of youth could not be oppressed."—HOLINGSHED.

† 1581.

about; thirty principals were made of great masts, being fortie foote in length a peece, standing vpright; betweene every one of these masts ten foot asunder and more. The walles of this house were closed with canuas, and painted all the outsides of the same most artificiallie with a worke called rusticke, much like to stone. This house had two hundred ninety and two lights of glasse. The sides within the same house were made with ten heights of degrees for people to stand vpon; and in the top of this house was wrought most cunninglie vpon canuas, workes of iuie and hollie, with pendents made of wicker rods, garnished with baie, rue, and all maner of strange flowers, garnished with spangles of gold, as also beautified with hanging toseans made of hollie and iuie, with all maner of strange fruits, as pomegranates, orenges, pompions, cucumbers, grapes, carrets, with such other like, spangled with gold, and most richlie hanged." *

It will be manifest, on comparing the decorations of these two structures, that the corrupt taste which at this period began to prevail in the exterior embellishments, had also crept into those of the interior. Pompions, cucumbers, and carrots, much as they were esteemed as luxuries for the table, were, from their utter gracelessness of form, but sorry substitutes in the latter, for the armorial and other elegant and curious devices which enriched the former edifice. The chaste and vigorous feeling which distinguished the works of the earlier architects was then, indeed, nearly extinct, and English architecture becoming in all its ramifications rapidly degenerate; although many of its features lingered in the heterogeneous compositions of succeeding artists for half a century longer, as appears at Brambletye House, Sussex, (the scene of a recent popular novel), in which may be perceived perhaps the last glimmer of the Tudor style.

* Holingshed.

Carving and inlaying of woods had become pretty general at the latter end of the 16th century.* At Hardwick, in Derbyshire (1570),† the wood-work in several of the principal apartments is oak, inlaid with ebony ornaments on the panels and stiles. The doors and shutters of Mary Queen of Scots' room, as it is called, are framed in panels of light wood, inlaid with profiles of the Cæsars and other enrichments — the stiles of darker coloured oak. In the state room the walls are divided, at about half the height, by a stringing, the upper part filled with landscapes, figures, and animals, relieved in plaster, and painted in their proper colours on a white ground; and the lower division hung with tapestry. The chimney front is entirely occupied by a large armorial compartment relieved in plaster and emblazoned.

It may be remarked, that wherever painting was introduced in simple masses, *i. e.* not in devices, the heraldic colours were used: flimsy tints and fantastical imitations of rare woods and marbles, seldom, if ever, formed any part of the decorations of ancient buildings. Of whatever materials the works were composed, they were generally left with their natural hues, or if heightened, it was with gold or decided colours.‡

* Instances of sculptured wood on the walls of domestic edifices are to be found of much earlier date. At Wressil Castle "the sides of the rooms are ornamented with a great profusion of ancient sculpture, finely executed in wood, exhibiting the ancient bearings, crests, badges, and devices of the Percy family, in a great variety of forms, set off with all the advantages of painting, gilding, and imagery."—Dr. Percy.

† Hardwick was built by Elizabeth, Countess of Shrewsbury, who was said to have been "a builder, a buyer, and seller of estates, a money lender, a farmer, and a merchant of lead, coals, and timber."

A curious prophecy is mentioned relating to this lady, viz., that whenever she discontinued building, she would die. To avert the fulfilment of this prophecy, she constantly kept builders employed; but she died during a suspension of her works, caused by a severe frost.

‡ Green, spotted with stars of gold, seems to have been in high estimation.

Nothing can be more absurd than artificial representations of substances so scarce and costly, that, however closely they may be imitated, are manifestly counterfeit, even to common observers.

Plates II., XII., and XXIII., are offered as specimens of the variations in English architecture, applied to manor-houses, in the reigns of Henry VII., Henry VIII., and Elizabeth; the commencement, middle, and termination of the period which this Work is designed to illustrate.

With all their external beauty and internal magnificence, Tudor houses were deplorably deficient in many of the comforts with which modern habitations abound; yet in this respect a decided amendment is visible in the buildings of the Elizabethan age upon those of Henry VIII.; and again particularly in the mansions of James I. and Charles I. Correspondent, indeed, with the increase of convenience was the decrease of taste; and as the plans of houses progressively improved, their architectural character declined. Nor would the most ardent admirer of the pure old English style venture to compare the dwellings of earlier days,* in point of comfortable and cheerful economy, with those of the eighteenth century, when the noble art of architecture was at a very low ebb.

But let it not be imagined that this superiority in the disposition of apartments was effected by the introduction of classical models, or that our own peculiar style is not susceptible of equally advantageous arrange-

* "It is observable" (at Leckinfield manor-house) "that in upwards of fourscore apartments there do not seem to have been more than three or four destined for the reception of the noble owners and their guests: these were, probably, the drawing chamber, the new chamber, the carved chamber, and the great chamber or dining-room; all the rest were merely offices, or cabins to sleep in."—Dr. Percy.

ment. On the contrary, "the severe Greek," designed for a widely different climate, is, to use a new-fashioned phrase, much less "manageable:" the indispensable apertures required by our atmosphere destroy entirely its characteristic massiveness and solemnity;* whilst in the pointed manner, the spacious windows subdivided by mullions and transoms give an airy lightness combined with an essential breadth of effect. No better evidence of these facts could be adduced than the recent adaptation of Windsor Castle to all the purposes of state and private accommodation, under the munificent auspices of our most gracious Sovereign: allowed, as it justly is on all hands, that the only palace in this country worthy of its KING is that which is wrought in the architecture of **Old England.**

* "Architects of the second or third order return out of *Italy* with their heads full of ancient temples, forgetting that these models of symmetry and grace were never intended for the assembling of multitudes, and that when once their forms and proportions are violated, decorations are as preposterous as a birth-day suit upon the back of a clown."—DR. WHITAKER.