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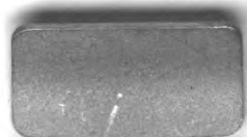
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The  
Mansions of England  
in the Olden Time



By  
Joseph Nash

17363 · c. 23.



THE  
Dimensions of England  
the Olden Time



By  
Joseph Nash





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THE MANSIONS OF ENGLAND  
IN THE OLDEN TIME  
:: BY JOSEPH NASH ::





# THE MANSIONS OF ENGLAND IN THE OLDEN TIME

· BY JOSEPH NASH ·

NEW EDITION CONTAINING 104 PLATES INCLUDING  
32 PLATES IN COLOUR · WITH AN INTRODUCTION BY  
REGINALD BLOMFIELD. A. R. A.



LONDON: WILLIAM HEINEMANN: MCMXII



## THE MANSIONS OF ENGLAND IN THE OLDEN TIME.

Joseph Nash was born at Great Marlow in 1809, and was the son of the Rev. Okey Nash who kept a school at Croydon known as the Manor House School. He was educated by his father, and at the age of one and twenty entered Pugin's office as a pupil. He appears however to have drifted off into painting almost immediately, and in 1834 he was elected an Associate of the Society of Painters in Water Colours, becoming a full member in 1842. Nash was a constant exhibitor with this Society down to the year of his death in 1878. In 1846 he reproduced by lithography Wilkie's Oriental Sketches, and by the same process he issued a set of views of Windsor Castle from his own drawings, and a hundred and four plates of the „Mansions of England in the Olden Time“ of which the first series appeared in 1839, and the fourth and last in 1849. Nash died in Hereford Road, Bayswater, in December 1878, the very year in which a pension of a hundred pounds was granted him from the Civil List.

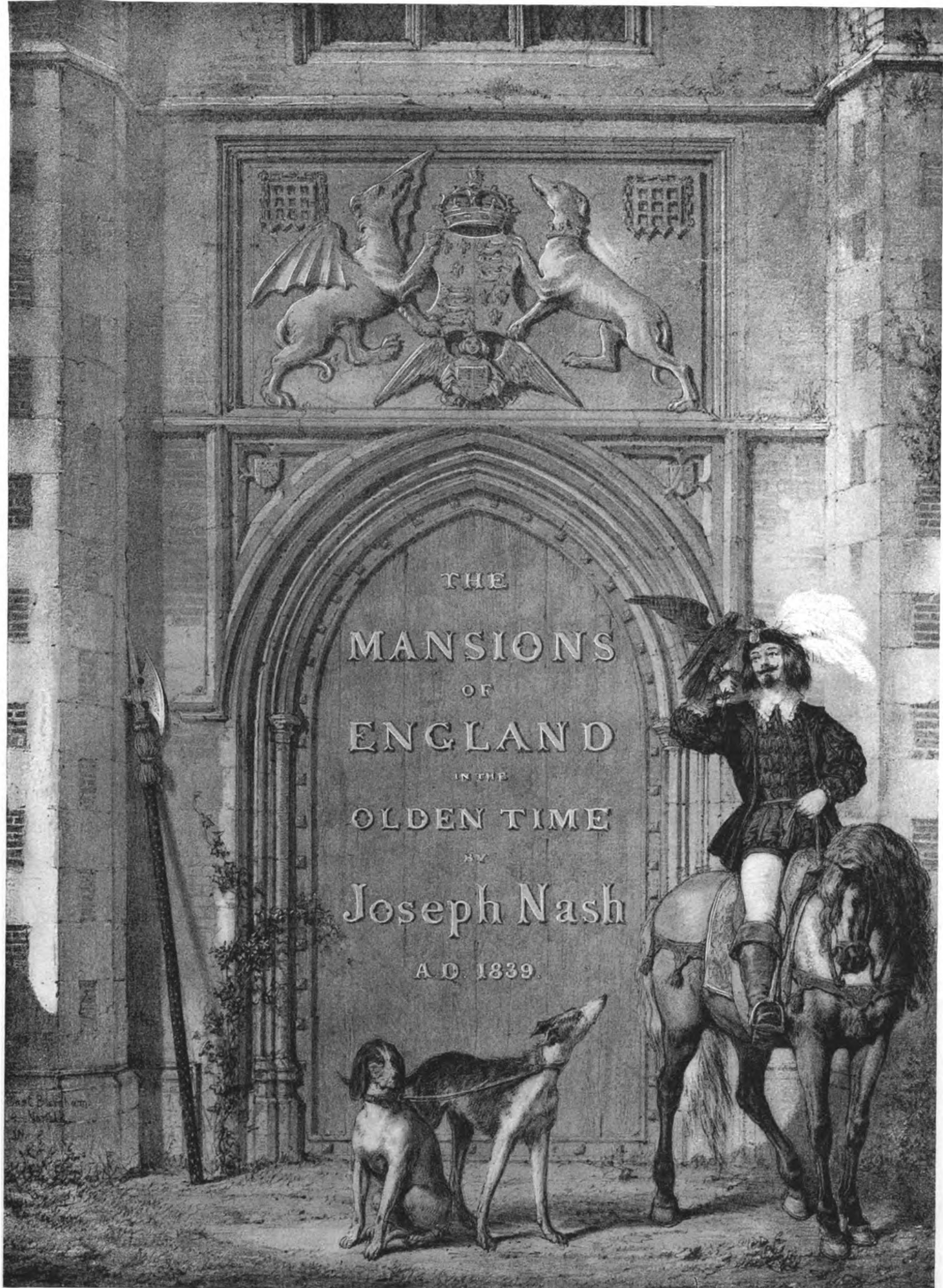
Artists as a rule are not the bold buccaneers of Romance, but quiet work-a-day people who devote themselves to the exercise of their craft and live uneventful lives, and these are all the facts that I can glean of the life of this industrious artist. His romance he found in the houses that he drew and their historical associations, and in spite of all their faults of observation and draughtsmanship his „Mansions of England“ remains a memorable performance and retains its interest as entirely typical of the time at which it was issued. It is difficult to place oneself completely in touch with the atmosphere of the early years of Queen Victoria. Its amiable sentimentalism in literature, its uncertainty of aim in the arts, are buried deep in the past. That period in its aims and attitude to life seems more remote from us now than the latter years of the 16th, 17th or 18th Centuries, but its character is stamped on every page of Nash's Mansions, the faithful transcript of the sentiment of the „forties“. The Waverley Novels were issued in a collected form by Constable in 1820, and 1823; and Nash must have steeped himself in the historical romance of Scott, a romance not desperate or wildly adventurous, but kindly, humorous, perhaps a trifle sentimental, played on a stage careless of the realities of history and cheerfully set out with fanciful embellishments of its own. It is useless therefore to expect from Nash any exact sense of facts, any feeling for the distinction of architecture, any of that penetrating observation of its scale and setting which gives its value to the work of such artists as Perelle; nor on the other hand will he even suggest the possibility that such things had ever existed as Piranesi's heroic visions. But he shows you Haddon Hall with its Christmas Revels, the bringing in of the Yule Log at Penshurst, horsemen on long-tailed cart-horses riding at the Quintain at Compton Winyates, Roger Wildrake sword in hand pausing half-way down the staircase, with the cannon ball that has smashed the newel rolling at his feet. Nash's figures like Cattermole's are picturesque enough, but they are never more than mannequins. As an architect and a student of the art one cannot help a slight feeling of impatience with all this puppet-show and playacting, this multiplication of details and the prevailing stuffiness of his interiors, an atmosphere characteristic not in the least, I believe, of the England of Elizabeth and James the First, but essentially characteristic of the England of 1840. Indirectly too there is another ground of complaint against this excellent artist, and that is the lamentable architecture inspired by his drawings, fortified and supplemented as it was by the works of Richardson and Hakewell. Nash himself did not issue his work as a serious study in architecture, but as an agreeable picture-book to lie on the drawing-room tables of our grandfathers, tables in massive rosewood or walnut, standing immovable on a waste of hideous carpet. The amateur of 1850 was not

a very discriminating person. Here, he thought, was the sort of thing he wanted, picturesque gables, mullioned windows, fanciful plaster work, balusters and cartouches and all the exuberance of the Elizabethan decorator. In his admiration for the spacious days of Elizabeth, he hoped to re-create the atmosphere of that age by the reproduction of its architecture, a fallacy which, with several others, lay at the root of the Gothic revival. What made it worse was that in 1850 both the amateur and his architect appear to have had an imperfect sense of scholarship. All they aimed at was the „à peu près“, and they got it with a vengeance, in the ineffably dreary house built in the thirty years that followed the publication of Nash's Mansions. The very title of the book should have roused their suspicions had they possessed any adequate critical and historical standards.

The results were mere travesties of the original. One moulding looked as good as another in Nash's drawings, and on that small scale it was impossible to show accurately the relief and proportion of the ornament, nor would it have been necessary for Nash's purpose, which was to present a picturesque version of the Old English House and to suggest something of the life that was lived in it. Unfortunately architect and client overlooked these vital matters, and passed lightly over the real thought and fancy and the delicacy of adjustment that the careful student can still find in English work of the 16th century. Nash's book must have been a perfect god-send to the architectural amateur of the last century, and it was the happy hunting ground of all ambitious domestic architects of that time, except the faithful few who clung to the scattered fragments of the Neo-classic tradition. Had there been scholars among these men, to devote to these buildings the patient study which Cockerell gave to the ruins of Greece, English architecture would not have sunk to the deplorable depths that it did in the days of the Great Exhibition and after. It is not the least of the evils done to art by „the Gothic Revival“, and indeed by the Romantic movement, that it has substituted mere gushes of enthusiasm, not always quite sincere, for the hard thought and severe intellectual discipline of Classic Architecture.

Perhaps one should not push this criticism too far with an artist like Joseph Nash, nor is it fair to lay at his door the faults of those who misapplied his drawings and misunderstood the value of his work.

What Nash set out to do, he did extremely well, and there can be little doubt that the medium of lithography of a rather old-fashioned sort scarcely did justice to his powers as an architectural draughtsman. He is seen at his best in some of the charming water-colour paintings of interiors which are reproduced in this series. Moreover, the labour of preparation must have been considerable in the days when each building must have been drawn on the spot, and the draughtsman could not rely on any of those convenient short cuts that are provided by modern architectural photography. But after all the value of this book is mainly psychological rather than artistic. It reflects most faithfully the sentiment of the middle of the last century and it is closely bound up with some of our earliest associations. The heroes of our childhood are unassailable and Joseph Nash is one of them. Most of us in fancy have fought the battles of the Cavaliers and Roundheads and followed spell-bound the amazing histories of the later Tudors; and those who have not entirely lost the illusions of their youth will always retain their affectionate gratitude for the artist who gave them their first vision of the historic houses of England.



EAST BARSHAM, NORFOLK: DOORWAY.

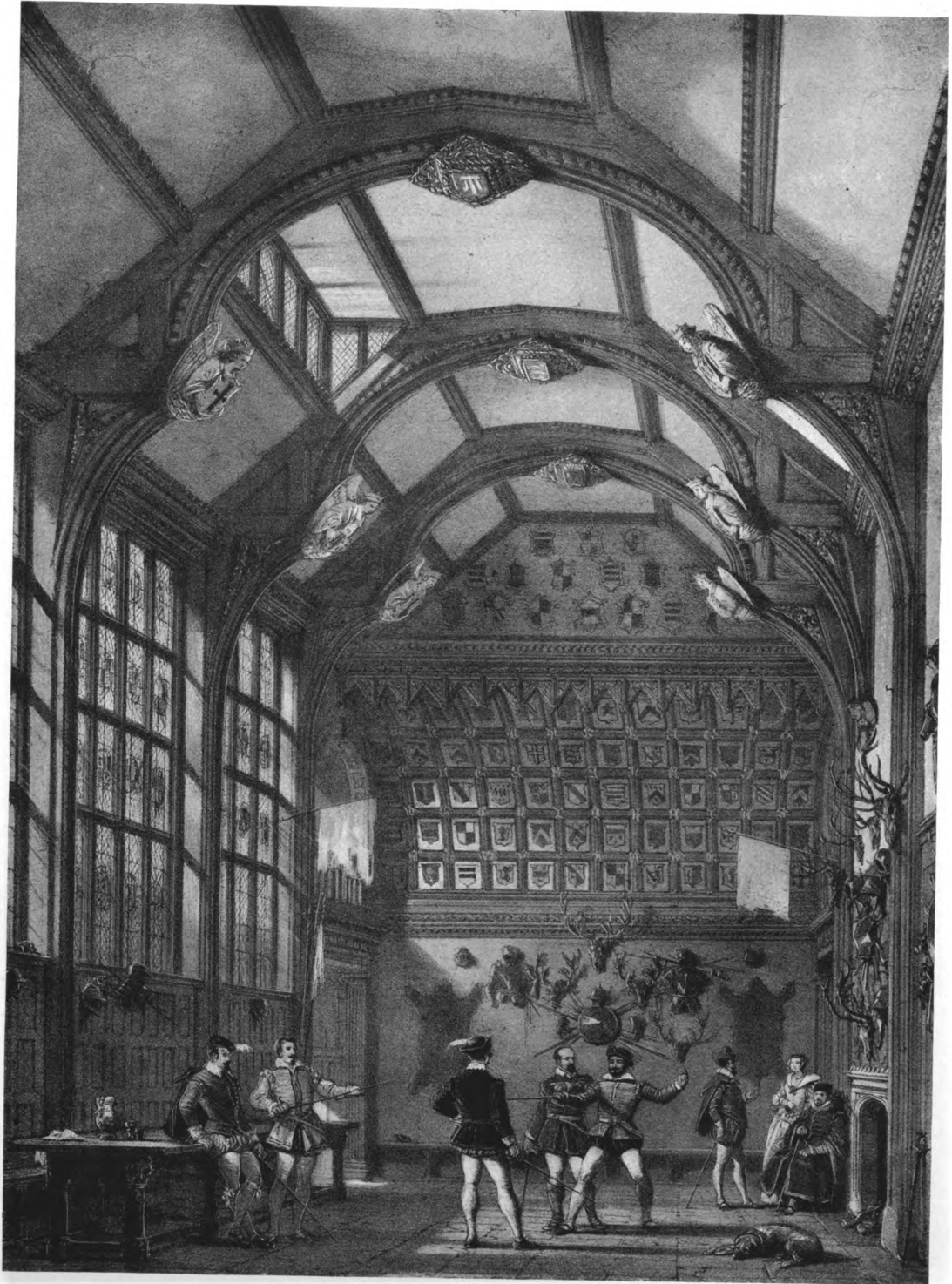




ASTON HALL, WARWICKSHIRE: THE STAIRCASE.







ADLINGTON, CHESHIRE: THE HALL.





ALDERMASTON, BERKSHIRE: THE STAIRCASE.





ASTON HALL, WARWICKSHIRE: THE DRAWING ROOM.

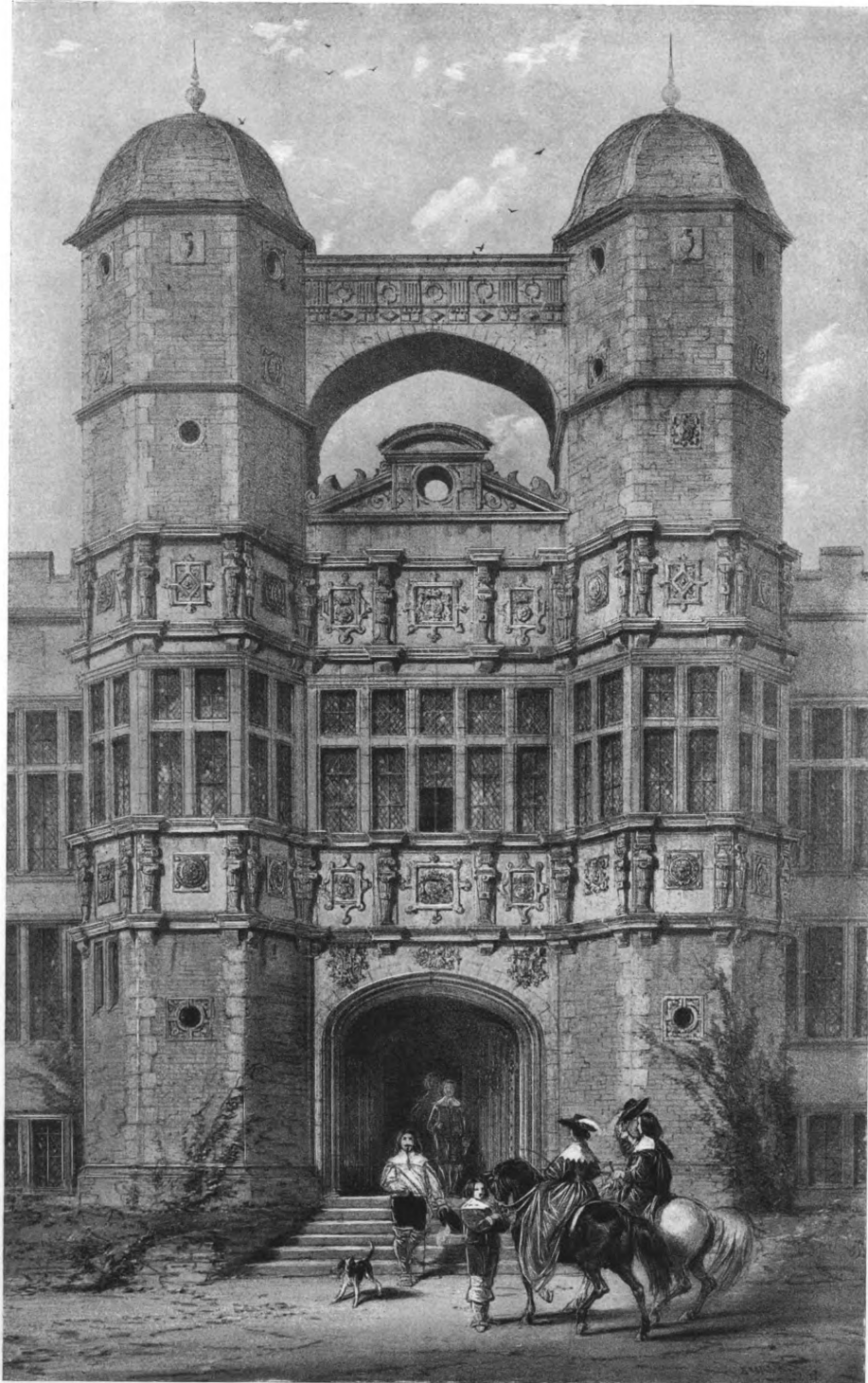




ASTON HALL, WARWICKSHIRE: THE GALLERY.







BRERETON, CHESHIRE.





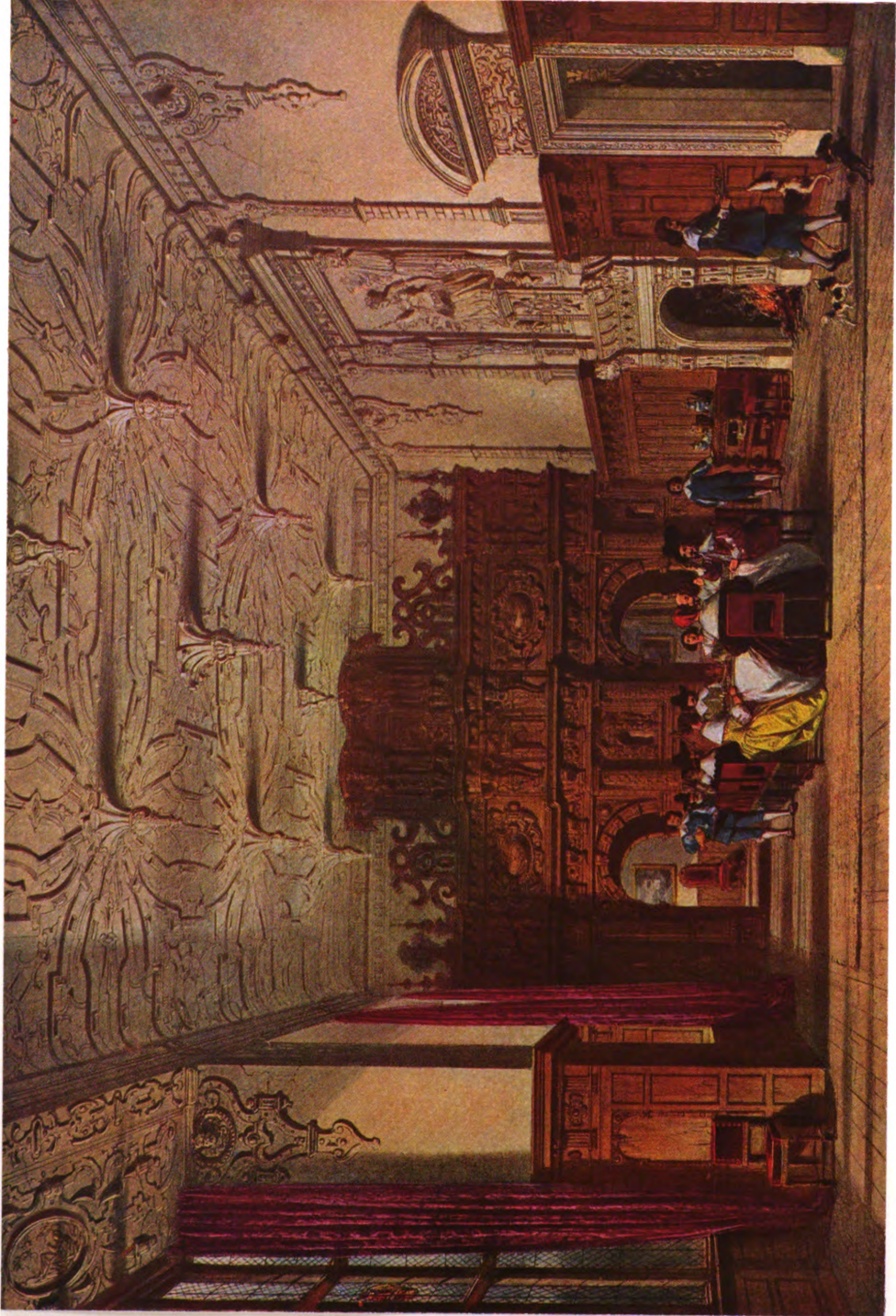
CREWE HALL, CHESHIRE: THE STAIRCASE.





CREWE HALL, CHESHIRE: CARVED PARLOUR.

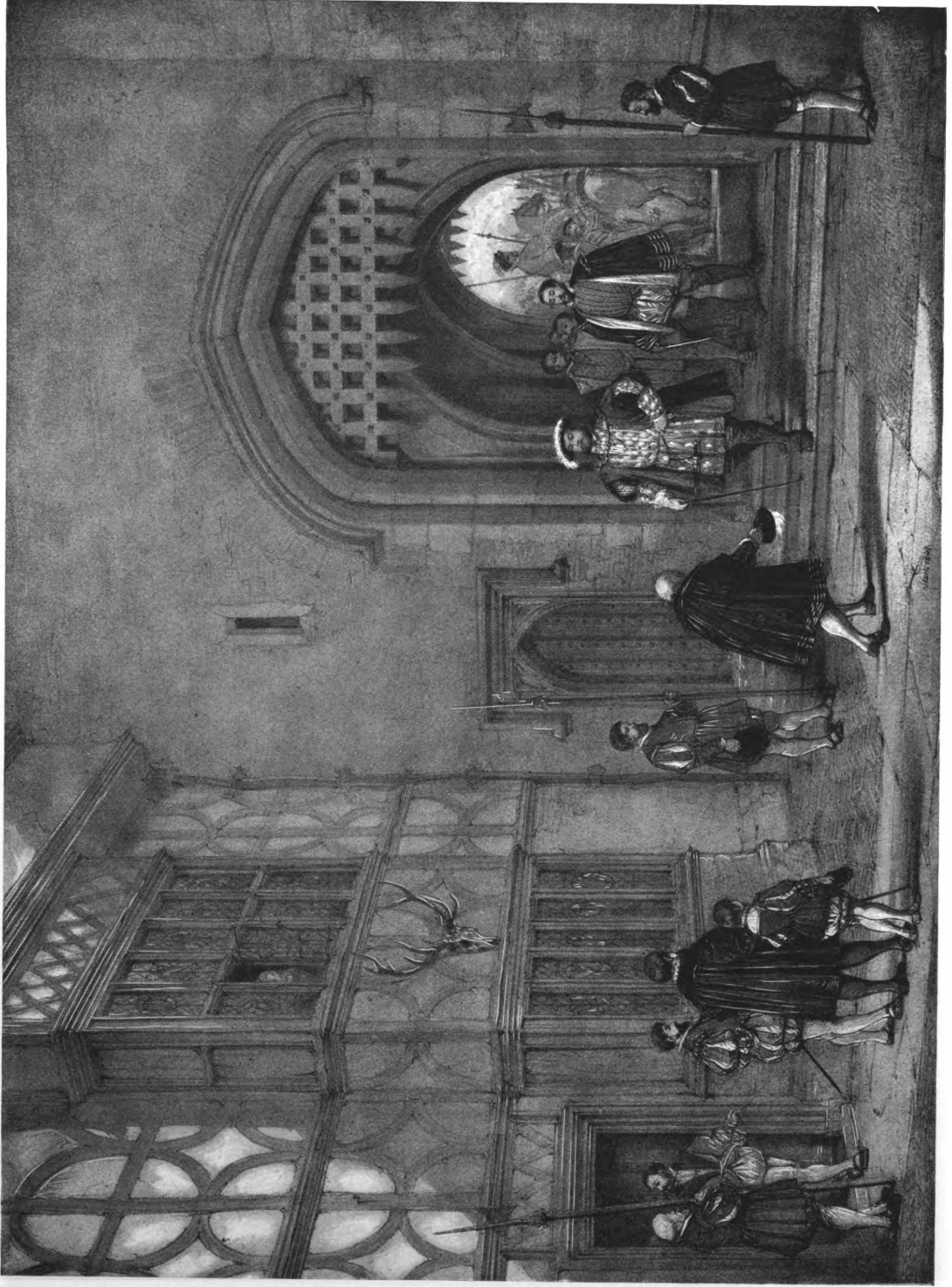




CREWE HALL, CHESHIRE: THE HALL.

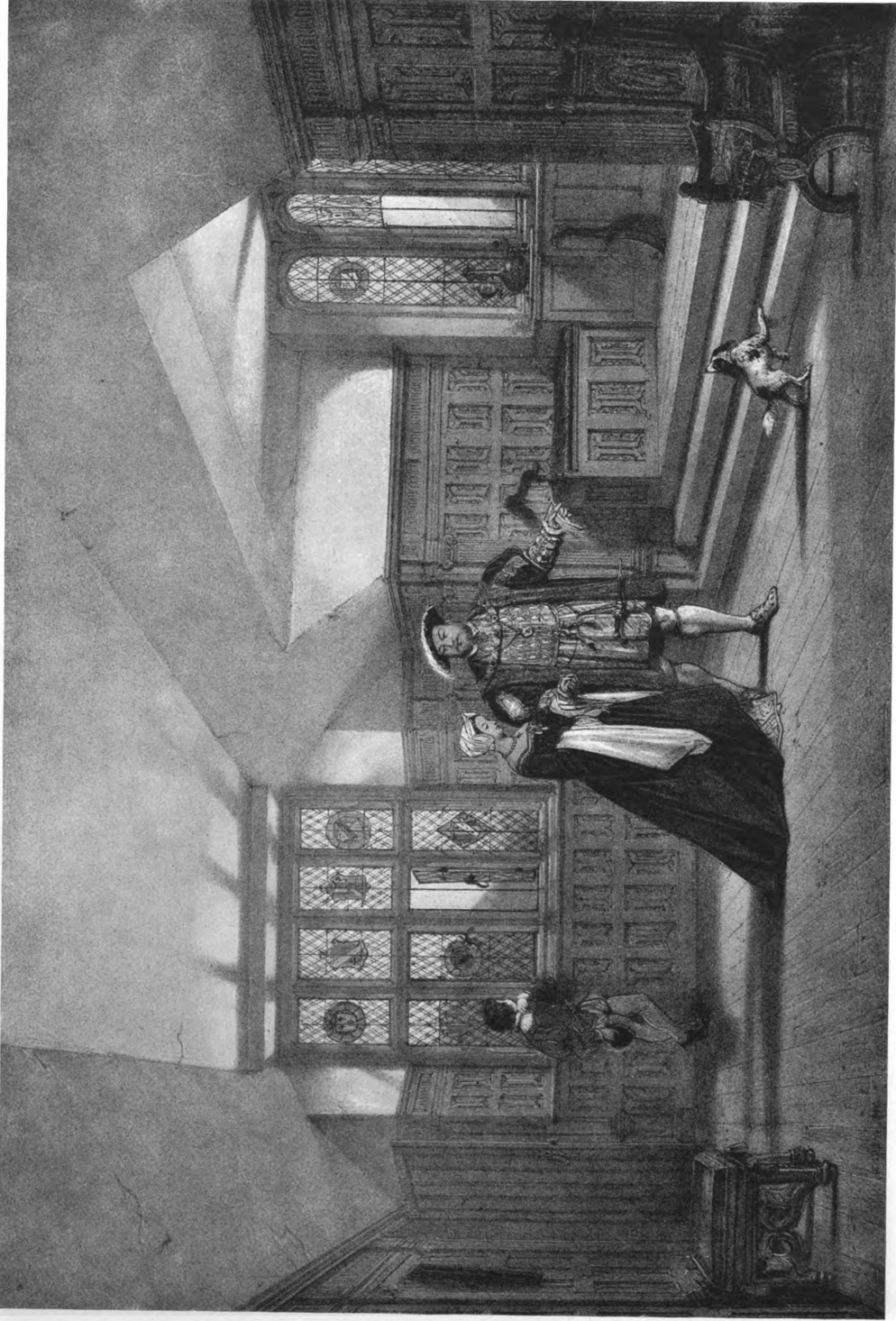






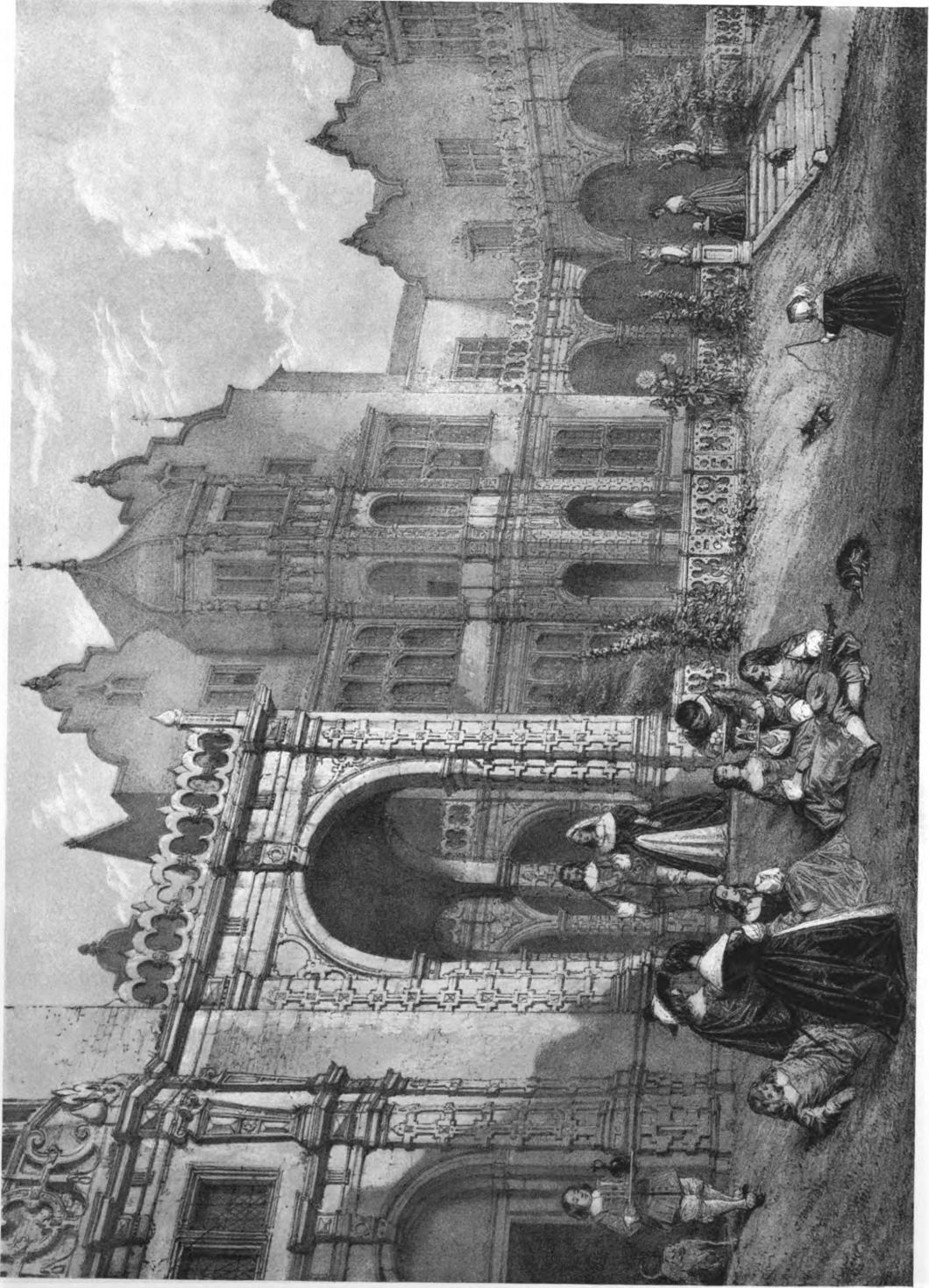
HEVER CASTLE, KENT.





HEVER CASTLE, KENT: BAY WINDOW IN THE GALLERY.





HOLLAND HOUSE, KENSINGTON.

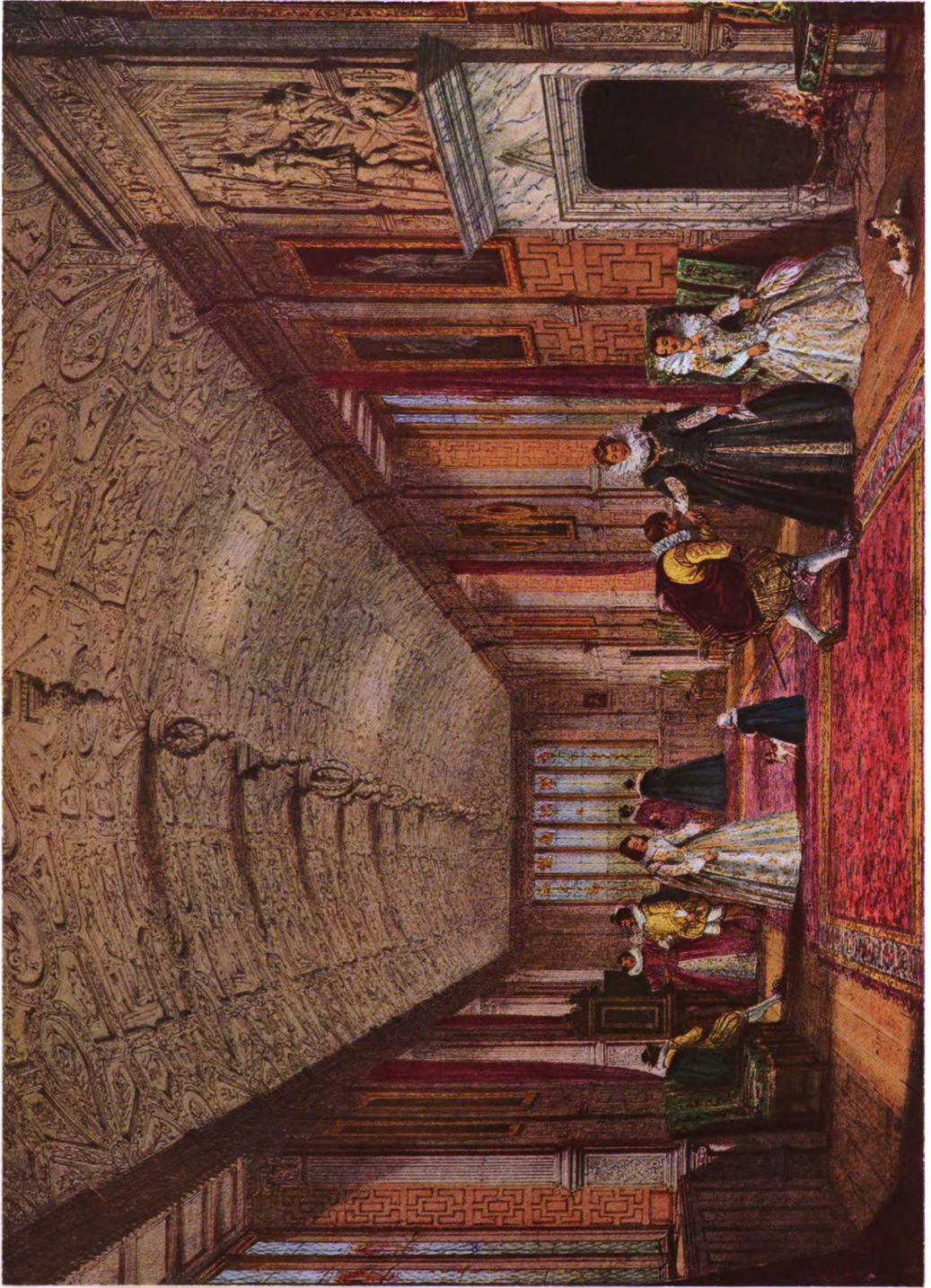




HOLLAND HOUSE, KENSINGTON: ENTRANCE TO THE GRAND STAIRCASE.







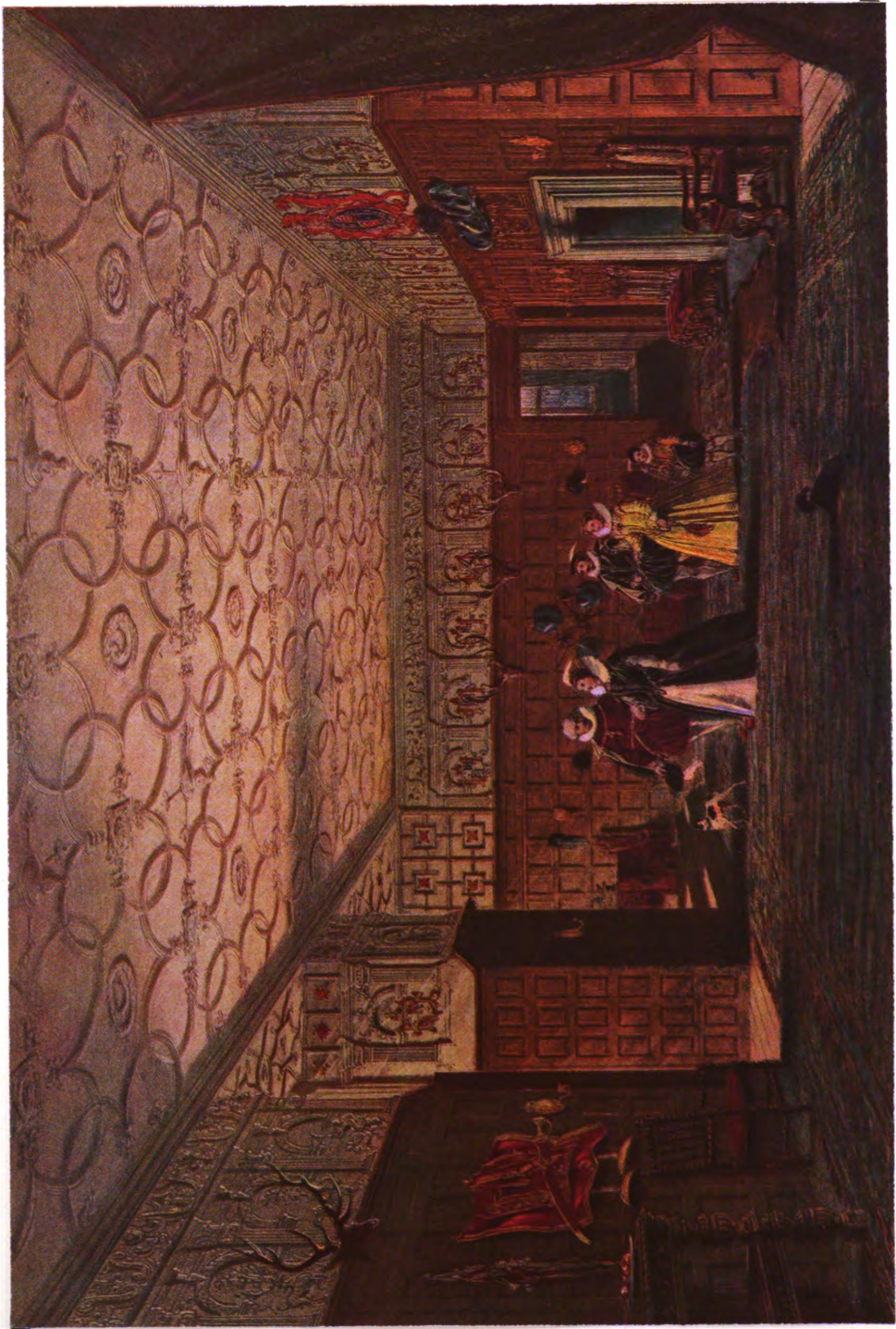
LANHYDROC, CORNWALL: THE GALLERY.

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LEVENS, WESTMORELAND.





LEVENS, WESTMORELAND: THE HALL.





LEVENS, WESTMORELAND: THE LARGE DRAWING ROOM.



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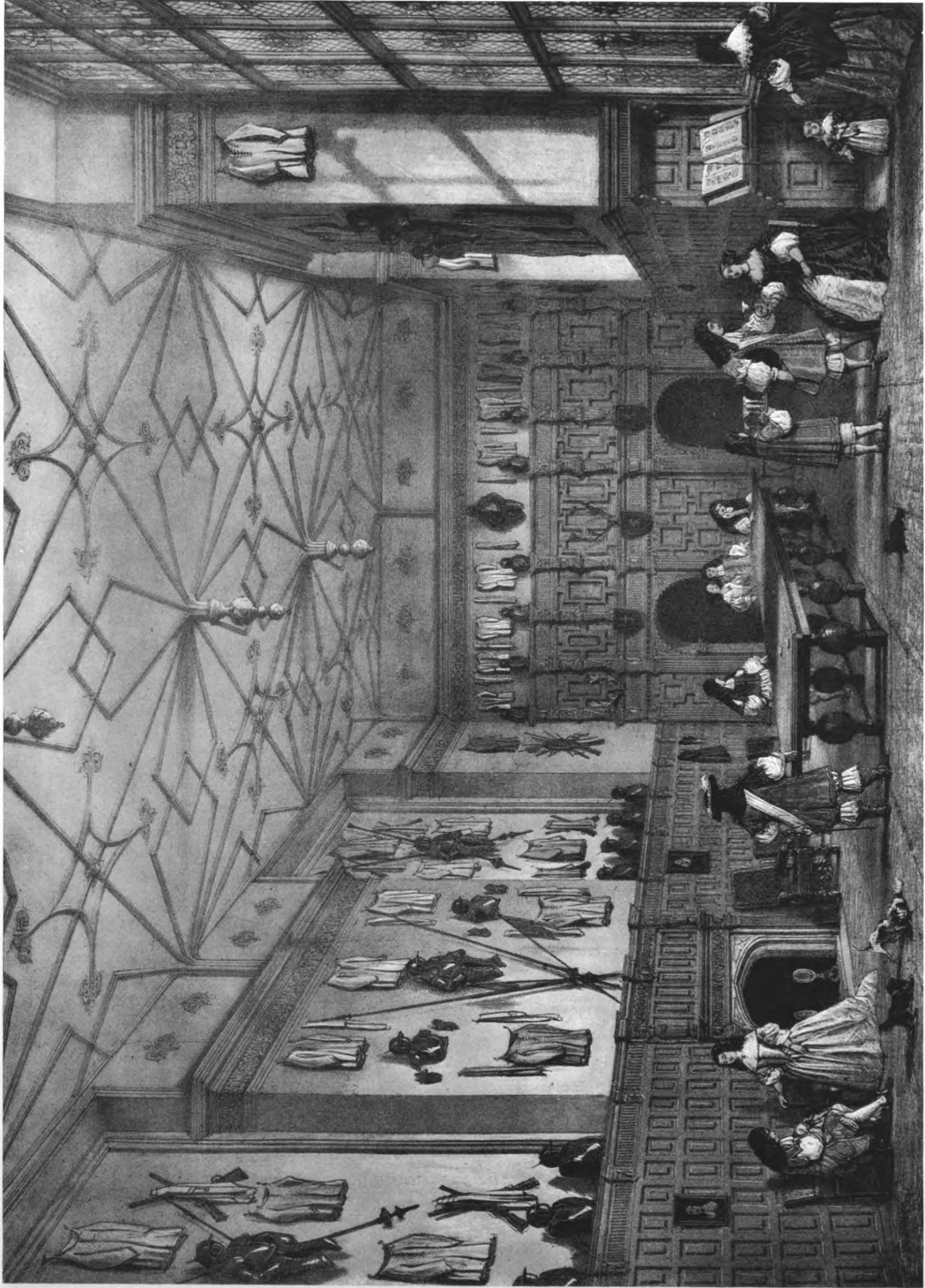
LEVENS, WESTMORELAND: THE SMALL DRAWING ROOM.





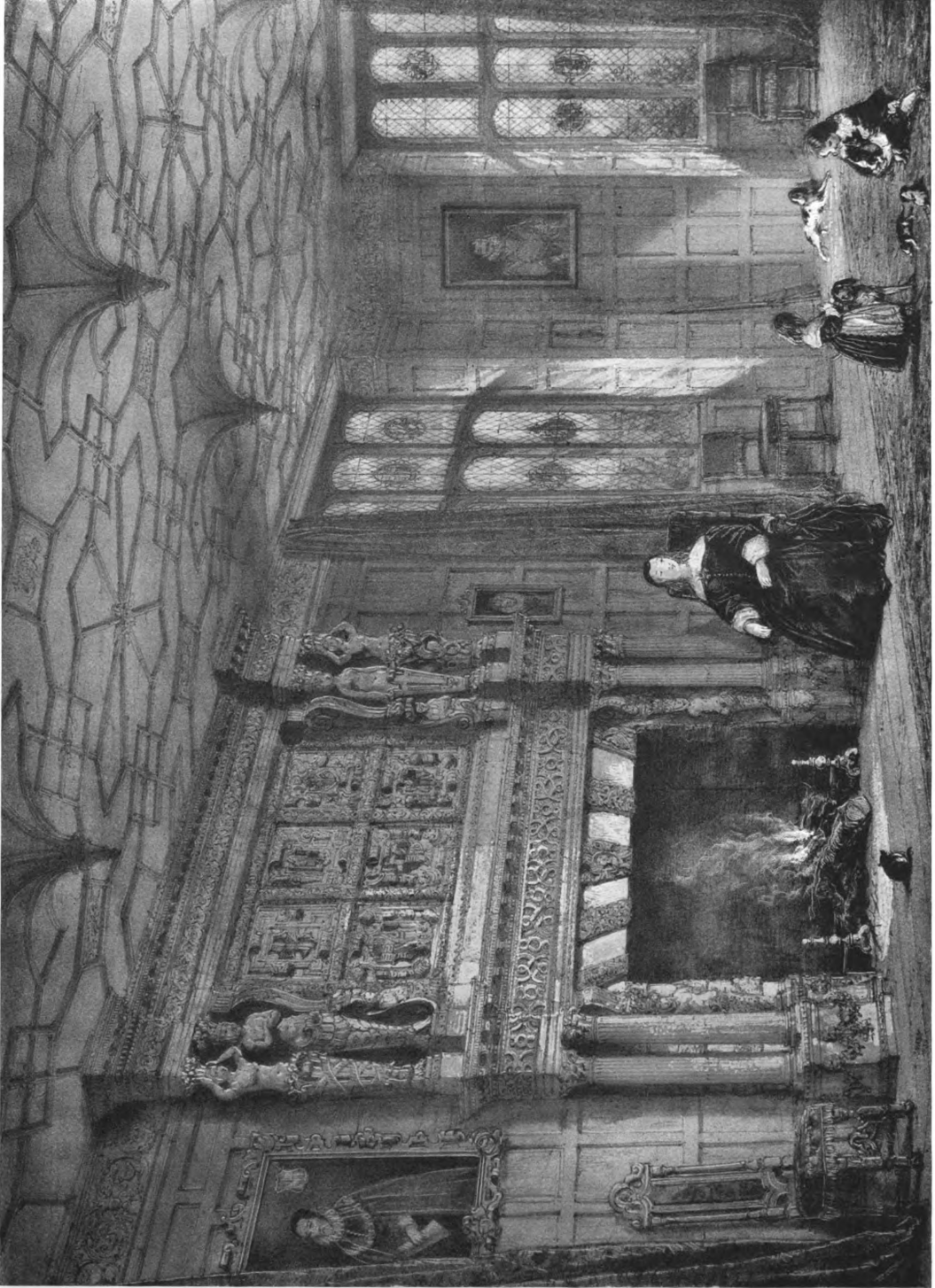
LEVENS, WESTMORELAND: THE DINING ROOM.





LITTLECOTES, WILTSHIRE: THE HALL.





LOSELEY, NEAR GUILDFORD, SURREY: THE DRAWING ROOM.

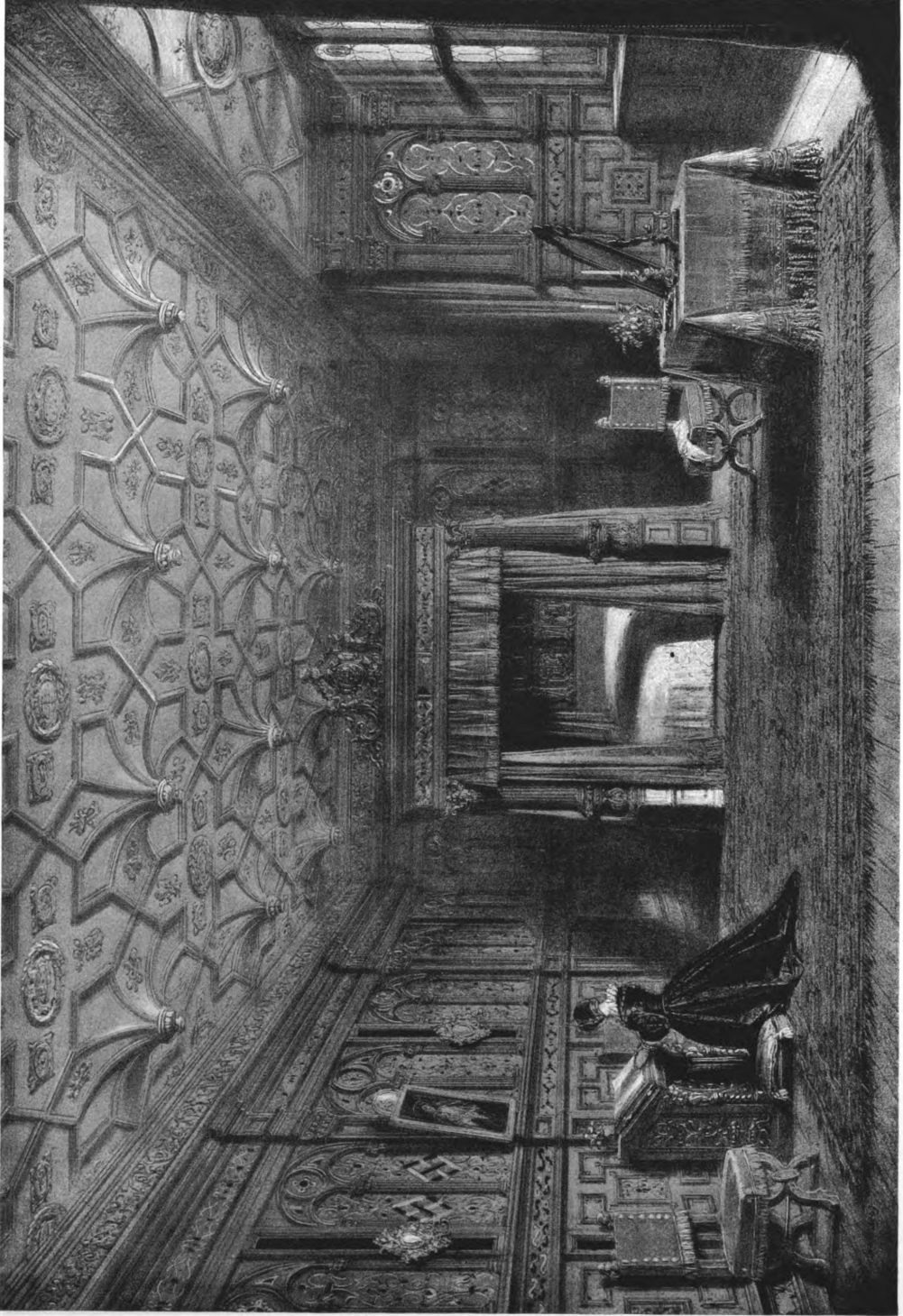






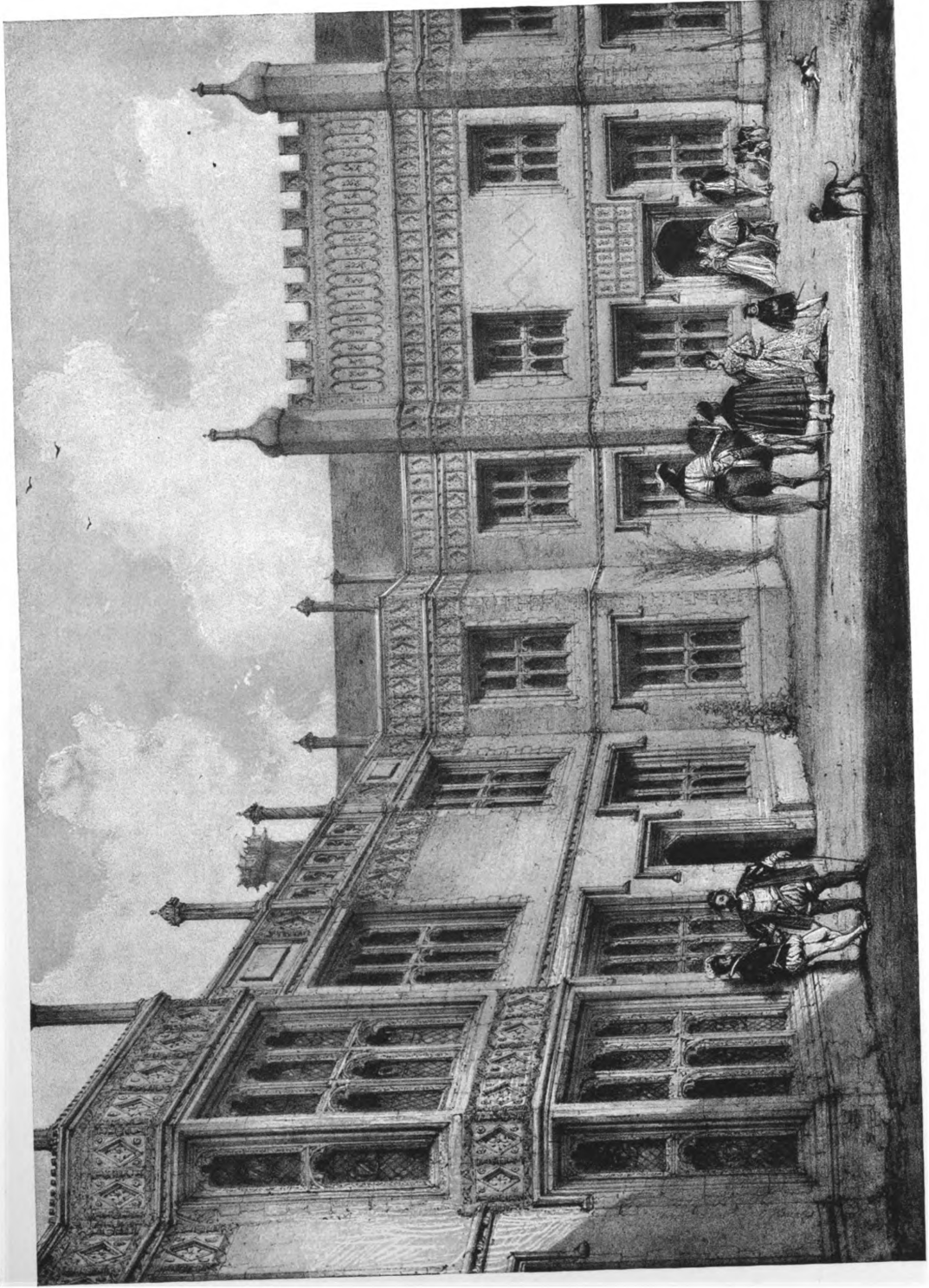
LYME HALL, CHESHIRE: BAY WINDOW IN THE DRAWING ROOM.





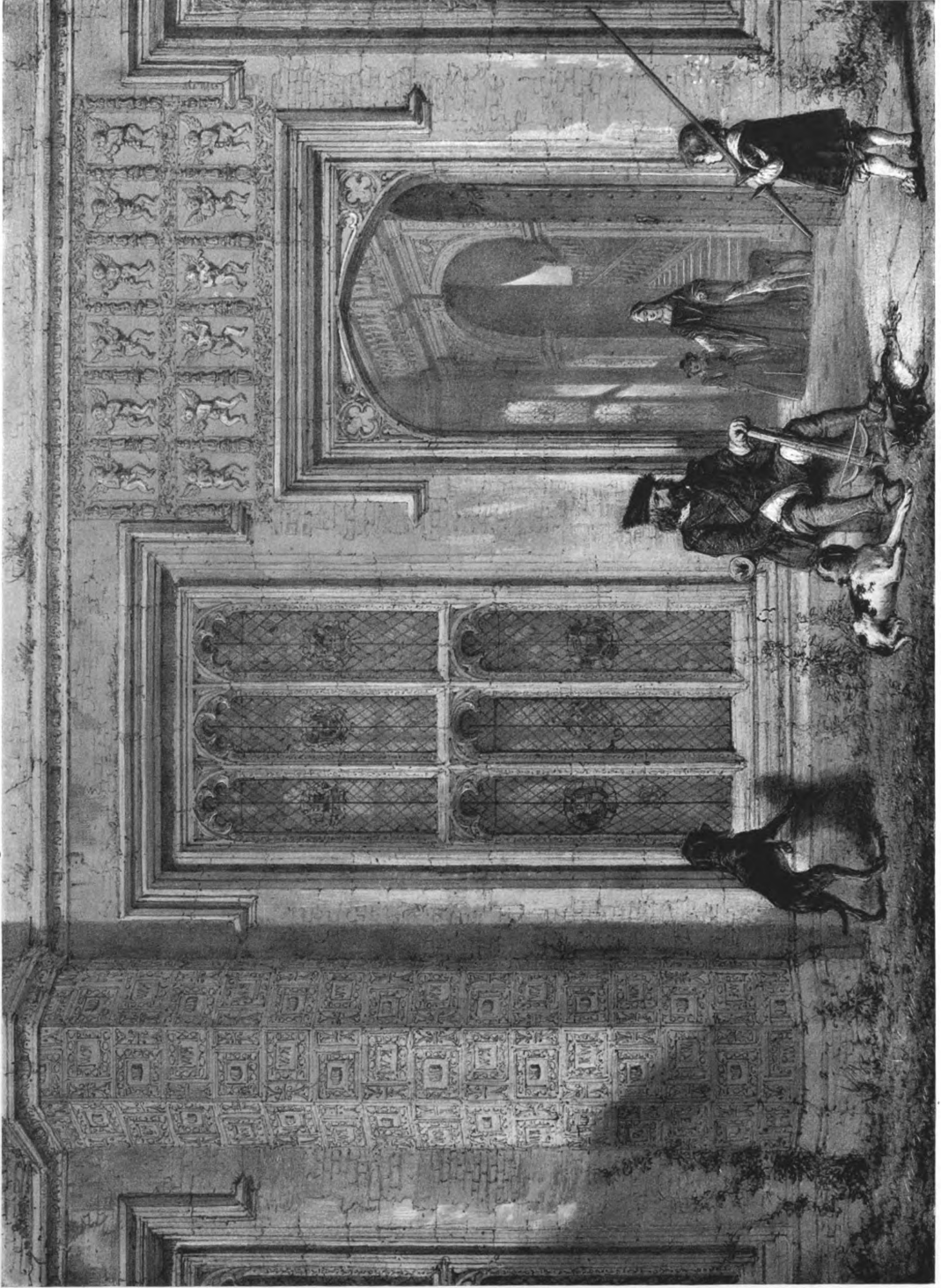
SIZERGH, WESTMORELAND: INLAID CHAMBER.





SUTTON PLACE, SURREY.





SUTTON PLACE, SURREY: ENTRANCE TO THE HALL.







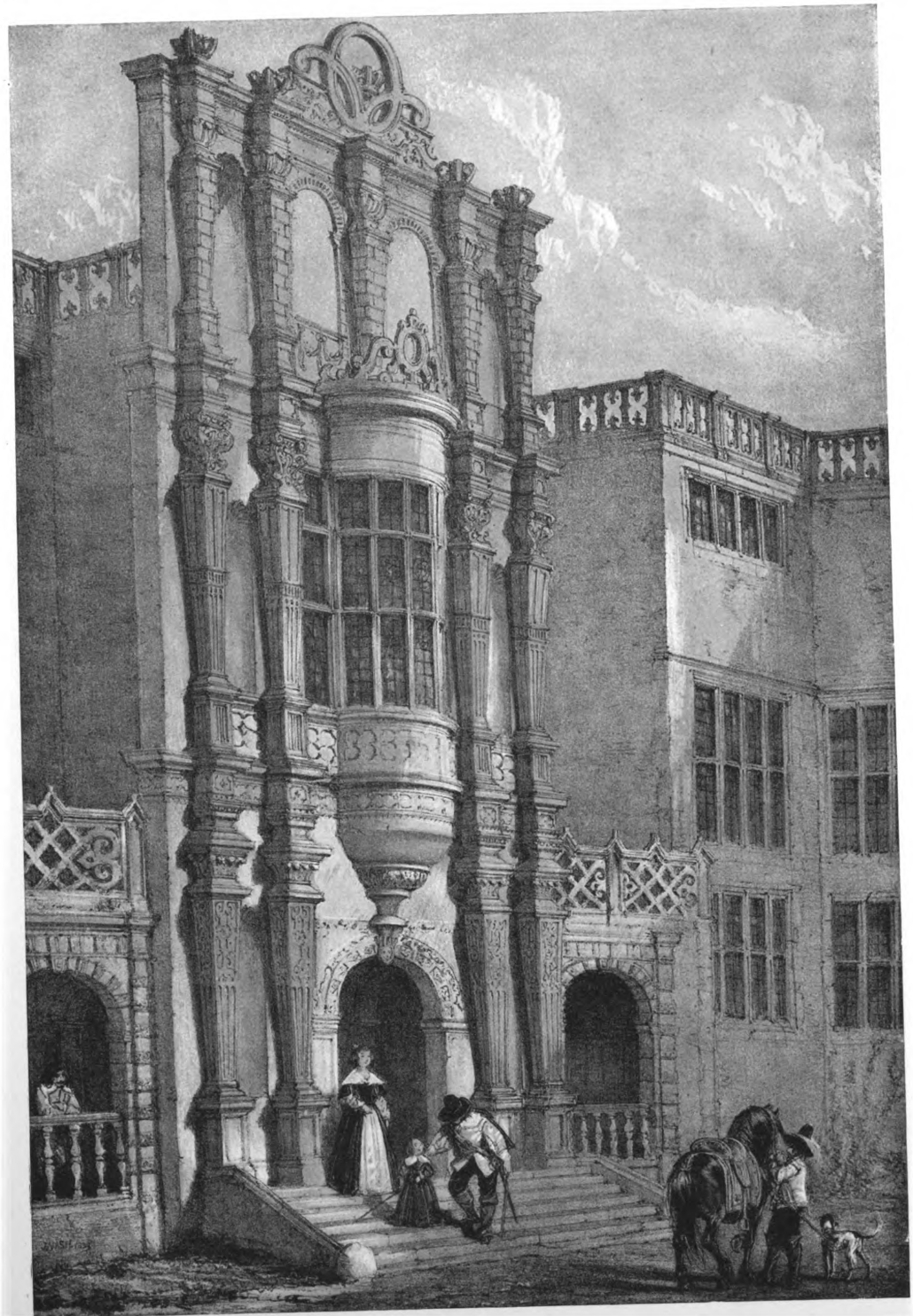
COOMBE ABBEY: DOORWAY.





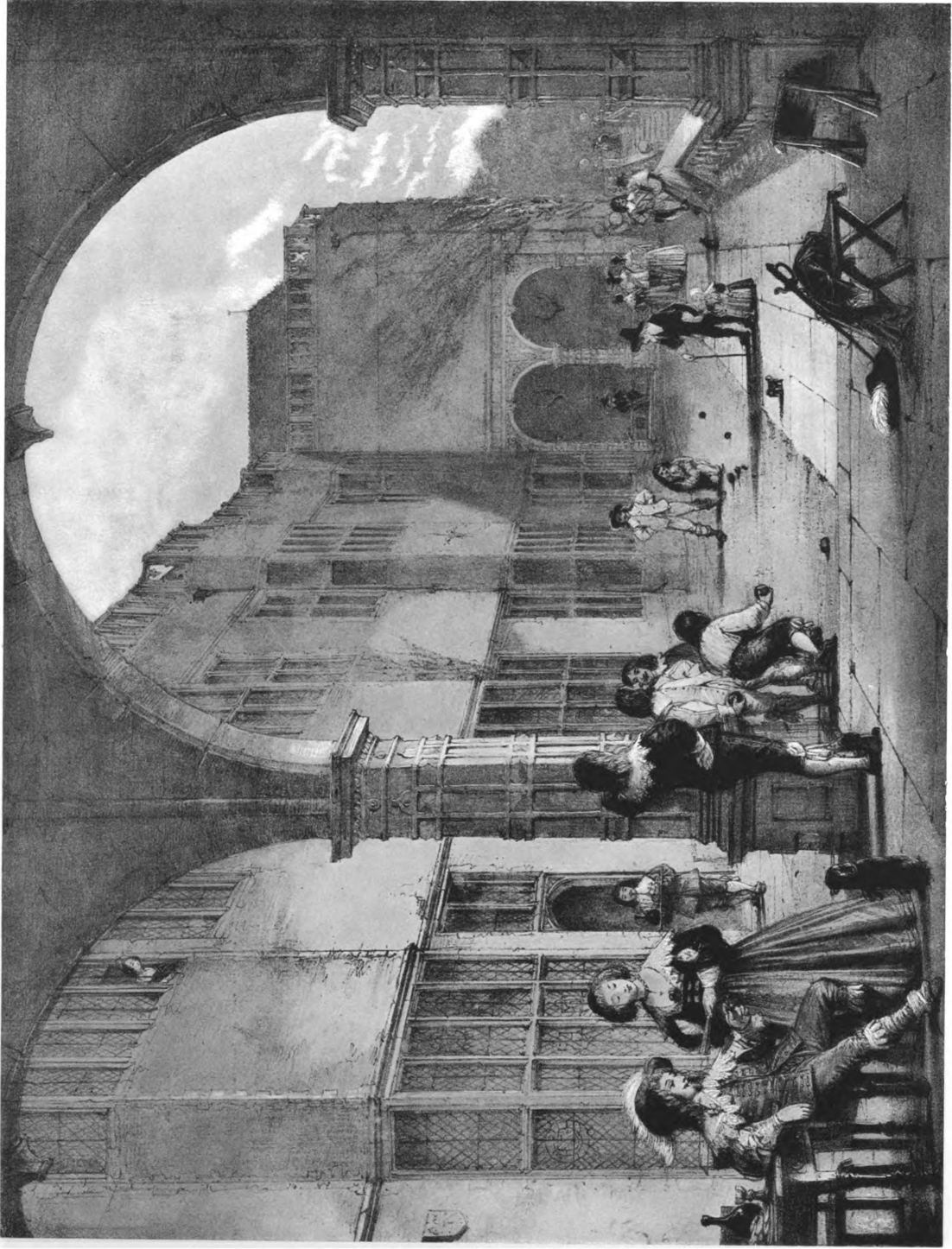
BOUGHTON MALHERBE, KENT: THE DRAWING ROOM.





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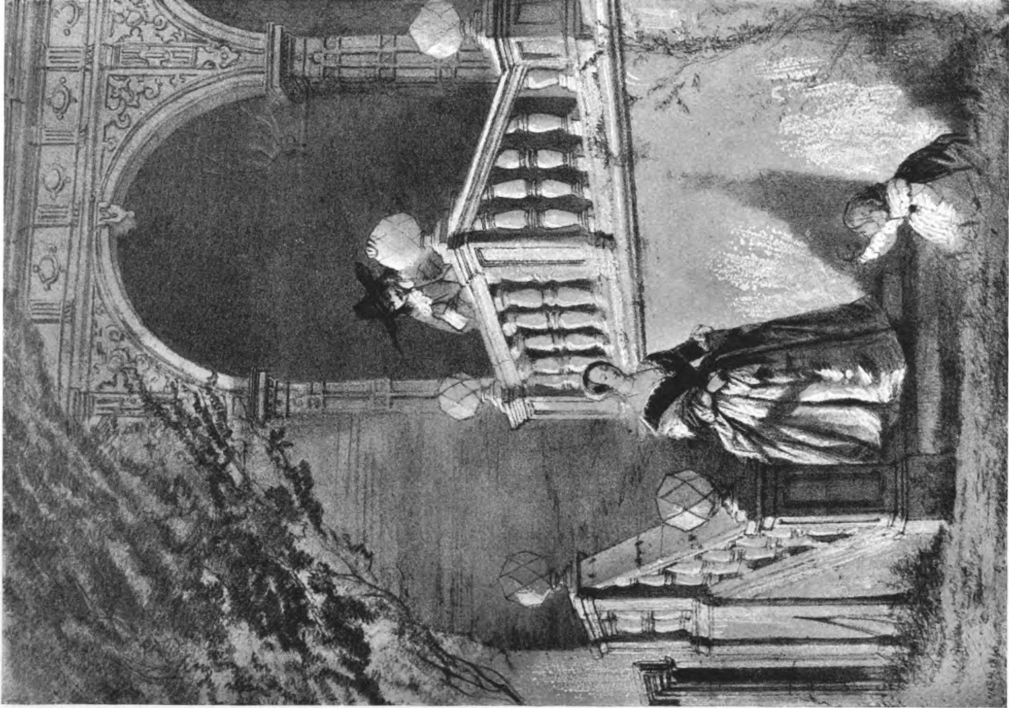




BRAMSHILL, HANTS: THE TERRACE.







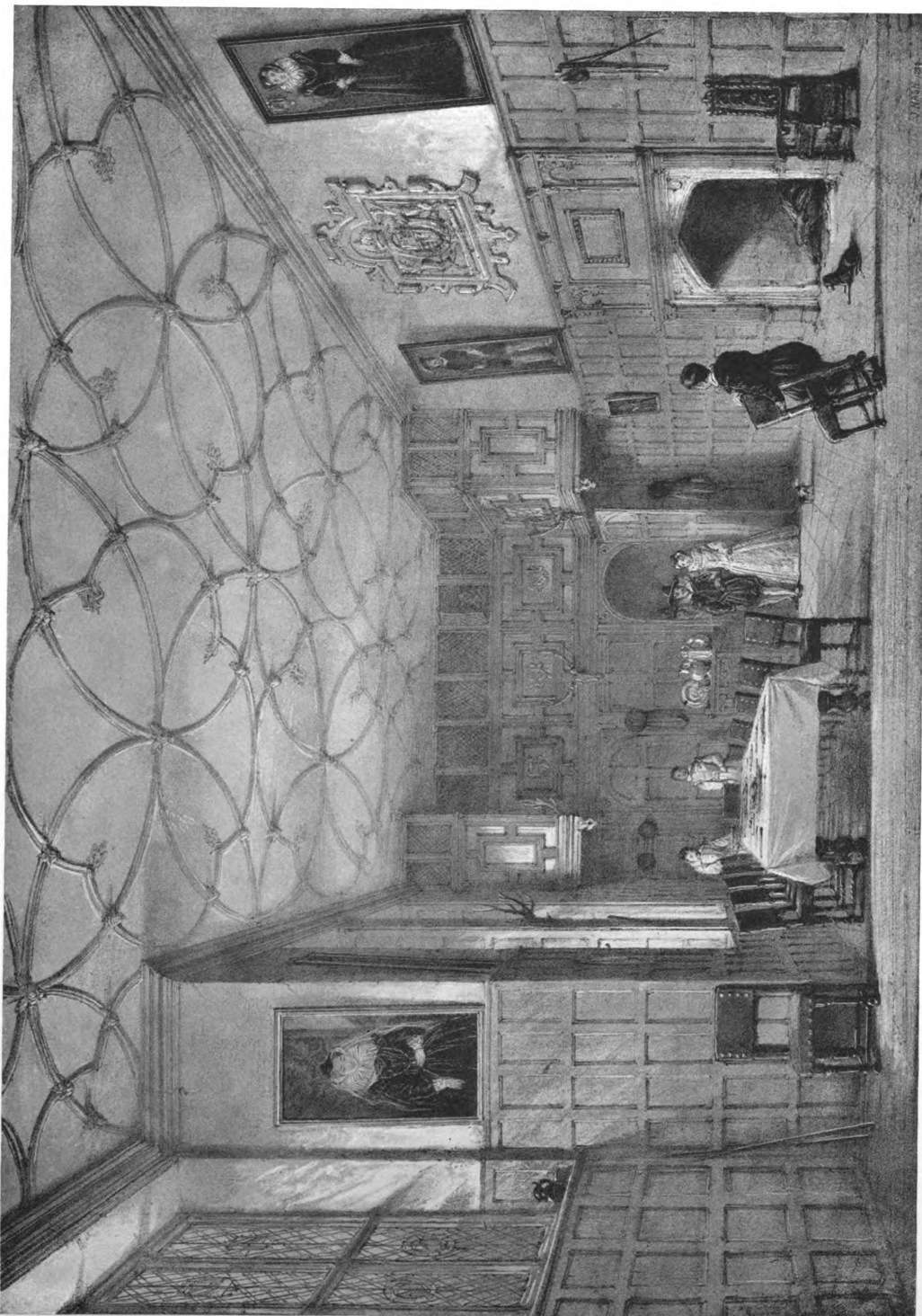
BRAMSHILL, HANTS: STAIRS TO THE TERRACE, AND POSTERN GATE.





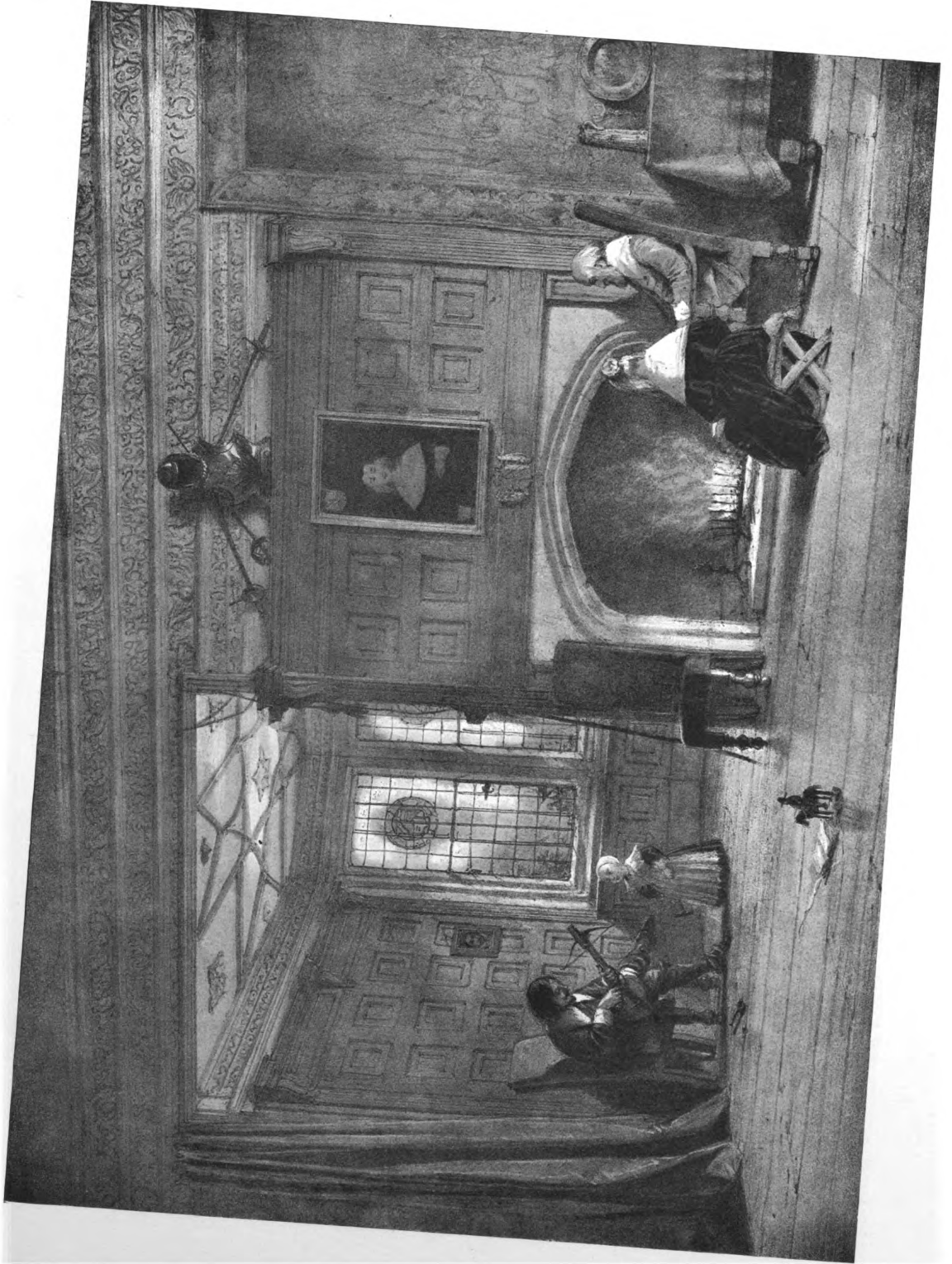
CRANBOURNE, DORSETSHIRE.





FRANKS, KENT: THE HALL.

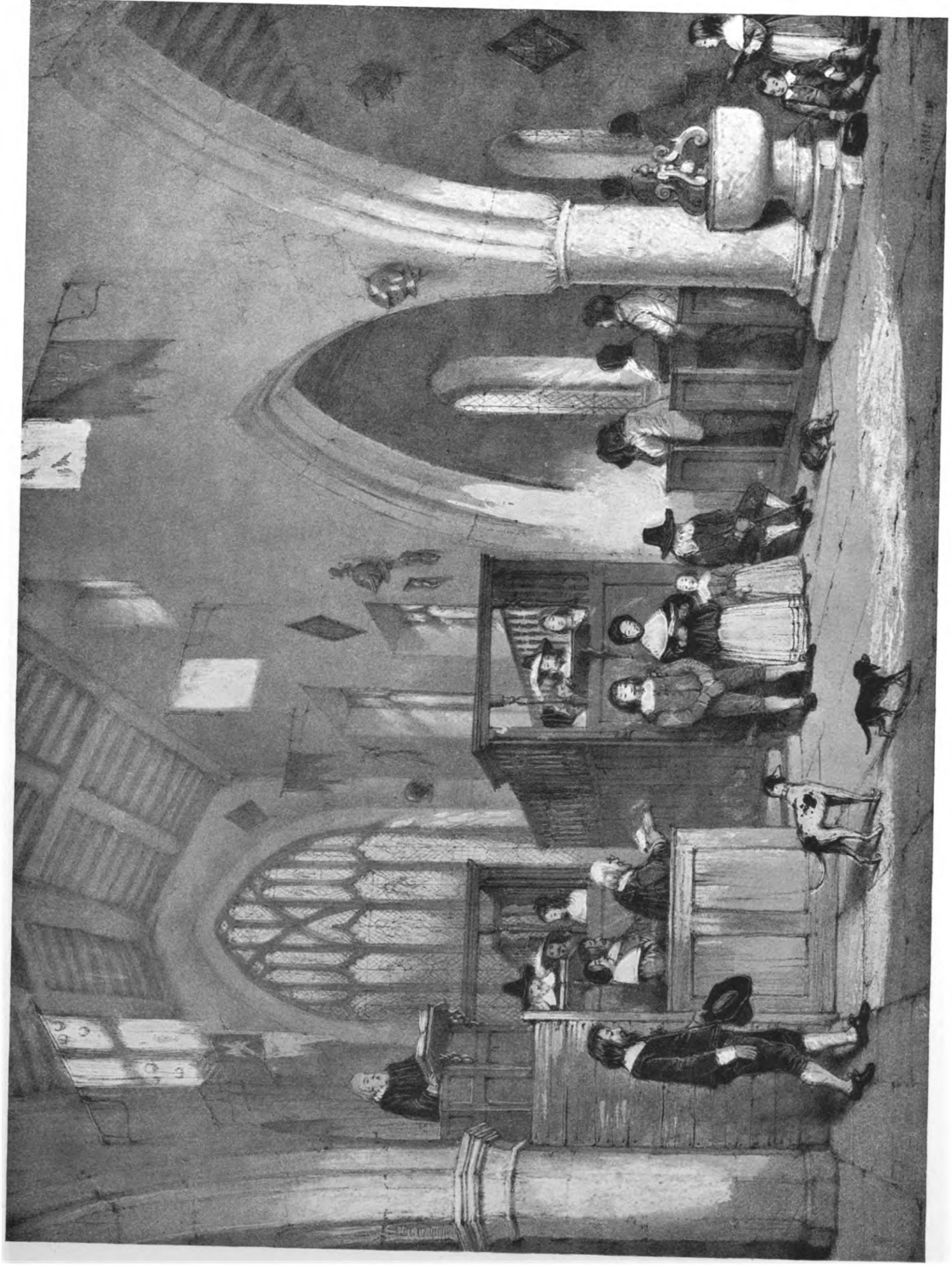




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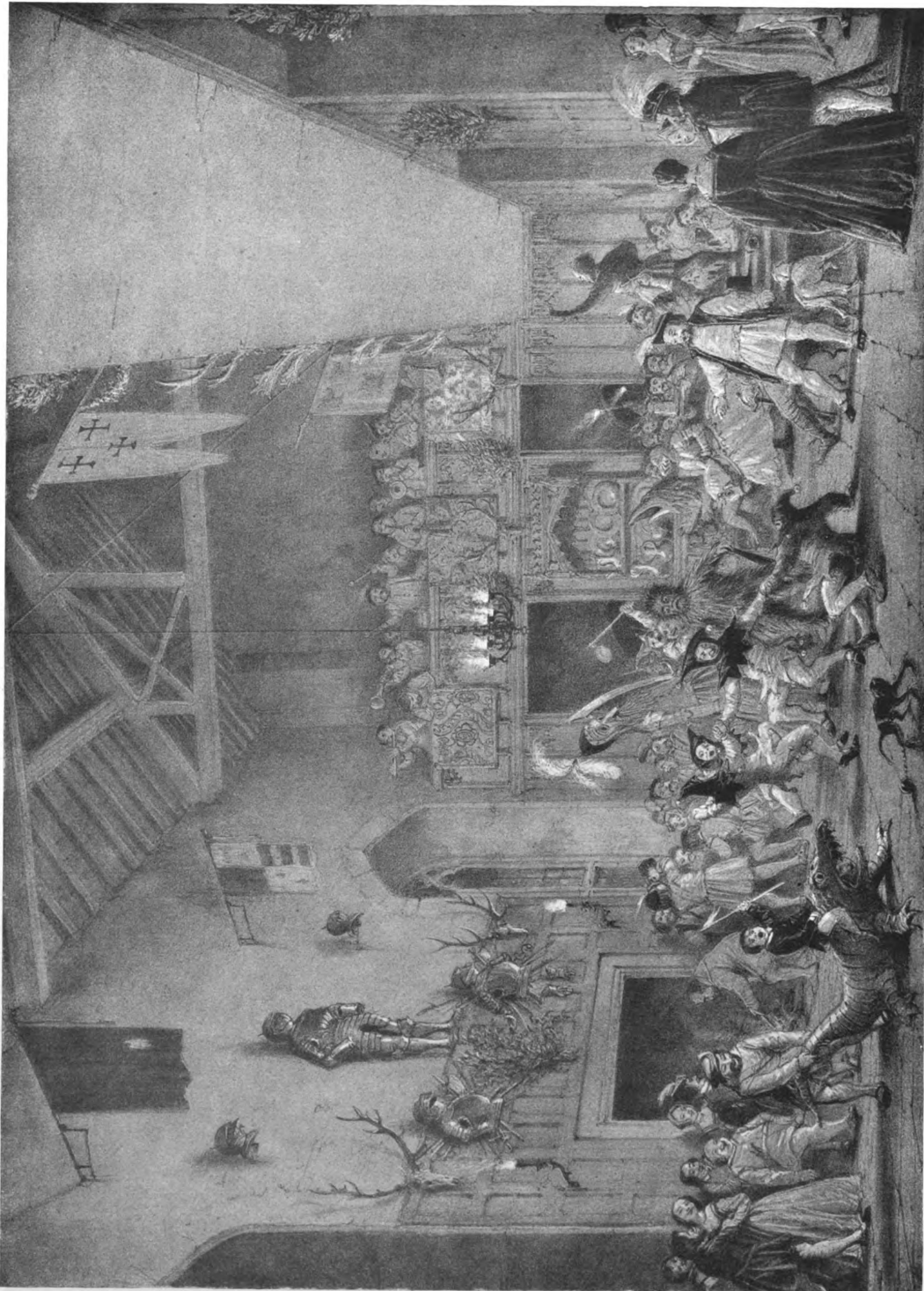


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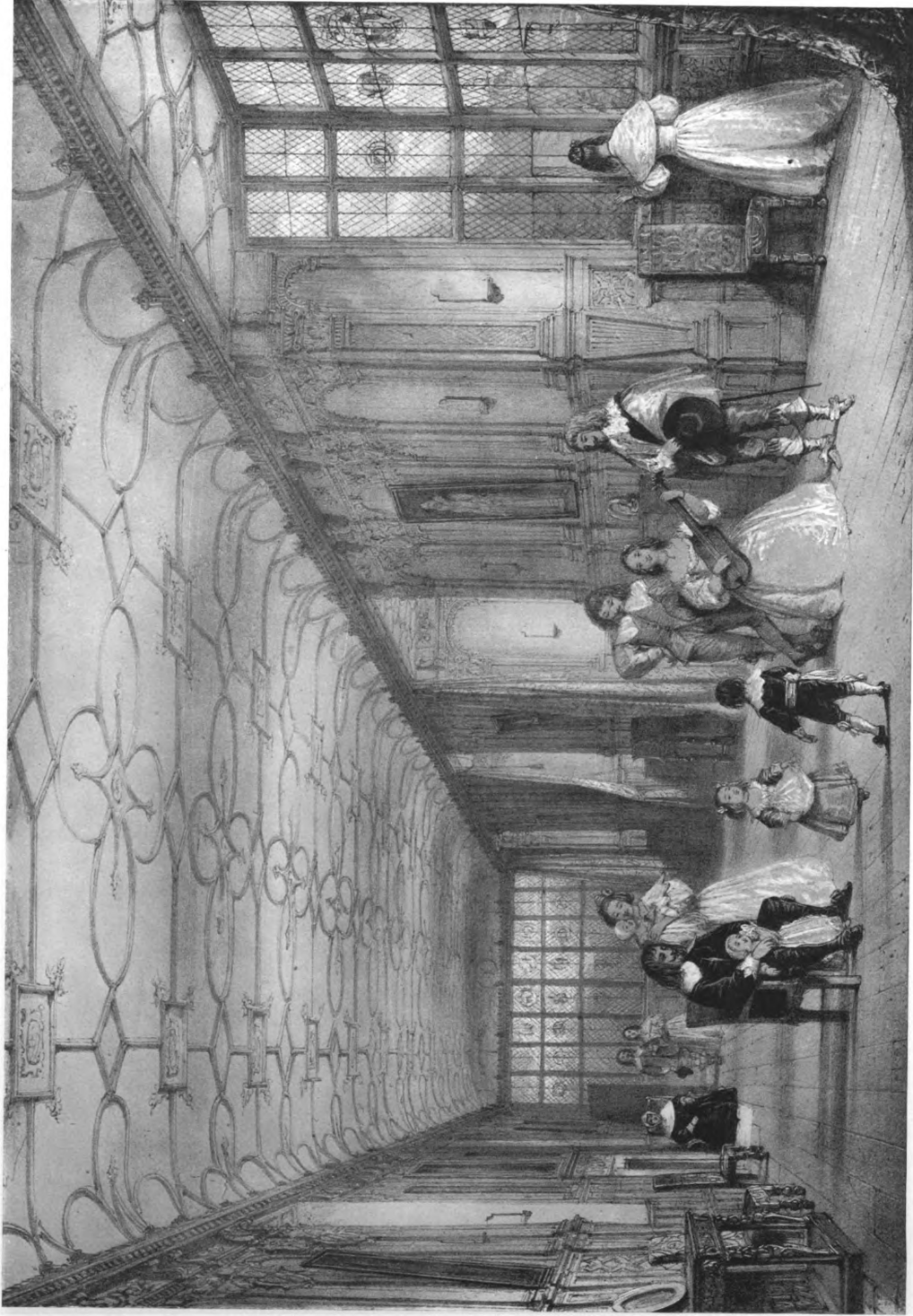
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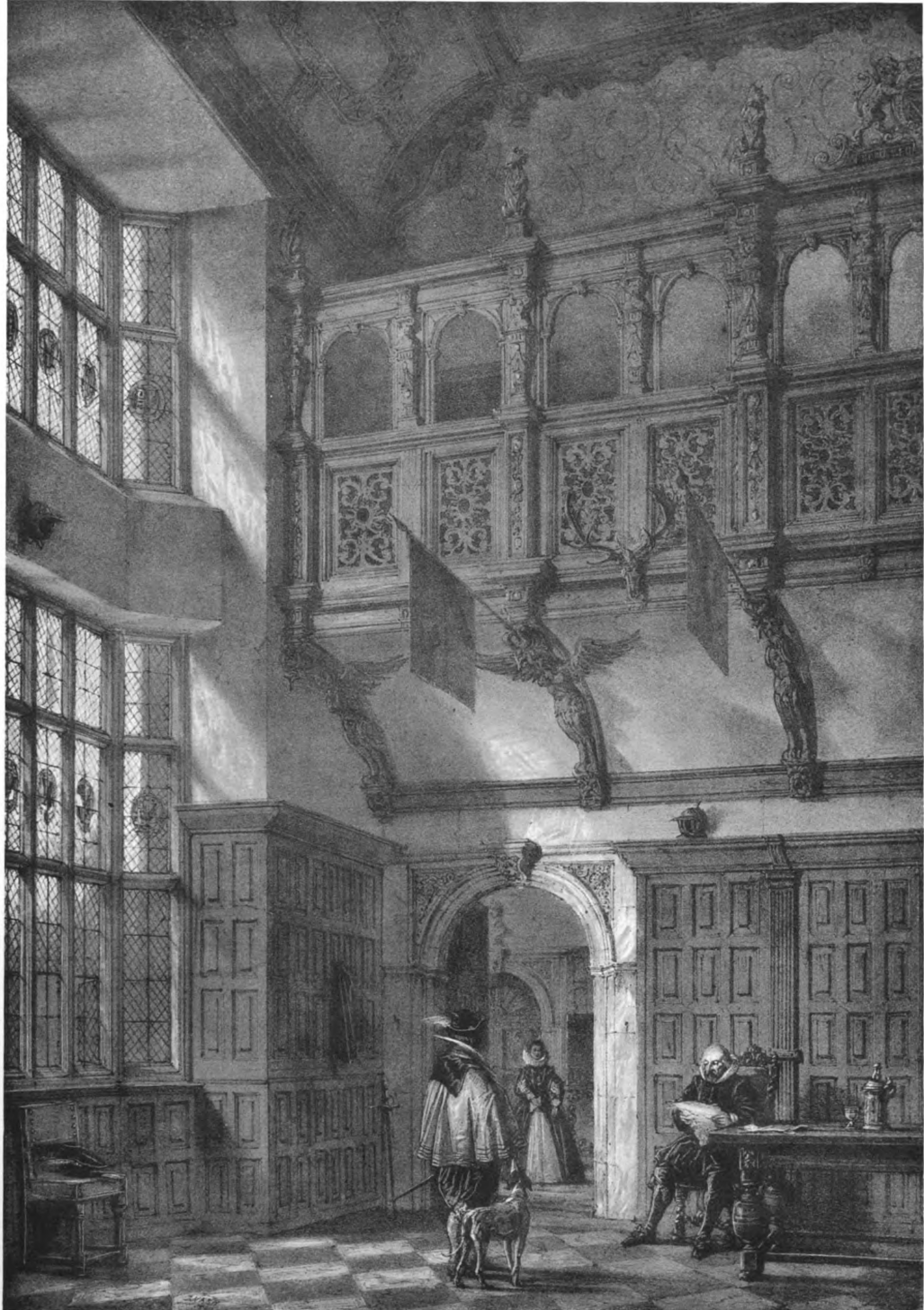




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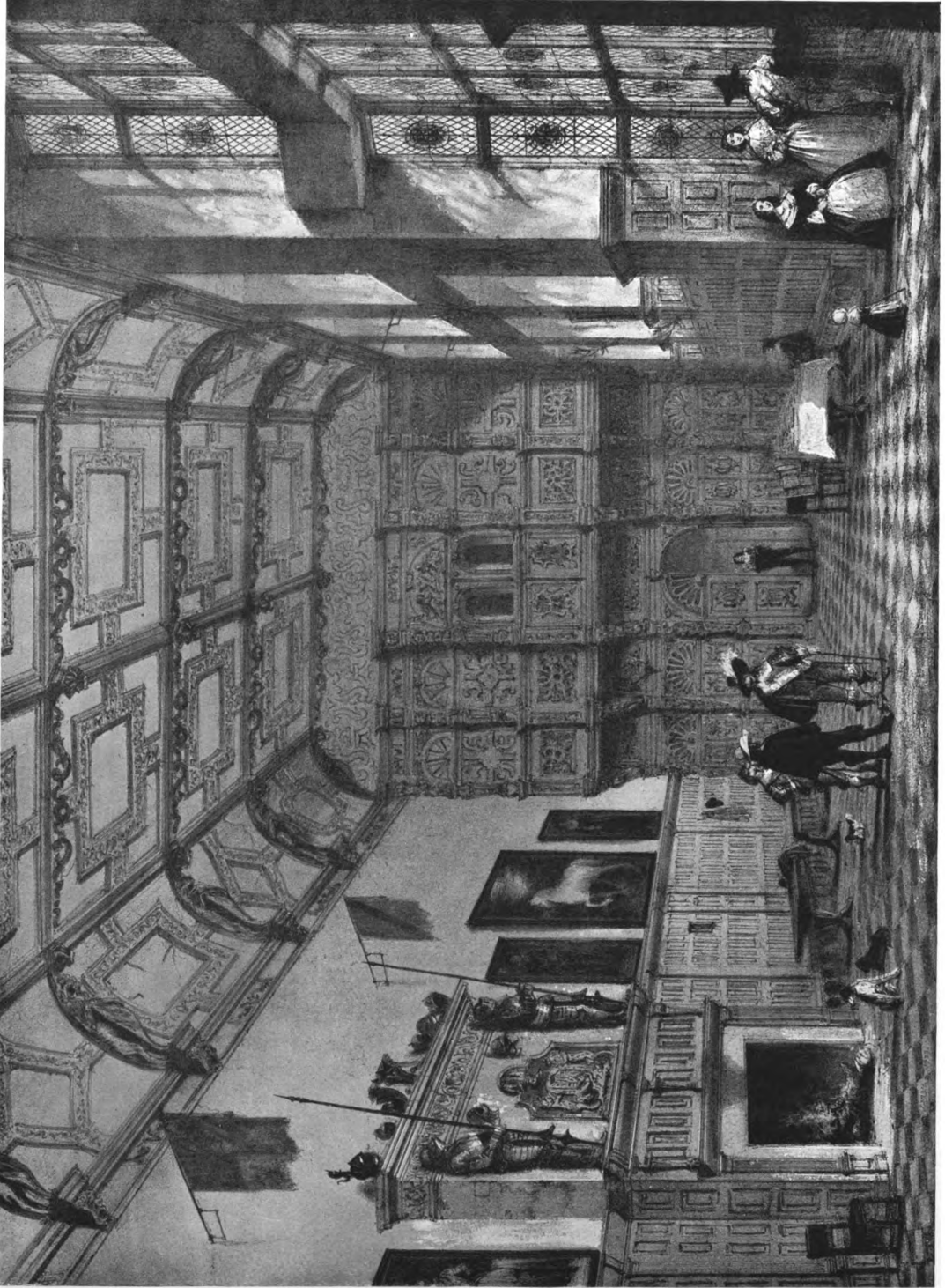






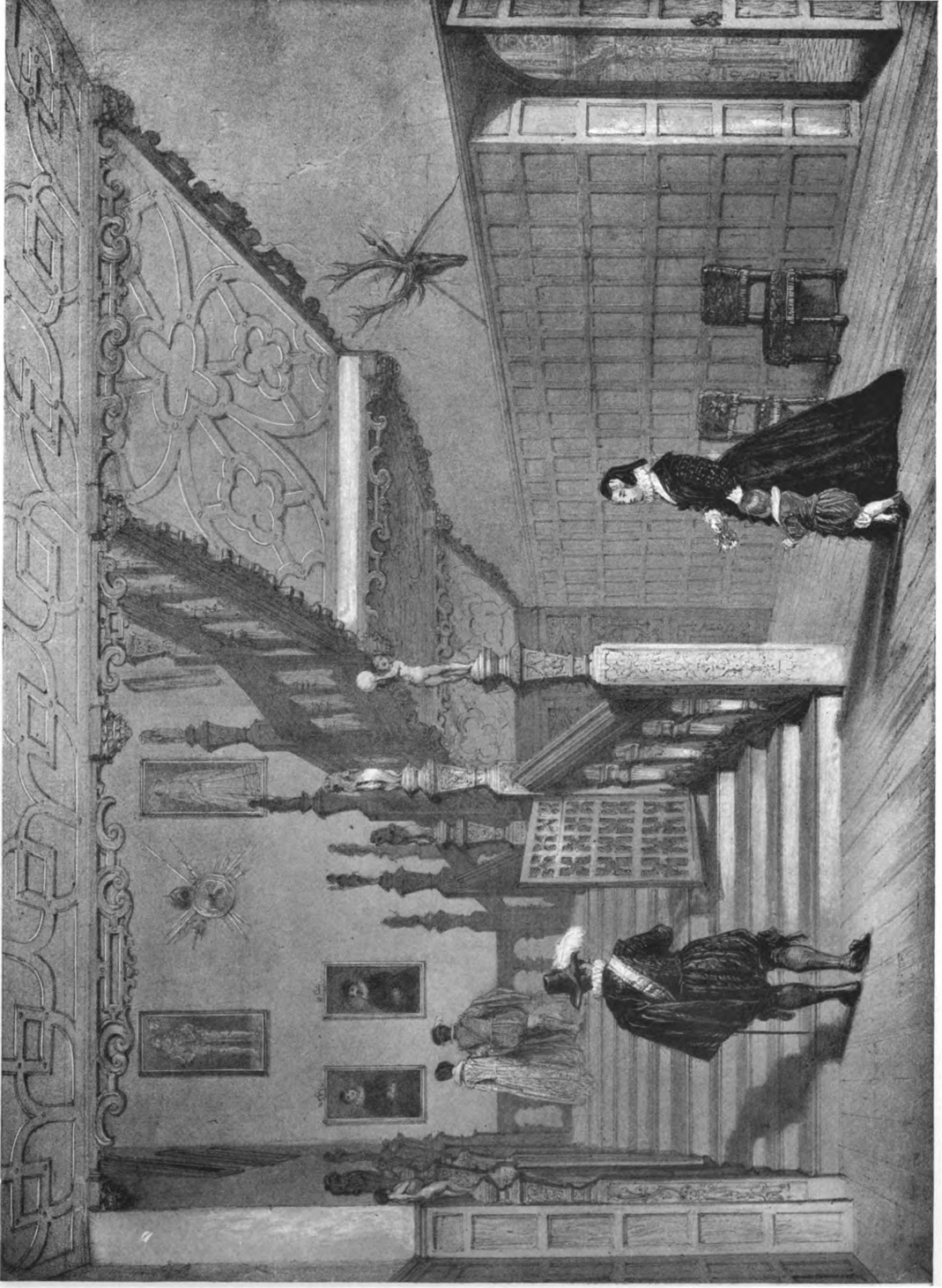
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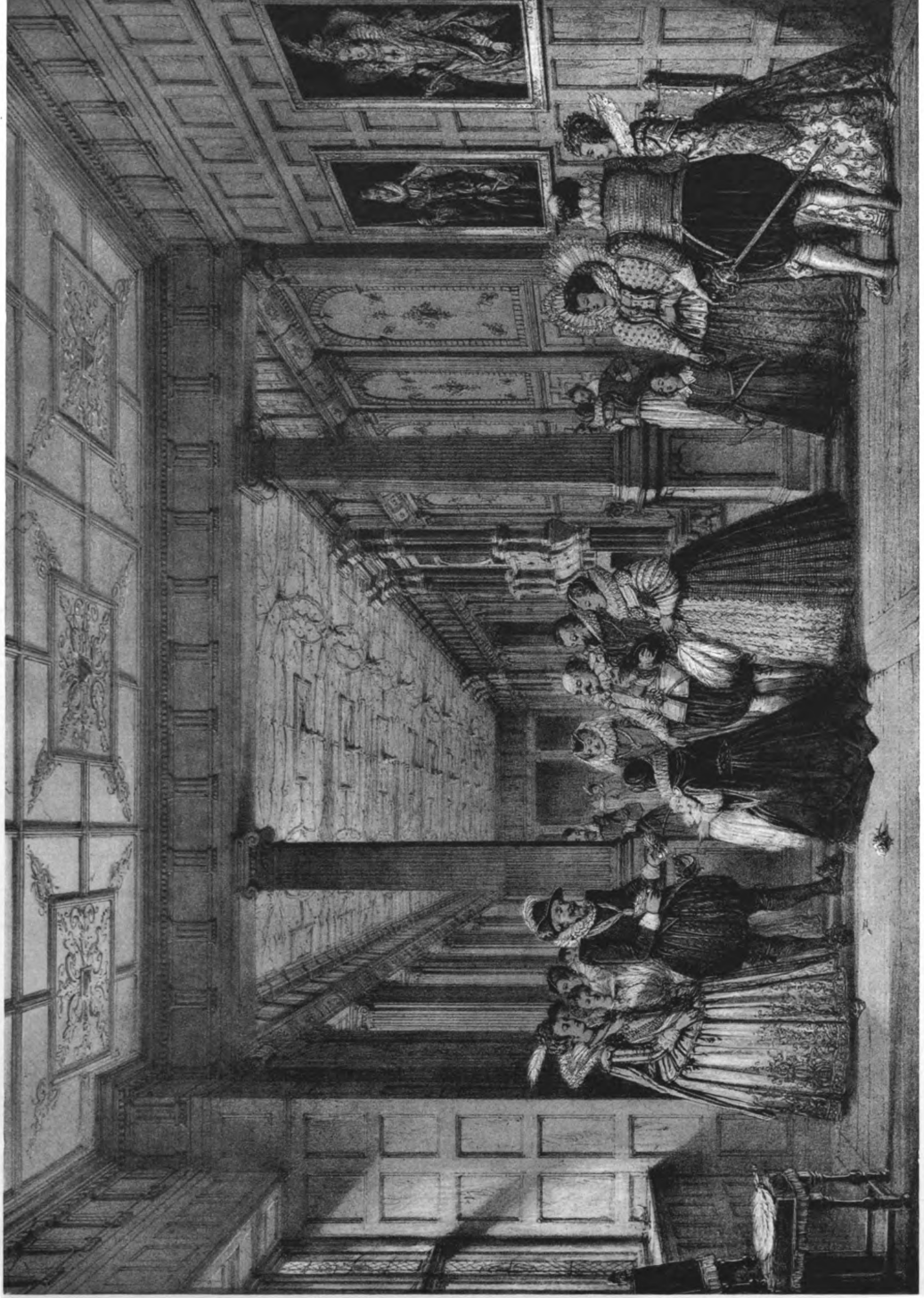
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HATFIELD HOUSE, HERTFORDSHIRE: THE PRINCIPAL STAIRCASE.





HATFIELD HOUSE, HERTFORDSHIRE: THE GALLERY.







KENILWORTH, WARWICKSHIRE: FIREPLACE IN THE GATE-HOUSE.





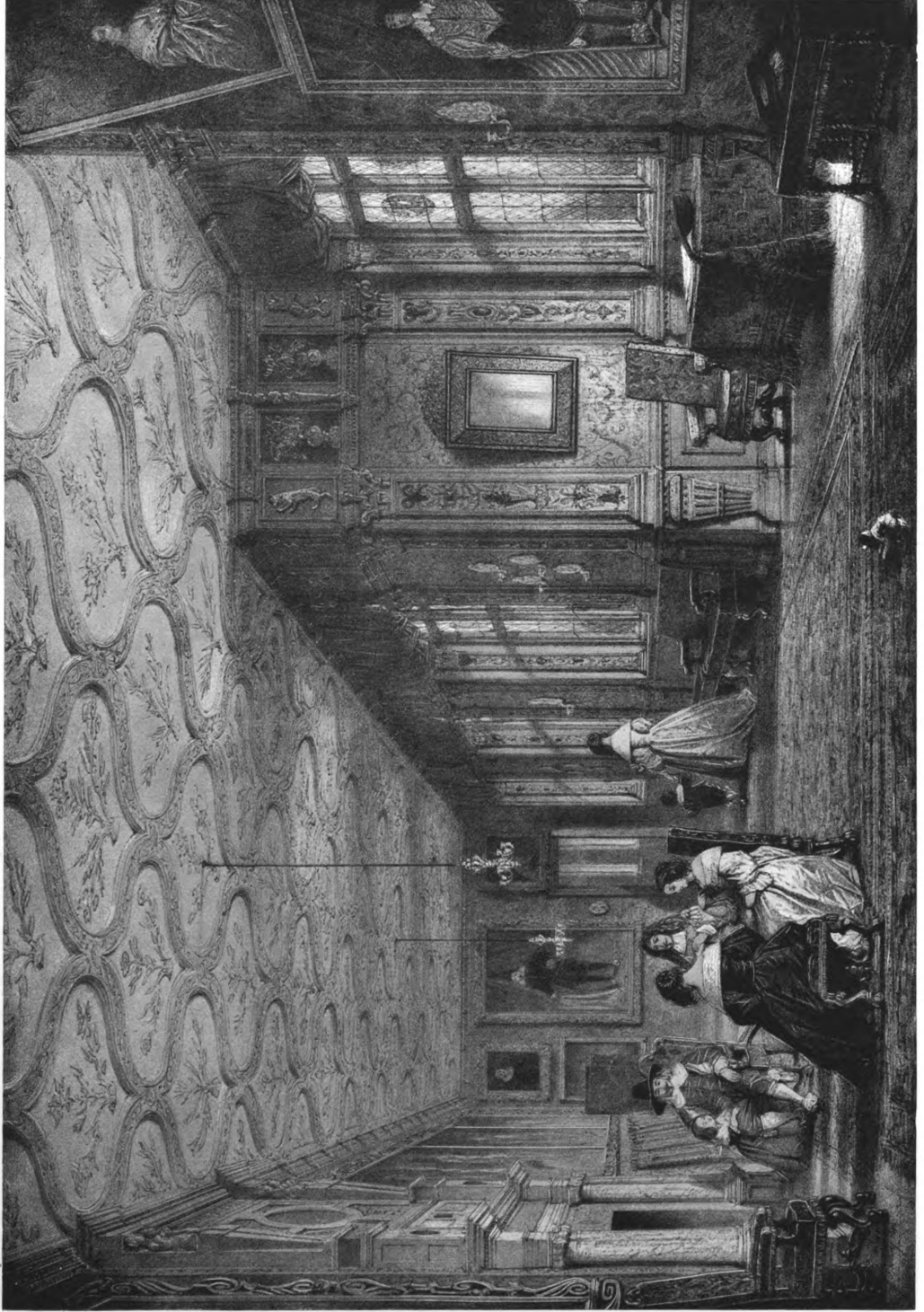
KNOWLE, KENT: THE STAIRCASE.





KNOWLE, KENT: THE HALL





KNOWLE, KENT: THE CARTOON GALLERY.

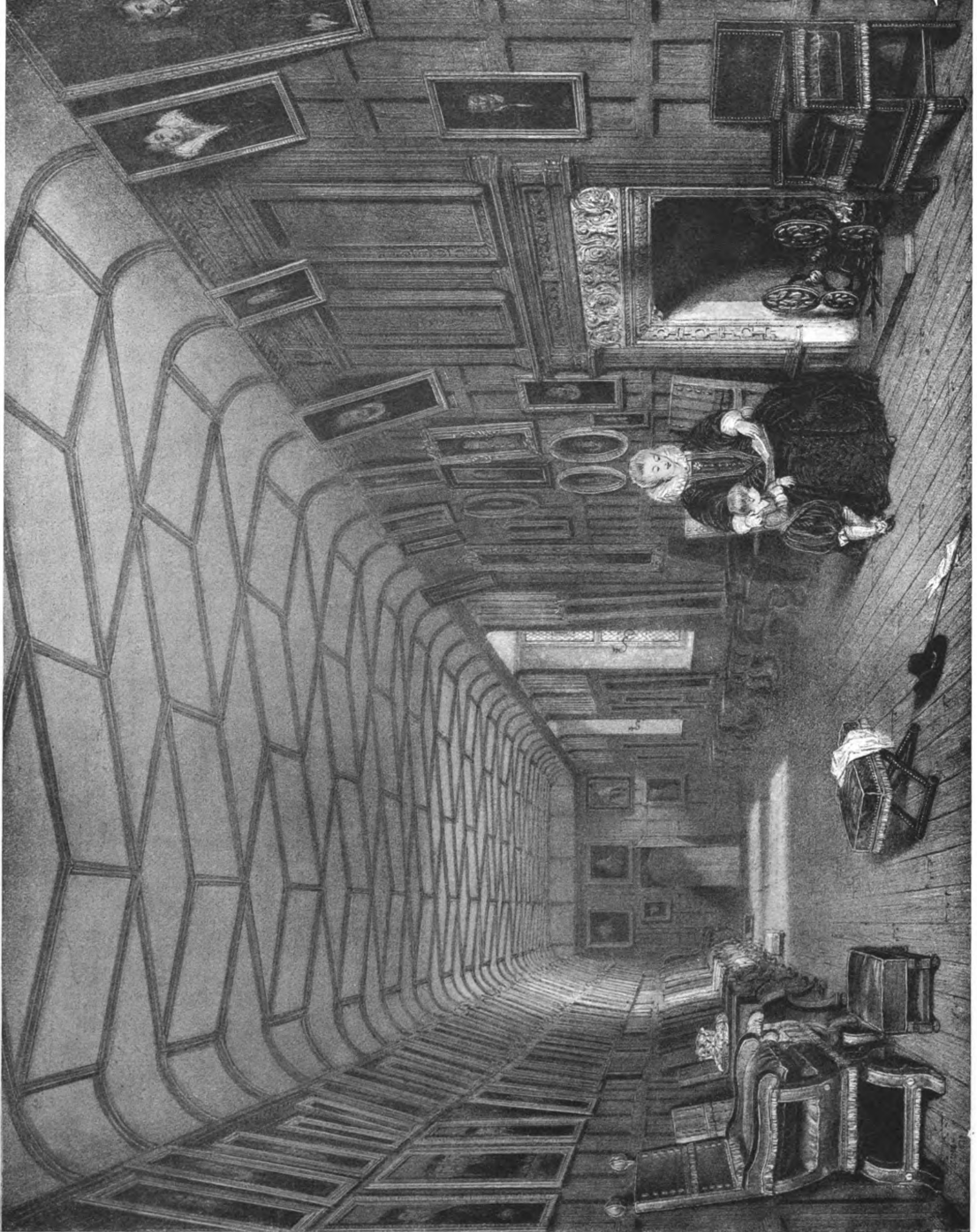






KNOWLE, KENT: GALLERY OVER THE HALL.





KNOWLE, KENT: THE BROWN GALLERY.





KNOWLE, KENT: BED-CHAMBER.

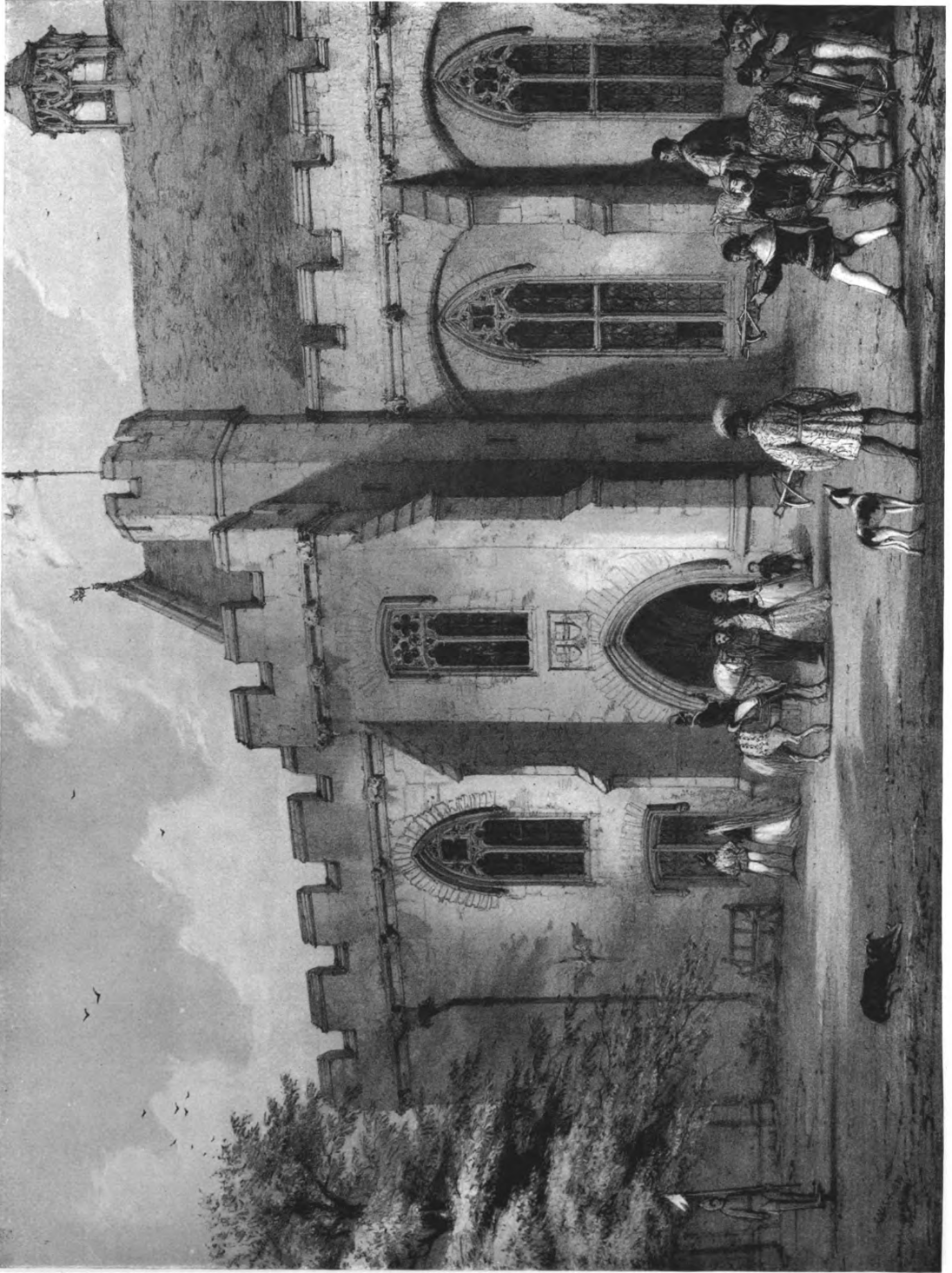




KNOWLE, KENT: ROOM LEADING TO THE CHAPEL

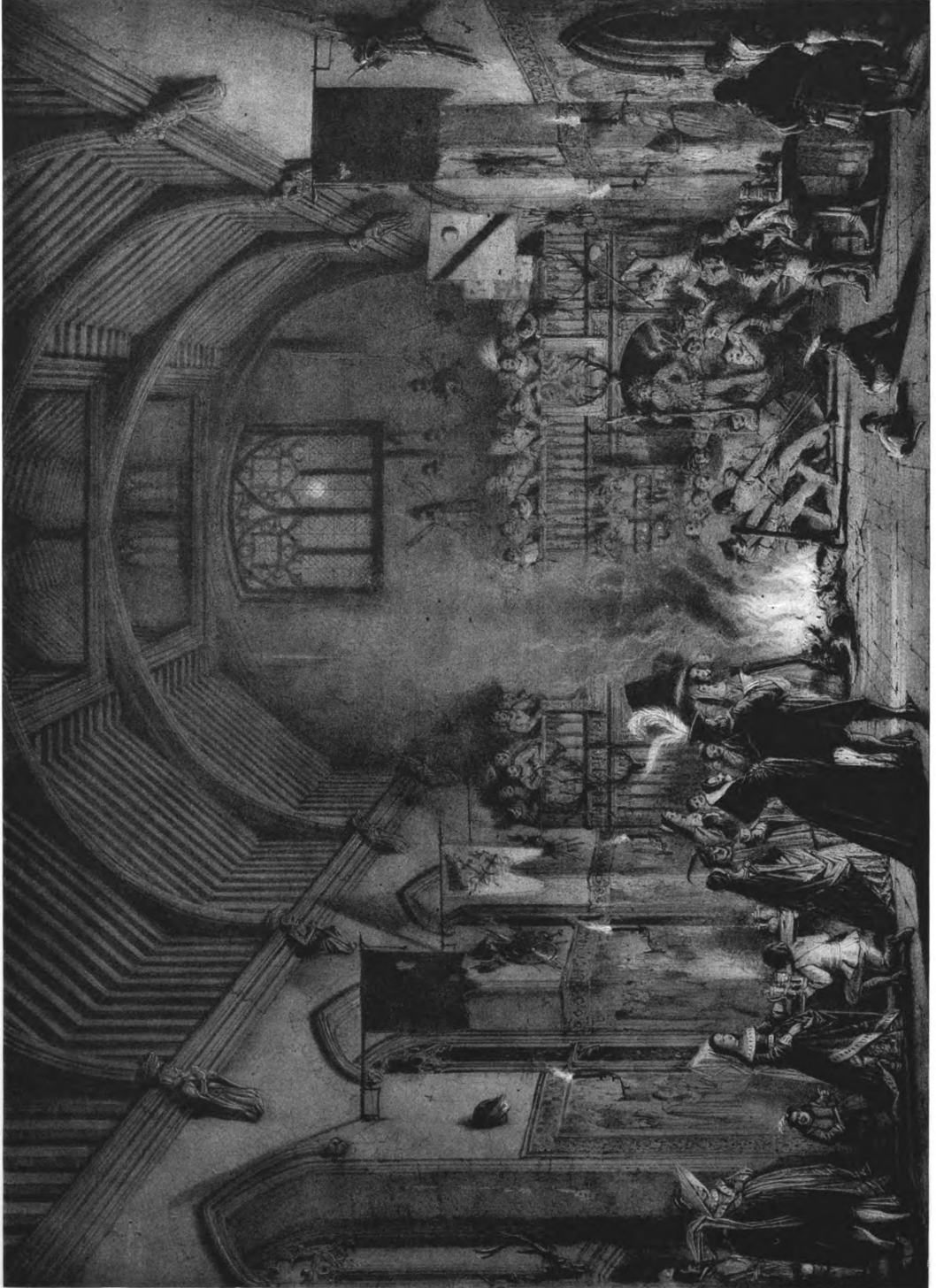






PENSHURST, KENT.





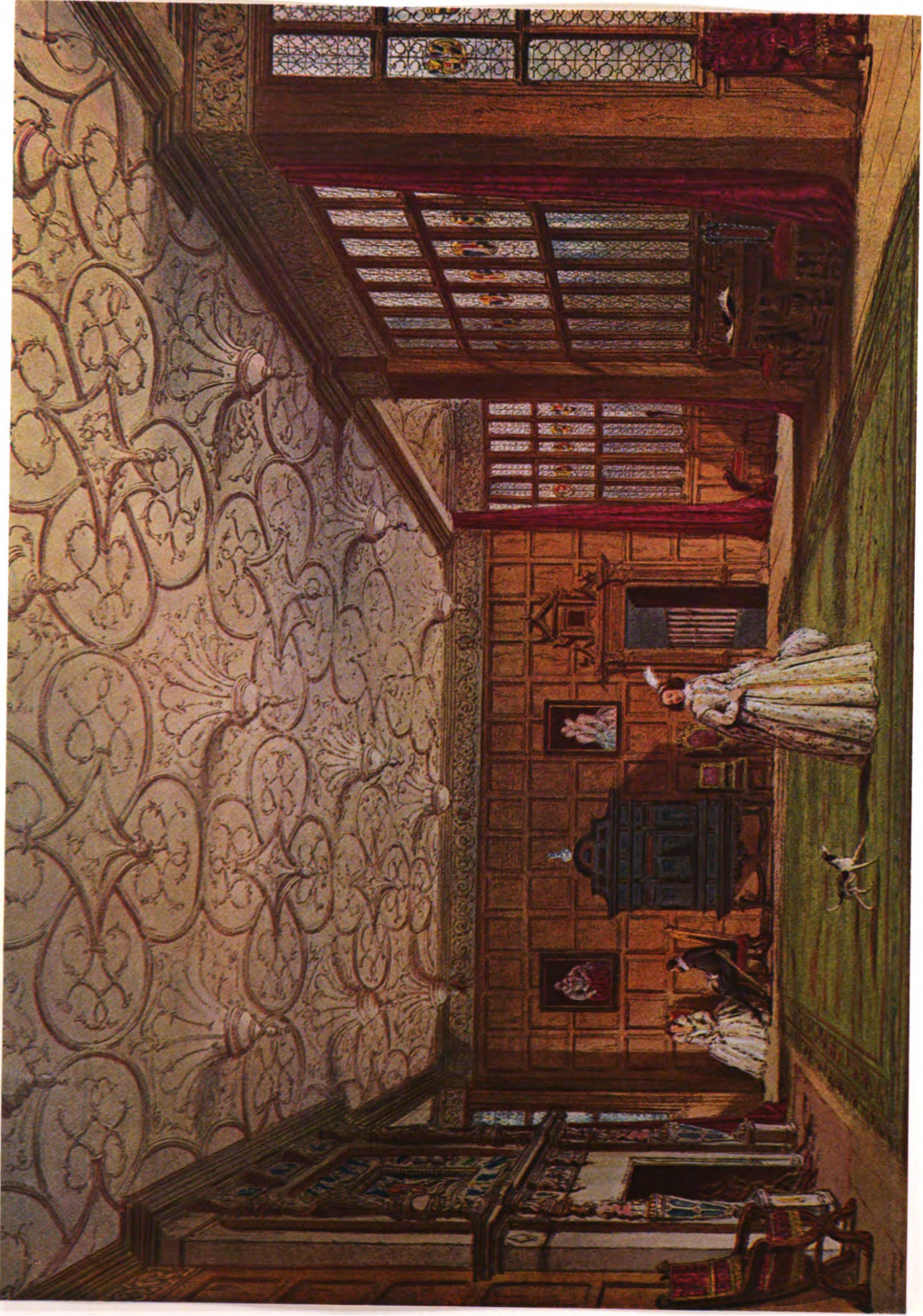
PENSHURST, KENT: THE HALL.





CRANBOURNE, DORSET: THE PORCH.

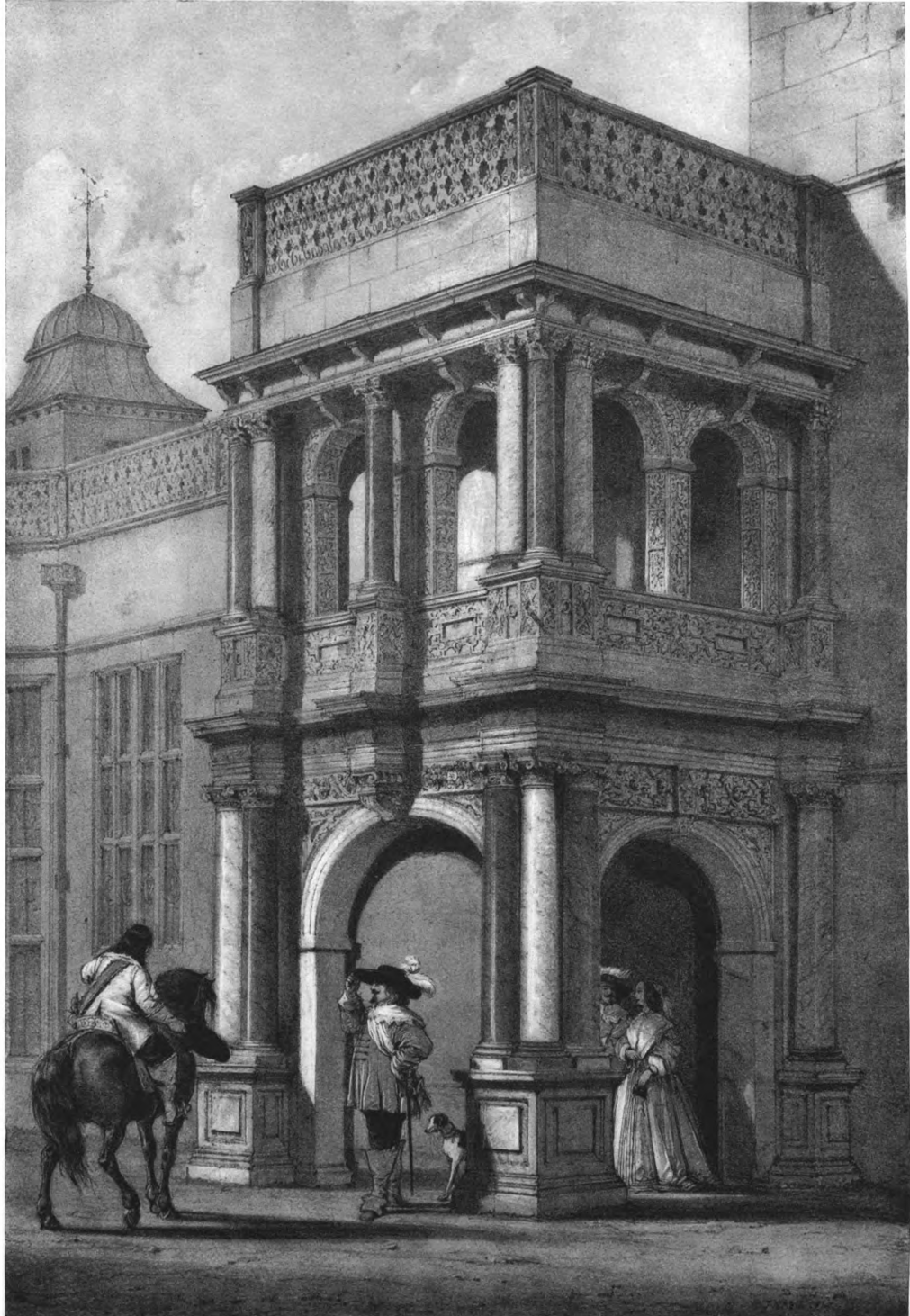




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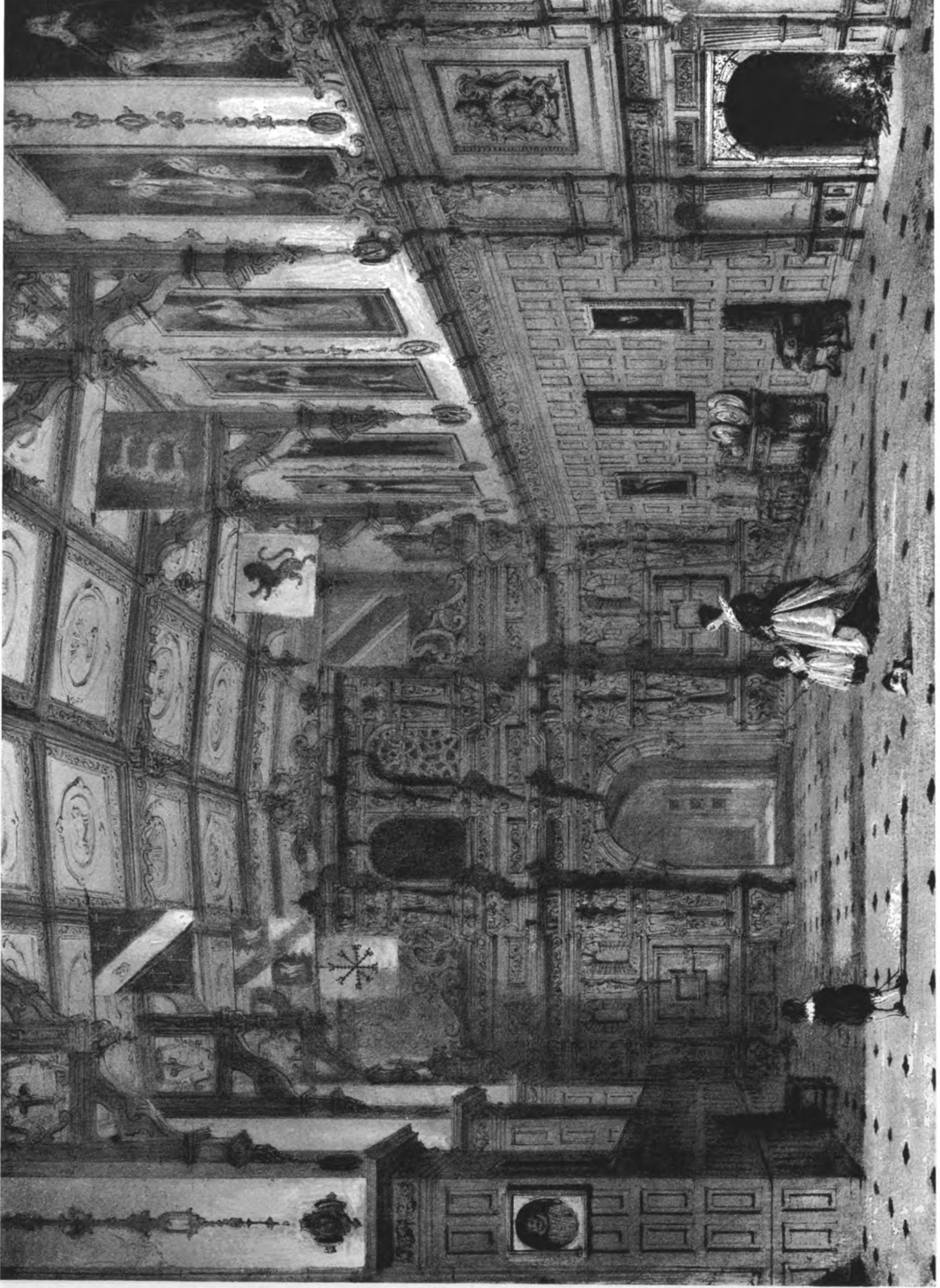






AUDLEY END, ESSEX: THE PORCH.









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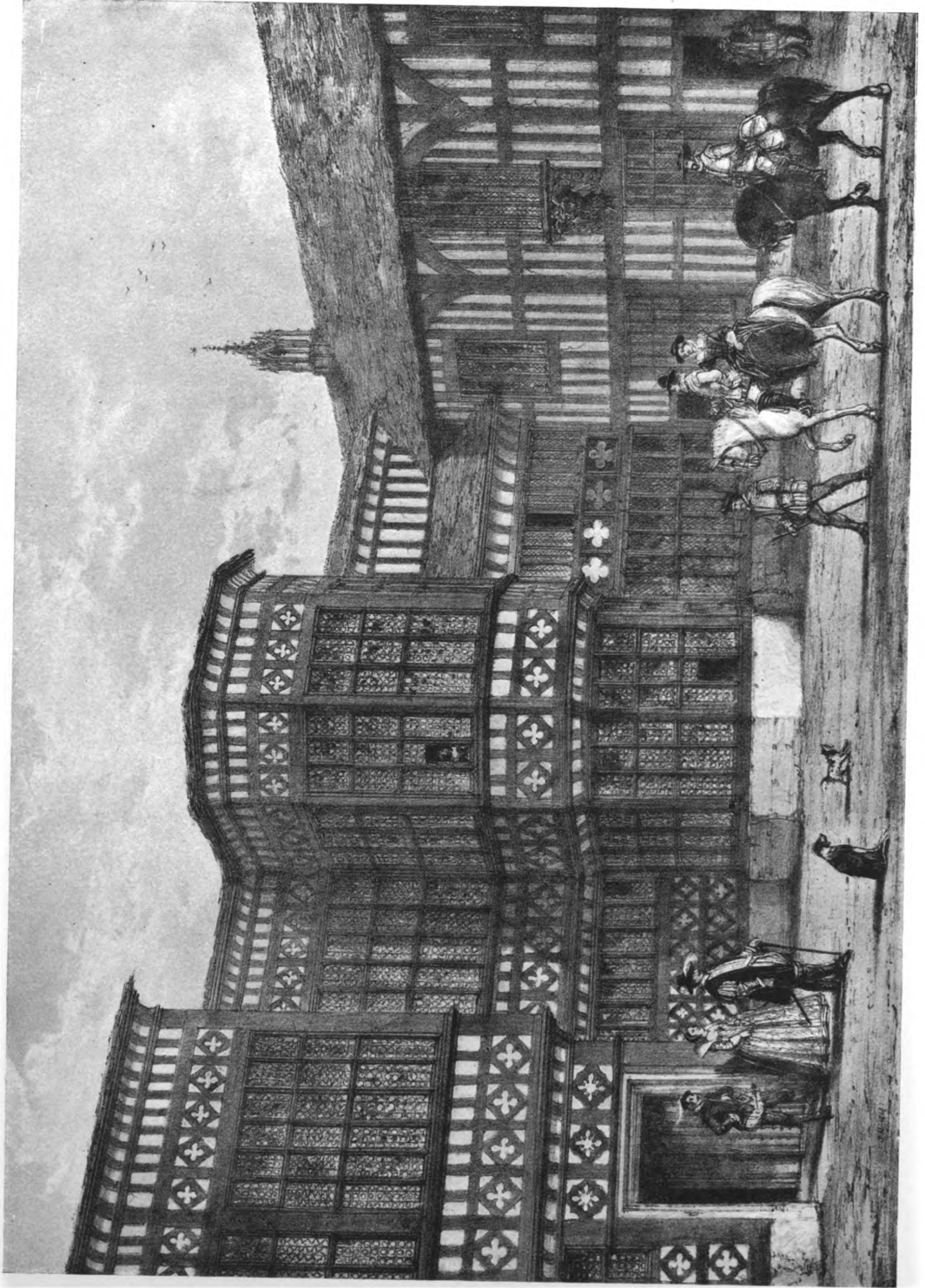




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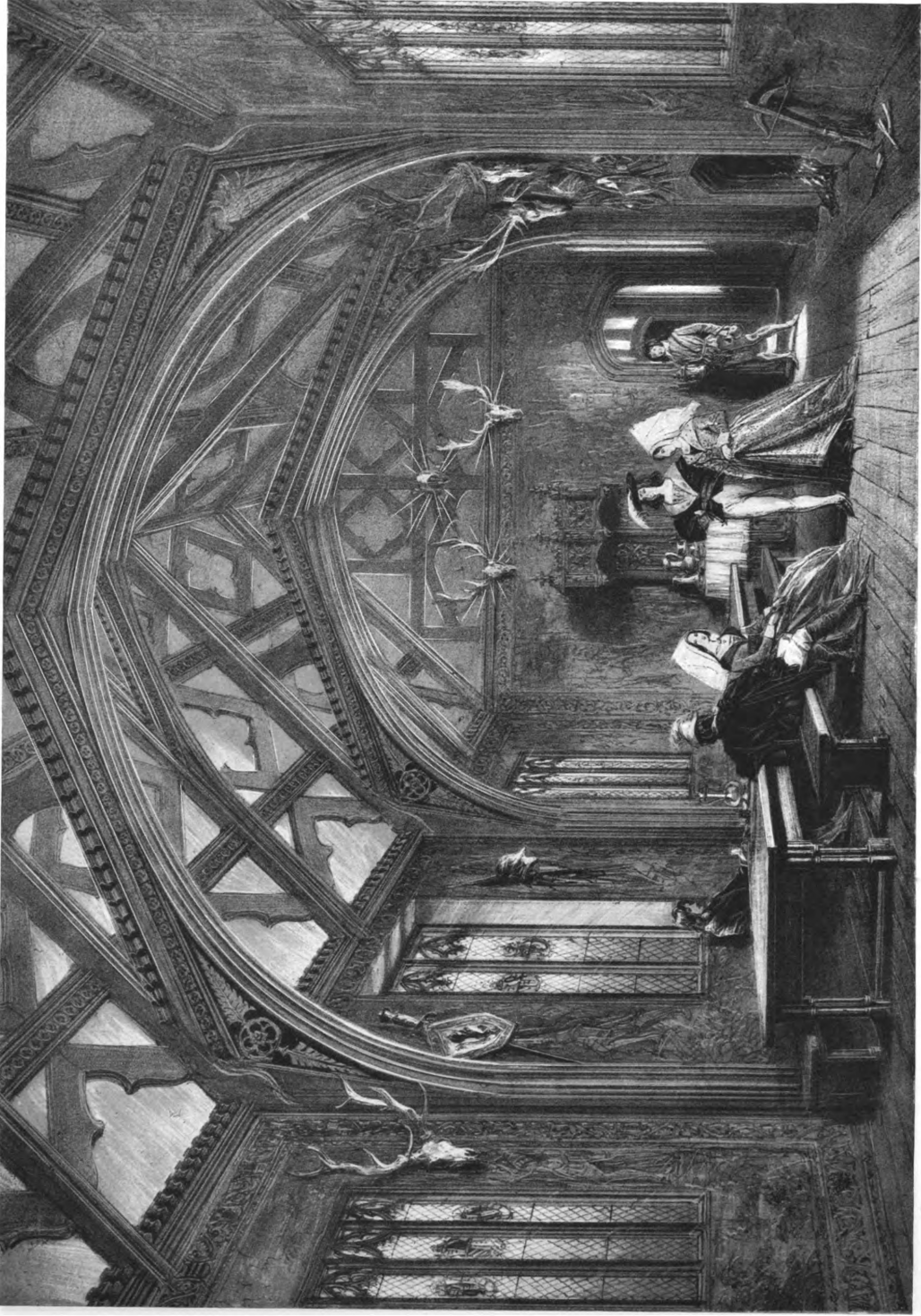
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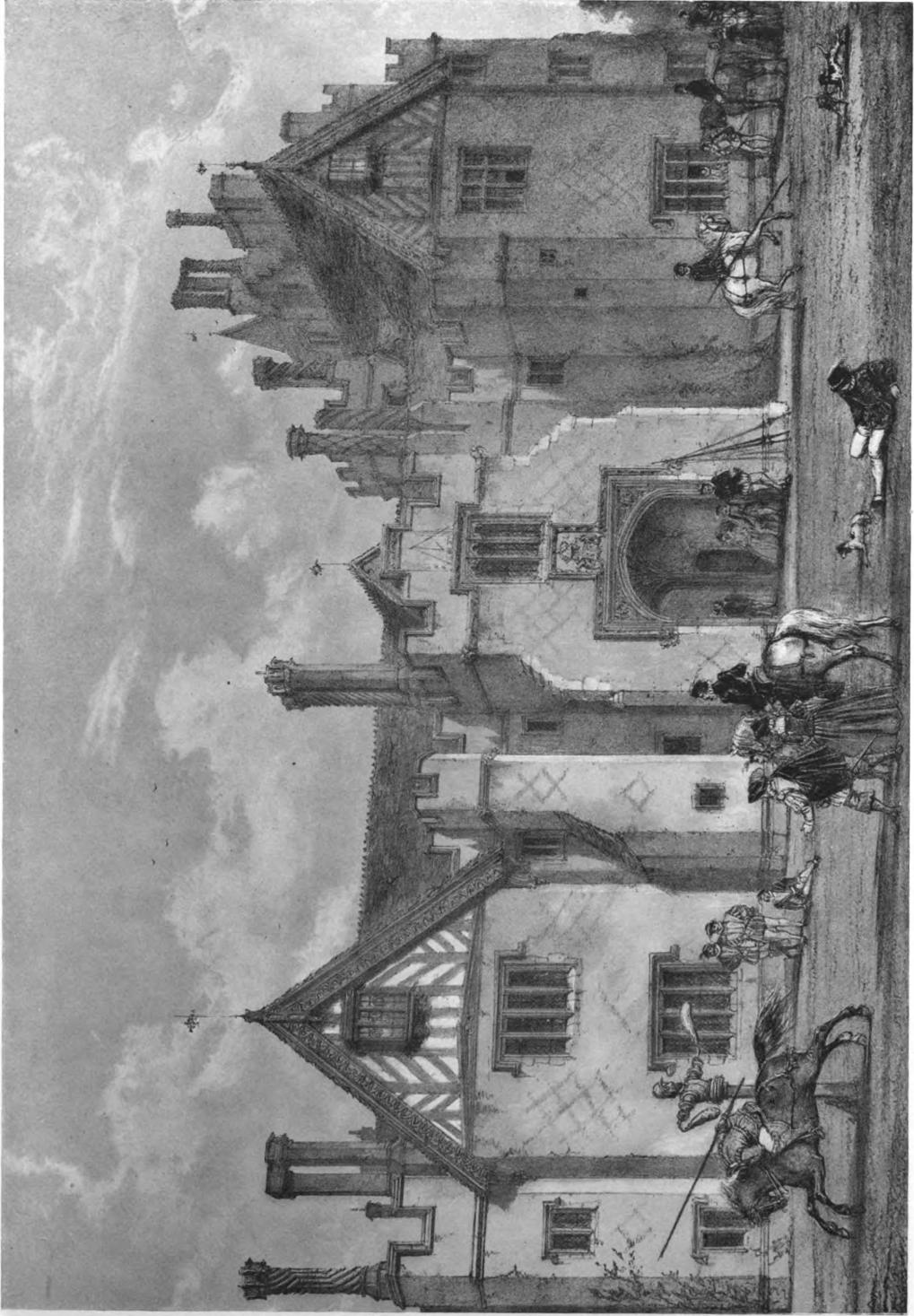
BRAMHALL HALL, CHESHIRE: BAY WINDOW IN HALL.





BRAMHALL HALL, CHESHIRE: BANQUETING ROOM.

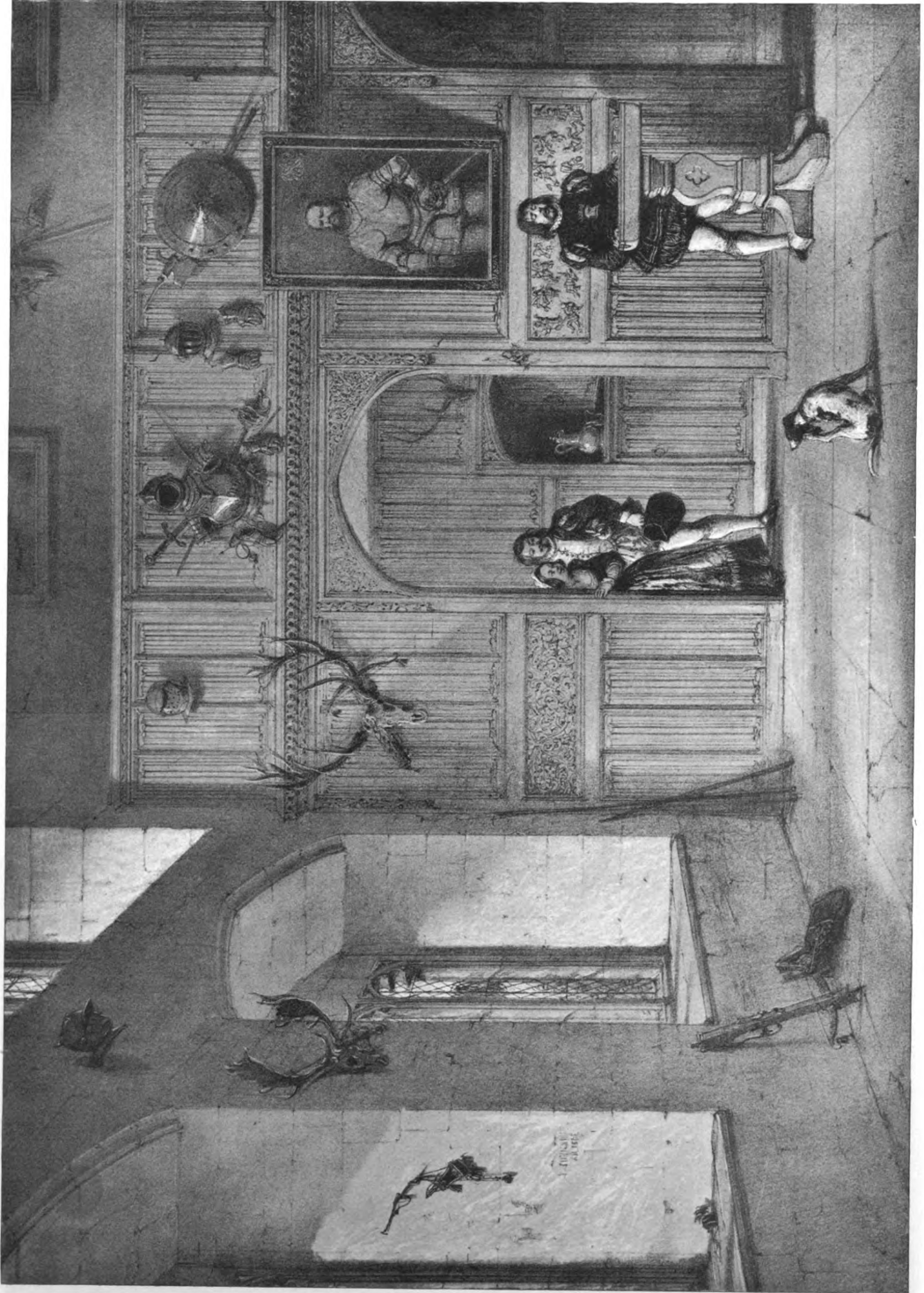




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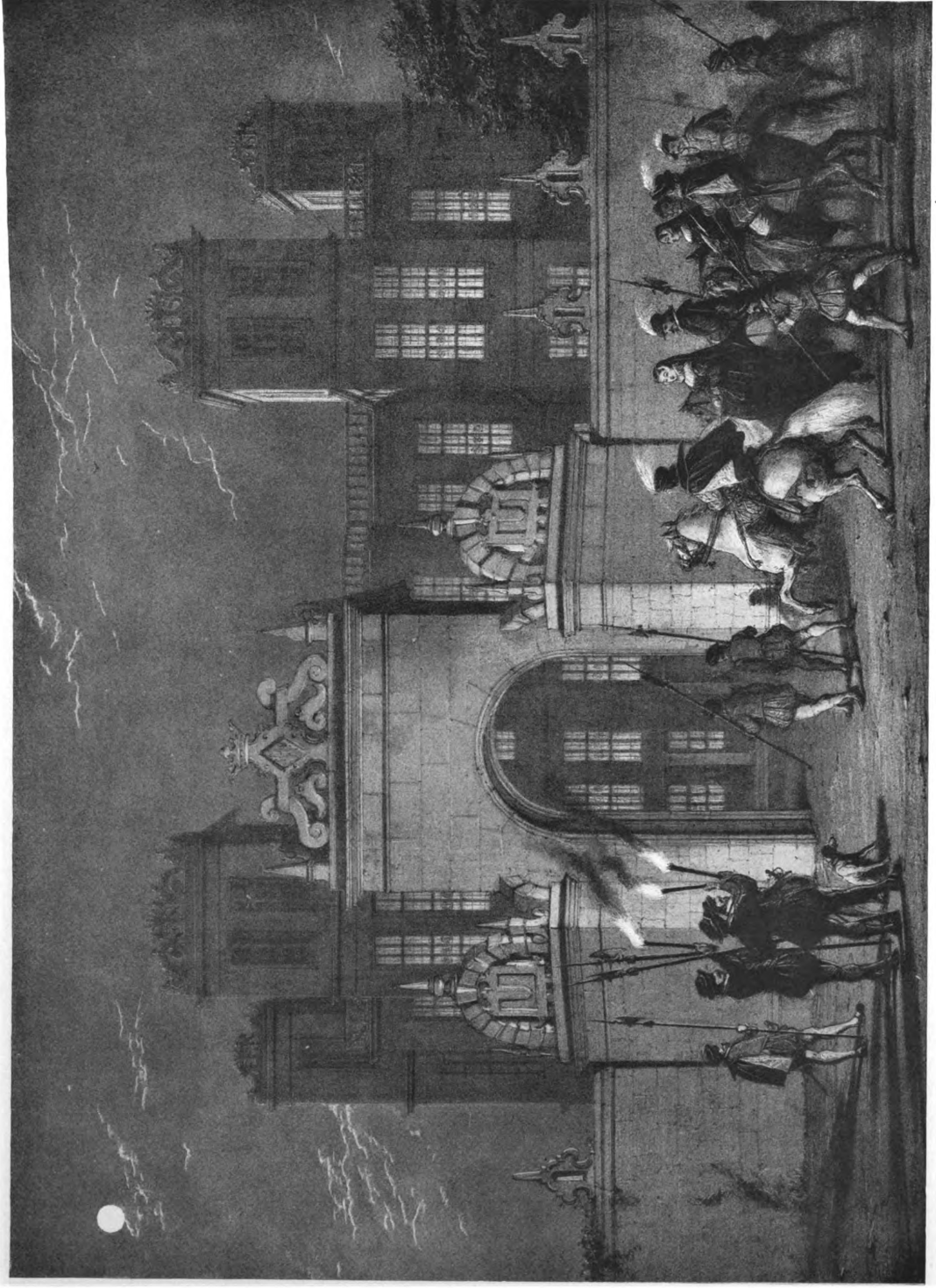
COMPTON WYNAYTES, WARWICKSHIRE: THE HALL.

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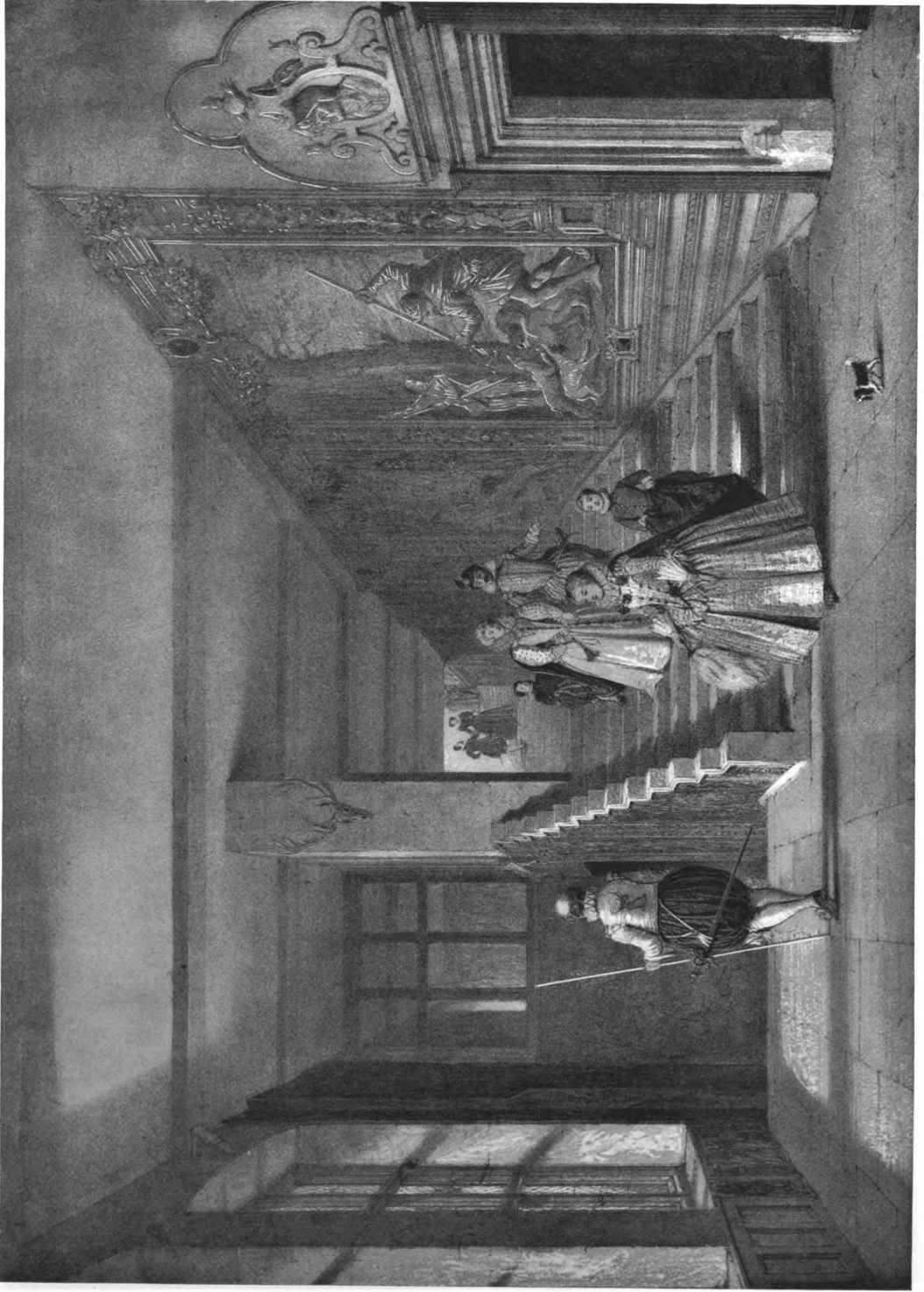
DORFOLD, CHESHIRE: THE DRAWING ROOM.





HARDWICKE HALL, DERBYSHIRE.

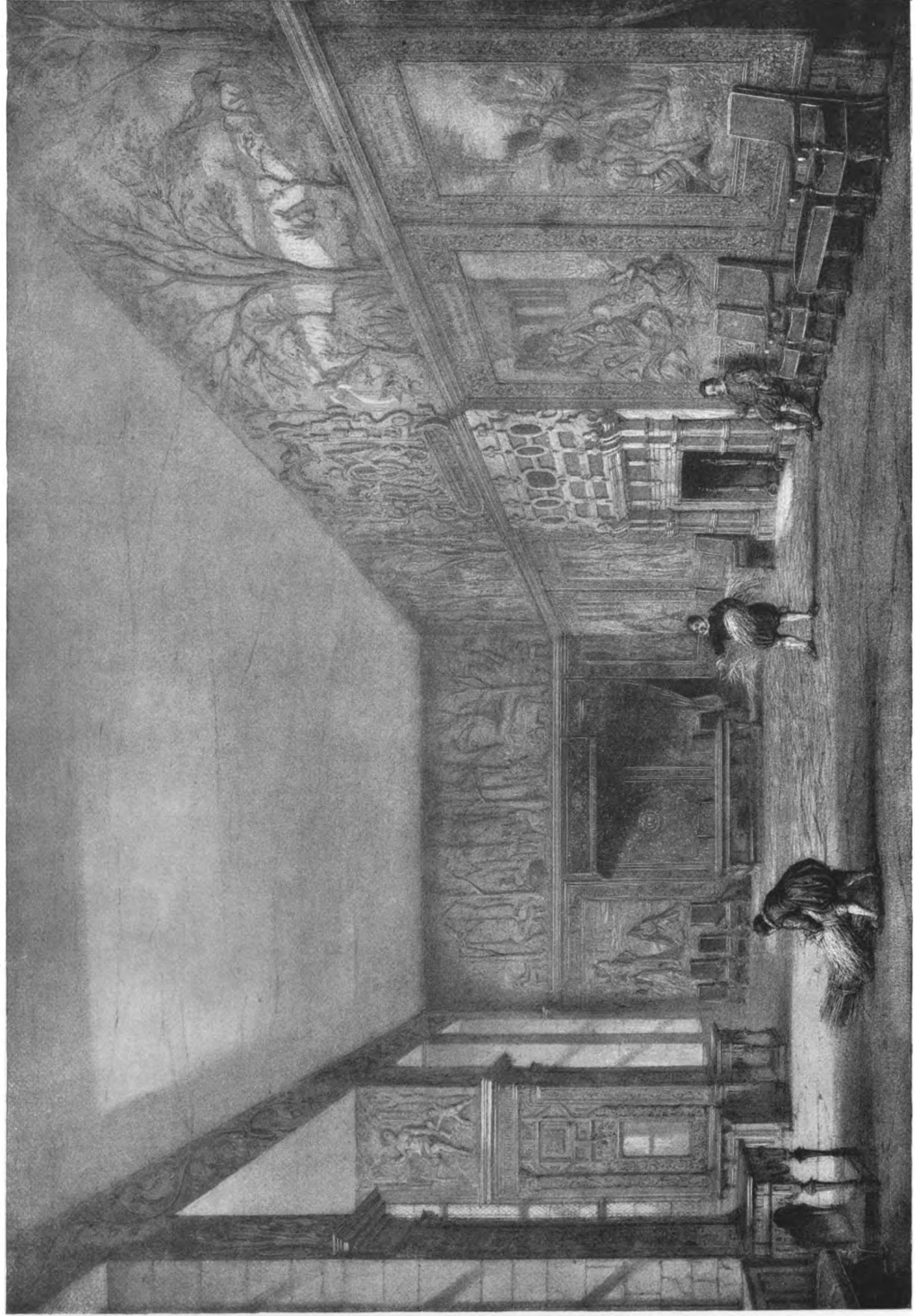




HARDWICKE HALL, DERBYSHIRE: THE GRAND STAIRCASE.







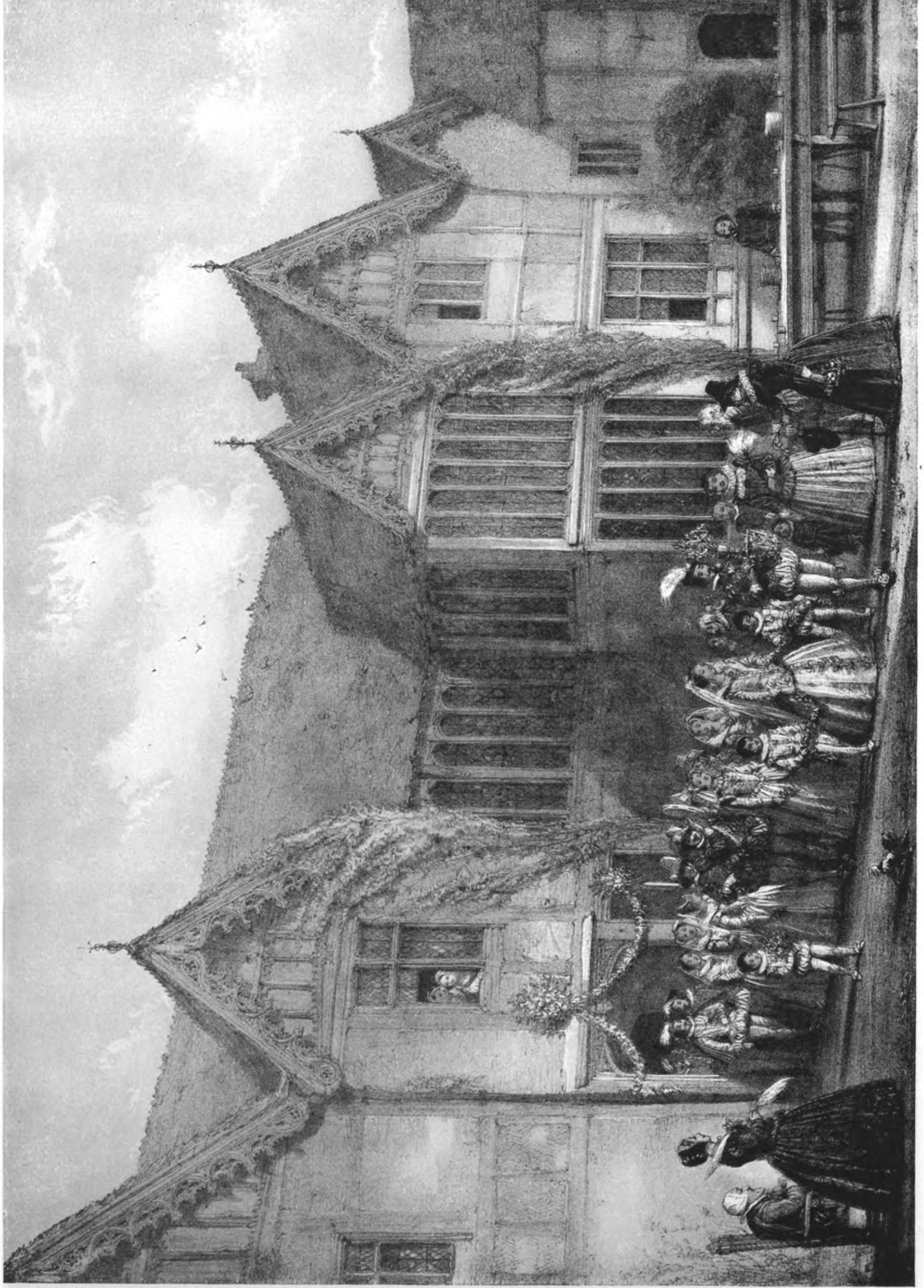
HARDWICKE HALL, DERBYSHIRE: THE PRESENCE CHAMBER.





HARDWICKE HALL, DERBYSHIRE: THE GALLERY.









OCKWELLS, BERKSHIRE: THE HALL.







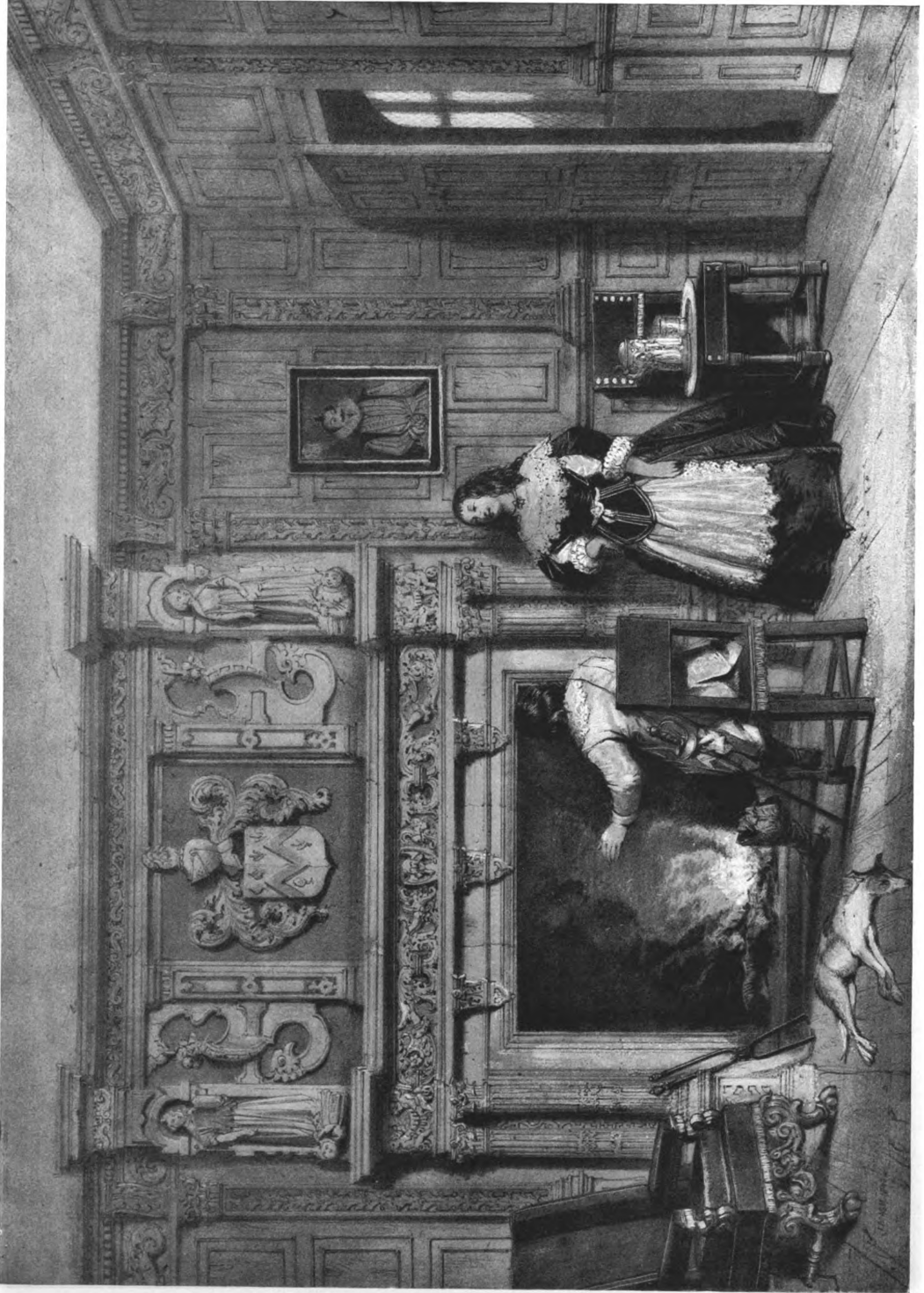
OCKWELLS, BERKSHIRE: THE PORCH AND CORRIDOR.





PARHAM, SUSSEX: THE HALL.





POSTLIP HALL GLOUCESTERSHIRE: CHAMBER.

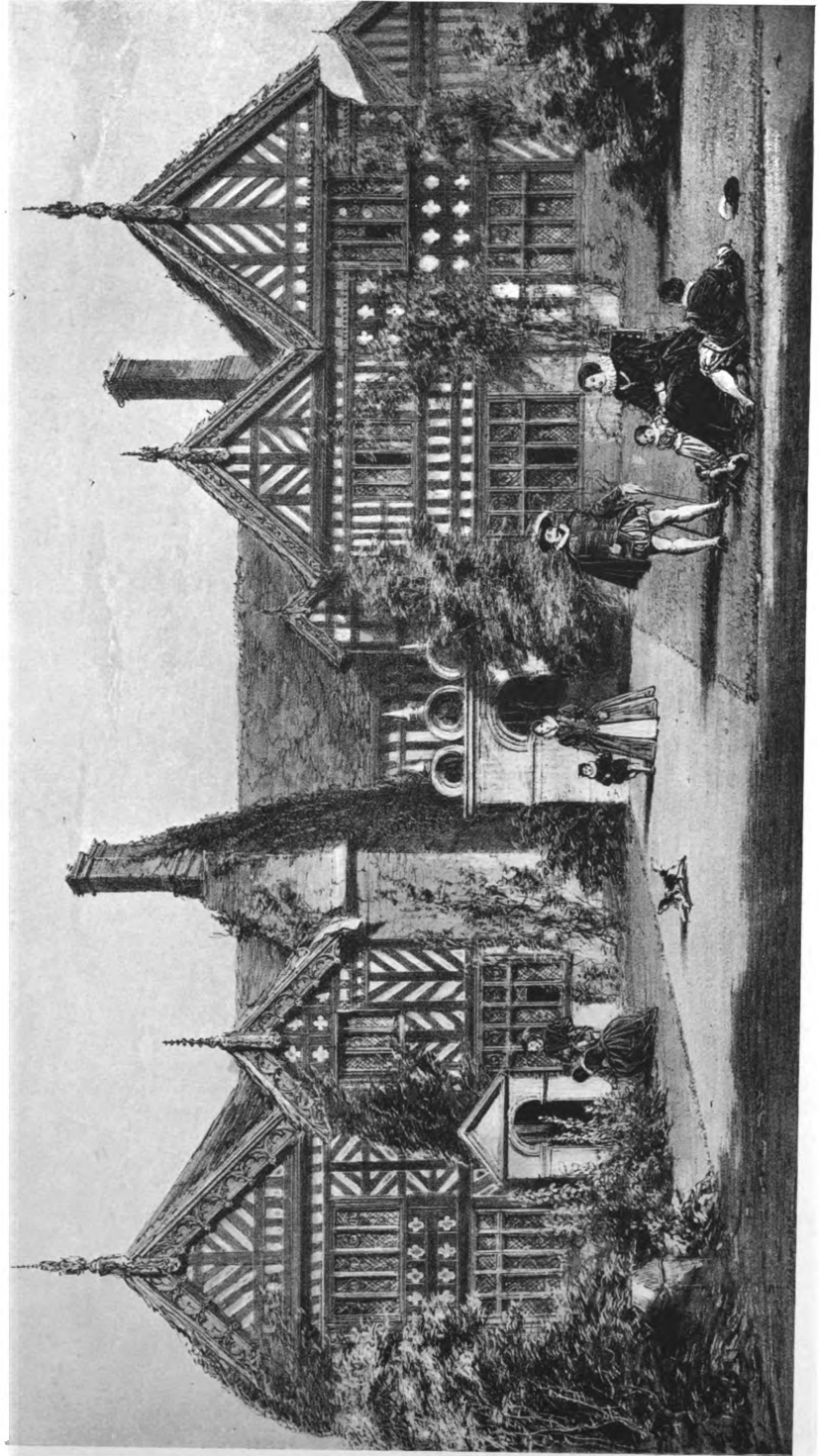




SPEKE HALL, LANCASHIRE: THE GATEWAY.

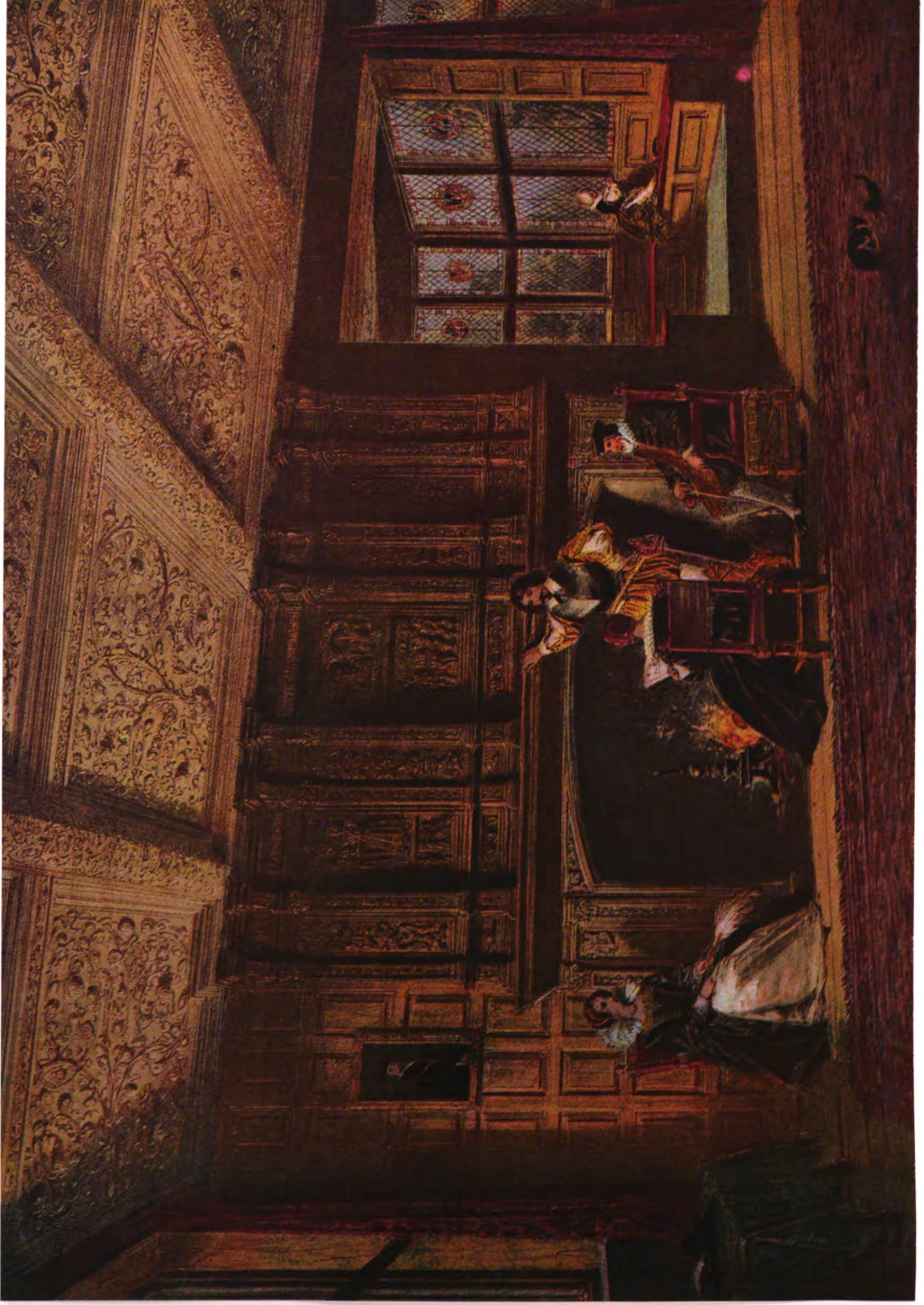






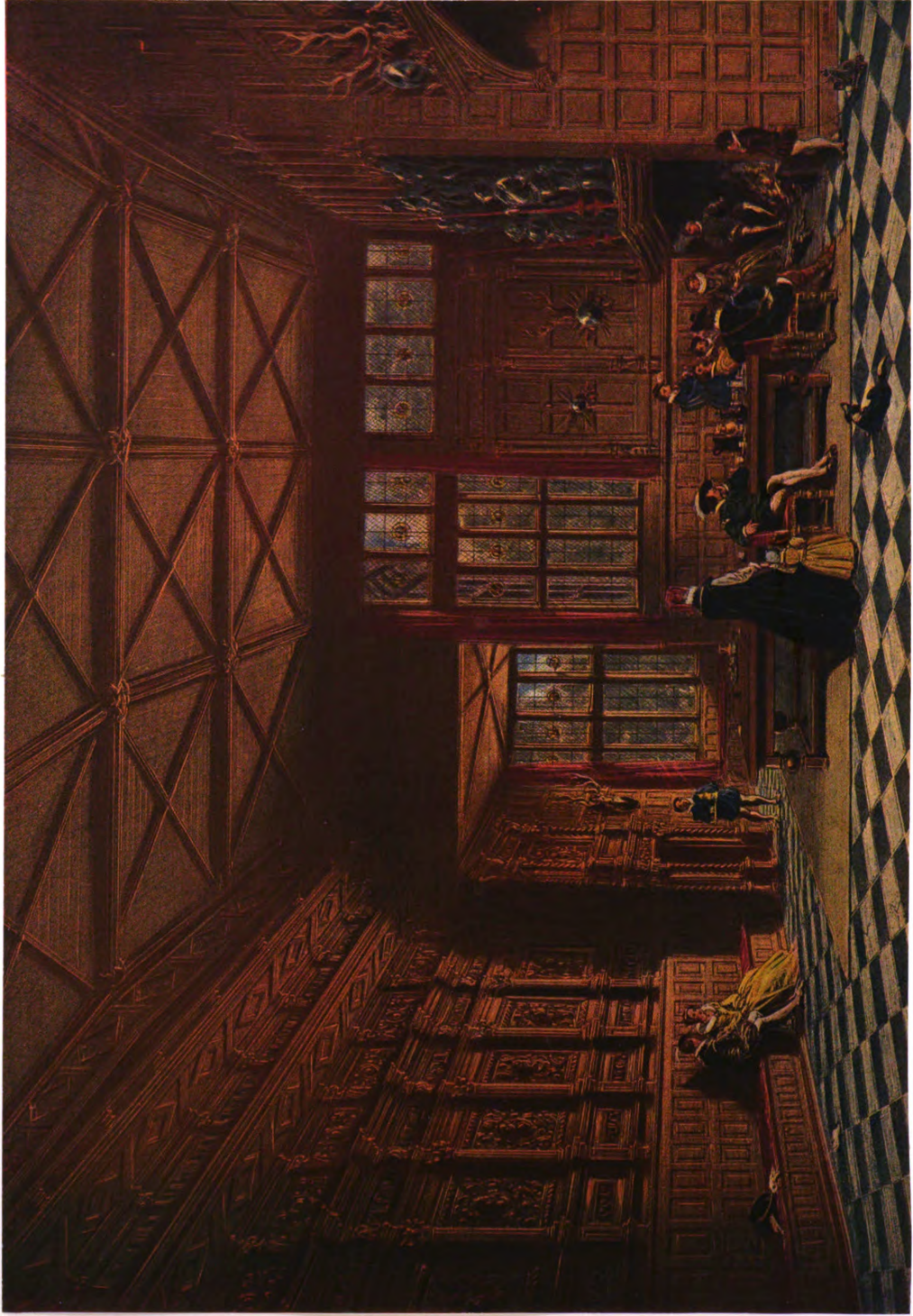
SPEKE HALL, LANCASHIRE: GARDEN FRONT.





SPEKE HALL, LANCASHIRE: FIREPLACE IN DRAWING ROOM.





SPEKE HALL, LANCASHIRE: THE HALL.

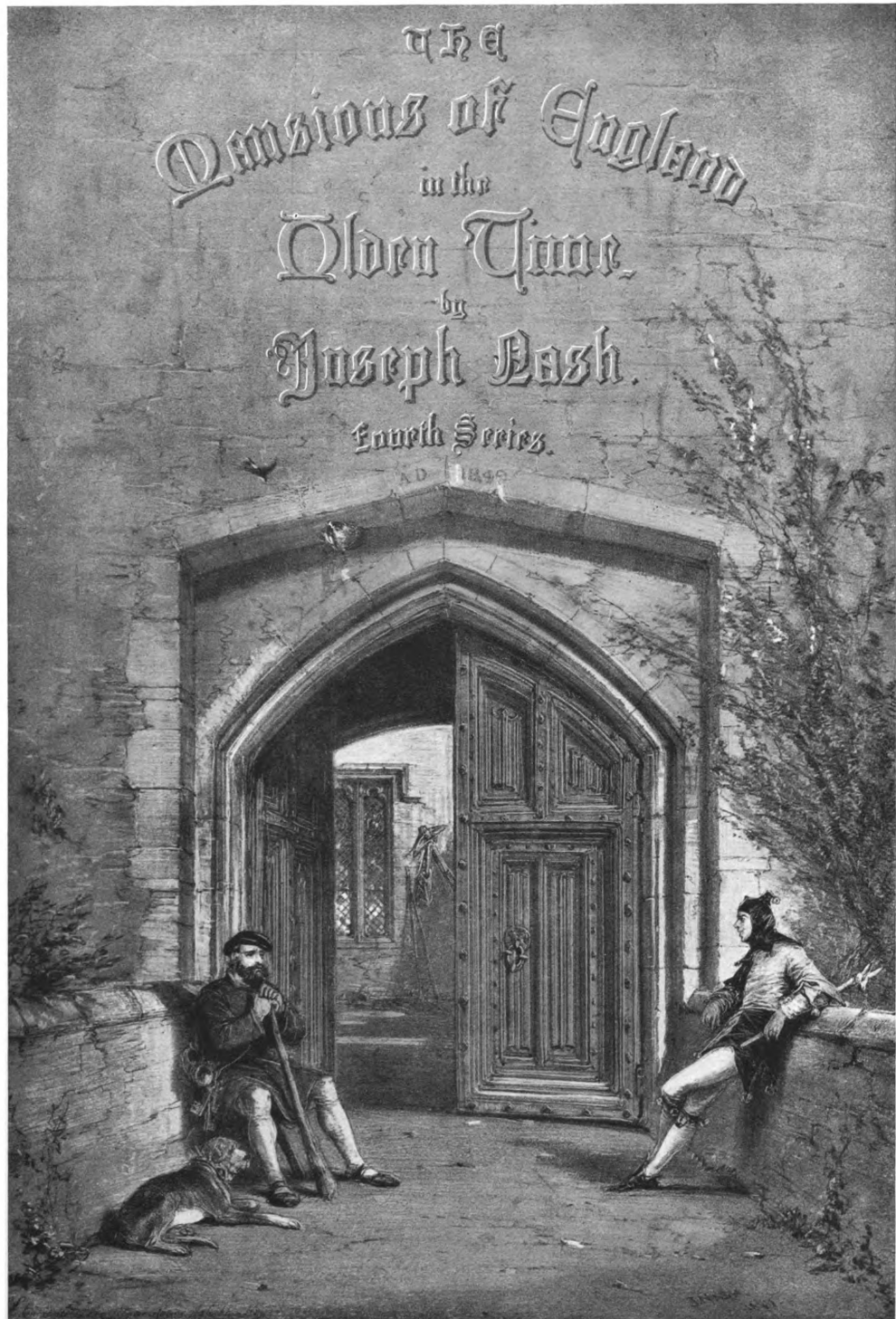




SPEKE HALL, LANCASHIRE: BAY WINDOW IN THE HALL.

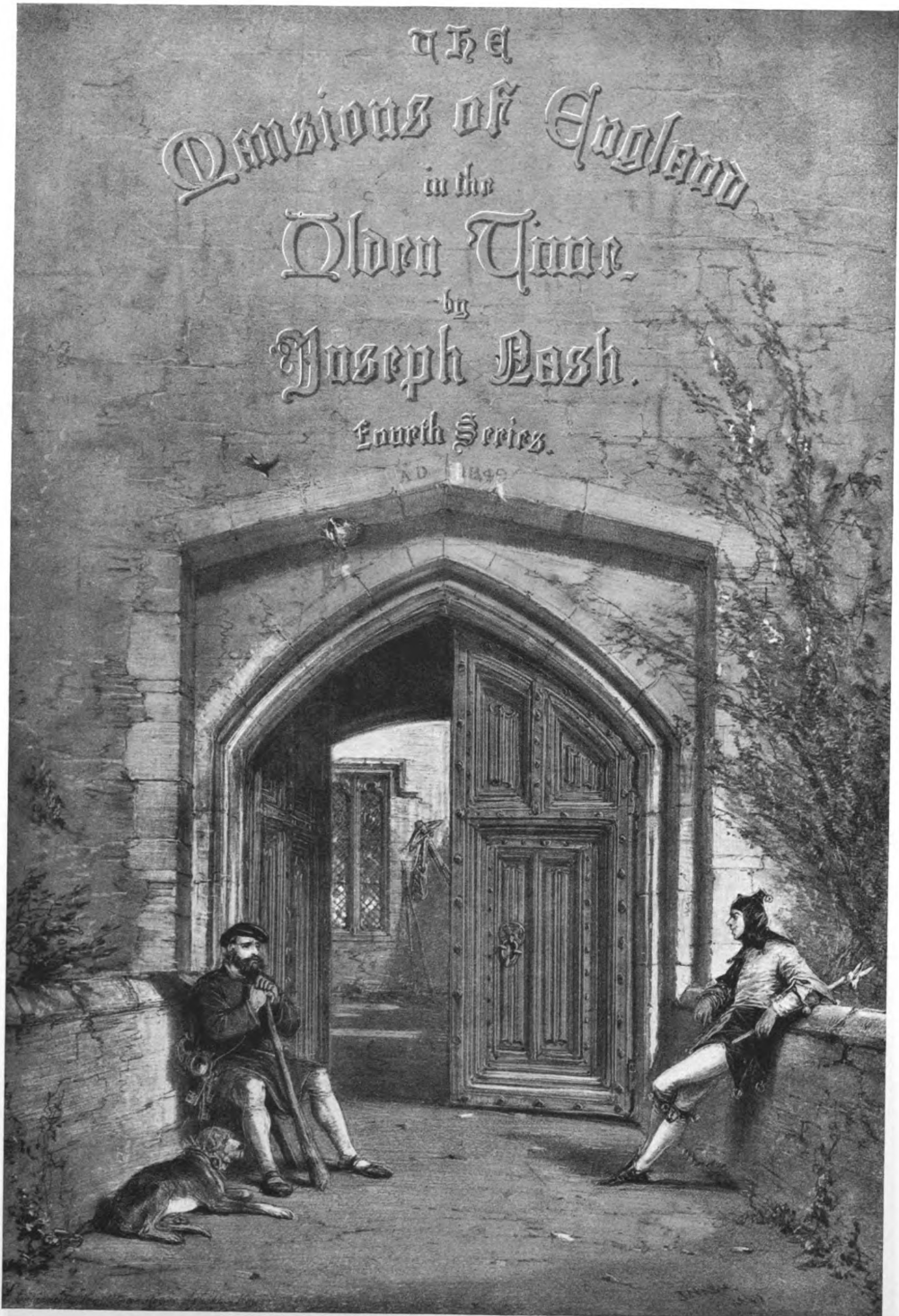






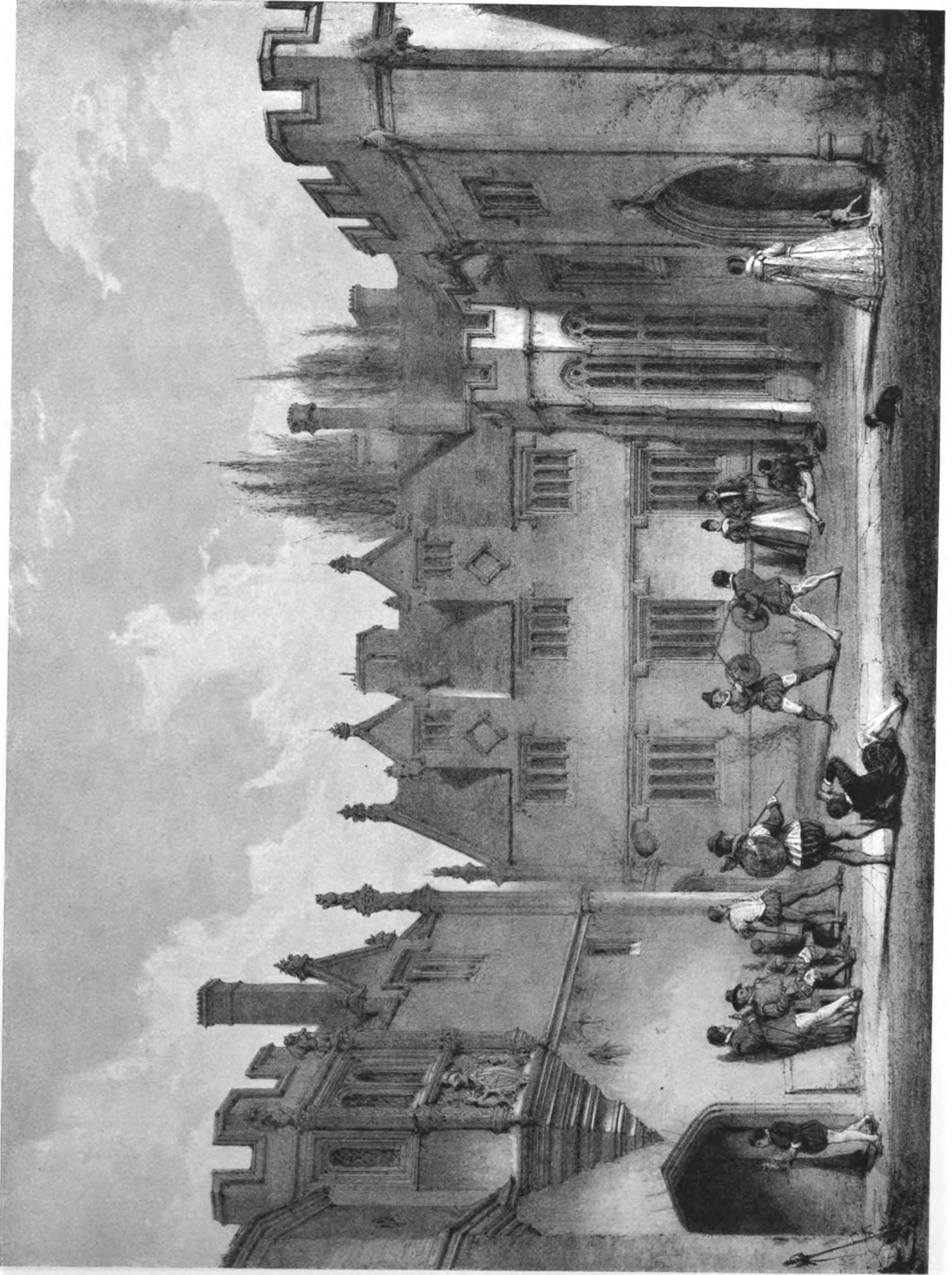
MOAT HOUSE, IGHTHAM, KENT: ENTRANCE.



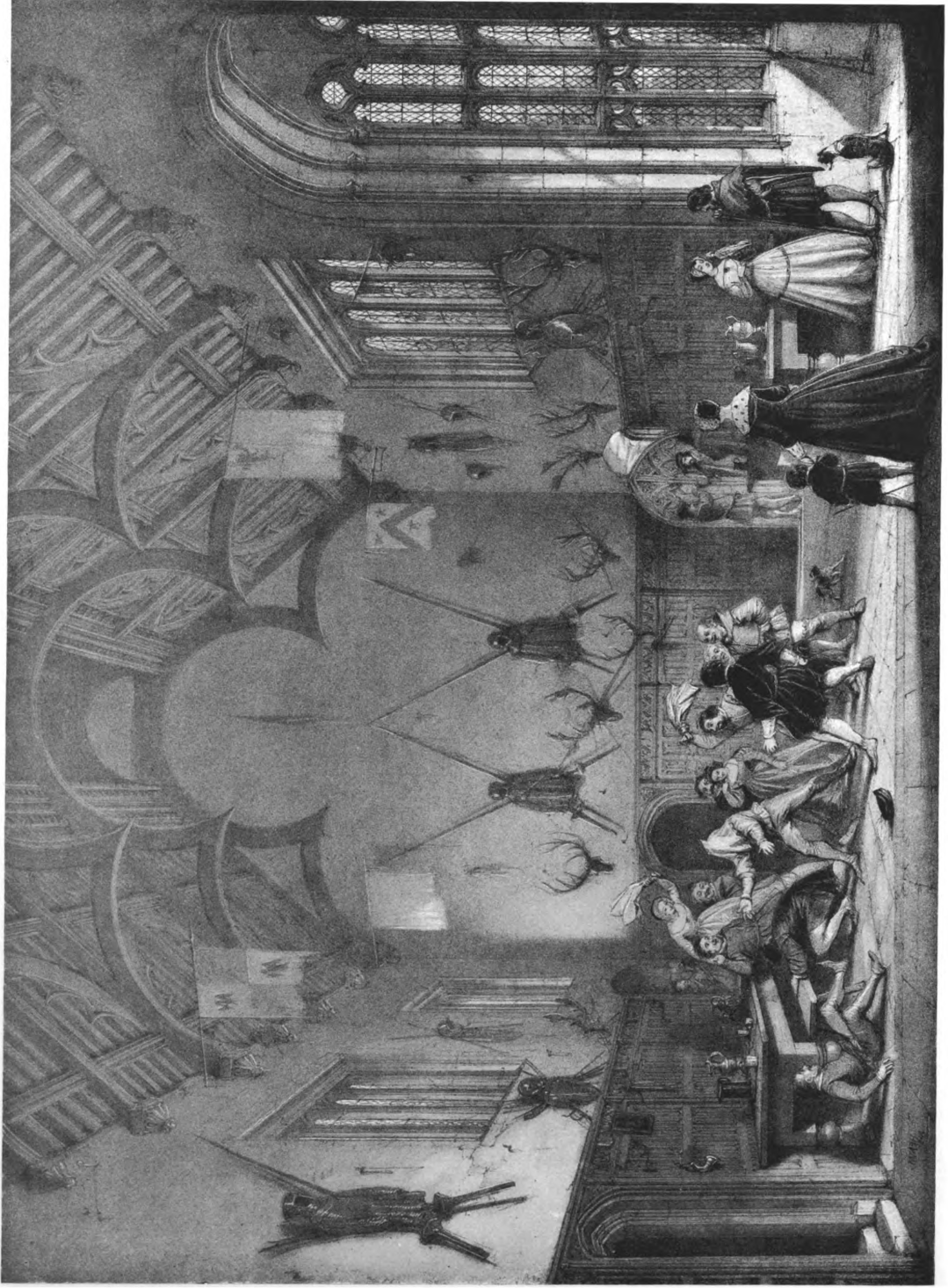


MOAT HOUSE, IGHTHAM, KENT: ENTRANCE.









ATHELHAMPTON, DORSETSHIRE: THE HALL.

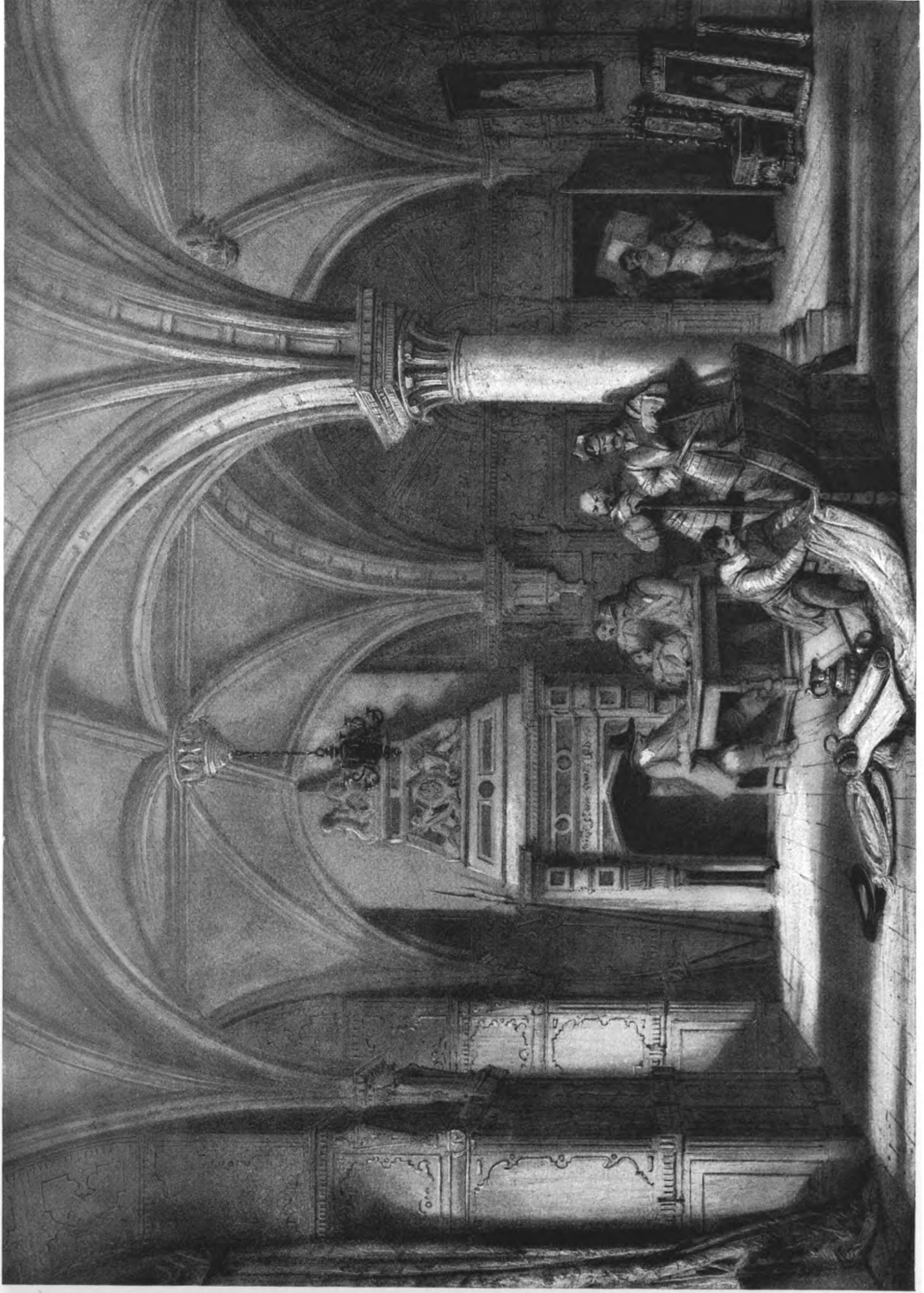






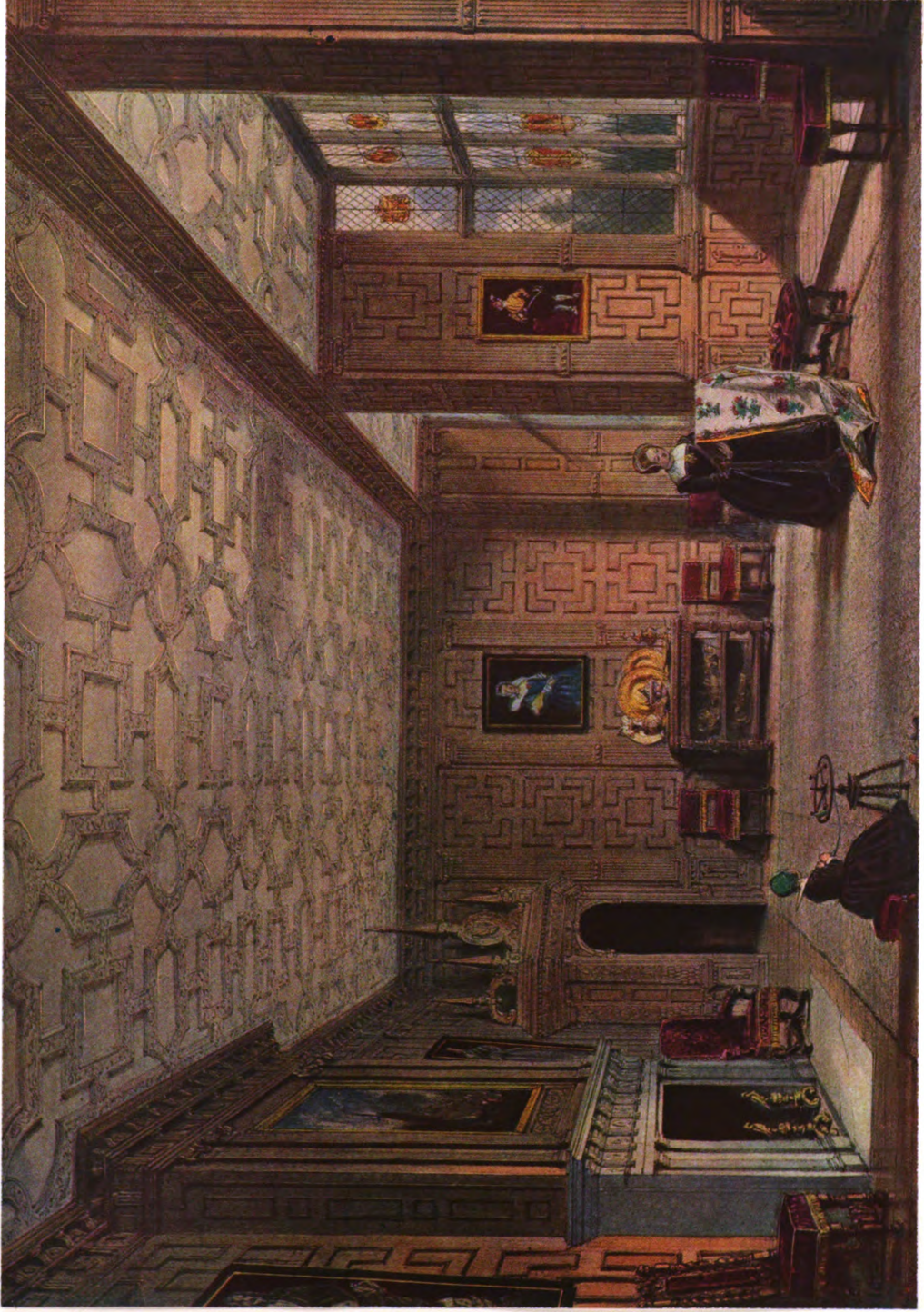
BEDDINGTON, SURREY: THE HALL.





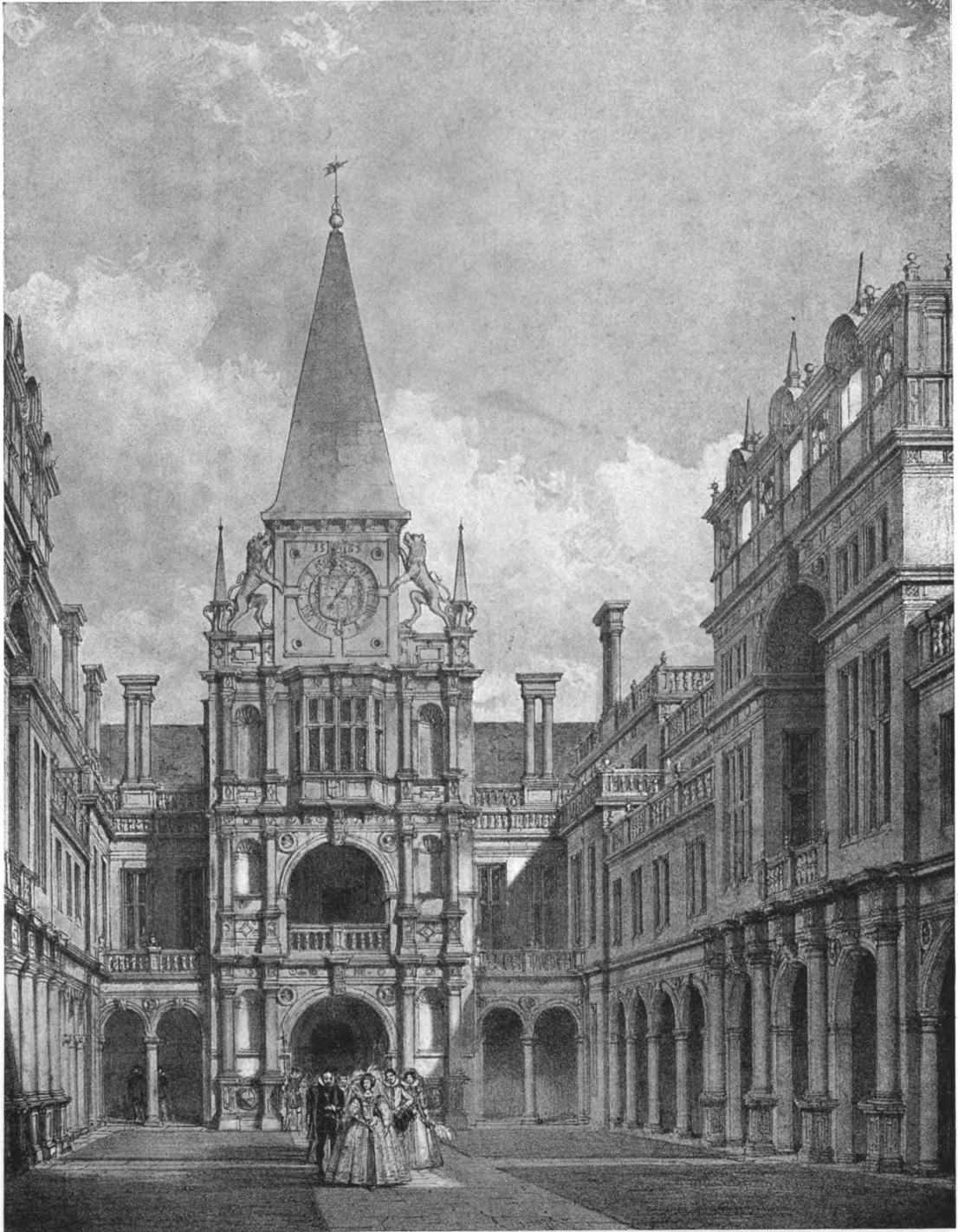
BOLSOVER CASTLE, DERBYSHIRE: THE HALL.





BROUGHTON CASTLE, OXFORDSHIRE: THE DRAWING ROOM.





BURLEIGH, NORTHAMPTONSHIRE.

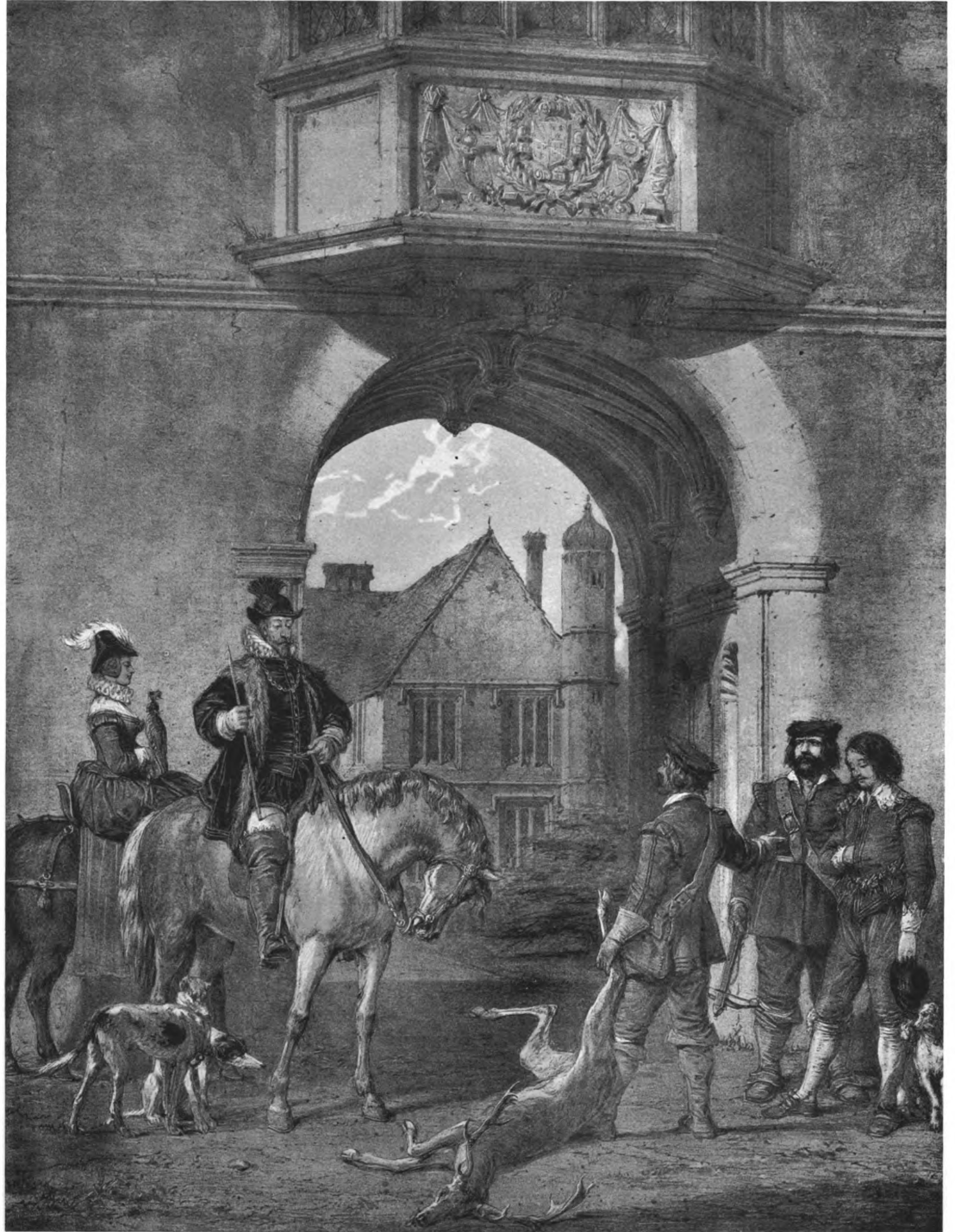






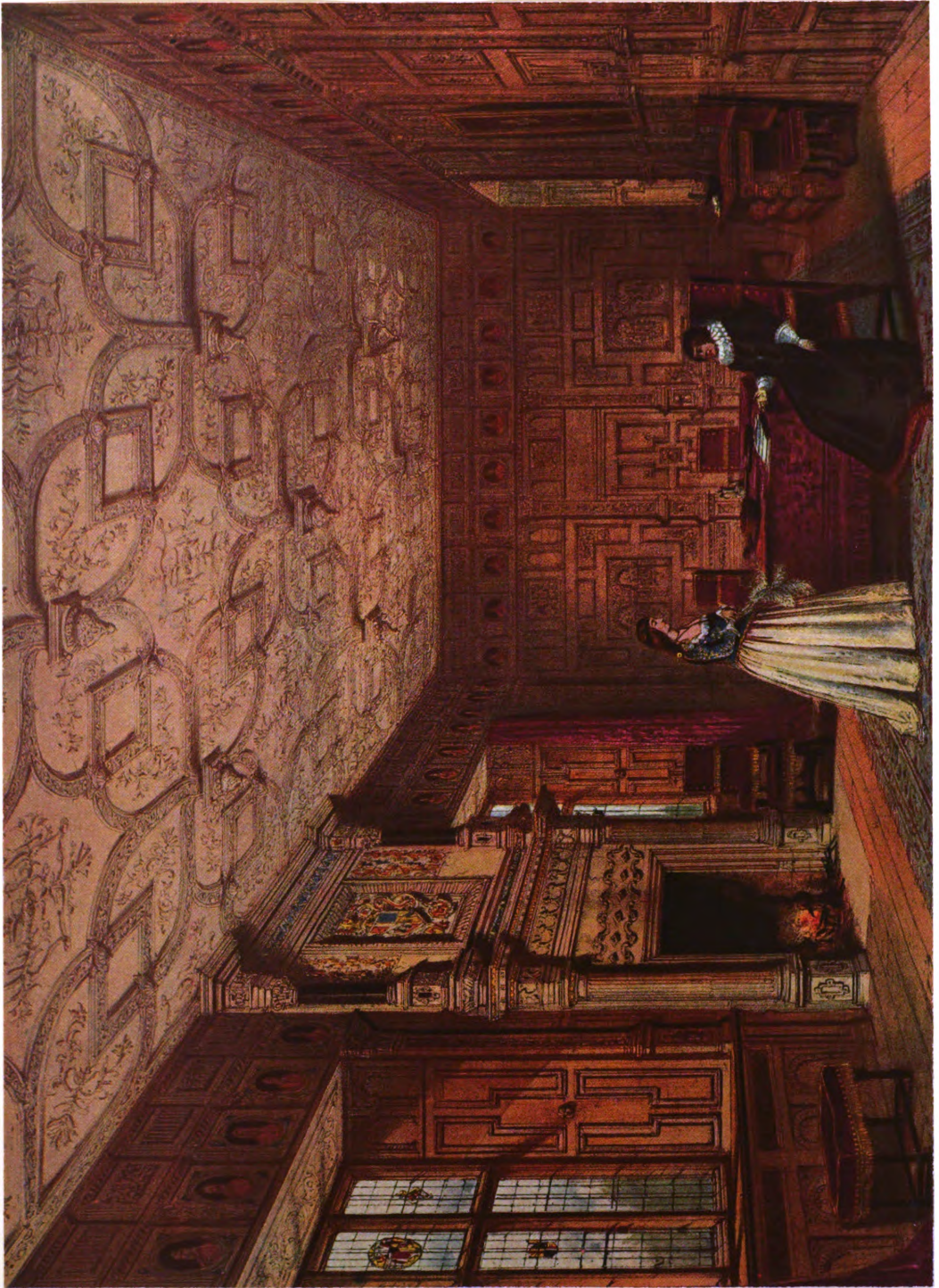
BURLEIGH, NORTHAMPTONSHIRE: THE STAIRCASE.





CHARLCOTE, WARWICKSHIRE.





CHASTLETON, OXFORDSHIRE: THE DRAWING ROOM.





HAMPTON COURT, MIDDLESEX: THE HALL.

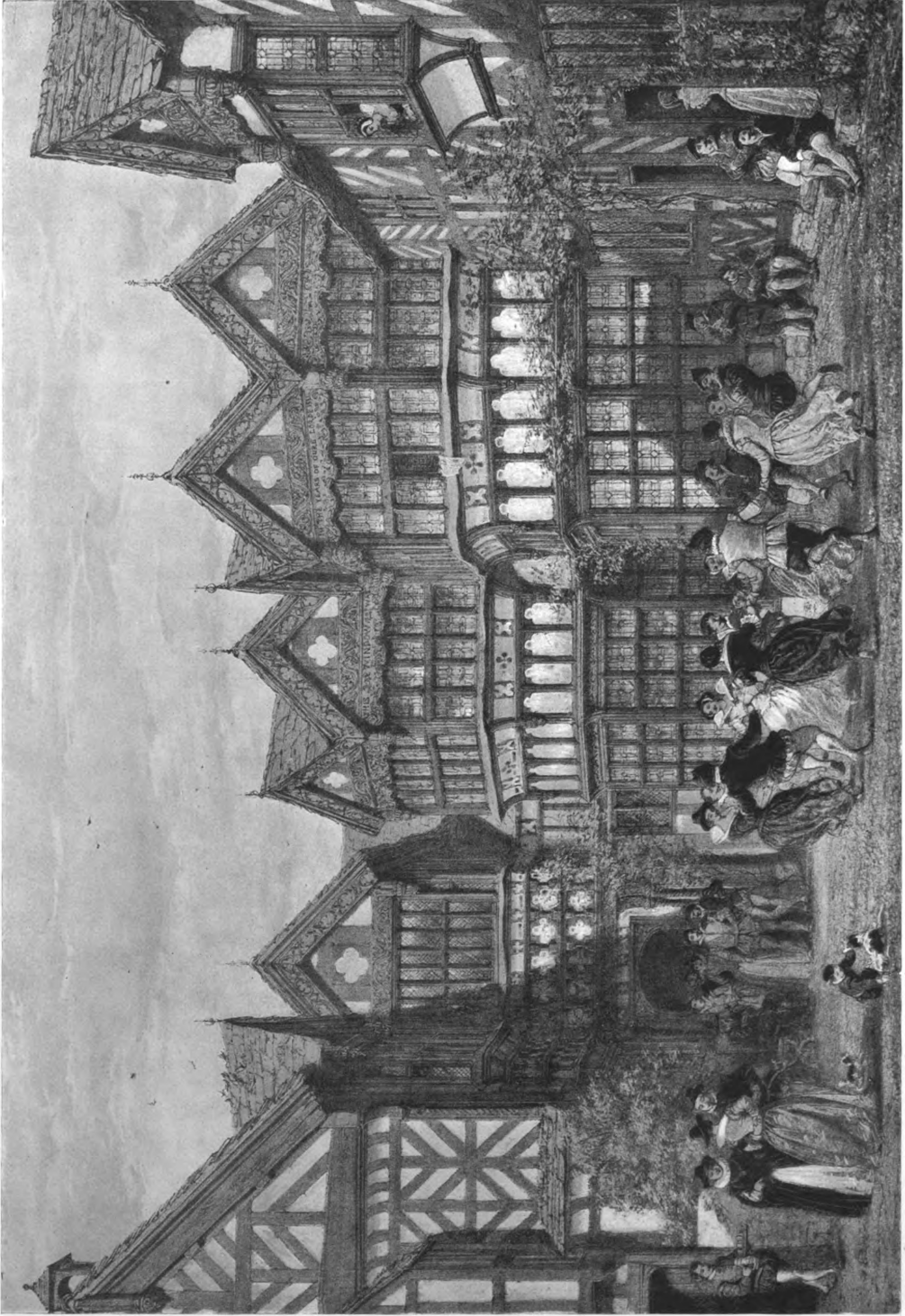






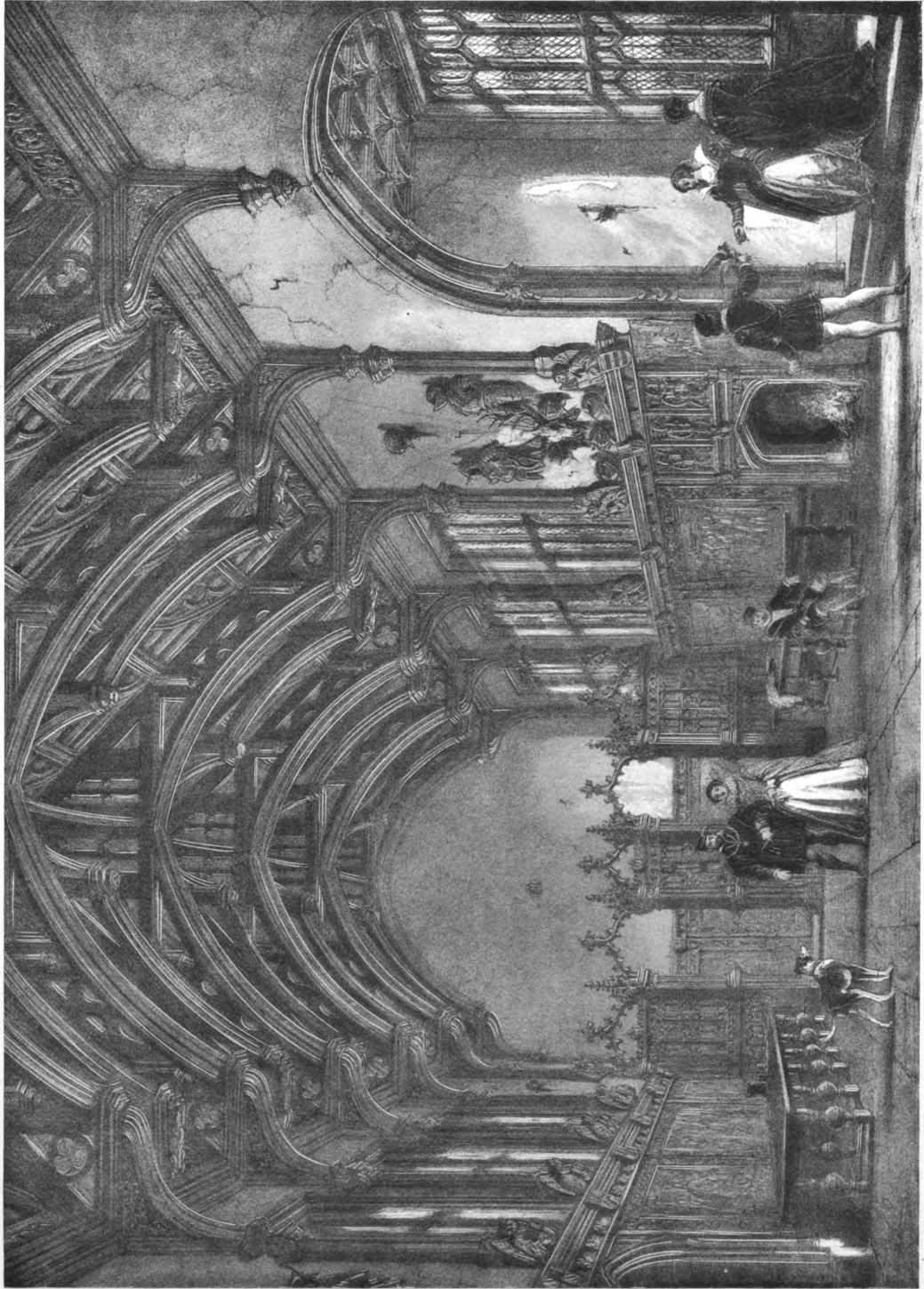
HAMPTON COURT, MIDDLESEX: THE PRESENCE CHAMBER.





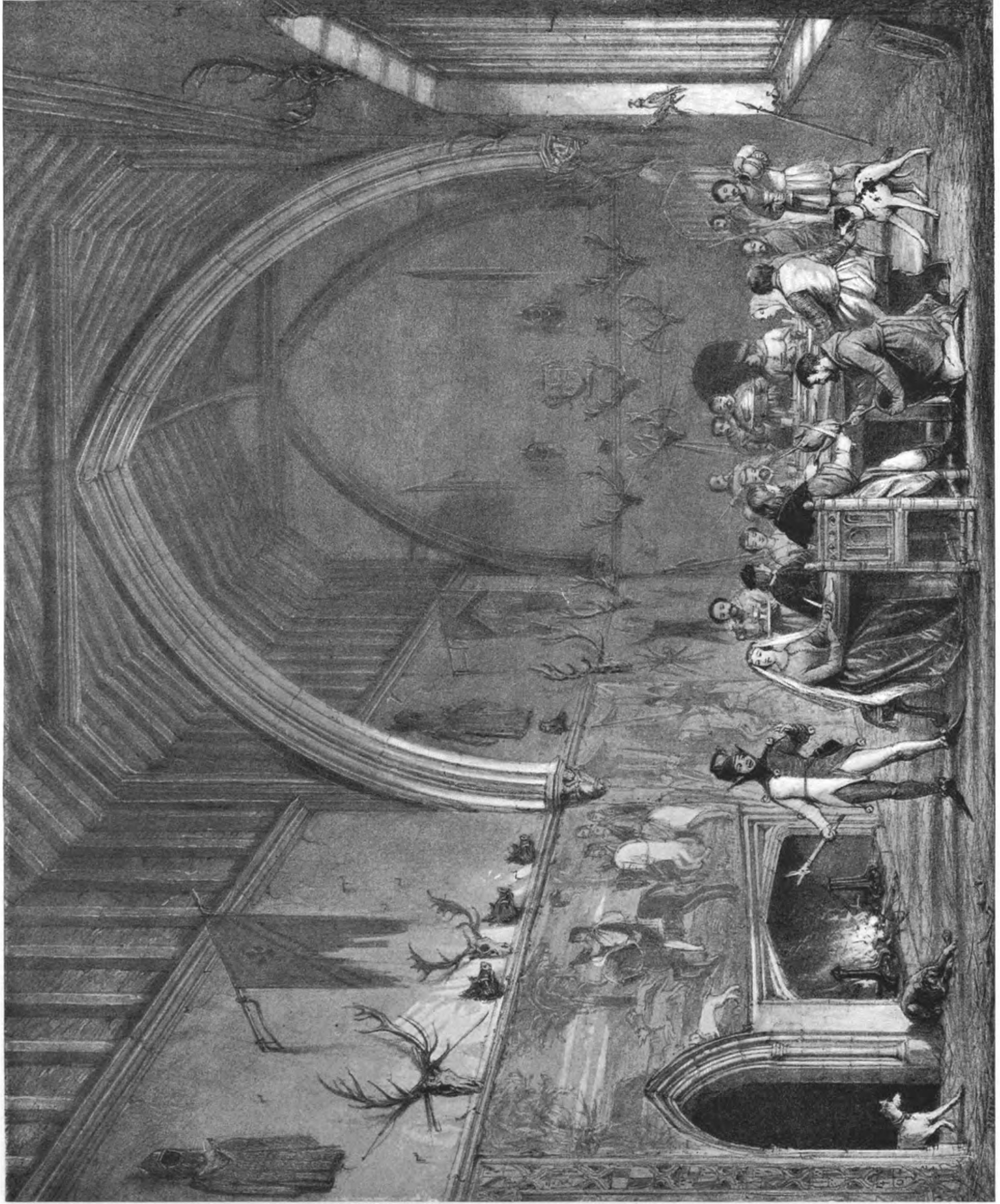
LITTLE MORETON HALL, CHESHIRE.





MILTON ABBEY, DORSETSHIRE: THE HALL.

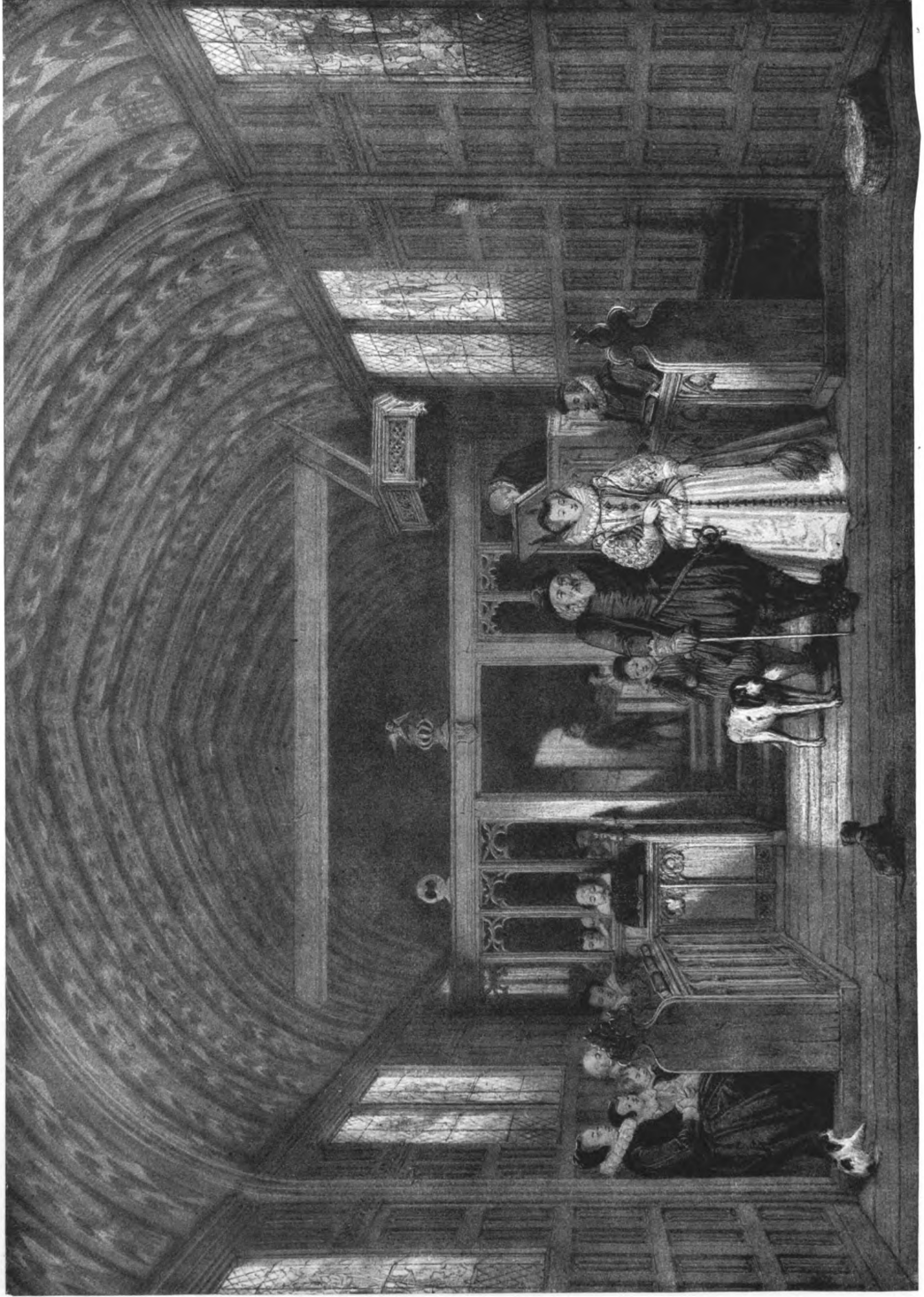




MOAT HOUSE, IGHTHAM, KENT: THE HALL.

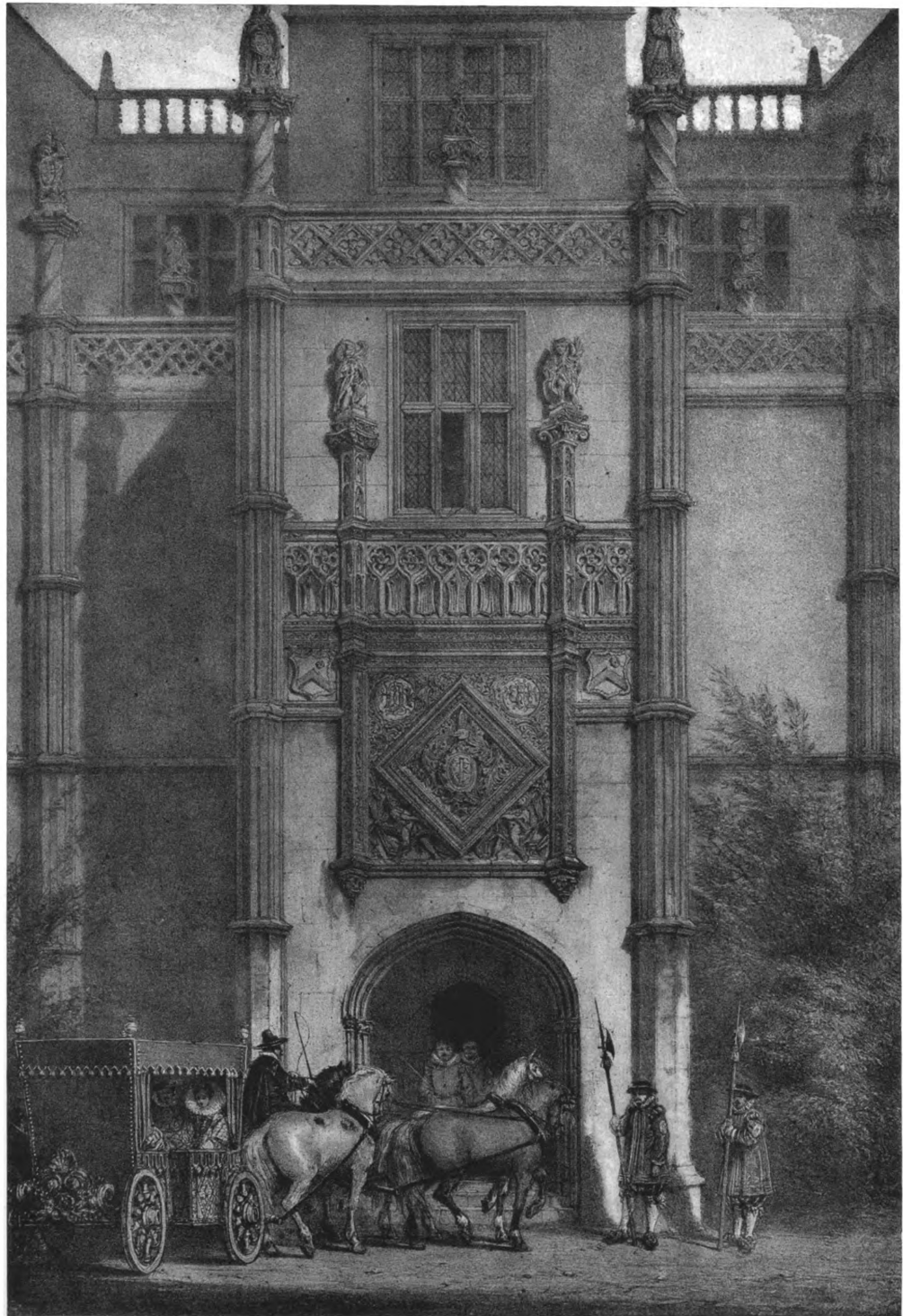






MOAT HOUSE, IGHTHAM, KENT: THE CHAPEL.





MONTACUTE, SOMERSET: THE PORCH.





SOUTHAM, GLOUCESTERSHIRE.

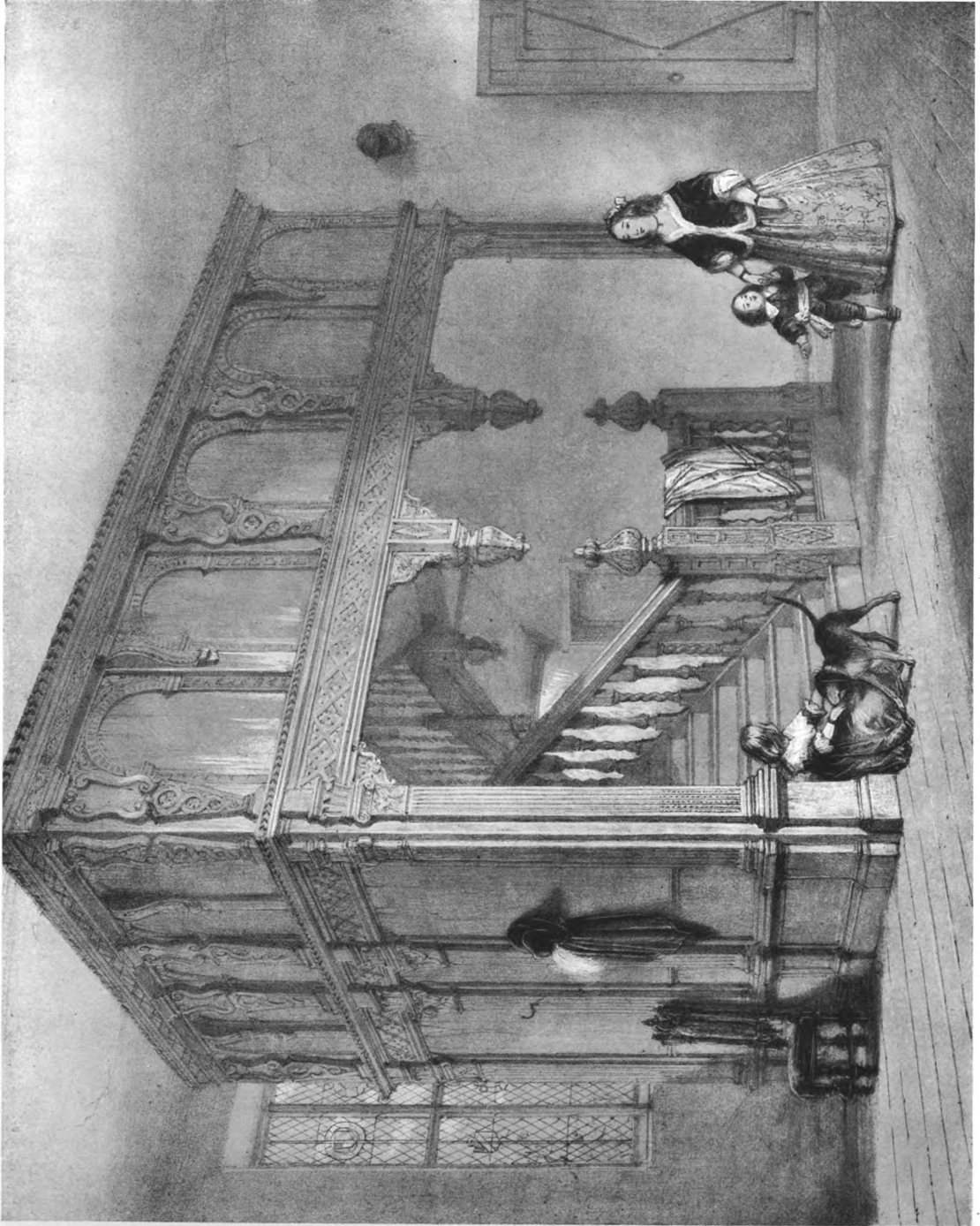




WAKEHURST, SUSSEX: THE HALL.

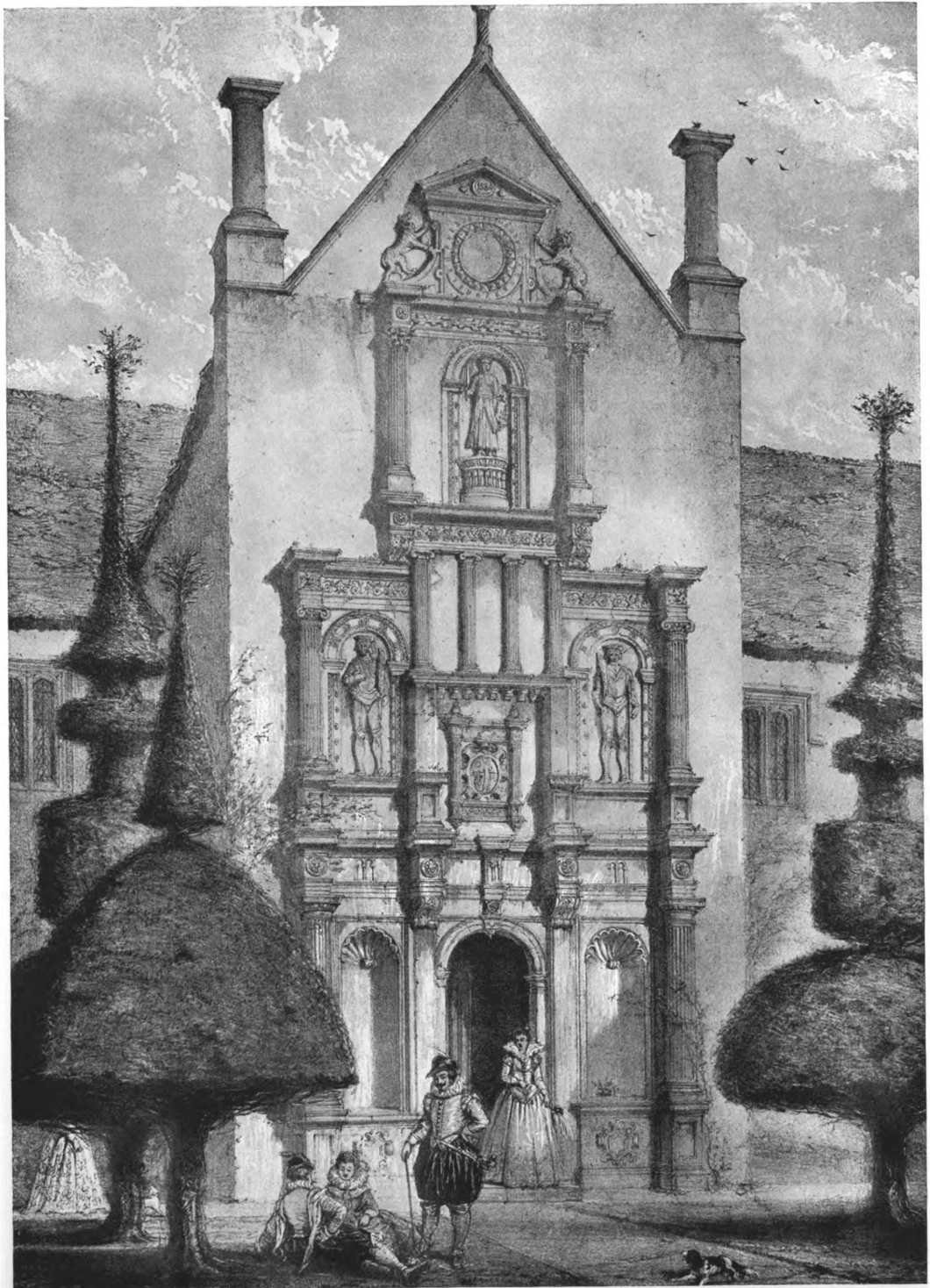






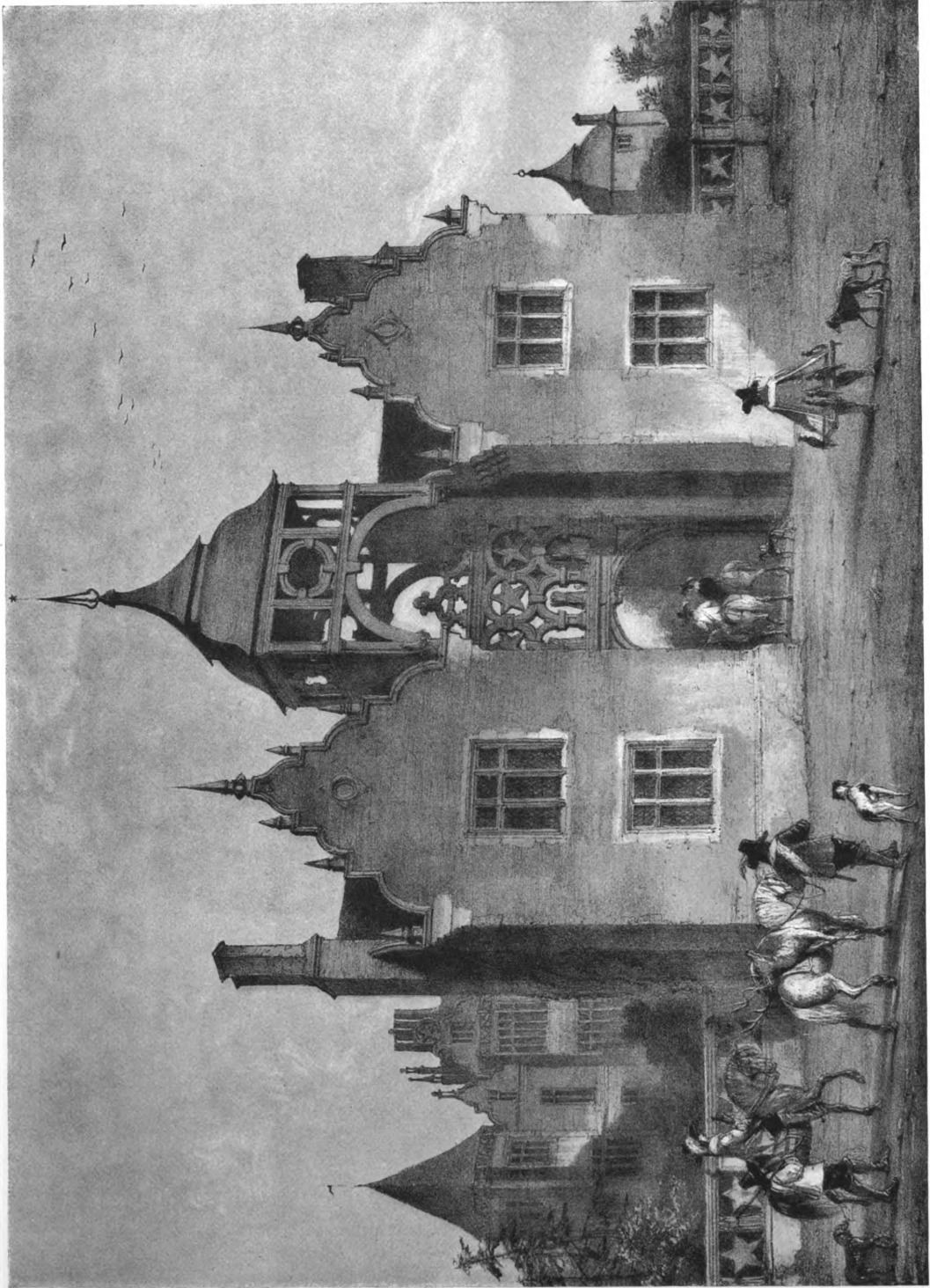
WAKEHURST, SUSSEX: THE STAIRCASE.





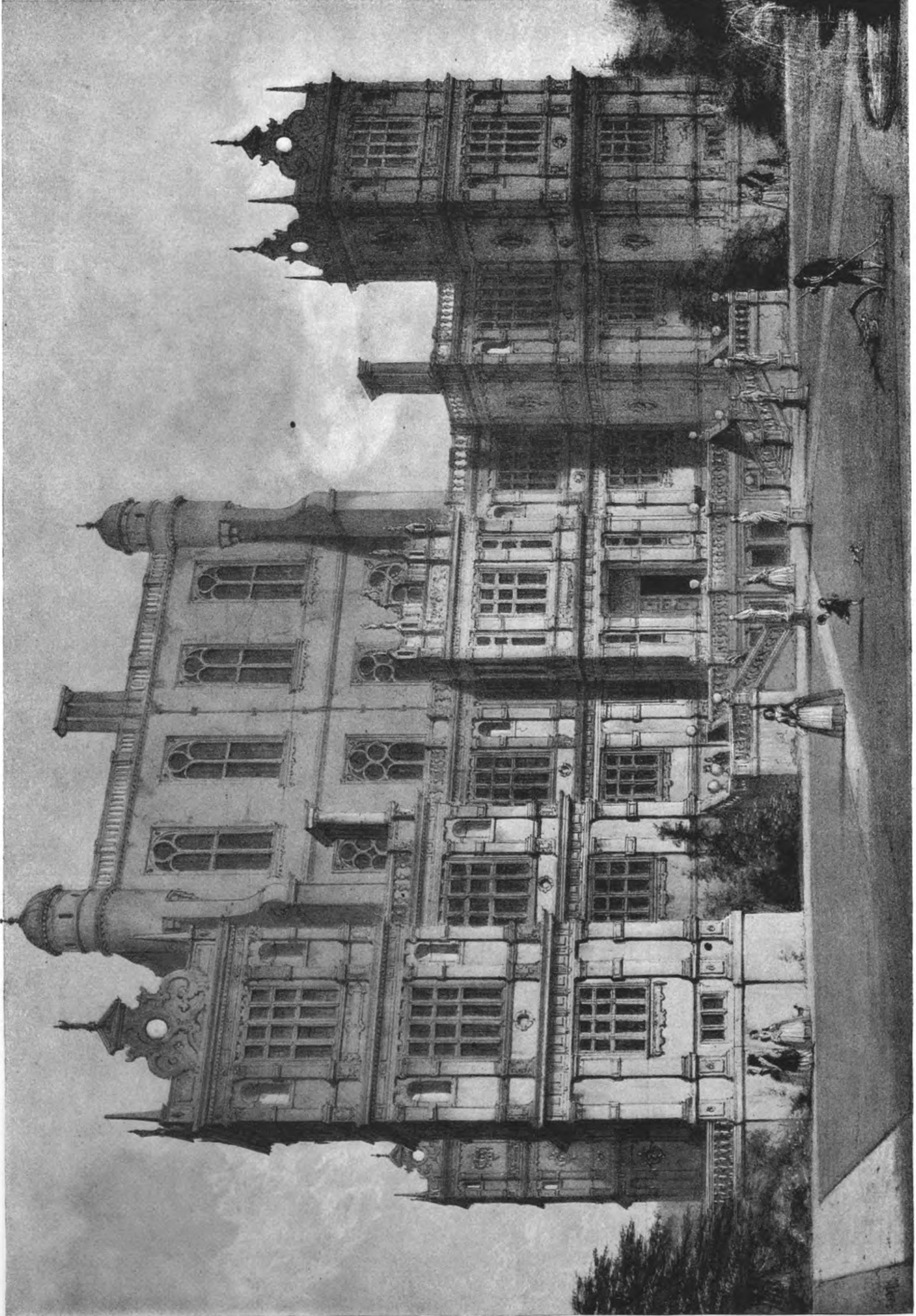
WATERSTONE, DORSETSHIRE.





WESTWOOD, WORCESTERSHIRE.

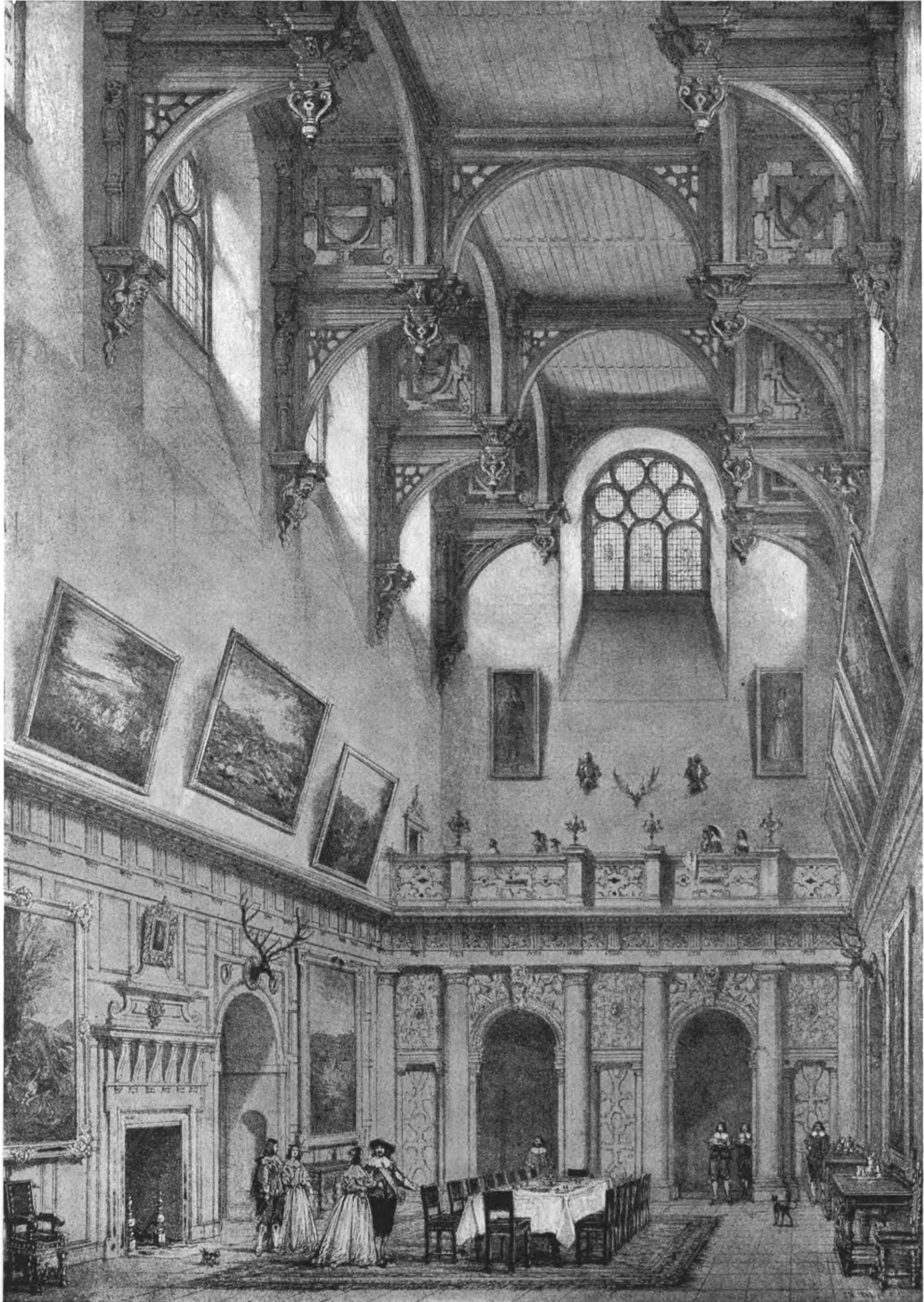




WOLLATON, NOTTINGHAMSHIRE.







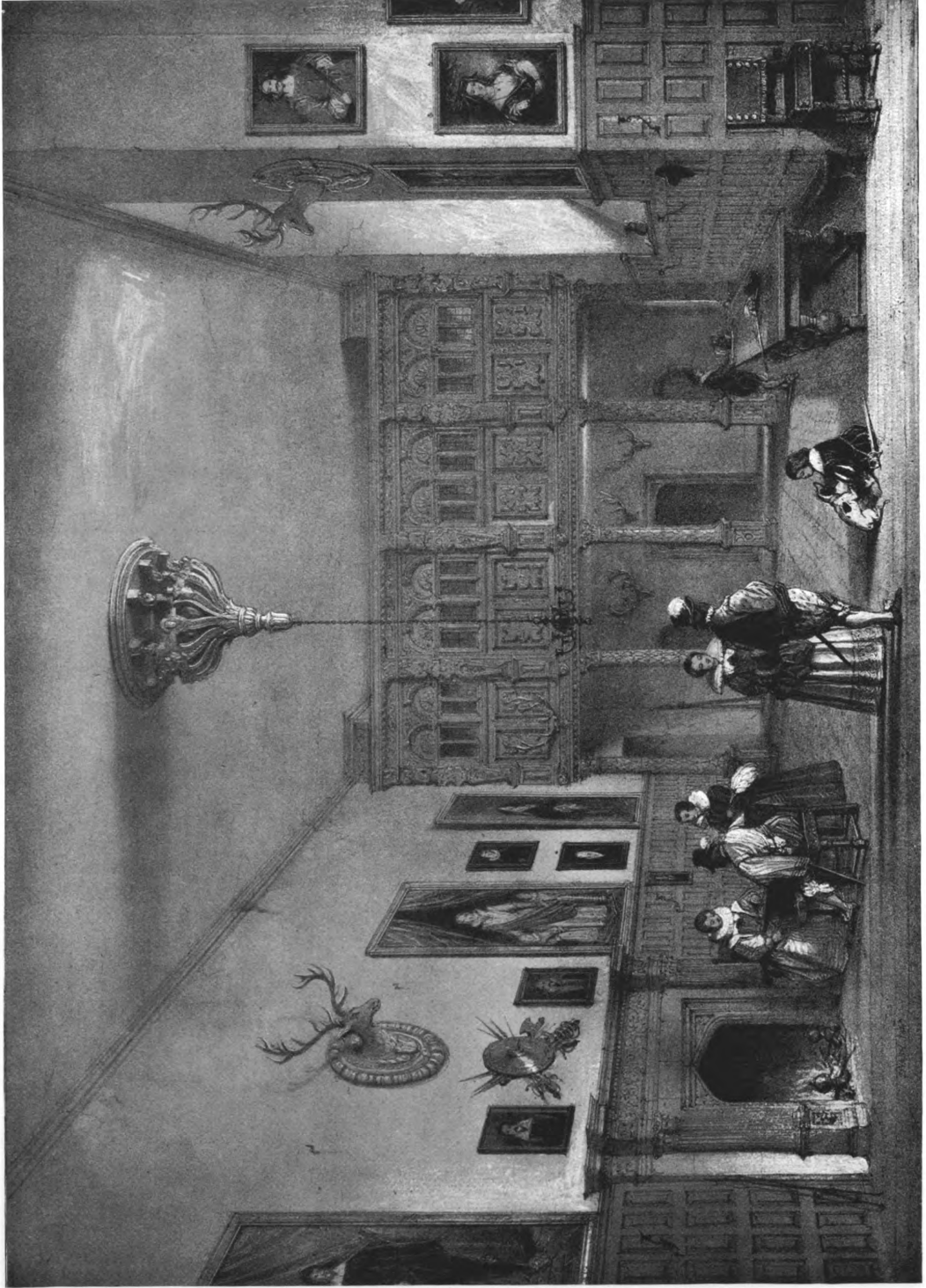
WOLLATON, NOTTINGHAMSHIRE: THE HALL.





WROXTON ABBEY, OXFORDSHIRE: THE PORCH.





WROXTON ABBEY, OXFORDSHIRE: THE HALL.



## LIST OF PLATES.

### PLATE

- 1 East Barsham, Norfolk: Doorway.
- 2 Aston Hall, Warwickshire: the Staircase.
- 3 Adlington, Cheshire: the Hall.
- 4 Aldermaston, Berkshire: the Staircase.
- 5 Aston Hall, Warwickshire: the Drawing Room.
- 6 Aston Hall, Warwickshire: the Gallery.
- 7 Brereton, Cheshire.
- 8 Crewe Hall, Cheshire: the Staircase.
- 9 Crewe Hall, Cheshire: Carved Parlour.
- 10 Crewe Hall, Cheshire: the Hall.
- 11 Hever Castle, Kent.
- 12 Hever Castle, Kent: Bay Window in the Gallery.
- 13 Holland House, Kensington.
- 14 Holland House, Kensington: Entrance to the Grand Staircase.
- 15 Lanhydroc, Cornwall: the Gallery.
- 16 Levens, Westmoreland.
- 17 Levens, Westmoreland: the Hall.
- 18 Levens, Westmoreland: the Large Drawing Room.
- 19 Levens, Westmoreland: the Small Drawing Room.
- 20 Levens, Westmoreland: the Dining Room.
- 21 Littlecotes, Wiltshire: the Hall.
- 22 Loseley, near Guildford, Surrey: the Drawing Room.
- 23 Lyme Hall, Cheshire: Bay Window in the Drawing Room.
- 24 Sizergh, Westmoreland: Inlaid Chamber.
- 25 Sutton Place, Surrey.
- 26 Sutton Place, Surrey: Entrance to the Hall.
- 27 Coombe Abbey: Doorway.
- 28 Boughton Malherbe, Kent: the Drawing Room.
- 29 Bramshill, Hants.
- 30 Bramshill, Hants: the Terrace.
- 31 Bramshill, Hants: Stairs of the Terrace, and Postern Gate.
- 32 Cranbourne, Dorsetshire.
- 33 Franks, Kent: the Hall.
- 34 Haddon Hall, Derbyshire: the Drawing Room.
- 35 Haddon Hall, Derbyshire: the Chapel.
- 36 Haddon Hall, Derbyshire: the Banqueting Hall.
- 37 Haddon Hall, Derbyshire: Bay Window in the Dining Room.
- 38 Haddon Hall, Derbyshire: the Long Gallery.
- 39 Hatfield House, Hertfordshire: Gallery in the Hall.
- 40 Hatfield House, Hertfordshire: the Hall.
- 41 Hatfield House, Hertfordshire: the Principal Staircase.
- 42 Hatfield House, Hertfordshire: the Gallery.
- 43 Kenilworth, Warwickshire: Fireplace in the Gate-House.
- 44 Knowle, Kent: the Staircase.
- 45 Knowle, Kent: the Hall.
- 46 Knowle, Kent: the Cartoon Gallery.
- 47 Knowle, Kent: Gallery over the Hall.
- 48 Knowle, Kent: the Brown Gallery.
- 49 Knowle, Kent: Bed-Chamber.
- 50 Knowle, Kent: Room leading to the Chapel.
- 51 Penshurst, Kent.



PLATE

- 52 Penshurst, Kent: the Hall.
- 53 Cranbourne, Dorset: the Porch.
- 54 Bramhall Hall, Cheshire: the Drawing Room.
- 55 Audley End, Essex: the Porch.
- 56 Audley End, Essex: the Hall.
- 57 Bingham Melcombe, Dorsetshire.
- 58 Borwick Hall, Lancashire.
- 59 Bramhall Hall, Cheshire.
- 60 Bramhall Hall, Cheshire: Bay Window in Hall.
- 61 Bramhall Hall, Cheshire: Banqueting Room.
- 62 Compton Wynyates, Warwickshire.
- 63 Compton Wynyates, Warwickshire: the Hall.
- 64 Dorfold, Cheshire: the Drawing Room.
- 65 Hardwicke Hall, Derbyshire.
- 66 Hardwicke Hall, Derbyshire: the Grand Staircase.
- 67 Hardwicke Hall, Derbyshire: the Presence Chamber.
- 68 Hardwicke Hall, Derbyshire: the Gallery.
- 69 Ockwells, Berkshire.
- 70 Ockwells, Berkshire: the Hall.
- 71 Ockwells, Berkshire: the Porch and Corridor.
- 72 Parham, Sussex: the Hall.
- 73 Postlip Hall, Gloucestershire: Chamber.
- 74 Speke Hall, Lancashire: the Gateway.
- 75 Speke Hall, Lancashire: Garden Front.
- 76 Speke Hall, Lancashire: Fireplace in Drawing Room.
- 77 Speke Hall, Lancashire: the Hall.
- 78 Speke Hall, Lancashire: Bay Window in the Hall.
- 79 Moat House, Ightham, Kent: Entrance.
- 80 Athelhampton, Dorsetshire.
- 81 Athelhampton, Dorsetshire: the Hall.
- 82 Beddington, Surrey: the Hall.
- 83 Bolsover Castle, Derbyshire: the Hall.
- 84 Broughton Castle, Oxfordshire: the Drawing Room.
- 85 Burleigh, Northamptonshire.
- 86 Burleigh, Northamptonshire: the Staircase.
- 87 Charlcote, Warwickshire.
- 88 Chastleton, Oxfordshire: the Drawing Room.
- 89 Hampton Court, Middlesex: the Hall.
- 90 Hampton Court, Middlesex: the Presence Chamber.
- 91 Little Moreton Hall, Cheshire.
- 92 Milton Abbey, Dorsetshire: the Hall.
- 93 Moat House, Ightham, Kent: the Hall.
- 94 Moat House, Ightham, Kent: the Chapel.
- 95 Montacute, Somerset: the Porch.
- 96 Southam, Gloucestershire.
- 97 Wakehurst, Sussex: the Hall.
- 98 Wakehurst, Sussex: the Staircase.
- 99 Waterstone, Dorsetshire.
- 100 Westwood, Worcestershire.
- 101 Wollaton, Nottinghamshire.
- 102 Wollaton, Nottinghamshire: the Hall.
- 103 Wroxton Abbey, Oxfordshire: the Porch.
- 104 Wroxton Abbey, Oxfordshire: the Hall





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