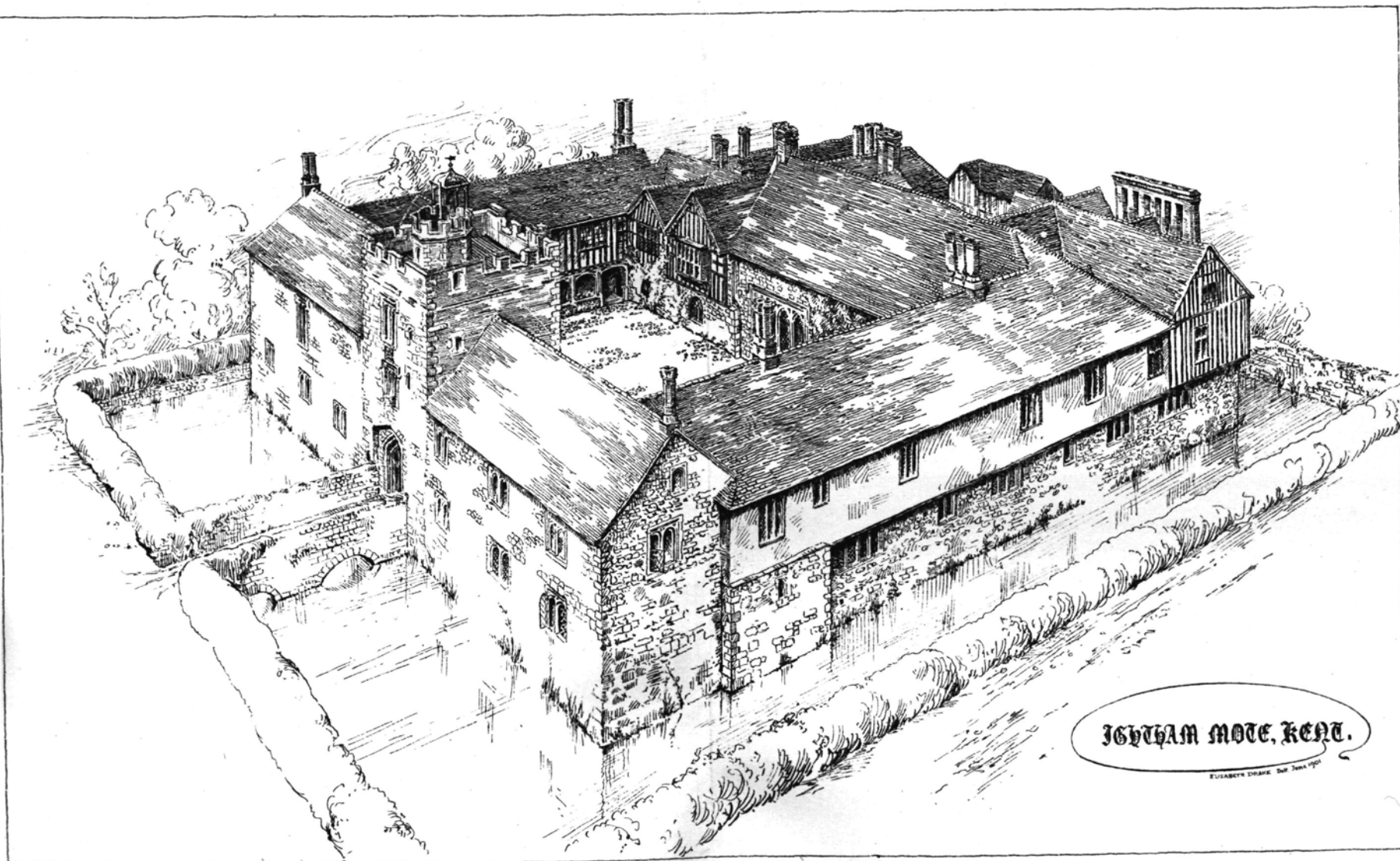




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IGHITEAM MOTE, KENT.

ELIZABETH DRACK. Sep. 1891.

Archæologia Cantiana.

IGHTHAM MOTE.

BY HENRY TAYLOR, F.S.A.

THE appearance of this Essay in the pages of the *Archæologia*, after the interesting paper by Mr. J. Oldrid Scott, F.S.A. (in Vol. XXIV.), needs a few words of explanation.

In the years 1899 and 1900 I had the pleasure of accompanying Mr. Scott to the building, and in our repeated perambulations of the older parts we came to the conclusion that certain architectural problems could not be solved until careful plans and sections to a large scale had been made.

Mr. Scott's paper being then in print, and required by the Editor, I undertook to write a short supplementary architectural history of the building, dealing with some of the questions referred to above, and more particularly in explanation of the accompanying plans, which have been made by Mr. Spencer Sills of Rochester.

Hitherto the views of Ightham Mote have represented the house in a piecemeal manner, from sketches made from various points inside and outside of the quadrangle; but a bird's-eye perspective picture, like the accompanying excellent drawing by Miss Drake of Rochester, is the only possible way of adequately

representing the general features and arrangements of a quadrangular building.

The members of this Society are probably also more or less acquainted with the description of the house by Major-General C. E. Luard, published in *The Builder* for 15th July, 1893, and reprinted in pamphlet form.

Several of the problems discussed by him with much ability I have not entered upon here, and my Paper must, therefore, to a certain extent, be also considered as supplementary to his work.

The buildings and re-buildings having been so very numerous and complicated, I have thought it well to make no attempt to discriminate them on the plans by a variety of shading.

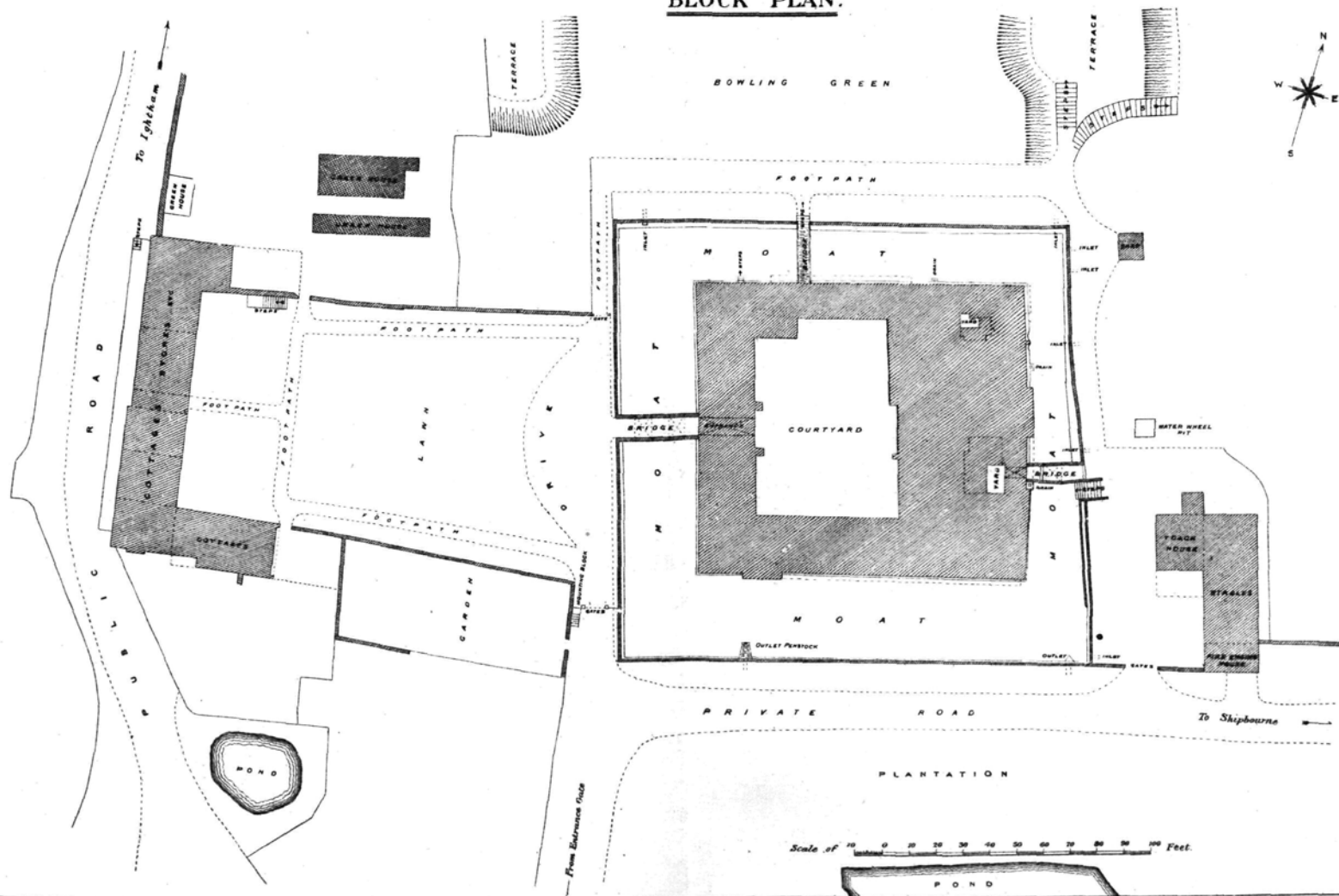
The delightful gardens and romantic surroundings of Ightham Mote have often been described. The place is indeed a picture and a poem ; but it is foreign to my present undertaking to deal with matters of this kind, and for the same reason little or no detail is given in these pages as to the history of the families who have, for so many centuries, lived here in succession.

I must therefore refer those who desire information on these subjects to the various County Histories, and to the papers by Major-General Luard, the Rev. C. E. Woodruff, and Mr. J. Oldrid Scott, and to the accompanying pedigree of the Selby family, compiled by Mr. T. C. Colyer-Fergusson. Suffice it here to say that the house stands in charming grounds and amid venerable trees, near the bottom of a well-wooded valley in a secluded position, about 25 miles in a south-easterly direction from London, and 6 miles north of the town of Tonbridge.

Before proceeding to describe the house itself, in

Ightham Mote.

BLOCK PLAN.



which the chief interest centres, it may be well to spend a few minutes in glancing at the accompanying block plan of the whole premises.

We notice here an outer quadrangle to the west of the mansion, measuring about 160 feet from east to west, and 90 feet from north to south. At its westerly end are ancient buildings in half-timbered architecture, highly picturesque in character, now used chiefly as cottages, but once in part as stabling.

The passage through the centre of this group of buildings was, I understand, at one time the chief or only entrance to the house, the present carriage drive from the south being of comparatively modern date. The Jacobean fittings of the old stabling have been removed to the newer stables near the south-easterly corner of the moat.

The house, as we find it to-day, after endless rebuildings, additions, and alterations, consists of a completed quadrangle, surrounded by a moat filled by springs from the adjacent rising ground. The water overflows from it in a southerly direction into a large pond or lake. The moat is about 30 feet wide on the south and west sides of the house, 20 feet on the north, and averages 18 feet on the east.

Externally, the measurements of the house are as follows: The west or gate house front, 108 feet; the eastern, 110 feet; the south or kitchen side, 120 feet; and the north 122 feet.

The chief archæological interest of the building is centred in the eastern block, which contains, amidst a multiplicity of other apartments, the great hall or banquetting room, and the old chapel, which, as will appear hereafter, are of the Decorated period of architecture.

Although we thus find unmistakeably a date

unusually early in the annals of English Domestic Architecture, it by no means follows that an earlier house may not have been built on this site.

In endeavouring to trace the dates of the various portions of the mansion we may, with a fair amount of certainty, conclude that the builders followed more or less unconsciously the numerous precedents which are to be found in this and other counties; and that the eastern block, containing the great hall, chapel, kitchens, and a few living and bedrooms, measuring roughly 110 feet by 50 feet, was the only part of the original house; and that side wings and gate house were added as wealth increased or opportunity favoured.* Owing to these almost endless alterations and additions, the floors are of very varying levels.

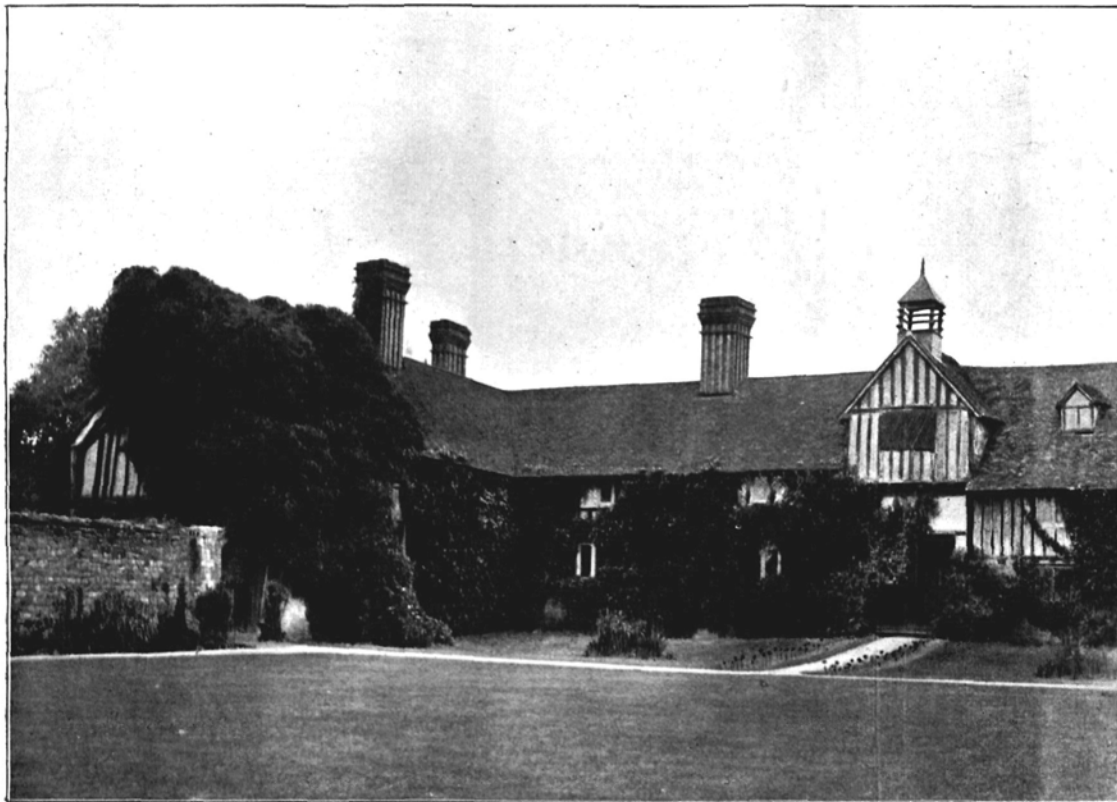
A clue to some of the interesting architectural problems which face us here is to be found in the influence of the sun's rays upon generations of previous inhabitants.

In early Mediæval times little attention was given—in the placing and planning of houses—to the important matters of climate, aspect, or prospect: for military exigencies often settled these questions in a summary manner.

The most elementary treatise on house-planning tells us that the family wing of a mansion should be to the south and west, and the kitchens to the north and east; but at Ightham Mote the kitchens were placed to the south of the great hall or heart of the building, and the family apartments to the north.

When the owner (whoever he was) in Tudor times

* Little Moreton Hall, in Cheshire—a celebrated building—the architectural history of which I have traced and recorded in vol. xi. N. S. of the *Lancashire and Cheshire Historic Society* and elsewhere, affords an almost exact parallel in this matter of gradual extension.



THE OLD STABLES.

built the new chapel in the north wing, and made other extensive alterations in the mansion, it is obvious that considerations of this kind never crossed his mind; for, had he at that time grasped the importance of such ideas he would doubtless have reversed the arrangements of his predecessors, transferring the kitchens and servants' apartments to the north side of the quadrangle; he would have made the present lofty kitchens into a magnificent ball-room or withdrawing room, and have devoted the whole of the south wing and a portion of the west to family uses.

A more customary and convenient position for the new chapel would have been north of the gate house, in the west side of the quadrangle, more easily accessible for tenants from the outside than is that chosen by the builder in Henry VIII.'s time.

The kitchen apartments would thus have been conveniently all together, whereas some of them are now at the southern end of the building, and others in the extreme north, separated by a multiplicity of narrow winding and dark passages, and quite 100 feet apart.

Probably, however, the question of the orientation of the chapels may have had a determining influence on some of these arrangements. In early Mediæval times indeed an almost superstitious regard was paid to this subject.*

* I may mention as an instance the highly interesting house, Old Soar, in this locality, built at the same time (about the reign of Edward II.) and loop-holed for defence, standing in an isolated position two and a half miles south-east from the village of Ightham. Here the domestic chapel was built at an angle of the house apparently square with it, but in reality twisted round so as to orientate with extreme precision. This peculiarity, however, is not shewn on the plans which appeared in a previous volume of the *Archæologia*, nor on the plan in Parker's *Domestic Architecture*. Another remarkable instance occurs at Houghton Tower, near Preston, a plan of which is given in my work on *Old Halls in Lancashire and Cheshire*.

THE GREAT HALL OR BANQUETTING ROOM.

The date of this apartment is fixed unerringly by the mouldings of the doors, windows, and roof, and by the character of the corbels which support it.

They all belong to the Decorated period of architecture, which lasted from about the year 1270 to the year 1380, covering a good part of the reigns of the first three Edwards and of Richard II.

The accompanying table of architectural periods may perhaps prove of some use to the non-professional reader.

The apartment is 30 feet long and 20 feet wide, and measures from floor to ridge of roof 37 feet 6 inches, and from floor to top of wall plate 19 feet. At the end of the room, opposite the high table, and thus in the customary place, were twin doors leading the one to the kitchen and the other to the buttery or pantry. One of these has been converted into a cupboard, but the other remains intact. An arcade of three doors is, however, often found in this position, as at Penshurst, leading respectively to kitchen, buttery, and pantry.

A third opening in this wall was made in 1872 during the alterations carried out by Mr. Norman Shaw, when the outer door was screened off from the hall for the purpose of making the room more habitable. The wall pierced by these doors is 4 feet in thickness. The other walls of this room are only 2 feet 6 inches thick.

It is doubtful if the customary "through passage" at the servants' end of the hall ever existed here, for the position of the beautiful Decorated window on the south side of the fireplace seems to preclude the possibility of our entertaining any such idea. This

TABLE OF ARCHITECTURAL PERIODS.

A.D.				
1200	Early English.	Gradual Change.	.....	HENRY II. 1154
			.....	RICHARD I. 1189
1250			.....	JOHN 1199
			.....	HENRY III. 1216
1300	Decorated.	Gradual Change.	.....	EDWARD I. 1272
			.....	EDWARD II. 1307
			.....	EDWARD III. 1327
1350			.....	RICHARD II. 1377
	Perpendicular.	Gradual Change.	.....	HENRY IV. 1399
1400			.....	HENRY V. 1413
			.....	HENRY VI. 1422
			.....	EDWARD IV. 1461
1450	Perpendicular.	Gradual Change.	.....	EDWARD V. 1483
			.....	RICHARD III. 1483
1500			.....	HENRY VII. 1485
			.....	HENRY VIII. 1509
	Elizabethan.	Gradual Change.	.....	EDWARD VI. 1547
1550			.....	MARY 1553
			.....	ELIZABETH 1558
1600			.....	JAMES I. 1603
	Jacobean.	Gradual Change.	.....	CHARLES I. 1625
			.....	COMMONWEALTH 1649
1650			.....	CHARLES II. 1660
1700				

window is of two lights ; it is transomed, and the head filled with characteristic delicate tracery. The graceful curtain arch demands especial notice.

Hardly any daylight now enters the great hall through this window, for the ancient courtyard to the east of it—about 20 feet square—has been filled up with outhouses used for dairy and other purposes. A reminiscence of the traditional through passage is, however, suggested by the position of the ancient east doorway and bridge over the moat, which are almost exactly opposite to the west entrance door of the great hall ; but to cross the moat from the quadrangle over this bridge a circuitous route through various apartments has to be taken.

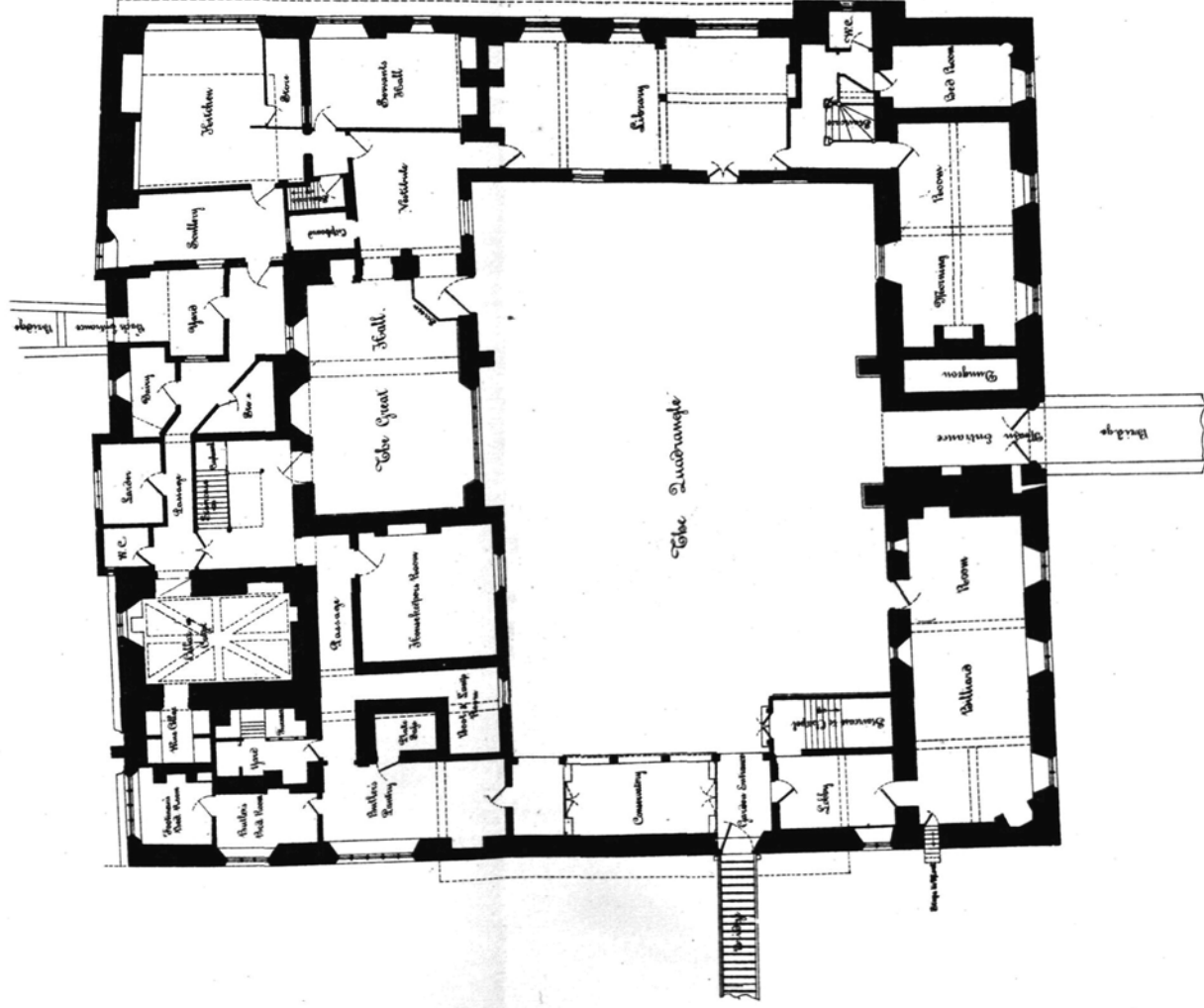
In the middle of a Midsummer day a blaze of light enters the apartment through a fine five-light window in the west wall. It is of the Perpendicular period, and is clearly an insertion, possibly taking the place of either one or two windows, which would match that just described, with transom and curtain arch.

The fireplace (7 feet in width) is exactly in the middle of the east wall, and is of a comparatively late date, possibly superseding one coeval with the older parts of the house ; although it must be remembered that in houses of early date this apartment was frequently warmed by braziers, or indeed not at all. The first of these alternatives receives support, however, from the eccentric position of the stone arch, which crosses the room on the southerly side of the fireplace.

A more sensible place for it would have been midway between the north and south walls, so as to equalize the bearing of those of the roof timbers which rest upon it ; but the builders probably put it some feet more to the south so that it should not rest

Ightham Mote.

GROUND FLOOR PLAN.



Scale of Feet.
0 10 20 30 40

on the thin tympanum wall of the bell-mouthed fireplace.

We find here, in the steep pitch and loftiness of the roof, a feature characteristic of these early halls; it is open timbered and constructed with framed spars, those against the two gable walls being elaborated into half principals, carried by carved corbels in the angles of the apartment.

The roof is strengthened by a longitudinal beam placed immediately under the collars of the framed spars. The bearing is shortened by curved moulded struts from each end of the apartment and from each side of the stone arch.

This method of strengthening roof timbers has been too much abandoned by modern architects for economy's sake; for such strutting adds much to the rigidity of the roof.*

The corbel in the south-east corner consists of a grotesque human figure, crushed down by the weight of the roof which rests upon it. One arm helps to bear the weight of the head.

In the south-west angle of the room the corbel represents a man with drapery over his head, carrying the weight on a cushion on his back. He is "making a mouth," that is, two of the fingers of each hand are pulling his mouth open at the corners.

The north-eastern corbel represents a female figure playing on a drum; her shoulders bear the weight.

The corbel in the north-west corner shews a male figure seated; hands on knees, shoulders carrying the weight.

* An excellent example is to be seen in the great roof of the Cloth Hall at Ypres.

The stone arch described above is similarly supported. The carvings are of an interesting kind. That in the east wall represents a male figure seated, smiling humorously, right hand twisted round to carry weight; book on right knee, hand on left knee.

The corbel in the west wall: male figure kneeling on right knee, weight on back, right hand on hip, helping to support weight of arch; head on left hand, elbow on knee.

The pointed doorway in the northerly end of the east wall, leading off to the principal staircase, old chapel, and at one time the family apartments, is of the Decorated period, resembling the other work of that date in this house in its delicate beauty and refinement.

Additional evidence—if that were wanting—as to the early date of the apartment is to be found in the absence of so many features, which by a process of evolution came to be added in the course of time, from the fourteenth to the beginning of the seventeenth century, to supply the wants of an increasingly luxurious age.

The earliest halls were little more than stately barns with grand and massive roofs, with the high table on its step or steps at one end of the room, and sometimes a log fire burning in the middle. At meal times the servants brought in their tables, trestles, and forms. The windows were few and small, and for safety and seclusion often raised many feet above the floor. Doors led off from the high table to the family single living room or rooms, and doors at the other end to the kitchen and servants' apartments. There were, besides, doors at each end of the usual through passage. The process of evolution then began. The blinding

smoke from the wood fire on the central hearth was so unendurable that a louvre in the roof over it had to be erected.

The draughts were so wild from the imperfectly heated apartment, and from the six or seven doors which opened into it, that a canopy came to be placed right across the room over the high table, and a screen across the opposite end, shutting off the wind from the doors there.

Then the need of amusement was felt, and a gallery for musicians and strolling players was placed over the screens, so that performances could be witnessed by persons seated at the high table.

The apartments in these early halls were very few. In later times, to escape the boisterous mirth which ensued after dinner, the ladies retired to a withdrawing room or smaller hall, access to which was had by one or two doors behind the high table; but a refuge was often made by the insertion of a great bay window or ladies' bower, at one or sometimes at both ends of the high table, as at Speke Hall, Lancashire, and Harden Hall, Cheshire. This recess or snuggerly occasionally had a small fireplace in it, and on plan it varied greatly: sometimes it was square; in other cases it terminated hexagonally, octagonally, or formed part of a duodecagon.

The louvre in the roof was a clumsy contrivance, for though it let out some of the smoke, it let down a vast amount of icily cold air, and so it came to be abolished, as at Rufford, where this structure remains, but is boarded up underneath.

A great fireplace or inglenook was then usually inserted in one of the side walls. At Rufford this was done when the dilapidated south wall was rebuilt

in late Tudor times in stone. But the largest fire in cold weather would hardly raise the temperature above freezing point; and in modern times, when the owners of some of these old houses have begun again to use this apartment, a heating apparatus of some kind has been found to be absolutely necessary.

At Ightham Mote the features of a fully developed great hall, when the apartment had reached its climax towards the end of the reign of Henry VIII., are mostly wanting. They are, as we have seen, the daïs step and canopy, the through passage and screens, the musicians' gallery, and the ladies' bower.

The rise, decline, and practical abolition of this apartment in the history of English houses during the Mediæval period can be readily seen by glancing at the numerous plans in my book on *Old Halls in Lancashire and Cheshire*, which range from early in the fourteenth century, as at Baguley Hall in Cheshire, to many like Hoghton Tower, built two centuries afterwards. In these later houses, all the features which had by degrees been found to be desirable or necessary were embodied in the plan before the house was built, as a matter of course.

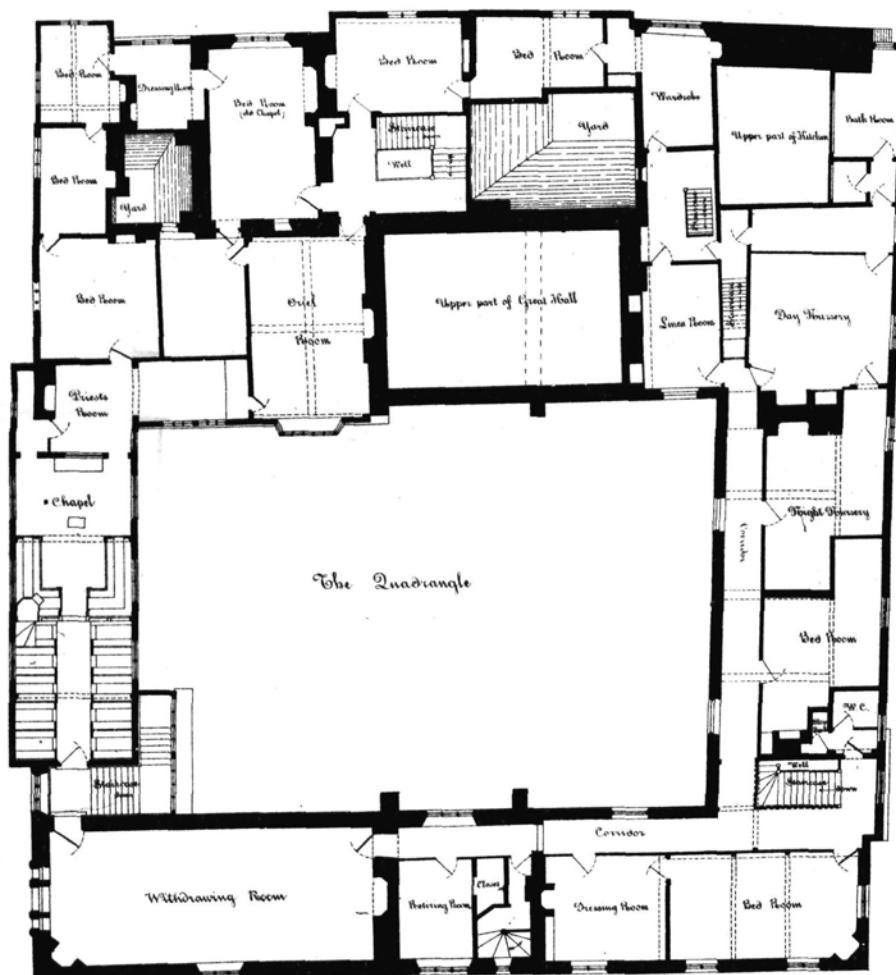
The great hall at Ightham Mote has in comparatively recent times been handsomely panelled round in oak, and the walls above it are decorated with fine old tapestries.

THE EARLY CHAPEL AND CRYPT.

Contiguous to the great hall and fronting the moat is a cellar or crypt, vaulted over with pointed stone arching, the scheme of which is shewn on the accompanying ground plan. It measures internally 19 feet

Ightham Mote.

FIRST FLOOR PLAN.



Scale of Feet.
 10 20 30 40 feet

from east to west and 11 feet 6 inches from north to south. The walls are nearly 4 feet thick. The room is lit by a two-light window of Decorated date in its east wall. Above the crypt there is, at the present time, a two-storied building, in which it is obvious there have been from time to time various alterations.

There can be little doubt, I think, that this structure was once the Domestic Chapel, superseded and converted into two bedrooms by the insertion of a floor and fireplaces. The work would be done when the newer chapel in the north wing of the building was erected in the sixteenth century. The bedroom immediately above the crypt is now lit by a three-light window, and that above it by a two-light window, both in the middle of the east wall.

Some recent alterations in the upper bedroom and the removal of the plaster have revealed the existence of a fine open-timbered wagon-shaped roof of massive framed spars.

The height from the floor of the bottom bedroom to the underside of the collar or tie-beam of the framed spars is about 19 feet, and its size on plan is 22 feet 6 inches from east to west and 13 feet 6 inches from north to south.

At the west end of the lower bedroom is a beautiful stone doorway, with moulded capitals and arch of the Decorated period, and in the same wall, but more to the south, is a partially blocked-up opening between this apartment and the oriel room of the same architectural period as the door.

It has a beautifully moulded and cusped head, and is 1 foot 9 inches in width and 2 feet 4 inches in height. The sill is 2 feet 2 inches from the floor. This opening is mortised for iron stanchions, and

appears to have been made so that persons in the oriel room could take part in the services. It has been suggested that this hole or recess was at one time a piscina, but the position negatives this conjecture; and it is not likely to have been an aumbrey.

Mr. Scott, after a careful examination of the three-light window, came to the conclusion that it was of the Decorated period. He writes: "The window has lost its head, but if it is looked at from the outside, it will be seen that the section of its jambs and mullions are identical with those of a two-light window below [the crypt window], which retains its fourteenth-century head and cusping."

It is likely, therefore, that this was the lower portion of a fine and lofty window, with a pointed head, and that when the alterations were made its upper portion was removed and the present lintel inserted; and at the same time the two-light window above it was placed in the present position to light the upper bedroom.

The gable, indeed, was probably at this time in whole or in part rebuilt. An alternative hypothesis is, that the chapel had always a flat ceiling, and that the room over it was the Priests' apartment.

That the fireplaces in these two rooms were inserted in Tudor times is clear from their architectural character.

THE ORIEL ROOM.

This room, which has undergone various alterations in the course of time, was—as has already been mentioned—one of the principal apartments of the house as built in the early Decorated period, and was

probably the retiring room for the ladies after the meals in the great hall. The floor is practically on the same level as that of the old chapel adjoining it. It has a massive open timbered roof, and the beauty of the barge boards facing the quadrangle has been commented on by Mr. J. Oldrid Scott in his paper printed in a previous Volume. This apartment in Mediæval houses was often called the Solar.

THE SECOND OR TUDOR CHAPEL.

This charming apartment is in the north wing of the house, its altar facing nearly due east. Excellent internal perspective views of it are given in Nash's *Mansions of the Olden Time*. Access to it is gained externally by a flight of steps in the north-west corner of the quadrangle, and from the house itself by doors at its eastern and western ends. The length is 38 feet and the width 15 feet. A tiny apartment behind the communion table may have been a confessional.

The chapel is carried on a series of pillars, forming at one time a kind of short cloister, open to the quadrangle. The space between these pillars, however, has now been filled in, forming a conservatory. The fenestration of the chapel (as was the custom in late Tudor times) is ample, for the six windows flood the apartment with a pleasant light. Two of them contain stained glass.

The roof is counterceiled with moulded ribs, the shape being that of a four-centered Tudor arch. The spaces between the ribs are richly ornamented with the portcullis and other Tudor ornamentation. A screen divides the sanctuary from the rest of the chapel, which contains stalls and a canopied pulpit.

THE GATE HOUSE.

The gate house stands in the middle of the western side of the building, opposite to the great hall, thus following numerous ancient precedents.

On plan it measures 21 feet square externally and is three storeys in height. The passage through it into the quadrangle is only 7 feet 6 inches in width.

On the right hand or southerly side of this passage, in the bottom stage of the gate house, is a dungeon, reached by a staircase from above.

On the opposite side of the passage was the porter's lodge, now forming part of the billiard room.

On this northerly side of the entrance gate-way is a curious arrangement for holding parley with enemies or with persons of doubtful character. A narrow slit in the outside wall, which twists round at right angles to the south, enabled a safe conversation to be held between the porter and a suspect, or a document to be handed in by a person standing on the bridge. It is shewn on the accompanying ground plan.

Several problems face us in connection with the date or dates of the erection of this gate house. Both the architectural and documentary evidence, however, shew that the greater part of it, if not the whole, was built towards the end of the fifteenth century; but, as Mr. Scott points out, the mouldings of the entrance stone archway appear to belong to an earlier period. A close examination of this west front of the tower leads to the conclusion on the face of it that the whole wall from the ground to the parapet was built contemporaneously. This may not, however, be actually the case, and the lower portion of the tower may

really be more ancient than the upper, a pause of half a century or more in its erection having taken place. On the other hand, this doorway belonging to an older epoch may have been preserved and rebuilt with the tower in the fifteenth century; or General Luard's suggestion is possible, that by some fancy the builders imitated mouldings of an earlier date, although few successful examples are to be found where this plan was adopted in such a way as to escape detection by modern experts.

Parker's *A. B. C. of Gothic Architecture* concludes with an interesting chapter on this subject, in which notice is drawn to the attempt made in Oxford in the seventeenth century to erect buildings of a Gothic character at a time when a knowledge of the history of Gothic mouldings had become extinct.

On the other hand, we all know how difficult it is to distinguish the character of the mouldings of buildings which were erected at the end of the Decorated and at the beginning of the Perpendicular periods; for the change from the one style to the other was of an extremely gradual character.

General Luard has thus speculated on some of the difficulties to which I have alluded above:—

“The archway leading into the quadrangle from the west is faced with an obtusely-pointed Perpendicular arch . . . it, and the windows above it on both sides of the tower, correspond to the work of the latter part of the fifteenth century. In the glass of one window, that on the first floor of the tower looking towards the quadrangle, the arms of Sir Richard Clement are exhibited, but we cannot accept this as sufficient evidence of his having had much to do with the erection of the tower, more especially as its

general character is entirely different from that of the chapel on the north side of the house, which was almost certainly his work about fifty years subsequently. It is a singular fact that this window differs in the tracery of the lightheads and in its mouldings from the window above it and from the windows on the west face of the tower, all of which correspond precisely with, and are apparently by the same hand as the mullioned window of the hall on the east side of the quadrangle. It is also of a different width and proportion and does not immediately underlie the window above it. The explanation is probably to be found in the corbelled-out chimney of the room on the second floor of the tower, which has apparently been an afterthought. It is therefore very possible that this chimney and window were subsequently inserted by Sir Richard Clement, who, at the same time, put his coat of arms in the window, but that the tower itself was built about 1486 by Edward Haut, who was well favoured by Henry VII. for his father's sacrifices in the Lancastrian cause."

There are no visible signs above ground of a draw-bridge, but on the ground plan of the house in General Luard's pamphlet there are some dotted lines under the western bridge over the moat, which the author calls "old foundation for outer end of drawbridge."

The massive and venerable oak entrance doors (in one of which is a wicket) are illustrated in Parker's *Domestic Architecture*, vol. iii., part ii.

The framing is in deep relief, with linen roll panels and well studded with nails. A turret has recently been added to the staircase by the present owner. Between the windows in the west side of the tower is a stone panel, on which are carved the arms of the

Selby family, who owned the property and lived here for about three hundred years.

THE WITHDRAWING ROOM.

The withdrawing room is 42 feet long and 17 feet 6 inches wide. It occupies the north-westerly corner of the building on the first floor, and is thus adjacent to the gate house and chapel.

The apartment is lit by a large three-light Jacobean window in the north gable, and by a three-light Perpendicular window in the west wall; but many are the alterations which have taken place. Various windows have been blocked up, and there seems some reason for the supposition that this portion of the house was at one time three, instead of two storeys in height, as at present.

A fine chimney-piece of Jacobean date attracts our notice. It occupies a considerable portion of the south end of the apartment. A smaller fireplace of recent date is in the north-west corner of the room.

General Luard tells us that the walls of this room are hung with Chinese paper supposed to be about two hundred years old. It has an excellent effect. Above it is a carved oak frieze, a portion of the ornament being Saracens' heads, the Selby crest. The frieze is decorated in gold and colour.

THE BILLIARD ROOM.

This fine apartment, until recently a lumber room, has been handsomely fitted up in full agreement with the spirit of the old work, by Mr. T. C. Colyer-Fergusson. It occupies the north-westerly corner of the building,

under the withdrawing room, and is 40 feet in length and 15 feet 6 inches in width.

General Luard surmises that this part of the house may date from the eleventh century, basing his conjecture upon the character of the narrow windows in the east wall of the billiard room, but it remains to be proved that they are actually of ancient date.

In the north-easterly corner of the room are steps leading down into the moat and used occasionally for bathing purposes.

THE LIBRARY.

The library occupies nearly the whole of the south wing of the building on the ground floor, and in the course of time has undergone various changes. From the varying thicknesses of the walls and from other indications it is clear that two rooms have been thrown into one, this charming apartment, full of interesting books and old furniture, being now 37 feet long. At its easterly end the south wall is 3 feet 6 inches in thickness, and it seems likely that the south wing of the house may have terminated where this thick wall ends. The chimney-pieces are both of them interesting.

THE MORNING ROOM.

This apartment, one of the pleasantest in this rambling old house, has a western aspect, and is situated to the south of the gatehouse on the ground floor. It is reached from the great hall through the library, and is 28 feet long and 15 feet wide. The chimney-piece, fittings, and furniture all take one back to luxurious Jacobean times.

THE BEDROOMS.

The whole of the south wing has been of recent years devoted to nurseries, and here a corridor has been formed next the quadrangle, so that the whole of these rooms now have a cheerful sunny aspect, looking over the moat to the south.

The bedrooms on the south side of the gatehouse have a thoroughly old-fashioned appearance, and here is a considerable amount of the linen-fold oak panelling.

The oriel room and other bedrooms have been already referred to. The bachelor bedrooms to the north-east were in a dilapidated condition when Mr. T. C. Colyer-Fergusson came into possession of the property, but have now been thoroughly repaired.

THE KITCHENS.

The lofty kitchen with wide fireplace is in the south-east corner of the building, and is probably the original one, built at the same time as the great hall and early chapel. The entrance to it is through a small doorway of Tudor date. This is coupled with a similar doorway, which appears to have been a buttery hatch.

Passing from the kitchen northwards we come to an almost endless number of most irregularly shaped pantries, and other servants' apartments, occupying nearly the whole length of the house and overlooking the moat. A portion of this space was at one time an open courtyard, as already mentioned.

THE STAIRCASES.

As in all quadrangular buildings without corridors, the staircases are numerous. The chief of these is at

the north-easterly side of the great hall, and is mainly of Jacobean date. It leads up to the oriel room, the early chapel and one or two bedrooms adjoining, in which the details are mostly of the Decorated period. The position and form of the staircase which it supplanted cannot now be determined with accuracy. Probably it was circular on plan, and may have been either of stone or of oak. Another staircase, at one time circular on plan, is between the kitchen and the great hall.

A third, of much greater importance, is of Jacobean workmanship, and occupies the south-west corner of the building.

A fourth staircase, as has been already mentioned, is to be found in the gatehouse; and a fifth, leading up from the courtyard to the Tudor chapel and the withdrawing room.

BUILDING MATERIALS.

The great variety of materials which have been used—apparently in a fitful and erratic manner—in the course of centuries in the building, and in the various rebuildings of the walls of this house, whether we view them from the outside or from the inside of the quadrangle, invites particular notice.

Such an examination of the structure leads us to the conclusion that, generally speaking, the whole or nearly the whole of the bottom storey was originally built in stone, and the parts above it in the half-timbered or black and white style.

When houses are so built in modern times by skilled architects, elaborate provision is made to prevent the intrusion of rain blown in through the crevices

between the wooden framing and the plaster panels, and the consequent disintegration of the materials by frost.

Such provision was hardly ever thought of in Mediæval times, and consequently in those counties of England (and in those parts of the Continent of Europe) where this style of architecture prevailed, various devices were adopted to mitigate or cure the evil. It is on the south and west, or weather sides, that this difficulty chiefly occurs, and in Lancashire and Cheshire particularly many ingenious devices are to be seen in the half-timbered houses which abound in those northern counties.

At Ightham Mote (as will be seen hereafter) parts of this black and white work have been plastered over externally; others have been rebuilt in stone or in brick, and in other cases the old half-timbered work has been replaced by new.

These changes, which have occurred at various times, have, at least in some portions of the structure, added a charm and picturesqueness which were originally wanting.

The north elevation in particular, not being exposed to driving south-westerly storms, remains much as it was at first, though it is not all of Perpendicular date.

The red tiles, now charmingly weathered, with which the roofs are covered, look almost as well as the grey stone slabs used so much in old times for this purpose in Lancashire, Cheshire, Oxfordshire, and in some other counties.

In the old half-timbered houses of England we are all struck by the beautiful effects produced in light and shade by the corbelling-out of each storey one above the other, and are apt to attribute this feature

to the superior artistic capacity of Mediæval architects; but the real reason why the plan came to be so generally adopted was a more practical one—the necessity for preserving the walls, constructed of materials so easily injured, from the disintegrating effects of rain and frost.

In the choice of materials a determining reason was the vicinity on the one hand of forests of oak, or on the other of good building stone, and the nearness or absence of good roads or of convenient water-ways.

THE QUADRANGLE.

The quadrangle, which has so often provided a subject for the artist's pencil, measures across the centre 75 feet from north to south, and 52 feet from east to west. On reference to the plan it will be seen that the angles are not all rectangles.

The views in this courtyard are highly picturesque: standing in the south-west corner we have before us the west elevation of the great hall, details of which are given on a previous page. The main features which strike the eye from this position are the great five-light window, the low doorway of Decorated period, much time-worn, but fortunately "unrestored." The height of this door is only 7 feet 2 inches from the floor to the apex of the arch; the width is 4 feet 8 inches. The shafts have delicately moulded capitals and so had the bases. The label mould is terminated on each side with beautifully carved heads, similar in character and date to those within the apartment. Between the great window and the door is the buttress, which takes the thrust of the stone arch already described.



IN THE QUADRANGLE, LOOKING NORTH-EAST.



IN THE QUADRANGLE, LOOKING NORTH-WEST.

To the north of the great hall on this façade are the highly picturesque gables of the oriel room and the adjoining apartment, with which we are all so familiar, built in timber and plaster.

Looking from the same standpoint the eye falls upon the southerly elevation of the second or Tudor chapel, built in similar material, with its colonnade, and upon the picturesque gable of the staircase, in the upper part of which is the clock and bell turret.

Changing our position to the north-east corner of the quadrangle, we again see before us a good deal that is picturesque and interesting.

In the east elevation, the central and prominent feature is the back of the gatehouse, the wall strengthened by two sturdy buttresses, that on the northerly side of the archway being carried up to the top of the building, and that on the south supporting a corbelled-out fireplace and chimney.

On the ground floor the entrance archway, which is about 7 feet 6 inches in width, has been modernized. Over it are two three-light windows in late Gothic style.

The parapet is wholly in brick of the thin ancient kind, and so is a portion of the south wall below it.

The north elevation does not call for any particular remark, as it has undergone considerable alteration for the worse rather than for the better.

THE WEST FRONT.*

The indications are numerous that much rebuilding has gone on at various dates throughout this western front of the house.

* The description of the west side of the gatehouse will be found under the heading "Gate House."

The whole of the west elevation is now built of stone. The walls of the bottom storey (with the exception of the gatehouse) are 3 feet 6 inches in thickness. Those of the upper storey are, however, much thinner, that on the southerly side of the gatehouse being only about 18 inches thick, and there can be little doubt that this portion was at one time built in timber and plaster.

Both in the lower and upper storey on this southerly side of the gatehouse there are three small two-light Tudor windows, having a somewhat monotonous appearance.

On the northerly side of the gatehouse there are three similar windows lighting the billiard room. Above is the long withdrawing room, somewhat inadequately lit, for besides the Jacobean three-light window to the north already referred to, the only other window at present is one of three lights in the middle of the western side of the room; but two or more other windows adjoining it have clearly been at one time or another built up.

THE EAST FRONT.

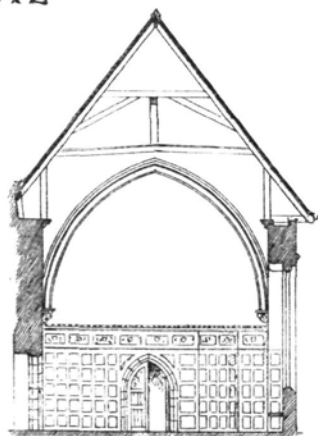
Again, alterations and rebuildings have here been frequent and fortuitous, but the result is happily most picturesque and charming.

The combination of building materials is indeed most remarkable. Standing in front of this elevation, on the left we have the massive stone walling of the lofty kitchen, surmounted by a fine stack of red-brick chimneys, and we catch a glimpse of the side of the half-timbered gable terminating the overhanging first storey portion of the south elevation.

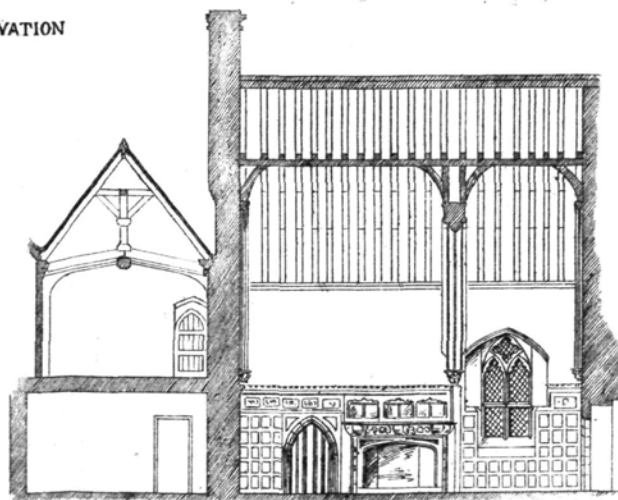


EAST ELEVATION

IGHTHAM MOTE



CROSS SECTION THROUGH GREAT HALL



LONGITUDINAL SECTION THROUGH GREAT HALL

Scale of 10 0 10 20 30 40 Feet Measured & drawn by Elizabeth Drake.

Carrying the eye along this east elevation in a northerly direction, we come to a multiplicity of gables, hipped and otherwise, and to much black and white or half-timbered work of varying dates, with brick and stone walling, in picturesque confusion. And here again fine, tall, ancient chimney-stacks in brick delight the eye.

Archæologically the most interesting feature is the stone gabled wall over the crypt, particulars of which will be found under the heading of the "Early Chapel."

Next in interest is the old doorway and bridge over the moat.

The whole of this front is beautifully painted with browns, yellows, and greys, by moss and lichen growth, and the effects of age. Charming little ferns and delicate creepers are growing up from the moat on the walls and bridge—indeed this vegetation might take a botanist many hours to describe. This side of the house is overshadowed by grand old yews, firs, limes, and other trees with weird projecting roots.

THE SOUTH FRONT.

As some of the preceding notes have indicated, the south front has suffered from the ravages of wind, rain, and frost. The wall of the bottom storey is of stone, and from the very varying thicknesses in different apartments we have indications that this bottom stage at least may have been built at quite different epochs, and the great want of uniformity in the windows supports this theory.

A single-light window in the servants' hall is clearly of Decorated date.

Above this bottom storey the rooms were corbelled out over the moat to the extent of about 2 feet in half-timbered work, but owing to dilapidations at some unknown period the whole of the upper portion has been cemented over, producing a somewhat monotonous and cardboard effect.

THE NORTH FRONT.

With the exception of the gable end of the withdrawing room and a short piece of adjoining wall, which are of stone, the whole of this front in the upper storey is of half-timbered work mainly in its original state. The central portion (which forms the north side of the Tudor chapel) is corbelled out over the moat to the extent of about 3 feet.

The bottom storey throughout is of stone. The somewhat pretentious three-light Jacobean window in the north gable of the withdrawing room has an incongruous appearance amidst so much work of an earlier period.

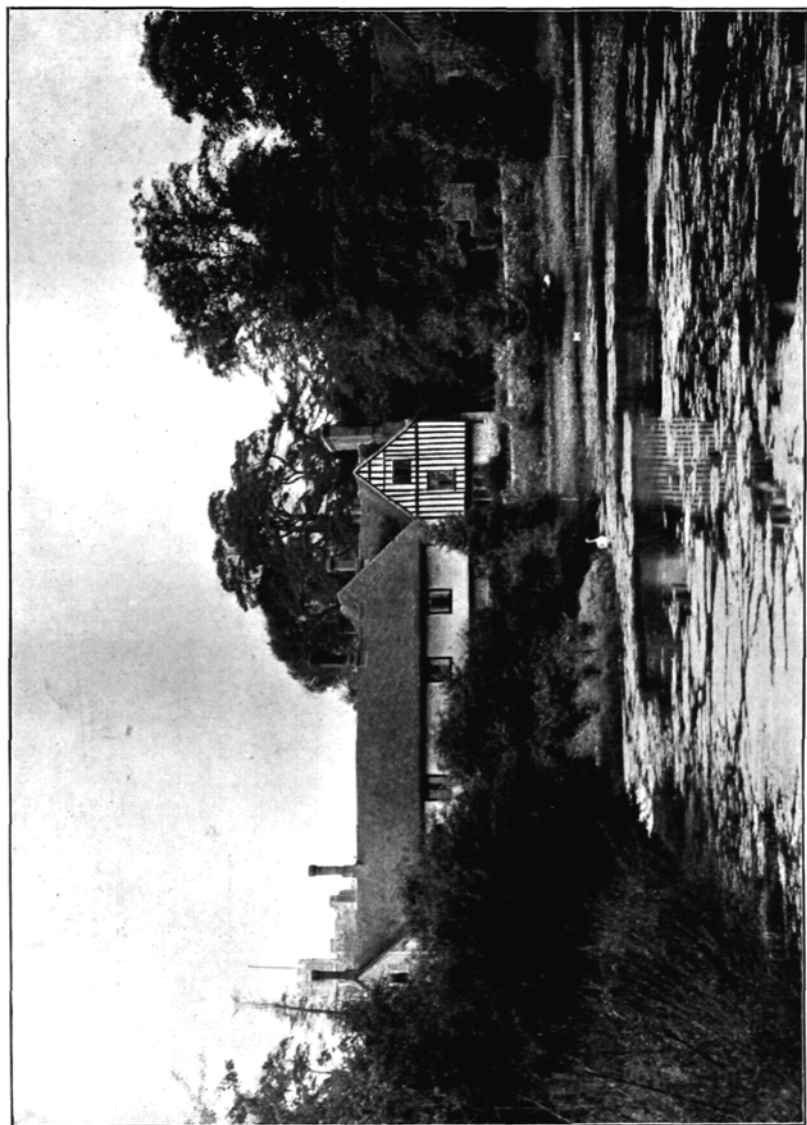
On this side of the house the garden is very beautiful, for here are spacious lawns and magnificent old yew hedges, with venerable cedars and fine firs.

The garden rises here to the north and forms a wide terrace.

THE BRIDGES.

The principal bridge is of stone, and leads over the moat to the gatehouse. There are some indications that the side walls were at one time of wood.

As already mentioned, General Luard has shewn on his plan what he calls the old foundation for the outer end of the drawbridge.



SOUTH VIEW.

A second bridge, manifestly of ancient date, crosses the moat from the doorway leading from the back yard, previously described, to the east of the great hall. (See "East Elevation.")

A third bridge crosses the moat on the north side of the house, giving an easy access from the quadrangle to the bowling green. This is a wooden bridge of rather light construction.

THE OLD BARN.

This fine old building is situated at the back of the house on rising ground, and on entering we feel almost as if we were in a church, for the barn is divided into what at first sight looks like a nave and aisles, by the five grand roof principals, leading features of which are the massive posts representing the columns of a nave arcade. This roof is strengthened in good old-fashioned style with an abundance of struts and wind braces.
