

THE ENTRANCE HALL.

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THE SMALL DINING-ROOM.

ceiling, and the Small Dining Room is rich in pictures.

Leaving the Velvet Room, we enter the Saloon, the proportions of which are two cubes of 25ft. The decorations are of the purest Adam type, and a charming touch of colour and variety is lent to the ceiling by medallions let in, painted by Zucchi, while from it depend very splendid glass lustres. The furniture of the Saloon includes some remarkably beautiful examples of old French cabinet work. Here are certain of the best pictures in the house, notably the great full-length portrait of the first Lord Boringdon's

wife, by Sir Joshua Reynolds, and portraits of Sir Thomas Acland and William Marquis of Lansdowne, by the same painter. The carpet is contemporary with the interior decoration, and is over 130 years old; and the old French chairs are in crimson silk with gold.

The Dining Room is remarkable for its general air of calm repose, and closer examination reveals many features of beauty and interest. Here, again, we find a ceiling by the brothers Adam, a not less worthy example, yet totally different in design, and marked by the same wonderfully fresh treatment of conventional lines

and foliage. The carpet, like that in the Saloon, is contemporary with the building, and the Chippendale chairs are in the best style of the master. The ornamentation is white on a buff ground, and on the walls and ceiling are paintings by Zucchi, inclosed in white carved frames.

Mention must be made of two interesting chimney-pieces, one in the Tapestry Room and the other in the Green Room. The former is simple, but every detail of the carving has its full effect, and the whole is a wonderful

example of artistic skill. The chimney-piece in the Green Room is distinguished by praiseworthy restraint of treatment, and in beauty and delicacy of design it forms a fitting companion to the one in the Tapestry Room.

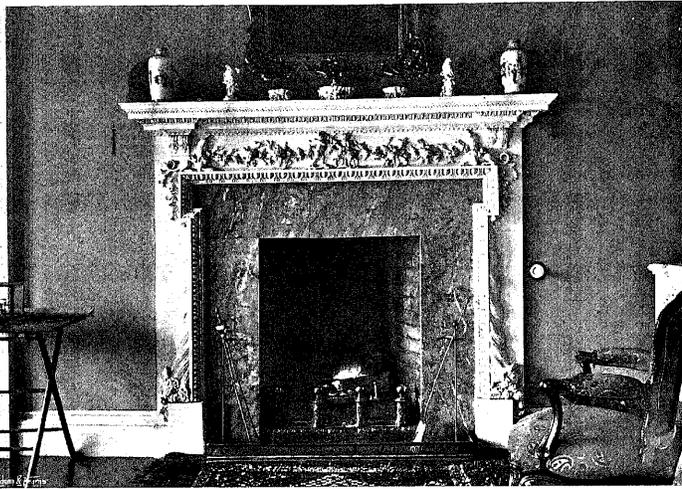
Three portraits by Sir Joshua Reynolds have been removed to Lord Morley's house in London. There remain at Saltram altogether twelve of his works, including, in addition to those already mentioned, a portrait of Mrs. Parker and her son, and a beautiful picture of her two children, the first Earl of Morley and



THE STAIRWAY.

his sister Thérèse, who married the Hon. George Villiers, and was the mother of the Earl of Clarendon. The portraits by Sir Joshua Reynolds are by far the most important feature of the collection, but there are many other pictures by Italian and Dutch masters. In the Billiard Room is an interesting portrait of Sir Joshua himself by Angelica Kauffmann.

To describe the many beauties of a famous gallery is not, however, our purpose. We design to show the chaste beauties of a simple classic interior, offering, indeed, marked contrasts to the interiors of some other great houses, but with unquestioned character of its own. Many of the mansions illustrated in this volume belong to the earlier periods of our domestic architecture. There is value in a contrast of character in such structures, because it visibly represents the deeper currents of social life and intellectual tendencies. When the taste of Italy first affected English architectural forms it gave a pleasing and attractive variety, of which no one can escape the fascination. Hence was evolved the Jacobean style, afterwards developed and transformed into that we associate with the period of Queen Anne, which had delightful forms, and derived much of its beauty from the subtle hue of the materials used and the skill with which decorative details were formed in sculptured brick. But the course of change did not cease. There is never any real pause in the fruitful expression of individuality in any form of art, and not



*A SCULPTURED MANTEL.*

ings, there succeeded the character which we associate with the days of the Georges. Now, indeed, everything seemed changed. There had been fine craftsmanship in the masonry and carved adornments of the earlier styles, and in the later forms this was not extinct, though it was expressed in simpler form, and with a good deal of reserve imposed by the solid and plain tone of the time. Vastness now was deemed a merit, and the massive manner of Vanbrugh found many imitators in great and impressive



*THE TAPESTRY ROOM CHIMNEY-PIECE.*

even enduring stone nor long-lasting brick can give any character of permanence in this. Thus architecture and the handmaid arts have ever been presenting new forms which we interpret as the outward expression of new ideas.

To the style of Queen Anne, as seen in domestic build-

ings, there succeeded the character which we associate with the days of the Georges. Now, indeed, everything seemed changed. There had been fine craftsmanship in the masonry and carved adornments of the earlier styles, and in the later forms this was not extinct, though it was expressed in simpler form, and with a good deal of reserve imposed by the solid and plain tone of the time. Vastness now was deemed a merit, and the massive manner of Vanbrugh found many imitators in great and impressive piles. In the houses of the time regularity was required, and the heavy central pile, with its lofty classic portico, was frequently associated with two perfectly symmetrical wings. Domestic individuality was at last cabined and confined, and it seemed almost as if the house had ceased to be the vesture of the man. Rooms must be of particular sizes, heights, and proportions; those at one end of the house could not differ markedly from those at the other; the disposal of the kitchens and domestic offices perplexed the soul of the architect; the chimney, which once had borne itself picturesquely aloft, was now constrained to shelter its diminished head behind a cornice or a balustrade. And yet there was vitality

even in such a style, and the art workman displayed inimitable skill in fashioning his moulded lines, his festoons of fruit and flowers, his elaborate ornamental ceilings, his cedar panellings, his arched doorways, his sculptured adornments, and his admirable balustrades. Saltram is an excellent example of the very successful treatment of such things.

The family of which Lord Morley is the head seems to have no relationship with the Parkers of Shirburn Castle, now represented by the youthful Earl of Macclesfield. The Devonshire Parkers were settled at North Molton at the end of the fourteenth century, and their history becomes perfectly clear with Mr. Edmund Parker, whose will is dated 1611. His only son, John, who died in his father's lifetime, married Frances, daughter and heiress of Jeronemy Mayhew, of Boringdon, whence came the Boringdon estate, and by her had three sons.

The eldest, Edmund, married a daughter of Sir Edward Seymour, of the famous family of the Seymours of Berry Pomeroy, ancestors of the present Duke of Somerset, and by her had eight sons. Of these, Edmund, the heir, lived at Boringdon, the estate which came to him from his grandmother, and at the family seat at North Molton, where he died in 1691.

It was this Mr. Edmund Parker's great-grandson in the direct line who was the first of the family to be ennobled. His grandson, John Parker, who succeeded to the family estate in 1743, married Lady Catherine Poulett, second daughter of John, first Earl Poulett, as has been mentioned. The heir of Mr. John and Lady Catherine, also named John, was Member of Parliament for Devonshire from 1762 to 1784, and was advanced to the peerage of Great Britain in 1784 as Baron Boringdon of Boringdon, and was the father of the first Earl of Morley.



*A DOORWAY IN THE HALL.*