

1. What observations should be made and recorded concerning the urine of patients in a medical ward? Discuss the importance of these observations.
2. Describe the treatment and nursing care of a patient suffering from an attack of bronchial asthma. What advice would you give to a patient on his discharge from hospital?
3. For what conditions may colostomy be performed? Describe the care of the colostomy while the patient is (a) in hospital; (b) at home.
4. An adult patient has had tonsillectomy performed. Describe the nursing care which would be given from the time he returns to the ward from the operating theatre until he is well again. What complications may occur?
5. What *special* pre-operative treatment is required for a patient admitted to hospital for:—
(a) haemorrhoidectomy;
(b) prostatectomy?
6. What do you understand by "cyanosis"? In what conditions may it occur? Describe the particular nursing care required for a patient in an oxygen tent.
7. What are the duties of a nurse in connection with the requisition, storage and administration of drugs included in the Dangerous Drugs Act?

Knole.

The Home of the Sackvilles.

TO PAY A VISIT to Knole during the coming summer days, would give the traveller untold pleasure, and leave many precious memories.

The main block of this gracious house meanders from Henry VII, through Henry VIII to Elizabeth and James I; roughly from the end of the fifteenth century to the beginning of the seventeenth.

It is safe to say that the greater portions were built in the reigns of the Tudors, even though there may be earlier out-buildings and more recent excrescences.

It is all built of Kentish ragstone except for a row of gables which have been plastered. With this exception the walls are of grey stone, in many places ten and twelve feet thick, cool in summer but for some reason not very warm in winter.

The rooms are rather small and low; they break out into galleries, ballroom and banqueting hall, but the majority of them are small friendly rooms. They are intimate rooms and obviously intended to be lived in. The problem of heating may have determined their size. The old braziers that could be carried from room to room as occasion required still stand in the rooms where they were used, as also the copper warming-pans, shining and perforated, which were thrust into beds to warm them before the occupant arrived.

The principal beds were four-posters reaching from floor to ceiling, magnificently stuffy, with handsome brocaded curtains, which could completely enclose the sleeper.

On winter days one imagines a family group surrounding a brazier with very little inclination to move around. Many would be "keeping their chamber" on account of coughs, colds and rheumatism.

The galleries are splendidly sombre, long and narrow with dark shining floors, armorial glass in the windows, rich plaster-work ceilings, and portraits on the walls; truly a sumptuous effect.

Coming into the Cartoon Gallery in the evening at sunset one finds a breath-taking colour effect, with the sunset flaming through the west window. Seeing this, I stood spell-bound in the doorway. The gallery is ninety feet long and the floor is formed of black oak planks irregularly placed, and the charm of these is that they are not planks at all but solid tree-trunks, split in half, with the rounded half down-

wards. On this flooring lay the blue and scarlet patches from the stained glass of the west window, more subduedly echoed in the velvets of the chair coverings, the coloured marbles of the great Renaissance fire-place, and the fruits and garlands of the carved woodwork surrounding the windows. Nothing is garish; all the colours have melted into a harmony which is the principal beauty of these rooms.

The walls in this Cartoon Gallery are hung with rose-red Genoa velvet so lovely that the Mytens' copies of the Raphael cartoons almost become intruders.

There are other galleries, older and more austere than the Cartoon Gallery. They are not quite so long, they are narrower, lower, and darker and not so exuberant in decoration; they are simply and soberly panelled in oak.

They have a mellowed yet musty smell, the smell of all really old houses—a mixture of pot-pourri, leather, wood-work, tapestry and little camphor bags. Bowls of lavender and dried rose-leaves stand on the window-sills; to stir them brings out a sort of dusty fragrance, sweeter in the underlayers where it has held the damp of the spices.

The pot-pourri at Knole is always made from the recipe of a prim little old lady who lived there for many years as a guest in the reigns of George I and George II. Her two rooms opened out of one of the galleries, two of the smallest rooms of the house; the sitting-room panelled in oak and the bedroom hung with a beautiful blue-green tapestry. In the bedroom stands a small and rather pompous-looking bed with ostrich plumes nodding from each of the four corners. There is a particular charm about these two small rooms, coming upon them as one does from the splendour of the galleries. There is an amusing charm about the smallness of the four-post bedstead, square and box-like and lined with beautifully quilted material. The spinning wheel with its shuttle still full of flax, the ring-box, containing a number of plain-cold stones, ready to be exchanged at will into the single gold setting provided. In this room is a portrait of the rather prim little lady, Lady Betty Germaine, sitting very stiff in a blue brocaded dress.

Leading to these rooms is the Brown Gallery; oak floor, oak walls, and barrelled ceiling criss-crossed with oak slats in a pattern resembling a cat's cradle. Some of the finest pieces of English furniture are arranged down each side of this gallery. Important-looking chairs, Jacobean cross-legged or lovers' seats in beautiful coverings of plum colour or silver; all have their attendant stool beside them.

At the end of this gallery is a tiny oratory, down two steps. This little secret place glows with jewel-like colours. There is also the Leicester Gallery which takes its name from Lord Leicester's brief ownership. This gallery is very dark and has an air of mystery about it, furnished as it is with handsome red velvet Cromwellian farthingale chairs and sofas in rich dark wine shades. Here there are illuminated scrolls of two family pedigrees—Sackville and Curyon—richly emblazoned with coats of arms, drawn out in 1589 and 1623 respectively, and in the end window there is a small stained-glass portrait of Herbrand-de-Sackville, a Norman notable, who came into England with William the Conqueror, A.D. 1066.

Here there is a curious portrait hanging on one of the doors, of Catherine Fitzgerald, Countess of Desmond, the portrait of a very old lady in a black dress with a white ruff, with that far-away look in her blue eyes which comes with extreme age. Tradition says of her that she was born in the reign of Edward IV and died in the reign of Charles I, breaking her leg, incidentally, at the age of 90 by falling from a cherry tree; she was a child when the princes were smothered in the Tower, a girl when Henry VII came to the throne and lived through the pageant of all the Tudors and the accession of the Stuarts, the whole of English history between the Wars of the Roses and the Civil War. She must, by the time she had reached the age of 140, have become a legendary figure.

There are three principal bedrooms in Knole: the King's, the Venetian Ambassador's, and the Spangled Room. The

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