the politics of the monarch and Council, because of the turbulence of the age which put the authority of monarchical rule to question, and the idea managed, due to a great propagandistic effort on the ruling side, to successfully implant itself in social morals and mentality in Britain. The new age of complicated international and national instability resolved itself in a significant change of the intellectual climate throughout the country. The courtier and his ideals came to replace the warrior of the middle ages and some of the intellectual interest among the upper class was directed towards classical knowledge, therefore being expressed in the iconography of the architecture they commissioned and sponsored. The influence of Italy was to a significant extent responsible for the growing aesthetical appreciation, and the relative economic and political security provided by the rulers created a fertile atmosphere for cultivating the spirit. Aesthetics and symbolism of architecture therefore responded by reaching new levels of importance and attention.

Symbolism proves to be a concept of particular importance to the British mind, often times giving up functionality. The great houses appropriate the E- and H-shaped plans, clearly signifying reverence to the monarch by literally shaping the house in the form of their name’s first letter. The symmetry of exteriors were often adopted for their value as ideas and their ability to physically illustrate the concept of order, even when the exterior proves to not correspond to the interior from a functional point of view, as is the case with Hardwick Hall. (Girouard, 120) False windows and inaccurately centralized chambers are to justified by the symbolic power of the outer effect of symmetry and regularity, technical integrity given up for illusion, and, as Mark Girouard notes, the formal house appears to be a beautifully calculated instrument of etiquette.

The concept of symbolic values poses the question of how much symbolism is related to and responsible for the urge for experimentation. The highly innovative architectural tendencies of Britain are generally attributed by historians to the wealthy patron’s desire to prove to the rest of continental Europe that England has as much potential to offer innovations in the architectural sphere as any other country, but upon viewing the political aspirations of the Queen and her officials, it could be concluded that reasons of different and more complicated character play an important role in the explosion of creative energy too. Since the generation of Elizabeth lives in a more pragmatic age where certain ideological views are being asserted by the absolutist rule of law, and immediate moral and religious conflicts are being already resolved to a great extent, creative energy is being directed towards other spheres of life, such as architecture. The unrealized inability of the monarchical subjects to express freely their respective political and moral