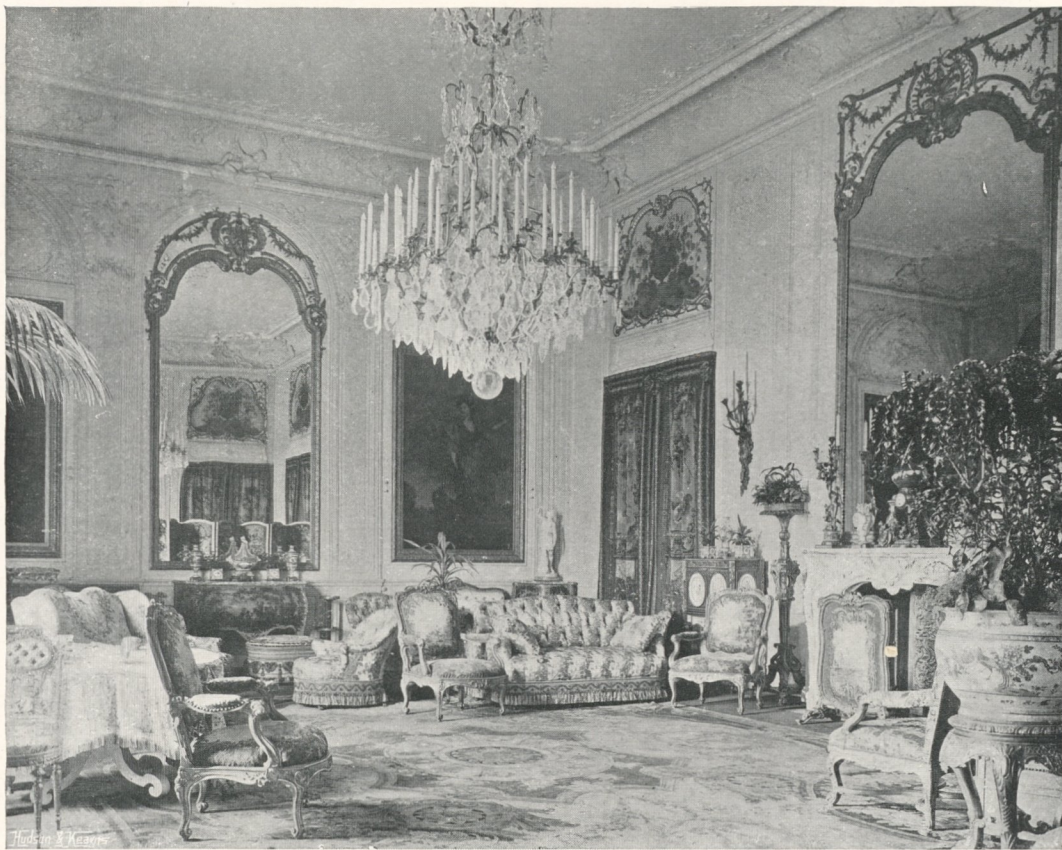




THE GREY DRAWING-ROOM.



THE BILLIARD-ROOM CHIMNEY-PIECE.

whole. In other rooms the tone is far more bold and decisive, and the impression is frankly one of strong colour, relieved by a free use of brilliant lustres, very richly mounted ormolu furniture, mirrors, and cabinets. There is no fear of brilliant colour; it is an eminently cheerful and inspiring interior. The best guide to the appearance of the various rooms is in the pictures here shown. A minute description of the "pieces" in each would be rather in the style of a catalogue at a great sale at Christie's, and, besides, would give a wrong impression, because, as we have said, and as will strike everyone who has seen these galleries and chambers, everything in them goes together, and it is not till you have enjoyed the pleasure of the general effect that you begin to examine the parts. But an endeavour will be made here to add some particulars as to the colour and the principal objects shown. As a rule only about a quarter of the room is seen in the picture, which, though correct in detail, is necessarily only a "sample"; and, alas! neither description nor photograph can convey an idea of the wonderful colour effects given by the whole. As you enter some of these rooms you are sensible of almost nothing but the colour, which cannot be described. The permanent decorations, such as the panelling, ceilings, chimney-pieces, and doors, are not from the designs of M. Détailler. They are chiefly taken from old French houses. If only the panelling of the French house was brought here, the ceiling was copied.

In the French Gallery the fittings, furniture, and panelling are Louis XIV. in style, with a good deal of ormolu and white marble. The mantel-pieces and the