

tall flat arch in which is set the mirror are of white marble, with slight ornamentation of gilded bronze. The carpets and curtains are bright red, the windows large, and the details very beautiful. This apartment forms part of a series of galleries running the length of the house, from which the principal rooms are approached, the different galleries being separated by glass doors, which keep out draughts, but allow the vista to be seen.

The Morning Room, if we take it as the first of the separate chambers, is an exquisite example of the style of the others, though there are differences in them. The architecture and the proportions of the room are seen in the picture. The two large and exquisite lustre chandeliers show that the length of the room is greater than the foreshortening suggests. Great lustres are among the favourite means for giving brightness and light to the Waddesdon rooms, and they are very fine examples. It will be noticed that, as in the French Gallery and other rooms, the material of the mantel-piece is carried up in an arched panel with flat pilasters, and holds here a picture, and in others a mirror. The general scheme of colour in this room is soft greenish grey, but the marble is flushed with warmer colour. Between its pilasters is set Sir Joshua Reynolds's "Thais," leading the way with her torch to burn Darius's palace. The other pictures are by Gerard Douw, Cuyp, Wouvermann, Gainsborough, and Sir Joshua again. The clock seen at the end has a history, like most things at Waddesdon. It came from Lord Fitzwilliam's house at Malton, and later belonged to Lord Rockingham. It is said to have been given to one of the Earls Fitzwilliam by Mme. de Maintenon. There is a wonderful marquetry table in this room, matching a bureau made for Louis XV., now in the Louvre, and showing the King's monogram.

Ascending the winding staircase in the Blois tower and entering the Grey Drawing Room, one finds a scheme of ornament rather less complex. The walls are pale grey; note, too, the fewness of the objects upon them, and their distances and proportion—at the end a single mirror, flanked by a splendid single-figure picture on either side by Sir Joshua Reynolds. At the end from which the photograph is taken is a third picture by the same painter. They are Lady Jane Halliday, with her hair blowing about,

a characteristic "Sir Joshua lady, the Duchess of Cumberland, and Mrs. Abingdon. The mantel-piece in this room is most beautiful. It is of whitish marble, with soft pink splashes in it; and the two vases, one of which can be seen between the candelabrum and the clock, are of the famous Rose du Barri pink set with a golden border.

The Picture Gallery and the Tower Room are rich and charming. Porphyry vases and Dresden china are in the former, and the extraordinary jewelled elephant clock, designed for the Shah, is in the latter. Baron Ferdinand's



THE MORNING ROOM.

Room has a special interest. It contains some of the best English pictures ever painted, and some of the finest furniture ever made.

Among the pictures, those by Romney of Mrs. Jordan as a "Country Girl" and by Sir Joshua Reynolds of Mrs. Sheridan are the most striking. The former was purchased by Baron Ferdinand from Lady FitzClarence, who married Mrs. Jordan's son. The "Mrs. Sheridan" has a history singularly charming in reference to the character of the great Master who painted it. Sheridan ordered the picture, but for a long time did not claim it, as he was not in a position to pay for it. Meantime, many offers to