



KING JAMES'S DRAWING-ROOM.

house, and, according to the old plans, they proposed reconstructing the whole building. However, the entrance and the north front were all that were eventually done, and since these alterations the house has remained much as it was then left, presenting an interesting combination of the different periods of architecture. The Vanbrugh addition comprises the great hall, an imposing apartment in the classic style, with massive square columns supporting round arches, above which is a second arcade of similar character rising to the lofty roof. The floor is of stone, intersected with a design in black marble which was procured from quarries in the park. On the wall facing the entrance are frescoes of the sovereigns of England who made grants of land to the family of Willoughby, from William the Conqueror to George I., the then reigning monarch; and here hang the colours of the 87th Regiment of Foot, raised by Peregrine, third Duke of Ancaster, and commanded by his son Robert, fourth Duke, in the American War of Independence.

Handsome stairways, with balustrades of finely hammered ironwork, give access to the chapel in the north-western tower, which is also part of Vanbrugh's work, and contains some very fine plaster decorations, and to the eastern

wing on the opposite side, where are situated the State apartments. The dining-room walls are hung with a magnificent set of tapestry, woven in Brussels towards the end of the seventeenth century. The ceiling was painted by Sir James Thornhill, and here are the State chairs used by George III., George IV., Queen Victoria, the Prince Consort, and the present King as Prince of Wales, in the House of Lords, these being perquisites appertaining to the office of Lord Great Chamberlain. In the first drawing-room is an interesting picture of James I., and the dress in which he is painted, together with the saddle on which he rode to his Coronation, are preserved at Grimsthorpe. Portraits of the two first Earls of Lindsey, and some fine pieces of Chippendale furniture, are also in this room. In the large central drawing-room and the smaller one leading out of it are portraits of Charles I. and his family by Van Dyck, and one of Mary Panton, wife of Peregrine, third Duke of Ancaster, who was Mistress of the Robes to Queen Charlotte, and who is painted by Hudson in a fancy dress, with a view of the old Rotunda at Ranelagh in the distance. There are also pictures of her husband and of the fifth Duke and his wife, all by Sir Joshua Reynolds, and an allegorical picture of Robert, fourth Duke of Ancaster, by Cosway,