

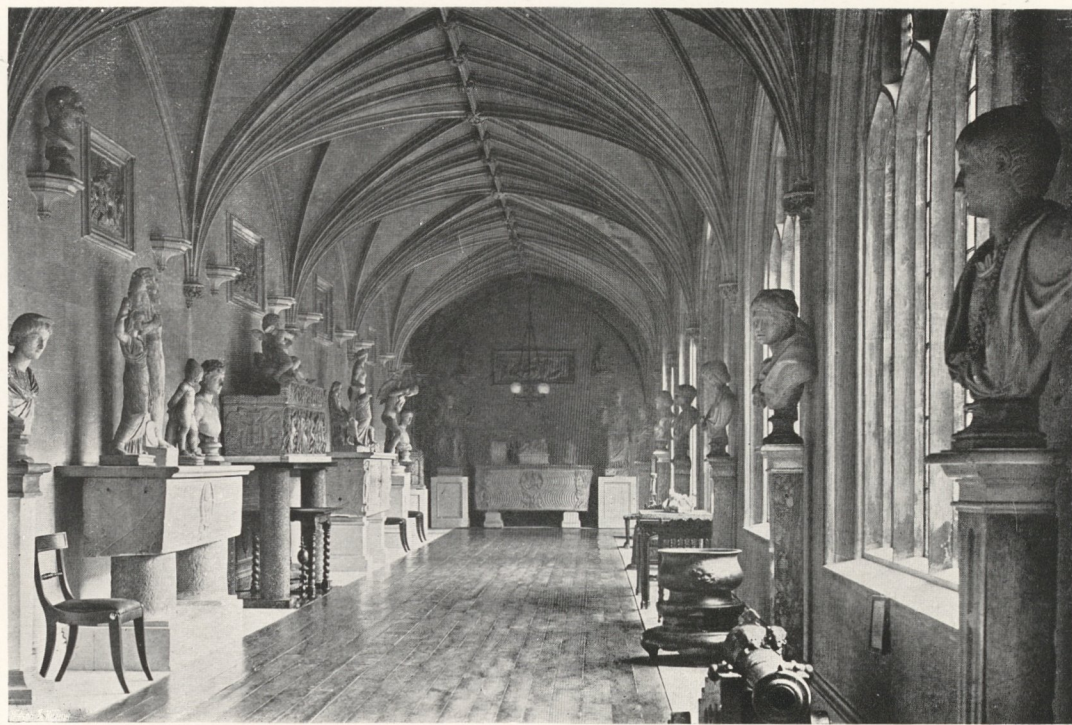
since added very much to the beauty and attraction of the place. The eighth Earl, a man of exalted taste and learning, was a collector of statuary, while his successor, who has been spoken of as the architect-earl, and inherited his father's taste as a virtuoso, was esteemed by Horace Walpole as "a second Inigo Jones."

It is not surprising, therefore, that the house presents considerable evidences of being an alteration and recasting of an older structure. The particular front—the south—designed by Jones is 188ft. long and contains in all seven rooms, of which the Double Cube Room, occupying the centre of the front, and so-called because its dimensions are 60ft. by 30ft., stands out pre-eminently as the work of the celebrated architect. It was specially designed to receive the famous Van Dycks which still adorn its walls. The harmony of the proportions and the richness and beauty of the architectural ornamentation are very impressive. On one side are three lofty windows, while the other three walls were panelled expressly to receive the Van Dycks, and it must be admitted that the framework is worthy of the pictures. The white walls with the gilded enrichment, throw into relief the glorious works which hang upon them, and the dark hues of the domed ceiling, which has an architectural design by Signor Tommaso, and panels taken from the legend of Perseus, have an excellent character, although some of its features seem too large for perfect unity of effect. The most famous Van Dyck contains portraits of Philip Earl of Pembroke and his Countess, and of eight members of their family. The picture of the three children of Charles I., which hangs over the mantel-piece, is a beautiful work. The

room has also an admirable Charles I. in armour, Henrietta Maria, the Duchess of Richmond and her dwarf, Mr. Gibson, Philip Earl of Pembroke and Penelope his wife, and several other splendid works.

Another notable room in the suite is the Corner Room, with a splendid architectural mantel, over which is enframed a fine portrait of Prince Rupert by Honthorst. The perfection of the classic architecture and glorious pictures has a wonderful effect in this delightful chamber. The Colonnade Room, with its long line of fluted Ionic columns, and its grand architectural character and delicate colouring, is entitled to much admiration. The walls are white with gilded enrichments, and the clever union of the mantel design with the main entablature will be noticed. Many fine pictures are here, including a notable Rubens and a remarkable Parmegiano. Not less noteworthy is the Single Cube Room, although inferior in design.

Changes have been made in these rooms from time to time, and not all their features can be ascribed either to Inigo Jones or to Webb. Some of our pictures illustrate the work which Wyatt executed at Wilton House. In the centre of the house is the reconstructed courtyard, which he planned with much skill, although the Gothic cloisters belong to a period before the Gothic revival, and when the spirit of mediæval architecture had not penetrated the character of design afresh. The vaulted corridors here contain a glorious collection of marbles of value and interest—many of them brought together by the eighth Earl, and including some from the collection of Thomas Earl of Arundel, and the Giustiniani and Mazarin collections.



THE EAST CLOISTER.