

his sister Thérèse, who married the Hon. George Villiers, and was the mother of the Earl of Clarendon. The portraits by Sir Joshua Reynolds are by far the most important feature of the collection, but there are many other pictures by Italian and Dutch masters. In the Billiard Room is an interesting portrait of Sir Joshua himself by Angelica Kauffmann.

To describe the many beauties of a famous gallery is not, however, our purpose. We design to show the chaste beauties of a simple classic interior, offering, indeed, marked contrasts to the interiors of some other great houses, but with unquestioned character of its own. Many of the mansions illustrated in this volume belong to the earlier periods of our domestic architecture. There is value in a contrast of character in such structures, because it visibly represents the deeper currents of social life and intellectual tendencies. When the taste of Italy first affected English architectural forms it gave a pleasing and attractive variety, of which no one can escape the fascination. Hence was evolved the Jacobean style, afterwards developed and transformed into that we associate with the period of Queen Anne, which had delightful forms, and derived much of its beauty from the subtle hue of the materials used and the skill with which decorative details were formed in sculptured brick. But the course of change did not cease. There is never any real pause in the fruitful expression of individuality in any form of art, and not



*A SCULPTURED MANTEL.*

ings, there succeeded the character which we associate with the days of the Georges. Now, indeed, everything seemed changed. There had been fine craftsmanship in the masonry and carved adornments of the earlier styles, and in the later forms this was not extinct, though it was expressed in simpler form, and with a good deal of reserve imposed by the solid and plain tone of the time. Vastness now was deemed a merit, and the massive manner of Vanbrugh found many imitators in great and impressive

piles. In the houses of the time regularity was required, and the heavy central pile, with its lofty classic portico, was frequently associated with two perfectly symmetrical wings. Domestic individuality was at last cabined and confined, and it seemed almost as if the house had ceased to be the vesture of the man. Rooms must be of particular sizes, heights, and proportions; those at one end of the house could not differ markedly from those at the other; the disposal of the kitchens and domestic offices perplexed the soul of the architect; the chimney, which once had borne itself picturesquely aloft, was now constrained to shelter its diminished head behind a cornice or a balustrade. And yet there was vitality



*THE TAPESTRY ROOM CHIMNEY-PIECE.*

even enduring stone nor long-lasting brick can give any character of permanence in this. Thus architecture and the handmaid arts have ever been presenting new forms which we interpret as the outward expression of new ideas.

To the style of Queen Anne, as seen in domestic build-