

It seems probable that cleaning would revive the paintings, and show them to be like those which decorate the woodwork of the House at Tours, called *la Maison de Tristan*, which would prove that they had been restored or repaired in the time of Louis XI. The fireplace is enormous, of carved stone, with huge wrought-iron dogs of the finest workmanship. They would carry a cartload of logs. All the seats in this hall are of oak, and have the family shield carved on their backs. Hanging to nails on the wall are three English mun-kets, fit alike for war or for sport, three cavalry swords, two game-bags, and various tackle for hunting and fishing.

On one side is the dining-room, communicating with the kitchen by a door in a corner turret. This turret corresponds with another in the general design of the front, containing a winding-stair up to the two stories above. The dining-room is hung with tapestries dating from the fourteenth century; the style and spelling of the legends on ribbons below each figure prove their antiquity; but as they are couched in the frank language of the *Fabliaux*, they cannot be transcribed here. These pieces, which are well preserved in the corners where the light has not faded them, are set in frames of carved oak now as black as ebony. The ceiling is supported on beams carved with foliage, and all different; the flats between are of painted wood, wreaths of flowers on a blue ground. Two old dressers with cupboards face each other; and on the shelves, rubbed with Breton perseverance by Mariotte the cook, may be seen now—as at the time when kings were quite as poor in 1200 as the du Guaisnies in 1830—four old goblets, an ancient soup-tureen, and two salt-cellars in silver, a quantity of metal plates, a number of blue and gray stoneware jugs with arabesque designs and the du Guaisnie arms, and crowned with hinged metal lids.

The fireplace has been modernized; its state shows that since the last century this has been the family sitting-room. It is of carved stone in the Louis XV. style, surmounted by a mirror framed in a beaded and gilt moulding. This anachronism, to which the family is indifferent, would grieve a poet.