Drawing Room in the Chinese style (see Figure 31.8). At this time, Chinese taste was all the rage in ‘advanced’ circles. None the less, it was one thing to collect the occasional piece of beautiful china and the odd strip of hand-painted wallpaper, setting them in ‘exotic’ colour schemes, and quite another to collect pagodas, birds’ nests, razors and vast amounts of china. The one was an exercise in graceful allusion, the other a demonstration of a witty taste for the grotesque and the bizarre, increasingly characteristic of turn-of-the-century Romantic taste.

**EXERCISE**

I’d like you to look carefully at Figure 31.8 and compare it with:

- Rowlandson’s sketch of the original interior of the Saloon in the Marine Pavilion (Plate 31.13 in the Illustrations Book);
- the illustration of the Long Gallery, which shows a rather later decorating scheme designed by Frederick Crace around 1815 (Plate 31.5).

What, if anything, does the Yellow Drawing Room have in common with each of these schemes?

**DISCUSSION**

Clearly, all three designs do have in common an underlying concern with symmetry and balance, a thoroughly neoclassical and Enlightenment trait. But my own sense is that the Chineseness of the Yellow Drawing Room