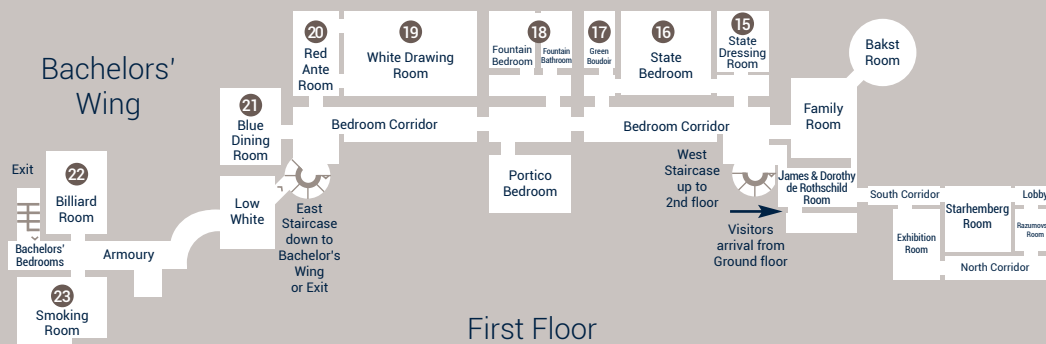


# FLOOR PLAN



Ground Floor



First Floor



WADDESDON

Waddesdon Image Library: Hugo Maertens / A C Cooper; Mike Fear, John Bigelow Taylor, Richard Valencia

1

## WADDESDON MANOR ROOM GUIDES THE OVAL HALL



Waddesdon Manor was built by Baron Ferdinand de Rothschild (1839-1898) from 1874 to display his collection of French decorative arts alongside English portraits and Dutch Old Master paintings, in interiors designed to recall the great French houses and palaces of the 18th century. Created for entertaining, the Renaissance-style Manor sits in one of the finest Victorian gardens in Britain, famous for its parterre and ornate working Aviary.

Waddesdon was inherited by Ferdinand's sister, Alice de Rothschild (1847-1922), also a collector. She bequeathed the house to her great-nephew James de Rothschild (1878-1957), from the French branch of the family. His parents, Baron and Baroness Edmond, were also collectors and part of their collection came to Waddesdon by inheritance from the late 1930s.



Waddesdon was bequeathed to the National Trust by James de Rothschild in 1957. His widow, Dorothy (1895-1988), chaired the Management Committee that ran Waddesdon on behalf of the National Trust. She chose Lord Rothschild, known as Jacob (born 1936), to inherit the family's interest in managing Waddesdon. He chairs the Rothschild Foundation, which runs the Manor on behalf of the National Trust, and continues to acquire works of art for the Manor, the grounds and the archive building at Windmill Hill.

As it is displayed today, the house reflects these layers of collecting by a family famous for creating its own style, *le goût Rothschild*, a homage to the craftsmanship and patronage of the 18th century, adapted for 19th-century living.

### Objects of interest

- **Stonework and doors:** these elements of the room, in addition to the marble panelling, were designed by Waddesdon's architect Gabriel-Hippolyte Destailleur, around 1882.
- **Large vases:** two pairs of large covered Chinese vases, dating from the early 18th century. One pair features a 'famille rose' design topped with oriental lions. The other pair is painted with 'famille verte' enamel and features a design of flowers, birds and butterflies.







A grand corridor, the East Gallery is dominated by two paintings of Venice by Francesco Guardi. When the Shah of Persia visited Waddesdon in 1889 he was entertained by the elephant automaton and by Baron Ferdinand's poodle, Poupon, performing a series of jumps down the room.

#### Objects of interest

- **Panelling:** from two Parisian town houses, the hôtel Dodun and the hôtel d'Espréménil, dating from c. 1720 - c. 1740, with 19th-century additions at the dado and the upper levels.
- **Elephant automaton:** musical automaton in the form of an elephant with a howdah (covered seat or platform). It plays four tunes while the trunk, tail, ears and eyes of the elephant move, as do some of the figures and elements of the base. Probably made in London by the French clockmaker Hubert Martinet around 1770.
- **Pair of large paintings:** views of the Bacino di San Marco with the Molo and the Doge's Palace and the Bacino di San Marco with San Giorgio and the Salute in Venice. Painted by Francesco Guardi between c. 1755 and 1770, these are the largest known paintings by the artist.
- **Sculpture:** the pair of female busts on either side of the elephant automaton are French 18th-century personifications of America and Africa. The marble group, left of the doors to the Breakfast Room is by Jean-Jacques Caffieri and represents Geometry and Architecture (1776), with Geography and Astronomy (1778) by Félix Lecomte to the right of the door.



From the Breakfast Room, you can see the entire length of the house to the Baron's Room. Male guests would have had their breakfast here while the ladies breakfasted in bed. Food was brought in through a pair of small doors concealed in panelling in the corner. Textiles are particularly sensitive to damage from light and dust. You will also notice that the curtains and tie-backs are covered with a netting to provide a barrier between fragile silks and touching by forbidden hands.

#### Objects of interest

- **Panelling:** from two Parisian houses, the hôtel Dodun and the hôtel d'Espréménil, dating from 1720 to 1730, with 19th-century additions.
- **Goat and kid and turkey cock:** these were designed by Johann Joachim Kändler and made at the Meissen porcelain factory between 1732 and 1735. They were commissioned by Augustus the Strong, Elector of Saxony and King of Poland and displayed with many other life-sized porcelain animals in the Japanese Palace in Dresden.
- **Chandelier:** the largest in the house, combining crystal and glass drops. It dates from the 19th century and originally hung in the Grey Drawing Room.
- **Curtains:** the two pairs of curtains, pelmets and tie-backs were made by the Lyon firm of Tassinari & Châtel around 1891 based on an original 18th-century design. They are en-suite with a six-leaf screen.



## THE CONSERVATORY AND ANTE ROOM



When Baron Ferdinand held dinners, dishes were brought by footmen from the kitchen (now the Manor Restaurant) through the servery behind the Breakfast Room and into the Dining Room through the Ante Room. Sometimes meals were accompanied by musicians who played in the Conservatory. This was stocked with plants from Waddesdon's famous glasshouses, which were demolished in 1975.

### Objects of interest

- **Marble panelling:** designed by Waddesdon's architect, Gabriel-Hippolyte Destailleur, around 1883. The pair of marble wine cisterns or planters are probably French and date from 1700 to 1730.
- **Organ clock:** thought to depict Orpheus playing the flute, dates from around 1785. The casing was made by H.C. Micheelis, probably a German craftsman, though the organ mechanism is possibly Dutch. Only one of the barrels has identified tunes, the Italian composer Gioachino Antonio Rossini's overtures to *Tancredi* and *The Touchstone*.
- **Pair of marble chairs:** from India and dating from 1825 to 1850.
- **Curtains:** all the door curtains were made in the 19th century using earlier tapestry panels. The large curtain uses Beauvais grotesques (1685-9) and the smaller door curtains use panels from the Gobelins factory, depicting the story of Neptune and dating from around 1715.



## THE DINING ROOM



The 19th-century table can be extended to seat up to 24 diners. The chandeliers and wall lights were electrified by May 1890 when Queen Victoria visited Waddesdon. She was particularly fascinated by the electric lights.

The table setting usually evokes one of Baron Ferdinand's 'Saturday to Monday' parties of the 1880s and 1890s, but is sometimes set to reflect different aspects of the history of dining.

### Objects of interest

- **Marble panelling:** designed by Waddesdon's architect Gabriel-Hippolyte Destailleur. The types of marble used include Grigio Roseo Zonato, from Bergamo, 'Sicilian' from Carrara and Breccia Violetta, from Tuscany.
- **Mirror frames and paintings:** the mirror frames are by François-Nicolas Pineau and were originally in the gallery at the hôtel de Villars in Paris. They were part of a set of 14. The other nine were purchased by Baron Ferdinand's uncle Mayer in 1854 for use in the dining room at nearby Mentmore. The paintings above the frames are after works by Titian, Fouché, Correggio and Guido Reni.
- **Tapestries:** these are part of a set, designed in a fashionable pastoral style by the painter François Boucher for the Beauvais manufactory and woven between 1755 and 1778. They depict the *Fontaine d'Amour* (Fountain of Love) on the left and *La Leçon de Flageolet* (The Flute Lesson) on the right.
- **Curtains:** the three pairs of curtains and pair of door curtains were made by the Lyon firm of Tassinari & Châtel in 1891, based on an 18th-century design.





## THE RED DRAWING ROOM



This was the main reception room for guests arriving at Waddesdon. The 19th-century arrangement of the room was open, focusing on seats to create a comfortable space for up to 40 house party guests. The wall silks are a 1950s re-weave of the originals.

### Objects of interest

- **Table:** made in the German city of Augsburg between 1710 and 1720. It is veneered in a variety of materials, including turtle shell and precious stones and was bought with the pair of candle stands. It was acquired by Alice de Rothschild at the sale of Prince Anatole Demidoff's collection in 1870.
- **Seat furniture:** 18th-century style and 19th-century seat furniture is contrasted in this room. The set of gilded French armchairs was made around 1885 to an 18th-century design with Beauvais tapestry top covers. It sits alongside a pair of English armchairs dating from the late 19th century.
- **Sèvres porcelain:** The large pot-pourri vase on the chest of drawers, known as the 'Copenhagen vase' dates from 1763 and was originally acquired by Baron James de Rothschild from the Danish Count Moltke.
- **Paintings:** Ferdinand placed important 18th-century English portraits in this room - *The Prince of Wales* by Thomas Gainsborough (1781), *Captain St Leger* by Sir Joshua Reynolds (1778), *Lady Sheffield* by Gainsborough (circa 1784) and *Mrs Douglas* by Gainsborough (1784). The ceiling painting is *Hercules received into Olympus* by Jacob de Wit (1725).
- **Carpet:** commissioned by Louis XIV and woven at the Savonnerie factory for the Long Gallery at the Louvre, dating from 1683.



## THE GREY DRAWING ROOM



After dinner at Baron Ferdinand's house parties, the ladies would withdraw to the Grey Drawing Room while the men enjoyed port in the Dining Room before re-joining them for conversation, cards and music. The current arrangement of the furniture dates from the 1950s when the house first opened to the public.

### Objects of interest

- **Sèvres porcelain:** the majority of pieces in this room have the rare pink ground colour, only produced by the Sèvres factory between 1758 and the early 1760s. The most important piece is the turquoise ship *pot-pourri* vase dating from 1761. This was the first major purchase made by Baron Ferdinand de Rothschild at the age of 21.
- **Porcelain plaque furniture:** there are nine pieces of furniture mounted with Sèvres plaques in this room, a concept invented by the *marchands-merciers* (decorative art dealers) of Paris in the late 1750s. It was a taste that lasted until the end of the 18th century, although most of the Waddesdon pieces date from the 1770s.
- **Chest of drawers:** (right of entry) this spectacular piece with its sculptural mounts depicting children and birds dates from around 1730. It was made by French cabinetmaker Charles Cressent who was skilled at geometric marquetry and also made his own gilt-bronze mounts. The chest of drawers was acquired by Baron Edmond de Rothschild at the Hamilton Palace Sale in 1882 and came to Waddesdon by inheritance through his son, James.
- **Portraits:** the paintings, all by Sir Joshua Reynolds, depict *The Duchess of Cumberland*, (1772-3) (above Cressent chest of drawers), *Mrs Abington as the Comic Muse*, (1764-8) (left of far wall) and *Lady Jane Halliday*, (1778-9) (right of far wall).
- **Screen:** featuring designs by the painter Alexandre-François Desportes, the panels of the screen were woven at the Savonnerie carpet manufactory between 1719 and 1769. Savonnerie screens of this size were only used by the French royal family.
- **Door curtains and cantonnières:** the door curtains were woven at the Gobelins tapestry workshop to designs by Claude Audran during the 18th century. The cantonnières (hangings woven in imitation of curtains) which hang over the modern curtains are also 18th-century and may have been woven at the Beauvais factory.





## THE WEST GALLERY



Before the addition of the Morning Room in 1889, the West Gallery was used as a place to read newspapers and write letters by Baron Ferdinand's guests.

### Objects of interest

- **Clocks:** throughout the house around 27 clocks are kept in working order and are wound each week. There are four clocks in the West Gallery. The pedestal clock below the tapestry panel has a case in *boulle* marquetry and an English movement. It dates from around 1715 and was once in the collection of the 4th Earl of Chesterfield.
- **Sèvres porcelain:** in addition to a second ship *pot-pourri* vase, dating from circa 1761, there are also vases featuring elephant heads. The trunks originally supported candleholders. This was a particularly prized shape of Sèvres vase and was introduced in 1757.
- **Seat furniture:** the set of sofa, armchairs and chairs with embroidered top covers dates from around 1730. The needlework is French or English and is of very high quality.
- **Chests of drawers:** the chests of drawers either side of the doors to the Oval Hall are an interesting pair. The one on the right has a carcass by Charles Cressent with 19th-century gilt-bronze mounts. The one on the left has a 19th-century carcass with 18th-century gilt-bronze mounts by Charles Cressent.
- **Tapestry panels:** these were woven at the Gobelins factory in the early 18th century and depict Juno, Eros, Diana, Jupiter and Mars. One additional narrow panel is a border from the marriage of Louis XIV from the *L'Histoire du Roi* series designed by royal painter Charles Le Brun.
- **Paintings:** are all French and feature small scale *fête galante* paintings depicting figures in courtly dress or costumes in idyllic parkland settings. The painting to the left of the chimney-piece is by Antoine Watteau and once belonged to the artist Sir Joshua Reynolds



## THE SMALL LIBRARY



This room was part of Baron Ferdinand's private apartment on the ground floor. The mirrored doors indicate that the room could be closed off if Ferdinand wished to escape from his guests. Similar doors can be seen next door in the Baron's Room.

The bookcases contain Ferdinand's working library and cover subjects including history, politics and literature. Many are inscribed by the authors. Originally, there were low bookcases along the wall. The Savonnerie carpet is too fragile to walk on, which is why we rope off the doorway.



### Objects of interest

- **Panelling:** includes panels probably from the hôtel Dodun in Paris, dating from 1720 to c. 1765, with 19th-century additions.
- **Porcelain:** the porcelain animals in this room were mostly modelled by Johann Joachim Kändler, who also designed the life-size goat and kid and the turkey cock in the Breakfast Room. They are based on the collection of birds and animals in the menageries of the royal palaces belonging to Augustus the Strong, Elector of Saxony and King of Poland, who founded the Meissen factory in 1710.
- **Lean-to secretaire:** made by Adrien Delorme around 1750 using a European lacquer technique called *vernis Martin*. The colourful painting on a gold ground is exceptionally rare in furniture, being more commonly used on sedan chairs and carriages. A second lean-to secretaire in Japanese lacquer, made by Jacques Dubois in about 1750, stands beside the fireplace.
- **Fire-screen:** this fire-screen shows an 18th-century Aubusson tapestry version of the central group from Jean-Honoré Fragonard's *The Bolt* (c. 1777), now at the Louvre, within an ornately-carved and gilded 19th-century wooden frame.





## THE BARON'S ROOM AND THE TOWER DRAWING ROOM



In Baron Ferdinand's time this room was known as his Green Sitting Room. When Waddesdon opened to the public in 1959, the room was displayed with a sparse arrangement of 18th-century furniture. It has now been re-set with Ferdinand's original groupings of furniture, paintings and small objects, including photographs of family and friends. The cosy corners would have allowed conversation between guests invited to enter one of the Baron's private apartments.

The size of the following two rooms and the density of display mean that visitors cannot enter under current social distancing guidelines.

This room leads through to the Tower Drawing Room which was originally used for the display of Ferdinand's 'Renaissance Museum'. These spectacular objects, made of precious stones and metals, were in glass cases and house guests would be invited to view them. Ferdinand's Renaissance collection moved to the Smoking Room in 1894, and the Tower Drawing Room was then set as we see it today, with neo-classical panelling.

### Objects of interest

- **Portraits:** Baron Ferdinand decorated the walls with portraits of 18th-century society beauties by leading English artists, including *Mrs Emma Scott of Danesfield* (1786) (to the left of the fireplace), by Sir Joshua Reynolds; and *Dorothea Bland, 'Mrs Jordan' as 'Peggy' in 'The Country Girl'* (1786-7) (right of the fireplace), by George Romney.
- **Sèvres porcelain:** five Sèvres vases in *bleu Fallot* stand on the mantelpiece. They are from a set purchased by Louis XV in 1769. A third ship *pot-pourri* vase, the only one in the world with a neo-classical base (1762), and a pair of elephant vases in *petit verd* (1761) are displayed straight ahead on the drop-front desk.
- **Bust of Queen Victoria:** made by Edgar Joseph Boehm, the white marble bust was a gift to Baron Ferdinand from the Queen as a token of thanks following her visit to Waddesdon in 1890.
- **Roll-top desk:** this spectacular piece was made between 1777 and 1781 for the French playwright and revolutionary Beaumarchais, and is significant for both the exquisite marquetry and its complex mechanical systems, which reveal a series of hidden compartments. The desk was offered as a prize in the national lottery in Paris in 1831 and was later acquired by the Duke of Buccleuch from whom Baron Ferdinand purchased it.
- **Drop-front desk:** ordered from Jean-Henri Riesener in 1777 for Louis XVI's study in the Petit Trianon. The desk is decorated in marquetry and rich gilt-bronze mounts with the figure of Silence on the drop-front panel, perhaps in reference to the two hidden drawers which could be used to hide sensitive or private papers.



## THE WEST HALL



This small room was originally the western end of the house before the Morning Room wing was added between 1889 and 1891. Doors at the bottom of the West Stairs, and to the left of the entrance to the Morning Room, allowed servants and grounds staff access to the house to carry out their duties or to visit Baron Ferdinand in his Business or Small Writing Room, a small office now used as a store for cleaning equipment.

### Objects of interest

- **Paintings:** to the left of the fireplace is a portrait by Élisabeth Vigée-LeBrun of the *Duchesse de Polignac*, a confidante of Marie Antoinette, dated 1783. On the opposite wall is a large work by Francis Wheatley of *The Earl of Aldborough Reviewing Volunteers at Belan House*, begun in 1782. The paintings on either side of the far door are a *Capriccio* (around 1750) and a *Head of a Boy and a Head of a Girl* (1775-80) by the Italian artist Francesco Guardi.
- **Savonnerie:** there are two very different textiles in this room both originally produced by the Royal French Savonnerie manufactory. The framed tapestry portrait hanging above the bookcase to the right of the entrance depicts Joseph II, Holy Roman Emperor and brother of Marie-Antoinette, from about 1780. The carpet has been replaced by a reproduction, allowing visitors to circulate more freely in the room. The original carpet is the central section of a much larger carpet made for the King's Gallery at the Chapel at Versailles.
- **Chest of Drawers:** a *trompe l'oeil* (meaning 'deceives the eye' in French) piece dating from about 1770 stamped by Jean-Louis Grandjean. The painted red damask held up by cords is meant to trick the viewer into thinking it is real fabric.
- **Panelling:** from the Palais-Bourbon in France, dating from 1727 and 1728 with 19th-century additions. Panels depict scenes from Don Quixote, and allegories of the senses and astronomy.





## THE MORNING ROOM



This large room was added between 1889 and 1891, when Baron Ferdinand discovered that Waddesdon, as his architect Destailleur had warned, was "too small". The new wing also provided two bedroom suites and extra service accommodation on the floors above. Electricity was installed in some areas of the house while the building work was underway. The Morning Room replaced the West Gallery as the principal sitting room where Ferdinand's guests could read newspapers and write letters in the mornings during their stay.

### Objects of interest

- **Desks:** Two of the desks have a French royal provenance. The roll-top desk was made by Riesener for the Comte de Provence, brother of Louis XVI, and the future Louis XVIII, in 1774. The desk with the royal cipher of interlaced Ls at each end was made for Louis XVI in 1786 by Riesener's successor as royal furniture maker, Guillaume Beneman.
- **Old Master Paintings:** principally by 17th-century Dutch masters, the works include *The Game of Ninepins*, painted by Pieter de Hooch in about 1665, and *The Duet* by Gerard Ter Borch, dating from 1675. A seascape painted in 1655 by the celebrated marine painter Willem van de Velde the Younger is also part of the collection. A notable portrait of Francis Nichols, known as the *Pink Boy* (1782) by Thomas Gainsborough, hangs on the far wall.
- **Porcelain:** mainly early to mid 18th-century Chinese porcelain, which formed an integral part of French decorative taste throughout that century and was often elaborately decorated with gilt-bronze mounts in France.
- **Books:** lining the room are bookcases containing Baron Ferdinand's collection of 17th- and 18th-century books. In just over 10 years Ferdinand collected around 800 fine books, favouring exquisite hand-tooled bindings and illustrated books with distinguished provenances and associations. Many of the books originally belonged to members of the French Royal family and other important bibliophiles. Sir Joshua Reynolds' portrait of *Emily Pott as Thais*, famous for her part in the burning of the palace at Persepolis, hangs above the fireplace, an interesting choice for a room that contains so many precious books!



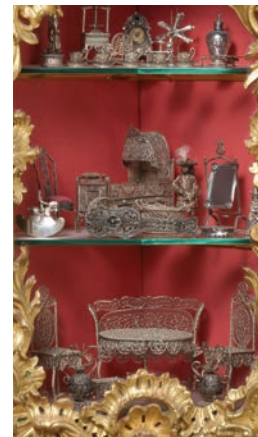
## THE STATE DRESSING ROOM, STATE BEDROOM AND GREEN BOUDOIR



These rooms formed the principal guest bedroom suite, and were probably re-named in honour of Queen Victoria's visit in May 1890. She did not stay the night, but rested in the Bedroom and received the gift of a jewelled fan from Baron Ferdinand in the Green Boudoir. The suite originally included a bathroom, at the end of the short corridor outside the Dressing Room. It is the only guest suite to have its own sitting room.

### Objects of interest

- **Clock (on State Bedroom chimney-piece):** it contains a music box and features 13 monkey musicians and singers modelled by Kändler for Meissen in 1753 from designs provided by the French artist Christophe Huet. The monkeys are on a platform surrounded by porcelain flowers on ornate gilt-bronze branches.
- **Paintings (in the State Bedroom):** a portrait of the two-year old Duc de Montpensier by François Boucher, painted in 1749, hangs on the far wall above a mid 18th-century cupboard by the cabinetmaker Bernard II van Risenburgh. A pair of oval mythological paintings by Jean-Baptiste Huet from 1778 depict *Diana and Endymion* and *Venus and Adonis*, couples who embody the themes of love and sleep.
- **Wall panels (in the Green Boudoir Lobby):** eight embroidered and beaded wall panels dating from the late 17th century or early 18th century. The complex design is achieved by shading, combining patterns of different coloured beads and sewing blocks of beads in different directions. The effect utilises the play of light to give depth to the columns. The panels were acquired by Baron Ferdinand and have always hung in the Lobby.
- **Miniature furniture (in the Green Boudoir):** tucked away in the corner is a small cabinet filled with miniature 18th-century silver filigree furniture made in the Netherlands, including a chair with a velvet seat, a guitar and a rocking horse.





## THE FOUNTAIN BEDROOM AND BATHROOM



This bedroom suite was used by Alice de Rothschild (1847-1922), sister of Baron Ferdinand, and was known as the Pink Suite. She also had a sitting room next door, in what is now part of the White Drawing Room. It would have been reached by the continuation of this short corridor.

The Bathroom was originally Alice's dressing room and was fitted as a bathroom in the 1920s when James and Dorothy de Rothschild lived at Waddesdon.

### Objects of interest

- **Porcelain:** the parrots either side of the mantelpiece were made at Chantilly, a soft-paste porcelain manufactory originally set up to imitate the imported Japanese porcelain that was so popular in the early eighteenth century. They may have originally been clutching metal stems that held candleholders, decorated with porcelain flowers.
- **Clock:** dating from the 18th century, it combines porcelain from both the Meissen (German) and the Vincennes (French) manufactories. The gilt-bronze branches and drum are decorated with Vincennes soft-paste porcelain flowers, while the base supports a figural group in Meissen hard-paste porcelain called 'The Tailor's Wife Riding a Goat'.
- **Bed cover:** 19th-century textile produced in India using silk and metallic threads embroidered and couched (laid and stitched down) on the fabric. A peacock, with its tail displayed, fills the innermost of three concentric circles which decorate the centre. The remaining space is filled with swirling plants bearing exotic flowers.
- **Seat furniture:** a sofa and two armchairs from the 1880s, upholstered in jacquard-woven striped silk damask, with deep cord fringe and an overlay fringe of silk trellis and tassels which matches the pelmet and curtains.



## THE RED ANTE ROOM AND WHITE DRAWING ROOM



These rooms originally formed two guest bedroom suites. Part of the present day White Drawing Room was originally Alice de Rothschild's private sitting room, known as the Red Sitting Room. Here, she kept the treasures of her collection, including the two Riesener chests of drawers, made for members of the French royal family, now displayed in the Red Drawing Room on the ground floor.

### Objects of interest

- **Portraits (in the Red Ante Room):** the great collection of 18th-century British portraits continues in this room with Sir Joshua Reynolds' painting of the legendary Drury Lane actor David Garrick, *Garrick between Comedy and Tragedy*, from 1761. It hangs between a portrait of Mrs Lloyd from 1775, also by Reynolds (right), and George Romney's *Emma Hart as Circe*, painted in 1782 (left). A recent acquisition for the collection also hangs in this room. The portrait of the Duc de Choiseul, one of the most prominent statesmen in 18th-century France, was painted by Adélaïde Labille-Guiard in 1786.
- **Furniture (in the Ante Room):** the chest of drawers and corner cupboards are by the French cabinet-maker Jacques Dubois and were made in the middle of the 18th century. Their expressive gilt-bronze mounts are typical of the Rococo style.
- **Portrait (in the White Drawing Room):** an immense full length portrait of Louis XVI of France by Antoine-François Callet hangs in its original gilded oak frame, carved by François-Charles Buteux. The portrait was painted in 1783 for the new French ambassador to London, the Comte d'Adhémar.
- **George III Service (in the White Drawing Room):** this royal silver service was commissioned by George III (r.1760-1820) in 1770, probably for use in the summer palace at Herrenhausen in Hanover. The service was designed and made by the fashionable goldsmith Robert-Joseph Auguste in France. It was then extended first by Franz Peter Bunsen, who copied the original work exactly, and again in 1821 when the service was brought up to date with 19th-century dining etiquette.





## THE BLUE DINING ROOM



This is the third of the rooms created between 1990 and 1995 out of former bedrooms. Originally known as the Turret Suite, it comprised a bedroom, dressing room and bathroom, with a corridor and housemaid's store connecting to the service stairs around the current passenger lift.

### Objects of interest

- **Panelling:** from the hôtel Thiroux de Lailly, 5 rue de Montmorency, in the Marais, Paris. It dates from around 1750 to 1760 and was placed in its current configuration in 1994-5. In the 19th century the panelling may have been in Baron Ferdinand's London house at 143 Piccadilly.
- **Console tables:** commissioned by James de Rothschild in the 1930s from Gilbert Poillerat for 23 St James's Place. The three console tables are of an art deco, semi-circular design with black marble tops on a single support of curved, black-painted wrought iron in a scrolled calligraphic design.
- **Chandelier:** commissioned for the room in 2003 and designed by the German lighting designer, Ingo Maurer. It is titled *Porca Miseria* roughly translated as 'Oh my Goodness' in Italian.
- **Candle stands:** often part of a set along with a table and mirror, these stands were important features of late 17th-century courtly interiors. This pair was made by the Augsburg silversmith Lorenz II Biller around 1680.
- **Paintings:** recent acquisitions are displayed on the wall to the left of the door, on either side of the fireplace. Two large over-door paintings by the French 18th-century artist Jacques de Lajoüe, from 1740, depict Eastern and Western fantastical landscapes. The small painting left of the fireplace, *An Encampment with soldiers Gambling on a Drum*, c 1655-7, by the Dutch artist Philips Wouwermans was recently acquired to be reunited with the painting, *A Hawking Party Resting outside an Inn*, 1655-7, also by the same artist. The two paintings were paired and displayed together during the 18th century.
- **Wine Chariots:** on the table stand two silver wine chariots modelled in the form of a Roman chariot drawn along by putti (chubby male children, usually nude and sometimes winged). This pair was made in England in 1839 by Mortimer and Hunt.
- **Porcelain:** the porcelain on the table is mainly Meissen, made in Dresden, Saxony, from c. 1750-65. The plates have basket-weave moulded rims, and like the four baskets, are decorated with flowers and butterflies. The sweetmeat dishes of reclining figures are Meissen 1761-5 and the baskets supported by putti made by the Vienna porcelain manufactory in the 1760s. The flowers and fruits are made of sugar paste.



## THE BACHELORS' WING THE BILLIARD ROOM

We hope to open the Bachelors' Wing later in the season, when guidance on social distancing permits



The Bachelors' Wing was the first part of the house to be completed in 1880. It comprised ten bedrooms for single male guests, 15 bedrooms for permanent male staff and visiting servants, and two rooms for the masculine pastimes of smoking and billiards. It was fashionable to include rooms for particular activities in later 19th-century country houses.

The original late 19th-century billiard table is accompanied by the scoreboard and stand for cues by Burroughs & Watts, a firm which specialises in equipment for billiards, founded in London in 1835. The leather-covered sofa is on a raised platform, incorporating heating grilles, for better viewing of the game.

### Objects of interest

- **Floor spread:** covering the billiard table is a large mid 19th-century appliquéd and embroidered floor spread with red wool ground from Rasht in Iran.
- **Chair:** an ebonised Voyeuse chair covered in grey suede with a padded rest dating from 1860 to 1890 and made in France. It is shaped so that the sitter can lean his elbows on the rest to view the game in comfort.
- **Chimney-piece:** dating from the late 16th to early 17th century, it is in the style of Hugues Sambin, a Dijon architect, and was produced in France. The jambs, composed of female herms (square stone pillars with a carved head on top) wearing a headdress and string of pearls, and the mantel are of marble, while the shelf and hood are of a different stone.
- **Panelling:** probably from the chateau of Acquigny in France, built in the 1560s. It is exceptional not only for the fine and delicate carving but also because very little panelling of this date survives in such complete sets.
- **Wall coverings:** the leather is stamped to create the design, dyed and then gilded. Principally produced in the Low Countries (Netherlands and Belgium) from the late 16th century, the wall coverings at the ends of the room date from that period, whilst the leather on the ceiling was made in the 19th century.





The Bachelors' Wing was extended in 1894 and, at this point, Baron Ferdinand's 'Renaissance Museum' was moved from the Tower Drawing Room to the Smoking Room. Ferdinand wished it to stay together as a collection, so he bequeathed it to the British Museum, where it can be seen today as the Waddesdon Bequest. The objects in this room and in the Armoury Corridor were mostly collected by his sister Alice who inherited Waddesdon after his death.

#### Objects of interest

- **Silver gilt cup (left of door):** made by the Utrecht goldsmith, Christian van Vianen, in London in 1640-1 and acquired by Alice de Rothschild in the 1920s. The cup was raised (hammered) from a single sheet of silver, requiring extraordinary skill, and therefore has no joints or screws. The gilding was applied in the early 19th century when the cup was in the possession of the Duke of Sussex. On the wall above hangs a portrait painted by the Dutch artist, Bartholomeus van der Helst, in 1657 of a young boy holding the cup in its original, un-gilded state.



- **Figures on horseback (in case left of door):** carved in ebony and ivory, they are probably the work of Balthasar Permoser, the foremost sculptor to Augustus the Strong in Dresden. In the 1720s, Augustus created a series of treasure rooms, known as the Green Vaults, for his vast collection of precious objects. The gold and enamel on the figures may be the work of Johann Melchior Dinglinger, the court jeweller. Ferdinand inherited these figures from his father, Baron Anselm de Rothschild.
- **Enamels:** a number of enamels are displayed, all from Limoges in France, the centre of enamel production. The collection at Waddesdon includes both sacred and mythological subjects. To the right of the door there is a rectangular enamel plaque depicting *The Nativity* by Suzanne de Court, who was active in the late 16th century, and a pair of oval plaques in gilded frames by Leonard Limosin, one of the most outstanding enamellers of the mid 16th century, featuring *Juno in a Chariot* and *Ceres in a Chariot*.
- **Glass and rock crystal:** on the second shelf down in the case opposite the door are several cut glass tumblers decorated with hunting and military scenes etched in gold leaf. They were made between 1730 and 1740 in Bohemia, now part of the Czech Republic. Beside them is a two handled cup carved from rock crystal (clear colourless quartz) dating from the late 17th century. A very hard stone prized for its translucency, rock crystal required great skill to carve and engrave.
- **Jewels (centre case):** a typical element of the 19th-century *Schatzkammer*, or cabinet of curiosity, jewels would have been acquired as Renaissance masterpieces, but many such objects were altered in the 19th century to increase their value and appeal to collectors.
- **Paintings:** the display of 16th-century portraits (in the alcove) includes Elizabeth I by Nicholas Hilliard from around 1575, flanked by portraits of her charismatic suitor, *Robert Dudley, 1st Earl of Leicester* (left) by the Anglo-Netherlandish School, around 1564 and her ambassador to France, Sir Amias Paulet, 1576-8 also by Hilliard. Intimate small-scale works are also displayed in the room, emphasising its cabinet-style character. *The Judgement of Paris*, by Joachim Wtewael, early 17th century, is filled with detail that makes it particularly appropriate for close examination (in case). There are two devotional *Madonna and Child* paintings, both made between 1500 and 1520, one by the workshop of the Master of Saint Bartholomew's Altar (right of fireplace), and the other by Bernard van Orley (left of case). To the right of the door to the Corridor is an oil portrait of an unknown lady by Lucas Cranach the Elder from 1515.
- **Ceramics:** on the walls and above the fireplace are maiolica ceramics, tin-glazed earthenware made in 16th and 17th-century Italy. Two pharmacy jars, made for storing medicines, stand above the fireplace. The largest was produced in Venice and is an example of *istoriato*, a polychrome decoration depicting narrative biblical or mythological subjects. A second style can be seen on the basins decorated with *grotesques*, a fanciful decorative motif named after wall paintings found in the *grotte*, or underground rooms, discovered in Rome in the late 15th century.