



*The Chief of Naval Operations and Mrs. Hayward  
request the pleasure of your company  
at a dinner  
on Thursday, the fourth of October  
at half after seven o'clock  
at Marble House, Newport, Rhode Island*



## DINNER MENU

CRABFLAKE SALAD CUPS

SALAMI CORNUCOPIAS

SHRIMP CANAPES

MUSHROOM BOUCHES

BABY QUICHE

LOBSTER BALLS

MADRILENE SOUP

MELBA TOAST

SEAFOOD NEWBURG - PATE SHELL

CUCUMBER SANDWICHES

ROAST TENDERLOIN OF BEEF

BEARNAISE SAUCE

POTATO CROQUETTE

BROCCOLI AU GRATIN

BUTTERED DINNER ROLLS

QUEEN OLIVES

BATTLESHIPS AND SUBMARINES

OF

ICE CREAMS AND WATER ICES

FANCY LITTLE CAKES

DEMI-TASSE

## CNO DINNER SEATING

| GUEST                           | TABLE NUMBER |
|---------------------------------|--------------|
| <b>A</b>                        |              |
| Lieutenant Colonel Abdullahi    | 11           |
| Admiral Adul                    | 12           |
| Vice Admiral and Mrs. Allan     | 4            |
| Rear Admiral and Mrs. Almog     | 7            |
| Rear Admiral Altwegg            | 4            |
| Captain Al-Saja                 | 11           |
| Rear Admiral and Mrs. Anderson  | 9            |
| Captain Arzaga                  | 10           |
| <b>B</b>                        |              |
| Colonel Baakambala              | 13           |
| Vice Admiral Barroso            | 3            |
| Captain Blanco                  | 12           |
| Lieutenant Commander Brady      | 8            |
| Vice Admiral and Mrs. Bryan     | 3            |
| Rear Admiral Burgoyne           | 1            |
| <b>C</b>                        |              |
| Captain and Mrs. Cairns         | 4            |
| Rear Admiral and Mrs. Cevallos  | 5            |
| Miss Cevallos                   | 5            |
| Rear Admiral Choupin            | 6            |
| Rear Admiral and Mrs. Cooke     | 12           |
| Vice Admiral Crowe              | 5            |
| <b>D</b>                        |              |
| Captain Dorsinville             | 7            |
| <b>E</b>                        |              |
| Vice Admiral and Mrs. Emerson   | 2            |
| Commodore Enquist               | 11           |
| Captain Erdil                   | 13           |
| <b>F</b>                        |              |
| Captain Fedhila                 | 13           |
| Rear Admiral and Mrs. Fernandez | 13           |
| Rear Admiral Fonseca            | 10           |

## GUEST

## TABLE NUMBER

## G

|                               |    |
|-------------------------------|----|
| Rear Admiral and Mrs. Gaskill | 6  |
| Captain and Mrs. Ghisolfo     | 4  |
| Rear Admiral and Mrs. Guinand | 10 |
| Miss Guinand                  | 10 |

## H

|                                |   |
|--------------------------------|---|
| Rear Admiral and Mrs. Haapkyla | 6 |
| Admiral and Mrs. Hayes         | 1 |
| Admiral and Mrs. Hayward       | 1 |
| Rear Admiral and Mrs. Hussein  | 5 |

## J

|                               |   |
|-------------------------------|---|
| Rear Admiral and Mrs. Johnson | 9 |
|-------------------------------|---|

## K

|                           |   |
|---------------------------|---|
| Captain and Mrs. Kavanagh | 7 |
| Captain Khan              | 9 |
| Colonel Kok               | 8 |

## L

|                                |    |
|--------------------------------|----|
| Lady Leach                     | 1  |
| Admiral Leitao                 | 10 |
| Rear Admiral and Mrs. Lombardo | 2  |
| Rear Admiral Lomponda          | 13 |
| Vice Admiral Luther            | 6  |
| Commodore Lutken               | 9  |

## M

|                                |    |
|--------------------------------|----|
| Brigadier and Mrs. Madwar      | 12 |
| Colonel Mbilu                  | 8  |
| Vice Admiral and Mrs. McDonald | 7  |
| Rear Admiral McDowell          | 8  |
| Admiral and Mrs. Merino        | 1  |
| Miss Merino                    | 4  |
| Rear Admiral Moestopo          | 6  |
| Admiral and Mrs. Mohamed       | 11 |
| Major Motta                    | 9  |

## N

|                    |   |
|--------------------|---|
| Rear Admiral Nunez | 3 |
|--------------------|---|

## GUEST

## TABLE NUMBER

## O

|                     |    |
|---------------------|----|
| Captain Obrador     | 11 |
| Commodore O'Farrell | 3  |
| Commodore Om        | 8  |

## R

|                                    |    |
|------------------------------------|----|
| Major Rahal                        | 2  |
| Vice Admiral Ramirez               | 9  |
| Rear Admiral and Mrs. H. Rodriguez | 13 |
| Rear Admiral and Mrs. J. Rodriguez | 12 |
| Vice Admiral Rudberg               | 11 |

## S

|                                |    |
|--------------------------------|----|
| Vice Admiral and Mrs. Saboia   | 3  |
| Rear Admiral Safaat            | 6  |
| Rear Admiral and Mrs. Schoultz | 10 |
| Captain Sigurdsson             | 7  |
| Rear Admiral Suratin           | 12 |

## T

|                             |   |
|-----------------------------|---|
| Vice Admiral Terabe         | 1 |
| Rear Admiral Thaller        | 8 |
| Vice Admiral Thostrup       | 5 |
| Lieutenant Commander Timite | 8 |
| Rear Admiral Torrez         | 3 |
| Admiral and Mrs. Train      | 1 |

## U

|                    |   |
|--------------------|---|
| Rear Admiral Uribe | 5 |
|--------------------|---|

## V

|                                |   |
|--------------------------------|---|
| Vice Admiral Van Beek          | 8 |
| Vice Admiral and Mrs. Van Dyck | 2 |

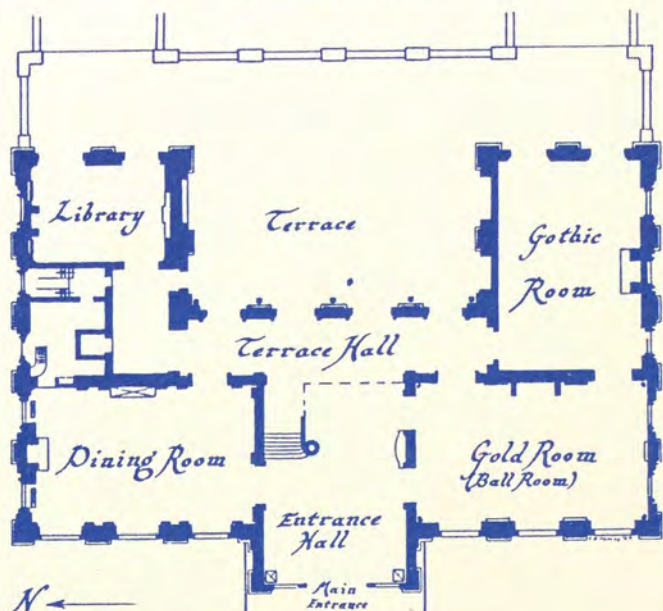
## W

|                             |   |
|-----------------------------|---|
| Rear Admiral and Mrs. Welch | 1 |
| Vice Admiral Willis         | 2 |

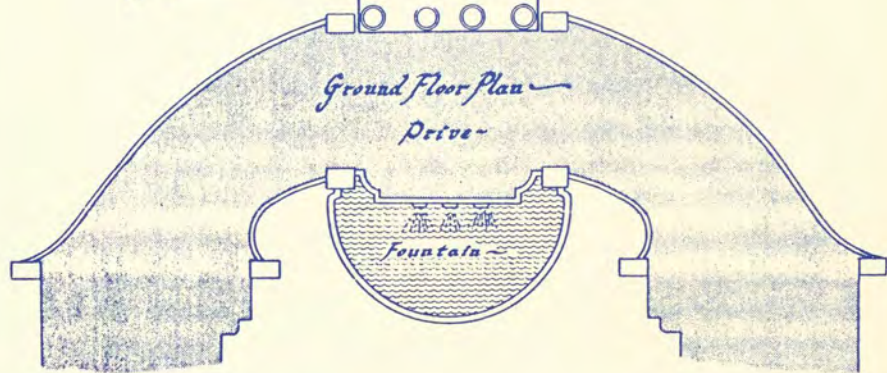
## Y

|                       |    |
|-----------------------|----|
| Major General Youssef | 11 |
|-----------------------|----|

*Atlantic Ocean*



*N* ←



*Bellevue Avenue* ~



## THE MANSION

By HENRY HOPE REED

### ENTRANCE HALL

The Entrance Hall, some twenty feet high, is lined and paved with yellow Siena marble from Monte Arenti, a quarry near Montagnola, Italy. (All the marble work at Marble House was done by Batterson, See and Eisele, with John Eisele in charge.) Overhead, the ceiling has stucco relief in the form of masks and elaborate arabesques (arabesques being ornament of fruit, foliage, animals, etc., woven into fantastic patterns). Immediately to the right and left are two Gobelin tapestries in gold frames. (Gobelin was and still is the state tapestry works of France.) The one on the right, woven in 1791 on the cartoon of Joseph-Benoit Suvée, depicts the Protestant leader, Admiral Gaspard de Coligny, about to be assassinated on the occasion of the St. Bartholomew's Eve Massacre of August 24, 1572; it was made in the Gobelin workshop of Pierre-Francois Cozette. On the left is another woven by Cozette in 1790 on the cartoon of Barthelemy, showing Etienne Marcel, Provost of Paris, being murdered by Jean Maillard on July 31, 1358, in the course of the revolt of the Jacquerie. Beneath the tapestries on one side is a large inlaid Louis XV Bureau plat with ormolu trim and opposite is a low cabinet, of 19th-century buhlwork as indicated by the ebony frame and brass and tortoise shell inlay. (Buhl comes from the name of André-Charles Boulle, a Parisian cabinet-maker in the time of Louis XIV, who was the first to use such inlay.) The bronze lamp standards are in the shape of large volutes decorated with vases and dragons, as well as the monogram "W V" of William Vanderbilt. They were made by J. Allard et Fils, the French firm of cabinetmakers and decorators which later worked for Richard Morris Hunt at The Breakers. Allard is also responsible for the massive bronze fountain between the Gold Room doors on the right. Here two cupids are seen playing; between them, suspended from the basin is an ormolu (gilt bronze) garland of oak leaves and acorns. The mirror above the basin is framed in thick glass in the Venetian manner.

The chief ornament of the hall is the splendid grille which screens the entrance. Made to the architect's designs by the John Williams Bronze Foundry of New York, one of the outstanding art metal firms of the American Renaissance, it is a combination of

soft steel, given a gun metal finish, and gilt bronze; it is unrivalled in America in terms of composition, forging and finishing. Four posts, in the shape of Corinthian pilasters, divide the grille into three bays. The central bay forms the door, each half being 10 feet 8 inches high and 6 feet 1 ½ inches wide and weighing a ton and a half. Because of their weight they had to be set on pivots instead of being held by hinges, and they are so carefully made that they still close exactly. The entire grille is 16 feet high and 25 feet 4 inches wide and weighs more than ten tons. Among the ornaments, bronze plated with gold, are the masks of the boy Apollo set against a sunburst, a favorite device of Louis XIV of France, and cartouches bearing the monogram "W V".

### THE GOLD ROOM

The Gold Room which served as a ballroom is the richest of the rooms in Marble House in terms of ornament. The walls, lavishly gilded, are divided into a series of arched bays for the doors and windows. The room's outstanding ornament consists of the superb gilt wood panels in carved relief. All the panels are done in red, green, and yellow gold. The first panel on the right as you enter from the Entrance Hall is Aphrodite Anadyomene, or Aphrodite, the goddess of beauty and love, rising from the sea; she is shown on a scallop shell borne by Tritons. The second panel on the right shows the nymph Deianira, the bride of Herakles (Hercules), a satyr and a river God. Opposite, to the right of the mantelpiece, Herakles is seen aiming his arrow at Nessus who has seized his wife, the nymph Deianira. On the left of the mantelpiece are Poseidon (Neptune) and Thetis.

The mantelpiece by Allard consists of bronze figures set on Fleur de Peche marble; Old Age and Youth hold candlebras, while between them is the mask of Dionysius or Bacchus, god of wine, with garlands of ormolu flowers. Above the mask is a glass globe of the world encircling a ball of the heavens, backed by a mirror. The globe tells the hour, the day and the month, and it revolves around

the ball once every twenty-four hours. Inside the fireplace, between panels of fleur-de-lis, is a fireback showing Hades, king of the underworld, seizing Persephone, his future queen.

Included in the ornaments of the walls are large masks of satyrs, to be found at the top of the windows and doors. The mirror on top of the mantelpiece is crowned by a mask of Apollo with two cherubs in relief. The gold continues into the ceiling, bringing out the detail which frames various panels. Two narrow panels in white stucco relief show, near the entrance door, a young centaur belaboring a man with a club; opposite, Herakles, at one of his labors, is gripping the jaws of the Numidian lion while a female centaur is ready to attack the beast with a spear. Panels on the long sides, also in white stucco, have cupids playing between large masks of Apollo. In the center of the ceiling is a mural where Pallas Athena, recognizable by her helmet and her breastplate adorned with the head of Medusa, is carrying aloft a youth bidding farewell to his love as Cupid grasps his ankle.

The two large chandeliers carrying cherubs with trumpets are modeled on those of Chateau Maison-Lafitte outside of Paris. In the four corners of the room, providing additional luminations, are lamp standards with candelabra held by sea urchins seated on pedestals of Fleur de Peche marble.

The dazzling effect of the gilt ornament is multiplied by the mirrors over the four doors and the south windows, as well as the ones above the mantelpiece and on the south wall. This is especially true in the evening when the chandeliers are blazing with light. (A beautiful Savonnerie carpet, formerly in this room, is now in the Metropolitan Museum of Art.)

Before leaving the Gold Room, it is worth noting the locks and hinges of the doors and French windows. The latter have large voluted handles with the sun god's mask; and the former have lock boxes in the form of a scallop shell and stalactites.

## THE GOTHIC ROOM

The Gothic Room provides a sober contrast to the Ballroom. By Gothic is meant the style of architecture and ornament, distinguished by the use of the pointed arch, which flourished in Western Europe between the 12th and 15th centuries. This room was designed to house a very valuable collection of Gothic miniatures, crucifixes and other small objects of art, all shown in glass cases. They have long since been sold. The room was never used as a living room but as an appropriate setting to display the collection. Originally the ceiling was in polychrome (painted with many colors), the walls above the paneling covered with red damask and the windows filled with stained glass. Part of the illumination came from lights set behind these windows. Some of the reproduction Gothic furniture designed for the room has survived. At the bottom of the wood paneling there is linen-fold carving, also typical of Gothic work. The ceiling is divided into small panels by ribs with Gothic detail. Around the wall, just below the ceiling, there is a continuous row of angelic singers and musicians. The two large bronze chandeliers are in the style. The big chimney breast with niches, finials and pinnacles is topped by crenellation, as if a portion of an ancient battlement had found its way to the room. On the chimney breast are three panels of domestic scenes in full relief; the two side ones show a couple with a bowl of fruit, while the center one has a couple playing chess. Crouching figures, a knight in armor on the right and a monk in habit on the left, uphold the chimney breast.

The four velvet armorial panels on the north and south walls are loaned by Mrs. Henry Drummond Wolff. The two stone statues on the north wall are of Saint George killing the Dragon and Saint Barbara, the patron saint of the artillery. The tapestry on the west wall is a fine example of late 17th century Flemish and is loaned by John Nicholas Brown.

## THE TERRACE HALL

The Terrace Hall opens out on a marble court between the wings occupied by the Gothic Room and the Library and connects them. As in the Entrance Hall, yellow Siena marble is the dominant note of the Terrace Hall, covering as it does the floor and the walls. The ceiling has stucco relief. On the top of a buhlwork cabinet on the

terrace side is a large clock set in a sunburst with fronds and cupids, one of which holds a medallion of Louis XIV, the other, bayleaf crown and trumpet. At the top, in medallions, are mythological scenes of Apollo and Daphne, Zeus and Danae and others. The sconces or wall brackets are in the shape of crowned lanterns with candelabra. The large gilt bronze handles of the doors repeat those to be found in the Gold Room.

### THE LIBRARY

Forming yet another contrast is the Library in the rococo style (an 18th-century style characterized by the use of shells, scrolls or flowers in profusion and resulting in many broken and irregular curves). The closed book shelves and paneling are of English walnut carved with the swirling shapes of the style. The movable library stairway of English walnut with rococo detail served as a ladder to make books on the upper shelves accessible. In the rose and gold ceiling there are four grisaille (gray monochrome) ovals held by cherubs in relief. Starting at the corner left of the doorway, they depict chemistry, botany, mechanical engineering and astronomy and they are so titled in French. In addition there are two frescoes. One has the muse of history, Clio, writing away as she glances at a portrait held by a cherub, while Time, seated before the Institut de France in Paris, looks on. The other opposite has Euterpe, Music's muse, holding a lyre and welcoming a bouquet of roses offered by an admirer. Overhead, cherubs and clouds float in a blue sky.

The paintings on the walls are of unknown ladies of the Court. The one facing the ocean is by the French artist Jean Batiste Simeon Chardin.

The marble mantelpiece has two lamps with gilt bronze ornament and, on its center, is a clock held by a trumpeting elephant of bronze made by Henry Dasson of Paris.

The furniture is carved walnut in the Louis XV style. The floor has wide boards held by wooden pegs instead of nails, as was once the custom.

The door underscores the contrast in style between the Hall and the Library. On the inside it is of walnut with rococo ornament; on the outside it is of oak with classical moldings, as outside the Gothic Room door.

## THE DINING ROOM

If there is a possible rival to the Dining Room of Marble House, it is the one in The Breakers. Both are classical, but such is the breadth of the classical vocabulary that the two are completely different. Here the opulence is more restrained in its grandeur, and to step into it from the bright hall shining with yellow Siena marble is to be struck by another mood, at once stern and luxurious. The walls are lined with dark pink Numidian marble from Djebel-er-Roos in Western Algeria. High Corinthian pilasters with bases and capitals of gilt bronze divide the surfaces. Large sconces in the form of cascading trophies of arms extend bronze candelabra; above them are similar, but small, cascades of arms. At the far end is a marble mantel with bronze ornaments patterned on the one in the Hall of Hercules in Versailles; the mask in the center is that of Hercules with his helmet made of the skin of the Numidian lion. Above it is a portrait attributed to Pierre Mignard, of the young Louis XIV, "given by the King to the City of Ypres, Belgium", and it is fitting that he is in honor here as his inspiration can be seen throughout Marble House. The ceiling is broken up into panels by gilt stucco relief with symbols of hunting and fishing. Stag heads are at the four corners, boar heads on the short sides with panels on the long sides filled with nets, oars and other paraphernalia of the fisherman. Garlands of seashells in yellow gold are strung between the heads and the panels. The mural at the center of the ceiling has Hermes (Mercury) leading a sun-crowned goddess to Olympus, the home of the gods, with Vulcan or Ares (Mars) holding a shield on the south end.

Two portraits hang between the entrances. That on the right depicts a royal officer in armour, painted by Hyacinthe Rigaud in 1706, with a battle scene in the background. To the left is a portrait of Mademoiselle de Blois, legitimized daughter of Louis XIV, possibly by the same artist.

One of the extraordinary aspects of the Dining Room is, of course, the furniture. The chairs and stools, made in Paris probably by Allard, are of solid bronze covered with a roseate cut velvet. They are the only example of bronze furniture in the United States, and there is no evidence that anything like it exists elsewhere in the world. The style is Louis XIV. Two gilt bronze lamp standards are in the corners near hall doors; they have elaborately voluted frames with Apollo masks

and goat heads, and they are topped by flower-filled vases. In the windows the curtains and panels are of handsome cut velvet with fringes, and the tiebacks have large tassels. The doors with gilt bronze frames of classical detail have sheets of beveled plate glass.

The household staff consisted of a butler, a valet, three footmen, a lady's maid, three housemaids, a French chef, three kitchen assistants, a houseman and three laundresses. The outdoor staff consisted of a coachman and grooms and the head gardener and his staff.

A word as to the staff livery on formal occasions, when Marble House opened in 1892. The footmen were clad in maroon coats with full breast cords, black knee breeches with gilt garters, and patent leather shoes with gilt buckles.

The kitchen is in the basement under the dining room and about the same size. The food was sent up by dumb-waiter to the pantry which is next to the dining room. The kitchen and basement are not open to the public.

#### THE GRAND STAIRCASE

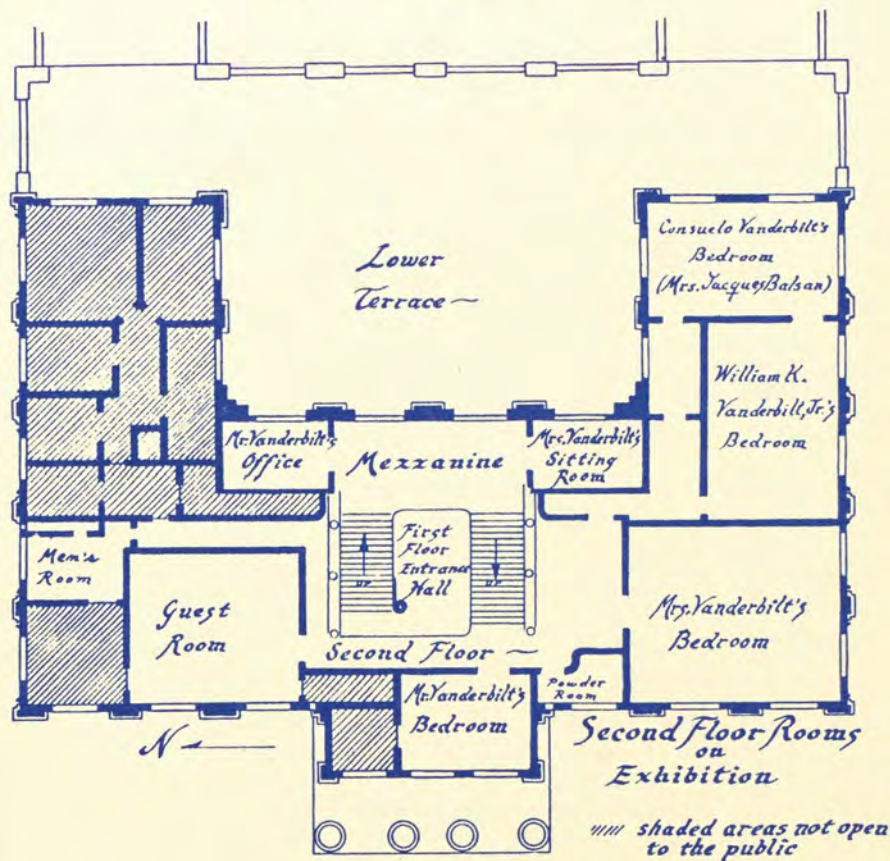
The staircase, as in all great mansions or palaces, forms as much part of the parade ground as the rooms of state. There is no finer setting for a beautifully gowned woman than a flight of stairs. The railing of the stairway is of wrought iron with gun metal finish and ornamented with gilt bronze trophies, the work of Allard. In fact, the firm's signature, "J. Allard et Fils Paris 1891", can be found at the bottom of the left foot of the cherub at the foot of the steps. As for the design of the bronze trophies, it is a standard 18th-century pattern, although these, like other parts of the house, may be modeled on those of Versailles.

It should be noted that, at this point, the hall is 40 feet from floor to ceiling.

#### THE MEZZANINE

The mezzanine is at the top of the first flight of steps, and it is worth pausing here to look about carefully at various objects. The big chandelier, no doubt from Allard's workshop, can be examined at close hand. The wrought iron and marble top table between the windows is a fine example of southern French 18th century Regence. Two large lamp standards are in the corners; they show female terms holding candelabra decorated with strings of bay leaf and bay berry. (A term is a square pillar tapering downward and adorned at the top

Atlantic Ocean



Bellevue Avenue



with figure. In Roman times they served as terminal or boundary posts to indicate property lines; with the Renaissance of the 15th century, they came to be adopted for purely decorative purposes both in house and garden.)

The mural on the ceiling above is North Italian, painted in the manner of the Venetian, Gianbattista Tiepolo. A woman clad in red and blue with a star of light above her head motions to another holding a string of beads. At the latter's feet, a cherub is playing with a basket. Two cherubs overhead are descending with a crown while, on the lower right, a winged female figure blows a trumpet.

#### MR. VANDERBILT'S OFFICE

The small room at the head of the stairs on the north side of the mezzanine was used by Mr. Vanderbilt as his office and study. The walls are lined with red damask. Most of the furniture including the unusual Kingwood desk is in the Louis XVth style. The bronze clock on the mantel was made by Tiffany & Co.

#### MRS. VANDERBILT'S SITTING ROOM

Across the way, on the south side of the mezzanine, is Mrs. Vanderbilt's sitting room, in Louis XV Revival woodwork so popular at the turn of the century. On the ceiling is a small mural of cherubs playing with a flower garland. In keeping with the room's style, the furniture is also Louis XV in its elaborate marquetry and ormolu appliques. On the mantel is a clock of wood veneer with ormolu trim by Tiffany & Co. On either side are grape-crowned figures dancing and holding candelabra.

#### THE SECOND FLOOR LANDING

A handsome portrait of Louis XV at fifteen, attributed to Jean-Baptiste Van Loo, commands the second floor landing. On the court side opposite, between the windows, is a marble bust of the youthful Louis XIV, a copy of the one executed in 1665 by the Cavalier Bernini, the greatest artist of the 17th century. (The original is in the Palace of Versailles and a bronze copy exists in the National Gallery of Art in Washington.) Above the windows are pairs of gold figures in relief holding white medallions. That on the right is the portrait of Jules Hardouin-Mansart, chief architect of Louis XIV at Versailles, and on the left is the one of Richard Morris Hunt, chief architect of the Vanderbilt family. They are the work of Karl Bitter a young Austrian

immigrant who was launched in New York by Richard Morris Hunt. His work can be found in Ochre Court and The Breakers. In New York his best known works are the statue of Abundance on the fountain in front of the Plaza Hotel, the bronze doors of Trinity Church on lower Broadway and the sculpture on the facade of the Metropolitan Museum of Art. He probably ranks first among America's architectural sculptors. The walls are of yellow Siena marble. The landing is the best place from which to study the detail of the ceiling. In the four corners are groups of heroic figures in red gold and green gold. On the ocean side to the right, it is easy to make out the sun-crowned Apollo, Apollo Musagetes or god of the Muses, with his lyre; his companion is the helmeted Athena holding an olive branch in her left hand. Together they represent the arts. On the other side to the left are Ares (Mars) and Aphrodite (Venus), behind which is a cluster of arms; they represent war and military glory. Over the landing, opposite the stairs, Demeter (Ceres), the earth goddess with her sickle, and ancient Time with his scythe are symbolic of the continuing bounty of the earth. Poseidon (Neptune) and Thetis represent sea, evidently both in war and in peace, as seen by the objects behind them in the last corner at the head of the stairs.

#### MRS. VANDERBILT'S BEDROOM

Mrs. Vanderbilt's bedroom is to the left of the stairway. The style is the elaborate Rococo Revival met with in her Sitting Room. The detail is especially abundant over the doors where cherubs hold shields bearing the letter "A" for Alva, Mrs. Vanderbilt's first name. Over the windows the carving is no less elaborate with female masks, cherubs and gilt swags or garlands of flowers; the curtains, with fringe and large tieback tassels, are of pink damask. The mantelpiece of Fleur de Peche marble has two bronze terms holding large candelabra. The bronze clock is French 18th Century and has a small relief of Apollo driving his chariot. The walls are covered with pale peach damask in arabesque pattern. A folding screen in handsome frame of gilt bronze has painted panels. In the lower half of the panels are Chinoiserie scenes (Chinoiserie being European painting, stucco work, etc., done in the Chinese manner. Similar work, executed in pre-Revolutionary Newport, can be seen in the Panel Room of the Vernon House on Clarke Street.)

The ceiling mural by an unknown hand shows the helmeted Goddess Athena seated in the heavens. Four ovals with rococo frame are set around the mural, each containing a busy cherub. On the floor is a large Aubusson rug. Mrs. Vanderbilt's bed has an elaborate frame with figures, part of the furniture of the room made to match the carved overdoors. The bedspread, which is original, consists of embroidered brocade with inserts of velvet.

The portrait is of Mrs. William K. Vanderbilt, later Mrs. O.H.P. Belmont, donated by her son Harold S. Vanderbilt.

Much of the furniture in Marble House was made specially for Mr. and Mrs. Vanderbilt. It is interesting to note that there are no closets for this room or for any of the other rooms on the second floor. Handsome armoires replace them.

### THE SOUTH WING

Passing through the archway to the left of Mrs. Vanderbilt's bedroom, one enters a small square hall panelled in oak. The circular staircase (not opened to the public) leads to a bathroom on the landing and to guest rooms on the third floor.

The room on the right was that of Mr. and Mrs. Vanderbilt's oldest son, William K. Vanderbilt, Jr. It is very different in style, with an eagle motif over the mantle, doors, and on the wall brackets, and is more American in feeling than any other room in the house. The handsome suite of marqueterie furniture is also part of the original furnishings. The beautiful rug is Chinese.

Straight ahead, the narrow hall leads to Miss Consuelo Vanderbilt's bedroom. As mentioned before, her debut in 1895 was one of the first parties to be given at Marble House. In 1895 she married the 9th Duke of Marlborough. They were divorced in 1920 and she married Captain Jacques Balsan in 1921. She died in early 1965.

The walls in Miss Vanderbilt's room were originally covered in silk satin above the panelled oak wainscoting. The oak furniture, like most of the furniture in Marble House, was made for the room. The bed, however, is reconstructed, but the red silk satin canopy, bedspread, baldaquin, draperies, valance and the scalloped border with gold applique sea motif of shells, mermaids and dolphins, with gold fringe, are all original.

There is every reason to believe that this wing was much altered during the time that Mr. and Mrs. Prince owned the house. Miss Vanderbilt's bedroom was larger and had six windows, the hall, leading to it, much shorter; and young Mr. Vanderbilt's room smaller with a single window.

#### MR. VANDERBILT'S ROOM

The entrance is directly opposite the head of the stairs. Smaller and much simpler in taste, it is in the sober Louis XVI style, contrasting with the ebullient Louis XV of Mrs. Vanderbilt's room. The only ornament is the rinceaux frieze beneath the ceiling with its corners holding scallop shells, and Apollo masks are set in the ceiling corners. The severely classical mantelpiece is of purple Breccia marble with gilt bronze appliqués. The walls are covered with a green damask which is also to be found on the headboards of the bed.

#### THE GUEST ROOM

The guest room, recently done over, has an 18th century chimney-piece of marble with bronze mounts. The walnut furniture is in the Louis XV style. The handsomely embroidered bed is Venetian and was at one time owned by the late Mrs. William K. Vanderbilt, Jr. Since there are no closets in the bedrooms clothes were stored in large armoires or wardrobes like the one on the right.

#### THE EXTERIOR OF MARBLE HOUSE

On the Bellevue Avenue side, four high fluted Corinthian columns form a portico at the entrance approached by a balustrated horseshoe drive. Inside the portico is a frieze over the entrance, showing, from left to right, the familiar figure of Aphrodite Anadyomene on her scallop shell, Poseidon on his watery chariot, and a second Aphrodite. The entrance grille has two big lion masks over the door, and the gilt interior ornament of the Apollo mask and Vanderbilt monogram is repeated here in dark bronze.

The lamp standards and the bronze railings of the drive came from the John Williams Bronze Foundry, which made the entrance grille. In the hollow formed by the drive there is a large fountain with three tragic masks, the work of Batterson, See & Eisele. The drive is paved with grayish brick-sized stone.

The sidewalk on Bellevue Avenue consists of large slabs of slate. Inside the sidewalk the property is guarded at each end by a high wall of Tuckahoe marble and, in between these walls, by an equally high black wrought iron bar fence, at each end of which are double gates which match the fence. The gates guard the entrance to and the exit from the horseshoe drive.

On the south side of the house are five lunettes (a half-moon shaped wall) in the bay arches; they have reliefs of Leda and the Swan, a sea nymph with two dolphins, Poseidon and Thetis, Aphrodite, and a nymph with a dragon.

The ocean or terrace façade is particularly impressive, thanks to the two-story high fluted Corinthian pilasters which rise to a high entablature. On the center wall of the court, figures fill the spandrels above the arched windows between the pilasters. Between the figures are four signs of the zodiac: Aries (the Ram), Cancer (the Crab), Libra (the Scales) and Capricorn (the Goat). Above them, between the Corinthian capitals (the uppermost part of the pilasters) are panels with fruit garlands and fluttering ribbons.

On the marble terrace, for the student of the classical to take his ease are two marble benches. The benches themselves rest on admirably ornamented supports in the shape of horned satyrs with musical trophies on the panels between the satyrs. Against the center court wall are three marble terms: a satyr; Demeter or Ceres, the Earth goddess; and a nymph, all of French provenance.

The north façade also has lunette relief. From left to right, they are a girl with torch, a girl with playful baby, Fortune with her cornucopia or horn of abundance and her winged wheel, a girl with sleeping child, and a girl with owl.

The specimen trees on the grounds are beech, linden, maple, elm, oak and horse chestnut.

### THE CHINESE TEAHOUSE

On the edge of the cliffs overlooking the Atlantic sits a Chinese teahouse built in 1913. It was designed by Hunt & Hunt, the partnership formed by Richard Howland Hunt and Joseph Howland Hunt to succeed their father's firm. The teahouse offers a picturesque roof in the form of green tiles and copper lions, dragons and dolphins, the last with their tails in the air. It is closed until it can be properly restored.

# DINING ROOM

