

THE ROTHSCHILD ARCHIVE

REVIEW OF THE YEAR APRIL 2012 TO MARCH 2013

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The Rothschild Archive Trust

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Front cover

Baron James Mayer de Rothschild (1792–1868), unattributed but probably English school, oil on canvas. The image is a detail from a portrait of the founder of the Rothschild bank in Paris. The sitter wears a dark blue coat with decorations, white waistcoat and cravat. He is seated with paper in right hand, against a red background with a fragment of landscape showing. Several versions of this picture are known to exist in family collections.

Frontispiece

Celebrations for the Coronation, 26 June 1902. Entrant in the ‘Grand Illuminated Cycle Parade’. From an album of photographs of the former Rothschild property at Aston Clinton.
000/2126

Endpiece, page 36

Order of Commander of the Order of St Maurice and St Lazarus bestowed on James de Rothschild. James may well have received this for his role as one of the administrators for the financing of the Lombardy and Central Italian Railway, which opened in the 1860s.
000/2089

PHOTOGRAPHS

© Photography by Ardon Bar-Hama, Ra’anana, Israel, pages 32, 34, 35

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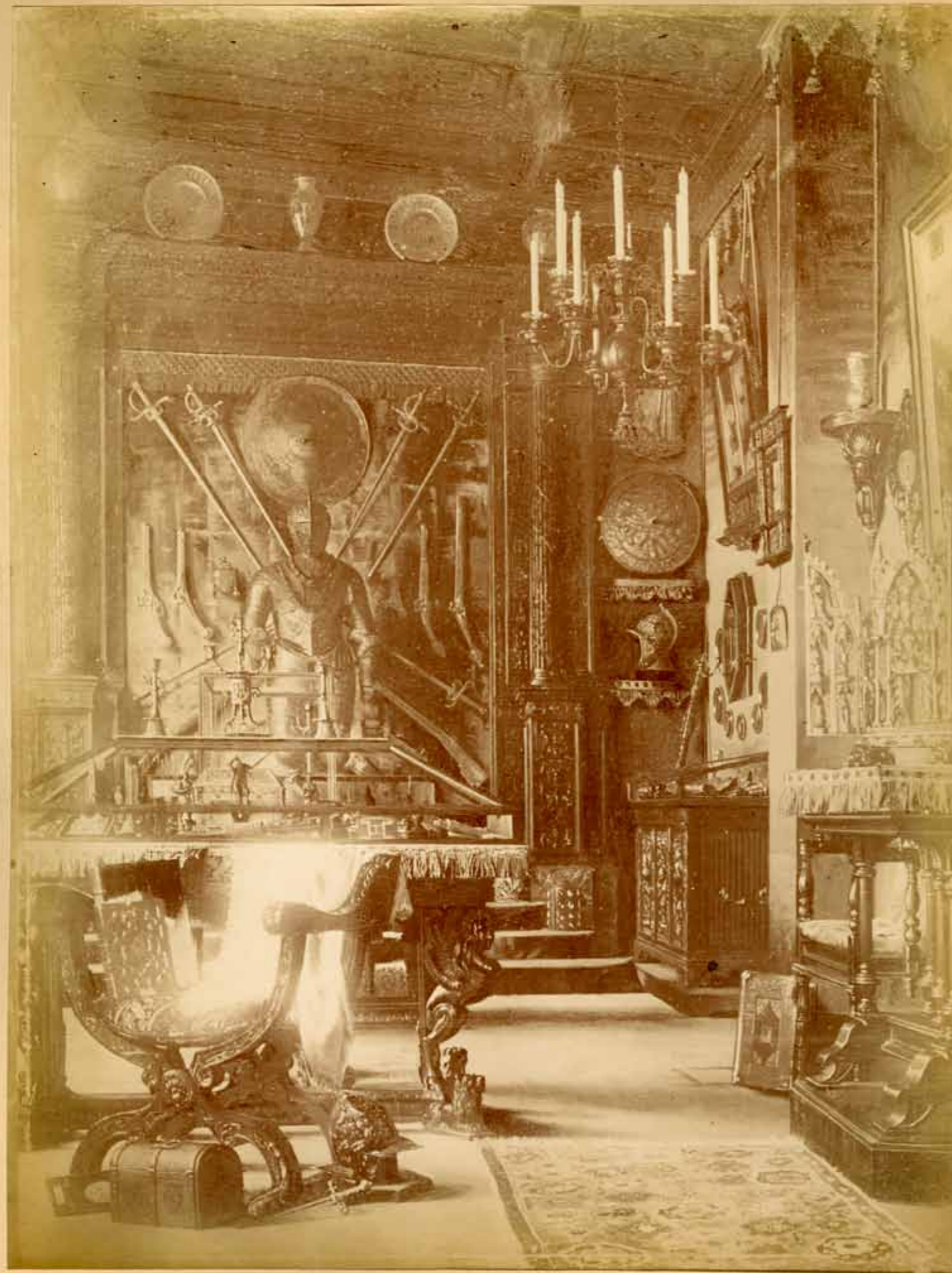
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Interior of 47 rue de Monceau, the home of Adolphe de Rothschild (1823–1900) and his wife Julie (1830–1907).

Introduction

Eric de Rothschild, Chairman of The Rothschild Archive Trust

On behalf of my fellow trustees I am pleased to welcome you to the fourteenth issue of The Rothschild Archive's *Review of the Year*. After fourteen years of activity, it is gratifying to see that the level of interest in our collections is as high as ever. This year we have welcomed visitors from across the globe studying subjects as diverse as banking systems, technological innovations, Jewish textiles, decorative arts and political biography. Two of our researchers, Evelyn Cohen and Hassan Malik, have contributed articles about their research to this *Review*.

Following the exhibition at the Bibliothèque Nationale de France – *Les Rothschild en France au XIXe siècle* – more French scholars have become aware of our collections in London and in France, at the Archives Nationales du Monde du Travail, Roubaix.

My cousin, Evelyn de Rothschild, is responsible for creating The Rothschild Archive Trust, which became a model for some other family businesses. His interest in the Archive has never waned. This year in particular we thank him warmly, as chairman of The Eranda Foundation, for generous support of the *Rothschild Scientists* project. As the Project's Director, Dr Jenni Thomas, notes elsewhere in this *Review* the activities of many members of the Rothschild family are being acknowledged in the form of publication, exhibition, and collaborative research projects.

We remain enormously grateful to the Rothschild business in London for its continuing support of the Archive by providing excellent accommodation and resources for the Archive's staff and visitors. It was particularly rewarding for the Archive to see how positively the relations between the Trust and the Bank evolved since the opening of the new building. Its permanent position on its entrance terrace has certainly been instrumental in this development. The Archive is used both for the entertainment of clients and for preparing documents for them. It is also a very useful tool for staff training. It has become an integral part of the life of the bank. The Trustees value this important relationship.

The Archive Trust is also supported by Rothschild family banks, vineyards and foundations and I thank them all, on behalf of the Trustees, for these continued relationships. Members of my family have made many gifts of papers to the Archive this year. The Trustees are indebted to Nina Burr and Nathaniel de Rothschild as well as to Charlotte de Rothschild, executrix of the estate of our dear cousin, Leopold de Rothschild.

The staff has been as busy as ever supporting the work of visiting researchers, cataloguing collections and answering hundreds of enquiries addressed to our website www.rothschildarchive.org. The Trustees very much appreciate their enthusiasm and expertise and I wish to thank them all, and more particularly Melanie Aspey, for the great job they are doing and also because they are very much responsible for the flourishing of good relations with the bank.

Finally, I welcome two new Trustees, Nigel Higgins, CEO of the banking group, and Dr David Todd, of King's College London.

Review of the year's work

Melanie Aspey, Director of The Rothschild Archive

The Archive has fully settled in to its new premises at New Court and the Reading Room, (the subject of an article by Natalie Broad in the previous issue of this *Review*) has been attracting researchers from around the world. Researcher numbers, in common with those of other archives in London, were slightly down on earlier years during the London Olympics.

Researchers

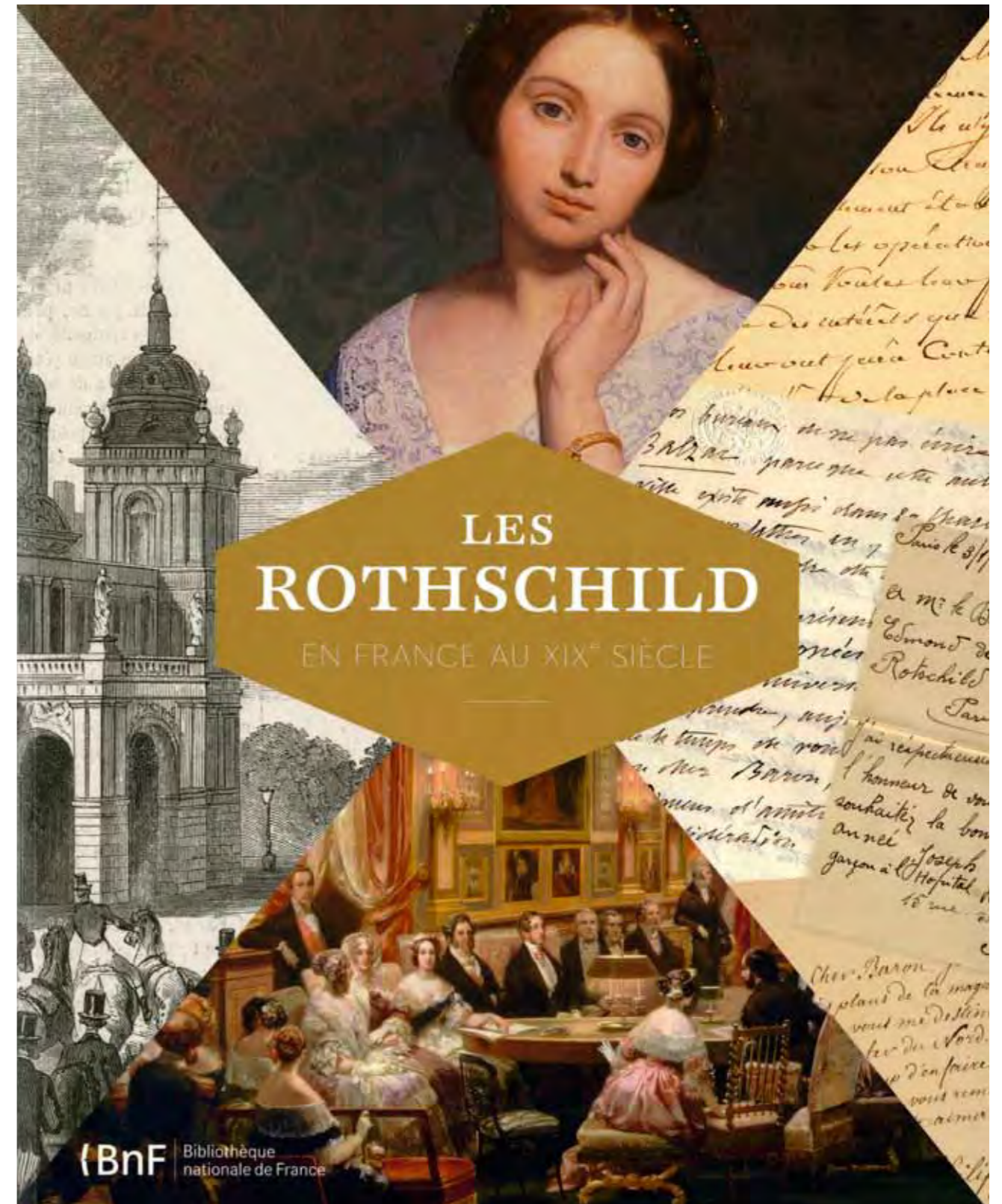
David Thomas of the University of Georgia was awarded a Rothschild Archive Bursary. Mr Thomas's PhD examines links between diplomacy and finance and he spent time at the Archive studying the correspondence of August Belmont, the US agent of the Rothschild banks in New York in the nineteenth century. Dr Jennifer Siegel of Ohio State University returned to the Archive to continue her research into the Rothschilds and Russian oil. Other researchers studied the banking system in Mexico; Latin American sovereign debt; the revival of French eighteenth-century interiors in English houses; the Hamilton Palace sale; bimetallism; Jewish banking networks and Rothschild collections in France. Hassan Malik and Evelyn Cohen write more about their research in articles in this *Review*.

Exhibition

The Archive played a significant role in an exhibition about the life of James de Rothschild (1792–1868), organised by the Bibliothèque nationale de France. The exhibition, *Les Rothschild en France au XIXe Siècle*, ran for 14 weeks from 20 November 2012 and aimed to present the Rothschild family in the context of other bankers of the era, notably the Camondo and Pereire families. A catalogue of the exhibition featured articles by Youssef Cassis, Michael Hall, Harry Paul, Claire-Amandine Soulié, Claude Collard and others, exploring the Rothschilds' financial and business ventures in France and their philanthropy in social services and the arts.



A major publication cataloguing the works of art that were donated or bequeathed by members of the Rothschild family to French institutions is being prepared by Pauline Prévost Marcilhacy. The catalogue, *Le mécénat des Rothschild*, will be published by Musée de Louvre editions. An interior of the Rothschild property at 47 rue de Monceau (left).



Cover of the catalogue of the Rothschild exhibition at the Bibliothèque nationale de France, published by the BnF in 2012. The first edition sold out within days of the opening of the exhibition.



Nelly de Rothschild, née Beer (1886–1945) in a recently discovered portrait by Philip de László. This image, painted in London, has been identified by scholars at The de László Archive Trust as a trial for a second portrait. Information about both portraits of Nelly, as well as other members of the Rothschild family, is available on the Trust's website.

Below

An image from the collections of the Library Company of Philadelphia, America's oldest cultural institution, founded by Benjamin Franklin. In October 2012 the Library Company hosted the conference *Foreign Confidence: International Investment in North America, 1700–1869*.



Views of the Archive's London Reading Room.

Conference

Foreign Confidence: International Investment in North America 1700–1860 was a conference organised jointly by The Rothschild Archive and the Program in Early American Economy and Society (PEAES). It was held at the Library Company of Philadelphia in October 2012. Cathy Matson, Director of the PEAES, is a member of the Archive's Academic Advisory Committee. The keynote speech, *Atlantic History and Financial History*, was given by Emma Rothschild and contributions to the two-day event were made by academics from the USA, the UK, Canada, France and Spain.

Library

A total of 71 new titles were acquired the Reading Room's library. The Bank of England presented the latest volume of its history, *The Bank of England: 1950s to 1979* by Forrest Capie and the Kronenburg Foundation in Poland presented *Heritage of the Kronenbergs*. Books acquired to support the *Rothschild Scientists* project include Kristin Johnson's *Ordering Life: Karl Jordan and the naturalist tradition* and Tim Sands' history of The Wildlife Trusts, *Wildlife In Trust*. Juliet Carey's *Taking Time: Chardin's 'Boy building a House of Cards' and other paintings*, published to accompany an exhibition on Chardin at Waddesdon Manor and Michael Hall's article on a treasure from a Rothschild collection, 'A splendid and probably Unique Pebble: the Benetier de Charlemagne' from *The Burlington Magazine*, June 2012 supplemented the Archive's body of works about the Rothschild family's art collections. Fritz Backhaus of the Jewish Museum in Frankfurt wrote a biography of Mayer Amschel Rothschild (1744–1812) in the bicentenary year of his death. Thanks to Evelyn Cohen, the Jewish Theological Seminary of America made a gift of *The Rothschild Mahzor*, by Gerson D. Cohen.

Acquisitions

Elsewhere in this *Review*, Justin Cavernelis-Frost writes about an album of photographs of the former Rothschild property at Aston Clinton. The Trustees of The Rothschild Archive London would like to thank Ken Blackmore, Gillian Arney and Rosemarie Storr of Aston Clinton for their assistance in enabling the Archive to acquire Mr Warren's photograph album. Special thanks are due to Mrs Storr for sharing her unpublished research on the Warren family with The Rothschild Archive. Images from Mr Warren's album will be exhibited at the History of Aston Clinton exhibition to be held at St Michael's and All Angels Church, Aston Clinton, in July 2013.

Nina Burr, the daughter of the late Bettina Looram who died in November 2012, presented to the Archive a collection of papers assembled by Mrs Looram and her family in the wake of their return to Austria after World War II. Mrs Looram succeeded in securing the return to the family from Austrian national museums those works of art that had been retained at the war's end. The collection consists of lists of looted art, numerous files of the Nazi administration about their treatment and the negotiations with the successor authorities. Further details can be seen in the article on page 47 of this *Review*.

Among the many items presented to the Archive by Nathaniel de Rothschild is a portrait sketch of his grandmother, Nelly de Rothschild, née Beer by Philip de László. The Archive has been working with The de László Archive Trust so that the picture can be included in the online catalogue raisonné at www.delaszloarchivetrust.com.

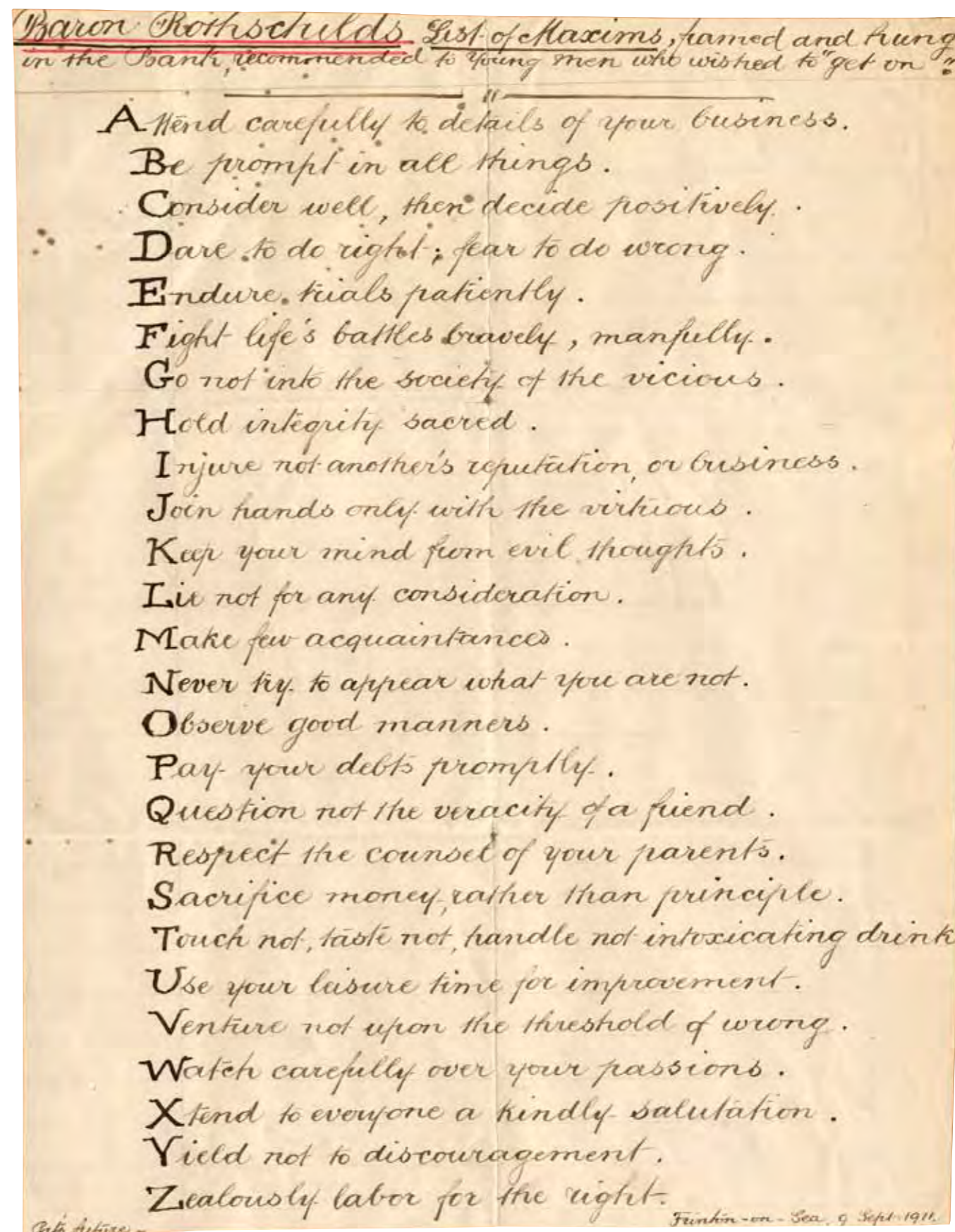
A select list of principal acquisitions in the year is on page 53.

Outreach

- The Archive ran a summer school for young scholars in September 2012, following on from the success of that held in the previous year. The Trustees are grateful to the presenters on this course for generously participating in this event, and to Kathryn Boodry for organising it once more.
- The Director of the Archive spoke at the Society of American Archivists' conference Beyond Borders in August 2012. In the following month Claire-Amandine Soulié presented a paper at the Johannes Gutenberg Universität, Mainz on the history of Rothschild railways and commodities.
- The Archive continues to welcome groups of visitors to the Archive, in addition to individual researchers. Staff of the Archive participate in the Rothschild Corporate Social Responsibility programme by speaking to groups of students from schools and colleges and organising special events at the Archive for them. Groups of students from UCL, Cambridge and King's College London visited the Archive to learn more about using archives to support their research.
- Justin Cavernelis-Frost made a presentation to post-graduate archive students in an event organised by the Business Archives Council and he and Natalie Broad represented the Archive at the annual Meet the Archivists event, hosted this year by the British Postal Museum and Archive.
- The Archive also hosted a conference on behalf of King's College London on the Windsor Dynasty in November 2012.
- In recent years the Archive has produced postcards of items from its collection primarily but not exclusively to promote research projects. One of the most popular of these has been 'Baron Rothschild's List of Maxims', a list which used to sit on the desk of the late Edmund de Rothschild at New Court. Fiona McGarel-Groves, formerly of his office and now working with the Archive, chose this image and has made many other valuable contributions to the presentation of the Archive to staff and visitors alike.

The Archive has much to look forward to in the forthcoming year. The archivists have been working on catalogues of new material in preparation for their publication on the website which we hope will attract more visitors to our collections. The return of the last files looted from the family in Vienna in 1938, which were discovered in the store rooms of the Austrian National Archives, will take place in the coming months.

One of the Archive's most popular items: a list of maxims compiled at Frinton-on-Sea, 9 September 1911.



Rothschild cousins in a global world

Hassan Malik shows how the letters exchanged between the London and Paris Rothschild bankers in the early years of the twentieth century are an invaluable chronicle of their times.

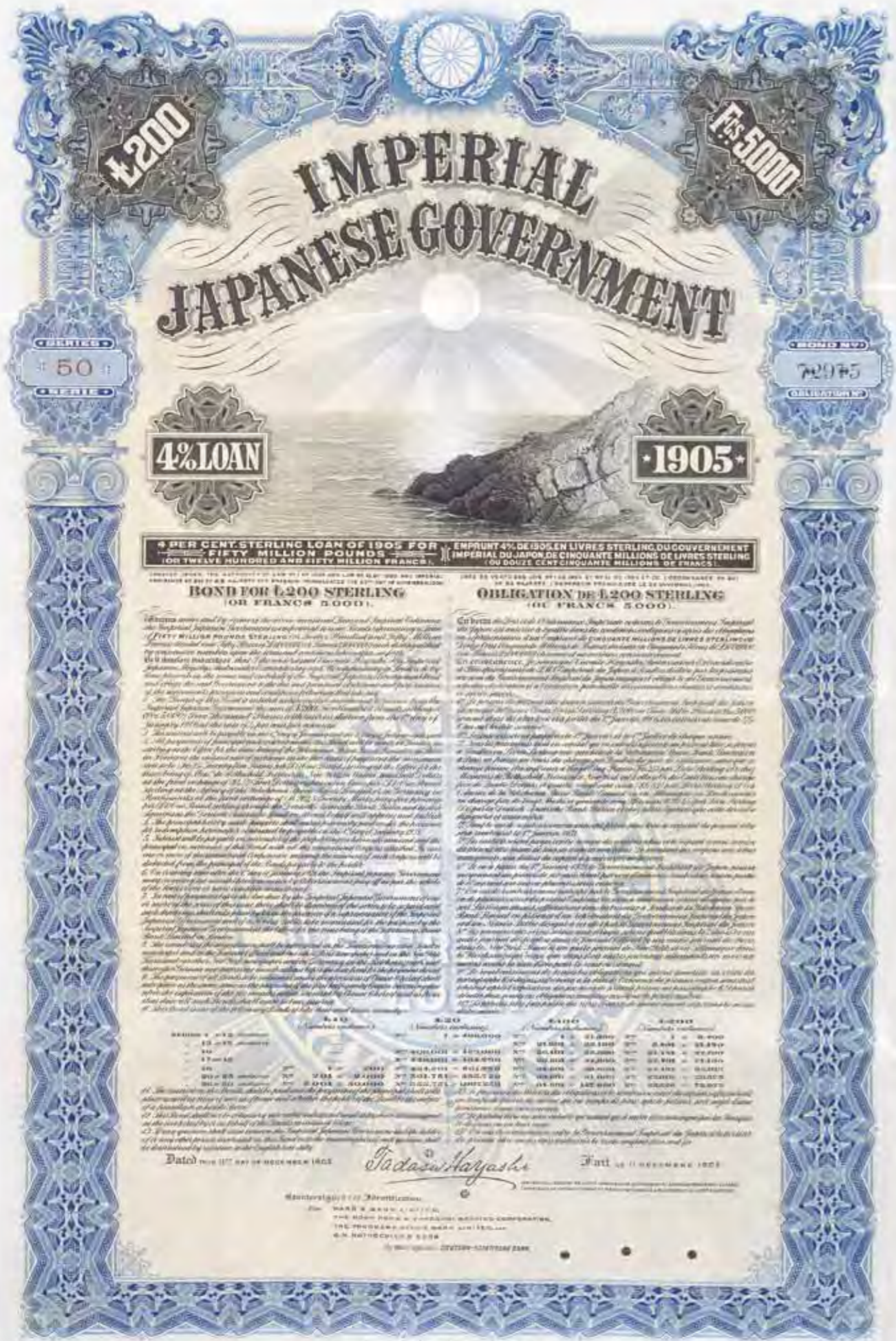
To speak of the present-day world as a globalised one has become a cliché in recent years. Every year appears to bring a greater degree of convergence in living standards, incomes, and even culture between a range of countries in the ‘emerging’ and ‘developed’ worlds. Yet it comes as a surprise to some contemporary participants in global capital markets to learn that the current era of globalisation in which we live is not only not without precedent but that the world was once arguably even more globalised than it is at present. Moreover, it was in particular within the sphere of international finance that the world showed a greater degree of integration than in the present day.

The bond markets of the late nineteenth and early twentieth centuries showed investors to be remarkably cosmopolitan in their tastes. Whereas contemporary Western investors have only begun to drift relatively recently out of their home markets into more exotic ‘emerging’ and ‘frontier’ markets – largely through investments in mutual funds that select portfolios of individual bonds on their behalf – their forebears were far more willing to directly purchase securities issued on behalf of distant lands. It would not, for example, be unusual to see the proverbial Scottish widow invest in bonds from Australia, Egypt, Argentina, Brazil, the Ottoman Empire, China, Persia and Russia. The global capital market was truly global in the late nineteenth and early twentieth centuries, with even distant tertiary towns and cities in so-called peripheral economies being tied to the global financial centres of the time – London, Paris, and New York – through the telegraph and the local agents of a range of powerful banks. The Rothschild houses were indisputably at the top of this extensive food chain of global finance. It was the Rothschilds who were the bank of choice for governments seeking to borrow in the principal financial centres of Europe, where their willingness to associate their name with a bond issue was a powerful signal to individual investors not only of the quality of the issuer, but of the support which the issuer enjoyed: having associated their name and brand with a deal, the Rothschilds were known to do everything in their considerable power to ensure the success of the deal in question.

In this sense, even as the global markets of the past were in some ways more democratic, and even as individual retail investors investing in individual securities were a more prominent feature of the previous era of globalisation than of the present one, global finance was in the past dominated by an elite group of financiers (dubbed the ‘gatekeepers’ of finance by one scholar) who held considerable power over the access of individual issuers to the global capital markets.¹ Studying the thinking of these gatekeepers provides considerable insight into how capital markets functioned in this earlier era of global finance.

In this respect, the collection of daily – often even more frequent – letters from the Rothschild cousins in London to those in Paris is one of the richest collections available for historians of global finance during the first modern age of globalisation. The letters, which survive from 1906 to 1914, provide a fly-on-the-wall perspective on the most intimate discussions between some of the most powerful men in finance, and indeed, the global economy of the late nineteenth and early twentieth centuries.

Bond issued for the 1905 four per cent £25,000,000 Imperial Japanese Government sterling loan (nominally £50,000,000). The London Rothschild bank was part of the syndicate issuing this loan.





Overleaf
 Aftermath of the San Francisco earthquake: looking down Sacramento Street at the approaching fire.

Photograph by Arnold Genthe, Steinbrugge Collection, PEER-RISE, University of California, Berkeley

Nathaniel, 1st Lord Rothschild and his brother Leopold in hunting pink at Tring Park, Lord Rothschild's country house (*above*). Edouard de Rothschild, one of the partners in the Rothschild bank in Paris. Edouard was a nephew of the partners of the London house: his mother, Leonora, was their elder sister.



Many banks, of course, preserved their correspondence, and such collections remain an important source not only for banking and economic history but also for social, political, and even cultural historians. What makes the Rothschild letters particularly valuable, however, is their multifaceted nature. To a far greater extent than any other banking group in the world at the time, the Rothschilds presided over a truly global business empire, and their correspondence reflects an intimate involvement with events from Latin America to Europe to Asia. Each letter not only provides insights into individual business questions the cousins were grappling with at a given point in time, but also shows the relative importance the cousins attached to different deals and indeed parts of the world on a given day. It is not unusual, for example, for a letter to begin with reference to family matters, move on to a discussion of British domestic politics, touch on the family's investment in the Rio Tinto mines, and then move on to an extensive discussion of Russian affairs, ranging from the Tsarist Empire's public finances to its anti-Semitic policies, which were a source of particular concern for the Jewish financiers.

Indeed, the letters were a somewhat unexpectedly important source in my own doctoral dissertation on Russia's experience with foreign investment from 1892–1922. By the time Russia's famous reformist finance minister, Sergei Witte, took office in 1892, the Rothschilds had all but washed their hands of the public finances of the country in which they had been particularly active earlier in the nineteenth century. The Tsarist government's odious treatment of what the Rothschilds called their 'co-religionists' was the principal driver of the wedge between the Jewish house and the Tsarist regime. Indeed, during the Russo-Japanese War, which ended in a humiliating defeat for Russia, many Jewish financiers – notably Jacob Schiff of Kuhn, Loeb – not only abstained from lending to Russia, but actively sought to support Russia's Japanese enemies.

Even though the London Rothschilds' involvement in loans to the Russian government had cooled by the late nineteenth century, their letters nonetheless provide rich insights into how the most powerful financiers in the world viewed the largest net international debtor in the world, as well as how they explained major phenomena in the contemporary global financial markets.

The Rothschild correspondence proved particularly valuable in studying the story of the Russian Government Five Per Cent Loan of 1906. The loan was a landmark deal for the Russian government for two major reasons. First, certain smaller corporate loans notwithstanding, the loan marked the return of the Russian government to the London bond markets after decades of focusing its borrowing operations on the Paris market. Second, the Russians floated the loan in the aftermath of their humiliation in the Russo-Japanese War and after months of often violent political troubles that would become known as the Revolution of 1905. While the Russian government's efforts to secure the support of the Rothschilds were unsuccessful, the cousins' commentary on the loan is nonetheless valuable from the standpoint of understanding the loan and the broader significance of the deal in the global capital markets.

The correspondence leaves little doubt as to the sharply negative attitude the firm – and especially the London cousins – had on Russian matters. Much of the commentary from this period makes reference to the anti-Semitic policies of the Tsarist regime and explicitly links any major participation by the Rothschilds in Russian government loans to tangible improvements in the conditions of the Rothschilds' 'co-religionists.' In this sense, even if they focused more on the religious question than on geopolitics or finance, the London Rothschilds echoed a more general British Russophobia evident in the contemporary financial press – not least in the pages of *The Economist*.



'We are still without news from [*Rothschild's New York agent*] Belmont himself with regard to his interview with the President yesterday & in the meantime the Bank of California bombards us with telegrams asking for assistance. They virtually acknowledge that none of the Banks there are in a position to state their assets & liabilities & that for a curious chemical phenomenon their vaults & iron safes there have not been damaged so they believe, but are still so hot that they dare not open the doors: the scientific theory is that if they did so, the cold air would cause all the contents to crumble into dust, whilst if they allow these chambers to cool, the contents will be found intact.'

From a letter of 26 April 1906 sent by Lord Rothschild to his Paris cousins.

XI/130A/o



The banking houses of N M Rothschild & Sons, New Court, St Swithin's Lane, and de Rothschild Frères, rue Laffitte as they were at the turn of the twentieth century.

More importantly, the Rothschilds' correspondence on the question of Russian loans reveals the relative importance they attached to Russian affairs within the context of broader trends in the global capital markets. While the papers of the various French and British banks involved in the deal predictably preserve in minute detail the records of the negotiations leading to the April 1906 flotation of the loan, the Rothschild letters are almost unique in the degree to which they place these negotiations and the ultimate flotation of the deal in a broader context.

Unlike most of the French banks involved who were heavily focused on Russian operations, for example, the Rothschilds actively dealt in a very broad range of markets, and so their understanding of the relative importance of the Russian deal as a driver of events in the London bond market is particularly interesting from the standpoint of the history of international finance. Their letters provide a candid insider's perspective on how markets reacted to news of the Russian loan, and how the markets digested the issue, which, at 2.25bn francs, was one of the largest ever at the time.

More specifically, early 1906 was the start of a particularly turbulent time in global financial markets. Some scholars attribute the origins of the devastating Panic of 1907 in the United States – one of the greatest financial crises in the twentieth century, and one that historians frequently cite as the event that led to the creation of the Federal Reserve in 1913 – to the San Francisco earthquake of 18 April 1906.² In this view of events, it was the liquidity crunch tied to insurance claims originating in San Francisco that roiled global money markets, setting in motion a chain of events leading to the disastrous panic in 1907.

Yet, the Rothschild letters raise an intriguing alternate explanation that suggests far more global roots to the Panic of 1907. The contract for the Five Per Cent Russian Government Loan of 1906 was signed by the underwriters and government on 16 April 1906 – just two days before the San Francisco earthquake – and the loan floated to the public shortly thereafter. As 1906 progressed, the much-touted Russia loan, which appeared to have been a successful issue at first, began to weaken in the secondary market. Indeed, by June, the Russian finance minister had agreed to a scheme proposed by his principal bankers to create a fund to support the price of the bonds in London and Paris.³ The letters of the London Rothschilds in the

summer of 1906 leave little doubt as to their thinking that the negative impact the poor performance of the Russian bond weighed on global markets. By July, the London cousins wrote to Paris saying, 'the depression in Russian securities hangs like a heavy cloud over the rest of our market.'⁴ Acknowledging rumours that British insurers suffering losses from Californian claims were liquidating their portfolios, the Rothschilds still stressed the poor performance of the Russian loan as a key cause of market malaise.⁵ That some of the most powerful financiers in the world attributed the troubles in the London market to a significant degree to the poor performance of the Russian loan is notable. Given the close temporal proximity of both events, evaluating the relative importance of the San Francisco earthquake and the Russian loan as triggers of market instability with any degree of precision is extremely difficult, if not impossible. Nevertheless, the Rothschild commentary is significant to the degree that it complicates previous scholarship like that of Bruner and Carr, which relies largely on the financial press.

More broadly, the Rothschild commentary on the market situation of early 1906 shows how papers in the Archive can shed light on countries and questions with which the Rothschilds had no direct role. Even though they were boycotting Russian loans, the Rothschilds' negative commentary on the country in justifying this position is itself a rich source of material for financial historians in that it shows the cultural and political dimension to their refusal to participate in Russian lending – something that scholarship in the social sciences on the first modern age of globalisation, which often stresses factors such as monetary architecture or macroeconomic fundamentals, frequently overlooks. Moving beyond financial, economic and business history, the letters are an important lens into political and even social history, given the significant attention the cousins devoted to politics and social issues in their correspondence.

The late nineteenth and early twentieth centuries witnessed an extraordinary time of global integration, and of financial globalisation in particular. The Rothschild houses lay at the centre of the growing global bond market, and their influence and connections extended by this time well beyond the realm of finance to politics and society more broadly. The cousins' letters from 1906–1914 are an important collection that allows the reader to sit in at intimate virtual dinner-table conversations between some of the most influential men in the world at the time. It is a perspective that is rarely found in traditional government archives, and is one from which historians not only of finance, but of politics, society, and culture in the early twentieth century have much to gain.

Dr Hassan Malik is a Max Weber Postdoctoral Fellow at the European University Institute in Florence, Italy. He received his PhD from the Department of History at Harvard University in the autumn of 2013. His dissertation, Bankers and Bolsheviks: International Finance and the Russian Revolution, 1892–1922, explores the story of one of the largest booms and busts in international financial history.

NOTES

1 Marc Flandreau et al., 'The End of Gatekeeping: Underwriters and the Quality of Sovereign Bond Markets, 1815–2007', *NBER International Seminar on Macroeconomics* 6, no.1 (2009) pp.53–92.
2 Sean D. Carr and Robert F. Bruner, *The Panic of 1907: Lessons Learned from the Market's Perfect Storm* (Hoboken, NJ: John Wiley & Sons, 2007) pp.13–17.

3 ING Barings Archive, 200166, letters between Edouard Noetzelin and Lord Revelstoke, 18–21 June 1906.

4 The Rothschild Archive, XI/130A/0A, London to Paris, 20 July 1906.

5 Ibid.

The Rothschild Scientists workshop

Jenni Thomas reviews the first *Rothschild Scientists* workshop which featured not only valuable contributions from workshop attendees but a guest appearance from London 2012's Olympic and Paralympic medallists.

The *Rothschild Scientists* project continues to go from strength to strength. Regular readers of the *Review* will recall that the project was established in February 2012 to bring together dispersed collections relating to members of the Rothschild family in a virtual archive. The first year of the project was funded by The Rothschild Foundation and funding has been secured to run the project for a further two years from The Eranda Foundation. Our early findings revealed that the richness and diversity of the collections would benefit from more detailed research, so one of our first tasks was to organise a workshop for various invited experts to identify research strands which incorporate the work of the Rothschild scientists and promote the use of the archives and collections they created.

The Workshop

The workshop, hosted by The Rothschild Archive, was held in September 2012 and proved to be immensely productive. The day began with two sessions of papers. The first session, chaired by Professor Joe Cain (UCL), considered some key members of the family and their connections with the natural and biological sciences. Alice Adams (Natural History Museum, hereafter NHM) began the first session with a paper which considered Walter Rothschild and his Zoological Museum at Tring. Adams noted that Walter employed some of the most celebrated taxidermists of the day and was particularly interested in colour mutations and hybrids. Tim Sands and Cally Martin (The Wildlife Trusts) highlighted Walter's brother Charles's efforts in establishing the Society for the Promotion of Nature Reserves, which later became The Wildlife Trusts. Melanie Aspey (The Rothschild Archive, hereafter RAL) spoke about Charles's daughter Miriam's entomological research and her work championing conservation and human rights. Jenni Thomas (RAL) rounded off the session with an examination of Walter and Charles's cousin, Lionel de Rothschild, and his involvement in horticulture.

The second session, chaired by Melanie Aspey, focused on natural history collections accumulated by members of the family. Dr Robert Prys-Jones (NHM) gave an insight into Walter's vast and important zoology collections while John Chainey described some of the highlights of the entomology collections accumulated by Charles and Walter. Pippa Shirley and Catherine Taylor (Waddesdon Manor, The National Trust) drew our attention to the late nineteenth- and early twentieth-century art and archival collections at Waddesdon Manor, which relate to natural history and horticulture. Ian Edmans (Waddesdon Manor, The National Trust), Curator of Birds at Waddesdon's Aviary brought us back into the twentieth first century in his discussion of the Aviary's current work in conservation and breeding programmes. The Aviary has recently been responsible for producing the first parent reared Black and White Laughing Thrushes (*Garrulax bicolor*) in the UK, in addition to the first Spectacled Laughing Thrush (*Rhinocichla mitrata*) bred in the UK. Edmans also provided a brief history of the Aviary, which was completed for Ferdinand de Rothschild in 1889. The session was concluded by Dr Gabriel Bodard and David Little from King's College London's



Below Japan, Ladies of the Nawa family

Above

Photograph of female members of the Nawa family from an album compiled by Charles Rothschild. As part of his trip to Japan, Charles met with Yasushi Nawa, a Japanese entomologist based in Gifu who headed the Nawa Insect Research Centre, also known as the Nawa Entomological Laboratory. Charles also found time to spend with Nawa's family. The image also includes a record of the places Charles visited as part of his round the world trip together with the dates of arrival and departure.

Photograph of entomologists based at the Nawa Entomological Laboratory, Gifu.



Entomologists of Gifu, Japan

Department of Digital Humanities. Bodard and Little described some projects that the Digital Humanities team are currently engaged in to give workshop participants a sense of the research possibilities provided by emerging digital technologies.

During lunch, Claire Jackson and Lorna Cahill (NHM Archive) presented a PowerPoint slideshow of selected images of letters sent to Walter's Zoological Museum, popularly known as the Tring Correspondence. Those letters sent between 1903 and 1914 have been catalogued by Cahill thanks to funding from The Rothschild Foundation. The correspondence continues beyond 1914 and we are keen to secure funding to carry on this cataloguing work. Lunch also coincided with the Olympic and Paralympic athletes' victory parade through central London and we had a fantastic view of the athletes and their well-deserved medals.

The remainder of the day was spent discussing future directions for the project and culminated in a roundtable discussion chaired by Professor Peter Mandler (University of Cambridge).

Future Directions¹

The discussion highlighted the variety of projects which could be undertaken in relation to the Rothschilds and science. While space does not permit a detailed examination of all the suggested avenues of research, to mention three in brief: one particularly popular idea was to look at science and philanthropy. Building on research undertaken by The Rothschild Archive and Royal Holloway to examine Jewish philanthropy and social development in Europe between 1800 and 1940, it was suggested that the project could investigate how the scientific interests of members of the Rothschild family on both sides of the Channel have influenced their collecting activity and philanthropic work. The relationship between amateur and professional scientists also received detailed consideration, particularly the ways in which museums and collections were marginalised by university-based laboratory science at the turn of the twentieth century. A project might investigate how Tring's Zoological Museum persisted as an institute owned by an 'amateur' scientist in the rise of 'professional science'. Workshop participants also emphasised the importance of digital methods of mapping resources connected with the Rothschilds and science and making them available to researchers online.

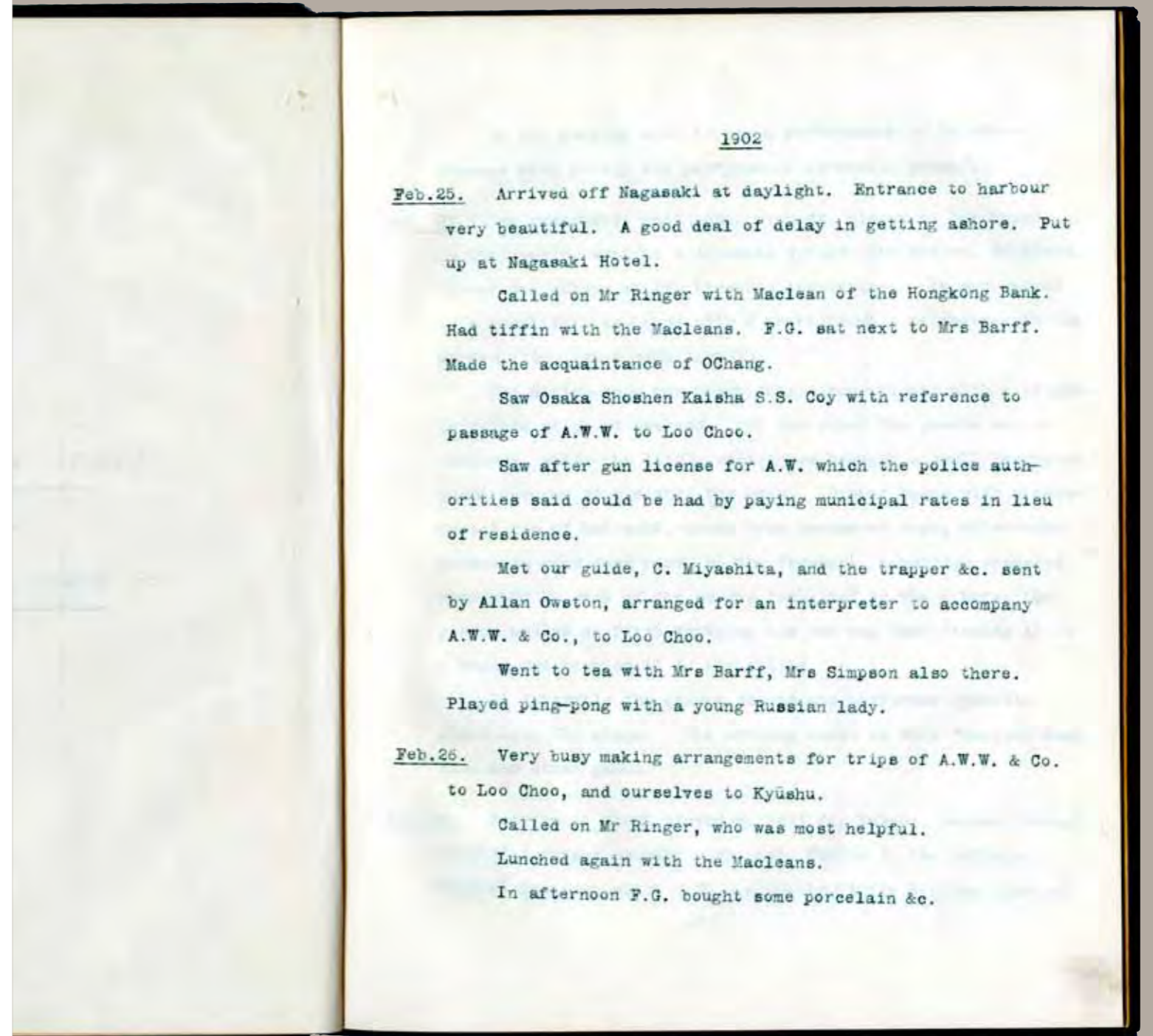


K. Nagano's *Nawa Icones Japonicorum Insectorum*, published in Japanese and English by the Nawa Entomological Laboratory. The scientific and intellectual exchange during and following Charles's trip to Japan contributed to the above work. The first volume, published in 1904, focused on Sphingidae, a family of moths commonly known as hawk moths, sphinx moths and hornworms and acknowledged Charles's assistance.

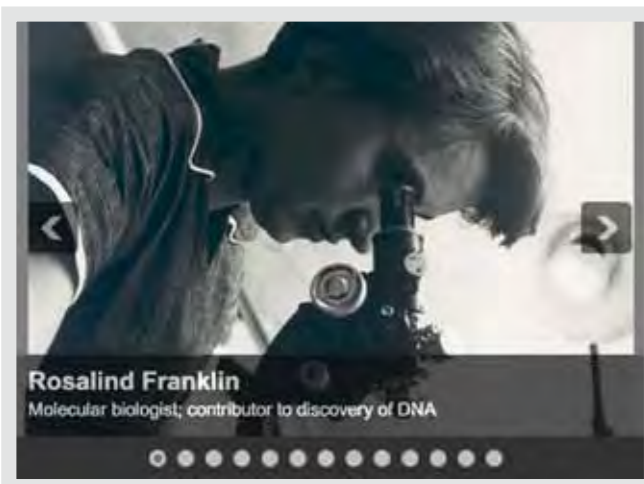
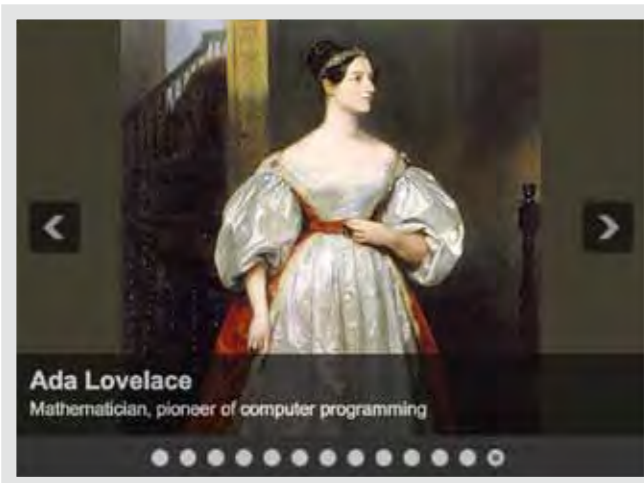
plates. I regret, however, that although I have done my best to secure perfection, yet owing to the fact that the art of lithography in this country is still in an undeveloped stage, these plates are far from being satisfactory.

My best thanks are due to Mr. Y. Nawa, Mr. C. Rothschild and other gentlemen for their kind assistance in the preparation of this little work.

K. Nagano,



Sample page of Charles's *Diary of Japan*. Of particular interest is the entry for 25 February 1902: Charles met with Allan Owston in Japan, and notes the contribution made by him. Owston's business relationship with the Rothschild family commenced in the mid-1890s when he began collecting avian and entomological material for Charles's older brother Walter, most notably in the Mariana Islands, south of Japan.



Images of female scientists featured on WISNet's website. From left and clockwise: Ada Lovelace (1815–1852) Dame Mary Cartwright, DBE FRS (1900–1998) Dame Miriam Rothschild, DBE FRS (1908–2005) and Rosalind Franklin (1920–1958).

Current Work

In addition to thinking about how the future directions discussed above might be incorporated into the project, we have also been busy at work on other aspects including a data reconciliation project to reunite Walter Rothschild's bird nest, egg and skeletal material, which he gave to the NHM upon his death in 1937, with the parent bird skins he sold to the AMNH in 1932. This is particularly important as Walter collected numerous endemic island subspecies, many of which are now extinct or endangered. Matching the parent skins with their corresponding eggs and nests adds invaluable data to our knowledge of the species and their breeding activities, which can also assist in conservation efforts. We plan to compile a paper of our findings in collaboration with the NHM over the coming months.

As part of King's College, London's MA in Nineteenth Century Studies, we hosted an intern to work on documents relating to Charles Rothschild's round the world trip in 1902, with particular reference to his stay in Japan. This has improved our knowledge of Charles's scientific networks and collaboration with naturalists in Japan, particularly entomologists. We were also surprised to discover that Charles's trip overlapped with the signing of the Anglo-Japanese agreement of 1902. In his diary entry for 16 March 1902, Charles wrote:

Small deputation called with invitation for us to witness the ceremony in honour of Anglo-Japanese Treaty. We went and were surprised to find ourselves the guests. Was introduced to an old general. Sat on only chairs. A lawyer, the general and another man made speeches or read proclamations. Firing of bombs and band playing Japanese and English National Anthems. We bowed to portrait of Mikado and that of English King.

Everybody most polite. Four cheers ended the proceedings. As we could not stay to lunch we were presented with boxes of provisions, and saké cups.

In February 2013 we were delighted to learn that the collaborative project between RAL, the Royal Society and the universities of Kingston and Liverpool, titled 'Words from the WISE: investigating women in science, 1830–2012', secured an Arts and Humanities Research Council 'Science in Culture Network Grant' of £41k. This will enable us to run a series of networking events with our project partners to investigate female participation in learned societies between 1830 and 2012. The project, which was inspired by the scientific work of Dame Miriam Rothschild, was judged as 'outstanding' by the AHRC's peer reviewers and will form the foundation of a larger scale project.

Our first workshop, which will be held at the Royal Society in July 2013, will bring together archivists and researchers to identify the key scientific societies and scientific women which a larger project might investigate. The workshop will be closely followed by the project's international launch event at Manchester Museum, which has been timed to coincide with the International Congress of History of Science, Technology and Medicine, an event held every four years. Also scheduled for July is an exhibition at the Royal Society featuring artworks inspired by their female Fellows. This will include a bronze bust of Miriam Rothschild, who was made an FRS in 1985. The bust was designed by Stuart Cornish, who has also lent material associated with his designing the sculpture. The WISNet project website is up and running at www.womeninscience.net. Interested parties may wish to sign up to our JISCMail list at www.jiscmail.ac.uk/WISNET.

Finally we are in the process of developing the *Rothschild Scientists* pages on the Archive's website. These will contain a digital repository of Rothschild science-related holdings and provide project updates to keep partners and supporters abreast of how things are going.

All in all, it's been a great first year and we have no doubt that the next two years will be just as exciting.

NOTES

¹ A detailed report of the workshop and its findings, titled *The Rothschild Scientists: Future Directions*, is available upon request from The Rothschild Archive.



Detail from a portrait of N.M. Rothschild and his family, by William Armfield Hobday, 1821. Charlotte, third from left, is shown standing beside her mother; oil on canvas. Private Collection, London.

Charlotte ‘Chilly’ von Rothschild: mother, connoisseur, and artist

Evelyn M. Cohen presents the life and work of one of the most accomplished artistic talents in the Rothschild family.

Charlotte von Rothschild (10 August 1807 – 17 May 1859), affectionately referred to within her family as Chilly, was the first-born child of Nathan Mayer Rothschild, founder of the Rothschild bank in London, and his wife Hannah Barent Cohen. A talented and innovative artist, Chilly’s accomplishments have remained largely overshadowed by those of other illustrious members of her family.

Charlotte, who was born in Manchester and raised in London along with her six siblings, married her cousin Anselm von Rothschild in 1826 and moved to Frankfurt where her husband was active in the bank run by Amschel Mayer von Rothschild, uncle to both members of the bridal couple. Over a period of twenty years they had eight children, seven of whom survived into adulthood.¹

Early in her marriage Charlotte was portrayed by the Dutch-born painter Ary Scheffer, who was active in Paris beginning in 1811. Executed around 1827–1828, the portrait depicts Charlotte in three-quarter view, seated serenely while gazing at the viewer.² The painting was executed either during her pregnancy or within the short life of her first-born child Mayer Anselm Léon, who was born on 7 July 1827 and died a year later on 11 July 1828. Charlotte’s life of privilege is made evident in Scheffer’s work by the elegant white, somewhat diaphanous, gown and the lavish jewellery she wears.

Charlotte was devoted to her offspring. Perhaps as a consequence of experiencing the loss of Mayer when he was only one, she wrote to her mother about how extremely anxious she was when her children were ill. As a young mother of two daughters, two-year old Julie and nine-month-old Hannah Mathilde, she informed her mother about a soirée she gave for her brother Anthony before his departure that ‘went off very well and would have been very comfortable had I not been rather uneasy about my little girls who had a bad cold.’³ A touching testament to her dedication to her children comes from a statement her son Ferdinand (1839–1898) wrote in his memoirs: ‘All my love went to my Mother, who indeed sacrificed the whole of her short life (we lost her in 1859) to the care and tuition of her young family.’⁴

While Charlotte was visiting her mother in London in the 1840s, Hannah wrote to her daughter-in-law Louisa, who was in Paris, reporting that Chilly’s ‘sole desire is for the improvement in all respects of her children & is indefatigable for this purpose.’⁵ Charlotte’s involvement in the education of her offspring is also apparent in Ferdinand’s account of his childhood in which he recounted that his mother taught him to spell before entrusting him to the care of a French governess and the family tutor. Chilly, who was an art lover, taught her children to appreciate paintings in the family’s collection. Ferdinand described how he would study them, learning under his ‘Mother’s tuition to distinguish a Teniers from an Ostade or a Wouvermans from a Both.’⁶

Charlotte actively acquired art on her own. Ferdinand recounted that in 1854 or 1855, when ‘Count Schörnbrun of Pommersfeld [*sic*],’ near Würzburg, decided to sell his art treasures, Chilly, who was in Frankfurt, travelled there, but purchased only a small painting by Gabriël

Metsu. She had been greatly impressed by some sixteenth-century stamped leather wall hangings she saw, but it seems that to make a major purchase of this type she needed the permission of her husband. Her uncle James, who at the time was in Frankfurt, undermined her goal. His passion for acquiring art was described by Charlotte's brother Mayer as a 'mania,' evidenced by James chasing after antiquities regardless of the distance he needed to travel or of unfavorable weather conditions.⁷ Forgetting about how competitive her family members were, Charlotte naively told her uncle about the wonderful hangings. He feigned disinterest, but immediately took off the next day to acquire the works for his Château de Ferrières.

Typical of women of her standing, Chilly engaged in crafts herself. Ferdinand described how he nestled at her feet while she worked on some tapestry chairs, and how he possessed a settee made by her hands, which she designed in consultation with him. He wrote that his mother belonged to a sewing circle called the *Näh Verein*, in which women of all ages would assemble in the evenings to make 'garments, knitted stockings and muffetees for the poor, while they drank tea, ate ices and cakes, and recorded the latest news.'

Ferdinand also recounted how in the early 1840s Amschel gave his niece and nephew property at Grüneburg, on the outskirts of Frankfurt, along with funds to build a house on it. Charlotte originally wanted it designed in an English manner, but ultimately it was built primarily in a French style. Ferdinand recalled how his mother, who was adept at gardening, helped plan the grounds with plantings of young chestnut trees on each side of the road. He also claimed that the design of the interior, in the style of Louis XV, was requested by Charlotte who was inspired by a Pompadour bed she had seen in Paris.⁸

Above all, Charlotte took an active interest in painting. It is not known when she began to study art, but the painter and art dealer Moritz Oppenheim wrote in his memoir that when she asked if he would take her on as a student, she informed him that she had previously studied with the French painter Baron François Gérard.⁹ Charlotte must have begun studying with Oppenheim by 1831 at the latest, as he introduced her as his pupil in a letter to the painter Wilhelm Hensel dated 21 June of that year.¹⁰



Opposite
Charlotte, Baroness
Anselm von Rothschild
by Ary Scheffer, 1827–28;
oil on canvas.

Waddesdon, The Rothschild
Collection (The National Trust)
Gift of Dorothy de Rothschild,
1971; acc. no. 3348 © The National
Trust, Waddesdon Manor.

Left
Self-portrait of Charlotte
painting her husband
Anselm von Rothschild,
two of their children,
and their nanny, 1838; oil on
canvas.

Private Collection, London.





Her correspondence with members of her family indicates that Charlotte was a dedicated painter. In 1834 she wrote to her mother about her life in Frankfurt; she recounted that her 'mornings were occupied in copying a very pretty picture Mrs. De Bethmann has lent me,' while after lunch she walked with her daughters [Julie and Hannah Mathilde].¹¹ Six years later Chilly once again described her routine in Frankfurt, this time in a letter she wrote to her brother Anthony in London. She explained that she did not have much news to report as 'the day passes quietly enough, in my usual occupations of painting, reading, and attending to my children & household duties.'¹²

Until recently Charlotte's art was known primarily from her self-portrait in which she depicted herself seated before an easel while painting an image of Anselm on a canvas (see page 30).¹³ Her husband is seated at the left, between Charlotte and a shaded window. His walking stick, gloves, and hat are placed somewhat haphazardly on the table next to him, as though he had taken his place in a hurry. This is an apt depiction as Anselm – described by Ferdinand as a rather distant father – was frequently away from home for long periods of time. Charlotte also includes two of her children. The older one, who clutches a doll, points to the unfinished canvas, while the baby is held in the arms of a nanny. The small space they occupy includes paintings on the back wall, a paint box in the foreground at the right, and a cabinet with curios behind the artist. In this idealised domestic setting Charlotte portrayed herself attired in lovely clothing, with nary a drop of paint staining it.

The most ambitious work of art known to have been undertaken by Charlotte is a haggadah, the liturgical book used during the ceremonial Passover dinners, which she illuminated for her uncle Amschel, completing it in 1842.¹⁴ While a professional scribe was hired to pen the text in Hebrew and German, the decorations, as indicated by Charlotte on the Hebrew title page, were executed by her. That Chilly could write Hebrew is clear from a letter she sent to her sister Louisa in 1832.¹⁵ The somewhat awkward letters of the title page and of the inscriptions that identify the biblical illustrations appear to be by Charlotte's hand.

In decorating the manuscript, Chilly relied on both Jewish and Christian sources, often with changes that reflect contemporary nineteenth-century tastes. The appearance of the title page is largely adapted from one of the pages of the *Book of Hours of Frederick III of Aragon*.¹⁶ The architecture, curtains, and angels holding candles are virtually identical in the two manuscripts. In both a red panel within a gold frame contains a text written in gold letters that include a large initial letter. A table with a white cloth covering on it and a blue fabric on the side facing the viewer fills the bottom of both pages. All of the Christian motifs, such as a cross and incense burner found in the book of hours were removed by Charlotte. In their place she decorated the space in front of the table with the Rothschild coat of arms set within an elaborate frame. The bottom of the frame and the strand of jewels were copied from yet another page from the Christian manuscript.

An illustration of the four sons discussed in the text of the haggadah is based on a traditional Jewish source. The scene is derived from an image first created in the well-known printed *Amsterdam Haggadah* of 1695, in which all four sons mentioned in the text appear within one panel. This grouping has continued to be used by artists through the centuries.

Title page of the haggadah in which Charlotte, who identifies herself as the daughter of Nathan Rothschild, wrote that she 'drew [these illustrations] with my weak hand.' The same humble phrase appears in her lengthy German dedication to her uncle on page four of the manuscript.

Braginsky Collection B314, Zurich.



Although in Charlotte's haggadah the placement of the sons and some of the poses of the figures have been retained, the clothing reflects a contemporary taste for recreating medieval and Renaissance styles of dress. Particularly worthy of note is the hat with the feather worn by the youngest son.

Similar hats are worn by the two youths depicted on the right side of the table in the scene of a seder, the ceremonial dinner. Although the Passover meal appears to take place within a contemporary German room, the clothing of these two figures, as well as those of the women seated opposite them are not typical attire of the period. Romanticised fashion of a pseudo-medieval and Renaissance style was of interest at the time. Paintings of the period in France and Germany recreated historical scenes in which similar clothing was shown. In the case of the seder scene, however, it seems likely that Charlotte was inspired not by paintings by other artists, but by garments that belonged to members of her family. The portrait of Betty de Rothschild and her son Alphonse of circa 1835 depicts them standing in their residence at 19, rue Laffitte in Paris. Both the newly decorated interior and the costumes worn by the two figures are inspired by the style of Francis I of France.

Charlotte identified herself as the artist in only one place in the haggadah. She painted her initials on the back of the chair of the male figure at the right. Her initials, CR, also appear at the top of several letters Chilly wrote, where they are embossed and embellished with a coronet. Oppenheim wrote that the highpoint of his teaching career was when he



Opposite

Detail of page 13 of the haggadah in which the sons are identified in the Hebrew inscription on the scroll. It reads from right to left: 'wise, wicked, simple, [and] who doesn't know how to ask.'

Braginsky Collection B314, Zurich.

Detail of the seder scene on page 42 of the haggadah. The Hebrew verse inscribed beneath the illustration is Exodus 13:8.

Braginsky Collection B314, Zurich.

assisted Charlotte while she worked on the haggadah,¹⁷ although it is not clear exactly how much he contributed to the design of this manuscript. Some of the motifs in the haggadah relate to drawings executed by him, while others are based on Christian manuscripts, which Oppenheim noted Charlotte borrowed from the library in Paris.¹⁸ In the case of the seder scene, similar representations are found in Oppenheim's oeuvre, but all known examples postdate Chilly's work. In Oppenheim's depictions the figures wear contemporary clothing and the haggadot on the table are printed books rather than illuminated manuscripts, as portrayed by Charlotte.

The production of handwritten and painted haggadot was relatively rare in nineteenth-century Europe. It is not known if the Rothschilds owned decorated medieval Hebrew manuscripts at this time, though it seems they had not yet begun to collect illuminated Christian manuscripts.¹⁹ That members of the Rothschild family were interested in art of the Renaissance is demonstrated by a painting commissioned decades earlier. In 1824 Charlotte's uncle Carl von Rothschild had Oppenheim paint a panel painting, now lost, depicting Susanna and the Elders. The choice of panel instead of canvas reflects a Renaissance, rather than a contemporary, taste.

The haggadah of 1842 that Charlotte produced for her uncle Amschel is the earliest Hebrew manuscript documented as having been illuminated by a woman. It is the product of an exceptional personality. Intelligent, cultured, and talented, at a time when printed books were the

norm, Chilly created an illuminated codex that draws on earlier Jewish sources, Christian models, and the latest developments in nineteenth-century art. It would be seven years before Henry Noel Humphries published a book that encouraged a return to manuscript production modelled after medieval and Renaissance examples, considered by him to be an ideal art form.²⁰ As such, Charlotte and the haggadah she created were not only of her time, but ahead of her time.

Dr. Evelyn M. Cohen (PhD Columbia University), an art historian, is a former Samuel H. Kress Fellow, and Coleman Fellow at the Metropolitan Museum of Art. She received the National Jewish Book Award for her publication on the Rothschild Mahzor.

In loving memory of Mirella Levi D’Ancona

I would like to express my gratitude to the Hadassah-Brandeis Institute for funding my research on Charlotte von Rothschild, and to Melanie Aspey and the staff of The Rothschild Archive in London, particularly Natalie Broad and Justin Cavernelis-Frost, for facilitating and aiding the advancement of my research. I am grateful to Colette Warbrick, The Rothschild Collection, Waddesdon Manor, for her help with sources there on Chilly’s life. I am also indebted to René Braginsky for allowing me to study the haggadah illuminated by Charlotte von Rothschild and to include images of it in this article.

NOTES

- 1 From Hannah’s correspondence it is clear that Charlotte also had a difficult pregnancy that terminated in a miscarriage in 1842. See RAL 000/10/21, 167, and 24.
- 2 Ary Scheffer painted a portrait of Charlotte de Rothschild, Chilly’s Parisian cousin in 1836 as well. This Charlotte, born to James and Betty de Rothschild in 1825, was a painter of landscapes and still lifes.
- 3 RAL XI/109/27/3/15, 26 December 1832.
- 4 Ferdinand’s unpublished memoir housed at Waddesdon Manor. All subsequent citations of his comments are from this journal.
- 5 RAL 000/297/2/38 and Lady Battersea Papers RAL 000/297. Louisa was the wife of Hannah’s son Anthony.
- 6 Works by the artists Ferdinand referred to were probably acquired as part of the collection of Dutch paintings from the estate of Klerck de Reuss, which Charlotte and Anselm purchased in 1842.
- 7 Mayer recounted this in a letter to his mother dated 21 July 1839, RAL XI/109/37/1/4.
- 8 For a further description and some illustrations of the villa, see Pauline Prévost-Marcilhacy, *Les Rothschild: bâtisseurs et mécènes* (Paris: Flammarion, 1995), pp.64–66.
- 9 Moritz Oppenheim, *Erinnerungen* (Frankfurt am Main), p.74. Gérard is recorded as having painted portraits of Charlotte’s cousin and close friend Betty de Rothschild in 1828 and 1829, at which time Chilly may have been introduced to him. Oppenheim painted portraits of many Rothschild family members, worked as their agent in acquiring works of art, and instructed Charlotte and some of her children. Chilly’s personal account book of 1841–55 records five payments to ‘Professor Oppenheim,’ but the purpose of these expenditures was not noted. RAL 58–1–806.
- 10 Jerusalem, NLL, Moritz Oppenheim Archive, ms Var. 388, 154a.
- 11 RAL XI/109/27/3/11, 17 October [1834].
- 12 RAL XI/104/0/404, Christmas week [1840].
- 13 Rothschild files of the paintings in New Court record that this oil on canvas painting, measuring 14 x 17 inches, is signed by the artist and dated 1838. Neither can be seen presently.
- 14 The entire manuscript, now in the Braginsky Collection in Zurich, B314, can be viewed at the collection’s website, www.braginskycollection.com. The haggadah is described in *A Journey through Jewish Worlds: Highlights from the Braginsky Collection of Hebrew Manuscripts and Printed Books*, eds. Evelyn M. Cohen, Sharon Liberman Mintz, and Emile G.L. Schrijver (Amsterdam: Bijzondere Collecties, Universiteit van Amsterdam, 2009), no.55, 148–53, and *Schöne Seiten: Jüdische Schriftkultur aus der Braginsky Collection*, eds. Emile Schrijver, Falk Wiesemann, et al. (Zurich: Scheidegger & Spiess, 2011), no.16, pp.80–85.
- 15 RAL, XI/109/27/3/13, 11 November [1832].
- 16 A discussion of the haggadah and its relationship to the *Book of Hours of Frederick III of Aragon*, Paris, Bibliothèque nationale de France, ms Lat. 10532, a Christian medieval manuscript that served as a model for some of the imagery is discussed in Evelyn M. Cohen, ‘A Surprising Model for Charlotte Rothschild’s Haggadah of 1842,’ *Arts Judaica*, 10 (2014): 37–48. The title page is based on p.199 of the book of hours.
- 17 Oppenheim, *Erinnerungen*, p.75.
- 18 Ibid.
- 19 See Christopher de Hamel, *The Rothschilds and their Collections of Illuminated Manuscripts* (London: The British Library, 2005), p.24. Their lack of ownership of these works at this time would explain Charlotte’s need to borrow manuscripts from the library in Paris. It is noteworthy that James de Rothschild began collecting Christian manuscripts, specifically illuminated books of hours, beginning in the 1850s.
- 20 Henry Noel Humphreys, *The Art of Illumination and Missal Painting: A Guide to Modern Illuminators* (London: H.G. Bohm, 1949).



Betty, Baroness James de Rothschild and her son Alphonse dressed in costume in the Francis I salon of 19, rue Laffitte in Paris. Both the costumes and the interior are inspired by the style of Francis I of France and might well have influenced Charlotte as she planned the illustrations in the haggadah. Private Collection, France.

Mr Warren's photograph album: memories of a vanished Rothschild estate

Justin Cavernelis-Frost takes a look inside a recently acquired volume of unique private photographs to shed new light on life at Aston Clinton at the turn of the twentieth century. Further research has revealed the stories behind the images: the career of Mr Warren, Head Gardener; tragedy in the Warren family; efforts to improve public sanitation; and celebrations for the Coronation of 1902.



William Hedley Warren (1862–1928)
Head Gardener at Aston Clinton.
Photograph dated 1901. 000/2126

The collections of The Rothschild Archive are remarkable in their scope and variety. It is often the personal documents in the collection that repay detailed investigation. Such an item is accession 000/2126, the item known to us as *Mr Warren's photograph album*, acquired by The Rothschild Archive in November 2012, a volume that can immediately transport us through the years by showing us images frozen in time.

The landscape of England was once resplendent with large country houses. For an elite group of families, their wealth allowed them to acquire a collection of properties. So successfully did a concentration of Rothschild family members settle in the Vale of Aylesbury that in the nineteenth century the area acquired the soubriquet 'Rothschildshire'.¹ As important land-owners and commissioners of works, Rothschild patronage transformed the local landscape and the lives of the people employed on their estates. One such person was Mr William Hedley Warren, (1862–1928), Head Gardener at Aston Clinton for thirty years. The mansion at Aston Clinton no longer stands, and very few documents relating to the estate survive, making *Mr Warren's photograph album* an important new discovery for the history of this Rothschild property.

This fascinating volume, measuring 30 by 40 centimetres contains over 220 previously unknown private photographs of Aston Clinton. Compiled between 1896 and 1902 it is a tantalising glimpse into Mr Warren's life over these six years. The album contains Warren family photographs, views of buildings and views in Aston Clinton, and the joyful celebrations for the Coronation of 1902. Images of working life show Mr Warren and his staff, their horticultural triumphs, and activity on the estate through the seasons. The photographs are remarkable for their elegant composition and the clarity of the images.

The Rothschild connection to Aston Clinton began in 1849 when Sir Anthony de Rothschild bought the estate from the Marquis of Chandos.² Anthony Nathan de Rothschild (1810–1876) was the second son of Nathan Mayer Rothschild (1777–1836), founder of the London banking house.³ Born at New Court, the family home and business address in the City of London, Anthony studied at universities in Europe, before serving an apprenticeship to the family firm, spending time in both the Frankfurt and Paris businesses. Becoming a partner in 1836 upon his father's death, a good portion of the responsibility for running the family business fell on Anthony's shoulders, and he was closely involved in the management of the family's continental railway interests, and the Rothschild gold refinery in London.⁴ Anthony married Louise Montefiore (1821–1910) in 1840. Louise was the daughter of London stock-broker and financier Abraham Montefiore (1788–1812) and Henriette, née Rothschild (1791–1866). They had two daughters, Constance (1843–1931) and Annie (1844–1926).⁵ The family first lived at 107 Piccadilly, dividing their time between London and Paris, before moving to an opulent home at 2 Grosvenor Place in 1847, the year Anthony was granted a baronetcy by Queen Victoria.⁶ When the Aston Clinton estate came up for sale in July 1849, Anthony and his brothers Lionel Nathan (1808–1879) and Mayer Amschel (1818–1874) discussed a possible investment purchase, agreeing to pay no more than £26,000, as 'it is not like a fancy place'.⁷ The property was finally purchased by Anthony in 1851 as his country estate, and the family took up residence in 1853.

The large mansion was situated to the south-east of the village of Aston Clinton, and from 1854, Anthony and Louise began to make alterations to the house. The architect George Henry Stokes, assistant of Joseph Paxton (who had designed the great Rothschild house Mentmore Towers for Anthony's brother Mayer de Rothschild) and the builder George Myers produced a neo-Classical design at the foot of the Chilterns.⁸ Extensions included a 'Billiard Room building', dining room, offices and a conservatory.⁹ George Devey took over from Stokes from 1864 to 1877, designing the park gates and various cottages on the estate.¹⁰ Even after these building works, the house was not ostentatious, and was described by Lord Rosebery as 'the only Rothschild mansion that could be called a gentleman's house.'¹¹ External views in Mr Warren's album show a large neo-Georgian Italianate-style house with verandahs, a large porte-cochère and an elegant conservatory. By the time the Rothschilds sold the estate in 1923, the estate comprised 542 acres, and the house had grown from its humble origins to become a classical mansion with seven reception rooms, billiard room, ball room, thirteen principal bed and dressing rooms, seventeen secondary and servants' bedrooms, four bath rooms and complete domestic offices, with stabling for 32 horses.¹²

Louise de Rothschild was initially disappointed with the property, and wrote in her diaries 'the house is too small to be very comfortable'.¹³ Nevertheless, she and her daughters came to love Aston Clinton and the family enjoyed a pleasant life in the country. The house and park were the setting for many entertainments, both formal and intimate. Anthony was a keen countryman and he became owner of a number of successful racehorses. Aston Clinton hosted shooting parties at which the Prince of Wales was a frequent guest, while artists, such as Sir Charles Hallé and Sir Arthur Sullivan, performed at the family's parties. Constance in particular had a great love for the house and the estate, and found it hard to leave when the family sold up in 1923. Her *Reminiscences*, published in 1922, recall her youth at Aston Clinton, and her views on the staff were clearly influenced by her Temperance beliefs:¹⁴

Perhaps it would not be out of place were I to state here that in those old days domestic service bore no stigma, as, unfortunately, some think it does now, but was an honourable, even an enviable, calling. From an early age village youths and maidens would aspire to serve in the 'big house' connected with the soil of their own county, and considered it a matter of justifiable pride to remain a lifetime with one employer, thus helping to carry on the traditions of that house, keeping warm the name it might have acquired for generosity and hospitality. I can speak, indeed, with grateful recollection of the many devoted men and women in my parents' household, whose excellent service was deeply appreciated. If, unhappily, there was a failure amongst them, the cause could generally have been ascribed to over-indulgence in the matter of drink, which in those days was not unknown in other grades of society.

When Anthony died in 1876, Louise continued to live in the mansion.¹⁵ After the death of their mother in 1910, Constance and Annie used Aston Clinton as a holiday home, keeping the estate going until the First World War.¹⁶ The estate eventually passed to Charles Rothschild, (1877–1923). When he died in 1923, his executors, concerned about the cost of the upkeep of Aston Clinton, put the estate on the market. The whole estate was disposed of in sales in 1923 and 1924, and again came to the market in 1932, when the 'freehold estate known as Aston Clinton Park' was auctioned, and purchased by a builder for development.¹⁷

At Aston Clinton, Anthony and Louise were noted for their enlightened views of the responsibilities towards their employees and tenants.¹⁸ Shortly after arriving at Aston Clinton in 1853, Lady de Rothschild wrote in her diaries, 'let me not be carried away therefore by the indolent luxury of giving, but try to do real good at our little Aston Clinton'.¹⁹ The whole family



Aston Clinton Infants' School, teachers and pupils, 1899. Ethel Warren is the little girl in the front row, sixth from the left. 000/2126

took a close interest in the development of the community, and the Rothschilds transformed the estate and village. A large number of workers' cottages were built and The Anthony Hall in the village was erected by Louise in 1884 in memory of her husband. Other schemes for the benefit of the village, such as a Library were established.²⁰ Both Rothschild daughters inherited their parents' sense of moral responsibility and devoted their time to education issues and other social welfare causes. Aston Clinton Infants' School was built by Anthony as a sixteenth birthday present for Constance, at her request. Constance was later to recall:

My family, whilst remaining true to their religion, established a firm footing in the social and political life of their country, and beyond that were recognised as being some of the best landlords that the county of Bucks had ever seen. Their sporting tastes made them popular amongst their country friends and neighbours, and my parents' genuine charity and kindness of heart endeared them to the clergy in their villages and to all those who were working for the welfare of the people.²¹

William Hedley Warren was Head Gardener at Aston Clinton from 1895 until his retirement in 1924.²² During this period he and his family would have witnessed many of the changes wrought by the Rothschilds. Born in Salisbury, Wiltshire in 1862, William married Mary Elizabeth Horne (1866–1939) of Cardiff, in Christchurch, Hampshire in 1887. In 1889 their first child Charlotte Beatrice (known as 'Beattie') was born, followed by a son, also called William Hedley in 1891. In 1895, William took up the position at Aston Clinton, and a second daughter, Ethel Doris was born in Aston Clinton in 1896. The family lived in a substantial detached

cottage on the estate.²³ William Hedley Warren's obituary in 1928 records his distinguished career over 30 years. He was appointed by The Royal Horticultural Society as one of the judges at the exhibition at Chelsea, was a lecturer for the Bucks Education Committee, and was for many years a contributor to the *Gardeners' Chronicle*, the *Gardeners' Magazine* and the *Journal of Horticulture*. He was a judge at local horticultural shows, and during the First World War, acted as an adviser on war-time gardening. He held many positions of esteem in the local church and community including Rector's Warden of St Michael and All Angel's Church, Aston Clinton and he was an active member of the Parish Council.²⁴

The Head Gardener was the most senior staff member of 'outdoor' staff after the Estate Steward, and was a 'management' position. Mr Warren was not only a skilled man who had learnt his trade as an apprentice to fine gardeners before him, but he was also a mentor to those who worked under his command. Photographs in the album show Mr Warren with his staff, posed with early lawn mowers and other tools of their trade.²⁵ The position was well paid and salaries of £100 per annum were not uncommon; a young gardener at nearby Halton House earned 16 shillings a week in 1900.²⁶ Mr Warren would have been responsible for ensuring a continuous supply of fresh fruit, vegetables and flowers from the estate garden to the Aston Clinton dining tables throughout the year, regardless of the weather. Constance recalled how the family valued the work of Mr Warren and the garden staff:

My dear mother found much happiness in bestowing gifts of fruit and flowers on friends and neighbours... but fruit and flowers and luxuriant gardens are not evolved by the waving of a magician's wand; they all need long and careful preparation, and to the gardeners who have produced these happy results, both in Bucks and Norfolk, my thanks are due.²⁷



Garden staff, Aston Clinton, 1899. The Rothschild desire for quality extended to the garden: the gardeners are posed with a Green's 'silens messor' (silent cutter) a top-of-the-range lawnmower introduced in 1859. 000/2126



Opposite Aylesbury Cottagers' Show, November 1899. Events such as this one were often a source of intense rivalry and real pride. 000/2126

Haymaking, Aston Clinton, 1899. Cutting grass and curing it for hay was a labour-intensive process, undertaken in the few short weeks when the grass was at its most nutritious. 000/2126



No journals or gardeners' notebooks from Aston Clinton survive, but in the collection of The Rothschild Archive there exists a notebook of Thomas Hobbs, Gardener to Anthony's nephew (and keen horticulturalist) Leopold de Rothschild (1845–1917) at Gunnersbury Park. An entry for November 1894 gives an indication of the daily tasks a Head Gardener would have undertaken:²⁸

November 1894

Nov

- 15 Cleaned and rearranged Orange House
- 16 Passiflora princeps and Grevillea robusta elegantissima brought in
- 20 Rose House pruned
- 23 12 Carnations Countess of Eve brought in also 6 carnations Queen Charlotte
- 25 Carnations cuttings put in, 100 Mrs L de R 14, Countess of Erne & 20 Sir H Calcraft
- 27 Cutbush had 160 plant of Carnation Mrs L de R. Cleaned cool Orchid House
- 29 Calla Elliottiana bought in
- 30 Begonia Gloire de Sceaux put in Cattleya House, Finish tying Rose House²⁹

In Edwardian horticultural circles it used to be said that one could tell a man's status by the size of his bedding list; 10,000 plants for a squire; 20,000 for a baronet, 30,000 for an earl and 50,000 for a duke.³⁰ Testament to the fine work of Mr Warren can be found in the Catalogue of the 1923 sale of Aston Clinton. Lot 1 included 'gardens and pleasure grounds which include an Italian sunken garden, the park and kitchen and vegetable gardens with an extensive collection of glasshouses'.³¹ The kitchen garden is described as being in a high state of cultivation and including a fig house, vinery, peach and cherry houses. A fine photograph in the album depicts tables at the Aylesbury Cottagers Show of 1899 groaning with prize-winning produce; another is captioned *Crop of Alicante grapes, 17 months from time of planting 1900*. However, by 1932, the kitchen garden had been cleared and the glasshouses demolished.³²



Despite professional success and the achievement of respectable social standing, the life of the Warren family was overshadowed with sadness. The Warrens' daughter Beattie died tragically young in March 1896 aged seven (photographs in the album show her memorial in the churchyard of St Michael and All Angels Church, Aston Clinton). The cause of death was typhoid fever, to which five deaths were attributed in 1896 alone, a consequence of poor sanitation in the village. Such was local concern at the situation, a special Parish meeting was held in June 1896, 'for the purpose of taking into consideration certain statements which have been made reflecting upon the sanitary condition of the village'. Strong dissatisfaction was expressed with the efforts of the Rural District Council. Mr Warren attended the meeting and most stoically answered questions about his late daughter. Much was said about the poor state of drains, ditches and cesspits in the village. It was reported that Lady de Rothschild had paid for 'disinfectants' and 'a trained nurse' for the village, and that Lord Rothschild (of nearby Tring Park) had ordered an 'offensive ditch' on the main road to be converted with pipework. The meeting was in favour of creating a proper sewerage system for the village.³³

Young William Hedley Warren (the finely dressed boy seen in many of the photographs) was born in 1891 in Christchurch and he appears on the 1891 Census, aged one month; however, his name does not appear with his family at Aston Clinton on the Censuses of 1901 and 1911. Clues to William's life are to be found in the photograph album which surprisingly contains images of the Royal Earlswood Asylum in Surrey and the nearby railway station, Redhill. Contemporary records of Earlswood list William Hedley Warren as an inmate in 1901, aged nine. It is likely that William was a child with learning difficulties, and records from Earlswood show that he died there of influenza in April 1919, aged 28.³⁴ William was interred with his sister Beattie (who had died 23 years earlier) in the churchyard of St Michael & All Angels, Aston Clinton. There is an interesting further Rothschild connection. Sir Anthony de Rothschild had been an officer of the project to found 'The Royal Earlswood Asylum' in 1847, the first establishment to cater specifically for people with learning disabilities (who had previously been housed either in asylums for the mentally ill or in workhouses). Earlswood was a step forward in the care of children with special needs, and we are left to speculate as to whether Lady de Rothschild suggested Earlswood to the Warrens as an alternative to institutions in Buckinghamshire, which at that time may not have been as progressive.³⁵

The album also records happier times. Mr Warren served as 'hon. Secretary and organiser of the festivities in celebration of the Coronation of the late King Edward'.³⁶ On 26 June 1902, the Coronation of King Edward VII was cancelled because the King was taken ill, (the King was later crowned at Westminster Abbey on 9 August 1902).³⁷ However, the village celebrations went ahead with some alterations. The photograph album contains many images of what

Above, from left
Celebrations for the Coronation, 26 June 1902. 000/2126

Aston Clinton mansion, view of the west flower garden c.1898. 000/2126

Aston Clinton Church choir, 1 August 1900. Mr Warren held various church offices during his lifetime. 000/2126

must have been a jolly summer event. In the cricket field, the Rector, Thomas Williams gave a speech on the history of the Coronation ceremony, and there were competitions: flat races, 'living wheelbarrow', 'jumping in sacks', and the egg and spoon race for children, a potato peeling competition for married women and a hat trimming competition for the men. In the evening, there was a Grand Illuminated Cycle Parade, and the album contains images of bicycles decorated with flowers, garlands and lanterns.

At the time of the sale of Aston Clinton house and park in 1923, several estate cottages were occupied by former Rothschild employees, including the Warrens. It was agreed that the sale should not be delayed by any of the cottages remaining occupied, and Mr Warren and his wife and daughter moved to a new house, 'Sunnymead' in Buckland, near Aston Clinton.³⁸ It was here that Mr Warren passed away in 1928, aged 65. He left an estate of £2,209 (c.£97,000 today). His wife Elizabeth died in 1939. Their surviving daughter Doris appears on the Electoral Roll of 1945 living at 'Sunnymead' but by 1949, another family is recorded living in the property.

The creation and maintenance of an exquisite garden was part of the portfolio of interests that enabled the Rothschilds to take their place as country squires. It was expected of them as responsible estate managers, and was another way in which they could display their wealth, fashionable taste and attention to detail; a finely planned garden could be used to entertain both friends and business contacts, and a good kitchen garden ensured a generous table. The gardens of the Rothschilds blossomed as their social status grew; Baron Ferdinand de Rothschild (1839–1898) grew rare orchids at Waddesdon Manor, whilst his sister Miss Alice (1847–1922) planned the elegant parterre. At Halton, Alfred de Rothschild (1842–1918) grew exotic roses that were made to bloom out of season. In many ways, the Rothschilds arrived in in the Vale of Aylesbury regarding themselves as outsiders compared to the established landed aristocracy. At Aston Clinton, they sowed the seeds of kindness through their philanthropy and generous and careful management of the estate, which resulted in an appreciation of them that passed through the generations and is evident in the locality to this day.

Justin Cavernelis-Frost is Archivist at The Rothschild Archive. He is a member of the Board of Trustees, the Archives and Records Association UK and Ireland.

NOTES

- In addition to Aston Clinton, Rothschild houses in the Vale of Aylesbury included Ascott House, Wing, Bucks, purchased by Lionel de Rothschild (1808–79) for his son Leopold (1845–1917) in 1873; Champneys, Tring, Herts, purchased by Nathaniel, 1st Lord Rothschild (1840–1915) as part of the Tring Park estate; Eythrope House, Waddesdon, Bucks, purchased in 1875 by Alice de Rothschild (1847–1922); Halton House, Halton, Bucks, built by Alfred de Rothschild (1842–1918); Mentmore Towers, Mentmore, Bucks built by Mayer Amschel de Rothschild (1818–1874); Tring Park, Tring, Herts, the country seat of Nathaniel, 1st Lord Rothschild (1840–1915); and Waddesdon Manor, Waddesdon, Bucks, built by Ferdinand de Rothschild (1839–1898).
- For a history of the Aston Clinton estate, see Diana Gulland, *Aston Clinton Manor House: From Moated Site to Classical Mansion*, Records of Buckinghamshire, vol.43 (2003).
- Born in Frankfurt, Nathan Mayer Rothschild (1777–1836) founded the London banking business at New Court, St Swithin's Lane in London in 1809. Remarkable success dealing in bullion and foreign exchange, including the famous Waterloo Commission, quickly established the Rothschilds as the pre-eminent bankers of their age.
- Anthony's eldest brother Lionel (1808–1879) worked at the bank but became more involved in politics, taking his seat as the first Jewish MP in 1847. Anthony's brother Nathaniel (1812–1870) settled in Paris and his remaining brother, Mayer Amschel (1818–1874) showed little interest in banking. Anthony was closely involved in the management of the Chemin de fer du Nord, the family's main railway interest in France, and with the financing of the Chemins de fer de Paris à Lyon et à la Méditerranée, and the Imperial Lombardo Venetian and Central Italian Railway Company as well as funding railway construction in Brazil. In the 1840s he was involved with investment in an ironworks in Mexico. The Royal Mint Refinery was the family gold refining business, which began in 1852 when the Rothschilds acquired the lease.
- Louise de Rothschild (1821–1910) was an outstanding figure of her generation, speaking several languages

and a talented artist. Constance ('Connie') de Rothschild (1843–1931) spent much of her early life with her sister in Paris, marrying the politician Cyril Flower, (1st Lord Battersea) in 1877. Annie de Rothschild (1844–1926) was briefly married to Eliot Yorke. All three women were noted for their charitable works for the causes of women and education.

6 Anthony was a hereditary baron of the Austrian Empire through the title bestowed upon his uncle Salomon von Rothschild (1774–1855) in 1822. In 1847, Queen Victoria created Anthony de Rothschild the 1st Baronet de Rothschild. On his death the title went to his nephew, Nathaniel Mayer Rothschild who was subsequently created 1st Lord Rothschild in 1885, with which title the baronetcy remains merged.

7 Letter from Frankfurt to Mayer de Rothschild from Lionel de Rothschild, 23 September 1849. RAL XI/109/72/3.

8 Henry Stokes, architect (1827/8–1874). 'The late George Henry Stokes', obituary. *Building News*, 10 July 1874, p.57.

9 Draft Indenture and Specification between Sir Anthony de Rothschild and George Myers, 1855, RAL 000/891 and Myers Accounts 1856–1857, RAL XI/2/0 and XII/41/1.

10 George Devey, architect (1820–1886). Devey was later to transform Ascott House, Bucks into an Old English style house Leopold de Rothschild (1845–1917).

11 Archibald Philip Primrose, 5th Earl of Rosebery, 1st Earl of Midlothian, (1847–1929), British Liberal statesman and Prime Minister 1894–1895. In 1878, Rosebery married Hannah de Rothschild (1851–1890), who had inherited the Mentmore Estate from her father, Mayer de Rothschild (1818–1874).

12 Diana Gulland, *Aston Clinton House, Buckinghamshire*, The Rothschild Archive *Review of the Year* April 2002–March 2003 (London: The Rothschild Archive, 2003), pp.32–7.

13 Bound typescript volume entitled Selections from the *Journals of Lady de Rothschild* by Lucy Cohen. 1932. RAL 000/297.

14 Constance had taken 'The Pledge' in 1884 and there was a Temperance hotel in Aston Clinton called 'The Swan'. Constance, Lady Battersea, *Reminiscences* (London: Macmillan, 1922), p.16.

15 Louise was granted a life interest in the estate, in accordance with an agreement arrived at between Lionel and Anthony on 1 August 1875: RAL 000/53/1, RAL 000/107. Upon Louise's death in 1910, Aston Clinton reverted to the Rothschild Estate and the three sons of Anthony's

brother Lionel de Rothschild (1808–1879) jointly inherited the interest. By 1918, these three sons (Nathaniel, 1st Lord Rothschild (1840–1915), Alfred de Rothschild (1842–1918) and Leopold de Rothschild (1845–1917) had died, and the estate passed to Charles Rothschild (1877–1923).

16 During the First World War, the house was used by the Commanding Officer of the Twenty First Yorkshire Division, then encamped on the nearby Rothschild estate at Halton. Andrew E. Adam, *Beechwoods and Bayonets: The Book of Halton* (Whittlebury: Baron, 1992), p.80.

17 For a full account of the history of the estate after The Rothschilds sold it in 1923, see Diana Gulland, *Aston Clinton House 1923–1932*, Records of Buckinghamshire, vol.48 (2008).

18 Anthony was active in the Jewish community, supporting the Jews' Free School in London, and serving as presiding warden of the Great Synagogue, and President of the United Synagogue. Louise became president of the Jewish Ladies' Benevolent Loan and Visiting Society, established a convalescent home, and oversaw the direction of the education of the girls of the Jews' Free School. Constance was actively involved with the prison visitors of Aylesbury Women's Prison and Annie later became a member of the Education Committee of Hampshire County Council.

19 From the diaries of Lady de Rothschild, 15 May 1853. Lucy Cohen, *Lady de Rothschild and her daughters, 1821–1931* (London: John Murray, 1935), p.73.

20 Constance, Lady Battersea, *Lady de Rothschild 1821–1910: extracts from her notebook by her daughter Constance Battersea* (London: Arthur L. Humphreys, 1912), p.17.

21 Battersea, *Reminiscences*, p.11.

22 John Taylor (1823–1896), Mr Warren's predecessor, served as Landscape Gardener and Land Steward to the Rothschilds at Aston Clinton for 43 years.

23 The Head Gardener's Cottage still stands and is now the West Lodge Hotel.

24 Obituary of Mr W.H. Warren, *The Bucks Herald*, Friday 16 March 1928. Centre for Buckinghamshire Studies.

25 Photographs in the album dated 1901 show Mr Warren with 18 staff. At the nearby Rothschild estate of Halton the garden staff numbered over sixty, c.1900. Adam, *Beechwoods and Bayonets*, p.62.

26 Idem.

27 Battersea, *Reminiscences*, p.17.

28 Notebook of Thomas Hobbs, Gardener to Leopold de Rothschild at Gunnersbury Park, covering the period 1893–1899. RAL 000/296.

29 Plants include the exotic *Passiflora princeps*

(passionflower), the Australian *Grevillea robusta elegantissima* (silk oak), *Calla e Elliottiana* lily and the hybrids (probably created by Hobbs and Leopold), named after Leopold's wife, Mrs Leopold de Rothschild (née Marie Perugia). The Cattleya House was an orchid house.

30 Adam, *Beechwoods and Bayonets*, p.62.

31 Aston Clinton Estate. Catalogue of mansion and estate by direction of N. Charles Rothschild, 1923.

32 *Particulars, Plan, Views & Conditions of Sale of the attractive Freehold Estate known as Aston Clinton Park*, Horwood & James, Aylesbury, 1932, RAL 000/2090.

33 Verbatim report of the *Minutes of Important Parish Meeting, held Aston Clinton, June 26th 1896*, printed in the *Bucks Herald*, Saturday 4 July, 1896. Centre for Buckinghamshire Studies.

34 Earlswood Lunatic Asylum Patient records, 1919. Surrey History Centre.

35 In the 1840s, Ann Serena Plumbe began a campaign to support the learning disabled. In association with Dr Conolly (of the Hanwell Asylum) and Rev Dr Reed (a philanthropist) they determined to educate such people, and in October 1847 the project to found 'The Asylum for Idiots' began. Lord Palmerston, Sir Anthony de Rothschild and Lord Ashley became officers of the charity. Financed entirely by public subscription, the Royal Earlswood Asylum opened in 1855, finally closing in 1997.

36 Obituary of Mr W.H. Warren, *The Bucks Herald*, Friday 16 March 1928. Centre for Buckinghamshire Studies. The events must have been a great success, for in 1911, Mr Warren was invited by the Parish Council to serve as secretary to manage the village festivities for the Coronation of George V. Minutes of Aston Clinton Parish Council, 1894–1915, Centre for Buckinghamshire Studies, PR829/1.

37 Jane Ridley, *Bertie: A Life of Edward VII* (London: Chatto & Windus, 2012), p.363. Two days before the Coronation was due to be held, Edward was diagnosed with appendicitis. Sir Frederick Treves and Lord Lister performed a then-radical operation of draining the infected abscess through a small incision. Two weeks later, it was announced that the King was out of danger.

38 Electoral roll records show that all but one of the cottages (including the Head Gardener's Cottage) were immediately vacated. The estate was sold to Dr Albert Bredin-Crawford, who intended to establish a school; the project was not a success and following the school's closure in 1931, and Bredin-Crawford's bankruptcy, a much reduced Aston Clinton estate was again sold in 1932.

'The book that started it all': art, archives and Austria

Melanie Aspey explains how a recent acquisition provides a valuable link in the chain of research into looted art and the collections of the Austrian Rothschilds.

A selection of over 3,000 cards documenting the objects looted from the family of Alphonse von Rothschild and identifying the place from which the object was retrieved. The index was compiled in the years after the end of World War II. 000/2135

One of the earliest issues of the Archive's *Review of the Year* brought news of the recovery of significant archives from Moscow, archives relating to the earliest history of the Rothschild family and businesses which had been 'twice looted', in the words of an expert in the field of restitution.¹ The first recipient of these papers was Mrs Bettina Looram, née Rothschild, who immediately transferred the entire collection to The Rothschild Archive Trust. A small but highly significant group of papers was missing from this collection: a correspondence between Salomon von Rothschild and Prince Metternich, the Austrian Chancellor, from the years 1848–1849. Readers will see elsewhere in this *Review* that these documents have themselves been recovered, thanks to the remarkable tenacity of archivists and colleagues from the Austrian National Archives.



During the negotiations for the return of the papers from Moscow, Mrs Looram had been engaged in an ultimately successful campaign to alter Austrian law, so that those individuals and families who had surrendered to the Austrian state elements of their collections of art in order to secure the return of other pieces looted by the Nazi regime could finally recover the entire collection.² 'I thought, oh gosh. I wonder whether it's worth having a go,' Bettina Looram recalled. 'So I rang the minister's office. And in 10 minutes she rang back.'³ Many of the pieces returned to the Rothschild family were placed for sale with Christie's in London in 1999.⁴ Supporting documentation about the items in the sale was transferred to the Archive, and has been consulted frequently by researchers, curators and dealers since then.⁵

Bettina Looram died at her home in Austria on 10 November 2012. Thanks to the generosity of her family, further collections of archives have been deposited with the Archive, which document the intricate history of the looting and recovery of the collections of art.

The papers were just one element in a systematic exercise in expropriation that involved the Viennese business house of S M von Rothschild, real estate and works of art. Immediately after the Anschluss in March 1938 the Vienna business house was put into the hands of administrators and traded under the name of E von Nicolai. The real estate was occupied and variously used by the National Socialist regime. The works of art were earmarked for distribution among leading Nazis, Hitler included, and were stored in salt mines at Alt Aussee for the duration of the war.







Even a cursory reading of the papers chills the spine as familiar names emerge from the pages: the signature of Martin Bormann on a document authorizing a step in the expropriation; the careful annotation of the inventories of the Rothschild collections, noting which of the pieces has been chosen by Göring, which by the Führer himself. Nothing, it seems, is too small to be overlooked. An inventory of the Rothschild bank at Renngasse, 3 dating from 1940 notes the location of the offices, their contents, and even a complete list of the typewriters owned by the bank, together with details of the operator. The bizarre routine of recovery of property in the post-war years is documented too. Ferdinand Maier, a senior member of the Rothschild staff, made regular requests of the Viennese police that they return, for instance, the lamps that were formerly in the bank house but which, as of Spring 1947, were to be found in a private apartment in Vienna's Fourth District. Maier drew up and signed a declaration acknowledging that the residence of the Russian captain Miroshnichenko, at 20–22 Prinz Eugen Strasse in Vienna had been returned to the property owner (the Rothschild family) with no cause for complaint about its condition. The property was subsequently demolished in the 1950s and the spot is now occupied by the Arbeiterkammer of Vienna.⁶

The material is a rich resource for historians of art, documenting the collections during and after the war. The extent of the sales of family material that took place is revealed: at the Dorotheum, silver and porcelain in 1941; art in 1953; books (from the collection of Louis von Rothschild) between 1949 and 1954. There are inventories in varying format and detail of the family properties at Enzesfeld, Schillersdorf, Plösslgasse, Hohe Warte and Theresianumgasse and extensive lists of items donated to museums around Austria.

A substantial part of the collection consists of a card index of the collections of Alphonse von Rothschild, identifying each piece and its place of deposit during the war. A familiar item emerges from a folder of lists and photographs relating to the collections of Louis von Rothschild: a portrait of Salomon von Rothschild, more recently to be found on the walls of the Rothschild bank at New Court. This is without doubt one of the pictures referred to in a letter to Louis from Anthony de Rothschild in 1951, in which the writer thanks his Viennese cousin for the gift of family portraits. 'While I was on holiday the pictures which came from the Renngasse were hung in the hall and look very well...'⁷



One of the many files recovered by the Rothschild family from the office of Dr Britsch of the German Ministry of Economics detailing the treatment of Rothschild assets.

Anzahl	Photographie oder Zeichnung, Marke.	Beschreibung des Gegenstandes.	Provenienz; Zeit d. Erwerb. Schätzwert, Erwerbspreis, etc. Aufbewahrungs-ort.
		Uebertreg	8 2,060,000.-
1		van de Capelle: Seeetück	" 15,000.-
1		de Kayser: Familienbild	" 30,000.-
1		Wouerman: Reiteretück	"
1		Holbein: Männerportrait	" 300,000.-
10	<u>Stoffe:</u>		
1		Chasel	
1		Indischer Stoff	
		Uebertreg	8 2,420,000.-

Schreibmaschinen nach dem Stande vom 26. September 1940

Underwood	74311	Depot
"	267849	Kassa
"	331688	Depot
"	388393	Kassa
"	432284	Häuser
"	550756	Frl. Klingenberg
"	618241	Kontrollabtlg.
"	679967	II. Stock
"	826341	Frl. Hoyos
"	943430	Mat. Verwltg.
"	945828	Fr. Fuchs
"	998089	Frl. Spenner
"	1836550	Herr Knauer
"	1836557	" Weiss
"	1836586	Buchhaltung
"	2502969	Frl. Klingenberg
"	4756880	" Hain
A.E.G.	10013	Depot
Smith Bross	18061	Pers. Abtlg.
Continental	805069	Frl. Wagner
"	805089	Depot
"	807412	Frl. Spenner
"	807081	Korrespondenz
"	880441	Frau Grafenberg
"	881190	Buchhaltung
"	882424	Depot
"	883465	Frl. Fuchs
"	Silento	" Schmidt

Opposite
This collection contains a number of photographs of the works of art belonging to Louis von Rothschild as well as illustrated inventories, such as the one pictured here.

The level of detail of the inventories of the Rothschild bank made in 1940 makes it possible to recreate the contents of every single office. On this page the precise details of every typewriter in the bank and its user are meticulously recorded.
000/2135

And of course there is ‘the book that started it all’, in the words of Nina Burr, Mrs Looram’s daughter, who made the gift of the papers to the Archive. The bound typescript list of the ‘Sammlung Alphons Rothschild’, the inventory of confiscated objects that Mrs Looram used as the starting point in her campaign to recover the family’s art.

As the archivists work more on this collection a full listing will be made available for researchers in the Reading room and on the Archive’s website.

Melanie Aspey is the Director of The Rothschild Archive.



One of three boxes of cards itemising the collection of Alphonse von Rothschild.
000/2135

NOTES

- 1 Victor Gray, ‘The return of the Austrian Rothschild Archive’, and Melanie Aspey, ‘Salomon’s Archive’ in *Review of the Year 2001–2002* (London: The Rothschild Archive, 2002). See also Victor Gray *The Return of the Austrian Rothschild Archives* in Patricia Kennedy Grimsted et al. (eds.) ‘Returned From Russia: Nazi archival plunder in Western Europe and recent restitution issues’ (London: Institute of Art and Law, 2007).
- 2 Thomas Trenkler, *Der Fall Rothschild: Chronik einer Enteignung* (Vienna: Molden, 1999).
- 3 Obituary notice for Bettina Looram, *Daily Telegraph*, 30 November 2012.
- 4 *The Collection of the Barons Nathaniel and Albert von Rothschild* (London: Christie’s, 1999).
- 5 RAL 000/793. The collection consists of a number of inventories of the collections of members of the Viennese family.
- 6 I am grateful to Roman Popov of the Rothschild bank in London for his assistance in interpreting some of this material.
- 7 Anthony de Rothschild, London, to Louis von Rothschild, South Royalton, Vermont, copy letter, 28 September 1951, RAL XI/35.

Principal acquisitions 1 April 2012 – 31 March 2013

This list is not comprehensive but attempts to record acquisitions of most immediate relevance to research. Some items listed here may, however, remain closed to access for some time and for a variety of reasons. Researchers should always enquire as to the availability of specific items before visiting the Archive, quoting the reference number which appears at the end of each entry.

Business Papers

An agreement between Alexandre Baring, Jacques Laffitte and James de Rothschild, and the Minister of Finance, Joseph de Villèle, Paris, 22 March 1824. The agreement was for the conversion of state bonds from 5 to 3%, which was made possible by the general prudence of Villèle’s administration under Louis XVIII. With the accession of Charles X to the throne in 1824, a series of measures were taken in favour of the nobility. Villèle suggested that the funds generated by the conversion be used to indemnify by a billion francs (le milliard des émigrés) those whose possessions had been confiscated during the Revolution.
000/2136

A collection of letters, 46 items in total, mainly in the hand of James de Rothschild (1792–1869) and his immediate family. The majority of the letters are addressed to administrators and board members of la Compagnie du Chemin de fer du Nord, of which James de Rothschild was a founder member.
000/2125

Plans, correspondence and other papers concerning the redevelopment of the premises of the Bank of de Rothschild Frères, rue Laffitte, Paris, 1956–1965.
000/2112

Right
Gardeners by the fountain in the Kitchen Garden, Aston Clinton, 1897.
000/2126

Volumes of accounts from various series kept by N M Rothschild & Sons including American Accounts, series 11/3, 1921–1945; General and Home Ledgers, series VI/10, 1915–1953. A total of 205 volumes.
000/2107

Mounted list of New Court staff serving in the Great War, entitled ‘New Court – 1914 – In His Majesty’s Service.’ The list comprises 29 names, plus two members of staff ‘Serving in the French Army’. Members of the Rothschild family serving with the Royal Bucks Hussars are Lionel de Rothschild MP, Major; Evelyn de Rothschild, Captain; Anthony de Rothschild, Lieutenant.
000/2102

Family papers

Additional items from the estate of Baron and Baronne Elie de Rothschild, supplementing the major accession made in February 2012.
000/2089

Papers of Leopold de Rothschild, CBE (1927–2012). The collection includes records of his business activities, musical interests, charitable activities and personal papers.
000/2093; 000/2094; 000/2096

Papers from the estate of Bettina Looram, née Rothschild. The collection includes numerous files from the Nazi administration relating to the collections of art looted from the Rothschild family; lists of pensioners and rules of pensions funds for the Viennese bank and for

estates in Austria and Schillersdorf; complete description of the works of art in the collection of Louis von Rothschild in the form of schedules, inventories and index cards; photographs of the items in the collection; sample share certificates.
000/2135

Estate records

Photograph album of Aston Clinton: Mr Warren’s photograph album, compiled c.1897–1903 by William Hedley Warren, head gardener at Aston Clinton. It includes photos of the exterior of the house, grounds and gardeners. Most are uncaptioned, giving only the date or brief indication of the location. The album includes photos of the village, including the church and gardener’s cottage and views taken of the locality.

Other photographs show members of the Warren family. Also included in this accession is a folder of research notes by Rosemarie Storr of Aston Clinton, detailing her research into the Warren family.
000/2126



Printed materials

Programme for The Wildlife Trusts' Centenary Event, 16 May 2012, held at the Natural History Museum, London. The programme contains notes on the presentation of 'The Charles and Miriam Rothschild Medal'.

000/2097

Bound red leather volume commemorating a dinner given for Baron Philippe de Rothschild OBE in the cellars of Hedges & Butler Limited, Regent Street London by Alan Walker Esq, Chairman Bass Charrington Limited, Tuesday 24th July 1973. The volume contains a brief history of Château Mouton-Rothschild, poems, a guest list, wine list, menu and illustrations. The back page is signed 'to the Mouton lover Peter Quennell, Philippe'.

000/2100

Article by M.G. Debre, architect from *L'Architecture* magazine about the Institut de biologie physico-chimique, founded by the Fondation Edmond de Rothschild. Dating from c.1930, the year of the foundation of the institute, the article contains floor plans and numerous photographs of the building.

000/2124

Collection of press cuttings and other ephemera previously kept in Château Lafite. Subjects covered include the Rothschild family's philanthropic activities; biographical articles; interviews with family members etc., 1922–1982.

000/2128

Scrap book of newspaper cuttings and notes covering the period 1935–1971 which were collected by a member of staff of the bank in London. Subjects covered include the gold market, loans and Rothschild business interests.

000/2130

Copy of *Le Journal Illustré*, Sunday 2 April 1876, with an engraved illustration 'Le mariage de mademoiselle de Rothschild au Temple de la rue la Victoire' describing the marriage of Bettina de Rothschild and Albert von Rothschild.

000/2132

Copy of *La Nature Héredite*, no.2821, 15 November 1929 featuring an article on the Theatre Pigalle.

000/2132

L'Assiette au Canard, a satirical publication dated 31 January 1968. The title is 'Les Rothschild 68'. The cover features a caricature a Guy de Rothschild with Georges Pompidou and a smaller caricature of Général de Gaulle, drawn into a coin which bears the Rothschild motto and the dates 1817–1968. The nickel business of New Caledonia features prominently.

000/2143

Images

Engraving of the Rothschild hospital in Geneva, date unknown

000/2099

Photographs of the demolition of the 1962 New Court Building taken by the McGee Group Limited, contractors undertaking the demolition.

000/2101

Colour postcard of Fondation Opthamologique de Rothschild, Rue Manin, Paris, c.1910

000/2116

Black and white postcard of Chantilly (Oise) Maison de convalescence Alphonse de Rothschild

000/2116

Postcard of St Amant, owned by Leopold de Rothschild. St Amant won the Derby in 1904.

000/2127

Artefacts

Bronze medal struck to commemorate the 70th birthday of Salomon von Rothschild, 1844. This medal has been mounted in a plaster plaque, entitled 'Industrie'. Presumed to be one of a set, the others being 'Concordia' and 'Integritas'

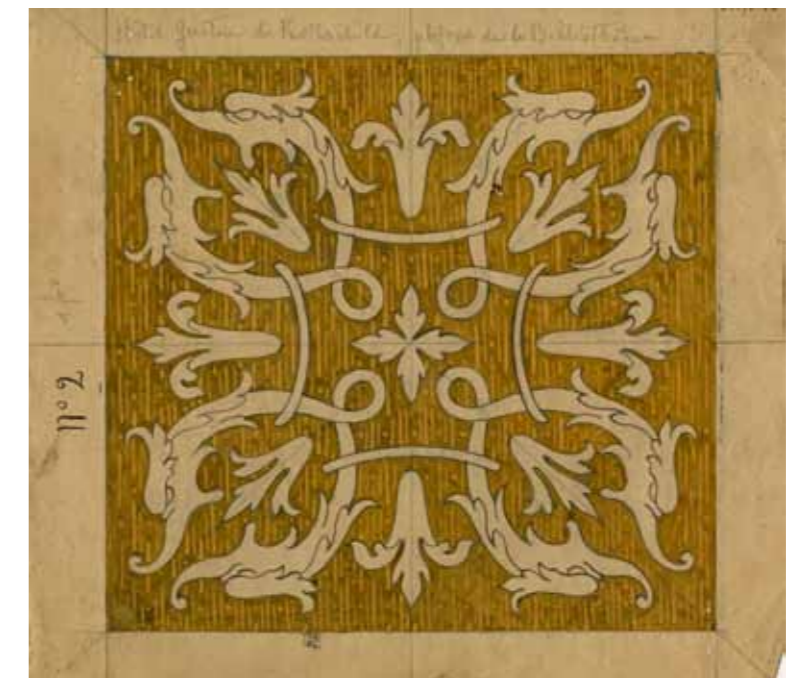
000/2106

Plaque designed by Rene Lalique and awarded to Lionel de Rothschild who, in his English boat *Flying Fish*, won the Perla del Mediterraneo competition, 1907.

000/2121

Design for a ceiling tile for library of Gustave de Rothschild. Watercolour on paper 31 x 33cm (*below*)

000/2145



Opposite

Plaque designed by René Lalique and awarded to Lionel de Rothschild who, in his English boat *Flying Fish*, won the Perla del Mediterraneo competition in 1907.

000/2121

