01 – Introduction

Chopin – Waltz No. 2 in A Minor, Opus 64, dedicated to Charlotte de Rothschild

This famous waltz, composed by Frédéric Chopin in 1847 and dedicated to his pupil Charlotte de Rothschild, sets the tone for your visit to the Villa Île-de-France. The villa was built between 1907 and 1912 for her niece, Baroness Béatrice de Rothschild.

Born in Paris in 1864, Béatrice was the daughter of Baron Alphonse de Rothschild, one of the most influential bankers of his time and a passionate art collector. In their Parisian mansion on Rue Saint Florentin, Béatrice grew up surrounded by masterpieces, the likes of Rembrandt and Rubens, as well as porcelain furnishings once owned by Marie Antoinette and Madame de Pompadour. At the age of nineteen, she married Maurice Ephrussi, a businessman fifteen years her senior, from a family of bankers originally from Odessa.

In 1906, during one of her many stays on the French Riviera, she discovered a picturesque plot of land overlooking Cap Ferrat: the “Colles Blanches”. The view over the Mediterranean was breathtaking. Enchanted, she decided to build an Italian style villa there to house part of her extraordinary collection. That villa became the Villa Ile de France.

Béatrice was among the “hivernants”, Parisians who left the capital during the winter months to enjoy the milder climates of the Riviera. Béatrice vacationed regularly in her villa for about ten years, but in the last years of her life this residence gradually fell into disuse due to her tuberculosis, bereavements, and wars. She later allowed her friends and also her family to enjoy it, in particular her uncle and cousin, the Barons Edmond and James de Rothschild.

In 1933, a year before her death, Béatrice bequeathed her villa along with her entire collection, which made up more than 5,000 works of art to l'Académie des Beaux-Arts, of which her father was a prestigious member. The museum was to be dedicated to him and his wife, Baroness Léonora. In her will, Béatrice expressed a heartfelt wish: that the house should preserve the “spirit of a salon”.

Beginning in 1934, architect Albert Tournaire was commissioned to transform the villa into a museum, which opened to the public in 1938.

To listen to the commentary on the patio you are now in, press 2 on your keyboard.

02-The Patio

As in all the great mansions built by the Rothschild family in the nineteenth century, the visit begins in a large entrance hall: the patio. Designed as a square, it is framed just as in the

Italian Renaissance villas, with majestic pink marble columns from Verona alternating with other columns made of stucco. The floor is decorated with a mosaic, with each of the four corners showing fantastic creatures, such as lions and griffins. This is where the baroness welcomed her guests and held concerts. The musicians would take their place in the upstairs galleries and on the balcony overlooking the space.

The patio also served as a veritable museum of the Middle Ages and the Renaissance. Straight ahead, you will see the striking **Assumption of the Virgin** by Bartolo di Fredi, a painter from Siena. This painting is the upper section of a multi-panel altarpiece, known as a polyptych. It was created in the year thirteen eighty-two for the Church of Saint Dominic in Siena. The brilliance of the gold and the vivid colors are typical of what is known as the International Gothic style. This elegant and refined courtly art spread throughout Europe during the final decades of the fourteenth century.

Several marble tabernacles from the fifteenth century also decorate the walls. On the right-hand wall, you can see a beautiful example shaped like a miniature church, topped with a pediment, and featuring two angels with elegant curly hair at its center. The design of this tabernacle comes from Andrea Bregno's workshop. He was a Roman sculptor active during the fifteenth century.

To the left, the Virgin and Child is attributed to the Florentine painter Lippo d'Andrea, active during the first half of the fifteenth century. It underwent a major restoration, made possible thanks to the support of the Villa Ephrussi de Rothschild's Friends Association. We also find glazed terracotta reliefs from Andrea della Robbia's workshop, including a particularly moving scene of the Adoration of the Child.

03 – The Grand Salon

You are now in the Grand Salon, which offers a stunning view of the Fourmis Bay in Beaulieu-sur-Mer. The entire room is decorated in Louis Sixteenth style, known for its straight-lined furniture, light colors, and painted wood paneling in what's called the Arabesque style, inspired by classical antiquity.

Like many of her contemporaries, Béatrice de Rothschild lined the walls of her homes with antique paneling. These panels often came from private mansions dismantled during the French Revolution and were acquired at auctions or through antique dealers. The ones on the doors of this salon date from the seventeen eighties. They are similar in style to the work of the Rousseau brothers, decorative artists who worked for the royal family, notably in Queen Marie-Antoinette's boudoir at the Château de Fontainebleau.

The Grand Salon is divided into two sections, separated by fluted columns wrapped with carved floral garlands. At the center of the room stands a large Italian console table, most likely made in Parma. Its apron is decorated with a painted garland of flowers. Béatrice was not only passionate about French furniture, her collection of Italian pieces is among the most significant in France.

In the alcove, placed on a shelved commode, you can admire three green-glazed porcelain vases, known as "Vases of the Ages." They were made at the Sèvres porcelain manufactory. The original model dates to seventeen seventy-eight, and the vases are named for the three stages of life. The largest one features the face of an old man on each side, the medium-sized vases show young women, and the smallest, display the heads of children. The bodies of the vases also depict scenes from everyday life, inspired by Northern European engravings.

At your feet lies a large carpet designed during the reign of Louis the Fifteenth for the nave of the royal chapel at the Château de Versailles. It was woven using the traditional Eastern knotting technique known as "point noué" by the Savonnerie manufactory. These tight knots are what gives the carpet its velvety texture once the loops are trimmed during weaving.

At the center of the room, you'll notice the two interlaced Ls, the monogram of the King of France, along with a rose moresque, a large flower surrounded by acanthus leaves and arabesques. This floral motif is typical of the Savonnerie manufactory's style during Louis the Fifteenth's reign. The fleur-de-lis that once decorated the corners of the carpet were all removed during the Revolution.

The sofa and armchairs in this room were made by Parmantier, a furniture maker from Lyon. The medallion-shaped backs and fluted legs reflect the Louis Sixteenth style, while the silk upholstery is a reweaving of a famous design by the Lyonnais textile artist Philippe de Lasalle. The fabric features medallions showing "The Flower Seller" and "The Gardener."

One of the most popular pastimes in France since the eighteenth century has been playing board games. Royal residences like Versailles and Fontainebleau often had dedicated game rooms, where guests would play cards, dice games, checkers, and one of the most beloved

games of the time, trictrac. It was played on a board similar to backgammon. Cabinetmakers crafted special tables just for this game, such as the one displayed here, attributed to François Hache. When it closed, it could be used as a writing desk or a small side table, with a leather-covered top. Slide it open, and it reveals the inlaid trictrac board, with twelve delicate marquetry arrows. Side drawers were used to store the playing pieces, dice, and leather cups.

Béatrice loved games of all kinds and often hosted chess, bridge, poker, and trictrac evenings with her friends. She was particularly fond of this villa, not only for its beauty but also because of its proximity to the Monte Carlo casino. There, she could enjoy the gaming salons, which were off-limits to women in France until the year nineteen eighteen.

One of the collection's masterpieces was recently added to this room: a fauteuil à la reine, or "queen's armchair," stamped with the name of Georges Jacob, a renowned furniture maker from the second half of the eighteenth century. It stands out for the richness of its carvings, especially the large acanthus leaves that climb along the armrests. This model was originally designed by Jacob for Charles-Maurice de Talleyrand-Périgord and was one he recreated several times, including for Louis the Sixteenth at the Château de Saint-Cloud.

04 – The Grand Salon (continued)

What a spectacular view, don't you think? The salon seems to reach out towards the sea through a large glass rotunda that extends over five meters, a remarkable architectural achievement for its time. These curved bay windows are typical of the Art Nouveau architecture from the early nineteen hundreds. Like all members of her family, the baroness had a passion for architecture and eagerly embraced the innovations of her era.

The richness of Baroness Ephrussi's collection lies not only in the variety of objects but also in the joy she took in combining them in creative ways. In this room, for example, you can admire an eighteenth-century sedan chair, made of wood and painted in a soft sea green. It is beautifully decorated with arabesques, cameos, trophies, and floral garlands. This type of chair, known as a *portantina*, first appeared in Italy in the seventeenth century and quickly became a popular means of transport throughout Europe.

There is also a second gaming table in this salon, created by the cabinetmaker René Dubois. He was known for his painted furniture, often in subtle shades of grey set against a blue background. These lighter designs were well suited to the new neoclassical style, as seen in the table's elegant tapered legs. The apron and tabletop are painted in trompe-l'œil, with charming scenes of children at play, imitating sculpted bas-reliefs inspired by the style of François Boucher.

Look up, and you'll see a large canvas set into the ceiling, painted by the Venetian artist Giandomenico Tiepolo. It shows the chariot of love being drawn by doves. Like many collectors of the Belle Époque, the baroness took advantage of the financial decline of wealthy Venetian families, who often sold off treasures from their palaces, much to the delight of art lovers in Paris.

Now, please make your way toward the Petit Salon.

05 – The Petit Salon

Behind the door you just passed through is a remarkable piece of woodwork. It comes from the Folie Beaujon, the eighteenth-century residence of a wealthy banker. This paneling later belonged to the writer Honoré de Balzac, and eventually to Baroness Salomon de Rothschild, one of Béatrice's aunts.

Located on the south side of the villa, the salon is bathed in natural light throughout the day and opens onto a lovely view of the garden and its flowerbeds. Two alcoves were created to house a pair of comfortable sofas, each topped with a section of late eighteenth-century tapestry. These were woven at the royal Gobelins manufactory in Paris and depict lively episodes from the famous tale of Don Quixote.

To the left of the fireplace, admire the large chest of drawers by Joseph Baumhauer, a renowned cabinetmaker during the final years of the reign of Louis the Fifteenth. It is decorated with painted chinoiseries on a cream background, imitating Chinese lacquer. This fascination with an imagined Orient was quite popular in the eighteenth century, and the baroness—who even traveled as far as Japan—also collected Asian art. The chest of drawers was recently restored, revealing the original contrast of its painted details, thanks to the generosity of Benjamin and Marina Steinitz.

Above it hangs a painting by Pierre-Denis Martin, offering a bird's-eye view of the Château de Fontainebleau and its gardens, dating to around seventeen fifteen. The baroness loved these "topographical views," as shown also by the small table in front of you. Its tabletop features

a view of the Palais Royal in Paris, painted on a tin plaque using a special decorative technique known as Compigné, named after the artist and craftsman Thomas Compigné, who produced similar views of many châteaux around the Île-de-France region.

Five armchairs upholstered with Gobelins tapestry are placed throughout the salon. They bear the stamp of Jean-Baptiste Boulard, a master chairmaker. These chairs reflect the Transitional style that emerged at the end of Louis the Fifteenth's reign. You'll notice how the curved, ornate lines of the Rococo style begin to give way to the straight lines that would soon define Louis the Sixteenth's aesthetic. This evolution is also visible in the extraordinary fire screen in this room. Recently rediscovered in the villa's reserves, it has been restored and returned to display. It is a true masterpiece. The rich carving, with its blooming roses, daisies, and natural foliage, is characteristic of Louis Delanois, a celebrated furniture maker who worked for Madame du Barry, among others. The screen belongs to a larger furniture set. Two matching armchairs originally belonged to Béatrice's father, Baron Alphonse, and were part of the furnishings at the Château de Ferrières, where she spent part of her childhood.

Mounted on the wall is a barometer-thermometer made of marquetry in brass, pewter, and tortoiseshell. For a long time, it was attributed to the famous André Charles Boulle. However, recent research has shown that it is in fact a nineteenth-century creation, made from a mix of older elements, a true "collector's piece." The original item was a Louis the Fourteenth barometer-thermometer. The clock mechanism in the center and the bronze figure above, Saturn or Cronos, seated on a globe and holding a scythe, were later additions.

And if you look across the room, you'll find a striking guéridon, or small round table. Like many members of the Rothschild family, the baroness had a fondness for furniture inlaid with porcelain plaques. These rare and expensive pieces were hard to find, and collectors often repurposed authentic porcelain elements to create new furniture. Béatrice, for example, owned two tureen trays that were transformed into salon tables. Based on a photograph of one of these tables, and using three-dimensional scanning and printing technology, a cabinetmaker was able to recreate the original guéridon in amaranth wood. It now holds a magnificent porcelain tray originally used for a soup tureen, decorated with flowers and insects on a soft green background known as petit vert.

Let's now return to the patio and listen to the story of Béatrice and Maurice Ephrussi.

06 – Béatrice and Maurice Ephrussi

Maurice Ephrussi was the heir to a family of bankers originally from Odessa, in what is now Ukraine. His father, Charles Joachim Ephrussi, was a business partner of Alphonse de Rothschild at the time when Alphonse began investing in oil, particularly within the Russian Empire under Tsar Alexander the Third. It is likely that Béatrice and Maurice met through their families' close connections.

Maurice Ephrussi was a sportsman. Like his father-in-law Alphonse, and like Béatrice herself, he had a passion for horse racing. The couple purchased a château in Reux, in Normandy near Pont-l'Évêque, where they established a major stud farm. There, they raised thoroughbreds with elegant names such as Serpolette, Alicante, and Chapeau Chinois. The château also gave them easy access to Deauville, the "queen of beaches" for the fashionable elite of the Belle Époque.

Maurice was also a collector and a lover of architecture, sharing many of the same interests as his young wife. Elisabeth de Gramont, a friend of Béatrice, wrote in her memoirs that Maurice was rather unattractive. Still, despite having all of Paris at her feet, Béatrice chose him over countless suitors and affectionately gave him the nickname "Frousse."

Their wedding in Paris brought together the entire high society of the Belle Époque. Among the guests were family members such as Baron Ferdinand de Rothschild, who lived in England at Waddesdon Manor, the Marquise de Maillé, the architect Bartholdi, the composer Ludovic Halévy, the Prince and Princess of Wagram, and Léon Say, President of the French Senate.

Béatrice and Maurice settled in Paris in a private mansion built in the mid-nineteenth century for the Duke of Nemours, the second son of King Louis Philippe. Today, that residence houses the Embassy of Angola. The home was carefully furnished, with the most precious pieces from their collection displayed in the Pink Salon and the Grand Salon. The couple often hosted guests and gatherings.

But there was a shadow behind this refined lifestyle. Maurice did not have the business instincts of Béatrice's family. He was a gambler, speculated on the stock market, and a string of poor investments eventually led to complete bankruptcy. In 1904, his debts totaled more

than twelve million gold francs, a staggering amount, equivalent to over thirty million euros today.

Unable to repay his debts, Maurice borrowed money from his father-in-law Alphonse, as well as from his half-brother Édouard and his uncle Edmond de Rothschild. He also relied on Béatrice's fortune, which meant her own wealth was rapidly dwindling and her future inheritance was shrinking.

In 1904, at Alphonse's request, the couple legally separated their finances. The relationship between Béatrice and Maurice began to deteriorate. The following year, upon her father's death, Béatrice inherited an enormous fortune along with part of his art collection. She began to distance herself from Maurice, especially through her frequent travels to the French Riviera.

Ten years later, in nineteen fifteen, the couple permanently separated after a heated argument. An argument that took place right here, at the Villa Île-de-France. Maurice Ephrussi died the following year.

Despite everything, Béatrice took care to arrange his funeral and burial at Reux, beside the horses they had raised together. That estate remains in the family to this day. It seems she may have been far more devoted to her "Frousse" than history has often acknowledged.

07 – The Boudoir

Along the south-facing façade, you now enter the private apartment of Baroness Ephrussi, starting with a small room, her antechamber, or boudoir. Since the mid-sixteenth century, a traditional private apartment consisted of three rooms: the antechamber, the bedroom, and the dressing room, which could sometimes include a wardrobe space. The boudoir served as a study, but also as a waiting area.

One of the highlights in this room is a remarkable bonheur-du-jour, or lady's writing desk, made of mahogany. It's attributed to Jean-Henri Riesener, one of Queen Marie-Antoinette's favorite cabinetmakers. On the desk, you might notice a small but significant detail—a telephone. Invented in 1876 by Alexander Graham Bell, the telephone was quickly embraced

by the Rothschilds. In 1883, Alphonse de Rothschild had a private line installed between the family bank in Paris and the Château de Ferrières, which required over ninety kilometers of wiring. Béatrice, in turn, became one of the very first subscribers on Cap Ferrat, listed under the number I-66.

In front of the window stands a folding screen made with Savonnerie tapestry. The design was created by the famous animal painter François Desportes. All the great collectors of the time owned one of these screens by Desportes: Alphonse de Rothschild at Ferrières, Ferdinand de Rothschild at Waddesdon Manor, and Moïse de Camondo in Paris.

Another piece that stands out is this striking octagonal table. Its surface reveals a fascinating scientific curiosity. Under a glass plate, real bird feathers, butterfly wings, and insect bodies are delicately set in wax to form a natural mosaic. The scene shows birds in a landscape, with trees made from finely cut pieces of paper. This extraordinarily rare piece was created by the Sèvres manufactory in the seventeen eighties. Béatrice inherited the table from her father, Baron Alphonse, who also owned another object made with the same technique, a cabinet that once belonged to Louis the Sixteenth, now returned to the Château de Versailles.

Because the wax is sensitive to heat, this table is only on display during the cooler months of the year, when temperatures inside the villa remain mild.

08 – The Bedroom

You are now in Béatrice's bedroom, which faces west toward the setting sun. The view over the Bay of Villefranche-sur-Mer is absolutely breathtaking. Here too, the window design is remarkably refined. The arched panes recall the bold, glass-walled salons of the late eighteenth century, like the one at the Château de Bagatelle in the Bois de Boulogne.

The decor of the bedroom, like much of the villa, is in the purest neoclassical style, with soft pastel tones and antique-inspired arabesque ornaments.

Next to the baroness's bed, you'll notice a small writing desk made of rosewood marquetry with painted panels in soft green. The images of children at play were painted in tones of a single color, a style called camaïeu. This charming piece is by René Dubois, the same cabinetmaker who created the gaming table you saw earlier in the Grand Salon. The baroness had a particular fondness for the lightness and elegance of these painted furnishings.

On the desk are two small porcelain cups from Sèvres. One is decorated with a "B," the other with an "F", most likely for "Frousse," the affectionate nickname she gave her husband. These cups remained in Béatrice's bedroom in Paris until the day she passed away.

On the opposite side of the room, the ceiling is yet another Venetian treasure acquired by Béatrice. It originally came from the Palazzo Garzoni, located on the Grand Canal. You can still see the family's coat of arms, three small golden hills topped with wheat stalks. The illusion of architecture and the painted balcony are typical of Venetian Rococo.

And finally, on the carpet, placed in front of two tiny armchairs, are two miniature spaniels made of Meissen porcelain. They appear to be patiently waiting for their mistress. These figures were based on a model by Joachim Kändler and were produced in the eighteenth century by the Meissen manufactory. At the time, they were hugely popular among aristocratic collectors and were often seen as porcelain stand-ins for their beloved pets.

Béatrice herself was a true animal lover. She owned a poodle, two monkeys (who were walked by a butler formerly in the service of the Tsar's Imperial Guard) a petite mongoose, a Peruvian parakeet, and several exotic fish. In 1897, in Paris, she even hosted a full wedding for her poodles, Diane and Major. The event welcomed over one hundred guests, all dogs, and was covered by the international press.

09 – The Dressing Room and Toiletries

This space, located between the bedroom and the dressing area, was originally the baroness's wardrobe. It allowed her lady's maid to keep everything she needed for Béatrice's grooming and beauty routines, while also storing linens and clothing. The room has been significantly transformed since the creation of the museum. Today, it showcases a rich collection of porcelain objects from the Sèvres and Meissen manufactories—pieces that were used in the eighteenth century for beauty and personal care. Though Béatrice likely never used them herself, she collected them with great enthusiasm. These objects offer a glimpse into the daily rituals of an elegant woman during the Age of Enlightenment.

One particularly curious piece stands out, a vessel with a handle that looks a bit like a gravy boat. This is a bourdaloue, a small, oval-shaped chamber pot designed for women. It was discreet and portable, easily slipped under a dress when needed. Béatrice had a fondness for collecting bourdaloues, her collection includes around ten of them. The one at the center of the display is especially delicate. It features a deep lapis blue background, an intense color developed in the early years of the Sèvres manufactory, with golden birds painted on a white reserve. This style was especially fashionable around seventeen fifty-two and seventeen fifty-three. In fact, Madame de Pompadour herself ordered six oval chamber pots in this exact style in the year seventeen fifty-three.

Among the toiletry items, there were also various types of cosmetic jars, used for rouge, pastes, beauty patches, and ointments. In French, the word for ointment is pommade, which comes from the word pomme, meaning apple. Apples were commonly used in early recipes for these creams, along with ingredients like pork fat and olive oil. Ointment jars held lotions

and creams for the hair, face, and body. Jars for rouge and powder contained makeup for the face, as well as powders used on wigs and hair. Take a moment to admire the wide variety of decorative styles, birds, flowers, and arabesques.

The small cups with two handles are known as toilette cups. These were used to hold perfumed water, often scented with orange blossom. You'll also see other accessories in this display, such as tiny perfume bottles from Meissen, and a small footed porcelain basin from Sèvres designed specifically for washing the eyes. Its shape matched the contour of the eye and was used to rinse away the often-toxic cosmetic residues applied in the eighteenth century.

Because the grooming process took up a good part of the morning, it was also a time to enjoy a light breakfast. Tea and coffee were common, but so was morning broth, served in covered bowls like the ones you see here. These warm drinks might be accompanied by biscuits or small toasts. To keep clean, the maid would pour water from a pitcher into a basin, allowing her mistress to rinse her fingers after the meal.

On the other side of the dressing room, we get a glimpse into the baroness's love of fashion. Béatrice adored elegant gowns and was especially fond of pink and blue. Both the press and her contemporaries described her as having a Pompadour-like charm, or as looking like a figure painted by Nattier. She dressed at the finest fashion houses of her time, including the Paquin sisters and Jacques Doucet.

A color photograph from 1923 by Albert Kahn shows Béatrice at fifty-nine, dressed in the fashion of the nineteen twenties. She wears a short dress with a bateau neckline and a low waist, cinched with a wide ribbon belt. Ever stylish, she is also wearing a spectacular cloche hat in soft pink felt, adorned with large pink and brown feathers, reminiscent of the designs of famous Parisian hat designers like Madame Georgette and Maison Lewis.

Her collection of small porcelain figurines from Meissen also reflects her passion for costume. Look closely at the patterns on the dresses worn by the little shepherdesses. Béatrice also collected fashion accessories from around the world, tiny Chinese slippers, court gowns, and silks and fabrics that, due to their fragility, can only be displayed occasionally.

10 – The Bathroom

The next room was Béatrice Ephrussi's private bathroom. In the eighteenth and nineteenth centuries, bathrooms were not purely functional spaces devoted to hygiene as we think of them today. They were often large and arranged like salons, comfortable, decorative, and refined.

Above you, a graceful dome of gilded chestnut creates a warm, decorative structure, its slats are arranged in an elegant lattice. The walls are completely covered in painted wood panels from the eighteenth century. In several p laces, doors conceal small recesses for personal care, tiny private spaces housing a washbasin and bidet.

In the alcove to the right, there once stood the baroness's painted wooden washstand, topped with a basin, likely carved from white marble. The room would also have held a large bathtub, now lost, which was probably placed in one of the alcoves.

In front of the window, you'll see a marquetry dressing table. It bears a monogram and opens to reveal several drawers and a mirror. Béatrice could sit here to have her breakfast, write letters, or take care of her correspondence in peace and privacy.

11 – The Dining Room

Despite the growing tension between Béatrice and Maurice, she arranged for her husband's apartment to be located right next to her own at the Villa Île-de-France. The next two rooms were originally Maurice Ephrussi's private quarters, his bedroom and dressing area. In 1938, when the villa became a museum, these rooms were transformed to display part of Béatrice's porcelain collection. Maurice's bedroom, like Béatrice's, looked out over the stunning Bay of Ville-Franche sur Mer. Today, the room has been redesigned as the villa's dining room.

Before the modern dining room came into fashion, meals, known then as suppers, were often served in salons, bedrooms, or antechambers, such as the Grand Couvert at the Château de Versailles. Beginning in the mid-eighteenth century, homes gradually adopted dedicated dining rooms. These separate spaces helped contain the smells of cooking and allowed staff to move more easily and discreetly throughout the house during meals.

For her dining room, Béatrice chose the architectural style of a Gothic chapel, with vaulted arches and large windows. Today, it houses the villa's restaurant.

The Rothschilds were famously passionate about food. The greatest chefs of the day worked for the family. Antonin Carême cooked for James de Rothschild, and Dugléré worked for his brother Salomon. Alphonse de Rothschild was also known for hosting lavish dinners. Their menus were legendary, including poultry cutlets à la Talleyrand, sole fillets à la Waleska, carp à la Chambord. Some dishes were even invented for them, such as: Rothschild soufflé, Tournedos Rossini, and Baron Salomon's famous roast beef.

Many members of the family kept their own private supply of rare ingredients. Some estates produced exotic fruits and fine poultry just for their kitchens. Béatrice's maternal grandmother, Charlotte, cultivated a rare variety of pineapple at Gunnersbury starting in

1869. It became known as the Charlotte de Rothschild pineapple and could weigh over four kilograms.

To entertain in style, the table had to be beautifully set. The silverware was always of exceptional quality. The family often purchased from the Odiot silversmiths, known for their elaborate centerpieces and service sets. Béatrice also acquired pieces from Maison Aucoc, one of the leading jewelers and goldsmiths of the Second Empire and the Belle Époque.

But it was in porcelain that the family truly made their mark. Béatrice owned no fewer than three complete services from the Sèvres manufactory—two of which are partially displayed here. In the eighteenth century, a full set of Sèvres porcelain could include more than one thousand individual pieces. Each shape was designed to match a specific dish, reflecting the elaborate progression of a formal meal.

The table in this room is changed several times a year to showcase different services and to evoke the customs of dining from the eighteenth century all the way to the Belle Époque.

The large display cases walk us through a traditional service: starting with appetizers, soups, and consommés, followed by fish, roasted meats, and finally dessert. Each course required its own dedicated pieces. Soup plates were deep, while flat plates were used across most services. The dessert course included an assortment of fruit bowls in elegant shapes such as square, shell, round, or oval.

In the eighteenth century, glassware was not placed on the table as it is today. Instead, each glass was chilled beforehand and then brought to the guest individually by a servant. This was the purpose of the glass coolers, decorative buckets with scalloped edges, allowing glasses to be stored upside down in ice until needed. Wine bottles were also chilled in matching ice-filled buckets.

The Sèvres manufactory designed every imaginable form to enhance the table setting, gradually replacing silver in formal dining settings during the reign of Louis the Fifteenth. Among these pieces were mustard pots, salt cellars in various designs, and egg cups. Béatrice collected at least fifteen of them, each decorated with refined patterns. One features a design known as “Frise riche en couleur et riche en or,” meaning ‘A richly colored and gilded frieze.’ This was part of a service commissioned in seventeen eighty-four by Queen Marie Antoinette herself.

King Louis the Fifteenth, who adored soft-boiled eggs, helped popularize the use of porcelain egg cups made by Sèvres. By the nineteenth century, great chefs had turned eggs into a culinary art form. The legendary Auguste Escoffier even created a special dish for the family, “Eggs à la Rothschild” scrambled eggs served in a silver cup with crayfish tails and tender asparagus tips.

A true treat for the palate, and perhaps for the imagination.

12 – The Sèvres Salon

In this salon, displayed inside elegant glass cases, are some of the most exceptional porcelain pieces from Béatrice de Rothschild's collection, primarily from the Vincennes and Sèvres manufactories. The Rothschilds were without a doubt among the greatest collectors of Sèvres porcelain in history. Béatrice's grandfather James had already acquired a sumptuous dinner service decorated with designs by the painter Boucher.

But it was her father Alphonse, along with his brothers Gustave, Salomon, and Edmond, as well as her English uncle Alfred and her cousin Ferdinand, who assembled some of the most extraordinary porcelain collections of their century.

Béatrice inherited many exceptional pieces from her father. Among them is the Antique Urn, a form created in 1758, decorated with cherubs inspired by Boucher. Madame de Pompadour owned a similar example. Also notable is the pair of ferré vases, ornamental pieces created purely to decorate furniture or fireplaces.

Her collection also shines through its array of floral pieces. These include a flower box in soft sky blue, and one of the highlights of the entire collection, the Courteille flower box, with a white background and exquisite paintings of exotic birds. It was painted by Louis Denis Armand l'Ainé, considered the finest bird painter of the Sèvres manufactory.

Flowers could also be grown in what were known as Holland vases—two-part vessels with a perforated lower section to hold bulbs, and an upper section shaped like a fan, allowing the blooms to spread out gracefully.

Beside the flower box, you'll notice a monumental punch bowl with a deep blue background flecked with gold, decorated with fruits and flowers by the painter Jean Baptiste Nouhalier. This piece reflects the eighteenth-century passion for exotic drinks, especially punch, made popular by the import of rum from Cuba and the West Indies. The bowl was typically paired with a mortar used to crush ingredients. The matching mortar once belonged to one of Béatrice's aunts, Baroness Salomon de Rothschild. It is now part of the collection at the Louvre Museum.

Béatrice's collection includes more than one thousand pieces, making it the largest private collection in France after that of the Louvre. She began acquiring porcelain at the age of twenty and continued to collect until just months before her death in nineteen thirty-four.

Her collection showcases the full variety of colored grounds developed by the Sèvres manufactory. The Rothschild family had a particular fondness for pink backgrounds, a notoriously unstable glaze, produced for only about ten years, and for vibrant green

backgrounds. Béatrice also acquired rare pieces with a jonquil yellow background, a difficult shade to achieve using antimony.

She collected every type of porcelain object, dinner services, breakfast sets, toiletry items, and above all, cups. The collection includes over three hundred cups, offering a true catalogue of decorative styles and motifs. They come in all shapes: the Bouillard cup, the Calabre cup, and the Bouret cup. The most renowned painters in the history of the Sèvres manufactory are represented in this extraordinary collection.

If you would like to learn more about the Vincennes and Sèvres manufactories, please press the play button now.

As you leave the Porcelain Room, you can also discover the history of the Rothschild dynasty by pressing the play button.

Now, make your way up the yellow marble staircase to the upper floor of the villa.

In the time of the baroness, this floor was reserved for guests. There were eight suites, each with a bedroom and private dressing area. These rooms were redesigned during the villa's transformation into a museum by the architect Albert Tournaire, a member of the French Academy and the first director of the villa, beginning in nineteen thirty-four.

Along the north side of the gallery, you'll find a collection of reproductions and architectural plans that shed light on the creation of the villa. We owe them to Jacques Marcel Auburtin and Aaron Messiah, the baroness's architects.

To learn more about the construction of the villa, press the play button.

13 – The Directoire Bedroom

You are now entering the first of the guest rooms, known as the Directoire Bedroom, named after the political regime that governed France in the final years of the eighteenth century. The room is decorated with elegant wood paneling in white and blue tones. Its decorative style reflects what is known as Pompeian style, which began influencing the arts around the 1750s.

In fact, in 1738 and again in 1748, the buried cities of Herculaneum and Pompeii were uncovered during archaeological excavations. These discoveries fascinated both scholars and aristocratic travelers who were touring Italy as part of the Grand Tour. For the first time, they encountered ancient Roman wall paintings from the first century before Christ featuring scrolling vines, arabesques, candelabras, and fantastical creatures, all arranged with symmetry and elegance.

This ornamental style had a profound influence on artists, particularly in the design of wood paneling. The inset panels in this room are a perfect example. They feature delicate floral scrolls rising on either side of a slender female figure, and are enhanced with small red medallions on black backgrounds typical of what was called the Etruscan taste.

Through the windows of this room, you can catch a glimpse of the white silhouette of Villa Kerylos, set on the edge of the water. This was another architectural folly, built for one of the baroness's friends, the intellectual Théodore Reinach.

14 – The Meissen Porcelain Room

This small salon is entirely devoted to a selection of German porcelain, which Béatrice collected with great enthusiasm. The Meissen manufactory, located near Dresden, was the very first hard-paste porcelain factory in the Western world. It was founded in 1710.

Until that time, porcelain came almost exclusively from Japan and China, where it had been invented nearly two thousand years earlier. Because it was so rare and so fragile, porcelain was even more expensive than spices. In fact, it was often called "white gold," and collecting it was seen as a kind of obsession. Some called it "porcelain fever" and it swept through Europe's royal courts. These prized pieces were often mounted in guilted bronze and placed on display.

In Europe, the breakthrough came thanks to the Elector of Saxony, Augustus "the strong". Under his patronage, the Meissen factory was born following the discovery of kaolin. It's a fine white clay that made it possible to produce true hard-paste porcelain that was both a brilliant white and durable. It would take another fifty years for the Sèvres manufactory in France to discover kaolin and produce its own hard porcelain.

The display cases in this room highlight the major stages and styles developed by the Meissen manufactory. At first, they focused on imitating Asian designs, especially the kakiemon style. Later, artists like Kändler and Kirchner created imaginative animal figurines that became incredibly popular, elephants, dogs, monkeys, quail, and swans. You'll find several examples here in the showcase.

Meissen artists were also inspired by romantic scenes, especially those in the style of Watteau and the colorful characters of the Italian commedia dell'arte. These small porcelain figures were not just meant for display, they were originally created as decorative centerpieces for the dessert course at formal dinners.

One particular figure stands out. Who is this round little man with the pointy hat and colorful suspenders? That is Joseph Fröhlich, the court jester of Augustus the Strong. He was Austrian by origin, which explains his traditional Tyrolean outfit. Hugely popular and known

for his magical talents, Fröhlich remained in service to the prince-elector of Saxony until his death. Meissen figures of Fröhlich, first modeled by Kändler, were wildly popular. They were often adapted into candelabras, candle holders, and, as you can see here, even clocks.

15 – The Grand Tour Gallery

Starting in the mid-eighteenth century, aristocrats and intellectuals from across the world traveled through Europe, most notably to Italy, to explore ancient Roman ruins and the painted decorations of classical antiquity. These journeys became known as the Grand Tour. Travelers often returned with a wealth of souvenirs: ancient fragments, plaster casts of classical motifs, and books filled with engravings. Artists of the time quickly adapted to this fascination with the antique style.

The two terracotta statuettes on display reflect the popularity of this material at the end of the eighteenth century. Terracotta, literally meaning “baked earth” was shaped by the artist while the clay was still wet, then fired in a kiln to harden it.

Both of these pieces are attributed to the sculptor Joseph Charles Marin. The first depicts a vestal virgin, youthful and graceful, carrying an offering. The second shows a young woman gently holding two doves. Her tunic slips just slightly, revealing her bare chest, where a delicate lock of hair rests. The subject is full of charm, capturing the innocence of a young woman discovering the love shared between her two birds.

16 – The Family Salon

This former bedroom was transformed into a reception room. Facing directly south, it enjoys abundant natural light throughout the day. But light, especially sunlight, can be damaging to art, it fades wood, weakens fabric fibers, and causes paper to deteriorate. For this reason, in several rooms of the villa, the shutters are kept closed to protect the artworks from the intense Côte d’Azur sun.

On the wall facing the windows, you’ll notice two pairs of doors that immediately catch the eye. They are richly decorated with marquetry in rosewood, kingwood, and lemonwood. At the top of the panels is a bouquet of five interlaced arrows—this is the emblem of the Rothschild family. Each arrow represents one of the five sons of Mayer Amschel Rothschild, the founder of the dynasty. These doors were recently acquired by the Villa Ephrussi de Rothschild and hold great significance for the family’s history. They originally came from 19 rue Laffitte, the historic headquarters of the Rothschild & Frères bank, founded by Béatrice’s grandfather, James de Rothschild.

In the center of the room stands a large, gilded Regency console table. A recent restoration has brought back the richness of its carved detail. The table displays part of Béatrice's collection of decorative objects, pink quartz, coral, Meissen porcelain, and framed photographs of her family members.

At the far end of the room is a writing desk known as dos d'âne, or a "donkey-back" desk, in the Louis the Fifteenth style. It is lacquered in red and features scenes of Chinese hunting. This desk once stood in the dining room of the Hôtel Ephrussi in Paris, along with the large Coromandel lacquer screen that you see here. A seasoned traveler, Béatrice visited both China and Japan and had a deep appreciation for East Asian art. Her collection includes around a dozen lacquer screens from China and Japan, a passion she shared with Coco Chanel, who was friends with several Rothschild baronesses and whose apartment on rue Cambon, still houses her own impressive screen collection.

This room also features an important set of tapestries inspired by François Boucher, based on the series *des Amours des Dieux et des Fêtes italiennes*. Like all textiles, these tapestries are highly sensitive to light and cannot be displayed permanently. Several are currently undergoing restoration.

Against the wall near the window stands a large floor clock, known as a régulateur de parquet. It is one of the finest pieces of cabinetry in the entire villa. A marvel of science and precision, this clock shows both true solar time and mean time. The difference between the two, known as the equation of time, accounts for the tilt of the Earth's axis as it orbits the sun. The clock displays both times on the same dial, using a mechanism patented in 1726 by Jean-Baptiste Duchesne. The case, veneered in satinwood, dates slightly later and is typical of the style from around seventeen thirty to seventeen thirty-five.

This remarkable clock once belonged to the Duke of Bouillon, Grand Chamberlain of France under Louis the Fifteenth. Béatrice herself did not acquire the clock. It originally belonged to her husband, Maurice. Deep in debt, poor Maurice agreed in 1905 to sell some of his artworks to his father-in-law, Baron Alphonse de Rothschild, in order to repay his loans. A few months later, Alphonse passed away and Béatrice inherited her husband's clock… while her husband was still very much alive. In the Rothschild family, business was business.

Beside the clock hangs a portrait of Léonora de Rothschild, Béatrice's mother. It was generously loaned by the Rothschild Archives in London.

17 – The Monkey Boudoir

In nearly all of her residences, Baroness Ephrussi had a salon or a boudoir des singes, a "monkey room." Monkeys were, after all, among her favorite pets. Naturally, she had a fondness for singeries, a decorative style that became wildly fashionable in the seventeen

thirties and forties. These whimsical scenes feature small monkeys, often sapajous, capuchins, or marmosets, dressed in eighteenth-century clothing and engaging in human activities: hunting, dining, dancing, and here, even ice skating.

The baroness was familiar with the great singerie decorations at the Hôtel de Rohan in Paris and the Château de Chantilly, and she had several of their motifs reproduced here.

Above the mirror, and again sculpted in stucco above the alcove, is a particularly cheeky scene: a little monkey lifts its tail to release a puff of air, extinguishing the flame of a candle. It's both mischievous and amusing—a perfect example of the playful spirit of this room.

In the corner display case, other monkeys grin back at you with mischief in their eyes. There is a monkey-shaped teapot and an entire orchestra of musical monkeys. The first version of this ensemble was created around seventeen fifty-three at the Meissen manufactory for Madame de Pompadour. The conductor holds his baton high, leading a cast of monkey musicians: singers, a harpsichordist, a double bassist, a timpanist, a trumpeter, a clarinetist, and a bassoon player.

Look up, and you'll see a more recent addition to the villa a remarkable white-lacquered bronze lantern. The original model was designed in two thousand one by the painter and sculptor Louis Cane, in his studio just across the bay in Villefranche-sur-Mer. The artist, who passed away in twenty twenty-four, was a great admirer of the eighteenth century and of the Villa Île-de-France.

This custom piece, known as the Béatrice Lantern, continues the baroness's legacy. It features a group of small sapajous proudly holding the five arrows of the Rothschild family emblem, a tribute to her enduring love for her playful companions.

18 – The Loggia Terrace

Welcome to the loggia, a breathtaking spot from which you can truly appreciate the extraordinary setting of the villa. Take a moment here. This is considered one of the most spectacular views on the entire French Riviera.

To your right lies the Bay of Villefranche-sur-Mer. You can see the old village, its colorful façades lining the water. From its origins as a medieval settlement founded by the Counts of Provence to its later role as a key port for the Kingdom of Savoy, Villefranche has witnessed many strategic events. It was here, in fifteen thirty-eight, that Charles the Fifth and François the First met in an attempt at peace.

By the end of the nineteenth century, the village attracted numerous artists drawn by the southern light—painters like Eugène Boudin and Henri Le Sidaner, as well as the poet Jean

Cocteau, who was often a guest at the nearby Villa Santo Sospir on Cap Ferrat. In fact, Cocteau became one of the founding members of the Villa Ephrussi's Friends Association.

To your left, you'll see the Fourmis Bay in Beaulieu-sur-Mer, a fashionable resort town in the nineteenth century. Beaulieu welcomed many crowned heads to its lavish hotels, with their ornate Neo-Louis the Fifteenth decor. One such hotel, the former Bristol, located between the train station and the sea, boasted a grand, glass-walled dining room inaugurated in nineteen-o-four. Its design may very well have inspired the one here at Villa Île-de-France. Nearby, you'll also find the famous Villa Kerylos, built for Théodore Reinach, and just next door, the villa of Gustave Eiffel, the architect of the iconic Parisian tower.

On Cap Ferrat itself, once a humble fishing village, now known as the "peninsula of billionaires", Béatrice enjoyed a sense of solitude in the early days, thanks to the elevated position of the villa. Off in the distance to the southwest, you can spot the Villa Les Cèdres, where the Belgian King had his residence. Not far from there is Monaco, with its legendary casino, designed by Charles Garnier. Béatrice even had two other villas built there, named Soleil and Rose-de-France though they no longer exist today.

Béatrice imagined this French-style garden as the deck of a grand ocean liner overlooking the sea, perhaps a nod to her cruise aboard the ocean liner Île-de-France. Could this be the inspiration behind the villa's name? If you look straight ahead to the south, doesn't it feel like you're standing at the bow of a ship, sailing out to sea?

This dramatic layout is reminiscent of Isola Bella, the floating palace on Lake Maggiore in northern Italy, built in the seventeenth century for Charles the Third Borromeo.

Directly ahead, you can see a small round temple resting on eight Ionic columns and topped with a domed roof resembling fish scales. At the end of the eighteenth and beginning of the nineteenth centuries, many gardens featured such temples. Think of the Temple of Love designed by Richard Mique for Queen Marie Antoinette at the Petit Trianon, the Temple of Diana in the Villa Borghese in Rome, or the elegant structure by Victor Dubois in the English garden at the Château de Chantilly.

If you would like to learn more about the villa's construction, press 56.

If you would like to learn more about the villa's construction, press play to continue the visit.

19 – The Aviary

Béatrice de Rothschild had a deep love for birds—a passion that ran in the family. At the Château de Ferrières, her grandfather, Baron James de Rothschild, had a pheasantry built on the estate, home to rare species such as the silver pheasant, Swinhoe's pheasant, and

the remarkable peacock-pheasant. Her father later developed a full aviary filled with exotic birds—cranes, flamingos, Himalayan sparrows, parakeets, and cockatoos.

Her English cousins, Ferdinand and Walter de Rothschild, were no exception. They each maintained aviaries of their own, at Waddesdon Manor and the Tring estate, which now houses a natural history museum.

At Saint-Jean-Cap-Ferrat, Béatrice honored this family tradition by building her own aviary, nestled below the gardens on the Villefranche-sur-Mer side of the property. In her gardens, she kept ibis and flamingos—and very likely, swans as well. She also had smaller birds kept indoors—parakeets and canaries. Her friend and cousin by marriage, Elisabeth de Gramont, recalled that the baroness's maid was even occasionally tasked with filing the birds' nails!

At the center of the room, you'll see a large birdcage made of painted and gilded wrought iron, shaped like a pagoda and filled with various taxidermy birds. This piece was created in collaboration with the famous Parisian house of Deyrolle, the first taxidermy house in France, founded in 1831.

Inside the display cases, you'll discover Béatrice's porcelain bird collection. There are waxwings and parakeets from the Meissen manufactory, perched delicately on porcelain branches. You'll also find swans and roosters from China, crafted during the Qing dynasty and decorated with vibrant, multicolored enamels—along with many other elegant porcelain birds from around the world.

20 – The Blue Bedroom

With its spacious layout and triple exposure to both the sea and the gardens, this is one of the most pleasant and sunlit rooms in the entire villa. It features elegant wood paneling in Pompeian style, typical of the decorative trends of the seventeen nineties.

This bedroom reflects Béatrice's refined taste for both French and Italian furniture. Near the bed, you'll see a graceful roll-top writing desk, known as a secrétaire à cylindre. It was crafted by the cabinetmaker Claude-François Saunier and originally stood upstairs in the Blue Salon of Béatrice's Parisian townhouse.

This type of desk became especially fashionable in the seventeen sixties, following the creation of the famous mechanical writing desk made for Louis the Fifteenth at the Château de Versailles, designed by Oeben and completed by Riesener. With the turn of a key, the roll-top opens to reveal a writing surface and a series of small drawers and compartments.

By contrast, the chest of drawers in a graceful half-moon shape with a pearly gray lacquer is of Italian origin. It is richly carved with laurel crowns, garlands, and arrow quivers, a style that

closely resembles the work of Francesco Bolgié, a cabinetmaker who worked for the royal court of Savoy in Turin.

If you lift your gaze overhead, you'll discover a delicate birdcage hanging from the ceiling. It's decorated with porcelain flowers from the Vincennes or Meissen manufactories. It was eventually repurposed as a lantern, bringing light and beauty to Béatrice's private apartment in Paris.

21 – The Boucher Children's Room

This former dressing room now showcases a collection of works inspired by the painter François Boucher. Renowned for his elegance and sensual touch, Boucher was leader of the Rococo era, shaping not only painting but the entire world of decorative art.

In this room, the walls are adorned with delicate camaïeu carmin porcelain, a soft pinkish-red color created using silver chloride and gold. Béatrice owned more than two hundred pieces in this tone. Many are decorated with scenes based on Boucher's drawings, all centered around the theme of childhood. You'll see images of children as gardeners, musicians, little geographers, young lovers, pouting figures, and playful companions, all drawn with Boucher's signature charm and elegance.

This way of displaying porcelain plates on the wall is characteristic of what is known as le goût Rothschild. It's a distinctive blend of refinement, eclecticism, and opulence. In the grand residences of the Rothschild family, it was not uncommon to see porcelain arranged as part of the wall décor, as it was, for example, at the Hôtel Lambert, during the time of Baron Guy, Béatrice's nephew, and his wife, Marie-Hélène.

22 – The Pink Salon

This intimate room was designed as a tribute to the décor of Béatrice's Pink Salon in Paris. She had a particular fondness for the color pink, whether in her fashion or in the salons of each of her residences.

Displayed here on the chest of drawers is a pink Sèvres porcelain lyre clock, inherited from her father. This style of clock, created during the reign of Louis the Sixteenth, belongs to a category known as skeleton clocks, where the inner workings are visible. It is topped with a radiant mask, and the dial is surrounded by sparkling rhinestones. Béatrice's great-aunt, Baroness Salomon de Rothschild, owned another version with a blue background that had once belonged to Louis the Sixteenth. She gifted it to the Louvre Museum in 1922, and today it's displayed at its original home, the Château de Versailles.

On the wall, you'll see a collection of paintings with romantic themes, a genre the baroness particularly loved. Among them is a striking work by François Boucher, with the evocative title "Will You Make It One or the Other?" The painting was completed shortly after Boucher's return from Italy in 1731 and depicts a children's game called le pied de bœuf, meaning, ox foot. In this playful pastime, children stack their hands one on top of the other and then, starting from the bottom, quickly pull them away. The aim is to be the ninth to play and catch the final hand, calling out: "I've got the ox foot!"

Here, there are only two players. Notice how the young boy's cheeks flush, and the delightful interplay of hands between the two figures. Boucher painted two versions of this scene. The second belonged to Béatrice's cousin, Maurice de Rothschild, the son of Baron Edmond, and was kept at his château in Prégny, on the shores of Lake Geneva in Switzerland.

Also on display is a beautiful jewelry box decorated with Sèvres porcelain plaques. It was created in the late nineteenth century in the style of the renowned cabinetmaker Martin Carlin, whose pieces were favored by Queen Marie Antoinette. One of Carlin's original creations, once part of Alphonse de Rothschild's collection, is now housed at the Château de Versailles.

Béatrice also owned a fine collection of drawings, including several ink and wash studies by Fragonard. Most of these were displayed here, in the Pink Salon. But since paper is especially sensitive to light, these works cannot be exhibited permanently at the Villa Ephrussi de Rothschild.

23 – The Niche

In this small alcove stands a sculpture gifted to the Villa Ephrussi de Rothschild by the renowned sculptor Édouard Marcel Sandoz (1881–1971). Born in Basel and trained at the École des Beaux-Arts in Paris, Sandoz went on to found the French Society of Animal Artists in 1933, just one year before Béatrice's death.

Though he began working in marble, Sandoz soon embraced bronze and ceramic as his preferred materials, using them to depict a wide variety of animals such as owls, parakeets, fish, fennec foxes (which are some of his most iconic creations), and of course, dogs. In 1947, he was made a member of the Académie des Beaux-Arts.

A great admirer of animal-themed art, Béatrice filled her residences with monkeys, birds, elephants, pugs, and spaniels, all in Meissen porcelain, and her gardens with living creatures of every kind.

This marble sculpture of greyhounds is one of Sandoz's early works. He first showed the piece in 1913 at the exhibition of the Société Nationale des Beaux-Arts in Paris. Take a

moment to admire the exquisite detail of the carving, particularly around the dogs' collars and ears. The finely sculpted and polished heads emerge gracefully from the block of marble, as if the form were born from the stone itself, echoing the spirit of Michelangelo's creations.

24 – Conclusion

It is here, in front of this Art Deco masterpiece, that your visit to the Villa draws to a close.

After returning your audio guide to the reception desk, don't miss the chance to discover the baroness' former dining room. It's an architectural gem designed like a Gothic chapel, with a vaulted ceiling and sweeping views over the Bay of Villefranche-sur-Mer.