

*Set of Chairs*

Attributed to Giles Grendey (British, 1693–1780) and workshop  
c. 1745  
Mahogany with modern velvet upholstery  
10.88 to 10.100

These elegant chairs with shell-shaped backs probably came from the workshop of Giles Grendey, an important furniture maker in early 18th-century London. Grendey employed many apprentices and workmen in his shop. Several of these chairs retain the stamped initials of the individual craftsmen who made them.

Attract Tag:      Set of Chairs

*Table*

Unknown (British)  
c. 1760–80  
Mahogany  
60.5

The Huntingtons used this room for eating formal meals. However, this was not their dining table, which was instead a sturdy, modern piece. This impressive example was acquired after their home became a public gallery; it was meant to be a period counterpart to the 18th-century paintings, chairs, and side tables already in the collection. Made of mahogany, an expensive imported wood, it was also highly functional—its pedestal sections could be separated into individual tables for smaller groups of diners.

Attract Tag:      Table

*Epergne*

William Cripps (British, active c. 1738–1755)  
1757  
Silver  
51.2

The epergne was one of the principal forms of centerpiece of the mid-18th-century table. It held any type of food but was primarily used for serving fruits or sweetmeats.

Attract Tag:      Centerpiece

*Tureen*

Paul de Lamerie (British, 1688–1751)

1750

Silver

56.5

The two silver tureens on display in this room were made by Paul de Lamerie, the son of a minor Huguenot nobleman who had moved to London to escape religious persecution in France. Many French Protestant artists and craftsmen had important careers in exile and are credited with bringing the curvaceous rococo style to England. One of the most sought-after silversmiths of his day, de Lamerie attracted such customers as Catherine the Great of Russia, John V of Portugal, and numerous members of the British aristocracy.

Attract Tag: Tureen

*Tureen*

Paul de Lamerie (British, 1688–1751)

1748

Silver

84.32.12

A tureen is a large covered bowl, supported by feet, that is used to serve soup. In the 18th century, when the practice of placing all the dishes for a meal on the table at once was superseded by the idea of serving separate courses, the soup course, in its splendid tureen, provided a grand opening to the formal ceremony of dining. This example is decorated with regal lions, both on its body and in the paws that form the dish's feet.

Attract Tag: Tureen

*Pair of Candelabra*

Thomas Heming (British, 1746–1782)

1765

Silver

68.16A and B

These grand candlesticks are made in the form of classical Corinthian columns. Fitted with enough branches to light the table during meals, they are also tall enough to keep the flames out of the way of plates, glasses, and serving dishes.

Attract Tag: Candelabra

*Pair of Wine Coolers with Dog Head Handles*

Jean-Baptiste-Claude Odier (French, 1763–c. 1850), after Thomas Germain (French, 1674–1748)

1819–38

Silver

Gift of Mr. and Mrs. Edwards H. Metcalf

2001.44.10.1 and 2001.44.10.2

These silver wine bottle coolers are made to resemble twisted tree trunks entwined by grapevines. The handles are in the form of long-haired spaniels. Their unusual design derives from a famous example, now in the Louvre, by 18th-century French silversmith Thomas Germain.

Attract Tag: Wine Coolers

*Carpet*

Unknown (Persian)

Late 19th–early 20th century

Silk

7.9

This carpet of soft green, rose, and yellow silk is woven with an all-over floral design. The style is typical of the carpets of northwestern Iran, particularly around the city of Tabriz, one of the oldest rug-weaving centers in the region. It was purchased by Henry Huntington along with several other carpets in 1907.

Attract Tag: Carpet

*Pair of Side Tables*

Unknown (British)

19th century

Mahogany

10.194 and 10.195

These side tables, with their dark varnish and striking veined marble tops, are probably not 18th-century examples, but date instead from the later 19th century. Though Henry Huntington bought them as authentic 18th-century pieces, they were probably not originally intended to deceive. Instead, they relate to a style of furniture design called “Chippendale Revival”; works in this style drew their inspiration from the work of 18th-century cabinet maker Thomas Chippendale, whose rococo and neoclassical designs were highly influential.

Attract Tag: Side Tables

*Pair of Side Tables*

Unknown (Portuguese)

18th century

Rosewood

25.3 and 25.4

Henry Huntington purchased these rosewood side tables in 1925 from a sale of English furniture. However, the pronounced serpentine quality of their outlines has led furniture historians to believe that they are actually Portuguese in origin. The tables' undulating fronts and the extreme curve of their cabriole legs give them a feeling of lightness and delicate movement.

Attract Tag: Side Tables

*Chandelier*

Unknown (British)

c. 1785

Glass

59.54

Purchased by the museum in 1959, this beautiful cut-glass chandelier is the only 18th-century example on display in the house. It was acquired to replace the room's original modern bronze fixture, which can be seen in the historical photograph reproduced on the label stand nearby. At the time, staff desired a period object to complement the 18th-century furniture on display. Never fitted with electric lights, the chandelier would have been lit originally with twenty candles, whose flames would have seemed to multiply within the myriad facets of its pendants, creating a brilliant, prismatic effect.

Attract Tag: Chandelier

**\*\*note to MM to check photo on label stand for original fixture!**

*Sir George Lyttelton, with Lt. Col. Richard Lyttelton and Rachel, Duchess of Bridgwater*

Arthur Devis (British, 1712–1787)

1748

Oil on canvas

65.5

This painting is an example of a "conversation piece," a type of portrait that shows the sitters engaged in conversation. Lord Lyttelton, on the left, commissioned this painting to commemorate the marriage of his younger brother, who leans toward his new wife, while an eager dog—a symbol of fidelity—jumps beside them. The painting not only celebrates a marriage but also marks the recent death of Lord Lyttelton's wife, whom he mourned deeply. He points to a ruined monument, a symbol of death and dissolution, perhaps to warn his brother of the brevity of earthly happiness.

Attract Tag: Lyttelton Family

*Mary Margaretta Wood and Two of Her Daughters*

Francis Wheatley (British, 1747–1801)

1787

Oil on canvas

56.22

In this family portrait, Wheatley focuses attention on domestic affection. Mary Margaretta Wood attentively lowers her book at the approach of one of her daughters, who has just harvested flowers and fruit from a kitchen garden. Also on display in this room, a second portrait shows the other half of the family. To connect the two paintings, the artist shows Ralph Winstanley Wood seated at an angle mirroring that of his wife, focusing attention on his son in the same manner that she focuses attention on her daughters.

Attract Tag: Mary Wood

*Ralph Winstanley Wood and His Son William Warren Wood*

Francis Wheatley (British, 1747–1801)

1787

Oil on canvas

Gift of John and Mary Ann Sturgeon

97.37

As in the portrait of his wife, hanging nearby, this painting depicts Ralph Winstanley Wood as an affectionate parent to his children. Reaching around his son's back, he draws him close with a kind smile. This physical and psychological closeness shows the influence of the 18th-century French philosopher Jean-Jacques Rousseau, who urged fathers to take responsibility for their sons' rearing and education at an early age.

Attract Tag: Ralph Wood

*Frances Molesworth, later Marchioness Camden*

Joshua Reynolds (British, 1723–1792)

1777

Oil on canvas

24.32

For this portrait, Reynolds painted Frances Molesworth in "Turkish" costume, a white cross-over gown and loose long-sleeved robe decorated with gold braid and fringe. A popular form of dress at English masquerades of the 18th century, the so-called Oriental costume reflected the wider European fascination with Eastern cultures. For a young aristocratic lady, such clothing was a slightly risqué choice due to its association with harem life, which colored most contemporary Western literature on the Muslim world. To avoid overt connection to such literary clichés, Reynolds signals his sitter's Englishness by replacing Eastern headgear with a fashionable hairstyle.

Attract Tag; Frances Molesworth

*Portrait of a Boy, said to be Richard Sprignell*

Peter Lely (Dutch, 1618–1680, active in Great Britain)

c. 1650

Oil on canvas

Gift of John and Mary Ann Sturgeon

2009.20

Lely creates a contemplative mood by painting his young subject against a lush backdrop of dark foliage, his right hand resting on a book. Though his identity is unsure, the sitter has long been thought to be Richard Sprignell, the younger brother of Anne Sprignell, a noblewoman who lived in Cromwell House, near London, in the middle of the 17th century. An early 19th-century chronicler relates that “Of her brother, who died in his youth, Sir Peter Lely has painted a Portrait, which is now in [her son’s] collection, and is a *chef oeuvre* of that exquisite Artist.”

Attract Tag:     Portrait of a Boy

*Portrait of the Hon. Anne Fane*

Thomas Gainsborough (British, 1727–1788)

c. 1782

Oil on canvas

26.108

This portrait demonstrates the dazzling brushwork that Gainsborough brought to even the most routine commissions. Though its basic composition is one the artist repeated many times, the vigorous brushstrokes seem spontaneous. He devotes particular attention to capturing the complex visual effects produced by the layers of gossamer-thin fabric in the figure’s dress, where brisk, jagged strokes of white paint dance above darker violet-gray to imitate the look of a rich silk undersleeve beneath transparent white gauze.

Attract Tag:     Anne Fane

*Benjamin Hoadly, Bishop of Winchester*

William Hogarth (British, 1697–1764)

1742

Oil on canvas

56.17

As bishop of Winchester and prelate of the Order of the Garter, Bishop Hoadly ranked second in precedence among the English bishops. In this small picture, he wears the prelate’s robes, with the arms of St. George embroidered on the shoulder. To enhance his sitter’s impressiveness, Hogarth wraps the dark blue mantle around Hoadly’s arm, thereby displaying the white satin of its lining and revealing a cluster of large gold tassels. The setting – a grandiose space with massive columns and a distant prospect of Windsor Castle – is also designed to impress.

Attract Tag:     Benjamin Hoadly

*Mary Hoadly*

William Hogarth (British, 1697–1764) and unknown artist

c. 1740s

Oil on canvas

56.18

This painting is a companion to Hogarth's portrait of Benjamin Hoadly, Bishop of Winchester, which hangs nearby. Mary Hoadly, who was 32 years his junior, became the bishop's second wife in 1745. The figures turn toward each other as if engaged in conversation. Although many aspects of this painting are characteristic of Hogarth, the particularly fussy handling of paint in the skirt suggests the intervention of another artist. Perhaps, after the marriage, an existing portrait by Hogarth was reworked by another, less skilled artist in order to form a pair with the bishop's portrait.

Attract Tag: Mary Hoadly