

## PAINTINGS

*The Beckford Children: Margaret Beckford and Susan Euphemia Beckford*

George Romney (British, 1734–1802)

1789–91

Oil on canvas

20.9

English family portraits placed a premium on birth order. Romney articulates the relative status of Margaret and Susan Beckford in a variety of ways. Elder sister Margaret's erect stance, elegantly placed hands, and direct gaze signal her dominance and sophistication, while Susan's upward glance and crouching posture express the admiration and dependency of a younger sibling.

Attract Tag: The Beckford Children

*Lord Henry Spencer and Lady Charlotte Spencer: The Young Fortune Teller*

Joshua Reynolds (British, 1723–1792)

c. 1775

Oil on canvas

23.62

In his portraits Reynolds often experimented with the humorous potential of casting children in adult roles. Here, Lady Charlotte and her younger brother, Lord Henry, parody the popular subject of the gullible young dandy so distracted by the gypsy fortune teller that he fails to notice the theft of his purse. While Lady Charlotte perhaps reads the signs of prospective romance in her brother's small hand, the viewer envisions the future eminence his aristocratic birth assures him.

Attract Tag: The Young Fortune Teller

*Portrait of Lavinia, Countess Spencer, and John Charles Spencer, Viscount Althorp*

Joshua Reynolds (British, 1723–1792)

1783–84

Oil on canvas

24.33

Countess Spencer commissioned this portrait to commemorate her new status as a mother following the birth of her first child. The painting captures a spontaneous act of maternal affection as she comforts her son, who has evidently taken a fall. The imagery reflects the growing idealization and prestige of maternity in late 18th-century England as upper-class women began to take a more active role in raising their children.

Attract Tag: Countess Spencer and Son

*The Godsall Children: Susannah, Philip Lake, and Maria Godsall*

John Hoppner (British, 1758–1810)

1789

Oil on canvas

Adele S. Browning Memorial Collection, Gift of Mildred Browning Green and Honorable Lucius Peyton Green

78.20.31

A spectacular setting sun, signifying the passage of time, becomes in Hoppner's hands a metaphor for childhood transitions. The eldest girl affectionately coaxes her younger sister to enjoy the sunset, demonstrating her budding maternal nature. The confident pose and direct gaze of their brother, who at age four wears his first pair of masculine trousers, suggests his growing independence.

Attract Tag: The Godsall Children

*The Clavering Children: Thomas John Clavering and Catherine Mary Clavering*

George Romney (British, 1734–1802)

1777

Oil on canvas

Adele S. Browning Memorial Collection, Gift of Mildred Browning Green and Honorable Lucius Peyton Green

78.20.35

This portrait vividly demonstrates the way differences between boys and girls were viewed in the 18th century. Thomas holds the reins of power, grasping his dogs' leash assertively, while his sister Catherine is cast in a more nurturing and submissive role, hugging a puppy to her chest. Through costumes that evoke the ancient past and a composition that makes these children tower over the low horizon, Romney lends his young subjects a seriousness and monumentality rarely seen in portraits of young children.

Attract Tag: The Clavering Children

## DECORATIVE ART

### *Chest of Drawers and Fall-front Desk*

Martin Carlin (German, 1730–1785, active in France)

c. 1775

Oak with tulipwood, sycamore, purplewood, ebony and holly, gilt bronze, and marble

11.31 and 11.32

Cabinet-maker Carlin was known for sophisticated pieces of furniture mounted with porcelain plaques or lacquer panels, or, as here, decorated with marquetry of exotic woods. This commode and *secrétaire*, probably made about the same time but not necessarily a set, are in the neoclassical style, which looked to the art of ancient Rome for inspiration. The foliate swags and trellises of the marquetry are based on published drawings of some of the material then recently excavated from the archeological sites of Herculaneum and Pompeii.

Attract Tag: Chest and Fall-front Desk

### *Chest of Drawers*

Unknown (French)

1790–95

Oak with mahogany and ebony, gilt bronze, porcelain, and marble

10.3

This chest mounted with porcelain plaques is unusual—such ornamentation typically appears on small worktables or desks. The plaques, probably made at the royal porcelain manufactory at Sèvres, imitate the well-known blue and white ceramics produced by the Wedgwood factory in England. This commode may have been designed by Dominique Daguerre, who had strong business ties with both Josiah Wedgwood and the Sèvres manufactory.

Attract Tag: Chest of Drawers

### *Pair of Six-light Candelabra*

François Rémond (French, 1747–1812) or Pierre Gouthière (French, 1732–1813)

c. 1780

Gilt bronze, painted bronze, and steel

Arabella D. Huntington Memorial Art Collection

27.180 and 27.181

Both functional and highly decorative, these candelabra are two of the most impressive gilt bronzes in the Huntington collection, with their elaborate design, intricate construction, refined modeling, and brilliant finish. The design includes figures of female fauns, heavy vine garlands, fruiting ivy wreaths, and satyr masks, all alluding to lighthearted bacchanalian pleasures. The delicate branches, which once would have held candles, sit atop vases blued to imitate the precious stone lapis lazuli.

Attract Tag: Candelabra

*Pair of Candlesticks*

Étienne Martincourt (French, active 1763–1791)

c. 1780–85

Gilt bronze

Arabella D. Huntington Memorial Art Collection

27.133 and 27.135

In a wealthy family's home, these candlesticks would have been both functional, providing light after dark, and decorative, as reflected light from the flames sparkled over the intricate gilt-bronze surfaces.

Attract Tag: Candlesticks

*Mantel Clock*

Manufactured by Japy Frères et Cie, Paris

c. 1785 and later

Gilt and blued bronze, marble, enamel, glass, and brass

Arabella D. Huntington Memorial Art Collection

27.182

*Pair of Three-light Candelabra*

Unknown (French)

c. 1780 and later

Gilt and painted bronze and marble

Arabella D. Huntington Memorial Art Collection

27.183 and 27.184

This clock closely resembles one described in a 1785 inventory of Queen Marie-Antoinette's chateau at St. Cloud. Though the connection is unconfirmed, the possible royal provenance would have been appealing to Henry Huntington as he formed a collection to memorialize his late wife, Arabella. The candelabra were sold to Huntington as a set with the clock, though the lack of matching decoration indicates that the objects were brought together later, sometime in the 19th century.

Attract Tag: Clock and Candelabra

*Mantel Clock*

Manufactured by Lepaute, *horloger du roi*, Paris

c. 1775

Marble, gilt bronze, glass, and brass

Arabella D. Huntington Memorial Art Collection

16.9

The motif of Venus and Cupid flanking the dial is frequently found on clocks of this date. When this clock was acquired in 1916, it was wrongly attributed to the school of the sculptor Falconet, an artist popular among Gilded Age collectors. The dealer Joseph Duveen convinced Henry Huntington to buy it by telling him it would make a nice set with a pair of Falconet sculptures already in his collection.

Attract Tag: Mantel Clock

*Pair of Andirons*

Probably by Henry Dasson (French, 1825–1896)

c. 1875–1900

Gilt bronze and wrought iron

11.8 and 11.9

Though mimicking a form popular in the 18th century, these andirons were probably made close to the time Henry Huntington bought them. Not fakes, they are marked “HD,” which likely refers to the firm of Henry Dasson, a producer of high-quality copies of 18th-century bronzes and furniture made for the Louis XVI–style interiors so in vogue around the turn of the 20th century.

Attract Tag: Andirons

*Chest of Drawers*

Daniel Deloosse (French, 1734–1788)

c. 1770

Oak and fir with mahogany, satinwood, sycamore, walnut, rosewood, boxwood, purplewood and mother of pearl, gilt bronze, and marble

11.26

This commode comes from the workshop of Daniel Deloosse, who is known to have produced a great variety of furniture decorated with marquetry panels of differently colored veneers and mother-of-pearl or ivory inlays. The panels on this example closely resemble the river and harbor scenes by landscape painter Claude-Joseph Vernet (1714–1789). The veneers, now faded, were originally stained bright colors.

Attract Tag: Chest of Drawers

*Two Armchairs (Fauteuils à la d'Artois)*

Seat covers and backs after designs by François Boucher (French, 1703–1770) and Jean-Baptiste Oudry (French, 1686–1755), manufactured by Gobelins Tapestry Manufactory

Tapestry covers c. 1779; chair frames before 1892

Wool and silk with modern silk and cotton linings, polyethylene and polyester upholstery materials; gessoed and gilded beech with modern poplar inner frames

9.20 and 9.28

Also part of the suite of tapestry-covered furniture on display in the Large Library, these chairs combine two 18th-century designs. The seat backs derive from a series of upholstery models in which winged cupids personify the Arts and Sciences, originally designed for Madame de Pompadour, mistress of Louis XV. The seats do not depict human forms, as was customary in the 18th century. They illustrate scenes from Jean de La Fontaine's *Fables* by the animal-painter Jean-Baptiste Oudry. The chair frames, though based on 18th-century models, were made in the 19th century. This suite of furniture was among the first examples of French decorative art purchased by Henry Huntington.

Attract Tag:     Armchairs

*Writing Desk (Bureau Plat)*

Pierre Garnier (French, 1720–1800)

1762–65

Oak veneered with purplewood and mahogany, gilt-bronze, and modern leather top

11.28

Like other French writing desks in the Huntington collection, this one was intended to be used by two people sitting opposite each other. Both functional and stylish, it comes from the workshop of Pierre Garnier, one of the pioneers of neoclassical furniture production in 18th-century France. With its strong, rectilinear lines and shining gilt-bronze mounts inspired by ancient Greek motifs, it would have appealed to Garnier's most forward-thinking clients.

Attract Tag:     Writing Desk

*Pair of Temple Jars*

Unknown (Chinese)

Qianlong, 1736–95

Porcelain

Arabella D. Huntington Memorial Art Collection

27.115 and 27.125

In addition to the Renaissance and 18th-century French artworks that Henry Huntington assembled in 1927 to create a memorial to his wife, the Arabella D. Huntington Memorial Art Collection included a few examples of Asian art, such as these large jars decorated with delicate floral arrangements.

Attract Tag: Temple Jars

*Reading Table (Table à Encas or liseuse)*

Unknown (French, 19th century)

c. 1850-1900

Oak and fir or pine carcass veneered with purplewood, tulipwood, dyed sycamore, boxwood, or satinwood, and holly stringing; bronze; with brass and steel

Adele S. Browning Memorial Collection, Gift of Mildred Browning Green and Honorable Lucius Peyton Green

78.20.67

This writing table is a 19th-century reproduction of a mechanical table made in the 1750s by Jean-François Oeben. Much simplified, it lacks the complexity of the 18th-century master cabinetmaker's work. A fine example of a table likely made by Oeben himself can be seen in the Large Library across the hall.

Attract Tag: Reading Table

*Carpet*

Unknown (Persian)

Late 19th-early 20th century

Silk

7.5

Woven in the area of Heriz, in what is today northwest Iran, Heriz carpets are prized for their bold geometrical patterns and beautiful colors. This example would have been relatively new when Henry Huntington bought it in 1907.

Attract Tag : Carpet

## SCULPTURE

### *Venus at the Bath*

Gaetano Mercanti (Italian, active in the 1860s)

c. 1861

Marble

Arabella D. Huntington Memorial Collection

27.89

This large marble Venus was sold to Henry Huntington in 1927 as the work of the French 18th-century sculptor Falconet. It is in fact a 19th-century work by the Italian sculptor Mercanti, exhibited in Florence in 1861. In the late 19th and early 20th centuries, the high demand for 18th-century sculpture from collectors such as Henry Huntington often resulted in spurious re-attributions.

Attract Tag: Venus at the Bath

### *Venus and Cupid*

Attributed to Joseph Broche (French, 1740–after 1807) or Jean-Baptiste-Ignace Broche (French, 1741–1794), in the style of Etienne Maurice Falconet (French, 1716–1791)

c. 1775–1800

Marble

Arabella D. Huntington Memorial Art Collection

16.7

### *Venus and Cupid*

Attributed to Joseph Broche (French, 1740–after 1807) or Jean-Baptiste-Ignace Broche (French, 1741–1794), in the style of Etienne Maurice Falconet (French, 1716–1791)

c. 1775–1800

Marble

Arabella D. Huntington Memorial Art Collection

16.8

### *Venus and Cupid*

After Joseph Broche (French, 1740–after 1807) or Jean-Baptiste-Ignace Broche (French, 1741–1794), in the style of Etienne Maurice Falconet (French, 1716–1791)

c. 1875–1900

Marble

18.13

The imitation and reproduction of works of master sculptors was a common practice in 18th-century France. Falconet was one of the most renowned sculptors of the time, and his designs were used for the reproduction of small-scale marbles, like these sculptures of Venus and Cupid, both during his lifetime and over the next two centuries. Such replication responded to the demand from collectors for more decorative, mildly erotic figures and groups to place in domestic interiors.

Attract Tag: Venus and Cupid Sculptures



*Bacchante*

After Martin-Claude Monot (French, 1733–1803)

c. 1850–1900

Marble

The Arabella D. Huntington Memorial Art Collection

27.86

Believed by Henry Huntington to be a portrait of French actress Mademoiselle Dangeville, this marble bust is more likely a combination of several 18th-century motifs, executed in the 19th century. The loose drapery and grape garland in the figure's hair indicate that she is meant to represent a bacchante, a devotee of Bacchus, the Roman god of wine.

Attract Tag: Bacchante