

Decorative Art

Mantel Clock

Joseph-Léonard Roque (French, active 1769–d. after 1789), with enamel by Elie Barbezat (French, active 1768–c. 1777)

c. 1780

Marble, gilt bronze, glass, and brass

Arabella D. Huntington Memorial Art Collection

27.102

The case of this clock is fashioned from a single piece of marble. Three carved figures flank the clock: A woman leans over to embrace a putto, while another putto kneels at the base of the case. The clock is framed by gilt-bronze beading, a bow at the top, and two swags of flowers on either side. The flowers and foliage in the garland around the dial and the sharp delineation of the arabesque scrollwork is at once subtle and meticulous.

Attract Tag: Mantel Clock

Mantel Clock

Renacle-Nicolas Sotiau (French, 1749–1791), with plaques manufactured by the Royal Porcelain Manufactory, Sèvres, and miniature painted by an unknown artist

1782–83

Gilt bronze, porcelain, glass, enamel, brass, steel, painting on ivory

Arabella D. Huntington Memorial Art Collection

27.110

This clock, the most significant in the Huntington collection, has an esteemed pedigree. It was made for Prince Maximilian of Hapsburg, the last elector and archbishop of Cologne, who is depicted in the upper medallion wearing ermine-trimmed robes. As brother to Marie-Antoinette of France, Maximilian developed a taste for Parisian luxury goods, particularly porcelain-mounted objects like this clock. Bought by Henry Huntington over a century later, it became a most suitable addition to the memorial collection he formed in honor of his wife Arabella, a devotee of the ill-fated queen.

Attract Tag: Mantel Clock

Chest of Drawers

Unknown (French)

1740–60, with later alterations

Oak and pine with tulipwood, gilt bronze, and marble

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

78.20.61

Although many features of this commode originate in the 18th century, the construction of the doors suggests a later date. However, the many anomalies in the parquetry veneers imply a long history of transformation rather than a 19th-century date of manufacture. Such alterations to a piece of furniture were not uncommon, reflecting changing tastes and necessary repairs over the course of many owners.

Attract Tag: Chest of Drawers

Small Worktable with Drawers (Table en Chiffonière)

Léonard Boudin (French, 1735–1804)

1760–70

Oak with boxwood, tulipwood, amaranth, sycamore, and gilt bronze

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

78.20.65

This worktable bears the stamp of Léonard Boudin, who became a master-cabinetmaker in 1761. The panel on the tabletop represents a landscape scene surrounded by flowers and foliage on a diagonal tulipwood ground. Each panel, on the four sides of the table and the shelf, consists of a diamond lattice with quatrefoils at the intersections. The upper drawer opens to reveal two compartments at its front for writing implements.

Attract Tag: Work Table

Pair of Armchairs (Fauteuils à la Reine)

Unknown, in the manner of Georges Jacob (French, 1739–1814)

c. 1780–90

Beech, wool and silk tapestry, silk dress fabric, and brass

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

78.20.72A and 78.20.72B

These chairs do not bear a maker's stamp and probably represent the work of a moderately skilled and possibly provincial craftsman working in the later 18th century. Their delicate and refined proportions suggest that he was probably looking at the work of Georges Jacob, a master chair maker.

Attract Tag: Armchairs

Pair of Three-Light Candelabra

Unknown (French)

c. 1780

Gilt bronze and porcelain

13.17 and 13.18

Each of these ornate candelabras is formed by a flask-shaped white porcelain vase decorated with swans' necks on either side, forming handles. A flower garland elegantly drapes around the top half of the vase, beginning in the swans' beaks. Bronze lilies emerge from the vase and serve as candleholders.

Attract Tag: Candelabra

Pair of Andirons

Unknown (French)

c. 1850–1900

Gilt and patinated bronze

13.21 and 13.22

Andirons are metal stands that hold up firewood within an open fireplace. Those that depicted rearing horses began to appear on the art market in the 18th century. Although originally sold to Henry Huntington as from the period of Louis XIV, these examples are more likely to date from the late 19th century, when the vogue for objects in the style of *ancien régime* France was at its height.

Attract Tag: Andirons

Pair of Armchairs (Fauteuils à la Reine)

Attributed to Jean-Baptiste Tilliard I (French, 1686–1766)

c. 1760

Beech and woolen Beauvais tapestry covers

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

78.20.71A and 78.20.371B

Though attributed to the Tilliard workshop, these chairs would have passed through the hands of several other artisans before being sold. In 18th-century France, members of the guild of chair makers were permitted to produce unfinished woodwork, but prohibited from carving and gilding, which would have been subcontracted out. The tapestry covers would also have been added at a separate shop, where a *tapissier* would have worked on the stuffing and covers.

Attract Tag : Armchairs

Chest of Drawers

Pierre-Antoine Foullet (French, c. 1732–1780)

c. 1770–80, with later alterations

Oak, sycamore, pearwood, purplewood, boxwood, tulipwood, gilt bronze mounts, and brèche d'Alep marble top

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

78.20.57

The *ébeniste-marqueteur* (cabinetmaker and marquetry cutter) Foullet was known for his commodes, like this one, which display detailed marquetry set in purplewood borders and encircled by gilt-bronze medallions. The urns, pedestals, and sprays of flowers that decorate this piece are typical of his workshop.

Attract Tag: Chest of Drawers

Carpet

Unknown (Iran)

Possibly 19th century

Silk

7.17

This carpet, purchased by the Huntingtons in 1917, was made in Tabriz, one of the oldest rug-weaving centers in Iran. It displays a medallion design surrounded by an intricate floral pattern worked in delicate creams and pastels.

Attract Tag: Carpet

PAINTINGS

Portrait of Susanna Lee Acton

George Romney (British, 1734–1802)

1786–87

Oil on canvas

17.25

The sitter's fiancé, Nathaniel Lee Acton, commissioned this portrait to commemorate their impending nuptials. Romney successfully captures his charming sitter's likeness while also endowing her features with a strong sense of personality. Tilting her head to one side as if listening, she fixes the viewer with a friendly but appraising gaze and a smile suggestive of wry humor. Her dashing manner of dress reinforces her air of self-confidence.

Attract Tag: Susanna Lee Acton

Portrait of Catherine Adye, later Catherine Willett

George Romney (British, 1734–1802)

1784–85

Oil on canvas

22.56

In this portrait, Romney makes the most of his twenty-two-year-old sitter's enticing charms. Cocking her head at a fetching angle, she fixes the viewer with a direct gaze, which the artist has made all the more alluring by veiling her eyes in shadow.

Attract Tag: Catherine Adye

Portrait of Emma Hart, later Lady Hamilton, in a Straw Hat

George Romney (British, 1734–1802)

c. 1782–84

Oil on canvas

24.5

Exceptional beauty, ability, and ambition enabled Emma Hart's rise to fame as the infamous Lady Hamilton—the mistress of naval hero Lord Nelson—and secured her position as Romney's muse. This portrait captures not only her womanly beauty but also the flirtatiousness of a girl still in her teens. Her pose is both self-protective and coy—the act of hugging her arms close to her body could be seen as modest, but the fact that this gesture emphasizes her breasts also calls attention to her physical desirability.

Attract Tag: Lady Hamilton

Portrait of Isabella Seymour Conway, Viscountess Beauchamp, later Marchioness of Hertford

John Hoppner (British, 1758–1810)

c. 1789

Oil on canvas

24.31

This portrait vividly conveys the bewitching beauty and charm that made Lady Beauchamp one of the most sought-after women of her day. The sitter is presented in an alluring and provocative manner, directly meeting the viewer's eye as she gazes out seductively from the shadow of her hat brim. The large, floppy bow on her hat and the bottle of flowers tucked into her bodice direct attention to her face and breasts.

Attract Tag: Viscountess Beauchamp

Portrait of the Hon. Theresa Parker

Joshua Reynolds (British, 1723–1792)

1787

Oil on canvas

26.85

In this portrait, Reynolds depicts Theresa Parker in a remarkably direct, matter-of-fact manner. He paints her fashionable clothing with uncharacteristic specificity. The impression of truthful, unmediated observation carries through to the unconventional presentation of the sitter, with not only the head but also the body in severe profile. This mode of presentation demystifies the girl rather than romanticizing her, laying out her features with stark clarity.

Attract Tag: Theresa Parker

Portrait of Isabel and Thomas Crathorne

Francis Cotes (British, 1726–1770)

1767

Oil on canvas

64.9

In this portrait, Thomas Crathorne leans forward to gaze at his wife's drawing of Guercino's *Cupid Burning His Bow and Arrow*, an allegory for the renunciation of love. The chair, which should have been occupied by Thomas, instead holds ledgers and estate documents. The significance of these items becomes clear when it is noted that Thomas died three years before the painting was made. Cotes's portrait serves a double function: presumably commissioned by the widow as an expression of enduring fidelity to her husband, it also reinforces her authority as the administrator of her young son's estate.

Attract Tag: Isabel and Thomas Crathorne

SCULPTURE

Sabine Houdon

After Jean-Antoine Houdon (French, 1741–1828)

c. 1800–1900

Marble

Arabella D. Huntington Memorial Art Collection

27.95

Houdon's busts of children, particularly those of his three daughters and the children of his close friends, have been popular since they were first produced. The numerous copies, such as this one of his four-year-old daughter Sabine, are a testament to the sculptor's enduring appeal.

Attract Tag: Sabine Houdon

The Bather

After Christophe-Gabriel Allegrain (French, 1710–1795)

c. 1875–1925

Marble

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

78.20.55

This sculpture is a later version, much reduced in size, of a monumental marble commissioned for the royal court in 1751. It proved to be a popular design. Allegrain exhibited other versions of the sculpture into the 1760s, and innumerable copies in various sizes were produced both in bronze and marble well into the 19th century.

Attract Tag: The Bather