

[WALL LABEL; ALL LABELS ARE SAWGRASS]

Benjamin West

American (active Britain), 1738–1820

Destruction of the Beast and the False Prophet, 1804

Oil on panel

The William Hood Dunwoody Fund 15.22

Benjamin West moved to Europe in 1760, studying primarily in Italy before settling in London in 1763. The American artist's popularity in England was owed largely to the patronage of King George III and his project for the Chapel of Revealed Religion at Windsor Castle (1780–1801), for which this picture is a study. West completed eighteen large canvases for the chapel before the king's serious mental and physical illnesses forced him to abandon it. The violent painting represents a battle between good and evil from the Book of Revelations. A wrathful messiah charges his army into darkness, flying ablaze from the heavens on white horses to defeat the false prophet and his worshippers.

[DECK LABEL 130%]

Joseph Chinard

French, 1756–1813

Bust of General Guillaume Brune, c. 1800

Terra-cotta, marble base

The Christina N. and Swan J. Turnblad Memorial Fund and the Putnam Dana McMillan Fund

77.31a,b

Guillaume Brune served under Napoleon Bonaparte in the French invasion of Italy in 1796. He ascended quickly in the army ranks and was promoted to the role of marshal of the empire when Napoleon was crowned emperor in 1804. Joseph Chinard was among the most popular portraitists of his day and a favorite of Napoleon's. His depiction of the general is intimate without detracting from the dignity of the sitter's high office. As Brune is not wearing the marshal uniform, the bust was probably made before his elevation. After Napoleon's defeat at Waterloo in 1815, Brune was assassinated by a royalist mob.

[DECK LABEL 130%]

Roman

Dionysus on a Donkey, 2nd century CE

Marble

The John R. Van Derlip Fund 63.41

This naked, contented youth, languorously reclining on a donkey, with a brimming wine bag and head crowned in grapes and ivy, is the god of wine. The sculpture was unearthed in Italy in the late 1500s. Only the core is ancient; most of the projecting elements are later reconstructions—Dionysus's head, right arm and leg, and left foot, the donkey's ears, legs, tail, and bell, as well as the base. The sculpture was in the Villa Mattei in Rome until at least 1776. By 1777 it was sold and sent to England. James Hugh Smith Barry, who had recently returned from a grand tour of Europe, acquired it for his growing antiquities collection.

[WALL LABEL]

Thomas Sully

American, 1783–1872

Portrait of George Washington, c. 1820

Oil on canvas

After Gilbert Stuart, American, 1755–1828

The William Hood Dunwoody Fund 32.12

This portrait of America's first president borrows heavily from the conventions of European royal portraiture, which were designed to glorify a ruler's authority and sophistication. Set amid majestic columns and billowing drapery, Washington assumes an elegant pose and steely gaze. But instead of the fancy dress and jewels of a monarch, he wears a sober black jacket and knickers. Still, some symbols of power remain. The sword at the hip signifies military rank and strength, the table leg, formed by fasces (bundle of wooden rods), is a symbol of unity, and the double-headed eagle, an emblem of power and empire. His desk, with books, papers, and pen, reference his learning and enlightened principles. Yet the most venerated ideal of the young republic, that all men are created equal, was beyond the reach of most of Washington's constituents.

[WALL LABEL]

Probably Spain

Bilbao mirror, c. 1790

Carved and gilded wood, gilded wire, pink marble, and glass

Gift of Mrs. W. C. MacFarlane 64.4.1

This particular type of mirror, with pink marble veneer and delicate carved wood and gilded ornament, originated in Bilbao, Spain. As its popularity peaked in the late 1700s, it was produced throughout Europe, especially in Germany, Portugal, and Denmark, with many exported to the United States.

[WALL LABEL]

Probably Spain

Bilbao mirror, c. 1790

Carved and gilded wood, gilded wire, pink marble, and glass

Gift of Mrs. W. C. MacFarlane 64.4.2

[WALL LABEL 130%]

Baron François-Pascal-Simon Gérard

French, 1770–1837

Louis Philippe and His Sons, the Duke of Chartres and the Duke of Nemours, c. 1830–32

Oil on canvas

The Ethel Morrison Van Derlip Fund 63.56

Louis Philippe, nicknamed “the Citizen King,” ruled as a constitutional monarch in France from 1830 to 1848. He had supported the 1789 revolution but fled to Switzerland in 1793 during the Reign of Terror (his father was guillotined). During his twenty-one-year exile—including two years in Philadelphia—he moved frequently. He returned to France in 1814 with the restoration of the Bourbon monarchy. François Gérard made this oil sketch in preparation for a larger portrait at Versailles. It pictures Louis Philippe in the days before his ascent to the throne; his two eldest sons are included. Louis Philippe was overthrown in the revolution of 1848, escaping to England, where he died two years later.

[WALL LABEL 130%]

Louis Gauffier

French, 1762–1801

Portrait of Dr. Thomas Penrose, 1798

Oil on canvas

The John R. Van Derlip Fund 66.20

Louis Gauffier moved to Rome after the outbreak of the French Revolution but fled in 1793 to escape reprisals against the French following the execution of Louis XVI. He settled in Florence, where he specialized in grand tour portraits. His painting of Thomas Penrose (1769–1851), secretary to the English envoy to the duke of Tuscany, is among his most celebrated. Gauffier portrayed the young Brit as a sophisticated dilettante, with a sketchbook in hand, taking in the landmarks of Florence—the Duomo, Orsanmichele, and Palazzo Vecchio—from a shady corner of the Boboli Gardens. When Napoleon’s troops invaded Florence in 1800, Penrose was forced to return to England. He became a vicar but kept this exquisite memento of his Italian years his whole life.

[DECK LABEL 130%]

Jean-Antoine Houdon

French, 1741–1828

Bust of Anne-Marie-Louise Thomas de Domangeville, Madame de Sérilly, 1780

Marble

Gift of Mrs. John Barry Ryan 75.30

Youth, beauty, education and wealth: Louise de Domangeville (1762–1799) had it all. She was just 18 when Jean-Antoine Houdon, the foremost French portrait sculptor of the day, made this bust. It was probably commissioned on the occasion of her marriage in 1778 to her cousin Antoine Mégret de Sérilly (1746–1794), treasurer general at the War Office. She and her husband were arrested in 1794 during the Reign of Terror. He was guillotined; she, claiming to be pregnant, was released. She married twice more and died at 36 of smallpox. Houdon fared better. His fame brought him to the United States, where he sculpted busts of George Washington and other American political figures.

[DECK LABEL 130%]

France

Pair of Vestal Virgins, c. 1790–1810

Bronze, marble and ormolu base

The Ethel Morrison Van Derlip Fund 78.28.1-2

This pair of classical-style bronze statuettes represent vestal virgins, ancient Roman priestesses dedicated to Vesta, the goddess of hearth and home. Their primary job was keeping the temple altar fire burning. For their service, they were granted exceptional privileges, but their sacred duties required strict chastity. Vestals who broke this sacred vow were buried alive. While this was a rare occurrence in antiquity, the popularity of the subject in neoclassical art suggests that the lurid peril captivated the imaginations of artists and collectors of the period.

[WALL LABEL]

United States (New York)

Sofa, c. 1820

Mahogany, maple, ash, pine, polychrome, gilt, upholstery

The William Hood Dunwoody Fund and Gift of funds from Harry M. Drake, Mr. and Mrs.

Charles Bell, the James Ford Bell Foundation, Mrs. John Roller, and Mrs. Peter Anson 82.75a-c

The “Grecian sofa” was inspired by Greek and Roman excavations in the early 1800s. Classical elements like scrolled arms and gilded dolphin feet proved particularly popular among Americans eager to associate their young country with ancient republics. Mahogany, a wood prized by English and American cabinetmakers in this period for its rich, luminous surface and fine grain, was harvested in colonies in the Caribbean and Central America, often by enslaved people. The global demand and exploitative extraction left many regions deforested.

[DECK LABEL 130%]

Thomas Hope

English (born Amsterdam), 1769–1831

Table, c. 1800

Painted and gilded wood (probably pine, beech and oak), top lined with painted canvas

Gift of funds from the Friends of the Institute 96.32.1a,b

Thomas Hope, heir to a Dutch banking fortune, was an influential connoisseur, collector, and designer in England. In 1799 he acquired a grand London mansion and set about creating a wholly original domestic interior. He helped to formulate the Regency style (c. 1800–1830), combining Greek, Roman, and Egyptian motifs and styles he'd seen on his extensive travels. This table, noteworthy for its bold proportions and striking ornamentation, may have adorned his famous picture gallery, created to emulate a Greek temple. Hope's book *Household Furniture and Interior Decoration*, published in 1807, included illustrations of his designs and furniture, including this table, and introduced the term "interior decoration" to the English language.

[DECK LABEL 130%]

Studio of Joseph Chinard

French, 1756–1813

Bust of Juliette Récamier, c. 1801–13

Marble

The John R. Van Derlip Fund 92.23

Madame Juliette Récamier (1777–1849) was famous in revolutionary France for her beauty and charm. She married a wealthy older banker at 15, hosted fashionable salons, and carried on numerous affairs. Joseph Chinard's renowned bust of her inspired numerous copies, some by Chinard's hand, some by his workshop, and countless more made by others later in the century. In appearance and style, Récamier personified the neoclassical era. She reportedly wore flowing white dresses and elaborate *all'antica* updos. Chinard's bust unusually includes arms and hands, which ingeniously disguise the pedestal, while introducing the conceit of modesty. Récamier vainly tries to cover her breasts with her sheer, slipping drapery. Subtle movements bring the sculpture to life: the turn of the head, downward glance, and grasping fingers.

[DECK LABEL 130%]

France

Crouching Venus, late 18th century

Bronze

Gift of Ruth and Bruce Dayton 92.85.4

The goddess of love is shown preparing for the bath. Crouched, she turns her head toward the viewer, as if she knows she is being watched, and attempts to cover herself with her arms. This composition, which originated in ancient Greece, has been admired since its inception, as demonstrated by innumerable copies, from ancient Rome and the Renaissance to the neoclassical period. The goddess's natural pose offered an ingenious way to reveal the physical beauty of the female form, while implying modesty. This small version would have been a fashionable decoration in a private library or gallery.

[WALL LABEL]

François-Marius Granet

French, 1775–1849

The Choir in the Capuchin Church on the Piazza Barberini, Rome, c. 1815–30

Oil on canvas

The John R. Van Derlip Fund 92.135

François-Marius Granet conceived this painting during the French occupation of Rome, after Napoleon had suppressed the monasteries. Granet visited the Capuchin church depicted here shortly after it was shuttered in June 1810, writing, “The good Capuchins were no longer there . . . everything was silent. I entered the choir; same silence; the stalls formerly occupied by a hundred monks were now empty and dust was beginning to gather.” Thus, this painting is a nostalgic reimagining of a vanished world. The ethereal scene was so popular, especially in France, that Granet painted it at least fifteen times. In this version he included himself with a sketchbook in the foreground.

[WALL LABEL]

Mexico

Portrait of Diego de Ágreda y Martínez de Tejada y Cabezón, 1st Conde de Ágreda, c. 1805

Oil on canvas

Bequest of Dorothy Millett Lindeke 85.42.9

Don Diego de Ágreda (1755–1838) moved from Spain to Mexico City in 1784 to assume control of his family’s silver-mining business. Mexican mines no longer used enslaved workers in this period (unlike those in Potosi, Peru), but the exploitative activities of Ágreda and other Spanish colonists in Mexico caused enduring harm and inequities. The prominent silver inkstand in Ágreda’s portrait, complete with an inkwell, pounce pot, quill caddy, magnifying glass, and a bell to ring servants, references the family business. The finery of Ágreda’s dress and his elaborate medals and coat of arms emphasize his wealth and status. A staunch royalist, Ágreda was exiled in 1829 and was only permitted to return to Mexico in 1836, at the age of 80.

[DECK LABEL]

China

Lidded soup tureen from the Chinese export dinner service, made for the Conde de Ágreda, c. 1780

Porcelain

Bequest of Dorothy Millett Lindeke 85.42.4.1a,b

Diego de Ágreda's extensive porcelain dinner service, comprising some 170 pieces, is in Mia's collection (60.31.1-5, 85.42.4.1-167). Just as his Mexican mines exported silver around the world, particularly to Spain, India, and China, Ágreda imported luxury items to Mexico. He commissioned this service from China in the 1780s and had it decorated with his family coat of arms. His portrait nearby was painted later, and its heraldry reflects Ágreda's subsequent elevation to rank of count, with a gold crown added atop the lion's head and helmet.

[Rurik: the next two labels (**Writing box/medallion and Ben Franklin medallion**) require extended text that cannot fit on a deck label. Let's make regular wall labels to adhere to the exterior of the pedestal:]

[WALL LABEL]

England

Writing box with Wedgwood antislavery medallion, c. 1790

Rolled paper on wood with jasperware medallion

Gift of funds from Lisa and Jud Dayton 95.19

Antislavery medallion, 1787

Jasperware

Designed by Henry Webber, British, 1754–1826

Modeled by William Hackwood, British, c. 1753–1836

Manufactured by Josiah Wedgwood, British, 1730–1795

Wedgwood's antislavery medallion was conceived in 1787 at an abolitionist meeting in London. The small but powerful emblem, created by Henry Webber and William Hackwood, represents a Black man kneeling in chains, pleading with clasped hands under the inscription: "Am I Not a Man and a Brother?" As many as ten thousand medallions were distributed in England and the United States to be worn as accessories or incorporated into objects like this writing box. Britain outlawed the slave trade in 1807 and abolished slavery in the British colonies in 1833—freeing an estimated eight hundred thousand people. To pass the act of parliament, the government took the controversial step of compensating British slaveholders, some forty-seven thousand recipients, for their "property." The debt for the original £20 million was only paid off in 2015.

[WALL LABEL]

Jean-Baptiste Nini

Italian (Urbino), active France, 1717–1786

Medallion of Benjamin Franklin, 1777

Terra-cotta

Gift of Jean-Pierre Selz 92.13.1

Benjamin Franklin went to France in 1776 to secure money and military aid for the American Revolutionary War. There he became a beloved celebrity at the French court, inspiring countless depictions, which circulated in print, fashion, and even candy boxes. This terra-cotta medallion was commissioned by Franklin's French host Jacques-Donatien Le Ray de Chaumont and shows Franklin wearing the simple fur cap he made famous.

Wedgwood sent Franklin copies of the antislavery medallion on display in this case, to distribute in Philadelphia. After years of owning slaves, Franklin had become a dedicated abolitionist.

Franklin wrote to thank Wedgwood for the "valuable Present of Cameos . . . I am persuaded it may have an Effect equal to that of the best written Pamphlet."

[SUBGROUP PANEL]

“Grands Hommes” in Miniature

The Age of Enlightenment venerated its “great men.” These were not rulers and religious figures as in the past, but writers, scientists, philosophers, artists, and statesmen—public intellectuals—celebrated for their ideas, character, and virtue. In France, the portraits of *grands hommes* proliferated, in newspaper and print, in marble portraits and oil paintings at the Salon (art academy), and in newly erected monuments in the Pantheon. Capitalizing on this trend, wax artists and miniaturists produced portraits and dioramas of famous figures for displays in their Paris shops. Voltaire, Franklin, and Rousseau were frequently grouped together as “Fathers of the French Revolution”—their progressive beliefs on liberty, equality, separation of church and state, tolerance, and other issues had laid the foundation for the radical change.

[4 DECK LABELS: 1 TOMBSTONE AND 3 EXTENDED LABELS]

[Rurik: Deck is 39½ in. wide; 1 tombstone (7 in.) + 3 extended labels (each ?10½ in. wide)]

[Tombstone:]

France

Jean-Jacques Rousseau in His Study, c. 1778–92

Voltaire in His Study, c. 1773–78

Benjamin Franklin in His Study, c. 1778–92

Painted plaster model, velvet, hair, wool, cotton, fur, silk, wire, feather, glass, porcelain, brass, paper, and wood

The William Hood Dunwoody Fund 23.117-119

[Deck Label 1:]

Before turning to politics and philosophy, Jean-Jacques Rousseau (1712–1778) was an influential reformer of music, advocating for new musical notations, greater freedom of expression, and the value of Italian music as a model. He is portrayed in a moment of inspiration composing music. A bound copy of his *Discourse on the Origin of Inequality* (1755) can be spotted beneath his quill.

[Deck Label 2:]

Voltaire (1694–1778), a generation older than his fellow philosophers, wears the more formal dress of the *ancien regime*, with a wig, long embroidered coat, and silk stockings. The essayist, playwright, and satirist was controversial and world famous for his polemical critiques of royalty, the Church, government, and so much more. He is depicted composing a missive on justice, and a two-volume compendium of his writings sits on his desk. Voltaire was prolific: the 1775 complete edition of his writings numbered forty tomes, and fifteen thousand of the estimated forty thousand letters he wrote survive today.

[Deck Label 3:]

Benjamin Franklin (1706–1790) served as a diplomat in France from 1776 to 1778 and wears the simple fur cap that he made famous at the French court. He is portrayed engrossed in his thoughts, ready to seize his quill. Amid his desk accessories are some dried flower specimens, the second volume of the French edition of *Works of Monsieur Franklin* (1773), and a Leyden jar condenser, with an electrostatic machine at his feet.