

Using Paintings and Portraits on Tours Hillwood Estate, Museum & Gardens 2026 Mansion Docent Training

Overview

Hillwood's collection features both decorative art¹ and fine art, albeit with a heavy accent on the decorative arts...

There are 500+ paintings and portraits in the collection.

- A number are of particular cultural significance because of their painter or style.
- Create atmosphere...help set the stage.
- Many give context to or support the stories and "big ideas" of Hillwood.
- Portraits² enable us to literally put a face to the people associated with the collection's objects.
- They often can help us get into the mindset of their time and place to better understand what people were thinking about back then.
- Act as bridges to objects.
- They can also be used as a transition between rooms.
- A number of these larger paintings in the collection depict women, and some are painted by notable female painters.
- These portraits can act as a bridge to Marjorie Post. She was fond of juxtaposing portraits of European royals and aristocrats with those of members of her family, simultaneously creating an allure of noble heritage.

In this document, we'll focus on a selection of the large oil paintings, which have been found to be the most useful on tours.

"Reading" a Painting

"Reading" a painting or portrait encourages the visual analysis of it as a cultural and historical object. Lloyd, author of *Giving Objects Their Voice*, counsels the same when she advises us to "read (paintings) as material culture 'documents'" as "products of particular people at a particular time."³

We can use much the same material culture framework we have used to understand the decorative arts (style, function, production) to also analyze portraits and paintings.

When you are faced with "reading" a painting at Hillwood, use the framework and modeling that follows to guide your exploration.

¹ Decorative arts are traditionally understood as furniture, metalwork, ceramics, glass and textiles. They are often juxtaposed with fine arts, which are typically understood to include paintings and sculpture.

² A portrait is a likeness or image of a person that is created by an artist. The sitter is the person or people who are in the portrait.

³ The Smithsonian's National Portrait Gallery encourages a similar viewpoint, and their guide for educators on how to "read" portraiture was helpful in preparing the questions in this S-F-P framework.

Interpretive Framework for Paintings and Portraits

Practice “reading” a painting at Hillwood using this framework exploring a portrait’s style, function, and production. Notice how it is similar to the interpretive framework previously used for exploring decorative arts objects.

Style: What does this painting’s appearance reveal about the people depicted in the painting?

- Describe their pose.
- What clothing are the people wearing?
- What objects are seen in the painting?
- What is the setting of the painting?

Function: How does this painting help us understand who the people in the painting were and why the painting was created?

- Who are the people in the painting?
- What do the objects tell us about them?
- Are they actual figures from history or from the artist’s imagination?
- What is the contribution to history of the people in the painting?
- What was going on in history when the painting was created?
- Who was the intended audience for the painting?

Production: How was it made? Who made it?

- What medium was used to create the painting?
- Who is the artist?
- When was the painting created?

French Paintings in French Drawing Room

The Duchess of Parma and her Daughter Isabelle (51.4)

Style: A double portrait...the sitters have a sense of calm and well-being about them, dignified, relaxed poses...they are seated in nature (a formal garden with floral pavilions and a tree anchors the right side). They are shown in three-quarter length. They are clad in billowing fabrics. The Duchess has a blue cloak, and a grey dress, and around her waist a belt of pearls. Her hair is powdered, and dressed with pearls, and flowers. She holds a lily. Her daughter Isabelle holds a cloak with flowers.

Function: Duchess was the eldest daughter of Louis the 15th (reign 1715-74) and her daughter is Isabelle...so they are the French king's daughter and granddaughter. They lived during "The French Century," (1700s) the time of much of Post's French collection.

Production: 1750, Jean-Marc Nattier (1685-1766), oil on canvas. Born and died in Paris. He was a fashionable French court painter, a successful portraitist. Nattier painted a number of portraits of the daughters of Louis the 15th.



Portrait of Empress Eugénie (51.11)

Style: Still in its original frame...serene expression... elegant pose in a vaguely/idealized natural setting...look at how she emerges from shadows at bottom and back, which make us look on her face and the direction of her gaze off to our left...we are supposed to look at her. She's wearing an elaborate white ruffled dress trimmed in blue ribbon, large straw hat (remember the hats on the Entry Hall commode?) with tulle...she is in a revival of fashions from 1700s, old-fashioned dress harkening to rococo.

Function: This painting is of Empress Eugenie (1826-1920), the wife of Napoleon III (reign 1852-70)—the nephew of Napoleon I and emperor of France. It celebrates the fashions of a century before...nostalgia for the past...Eugénie was a great admirer of Marie Antoinette and court of Louis the 16th, and an arbiter of fashion. Her nostalgia is for the 1700s, the time of much of Post's French collection.

Production: 1857, Franz Xaver Winterhalter (1805-1873), oil on canvas. It is painted 4 years after she married. It is from of a series of portraits depicting the empress and her



court, painted over 10 years. Winterhalter (native of Germany) was a very sought after court portraitist for European aristocrats and royal families.

Themes:

Although they are painted almost 100 years apart, "The French Century" (i.e., the 1700s) unifies them both. The Duchess lived during "The French Century" and was the eldest daughter of Louis the 15th and the Empress was dressing like and had nostalgia for that time.

Comparison of the two yields interesting connections, with both having:

- Blue and white in dresses
- Flowing, gauzy dresses
- Holding pink flowers
- Use of light to draw our attention to the women
- Not crowns on heads but a hat in one and flowers in the other

The themes of the 1700s are played out in the objects in this room, to which you can link the paintings, and perhaps even use the paintings as a bridge to them:

- The shift from Versailles to private apartments in Paris city life...floral and country motifs harken to the simple pleasures of country life (tapestry-style, chairs-style, function)
- The French Century...arbiter of taste, economic power (tapestry-covered furniture-function)
- Enlightenment, using reason, appreciation for learning in arts and sciences and art of correspondence and letter writing (roll top desk-style and function)
- Daily regimen...toilette...(roll-top desk-function, swivel chair-function)
- Enlightenment and scientific discovery...the excavation of Pompeii and Herculaneum (two tapestries-style)

These paintings help us get into the mindset of their time and place, i.e., what was on the minds of the people of that time. We can also realize that we do the same thing: we decorate our spaces in ways that reveal what is on our minds, and Post did the same thing too.

Sources: *A Taste for Splendor*, p. 138 & 267. Audio Tour Stop 322 (French). *High Society: The Portraits of Franz Xaver Winterhalter*, p 70.

Paintings in the Pavilion⁴

Portrait of Countess Julia Samoilova with foster daughter Giovannina and Black servant (51.73)

Style: This full-length portrait is a scene of joyful welcome and fashionable elegance. Countess enters into a sumptuous domestic setting. Countess looks like she has just lightly stepped (notice the delicate foot in front with its ribbon twining up her foot) into a luxuriously appointed room from the balcony in the background...as if she's been out all night and the dawn (framed by the balcony doorframe) is just breaking. She's joyfully greeted by her adoring foster daughter, Giovannina Pacini, an eager dog wearing a collar with bells, and a young Black domestic servant takes her rich shawl. All three are looking at her. Full of rich, sumptuous colors and textures: crisp blue dress (look at those folds!), puffed sleeves, off-the shoulder, lace trim, shining gold belt studded with stones, tiara, bold necklace.

Function: Countess Julia Samoilova (1803-75) was Russian and wealthy, had an extravagant social life, Nicholas I disapproved, and she became an expat in Italy, and entertained writers, composers, artists, including the painter Briullov. When Briullov painted this, Russia aspired to Western European tastes, style, and values. You see the West's influence in her clothing, the room's décor, and the manner and composition of the painting (ultra-realism, surface treatments).



Beginning in 1828, Briullov featured a Black servant in at least four paintings, likely inspired by a young model whose identity and status remain unknown. Briullov probably met his model while in Italy where, by the time of this painting, slavery had been abolished in most states. In the portrait of Samoilova, Briullov conceivably included the Black servant in the painting to enhance the dynamic composition and add an element of "Orientalism." It incorporates exotic and racist stereotypes, such as the gold collar and lavish costume, and portrays the child in a subservient role, ignored as a human being. The presence of the child, and especially their collar, although in gold to match their mistress' precious belt, allude to the slave trade in Western Europe and the existence of Black servants in aristocratic circles. Since the seventeenth century, such figures were often featured in Western art and design alongside European aristocrats and rulers to emphasize the wealth and social standing of their master. Dark skin was also used to contrast with the sitter's whiteness, recognized during the period as a symbol of wealth and beauty. Briullov also incorporated another trend in his composition by pairing the Black servant with a dog, both positioned at the same social level emphasizing the racial inequalities of the era.

Production: 1832-34, Karl Briullov (1799-1852), oil on canvas. His work was lauded in its day: he was compared to European masters like Rembrandt and Rubens. He had an international reputation. He painted Samoilova frequently; they were intimate friends.

⁴ The impressive portrait of James Patterson in the pavilion is on temporary display and is not part of Hillwood's permanent collection.

Portrait of Countess Julia Samoilova with Austrian Hussars (2016.1)

Style: The painting features Countess Julia Samoilova, Karl Briullov's famous muse. She is surrounded by a group of Austrian officers in blue, white and black uniforms, two dogs, and a parrot on a stand. She sits in the center of the drawing room of her Milan estate. In the background, hanging behind the Countess, is a portrait of the hostess painted by Briullov in 1832-34, now one of Hillwood's most important Russian masterpieces (51.73). It is suspended next to an oval portrait on an easel and a richly ornamented tapestry. The frame is in the neo-baroque style.



Function: The Austrian painter Wilhelm Richter presents Samoilova at her luxurious Milan estate in 1855. At that time, Milan was under the rule of Austrian emperor Franz Josef I, whose portrait hangs in the pavilion across from one of his famous wife, Empress Elisabeth, fondly called Sisi, on each side of the piano alcove. Richter painted Samoilova when she was fifty-two. In the painting's background, he reproduced a portrait of Samoilova in her early twenties, created by the Russian painter Karl Briullov between 1832 and 1834. The full-size Briullov masterpiece hangs on the pavilion wall (51.73).

Production: 1885, Wilhelm Richter (Austrian, 1824-1892), oil on board, gilt wood.

A Boyar Wedding Feast (51.79)



Style: Huge size, shows a feast...sumptuous clothing, heavily embroidered coats and dresses, fur trimmed, and fur coat on matchmaker; women wear traditional pearl-studded kokoshniki (Russian headdresses). Gleaming and expensive gold and silver on table and shelf. At one end the roast swan brought in on platter, reassembled with feathers and ribbon, and at the other end the bride and groom. Look at the way light shines off all the surfaces---fur, metal, fabric.

Function: *Literally:* Celebrates the union of two families of the powerful bojar class (wealthy nobles of the 1500-1600s in Russia) through a marriage. See bell tower through glass window: conjures a

palace in the Moscow Kremlin where some of the more powerful boyars lived. Also marks a certain moment in festivities: gentleman with red mantle and white beard raises his golden tumbler to toast the young couple...bitter, bitter, kiss to make it sweet. The bride is shy, arranged marriage, matchmaker behind her. The swan is the last course served before the couple retires to their room.

Figuratively: Painted 200 years after such an event would have occurred! The painter evokes what he and his contemporaries imagined life was like in boyar time. This is not an exact recreation of what life was like—it is romanticizing and nostalgic of pre-Petrine Russia's extravagant riches and beauty. In late 1800s Russians are nostalgic for the old traditions, before Peter the Great's westernization. This led to Russian revival of ancient legends, traditions, design and style.

The painting is a bridge to other objects in the collection. Objects like those in the painting are at Hillwood, many in the case to the right of the painting: kovsh (held by woman to right of the couple in the painting); ivory chest (bottom left in painting) [Taste for Splendor, p. 136-37]; silver and enamel vessels and bowls in painting (bratina on shelf in painting, for instance).

The painting is also used as a source of images for other objects: Kovsh with detail from this painting in the case to the right of the painting (Taste for Splendor, p. 297). Although the painting was only exhibited in Russia for two years before it was sold abroad, it had an afterlife in Russian popular culture.

Production: 1883, Konstantin Makovsky (1839-1915), oil on canvas. Got important commissions for portraits, even from Alexander III. His paintings extremely popular with the public, not always with critics. Historical genre painting.⁵ Painter used his own costumes and accessories to create the setting in the painting that resembles an opera set. Put in his wife and child.

Themes:

Portrait of Countess Samoilova and *A Boyar Wedding Feast* both came into the collections in the 1960s, reflecting Post's long commitment to collecting Russian art. They were among her final, major acquisitions as she prepared to open her home as a museum.

Interesting how the two portraits in the French drawing room touch on the theme of nostalgia for a romanticized past, as does *A Boyar Wedding Feast*. The two paintings contrast a confident woman (Samoilova stepping forward) and shy bride.

A side note: Makovsky's painting dates from 4 years before Post was born (1887).

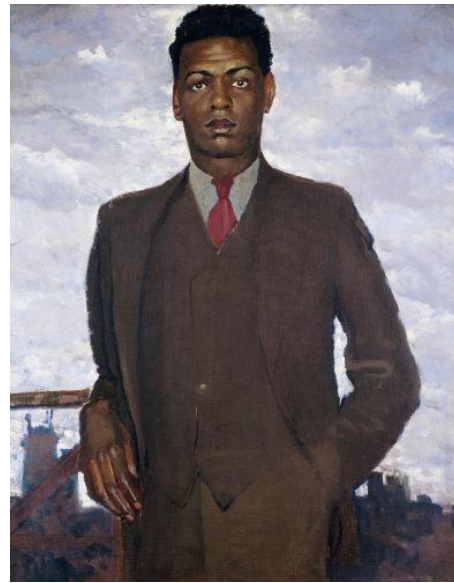
Another side note: Hillwood organized a 2016 exhibition *Konstantin Makovsky: The Tsar's Painter* and accompanying publication. (The exhibition traveled, without *The Boyar Wedding Feast*, in 2017 to Museum de Arte de Ponce in Puerto Rico.)

Sources: *A Taste for Splendor*, p. 286-88 & 262. Anne Odom's "Konstantin Makovskii: 'A First Rate Boyar'" in *Hillwood Studies*. Audio Tour Stops: 350, 351, 352, 614 (Family Tour). *Konstantin Makovsky: The Tsar's Painter in America and Paris*. Visitor Center Label from "Konstantin Makovsky: The Tsar's Painter."

⁵ History painting is a painting genre defined by subject matter rather than an artistic style, although it is usually realistic in style. The historical events chosen may be important events, including ones significant to the painter's society.

Portrait of Lloyd Patterson (1910-1942) (long term loan until 2027)

Style: The subject of this portrait wears a brown suit and vest accented with a red tie and a white collared shirt. He stands facing the viewer with a neutral expression, and we can see light reflecting off the planes of his face and a button on his vest. He is posed with one hand in his pocket, while he rests his arm on a railing behind him. A muted blue, white, and grey cloudy sky fills the background, with brown, black, and dark blue brushstrokes suggesting an industrial skyline in the lower portion of the composition.



Function: This portrait features Lloyd Patterson (1910-1942), an African American artist who immigrated to the Soviet Union in the 1930s. At the height of the Harlem Renaissance, Patterson, alongside a number of Black American cultural figures, actors, and students, took part in the Soviet-German film *Black and White*, which highlighted racism in the United States. The film project ultimately did not come to fruition, but the experience of living and working in the USSR made an impact on Patterson and helped forge ties between Black Americans and the Soviet Union.

While a majority of the Americans who worked on *Black and White*, including Langston Hughes (1901-1967), Dorothy West (1907-1998), and Louise Thompson (1901-1998), returned to the US following the cancellation of the film project, Patterson stayed on in Moscow and built a life there. He and his wife, Ukrainian theatre artist and fashion designer Vera Aralova (1911-2001), had a son in 1933, James Lloydovich Patterson (1933-2025). [James Lloydovich Patterson](#) would follow in his father's footsteps by becoming a child actor and eventually a writer and poet whose last residence was in Washington, DC.

Production: 1960s, unknown artist, oil on canvas. The painting is loaned to Hillwood by Andrew Leddy, who purchased the painting from a Moscow antique shop in 1992. The portrait will remain on view until 2027.

Themes:

This portrait shines a light on the experiences of Black artists living and working in Russia. The placement of this artwork in the pavilion also plays an important role in how we read it. It is displayed across from the *Portrait of Countess Julia Samoilova with foster daughter Giovannina and Black servant* and in the same room as a collection of pieces from objects related to the Russian novelist, playwright, and author of Afro-Russian descent, Alexander Pushkin (1799-1837). Patterson's portrait expands the narrative and representation of Black Russian art and portraiture at Hillwood, providing a more in-depth picture of the multi-faceted lives and contributions of the Black community in imperial and Soviet Russia.

Russian Portraits in the Entry Hall

Of the 30 some Romanov portraits in the collection, most are on view, here. Use them collectively to foreshadow the sweep of the Russian stories to come.

- They provide a visual overview of 300 years of Romanov rule (1613-1917). They set the atmosphere, as Post intended...300 years of Romanov rule are depicted through these portraits in front of you..”
- Use the element they have in common—the emblems of the orders—to set the stage for later conversations about the orders and the order services in the Russian porcelain room.
- They juxtapose with the two French commodes in the entry hall to simultaneously show the two main collecting interests of Post.
- Familiarize yourself with the “major players” so you can answer visitor questions. You might wish to be able to point out:
 - Peter the Great (51.53), so small and in an awkward position on the stairs;
 - Empress Elizabeth I (51.54), Peter’s daughter who continued his westernization;
 - and the large Catherine II (also known as Catherine the Great) (51.56), so large, and yet hard to see from entry hall.
- Be careful to talk about only the objects you can see! 😊

“Major Players” in Entry Hall



Portrait of Peter the Great, late 18th century, painter unknown, oil on wood, 51.53



Portrait of Empress Elizabeth I, after 1753, after Aleksei Antropov, oil on canvas, 51.54



Portrait of Catherine II, circa 1788, attributed to Dmitrii Levitskii, oil on canvas, 51.56

Three Romanov Portraits Near Coat Closet

- Near the coat closet door are several portraits easily seen. To the left is Nicholas II, the last emperor, and on the right is Alexandra, his wife. Between them is Nicholas II's grandfather, Alexander II (best known for freeing the serfs).
 - You can point out the symbols of the orders, or honorary societies, they belong to, and explain why they are significant, to use them as a bridge to other objects in the collection
 - Nicholas II (51.82)—cross and star-shaped badge of Order of St. Vladimir, for usefulness, honor, and glory.
 - Alexander II (51.77)—blue sash of Order of St. Andrew
 - Alexandra (51.83)—star-shaped badge of Order of St. Catherine (only for women) wears a diamond tiara, and her wedding tiara is in the Second Floor Gallery: Understanding Post's Legacy.



Portrait of Tsar Nicholas II, 20th century, painter unknown, oil on canvas, 51.82



Portrait of Tsar Alexander II, 1855-80, painter unknown, oil on canvas, 51.77



Portrait of Alexandra Feodorovna, 20th century, painter unknown, oil on canvas, 51.83



Note: the portrait (2015.4) to the left of the coat room door is of Grand Duke Vladimir (also sporting a blue ribbon and star of the Order of St. Andrew and crosses of various orders hanging from his neck). He was the son of Alexander II, brother of Alexander III, and his nephew was Nicholas II. The painter is unknown, and the painting dates to about 1884.

Sources: *A Taste for Splendor*, p. 198. Audio Tour Stops: 313 (Russian), 605 (Family), 606 (Family).

Portrait of Catherine II (51.56), attributed to Dmitrii Levitskii (ca. 1788), oil on canvas

- **Please note:** This one really benefits well from close-reading, but it is not in a convenient looking-place. We suggest if you wish to incorporate this portrait on your tour, you do so in the entry hall (from the second floor balcony is not permitted due to safety concerns), and you give deep thought to how to not block the entrance to the mansion while discussing the portrait (i.e. keep it brief!).
- One of half-dozen Catherine the Great portraits in the collection, this monumental presentation portrait really hits home the notion of “theater of self-presentation” as it is full of symbolism about her power and right to rule...life is short but good publicity lasts forever! She presented this portrait as a reward to a banker for his assistance...consider how the banker would feel looking at it! She understood how to use her image for her political means...think how this still goes on today. Celebrated artists and anonymous painters alike turned out multiple copies of such stock portraits, and they were hung in official departments, residences of provincial governors, and institutions of which the empress was the patron.



Sources: *A Taste for Splendor*, p. 198, 204. Audio Tour Stops: 431 (Russian), 604 (Family)

Portraits of Marjorie Post throughout the Mansion

There are about 16 of them in the collection (some with daughters, miniatures).

Following the tradition of aristocratic portraits, Post and members of her family posed for a variety of artists over the course of the twentieth century. Post was fond of juxtaposing portraits of European royals and aristocrats and those of members of her family, simultaneously creating an allure of noble heritage.

The museum has added more portraits of Post to the mansion than when she lived here, to highlight the life story of its founder. Please note that many of the portraits of Post (and her family) are not in rooms on the docent tour, and so identification is presented here as background for visitor questions.

If you wish to include a Post portrait on your tour, we suggest the portrait by Douglas Chandor in her bedroom:

Portrait of Marjorie Merriweather Post in her bedroom (Chandor, 1952) (51.165)

Style: Neither bashful nor boastful...holding an orchid...sadly only the face is finished, as Chandor died before he finished. The gown (48.106) is attributed to African American designer Ann Lowe (1898-1981), who is considered one of America's most significant designers. The swirl-like motifs on the dress are characteristic of Lowe's work. [A year after Post purchased this dress (in 1953), Lowe custom designed Jacqueline Bouvier's wedding gown and bridal party dresses for her marriage to John Fitzgerald Kennedy, who would become president of the US in 1961.]

Function: We can get a sense of what she looked like when she lived at Hillwood: it was painted a few years before she moved to Hillwood. It was originally a gift from Post to her daughter Eleanor; it was brought here when Hillwood became a museum. It can also be a bridge to the fashion and jewelry displayed in the adjoining spaces.



Production: 1952, Douglas Chandor (1897-1953), oil on canvas. Painted celebrated figures including Queen Elizabeth, Eleanor and Franklin Roosevelt, and Winston Churchill.

Source: Audio Tour Stop 460.

Others Marjorie Post Portraits Include:

- *Portrait of Marjorie Merriweather Post (51.140)* in First Floor Library [1934, Frank O. Salisbury (1874-1962), oil on canvas, 51.140].
 - Salisbury was considered “Britain’s Painter Laureate” and known for his portraits, which included members of England’s royal house, as well as US presidents and industrial/financial giants.
- *Portrait of Marjorie Merriweather Post (Ms. Hutton) and Nedenia Hutton (51.146)* in Second Floor Hallway (1929, Giulio deBlaas, oil on canvas). DeBlaas was Italian.
 - Marjorie Post wears a large Cartier emerald pendant brooch (17.75).
- *Portrait of Marjorie Merriweather Post (51.143)* in Adam Bedroom
 - 1946, Frank O. Salisbury, oil on canvas
 - Marjorie Post wears a Cartier sapphire and diamond necklace (17.68).
- *Portrait of Marjorie Merriweather Post (51.142)* in Second Floor Library
 - 1942-46, Frank O. Salisbury, oil on canvas



Portrait of Marjorie Merriweather Post, 1934, Frank O. Salisbury, oil on canvas, 51.140...First Floor Library



Portrait of Marjorie Merriweather Post and Nedenia Hutton, 1929, Giulio deBlaas, oil on canvas, 51.146...Second Floor Hallway



Portrait of Marjorie Merriweather Post, 1946, Frank O. Salisbury, oil on canvas, 51.143...Adam Bedroom



Portrait of Marjorie Merriweather Post, 1942-46, Frank O. Salisbury, oil on canvas, 51.142...Second Floor Library

Portraits of Post's Children:

- Nedenia—see above (51.146), in second floor hallway
- Portrait of Adelaide and Eleanor Close (52.20) in Post's bedroom (Pierre Tartoué, about 1915, pastel on paper)
- Portrait of Eleanor Close Barzin (51.155) in second floor library (Sir Oswald Birley, 1925, oil painting)



Portrait of Adelaide and Eleanor Close, about 1915, Pierre Tartoué, pastel on paper (52.20)...Post's Bedroom



Portrait of Eleanor Close Barzin, about 1925, Sir Oswald Birley, oil painting (51.155)...2nd Floor Library

Portraits of Post's Parents in First Floor Library:

- Portrait of Ella Letitia Merriweather Post (51.150), Alphaeus Philemon Cole, 1913, oil painting (frame is attributed to Laurens van der Meulen, Flemish, active in England, 1679-87)
- Portrait of Charles William Post (51.139), Sir Oswald Birley, 1926, oil painting



Portrait of Ella Letitia Merriweather Post (51.150), Alphaeus P. Cole, 1913, oil painting...1st Floor Library



Portrait of Charles William Post (51.139), Sir Oswald Birley, 1926, oil painting...1st Floor Library

For Use as Theme-support

Grand-scale Portraits in the Entry Hall

- They animate the space, and “set the stage” for the French commodes and Russian objects
 - On the left as you face the commodes: *Portrait of Pierre Hercule Chastenet, Comte de Puysugur*, 1726, Nicholas de Largillière, French (2018.1)
 - On the right as you face the commodes: The woman in “Turkish” costume (pearl and feather headpiece) is unknown. She is in very fashionable attire. 1758, Louis-Michel van Loo (1707-1771), French. (51.3)
 - Across from the elevator: The woman with the dog is possibly an actress of the time period (about 1710, Hyacinthe Rigaud (attributed to), French 1659-1743) (51.2)



Portrait of Pierre Hercule Chastenet, Comte de Puysugur, 1726, Nicholas de Largillière, French, 2018.1...Entry Hall (above left commode)



Portrait of a Woman in "Turkish" Costume, 1758, Louis-Michel van Loo, 51.3...Entry Hall (above right commode)



Portrait of a Seated Lady, Hyacinthe Rigaud, about 1710, 51.2...Entry Hall (across from elevator)

Dutch Hunting Scenes in Dining Room

- Painted by Dirk Landgendijk, Dutch, 1748-1805, least well-known of artists thus far focused on
- A series of 4 paintings: Preparing to Leave for the Hunt (51.44), The Hunt (51.45), The Kill (51.46), and Returning from the Hunt (51.47), dating from the 1700s, oil on canvas
- Hunt scenes are often found in formal rooms like dining and drawing rooms
- The dining room's walls are authentic 18th century paneling recovered from a Parisian home—presents a juxtaposition of French walls with the Dutch paintings.
- Source: Audio Tour Stop 380



Preparing to Leave for the Hunt (51.44)



The Hunt (51.45)



The Kill (51.46)



Returning from the Hunt (51.47)

Portrait of Mrs. Michel, neé Anne Fane (51.14) in the First Floor Library

- About 1813, Thomas Lawrence (England, 1769-1830), oil painting.
- Of note because of the painter, rather than the notoriety of the sitter. "Lawrence was the leading British portrait painter of the early 1800s, portraying most of the important personalities of the day in his polished and flattering style." (from www.nationalgallery.org.uk)
- English portraiture fit into Post's English-style library rooms



La Nuit (Night) (51.12) in the Coat Room

- While this painting is not in a room on the tour, we provide this information as preparation for any visitor questions.
- This painting was included in the 2019-2020 exhibition and catalog "Bouguereau and America" (organized by the Milwaukee Art Museum).
- 1883, William-Adolphe Bouguereau (French, 1825-1905)
- Style: The partially nude woman is suspended above the seacoast landscape, with owls and bats in the background, with a black cape billowing
- Function: She is an allegorical (i.e. a symbol that stands for an idea) representation of night. The painting is part of a series which explored times of day (Dawn, Twilight, Night, Day)
- Production: The painter was highly acclaimed in Paris and had a soaring reputation in US. But then times changed and impressionism and modern art came on the scene: his meticulously finished surfaces were scorned and his subject matter was looked upon as sentimental and contrived.
- Source: *A Taste for Splendor*, p. 282

