

Original Pieces in the Mansion



Portrait of Samuel Allerton by Ellen Emmet Rand, c.1901

Originally hanging in the Oak Room over the fireplace, this portrait was painted by Ellen Emmet on one of her visits to Illinois in 1901. Eventually making its way back to the mansion from the First National Bank of Chicago, it now hangs in the Gallery over the fireplace.



Upholstered couches (3), maker unknown, c.1915

Originally covered in velvet, these were seen photographed in the Music Room (now Library).



Electric wall sconces, c.1900

These sconces on the Gallery wall and Grand Staircase originally had glass shades.



Portrait of Robert Allerton by Ellen Emmet Rand, c.1901

Likely painted during a visit to The Farms, this painting hangs in the Butternut Room.



Brass chandeliers (2), electric with faux candle sockets, c.1900

Originally enclosed with glass, these chandeliers hang in the Conservatory.



Portrait of Henrietta Maria (1609-1669) of France, Queen consort of England, Scotland and Ireland, wife of King Charles I (1600-1649)

Purchased by Robert prior to 1900, originally kept in Music Room (now Library), but now hangs in the Pine Room.



Jacobean Chest on Stand, c.1670

Constructed at the height of England's love affair with oak, this three-drawer chest displays all the features associated with the design of the era: geometric panels on the drawer fronts on drawers with side runners and the rounded leg designs of the stand.



Tuscan walnut cabinet desk (secretary), unknown cabinet maker of the 16th or 17th centuries in Tuscany, Italy.

Detached drop front and other pieces are stored within the cabinet.

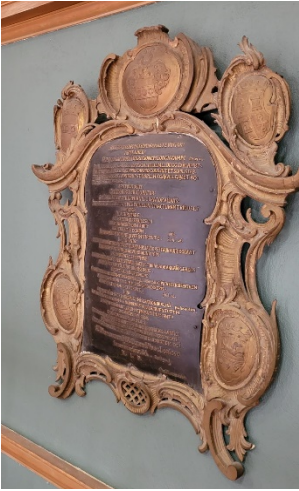


Portrait of Mrs. Anna Rathbone, unknown artist

This portrait of Robert's godmother originally hung in the bedroom used by Agnes Allerton. Sometimes attributed to Ellen Emmet Rand, John Gregg Allerton recalled that it was painted by her friend, but no further information was given.

Allerton and Thompson family books, upper level, south and west walls

Robert's book collection was vast. Books were housed in the original Library (Pine Room), the Family Library (Butternut Room), the Marble Hallway, and the Carriage House before the renovation to the Music Room to become the house's formal Library. Robert put his name, the year, and the location of purchase into the front cover of his books so his travels can be traced.



Wood and brass plaque, German, 19th century or before
Located in the upper floor of the Library above the fireplace.



Chinoiserie cabinet, date and artist unknown
Originally in the Music Room (now Library) on a stand, it is now at the top of the stairs on the landing.



Blue and white Chinese bowls
Located in the Butternut Room



Chinese serving table, narrow table with mother-of-pearl inlay, date and artist unknown
Located in the Marble Hallway.



Silk kimonos (2), framed, unknown artist

Part of Robert's collection of costumes, these traditional dresses hang in the Marble Hallway.



Japanese radiator cover, c.1803

Originally placed in front of the fireplace in the Gallery, this piece was moved to replace a non-decorative cover in the Marble Hallway.



Venus Italica, marble copy of original by Antonio Canova, c.1812
Bought by Robert from a European dealer in 1920.



Sphinxes, John Borie, c.1900

These limestone statues are 4 feet long with the head/torso of a woman and the body of a lion. John Borie designed them for this spot. Sphinxes are a guardian statue, typically placed facing away from a building confronting approaching visitors, but Robert had them turned so he could look upon their faces from the Solarium, indicating the gardens and nature is what is being entered and protected.



Terminal Busts, unknown artist, before 1902

The marble statues, also called “Caryatids” were once used as pillars to mark a boundary or used for decoration. Robert purchased them in an antique shop in Rome before 1902. They are copies of Renaissance models that were on display at the Pope’s Villa.



Pan or Green Man, John Borie, c.1900

These limestone carvings of Pan flanking the greenhouse on the Carriage House, seen from the Library terrace, were designed to be looking out toward the natural areas. Pan is the Greek God of the wild, shepherds, and flocks. He is usually portrayed with horns, playing pipes or a flute. Sad story of Pan – he was so ugly when born, his mother ran screaming from him and it is said that “panic” comes from the disturbance Pan would cause.