
The Metropolitan Museum of Art

The
AMERICAN WING

The Metropolitan Museum of Art

The

AMERICAN WING

The Metropolitan Museum of Art

A
HANDBOOK
OF THE
AMERICAN WING

By R. T. H. HALSEY

AND

CHARLES O. CORNELIUS

SIXTH EDITION

REVISED BY

JOSEPH DOWNS

NEW YORK

Printed *and* Sold by the Museum

1938

COPYRIGHT BY
THE METROPOLITAN MUSEUM OF ART
AUGUST, 1938

MS. 1/9/39

CT 10 1938

Preface to the First Edition

THE building known as The American Wing, an addition to the Museum building devoted entirely to American art of the colonial, revolutionary, and early republican periods, is the gift of the President of the Museum, Robert W. de Forest, and Mrs. de Forest. The collections there shown are in large part the outcome of the interest in early American art aroused by the Hudson-Fulton Exhibition, held at the Museum in 1909. In December of that year Mrs. Russell Sage gave the Museum the H. Eugene Bolles collection of American furniture. Thus initiated, the collection of American decorative arts has steadily increased through gifts and purchases. Owing to limitations of exhibition space, it has been impossible until now to show more than a small part of this material. Trusting, nevertheless, that suitable accommodations would eventually be available, the Museum from the first has pursued the policy of acquiring the interiors and architectural details which are a feature of the installation of the new wing, where, through the generosity of Mr. and Mrs. de Forest, the collections have at last found a home befitting their importance.

The work of arranging the collections in their present galleries has been done by members of the Department of Decorative Arts, under the inspiring direction, with tireless energy, of the Chairman of the Committee on American Decorative Art, R. T. H. Halsey. The many problems confronted in this work, differing from those which would be encountered in the assembling of objects of art from other countries because of the scarcity of

literary or other authority on them, have made it a task of great difficulty.

The plans for The American Wing, which presented many unusual problems, were prepared by Grosvenor Atterbury in collaboration with the Museum authorities. In the installation of some of the old interiors, where certain restorations were required, the Museum has relied upon Norman M. Isham, the antiquarian architect of Providence, Rhode Island, whose lifelong interest in and study of early New England houses rendered his assistance invaluable. The modern reproductions of two rooms typical of the seventeenth century were designed by and executed under the direction of George Francis Dow of Topsfield, Massachusetts. For the suggestion of roof treatment in the seventeenth-century exhibition gallery acknowledgment is due to William W. Cordingly of Chestnut Hill, Massachusetts, who very kindly furnished drawings and a model of the roof trusses following those in the First Parish Church of Hingham, Massachusetts, called the "Old Ship" meetinghouse. Great assistance has been given by many friends of the Museum, who have placed freely at our disposal their knowledge derived from long study of the arts and crafts of the early days in America, as well as many heirlooms and objects acquired during years of studious collecting.

November, 1924

EDWARD ROBINSON,
Director

Preface to the Sixth Edition

LARGELY because of the sustained public interest in The American Wing it has gradually grown into a separate department in the Museum's administration. When first opened to the public The American Wing was a part of the Department of Decorative Arts. Shortly afterward Charles O. Cornelius, Assistant Curator in that department, who had collaborated in the original installation, was promoted to Associate Curator and retained that position until his resignation in February, 1931. On May 1, 1932, Joseph Downs was appointed to the vacant position, and upon the reorganization of the old Department of Decorative Arts on January 1, 1934, he was appointed Curator of the new department of The American Wing. Throughout the whole period, however, the Chairman of the Committee of Trustees—first on American Decorative Art and latterly on The American Wing—has been R. T. H. Halsey, whose knowledge and untiring energy have been unremittingly expended to the advantage of the Museum and of the public.

In the original installation of 1924 every effort was made to avoid an arrangement of long, strung-out galleries of period rooms. The rooms in The American Wing were placed in such fashion that the visitor would pass from one to another with as much feeling of intimacy as might be possible, and so successful was this arrangement that no change has been made in the original installation of rooms except as it has been possible to add galleries for new rooms to fill out some gaps in the historical series.

In 1931 a one-story addition to The American Wing was built (M 28, 29, and 30) for the installation of the entrance hall from the Van Rensselaer Manor House at Albany, and woodwork from the Samuel Allen house at Providence. Two new galleries (L 5 and 5A) were arranged in 1934 in space on the second floor to show Pennsylvania German decorative art, and in the same year a paneled alcove from Ulster County, New York, was placed on view on the third floor (M 23). This latter floor was largely rearranged in 1937 for the installation of the parlor from the Thomas Hart house from Ipswich, Massachusetts (M 27), a small gallery (M 27A), and a chamber and two staircases from the Samuel Wentworth house at Portsmouth, New Hampshire (M 26, 26A, and 19A). For this rearrangement an addition was built on the third floor into which the room from Hampton, New Hampshire, was moved (M 21), and in which a small room (M 23A) was provided for the display of painted decoration other than Pennsylvania German work.

The acquisition of the seventeenth-century interiors from Ipswich and Portsmouth made it possible to substitute originals for the only replica rooms in the collection, and the room from Albany and the woodwork and furniture from Ulster County and the Pennsylvania Dutch communities brought into the collections sections of the colonies not represented in The American Wing when it was opened in 1924.

H. E. WINLOCK,
Director

March, 1938

Contents

	<i>Page</i>
PREFACE TO THE FIRST EDITION	v
PREFACE TO THE SIXTH EDITION	vii
CONTENTS	ix
ILLUSTRATIONS	xiii
INTRODUCTION. The American Wing: Its Plan and Arrangement	xxi
HANDBOOK OF THE AMERICAN WING	I
THIRD FLOOR	3
The First Period of Early American Art. From the Begin- nings of New England through the First Quarter of the Eighteenth Century	3
THE ROOMS OF THE FIRST PERIOD	63
The Parlor from the Hart House, Ipswich, Massa- chusetts, about 1640	63
The Staircase from the Samuel Wentworth House, Portsmouth, New Hampshire	69
The Exhibition Gallery	69
The Chamber from the Samuel Wentworth House, Portsmouth, New Hampshire	75
The Room from Newington, Connecticut	80
The Room from Hampton, New Hampshire	85
The Gallery for Painted Decoration	88
The New York State Alcove	90
The Room from Portsmouth, Rhode Island	92
The Room from Woodbury, Long Island	99

	<i>Page</i>
SECOND FLOOR	104
The Second Period of Early American Art. From the First Quarter of the Eighteenth Century to the Early Republic	104
THE ROOMS OF THE SECOND PERIOD	157
The Exhibition Gallery	157
The Alcove off the Exhibition Gallery	162
The Room from Almodington, Somerset County, Maryland	167
The Assembly Room from Alexandria, Virginia	171
The Room from Marmion, King George County, Virginia	179
The Room from Philadelphia	183
The Room from the Van Rensselaer Manor House	196
Two Galleries of Pennsylvania German Arts	200
FIRST FLOOR	211
The Third Period of Early American Art. The Early Republic to 1825	211
THE ROOMS OF THE THIRD PERIOD	241
The Exhibition Gallery	242
The Alcove off the Exhibition Gallery	248
The Room from Baltimore, Maryland	251
The Room from Petersburg, Virginia	257
The Parlor from Haverhill, Massachusetts	261
The Bedroom from Haverhill, Massachusetts	264
The Charles Allen Munn Room	268
The Room from Providence, Rhode Island	272

CONTENTS

xi

Page

EXTERIOR 277

The Façade of the United States Branch Bank,
Formerly at 15½ Wall Street 277

The Exterior of the Addition to The American Wing . 280

INDEX 285

Illustrations

<i>Figure</i>	<i>Page</i>
1. Oak chest made by Thomas Dennis. Ipswich, Mass., about 1675	11
2. Chest of oak and pine. New England, 1650-1675	11
3. Press cupboard of oak, pine, and maple. New England, 1660-1680	13
4. Court cupboard of oak, pine, and maple. Massachusetts, about 1675	15
5. Pine and oak trestle table. Massachusetts, 1650-1675	17
6. Wainscot chair showing Jacobean influence, with carved and turned decoration, about 1650	19
7. Oak and pine table. New England, 1650-1675	21
8. Oak cradle. New England, 1650-1675	23
9. Slat-back armchair, ash and maple. New England, about 1675	25
10. Carver armchair, ash and maple. New England, about 1675	25
11. Leather-covered side chair, maple, about 1690	25
12. Betty lamp and rush-light holder of wrought iron, xvii-xviii century	27
13. Oak and pine desk box. New England, 1650-1700	28
14. Stools of oak and maple. New England, 1650-1700	29
15. Maple and pine table. New England, 1675-1700	31
16. Carved chest with drawer, about 1650	33
17. Chest of drawers with applied decoration, about 1675	33
18. Chest-on-frame with turned ornament, about 1700	33

<i>Figure</i>	<i>Page</i>
19. Chest-on-frame of oak, maple, and pine. New England, 1680-1700	35
20. Butterfly table of maple, 1700-1725	37
21. Walnut double gate-leg table. New England, 1690-1725	37
22. Maple and cane day bed. Massachusetts, 1690-1710	39
23. Maple and oak side chair. Massachusetts, 1685-1700	41
24. Banister-back armchair, maple, 1700-1725	41
25. Maple and cane side chair, about 1700	41
26. Desk veneered with ash and walnut. New England, about 1700	43
27. High chest of drawers of walnut. William and Mary style, 1700-1710	45
28. Slate-top table of cherry, birch, and maple. New England, about 1720	47
29. Armchair with spiral-turned members. Charles II style, about 1700	49
30. Armchair with vase splat and Spanish feet. Queen Anne style, about 1725	49
31. Clock with brass dial. Works by Samuel Bagnall, Boston, about 1740.	51
32. Tankard by Jeremiah Dummer. Boston, about 1675	53
33. Inkstand by John Coney. Boston, about 1700. The small lions recall similar forms in xvii century oriental and European ceramics	54
34. Beaker by Jacob Boelen. New York, dated 1683	55
35. Spout cup by John Edwards. Boston, 1700-1725	56
36. Porringer by Samuel Vernon. Newport, R. I., 1710-1720	56
37. Wine bowl by I. K. New York, early xviii century	57

<i>Figure</i>	<i>Page</i>
38. Snuffer stand by Cornelius Kierstede. New York, early XVIII century.	58
39. Tankard by Simeon Soumain. New York, about 1725	59
40. Pear-shaped teapot by John Coney. Boston, about 1710	59
41. Chocolate pot decorated with gadrooning and fret-work by Edward Winslow. Boston, 1700-1725 . . .	61
42. Chafing dish by John Burt. Boston, 1725-1745 . .	62
43. The parlor from the Thomas Hart house, Ipswich, Mass., about 1640	65
44. The XVII century gallery. The design of the roof is adapted from the "Old Ship" meetinghouse of Hingham, Mass., 1681	71
45. The chamber from the Samuel Wentworth house, Portsmouth, N. H., 1671-about 1710	77
46. The room from Newington, Conn., 1725-1750 . . .	83
47. The bedroom from the Shaw house, Hampton, New Hampshire, about 1725	87
48. Painted paneling from the Hoagland house, Belle Mead, N. J., early XVIII century	89
49. The room from the Metcalf Bowler house, Portsmouth, R. I., before 1763	95
50. The room from the Hewlett house, Woodbury, L. I., about 1750	101
51. Dressing table and high chest of drawers. Veneered walnut, inlaid, carved, and gilt. Boston, 1725-1740	109
52. Maple dressing table with japanned decoration. Boston, 1725-1740.	111
53. Walnut sofa. Philadelphia, about 1745	113
54. Walnut corner chair. Philadelphia, about 1740 . .	115
55. Walnut side chair. New York, about 1740	115

<i>Figure</i>	<i>Page</i>
56. Walnut armchair. Philadelphia, 1750-1760. Finely carved and unusual in combining the openwork splat with the early curved cresting	117
57. Block-front chest of drawers made and labeled by John Townsend. Newport, R. I., 1765	119
58. Clock with brass dial. Case labeled by John Townsend. Newport, R. I., 1769	121
59. Mahogany secretary. Newport, R. I., about 1765	123
60. Sofa. New York, about 1740	125
61. Secretary bookcase with bombé and block-front base. Massachusetts, 1765-1775	127
62. Mahogany dining table. New York, about 1765	129
63. Mahogany card table. New York, about 1765	131
64. Mahogany card table made by John Townsend. Newport, R. I., 1766	131
65. Mahogany side chair. Philadelphia, 1760-1775	133
66. Easy chair. New York, 1760-1770	133
67. High chest of drawers of mahogany. Philadelphia, 1765-1775	135
68. Tip-top tea table in the Chippendale style. Philadelphia, third quarter of the XVIII century	137
69-71. XVIII century looking glasses	139
72. Settee of mahogany and maple, 1765-1775	141
73. Salt cups by Charles Le Roux. New York, about 1740	145
74. Candlesticks by Jacob Hurd. Boston, about 1750	147
75. Pear-shaped teapot by Joseph Edwards, Jr., 1760-1775	149
76. Cream pitcher by Samuel Casey. Rhode Island, 1750-1773	149
77. Globular teapot by Josiah Austin. Charlestown, Mass., 1760-1775	149

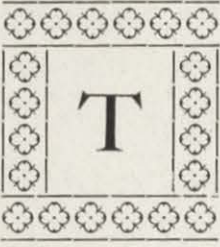
<i>Figure</i>	<i>Page</i>
78. Salver by Thomas Hammersly. New York, about 1760	151
79. Purple bottle and blue vase of Stiegel type, XVIII century	153
80. Blue sugar bowl and cream pitcher of Stiegel type, XVIII century	153
81. Glass vessels of New Jersey and New York types, XVIII and XIX centuries	155
82. The American Chippendale gallery, 1750-1775. The woodwork follows details from James Beekman's house, New York, built in 1763	159
83. The alcove with mantelpiece from the City Tavern, Alexandria, Va., 1793	163
84. The room from Almodington, Somerset County, Md., about 1750	169
85. The assembly room from the City Tavern, Alexandria, Va., 1793	173
86. The parlor from Marmion, King George County, Va., 1775	181
87. The room from the Samuel Powel house, Philadelphia, 1768	187
88. The entrance hall from the Van Rensselaer Manor House, Albany, N. Y., 1765-1769.	199
89. The room from Lancaster County, Pa., 1761	203
90. Pottery plate with sgraffito and slip decoration. Probably made by David Spinner in Bucks County, Pa., about 1800	204
91. Pottery plate with sgraffito and slip decoration. Late XVIII century	205
92. Birth and baptismal certificate. Lancaster County, Pa., 1788	207
93. Dower chest, signed by Christian Selzer. Dauphin County, Pa., 1785	209

<i>Figure</i>	<i>Page</i>
94. Inlaid mahogany mixing table and sideboard. Sheraton style, 1795-1800	213
95. Mahogany and satinwood table. Hepplewhite style, New York, about 1790.	216
96. Desk with glass panels decorated with gold leaf. Baltimore, Md., 1795-1800	217
97. Sofa in the Sheraton style. Probably carved by Nehemiah Adams in Salem, Mass., about 1800.	219
98. Secretary of mahogany, with the American eagle inlaid, 1795-1800	221
99. Mahogany and satinwood desk. Massachusetts, about 1800	222
100. Tall clock made by Joakim Hill. Flemington, N. J., 1790-1800	223
101. Mahogany armchair and easy chair. New England, late xviii century	225
102. Mahogany side chair and armchair. Hepplewhite style, about 1795	227
103. Mahogany side chairs. Sheraton style, about 1800	229
104. Mahogany side chairs. New York, 1805-1815	231
105. Mahogany window seat. New York, 1810-1815.	233
106. Colored drawing of the shop and warehouse of Duncan Phyfe, the New York cabinetmaker	234
107. Looking glass with frame of wood, composition, and glass, gilded. About 1800	235
108. Girandole with frame of wood and composition, gilded. About 1810.	235
109. Looking glass with frame of wood and composition, gilded. New York, about 1790	235
110. Pierced fender with the American eagle in the design, 1790-1810.	236
111. Urn-shaped silver with the mark of Paul Revere. Boston, 1795-1805.	237

<i>Figure</i>	<i>Page</i>
112. Engraved glass goblet made by John Frederick Amelung. New Bremen, Md., 1788	238
113. Porcelain pitcher made by Tucker and Hemphill. Philadelphia, about 1832	239
114. Chinese Lowestoft plate from the table service of George Washington, about 1784	240
115. French porcelain urn, about 1830. View of New York from Governor's Island	240
116. The New York gallery, 1800-1815. The three arched openings are from a house in Baltimore, Md.; the cornice reproduces one in The Octagon, Washington, D. C.	243
117. The alcove with woodwork from Boston and Salem, Mass., about 1800	249
118. The room from a house at 915 Pratt Street, Baltimore, Md., about 1800.	253
119. The room from the Robert Moore house, Petersburg, Va., about 1800	259
120. The parlor from the Duncan house, Haverhill, Mass., 1818	263
121. The bedchamber from the Duncan house, Haverhill, Mass., 1818	265
122. The Charles Allen Munn Room, with Philadelphia woodwork of about 1800	271
123. The gallery with woodwork from the Captain Allen house, Providence, R. I., 1794-1798	273
124. The courtyard and the south wall of The American Wing, showing the façade of the United States Branch Bank, formerly at 15½ Wall Street, New York . . .	279
125. Plan of the rooms of the third floor	281
126. Plan of the rooms of the second floor	282
127. Plan of the rooms of the first floor	283

Introduction

THE AMERICAN WING: *Its plan and arrangement*

HE plan and arrangement of The American Wing have been dictated by the divisions into which falls, through practically two centuries, the history of the arts in North America. The divisions and subdivisions mark certain changes in artistic expression which are closely connected with the civilization of the people with whom these arts are associated. The earliest examples shown here date from the introduction on the eastern seaboard of those European influences which have predominated in America for more than three hundred years. We are therefore concerned not only with the actual objects which make up the exhibitions on the three floors, but with the historic inheritance which these colonists brought with them to the new land and the economic and social conditions which controlled their lives in their new homes.

In the history of the useful arts in the American colonies and the early republic there are three general divisions, which are indicated by the arrangement of the building in three floors, each exhibiting a group of related material. A chronological sequence is followed, which enables the visitor to trace, from the earliest types to the latest, the changes in the arts surrounding the colonists of the seventeenth and eighteenth centuries

and the citizens of the republic after their independence was achieved.

Although these divisions are actually chronological when applied to the development of form and decoration, the unevenness of growth in provincial communities makes a definite assigning of dates to general periods well-nigh impossible. Characteristic styles which would appear for a short time in one place might in another place persist for years after a new influence had begun to have its effect there. For this reason it is more satisfactory to base any grouping or arrangement upon homogeneity in form and decoration, and to assume as dates for the beginning and end of each particular style of expression those of the approximate period in which it was most general.

The First Period, exemplified by exhibits on the third floor, includes the early forms of interior architecture and furniture used by the settlers of the seventeenth century. It may be termed a period of late Gothic tradition and may be dated approximately between the years 1630 and 1725. The rooms on this floor show not only the first types, but also those which developed directly out of them, preserving much of the early feeling, and those slightly later types which reveal new and distinctly different principles of design. This latest material represents two influences. One of these is the survival in provincial communities of the earlier traditions well into a time when they have been superseded in the more sophisticated settlements. The second, a transitional influence, occurs when a new artistic expression begins to have its effect upon the older forms.

The Second Period, of which the galleries on the second floor are representative, marks a very distinct change

from the galleries on the top floor. It is characterized by a new theory of design growing out of the quickened activities of the Renaissance, which may be termed the rococo. In it there are evident a much greater sophistication of taste and a more finished craftsmanship. There is thus indicated an increased luxury based upon accumulated wealth and an attitude which encouraged a free expenditure of this wealth upon the physical surroundings of everyday life. This new style belongs to a time when fashion was all-powerful and when variety and novelty were eagerly sought after. We can see how the expression of this period grew naturally out of the transitional work shown on the floor above, and at the same time how far it departed from these beginnings. A rough dating for the period would be from 1725 to 1790.

The Third Period, whose characteristic expression is shown in the rooms on the first floor, again marks a distinct change from that immediately preceding. In contradistinction to the renaissance background of the previous period, we have here a classical revival based directly upon newly discovered classical forms. An attenuation of proportion and a delicacy of scale characterize this change of taste and the new vocabulary of design. This period, which coincides approximately with the early years of the republic, may be dated between 1790 and 1825.

In the general arrangement it has been thought advisable to emphasize as much as possible the differences between the periods by grouping together on the respective floors the fully developed forms of each. At the same time, there are exhibited in various places transitional pieces of furniture and other applied arts which will show the introduction of new elements into the prevailing design.

In any general discussion of these arts architecture and furniture may be taken as the bases for comparison. In architecture we have probably the most conventional and traditional of the arts, comparatively slow to change and changing in small degree. In furniture is seen a craft responding more quickly and easily to the changes of taste and usage, yet still holding to quite definite traditions. Against these two the variety and interest of the other crafts—metalwork, textiles, pottery, glass—stand out in high relief. Thus the characteristic design of a particular period is expressed conservatively in the architecture, less conservatively in the furniture, and freely and extravagantly in the other crafts. In these last we shall see a constant movement and variety, sometimes running in advance of the expression in furniture and woodwork, sometimes reverting to the style of an earlier day.

THE
AMERICAN WING

Third Floor

THE FIRST PERIOD *of early American art.*
From the beginnings of New England through the first
quarter of the eighteenth century

THE beginnings of the first period of American artistic development lie in the earliest years of the permanent settlements of New England, the New England whose sons are found in every state of the Union. From this region come the majority of the examples of the crafts of that time which have been preserved. Since this first period of settlement fell in a time when even the homeland was giving less attention than usual to the arts, it is remarkable that the first settlers should have surrounded themselves with so complete an equipment for pleasant living as they seem to have done.

The first New England settlers as a rule came from the lower middle classes, the yeomanry of the English provinces and the tradesmen and workmen of the cities. It was chiefly the small group of leaders which derived from the educated classes, and of this group a still smaller number came from families of great wealth or high position. Hence few of the traditions of taste and living of the English gentleman of that day were brought over early in the period or disseminated at all widely.

In England itself, the nobility and gentry followed the metropolitan fashions, and these were slow indeed to

reach the provinces. Slower still were they to reach the classes of the population from which the early settlers came. It is for this reason that we find in the architecture and furniture of the second and third quarters of the seventeenth century in New England a survival of the forms and decoration of the late Elizabethan and early Jacobean provincial work, rather than the more sophisticated contemporary work of aristocratic or urban England.

The primitive conditions of life made utility of principal moment to the early settlers in America. After the first stages of settlement were past and the rough temporary shelters of sod or of wattles were replaced by more or less permanent buildings, the first characteristic bits of architectural form began to appear. These are seen to be survivals of simple fifteenth- and sixteenth-century building in England. In part they are reminiscent of the small peasant cottages, low buildings of one story with few rooms, and of manor houses in the country; in part they recall the simpler dwellings of the towns, restricted in area, built high, and with steep roofs above overhanging upper stories. The contemporaneous erection of both types of house is easily explained when we remember that the settlers included men from both city and country, each accustomed to his own particular kind of building and each wishing to reproduce the type with which he was familiar, like the home he had left behind him.

No finer carpenters have ever lived than those of England, and the tradition of wooden building was brought early to this country. The presence of an endless supply of wood put the "housewright's" methods of construction at a premium, although very early in all the colonies

the manufacture of bricks was undertaken. The joinery of the workmen departed little from that in England, and their small efforts at decoration consisted of the simpler methods in their repertory, such as chamfering, molding, turning, and simple cut-out work.

In plan, the houses of the colonists were reduced versions of the small provincial manor house of England, which had centered about the great hall, with its screens shutting off the end from which the entrance porch opened. In the simple rendering of this type in America we have the one-room cottage with the door giving directly into this room; next comes the house with the entrance door opening into a small entry in which narrow twisting stairs rise and from which a door leads to the main room. In this plan with two rooms the entry was in the center with the chimney behind it serving both rooms. The second floor remained an attic. The same plan was adaptable to a second story, usually slightly overhanging, and the addition of a long narrow lean-to at the rear extending the whole or part of the width of the first floor of the house.

The construction of these houses, if of wood, repeated in the framing the simpler half-timber construction of Elizabethan times, filled in with wattle and daub. This perishable filling was covered with wooden clapboards against the weather. The windows were small and few, single or in groups divided by wooden mullions, and filled with wooden casements with small panes of glass set in lead. The traditionally steep pitch of the roofs served to shed the snow; the chimneys were large, similar to those of English houses. Brick chimneys were by no means universal, clay and wattles forming a cheap but dangerous method of construction. Frequent con-

flagrations were the result, and at various times in all the colonies ordinances forbade the use of any but masonry chimneys.

The interiors showed little attempt to hide the construction. The solid corner posts projected into the room and supported the girt which broke the angle between wall and ceiling. The big summer beam ran through the center of the ceiling and the smaller crossbeams framed from it into the girts at the walls.

The slight decoration of these structural members was confined chiefly to a chamfering of the summer beam and sometimes of the girts and posts. The walls were sheathed with wood or crudely plastered. In many rooms only the fireplace wall was sheathed, the vertical boards matched, and their edges molded. The great fireplace with its wooden lintel dominated the room, since the windows were few and set high in the wall and the door was small. In the entry little decoration was attempted except the moldings of the vertically sheathed boards that all but concealed the staircase; toward the close of the seventeenth century short balusters of Jacobean form appeared, with a handrail and newel post.

The first evidences of architectural development were often dissimilar because of the number of foreign influences which they represented. The elaboration of the houses in plan and decoration as time went on was chiefly due to an improvement in economic conditions. Remembering that the workmen, most of them trained in building at home, had certainly been called upon at some time to work on buildings greater than any which the colonies produced, we may suppose that the comparative poverty of their early work here was due to the limited number of tools employed, to the lack of financial

support, and to the simple standards of the Puritan taste. Allowance must also be made for the fact that a comparatively small number of seventeenth-century houses have come down to us. The inventories prove that much more pretentious buildings than those still in existence were built during the first seventy-five years of the colonies.

Let us, then, fix in our minds the general picture of a typical house of this early period, either a small one-storied structure topped by a large chimney, or the taller high-gabled house, decorated at the overhang by turned drops or crude brackets, such a building as the Parson Capen house at Topsfield, Massachusetts (1683). In the interior the low-ceiled rooms, lighted by few and small leaded casements, were dominated by the great fireplaces and somewhat enriched by simple wood sheathing or paneling.

A typical example of the finer houses of the middle of the seventeenth century is the house of Governor Theophilus Eaton of New Haven.¹ He was a London merchant who accompanied the Reverend John Davenport to Boston in 1637, whence they migrated the next year and founded what is now New Haven. Eaton was selected as one of the "seven pillars" to form a government and was chosen New Haven's first governor. In the Governor's house we have what was probably one of the more pretentious dwellings of the time, built on an E-shaped plan with five chimneys and at least ten rooms. It clearly recalls the simple fifteenth- or sixteenth-century English manor-house plan, with the great hall

¹ Isham and Brown, *Early Connecticut Houses*, pp. 97-111. Many interesting colonial inventories are also to be found in Lyon, *Colonial Furniture of New England*, 1925; Singleton, *The Furniture of Our Forefathers*, 1916; and Lockwood, *Colonial Furniture in America*, 1926.

occupying the center and flanked by gabled ells. Most illuminating as to both the disposition and the furnishing of the rooms is the inventory made in 1657 of the estate of Theophilus Eaton. The rooms named are the "greene chamber," the "blew chamber," the hall, the parlor, Mrs. Eaton's chamber, the "kitchen chamber," the "other chamber," the garret, the countinghouse, and the brewhouse. The kitchen is thus only indirectly mentioned, but its contents are listed in full.

The contents of the rooms are surprisingly varied. All types of furniture of the period are included, hangings and upholstery fabrics, needlework, pewter, silver, brasses, and wrought iron, clocks, books, a globe and a map, pottery and glass, tapestry and Turkey work.² The inventory of this house, in its grouping, wording, and the items which it mentions, is very similar to contemporary English inventories, and it is one of the most revealing documents on early house equipment in the American colonies.

The furniture which went into American houses preserved a distinctive character which harmonized well with its setting and which accurately expressed the Elizabethan tradition. Its character—it can scarcely be called style—arises, first of all, from its design, which is based upon a particular method of construction and decoration. The constructional plan that controls the design may be described as rectangular, that is, the structural elements fit together at right angles. This is true of the joinery both of the houses and of the furniture. The structural framework is made up of straight

² A home product in direct imitation of oriental pile rugs, made by threading colored worsted yarns through a foundation of canvas or other coarse cloth of open texture, then knotting and cutting the yarns to form a pile.

pieces, vertical or horizontal—except in the gabled roof—and such construction is a direct carrying on of the traditions of the Gothic ecclesiastical construction in furniture and the simple Gothic structure in buildings (figs. 1-11, 13-21).

The element that gives a unified character to the work of this period is the decorative treatment. The methods are comparatively few in number and embrace the partly mechanical devices of chamfering, molding, cutting out to a silhouette, and turning. In addition to these there is carving, but the carving is of a simple type in which there is slight effort to modulate between the raised portion and the background. This carving is not a modeled or plastic sort, but one which is almost wholly a carpenter's handiwork, the technique of a woodworker uninfluenced by any more elaborate or sophisticated method. Its motives are of Gothic descent, with a very superficially understood renaissance quality.

In the material exhibited in the earlier galleries on this floor³ it will be seen that these methods of construction and decoration are preponderant. As the century went on, the detail of the decoration changed in form and scale, the carving tended to greater modulation, the turning to greater refinement. But so long as the general principles of rectangular construction and turned or broadly carved decoration outweigh any of the more subtle influences which began to arise in the last quarter of the century, we have a homogeneous group which expresses a very definite artistic point of view interpreted by a limited technique.

³ The gift by the late Mrs Russell Sage in 1909 of the collection of furniture of this period long and studiously gathered by the late Eugene Bolles of Boston has made it possible to visualize the work of the early colonial cabinetmakers.

It is not difficult to point to the elements which relate the early American furniture to its European prototypes. More subtle and harder to describe are the many slight differences which give to much of the work done on this side of the Atlantic its particular character.

The elements which must be taken into consideration in such an analysis are the design, construction, decoration, and materials. In the earlier period and in the provincial work of all periods, the design differs from similar work abroad in many details. However closely the general conception may follow a European prototype, there are variations in certain parts due to the lack of models to follow exactly. Certain furniture forms which fitted closely the needs of the colonists became particularly popular and these, by reason of frequent reproduction, took on much of the expression of the maker.

In the decoration of the earlier work, the carving and painting are cruder, less well finished, and less sophisticated in design than those of England of the same time. The mechanical methods of turning and molding play a great part, and elaborately carved pieces are more unusual than abroad. In the later periods, the carving, inlay, and veneering of the finer work approach and often equal that abroad.

In all the furniture, the use of American woods is an important clue to its provenance. The oak used in seventeenth-century furniture is lighter in color than the English and is generally quartered. American white or yellow pine, Virginia walnut, local fruit and nut woods, and cedar are found in many pieces. These woods, with the supporting evidence of design, decoration, or peculiarities of construction usually found in this country, are often a basis for attribution.



FIG. 1. OAK CHEST MADE BY THOMAS DENNIS
IPSWICH, MASS., ABOUT 1675



FIG. 2. CHEST OF OAK AND PINE. NEW ENGLAND, 1650-1675

A comparison of doubtful pieces with others which have been definitely authenticated is an assistance. Family or other history is of questionable value since it is frequently incorrect, but the general locality from which the piece comes will often help to verify or contradict the conclusion drawn from internal evidence.

The earliest furniture of the period preserves the simple methods. The kinds of furniture are few in number. The list includes chests, cupboards, desk boxes, chairs, stools, forms (benches), and tables. In these we can see our typical methods applied to varied problems. They are also of interest as the basis for other and more elaborate pieces of furniture of later periods. Let us take up briefly these chief types and see what variety they offered.

The chest was the principal article of furniture, since its uses were manifold. A considerable number of chests were brought over from England by the colonists and served as the models from which those made in this country were designed. The American chests, like their English prototypes, are of the simplest rectangular construction, with vertical stiles and horizontal rails fitted together to enclose rectangular panels. The rails and stiles are frequently molded or chamfered. Carving in low relief appears on the panels and also at times on the stiles and rails. The tops are plain with usually a quarter-round molded edge (figs. 1 and 2).

Another type of decoration also applied to chests is that of bits of wood, cut or turned into some symmetrical form—oval, diamond, square, or baluster-shaped—split and applied to rails, stiles, or panels. This appliqué, definitely reminiscent of the “jewels” of Elizabethan work, was usually painted black to contrast with the surrounding surfaces.

From the simple chest began a development which in succeeding periods led far. With the addition of a drawer below the chest proper the piece took on a greater usefulness. Eventually as more drawers were added the chest portion with its hinged lid was crowded out en-



FIG. 3. PRESS CUPBOARD OF OAK, PINE, AND MAPLE
NEW ENGLAND, 1660-1680

tirely and the chest of drawers evolved. The next step was to raise this chest of drawers upon a supporting framework and the development of the highboy⁴ was begun (figs. 16, 17, and 18).

The cupboard is perhaps the piece of furniture most characteristic of the seventeenth century since it was the

⁴ The term highboy is of modern usage. The piece was originally called a high chest.

most popular and certainly the most pretentious article of the time. There were three variations, called, as in England, court, livery, and press cupboards. Cupboards stood higher than chests; they were either rectangular or had splayed sides, and were horizontally divided into two parts. Their tops, which were covered with bright-hued cloths of silk damask, velvet, or needlework, afforded space for the display of pewter, silver, and pottery. Beneath was a section closed with doors for the storage of foods or other materials not properly kept in the chests. Below this closed portion was a space, in some cases closed with doors, in some cases left open, and in a few fitted with drawers. These cupboards were decorated with carving, turning, and molding. Frequently heavy posts at the corners were turned to baluster forms (figs. 3 and 4).

Desk boxes were used to contain writing materials and the family Bible, or some other of the few books which were read at the time. They are rectangular, with flat lids, hinged like the chest at the back, or with sloping lids for convenience in writing. Like the chests, they are decorated with carving, turning, or painting, and frequently bear initials and dates. Many of them are quite finely and delicately embellished in conformity with their size and intimate character (fig. 13).

Early chairs were of three types: first, the wainscot chair with solid back; second, the chair with open back made up of turned members, vertical and horizontal, fitted together; and third, the chair with open back made up of curved horizontal slats. The wainscot chair (fig. 6), a type brought directly from abroad, preserves the stile-and-rail construction of the chests, in turn derived from the high-backed Gothic seats of ecclesiastical

use. Its legs are turned and braced with stretchers, its arms crudely cut to a curve, its back paneled, and its upper rail sometimes cut out to a silhouetted design and carved. Some of these wainscot chairs are decorated more or less elaborately on the panels, the stiles, and the rails of the back. This type of chair is, like the cupboard,



FIG. 4. COURT CUPBOARD OF OAK, PINE, AND MAPLE. MASSACHUSETTS, ABOUT 1675

characteristic of the seventeenth century, for its use is confined to that time and no future development resulted from it.

The turned and slat types of chairs (figs. 9 and 10) grew out of the heavy English form in which the short turned spindles were held between curved slats. These two groups preserve the rectangular construction with

straight back posts and front posts. The tops of the back posts are finished with a turned finial, often beautifully designed. Between the back posts are fitted the slats, which vary in width and in the best examples curve slightly in their top line. With the spindle type the upper and lower spindles fit into the back posts and the vertical spindles are set between these two. On the slat-back chairs there is a variety of turning for the tops of the back posts, and the arm posts are frequently finished with broad mushroom-shaped knobs. There are many varieties of the turned-spindle chairs, the best known and most distinctive of which are the so-called Carver and Brewster chairs. Brewster chairs have vertical spindles under the arms and seat; in the Carver type these are omitted.

Chairs of the turned and slat-back type run well into the succeeding period; in fact, in provincial districts they have continued almost up to modern times, the Windsor chair being an outgrowth of the turned-spindle type. Their proportions and their details vary somewhat, but in general the types remain unchanged. In many houses the seats of rush or splints were softened by the use of pads covered with gay materials, velvets and damasks of red, blue, or green, adding a brilliant color note to the furnishing.

In the earliest homes stools and forms (fig. 14) were more common than chairs, since until well along in the sixteenth century chairs were in the nature of luxuries even in well-to-do English houses and a certain formality was associated with their use. Stools had turned legs, joined at the top into a narrow skirting and strengthened below by stretchers. In the best examples the legs were set at a rake to lend greater stability. Occasionally

carving was attempted on the skirting, but usually this skirt was molded and no other decoration was employed except the characteristic turnings of the legs. The tops were of solid wood with a slight rounded molding at the edge. Cushions of bright fabrics, sometimes fringed, were used with the stools.

Benjamin Franklin writes of how his great-grandfather, in the old country, kept the family Bible strapped open in the space under the seat of a joint stool. He would turn up the stool and read, one of the children

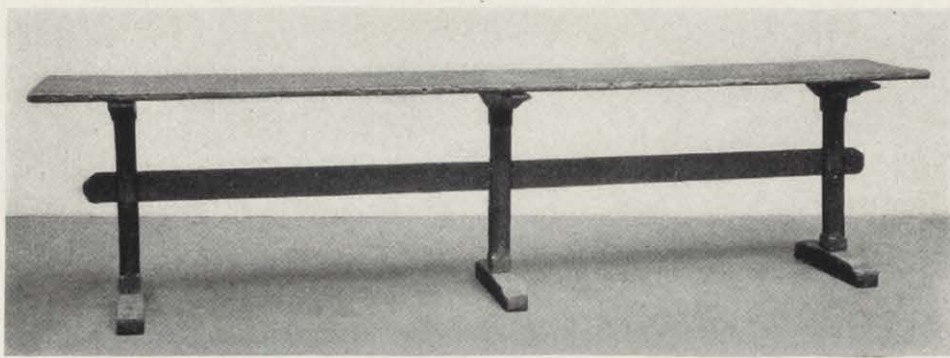


FIG. 5. PINE AND OAK TRESTLE TABLE. MASSACHUSETTS
1650-1675

standing guard at the door to warn of the approach of an unwelcome visit from the king's authorities.

Forms, as the long benches were called, had the same design and character as the stools, and were cushioned in the same manner.

Of tables there were several types. The most primitive of these is the trestle table, which consists of a loose top resting upon two or more trestles joined together by a brace. The vertical shaft of the trestle might be turned or chamfered. Figure 5 shows the earliest American table of which we know. The brace is plain and held in place by removable pegs in order that the whole table could be readily taken apart when not in use.

Another sort is the rectangular table with four legs turned to typical profiles, stretchers, and a skirting, the angle between legs and skirt sometimes filled with a bit of fretwork (fig. 7). These tables were made in both square and oblong shapes, the legs turned in a variety of ways, the skirt either plain or molded (fig. 15).

The gate-leg⁵ table (fig. 21) makes its appearance with this early furniture although its general use dates late in the period. The gate-leg type, when closed, consists of a long narrow table with large drop leaves; when the leaves are raised, they are supported upon "gates" pivoted to the main portion. When the table is closed the floor space covered is very small in proportion to the size of the table when opened, and this practical expedient for saving space was of value in the small rooms of the houses, which were crowded with large furniture. Of these tables the shapes of the tops when the leaves are raised are round or oval, square or oblong. The legs are turned to typical designs and little other decoration occurs except occasionally a cut-out skirt at the ends.

A variation of the gate-leg table is the so-called butterfly⁵ table (fig. 20), in which instead of a gate a flap, pivoted vertically, supports the drop leaf in place. The usual curved shape of this flap gives the name to the type.

The chair table was another piece whose popularity resulted from the necessity for economy of space. Here the heavy chair, closely related to the wainscot chair in its structure, is fitted with a tall back, pivoted at the point where the arms join the back posts. The back could thus be swung forward and down to rest on the arms and form the top of a table, which might be any of the usual table shapes.

⁵ A modern name for this type.



FIG. 6. WAINSCOT CHAIR SHOWING JACOBEOAN
INFLUENCE, WITH CARVED AND TURNED
DECORATION, ABOUT 1650

These, then, are the chief furniture forms of the earliest period, and from them developed practically all of those elaborated pieces which a more sophisticated taste demanded in later times.

The preponderant wood of this period is oak, but it was combined frequently with pine and other soft woods where great wear was not required. Oak, ash, hickory, chestnut, maple, red gum, whitewood, and red cedar were all employed, and in fact any local wood whose qualities rendered it of service.

The Gothic tradition is carried on in the common practice of painting or staining the furniture black, blue, and red. These colors were used to emphasize the rather flat carving or to bring out moldings on chests and drawer fronts. A few pieces were painted with designs on a dark background.

Colored textiles supplied one of the most important elements in the decorative effect of the interiors of the earliest days. The textile industry in its beginnings in America was largely confined to materials spun and woven by colonial women or decorative work "wrought" in colorful stitches and designs. A study of seventeenth- and early eighteenth-century inventories, eighteenth-century newspapers, and contemporary descriptions of early homes shows, however, that many rich fabrics like those seen in the houses of England were imported and used in America in considerable quantities.

We have noted the use of cupboard cloths, chair pads, and stool cushions of bright hue and rich materials. In addition to these there were table carpets and curtains for beds and windows, both woven and wrought.

Turkey work is noted as in general use from 1649 for cushions and furniture coverings. That doughty old

settler, Major-General Edward Gibbons, English by descent—merchant of Boston in 1629, major-general of militia 1649–1651, described by Johnson (1654) in his *Wonder-Working Providence of Sions Saviour in New England* as “a man of resolute spirit, bold as a Lion, being wholly tutored up in N. E. Discipline, very generous and forward to promote all military matters”—left behind him in 1654 thirty-one cushions, of which



FIG. 7. OAK AND PINE TABLE. NEW ENGLAND
1650–1675

eleven were window cushions, four damask, four velvet, two leather, and one Turkey work. “Raught” window curtains and cushions appear from 1653 on. The last half of the seventeenth century was an age of needlework. Houses in the colonies, like those in England, were bright with stumpwork, petit point in imitation of tapestry, crewelwork in bright flower designs on linen, inspired by the painted cottons from India, and the zigzag patterns used especially during the reign of William and Mary.

Anne Hibbins, the third person executed for witchcraft (1656) during those strange waves of fanaticism which at frequent intervals swept New England for over

half a century, widow of a successful Boston merchant who had long been a deputy to the General Court, beautified her home with a "green say⁶ cushion, a violet pinckt cushion, a velvet (10 s) and a wrought cushion with gold (5 s), a wrought cupboard cloth, a green say valance, a green cupboard cloth with silk fringe, a green wrought do. with do., one wrought valliants, five painted calico curtains and valence, one cupboard cloth with fringe, and one wrought Holland cupboard cloth." The painted calico curtains referred to are those gorgeous fabrics from India, painted with the design of the tree of life, with its brilliant foliage and many-colored birds, a design which was used by the Portuguese and French textile manufacturers and had great vogue in Europe and America during the seventeenth and eighteenth centuries. It is an interesting fact that Mistress Anne Hibbins was able to procure for the bed hangings of her Boston house painted calico probably of a design and quality similar to that noted seven years later (1663) by Pepys in his *Diary*: "Bought my wife a chint, that is a painted Indian calico, for to line her new study." India calicoes may be seen in the exhibition gallery on the top floor.

Such inventories of early New Englanders as these, of which many exist, give us ample authority for the use in our seventeenth-century rooms and top floor gallery of seventeenth-century velvets, damasks, plushes, camlets, and fabrics of the Orient for hangings and chair, table, chest, and cupboard coverings. They are a proper accompaniment to the superb seventeenth-century furniture of the Bolles collection, largely the product of New England cabinetmakers.

⁶ A cloth of fine texture, resembling serge; in the sixteenth century sometimes partly of silk, subsequently entirely of wool.

It must not be supposed that the effort of the time was to decorate consciously or to achieve studied effects. Decoration was purely an expression of the human love of color and comfort, an unaffected and sincere demand for pleasant surroundings in daily life. It gave to the colonists some reminiscent feeling of the homes which they had left behind them.

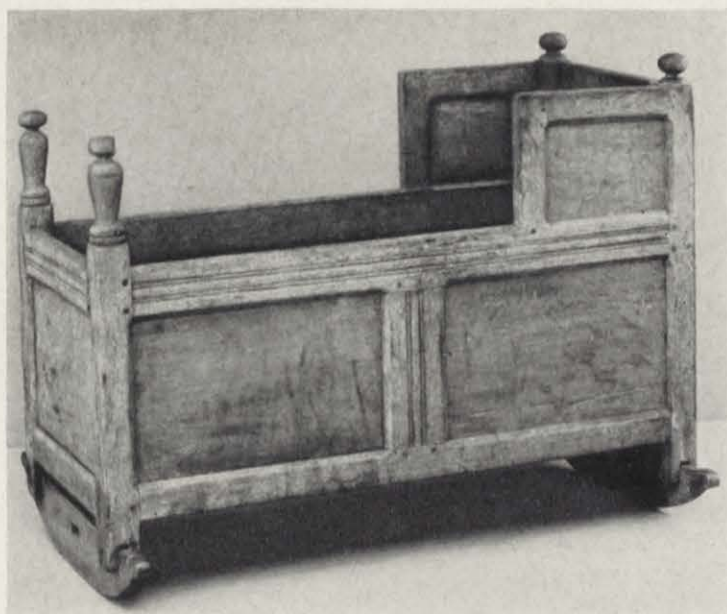


FIG. 8. OAK CRADLE. NEW ENGLAND, 1650-1675.

The parlor of Thomas Gregson (who was lost on the "Great Ship" in 1646), at New Haven, contained among other things two tables, one cupboard and cloth, one carpet (for table), eight chairs with four green cushions, thirteen stools, four window cushions, and ten curtains, evidence of a somewhat crowded room. The inventory of William Wardell (1670) mentions two stools with silk fringe and five green wrought cushions. Jacob De Lange, a surgeon of early New York, had (1685) twelve chairs of red plush and six of green. Margharita Van Varick (1696), the Long Island minister's widow mentioned on page 34, had six satin cushions with gold flowers.

The use of window curtains was not confined to important houses, as is shown by many inventories of a simple sort; for example, that of Philip Menthorn, a wheelwright in New York, includes (1728) "four callico window curtains and vallins and callico chimney cloath, one suit of Flowered curtains, and Vallins" and "Four Linnen curtains and Two Linnen window Vallins" in the bedroom. The ruffled chimney cloth was usual in houses about New York, where the Dutch tradition was strong.

By the last quarter of the seventeenth century the use of fine textiles warranted, at least in the cities, the establishment of upholsterers' shops. Four of these in Boston were owned by Ebenezer Savage (1682), John Wolfender, Alexander More (1683), and Joseph Just (1688).

Leather also played a goodly part in the upholsterer's trade. Certain simply constructed chairs, with or without arms and slightly decorated with turning, were covered on seat and back with colored or natural tanned leather held in place by large-headed tacks (fig. 11). In the parlor of Captain William Tyng in 1653 stood "eight red leathered back chairs and two low leather back stools," while in the inventory of Major-General Gibbons were included "seven leather and one green chair."

Next to gay upholstery, metalwork formed the most important adjunct to the decorative scheme in the early houses. From very early in the settlements silver, pewter, brass, and ironwork are mentioned in inventories, often in considerable quantity, although but a small proportion of these has come down to us.

At a time when there were no banks to safeguard precious metal, much of the silver possessed by colonists was made up into objects of beauty and usefulness which could at need be melted down. The rapid increase of



FIG. 9. SLAT-BACK ARMCHAIR, ASH
AND MAPLE. NEW ENGLAND, ABOUT
1675



FIG. 10. CARVER ARMCHAIR, ASH AND
MAPLE. NEW ENGLAND, ABOUT 1675



FIG. 11. LEATHER-COVERED SIDE
CHAIR, MAPLE, ABOUT 1690

wealth after the first pioneer years brought much of the precious metal into the colonies. When we recall that by the third quarter of the seventeenth century a large part of the eastern seaboard had been settled to varying depths into the interior, that a population of over seventy thousand people was busily engaged in agriculture, manufacturing, or commerce, and that there was a constant traffic over the high seas with many parts of the world, it is little wonder that wealth increased rapidly.

By 1676 there were 730 Massachusetts ships. Of these many traded with Europe and the West Indies. In 1675 an English visitor to Massachusetts wrote, "The merchants seem to be rich men and their houses as handsomely furnished as those in London." Thus, with this industrious activity and far-flung commerce, quantities of silver reached America, where many of the staple products for European nations were to be had in exchange.

The comparative simplicity of the standards of living as compared with those of the aristocratic classes in England accounts for the absence of the very elaborate plate which is contemporary in England, yet the design and workmanship of such silver as the colonies produced set an artistic standard higher than is exhibited in either the contemporary furniture or architecture.

The silversmith soon came to hold a very high place in all communities. His contact with the most valuable medium of exchange put him in a position of trust which often led him to the office of town treasurer or other responsible positions. His long training had given him a technical skill which far surpassed that of other craftsmen. Hence, throughout all the colonial era, the names of silversmiths loom large in civil and patriotic affairs.

Such men as John Hull, who came to New England as

a child, and Robert Sanderson, also English born, are typical of the group of silversmiths whose integrity gave them positions of responsibility. Appointed mintmaster in Boston in 1652, Hull chose his friend Sanderson as his partner and for thirty years these two coined silver, mainly for local circulation. Their first coins—a shilling and a sixpenny piece—were the first silver currency

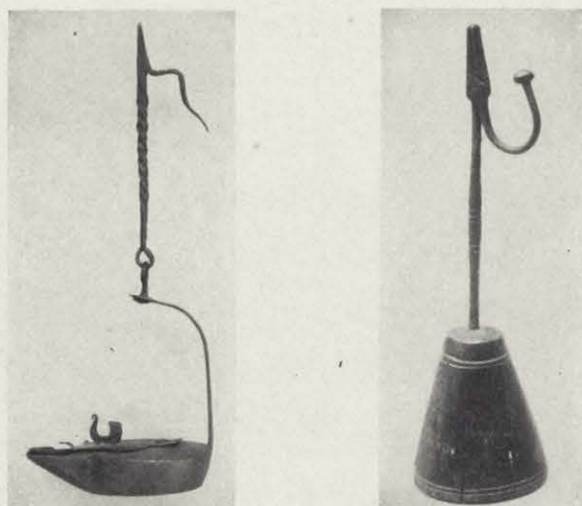


FIG. 12. BETTY LAMP AND RUSH-
LIGHT HOLDER OF WROUGHT IRON
XVII-XVIII CENTURY

made in this country. Examples of these are in the Clearwater collection of American silver.⁷

Drinking vessels formed the chief group of silver utensils in both New England and New Netherland. Tankards, mugs, and caudle cups were the most usual forms for domestic use, while for church service there were beakers and baptismal basins. For the design of these pieces, contemporary English plate formed the basis, but the decoration was simplified. The tankards are straight-sided, in the form of a truncated cone, with flat,

⁷ For a full treatment of silver see *American Silver of the XVII and XVIII Centuries: a Study Based on the Clearwater Collection*, by C. Louise Avery.

serrated lids and high thumbpieces. There is some slight decoration about the base, on the handle, and on the thumbpiece of the lid. The caudle cups, two-handled, followed the bulbous form of the English types, while the mugs, usually straight-sided, resembled in general form the tankards. The beaker (see fig. 34), also straight-sided, flaring, and decorated at the base, occurred both in domestic and sacramental use, keeping largely the solid Dutch quality which it early had assumed.



FIG. 13. OAK AND PINE DESK BOX. NEW ENGLAND
1650-1700

In the embellishment of all of these we find a preference for those simple means which characterized the decoration of the furniture. Good moldings were employed in most of them, and the modeling was, with very few exceptions, done by craftsmen familiar with turning as a method of work. The baluster profiles of the standing cups actually reproduce the turned detail of contemporary furniture. A certain amount of simple repoussé was attempted, usually an incised outline with figures slightly modeled within it. Small cast details, which reflect the individuality of each colonial silversmith, were also occasionally employed. Some engraving, too, appears but it is usually simple in design and somewhat crudely done, although among the silversmiths at an

early date were men trained to use the engraver's tools.

Silver of this period is rare today. Much of it was melted and remelted in the centuries between, and much of the domestic plate which is left to us has been preserved by a few families who cherished individual pieces, or through its inheritance by church organizations for sacramental use. The inventories, however, give some



FIG. 14. STOOLS OF OAK AND MAPLE. NEW ENGLAND
1650-1700

clue to the amount of silver possessed by seventeenth-century families—sometimes no inconsiderable amount. Governor Eaton's inventory included plate valued at £107.11.

Pewter, a soft-colored alloy of tin, lead, and copper, long used as a substitute for silver, played an important part in colonial seventeenth-century furnishings. At this time it was largely imported from England, since its modest value, appraised in inventories at from three to eleven pence per pound, furnished no stimulus for local manufacture, nor did economic reasons recommend its preservation as they did in the case of silver. Almost no traces exist of the few pewterers who worked here, and

their handiwork has almost entirely disappeared. The softness of the metal and its lack of resistance to heat account for its disappearance into the junk heap. The New England inventories, however, mention it in astonishing quantities. That of Theophilus Eaton (1657), quoted above, includes two hundred and fifty-three pounds of pewter utensils. It is rather remarkable that so much pewter was mentioned in early colonial inventories. There was less, apparently, in England. Samuel Pepys in his *Diary*, October 29, 1663, in an account of the dinner at the Guildhall on Lord Mayor's Day notes, "It was very unpleasing that we had no napkins, nor change of trenchers, and drank out of earthen pitchers and wooden dishes."

The list (1681) of the estate of Henry Sylvester of Shelter Island, L. I., mentions two hundred and eighty pounds of pewter valued at £14, and the inventory (1678) of the store owned by Colonel Francis Epes of Henrico County, Virginia, includes among other articles in stock pewter salts, candlesticks, tankards, and spoons.

The great quantity of wrought-iron utensils for kitchen use is witnessed in almost every inventory. In the Eaton list of 1657 there were numerous andirons and firedogs, a cast-iron fireback, firepan, tongs, poker, and the complete equipment for many fireplaces. There is listed one pair of "great brass andirons," which were probably used in the hall in conjunction with the smaller "doggs" which held the backlog in place. Earlier still, in 1653, Captain Tyng of Boston had "a great pair of brass andirons and a pair of carved bellows." Governor Goodyear of New Haven in 1658 had andirons of brass, while Sir William Phipps in 1696 had two pairs. We learn from this that not only wrought iron but fine brasses, probably im-

ported, were used quite early and lent a sparkle and brilliance to already gay interiors.

The primitive lights of the period were of brass and of iron. The so-called Betty lamp preserves a form which goes back at least to Roman days, if not earlier. These Betty lamps, low pear-shaped dishes, with a spoutlike projection at one end and a raised handle at the other, were filled with oil or tallow from which the wick ex-



FIG. 15. MAPLE AND PINE TABLE. NEW ENGLAND, 1675-1700

tended over the spout. To the handle was attached a jointed rod of varying lengths, fitted sometimes at its end with a spike pointing downward. This could be stuck into a projecting shelf or beam and the light suspended. Many Betty lamps were made and used in the first half of the nineteenth century. Rush lights, too, were used, the rushes set in a metal holder (fig. 12).

Candlesticks are mentioned, but until late in the century candles were in the nature of a luxury and were used only on special occasions. The interiors would thus seem to have been dimly lighted at night, but the customs of the country encouraged an early bedtime and

daylight sufficed for most of the domestic activities.

The survival in the American colonies of the use of armor such as was customary abroad is not surprising, but very little of it has been preserved. In most houses there was an adequate equipment of firearms, both for hunting and for defense. The companies of militia were fitted with body armor, following in its form the English contemporary types. Examples of Cromwellian armor and a group of American-made halberds in the main gallery suggest the general types and character. We have the record (1654) of Major-General Gibbons's leaving, in addition to a number of firearms such as muskets, pistols, arquebuses, a crossbow and a longbow, a poleaxe and a pike, sixteen pieces of armor and one "complete corselet." Such armor, kept in condition and ready for use, unwittingly played some part in the decorative effect, reflecting in polished surfaces the light and color of the rooms. Records evidence the existence of armor making on an extensive scale in Hartford, Connecticut, at the end of the seventeenth century.

Unquestionably in the earliest days, probably well through the first half century of colonization, wooden trenchers, platters, bowls, and mugs were the general rule upon New England dining tables. At a comparatively early date, however, we find considerable use of pewter and silver; and as the years go on a great deal of pottery, generally imported and of the common types used in England at the time, made its appearance.

Some of the early tin-enamel pottery and slipwares, which reflected the Elizabethan tradition as surely as the architecture and furniture, were brought over from England. Examples of this pottery, which collectors value highly, may be examined in Galleries M 22, 26, 27,



FIG. 16. CARVED CHEST WITH
DRAWER, ABOUT 1650



FIG. 17. CHEST OF DRAWERS WITH
APPLIED DECORATION, ABOUT 1675



FIG. 18. CHEST-ON-FRAME WITH
TURNED ORNAMENT, ABOUT 1700

and in the collection of English pottery in Wing K. Inventories of "whit cups" (1646), "six small blue dishes" (1651), "ten pieces of white earthen dishes" (1659), and "Dutch Earthen platters" (1661) indicate that the white and the blue and white faience of Holland, later copied in England, had a certain vogue in the northern colonies. In 1657, there are mentioned as belonging to Governor Theophilus Eaton "5 earthen potts and 10 earthen dishes" and a "cheny basin," as well as "a box of 10 trenchers" (wooden).

Aside from these early potteries, stoneware or tin-glazed, there is every indication that, particularly in New York, many of the K'ang-hsi porcelains which were first brought into Holland by the Dutch East India Company and thence exported to America were acquired by the colonists.

The inventory of Cornelis Steenwyck, mayor of New York (1668-1670), who died in 1685, shows that in the "Great Chamber were nineteen porcelain dishes and two flowered earthen pots." Margharita Van Varick, the widow of the minister of the Reformed Dutch Congregation on Long Island, left behind her (1696), "Three East India cups, three East India dishes, three Cheenie pots, one Cheenie pot bound in silver, two glassen cases with thirty nine pieces of small china ware, eleven India babyes" and one hundred and twenty-six pieces of various kinds of chinaware, bowls, jugs, flowerpots, toys, and images. Other inventories indicate that the possession of a hundred pieces of pottery and porcelain was not uncommon for a seventeenth-century New York burgher.

Groups of ceramics, therefore, contributed their share to the ensemble, the dull grays, browns, and reds of the slipware contrasting pleasantly with the lighter and gayer

delft and the more fragile porcelain from the Orient.

Glassware, too, was by no means unknown, and was imported in large quantities. At quite early dates we find such items as "a case of bottles" in the inventory of Ephraim Huit of Windsor, Connecticut (1644), "a case and seaven glasses" from the inventory of Joseph How,



FIG. 19. CHEST-ON-FRAME OF OAK, MAPLE, AND PINE. NEW ENGLAND, 1680-1700

Lynn, Massachusetts (1651), and "a case of bottles with a glasse in it," owned by that sturdy old warrior Major-General Edward Gibbons in 1654.

From all this it will be seen that before the first half century of colonization had passed, in fact before the great Puritan immigration was over, the American colonists up and down the seaboard were well equipped with most of the necessities and many of the luxuries of comfortable living. Their houses were cozy and pleasant,

their rooms furnished cheerfully, and their taste appreciative of beauty in textiles, metalwork, glass, and pottery. All these created a domestic interior reminiscent to a surprising degree of the English or Dutch homes from which the settlers of New England and New Amsterdam came.

Toward the end of the first fifty years of colonization, there began to be felt here certain foreign influences, both continental and oriental, which had found their way into England during the preceding age of exploration and discovery. With the introduction of these new ideas comes a change in the general aspect of the furniture as well as of the architecture. Although the furniture, at least, preserves the structure, form, and decoration which have been outlined above, it shows a slightly increased sophistication together with a certain refinement in scale and in craftsmanship. A few new materials were introduced.

This change, which came in the last twenty years of the seventeenth century, was the first step in a transition toward the full sophistication of the eighteenth. Its effect upon architecture was at first not very noticeable. A few attempts at stile-and-rail paneling were its chief marks in the interiors of early houses. By the first quarter of the eighteenth century, however, the change had become very marked. A carefully ordered planning of houses with a central hall running through, featuring the stairway, began to be the rule in the better buildings. Walls with beveled panels and bolection moldings followed those which in the time of William and Mary were fashionable in England. The fireplace, no longer used only for cooking, was reduced in size and surrounded



FIG. 20. BUTTERFLY TABLE OF MAPLE, 1700-1725

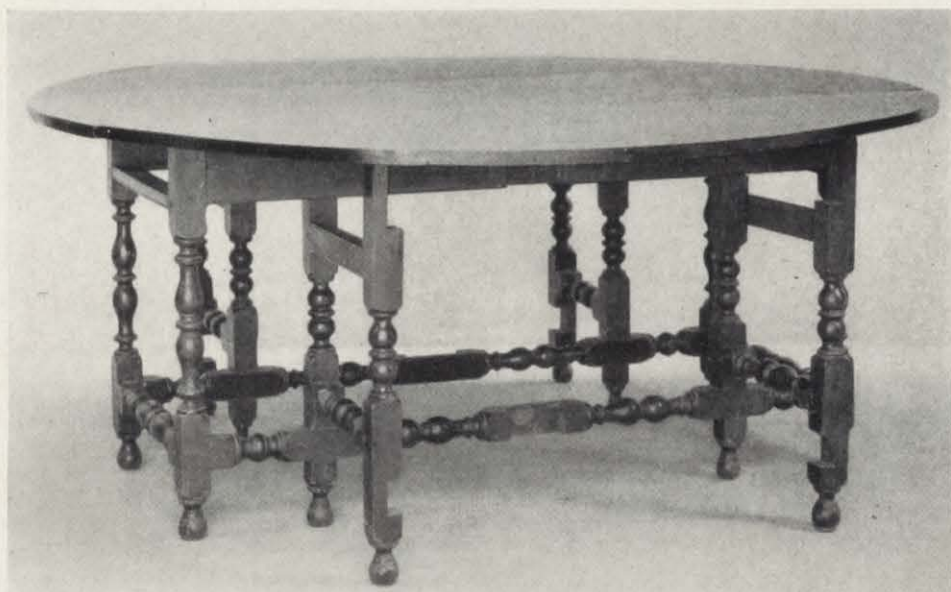


FIG. 21. WALNUT DOUBLE GATE-LEG TABLE. NEW ENGLAND
1690-1725

with a bold bolection molding. The stud was higher and the heavy joists were often covered by a plastered ceiling; cornices appeared in rooms and the higher ceilings gave greater dignity. This was true of the finer houses, many of the small houses in rural communities continuing the old methods.

On the exterior of the houses the change is strongly marked. The earlier houses in the late Gothic tradition had emphasized the vertical dimension with high-pitched roofs and chimney stacks. The walls were carried up to form gables for windows which lighted the attic story. The window spacing was not always symmetrical, and the windows themselves when grouped were mullioned and fitted with casements.

With the new style we have the influence of the ordered architectural study of the Renaissance. This laid an emphasis upon the horizontal rather than the vertical, and was carried out in the houses by projecting cornices breaking the line between the wall and roof, the rows of windows symmetrically arranged and regularly spaced, and, in brick houses, by the projecting band course marking the second-story level. The windows assumed a different form, the opening unbroken by mullions and filled with a sash which slid up and down and had wooden muntins between the glass panes.

The planning and the design of the elevations became a matter of more careful study than heretofore, and much of the reasoned order of classical and renaissance architectural design is seen in the resulting buildings. Houses of the current design are pictured in the monumental "South Prospect of Ye Flourishing City of New York in the Province of New York in America" (1721) hung at the head of the staircase.

To return to the furniture, let us note the changes which came about through the introduction of foreign influences which reached America by way of England in the last quarter of the seventeenth century. Of the main furniture forms of the earlier time the court cupboard and the wainscot chair practically disappeared and the form or bench was little used. The chest appeared in

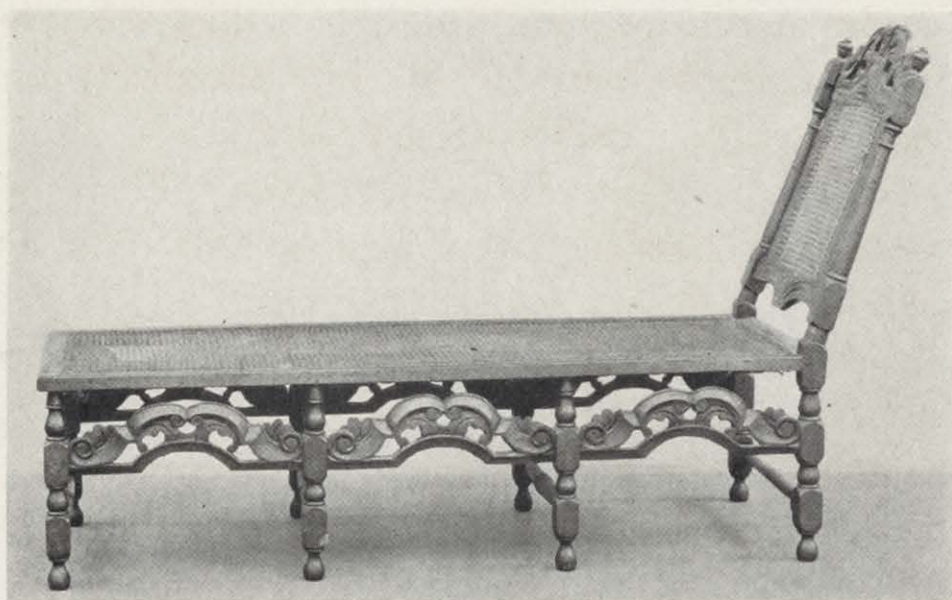


FIG. 22. MAPLE AND CANE DAY BED. MASSACHUSETTS
1690-1710

two variations, the chest of drawers and the highboy (figs. 17, 18). The lowboy,⁸ created to match the highboy,⁸ served as a dressing table. The desk box followed the example of the chest and, first acquiring drawers below the box, was raised on a supporting framework and became the desk much as we know it today. A similar form was used as a washstand. Chairs were perhaps more affected by the changed style than any other of the furniture forms.

Turning and carving still remained the principal

⁸ A modern word.

methods of decoration and the construction continued the tradition of rectangular joinery. The carving and turning became more delicate and more subtly modeled, the carving approaching nearer to a plastic effect, with gentler gradations of surface and a finer finish than the earlier type, the turning following more elaborate and more carefully studied profiles, finer in scale. While the structure actually remained rectangular, a number of curves began to appear in skirtings of highboys, lowboys, and tables which eventually led into the next step of curved structural members (figs. 27 and 28).

During the reign of William and Mary, Flemish details had come into England. These are reflected both in the carving and in the turning of the furniture in America. In chairs particularly, elaboration was attempted and carved and openwork crestings and front stretchers give a decided richness. The so-called Flemish scroll forms the basis for the carved designs (fig. 22). Through Portugal from the Orient came the use of cane for chair seats and backs, and many caned chairs date from this period—a splat made up of cane between two wooden supports being the usual form (figs. 22 and 25). Another variation of this, and a typically American one, is the banister-back chair (fig. 24). Here, instead of having a caned splat, the back is filled with split turned balusters, the flat side toward the front. The Flemish foot—a flattened S scroll—appears on chairs, while the so-called Spanish foot (figs. 24 and 25) is used in conjunction with turned detail on legs of chairs and tables.

The turnings of legs of tables, highboys, and lowboys are variations of vases or baluster forms, usually tapering toward the bottom. One of the best-known types is the cup turning, another the bell turning, a third the



FIG. 23. MAPLE AND OAK
SIDE CHAIR. MASSACHUSETTS
1685-1700



FIG. 24. BANISTER-BACK ARMCHAIR
MAPLE, 1700-1725



FIG. 25. MAPLE AND CANE
SIDE CHAIR, ABOUT 1700

trumpet turning, each so called from its similarity to the article named. Below the cup or bell the vase motive appears, often simplified into an inverted cone. Another form of leg, popular during the reign of William and Mary in England and frequently found in America, has the vase portion hexagonal or octagonal in section. Stretchers on such furniture as this are usually curved in studied arrangement.

A marked innovation was the use of veneers of figured woods on the case furniture, that is to say, the furniture fitted with drawers (figs. 26 and 28). Walnut (burl or crotch), butternut, and other woods whose grain and figure are decorative in themselves, enriched drawer fronts, desk fronts, and table tops. These veneers were usually outlined by bandings of contrasting woods.

The change which came over furniture at the end of the seventeenth century is thus seen to be considerable. It marks an effort in the evolution of conscious styles, which in the next period is developed to the full. The basic principles of construction and decoration remain unchanged, thereby marking a survival of the earliest English traditions of joinery, but the improvement in craftsmanship and the refinement of decoration are in line with the higher standards of artistic accomplishment which came into England with the influx of French and other foreign workmen at the end of the seventeenth century. These were prompt to affect American work, since numbers of English workmen were coming over year by year.

By the end of the first quarter of the eighteenth century, the effects of new stylistic influences of a different character were being felt, but in the provincial districts the older mode continued. Thus we find an overlapping

of styles between 1720 and 1740 which is confusing only when looked at from the strictly chronological viewpoint. Behind the design of each there is a different impulse, and if the styles are judged from this aspect no confusion will arise.

It is furniture of the earlier spirit which is shown in the third-floor gallery, furniture of rectangular construc-



FIG. 26. DESK VENEERED WITH ASH AND WALNUT. NEW ENGLAND, ABOUT 1700

tion, decorated with carving, turning, or molding, and later with veneers. It shows a development from the heavy large-scale pieces of Elizabethan tradition to the more delicate and sophisticated work which followed the fashion popular at the time of William and Mary. The materials include many local woods, finer in grain than the oak, ash, and hickory of the earlier day. Fruit woods, nut woods, maple, and a large group of woods locally abundant appear in parts of many pieces. Certain of the

chairs were painted with lampblack, and the chests of drawers were so treated when the poorer woods were used. The imitation of oriental lacquer which had found a place in England during the reign of Charles II was echoed in America by painted chests of various types, where flowing designs in red, yellow, and white ramble over a black surface. Some japanwork was done here, as the *Boston News-Letter* of April 25, 1715, told its readers:

Looking-Glasses of all sorts, Glass Sconces, Cabbinetts, Writing Desks, Bookcases with Desks, old Glasses new Silvered, and all sorts of Japan-work, Done and sold by William Randle at the Sign of the Cabinnett, a Looking-Glass Shop in Queen-Street. . . .

Clocks were luxuries, but not uncommon in the seventeenth century. One owned by Abraham Shaw (1638) of Dedham was valued at 18 shillings and "one clock and case in Ye Great Parlour" of the Reverend John Cotton (see page 73) was inventoried at £6. The latter was of the spring-driven kind which stood on cupboards, chests, or tables. More common were those run by weights, like the one hanging on the wall of the chamber from the Samuel Wentworth house. The older clocks had no pendulums; a balance controlled the movement. Tall clocks did not appear until late in the century. Most of them were of English manufacture though William Davis is listed as a clockmaker in Boston in 1683.

In the early part of the next century clockmakers came from abroad to ply their trade. One of them advertised thus in the *Boston News-Letter* of October 6, 1707:

This is to give Notice to all gentlemen and others, that there is lately arrived in Boston from London by way of Pensilvania a Clock Maker. If any person or persons hath any occasion for New Clocks; or, to have old Ones turn'd into Pendulums; or any other thing either in making or mending: Let them repair to the Sign of the Clock Dial

at the South Side of the Town-House in Boston, where they may have them done at reasonable rates. Per James Batterson.

An advertisement along similar lines by Isaac Webb appeared the following year. John Brand from London set



FIG. 27. HIGH CHEST OF DRAWERS OF
WALNUT. WILLIAM AND MARY STYLE
1700-1710

up a clock business in Boston in 1712, and was followed in the same year by Thomas Bradley and Joseph Essex, who advertised "30 hr. clocks, week clocks, month clocks, spring table clocks, chime clocks, quarter clocks, quarter chime clocks, church clocks, Terret clocks."

By this time, as we have seen, the communication between America and Europe was continual, the accumu-

lation of wealth in the colonies was marked, and the resulting inflow of imported accessories for household furnishing, as shown by records of the time, was very great. The first generation of colonists had been gathered to their fathers, and the later generations, developing under conditions less arduous than their predecessors had known, evolved a very well-regulated and pleasant domestic and social life. Particularly along the seaboard, where the hard life of the frontiersman was not known and where rich merchants set a high standard of living, the comforts and luxuries of household appointments were rather the rule than the exception.

The increased luxury of living in the early eighteenth century is witnessed by the following description of the town of Boston in *The History of New England*, by David Neal (London, 1720):

The Conversation of this Town is as polite as in most of the Cities and Towns of *England*; many of their Merchants having travell'd into *Europe*; and those that stay at home, having the Advantage of a free Education with Travellers; so that a gentleman from *London* could almost think himself at home in *Boston*, when he observes the numbers of People, their Houses, their Furniture, their Tables, their Dress and Conversation, which perhaps is as splendid and showy, as that of the most considerable Tradesman in *London*.

To the textiles for drapery and upholstery which continued in favor was added a variety of rich materials to which the French and Flemish weavers had given vogue in England. The later inventories were more elaborate, and diaries, correspondence, and newspaper advertisements reveal the ever-growing use of fine textiles in the embellishment of the home. Painted and printed calicoes, linens, and muslins are freely noted; "glazed chince" was advertised in the Boston papers as early as 1712; "calicoes," "blew Linnen," "kentins," "India chints,"

and "says and serges," the preceding year. These, when used for window and bed curtains and chair coverings, could not fail to impart an element of beauty to parlor or bedroom.

The appearance of textile printers and dyers from London, which was noted in the following advertisement of the *Boston News-Letter* of April 28, 1712, enabled the



FIG. 28. SLATE-TOP TABLE OF CHERRY
BIRCH, AND MAPLE. NEW ENGLAND
ABOUT 1720

women of the colonies to enhance their work with a decorative quality:

This is to give notice that there is lately arrived here from England *George Leason*, who with *Thomas Webber* of Boston, clothier, have set up a Callendar-Mill and Dye House in Cambridge-street, Boston, near the Bowling Green: where all gentlemen Merchants and others may have all sorts of Linnens, callicoes, stuffs or Silks Callendar'd: Prints all sorts of Linnens; Dyes and Scowers all sorts of Silks, and other things and makes Buckrames; and all on very reasonable Terms.

Meantime our trade with Portugal was large, and the importation of French silks and stuffs into Boston grew

to such an extent that it aroused in 1721 a protest from the merchants dealing in English goods. The cargoes of the rich prizes taken by our colonial privateers, Spanish and French merchantmen, many of which were laden with the products of the looms of the Old World, also contributed to our New England furnishings.

Metalwork, too, displayed a finer quality of craftsmanship and a more delicate decorative treatment. The work of the colonial silversmiths of this time reached a supreme excellence. The taste which the Dutch influence of William and Mary brought into England, and which governed American work, preferred a solid, simple form with concentrated decoration. The teapots first followed the lines of the small porcelain ones from the East, gradually increasing in size; they also assumed a pear shape (fig. 40). Curved lines appeared in the domed lids of both tankards and flacons and in the slightly bulbous form of mugs. The straight-sided, truncated-cone forms in tankards (figs. 32 and 39) and pots for coffee and chocolate still continued, but octagonal forms were also employed, recalling those so usual in the legs of highboys and lowboys.

The decoration included fine moldings, gadrooning, pierced work, engraving, cast details attached to handles, repoussé, and twisted wire. But the use of all of this ornament was restrained and well subordinated to the broader surfaces of clear, fine metal (fig. 41).

The silversmiths had increased in number tremendously, like all the other craftsmen, and many of them were men of prominence in affairs, continuing the tradition of the earlier day. Such a man as John Coney (1656-1722) is representative of the colonial silversmith (fig. 40). He was born in Boston and learned his trade



FIG. 29. ARMCHAIR WITH SPIRAL-TURNED MEMBERS. CHARLES II STYLE, ABOUT 1700



FIG. 30. ARMCHAIR WITH VASE SPLAT AND SPANISH FEET. QUEEN ANNE STYLE ABOUT 1725

under Hull and Sanderson. Like most silversmiths, Coney was an engraver; he engraved the plates for the first paper money used in the colonies. An inkstand made by him, on exhibition in the Wentworth room, evidences his skill as a craftsman (fig. 33).

Edward Winslow (1669–1753), of a famous New England family and one of the greatest colonial smiths, did much of his finest work during this period. His activities, aside from his craft, included many civic duties, military and judicial.

In the vicinity of New York certain influences came direct from Holland and were cherished among the Dutch families who settled so widely thereabout. New York silver, therefore, shows a stronger Dutch influence than that of New England, since the models for work were pieces made by English silversmiths copying Dutch silver, or actual work from Holland. The Wynkoops, the Boelens, Peter Van Dyck, Onckelbag, among many New York makers, produced superb examples of their craft, more elaborate in decoration than those of New England (figs. 34 and 38). Other continental sources were plentifully drawn upon by New York silversmiths. Beautiful moldings and cut-out bandings of leaves, fine engraving and repoussé add richness and beauty to the solid proportions of the silver utensils (fig. 39).

A representative group of the various forms made by New York silversmiths is displayed in the gallery (L 7) which leads to the third-floor entrance of The American Wing. Their handiwork may also be studied in the Clearwater collection.⁹ Almost all the colonial plate can be definitely ascribed, as the makers stamped their work

⁹ Described in *American Silver of the XVII and XVIII Centuries*, by C. Louise Avery.

with their initials. Such identification is impossible in the other crafts.

Large quantities of silver were owned by the well-to-do families of the period and by the churches, which received from members many gifts and legacies of tankards and beakers which had had long household use.

Pewter, too, held its place in popular use. The types, like those of the silver, followed the late seventeenth-century mode, whose character is suggested in the group of Charles II tankards and dishes on exhibition in one of the seventeenth-century rooms. Similar to these, no doubt, were the pewter items listed in 1701 in the estate of that notorious pirate, Captain Kidd of New York. These included three tankards, thirteen dishes, two candlesticks, thirty plates, five basins, and two salt-cellars.

In the first quarter of the eighteenth century coal grates made their appearance and were extensively advertised, and around 1720 they appear to have been very popular. In the *Boston News-Letter* of April 19,

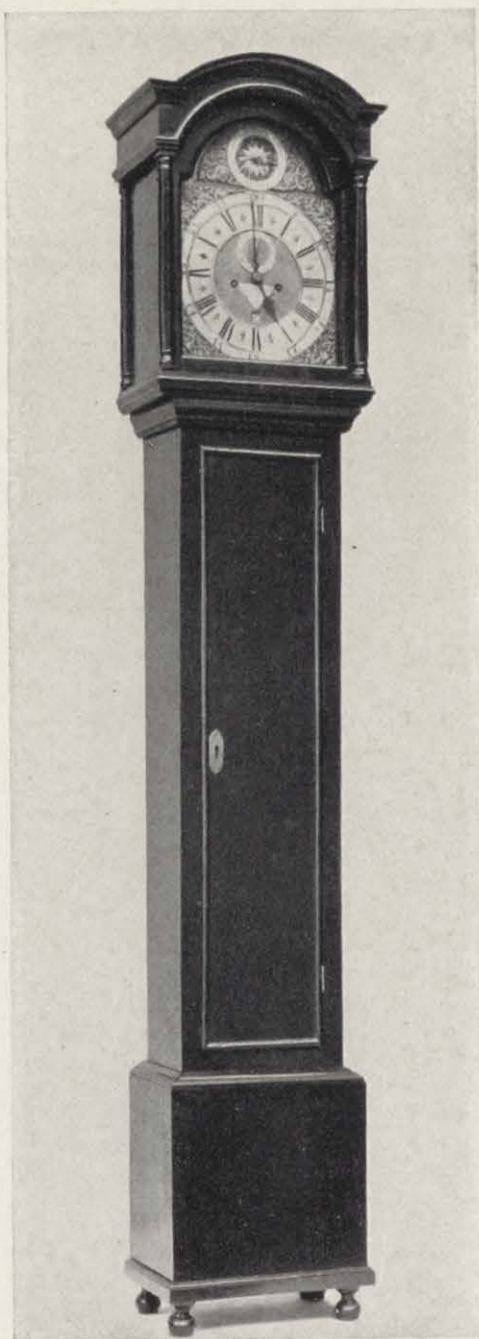


FIG. 31. CLOCK WITH BRASS DIAL
WORKS BY SAMUEL BAGNALL
BOSTON, ABOUT 1740

1714, Ambrose Vincent advertised "ten chaldron of the best New Castle coal . . . to be sold by Public Vendue." On February 9, 1713, Richard Pullin offers for sale "30 chaldron of best New Castle coal." Andirons in brass and iron, fireplace tools and cooking utensils of iron, brass, and copper were both made here and imported in quantities. Many of the simple, practical utensils were beautified by a delicate touch in the workmanship. Fine house hardware in iron and brass received care in its design and manufacture.

The use of candlesticks was by this time more common. The smoky oil lamp, while still used in country districts and on the frontier, had been superseded in the cities and towns by the candlestick and sconce. The candlesticks of silver, pewter, or brass were generally small, of balustered form, frequently octagonal. The cups were small and without bobêches.

An advertisement of 1706 shows that old-time arms were still used by the companies of militia. In the *Boston News-Letter* of April 22-29 of that year is advertised for sale by Nicholas Boone, bookseller, "a set of Halberts for a foot company to be sold on reasonable terms."

Pottery at this time was tremendously popular. The craze for collecting it in England influenced colonial taste and the tea-drinking custom increased its use.

The custom of tea drinking was extraordinarily prevalent from the end of the seventeenth century, not only affecting the furniture types but requiring for its proper service earthenware and porcelain cups and tea vessels. When it is remembered that the price of a pound of tea (30 to 50 shillings) would buy eight or ten gallons of rum or a handsome piece of furniture, the tiny size of our early teapots and teacups is easily explained. With these



FIG. 32. TANKARD BY JEREMIAH CUMMER. BOSTON
ABOUT 1675

silver and porcelain teapots would go a teaboard, spoons, milk pots, sugar dishes, and all the paraphernalia of the tea table. Many of the early living rooms had several tea tables of various sizes and kinds. The hundred and thirty-six teapots, doubtless imported for sale, in the estate of Jacob De Lange (1685), surgeon of New York, were in all probability Chinese porcelain, the oriental prototype of those delightful, small, highly finished tea-



FIG. 33. INKSTAND BY JOHN CONEY. BOSTON, ABOUT 1700. THE SMALL LIONS RECALL SIMILAR FORMS IN XVII CENTURY ORIENTAL AND EUROPEAN CERAMICS

pots, dainty and tasteful in design, made by the Elers brothers and their followers, of which many were impressed with imitation Chinese marks.

The use of pottery had evidently become general enough in the New England colonies to warrant its being advertised. Among many advertisements of this ware in the *Boston News-Letter* we note in the issue of September 17, 1711, "earthenware" as part of a ship's cargo offered for sale, and in the issue of February 9, 1713, an advertisement by Richard Pullin of "Six Hogsheads of Earthenware as Tea Pots &c."

Along with pottery, much glassware was imported and we find it inventoried and advertised throughout the period.

The inventory (1705) of Colonel William Smith of St. Georges, Suffolk County, Long Island, includes "1 case



FIG. 34. BEAKER BY JACOB
BOELEN. NEW YORK, DATED
1683

Venice glasses £3" and "flint glasses £3.14.0," while Captain Giles Shelley in 1718 owned forty-five beer glasses. The *Boston News-Letter* for February 22, 1720, contains an advertisement of "drinking glasses by the crate or dozen."

In an advertisement in Boston in 1731 a very large assortment of glass utensils is listed as just imported from England. It includes decanters, salvers, punch

bowls, sugar pots, candlesticks, "barrell cannes," whip, syllabub, jelly, and double flint wine glasses, and fine white japanned glass, in addition to which are mentioned all sorts of common glasses, and earthen and stone wares. In 1732 the following glass objects are named in addition to those above: monteiths, baskets, bird fountains, pistols, tea sets of white, blue, and japanned glass.

Seventeenth-century inventories do not disclose the



FIG. 35. SPOUT CUP BY JOHN EDWARDS. BOSTON, 1700-1725



FIG. 36. PORRINGER BY SAMUEL VERNON NEWPORT, R. I. 1710-1720

same sumptuousness in pictorial art as has been noted in textiles, porcelains, and pottery. Still there is much evidence that oil paintings—portraits, landscapes, and still life—were displayed in many houses.

For the hanging of maps suspended from rollers in rooms of the seventeenth century, the Museum finds ample authority. This use of maps can be seen in paintings by artists of the period, Johannes Vermeer, Gabriel Metsu, and Gerard Terborch, in Galleries 26 and 27 and in the Altman collection. These, however, were generally hung for decoration as well as use. We find an advertise-

ment in the *Boston News-Letter* of January 12, 1708, offering "emblazoned Maps," which allows the belief that those rich and beautiful examples of the cartographer's art added their color note to some of our early rooms. As the eighteenth century rolled on, the inventories show that maps were largely relegated to entry halls and stairways. Of necessity, few such early maps on rollers have survived, as, unprotected by glass, the paper ere long became blackened or discolored by the



FIG. 37. WINE BOWL BY I. K. NEW YORK, EARLY XVIII CENTURY

smoky atmosphere and the maps disappeared into the discard.

Many evidences from similar sources, as well as from advertisements, tell us not only that there arose a general fashion for hanging prints on the walls, but that keeping prints in portfolios was not unknown as a collector's vagary. The reason for the growing interest in prints is easily explainable when we remember that our tiny, early eighteenth-century weekly newspapers made it possible to know what was going on in both the Old World and the sister colonies. Their columns, rather devoid of local color, were largely given to details of the incessant wars fought with consequences important to

the colonists, and happenings of various sorts in Europe and America. Thus the names of the heroes of the Old World became household words in the New. An eager desire arose to visualize the men and scenes which were in the public mind. Returning travelers and visitors from abroad brought with them descriptions of the cities and towns from which many of the original settlers had



FIG. 38. SNUFFER STAND BY
CORNELIUS KIERSTEDE. NEW
YORK, EARLY XVIII CENTURY

come, and thereby whetted the appetite for "prospects" not only of the mother country but also of foreign cities.

The following advertisement in the *New England Courant* (Boston) of August 27, 1722, indicates that print selling was a well-established trade, and also dates the introduction into Boston of that monumental engraving of New York by William Burgis, seventy-seven by twenty inches and a half in size, printed in four sections and depicting the city between 1716 and 1718,



FIG. 39. TANKARD BY SIMEON SOUMAIN
NEW YORK, ABOUT 1725



FIG. 40. PEAR-SHAPED TEAPOT BY JOHN CONEY
BOSTON, ABOUT 1710

which unquestionably is the most interesting engraving connected with our country's early history:

To be sold at the Picture Shop over against the Towne-House in Boston *an exact Prospect of the City of New York*, with all Sorts of Prints and Maps lately come from London in frames or without by Will Price.

This interesting engraving, of which only two known copies exist, we find varying in price from eight to ten shillings in New England and New York inventories.

Views of the colleges at Princeton, New Haven, and Cambridge, engraved at an early date, were found in many American houses. The advent of a very rare view of Harvard College was announced in the *Boston News-Letter* of July 21, 1726:

Lately Published, A Prospect of the Colledges in Cambridge in New England, curiously Engraven in Copper, and are to be Sold at Mr. Prices *print seller over against the Town House*, Mr. Randal, *Japanner in Ann-Street*, by Mr. Stedman *in Cambridge*, and the Book-sellers of Boston.

In 1728 Thomas Hancock, a wealthy Boston merchant and the uncle of John Hancock, advertised: "To be sold also at the abovesaid place Pictures in Frames and glaz'd at *the Bible and Three Crowns near the Town Dock*."

The inventory of Governor William Burnet (1729) evidences his interest in engravings, including as it does, in addition to 151 Italian prints, which were probably kept in a portfolio, "17 masentinto prints in frames 3 ditto small, 3 ditto that are glazed¹⁰ £5.4.0 and 44 prints in black frames £7.15.0."

¹⁰ The fact that of the above-mentioned sixty-seven framed prints only three were protected by glass answers the question why so few of our early ancestral engravings have survived the wear and tear of the past two centuries. The deep matting of prints is a nineteenth-century innovation.



FIG. 41. CHOCOLATE POT DECORATED WITH
GADROONING AND FRETWORK BY EDWARD WINSLOW
BOSTON, 1700-1725

The grief shown throughout New England over the death (February 13, 1728) of the eminent divine and scholar Cotton Mather prompted Peter Pelham, an English engraver who had come to Boston some years before, to publish in the following week a proposal to engrave a portrait of the deceased. This portrait, the first engraved in mezzotint in this country, together with later portraits by Pelham, was added to the Museum collections in 1924 by the bequest of Charles Allen



FIG. 42. CHAFING DISH BY JOHN BURT
BOSTON, 1725-1745

Munn. It is hung in the room from the Samuel Wentworth house.

On the wall of the Newington room is shown one of the first engravings made by a native-born American which shows some attempt at decoration in its emblematic vignette—the plan of “Boston N. Eng Planted A. D. MDCXXX, engraven by Thos. Johnson, *Boston N. E.*” and published by William Burgis (1729).

And so we find this first period, which began in primitive efforts to achieve comfortable and pleasant surroundings in daily life, ending with a sophisticated comfort based upon accumulated wealth, an organized social life, and reasonably stable political conditions. Its earli-

est artistic expression began to change with the introduction from England of the new influences which had exerted a potent sway there at the end of the seventeenth century. With the eighteenth century under way, the full effects of this change appeared.

THE ROOMS OF THE FIRST PERIOD

On the third floor,¹¹ then, is gathered together a representative collection of the useful arts in the early tradition. In the main gallery, the adjoining hallway, and in the seventeenth-century interior from the Hart house are grouped examples of the earlier types before an appreciable amount of pure continental influence is observable. In other rooms are shown various stages of the transition as these foreign influences began to take hold. However, the group for the most part preserves a homogeneous character, strongly marked in the more conventional works of architecture and furniture, less definite in the metalwork, textiles, and pottery.

THE PARLOR FROM THE HART HOUSE, IPSWICH, MASSACHUSETTS ABOUT 1640

When The American Wing was inaugurated in 1924 the earliest type of native architecture was represented by modern copies of the parlor from the Hart house and

¹¹ See the floor plan, fig. 125.

the kitchen from the Capen house, no authentic example of their time and quality being then available. In 1937 these reproductions were replaced by the original parlor from the Hart house, built at Ipswich, Massachusetts, about 1640, and by a chamber and two staircases from the Samuel Wentworth house, built at Portsmouth, New Hampshire, about 1671 and paneled about 1710.

The parlor (fig. 43) represents those New England houses thus referred to by Edward Johnson under date of 1642 in his *Wonder-Working Providence of Sions Saviour in New England*: "Further the Lord hath been pleased to turn all the wigwams, huts and hovels the English dwelt in at their first coming, into orderly, fair and well built houses, well furnished many of them."

It was around firesides of rooms like this that the discussions were held which led to the founding of the college at Cambridge (1639), the planning of the campaigns of the Indian wars conducted by Captains Mason, Underhill, and others, and the forming of the Cambridge Platform in 1648, which made it the duty of the Massachusetts magistrates to suppress heresy, thus completing the theocratic organization of the Puritan commonwealth of Massachusetts. Rooms like this encompassed as well fierce denunciations of witchcraft and the fevered talk which led to the executions of the Quakers on the Boston Common in 1649, and may have sheltered Goffe, Dixwell, and Whalley, the regicides who, after the return of Charles II, fled to New England and lived there in retirement the rest of their days. In fact, almost all the political history and romance of seventeenth-century New England could be imagined against the background of such an interior as this.

The room is without question one of the most impor-

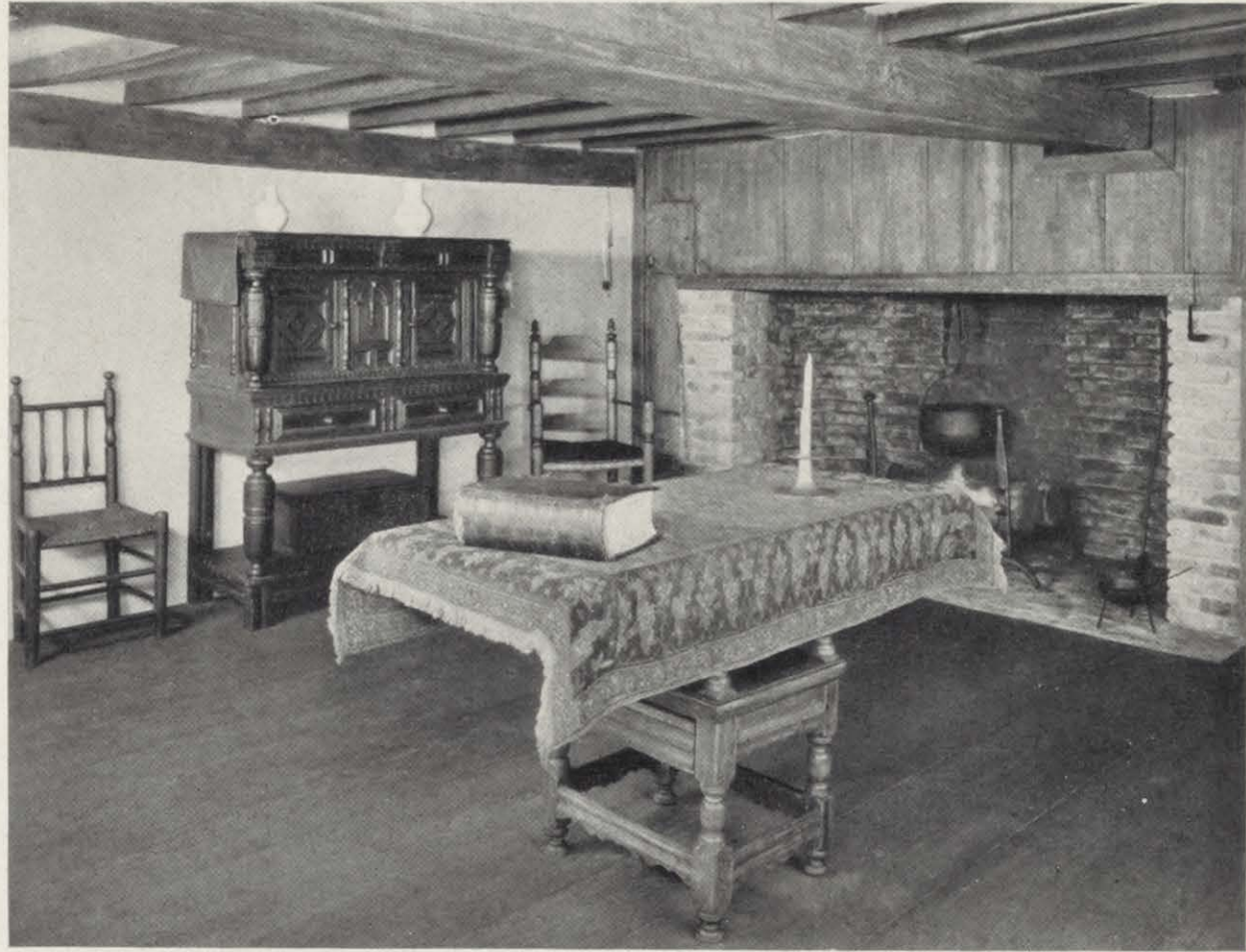


FIG. 43. THE PARLOR FROM THE THOMAS HART HOUSE, IPSWICH, MASS., ABOUT 1640

tant American rooms extant. Few houses surviving from the seventeenth century can boast that the chamfered framing is intact and that the chimney wall is still covered by the original intricately molded sheathing.

The low-ceiled room, divided by the great summer, buttressed with hewn-oak corner posts and girts, lighted by small leaded windows, and plastered around the framing with warm-colored clay, is in the true Gothic tradition. So, too, is the decorative treatment of the woodwork; the wide chamfers cut into the exposed edges of the framing, the series of varied moldings run vertically on the pine sheathing, and the double row of dentil ornament across the fireplace lintel are produced with the easy competence of the expert craftsman. The aspect of the house is mediaeval because it is typical of the birthplaces and former dwellings of the first settlers. The prototype of the New England house, with its steep-pitched roof, central chimney, clapboarded exterior, and casement windows, still exists in rural parts of England, especially in Essex, Suffolk, Norfolk, and Lincoln, whence came most of the founders of the Massachusetts colonies.

In the installation of this room the only change from the original plan is the door cut in the plastered wall diagonally opposite the original fireplace to facilitate the passage of visitors. The window frames in the north and east walls conform to the size of the original jambs as indicated on the girts to which they were pegged. The diamond-leaded lights of the windows are reproductions, except one in the north window, which served as model. It will be noted that the two flanking window lights are fixed, only the central light being movable. The wooden bars which strengthen the leaden divisions are an interesting survival of early English usage.

The fireplace, built of seventeenth-century bricks, is laid with raked joints to simulate clay plaster. The brickwork follows the original exactly in plan and size; in the right-hand corner is an oven thirty inches deep, with recessed jambs. It was used in a day before the iron crane, and up in the chimney was a sapling from which were hung the trammels and hooks for the iron pots and kettles. Many a child set to watch the pots boiling over the fire was badly burnt by the breaking of such trammel bars, which were soon charred from the heat. The wide oak floor boards are modern, as in the other rooms of The American Wing, but are laid with old hand-wrought nails. On the east wall a section of the sun-dried brick and clay filling between the inner and the outer wall is now exposed to view under glass. The butterfly, cockshead, and butterfly-strap hinges on the doors are examples of rare contemporary types found in the vicinity of Ipswich.

The furniture of oak, maple, and ash shown in the room, drawn chiefly from the Bolles collection, has been assembled to represent a New England parlor before 1675. Though not formerly in the room, it well serves to illustrate the inventory of the original furnishings of the Hart house. Among these were listed (March 31, 1674) "five Chayers, one grat table with forms, a flock bed, one feather bed, too chests, three tables, two Cas-kits, Seven Cushins, brass Kettels and scillits, iron potts, Earthenware, table cloths, Napkins and bed furniture."

On the south wall stands a Massachusetts court cupboard (fig. 4), the most imposing form of the seventeenth century, richly ornamented with applied turnings and "jewels." On its lower shelf is a Bible box marked M H (fig. 13).

Under the east window is a carved oak chest (fig. 1) with stile-and-rail paneling attributed to Thomas Dennis, an early joiner of Ipswich. In the cupboards were kept foods and materials for housework, and silver, pewter, and pottery were arranged on top; in the chests were clothes, hangings, and other textiles when not in use. A bed, a customary piece of furniture in the best room three centuries ago, occupies the far corner; the oak wood, molded rails, and turned posts are indicative of the Pilgrim century. The window hangings and the coverings of the rare paneled oak cradle (fig. 8) and the bed are old homespun woolen, dyed red. The armchairs are brightened with cushions of contemporary red velvet. Two turned armchairs, one a Carver type with its vertical spindles set into horizontal rungs (fig. 10), the other an early slat-back developed from the former type (fig. 9), are included in the room.

In the middle of the room there is a fine chair table with a Turkey rug covering. Of the same age as the house and typical of the fine furnishings of the day are the pewter candlestick, Lambeth delft pottery dated before 1652, a brass and iron bed warmer, and numerous wrought-iron lighting fixtures. Little Betty lamps (fig. 12) were lowered into the kettles over the fire to provide light for an examination of their contents.

The rooms were lighted with rush lights, tallow dips, and "tin hanging candlesticks" (1657). Crude lanterns for burning whale oil were not uncommon, since the whale oil industry was firmly established as early as 1652 on Cape Cod.

In the small gallery adjoining the Hart room is a seventeenth-century exterior door from the Williams house at Preston, Connecticut. The wide vertical boards

are held together with horizontal battens on the reverse side. The original strap hinges and the iron knocker, which serves also as a handle to raise the latch, are still in place. Four leaded casement windows, having parts of their pine frames and guard bars, are fixed under glass on the wall.

THE STAIRCASE FROM THE
SAMUEL WENTWORTH HOUSE
PORTSMOUTH, NEW HAMPSHIRE

This early staircase, installed in 1937 in the small alcove off the third floor hallway, has been arranged as a typical entry of the earliest frame houses in America. The flanking batten doors led to the two principal rooms. The staircase itself, almost wholly concealed by vertical sheathing and with winders at top and bottom, rose against the exposed brick pile of a central chimney. It was built about 1671.

THE EXHIBITION GALLERY

In this room (fig. 44) are brought together representative specimens of the interior architecture, furniture, and crafts of the early period of colonial endeavor, with a few examples in which the first effects of the transition to a new style appear.

In the architectural setting, a modern installation, strict historical precedent has been followed for the treatment of a large room open to the roof. The great trusses supported upon posts at the walls are modeled directly after those in a famous old Massachusetts church,

the First Parish Church of Hingham, known as the "Old Ship" meetinghouse.

This treatment¹² shows more emphatically than perhaps any other in America the strong tradition of late Gothic building which the colonists brought with them in the seventeenth century. Not only is the structural truss designed in the manner of late sixteenth-century English work, but the efforts at decoration by the introduction of the great curved members, the small curved brackets, and the chamfering are strongly reminiscent of the halls of many small English manor houses. These simple chamfers lighten the edges of the truss members and add some element of decoration to the posts.

The historic meetinghouse, the "Old Ship" at Hingham, Massachusetts, was built in the year 1681 on land conveyed to the town by deed of gift by Captain Joshua Hobart.¹³ We may quote the following description of it:¹⁴ "On August 11, 1680, the dimensions of the house were fixed by a vote of the town, these being fifty-five feet in length, forty-five feet in breadth, and the height of the posts twenty feet." There were galleries around three sides.

The church was originally designed with the trusses exposed, since the finish of their heavy timbers is such as would never have been attempted if they had been meant to be hidden from view. The posts and beams are chamfered, the chamfers ending in an elaborate design. This open roof framing was the normal and usual

¹² For the suggestion of this treatment the Museum is indebted to W. W. Cordingly, of Chestnut Hill, Mass., who very kindly supplied both drawings of the old roof and a scale model adapting the old trusses to conditions in the Museum.

¹³ "The Old Ship Meeting-house in Hingham, Massachusetts," by Murray P. Corse in *Old-Time New England*, 1930, vol. XXI, p. 19.

¹⁴ Aymar Embury II, *Early American Churches*, p. 38.



FIG. 44. THE XVII CENTURY GALLERY. THE DESIGN OF THE ROOF
IS ADAPTED FROM THE "OLD SHIP" MEETINGHOUSE OF
HINGHAM, MASS., 1681

method with which the early settlers had been familiar, and thus it is that they would undoubtedly have roofed any large, high room. It was voted in 1731 that the meetinghouse should be "sealed overhead," and until the restoration of the church in 1930 the old roof framing was completely hidden.

An interesting record of 1657 from Dedham, Massachusetts, tells of another such church, now destroyed, which must have had an open timber roof. This record states the request "that liberty be given to some young men to build a gallery between the two great beams on the south side of the Meeting House." The great beams referred to must certainly have been the heavy bottom members of a roof truss of some sort.

The lighting in the gable ends is a concession to practical necessity. It permits a consistent roof treatment in the spirit of the time, although the "Old Ship" meetinghouse was lighted by dormer windows in the roof and the arrangement of the roof trusses was somewhat different from that of the present gallery. The necessity of obtaining strong cross-lighting for the study of the various objects exhibited has led us to follow an English precedent for gable lighting rather than the dormer method more general in America and more economical of glass. This gable lighting is wholly consonant in character with the architectural scheme of the room and the traditions with which the early colonists were familiar, although up to the present time no actual example of the use of this lighting scheme in America has been discovered.

The greater part of the furniture shown in this gallery and in the passageway leading to it is of the heavy oaken type used by the early settlers. The group of chests

(figs. 2 and 16) includes the simple ones, analogous to the example seen in the Hart room, ornamented with flat carving, turnings, and moldings, and others showing the introduction of one or more drawers below. In the latest development of the chest, the chest of drawers, the box portion has been crowded out. The small desk boxes and Bible boxes on the chests and tables are decorated in the same manner as the chests. Several early examples of the highboy (figs. 18 and 27), the chest raised upon a supporting framework which led to the later forms shown on the floor below, are shown in adjacent rooms.

Several press cupboards represent the same variety of carved, turned, and applied ornament as was exhibited by the chests. Upon them are arranged silver and slip-decorated pottery of Staffordshire make to give a suggestion of the decorative possibilities of their use.

Of chairs, there are a number of the solid-back, wainscot type (fig. 6), ornamented with turning and carving. Various examples of the Carver and slat-back types are also shown, some revealing in their less massive elements a slightly later date than the earliest types seen in the Hart room. The seats of the chairs and the stools are covered with flat pads of seventeenth-century velvet or damask; the universal use of cushions at this period is again evidenced by the record of those owned by one Henry Webb in 1660, which included "six green cushions mixed with yellow" (probably brocatelle), the same number of "velvets, fringed and wrought, six needlework cushions, and four others with Muscada ends"—that is, the color of the Muscadine grape. Leather was used on many chairs, seven so covered being noted in the "Great Parlour" of the Reverend John Cotton, who came to Boston in 1633.

Of the tables the earliest in type and the most primitive in craftsmanship is the long trestle table (fig. 5) of pine and oak. This is closely related to the refectory tables used generally in English houses of the fourteenth and fifteenth centuries and still to be seen in their original locations. The Museum piece employs no more advanced decorative method than the chamfering of the posts into octagonal form. The brace is pegged into place in the posts, the top is removable, and the wide feet give stability. "Forms" and stools were used with such a table as this.

A number of gate-leg tables (fig. 21) show the diversity in turned design and the use of single and double gates of different size. Most of these date well toward the end of the seventeenth century; if not into the early eighteenth. Another early example is the drop-leaf table with ball-turned stretchers and legs and a scalloped skirting.

In all of this furniture is preserved a simple rectangular construction with few decorative methods. Oak is the predominant material, but it is combined with many other woods of local usage.

The textiles used in this gallery are actual ones of the period, such as must originally have supplied the rich color which harmonized with the strong tones of the wood. Velvets, damasks, brocatelles, and linens appear as chair seats and cupboard, table, and chest cloths. Painted cotton hangings of East Indian provenance became very popular in the seventeenth century and continued in use well into the eighteenth.

The silver of the late seventeenth-century type distributed in cases about the gallery emphasizes the fact that even in the very early days the craft of the silver-

smith reached a high point of excellence. Here are seen the straight-sided, flat-topped tankards with finely molded or decorated bases, thumbpieces, and handles. There are as well beakers, porringers, mugs, and other forms showing the diversity of use to which the precious metal was put.

A seventeenth-century painting showing relation to contemporary work abroad, dominated by Dutch masters, is a self-portrait of Jacobus Gerritsen Strycker, farmer, trader, magistrate, and "limner." He came to New Amsterdam in 1651, was enrolled as burgher in 1653, was afterwards alderman of New Amsterdam, attorney general, and sheriff of the Dutch towns on Long Island, and became the earliest American portrait painter of whom we have a record.

THE CHAMBER FROM THE
SAMUEL WENTWORTH HOUSE
PORTSMOUTH, NEW HAMPSHIRE

The room from the Wentworth house, erected in 1671, reveals several remarkable features which set it apart from its contemporaries. As is characteristic of the first permanent dwellings the skeleton of the room remains exposed, save that the floor joists of the attic are here concealed by plastering, one of the few instances of such treatment before 1700. The frame is of unusual size, hewn entirely of white pine and with double summers spanning the room; these beams as well as the heavy gunstock posts and the plates are enriched with deep chamfers cut along their exposed edges.

Another unusual distinction of the room is its paneled

fireplace wall (fig. 45) which was added early in the eighteenth century. It has recently been repainted Indian red to match fragments of the original color found under numerous layers of later paint. The large fielded panels bordered with robust bolection moldings, the framing of the fireplace opening with moldings of vigorous profile, and the fixing of a stout manteltree on the chimney wall are rare in the early period of American architecture. Contemporary fashions in paneling are set forth in the numerous dated designs in the Louis XIV style published in France by Pierre Le Pautre between 1679 and 1715, and by C. A. Daviler in 1694, in Holland and possibly in France by Daniel Marot from 1688 to 1703, and in England by John Brown in 1693. The wainscoting of several English houses of the late seventeenth century offers interesting parallels in design to that of the Wentworth room. Ambitious interpretations of the style at Drayton House, Belton House, Hampton Court, and Kensington Palace, executed in oak or walnut just prior to or during the reign of William and Mary, are well known. It is essentially a palace style, but in the Wentworth room it was sobered in the process of domestic adaptation, while retaining much of the grand manner in the robustness of its classic details. The large scale of the room justified the use of heavy moldings and wide panels, which resulted in sharp contrasts of light and shade quite foreign to the refined elegance of the later forms of the eighteenth century.

The three original window openings on the north wall have been supplied with wooden, double-hung sashes, each containing twenty panes of old glass five by seven inches in size. The windows on the east and west plastered walls are now converted into doorways for the



FIG. 45. THE CHAMBER FROM THE SAMUEL WENTWORTH HOUSE, PORTSMOUTH, N. H.
1671—ABOUT 1710

convenient circulation of visitors. The three doors on the fireplace wall have been provided with contemporary brass box locks, fitted with their original knobs and keys. That sliding sash windows and brass hardware were used at so early a date is proved by the engravings of similar interiors by Daniel Marot. The earliest records of sash windows in England date from 1681.

In the room has been grouped furniture which exemplifies the full effect of the foreign influences, Flemish, Spanish, and Portuguese, which led rapidly to a complete change in furniture structure, the first step of which was the introduction of curved structural members. A highboy and tables with turned legs and curved stretchers, cane-back chairs of high decorative quality, looking-glass frames of walnut, chairs with Flemish feet, and the smaller decorative pieces here assembled are such as might well have been in this room more than two centuries ago.

Of great rarity are the slate-top and tile-top tables; the former with its octagonal top, imported from Danzig, surrounded by a border of inlaid wood, with panels showing foliate designs and conventionalized lions (fig. 28); the latter with its rimmed top inset with Delft tiles showing biblical scenes. Both pieces have the cup-turned legs, crossed, curved stretchers, and shaped skirting of the so-called William and Mary style.

The caned chairs are of the order of those frequently appearing in inventories before the last decade of the seventeenth century through the first half of the eighteenth. An illuminating notice shows that caned furniture was still fashionable in 1746, long after its greatest vogue, which was before 1725. Such pieces as these were among the effects of Charles Paxton of Boston, who advertised

(1746): "A fashionable crimson Damask Furniture (bed hangings) with Counterpain and two Sets of Window Curtains and Vallans of the same Damask. Eight crimson China Cases for ditto, one easy Chair and cushion same damask and Case for ditto. Twelve Walnut Tree Chairs, India Backs, finest cane." This is also an interesting note on the method employed to preserve the damask coverings from the wear of ordinary use.

The cushion coverings for the chairs and the rare day bed in the Wentworth room are of old East India cotton painted in red and blue, a fabric popular in the seventeenth century and continuing in general favor in the eighteenth. With the extensive use of the printed fabrics, cottons following the Indian designs formed part of a large manufacture of printed reproductions in Portugal.

The fringed draw curtains of seventeenth-century blue homespun silk, cut in accordance with an engraved pattern of Daniel Marot's, not only follow an authentic design seldom copied, but have the additional advantage of permitting the maximum amount of daylight to enter the small windows.

On the paneled wall mezzotints of Cotton Mather and Jonathan Belcher depict the long, richly curled periwigs worn by men of fashion and the professions at the dawn of the eighteenth century. In the Belcher print the elaborate costume of velvet, brocade, and lace seems to befit the station of a "Captain General & Governor in Chief of His Majesty's Provinces of Massachuset's Bay & New Hampshire in New England and Vice Admiral of the Same." Between the doors on the east wall hangs a large colored map of America, printed in Holland about 1700.

Two rare pieces of silver, an inkstand and a tankard,

were made in Boston by John Coney and Jeremiah Dummer respectively, two of the earliest and most competent New England craftsmen. Sturdy brass candlesticks and andirons of the seventeenth century and a fireback dated 1677, all made abroad, are handsome pieces. These with the English delft pottery arranged on the steps on top of the highboy and on the mantel and desk are characteristic of the imports with which the early colonist of any pretension embellished his home.

Through a doorway in the east wall is seen the entrance hall and the main staircase of the Wentworth house. Here, also, the woodwork dates from the early eighteenth century. The fully wainscoted staircase, ascending two stories, is probably a unique example in colonial architecture of the use of rope-twist oak balusters.

THE ROOM FROM NEWINGTON
CONNECTICUT

This room allows a glimpse into a typical house of the second quarter of the eighteenth century in Connecticut. It is particularly characteristic of the Connecticut River valley. This region was peopled by the descendants of men from Dorchester, Newtown, and Watertown, Massachusetts, who, accompanied by their families, literally hewed their way through trackless forests to Windsor in 1633, and two years later to what is now Hartford. There in 1639 was made the first practical assertion of the right of the people not only to choose, but to limit the powers of, their rulers—an assertion which lies at the very foundation of our system of government. Near West Hartford, Wethersfield, and Farmington is the

town of Newington, whose first settler, John Andrews, migrated from Farmington. Because of danger from the Indians his home was fortified, thereby providing a refuge for the rest of the settlers, who came there each night with their families and slept under arms.

This interesting little room has been built up around the paneled fireplace wall dating from the second quarter of the eighteenth century (fig. 46). The unpainted pine of the paneling below the boxed-in girt is all original. The other three walls, the corner posts, girt, and summer beam are reconstructions.

Here we have a typical provincial Connecticut interior. It was often the case at the time that the colonist who had accumulated enough worldly wealth to justify his devoting some of it to artistic surroundings would have constructed in his house, already old, a newly paneled room. In fitting such a room into his earlier interior the corner posts, girts, and summer beam, projecting as they did, created a problem. This was frequently met as in the present room: the girt, summer beam, and posts were cased in wood, and the soffit of the summer beam was sometimes paneled to bring it up to date. A crown molding would break the angle between these and the ceiling and form a sort of cornice. Frequently the paneling was set between the corner posts of the fireplace wall; sometimes, as here, it was set in front of the posts. The sliding shutters, an interesting detail, were usual in such houses.

In architectural character the room marks a distinct change from the earlier type which we have just visited. It illustrates the visible effect of the new influence which came to the colonies early in the eighteenth century. Here is stile-and-rail paneling set with beveled panels.

Here are fluted pilasters, a shell cupboard, and moldings different from those of Gothic tradition. In other words, we have a quaint, provincial expression of renaissance forms whose basis was classic in contradistinction to Gothic.

The immediate inspiration of our paneling was no doubt English, and English of the Queen Anne period. The arched panels, which are the most distinctive feature of the woodwork, are strongly reminiscent of a treatment usual in work of the reigns of Queen Anne and George I. The crossed stiles in the lower part of the wainscot and doors form a design characteristic of much of the work in the Connecticut River towns, and the carved round flower at the top of the pilaster is a detail found frequently in Connecticut houses of the eighteenth century, both on the exterior and in the interior.

The bolection molding around the fireplace is another English inheritance from the time of William and Mary and Queen Anne. The carved shell in the wall cupboard is of good quality and recalls similar details of those periods.

The raised hearth would suggest that this room was an upstairs room, although the considerable elaboration of treatment would seem unusual in any but a principal room in the house. The fireplace lining and hearth are of Connecticut brownstone, a not too permanent material for such a purpose but one generally used in the vicinity of Hartford.

For furnishings there have been brought together articles which might well have found a place in such a room. The easy chair upholstered in red and blue chintz is one of the earliest American examples of truly comfortable seating furniture. Its transitional character is indicated

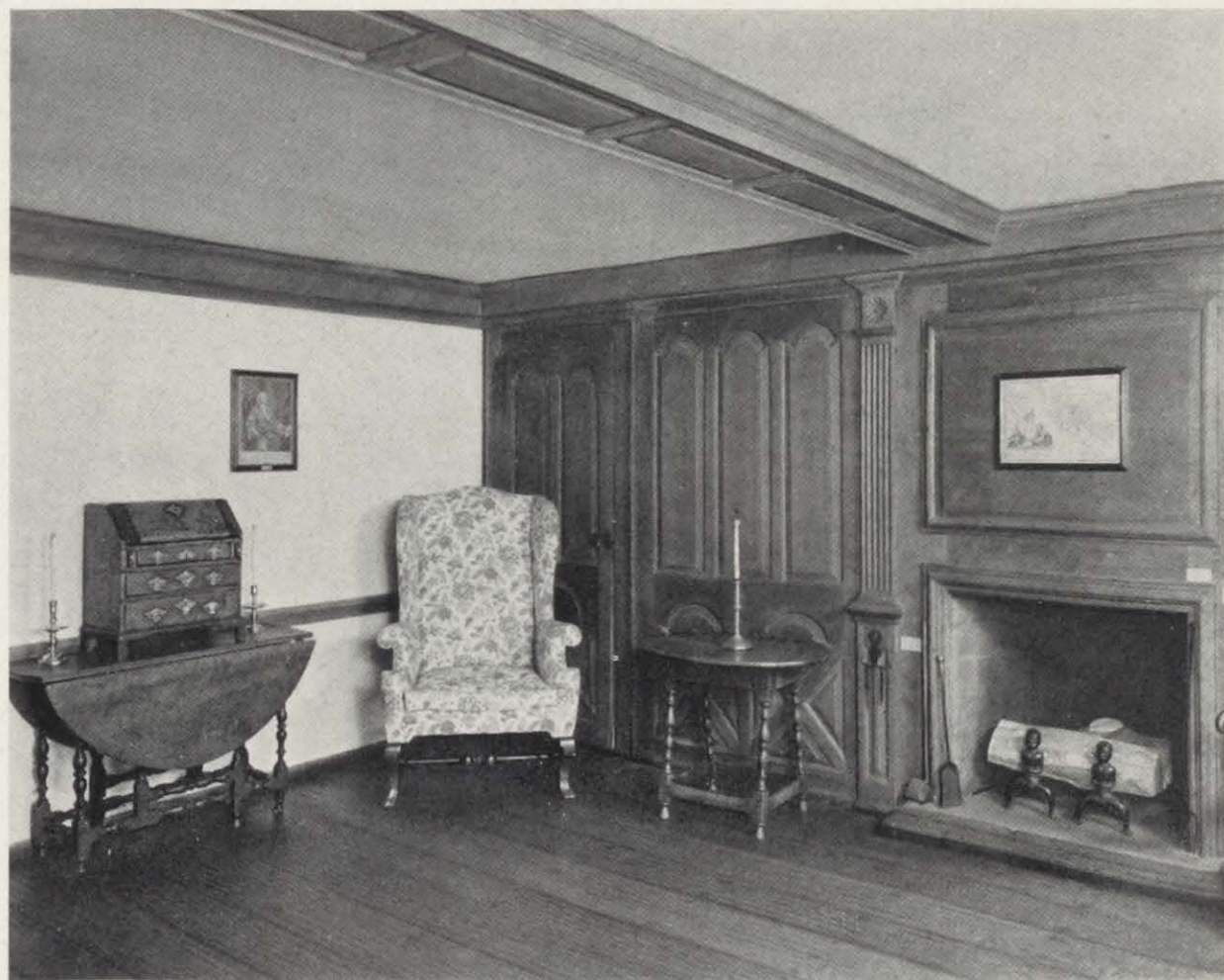


FIG. 46. THE ROOM FROM NEWINGTON, CONN., 1725-1750

by the combination of Spanish feet of the older style with incipient cabriole legs of the succeeding fashion. The banister-back chairs, also with Spanish feet, make less concession to the curvilinear style in their straight lines and rush seats, although a lightening in structure, observable also in the gate-leg table, foretells the end of seventeenth-century forms. Illustrative of the innovations in furniture forms and materials is the highboy with drawer fronts veneered in burlled walnut.

Of unusual interest is the paneled chest with one drawer, dated 1705. The stiles and rails are painted in a mottled light and dark brown, a method of decorating chests, cupboards, and in some cases even the woodwork of rooms which persisted for more than a century in America. Two of the panels of the chest are painted with a stiff flower spray consisting of a thistle, carnations, and tulips. The particular type of decoration on this chest and on another charming little chest-on-frame marks them as having been made in the vicinity of Guilford, Connecticut, although the reasons for the use of this motive in Connecticut are not known.

In the house of a man who could afford so complete a paneled wall would naturally have been found its usual accompaniments, good furniture, textiles, and, on the walls, paintings and prints.

One of the first engravings made by a native-born American is the plan shown here of "Boston N. Eng Planted A.D.MDCXXX, engraven by Thos. Johnson, *Boston N.E.*" and published by William Burgis (1729).

THE ROOM FROM HAMPTON
NEW HAMPSHIRE

The adjoining room is a bedchamber removed many years ago from an old house in Hampton,¹⁵ New Hampshire, the fourth earliest settlement in New England, "granted as a plantation" in 1638 and "incorporated in 1639." Certain details in the construction of this room indicate that some time about the end of the first quarter of the eighteenth century the paneling was inserted into a seventeenth-century dwelling, the mistress of which had possibly seen a similar room on a visit to Boston or elsewhere. The custom of doing over the interiors of houses, which exists today, also prevailed in the eighteenth century, and prohibits the dating of many of our old buildings by the details in the treatment of their interiors alone. Hampton's first settlers (1639) had originally come from Norfolk, England; many of them were friends and followers of that picturesque woman, Anne Hutchinson, and were led by their minister, the Reverend Stephen Bacheller, then seventy-seven years of age. It is more than probable that the original house and its inhabitants were a part of the picture so appealingly described by John Greenleaf Whittier in his "Tent on the Beach"—a poem based upon the banishment in 1662 of Eunice Cole, a reputed witch of Hampton.

This room, although of the utmost simplicity in design, is of particular interest in having a paneled ceiling. Of the woodwork everything but the large ceiling panels¹⁶

¹⁵ It stood in what is now known as Kensington, three miles from Exeter. Kensington was originally part of Hampton but was incorporated in 1737.

¹⁶ The former presence of the large panels was proved by the clean open rebates into which they fitted. Other parts of the upper side of the ceiling were

and the window sash is original and the pine has never been painted. The room would seem from its lack of a fireplace to have been an upstairs room. It was probably built into a much earlier house, since there is no trace of there ever having been windows fitted to the paneling (fig. 47).

The woodwork shows the simplest use of stile-and-rail paneling with raised beveled panels. Only one molding profile is used in the whole room. In the paneled ceiling there is a suggestion of French provincial flavor, quite unlike any typical English or American work, which brings the thought that some Huguenot carpenter, an emigrant from France or England, might have had a hand in its fashioning.

The Hampton room came, we know, from a farmhouse, and in it we have used the simple but well-made pieces of furniture which might have been found in the best bedroom of a well-to-do farmer-colonist. The simple, rather crude folding bed constitutes a sufficient framework for the old needlework hangings and coverlet. These worsted embroideries on linen follow more or less closely the English work of the same time and mark a transition from the use of heavy, solid needlework or woven woolen stuffs to the use of the lighter, printed chintzes. The pine press cupboard is a simplified version of the somewhat earlier and more elaborate forms seen in the other rooms on this floor. The chest-on-frame (fig. 19), butterfly table (fig. 20), solid splat chairs, spinning wheel, looking glass, and tin candle sconces form a complete and comfortable equipment appropriate in their simple

coated with traces of plaster but no trace of it was found in the rebates. Three paneled ceilings are known in the Connecticut Valley region. Three sheathed wood ceilings also exist in New England.

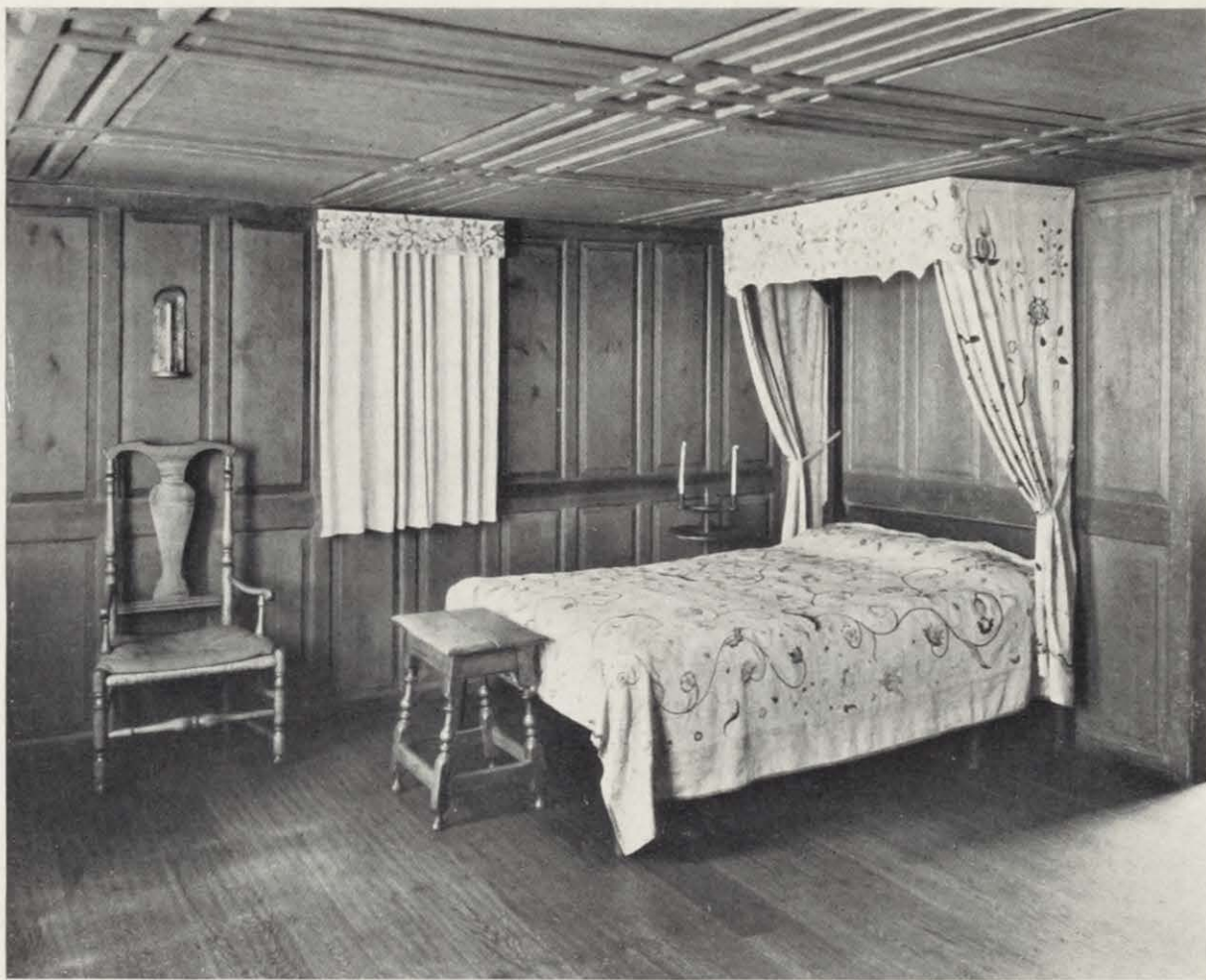


FIG. 47. THE BEDROOM FROM THE SHAW HOUSE, HAMPTON, NEW HAMPSHIRE
ABOUT 1725

provincial forms to this background. The spinning wheel is fitted with flax in the old way.

THE GALLERY FOR PAINTED
DECORATION

In this small gallery, installed here in 1937, has been grouped a selection of painted woodwork and furniture other than the characteristic Pennsylvania German types. Such colorful decoration as may here be seen was a far from uncommon feature of colonial interiors. The chinoiserie designs on the walls of the Vernon house in Newport, Rhode Island, and the heroic murals at the Warner house in Portsmouth, New Hampshire, are but two other instances of the native art which was so effectively expressed in the Museum's room from Marmion, Virginia. Chests, cupboards, highboys, and other forms were likewise embellished with painted decoration that found its inspiration in a wide variety of sources.

The Dutch tradition prevailing in a wide circle around New York is obvious in a section of early eighteenth-century paneling from the Hoagland farmhouse near Belle Mead, New Jersey (fig. 48). Above six small panels painted with flower compositions reminiscent of Dutch tile designs is a horizontal panel decorated with the scriptural scene of Elijah's mantle descending on Elisha.

In the inventory of Margharita Van Varick, together with an imposing amount of porcelain and other luxurious furnishings, was included "one great Dutch Kas" which because of its massive size could not be removed from Flatbush and was therefore sold for £25. The example here is of pine and oak painted in shades of gray

with familiar pendent clusters of fruit. The same motive frequently appears in the cast ornament of silver tankards from the New York region. The importance of the



FIG. 48. PAINTED PANELING FROM THE HOAGLAND HOUSE, BELLE MEAD, N. J., EARLY XVIII CENTURY

huge *Kasten* in the early households of New York and its environs is made clear both by their frequent appearance in wills as a special bequest and by the large sums at which they were appraised.

The chest-on-frame painted with representations of

birds, crowns, a fleur-de-lis, thistle, and other forms, in which these elements are arranged in a characteristic pattern, is one of a small group of related pieces. It seems probable that this type originated in the area about Guilford, Connecticut. A six-board chest with a single drawer, a small whitewood chest on ball feet, also with one drawer, and a wall cupboard are likewise decorated in a style believed to be of Connecticut origin. The high chest decorated with pseudo-oriental motives is an earlier example than those shown in other rooms.

In the overmantel panel from a house in Brooklyn, Connecticut, an unknown early artist has chosen his subject not from the formal or exotic patterns of Europe or the Orient but directly from nature itself. A hunting scene is depicted with free imagination and ingenuous disregard for strict realism.

THE NEW YORK STATE ALCOVE

New York was cosmopolitan from its earliest days. Father Joques who visited New Amsterdam in the mid-seventeenth century reported that "there were men of eighteen kinds of languages—scattered here and there on the river above and below, as the beauty and convenience of the spot invited each to settle."

The alcove showing New York State woodwork of the eighteenth century, which was installed in 1934, reveals the distinctive traditions which flourished in the Hudson River valley. The paneled fireplace wall of stained gumwood was removed from a stone house at High Falls, Ulster County, which has the date 1752 cut in its gable end. The concaved moldings at the corners of the hori-

zontal panel over the fireplace and the scalloped board overlaying the tile facing are French in feeling and serve to recall how considerable was the Huguenot influence in certain Hudson River settlements. The massive bolection molding about the fireplace, the double row of early blue and white Dutch tiles, the fluted pilasters, and the dentil cornice of the room are more familiar features in eighteenth-century American architecture. The Dutch influence predominated in the early life of the Hudson Valley, and on the east wall of the alcove is hung a splendid and typical example of the two-section Dutch door popularly used throughout the region. The topmost pair of its eight fielded panels are pierced by oval lights of green "ball-eye" glass, as the colonial New York papers described it. Long wrought-iron strap hinges cross the diagonal battens on the inside, while on the middle stile of the outside a bold S-shaped brass knocker surmounted by a tiny mortar and pestle proclaimed the doctor's profession.

An exceptional highboy of New York origin, made of bilsted, or gumwood, dates from the late seventeenth century. It has been noted that in America old styles lingered when succeeding fashions had already won popular favor. Here the graceful single-spiral turnings of the legs—a rare feature in American furniture—acknowledge English prototypes, which had been introduced into the court of Charles II as a protest to the bleak utilitarianism of Cromwellian design.

The two chairs flanking the highboy are in the Queen Anne style which prevailed in the region settled by colonists from Holland. They show constructional method more common on the Continent in this type of chair, setting the splat on a higher rail rather than into the

seat rails. Stout proportions and turned legs ending in pad feet are characteristic earmarks of New York chairs in the provincial Queen Anne style.

THE ROOM FROM PORTSMOUTH
RHODE ISLAND

The paneled fireplace wall of this room came from Portsmouth, a hamlet four miles distant from Newport, Rhode Island. Portsmouth owes its beginning to Anne Hutchinson, who, after her trial for heresy and sedition, settled here with her husband and fifteen children, and purchased from the Narragansett Indians for forty fathoms of wampum the island of Acquidneck (1638).

This room is another example of colonial paneling put into place long after the building of the house itself, which probably was erected close to the end of the seventeenth century. It may well serve as a reminder of the suburban life of the residents of our prosperous seaport towns in the third quarter of the eighteenth century, as it was the large ground-floor room in the summer home of Metcalf Bowler, one of Rhode Island's most illustrious patriots and the builder of the handsome Vernon house, which is still standing in Newport. The owner was a fine representative of those wealthy old Newport merchants, whose ships, fitted up as privateers or laden with lumber, salt fish, and grain, sailed to the West Indies, where their cargoes were exchanged for molasses. This in its turn was converted into rum in the New England distilleries and thence exported to Africa in payment for return cargoes of slaves to be sold in the colonies and the West Indies—a lucrative trade and the

foundation of many a colonial fortune. Very active in his opposition to the American policy of King George III, Bowler was one of the two delegates from Rhode Island to the Congress of 1765, held in New York in protest against the Stamp Act. To this he drove his own coach and four. In 1768 he was made speaker of the General Assembly of Rhode Island; in this office he served for fifteen years, and in 1774 read at that memorable meeting at Faneuil Hall in Boston Rhode Island's letter urging a "firm and 'close union" between the colonies. His house, which stood opposite the house purchased in 1753 by Charles Bowler, an Englishman who had come to Boston in 1740 and was appointed Collector of Revenues in Newport in 1753, was purchased from Gideon Cornell ~~by Metcalf Bowler~~ for a summer home in 1764. Its formal gardens, eleven and a half acres in extent, were laid out with fish ponds and fountains, and filled, as were many others, with rare plants and trees brought from different parts of the globe. It was here Bowler loved to retire and entertain his friends.

The outstanding feature of this room is the paneling on the east wall, representative of provincial work of the second quarter of the eighteenth century (fig. 49). All of this wall is the original woodwork with the exception of the paneled sliding doors over the fireplace¹⁷ and the shelves within, which have been restored from photographs. The three plastered walls are modern.

The design of the paneling has a salty flavor as of the sea, and it is not unlikely that a ship's carpenter did the work, since the owner was a merchant whose ships

¹⁷ The bricks in this fireplace, as in all the others, are of the period and of the various shapes and sizes peculiar to the locality in which the rooms originally stood.

carried on an extensive commerce. Here we again have a provincial rendering of the renaissance style, with stile-and-rail paneling set between pilasters whose flutes are reeded in their lower portions. There is considerable refinement in the moldings around the panels and in those which surround the raised field. Curious and unusual bolections surround doors and fireplace, and the breaking out of the crown mold over the doors and pilasters shows a desire for a rhythmic spacing of breaks along the cornice.

A detail which again bespeaks the hand of the ship's carpenter is the exaggerated bevel of the edges of the doors and the rebates which receive them. A thorough craftsmanship is seen in the careful finish of the door leaves, which are identically molded on face and back.

In furnishing this room we have relied upon our knowledge that the owner was a rich merchant of Newport whose town house was one of the finest in the city. In his country house would, no doubt, have been found many fine pieces of furniture of a slightly earlier period, which might not have been permitted a place in the city house where the latest fashion ruled.

In the pieces now in this room is found a type of design which is only suggested occasionally among the earlier exhibits. Gracefully curved elements replace the rectilinear patterns of the preceding styles. The period which these features announce and which finds its developed expression in the furnishings of the second floor, has frequently been called the cabriole period, since the cabriole leg (figs. 51-56) was almost universal on all types of furniture. Tables, chairs, chests of drawers, desks, beds, highboys, and lowboys were all made with cabriole legs. The strong curves of the supporting mem-



FIG. 49. THE ROOM FROM THE METCALF BOWLER HOUSE, PORTSMOUTH, R. I.
BEFORE 1763

bers were given full effect by the lack of stretchers, made unnecessary by the improved ability of the cabinetmaker. The cabriole leg was finished with various kinds of feet. The simplest form was the pad, or Dutch foot, but the list of types included also the snake, the slipper, the trifold, the web, the hoof, the claw, and the paw foot.

Chairs show more clearly than most other furniture the changes in style. In the general development of chairs we have the story of these changes. The caned chairs in the Wentworth room show a carved cresting of the back, rising higher than the back posts, a treatment which led the way to a solid cresting which curved down without break into the back posts (fig. 25). Soon a solid splat appeared, inspired no doubt by the intermediary splat in some of the caned chairs. This splat soon took on a violin or vase form, the latter fostered, undoubtedly, by the contemporary popularity of Chinese porcelains. The result was a chair, like those shown in this room, with solid splat back, graceful in a design of related curves, and rendered comfortable by a slight reverse or spoon curve from seat to cresting. With this was usually combined a seat of horseshoe form. The chairs of the earlier cabriole type, which date from the second quarter of the eighteenth century, were usually of walnut, the splats solid, with little carving.

The suavity and grace of these forms in contrast to the more austere examples of the seventeenth century denote not only the growing competence of the craftsmen, but an increasing popular demand for more luxurious and sophisticated furnishings. Chairs were not only designed with more consideration for the shape of the body but were more often and more generously upholstered. It is significant to note that the word easy

chair was first used, according to the *New English Dictionary*, in Farquhar's *The Beaux' Stratagem* (1707).

That contact with the Far East did much to modify the fashions of the period is clearly evident. The crewel-work upholstery of the chairs in this room is a delightful interpretation in gay colors of an essentially oriental pattern. The oriental custom of tea drinking is indicated by the presence of a table designed especially for the ceremony.

A method of decoration popular in the early eighteenth century was painting to imitate Chinese lacquer (fig. 52). Looking glasses, tables, trays, highboys, and lowboys were often so painted. There were several varieties, plain black with gold designs and an imitation of tortoise shell with raised designs in gold and red being the most popular. Newspaper advertisements tell of printed designs for use in japanning, as the process was called. These may have been glued on the wood and then color and varnish applied over them, as may frequently be seen on continental furniture. The vogue in England at the close of the seventeenth century for collecting oriental art, chiefly porcelains and lacquers, was responsible for the popularity of the imitation of lacquerwork.

Along with English joiners, japanners came over here to ply their trade. Some of them were versatile, as may be noted by the advertisements in the *Boston News-Letter* of December 1, 1748. "David Mason, Japanner in Wings-Lane, does all Sorts of Japanning, varnishing Painting and gilding . . . and at the same time the curious may be entertained with a great variety of curious experiments in electricity." John Julius Sorge was mentioned in the *New York Gazette* of July 21, 1755, as being "very much noted among the nobility in Germany for

divers curious experiments, makes all sorts of Japan-Work of divers fine colours, to that degree, that none heretofore hath ever exceeded him in that Art."

The use of such furniture is here illustrated by a matching highboy and lowboy of red tortoise-shell background and by a black looking glass. The highboy and lowboy are rare pieces of American manufacture. A japanned highboy was listed at a high value in the following bill for damages filed by Martin Howard, the loyalist stamp master of Newport, Rhode Island, whose house was raided by the Sons of Liberty on August 27, 1765. The items evidenced not only the type of furnishing of a colonial house, but the zeal with which these local Sons of Liberty acted:

- A Shagreen case of knives & forks almost new £1.10
- A Scrutoire and bookcase with glass & doors damaged & broken £2
- A large Mahogany table broken to pieces £2.05
- A small desk lost £1.10s
- A red cedar desk and book case cut into pieces £3.10
- A small tea table .10s
- A couch frame lost .10s
- Four large family pictures, gilt frames, one by Sir Peter Lily £35
- Several mezzotints ditto, broken & damaged .15s
- An excutcheon or coat of arms of Mr. Kay .10s
- A Japanned tea table and tea board, destroyed £1.10
- A Japanned high chest of drawers broken & lost £4
- A Japanned dining table £2.10
- Two large chairs, leather buckets, glass lanterns £2.05.

A prominent New England settler is represented in the portrait by John Smibert of Nathaniel Byfield (1653-1733), who arrived in Boston in 1664 and became one of the four proprietors of Bristol, Rhode Island, where for thirty-eight years he was judge of the Court of Common Pleas.

In the *New York Gazette*, October 13, 1753, G. Duy-

ckinck offers for sale "Japanners prints," which were used by furniture makers in the colonies as in England. He advertises on February 1, 1762, "pictures imported . . . particularly that of his present Majesty George III and his Royal Consort Queen Charlotte, sundry of the nobility, Gentlemen of the army and navy. . . ." This novel use of prints is demonstrated on a black-lacquered English tall clock on the stair landing. Large colored mezzotint portraits of George III, Queen Charlotte, and William Pitt embellish the case.

The Delft tiles about the fireplace, painted with scenes from the Bible, introduce a note very usual in the houses of the period.

The andirons and the iron and brass candlestand, signed by its maker, Gerrish, are well wrought.

THE ROOM FROM WOODBURY
LONG ISLAND

This room from Woodbury, formerly East Woods, Long Island, the gift of Mrs. Robert W. de Forest, is from a typical country home of a well-to-do Long Islander of the middle of the eighteenth century. It was erected by John Hewlett, 2d, captain in the local military company, after he had sold his Rockaway home in 1739.

A secret stairway led from a concealed panel in the rear of the closet to the left of the cupboard, up over the cupboard and into the attic as well as down into the cellar, the ends being hidden by trap doors. Such a stairway is characteristic of other houses of the period on the north shore of Long Island, and is a reminder of those colonial days when smuggling and the evasion of the

king's excisemen were little frowned upon by the community at large.

The paneling is an interesting example of renaissance architectural detail as executed by the tools of the country carpenter (fig. 50). Here we have pilasters, cornices, and moldings combined with raised bolection panels and a bolection fireplace molding. The work would seem to be that of an elderly joiner of the middle of the eighteenth century whose familiarity was chiefly with the better work of thirty years before and who employed Georgian composition and detail, carried in his memory from some fine house in New York.

The fireplace is of generous proportions and the raised panels above it with good bolection molding are flanked by short pilasters which rest on nothing. These support a cornice below which is a series of moldings and cut-out work to take the place of a frieze.

The "beaufatt" with a crudely carved shell is a characteristic bit of its period. The other three walls of the room have been restored from photographs, although the double door opposite the fireplace is original. The woodwork has been painted blue-gray, a color which Peter Kalm, in his account of his visit to New York and its vicinity in 1748, mentions as customary for interior use.

The Dutch tiles around the fireplace pleasantly recall those days when the Bible played a larger part in the lives of the people than today, and the long evenings when the little children were taught their biblical lore from the crudely drawn pictures of scriptural scenes before the firelit chimney pieces.

Tiles came into rather common use in America toward the close of the first quarter of the eighteenth century.



FIG. 50. THE ROOM FROM THE HEWLETT HOUSE, WOODBURY, L. I.
ABOUT 1750

"Several Sorts of Neat Square Dutch Tiles to be set in Chimnies To be Sold by Mr. Richard Draper, at the lower end of Cornhill Boston" were advertised in the *Boston News-Letter* of May 6, 1725.

The tiles in this fireplace are of the particular kind offered for sale by Robert Crommelin in the *New York Gazette* of December 19, 1748: "a parcel of handsome scripture Tiles with the Chapter and some plain white ditto." His frequent advertisements generally contained as well a long list of titles of books printed in Latin. The same dealer advertised again in 1752 "white and brown Earthen Ware, plain white and Scripture Galley Tiles, green and yellow Heart [sic] Tiles, blue and white flower'd Tiles." While the hearthstone in this room is an original limestone one obtained from an old house in the vicinity of Woodbury, many a hearth was made gay or picturesque with red and blue hearth tiles.

Furniture largely of maple and other soft woods finds a place in this room. The pieces are more or less provincial in character but they show the transition to the style seen in the Portsmouth room and epitomized in the rooms on the floor below. The essential rectangular construction is retained but the first appearance of curved members denotes the end of the ancient tradition. An exceptional variant of the early cabriole style is seen in the veneered walnut dressing table between the windows. The case, decorated with herringbone inlays of maple, boxwood, and walnut, is supported by "broken" cabriole legs of a type rarely found in American furniture.

The blue linen curtains and the material for some of the chair seats were for many years in a house in this country. Printed linen of the same pattern was actually used in a Long Island house in the vicinity of Woodbury.

In 1761 the wife of John Haugan advertised that she stamped "linen china blue or deep blue, or any other colour that gentlemen and Ladies fancies."

In the "beaufatt" are a number of pieces of English and Dutch delftware of the kind that was being imported in large quantities at that time. The desk-on-frame came originally from Flatbush. The elongated, cup-shaped turning of the legs, the series of arches with pendent drops across the skirting, and the red gumwood fabric are of New York origin.

Second Floor

THE SECOND PERIOD *of early American art. From the first quarter of the eighteenth century to the Early Republic*

THE early American arts of the second period express an utterly different artistic impulse from that which animated the typical work of the earliest period. The new style is shown in its early stages in certain exhibits on the floor above, and it may be characterized as of baroque rather than Gothic inspiration.

In Italy in the late sixteenth century there had grown up an art which may be considered as the ultimate development of the classical Roman tradition. The renaissance interest in classical prototypes had reached a great refinement at the hands of an unusually large and competent group of artists. From this extreme refinement there resulted a reaction which, begun by Michelangelo, grew into a definite and powerful influence. Its basis was the use of classic forms as they were then known, yet a use without regard for the original functions of these forms. Then a skillful and studied design in terms of classic elements became general, achieving effects primarily decorative and only secondarily structural.

It will be readily realized what a complete divergence in point of view is recorded in this change from a primarily structural art like the Gothic. The criterion of the

new art was an aesthetic one, and the result in practice was an infinite variety of expression to appeal to varied personal tastes.

In the seventeenth and eighteenth centuries the development of the baroque school on the continent of Europe resulted in an elaborate and complicated style popularly known as rococo, a word derived from a contraction of *rocaille et coquille* (rock and shell), these natural forms being the basis of some of the more extravagant decoration in Italy. The Italian school often carried the baroque method of design and decoration to immoderate limits, but its finer use in France and England resulted in a highly ordered and sumptuous style peculiarly adapted to the taste of the period. The development of the rococo in the eighteenth century is the predominating influence in the decorative arts of the second period of the American colonies.

When the late renaissance forms were fully incorporated in England into architectural work without any survival of indigenous Gothic feeling, we find there a more conservative use of them than on the Continent. The work of Inigo Jones and Christopher Wren, prime exponents of the style, seldom went to the limit set by their continental predecessors. Jones was far in advance of his conservative countrymen; indeed, it was not until the tremendous building activity of Wren at the end of the seventeenth century had widely disseminated examples that the taste for the new style in architecture became fixed.

The first examples in house architecture of the new mode began to appear in America early in the eighteenth century and by the middle of the century the style was firmly established. The variety in general arrangement

was not great and the characteristic features may be briefly summarized.

There was first a symmetrical plan. A hallway running through the center of the house contained the stairway, which was treated as an important feature. This hallway was usually flanked on either side by two rooms. The second floor repeated this arrangement. There were sometimes two, sometimes four chimneys; if only two, the fireplaces were set either on the inside walls of the rooms, or across the corners, so that one chimney served two fireplaces; occasionally end chimneys were used; if there were four, the fireplaces were on the end walls. This is a simple statement of the most typical house plan of the second period, of which there were numerous variations, dictated by the custom of particular localities or the greater or slighter elaboration consistent with the owner's wealth or style of living.

The exterior preserved the symmetrical arrangement of the plan. The most elaborate detail was concentrated about the main entrance door, which was flanked by windows, regularly spaced. The windows of the second floor followed the placing of those below, and the line between wall and roof was strongly marked by a cornice, based on classical forms and more or less elaborated. Dormer windows lighted the attic, and in their most elaborate form were treated with pediments, pilasters, and other classic derivatives.

The interior, with which we are particularly concerned, possessed the effect of studied design. Interiors differed widely in their individual treatments, as will be seen in the Museum examples. In general, however, they had the same basis of design, the classic orders—a vertical support resting on a base and upholding an entablature.

The paneling, of straightforward stile-and-rail type, was divided into an upper and lower portion by a chair rail which emphasized the strength of the lower panels and gave scale to the whole wall. The panels usually had raised fields and were set within moldings. The cornice preserved in general the classic form, but the frieze and architrave were usually omitted except when pilasters were used.

The more general usage in this period, as in the earlier, was a paneled fireplace wall, with the other walls plastered above a paneled wainscot. Pilasters frequently were used on this paneled wall and omitted on the other walls. There were many variations, however, as the Museum rooms show; some rooms were wholly paneled, some paneled only as high as the chair rail, some paneled to the ceiling on the fireplace side alone.

The decoration of these rooms was concentrated at certain points, usually following classic tradition. The cornice might be enriched with modillions, dentils, egg-and-dart, leaf, bead-and-reel, or other modeled decoration of classic inspiration. The overmantel was simply paneled, or treated with an enframing surmounted by a pediment. The mantelpiece was often the most enriched part of the woodwork, with carving on moldings and frieze. The door and window openings were surrounded with simple architraves. Applied relief decoration, carved from wood or molded in composition, was used very generally. An example of this is shown in the room from Philadelphia. Fretwork on chair rails and baseboard was striking in effect, and more or less elaborately modeled plasterwork ornamented the ceilings of some of the finest houses. In fact, every method of enriching interior architecture, carried to such perfection

in England, was known and attempted in this country.

The style of living in the colonies never approached the magnificent or palatial usage of the old country, so that it is unfair to compare the colonial interiors, even of a fine type, with the best English Georgian examples created for royalty or the nobility. But in a somewhat reduced scale and in more conservative taste the finest rooms in America were the peers of rooms of similar character in England. In the South, where greater wealth and a more spacious manner of living prevailed, the pretentious interior was more usual than in New England. The beautiful Chase and Harwood houses in the old city of Annapolis, Maryland, for example, show in their exteriors and interiors the distinguished skill of the architect of that colony. Houses of rich merchants in the northern colonies also contained very fine rooms. Among the wealthy colonists there was a generally high standard of taste, and the social life of this group kept them in close touch with changing fashion abroad.

The question naturally arises where our housewrights obtained their knowledge and the scale drawings for much of the finer woodwork turned out in this period. Books of architecture were rather infrequently advertised by booksellers. Probably familiar in the colonies were the books by Batty Langley, whose first work appeared in 1729, Ware's "Complete Body of Architecture," 1756, the various works of Abraham Swan, from 1745 on, and the volumes by William Pain published at intervals after 1758. Salmon's "Palladio Londinensis, or the London Art of Building with Cuts" and "Gibbs' Architecture in Sheets" were advertised here in 1748 and 1751 respectively. The earliest book on architecture of any importance issued in this country is the "British



FIG. 51. DRESSING TABLE AND HIGH CHEST OF DRAWERS
VENEERED WALNUT, INLAID, CARVED, AND GILT
BOSTON, 1725-1740

Architect or, the Builders Treasury of Stair-Cases, by Abraham Swan, architect, Philadelphia, printed by R. Bell for John Norman Architect Engraver, M, DCC, LXXV.”¹ No more convincing testimony of the real desire for knowledge, the interest and pride in accomplishment, of our eighteenth-century workmen can be found than in scanning the list of “Names of Encouragers” printed in this volume, including those of sixty-two master builders, 111 house carpenters, two plasterers, two painters, two cabinetmakers, one tallow chandler, one ship joiner, one tanner, three gentlemen, and two merchants.

A more luxurious taste and formal order of society brought about a more consistent baroque style in furniture than had developed in architecture. The simplicity of construction which had characterized the furniture of the earlier times developed into finished cabinetwork, and the decorative element predominated over the more elementary structural necessity.

When we come into this period of developed stylistic expression there are two divisions which we must make upon a basis of quality. On the one hand, there are the furniture and other crafts of high quality, approaching very closely or equaling the accomplishment of European craftsmen. These must be judged by comparison with the high standards set by the latter. On the other hand, there is a simple vernacular type, usually provincial in origin or made for people of modest means, which follows in some ways the form, proportion, and decorative arrangement of the fully developed styles but is simpli-

¹ Some of these interesting volumes and many others are found in the fine library of architecture and design gathered by Ogden Codman of New York and placed on loan by him in the Print Department of the Museum.

fied and often made of less fine materials. These two groups should not be judged by the same standards; each should be taken in connection with the ensemble of which it was made to form a part.

The curvilinear design which began among the third floor exhibits becomes in this group a characteristic ex-



FIG. 52. MAPLE DRESSING TABLE WITH
JAPANNED DECORATION. BOSTON, 1725-1740

pression, just as the straight line in general was characteristic of the structure of the earlier group. The chairs, now made frequently of mahogany rather than walnut, often exhibit ball-and-claw feet of various sorts. Their splats are pierced into an openwork design which adds much to their delicacy (fig. 56).

Carved decoration is sparingly used, at first only on the knees of the cabriole leg and at the center of the cresting. Then the splat, particularly that of violin form, shows a slight enrichment. The chairs of the earlier

cabriole type, from the second quarter of the century, are usually of walnut, the splats solid, with little if any carving.

The development in England of a highly trained group of cabinetmakers and furniture designers had resulted in the publication of books of furniture designs, of use both to the craftsman and to the connoisseur. Among craftsmen, Chippendale stands out as the most important influence in the field, and under his name is grouped the furniture of a whole period. In Chippendale's *The Gentleman and Cabinet-maker's Director*, published first in 1754, is shown a great variety of furniture forms and decoration.² To him, therefore, are credited many of the innovations which came into general use about this time.

Among these is the developed use of the bow-shaped cresting on chairs. Superseding the dipped curve, which ran without break into the back posts, this bow cresting turns upward at its outer ends and in many examples rests upon the back posts. This change in an important line of the chair back, coupled with the full elaboration of the openwork splat which Chippendale and his following accomplished, resulted in an entirely different chair from the earlier Georgian type. Its seat was usually straight-sided, its legs cabriole or straight. Decorative carving occurs on cresting, splat, legs, and feet. Adaptations of the form are found in upholstered easy chairs both with and without wings (fig. 66).

² In this connection an important group of drawings in the Print Department of the Museum may be studied. It consists of two hundred and seven sheets in pencil, pen, and wash. One hundred and eighty drawings are the original designs for the plates of Chippendale's *Director*, including nearly all of those for the first edition (1754) and many for the third edition (1762). They have recently been proved to be the work of H. Copland. See *The Creators of the Chippendale Style*, by Fiske Kimball and Edna Donnell, in *Metropolitan Museum Studies*, 1929, vol. 1, part 2, pp. 115-154.

Highboys and lowboys with cabriole legs were made of all woods, from the native fruit and nut woods as well as from mahogany (figs. 51 and 67). Walnut highboys with flat tops or with scrolled pediments were finished with veneers and bandings, carved ornaments on the small drawer at top and bottom, or inlay of star



FIG. 53. WALNUT SOFA. PHILADELPHIA, ABOUT 1745

or other forms on drawer fronts and sides. Mahogany highboys might be as plain as the form allowed or they might have scrolled pediments accompanied by much carved enrichment. These pieces, too, were made in maple, curly and plain, following the regular formula but with a provincial flavor. The group of mahogany highboys made in Philadelphia is the most elaborate in decoration of any found in the colonies.

Much of the social life of the colonists centered about the tea table—this fact explains the irritation that led to the Boston Tea Party. Large and small tip-top tables on tripod pedestals (fig. 68), small kettle stands, and tray-topped, four-legged tea tables were all designed for this purpose. Often parlors and bedrooms contained several tea tables, especially those of the tilt-top variety, which when not in use could be placed along the walls. In 1737 "Tea Table Bolts" were advertised in Philadelphia, where our finest tea tables, examples of which may be seen in the Marmion and Philadelphia rooms, were made. These, with their rich woods, covered with dainty and gay little teapots and cups similar to those arranged on the window shelves of the main gallery, gave beautiful variations of color to the rooms. Their disappearance from use when our colonial women agreed to give up tea caused many a sigh, as evidenced in "A Lady's Adieu to her Tea-Table," which appeared in several newspapers just before the outbreak of the Revolution:

FAREWELL the Tea-board with your gaudy attire,
Ye cups and ye saucers that I did admire;
To my cream pot and tongs I now bid adieu;
That pleasure's all fled that I once found in you.
Farewell pretty chest that so lately did shine,
With hyson and congo and best double fine;
Many a sweet moment by you I have sat,
Hearing girls and old maids to tattle and chat;
And the spruce coxcomb laugh at nothing at all,
Only some silly word that might happen to fall.
No more shall my teapot so generous be
In filling the cups with this pernicious tea,
For I'll fill it with water and drink out the same,
Before I'll lose LIBERTY that dearest name,
Because I am taught (and believe it is fact)
That our ruin is aimed at in a late act,

Of imposing a duty on all foreign Teas,
 Which detestable stuff we can quit when we please.
 LIBERTY'S the Goddess that I do adore,
 And I'll maintain her right until my last hour,
 Before she shall part I will die in the cause,
 For I'll never be govern'd by tyranny's laws.

Card tables with a hinged flap were a considerable part of the output from the furniture shop. Drop-leaf



FIG. 54. WALNUT CORNER CHAIR
 PHILADELPHIA, ABOUT 1740



FIG. 55. WALNUT SIDE CHAIR
 NEW YORK, ABOUT 1740

tables for dining rooms were combined with smaller tables to form banquet boards. Large and small side tables with wood or marble tops served as sideboards or pier tables in drawing rooms where fine candelabra and porcelains were displayed.

Scrutoires of the slant-topped sort were the most popular, both with and without bookcase tops. Chests of drawers and chest-on-chests were a part of the regular bedroom equipment in every well-furnished house. Beds

were made with four tall posts which supported a tester and were hung with curtains.

Despite the persistence of painting and japanning the chief method of decoration on all this furniture was carving. The type and quality differentiate it considerably from the earlier work. It employs a variety of forms such as leaves, shells, ribbons, scrolls, ropes, and tassels combined in an original and gay manner. Reverse curves and grouped C scrolls tie the composition together in combination with the peculiar rococo detail termed "coquille," a derivative of the use of shells in baroque ornament. The modeling is plastic, and subtle gradations between surfaces give a quality at times almost of bronze; the variety of motives and their combination are infinite.

Chippendale and his followers in order to stir the fancy of their somewhat blasé clients had drawn some of their suggestions from Chinese and Gothic sources. Fretwork of these two types, bamboo turnings, or grouped Gothic colonnettes give an exotic touch to much of the furniture influenced by this school, which in reality is that of the eighteenth-century romanticists.

The block front, the bow, and the serpentine are three details used to break up the flat surfaces of case furniture. The block front is one of the handsomest of the American Chippendale developments (figs. 57, 58, 59, 61). Although of European origin, its perfection came at the hands of American craftsmen. This block-front form has a sunken central portion flanked by raised blocks. The blocks and sinkages are plain or are finished at the top with a shell form. Cabinetmakers working in Rhode Island in the third quarter of the eighteenth century used this shell blocking in most effective and character-



FIG. 56. WALNUT ARMCHAIR. PHILADELPHIA
1750-1760. FINELY CARVED AND UNUSUAL IN
COMBINING THE OPENWORK SPLAT WITH THE
EARLY CURVED CRESTING

istic ways. John Goddard and John Townsend made in Newport block-front furniture beautiful in design and workmanship (figs. 57 and 58), and undoubtedly there were other, as yet unidentified, cabinetmakers to whom will be attributed fine shell-blocked furniture of Rhode Island type (fig. 59). Other handsome pieces of block-front furniture were made in Massachusetts and Connecticut, in the latter state frequently of cherry.

On chests of drawers, scrutoires, chest-on-chests, and such case furniture, the bracket foot was used as often as the short cabriole with ball and claw. The bracket was either straight or curved and modeled.

Many of the details of furniture design are found on a reduced scale on the cases of the tall clocks of the period. Their enrichment with scrolled pediments with finials, quarter columns, bracket feet, fretwork, carving, and other ornaments made cabinetwork a distinguished trade (fig. 58).

Not only were these fine pieces made of mahogany, walnut, maple, or cherry, but japanning was applied to them. Such an elaborate example is a clock described in the prospectus for a lottery "set forth [1732] by Isaac Anthony of Newport, goldsmith." The fourth prize was a "very handsome new eight day clock which shows the Moon's age, Strikes the Quarters on very tunable bells and is in a good japanned Case, in imitation of Tortoise Shell and gold, Valued at £65."

For its earliest clocks, New York apparently relied upon imports. In 1734 were offered for sale at the home of John Bell "eight day clocks with Japan Cases," and in 1747 there appears the advertisement, "Watches and clocks carefully and expeditiously made and mended by Carden Proctor, living in the House where Mr. Henry de

Forest removed from opposite to Mr. James Daurcey's."

In the furniture design of this period, therefore, from the time when the rectangular construction and turned decoration were superseded by curved structural members and a more delicate ornamentation of carving or inlay, we have a free expression of the baroque impulse



FIG. 57. BLOCK-FRONT CHEST OF DRAWERS MADE
AND LABELED BY JOHN TOWNSEND
NEWPORT, R. I., 1765

in rococo form. The use of natural forms in decoration, casually composed, an inventiveness in the design of new articles for household use, and a constant change in fashionable demand make this whole period one of the most brilliant in the history of the decorative arts, not only in England and France but in America as well.

The newspapers of the cities from the second quarter of the eighteenth century on contain a great many advertisements of cabinetmakers and their wares. Some idea of the scope of the activities of these men may be

conveyed by the quotation of a typical and somewhat lengthy advertisement of 1762:

John Brinner, cabinet and chairmaker from London at the Sign of the Chair, opposite Flatten Barrack Hill, in the Broad-Way, New York, where every article in the Cabinet, Chair-making, Carving and Gilding Business, is enacted on the most reasonable Terms, with the Utmost Neatness and Punctuality. He carves all Sorts of Architectural, Gothic, and Chinese Chimney-Pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandaliers, and all kinds of Mouldings and Frontispieces, etc., etc. Desk and Book Cases, Library Book Cases, writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chest of Drawers, Gothic and Chinese chairs; all sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and easy Chairs, Frames, all kinds of Field Bedsteads, etc.

N.B. He has brought over from London six Artificers, well skilled in the above branches.

The variety of Brinner's work possibly explains the source of the beautiful carvings on the overmantels in the Van Cortlandt house and the old Beekman house.

Among the many New York cabinetmakers the most picturesque was Marinus Willett, whose furniture, if any of it were still in existence, would have for all Americans that same appeal which attaches to the silver on this floor made by Paul Revere, whose thrilling ride has been celebrated by Longfellow. Born in Jamaica, Long Island, in 1740, and a great-grandson of the Thomas Willett who was the first mayor of New York, his military activities led him to take part in the expedition against Fort Ticonderoga in 1758. He was long one of the leading spirits in the Sons of Liberty in New York. Our only knowledge of his having been a cabinetmaker is found in the following advertisement, which repeatedly appeared in the New York papers during the years of 1773 and 1774:

MARINUS WILLETT removed his Vendue store to the house lately occupied by Weldron & Cornell next door to Abraham Lott's Esq. Treas. Every article in the . . . CABINET or CHAIRWAY may be had on the shortest notice and executed in the best manner by Willet and Peasey, at the said Vendue store, at the sign of the Clothes press near the new Oswego market, at the upper end of Maiden-Lane, who will take dry goods in pay.

N.B. There is on hand at either of the above places an assortment of choice mahogany furniture.

In addition to Willett's activity as a cabinetmaker he was also a distinguished patriot. There was that inspiring scene commemorated by an elaborate tablet erected on the corner of Broad and Beaver Streets, which pictures Willett, on June 6, 1775, in the act of seizing the wagons containing the extra arms of the British regiment embarking to reinforce the British army at Boston. His portrait by Ralph Earl hangs in the Alexandria Assembly Room.

We have mentioned above a difference in quality between the finer furniture of the cities and the simpler furniture of the outlying communities, or that used by persons of small means and few pretensions, which for want of a better name may be called provincial.



FIG. 58. CLOCK WITH
BRASS DIAL. CASE
LABELED BY
JOHN TOWNSEND
NEWPORT, R. I., 1769

It followed, in general, fashions that in the cities had become passé, and its materials were often the local nut and fruit woods. Such furniture in its very lack of finesse and sophistication often possesses a truer flavor of its locality and a stronger reflection of the life of its owners than the finer pieces, which are more like contemporary English work. In the provincial furniture we see a mingling of styles and elements whose occasional inappropriateness serves to give it a naïve and pleasant character of its own.

Windsor chairs exhibit much of this indigenous quality. The woods are local—ash, hickory, maple, and pine—and they are often combined in one piece. The design is little influenced by the stylistic quality of the finer furniture. These chairs became popular in the second period, “Philadelphia made Windsor chairs” being advertised in New York in 1763 for outdoor use, as is shown in an advertisement which appeared in the *New York Journal* of February 13, 1766, accompanied by a rude woodcut of a Windsor chair: “To be Sold by Andrew Gautier—A large and neat Assortment of Windsor Chairs, made in the best and neatest Manner, and well painted, . . . fit for Piazza or Gardens,³—Children’s dining and low

³ Many of the colonial gardens were very elaborate and skillfully laid out. Those of Peter Faneuil and Thomas Hancock of Boston, Metcalf Bowler of Portsmouth, R. I., Samuel Powel of Philadelphia, and countless others were famous. Landscape gardeners from abroad advertised here along the lines of the following, which appeared in the *New York Journal* of August 11, 1768: “Thomas Vallentine, bred under the ablest Master in Ireland, who for some Years after his apprenticeship conducted the Gardening Business for the Right Honourable, the Earl of Belvedere, a Nobleman remarkable for elegant Taste, extensive Gardens and Plantations, the major Part of which were made immediately under said Gardner’s Direction, during his Service with him; and has been afterwards employed by several of the Nobility and Gentry, to lay out their Gardens and Improvements. He also surveys land, makes Copies and Traces Maps, draws Designs for Gardens, Plantations, Stores, green Houses, forcing Frames, etc., etc., and will execute the Plans, if re-



FIG. 59. MAHOGANY SECRETARY
NEWPORT, R. I., ABOUT 1765

chairs, etc." Windsor chairs were therefore painted against the weather. The prevailing colors were gray and green. Later these chairs came into general use in the fine as well as the humbler homes. A good description of the furnishings of a simple house is found in the *Voyage aux Etats-Unis* by Moreau de Saint-Méry, one-time president of the Electors of France, who later visited Philadelphia. He noted that the ordinary wooden chair was "painted green like those in the gardens in France."

The acquisitive spirit and active interest in artistic accomplishment exemplified in the large demand for and supply of fine furniture are apparent in the enthusiasm for the decorative products of metalworkers, potters, and weavers. These lent gayety of color and variation to the interiors, whose more solid elements were adequately supplied by the builder-architect and the cabinetmaker.

As the eighteenth century rolled on, the demand for beautiful imported fabrics increased. Early in the period there continued a considerable use of velvets as well as homemade needlework of different sorts. To these were added many other textiles as fashion became more insistent. The advertisements of upholsterers became rather common. One of these, appearing in the *Philadelphia American Weekly Mercury* of October 31, 1734, indicates that beds were placed in parlors, a seventeenth-century custom which still survived:

quired. He is willing to attend any Gentleman's Gardens, within ten or twelve miles of this city, a day or two in the week, and give such Directions as are necessary for completing and keeping the same in Proper Order. He has sufficient Certificates setting forth his Character and Abilities, and can be further recommended if required by a Gentleman near this City."

Among the finest gardens of the colonies which still remain more or less in their original form are those at Middleton Place near Charleston, South Carolina, Hampton near Baltimore, Maryland, and Wye on the eastern shore of Maryland. These are planned on elaborate lines and were laid out by landscape architects. In some of them examples of garden sculpture remain.

Next door to Caleb Ranstead's in Market Street, Philadelphia, all sorts of Upholsterers' work is performed, viz., beds after the most fashionable and plain way to take off the woodwork, settee beds, and easie chair beds, commodious for lower rooms [models of which may be seen], field beds, pallet beds, curtains for coaches, easie chairs, cushions, etc. reasonable and with expedition by William Atlee.

N.B. Any person willing to have a bed stand in an alcove, which is both warm and handsom may have the same hung and finished in the most elegant manner customary in the best houses in England.

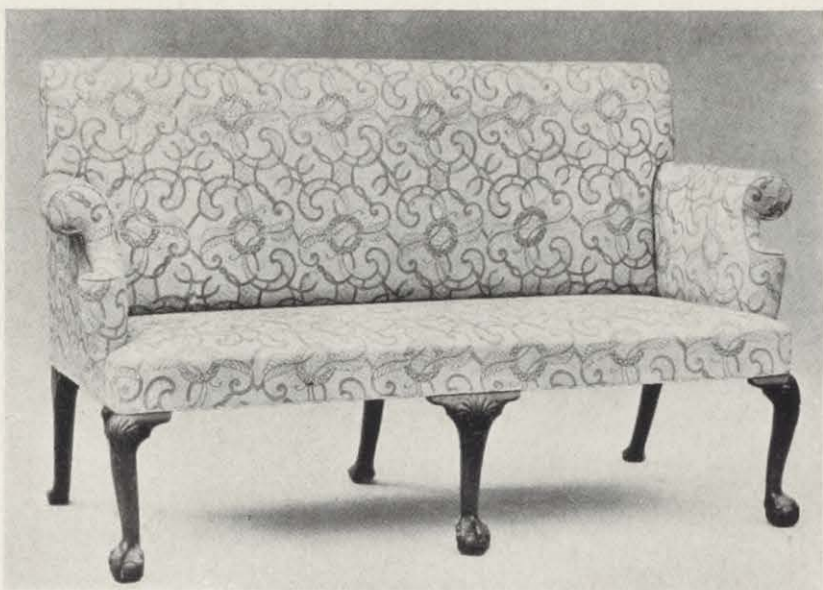


FIG. 60. SOFA. NEW YORK, ABOUT 1740

Among the advertisements in New York newspapers in 1749 and for twenty years thereafter we find:

Stephen Callow . . . Performs all sorts of upholsterers work, Beds, chairs, Seattees and c. and likewise hangs Rooms with Paper or stuff in the Newest Fashion. N.B. He also hangs Bells in the best manner.

Other advertisements give us clues to the fashions in curtains and draperies.

New York was spending freely for interior decoration in the decade 1760-1770 and gave enough patronage to employ besides Callow two other upholsterers, "Richard Wenman, Upholsterer" (1766), who advertised that he

“has likewise to sell Tossels and Line for window curtains,” and in 1767 Joseph Cox, who advertised as follows:

Upholsterer from London at the Royal-Bed and Star in Wall-street undertakes to furnish gentleman's Houses with all Kinds of Furniture, in the upholstery and Cabinet way, at the Cheapest Rates; He continues to make and sell, canopy, Festoon, Field, Tent and all sorts of Beds; likewise Venetian, Festoon and Drapery, Window Curtains, Sofas, *French* Chairs, Settees, Couches, Easy chairs, commodes and Back, Stools, in the neatest manner; He also has to sell, on the lowest terms, worsted Damasks, Moreens, Harrateens, of all colours. . . . All Sorts of Fringes, Bed Laces, Lines and Tossels with every other article in the Upholstery way.

And still another may be quoted from the *New York Gazette* of March 31, 1769, as follows:

JOHN TAYLOR

Upholsterer and House-Broker, from London;

BEGS leave to inform the gentlemen and ladies, and the public in general of the city of New-York, &c. that he has taken a large commodious house, situate on Cowfoot-hill, in the city of New-York, aforesaid; where he intends carrying on the above branches in the most neat, elegant and newest taste possible. As the asserting the different prices of workmanship, is a thing frequently made use of to prejudice the too credulous part of mankind in favour of the advertiser, and is a means of their being exposed to impositions, which they at one time or other dearly experience, when too late to remedy; He therefore takes this method of informing them, that whoever shall be pleased to honour him with their favours, may depend on being served with any of the under described articles, with the greatest punctuality, and finished according to the above inserted manner, at the most reasonable rates, viz. Four post, bureau, table, tent, field and turnup bedsteads, with silk and worsted damask, morine, harateen, China, printed cotton or check furnitures; festoon, Venetian, and drapery window curtains, easy chairs, sophas, tent and camp equipages; floor and bed side carpets, feather beds, blankets, quilts and counterpains, sconce, chimney, pier and dressing glasses in mahogany, carved and gilt frames; card, dining, tea, dress-



FIG. 61. SECRETARY BOOKCASE WITH BOMBÉ
AND BLOCK-FRONT BASE
MASSACHUSETTS, 1765-1775

ing, and night tables; mahogany and other chairs, fire-irons, brass fenders, shovels, pokers and tongs, copper tea-kettles, sauce-pans, and all manner of chamber, parlour and kitchen furniture too tedious to be mentioned. He likewise proposes where conveniency may suit the party, to take in exchange for work executed, any manner of old household furniture, as he intends furnishing houses with the above articles second hand as well as new.

N.B. Plantations, estates, negroes, all manner of merchandise and household furniture bought and sold at public vendue.

FUNERALS decently performed.

The list of materials in the advertisements of Taylor and others is bewildering. All sorts of damasks and China silks, needlework, and woolen and linen materials were employed. There is frequent reference to "furniture checks," no doubt a silk or linen woven material in gay-colored checkered pattern. Brocatelle was another popular fabric. Not only was damask used for upholstery and window curtains but rooms were hung in this rich material after the European fashion. Many suggestions for the hanging of curtains are to be found in some of Hogarth's prints and in the engravings made by Daniel Nicolaus Chodowiecki in the last half of the eighteenth century. English and European conversation pieces painted in the eighteenth century also show styles of window drapery as well as the complete furnishings of typical rooms.

The variety of materials used for bed hangings and curtains is well illustrated in the furnishings of the bedrooms owned by Peter Faneuil, who gave (1742) to the town of Boston the market place and meeting hall—"the cradle of Liberty." His own room had bed and window curtains of green harrateen, a woolen fabric. Yellow mohair was used for the counterpane, curtains, chair coverings, and window seats of another room.

“Worked fustian curtains lined with green damask, a mahogany field bed with chintz curtains, and china window curtains” were also mentioned in this interesting inventory, as well as a large Turkey carpet and painted canvases for the floors.

Damask came into increasing use for curtains and furniture, a fashion which ran well through the century.



FIG. 62. MAHOGANY DINING TABLE. NEW YORK
ABOUT 1765

Many bed hangings were very lavish. The will of Mary Alexander of New York (dated 1756) leaves to her “daughter Elizabeth, wife of John Stevens of New Jersey, Merchant, £100 to purchase furniture for a bed” and among other legacies, to her “Daughter, Catharine Parker, One Dozen and four Crimson Damask chairs the Crimson Damask Window Curtains . . . in the Dining Room . . . To . . . Susannah . . . twelve Chairs with Yellow Bottoms the five pair of Window Curtains . . . in the Room Hung with Blew and Gilt Leather.”

Among the various prizes for a very pretentious

"Land, Plate and Goods" lottery freely advertised throughout the colonies in 1765 were "some pieces of rich Italian and French silks." Green, blue, red, and yellow rooms in which the furniture coverings matched the hangings became fashionable. Advertisements of the teaching of needlework in all its varieties lead to the belief that needlepoint such as is found on English furniture must also have graced our colonial walnut and mahogany chairs and sofas.

Among the less important textiles, calimanco⁴ of various colors appears in the inventories as material for chair coverings. "Red, blue, and purple Copper plate furniture calicoes and chintz furniture" were advertised by Richard Bancker in the *New York Gazette* of April 18, 1765. The same paper on February 18, 1768, noted the importation by Erasmus Williams of "a great variety of purple and fancy calicoes and cottons, chintzes, and plated furniture cotton of all prices, and Saxon blue, green, yellow, scarlet, and crimson furniture checks."

The following advertisement in the *New York Gazette* of April 25, 1774, tells of the variety of color which was seen in many a colonial living room:

Woodward and Kip . . . will dispose of at their store near the Fly Market superfluous broadcloths with ratinets to match, Double purple ground calicoes 18 yards, Fine ditto 12 yards, Fine laylock and fancy calicoes, Red, blue and purple fine copperplate ditto. Laylock, lutestring, light figured, fancy, shell, pompadour and french ground fine chintzes. Red, blue and purple copperplate linens. Purple blue and red copperplate furniture calicoes. Blue red and purple furniture bindings. Black, blue, brown, Saxon green, pea green, yellow, crimson, garnet, pink and purple moreens.

In the middle of the century haircloth ("flowered

⁴ A woolen stuff of Flanders, glossy on the surface, woven with a satin twill, and checkered in the warp. The checks are seen on one side only.



FIG. 63. MAHOGANY CARD TABLE. NEW YORK
ABOUT 1765



FIG. 64. MAHOGANY CARD TABLE MADE BY
JOHN TOWNSEND. NEWPORT, R. I., 1766

horsehair" and "fancy hair cloth") came into use. Its fine quality was endorsed in a letter (1765) of Mrs. Benjamin Franklin to her husband, then in London: "The chairs are plain horsehair and look as well as Paduasoy."

Furniture checks were introduced to the New York market in 1753, and "Scarlet, crimson, green, yellow, and blue and white furniture checks" became very fashionable in 1767 for curtains and chair seats. Robert Carson's dining room (1784) held "6 mahogany chairs with green check bottoms," the "back-room" "6 mahogany chairs with red check bottoms."

Sir William Pepperell (see page 190) writes to London (1737), "You have here enclosed, a draught of a chamber, I desire you to geet mock tapestory, or pant^d canvas lay^d in oyle for hangings for ye same, and send me." "Baron" Stiegel, the maker of early American glass, like that on exhibition on the first floor, hung his large parlor at Manheim, Pennsylvania, with tapestries of hunting scenes.

Upholsterers had long offered in advertisements to hang rooms with paper or stuffs, not the least interesting of these notices being one which appeared in the *Pennsylvania Chronicle* of November 23, 1767. It was about this time that Venetian blinds were being introduced into America. Window shades did not come into general use until well on into the next century.

JOHN WEBSTER, Upholsterer, from London, Who Is Removed from Arch-street, to the corner shop, facing the London Coffee-House, in Front-street, . . . begs leave to acquaint all ladies and gentlemen . . . that they may depend on having their work executed in the best and newest taste, such as . . . rooms hung with paper, chintz, damask, or tapestry, &c. also the best and newest invented Venetian sun-blinds for windows, on the best principles, stain'd to any colour, moves to any position so as to give different

lights, screens from the scorching rays of the sun, draws a cool air in hot weather, draws up as a curtain, and prevents being overloaded, and is the greatest preserver of furniture of any thing of the kind ever invented. . . .

Painted hangings continued to come from abroad until the outbreak of the war, "a large set of the most superb hangings ever imported into this city, elegantly



FIG. 65. MAHOGANY SIDE
CHAIR. PHILADELPHIA
1760-1775



FIG. 66. EASY CHAIR
NEW YORK, 1760-1770

painted and gilt on canvas" being advertised in New York in 1774.

"Stampt papers for lining of Rooms" were advertised (1753) by many a bookseller. Some were Chinese hand-painted papers imported into America, like the one shown on this floor in the room from Philadelphia. Others were painted with romantic or classical scenes, and the two finest known papers of this type are still to be seen in the Lee house at Marblehead and the Van Rensselaer room in this Museum. Many were flock papers, which at-

tempted to reproduce a textile resembling brocaded velvet. Flock is the term for a finely ground-up felt which was blown on the wet adhesive in which the design was printed. Wallpapers with flock designs are still to be seen in their original positions in two houses in Portsmouth, New Hampshire, and in the Webb house at Wethersfield, Connecticut. They were hung between 1750 and 1760.

Thus with woven fabrics, damask, and tapestry, with decorated canvas and painted or printed papers, in addition to decorations painted directly on the wooden paneling, there was a wide variety of ornamentation suitable for the handsomest room.

Painted canvases came into vogue for floor covering early in the eighteenth century. "A large painted canvas square as the room" and "two old checquered canvases to lay under a table" are mentioned in the inventory (1729) of Governor William Burnet of New York. "Bed-side carpets" were advertised in 1747, "Flower'd Carpets" in 1750, "eight-foot and nine-foot four white and spotted rugs, green Rugs" in 1751, "hair cloth for carpets" in 1752, and "Wilton" carpets in 1759—along with "carpetting Persia, Scotch, list entry, floor, bed-side, table and painted ditto" in the following year. Mention of one of these early carpets is found in a letter written in London in 1758 by Benjamin Franklin to his wife:

In the great case, besides the little box is contained some carpeting for the best room floor. There is enough for one large, or two small ones; it is to be sewed together, the edges first felled down, and care taken to make the figures meet exactly; there is bordering for the same.

The use of European carpets became rather fashion-



FIG. 67. HIGH CHEST OF DRAWERS OF MAHOGANY
PHILADELPHIA, 1765-1775

able. Mrs. Benjamin Franklin in writing to her husband in London in 1765 gave a description of those in her modest house.

In this room (the south) is a carpet I bought cheap for its goodness, and entirely new. The large carpet is in the blue room. In the parlour is a Scotch carpet, which has had much fault found with it. . . . If you could meet with a Turkey carpet I should like it. . . . In the small room where we sit we have a small Scotch Carpet. . . .

The oriental rugs popular in Europe during the eighteenth century found their way to the American colonies and gave comfort and color to the finer rooms so handsomely furnished, hung, and upholstered.

The Museum for obvious reasons has made no attempt to carpet the floors of The American Wing, except in two alcoves.

In the metalwork of this period we find a close stylistic relation to the furniture and architectural decoration. Iron, brass, pewter, and silver were all used in considerable quantity.

Of iron were made all sorts of fireplace tools and equipment, candlestands and other lighting fixtures, firebacks, grates, door knockers, and door hardware of many sorts. From the beginning of the second quarter of the century—in fact, in 1720—grates had often been advertised, and Newcastle coal was imported at an early date. Many advertisements listing all sorts of iron and brass fireplace equipment might be quoted ranging in date between 1720 and the beginning of the Revolution. In 1737, “William Coffin at the Ostrich near the drawbridge makes and sells . . . Knockers for doors, Brass Doggs of all sorts, candlesticks, Shovels and tongs, also all sorts of Brazier’s and Pewterer’s ware.” In 1744 in New York is mentioned a Pennsylvania fireplace, that popular so-

called Franklin stove which was very generally used throughout the century. An unusual advertisement of 1749 includes "a beautiful brass hearth with tongs, shovel etc." Fenders are widely advertised in 1767 and after, and occasionally mentioned before that date. In 1767 a brass founder, Wilkins by name, advertises "openwork and plain fenders." In 1772 he has a large stock in



FIG. 68. TIP-TOP TEA TABLE IN THE
CHIPPENDALE STYLE. PHILADELPHIA
THIRD QUARTER OF THE XVIII CENTURY

his shop, At the Sign of the Brass Andiron and Candlestick. Among other items are some two hundred and fifty brass and iron andirons of all sorts, and brass fenders, openwork and plain.

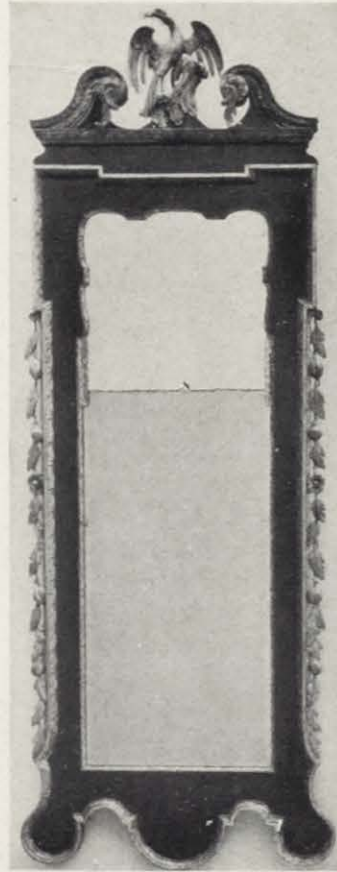
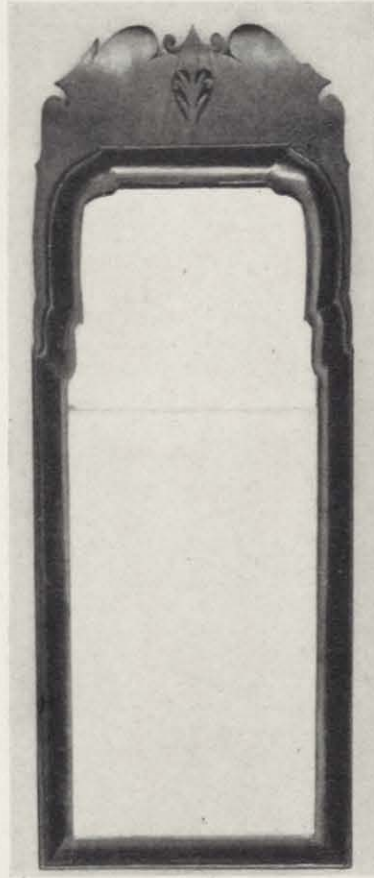
In Philadelphia the brass scrolled grates advertised in 1768 show the relationship in style and in architectural detail to the scrolled pediments so much in vogue at the time on clocks and highboys.

Candlestands of wrought iron, brass-mounted, were of

simple design but of fine workmanship. They usually had tripod bases, their legs reversed curves, assuming the form of the tea-table base.

There was also a good deal of finely wrought brass imported, particularly in the form of chandeliers and sconces. The methods of lighting were much improved; by the middle of the century there were "Sconces with gilt frames" (1747), "glass lamps" (1752), "Lamp oil being for burning in lamps and no other use" (1752), "Rape oil in jugs for Lamps" (1752), "Globe Lamps" (1753), "Glass sconces" (1753), all of which mark the introduction into general use of a more developed form of lighting fixture. "Lamps of square glass, barrel lanterns, chamber lamps, and very neat enamel lamps with stand as for lanterns" (1775) were fashionable at the close of the period.

The discovery that the bayberry, a native product and peculiar to America, could be used for the making of candles had helped settle the problem of easy lighting early in the century. Bayberry wax became a recognized article of commerce and was so eagerly sought that Connecticut legislated in 1724 to prevent the stripping of bushes before September 10. An interesting note on bayberry candles is found in a letter from Governor Jonathan Belcher to his son, a student at Cambridge, under date of Boston, May 20, 1734. "I now send by Captain Homans a box containing ^{as} 60 ^{lbs} of green wax candles, well made; and have put aboard Crocker the same quantity to be delivered to your uncle, from whom you will take them, and present in your own name (as the produce of your native country) one box to the Lord Chancellor, the other to the Lord Chief Justice, or other wayes as you shall judge may be most to your service. You must let



FIGS. 69-71. XVIII CENTURY LOOKING GLASSES

FIG. 69, WITH WALNUT VENEER, HAS CYMA CURVES INTRODUCED AT THE TOP; FIG. 70, OF WALNUT CARVED AND GILDED, SHOWS ROCOCO CURVES PREDOMINATING IN THE DESIGN

FIG. 71, OF MAHOGANY AND GILT, IS IN THE FULL ROCOCO SPIRIT

'em know that the greatest curiosity of them is the aromatic smell, and may be handled without any offence. They are made from a berry of a shrub which we call bayes." The allusion to their being "handled without offence" is explained by G. Duyckinck, New York's portrait painter and dealer in painting materials (1750) in his announcement "that he has a mill just completed for grinding and sifting of colors either in powder or in oyl, especially verdigrease, it being pernicious to the Health which is being used by some in making candles to color them green."

Wax, tallow, and bayberry supplied the material for candles until James Clemens introduced to his Boston patrons in 1748 "Sperma Ceti candles, exceeding all others for Beauty, Sweetness of Scent when extinguished; Duration being more than double with Tallow-candles of equal size; Dimensions of Flame nearly four times more, emitting a soft, easy, expanding light, bringing the Object close to the Sight, rather than causing the eye to race after them, as all Tallow-Candles do from constant Dimness which they produce. One of these candles serves the Use and Purpose of three Tallow Ones and upon the whole are much pleasanter and cheaper." "Green wax candles" (1753) and "white and yellow wax torches" (1772) in lusters, sconces, and candlesticks gave a diffused light.

Pewter, which continued in general household use, was still largely of English importation, though its production here was on a steady increase. Its forms followed the changing fashions in plate. Among the New York pewterers are found William Horswell (working 1707), Joseph Ledell (freeman 1716, died 1753), Joseph Ledell, Jr. (1718-1764), William Bradford (1688-1759), John Bas-

sett (1696–1761), and his sons, Francis (1729–1800) and Frederick (1740–1801).⁵ Advertisements of imported articles became more specific. The *Pennsylvania Gazette* of March 22, 1733, announced “to all lovers of decency neatness and Tea Table decorum. Just arrived from London, all sizes of the best white metal Pewter Tea Pots, likewise Tea Stands, Cream Sauce Pans, Tea-



FIG. 72. SETTEE OF MAHOGANY AND MAPLE, 1765–1775

Spoons, and other Curiosities, all of which are of the newest fashion and so very neat as not easily to be distinguished from Silver, either by the workmanship or color and will be sold very cheap by retail, at Mr. Stones . . . Front Street, Philadelphia by the Importer.”

Flatware was made of “common pewter,” composed of tin and copper in proportions of about four and a half to one, to which were added varying amounts of lead. There were, toward the middle of the century, frequent

⁵ See *American Pewter* by J. B. Kerfoot.

advertisements of "hard metal pewter," an alloy of tin, antimony, and copper, more durable in quality and whiter in color, but lacking the mellow texture of the older ware.

The importations consisted of "water and soup-plates, breakfast and other pewter basons, barber pots and basons, ink-stands, quart, three quarter and pint teapots, quart and pint mugs and tankards, setts of measures from a pint to a gallon, dishes, quart-pots, soup kettles, communion flagons and cups, teapots with or without legs." Similar in form to the latter are those little teapots of salt-glazed stoneware shown in the main gallery.

The silver⁶ of the period is of a quality commensurate with the accomplishment in other crafts, and it carries on with equal positiveness the rococo spirit of design, often repeating the identical motives of the furniture decoration. The reverse curve, combined in many ways, is the basic form (fig. 78), while the decoration, engraved, repoussé, or cast, employs the many motives which are seen in the furniture—shells, leaves, flowers, gadrooning, fretwork of adapted Chinese and Gothic forms—all used with studied care and feeling for placement.

Many changes of form may be noted. The straight-sided, truncated cone which we have seen in tankards, flagons, mugs, and pots of various kinds gives place to a bulbous body, whose profile is a cyma curve (figs. 76, 75). The lids of many of the flagons and tankards are domed. Teapots, now larger in size, repeat the use of this double curve in pear shapes, sometimes upright, sometimes inverted (fig. 75). Very beautiful moldings

⁶ For a full treatment of the subject see *American Silver of the XVII and XVIII Centuries* by C. Louise Avery.

are employed and these are chiefly based upon classic architectural prototypes—torus, cavetto, ovolo, and cyma—used in different arrangements (figs. 41, 74, 75, and 77).

Milk pots, saltcellars, and chafing dishes are set on little feet which follow the cabriole form which we have seen in the furniture (fig. 76). Pierced work and work cut out to a silhouette design recall the scrolled looking glasses of the period.

Unlike the pottery and the textiles, a great deal of the finest silverwork of the period was done by American silversmiths, although a certain amount of plate was imported. As in the earlier period, the silversmiths occupied a position of distinction and many of them gained fame for their patriotic activities. A famous name is that of Paul Revere, Jr., more generally known for his display of patriotism than for his accomplishments as silversmith; his craftsmanship can be studied in the hallway on this floor and in the Clearwater collection on the first floor.

The silver made in New York possesses an unusual richness of decoration, and here, too, such well-known names as Van Dyck, Brevoort, Goelet, and Bancker are represented by the makers' marks on many a handsome piece. The silver utensils include articles for the tea service, for church use, and for table appointment.

Sheffield plate came into household use almost immediately after its appearance in England. "Plated tea urns" (1762), "Silver plated candlesticks with fluted pillars" (1767), "urns or Tea-Kitchens, silver plated and chased" (1770), "one handsome double bellied plated Tea-Kitchen and stand" (1768) were advertised here and added to the splendors of the colonial tea table. The ar-

rival of "candlesticks with fluted pillars" (1767), Adam in design, evidences how quickly new styles in England came to this side of the water. The date of the first manufacture of plated silver in the colonies is uncertain.

There is at Mount Vernon a well-worn silver-plated teaboard of elongated quatrefoil form, engraved with Washington's coat of arms and valued at five shillings in his inventory. It was probably among those mentioned in a contemporary account of the decoration of his Philadelphia dinner table contained in Watson's *Annals of Philadelphia* (1830):

Mrs. Washington often, but not always, dined with the company; and if there were ladies present they sat on each side of her. Mr. Lear, his private secretary, sat at the foot of the table, and was expected to be specially attentive to all the guests. The President himself, sat half way from the head to the foot of the table, and on that side which would place Mrs. Washington, though distant from him, on his right hand. . . . There were placed upon his table, as ornaments, sundry alabaster mythological figures of about two feet high. The centre of the table contained five or six large silver or plated waiters. The table itself was of an oval shape; at the end were also some silver waiters of an oval form.

Much table glassware was imported and a good deal was also made in this country. The factory of Caspar Wistar, established in 1739 and running for some forty years, turned out much window glass and quantities of bottles.

A good deal of interesting glassware of the southern New Jersey type, so called because of the known influence of the early craftsmen of that region, was produced in New Jersey, in New York, and in certain districts of New England. Although its forms owe some debt to the contemporary work of England, Germany, and the Low Countries they possess a distinctly American character

(fig. 81). The glass is relatively thick in section usually and of beautiful shades of green, aquamarine, blue, and brown. Typical methods of decoration were the designs in a wave pattern of overlaid glass, the application of colored glass threads, and the crimping of the bases.

Henry William Stiegel⁷ manufactured quantities of window glass and bottles—usually the staple products of the glass factories—and in addition a great many utensils for table and general household use, including

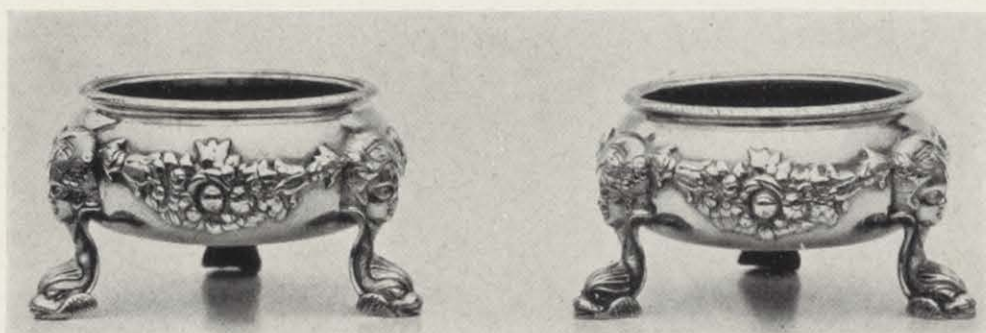


FIG. 73. SALT CUPS BY CHARLES LE ROUX. NEW YORK
ABOUT 1740

bowls, flasks, saltcellars, and many other forms. The fabric of the pieces of Stiegel type (figs. 79 and 80)⁸ is of high quality, the colors clear and even, including a rich blue, amethyst, green, and amber. Decorative treatment of the glass by the use of pattern molds, engraving, and enameling resembled the technique of the Bristol and other glasshouses of England and the Continent.

In addition to such colonial manufacture, a quantity of glassware was imported. In 1746 in Boston we find advertised as imported recently from London "Wormed Wine-Glasses," and in 1750 such articles as "double flint wine glasses, cruets, salts, milk pots, candlesticks,

⁷ See *Stiegel Glass*, by Frederick W. Hunter.

⁸ A large number of Stiegel types may be studied in the Hunter collection of Stiegel glass, shown in the first floor hallway and the Clearwater room.

salvers, three footed salts, Dutch milk jugs and bird baths." In 1751 double and single flint glasses, mugs and decanters, plain and flowered beer and wine glasses appear in New York.

Frequent mention is made throughout the third quarter of the century of candlesticks and candle shades, and in one case of ornamental globes with curious images on them—either engraved or enameled.

Much of the glass is related in its design and decoration to the prevailing taste, as seen in the other crafts—the cyma curve and the baluster or bulbous form appearing in all sorts of utensils. In decoration there was a use of flowers and leaves and attempts at gadrooning and scalloping.

The potters in America seem to have lagged behind the cabinetmakers, silversmiths, braziers, and glass blowers. Most of the pottery was locally made, and was of the simple crude sort for kitchen use. It includes stonewares and glazed earthenwares, sometimes with slip decoration. A few attempts at the manufacture of soft-paste porcelain were made in the eighteenth century but were not successful financially, and scarcely any authenticated examples of these have come down to us.

The greater proportion of better wares for table use was imported, as a very large number of advertisements dating all through this period testify.

The English pottery used in this country, made at a time when the potters were employing motives of ornament obtained from nature—leaves, roots, branches, tendrils, shells, etc.—was stylistically related to the furniture in its ornamentation. The advertisements in the Boston newspapers, 1732, of "Tea setts of White, Blew and Japann'd Glass with also all sorts of White, Brown

and Blew Stone, and fine Earthenware” “and all sorts of Dutch Stone and Delft ware” note the introduction to our people of the beautiful white salt-glazed ware on exhibition. On it may be seen the delicate rococo work in relief so characteristic of the ornamentation on mantelpieces, furniture, and ceilings. The advertisement of the “Hogsheads of earthenware, white stone Tea-cups and saucers, Bowls, Plates Salts, milkpots” (1745) testify to

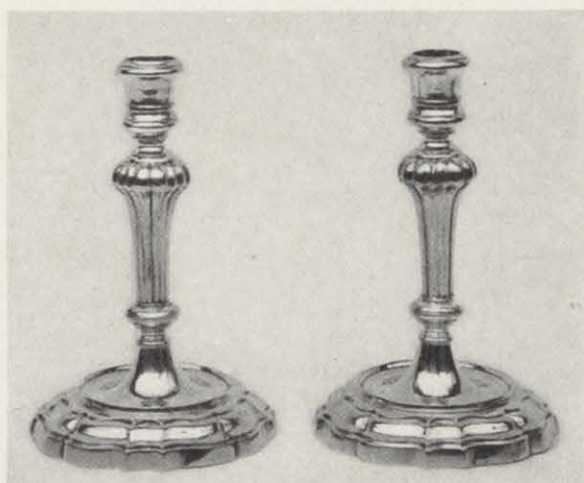


FIG. 74. CANDLESTICKS BY
JACOB HURD. BOSTON, ABOUT 1750

the abundance of this now highly sought-after salt-glazed ware of England.

In the second half of the century we find salt-glazed wares, both white and enameled, still coming in, as well as the introduction into New York of the Whieldon wares, “English brown china Tea-Pots of all sorts with a rais’d Flower” (1751), “flint ware as tea cups &c. japan’d gilded and flower’d teapots” (1752), “Earthenware of the best Sort from *Bristol* at *sixteen* shillings per crate in Parcels” (1752), “Crates of Brown and Yellow cups, Dishes and Plates” (1752). Apparently stoneware usually came in crates and earthenware in hogsheads. An adver-

tisement of Flores Bancker (New York, 1771) includes "Copper Plated Queen's Ware,"⁹ "Plain Queen's Ware," "White Stone Ware,"¹⁰ "Collyflower Ware," "Tortois Shell and Agate Ware," and "Delph Ware," and enumerates almost every vessel for table service manufactured or used today. Such an advertisement enables us to picture a characteristic dining room of the period, and stimulates the desire for further research.

While most of the "Table Setts" so frequently advertised were from the Orient, we have every evidence that the fine English porcelain tea and dinner sets made at Worcester, Derby, Bow, etc., came over in large quantities. The Museum's collection of English porcelains, the bequest of John L. Cadwalader, is now on exhibition in Gallery K 27. A visit to it will help one to appreciate the color these beautiful English porcelains must have added to many an American living room, as well as give one illustrations of much of the china advertised in our New York and Philadelphia newspapers in the decade just prior to the Revolution.

"Burnt china"¹¹ appeared among the offerings of our pottery importers from 1765 on, as well as "a great variety of Images for mantle pieces and chests of drawers" (1765), "Complete sets of image china" (1767), "Burnt image china" (1770), "The greatest variety of ornamental china, sets of figures, pairs and jars" (1770), "a great variety of the neatest ornamental china ever imported consisting of small cups, figures, pairs, setts, groups, beeckers and jars" (1771). Such documentary evidence and the existence of a few heirlooms descending from

⁹ Wedgwood ware printed by the transfer process.

¹⁰ Salt-glazed ware was advertised as white flint ware as early as 1733.

¹¹ A term which had been long used in American inventories to differentiate porcelain from earthenware.

colonial days warrant the use of examples of these superb English porcelains on tables, chests, and mantelpieces in the Philadelphia room and the exhibition gallery.

Various pieces of white stoneware (salt glaze) are dis-



FIG. 75. PEAR-SHAPED TEAPOT BY
JOSEPH EDWARDS, JR., 1760-1775

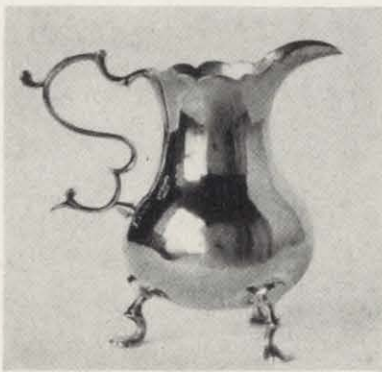


FIG. 76. CREAM PITCHER
BY SAMUEL CASEY
RHODE ISLAND
1750-1773



FIG. 77. GLOBULAR TEAPOT BY
JOSIAH AUSTIN
CHARLESTOWN, MASS., 1760-1775

played in The American Wing. Of this salt glaze was made the "Porto Bello" bowl which has great interest for Americans by reason of the relation of the story it tells to the naming of Mount Vernon, the Mecca of American historical pilgrimage. Its design memorializes the capture of Porto Bello, the great Spanish stronghold on the Isthmus of Panama. No victory of English arms

from the defeat of the Spanish Armada to the achievements of Nelson awakened in England the enthusiasm caused by this event. Two hundred different medals were struck in honor of its hero.

For twenty years English naval prestige had been on the wane, the Spaniards overran the American seas, discontent was rife in Parliament. In 1737 Captain Edward Vernon, one of the opposition, declared that with six ships of line he would take Porto Bello, previously impregnable against all attacks. Two years later war was declared. Vernon was made Admiral of the Blue and given a squadron of nine ships, only six of which he used in the conquest of this two-century-old stronghold. America shared with England the joy over the freeing of their commerce. Two years later Admiral Vernon sailed for Cartagena in command of a fleet carrying fifteen thousand seamen and twelve thousand troops—an expedition which ended in disaster, but without weakening the popular esteem in which its leader was held. America contributed its quota to the land forces. The Virginia troops were officered by Lawrence Washington, who on his return to his lofty home on the banks of the Potomac, named it Mount Vernon. Twelve years later Lawrence Washington died, leaving his estate to his younger brother.

The idea of the making of this Porto Bello ware is ascribed to Astbury; we find it advertised for sale as late as 1765. The shapely and quaintly modeled embossments on the bowl are triumphs of the potter's art. They depict the semicircular harbor defended by the lofty castles, Gloria and St. Jeronimo, a land battery on a promontory in the harbor beyond which the Spanish gunboats are in hiding. The six ships under full sail are in evidence, also the doughty hero in the foreground of

the conventionalized plan of the harbor. The other side of the bowl contains in well-cut letters, also in relief, the talismanic legend: THE BRITISH GLORY REVIV'D BY ADMIRAL VERNON. HE TOOK PORTO BELLO WITH SIX SHIPS ONLY NOV YE 22, 1739.

Additional items found in advertisements of the period may be briefly listed. In 1765 appeared "very fine Nan-

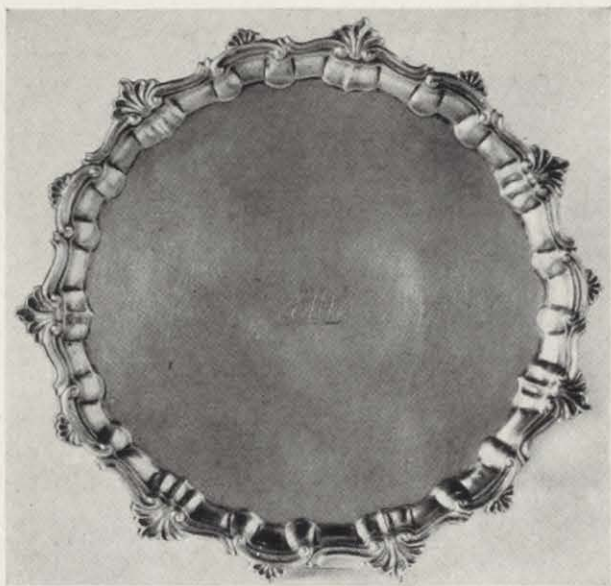


FIG. 78. SALVER BY
THOMAS HAMMERSLY
NEW YORK, ABOUT 1760

kin tea sets with gold edges" and "flower horns," in 1770 "the greatest variety of ornamental china, sets of figures and jars," in 1772 "cream and black colored pottery gilt of several flowers," "milk-pots, sugar dishes, . . . coffee and caudle cups and saucers cream colored gilt, tea pots of several different flowers, . . . slop bowls black silvered," these probably the Jackfield ware.

There was some decoration of pottery and porcelain done in the country, as is witnessed by the advertisement of James Bruff in 1768, at whose shop china was "rivitted and ornamented with stretches of masonry or with Birds,

Fish, Boats, Flowers or what else the Employers pleases to have."

In the main gallery and the rooms on this floor we have brought together representative examples of the imported wares which formed so large but so perishable an element in the ensemble of rooms of this period.

Evidence of a rather general use in this country of those interesting English printed tiles, first printed by Sadler and Green, is found in a letter to Henry Pelham in which Adam Babcock of Newport wrote (1774):

I designed to have given you money eno' to have bot me 76 coper plate Tiles for my Chambers and 5 ps. of neat paper, blue Ground with a proper Proportion of Bordering for one Chamber. I beg you would buy me these things. . . . I should choose the Tyles all of different Figures—and not the one side of the Fire Place like the other, if there is variety eno'.

We are able to infer that, just as in textiles, pottery, and porcelain, the fashions of the Old World in the decorative use of engravings were eagerly followed in the New World from the following advertisements (1734, 1735) of John Smibert, the portrait painter who was brought over to Newport in 1729 by Bishop Berkeley to be a professor of the fine arts at a college which he proposed to found in Bermuda:

John Smibert, Painter Sells all Sorts of Colours, dry or ground, with oils and Brushes, Frames of several Sorts, the best metzotinto, Italian, French, Dutch and English Prints, in Frames and Glasses, or without, by wholesale or Retail, at Reasonable Rates; at his House in Queen Street between the Town-House and the Orange Tree, Boston.

To be sold at Mr. Smiberts in Queen Street on Monday the 26th instant.

A Collection of valuable Prints, engraved by the best Hands, after the finest Pictures in Italy, France, Holland and England, done by Raphael, Michael Angelo, Poussin, Rubens and others the greatest

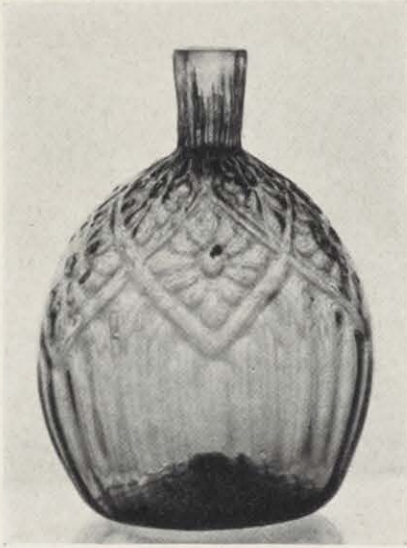


FIG. 79. PURPLE BOTTLE AND BLUE VASE OF STIEGEL TYPE
XVIII CENTURY



FIG. 80. BLUE SUGAR BOWL AND CREAM PITCHER OF STIEGEL
TYPE, XVIII CENTURY

masters, containing a great variety of Subjects, as History &c. Most of the Prints very rare, and not to be met with except in private collections; being what Mr. Smibert collected in the above mentioned countries, for his own private Use and Improvement.

Peter Faneuil, of Boston, left behind him (1743) over two hundred and fifty pictures, most of which were engravings, and on the walls of the "best room" of the "House of Seven Gables" in the same year hung "nineteen mezzotints covered with glass."

The New York inventories show almost as general a use of prints. That interesting Swedish observer, Peter Kalm (1748), noted in his description of New York interiors, "The walls were quite covered with all sorts of drawings and pictures in small frames."

In 1749 we find "Pictures on Glass with gilt Frames" and "Pictures Burnt on Glass" first freely advertised in New York. Their popularity was instantaneous and their vogue lasted well into the next century. They were largely done in mezzotint, their faces firmly fixed upon glass by some transparent adhesive such as Canada balsam, their paper backing having been previously thinned to an extent that in some cases left barely enough to show the engraving. They were painted through their backs with rich reds, blues, and greens. A small group, of the mid-eighteenth century, showing this characteristic use of prints is hanging in the corridor. Another advertisement of prints appeared in the *New York Gazette* of April 24, 1749, more specific in character than those hitherto quoted:

To be sold cheap by the Printer hereof, A Map of the whole world; a Map of each Quarter of the World;—a map of England; a Plan of the City of London; a View of the City of New York, a view of the Battle of Culloden, a view of Captain Phillips retaking the Solebay; two large Prints of Horses, one the Duke of Boltons, the other the



FIG. 81. GLASS VESSELS OF NEW JERSEY AND NEW YORK TYPES
XVIII AND XIX CENTURIES

Earl of Portmore; a beautiful small Print of Sir Philip Sidney, and several other small Prints.

The Stamp Act and its speedy repeal were quickly followed by the offering of "large pictures of Pitt and the Marquis of Rockingham," the head of the ministry which caused the abolition of the obnoxious duties, and also the importation from London of "A curious assortment of new pictures of Pitt, Conway, Barré, etc.," "Several new Prints relative to the Repeal of the stamp act," and "two beautiful Prints from Copper of the Repeal of the Stamp-act and the State of America."

"A small assortment of Hogarth's very humorous Pictures with a few very neat landscapes" and some fine sets of horses on copperplates appeared as soon as the political storm clouds had passed.

The mezzotints of the third quarter of the eighteenth century had their vogue here as well as in England. In 1772 John J. Roosevelt announces in the *New York Gazette and Weekly Mercury* of June 15:

The most elegant and extensive variety of pictures ever imported into this place, one print in particular (with a very handsome frame and glass) of Regulus opposing the intreaties of the Roman Senate, importuning him not to return to Carthage, price £.14.

N.B. This piece, the death of General Wolf and several others, are copied from the original paintings of the celebrated Mr. West of Philadelphia.

From this outline of the period it will be seen that an active social life firmly based upon accumulated and increasing wealth was demanding and receiving a full supply of all the accessories for cultivated living which were customary in England. In addition to these importations a large group of craftsmen were producing in this country fine work in cabinetry, silver, pewter, brass, iron, and glass. It is, therefore, difficult to estimate just what pro-

portion of them was imported and what locally made. Of furniture and silver certainly much more was made here than brought over. The changing fashions and the striving for novelty were as much noted here as abroad, although, as has been said elsewhere, there was no really palatial living such as was customary among the royalty or great nobility of England. It is the merchant whose wealth is rapidly increasing who buys extensively such articles as we are interested in, and it is with the large group of these in England that our colonists must be compared.

THE ROOMS OF THE SECOND PERIOD

The material exhibited on this floor¹² in the central gallery and the rooms opening from it represents fully the expression of the rococo taste of the eighteenth century as it was followed in America. It includes not only interior woodwork and furniture but also American-made silver and imported ceramics, chandeliers, wall-paper, and textiles such as were used in the colonies. Canvases by American painters of the eighteenth century hang on the walls.

THE EXHIBITION GALLERY

The modern trim and cornice of the architectural setting of this room are reproduced from elements found on the elaborate mantelpiece which stood originally in the

¹² For the arrangement of the rooms see the floor plan, fig. 126.

old Beekman house in Turtle Bay, New York, and is preserved in the New York Historical Society (fig. 82). This house, dating from 1763, was one of the fine residences of the city; it has seemed particularly appropriate to recall it here, as it well typifies the domestic architecture of this second period in New York, of which very little now remains. Work of this time may be studied in St. Paul's Chapel and in the Van Cortlandt house in Van Cortlandt Park. The original Beekman house was built on the corner of what is now First Avenue and Fifty-first Street and was the British headquarters when they held New York.

The scrolled pediment, decorated moldings, and architrave enframing of the elaborate doorway are exact reproductions of the overmantel treatment in the old house, being casts in plaster of the actual detail, taken through the courtesy of the New York Historical Society. The cornice, following in its leaf and egg-and-dart moldings the old cornice, is very slightly raised in scale to accompany the greater ceiling height, as are also the pilaster caps with their cabochon carving.

Here is shown a representative collection of the decorative arts of the second period, which reached its full expression in the third quarter of the eighteenth century.

The furniture, chiefly of mahogany, which began to supersede walnut in the second quarter of the century, carries out the rococo spirit in its forms and in the varied but typical carved decoration. The cabriole leg predominates. Turning as an important method of decoration has entirely disappeared and the curved line plays an important part in almost every design.

The relation between the decorative detail of the woodwork and that of some of the furniture gives point to the

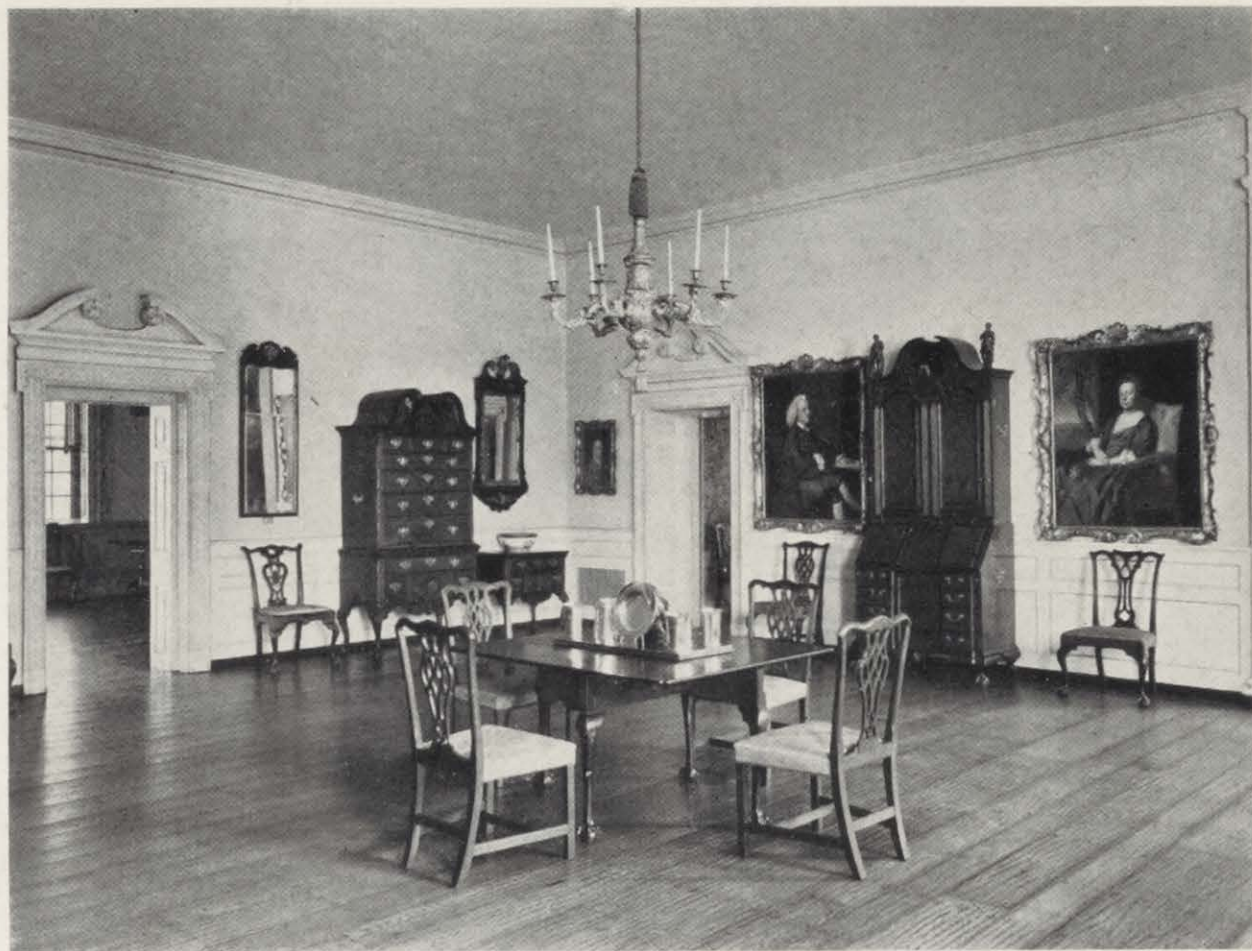


FIG. 82. THE AMERICAN CHIPPENDALE GALLERY, 1750-1775. THE WOODWORK FOLLOWS DETAILS FROM JAMES BEEKMAN'S HOUSE, NEW YORK, BUILT IN 1763

assertion of a common basis of inspiration and a common vocabulary of expression. Furniture with pilasters and denticulated cornices, such as those seen on the imposing mahogany secretary (fig. 61), is closely related to the architectural background. This piece is of historic interest in that Washington used it at the Craigie house in Cambridge at the beginning of the Revolutionary War. Chairs with openwork splats or large easy chairs with soft upholstery of old damask or brocade illustrate various types of the period. A chest of drawers (fig. 57) exhibiting the finest workmanship in its blocked front and shell carving bears a written label "Made by John Townsend, Rhode Island, 1765."

The carved and gilded frames for the portraits echo the decorative details on the furniture and woodwork. The finely carved chandelier of English make is quite appropriate in this room. Many chandeliers were imported, and as authority for the use of carved wooden lighting fixtures of this period we have the advertisements of cabinetmakers. Wall brackets of carved wood, plain, painted, or gilded, were also used to carry candelabra of porcelain or silver. The great variety of gilded ornament used in the larger towns is attested by a New York paper of 1771:

MINSHULL

CARVER and GILDER late of London takes this method to inform Ladies and Gentlemen, that . . . he makes Frames for Looking Glasses, Pictures fram'd and Glass'd, Girandoles, Chimney Pieces, Window Cornishes, Candle Stands, Sideboard Tables, Chandeliers, Brackets, Watch and Clock Cases, Chairs carved; Papier Machee Bordering, Figures and Busts; Cornishes for Rooms either in Plaster or Paper on the most reasonable Terms.

The figures and busts were evidently of the order of those advertised by Garrat Noel in the *New York Mer-*

cury of December 24, 1753, the subjects of which were thoroughly characteristic of the interest of our people in the romantic past.

—*Likewise the following curious Bustos, fit furniture for gentleman's houses, in Plaster of Paris, plain, polished and burnished in gold with black pedestals, all very fine drapery viz. Shakespeare and Milton, Homer and Virgil, Horace and Tully, Cicero and Plato, Caesar and Seneca, Prior and Congreve, Addison and Pope, Lock and Newton, Dryden and Gay, Venus and Apollo, Ovid and Julia.*

The perishable nature of their material accounts in part for the loss of these ornaments, which originally stood upon many of the mantelpieces and the little pedestals between the broken pediments of the overmantels, desks, and highboys.

A representative group of imported teapots and other pottery of the period is shown in the cases under the window; the American-made silver follows the same designs and forms.

The portraits in oil and pastel by John Singleton Copley are representative of his exceptional skill. An interesting commentary on the methods common to the artists of the eighteenth century can be found in the portrait of Mary Sherburne Bowers of Long Island, hanging on the west wall. In every detail save the face this picture is a duplicate of one by Sir Joshua Reynolds of Lady Catherine Russell. Copley apparently had access to McArdell's mezzotint of the original painting and to portray his subject in the costume, jewels, setting, and pose of the latest fashion abroad he copied Reynolds' version and substituted the face of Mrs. Bowers. He probably did so at the behest of his subject and, perhaps, in reaction to such advertisements as appeared in the *Boston News-Letter* for April 23, 1762.¹³ Other ex-

¹³ See *Antiques*, March, 1937, pp. 117 f.

amples of Copley's paintings may be studied here and in Gallery B 16. A stepson of Peter Pelham, he early achieved success. He was not yet forty years old when in 1774 he left America to settle in England, but before that date he had painted the portraits of many of the distinguished Americans of his time.

THE ALCOVE OFF THE
EXHIBITION GALLERY

The paneled chimney breast at the end of the alcove has formed the basis for the architectural treatment. This mantelpiece has also close associations with Washington, especially during the last month of his life. It stood in the office of the City Tavern, Alexandria, from which opened the doorway now installed in the center of the brick façade of the addition to The American Wing. Before this doorway took place the scene so charmingly described by George Washington Parke Custis:

It was in November of the last days that the General visited Alexandria upon business, and dined with a few friends at the City Hotel. Gadsby, the most accomplished of hosts, requested the General's orders for dinner, promising that there was good store of canvas-back ducks in the larder. Very good, sir, replied the chief, give us some of them, with a chafing-dish, some hominy, and a bottle of good Madeira, and we shall not complain.

No sooner was it known in town that the General would stay to dinner, than the cry was for the parade of a new company, called the Independent Blues, commanded by Captain Piercy, an officer of the Revolution; the merchant closed his books, the mechanic laid by his tools, the drum and fife went merrily round, and in the least possible time the Blues had fallen into their ranks, and were in full march for the headquarters.

Meantime the General had dined, had given his only toast of "All our Friends," and finished his last glass of wine, when an officer of the



FIG. 83. THE ALCOVE WITH MANTELPIECE FROM THE CITY
TAVERN, ALEXANDRIA, VA., 1793

Blues was introduced, who requested, in the name of Captain Piercy, that the Commander-in-Chief would do the Blues the honor to witness a parade of the corps. The General consented, and repaired to the door of the hotel, looking toward the public square accompanied by Col. Fitzgerald, Dr. Craik, Mr. Keith, Mr. Herbert, and several other gentlemen. The troops went through many evolutions with great spirit, and concluded by firing several volleys. When the parade was ended, the General ordered the author of the *Recollections* to go to Capt. Piercy and express to him the gratification which he, the General, experienced in the very correct and soldierly evolutions, marchings, and firing of the Independent Blues. Such commendation, from such a source, it may well be supposed, was received with no small delight by the young soldiers, who marched off in fine spirits, and were soon after dismissed. Thus the author of the *Recollections* had the great honor of bearing the last military order issued in person by the Father of his Country.

The original cornice, chair rail, and baseboard attached to the mantel are reproduced around the room, and simple architraves surround the windows. The scrolled pediment with its rosettes, the Doric triglyphs adorning the frieze, and the fluted pilasters of the overmantel give this chimney breast unusual distinction (fig. 83). The balustrade which flanks the entrance is composed of parts of an old New England stairway in the Bolles collection.

The alcove has been painted gray-blue, following a sample of the original color on one of the old mantelpieces from the Beekman house in New York.

The painted English wallpaper is typical of a large group of imported wall hangings. Beautiful wallpapers had long been used in the colonies. "Stamp Paper in Rolls for to Paper Rooms" was advertised in the *New England Journal* on October 26, 1730, and "Roll Paper for Rooms" on June 10, 1736. These papers were either of Chinese origin or painted in England after conventional Chinese patterns, in glorious greens, blues, and

pinks. Of this old English wallpaper the Museum secured enough to cover the north and east walls of this large alcove opening off the mid-eighteenth-century gallery; the paper on the south wall is a modern copy.

Our authority for its use as well as a good general description of it is found in the following letter written by Thomas Hancock of Boston to Mr. John Rowe, stationer in London, under date of January 23, 1738, at the time when Hancock was finishing the building of his splendid stone mansion, the mansion he bequeathed to his famous nephew, John Hancock, whose lavish hospitality, bestowed upon all those engaged in defense of the American constitutional right to self-government, made it famous.

Sir, Inclosed you have the Dimensions of a Room for a Shaded Hanging to be Done after the Same Pattorn I have sent per Capt. Tanner who will Deliver it to you. It's for my own House & Intreat the favour of you to Get it Done for me, to Come Early in the Spring, or as Soon as the nature of the Thing will admitt. The pattorn is all was Left of a Room Lately Come over here, & it takes much in y^e Town & will be the only paper-hanging for Sale here wh. am of Opinion may Answer well. Therefore desire you by all means to Get mine well Done & as Cheap as Possible, & if they can make it more Beautifull by adding more Birds flying here & there, with Some Landskip at the Bottom should Like it well. Let the Ground be the Same Colour of the Pattorn. At the Top & Bottom was a narrow Border of about 2 Inches wide wh. would have to mine. About 3 or 4 Years ago my friend Francis Wilks, Esq^r,¹⁴ had a hanging Done in the Same manner but much handsomeer Sent over here for M^r Saml Waldon of this place, made by one Dunbar in Aldermanbury, where no doubt he or Some of his Successors may be found. In the other parts of these Hangings are Great Variety of Different Sorts of Birds, Peacocks, Macoys, Squirril, Monkys, Fruit & Flowers, etc. But a Greater Variety in the above mentioned of Mr. Waldon's & Should be fond of having mine done by the Same hand if to be mett with. I design if this pleases me to have two Rooms more done for myself. I

¹⁴ A merchant of London who was the agent of Massachusetts in England from 1728 to 1742.

Think they are handsomeer & Better than Painted hangings Done in Oyle, so I Beg your particular Care in procuring this for me, & that the pattorns may be Taken Care off & Return'd with my Goods.

From this interesting document we can be assured that there was a certain vogue for these wallpapers in Boston at this time, and that painted canvas panels, examples of which are still in existence, were not uncommon.

The furniture in this alcove includes several good examples of shell-decorated, block-front work of Rhode Island provenance. The bookcase secretary with six shells (fig. 59) is attributed according to stylistic evidences to John Goddard of Newport. The tall-clock case (fig. 58) carries John Townsend's label with Newport, Rhode Island, printed upon it and the written date 1769. A card table shown on this floor (fig. 64) and the chest already mentioned (fig. 57) also have Townsend's label.

Newport in the prosperous years before the Revolution was not only celebrated for its cabinetmakers; its portrait painters, clockmakers, and silversmiths also formed a distinguished group. Typical of the excellent metalwork done there is the group of silver tankards and porringers made by Samuel Vernon, who lived between 1683 and 1737 (fig. 36). The face of a miniature tall clock shown in the room from Portsmouth, Rhode Island, bears the name of its maker, Thomas Claggett, who was one of the famous family of Newport clockmakers.

There is hung above the fireplace an embroidered hatchment. Until the early years of the nineteenth century it was customary in America, as in England, to display the armorial bearing of a deceased person for a period following his death. These funeral hatchments indicated the rank, distinction, and marital status as

well as the family of the person memorialized. The arms here are of the family of Isaiah Thomas, printer, historian of the press, and founder of the American Antiquarian Society.

THE ROOM FROM ALMODINGTON
SOMERSET COUNTY
MARYLAND

We next turn to Maryland—settled in 1634 by the brothers of Cecil Calvert, the second Lord Baltimore—the only colony where there was true tolerance and liberty of conscience, where Lord Baltimore prescribed the famous Toleration Act (1649), which provided that “noe person . . . professing to believe in Jesus Christ, shall from henceforth bee any waies troubled, molested, or discountenanced for or in respect to his or her religion.”

This particular room was removed from a brick house on the estate known as Almodington in Somerset County, Maryland, probably erected about the middle of the eighteenth century. The estate on which it stood is on the banks of the Manokin River, and is early noted in the Maryland Records, as follows: “Almodington—1000 acres surveyed November 10, 1663 for John Elzey.” It is fairly representative of the homes of the men who officered the famous Maryland Line, whose valor saved Washington’s army from destruction at the Battle of Long Island.

Although dating from the middle of the eighteenth century, this paneled room preserves a quality in its design which marks it as a descendant of the early Georgian interior. The effect is somewhat marred by the mantelpiece, of a later date than the room, which, with the

small strip panels beside it, has replaced what was probably a generous fireplace opening surrounded by a bolection molding and without a shelf. The walls are paneled to the ceiling and are subdivided horizontally by a heavy chair rail. The moldings of the cornice, the panels, and the architraves around doors and windows are conventional. But the curious break in the architrave above the doors and windows, which repeats the break of the panels above (fig. 84), is unusual.

The tall window embrasures with window seats give height and dignity. The handsome shell cupboards on the fireplace wall are finely proportioned and the shells are well carved. The pilasters on pedestals, flanking the fireplace, are a usual treatment of the most important wall of the room.

The room is an example of the effect which can be obtained with a few simple moldings, well placed and in proper scale. The wood is yellow pine chosen for its freedom from knots.

In using Siena marble for fireplace facings and hearth we follow the precedent of the very general use of foreign marbles in the colonies. These facings and the hearth are not old, but the fireplace of the room from Marmion on this floor has its original facings. One change has been made in the Almodington room, the substitution of a door for a window to permit access from the main gallery.

The furnishings of the room show lingering traces of the earlier fashions of the cabriole period intermingled with evidences of the mature development of the style. Sometimes both phases appear in the same piece, as in a walnut armchair (fig. 56) where the double curved back, the arched crest rail, and the horseshoe seat popular in

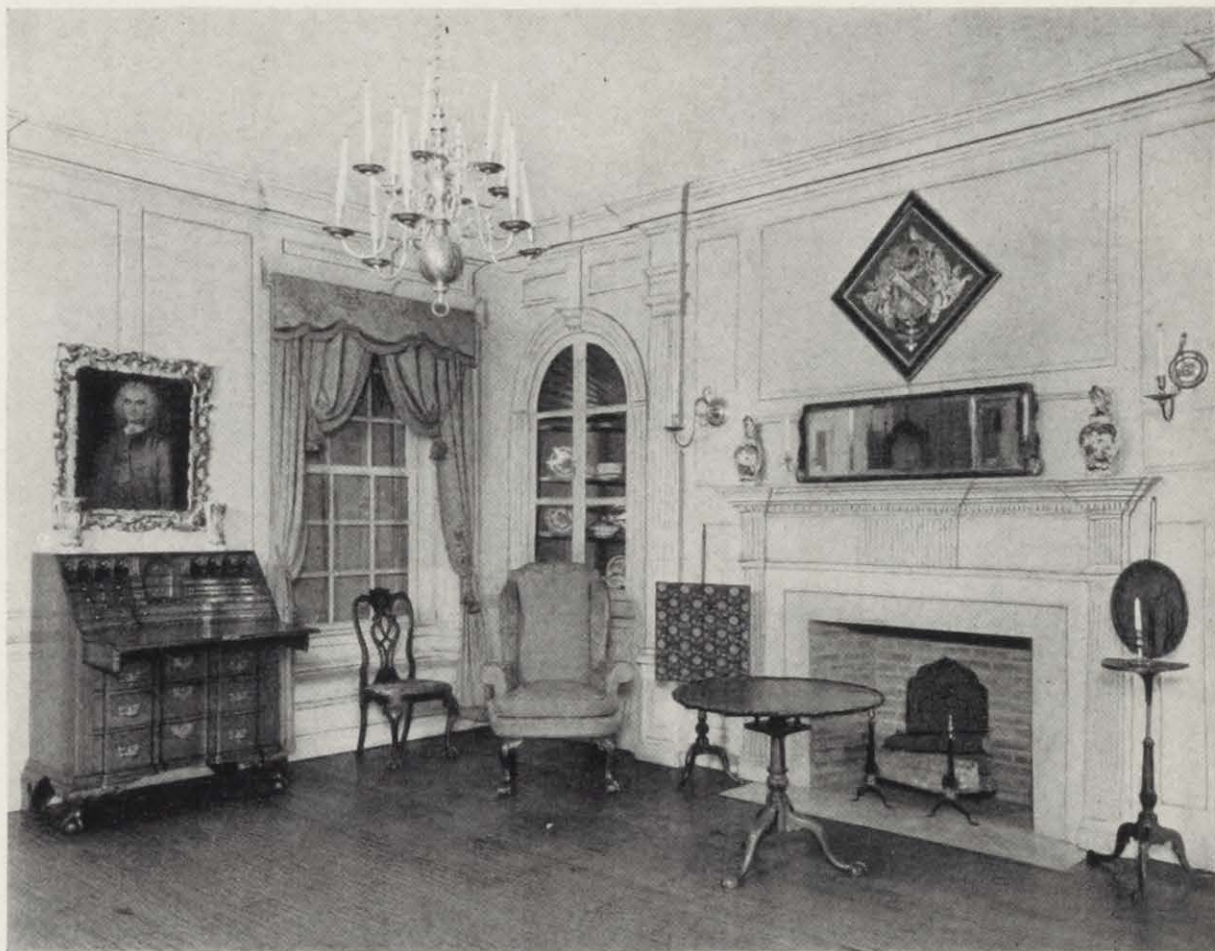


FIG. 84. THE ROOM FROM ALMODINGTON, SOMERSET COUNTY, MD.
ABOUT 1750

the days of Queen Anne are combined with the interlaced, carved back splat associated with Chippendale designs.

The block-front design in cabinet forms, which we have seen employed with such distinctive effect in Rhode Island by John Townsend and John Goddard, won general favor throughout New England. The varied manner in which the contours of the blocks were treated is clearly indicated by a desk, a chest of drawers, and a secretary in this room. The desk, of cherry wood, shows an ingenious exuberance in the disposition of its twenty-eight drawers, arranged in amphitheater style. A quaint inscription reads, "This desk was maid in the year 1769 buy Benjm. Burnam that sarvfed his time in Felledlfey." The desk is probably of Connecticut origin.

The clock in the tall case is the work of Thomas Harland, who came from England in 1773 to Norwich, Connecticut, and carried on a large business for over twenty-five years.

Suspended from the ceiling is a brass chandelier of a type long familiar through the paintings of Dutch interiors by Terborch, Jan Steen, Gerard Dou, and others. Such fixtures were made and used in England also, and their popularity in the colonies is attested both by references in inventories and wills and by several interesting survivals. The double brass hanging candlestick valued at £1.4 in New York in 1696 was undoubtedly similar to the example in this room. At St. Michael's Church in Marblehead, Massachusetts, and at Trinity Church in Newport, Rhode Island, two similar chandeliers hang in their original places; the one in Marblehead is inscribed "Gift of John Elbridge, Esq. of Ye City of Bristol 1732 F. Billo Fecit. Bris!"

On the mantel there is part of a garniture of delftware decorated with rococo designs in blue and the two remaining pieces stand on the desk. The brass sconces are English of a slightly earlier period than the room itself. Such lighting fixtures are very frequently mentioned in advertisements and are described as "arms."

The paneling of the room has been given its original color, the favorite gray-green of the middle of the eighteenth century, which was found underneath the modern layers of paint. The lacquer-red, shell-topped cupboards are also painted in their original color with touches of gold, traces of which were found on the arrises of the shells and in the shelf edges. Below the doors of the cupboards are sliding shelves which can be pulled out to form a counter. In the cupboard flanking the fireplace on the right has been assembled a group of the salt-glazed wares of England of the kind so freely imported into the colonies in the period 1735-1770. In the one on the left are portions of a very complete dinner set of the order of the "very fine Nankin tea-table sets with gold edges" advertised here by John Morton (1767).

THE ASSEMBLY ROOM FROM
ALEXANDRIA, VIRGINIA

The great assembly room we are now entering came from Alexandria, Virginia. It is one of three beautiful interiors on this floor from this, the oldest of the colonies—first settled at Jamestown in 1607—which gave to the nation four of our first five presidents, Washington, Jefferson, Madison, and Monroe. The splendid mansions of these four presidents—Mount Vernon, Monticello,

Montpelier, and Oak Hill—are fortunately still in existence, and are all of architectural dignity. In their beautiful interior furnishings they were fairly representative of the artistic atmosphere in which many of the Fathers of the Republic lived.

This large and lofty room, of much historic interest in its associations with Washington and Lafayette, was taken out of the old City Tavern at Alexandria, Virginia. Its date is fixed in the announcement by John Wise, under date of February 20, 1793, of his removal “to his new and elegant Three-Story brick-House, fronting the West-end of the Market House which was built for a tavern, and has twenty commodious well-furnished Rooms in it, where he has laid in a stock of good old Liquors—.” Alexandria was located on the highroad over which travelers from Williamsburg, Richmond, and the South passed on their way to Philadelphia, the national capital; as a rule they were transported by a line of stage coaches owned jointly (1791) by John Gadsby (who became the tavern’s new proprietor) and the keepers of The Spread Eagle and The Swan Inns at Philadelphia and Lancaster. Therefore the tavern was long the stopping place of many of our distinguished statesmen, as well as of those who sought out Washington when he was in retirement at Mount Vernon, eight miles away.

That its well-established reputation was jealously guarded by “mine host” Gadsby is evidenced by the frequent notices which appeared during the year 1798 in the Alexandria papers to the effect “that while the City Tavern is supplied with every article requisite for the comfort of those who honour him with their custom . . . it shall be his peculiar duty to merit their favor by preserving order and propriety. For the more effectually



FIG. 85. THE ASSEMBLY ROOM FROM THE CITY TAVERN
ALEXANDRIA, VA., 1793

carrying this his intention into execution, no species of gambling what ever will be allowed. . . .”—a commentary, as well, upon the prevalence of professional gamblers in public houses during the days of the early republic.

The assemblies held in this room were arranged by the Washington Society of Alexandria. Washington's view of dancing is briefly contained in the following letter from Mount Vernon to the managers, under date of November 12, 1799, but a few days before his death:

Mount Vernon, 12 Nov., 1799.

Gentlemen:

Mrs. Washington and I have been honored with your polite invitation to the assemblies in Alexandria this winter, thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who relish so agreeable and innocent an amusement all the pleasure the season will afford them.

Your most obedient and obliged humble servant,
Go. Washington.

The birthnight balls were greatly enjoyed by Washington, who always remained until late hours. They were opened with the playing of the President's March. Their story has been left us by George Washington Parke Custis, Washington's adopted son.

The birth-night ball was instituted at the close of the Revolutionary war, and its first celebration, we believe, was held in Alexandria. Celebrations of the birth-night soon became general in all the towns and cities, the twenty-second of February, like the fourth of July, being considered a national festival. . . . In the larger cities, where public balls were customary, the birth-night, in the olden time, as now, was the gala assembly of the season. It was attended by all the beauty and fashion, and at the seat of government, by the foreign ambassadors, and by strangers of distinction. The first president always attended on the birth-night. The etiquette was, not to open the ball until the arrival of him in whose honor it was given; but, so remarkable was the punctuality of Washington in all his engage-

ments, whether for business or pleasure, that he was never waited for a moment in appointments for either. Among the brilliant illustrations of a birth-night of five-and-thirty years ago, the most unique and imposing was the groups of young and beautiful ladies, wearing in their hair bandeaux or scrolls, having embroidered thereon, in language both ancient and modern, the motto of "*Long live the president!*"

The minuet (now obsolete), for the graceful and elegant dancing of which Washington was conspicuous, in the vice-regal days of Lord Botetourt in Virginia, declined after the Revolution. The commander-in-chief danced, for his last time, a minuet, in 1781, at the ball given in Fredericksburg, in honor of the French and American officers, on their return from the triumphs at Ycrktown. The last birth-night attended by the venerable chief was in . . . 1798. Indeed he always appeared greatly to enjoy the gay and festive scene exhibited at the birth-night balls, and usually remained to a late hour; for, remarkable as he was for reserve, and the dignified gravity inseparable from his nature, Washington ever looked with most kind and favoring eye, upon the rational and elegant pleasures of life.

Dancing played an important part in America's social life in the eighteenth century. Dancing masters had long freely advertised their ability to teach the newest steps. The assemblies invariably took place in the assembly rooms which were part of the furnishing of almost all first-class taverns. The following description of one in Oeller's Hotel, Philadelphia, was given (1794) by Henry Wansey, an English clothier who came over to make a study of the social and economic conditions prevailing here:

The Assembly Room, to which we now returned, must not pass undescribed: it is a most elegant room, sixty feet square, with a handsome music gallery at one end. It was papered after the French taste, with the Pantheon figures in compartments, imitating festoons; pillars, and groups of antique drawings, in the same style as lately introduced in the most elegant houses in London.

It was in the Alexandria assembly room that George Washington attended his last birthnight ball, February

12, 1798, the following notice of which appeared in the *Times* and *Alexandria Advertiser*:

The birth day of our worthy Fellow-Citizen Gen. GEORGE WASHINGTON, will be celebrated, by a Ball at Mr. Gadsby's Tavern on Mondy the 12th inst.¹⁵ in which the gentlemen of Alexandria and its vicinity, are invited to participate. Tickets of admission to be had at the Barr.

Lafayette's first association with this room was the public dinner given him in 1824 at which were present the Honorable John Quincy Adams, Commodores Rogers and Porter, and veterans of the Revolution. It is an interesting note that Robert E. Lee, though still a boy, was a marshal in the procession of revolutionary veterans and personages which preceded the dinner.

The following year Lafayette was also dined there by the Masonic Lodge of Washington. Lafayette's toast, "Greece, let us help each other," emphasizes the widespread sympathy here for that nation's struggle for freedom from Turkish domination, tangible evidences of which remain in the classical names of many of our cities, and the buildings of the Neo-Greek style of architecture.

The room, of unusual size, although dating from 1793, is a consistent example of the architectural woodwork of the second period and well confirms the statement that styles persisted for many years after the date of their greatest popularity, particularly in provincial districts. Here we have walls paneled only to the chair-rail height although the chimney breasts are wood from floor to ceiling. The openings are symmetrically placed (fig. 85).

The chief enrichment consists of the modillion course

¹⁵ The citizens of Alexandria adhered to the old-style calendar under which Washington's birthday was February 11, but, that date falling on Sunday, the celebration occurred on Monday, February 12.

in the cornice with dentils below, the scrolled pediments over fireplaces and doors with dentil bands of smaller scale, recalling those in the cornice, and the fretwork carried around the chair rail. The hanging balcony for musicians is a feature as charming as it is unusual.

The light gray-green with which the woodwork is painted reproduces as exactly as possible the original color found under many layers of more recent paint when the woodwork was cleaned.

The architraves around doors and windows and the moldings of the paneling are conventional in profile. The only suggestion of the lateness of date lies in the tendency toward refinement in these moldings and in the scale of the cornice and door heads.

The very considerable wall space in this large room affords an opportunity for the arrangement of a group of chairs from the second quarter of the eighteenth century which display the early cabriole leg and solid splat back in their finest forms and with ornamentation as elaborate as this type attained. These chairs of walnut and mahogany include fine examples of Philadelphia early Georgian work, showing through easy transitions the changes which, in the middle of the century, eventuated in the style known as Chippendale. The upholstery fabrics are all of the period and give some idea of the quality and design of the rich materials which were so generally used.

The upholstered sofa (fig. 53) under the balcony, probably unique among the pieces made in America, represents at its best the style popularly called Queen Anne and is of Philadelphia workmanship, made for Stenton, the famous mansion of James Logan, built before 1728. The vogue for imported wares with which the local

craftsmen had ever to contend is witnessed by the English mirror which hangs above the settee. It is framed in walnut and the presence of brass sconces lends it particular distinction. Opposite is a sofa of only slightly later date that originally, we believe, stood in the Van Brugh Street house of Dr. William Beekman of New York in the mid-years of the eighteenth century. Compared with the Stenton settee this piece reflects the more reserved grace which characterizes forms of the New York region. It is covered in quilted linen embroidered in yellow silk, of English workmanship of the Queen Anne period.

About the room are set tripod baluster tables with tip tops and a pier table of walnut with a marble top.

The remarkable looking glass on the west wall is an example of the finest sort of American-made looking glass of the second period. Again we have the scrolled pediment, the carved and gilded moldings, the dark walnut surface which has a distinct decorative quality, and the gilded pheasant in the center of the top. This glass is of very unusual size (fig. 70).

The brass chandeliers of English workmanship, while of a period slightly antedating the woodwork, show the beginning of a new influence whose consummation is seen on the floor below. They have kept the general form of chandeliers of the second period, and the gadrooning which decorates them is a detail found frequently in the furniture on this floor.

Venetian blinds were in general use by this time. Few of the old ones survive, but for practical purposes the Museum has installed modern blinds of similar character.

The portraits on the walls of this room represent the work of several of the outstanding artists of the colonial

and early federal periods—Ralph Earl, John Wollaston, Jeremiah Theus, and Gilbert Stuart.

THE ROOM FROM MARMION, KING
GEORGE COUNTY, VIRGINIA

Highly decorated rooms in the eighteenth century were not confined to dwellings in cities and their suburbs. This elaborate and historic room was taken out of Marmion, King George County, Virginia, hidden away in the wilds of the peninsula formed by the Potomac and Rappahannock Rivers, eighteen miles from Fredericksburg and twenty-five miles south of Mount Vernon.

It stood on the estate first owned by William Fitzhugh, from whose letters has been gleaned so much information of the early economic and social life of Virginia. Elegance in home life was traditional with the Fitzhughs of Virginia. Among the first Fitzhugh's letters to friends in London we find a description (1686) of "my own Dwelling house furnished with all accommodations for a comfortable and gentile living, as a very good dwelling house with rooms in it, four of the best of these hung [with tapestry or leather] and nine of them plentifully furnished with all things necessary and convenient." Again in 1698 he wrote, "I esteem it well politic as reputable to furnish myself with a handsome cupboard of plate, which gives myself the present use and credit, is a sure friend at a dead lift without much loss, or is a certain portion for a child after my dicease"—a practical explanation of the abundance of plate at a time when the colonies were without banking facilities.

Local tradition has it that the present Marmion is the

original home of William Fitzhugh. Its interior arrangement, however, dates it as having been built not earlier than the first quarter of the eighteenth century. The treatment of the pilasters and decorations in our room is very suggestive of those of the Clark house of Boston, supposed to have been built or remodeled in 1712. One of the rooms of the latter house was decorated with paintings on wooden panels which, however, may have been done in England. The date of this room from Marmion has not been definitely determined; possibly it was put into a much earlier house, but it may well have been constructed before the middle of the century. The heir of William Fitzhugh was his son John. In the later part of the century it was owned by Philip Fitzhugh, at whose decease it was purchased by J. Ball, who sold it to George Lewis, who had been a captain in Baylor's regiment, was commander of Washington's lifeguard, and in whose arms General Mercer breathed his last on the battlefield at Princeton. He was the son of Colonel Fielding Lewis and Elizabeth Washington, the sister of General Washington.

In this room we have a use of pilasters and complete entablature based upon the Ionic order. Stile-and-rail paneling, both above and below the chair rail, fills the space between pilasters. The cornice with modillions and dentils varies considerably from the classic formula in its relation of parts, but the whole entablature is reasonably complete (fig. 86).

The door frame and the sashes of two windows are of Virginia walnut (the other sash is of pine). The door, also of walnut, has its original brass rim lock.

The curious plan of the room results from the placing of an end chimney, built to serve two fireplaces on each



FIG. 86. THE PARLOR FROM MARMION, KING GEORGE COUNTY, VA., 1775

floor, which required the fireplace to be set across the corner. An effort was made to compose symmetrically the end wall by flanking the window with corner cupboards. This has not been wholly successful since it adds still another angle to that of the fireplace.

The crude painted decoration carries out the idea of the rococo influence of the period. The marbleizing is reminiscent of both English and continental usage of the early part of the century. The landscape panels, like the bits of rococo detail, painted to imitate ormolu, which are placed informally here and there, intermingled with vases or cornucopias of flowers, recall the painted woodwork of France. The effect is pleasing in tone though crude in execution.

The painting is by an unknown hand. While much of the work is somewhat unsophisticated, the flowers especially would indicate a brush which had had some training in interior decoration. The probability is that the work was done by some itinerant colonial artist who wandered from place to place, occasionally advertising his arrival along the lines of a notice in the *Pennsylvania Chronicle* of June 27, 1768:

PAINTING performed by ISAAC WESTON, in the neatest Manner, viz. Coach, Chaise, Chair, or any kind of Landscape Painting;—also Lettering and Gilding. He will take the utmost care to satisfy all those who will favour him with their commands; and is to be spoke with at THOMAS WILLIAMS' in Second Street between Market and Chestnut Streets.

The original Siena marble fireplace facing, with its white molding and keystone, lends a bit of sumptuous color.

The furniture is largely of Philadelphia provenance and is from a period when the cabinetwork of that city

was unsurpassed in the colonies. Despite the pervasive influence of Chippendale's designs the American craftsmen, more frequently than not, followed this authority with a refreshing sense of freedom. A superb example in point is the mahogany writing table in this room. Although adapted from the current engraved guides, the elements of its design are combined in a piece of distinctive originality. Its shaped front, gadrooned skirting, chamfered and paneled supports, and the refinement of its detail mark it as of exceptional interest. The same accomplished craftsmanship that distinguished Philadelphia furniture during this period is seen in the tilt-top and card tables, the side chairs with openwork splats, and the upholstered wing chair. The gilt mirror frame over the fireplace was part of the original furnishing of the room and is a spirited example of woodcarving in the fully developed rococo manner.

The curtains and the covering of one wing chair are old red brocatelle, a material much used in conjunction with damask and needlework for hangings and upholstery.

A brass and iron candlestand, andirons, a bellows, and a fireback are all accessories for which we have ample authority from the copious advertisements and inventories of the period.

THE ROOM FROM PHILADELPHIA

Possibly no other room now in existence is associated with so many events in the artistic, social, and political life of the momentous days just prior to the Revolution as is this one. It was taken from a house at 244 South Third Street, Philadelphia, which had been built in 1768

by Charles Steadman and sold by him to Samuel Powel in the following year. The house, restored by the Philadelphia Society for the Preservation of Landmarks, is still standing. For a thorough appreciation of this room, rich in historical association, some knowledge of the personality of its owner, Samuel Powel, is needed.

Samuel Powel was one of the many youths who, after graduating from colonial colleges, were given the advantages of extensive foreign travel, thereby gaining an intimate insight into the manner of living in the Old World and an acquaintance with some of those men who were making the world's history. His lifelong interest in art began early, as may be deduced from a letter from Benjamin Smith Barton, M.D., the naturalist, written in 1789 aboard the ship *Apollo*, "the information being so given him" by his fellow-traveler, the eminent Quaker preacher, John Pemberton. "Mr. Benjamin West went to Rome with Mr. Samuel Powel of Philadelphia about the year 1760. Mr. Powel bore Mr. West's expenses to Rome for Mr. West had no resources in pecuniary matters of his own."

Fortunately, enough of Powel's letters have been preserved to give us a glimpse into his journeyings. In 1763 he was presented to King George III and delivered to him an address from his Alma Mater, the college in Philadelphia; he introduced Benjamin West to Mr. Penn. During his stay in Rome he had many conversations with the Duke of York, was received by and conversed with the Pope, and at Turin was presented to the king of Sardinia. In 1764 we find him paying a most interesting visit to Voltaire.

The impression made upon him by the splendid houses he was visiting abroad unquestionably interested him in

the idea of a fine house for occupancy on his return. The elegance of such a house is suggested in a letter to Powel from his friend George Roberts in Philadelphia (1763), who writes that Governor Penn's house "is so finely situated that it looks like the habitation of a Turkish Bashaw (the front wall being very high from the street occasioned by the late regulations of the pavement), and the enclosure the parade of a Seraglio." He continues, "'Tis the noblest spot in the city—don't you wish to see it?" This description of an earlier Philadelphia house would have fitted well the house at 244 South Third Street, as the grounds and garden in its rear, upon which our room faced, were beautifully laid out and adorned with costly statuary, possibly acquired in the course of his travels.

Powel evidently wrote home as to the advisability of bringing with him furniture from England of a quality fitting for his proposed new mansion. He was probably dissuaded by his uncle, Samuel Morris, who wrote him on May 18, 1765: "Household goods may be had as cheap and as well made from English patterns. In the humour people are in here, a man is in danger of becoming invidiously distinguished, who buys any thing in England which our Tradesmen can furnish. I have heard the joiners here object this against Dr. Morgan & others who brought their furniture with them." This is convincing contemporary testimony to the intense local feeling against English wares as a result of the stamp tax, as well as a tribute to the superb handiwork of the Philadelphia cabinetmakers with which the room is now furnished.

Powel's interest in art was evidently a lasting one. Matthew Pratt, the artist, whose picture, painted in

1765, of a group of young American painters receiving instruction from Benjamin West, hangs in Gallery B16, notes his receiving a visit from Samuel Powel when he first took up his professional work in Philadelphia, May 30, 1768.

Powel's activities led him into the field of politics and he served as mayor of Philadelphia from 1770 to 1780, during the most momentous period of that city's history.

The Powel house was long famous in Philadelphia. John Adams, our second president, while awaiting the opening of the Continental Congress, notes in his diary under date of September 1, 1774, "We three visited a Mr. Cadwallader, a gentleman of large fortune, a grand and elegant house and furniture.¹⁶ We then visited Mr. Powel, another splendid seat." When the British army captured Philadelphia the Powel house became the headquarters of the Earl of Carlisle, one of the three commissioners appointed to attempt the establishing of peace. After Lord Howe's evacuation of the city, General Washington made his headquarters with the Powels, and at that time commenced the friendship between him and Mr. and Mrs. Powel, possibly closer and more intimate than any other in the later life of the soldier-statesman.

The Powel house was known for its frequent entertainments, one of which was thus noted by Mrs. Bache in a letter to her father, Benjamin Franklin, then in Paris, under date of January 17, 1779:

I have lately been several times invited abroad with the General and Mrs. Washington. He always inquires after you in the most affectionate manner and speaks of you highly. We danced at Mrs. Powel's your birthday [Jan. 6, 1706 O.S.] or night I should say, in

¹⁶ The elaborately carved pier table in this room came from the Cadwalader house.



FIG. 87. THE ROOM FROM THE SAMUEL POWEL HOUSE, PHILADELPHIA, 1768

company together, and he told me it was the anniversary of his marriage [Jan. 6, 1759 O.S.]; It was just twenty years that night.

In May, June, July, and August, 1787—all eventful months in the history of America, the months in which the Constitution was being framed—we find in Washington's diary frequent mention of his breakfasting, dining, or drinking tea at the Powels'. For them he had ordered three years before an enlarged copy of his oil portrait, painted in 1784 in Philadelphia by Joseph Wright. The probabilities are that for some of the furnishings for Mount Vernon Washington relied upon the Powels for advice, as in a letter to Colonel Biddle he wrote from Mount Vernon, under date of September 16, 1788, "I will thank you to pay Samuel Powel, Esq. for a chair which he was so good as to procure for me as a pattern." Patterns in furniture were often imported from abroad by our city cabinetmakers for their own use, their own work in turn serving the same purpose for the provincial joiners.

Such are a few of the historic associations clustering around this beautiful room, which may be considered to embody the very essence of the decorative architectural treatment of our second period. The paneling is beautifully molded, the cornice is simple but adequate, and the composition of the fireplace wall is distinguished. It must certainly be adjudged one of the finest interiors produced in the colonies (fig. 87).

The decoration is spotted after a careful scheme. The cornice is given scale by the meander which brings dark points at regular intervals around the room. A dignified broken pediment with a delicate rendering of the same meander crowns the overmantel. Applied carvings of rococo form fill the five mitred corners of the panel, and

the frieze of the mantelpiece has richly carved consoles and central block—the focus of all the carved detail of the room. The window trim and the molding about the fireplace opening, the chair rail and the surbase of the low wainscot have considerable projection.

The plaster relief of the ceiling, also composed of rococo forms, is a cast taken from the ceiling of the room adjoining the Museum room in its original location. The style of the two rooms was so similar that it seemed legitimate to show this use of decorative plasterwork here. There is decided French influence in this ceiling, in the swags of flowers, the groups of musical instruments and pendent masks, as well as in the general character of the large corner cartouches.

The furniture has more than a little suggestion of the French fashion in its carved decoration. It is of the type with cabriole leg and with ball-and-claw, scrolled, or paw feet. The elaborately carved highboy (fig. 67), the marble-topped pier table, and the tea table (fig. 68) are among the most elaborate and most superbly designed pieces of their kind made in this country under Chippendale influence. They all come from Philadelphia, where an unusually accomplished group of cabinetmakers had come together, numbering among them Benjamin Randolph, William Savery, Jonathan Gostelow, and James Gillingham. The furniture is of mahogany of beautiful grain. The carving on all of these pieces is carefully placed and finely executed. It includes a large variety of motives following rococo usage.

We learn that the magnificent highboys were essentially parlor pieces from a contemporary account of a pre-revolutionary home in Philadelphia, printed in Watson's *Annals of Philadelphia* (1830):

Every householder in that day deemed it essential to his convenience and comfort to have an ample chest of drawers in his parlour or sitting-room, in which the linen and clothes of the family were always of ready access. It was no sin to rummage them before company! These drawers were sometimes nearly as high as the ceiling. At other times they had a writing desk about the centre with a falling lid to write upon when let down.

The curtains in this room are fashioned after those ordered by Governor William Franklin of New Jersey (the son of Benjamin Franklin) in a letter dated Burlington, November 15, 1763, and addressed to William Strahan of London, in which the request was made for some "yellow silk and worsted Damask to suit some yellow Damask chairs and furniture I have in my dining room. The curtains are to be 3 yards and $\frac{1}{4}$ long and four breadths in each curtain to be hung festoon fashion."

The use of yellow damask and other yellow materials for curtains and chair seats had long been customary. That interesting character, Judge Sewall, in 1720 sends to Boston for "Curtains and Vallins for a Bed, with Counterpane, Head-cloth and Tester of good yellow watr'd worsted camlet with Trimming well made, and Bases if it be the fashion. Send also of the same Camlet and Trimming, as may be enough to make Cushions for the Chamber Chairs."

Sir William Pepperell—merchant of Kittery, Maine, and hero of Louisburg, whose portrait engraved by Peter Pelham hangs in the Newington room—furnished rooms in his daughter's house with curtains and chair seats of yellow, red, blue, and green damask. The use of this fine fabric was not confined to the great houses of the cities, as "8 Mahogany chairs with Damask Seats" are noted in the inventory (1774) of George Willocks Leslie of Jamaica, L. I., and "six green damask chairs" in the

modest inventory (1785) of Benjamin Moore, a sail-maker of this city. Yellow was the color of the original damask curtains with which Washington furnished his presidential homes in New York and Philadelphia. Worsted damasks in various colors were effective substitutes for the more expensive silks.

The splendor of the furnishings of a colonial house in Boston was thus noted in his diary by John Adams, our first vice-president and second president, under date of January 16, 1766:

Dined at Mr. Nick Boylston's with the two Mr. Boylstons, Mr. Wm. Smith, Mr. Hallowell and their ladies—an elegant dinner indeed! Went over the house to view the furniture, which alone cost a thousand pounds sterling. A seat it is for a nobleman, a prince. The Turkey carpets, the painted hangings, the marble tables, the rich beds with their crimson damask curtains and counterpanes, the beautiful chimney clock, the spacious garden, are the most magnificent of any thing I have ever seen.

Damask was also used for wall coverings along with other fabrics. Upholsterers' advertisements give authority for the use of textiles on the walls.

The painted Chinese wallpaper in this room is similar to a set imported for Samuel Powel's cousin, Robert Morris, about 1770. It consisted of forty strips, each four feet wide and twelve feet high, and showed a continuous panorama of Chinese industries such as rice and tea raising and pottery making. Such paper was painted in China for the English market. Upon our paper appear mountains, pagodas, and mandarins, painted in water-color. This type of paper was undoubtedly used in making the "Chinese" room in Gunston Hall, the house of George Mason, the Virginian, an intimate friend and neighbor of Washington, as well as on the walls of the house advertised for sale in the *South Carolina Gazette* of

about April 1, 1757, by James Reid: "The said house is new-built, strong and modish after the Chinese taste."

While our ancestors relied largely upon the Old World and the Orient for their wallpapers, advertisements in the Philadelphia papers just before the Revolution indicate that wall hangings were even then being manufactured here.

Above the pier table hangs a looking-glass frame of gilded pine that admirably expresses the prevailing taste in its elaborate scroll and floral ornament.

We find sufficient authority for the hanging of a cut-glass luster in this room in an account written by Major André for the *Gentlemen's Magazine* of London of that historic ball, the Mischianza, given by the British officers in Philadelphia in honor of Sir William Howe (1778). The immense ballroom was described by André as being lighted by twelve hanging glass lusters, each holding twenty spermaceti candles. The lusters were of necessity borrowed from houses in the neighborhood.

Lusters were in general use by the middle of the century. Lady Mary Wortley Montagu in a letter to the Countess of Mar (1716) noted, "The whole is made gay by pictures . . . and in almost every room large lustres of Rock chrystal." They were hung lower than the chandeliers in a modern room, thereby making the candle flame more effective, but rather dangerous to the fairer sex. One of Mrs. Washington's receptions at the Osgood house in Cherry Street, New York, was sadly interrupted by the ostrich plumes in the elaborate headdress of Miss Mary McIvers (later Mrs. Edward Livingston) taking fire from contact with a lighted hanging luster.

In creating in this room a patriotic atmosphere such as existed in many an American home in those all-im-

portant days which just preceded the American Revolution, certain Chelsea-Derby statuettes have been used. These typify the general interest in the troubled politics of the time.

Among the "burnt images and figures for mantle-pieces" which we know were imported into America at this time, it seems entirely probable that there should have been Chelsea-Derby statuettes of William Pitt, whose toast was drunk at every banquet, along with those of John Wilkes, who was worshiped in America for his stand in behalf of constitutional government in England and showered with gifts from our assemblies and patriotic individuals.¹⁷ A Chelsea-Derby statuette¹⁸ which must have had a peculiar interest to Philadelphians is that of Mrs. Catharine Macaulay, the historian, to whose authorship the Philadelphia papers were ascribing the *Letters of Junius*, and whose writings were specially exempted from the operation of the Non-Importation Act of 1767. In this statuette Mrs. Macaulay is depicted leaning on the four volumes of her *History of England*, which rest on the top of a pedestal, on the front of which is inscribed this quotation from her pen, "Government a Power Delegated for the Happiness of Mankind conducted by Wisdom, Justice and Mercy." On the base appear the words, "American Congress." Another interesting note on this statuette is the fact that there is inscribed upon the side of the pedestal, along with the names of England's great defenders of constitutional liberty, Sidney, Milton, Hampden, Locke, and others, that of our own John Dickinson, who had been charac-

¹⁷ Not the least interesting of these was a portrait painted on order by Copley of a three-year-old boy, whose enthusiastic parents had given him the name of Wilkes Barber.

¹⁸ Probably modeled in 1777.

terized in the House of Commons by Isaac Barré as "a man who was not only an ornament to his country, but an honor to human nature." The most interesting of all of these Chelsea porcelains is the emblematic group of Pitt receiving the gratitude of America seen in Gallery M 15. This inevitably recalls the tribute paid by the Rev. Jonathan Mayhew, the New England patriot, who addressed Pitt from the midst of a rejoicing people: "To you grateful America attributes that she is reinstated in her former Liberties. America calls you over again her father; live long in health, happiness and honor; be it late when you must cease to plead the cause of liberty on earth."

A few pieces of Chinese porcelain, so-called Chinese Lowestoft, placed in this room, also recall the famous Pitt. They are from his dinner service and in the center of each piece characteristically appears elaborate heraldry, the coat of arms of Pitt impaling Grenville. William Pitt married Hester Grenville in 1754 and she was created Baroness Chatham in her own right in 1761. Bright floral sprays and delicate scalloping decorate these excellent examples of the finer tableware of the time.

The iron fireback in this room is of New Jersey origin. The prints on the walls in the hallway are mezzotints of Rockingham, Colonel Barré, Benjamin Franklin, and Edmund Burke, who were honored and toasted in hamlet and city throughout the country for their efforts in bringing about the repeal of the Stamp Act and their opposition to the American policy of George III.

Our authority for hanging them here is found in an advertisement which appeared in the *Pennsylvania Chronicle* of December 12, 1768. It evidences as well the stock of prints kept in many a colonial print shop.

Of new and useful MAPS, from Four Pounds cash to Three and Nine-pence each; curious and entertaining prints, great variety of drawing books, &c. on the best principles, from the best masters; copy books and slips, in all the branches of penmanship; GLAZED PICTURES in the present English taste, neatly *ornamented* with carved and gilt corners and side pieces, from Forty-two Shillings to Three and Sixpence a piece.—Amongst which are, scriptural, historical, humourous and miscellaneous designs; a few pair of fine PATTERNS FOR LEAP YEAR; elegant gardens, landscapes and AMERICAN VIEWS, fit for gentlemen FARMERS;† battles by sea and land; horse-racing and hunting, printed in green, very fine; the greatest variety of perspective views for diagonal mirrors; ROYAL and ILLUSTRIOUS personages, ladies of quality and celebrated BEAUTIES, &c. prints very saleable and cheap for country chapmen; . . .

N.B. Such as want any thing extraordinary in the print way, are requested to send their orders soon, that they may be had in next spring.—They varnish maps of the world at Five Shillings, and all other pieces in proportion.

† *Lovers of arts and their country.*

A popular portrait of Pitt was engraved by Charles Willson Peale of Maryland while he was in London.

The Principal FIGURE is that of Mr. PITT in a Consular Habit, speaking in Defence of the Claims of the AMERICAN colonies, on the Principles of the BRITISH Constitution. With MAGNA CHARTA in one Hand, he points with the other, to the Statue of British *Liberty*, trampling under Foot the Petition of the CONGRESS AT NEW YORK. . . .

An ALTAR, with a Flame is placed in the Foreground, to shew that the Cause of Liberty is sacred, and, that therefore, they who maintain it, not only discharge their Duty to their King and themselves, but to GOD. It is decorated with the Heads of SIDNEY and HAMPDEN, who with undaunted Courage, spoke, wrote, and died in Defence of the true Principles of Liberty, and of those Rights and Blessings which GREAT-BRITAIN now enjoys. . . .

“Patriot Pitt” and the “Guardian of America, Pitt” were household words. No more appealing gifts could be made than those noted in the *New York Journal* of July 3, 1766. “A great number of rings, set with the Head of Mr. Pitt are intended to be sent as presents to some of

the principal merchants in America, by their correspondents in this city."

Charles Oliver Bruff, goldsmith and jeweler, advertised in the *New York Gazette* of November 7, 1774, that he had at the Sign of the Tankard, Tea-Pot, and Earring . . . "engaged a stone seal engraver from London who engraves arms . . . with the heads of Lord Chatham, Shakespeare, Milton, Pope . . . with all emblems of liberty."

In the hallway also is seen the rare colored engraving by Paul Revere depicting the "Bloody Massacre at Boston," as well as a number of transfer prints on glass. In the window cases groups of silver of the mid-eighteenth century are arranged to show the regional variations marking the designs of much colonial work. One case contains a number of examples of the work of Paul Revere.

In a special case is shown a remarkable Chinese Lowestoft service of more than two hundred and fifty pieces. It was used in the Chase house, Annapolis, by Samuel Chase, a signer of the Declaration of Independence and later an Associate Justice of the Supreme Court of the United States. Each piece bears the arms of the Townley family, one of whose members, Lady Margaret Townley, married Richard Chase in 1714.

THE ROOM FROM THE
VAN RENSSELAER MANOR HOUSE ¹⁹

The Patroonship of Rensselaerswyck, of which Killian Van Rensselaer was the first proprietor, in 1637 comprised seven hundred thousand acres extending for some twenty-four miles on each side of the Hudson River in

¹⁹ See the plan of the first floor rooms, fig. 127.

the vicinity of what is now Albany. In 1685, twenty-one years after the English had first taken New York from the Dutch, it became the Manor of Rensselaerswyck. A great brick manor house was built upon it in the years 1765-1769 by Stephen Van Rensselaer, the father of the last patroon, who died in the year of its completion. From this house came a monumental room, forty-six feet ten inches long and twenty-three feet six inches wide, the great hall, here reconstructed (fig. 88).

The architectural treatment of the room, which is in the Georgian style, is imposing and meticulously planned. In the broken pediments of the doorway the modillions and the dentil course of the cornice are repeated. The friezes in the form of pulvinating curves have great individuality and rest on splendidly molded eared architraves. The doors are of American pine which has been carefully finished like mahogany, a treatment very common in the better houses of the second half of the eighteenth century. The scale of the chair rail and baseboard is in keeping with the solidarity of the woodwork.²⁰

The outstanding feature of the woodwork, the gift of Mrs. William Bayard Van Rensselaer in 1928, is the large and ornate archway in the center of the west wall, which led into the hallway containing the "concealed" stairway. It is flanked by deeply cut, fluted Ionic pilasters mounted on paneled pedestals. The arch itself, with its molded keystone, rests on fluted piers. Great richness was given it by covering the spandrels of the arch with

²⁰ The type of oak flooring used in the construction of the other rooms of The American Wing is used here. The spacing of the nails follows that in the Van Cortlandt Manor House (1748) in Van Cortlandt Park, which has been beautifully furnished and is maintained by the National Society of Colonial Dames in the State of New York. The doweling of the boards, however, is necessitated by the difficulty of nailing the flooring to a fireproof concrete base.

deeply cut and undercut rococo carvings, the design for which was taken from *A New Book of Ornaments*²¹ by M. Lock and H. Copland, London, 1752. The woodwork has been repainted in a colonial color, that grayish green so much used in the fine houses in England and America during the last half of the eighteenth century, the cost of which at that time per square yard was just three times that of the usual stone color.

A feature of great interest, and one which places the great hall high among the notable rooms of this country, is the painted wallpaper made in London especially for this room. It was the gift of Dr. Howard Van Rensselaer in 1928. Here we find painted in tempera large panels—romantic landscapes and seascapes—copied from engravings after paintings by such eighteenth-century artists as Vernet, Lancret, and Pannini. The panels are framed in painted rocaille scrolls. They alternate with smaller cartouches enclosing representations of the four seasons. The scrolls are painted against a background of pale ocher yellow.

The doorways are flanked by trophies representing the elements, earth, air, fire, and water, hung from painted bowknots. It seems probable that the panels above the side doors did not come over in the original shipment from England. They may have been painted here at the time or possibly have been repainted in later years.²²

²¹ This book, like many of Copland's original drawings for Chippendale's *Director*, is in the permanent collections of the Museum's Print Room. See Kimball and Donnell, *Metropolitan Museum Studies*, vol. 1, part 2, pp. 115-154.

²² For an interesting and detailed history of the Manor House and descriptions of the room and wallpaper, see *Bulletin of the Metropolitan Museum*, 1931, vol. xxvi, no. 12, section II. An exhaustive monograph on the wallpaper appears in *Metropolitan Museum Studies*, 1932, vol. iv, part 1, pp. 76-108.



FIG. 88. THE ENTRANCE HALL FROM THE VAN RENSSELAER MANOR HOUSE
ALBANY, N. Y., 1765-1769

All the furnishings of the room are of New York origin, and the set of seven chairs were originally used in the Manor House. These chairs have the "ruffle and tassel" back, the gadrooned skirting, bold claw feet, and flat leaf carving—all characteristics of many fine local chairs in the Chippendale style. An easy chair and three side chairs also are interpretations of the same style in New York. A large, round drop-leaf table with eight carved cabriole legs dominates the center of the room; flanking the former main entrance door are two distinguished card tables having the exaggerated curves to their skirtings and the peculiarities of construction found only in New York cabinetwork.

Not the least interesting piece of furniture is an upholstered settee, with the label of Joseph Cox, colonial upholsterer from London, whose shop was at the Sign of the Royal Bed in Dock Street, New York. It was made between 1757 and 1760.

TWO GALLERIES OF
PENNSYLVANIA GERMAN ARTS

Representative of the important contribution made by German settlers in Pennsylvania to the American background is the comprehensive collection of decorative arts given by Mrs. Robert W. de Forest.²³ The collection includes furniture, pottery, metalwork, textiles, and colored drawings. The distinction of these arts and crafts lies in the strong sense of design of the Pennsylvania German pioneers, who, aided by a lively imagination and a love of robust color, evolved their own vernacular for self-expression.

²³ See the plan of the second floor rooms, fig. 126.

Although the first immigrants from the Rhine Valley had settled in Germantown in 1683, the following century was well advanced before the full tide of Mennonites from Zurich and Berne and the Palatines (as they were called on the ship lists) from the territory bordering the Rhine from Strassburg to Mainz swept over the southeastern portion of the province of Pennsylvania. The number of political and religious refugees who braved the uncertainties and tedium of long months of travel was augmented as time went on by kinsfolk eager to share the new-found liberty and the fertile lands reported by their predecessors. Swedes and Huguenots were also among the newcomers, but their identity was soon obscured by the preponderance of their German neighbors.

Perhaps nowhere else in America have European customs been so faithfully perpetuated as among the Pennsylvania Germans. Held together by a common language, a love of the soil, and deeply rooted traditions, the pioneers had a bond no less strong in the harsh restrictions of their religion, whether Lutheran, Mennonite, Amish, or Dunker, which decreed a simplicity of dress and pastime and discouraged fashion and progress.

To this day, particularly on Sunday, the horse-drawn covered buggies of bearded and somber-clad young Amish, each with his wife and the inevitable baby, are seen on the roads winding through the burgeoning farmlands of Lancaster County. About the farmstead dooryards linger shy children, the frequent purple of their Sunday dress bringing to mind the old-time religious significance of that color. No buttons are permitted to displace the purely utilitarian hook and eye, nor does the turn of fashion encroach upon the sedate garb of a cen-

tury ago. Rarely can a telephone be found in their commodious stone houses, or a power-driven machine upon their prosperous acres.

To the Pennsylvania German farmer contentment came with the rewards of rich soil shrewdly husbanded. In a country of green fields, great barns, and well-stocked larders life was uneventful and complacent. Births, marriages, and deaths served to gather the settlers from isolated farm and distant township; house raisings, husking bees, and sleighing parties offered further relaxation from the routine of daily toil. A heartiness in the enjoyment of the common things of life was the endowment of these sturdy pioneers and their offspring; the homely words of wisdom and humor inscribed phonetically in Rhineland dialect upon earthenware and iron, the gayly colored illuminations for wall and Bible, and the robust, comely furniture of walnut, oak, and yellow pine are a fitting record of their lives.

Sentiment, love of nature, and symbolism provide the key to the exuberant decoration lavished upon dower chest and bandbox, pie plate and birth certificate, fire-back and sampler—indeed nothing was so trivial as to be scorned by the woodcarver, painter, iron caster, or potter. The vocabulary of the artist was drawn principally from nature; flowers, animals, and human figures finding an infinite variety of treatment at the hands of the German craftsman. The fuchsia and the pomegranate are frequently represented, but the most popular floral motive is the tulip, a plant brought into Germany from the Near East in 1559 by a Swiss botanist. There its vogue culminated in the "tulip madness" that spread to Holland in the seventeenth century. Dear to the hearts of the Pennsylvania Germans because of its flamboyant



FIG. 89. THE ROOM FROM LANCASTER COUNTY, PA., 1761

gayety, the tulip on slipware, needlework, and furniture seems but a nostalgic remembrance of the flower growing in far-away gardens and dooryards; set formally in threes it is thought to represent the Trinity. The heart, carved in chair cresting, pierced in iron trivet, molded on fireback, and depicted on chest and birth certificate, is a



FIG. 90. POTTERY PLATE WITH SGRAFFITO AND SLIP DECORATION. PROBABLY MADE BY DAVID SPINNER IN BUCKS COUNTY, PA. ABOUT 1800

universal token of love. The unicorn and the peacock are survivals from remote times; the former was considered, as in mediaeval times, to be the symbol of maidenhood, the latter, though a barnyard fowl and respected as a weather prophet, stood as in ages past for the Resurrection. Specially favored, too, was the eagle as the Bird of Freedom, while the turtledove was used to convey the sentiments of the heart and sometimes to symbolize the human spirit. Dogs and horses, modeled in chalk and clay, carved in wood, or painted in many colors, acknowledge the debt of the pioneer to his daily companions.

The overcrowded ships on which the settlers crossed the seas afforded no means of transporting household goods except perhaps small trinket boxes and personal mementos. But with the first struggle for existence safely past, visions of cherished possessions abandoned in the mother country soon were translated into a tangible



FIG. 91. POTTERY PLATE WITH SGRAFFITO
AND SLIP DECORATION. LATE
XVIII CENTURY

form. Such pieces of furniture as the handsome sawbuck table with its crossed end-supports forming a cusped Gothic arch, the painted dower chests, and the open-shelved dresser in this collection remind us by startling resemblances that their ancestors still survive in Switzerland and Germany. The paneled, high-backed walnut chairs, the scroll-ended bench, and the trestle forms likewise proclaim a direct derivation from Rhineland furniture.

In each county in southeastern Pennsylvania where

the Germans settled, certain distinctive features of design predominate. Upon the painted dower chest, that piece of furniture *de rigueur* in every household with a marriageable daughter, these differences may be readily observed. Berks County is represented by a pair of unicorns rampant, composed within an arched panel, among tulips and pomegranates. Chests from Lehigh County are recognized by the geometric star recurrent on Pennsylvania barns, set there for no other reason than a love of ornament. Lancaster County chests display in sunken arches parrotlike birds and the familiar tulip and fuchsia drawn with a peculiar delicacy. Dauphin County chests are distinguished by two square panels filled by a vase and flowers; in the example here (fig. 93) the name of the decorator, Christian Selzer, and the date, 1785, are inscribed upon the vase. Signatures are, however, rare on Pennsylvania German chests. In Montgomery County chests a geometric exactitude is evident in square panels of tulips and carnations, each detail being placed with the certainty of compass and measure. These chests, made of pine and poplar, are fitted with spring locks and wrought strap hinges, and display in their decoration practiced draughtsmanship and a knowing use of pigments.

The art of the potter flourished equally with that of the maker of furniture and the painter of dower chests, and like them followed the techniques employed in the Rhine Valley. Slipware was made by trickling with a quill cream-colored liquid clay, or slip, on plates and jars of red earthenware. Sgraffito ware was produced by applying a light-colored slip to the clay surface when damp, then scratching in the design with a sharp tool, exposing the dark body beneath. The pottery was finished with a glaze of red lead covering the pattern and often a rich

green was added to the design by the use of oxide of lead. Pie plates destined to contain the succulent meat and fruit pies found on every well-provided Pennsylvania German table are the most frequently seen; those showing more elaborate designs were presentation pieces and ordinarily bear few marks of wear.



FIG. 92. BIRTH AND BAPTISMAL CERTIFICATE
LANCASTER COUNTY, PA., 1788

Several potters have signed and dated their work. Samuel Troxel of Montgomery County inscribed on the border surrounding a spread eagle the legend, "... Happy is the one that is not married." David Spinner of Bucks County, son of a Zurich potter, has drawn in sgraffito a galloping charger whose rider represents Washington. Johannes Neesz of Montgomery County added in slip upon the border of a plate the motto, "Luck and misfortune is every morning our breakfast"; his son made a brown slipware sugar bowl with an openwork lid. One of the few potters to use a mark was Jacob Scholl, whose

covered jar incised with fuchsia blossoms bears his scrolled trade-mark upon its base. A large, deep meat dish, decorated by Samuel Paul in 1798 with what at first appears to be a double-headed eagle, but in reality is a pair of doves conjoined to make a heart, signifying love and union, bears the Pennsylvania German inscription, "The plate is made of earth; when it breaks the potter laughs, therefore take care of it."

A corner cupboard is filled with "Gaudy Dutch" Staffordshire pottery, appropriately named because of its cobalt and scarlet pomegranate flowers brushed freely over a white ground, and with pieces of spatter ware, sponged with background colors of pink, blue, or green and painted with peacocks and tulips. Through its obvious charm this imported ware supplanted to some degree the somber-hued native earthenware.

Fraktur, or the art of illuminated writing, was taught in the schools and practiced throughout the Pennsylvania countryside by itinerant penmen, as it had been in Germany for centuries. The roots of fraktur go back to the Middle Ages, before the invention of printing had displaced the illumination of manuscripts. One style of gothic letters used in the manuscripts appears in a sixteenth-century printing type called Fraktur. The colorful Pennsylvania documents commemorate chiefly the events of birth, baptism, marriage, and death, although valentines, book markers, and "samplers" are not lacking. In a certificate from Lebanon County the principles of rhythm, balance, and progression were followed with precision and skill; sea horses and mermaids are combined strangely with parrots and floriated vines to enframe an inscription in gothic letters announcing the birth in 1782 of Johannes Scheffer "of lawfully wedded

parents." The Pennsylvania German sects whose faith did not embrace infant baptism used no *Taufschein*.

A room from a house built in 1761 in the foothills of the Welsh Mountains near Morgantown, in Lancaster County, provides a typical Pennsylvania background. A paneled chimney breast (fig. 89) and cupboard occupy opposite corners; a chair rail and baseboard break the



FIG. 93. DOWER CHEST, SIGNED BY CHRISTIAN SELZER
DAUPHIN COUNTY, PA., 1785

plastered walls on the remaining sides, but, characteristically, the heavy cornice is not carried around the room. On the paneling the original blue paint has been uncovered by removing subsequent surface additions; inside the cupboard a clear vermilion is once more exposed. The subject of the overmantel was taken from an engraving by Frederick Hendrik Van den Hove, which appeared in the fifth edition of William Salmon's *Polygraphice* (London, 1685). It shows a river scene with boats under sail, architectural ruins, and trees and mountains in the distance; and wayside crosses are scattered on the hillside and in the valley. The fireback in this

room came from the earliest of the many iron forges in Pennsylvania, the Colebrookdale Furnace, established in Berks County in 1720.

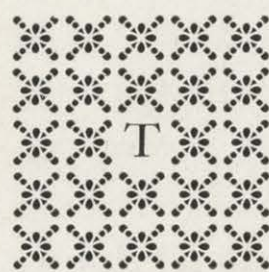
The windows here are curtained with old purple and white furniture check, a linen fabric that was often advertised for sale in Pennsylvania journals throughout the eighteenth century. It was a favored material for bedcovers and curtains in many Rhine Valley houses.

A flintlock hunting rifle, with maple stock and brass patch box, is fixed upon the chimney breast. Guns of this type, although made in Pennsylvania, were known as "Kentucky" rifles because they served Daniel Boone and his intrepid companions when they penetrated the territory west of the Cumberland Mountains. Such rifles had played an important part in winning the American Revolution, for in the hands of the companies of riflemen from Pennsylvania, Maryland, and Virginia dispatched to Boston at the outbreak of the war, they wrought great havoc among the British. Surviving examples with carved stocks of curly maple are embellished with inlays of brass, silver, and ivory, and are stamped with the names of their proud makers, Peter Brong, Frederick Tell, and others. The center of the industry was at Lancaster.

In the adjoining gallery a paneled door from Lebanon County is distinctive of its provenience. Each of the four fielded panels has an additional thin panel with the upper corners cut away in a convex quarter circle at the top, and in a concave quarter circle below. Although this treatment of paneling is unknown in colonial woodwork beyond the confines of the Pennsylvania German area, many examples of it may still be seen in southern Germany.

First Floor

THE THIRD PERIOD *of early American art.*
The Early Republic to 1825

HE rococo style which had spread over Europe and extended to America, resulting in the sophisticated elaboration of our second period, reached in Europe an extreme complexity. In England the cabinetmakers, in order to retain popular interest, resorted to strange and exotic forms, fantastic and sometimes absurd, which practically marked the end of the usefulness of this style of design in that particular age. The natural reaction from this over-elaboration in decorative art was toward an extreme simplicity.

There had been preparing for some years, as it happened, just the necessary material to foster and support this reaction. The excavations begun at Herculaneum in 1738 and at Pompeii in 1748 and carried on for several years by a group of architects and archaeologists were bringing to light a great deal of late Roman material, different in character from much with which the renaissance artists had been familiar. There grew up a school of careful archaeologists who recorded with considerable accuracy the results of these discoveries.

A young Scotch architect, Robert Adam, touring Italy to complete his professional education, came in contact with this group, enthusiastic over the recent discoveries.

Adam became imbued with an equal enthusiasm and absorbed a great deal of the essential feeling of this late Roman classic work. His activity extended also to archaeological investigation and his reconstruction of the palace of Diocletian at Spalatro was published in 1764, shortly after his return to England.

Up to this time the rococo influence had reigned undisputed and the eclectic taste of the time had absorbed every available suggestion. Here was another quite fresh and new contribution and the public grasped at it eagerly. But it was soon found that the principles behind the new school were not susceptible of absorption by the rococo designers and the classic forms preserved their individuality completely, particularly under Robert Adam and his brothers.

Adam, though an architect, extended his influence into every department of the decoration and furnishing of buildings and, preserving a complete consistency of attitude, very rapidly established a new style of purely classic derivation. He was primarily an adapter, basing his design upon the less monumental work which he had studied in the newly excavated towns.

His popularity as an architect was phenomenal after his return to England. In 1761 he was appointed Royal Architect and by that time was building a considerable number of great houses for the nobility and designing not only the interior architecture of the rooms but much of the furniture, metalwork, and textiles which went into them. Naturally enough, with the tremendous popular support which came to him, other architects and designers followed in his wake. There was a complete revolution in taste accomplished in a remarkably short space of time, practically within ten years.



FIG. 94. INLAID MAHOGANY MIXING TABLE AND SIDEBORD
SHERATON STYLE, 1795-1800

It is with the results of this revolution that we have to deal in our Third Period of artistic development in America.

Our Second Period began with a classical revival in much the same manner. Yet the earlier revival was based on an incomplete knowledge of a different type of classical remains which, by the time that its developed forms had reached England, had already gone beyond the original classic forms into the rococo, a far cry from its beginnings. This second classical revival of the late eighteenth century began with a more exact knowledge and a knowledge of less monumental and more adaptable types of late Roman originals. The study of small buildings developed an interest in their architectural detail and decoration, which were on a scale suitable for domestic use.

The initial effect upon planning was a carefully studied disposition and relation of spaces. Large and small rooms were related one to the other for the dramatic effect of contrasting size. Shapes of rooms were varied to create interest and surprise. Round, oval, and octagonal apartments were interspersed with rectangular ones—to increase the variety of effect. Semicircular exedras at the ends of long galleries gave a focus for a vista. Thus an infinitely increased vocabulary of architectural forms arose in England. The Italians in their intensive development in the Renaissance had early achieved a part of this vocabulary, but it had not exerted an effect in England until this time.

The height of the popularity in England of the style introduced by Adam coincided with that period of strained relations before, during, and after the Revolutionary War which separated the colonies from the mother coun-

try. It was not until some years after peace was established that the full effect of the changed taste began to appear in the United States, yet when once the change began it spread with rapidity. Aside from the natural impulse to follow the prevailing mode, a ready support of the new style came from its advertised relation to Roman republican life. The founders of the republic had looked to Rome for help and inspiration in creating the structure of the government and laws of the new United States. For this reason anything associated with the republic on the Tiber met with hearty encouragement.

The first effects were seen in the architecture.¹ The planning showed greater study. The older type of house built in the colonies had been in general of simple and symmetrical form, as has been briefly stated. This afforded an easy basis from which to start. More spacious and higher rooms became general, their variety in shape following that of the English work; oval, round, octagonal, and exedral plans were developed in much of the building of the early republic.

On the exterior of the houses the most striking change was the marked delicacy of scale. Classic detail and arrangement prevailed but the attenuation of proportion and the refinement of parts gave it a new effectiveness; columns and pilasters were elongated, and the old Vitruvian relation of column height to depth of entablature was very much lightened. As in the baroque method, the classical forms were used for purely decorative effect but they were used with comparative conventionality. Tall, pillared porticoes appeared on buildings, combining in the height of one classic order the two stories of the façade.

¹ For a fuller treatment of the architecture of this period see Fiske Kimball, *Domestic Architecture of the American Colonies and the Early Republic*.

The delicate painted and stucco decoration of Pompeii gave a cue for a light and charming use of ornament. New details of classic inspiration appeared. Swags and paterae, leaf moldings of various sorts, flutings and reedings, ribbons and flowers, rinceaux and the Greek key were some of the usual decorative patterns on both interiors and exteriors.



FIG. 95. MAHOGANY AND SATINWOOD TABLE
HEPPLEWHITE STYLE, NEW YORK, ABOUT 1790

Much of the delicate ornament was made of a hard composition and was attached to the wood, a method perfected in England under the direction of the Adam brothers and patented by them. This was an inexpensive substitute for carving and permitted very elaborate repeating designs.

The prevalence of a definite and consistent style in the architecture of the period was fostered by the widespread circulation of architectural books of all sorts.

The architect of the time was generally a master builder whose work combined practical knowledge with the suggestions derived from these architectural books. Culti-

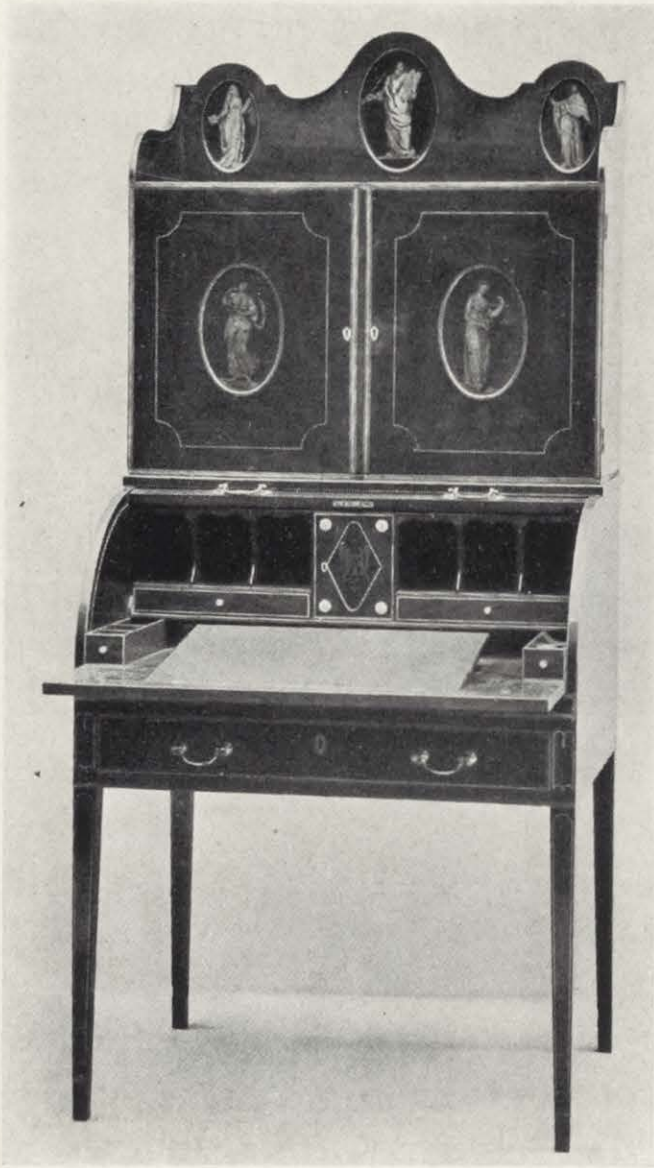


FIG. 96. DESK WITH GLASS PANELS
DECORATED WITH GOLD LEAF
BALTIMORE, MD., 1795-1800

vated amateurs whose libraries were at all extensive possessed a surprising array of both European and American publications.

A number of books were published in the United States which, added to those well known abroad and current in

America, gave a ready supply of architectural forms and detail.² Among these publications were five American editions of books by William Pain; the first, *The Practical Builder, or Workman's General Assistant . . . The Fourth Edition Revised*, was printed in 1792 by John Norman in Boston. Asher Benjamin of Massachusetts published two books, in 1797 and 1806 respectively, each of which was reissued. All of these books in later editions presented a version of Adam work, well adjusted to execution in wood and to use in the less pretentious work which was done in America.

In common with the architecture, the furniture and the metalwork took on a greater refinement. Simple classic forms predominated, following more or less structural lines. The straight line formed the basis, and with it were combined uncomplicated curves which seldom appeared in the structural elements. Semicircles, ellipses, and such geometrical figures were the rule, developing into serpentine but rarely becoming more elaborate.

The changes in furniture forms are very sharply marked. Not only were a number of new pieces developed to serve the social usage of the time, but the furniture exhibits in its design the characteristic simplicity of outline and the careful structural quality which predominated in all the useful arts.

The vertical support is no longer the curved cabriole. This gives place to the straight tapering leg. The classic order becomes the basis for much of the proportion and arrangement of parts, the skirting of chairs and tables being studied in relation to the height of the leg, as the entablature of the classic order bears a definite relation

² See Fiske Kimball, *Thomas Jefferson, Architect*, for a list of books in Jefferson's library.



FIG. 97. SOFA IN THE SHERATON STYLE. PROBABLY CARVED BY NEHEMIAH ADAMS
IN SALEM, MASS., ABOUT 1800

to the column height. Curves were confined chiefly to the outlines of the tops of tables, chests of drawers, sideboards, and the fronts of chair seats.

The sideboard is an example of a new piece whose first appearance belongs to this period. The Chippendale side table was combined, by Adam, with flanking pedestals into a group of three pieces which formed a sideboard arrangement. The succeeding cabinetmakers in the Adam school developed this design and combined these three pieces into one; the sideboard was the result (fig. 94).

In England had developed a group of experienced furniture designers and cabinetmakers who, beginning at the time when Chippendale was in the ascendancy, had found a way to put their ideas before the public in the portfolios and books of design plates which one or another would issue for sale. These design books were many and in them can be traced the preferences of certain men for certain treatments of form and decoration. The names of some of the men who published books of furniture design have become indissolubly associated with particular expressions. Many cabinetmakers executed the designs of Robert Adam, among them Chippendale himself. Hence a knowledge of the new style became general. Basing their designs upon this knowledge, certain practical cabinetmakers issued books, partly to show their clientele the work which might be ordered. Among these, Hepplewhite's *Guide*, first published in 1788, is important since Hepplewhite and Co. was a flourishing firm of London cabinetmakers. In this volume may be seen numbers of designs, some distinctive and personal, others adaptations of the usual popular pieces such as were being made by many firms. Thomas Sheraton, whose publications, issued from 1791

to 1807, had considerable influence upon furniture design in the United States, continued the same tradition, carrying it further along toward its final downfall.



FIG. 98. SECRETARY OF MAHOGANY, WITH THE AMERICAN EAGLE INLAID, 1795-1800

In the furniture made in this country in the last decade of the eighteenth century and the first of the nineteenth, we have a blending of the treatments which are associated with Hepplewhite and Sheraton. The former usually employed such details as the square tapered or the round

fluted leg, the spade foot, the shield-shaped chair back, some carved decoration (fig. 102), but little else which can be differentiated from Sheraton usage. Sheraton preferred the round leg, sometimes reeded, the square chair back, veneered panels, and inlay rather than carving



FIG. 99. MAHOGANY AND
SATINWOOD DESK
MASSACHUSETTS
ABOUT 1800

on case furniture. He used, however, all of the decorative methods common to the work of the time (figs. 99, 103). It is difficult, often impossible, to analyze American pieces of the period for the exact origin of motives, since the work is the consummation of the efforts of many late eighteenth-century workers of whom Hepplewhite and Sheraton were only two.

Of this furniture the pieces shown on the first floor of the wing form a fairly representative group. The chairs are of both Hepplewhite and Sheraton models. There are chairs of Sheraton inspiration with wooden arms and upholstered

chairs with no wood showing except in the legs (fig. 101). Tables of many sorts, for dining, cards, and tea, stands for candles or for sewing materials, sideboards, and buffets are decorated with inlay, veneers, and bandings. Desks both with and without bookcase tops are carried out in conformity with the prevailing style. There are comfortable sofas and settees with delicate frames, footstools, fire screens, chests of drawers, high-post bed-

steads, and every conceivable article which complete house furnishing and decoration could have required then or now.

The looking glasses are of mahogany, brightened by gilded carving, or of wood and composition completely gilded. In some, the upper pane of glass is decorated with designs of paint and gold leaf (fig. 107).

There was much demand for furniture of light woods such as curly maple and satinwood. A good deal of the mahogany was finished in a light tone, particularly where it was inlaid with lighter woods (figs. 96 and 103, right). On case furniture and on tables, veneering and inlay were more customary than carving. On chairs carved decoration persisted, combined with molding, delicate turning, and reeding.

Painted decoration also had a vogue. Flowers, groups of musical instruments, bows and arrows, medallions, and other ornamental motives were painted in color or done in gold, following the popular French fashion.

In the early nineteenth century, painted chairs after late Sheraton designs were of the type long known in

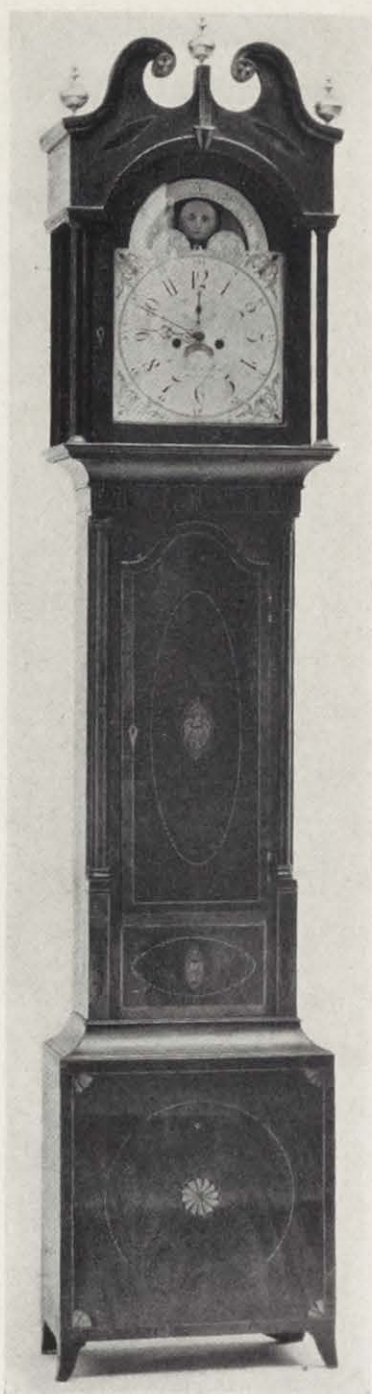


FIG. 100. TALL CLOCK
MADE BY JOAKIM HILL.
FLEMINGTON, N. J.
1790-1800

America as the "fancy chair." Its introduction to New York, apparently a few years after it became fashionable in London, was announced (1797) by William Challen, "Fancy Chair-maker from London," who "manufactures all sorts of dyed, jappanned, wangee and bamboo chairs, settees, etc., and every article in the fancy chair line executed in the neatest manner, and after the newest and most approved London patterns."

In 1802 was advertised "a large assortment of elegant well-made and highly finished and in black and gold, etc., Fancy chairs with cane and rush bottoms," and in 1806 "a large and very elegant assortment of Fancy chairs of the newest patterns and finished in a superior style. Elegant white, coquilicot, green, etc., and gilt drawing-room chairs, with cane and rush seats, together with a handsome assortment of dining and bedroom chairs, etc."

So popular were the chairs that this style of decoration was adapted to other kinds of furniture. In 1817 "an elegant assortment of curled maple painted, ornamented landscape, sewing and rocking chairs, lounges, settees, sofas, music stools, etc.," was offered for sale.

Toward the end of the period a change becomes apparent with the beginning of the influence of the French Empire. Here a new wave of classic derivation overwhelms design, which shows a stricter adherence to archaeological correctness. Measured drawings of Greek temples were carefully followed for architectural use, and the struggles of Greece for independence in the early nineteenth century gave Grecian forms a particular vogue. In furniture an increased heaviness and solidity begin to appear, and with this phase of design the great age of cabinetmakers ends. The last of Sheraton's publications contains much of this Neo-Greek influence.

The work of this last period, as shown in The American Wing, is closely associated with the first years of the United States, years when the American people were making rapid strides toward financial recovery from the past war and genuine prosperity for the future. At that time the mercantile marine was carrying the American



FIG. 101. MAHOGANY ARMCHAIR AND EASY CHAIR. NEW ENGLAND
LATE XVIII CENTURY

flag to every quarter of the globe, enriching shipowners and making possible here that luxury of living which had been interrupted by the struggle for independence. In general the fashions of the Old World continued to be the fashions in the New. As our nation commenced to have a history and a background of its own, however, not only Europe but even the Orient catered to this individuality in certain of the textiles and pottery sent to our markets, thereby giving to many American houses an atmosphere different from that of the residences in the Old World.

Houses were being built and furnished frequently with considerable elegance, as fortunes were made in the growing prosperity of the country. In *The Journal of an Excursion to the United States of America in the Summer of 1794*, Henry Wansey noted among his observations:

I dined this day with Mr. Bingham [in Philadelphia], to whom I had a letter of introduction. I found a magnificent house and gardens in the best English style, with elegant and even superb furniture. The chairs of the drawing room were from Seddon's in London, of the newest taste; the back in the form of a lyre, with festoons of crimson and yellow silk. The curtains of the room a festoon of the same. The carpet one of Moore's most expensive patterns. The room was papered in the French taste, after the style of the Vatican at Rome.

Although communication with Europe was constant and importation of ideas and materials reached large proportions, numbers of excellent cabinetmakers and upholsterers plied their trades in all cities, and manufacturers of many kinds were patronized by those citizens who wished to encourage home industry. In Alexander Hamilton's famous Report on Manufactures made to Congress on December 5, 1791, in his capacity as first Secretary of the Treasury he gave as his opinion that "cabinet-wares are generally made little, if at all inferior to those of Europe. Their extent is such as to have admitted of considerable exportation. An exemption from duty of the several kinds of wood ordinarily used in these manufactures seems to be all that is requisite by way of encouragement. It is recommended by the consideration of a similar policy being pursued in other countries and by the expediency of giving equal advantages to our own workmen in wood." The fashion for veneer and inlay on case furniture increased the use of exotic woods, which were imported in great variety.³

³ In *The Journeymen Cabinet and Chair Makers' New-York Book of Prices*

One type of American Sheraton and Hepplewhite furniture consists of pieces which have inlaid in them representations of the American eagle, designs readily obtainable, appearing as they did upon the earliest United States copper and silver coinage. These were substituted by some of our most skillful cabinetmakers for the con-

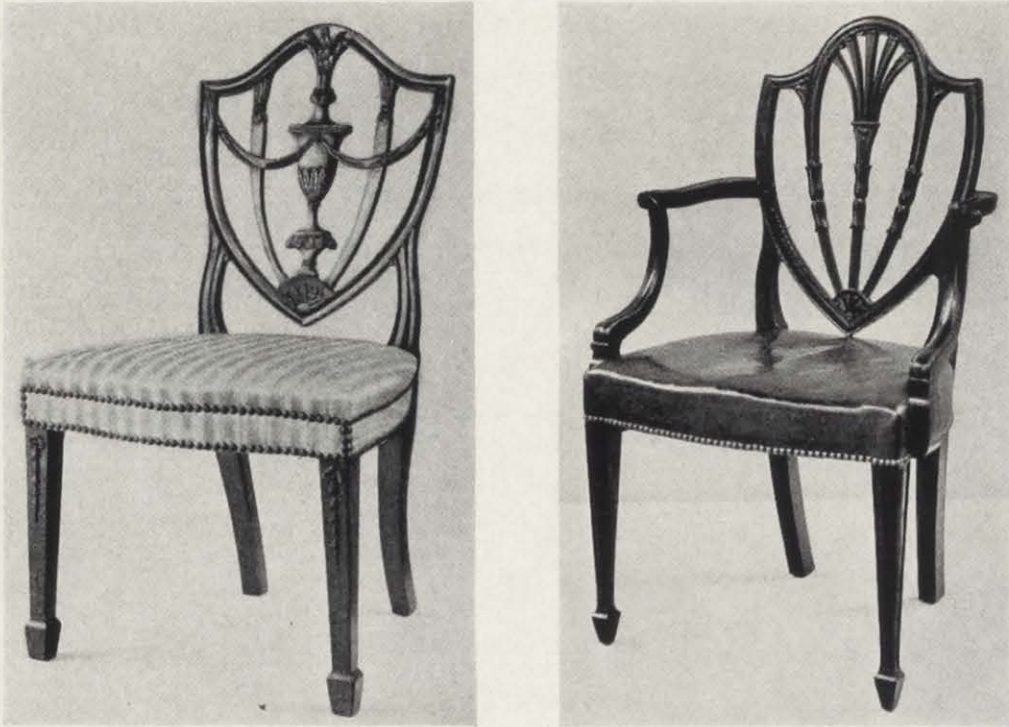


FIG. 102. MAHOGANY SIDE CHAIR AND ARMCHAIR. HEPPLEWHITE STYLE, ABOUT 1795

ventional urn and flower designs inlaid in many an English and American piece of furniture. This truly American bird came into vogue as a motive of decoration at the time of the inauguration of our first president. The façades of the remodeled City Hall of New York and the Government House, erected for the use of the new government on the site of the present Custom House on Bowling

we find extra prices were charged for work (except in banding) in which were used "Sattin or Manillia wood . . . Sasico or Havannah . . . King, tulip, rose, purple, snake, zebra, Alexandria, Panella, yew, maple, &c."

Green, showed it in relief in all its glory. When Washington, shortly after his inauguration, made his triumphal tour through the newly united states, this emblem was a feature of transparencies⁴ which illuminated many a public building and private house in welcome to the recently elected president.

Painted upon the fans, hair-ribbons, and sashes of the fair ones and engraved upon the coat buttons of the men, the eagle appeared many times at the balls and receptions given in the beloved General's honor. "Spread Eagle" taverns sprang into existence and with their gayly painted swinging signboards made their appeal to travelers.

The use in furniture of this emblem of nationalism was not confined to any one cabinetmaker, or any group, as "spread eagle" furniture was made apparently in Albany, Boston, New York, Philadelphia, Baltimore, and their vicinities. The spread eagle was inlaid in mirror frames, breakfast tables, secretaries (fig. 98), chests, tambour and slant-top desks, corner cabinets, tip-top tables, Pembroke tables, card tables, both rectangular and semicircular, tall clocks (fig. 100), and knife boxes. Invariably these pieces were of a high order of workmanship.

We have no definite date for the first appearance of this peculiarly American furniture. Probably the earlier pieces are those which display the eagle without the stars. As state after state came in, we find fifteen (1792), sixteen (1796), and eighteen (1812) stars in the inlay. As the use of sixteen predominates, most of them probably date around 1798. This was a year of great excitement

⁴ An easy form of decoration within the reach of every one, being made by tracing the design upon whitewashed or starched window panes behind which were placed lighted candles.

here because of the diplomatic difficulties with France, which ended in the breaking out of a war of short duration with our former friend and ally, caused by the Directory's insults to our government. One of these occasioned that memorable retort from our minister to France, Charles Cotesworth Pinckney: "Millions for defense, but not one cent for tribute."



FIG. 103. MAHOGANY SIDE CHAIRS. SHERATON STYLE, ABOUT 1800

It is difficult at this late day to realize the tense atmosphere which pervaded the country at this time, and to appreciate the place the American eagle held in the emotions of our people, many evidences of which are to be found in the newspapers of the day. The *Alexandria Gazette* of May 5, 1798, gives a graphic account of an all-day review of the First Troop of the Baltimore Light Dragoons and the banquet which followed, with its sixteen toasts—that given to "President Adams" followed by three cheers; the "American Envoys in Paris," five

cheers; "The American Eagle—May it never lose its weight in the scale of nations, nor drop from its talons the motto of Liberty or Death," six cheers; while "The fine and independent volunteers of the state of Baltimore—in citizenship orderly, in military discipline veterans, in courage bold and undaunted," received only half that number.

It is more than probable that the pieces bearing eighteen stars were created to take advantage of the intense nationalistic feeling aroused by the War of 1812.

The vogue of the spread eagle was not confined to our cabinetmakers. The brass founders worked it into the designs of openwork fenders (fig. 110) and engraved it upon andirons.

The colonial makers of mirrors—those very useful and in many cases delightfully ornamental pieces of furniture—followed largely the fashions of the Old World. In the days of the early republic, however, some of the craftsmen put their own individuality into the decorations, though they departed but little in form from the accepted types of the period. That same pride of country which had brought about the use of the spread eagle in the embellishment of some of the furniture found expression in the glass paintings which decorated the upper panels of so many mirrors of the late eighteenth and early nineteenth century. The ornamentation of these makes them literally "mirrors of history." Among the painted glass panels of the mirrors exhibited is one bearing a portrait of Washington surrounded by an elaborate military trophy in gold.⁵ Surmounting a convex mirror,

⁵ No more pleasing pen picture of the love for Washington which existed at this period is given than that of the exquisite *émigrée*, the Marquise de La Tour du Pin, wife of the minister to Brussels under Louis XVI, in an account of her journey to Albany from Boston in 1794, as follows:

also exhibited, is an American eagle crushing in its beak a snake, symbolic of the enemies of the republic (fig. 108). Other mirrors show on their panels weeping willows with goddesses of Liberty leaning on funeral urns inscribed with the names of Washington and Hamilton—emblematic of grief over the death of these two statesmen.

Our clockmakers also availed themselves of the na-



FIG. 104. MAHOGANY SIDE CHAIRS. NEW YORK, 1805-1815

"The frame house at which we stopped reflected an advanced degree of civilization in that it was provided with glazed windows; but it is the incomparable beauty of the family occupying it that is ineffaceably stamped upon my memory. First, the household: the man and his wife of forty or forty-five years, models of imposing elegance, figures endued with that exquisite beauty found only in works of the great masters. Around the two were grouped a family of eight or ten children, the young girls blossoming into womanhood, recalling the beautiful virgins of Raphael, while the little children, with the figures of angels, Rubens himself would not have disowned. In the same house lived the venerable grandfather, his hair silvered by age, but free from infirmity.

"At the close of the meal, taken in common, he rose, and baring his head, solemnly pronounced these words: 'We are about to drink to the health of our well-loved President.' One could not at that time find a cabin, no matter how secluded, where this expression of love for the great Washington did not terminate each repast. To this was sometimes added the health of the marquis, M. de La Fayette, a name cherished in the United States."

tional enthusiasm by using historical scenes and patriotic emblems as decoration. Some of these truly American clocks are shown upon the first floor.

America was still dependent upon Europe for most of the fine textiles used for upholstery and clothing, of which a large and varied assortment was imported. For chair upholstery, silk fabrics such as damasks, brocades, satins, velvets, and taffetas were much used, varied with haircloth in black and colors, leathers, and linens. A large selection of copperplate printed linens and cottons was imported, chiefly from France. Of these, the famous *toiles de Jouy* were utilized for curtains, bed furniture, and upholstery. These copperplate designs, many of distinctly Louis XVI type and later of the Directory and Empire, were frequently given a patriotic touch by the introduction of symbolic emblems, flags, or portraits of American heroes. Two varieties of these patriotic copper-printed fabrics may be seen in the bedroom from Haverhill, Massachusetts. For curtains not only were the silk and printed fabrics employed, but combined with them or used alone were fine mull or lawn draperies, embroidered and hand-wrought with drawnwork and hemstitching.

Wallpapers, pictorial or with conventional repeating designs, are the characteristic wall hangings of the time. Rooms, no longer paneled above the height of the chair rail, were generally hung with gay papers, although they were sometimes covered with fabric. These papers, made chiefly in France and England, were imported into the United States, although to some extent wallpaper was manufactured in America. On this floor may be seen fine old examples of two types of scenic paper—one in varied colors, the other in monochrome—as well as a paper of

purely decorative and formal design hung in a house in New Jersey in 1794.

In Alexander Hamilton's Report to Congress on Manufactures, referred to above, it is noted of the paper industry that "that of paper hangings is a branch in which respectable progress has been made." The variety of papers sold is evidenced by the advertisement of Colton



FIG. 105. MAHOGANY WINDOW SEAT
NEW YORK, 1810-1815

and Stewart in the *Alexandria Gazette* of January 10, 1798: "60 different Patterns of Plain and Printed Paper hangings just received for sale."

The metalwork partakes of the classic spirit as translated by Adam and his associates and followers. Brasses for fireplace use—andirons, fenders, and firetools—are wrought with the greatest delicacy. Some of the open-work fenders, one of which is shown in figure 110, are lacelike in their piercing, and many of the finer andirons and tools are engraved.

Silver⁶ and Sheffield plate—the latter largely replacing pewter in the finer houses—follow the classic forms of the current vogue. The urn shape predominates (fig. 111), engraving is used much more than repoussé decoration, and the modeled decoration when it does occur is very low in relief and subtly fashioned. Forms which we have mentioned as characteristic in the architecture and

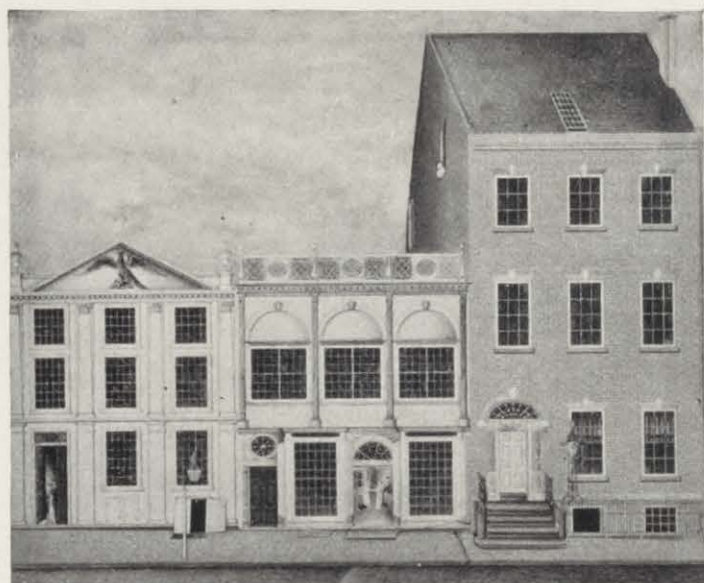


FIG. 106. COLORED DRAWING OF THE SHOP AND WAREHOUSE OF DUNCAN PHYFE, THE NEW YORK CABINETMAKER

furniture—oval, octagonal, serpentine—are repeated in the silver designs. The urn shape is employed for teapots, sugar bowls, creamers, and many of the utensils of table service, this urn marking in its profile a departure from the inverted pear shape, which was gradually going out of fashion. The post-revolutionary work bearing the mark of Paul Revere, Jr. (fig. 111), shown in the Clearwater collection on this floor, exemplifies this change in form as related to plate.

⁶ For a full treatment of the silver of this period see *American Silver of the XVII and XVIII Centuries* by C. Louise Avery.

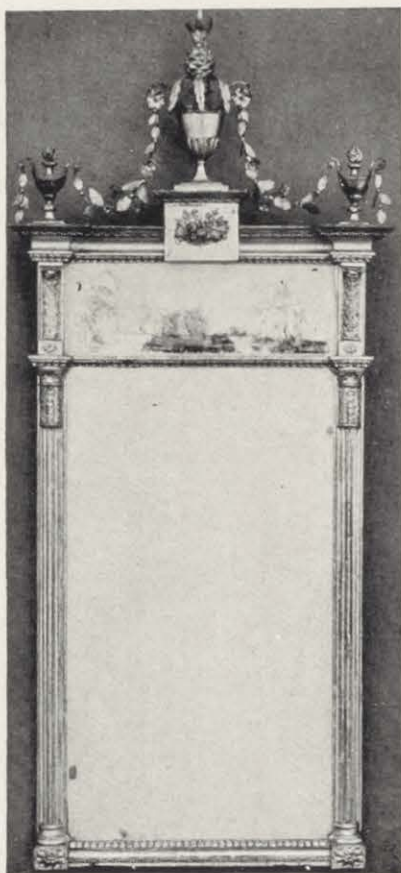


FIG. 107. LOOKING GLASS
WITH FRAME OF WOOD
COMPOSITION, AND
GLASS, GILDED
ABOUT 1800

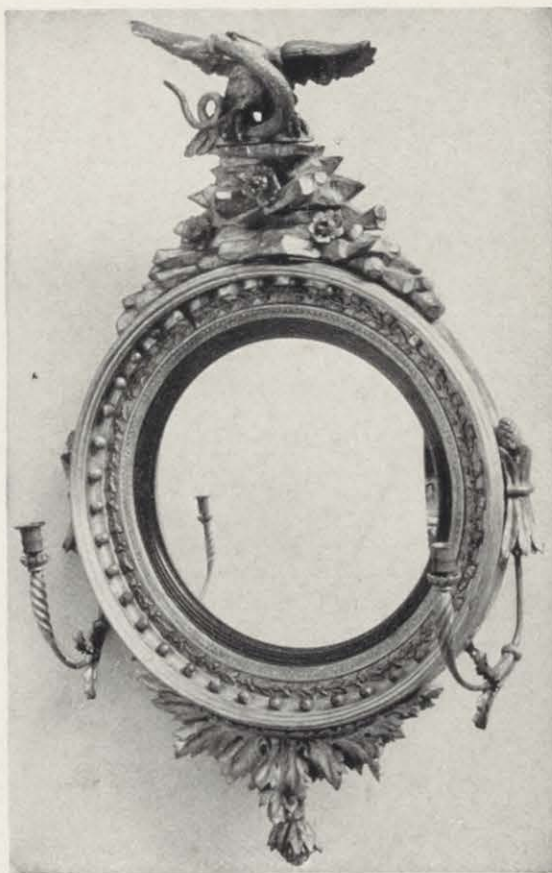


FIG. 108. GIRANDOLE WITH FRAME
OF WOOD AND COMPOSITION, GILDED
ABOUT 1810



FIG. 109. LOOKING GLASS
WITH FRAME OF WOOD
AND COMPOSITION
GILDED. NEW YORK
ABOUT 1790

There was much glass used at this period, some imported, a great deal made on this side of the Atlantic. The imported glassware included the fine cut glass which is such an important product of English and Irish handicraft. Not only was glass for table service brought over in quantity but also many of the fine cut-glass lusters, which were widely used in England. Several examples of these beautiful chandeliers are shown.

Of American-made glass there were several types: plain blown glass with little or no decoration, fine cut glass fol-

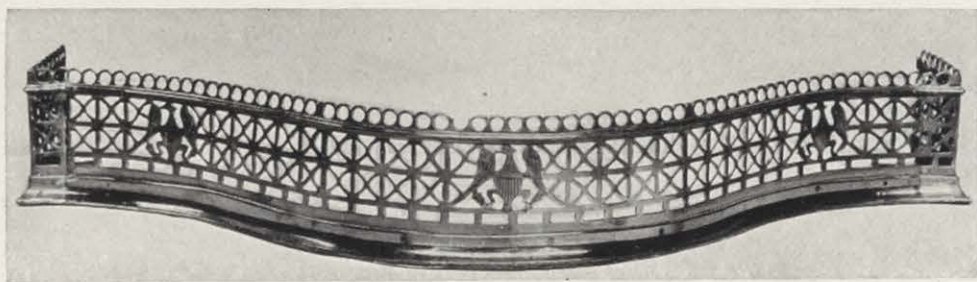


FIG. 110. PIERCED FENDER WITH THE AMERICAN EAGLE IN THE DESIGN, 1790-1810

lowing the English tradition in technique of cutting, and molded glass made as an inexpensive imitation of cut glass, the last a typical American glass. Groups of glassware of this and other periods are shown in the hallway and in the Clearwater Gallery on this floor.

From France were imported many pieces of soft-paste porcelain, some of which were made specially for the American market and have national heroes or scenes of local interest painted in color. A number of urns (fig. 115) and vases of this sort are on exhibition. From England were sent services of the characteristic table porcelains of the time, Crown Derby, Worcester, and other less known and less highly valued varieties. The many Staffordshire factories for porcelains and high-grade potteries

exported heavily to America, and Wedgwood ware was frequently advertised in our newspapers.

About 1825 or 1826 William Tucker in Philadelphia undertook the manufacture of hard-paste porcelain (fig. 113). In 1832 Joseph Hemphill became a partner and under his direction the output of the factory, in imitation



FIG. 111. URN-SHAPED SILVER WITH THE MARK OF PAUL REVERE. BOSTON, 1795-1805

of Sèvres porcelain, was excellent in workmanship and design. There were other porcelain manufactories established in America about the same time, but as none of them achieved financial success the fine ceramics continued to be imported.

Of all the china used in the homes of the early republic possibly none makes a greater appeal than that hard-paste porcelain (popularly known as Chinese Lowestoft) brought home from Canton by our early merchant navi-

gators in their trading ventures. Much of it, fortunately, still remains in the towns along our seaboard—treasured heirlooms of ancestral china cabinets.

The story of this porcelain is an interesting one. Made in the vicinity of the imperial factory at Ching-tê-chên in the province of Kiang-si, on the left bank of the



FIG. 112. ENGRAVED
GLASS GOBLET MADE BY
JOHN FREDERICK
AMELUNG, NEW BREMEN
MD., 1788

Ch'ang River, in its undecorated form it was floated down the river some fifty miles to Lake Poyang, across the lake, and up an estuary of the Kan River to Nan-Ch'ang Fu, and thence by water up this river to its sources in the Ta Yu Ling Mountains; across the mountains it was carried thirty miles on the backs of coolies and again floated down to Canton, the journey in all its various phases covering nearly four hundred and fifty miles. In Canton it received its decoration from various enamellers, some twenty of whom are known to have been working at the beginning

of the century. Their work was rather individualistic, those who catered especially to the English, French, and Dutch markets employing styles of decoration not usually found on the wares which were so popular with the Yankee navigators.

Several examples of this porcelain are shown on the first floor, supplementing the special case exhibit in the small gallery (F 26 B) at the third floor entrance to The

American Wing. Famous personages and important events in national history are associated with a number of the pieces. Other interesting examples of this ware have ships flying the American flag; there are also tea sets decorated with the arms of New York supported by almond-eyed goddesses of Liberty and Justice. A few pieces (fig. 114) are from the set brought to George Washington from Canton by Major Samuel Shaw, who acted as secretary of the meeting at which the Order of the Cincinnati was instituted, May 18, 1783. Major Shaw was the trading agent for the owners of the *Empress of China*, the first vessel to sail from this country directly to Canton, the only open port in China. In company with Captain Thomas Randall, one of the military family of General Knox, our first Secretary of War, he sailed from New York on February 22, 1784, and returned home May 11, 1785. The pieces have enameled on their centers the eagle of the Cincinnati, a reproduction in colors of that engraved on the parchment certificate of the order, a copy of which is in the Haverhill bedroom. The suggestion of the figures of Fame from which the eagles hang was also obtained from the certificate. Major Shaw's difficulty in procuring a suitable present for his old commander is thus noted in his journal:

There are many painters in Canton, but I was informed that not one of them possesses a genius for design. I wished to have something emblematic of the institution of the Order of the Cincinnati executed



FIG. 113. PORCELAIN PITCHER
MADE BY TUCKER AND HEMP-
HILL. PHILADELPHIA. ABOUT
1832

upon a set of porcelain. My idea was to have the American Cincinnatus, under the conduct of Minerva, regarding Fame, who having received from them the emblem of the Order was proclaiming it to the world. For this purpose I procured two separate engravings of the goddess, an elegant figure of a military man, and furnished the painter with the copy of the emblem which I had in my possession. He was allowed to be the most eminent of his profession, but after repeated trials was unable to combine the figures with the least

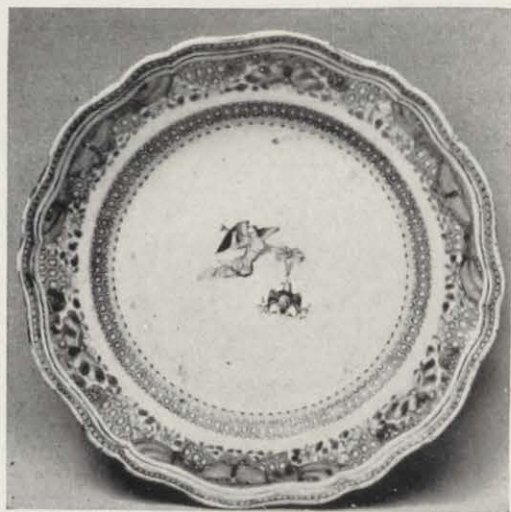


FIG. 114. CHINESE LOWESTOFT
PLATE FROM THE TABLE SERVICE
OF GEORGE WASHINGTON, ABOUT
1784



FIG. 115. FRENCH POR-
CELAIN URN, ABOUT 1830
VIEW OF NEW YORK
FROM GOVERNOR'S ISLAND

propriety, though there was not one of them who could not copy with the greatest exactness. I could, therefore, have my wishes gratified only in part.

The bowl bearing Major Shaw's initials, also in the special case exhibit, was brought back for his own use. In addition to the monogram it bears a representation of the insigne of the Cincinnati. Beside the bowl is shown one of the original badges of the Society. Fashioned in gold and enamel, it follows the original design of Pierre Charles L'Enfant, a French architect who is best known for his plan for the city of Washington but who also designed the old New York City Hall.

A pitcher in the small gallery shows a portrait of

George Washington painted in black after a stipple and line engraving by David Edwin. Upon the reverse are the initials E T, those of Edward Tilghman, a distinguished lawyer of Philadelphia, for whom the jug was ordered by his uncle, Benjamin Chew Wilcocks, a Philadelphia merchant engaged in the China trade from 1801 to 1828.

Some of the objects from the William Henry Huntington collection of mementos of Washington, Franklin, and Lafayette are shown on this floor. These famous men appear in statuettes and busts of porcelain and bronze; even cane heads and snuffboxes are decorated with tiny portraits. The group in white biscuit porcelain representing Franklin and Louis XVI is one of the rare pieces in the collection. The occasion commemorated by the group is the signing of two treaties between France and the United States in February, 1778. The figures were modeled between 1782 and 1785 at the famous factory at Niderviller owned by the Comte de Custine, an admirer of Washington and one of those unfortunate friends of American freedom who, after serving in the American Revolution, were later sacrificed on the guillotine to the cause of liberty in their own country.

THE ROOMS OF THE THIRD PERIOD

Early republican painting, interior architecture, and decorative arts are represented in the main gallery and the adjacent rooms on this floor.⁷ In some of the woodwork will be seen the influence of the style inaugurated by Robert Adam in England, of which Charles Bulfinch

⁷ See the floor plan, fig. 127.

was an exponent here. He was one of several distinguished native architects of this period who worked in our flourishing seaboard cities, designing buildings which still stand as witnesses to their skill.

Furniture reflecting the Hepplewhite, Sheraton, and Empire modes is combined with metalwork, glass, ceramics, and textiles of the period necessary fully to present the interior equipment of the finer rooms of the first few years of the United States.

THE EXHIBITION GALLERY

The architectural treatment of the exhibition gallery exemplifies the delicacy of detail and slender proportions characteristic of the first decade of the nineteenth century. The cornice is an exact reproduction in plaster of one in The Octagon, the brick house built in Washington for John Tayloe between 1798 and 1800 after plans by Dr. William Thornton. The acanthus-leaf band of the cornice is a motive of classic derivation. The arched openings on the east, north, and west walls are original woodwork from the house in East Pratt Street, Baltimore, from which the dining room in the adjoining gallery came. The other three doorways are modern but employ motives from a room in the same Baltimore house, which may be seen on this floor. The reeded detail upon them is unusual and possesses more of the cabinet-maker's touch than that of the carpenter (fig. 116). The chair rail and baseboard reproduce originals found in Homewood, that fine house in Baltimore built about the end of the eighteenth century for Charles Carroll, probably by the same architect who designed the Pratt Street



FIG. 116. THE NEW YORK GALLERY, 1800-1815. THE THREE ARCHED OPENINGS ARE FROM A HOUSE IN BALTIMORE, MD.; THE CORNICE REPRODUCES ONE IN THE OCTAGON, WASHINGTON, D. C.

house for Henry Craig. This room is a gathering together of harmonious elements typical of work of the early republican period in Washington and Baltimore.

In the pavement of this room the precedent of the period, as exemplified in the New York City Hall, is followed. Marbles in white, black and white, and gray and white in different combinations and designs were usual in formal entrance halls and in the rooms of many public buildings; patterns for such designs exist among the drawings of Thomas Jefferson.

The furniture is of the Sheraton style showing a transition into Directoire and Empire styles. Much of it is of New York manufacture of the early nineteenth century and represents a distinct type of high quality, depending for decorative effect chiefly on carving, reeding, and veneers, and on beautiful woods, carefully selected (figs. 104, 105). The well-known cabinetmaker Duncan Phyfe first worked in the Sheraton mode, later adapting his forms to the popular demand for the Empire fashion, and practiced the refinements apparent in the pieces of this room. The large triple pedestal dining table of the extension type, in the center of the room, is of unusual design. Other tables and the chairs and sofas show the various forms that represent this typically local style.

Beside the staircase may be seen a very interesting colored drawing showing the shop and warehouse in Fulton Street of Duncan Phyfe. This is not only an interesting record of Phyfe's place of business, but is as well a commentary on the contemporary architecture (fig. 106).

The beautiful old fabrics which cover the furniture and drape the windows include satins, brocades, lampas, and figured velvet of the period. In consonance with the general refinement in taste and flattened modeling of

detail, the colors are usually softened and subdued, seldom of full primary brilliance. Bright reds and yellows were popular under the Empire, but these colors, though intense, are seldom of primary tones. For the method of curtain-draping ample suggestion and authority were found in R. Ackermann's *Repository of Arts* (1809-1827), a London magazine widely distributed in America.

A number of looking glasses in gilded pine reveal a delicacy in keeping with the furniture. Painted panes of glass in some of them give added enrichment. Girandoles and convex mirrors were popular and were surmounted usually by the eagle.

Silver, glass, and porcelains of representative form and decoration are arranged in conjunction with the furniture.

Of much interest is the enormous Chinese Lowestoft punch bowl given in 1812 by General Morton to the City of New York and inscribed, "This bowl made by Syng-chong in Canton—Tungmanhe Pinxt." On the outside is a scene of lower New York and vessels flying the American flag. Inside the bowl is the view of New York from Brooklyn engraved by Samuel Seymour, issued in 1803.

From the ceiling is hung an excellent cut-glass and gilt-bronze chandelier and on the east wall are a matching pair of wall lights. These fixtures with their original, engraved hurricane shades were a part of the furnishings purchased in New York about 1815 for the house of George Harrison at 156 Chestnut Street, Philadelphia. A similar chandelier was illustrated in the *New York Commercial Advertiser* of September 8, 1824.

On the walls under the stairway is arranged a small group of Staffordshire plates made in the period of 1820-1830, with views of New York in the early nineteenth century. On their rich dark blue surfaces may be seen

views of the city from Brooklyn, of old Fort Clinton (which now houses the Aquarium), erected in 1808, and of the City Hotel with the pump from which the people in the neighborhood drew their drinking water. The solitary man on horseback and the sawhorse and load of wood on the sidewalk reflect the quiet atmosphere of the Knickerbocker town. Other views are those of the City Hall, a landmark still standing, Columbia College, Scudder's Museum on the northwestern corner of City Hall Park, with the buildings which housed our first public school and savings bank. All were important elements in the life of the city in that early period.

Most of the men and women who shaped the political and social life of the colonies and the new republic sat to the prominent portrait painters of the day. Through the generosity of their descendants many of these family portraits are exhibited from time to time in The American Wing, thus giving to visitors an opportunity to examine otherwise inaccessible works of American artists.

Among the painters who were working in the early years of the country's history were Charles Willson Peale (1741-1827), John Vanderlyn (1776-1852), Samuel Waldo (1783-1861), Edward Savage, who painted from sketches made in 1789 the famous Washington family group, and Robert Fulton and Samuel F. B. Morse, both better known as inventors and scientists than as portrait painters. The best known, probably in his own time as well as today, was Gilbert Stuart (1755-1826), America's great native-born artist. A number of his portraits are hung in the various rooms of the first floor. These men were painters of developed artistic conviction and occupy a category somewhat removed from the "limners" of an earlier period with their more limited equipment.

The portrait of Christopher Colles (1739-1816), the original projector of the Erie Canal, was painted in New York in the first quarter of the century. His vigorous personality, apparent in the portrait, was associated with New York's civic development and the introduction of the canal system into this state. He delivered a series of lectures in New York in 1773 upon the subject of inland lock navigation, and the next year induced the city fathers to accept his proposal to erect a reservoir and steam pump and convey water through the streets in pipes made from pitch-pine logs. This project had to be abandoned when the War of the Revolution broke out and was not again undertaken until 1799. He was an intimate friend of Washington, Hamilton, and John Pintard, through whose influence in his later life he was made the Superintendent of the Academy of Fine Arts.

A small group of American miniatures of this period is to be found here. These little ivory portraits include among others two of George Washington, one by Ramage (1763-1802) and the other by Charles Willson Peale. The miniatures of General Nathanael Greene and the mother of Chief Justice Taney are also the work of C. W. Peale, and James Peale in 1797 painted the portraits of Mr. and Mrs. John Wilson. Miniatures were very personal belongings in those days. Women wore those of their loved ones on necklaces and bracelets, and George Washington Parke Custis in his *Memory of Washington* relates that the General "wore around his neck the miniature-portrait of his wife. This he had worn through all the vicissitudes of his eventful career, from the period of his marriage to the last days at Mount Vernon."

A number of prints selected from the collection left to the Museum by the late Charles Allen Munn are hung in

the passageway adjoining the Pennsylvania room designated by the Museum Trustees the Charles Allen Munn Room. They include large mezzotints of Washington by Valentine Green after Trumbull and others; one of Henry Laurens, second president of the Continental Congress, who was captured by the British on his way to Holland and imprisoned in the Tower of London in 1779; and others of John and Samuel Adams, General Gates, Jefferson, and Hamilton after Copley, Peale, and Stuart.

THE ALCOVE OFF
THE EXHIBITION GALLERY

This little alcove was constructed around some fragments of architectural woodwork from Massachusetts. The cornice is an original one from the Cook-Oliver house in Salem, built shortly after 1804 from plans by Samuel McIntire. The mantelpiece was taken from the Samuel Ruggles house in Boston, attributed to Charles Bulfinch. Bulfinch was the first native-trained architect in America to practice in the manner of modern architects, and was the strongest protagonist of the Adam style in the country. The baseboard, chair rail, window trim, and sash are new but follow exactly old details for molded trim.

We have here a little interior typical of early nineteenth-century New England, where delicate moldings and finely modeled composition ornament are combined with great fineness of scale. Light colors were the rule for the painting of woodwork, thus giving to the modeled surfaces the full effect of light and shadow (fig. 117).

The walls are hung with a printed sepia wallpaper of French manufacture. It presents a romantic Italian sea-



FIG. 117. THE ALCOVE WITH WOODWORK FROM BOSTON
& AND SALEM, MASS., ABOUT 1800

port scene with houses and ruins and groups of people engaged in rural activities. This paper was manufactured by Arthur and Robert, two Englishmen whose firm was located in 1781 on the "Rue de Louis le Grand au coin du Boulevard." Arthur was guillotined during the Revolution and Robert in 1803 carried on his trade at 27 rue de la Place Vendôme. In 1811 Guillet took over the business.

In the alcove is a sofa (fig. 97), upholstered in blue satin and moiré striped fabric, which is particularly interesting for the relationship of its carved decoration to the architectural carvings of Samuel McIntire. It belongs to a fairly large group of furniture, including sofas, chairs, beds, tables, and smaller pieces, which is undoubtedly of Salem provenance. The design of the sofa including the oblong panel at the top with flanking panels of console shape is based on one of Sheraton's designs, but the carving is in a distinctive style. The band of alternating flutes and rosettes along the top of the back repeats the motives of the cornice of the alcove.

Flanking the sofa are two chairs, also of Salem provenance and probably carved by the same hand. They were designed after plate II of Hepplewhite's *Guide* and reveal exceptionally fine craftsmanship. The chairs are of historic interest, having been first owned by Elias Hasket Derby, a wealthy merchant of Salem.

In this gallery also is a clock made probably by Aaron Willard, Jr., of Boston, in modern parlance a banjo clock, patented by Simon Willard, Sr., in 1802, a purely American type of clock. Upon its glasses appear the opening and the final stage of the famous sea fight between the *Guerrière* and the *Constitution*.

The design of the window draperies is from one of the

plates of a series issued periodically by Pierre de la Mésangère, under the title *Collection—Meubles et objets de goût*. The plate, showing “Draperies de Croisées,” is no. 309, dated 1809.

THE ROOM FROM BALTIMORE
MARYLAND

This beautiful room (fig. 118) is from the Baltimore of the early nineteenth century, the period when the city whose name memorializes the founder of Maryland became associated with another historic figure—Francis Scott Key, author of “The Star-Spangled Banner.” One night in 1814 when the British fleet was attacking a protecting fortification of Baltimore—Fort McHenry—Key was confined aboard a cartel ship which accompanied the fleet. He scribbled the poem on a letter-back. A few days later it was handed to a friend in Baltimore, who, at Key’s request, had the poem printed with the instruction that it was to be sung to the air “To Anacreon in Heaven.” While the ink was still wet it was sung for the first time in a tavern from which its strains perhaps penetrated to this very room, then in a neighboring house.

The Museum room was originally the drawing room of a three-story brick house erected shortly before the War of 1812 and still standing at 915 East Pratt Street, Baltimore. In architectural quality it well suggests the spirit of the time; some of the furnishings were originally used in Baltimore. The characteristics of the interior architecture of the early republic are seen in the woodwork. The attenuation of proportion in the architectural members—pilasters, colonnettes, and cornices; the deli-

cate scale of the decoration and its careful restraint; the symmetrical wall compositions; these are all expressive of the taste which had developed with the opening of the nineteenth century. The most fundamental change from the rooms on the floor above is the reduced amount of paneling. Here the plaster walls are unmolded, the architectural composition consisting simply of the studied relation of the openings, the walls, and the trim. Even the space between chair rail and baseboard is unpaneled except in the alcoves and below the windows.

The arrangements of the fireplace and window walls are symmetrical. The disposition of the woodwork is based upon the classic orders with pilasters and entablature. The alcoves flanking the fireplace carry out a composition usual throughout the eighteenth century, a variation of which is the use of china cupboards such as those in the room from Almodington, Maryland, directly above.

The treatment of the detail has an unusually personal quality which relates it closely to the woodwork in Homewood, the Carroll house, now the property of Johns Hopkins University. These two Baltimore houses may be the work of the same architect.

The detail, refined in the extreme, employs a limited number of motives. Reeding, delicate gouged fluting, bead-and-reel, and pearl ornament complete the list of decorative elements. Combined with the various run moldings of the trim, many of which are unusual and some of which are gouged with delicate little flutes, is a round, reedlike fillet, which may be seen surrounding the oval panels. Under the windows, in the alcoves, and on the mantel the oval panels give an unusual and distinctive effect.



FIG. 118. THE ROOM FROM A HOUSE AT 915 PRATT STREET
BALTIMORE, MD., ABOUT 1800

This woodwork is much more closely related to furniture of the Sheraton influence than it is to more purely architectural form. It is fully consistent in its delicate scale, and such subtleties as the entasis on the engaged elliptical colonnettes of the doorways are wholly in keeping with the restrained and ultrarefined treatment of the design.

The craftsmanship, too, is of a quality equal to the design. No composition ornament appears. All the detail is of wood, accurately worked. The pearls and the bead-and-reel, as well as the elliptical colonnettes, are all wrought from the solid pine.

The furniture shows a strong Sheraton influence. The inlays of the dining table and the mixing table are restrained, the oval lines repeating the ovals of the woodwork, the straight lines emphasizing the structural quality of the design. The mixing table, with its marble top and its decanter drawers, is a design thoughtfully evolved for a particular use. The tamboured roll-top is a delicate bit of complicated construction (fig. 94). The set of arm-chairs and side chairs (fig. 103, left) with square back and three carved splats follows a favorite design of American cabinetmakers, especially in New York and its vicinity. The proportions of these chairs, as well as the delicate but emphatic moldings and carving, mark them as the work of a skilled craftsman.

Typical of the engaging idiom employed by Baltimore craftsmen are two mahogany pieces—a card table with rich inlay in satinwood and a desk of unusual character. The latter is a unique combination of a cylinder desk and the upper part of a writing table depicted on plates 44 and 47 of Sheraton's *Drawing-Book*, both dated 1792. It is strikingly ornamented by seven glass panels with

religious and allegorical subjects scratched in gold leaf and backed with dark blue. In the *Maryland Journal* (published in Baltimore) of October 28, 1791, there is a notice that Solomon Gotlip Binding, a German immigrant, "is naturally ingenious and can draw miniture pictures, with gold, on glass. . . ."

The gilt-bronze clock with the figure of Washington, modeled after Trumbull's portrait of Washington at Trenton, painted in 1792, was made by Dubuc of Paris and is one of a small group which, according to tradition, was imported to Annapolis in the very early part of the nineteenth century. On the base of the clock appear the famous words of Light Horse Harry Lee: "First in War, First in Peace, and First in the Hearts of His Countrymen." A plaque in the center of the base represents in bas-relief Washington surrendering his commission as commander-in-chief of the army of the United States to the president of the Continental Congress, a momentous event which took place in the State House in Annapolis on December 23, 1783.

Two portraits in this room were drawn by Saint-Mémin and are such as might have hung in any Baltimore room, since this artist did much portraiture in that vicinity.

Charles Balthasar Julien Fevret de Saint-Mémin was a French artist who after the Revolution found his way to New York (1794). John R. Livingston, from whose country seat, Mount Pitt, one of Saint-Mémin's New York etchings was made (1796), tells the interesting story of the creation of this etching:

MM. de St.-Mémin did not delay in associating themselves intimately with my family. They had come to stay with us in a charming house, situated outside New York, dominating the town, and from which one enjoyed a superb view which on one side included the en-

tire Harbour. Charmed by the beauty of the landscape, M. de Saint-Mémin made a very exact drawing of it. (As) there existed no other (on the market), we suggested to him the idea of engraving and circulating it. I introduced him myself to the public library, where he learned from the Encyclopaedia the first principles of engraving. He soon made himself a master of this art. He was endowed by nature with a strong will and a trained mind; had an excellent aptitude for all the sciences, remarkable skill, and perseverance equal to any proof.

As a boy in military school in Paris Saint-Mémin had learned something of drawing, and possibly before he came to America was familiar with the "physionotrace"—an instrument invented by the engraver Chrétien in 1786, by which was traced on paper an accurate outline of the shadow of the head cast by the light of a candle. The outline, done in black crayon on pink paper, was then reduced with the aid of a pantograph and engraved on a small copper plate, which along with the original and twelve prints was delivered to the sitter for the sum of thirty-three dollars, a fairly stiff price for the day. His work was in such demand that there are still in existence nearly nine hundred of these portraits. The two portraits in this room are those of Governor George Clinton and Mrs. Clinton.

Saint-Mémin did not confine his art to engraving. Less common are his etched silhouettes and lithographs. After his return to France in 1814, his crayon, by the use of lithograph, furnished a contemporary picture of Fulton's first steamboat, the *Clermont*, evidently done from a sketch made while he was in this country.

On the mantelpiece and mixing table in the Baltimore room are two pairs of candlesticks with Wedgwood bases and cut-glass drops. Also on the mantelpiece is a clock made by Aaron Willard of Boston about 1800. This clock and several other small ones in the adjoining rooms

represent characteristic American designs without European prototypes. The group of early nineteenth-century silver in this room is the work of Samuel Kirk, Baltimore silversmith, and of his successors.

The method of draping the curtains in this room has been adapted from a plate in R. Ackermann's *Repository of Arts*, for 1815, using the same material as in the old plate. The blue satin curtains and blue and white lampas valance date from the first decade of the nineteenth century, and the fringe and cut velvet braid of the valance are contemporary. The fringe and tassels of the curtains are of modern manufacture, but copy the old design and color.

Another contemporary authority for this use of blue satin is found in a letter of that interesting character, Madame Jumel, to her daughter, dated New York, May 24, 1817: "I am engaged the present time in setting your room in order. It is admired by everyone that see it. Your curtains is of blue sattain trimm'd with silver fringe and your toilet the same."

THE ROOM FROM PETERSBURG
VIRGINIA

In this very elaborate room from a house on East Bank Street, Petersburg, Virginia, built by Robert Moore about 1800, we have a direct successor to the Adam interior of the eighteenth century. The architectural composition and the decorations are an elaborate and interesting provincial rendering of the Adam formula (fig. 119).

The wall treatment employs Ionic pilasters raised upon pedestals supporting a complete entablature, and the

fireplace is flanked with elliptical arches springing from piers. Practically every available surface is decorated, the moldings of the cornice, its soffit, frieze, and architrave carrying composition ornament in a variety of designs. The pilaster caps are crude, the shafts fluted, and the bases molded.

The chair rail, the panels of the pilaster pedestals, and the molding of the baseboard are decorated with applied composition ornament. Rather original and unusual are the reeded window reveals of great delicacy.

The marble mantel is the original one. The subject of the carved decoration is one of the romantic episodes of classical mythology which during this period served so often as the inspiration for designs of wallpapers, textiles, ceramics, and other items of the decorative ensemble. In this instance Leda and the swan appear on the central block, and Medusa heads and dolphins are used in the frieze. The wooden overmantel has composition ornament. The English grate of Adam type shows the use of swags, flowers, decorated moldings, and medallions in delicate relief, like those seen in the ornament of the woodwork.

The walls are hung with old bright yellow satin brocade of a shade and design very popular in the period. Rooms hung with silk fabrics were not uncommon, particularly in the southern and middle states. We know too that Richard Derby's house in Boston had silk hangings on the walls of several rooms. A description of this house in 1825 is found in Miss Quincy's journal:

The principal drawing-room was large and brilliantly lighted, and opening from it was a suite of smaller apartments, some lined with paintings, others hung with silk and illuminated by shade lamps and lights in alabaster vases, to produce the effect of moonlight. These



FIG. 119. THE ROOM FROM THE ROBERT MOORE HOUSE, PETERSBURG, VA.
ABOUT 1800

apartments terminated in a boudoir only large enough to hold two or three people. It was hung with light blue silk and furnished with sofas and curtains of the same hue. It also contained an immense mirror, placed so as to reflect the rest of the rooms.

Much of the furniture in the room is of New York workmanship. The mechanism of the roll-top desk is modeled on a device described in Sheraton's *Cabinet-Maker and Upholsterer's Drawing-Book* but the desk itself, like the caned sofa and the tables in the room, shows freedom from conventional following of any pattern. The inspiration for the design of the three matching chairs which have as the central motive of the back an urn with the three so-called Prince of Wales feathers may also be found in Sheraton's plates. The wing arm-chair is a good specimen of the upholstered easy chair and is reminiscent of an earlier period in its form, the round legs and the shallowness responding to the popular taste of the later time.

In this room is an early example of a pianoforte, successor to the harpsichord, its case made by Charles Albrecht of Philadelphia in the late eighteenth century.

The convex looking glass, or girandole, the plated silver candelabra, the cut-glass candlesticks, and all the other lesser appointments are typical of the taste of the period and assist in creating an atmosphere truly suggestive of a well-to-do householder's drawing room in the early nineteenth century.

On the wall hang two small paintings on glass recalling exciting incidents in American naval history, the battle between the British frigate *Macedonian* and the frigate *United States*, commanded by Stephen Decatur, on October 25, 1812, and Commodore Perry's victory on Lake Erie, September 10, 1813.

THE PARLOR FROM HAVERHILL
MASSACHUSETTS

This room is one of the two from Haverhill, Massachusetts, taken from the Duncan house, erected in 1818, which became Brown's Tavern, and later the Eagle house.

Their furnishings are of the order of those in many a New England seaport house of the early republic, when the New England shipwrights launched by scores the splendid vessels which carried our flag into every port of the globe, and returned with cargoes which brought wealth to their owners and the attendant luxury of living to the community.

In this room we have a typical example of the early nineteenth-century interior from north of Boston, furnished as a parlor (fig. 120). The Adam tradition forms the basis of the design, and shows itself in the use of composition ornament and delicate pilasters. Its immediate suggestion, no doubt, came from one or another of the well-known books of furniture design.

The paneled chimney breast, divided into mantel and overmantel sections, carries the most elaborate decoration. Gouge-work runs around the frame of the overmantel, a method of decoration attributed at this time, shortly after the War of 1812, to the lessened importation of composition ornament from England.

The cornice, based upon such designs as those shown in the books of Asher Benjamin, is typical of this period. Different kinds of fretwork were used in the friezes, of which this in our room is one of the most successful. The small pearls, which originally ran all around this frieze below the fretwork, give scale and sparkle. The plain

wooden wainscot emphasizes by contrast the decoration on the chair rail.

The richly colored wallpaper is thoroughly in keeping with a fine New England parlor of the period. It is a French paper on the back of which was found the mark of Jacquemart et Bénard, the successors to Reveillon, the ablest of late eighteenth-century French wallpaper manufacturers. The scene pictures the story of a hunt from its start at a château to the finish. The drawing is far above the average and the bright scarlet coats of the huntsmen stand out in brilliant relief against the darker tones of the scenic background. The costumes of the ladies are similar to those published in 1797 in *Le Journal des dames* and in the publications of Pierre de la Mésangère, beginning in 1799. The *chars à bancs de chasse* are of the style shown in the *First Book Containing Imitations of Fashionable Carriages*, published by R. Ackermann in 1791. Added interest is given to this paper by the fact that a full set of these scenes still remains on the walls of the John A. Andrew house, built in 1818 at Salem, Massachusetts.

Most of the furniture here is New England Hepplewhite and Sheraton. Much fine furniture in this style was made in Boston and its vicinity. A great deal of the furniture carried out the popular taste for light tones in the wood. Satinwood or burlled maple veneers were often employed, combined with light-toned mahogany and narrow lines of inlay. In the inlaid mahogany desk a New York cabinetmaker has somewhat simplified a design, dated 1792, by Thomas Sheraton. It is of special interest in being the only native interpretation known of this plate from the *Drawing-Book*. On the sofa and chairs is a satin covering showing a characteristic early



FIG. 120. THE PARLOR FROM THE DUNCAN HOUSE, HAVERHILL, MASS., 1818

nineteenth-century design of stripes and tiny stars. The gilded arrows on which the curtains are draped are modern, following a design in Ackermann's *Repository of Arts* for 1810.

Part of a dinner service of Leeds pottery, shown in the bookcase, is embellished with the initials of Colonel Samuel Blachley Webb, private secretary and aide-de-camp to Washington, and a founder of the Society of the Cincinnati.

THE BEDROOM FROM
HAVERHILL, MASSACHUSETTS

The second room from the Eagle house at Haverhill has been furnished as a New England bedroom (fig. 121). Its woodwork follows the same plan as that in the preceding room, but here the decoration is less varied and is all of wood. In addition to conventional moldings it consists of fluted bands on frieze and chair rail and about the fireplace, of fluted pilasters, and little else except a small bead-and-reel which follows the fireplace opening and decorates a molding of the shelf. It is a variation in the same tradition as its companion room (fig. 120).

The window curtains are made of an old toile de Jouy, the design of which shows two medallions, one bearing the head of Washington,⁸ over whose shoulder is a rod surmounted by a liberty cap. The other pictures the infant Hercules (America) standing in a cradle and strangling two serpents (the British armies at Saratoga and Yorktown), while Minerva (France) stands by, helmeted and

⁸ Substituted for the head of a beautiful woman which appeared in the medal.



FIG. 121. THE BEDCHAMBER FROM THE DUNCAN HOUSE, HAVERHILL, MASS., 1818

with spear in hand, ready to strike a leopard (England) whose attacks she wards off with her shield, decked with the lilies of France. The medallions are copied from the two sides of a medal made by Dupré in 1782, designed and ordered by Franklin, as may be seen from the following extract from his letter to the Honorable Robert R. Livingston, Secretary for Foreign Affairs, under date of Passy, March 4, 1782:

This puts me in mind of a medal I have in mind to strike since the late great event [Yorktown] you gave me an account of, representing the United States by the figure of an infant Hercules in his cradle, strangling the two serpents; and France by that of Minerva, sitting by as his nurse, with her spear and helmet, and her robe specked by a few "*fleur de lis*." The extinguishing of two entire armies in one war is what has rarely happened, and it gives a presage of the future force of our growing empire.

The legends, LIBERTAS AMERICANA, and NON SINE DIIS ANIMOSUS INFANS—Not without divine help is the child courageous—were supplied to Franklin by Sir William Jones, the well-known oriental and classical scholar of Great Britain.

It is an interesting note that among the original cartoons of *toile de Jouy* on exhibition in the Musée des Arts Décoratifs, in Paris, and reproduced in *Dessins pour la manufacture de Jouy, 1745-1811*, by J. B. Huet (*Les Nouvelles Collections de l'Union centrale des arts décoratifs*, series 9) is an example of what might be called the first state of this print. This original design has cupids instead of the medallions so closely related to the War of Independence and Benjamin Franklin.

The bed hangings and the covering of the wing chair are made of one of the old red printed linens,⁹ manufac-

⁹ The same designs with the addition of a pyramid are found on a similar linen bearing the stamp "Henry Gardiner, Wandsworth, Surrey."

tured specially for American consumption, among the allegorical designs on which are to be found figures of Washington and Franklin, the "Liberty Tree," etc. The Washington portrait was taken from the mezzotint by Valentine Green, engraved in 1781, after the portrait in oil painted from memory by John Trumbull of Connecticut shortly after his arrival in London in 1780. This portrait is hung in the adjoining room, along with other bequests from Charles Allen Munn. The Franklin is clearly after one of the terracotta medallions modeled by Jean Baptiste Nini, the manager of the terracotta factory of Le Ray de Chaumont, host to Franklin during his nine years' stay at Passy. There is a record of a material of similar design that covered the entire wall in an old New England room.

Franklin's interest in such fabrics is further attested by a letter written from London in 1758 to his wife in Philadelphia, "There are also 56 yards of cotton, printed curiously from copper plates, a new invention, to make bed and window curtains; and seven yards of chair bottoms, printed in the same way, very neat. This was my fancy, but Mrs. Stevenson tells me I did wrong not to buy both of the same colour."

Of especial charm is the little unfinished self-portrait of Stuart, interesting as a brilliant example of his technical versatility and as a rare likeness of the artist in his young manhood. It was probably painted in London before the artist moved to Dublin in the autumn of 1787.

The wallpaper is of considerable interest. It is French of pre-Directoire design and was removed from the Im-lay house in Allentown, New Jersey. This paper, with that of the bedroom above it in the original house, was purchased from William Poyntell of Philadelphia, at a

total cost of £13-3-6, as is seen on his bill dated April 18, 1794.

The extraordinarily fine carved four-poster bed with its original cornice decorated in color and gold from the Elias Hasket Derby house in Salem, the mahogany swell-front chest of drawers inlaid with large panels of satinwood, the dressing table and the small, delicately proportioned desk, both treated in the same manner, are all New England types. Another chest of drawers, inlaid with the American eagle, was made between 1800 and 1812 by Michael Allison, who worked at 42 Vesey Street in New York.

The pottery on the mantelpiece is the work of the Woods, a family in England famed for their modeling in clay. The bust of Washington in the adjoining parlor bears the mark of Enoch Wood (1759-1840) with the date 1818.

THE CHARLES ALLEN MUNN
ROOM

Philadelphia, ever associated with William Penn and Benjamin Franklin, the city of historic memories where the Declaration of Independence was made and the Constitution of the new United States framed and adopted, is represented by another room of the early republic, two of the doorways and the beautiful window trim and chair rail having been obtained from a house still standing at 237 South Third Street.¹⁰ The two mantelpieces, made in Philadelphia, come from the Beltzhooover house at Carlisle, Pennsylvania.

¹⁰ Obtained through the courtesy of the officials of the Catawissa Railroad.

This woodwork, like that of the other rooms on this floor, is an Adam derivative (fig. 122). The swags, grouped colonnettes, decorated moldings, and chair rail all recall the earlier motives which Adam employed in both carved wood and composition.

Much composition ornament is used here. On one of the mantelpieces is the name of the maker, Robert Wellford,¹¹ a flourishing manufacturer of composition ornament in the early nineteenth century.

The two mantelpieces bear panels of historic significance, commemorative of the War of 1812. In the central panel of one is shown Perry's victory on Lake Erie (1813) while on the other is set a panel with a sarcophagus bearing the legend "Sacred to the Memory of Departed Heroes" and surmounted by an American eagle with wings outspread, clutching a sprig of laurel. This sarcophagus is flanked by weeping willow trees and mourning doves. The composition is typical of the sentimentality of the day when ladies wrought upon silk needlework pictures of the tombs of Washington and other heroes, encompassed with weeping willows and mourning figures.

Here are brought together pieces of Sheraton furniture and other crafts decorated with some patriotic insignia. Eagles surrounded by stars are inset as medallions in the furniture, they are carved in wood in chair backs, and appear in plaster-gilt on the tops of looking glasses; in silver or brass they decorate tea and coffee services and fireplace utensils. Brass andirons have the eagle in openwork and etched design. The tall clock of maple by Storrs of Utica, New York, has a spread eagle inlaid in its case and is an unusually handsome example of this type of

¹¹ See *Bulletin of the Metropolitan Museum*, 1919, vol. xiv, p. 36.

inlaid furniture. The appearance of eighteen stars in the inlaid medallion of this clock and of other furniture in the room indicates a dating near April 30, 1812, when Louisiana, the eighteenth state, was added to the Union.

The portraits in pastel by James Sharples are characteristic of his work, much of which still remains in the hands of the descendants of his sitters. His first portrait of Washington was painted in Philadelphia in 1796, shortly after his arrival from England. Many replicas were made of this as well as of the Hamilton portrait. That of Noah Webster carries great interest, since this great American lexicographer's spelling-book was long used in every city and hamlet.

The portraits of Washington by Charles Willson Peale, Rembrandt Peale, John Trumbull, and Adolf Wertmüller, and of the naval heroes, Commodore Hull, by Gilbert Stuart, and Decatur, probably by John Trumbull, are from the bequest of Charles Allen Munn, to whose memory this room has been dedicated.

A sketch by Thomas Jefferson has served as authority for the style of the window hangings in this room. Jefferson's arrangement, which he planned for use at Monticello, has been carried out in red-figured toile de Jouy. The fabric was designed by J. B. Huet to depict the four quarters of the globe.

In the passageway leading from this room the window cases contain various types of early glassware. One displays a group of three-mold type which proved such a popular substitute for the more expensive patterned examples of cut glass. Another case, reserved for engraved glass, includes two inscribed goblets from the New Bremen Glass Manufactory in Maryland. In a third case are examples of early pressed glass such as was made at the



FIG. 122. THE CHARLES ALLEN MUNN ROOM, WITH PHILADELPHIA
WOODWORK OF ABOUT 1800.

Sandwich factory. This passageway connects with a larger gallery where in the windows is displayed colored Stiegel glass from the Hunter collection. Around the walls the fine early American silver brought together through many years by the Honorable A. T. Clearwater,¹² which includes rare pieces of seventeenth-century work in New England and New York, as well as a very full representation of eighteenth- and early nineteenth-century silver from important cities of the Atlantic seaboard. Marking the exit from The American Wing into this room is a doorway of the early nineteenth century from 1 West Broad Street, Savannah, Georgia.

On the walls above the cases are portraits by John Trumbull of Mr. and Mrs. Samuel Osgood, whose house in Cherry Street was the New York home of the first president. Samuel Osgood was Washington's first postmaster general.

THE ROOM FROM PROVIDENCE
RHODE ISLAND

Entrance to the Van Rensselaer room is gained through a small gallery in which have been installed portions of the woodwork from a first floor room in a house in Providence, Rhode Island. It was built by Captain Samuel Allen between 1794 and 1798 on Wickenden Street in the southern end of the eastern side of the city. This room (fig. 123) has added interest in that the youthful foreman of the work, John Holden Greene, born at Warwick in 1777, later became a well-known architect of Providence.

¹² For a full treatment of this silver see *American Silver of the XVII and XVIII Centuries* by C. Louise Avery.



FIG. 123. THE GALLERY WITH WOODWORK FROM THE CAPTAIN ALLEN HOUSE, PROVIDENCE, R. I., 1794-1798

The woodwork is more than noteworthy. The mantelpiece with its overmantel is suggestive of the styles of the middle of the eighteenth century. However, the amazing delicacy of the numerous details of the ornament in both chair rail and cornice marks the room as a very fine example of the work so much in vogue in America during the period which followed the Revolution, when the lighter classical type of ornamentation introduced into England by Robert Adam became so popular. The delightful intermingling of architectural motives is worthy of special study and illustrates the intelligent manner in which our American architects of the period combined and varied the motives found in the current books of architectural ornament.

The chairs with the Prince of Wales feather ornament are very unusual variations of designs on the plates in Sheraton's book published in 1794. They differ slightly from the set of chairs on exhibition in the Petersburg room, the variation being in the design and the quality of the carving on the splats of the back. As both of these rare sets of chairs have a New York provenance it is fairly safe to assume that they came from the workshop of some New York cabinetmaker of the last part of the eighteenth century,

Another group of New York furniture is the settee and a pair of side chairs, also in the Sheraton style and nicely painted in various colors with representations of paterae, swags of pearls, and bunches of roses and narcissus. These three pieces are unusual survivals endowed with more elegance than the average "fancy" furniture of the early nineteenth century.

Probably of all the historic engravings which hang on the walls of The American Wing none are more thrilling

than the series of large, beautifully engraved and colored aquatints of the combat between the *Constitution* and the *Java* which tell the story of that hard-fought action off the coast of Brazil when Anglo-Saxons of America on the *Constitution* met Anglo-Saxons of Great Britain on the *Java* with all the heroism for which the race is noted. The victory fell to the more practiced and better-trained crew of the Yankee frigate. It is true that the actual fighting strength of the *Constitution* was to that of the *Java* as ten to nine.

These engravings were issued in London, January 1, 1814, at a time when the sympathetic attitude evidenced toward the colonies during the American Revolution had been superseded by rancor and bitterness. The question has often arisen as to how such beautiful and costly engravings of our naval victories could have been put upon the market in London at a time when national animosities and hatred were so rampant. The dedication on each of the prints, DEDICATED BY PERMISSION TO THE RIGHT HONOURABLE THE LORDS COMMISSIONERS OF THE ADMIRALTY, the magnifying of the size of the *Constitution* and the minimizing of that of the *Java*, and the falsification of the numbers of the crews, the guns, and the weights of metal engraved on their margins stamp these beautiful prints as being a piece of subtle propaganda issued to counteract the panic caused in mercantile circles by America's victories in five single-ship combats during the first eight months of the war with appalling losses to England's mercantile marine. This apprehension made the cost of marine insurance almost prohibitive. Nothing so well pictures the bewilderment of London as the following editorial which appeared in the *London Times* of March 20, 1813, the day after the news

of the loss of the *Java* had been received in London.

This is an occurrence that calls for serious reflection—this and the fact stated in our paper of yesterday, that Lloyd's List contains notices of upward of five hundred British vessels captured in seven months by the Americans. Five hundred merchantmen and three frigates! Can these statements be true? And can English people hear them unmoved? Any one who would have predicted such a result of an American war this time last year would have been treated as a madman or a traitor. He would have been told, if his opponents had condescended to argue with him, that long ere seven months had elapsed the American flag would have been swept from the seas, the contemptible navy of the United States annihilated, and their marine arsenals rendered a heap of ruins. Yet to this moment not a single American frigate has struck her flag.

In all fairness it should be stated that at times our own marine painters slightly exaggerated the sizes of the captured British vessels.

Exterior

THE FAÇADE OF THE UNITED STATES BRANCH BANK, *formerly at 15½ Wall Street*

THE south wall of The American Wing, the only exterior wall which in the eventual carrying out of the Museum plan will be exposed to view, has been composed about the interesting old façade of the United States Branch Bank, which until about 1840 was number 15½ Wall Street, afterward changed to 30-32. This building was erected between 1822 and 1824 from the plans of a well-known architect of the day, E. M. Thompson. The material is Tuckahoe marble from Westchester County.

From 1824 to 1836 the building in Wall Street was the home of the United States Branch Bank. From 1836 to 1854 it was occupied by the Bank of the State of New York, and from 1854 until 1914 it housed the United States Assay Office.

When the new United States Assay Office was built, the old stones of the façade were carefully taken down, numbered, and stored, through the efforts of Robert W. de Forest, and they have been re-erected in their present location. The window sash, doors, and transom are all modern.

The design may be considered representative of its period, when classical forms were being used with almost

archaeological restraint. A low first story with rusticated engaged piers supports a high upper story whose central motive is a quattrostyle Ionic colonnade of free-standing columns supporting an entablature and pediment.

The moldings are undecorated and follow conventional forms. Carved brackets support the window sills. The central pavilion brings together the principal decoration of the wall, the flanking bays being very simply treated. The round-arched doorway varies the general lintel construction.

The façade faces upon a courtyard laid out with flagged walks and planted with shrubs and trees. In fair weather, the visitor may cross the garden by the main path from The American Wing to Wing C. As the façade stands today there shows above it a brick parapet. This is not part of the original but is a necessary part of the modern building behind it.

Set into the pavements here are five burr-millstones, known as French stones. Four of these were used by Colonel Aaron Barlow and his brother, Joel Barlow, American Minister to France during the period of Napoleon's Russian campaign, in their mill on the Saugatuck River, at West Redding, Connecticut. The fifth stone was formerly used in a gristmill, long ago abandoned at Easton, Fairfield County, Connecticut. These stones were presented for use in the garden court by Pierpont Adams, Kempton Adams, and Francis Lobdell.

On an axis with the façade stands a bronze figure of Washington, cast in 1858 from the original marble by Houdon in the Capitol at Richmond, Virginia.



FIG. 124. THE COURTYARD AND THE SOUTH WALL OF THE AMERICAN WING, SHOWING THE FAÇADE OF THE UNITED STATES BRANCH BANK FORMERLY AT 15½ WALL STREET, NEW YORK

THE EXTERIOR OF THE ADDITION *to The American Wing*

The brick addition to The American Wing allows the display of three old exterior doorways from the Museum's collection. The central and most elaborate doorway was the principal entrance to the famous old City Tavern in Alexandria, Virginia, which was opened in 1793 and from which the ballroom and the alcove mantelpiece on the second floor of The American Wing were obtained. It reflects in its use of ornaments, especially in those of the soffit of the cornice, the treatment of many of the doorways in northern Virginia and in Maryland. This beautiful doorway has also many historic associations, for from its steps General Washington reviewed his troops for the last time (see page 162).

The doorway to the south was taken from a brick house in Trenton, New Jersey, erected by Hugh Runyon on the corner of Second and Lalor Streets, probably about the end of the eighteenth century. Its particular charm lies in the harmonious use of various ornamental details such as the reeding of the soffit and pilasters, the interrupted fluting at the top of the pilasters, and the bored holes which decorate the cornice.

Typical of some of the doorways of the houses of the Narragansett Bay region of the same period is the one to the north. Among the distinctive features of this Bristol, Rhode Island, doorway are the delicate little brackets, the meander, and the dentil course which enrich the cornice. The composition plaster rosettes on the rectangles of the frieze above the pilasters are features which seldom withstand so well the ravages of time and the elements.

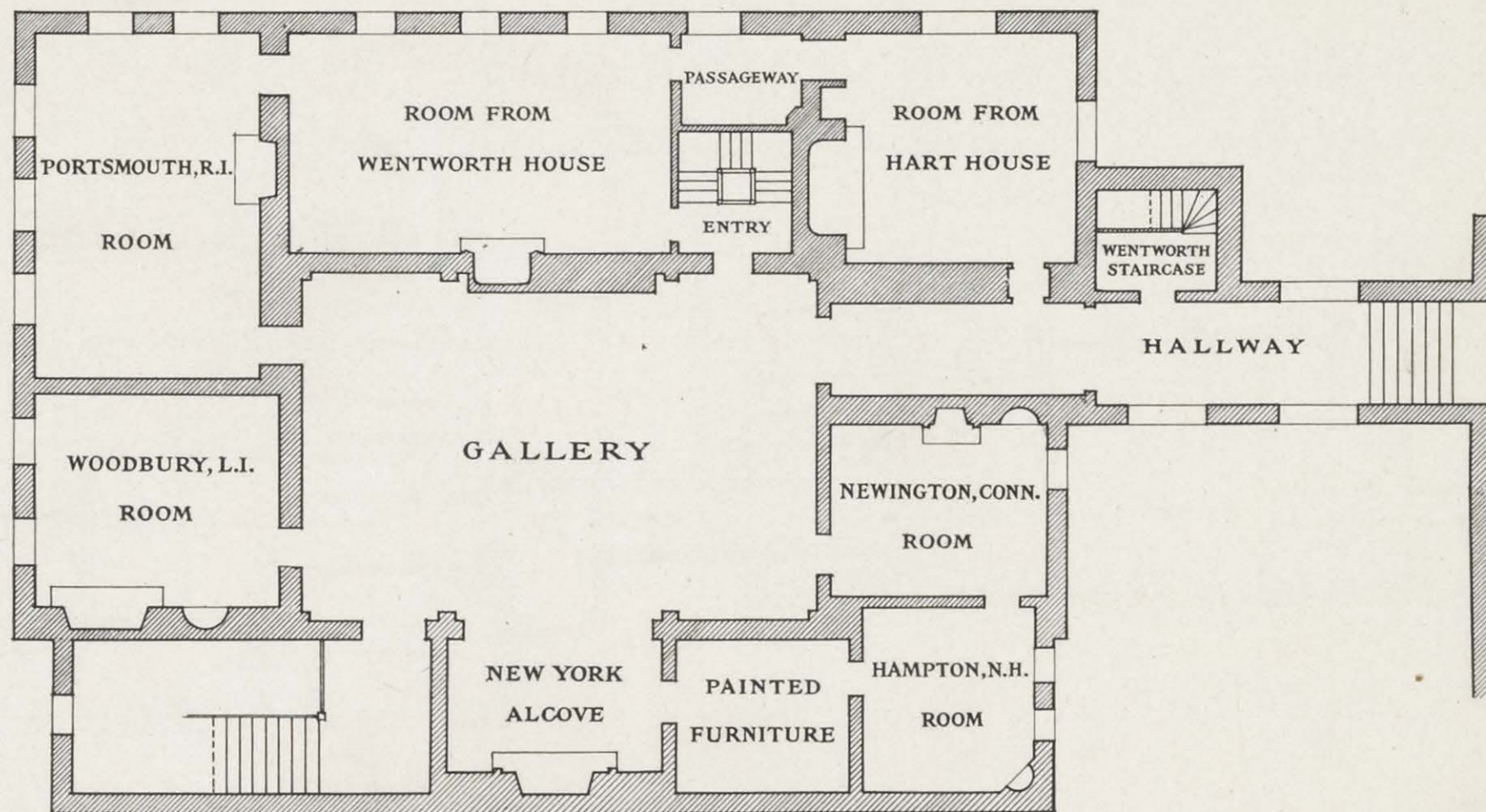


FIG. 125. PLAN OF THE ROOMS OF THE THIRD FLOOR

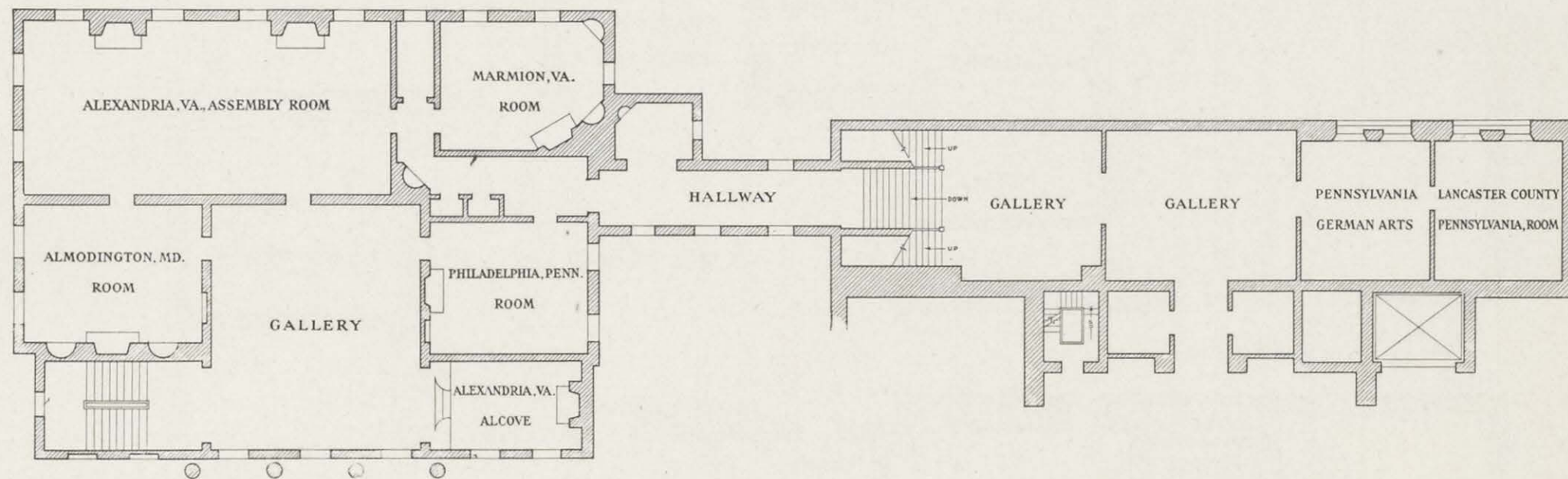


FIG. 126. PLAN OF THE ROOMS OF THE SECOND FLOOR

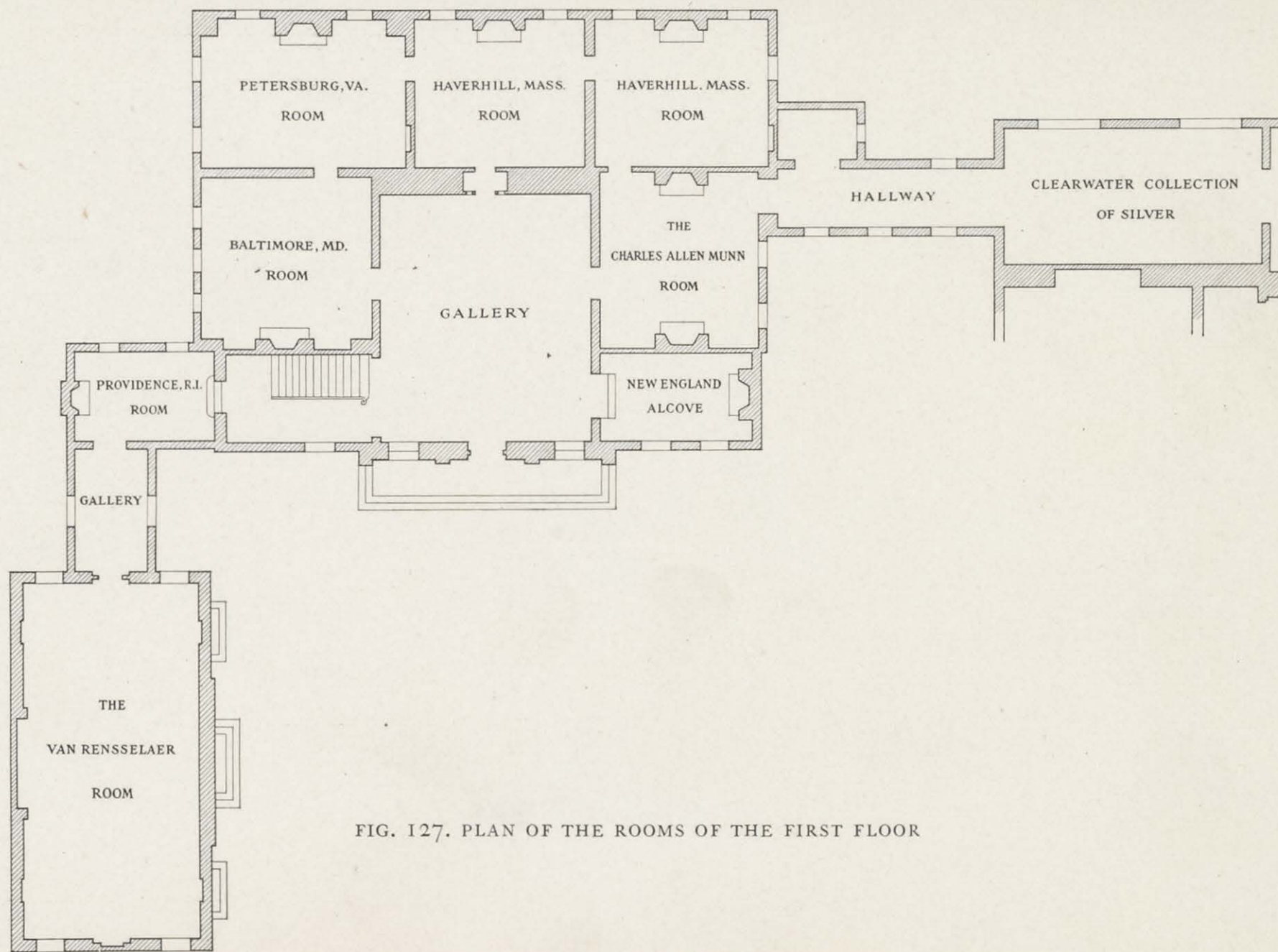


FIG. 127. PLAN OF THE ROOMS OF THE FIRST FLOOR

INDEX

Index

- ACADEMY OF FINE ARTS, 247
- ACKERMANN, R., *First Book Containing Imitations of Fashionable Carriages*, 262; *Repository of Arts*, 245, 257, 264
- ACQUIDNECK, R. I., 92
- ADAM, ROBERT, English architect, establishment of new style in art, 211-220; influence of style, 144, 211-217, 218, 220-221, 233, 241, 248, 257, 258, 261, 269, 274
- ADAMS, JOHN, 229; quoted, 186, 191; print of, 248
- ADAMS, JOHN QUINCY, 176
- ADAMS, KEMPTON, gift, 278
- ADAMS, NEHEMIAH, Salem, Mass., cabinetmaker, sofa, fig. 97
- ADAMS, PIERPONT, gift, 278
- ADAMS, SAMUEL, print of, 248
- ALBANY, N. Y., furniture, 228; room from Van Rensselaer Manor House exhibited, viii, 196-200, and fig. 88; wallpaper exhibited, 133
- ALBRECHT, CHARLES, Philadelphia, pianoforte case exhibited, 260
- ALEXANDER, MARY, will (1756), 129
- ALEXANDRIA, Va., City Tavern, assembly room exhibited; 171-179 and fig. 85, doorway exhibited, 162, 280, mantelpiece exhibited, 162-164 and fig. 83
- Alexandria* (Va.) *Advertiser*, notice, 176
- Alexandria* (Va.) *Gazette*, advertisement, 233; quoted, 229-230
- ALLEN, CAPT. SAMUEL, Providence, room from house exhibited, viii, 272-276, and fig. 123
- ALLENTOWN, N. J., wallpaper exhibited, 267-268
- ALLISON, MICHAEL, New York, cabinetmaker, chest of drawers exhibited, 268
- ALMODINGTON, Md., fireplace cupboards, 252; room exhibited, 167-171 and fig. 84
- ALTMAN COLLECTION, 56
- AMELUNG, JOHN FREDERICK, New Bremen, Md., engraved glass goblet, fig. 112
- AMERICAN ANTIQUARIAN SOCIETY, 167
- AMERICAN ART, division into three periods, xxi; 1st Period, xxii, 3-103, and figs. 1-50, transition beginning about 1680, 36, summary, 62-63, rooms, 63-103; 2d Period, xxii-xxiii, 104-210, and figs. 51-93, summary, 156-157, rooms, 157-210; 3d Period, xxiii, 211-276, and figs. 94-123, rooms, 241-276
- AMERICAN EAGLE, *see* Eagle design
- AMERICAN REVOLUTION, *see* War for Independence
- American Weekly Mercury*, Philadelphia, advertisement, 124
- AMERICAN WING of The Metropolitan Museum of Art, The; history, v; collection of material, v; gift of building, v; plans prepared, vi; collections arranged, v; exterior, 278-280 and fig. 124; garden court, 279; plan and arrangement, vii, xxi; an addition, 280; floor plans, figs. 125-127; made a separate department, vii
- 3d Floor (1st Period), 63-103; floor plan, fig. 125; parlor from Ipswich, 63-69 and fig. 43; staircase from Portsmouth, N. H., 69; exhibition gallery, 69-75 and fig. 44; chamber from Portsmouth, N. H., 75-80 and fig. 45; room from Newington, 62, 80-84, and fig. 46; room from Hampton, 85-88 and fig. 47;

AMERICAN WING: 3d Floor (*cont.*)

gallery for painted decoration, 88-90 *and* fig. 48; N. Y. State alcove, 90-92; room from Portsmouth, R. I., 92-99, 166, *and* fig. 49; room from Woodbury, 99-103 *and* fig. 50

2d Floor (2d Period), 157-210; floor plan, fig. 126; exhibition gallery, 157-162 *and* fig. 82; alcove, 162-167 *and* fig. 83; room from Almodington, 167-171 *and* fig. 84; room from Alexandria, 171-179 *and* fig. 85; room from Marmion, 179-183 *and* fig. 86; room from Philadelphia, 183-196 *and* fig. 87; room from Van Rensselaer Manor House, 196-200 *and* fig. 88; Pennsylvania German galleries, 200-210 *and* figs. 89-93

1st Floor (3d Period), 241-276; floor plan, fig. 127; exhibition gallery, 242-248 *and* fig. 116; alcove, 248-251 *and* fig. 117; room from Baltimore, 251-257 *and* fig. 118; room from Petersburg, 257-260 *and* fig. 119; parlor from Haverhill, 261-264 *and* fig. 120; bedroom from Haverhill, 264-268 *and* fig. 121; Charles Allen Munn Room, 268-272 *and* fig. 122; room from Providence, 272-276 *and* fig. 123

Exterior, 277-280 *and* fig. 124

"ANACREON IN HEAVEN," air, 251

ANDRÉ, MAJOR JOHN, quoted, 192

ANDREW (JOHN A.) HOUSE, Salem, Mass., wallpaper, 262

ANDREWS, JOHN, 81

ANNAPOLIS, Md., Chase house, 108, 196; Harwood house, 108; Washington clocks, 255

ANTHONY, ISAAC, Newport, R. I., goldsmith, advertisement, 118

ARCHITECTURE

General: books used, 108-110 *and* note, 198 *and* note, 217-218, 261, 274; difficulty of dating, xxii, 85; local peculiarities, 4; prevalence of wood, 4; relation to other

arts, xxiv; simplicity explained, 4, 6, 108; typical houses, 4, 5, 7-8, 8-9, 80, 99, 106

Construction: 5-6, 8-9, 36-38, 106; beams, 6, 38, 66, 70, 72, 75, 81; chimneys, 5-6, 7, 38, 66, 67, 69, 106, 180; clapboards, 5; classic orders, 106, 215, 278; clay, 5; cornices, 38, 106; doors, 5, 6, 68-69, 91, 106, 277, 278, 280; exteriors, 4, 5, 7, 38, 66, 106, 215, 244, 277-280; façades, 215, 227; façade, American Wing, 162, 277-280; framing, 5, 6, 8-9, 66, 70-72, 75, 82; framing, "Old Ship" meetinghouse, 69-72; gables, 7, 8, 9, 38, 72, 90; materials, 5, 38, 75, 81, 82, 86, 90, 168, 180, 197, 244, 277; overhang, 4, 7; plans, 5, 6, 7, 8, 36, 38, 106, 180, 214; porticoes, 215; roofs, 4, 5, 9, 38, 66, 69, 72, 106; roof trusses, vi, 69-70; staircases, 5, 6, 36, 64, 69, 80, 99, 106, 164, 197; upper stories, 4, 5, 7, 82, 106; wattle and daub, 5; windows, 5, 6, 7, 38, 72, 106, 277, 278

Foreign influences: continental, xix, 36, 63, 76, 86, 88, 91, 189, 210; oriental, 36; *see also* English influences

Interiors and woodwork: 6, 7, 10, 36, 63-103, 106-108, 157-210, 212, 216, 241-276; applied ornament, 107, 188, 189, 216-217, 248, 258, 261, 269; architraves, 107, 162, 168, 177, 197, 258; balcony, musicians', 177; balustrade, 164; blinds, Venetian, 132, 178; carving, 9, 82, 107, 120, 158, 168, 188-189, 198, 217, 258, 269; ceilings, 6, 7, 38, 81, 85-86 *and* note (paneled), 107, 189; chair rails, 107, 164, 168, 176, 177, 180, 189, 197, 209, 242, 248, 252, 258, 262, 269, 274; chamfering, 5, 6, 9, 66, 70, 75; chimney breasts, 162, 164, 176, 209, 261, *see also below* fireplaces; classic orders, 106-107, 164, 180,

197, 252, 257; composition ornament, *see above* applied ornament; cornices, 81, 91, 94, 100, 107, 157-158, 164, 168, 176-177, 180, 188, 197, 242, 248, 251, 258, 261, 274; cupboards, 81, 82, 99, 100 and 103 ("beaufatt"), 168, 171, 182, 208, 209, 252; cut-out work (or silhouetting), 5, 9, 100; doors and doorways, 69, 76, 80, 91, 94, 107, 158, 162, 168, 177, 180, 197, 198, 210, 242, 254, 268, 272, 280; entries, 5, 6, 69, 80; fireplace alcoves, 252; fireplace walls, 6, 66, 76, 81, 90, 92, 107, 168, 188, 252; fireplaces, 6, 7, 36, 66, 67, 82, 93, 94, 100, 102, 106, 166, 168, 171, 177, 180-182, 183, 252, 258, 264; floors, 67, 197 (note), 244; fluting, 82, 94, 164, 197, 216, 252, 258, 264, 280; friezes, 100, 107, 164, 189, 197, 261, 264; halls, 7, 36, 70, 106, 196-200, 244; mantels and overmantels, 90, 91, 107, 120, 157, 161, 162, 164, 167, 171, 188, 189, 209, 248, 252, 256, 258 (marble and wood), 261, 268, 269, 274, 280; molding, 5, 6, 9, 36, 38, 66, 76, 81, 82, 86, 90, 91, 94, 100, 107, 158, 168, 177, 188, 248, 252, 258, 264, 269, 278, painted, 88, 164, 177, 198, 248; paneling, painted, 76, 88, 90, 100, 171, 180, 182, 209, stile and rail, 36, 76, 81, 82, 84, 86, 88, 92, 93-94, 100, 107, 162, 167-168, 176, 180, 188, 209, 210, 252, 261, inserted into older rooms, 76, 81, 85, 92; pediments, 107, 158, 164, 177, 188, 197, 278; pilasters, 81, 82, 94, 100, 107, 158, 164, 168, 180, 197, 251, 257, 258, 261, 264, 280; plaster, 6, 38, 66, 75, 76, 93, 107, 189, 252; reeding, 94, 216, 242, 252, 258, 280; shutters, 81; staircases, 5, 36, 64, 69, 80, 99 (secret), 106, 164, 197; turning, 5, 9; wainscots, 76, 80, 82, 176, 189, 262; walls, 6, 36, 66, 67, 69, 76, 93, 100, 106, 107, 168, 180,

197, 248, 252, 258; window seats, 168; windows and window trim, 5-6, 7, 38, 66, 68, 72, 76, 79, 86, 106, 164, 168, 177, 180, 210, 244, 248, 252, 258, 268

Styles:

1st Period: Gothic, xxii, 9, 20, 38, 66, 70; renaissance, 9, 38, 82, 94, 100; Elizabethan, 4, 5; Jacobean, 4, 6, 19; William and Mary, 36, 76, 82; Queen Anne, 82; Georgian, 82, 100, 167

2d Period: baroque and rococo, xxiii, 104-110, exhibited, 157-200, superseded, 211-212, 214; Georgian, 197; *see also* Pennsylvania German arts

3d Period: Adam, 211-218, 241, 257, 261, 269, 274

By Period

1st Period: early styles, xxii, 4-9, rooms exhibited, 63-80 *and* figs. 43-45; transition, xxii, xxiii, 36-38, rooms exhibited, 75-103 *and* figs. 45-50

2d Period: baroque and rococo, xxiii, 104-110, 198, 211-212, 214, rooms exhibited, 157-200 *and* figs. 82-88; *see also* Pennsylvania German arts

3d Period: Adam style, interpretation of classic, xxiii, 211-218, 241, 257, 261, 269, introduction into America, 215; contrast with 2d Period, 214; Neo-Greek influence, 176, 224; Bulfinch, 241-242, 248; exterior, 280; façade of the U. S. Branch Bank, 15½ Wall Street, 277-278 *and* fig. 124; workshop of Duncan Phyfe, 244 *and* fig. 106; rooms exhibited, 241-276 *and* figs. 116-123

ARMS AND ARMOR, 32, 52

ARTHUR AND ROBERT, Paris, wallpaper exhibited, 250

ASSAY OFFICE, *see* United States Assay Office

ASTBURY, JOHN (?), English potter, 150

- ATLEE, WILLIAM, Philadelphia, upholsterer, advertisement, 125
 ATTERBURY, GROSVENOR, plans for American Wing, vi
 AUSTIN, JOSIAH, Charlestown, Mass., silversmith, teapot, fig. 77
 AVERY, C. LOUISE, *American Silver*, 27 (note), 50 (note), 142 (note), 234 (note), 272 (note)
- B
- BABCOCK, ADAM, quoted, 152
 BACHE, MRS. RICHARD, quoted, 186
 BACHELLER, REV. STEPHEN, 85
 BAGNALL, SAMUEL, Boston, clock-maker, clock, fig. 31
 BALL, J., 180
 BALTIMORE, LORD, *see* Calvert, Cecil
 BALTIMORE, Md., furniture (spread eagle), 228; room exhibited, 251-257 *and* fig. 118; silversmiths, 257; work of early republic exhibited, 242-244 *and* fig. 116
 BALTIMORE LIGHT DRAGOONS, 229-230
 BANCKER, ADRIAN, New York, silversmith, 143
 BANCKER, FLORES, New York, china merchant, advertisement, 148
 BANCKER, RICHARD, New York, cloth merchant, advertisement, 130
 BANK OF THE STATE OF N. Y., 277
 BARBER, WILKES, 193 (note)
 BARLOW, COL. AARON, 278
 BARLOW, JOEL, 278
 BAROQUE STYLE, development, 104; influence on American art, 2d Period, 104, 105; architecture, 105-110; furniture, 110-119; *see also* Rococo style
 BARRÉ, COL. ISAAC, pictured, 156, 194; quoted, 194
 BARTON, DR. BENJAMIN SMITH, quoted, 184
 BASSETT, FRANCIS, New York, pewterer, 141
 BASSETT, FREDERICK, New York, pewterer, 141
 BASSETT, JOHN, New York, pewterer, 140-141
 BATTERSON, JAMES, Boston, clock-maker, advertisement, 45
 BAYBERRY WAX, 138-140
 BEAKERS, *see* Metalwork
 BED FURNISHINGS, *see* Upholstery and textiles
 BEDROOMS, 85 *and* fig. 47, 264 *and* fig. 121
 BEDSTEADS, *see* Furniture
 BEEKMAN HOUSE, Turtle Bay, New York, 164, architectural decoration reproduced, 158 *and* fig. 82, carvings, 120
 BEEKMAN (DR. WILLIAM) HOUSE, Van Brugh St., New York, sofa exhibited, 178
 BELCHER, GOV. JONATHAN, portrait exhibited, 79; quoted, 138
 BELL, JOHN, New York, carpenter, advertisement, 118-119
 BELLE MEAD, N. J., house paneling exhibited, 88 *and* fig. 48
 BELTON HOUSE, England, 76
 BELTZHOVER HOUSE, Carlisle, Pa., mantels exhibited, 268 *and* fig. 122
 BENCHES, *see* Furniture
 BENJAMIN, ASHER, books on architecture, 218, 261
 BERKELEY, BISHOP GEORGE, 152
 BERKS COUNTY, Pa., 206, 210
 BETTY LAMPS, *see* Lighting
 BIBLE, 14, 17, 99, 100, 202
 BIDDLE, COL. CLEMENT, 188
 BINDING, SOLOMON GOTLIP, Baltimore, glass painter, advertisement, 255
 BINGHAM (WILLIAM) HOUSE, Philadelphia, 226
 BIRTHNIGHT BALLS, 174-175
 BLINDS, *see* Architecture
 BOELEN, JACOB, New York, silversmith, 50; beaker, fig. 34
 BOELEN, THE (HENRICUS AND JACOB), New York, silversmiths, 50
 BOLLES (H. EUGENE) COLLECTION, 9 (note), 22, 67, 164; gift of Mrs. Russell Sage, v
 BOONE, DANIEL, 210
 BOONE, NICHOLAS, Boston, bookseller, advertisement, 52
 BOSTON, Mass., clockmakers, 45, 250, 256; culture (1720), 46; furniture,

- 228, 262; mantel from Ruggles house, 248 *and* fig. 117; prospect (c. 1729), 84; silversmiths, 27, 48, 143; upholsterers, 24; *see also* names of Bostonians, as Bradley, Thomas, *and* houses, as Boylston house
- Boston News-Letter*, advertisements, 44, 47, 51, 52, 54, 55, 57, 60, 97, 102, 161
- BOSTON TEA PARTY, 114
- BOW CHINA, *see* Pottery and porcelain
- BOWERS, MARY SHERBURNE, portrait, 161
- BOWLER, CHARLES, 93
- BOWLER, METCALF, Portsmouth, R. I., biographical notes, 92-93; garden, 122 (note); room from house exhibited, 92-99 *and* fig. 49
- BOYLSTON HOUSE, Boston, 191
- BRACKETS, *see* Furniture
- BRADFORD, WILLIAM, New York, pewterer, 140
- BRADLEY, THOMAS, Boston, clockmaker, advertisement, 45
- BRAND, JOHN, Boston, clockmaker, 45
- BRASS, *see* Metalwork
- BREVOORT, JOHN, New York, silversmith, work exhibited, 143
- BRICKS, manufacture, 5; indicative of period and locality, 93 (note)
- BRINNER, JOHN, New York, cabinetmaker, advertisement, 120
- BRISTOL, R. I., 98; doorway exhibited, 280
- BRITISH-AMERICAN RELATIONS, 184, 264-266, 274-276; *see also* Pitt, W.; War for Independence; War of 1812
- BROCADE, *see* Upholstery and textiles
- BROCATELLE, *see* Upholstery and textiles
- BRONG, PETER, Pa., gunsmith, work exhibited, 210
- BRONZE, *see* Metalwork
- BROOKLYN, Conn., overmantel panel exhibited, 90
- BROWN, ALBERT F., *see* Isham, Norman M.
- BROWN, JOHN, designs for paneling, 76
- BROWN'S TAVERN, Haverhill, Mass., *see* Duncan house
- BRUFF, CHARLES OLIVER, New York, goldsmith and jeweler, advertisement, 196
- BRUFF, JAMES, advertisement, 151
- BUCKS COUNTY, Pa., 204, 207
- BUFFETS, *see* Furniture
- BULFINCH, CHARLES, architect, 241, 248; Ruggles house mantelpiece exhibited, 248 *and* fig. 117
- BURGIS, WILLIAM, Boston, engraving, 58; publisher, 62, 84
- BURKE, EDMUND, print of exhibited, 194
- BURNET, GOV. WILLIAM, inventory (1729), 60, 134
- BURNHAM, BENJAMIN, Conn. (?), cabinetmaker, desk exhibited, 170
- BUSTS, *see* Figures and busts
- BYFIELD, NATHANIEL, portrait exhibited, 98

C

- CABINETMAKERS, *see* Furniture
- CADWALADER (JOHN L.) COLLECTION, 148
- CADWALLADER HOUSE, Philadelphia, 186; table exhibited, 186 (note)
- CALICO, *see* Upholstery and textiles
- CALIMANCO, *see* Upholstery and textiles
- CALLOW, STEPHEN, New York, upholsterer, advertisement, 125
- CALVERT, CECIL, Lord Baltimore, 167
- CAMBRIDGE, Mass., *see* Craigie house; Harvard College
- CAMBRIDGE PLATFORM, 64
- CAMLET, *see* Upholstery and textiles
- CANDLES, *see* Lighting
- CANDLESTICKS AND CANDLESTANDS, *see* Lighting; Metalwork; Pottery and porcelain; *see also* pages listed under Glass
- CANVAS, *see* Upholstery and textiles
- CAPE COD, Mass., 68
- CAPEN (PARSON) HOUSE, Topsfield, Mass., 7, 64

- CARLISLE, Pa., mantels from Beltz-hoover house exhibited, 268
- CARLISLE, EARL OF, 186
- CARPETS, floor and table, *see* Upholstery and textiles
- CARROLL (CHARLES) HOUSE, Baltimore, 242, 252
- CARSON, ROBERT, inventory (1784), 132
- CASEY, SAMUEL, R. I., silversmith, cream pitcher, fig. 76
- CATAWISSA RAILROAD, 268 (note)
- CAUDLE CUPS, *see* Metalwork
- CEILINGS, *see* Architecture
- CERAMICS, *see* Pottery and porcelain
- CHAIR PADS AND CUSHIONS, *see* Upholstery and textiles
- CHAIR RAILS, *see* Architecture
- CHAIRS, *see* Furniture
- CHALLEN, WILLIAM, New York, chairmaker, advertisement, 224
- CHANDELIERS, *see* Furniture; Lighting; Metalwork
- CHARLES II, 64; style, 44, 51, 91, *and* fig. 29
- CHARLES ALLEN MUNN ROOM, 268-272 *and* fig. 123
- CHARLOTTE, QUEEN, prints of, 99
- CHASE, RICHARD, 196
- CHASE, SAMUEL, Annapolis, Chinese Lowestoft service exhibited, 196
- CHASE HOUSE, Annapolis, 108, 196
- CHATHAM, EARL OF, *see* Pitt, William
- CHECKS, *see* Upholstery and textiles
- CHELSEA-DERBY WARE, *see* Pottery and porcelain
- CHEST CLOTHS, *see* Upholstery and textiles
- CHESTS, *see* Furniture
- CHIMNEYS, *see* Architecture
- CHINA SILK, *see* Upholstery and textiles
- CHINESE LOWESTOFT, *see* Pottery and porcelain
- CHINESE STYLES, *see* Furniture; Pottery and porcelain; Upholstery and textiles; Wallpaper; *see also* Oriental influences
- CHINTZ, *see* Upholstery and textiles
- CHIPPENDALE, THOMAS, English cabinetmaker, 112, 116, 170, 183, 198 (note), 200, 220-221; influence shown in work exhibited, 158-160, 166, 168-170, 183, 189, 192, 200, *and* figs. 56-59, 61-68, 71, 72; *The Gentleman and Cabinet-maker's Director*, 112 *and* note
- CHODOWIECKI, DANIEL NICOLAUS, engravings, 128
- CHURCHES, *see* Dedham; Hingham; Marblehead; New York; Newport
- CINCINNATI, ORDER OF THE, 264; certificate exhibited, 239; emblem on Chinese Lowestoft, 239-240
- CITY HALL (old), New York, remodeled by L'Enfant, 240
- CITY HALL (new), New York, depicted on porcelain, 246; eagle relief, 227-228; marble paving, 244
- CITY TAVERN, Alexandria, Va., assembly room exhibited, 171-179 *and* fig. 85; doorway exhibited, 162, 280; mantelpiece exhibited, 162-164 *and* fig. 83
- CLAGGETT, THOMAS, Newport, R. I., clockmaker, clock exhibited, 166
- CLAPBOARDS, *see* Architecture
- CLARK HOUSE, Boston, 180
- CLASSIC ORDERS, *see* Architecture; Furniture
- CLASSICAL ART, influence on late renaissance art, 82, 104, 106, 164, late xviii century art, 211-212, 3d Period American art, xxiii, 214-216, 218, 224, 233, 234, 242, 257-258, 274, 277-278
- CLAY, *see* Architecture
- CLEARWATER (HON. A. T.) COLLECTION, early American silver exhibited, 27, 50, 143, 234, 272; for bibliographical note, *see* Avery, C. Louise
- CLEMENS, JAMES, Boston, chandler, advertisement, 140
- Clermont*, steamer, 256
- CLINTON, DEWITT, portrait exhibited, 256
- CLINTON, MRS. DEWITT, portrait exhibited, 256
- CLOCKS AND CLOCKMAKERS, 8, 44-46, 118-119, 231; clocks exhibited, 44, 166 (case by Townsend), 166 (Clag-

- gett), 170 (case by Harland), 250 (A. Willard, Jr.), 255 (Dubuc), 256 (A. Willard), 269 (Storrs), and figs. 31, 58, 100
- COAL, imported, 52, 136
- CODMAN, OGDEN, library of architecture and design, 110 (note)
- COFFIN, WILLIAM, metalworker, advertisement, 136
- COINAGE, 27, 227
- COLE, EUNICE, 85
- COLEBROOKDALE FURNACE, Berks Co., Pa., 210
- COLLES, CHRISTOPHER, portrait exhibited, 247
- COLONIAL DAMES, NATIONAL SOCIETY OF, 197 (note)
- COLTON AND STEWART, Alexandria, Va., merchants, advertisement, 233
- COMMERCE, *see* Merchant marine; Shipping
- Commercial Advertiser*, New York, 245
- CONEY, JOHN, Boston, silversmith and engraver, 48-50; inkstand exhibited, 50, 80, and fig. 33; teapot, fig. 40
- CONNECTICUT, *see* Brooklyn; Connecticut River Valley; Easton; Farmington; Guilford; Hartford; New Haven; Newington; Norwich; Preston; West Redding; Wethersfield; Windsor
- CONNECTICUT RIVER VALLEY, ceilings, 86 (note); settlement, 80; typical interior exhibited, 80-84
- Constitution*, frigate, 250, 274-276
- CONTINENTAL CONGRESS, 186, 193, 248, 255
- CONWAY, HENRY SEYMOUR, prints of, 156
- COOK-OLIVER HOUSE, Salem, Mass., cornice exhibited, 248
- COOKING UTENSILS, *see* Metalwork
- COPLAND, H., English furniture designer, drawings, 112 (note), 198 (note); (with M. Lock) *A New Book of Ornaments*, 198
- COPLEY, JOHN SINGLETON, painter, 161-162, 248; portraits, 193 (note), exhibited, 161-162
- COPPER, *see* Metalwork
- CORDINGLY, WILLIAM W., vi, 70 (note)
- CORNELIUS, CHARLES O., associate curator in the Dept. of Decorative Arts, vii
- CORNELL, GIDEON, 93
- CORSE, MURRAY P., *The Old Ship Meeting-house in Hingham, Mass.*, 70 (note)
- COTTON, REV. JOHN, inventory, 44, 73
- COTTON, *see* Upholstery and textiles
- COURTYARD, The American Wing, 278 and fig. 124
- COX, JOSEPH, New York, upholsterer, advertisement, 126; work exhibited, 200
- CRADLES, *see* Furniture
- CRAIG, HENRY, 244
- CRAIGIE HOUSE, Cambridge, Mass., secretary exhibited, 160 and fig. 61
- CRAYONS, *see* Drawings
- CROMMELIN, ROBERT, New York, merchant, advertisement, 102
- CUPBOARD CLOTHS, *see* Upholstery and textiles
- CUPBOARDS, *see* Architecture; Furniture
- CURTAINS, *see* Upholstery and textiles
- CUSTINE, COMTE DE, 241
- CUSTIS, GEORGE WASHINGTON PARKE, quoted, 162, 174, 247
- CUSTOM HOUSE, New York, 227
- D
- DAMASK, *see* Upholstery and textiles
- DANCING, 174-175
- DAUPHIN COUNTY, Pa., 206 and fig. 93
- DAVENPORT, REV. JOHN, 7
- DAVILER, C. A., designs for paneling, 76
- DAVIS, WILLIAM, Boston, clock-maker, 44
- DAY BEDS, *see* Furniture
- DECATUR, COMMODORE STEPHEN, 260; portrait exhibited, 270
- DEDHAM, Mass., 44; meetinghouse, 72

- DE FOREST, ROBERT W., façade preserved, 277; (with Mrs. Robert W.) gift of American Wing, v
- DE FOREST, MRS. ROBERT W., gift of Pennsylvania German art, 200, Woodbury room, 99; *see also* de Forest, Robert W.
- DE LANGE, DR. JACOB, inventory (1685), 23, 54
- DELFT, *see* Pottery and porcelain
- DENNIS, THOMAS, Ipswich, Mass., joiner, work exhibited, 68 *and* fig. 1
- DEPARTMENT OF DECORATIVE ARTS, v, vii
- DERBY (ELIAS HASKET) HOUSE, Salem, Mass., bed exhibited, 268; chairs exhibited, 250
- DERBY (RICHARD) HOUSE, Boston, 258-260
- DERBY WARE, *see* Pottery and porcelain
- DESIGN, *see* Architecture; Furniture; etc.
- DESIGN BOOKS, *see* Architecture; Furniture; Upholstery and textiles
- DESKS, *see* Furniture
- DICKINSON, JOHN, 193
- DIXWELL, JOHN, 64
- DONNELL, EDNA, *see* Kimball, Fiske
- DOOR HARDWARE, *see* Metalwork
- DOORS AND DOORWAYS, *see* Architecture
- DORCHESTER, Mass., 80
- DOU, GERARD, 170
- DOW, GEORGE FRANCIS, vi
- DOWNES, JOSEPH, associate curator in the Dept. of Decorative Arts, vii; curator of The American Wing, vii
- DRAPER, RICHARD, Boston, merchant, advertisement, 102
- DRAWINGS, crayon by Saint-Mémin, 256; pastels by Sharples exhibited, 270; shop and warehouse of D. Phyfe, 244 *and* fig. 106
- DRAYTON HOUSE, England, 76
- DUBUC, Paris, clockmaker, clock exhibited, 255
- DUMMER, JEREMIAH, Boston, silversmith, tankard exhibited, 80 *and* fig. 32
- DUNBAR, English wallpaper manufacturer, 165
- DUNCAN HOUSE, Haverhill, Mass., rooms exhibited, 261-268 *and* figs. 120, 121
- DUPRÉ, Augustin, 266
- DUTCH EAST INDIA COMPANY, 34
- DUTCH INFLUENCES, 24, 28, 34, 36, 40, 50, 88-89, 91, 100, 103
- DUYCKINCK, G., New York, paint dealer, advertisements, 98-99; quoted, 140
- E
- EAGLE DESIGN, in American art, 227-232, 239, 245, 268, 269, *and* figs. 98, 108, 110
- EAGLE HOUSE, Haverhill, Mass., *see* Duncan house
- EARL, RALPH, painter, work exhibited, 121, 179
- EASTON, Conn., millstone from, 278
- EATON, GOV. THEOPHILUS, inventory (1657), 8, 29, 30, 34
- EATON HOUSE, New Haven, Conn., 7-8
- EDWARDS, JOHN, Boston, silversmith, spout cup, fig. 35
- EDWARDS, JOSEPH, JR., Boston, silversmith, teapot, fig. 75
- EDWIN, DAVID, 241
- ELBRIDGE, JOHN, 170
- ELECTRICITY, experiments, 97
- ELERS BROTHERS, THE, 54
- ELIZABETHAN STYLE, survival in American art, 4, 5, 8, 12, 32, 43
- ELZEY, JOHN, Almodington, Md., 167
- EMBURY, AYMAR, II, *Early American Churches*, 70 (note)
- EMPIRE STYLE, 224, 242, 244
- Empress of China*, ship, 239
- ENGLAND, *see* British-American relations; English influences; War for Independence; War of 1812
- ENGLISH INFLUENCES, 3-7, 8, 32, 36, 39-44, 48, 52, 66, 70, 82, 91, 105, 108-110, 112, 214-223, 226, 236, 241, 244, 260; *see also* Adam, Robert; Chippendale, Thomas; Hепplewhite and Co.; Sheraton, Thomas; etc.
- ENGRAVINGS, *see* Prints

EPES, COL. FRANCIS, inventory (1678), 30

ERIE CANAL, 247

ESSEX, JOSEPH, Boston, clockmaker, advertisement, 45

F

FABRICS, *see* Upholstery and textiles

FANEUIL, PETER, furnishings, 128; garden, 122 (note); inventory, 154

FARMINGTON, Conn., 80-81

FARQUHAR, GEORGE, *The Beaux' Stratagem*, 97

FIGURES AND BUSTS, plaster of Paris, 161; pottery and porcelain, 193-194, 240-241, 268

FIRE ORDINANCES, 6

FIRE SCREENS, *see* Furniture; Metalwork

FIREPLACES AND THEIR EQUIPMENT, *see* Architecture; Metalwork

FITZHUGH, WILLIAM, first owner of Marmion, 179-180

FITZHUGH FAMILY, 179-180

FLEMINGTON, N. J., clock from, fig. 100

FLEMISH INFLUENCES, 40, 46, 78

FLOOR COVERINGS, *see* Upholstery and textiles

FLOOR PLANS, The American Wing, figs. 125-127

FLOORS, *see* Architecture

FOOTSTOOLS, *see* Furniture

FOREIGN INFLUENCES, 6, 10, 48, 50, 91, 144; *see also* Chinese styles, etc., English influences, etc., and Architecture, Furniture, etc.

FORT MCHENRY, Md., 251

FORT TICONDEROGA, N. Y., 120

FRACTUR, 208

FRANCE, relations with America, 229, 240-241, 264-266; *see also* French influences; Lafayette

FRANKLIN, BENJAMIN, 190, 268; anecdote, 17; house furnishings, 132, 134, 136; medal designed by, 266; mementos, 241; portraits exhibited, in pottery and porcelain, 241, 267, printed figures on textiles, 267, prints, 194; quoted, 266-267; relations with Washing-

ton, 186-188

FRANKLIN, GOV. WILLIAM, curtains copied for Philadelphia room, 190

FRANKLIN STOVE, 137

FRENCH INFLUENCES, 22, 42, 46, 86, 105, 189, 223, 224, 226, 232, 242, 244

FULTON, ROBERT, painter, 246; *see also* Clermont

FURNISHINGS, *see* Furniture; Glass; Metalwork; Pottery and porcelain; Upholstery and textiles; Wallpaper

FURNITURE

General: correspondence with architectural woodwork, 158-160, 254; determination of provenance, 10-12; distinction between work of high quality and provincial work, 4, 42, 110, 121-122; English styles in the colonies, 4, 10, 39-43; relation to other arts, xxiv, 158-160

Cabinetmakers: American, 68, 116-120, 121, 166, 170, 185, 189, 226, 228, 230, 234, 244, 254, 262, 274; English, 112, 221

Construction: Adam style, 218; block-front, 116-118, 123, 127, 166, 170; bow, 116; classic orders, 218; geometrical figures, 218; rectangular, 8, 9, 12, 15, 40, 43, 74, 102, 119 (superseded); serpentine, 116, 218; stile and rail, 12, 15, 68, 84; structural curves, 40, 42, 78, 94-96, 102, 111, 119, 158, 218 (superseded)

Decoration: 8, 9, 23, 36, 42; applied, 12, 33, 73; carving, 9, 10, 12, 14, 17, 20, 39, 40, 43, 67, 68, 73, 109, 111, 113, 116-118, 139, 158, 160, 178, 183, 186 (note), 189, 200, 204, 222, 223, 244, 250, 269; chamfering, 9, 12, 17, 74, 183; classic orders, 218; composition ornament, 223; eagle design, 227-230, 268; fancy design, 223-224; gilding, 109, 139, 160, 178, 183, 223-224, 235, 245, 268, 269; inlay, 10, 78, 109, 113, 119, 222, 223, 226, 227-230, 254, 262, 268, 269-270; japanning (or

FURNITURE: Decoration (*cont.*)

lacquer painting), 44, 97-98, 116, 118; leg and foot treatment, 40-42, 78, 96, 102-103, 111, 118, 189, 218, 222, 260; molding, 9, 10, 12, 14, 20, 43, 68, 73, 178, 223; painting, 12, 14, 20, 44, 84, 88-90, 202, 205, 206, 223-224, 274; reeding, 223, 244; silhouetting, 9, 15; turning, 9, 10, 14-18, 24, 39, 40, 43, 67, 68, 73, 78, 116, 158, 223; veneering, 10, 42, 43, 109, 113, 139, 222, 223, 226, 244, 262

Foreign influences, xxi, 36, 39-42, 44, 63, 78, 84, 90, 91-92, 97, 188, 189; Chinese, 96, 97, 116; Dutch, 88-89, 91-92; Flemish, 40, 78; French, 42, 189, 223, 224, 242, 244; oriental, 40, 44, 90, 97, 116; Portuguese, 40, 78; Spanish, 40, 78, 84; *see also* English influences; Pennsylvania German arts

Importations, 46, 160, 177, 185, 226

Pattern books, 112 and note, 188, 220, 260, 262

Styles:

1st Period: Gothic, xxii, 9, 14, 20, 104; renaissance, 9; Elizabethan, 4, 8, 12, 43; Jacobean, 4 and fig. 6; William and Mary, 40, 42, 43, 78, and fig. 27; Queen Anne, 91-92 and fig. 30

2d Period: baroque and rococo, xxiii, 104-105, 110-119, 157, 158-160, 183, 189, 211-212 (reaction); cabriole, 94, 102, 111, 112, 113, 118, 158, 177, 189, 200, 218 (superseded); Chippendale, 112, 116, 170, 189, 200, 220; Queen Anne, 91-92, 170, 177; Georgian, 177; Gothic, 116; *see also* Pennsylvania German arts

3d Period: interpretation of classical (late Roman), xxiii, 212, 218-232; Adam, 212, 220; Hepplewhite, 220, 221, 222, 227-230, 242, 250, 262, and

figs. 95, 102; Sheraton, 220-222, 223, 224, 227-230, 242, 244, 250, 254, 260, 262, 269, 274, and figs. 94, 96, 97, 99, 103; blending of Sheraton with Hepplewhite, 221; Directory, 244; Empire, 224, 242, 244; Neo-Greek, 224; Duncan Phyfe, 244 and fig. 105

Upholstery, *see* Upholstery and textiles

Woods used:

1st Period: 20, 42, 43, 67, 72, 74, 78, 84, 86, 96, 102, 103; as basis for attribution, 10

2d Period: 109, 111-113, 118, 122, 158, 168, 170, 177, 189

3d Period: 223, 226, 244, 254, 262

By Period

1st Period: early style, xxii, 8-20, 43, exhibited, 63, 67-69, 72-74, and figs. 1-11, 13-21; transition style, xxii, xxiii, 39-43, exhibited, 69, 78, 79, 82-84, 102, and figs. 22-31

2d Period: xxii-xxiii, 104-105, 110-119, exhibited, 157, 158-160, 166, 177-178, 182-183, 189-190, 192, 200, and figs. 51-72; *see also* Pennsylvania German arts

3d Period: xxiii, 211, 218-232; change in style, 224; exhibited, 222, 242, 244, 245, 250, 254-255, 260, 262, 268, 269, and figs. 94-105, 107-109

By Form

Bedsteads, 94, 115-116, 223, 250, exhibited, 68, 86, 268; placed in best room, 68, 124

Benches, *see below* Forms

Bible boxes, 67, 73

Bookcase, exhibited, 264

Brackets, wall, 160

Buffets, *see below* Sideboards

Bureaus, *see below* Chests of drawers; Desks and secretaries

Cabinets, *see below* Cupboards

Chair tables, *see below* Tables

- Chairs, 12, 14-19, 23, 24, 39, 40, 94-97, 111-112, 122-124, 218, 220, 222, 223; exhibited, 68, 73, 78, 82, 84, 86, 91-92, 160, 168-170, 177, 183, 200, 205, 244, 250, 254, 262, 266, 269, 274, *and* figs. 6, 9-11, 23-25, 29, 30, 54-56, 65, 66, 101-104; types: bamboo, 224; banister-back, 40, 84, *and* fig. 24; Brewster, 16; cabriole legs, 84, 94, 96, 111, 112, 177, *and* figs. 54, 55, 56, 65, 66; caned, 40, 78, 79, 96, 224, *and* fig. 25; Carver, 16, 68, 73, *and* fig. 10; Chippendale, 112, 170, 200, *and* figs. 65, 66; corner, fig. 54; crested, 40, 96, 112, *and* figs. 24, 25, 55, 56; easy, or wing, 82, 96-97, 112, 160, 183, 200, 260, 266, *and* figs. 66, 101; fancy, 223-224; Flemish foot, 40, 78; Flemish scroll, 40 *and* fig. 22; gilt, 223; Hepplewhite, 221, 222, 250, *and* fig. 102; India back, 79; lyre back, 226 *and* fig. 104; open back, 14; painted and lacquered, 43-44, 223-224; paneled, 205; piazza, 122; rocking, 224; rush-bottom, 16, 84, 224, *and* figs. 9, 10, 30; Sheraton, 222, 223-224, 254, 260, 274, *and* fig. 103; shield-back, 222 *and* fig. 102; slat-back, 14, 15-16, 68, 73, *and* fig. 9; Spanish foot, 40, 84 *and* figs. 24, 25, 30; splat-back (solid), 86, 91, 96, 112, 177, *and* figs. 30, 55; splat-back (pierced), 111, 112, 160, 170, 183, 200, *and* figs. 56, 65; turned, 14, 15-16, 68, *and* figs. 9-11, 23-25, 29; vase-back, 96 *and* figs. 30, 55; violin-back, 96, 111; wainscot, 14, 18, 39, 73, *and* fig. 6; Windsor, 16, 122-124; wing, *see above* easy
- Chandeliers (wood), 160; *see also* Lighting; Metalwork
- Chests, 12, 13, 14, 20, 39, 44, 88, 228; exhibited, 68, 72, 84, 90, 94, 205-206, *and* figs. 1, 2, 16, 93; painted and lacquered, 20, 44, 84, 205-206
- Chests of drawers, origin and development, 13, 39, 44, 115, 118, 220; exhibited, 73, 88, 160, 166, 170, 222, 268, *and* figs. 17, 57; *see also below* Highboys
- Chests-on-chests, 115, 118
- Chests-on-frame, 33, 39; exhibited, 84, 86, 89-90, *and* figs. 18, 19
- Clock cases, 44, 118, 228, 256-257; exhibited, 99, 166 (case by Townsend), 166 (Claggett), 170 (Harland), 250 (Aaron Willard, Jr.), 256 (Aaron Willard), 269-270 (Storrs), *and* figs. 31, 58, 100; inlaid, 269-270; japanned, 99, 118; patriotic designs, 228, 231-232, 250, 269-270
- Cradles, exhibited, 68 *and* fig. 8
- Cupboards, 12, 13, 14, 15, 44, 68, 88; court, 14, 39, exhibited, 67 *and* fig. 4; *Kas*, exhibited, 88-89; livery, 14; press, 13, 14, exhibited, 73, 86, *and* fig. 3; spread eagle, 228
- Day bed, fig. 22
- Desks and secretaries, desk boxes, 12, 14, 39, exhibited, 73 *and* fig. 13; desks, 42, 94, 115, 161, 228, exhibited, 80, 103 (desk-on-frame), 170, 222, 260, 262, 268, *and* figs. 26, 96, 99; secretaries, 115, 118, 221, exhibited, 123, 160, 166, 170, 222, 228, *and* figs. 59, 61, 98
- Dressing tables, *see below* Lowboys and dressing tables
- Fire screens, 222
- Footstools, 222
- Forms, 12, 16, 17, 39, 74; exhibited, 205
- Girandoles, 235, 245; exhibited, 230-231, 260, *and* fig. 108
- Highboys, origin and develop-

FURNITURE: *By Form*: Highboys
(*cont.*)

ment, 13, 39, 40, 45, 73, 88, 94, 109, 113, 135, 161; japanned, 97; painted in Chinese style, 90; parlor pieces, 189, 190; valuation, 98; exhibited, 78, 84, 91, 98, 189, *and figs.* 18 (chest-on-frame), 27, 51, 67

Kas, *see* Cupboards

Looking glasses and mirrors, 97, 139, 228, 230 (patriotic designs), 235, 245; exhibited, 78, 86, 98, 178, 183, 223, 231, 235, 245, 260, 269, *and figs.* 69-71, 107-109; *see also* Girandoles

Lowboys and dressing tables, origin and development, 39, 40, 97, 111, 113; exhibited, 98, 102, 268, *and figs.* 51, 52

Picture frames, exhibited, 160

Settees and sofas, exhibited, 177, 200, 219, 222, 224, 244, 250, 260, 262, 274, *and figs.* 53, 60, 72, 97

Sideboards (buffets), origin, 220-221; exhibited, 223 *and fig.* 94

Spinning wheel, exhibited, 86-88

Stands, *see below* Tables and stands

Stools, 12, 16, 17, 74; exhibited, 73 *and fig.* 14

Tables and stands, 12, 17-18, 39, 54, 78, 114-115, 218, 220, 223, 228; exhibited, 68, 74, 84, 86, 94, 97, 114, 166, 178, 183, 189, 200, 205, 244, 250, 254, 260, *and figs.* 5, 7, 15, 20, 21, 28, 62, 63, 64, 68, 95; types: breakfast, 228; butterfly, 18, 86, *and fig.* 20; card, 115, 166, 183, 200, 222, 228, 254, *and figs.* 63, 64; chair, 18, 68; dining, 115, 222, 244, 254, *and fig.* 62; dressing, 39, 102; drop-leaf, 18, 74, 115, 200, *and fig.* 15; gate-leg, 18, 74, 84, *and fig.* 21; kettle stand, 114; lowboy, *see above* Lowboys and dressing tables;

marble top, 178, 189; mixing, 254; Pembroke, 228; pier, 178, 186 (note), 189; rectangular, 18 *and figs.* 7, 15; sawbuck, 205; side, 115, 220; slate top, 78 *and fig.* 28; tea, 54, 98, 114, 189, 222, *and fig.* 68; tilt-or tip-top, 114, 178, 183, 189, *and fig.* 68; tray top, 114; trestle, 17, 74, *and fig.* 5; writing, 183, 254

Washstands, 39

G

GADSBY, JOHN, 162, 172

GADSBY'S TAVERN, *see* City Tavern

GAMBLING, 174

GARDENS, Bowler house, 93; famous colonial gardens, 122-124 (note), 226

GARDINER, HENRY, Wandsworth, Surrey, printed linen, 266 (note)

GATES, GEN. HORATIO, print of, 248

GAUTIER, ANDREW, New York, chair-maker, advertisement, 122

Gentlemen's Magazine, London, 192

GEORGE III, 93, 184, 194; prints of, 99

GEORGIA, *see* Savannah

GEORGIAN STYLE, 82, 100, 108, 112, 167, 177, 197

GERMANTOWN, Pa., 201

GERRISH, metalworker, work exhibited, 99

GIBBONS, MAJ. GEN. EDWARD, inventory (1654), 21, 24, 32, 35

"GIBBS' ARCHITECTURE IN SHEETS," 108

GILLINGHAM, JAMES, Philadelphia, cabinetmaker, 189

GIRANDOLES, *see* Furniture

GLASS

1st Period: *imported*: English and Venetian, 35, 55-56

2d Period: *American*: New Jersey, 144 *and fig.* 81; Stiegel, 145, exhibited, 272 *and figs.* 79, 80; Wistar, 144; prints on glass, 154; *imported*: English, 145-146, luster exhibited, 192

3d Period: *American*: 236, exhib-

- ited, 236, 242, 245, 270-272, *and* fig. 112; painted mirrors, 223, 230-231, *and* fig. 107; paintings on glass, 223, 254-255, 260; *imported*: English, 236, exhibited, 236, 256, 260, lusters, 236; Irish, 236; *see also* Furniture; *for window glass see* Architecture
- GODDARD, JOHN, Newport, R. I., cabinetmaker, block-front furniture, 118, 170; exhibited, 166 *and* fig. 59
- GOELET, PHILIP, New York, silversmith, 143
- GOFFE, WILLIAM, 64
- GOODYEAR, GOV., inventory (1658), 30
- GOSTELOWE, JONATHAN, Philadelphia, cabinetmaker, 189
- GOthic ART, influence on American art, 1st Period, xxii, 2d Period, 142; architecture, 9, 38, 66, 70; furniture, 9, 14, 20, 116, 205, *and* figs. 1-18; superseded by baroque style, 82, 104-105
- GOVERNMENT HOUSE, New York, 227
- GREAT BRITAIN, *see* England
- GREECE, war with Turkey, 176, 224
- GREEK ART, 216; influence on early XIX century art, 224; *see also* Architecture; Classical art; Furniture
- GREEN, VALENTINE, artist, prints, 267, exhibited, 248
- GREENE, JOHN HOLDEN, architect, 272
- GREENE, GEN. NATHANAEL, miniature by C. W. Peale, exhibited, 247
- GREGSON, THOMAS, inventory (1646), 23
- GRENVILLE, HESTER, 194
- Guerrière*, frigate, 250
- GUILFORD, Conn., 84, 90
- GUILLET, Paris, wallpaper manufacturer, 250
- GUNSTON HALL, Va., 191
- H
- HAIRCLOTH, *see* Upholstery and textiles
- HALLS, *see* Architecture
- HALSEY, R. T. H., arrangement of American collection, v, vii
- HAMILTON, ALEXANDER, 247; name on emblematic mirrors, 231; portrait exhibited, 270; print of, 248; quoted, 226, 233
- HAMMERSLY, THOMAS, New York, silversmith, salver, fig. 78
- HAMPDEN, JOHN, 193
- HAMPTON, N. H., bedroom of farmhouse exhibited, viii, 85-88, *and* fig. 47
- HAMPTON, nr. Baltimore, 124 (note)
- HAMPTON COURT, England, 76
- HANCOCK, JOHN, 60, 165
- HANCOCK, THOMAS, Boston, merchant, advertisement, 60; garden, 122 (note); quoted, 165
- HARDWARE, *see* Metalwork
- HARLAND, THOMAS, Norwich, Conn., clockmaker, work exhibited, 170
- HARRATEEN, *see* Upholstery and textiles
- HARRISON, GEORGE, 245
- HART (THOMAS) HOUSE, Ipswich, Mass., viii; parlor exhibited, 63-69 *and* fig. 43
- HARTFORD, Conn., 80, 82; armor manufacture, 32
- HARVARD COLLEGE, view (1726), 60, 64
- HARWOOD HOUSE, Annapolis, 108
- HAUGAN, MRS. JOHN, advertisement, 103
- HAVERHILL, Mass., fabrics exhibited, 232; parlor and bedchamber exhibited, 261-268 *and* figs. 120, 121
- HEATING, *see* Coal; Metalwork
- HEMPHILL, JOSEPH, Philadelphia, porcelain manufacturer, 237 *and* fig. 113
- HENRICO COUNTY, Va., 30
- HEPPLEWHITE AND Co., English furniture designers, publications, 221, 250; style, 220-222, 227-228; furniture in style of, exhibited, 222-223, 242, 262, *and* fig. 102
- HERCULANEUM EXCAVATIONS, influence on art, 211
- HEWLETT, JOHN, 2d, 99
- HEWLETT HOUSE, Woodbury, L. I.,

- HEWLETT HOUSE (*cont.*)
 room exhibited, 99-103 and fig. 50
 HIBBINS, ANNE, inventory (1656), 21, 22
 HIGH FALLS, N. Y., fireplace wall exhibited, 90-91
 HIGHBOYS, *see* Furniture
 HILL, JOAKIM, Flemington, N. J., clockmaker, tall clock, fig. 100
 HINGHAM, Mass., "Old Ship" meetinghouse, vi, 69-75, and fig. 44
 HOAGLAND FARMHOUSE, Belle Mead, N. J., paneling exhibited, 88 and fig. 48
 HOBART, CAPT. JOSHUA, 70
 HOGARTH, WILLIAM, prints by, 128, 156
 HOMEWOOD, Baltimore, woodwork, 252, reproduced, 242
 HORSWELL, WILLIAM, New York, pewterer, 140
 HOUDON, JEAN ANTOINE, French sculptor, bronze cast of Washington statue, 278
 HOUSE OF SEVEN GABLES, Salem, Mass., 154
 HOW, JOSEPH, inventory (1651), 35
 HOWARD, MARTIN, bill for damages, 98
 HOWE, SIR WILLIAM, 186, 192
 HUDSON-FULTON EXHIBITION, v
 HUDSON RIVER VALLEY, 90-91
 HUET, J. B., 270; *Desseins pour la manufacture de Jouy*, 266
 HUIT, EPHRAIM, inventory (1644), 35
 HULL, COMMODORE ISAAC, portrait exhibited, 270
 HULL, JOHN, Boston, silversmith and mintmaster, 50; coins (with Sanderson) exhibited, 26
 HUNTER, FREDERICK W., *Stiegel Glass*, 145 (note)
 HUNTER COLLECTION, 145 (note), 272
 HUNTINGTON (WILLIAM H.) COLLECTION, 241
 HURD, JACOB, Boston, silversmith, candlesticks, fig. 74
 HUTCHINSON, ANNE, 85, 92

I

- I.K., New York, silversmith, wine

- bowl, fig. 37
 IMLAY HOUSE, Allentown, N. J., wallpaper exhibited, 267
 IMPORTATIONS, 32-35, 45-47, 48, 52, 54, 55, 68, 73, 80, 88, 96, 99, 100, 103, 118, 124, 133, 134, 140-141, 143, 145, 146, 148-152, 160, 164, 168, 171, 177, 178, 191-192, 194, 196, 198, 225-226, 236, 248, 262, 264-267, 270; *see also* Glass; Shipping; Smuggling; Upholstery
 INDEPENDENT BLUES, 162-164
 INDIANS, Conn. River Valley, 81; Narragansett, 92; wars, 64
 INNS AND TAVERNS, 172, 228; *see also* Brown's Tavern; City Tavern
 INVENTORIES, 20, 30, 60; books containing, 7 (note); *for individual inventories, see name of owner*
 IPSWICH, Mass., chest from, fig. 1; parlor from Hart house exhibited, viii, 63-69, and fig. 43
 IRON, *see* Metalwork
 ISHAM, NORMAN M., restorations, vi; (with A. F. Brown) *Early Connecticut Houses*, 7 (note)
 ITALIAN INFLUENCES, 130; *see also* Adam, Robert

J

- JACOBEAN STYLE, survival in early American art, 4, 6, and fig. 6; *see also* Architecture; Furniture
 JACQUEMART ET BÉNARD, French wallpaper manufacturers, work exhibited, 262
 JAMAICA, Long Island, 190
 JAMESTOWN, Va., 171
 JAPANNERS, 97-98; prints for, 99
Java, frigate, 275-276
 JEFFERSON, THOMAS, 171; drawings by, 244, 270; library, 218 (note); print of, 248
 JOHNS HOPKINS UNIVERSITY, 252
 JOHNSON, EDWARD, quoted, 21, 64
 JOHNSON, THOMAS, Boston, engraver, work exhibited, 62, 84
 JONES, INIGO, 105
 JONES, SIR WILLIAM, 266
 JOQUES, FATHER, quoted, 90
Journal des dames, Le, 262

Journeyman Cabinet and Chair Makers' New-York Book of Prices, quoted, 226-227 (note)

JUMEL, MME, quoted, 257

Junius, Letters of, 193

JUST, JOSEPH, Boston, upholsterer, 24

K

KALM, PETER, quoted, 100, 154

Kas, see Furniture

KENSINGTON, N. H., 85 (note)

KENSINGTON PALACE, England, 76

KERFOOT, J. B., *American Pewter*, 141 (note)

KEY, FRANCIS SCOTT, 251

KIDD, CAPT., inventory (1701), 51

KIERSTEDE, CORNELIUS, New York, silversmith, snuffer stand, fig. 38

KIMBALL, FISKE, *Domestic Architecture*, 215 (note); *Thomas Jefferson*, 218 (note); (with E. Donnell) *The Creators of the Chippendale Style*, in *Met. Mus. Studies*, 112 (note), 198 (note)

KIP, see Woodward and Kip

KIRK, SAMUEL, Baltimore, silversmith, work exhibited, 257

KITTERY, Me., 190

KNIFE BOXES, 228

KNOX, GEN. HENRY, 239

L

"LADY'S ADIEU TO HER TEA-TABLE," 114-115

LAFAYETTE, MARQUIS DE, associations with City Tavern, 172, 176; mementos in Huntington collection, 241; popularity, 231 (note)

LA MÉSANGÈRE, PIERRE DE, French designer, 251, 262

LAMPS, see Lighting

LANCASTER, Pa., 172, 210

LANCASTER COUNTY, Pa., 201, 206, and fig. 92; room exhibited, 209-210 and fig. 89

LANCRET, NICOLAS, 198

LANDSCAPE GARDENING, 122 (note)

LANGLEY, BATTY, books on architecture, 108

LANTERNS, see Lighting

LA TOUR DU PIN, MARQUISE DE, quoted, 230-231 (note)

LAURENS, HENRY, mezzotint exhibited, 248

LAWN, see Upholstery and textiles

LEASON, GEORGE, Boston, dyer, 47

LEATHER, see Upholstery and textiles

LEBANON COUNTY, Pa., 208; door exhibited, 210

LEDELL, JOSEPH, New York, pewterer, 140

LEDELL, JOSEPH, JR., New York, pewterer, 140

LEE, LIGHT HORSE HARRY, quoted, 255

LEE, ROBERT E., 176

LEE (JEREMIAH) HOUSE, Marblehead, Mass., wallpaper, 133

LEHIGH COUNTY, Pa., 206

LELY, SIR PETER, 98

L'ENFANT, PIERRE CHARLES, 240

LE PAUTRE, PIERRE, 76

LE ROUX, CHARLES, New York, silversmith, salt cups, fig. 73

LESLIE, GEORGE WILLOCKS, inventory (1774), 190

LEWIS, COL. FIELDING, 180

LEWIS, GEORGE, 180

"LIBERTY TREE," design, 267

LIGHTING, 1st Period, 31-32, 52, 68; 2d Period, 136-140, 146, 170-171, 192; 3d Period, 236, 245, 256, 258, 260; by Betty lamps, 31, 68, and fig. 12; by candles in candlesticks, 31, 52, 68, 137, 138-140, 146, 256, 258, 260; by oil lamps (other than Betty lamps), 52, 68, 138; by rush lights, 31, 68, and fig. 12; by sconces, chandeliers, lusters, 52, 86, 138, 160, 170, 171, 178, 192, 236, 245, 256, 260

LINEN, see Upholstery and textiles

LIVINGSTON, MRS. EDWARD, 192

LIVINGSTON, JOHN R., quoted, 255

LIVINGSTON, ROBERT R., 266

LOBDELL, FRANCIS, gift, 278

LOCK, M., see Copland, H.

LOCKE, JOHN, 193

LOCKWOOD, LUKE V., *Colonial Furniture in America*, 7 (note)

LOGAN, JAMES, 177

- London Times*, quoted, 275-276
 LONG ISLAND, N. Y., Battle of, 167;
 Van Varick inventory, 34, 88; *see*
 also Jamaica; St. Georges; Shelter
 Island; Woodbury
 LONGFELLOW, HENRY W., 120
 LOOKING GLASSES, *see* Furniture
 LOTTERY (1765), 130
 LOUIS XIV STYLE, 76
 LOUIS XVI, portrait statuette, 241;
 style, 232
 LOUISIANA, 270
 LOWBOYS, *see* Furniture
 LOWESTOFT, *see* Pottery and porce-
 lain
 LUSTERS, *see* Glass; Lighting
 LYNN, Mass., 35
 LYON, I. W., *Colonial Furniture in*
 New England, 7 (note)

M

- MCARDELL, JAMES, 161
 MACAULAY, MRS. CATHARINE, statu-
 ette in Chelsea-Derby exhibited,
 193
Macedonian, frigate, 260
 MCINTIRE, SAMUEL, Salem, Mass.,
 carving by, 248, 250; cornice ex-
 hibited, fig. 117
 MCIVERS, MARY, *see* Livingston,
 Mrs. Edward
 MADISON, JAMES, 171
 MAINE, *see* Kittery
 MANHEIM, Pa., 132
 MANOKIN RIVER, 167
 MANTELPIECES, *see* Architecture
 MAPS AND PROSPECTS, 38, 56-62, 154;
 exhibited, 62, 79, 84
 MARBLEHEAD, Mass., Lee house,
 133; St. Michael's Church, 170
 MARBLES, American Wing façade,
 277; fireplaces, 168, 182; mantel,
 258; pavement, 244; table tops,
 178, 189, 254
 MARMION, King George Co., Va.,
 room exhibited, 88, 168, 179-183,
 and fig. 86
 MAROT, DANIEL, 76, 78, 79
 MARYLAND, *see* Almodington; An-
 napolis; Baltimore; Wye
Maryland Journal, Baltimore, adver-

- tisement, 255
 MARYLAND LINE, 167
 MASON, CAPT., 64
 MASON, DAVID, Boston, japanner,
 advertisement, 97
 MASON, GEORGE, 191
 MASSACHUSETTS, *see* Boston; Cam-
 bridge; Cape Cod; Dedham; Dor-
 chester; Haverhill; Hingham; Ips-
 wich; Lynn; Marblehead; New-
 town; Salem; Topsfield; Water-
 town
 MATHER, COTTON, mezzotint por-
 trait exhibited, 62, 79
 MAYHEW, REV. JONATHAN, quoted,
 194
 MEDALS AND MEDALLIONS, 264-266
 MENTHORN, PHILIP, inventory (1728),
 24
 MERCER, GEN. HUGH, 180
 MERCHANT MARINE, 26, 47-48, 92,
 225, 237, 239, 245, 261, 275
 METALWORK
 1st Period: 24-32, 48-52, 67, 79-80
 Brass, 8, 24, 68, 78, 91; cooking
 utensils, 52, 67; fireplace
 equipment, 30-31, 52, 80;
 lighting equipment, 31, 52,
 80, candlestand by Gerrish
 exhibited, 99
 Copper, utensils, 52
 Iron, 8, 24, 68, 69, 91; cooking
 utensils, 52, 67; fireplace
 equipment, 30-31, 52, 67, 99;
 lighting equipment, 68 and
 fig. 12, candlestand by Ger-
 rish exhibited, 99
 Pewter, 8, 14, 24, 29-30, 32, 51,
 52; exhibited, 51, 68
 Silver, 8, 14, 24-29, 32, 48-51,
 52, 89; exhibited, 27, 74-75,
 79-80, and figs. 32-42; silver-
 smiths, 26-27, 48-50, 80; spe-
 cial pieces exhibited: beaker
 by J. Boelen, fig. 34; beakers,
 xvii century, 27-28; caudle
 cups, xvii century, 27-28;
 chafing dish by J. Burt, fig.
 42; chocolate pot by E. Wins-
 low, fig. 41; coins by Hull and
 Sanderson, 27; inkstand by J.

- Coney, 79 *and* fig. 33; mugs, xvii century, 27, 28, 75; porringer by S. Vernon, fig. 36; porringers, xvii century, 75; snuffer stand by C. Kierstede, fig. 38; spout cup by J. Edwards, fig. 35; tankard by J. Dummer, 79 *and* fig. 32; tankard by S. Soumain, fig. 39; tankards, xvii century, 27, 28, 51, 75; teapot by J. Coney, fig. 40; wine bowl by I.K., fig. 37
- Steel (arms and armor), 32, 52; exhibited, 32
- Tin, sconces, 86
- 2d Period: 120, 136-144; *see also* Pennsylvania German arts
- Brass, door equipment, 180; fireplace equipment, 137, 183; lighting equipment, 137, 170, 171, 183
- Iron, door equipment, 136; fireplace equipment, 136-137, exhibited, 183, 194; lighting equipment, 136-137, 183
- Pewter, 140-142; pewterers, 140-141
- Sheffield plate, 143-144
- Silver, 142-144; exhibited, 161, 166, 196, *and* figs. 73-78; silversmiths, 143; special pieces exhibited: candlesticks by J. Hurd, fig. 74; cream pitcher by S. Casey, fig. 76; salt cups by C. Le Roux, fig. 73; salver by T. Hammersly, fig. 78; teapot by J. Austin, fig. 77; teapot by J. Edwards, Jr., fig. 75
- 3d Period: 218, 233-234, 245, 257, 272
- Brass, fireplace equipment, 230, 233, *and* fig. 110
- Bronze, chandelier exhibited, 245
- Pewter, superseded, 234
- Sheffield plate, 234
- Silver, 234; exhibited, 234, 257, 272; special pieces exhibited: urn-shaped silver by Paul Revere, Jr., 234 *and* fig. 111
- METSU, GABRIEL, 56
- MEZZOTINTS, *see* Prints
- MICHELANGELO, 104
- MIDDLETON PLACE, nr. Charleston, S. C., 124 (note)
- MILLSTONES, exhibited, 278
- MILTON, JOHN, 193, 196
- MINIATURES, exhibited, 247
- MINSHULL, New York, carver and gilder, advertisement, 160
- MIRRORS, *see* Furniture
- MISCHIANZA, Philadelphia, 192
- MIXING TABLES, *see* Furniture
- MOFFATT HOUSE, Portsmouth, N.H., wallpaper, 134
- MOHAIR, *see* Upholstery and textiles
- MONROE, JAMES, 171
- MONTAGU, LADY MARY WORTLEY, quoted, 192
- MONTGOMERY COUNTY, Pa., 206, 207
- MONTICELLO, 171, 270
- MONTPELIER, 172
- MOORE, BENJAMIN, inventory (1785), 191
- MOORE, ROBERT, architect, room exhibited, 257
- MORE, ALEXANDER, Boston, upholsterer, 24
- MOREEN, *see* Upholstery and textiles
- MORGANTOWN, Pa., 209
- MORRIS, ROBERT, 191
- MORRIS, SAMUEL, quoted, 185
- MORSE, SAMUEL F. B., painter, 246
- MORTON, GEN., 245
- MORTON, JOHN, New York, merchant, advertisement, 171
- MOUNT VERNON, 171; name, 149-150; furnishings, 144, 188
- MUGS, *see* Metalwork
- MULL, *see* Upholstery and textiles
- MUNN, CHARLES ALLEN, bequest, 62, 247-248, 267, 270; Room, 268-272 *and* fig. 122
- MUSLIN, *see* Upholstery and textiles

N

- NARRAGANSETT BAY, 280
- NEAL, DAVID, *History of New England* (1720), quoted, 46

- NEEDLEWORK, *see* Upholstery and textiles
- NEESZ, JOHANNES, Montgomery Co., Pa., potter, 207
- NEO-GREEK STYLE, influence on early XIX century art, 176, 224
- NEW AMSTERDAM, *see* New York City
- NEW ENGLAND, cabinetmakers, 9 (note), 116-118, 166; contribution to early American art, 3; *History* by Neal, 46; silversmiths, 26-27, 48-50, 79, 166
- New England Courant*, Boston, advertisement, 58
- New England Journal*, advertisement, 164
- NEW HAMPSHIRE, *see* Hampton; Kensington; Portsmouth
- NEW HAVEN, Conn., 7; *see also* Eaton, Gov. T.; Gregson, T.
- NEW JERSEY, glassware, 144-145 and fig. 81; *see also* Allentown; Belle Mead; Flemington; Trenton
- NEW YORK CITY, N. Y., arms, 239; cabinetmakers: 120-121, 228, 254, 274, Brinner, 120, Phyfe, 234, 244, and fig. 106, Willett, 120-121; City Hall, 227-228, 240, 244, 246; pewterers, 140-141; punch bowl of Chinese Lowestoft given to City in 1812, 245; St. Paul's Chapel, 158; silversmiths, 50, 143, 272; views: prospect (1716-1718), 58-60; prospect (1721), 38; on and inside punch bowl (1812) exhibited, 245; on French porcelain urn exhibited, fig. 115; on Staffordshire ware exhibited, 245; *see also* Beekman houses
- New York Gazette*, advertisements, 97, 98, 102, 126, 130, 154, 196
- NEW YORK HISTORICAL SOCIETY, Beekman mantel, 158
- New York Journal*, advertisements, 122 and note, 195
- New York Mercury*, advertisement, 160-161
- NEW YORK STATE, alcove, 90-92; *see also* Albany; High Falls; Long Island; New York City; Utica
- NEWINGTON, Conn., room exhibited, 80-84 and fig. 46
- NEWPORT, R. I., clockmakers, 166; furniture exhibited, 166; merchant shipping, 92; portrait painters, 166; silver exhibited, 166; Trinity Church, 170; *see also* Claggett, T.; Townsend, J.; Vernon, S.; Vernon house
- NEWSPAPER READING, 57-58
- NEWTOWN, Mass., 80
- NIDERVILLER WARE, *see* Pottery and porcelain
- NINI, JEAN BAPTISTE, 267
- NOEL, GARRAT, New York, art dealer, advertisement, 160-161
- NORMAN, JOHN, Boston, engraver and printer, 110, 218
- NORWICH, Conn., 170
- O
- OAK HILL, 172
- OCTAGON, THE, Washington, D. C., cornice reproduced, 242
- OELLER'S HOTEL, Philadelphia, 175
- "OLD SHIP" MEETINGHOUSE, Hingham, Mass., roofing copied, vi, 69-75, and fig. 44
- ONCKELBAG, GERRIT, New York, silversmith, 50
- ORIENTAL INFLUENCES, 34-35, 36, 40, 44, 48, 54, 79, 88, 90, 96, 97, 116, 133, 134, 142, 148, 164, 191-192, 194, 196, 225
- OSGOOD, SAMUEL, portrait exhibited, 272
- OSGOOD, MRS. SAMUEL, portrait exhibited, 272
- OSGOOD HOUSE, New York, 192, 272
- P
- PAIN, WILLIAM, books on architecture, 108, 218
- PAINTED CANVAS, *see* Upholstery and textiles
- PAINTINGS, AMERICAN
- 1st Period: 56; portraits exhibited, 75; painted decoration, 82, 88-90, 97, and fig. 48

- 2d Period: portraits exhibited, 161-162, 178-179; wall decoration, 182
- 3d Period: 241; glass paintings exhibited, 260; miniatures exhibited, 247; portraits exhibited, 246, 255, 267
- PANNINI, GIOVANNI PAOLO, 198
- PAPER MONEY, 50
- PATRIOTIC-ORNAMENT, 227-232, 236, 263-267; on ceramics, 194, 236, 239-241, 245, 268; on clocks, 228, 231-232, 269; on furniture, 227, 268, 269; on glass, 228; on metalwork, 230, 269; on mirrors, 230-231, 245; on paneling, 269; on textiles, 228, 232, 262, 263-267
- PAUL, SAMUEL, potter, meat dish exhibited, 208
- PAVEMENT, floor, 244
- PAXTON, CHARLES, inventory (1746), *78
- PEALE, CHARLES WILLSON, painter, 246; miniatures exhibited, 247; portraits exhibited, 270; prints, 195, exhibited, 248
- PEALE, JAMES, painter, miniatures exhibited, 247
- PEALE, REMBRANDT, painter, portrait exhibited, 270
- PELHAM, HENRY, 152
- PELHAM, PETER, engraver, 62, 162; portrait exhibited, 190
- PEMBERTON, JOHN, 184
- PENN, WILLIAM, 184, 185, 268
- PENNSYLVANIA, glassmakers, 145, 272; pottery, fig. 113; *see also* Berks Co.; Bucks Co.; Carlisle; Dauphin Co.; Germantown; Lancaster; Lancaster Co.; Lebanon Co.; Lehigh Co.; Manheim; Montgomery Co.; Morgantown; Philadelphia
- Pennsylvania Chronicle*, advertisements, 132, 182, 194
- Pennsylvania Gazette*, advertisement, 141
- PENNSYLVANIA GERMAN ARTS, viii; architecture, 209; decorative motives, 202-204; fracture, 208; furniture, 202, 205, 208; galleries, 200-210 *and* figs. 89-93; metalwork, 209-210; pottery, sgraffito, 206-208, slipware, 206; symbolism, 202-204
- PEPPERELL, SIR WILLIAM, portrait exhibited, 190; quoted, 132; upholstery, 190
- PEPYS, SAMUEL, quoted, 22, 30
- PERRY, COMMODORE OLIVER HAZARD, 260, 269
- PETERSBURG, Va., room exhibited, 257-260 *and* fig. 119
- PEWTER, *see* Metalwork
- PHILADELPHIA, Pa., cabinetmakers, 185, 189; furniture, 228, exhibited, 113, 177, 182-183, 185, 189, *and* figs. 53, 54, 56, 65, 67, 68; room from Powel house exhibited, 183-196 *and* fig. 87; woodwork exhibited, 107, 268-272, *and* fig. 122
- PHILADELPHIA SOCIETY FOR THE PRESERVATION OF LANDMARKS, 184
- PHIPPS, SIR WILLIAM, inventory (1696), 30
- PHYFE, DUNCAN, New York, cabinetmaker, 234, 244; shop, 244 *and* fig. 106
- PICTURE FRAMES, 160
- PIERCY, CAPT., 163-164
- PINCKNEY, CHARLES COTESWORTH, quoted, 229
- PINTARD, JOHN, 247
- PITT, WILLIAM, Earl of Chatham, arms on dinner service, 194; popularity, 195-196; portraits: prints, 156, 195 (by C. W. Peale); on clock case, 99; seal engravings, 195, 196; statuettes in Chelsea-Derby, 193, 194
- PLASTER OF PARIS, *see* Sculpture
- PLUSH, *see* Upholstery and textiles
- POMPEIAN EXCAVATIONS, influence on art, 211, decoration, 216
- POPE, ALEXANDER, 196
- PORCELAIN, *see* Pottery and porcelain
- PORTER, COMMODORE DAVID, 176
- PORTICOES, *see* Architecture
- PORTO BELLO, 149-151
- PORTRAITS, *see* Paintings, etc.

- PORTSMOUTH, N. H., chamber from Wentworth house exhibited, viii, 75-80, *and* fig. 45, staircases exhibited, viii, 64, 69, 80; wallpapers, 134
- PORTSMOUTH, R. I., room from Bowler house exhibited, 92-99 *and* fig. 49
- PORTUGUESE INFLUENCES, 22, 40, 78
- POTTERY AND PORCELAIN
- 1st Period: *imported*: 32-35, 52-54; Chinese porcelain, 34-35, 54; Dutch pottery (Delft), 34-35, exhibited, 91, 103, "Heart" tiles, 102, Scripture tiles exhibited, 78, 99, 100-102; English wares, 32-34, exhibited, 68, 73, 80, 103
- 2d Period: *American*: glazed earthenware, slipware, stoneware, 142, 146, decoration, 151; *imported*: 146-152, 161; Chinese Lowestoft, 196, Chinese porcelain, 151, exhibited, 171, 194; Dutch pottery (Delft), 147, 171; English wares, 146-152, Bow, 148, Chelsea-Derby, 193-194, Derby, 148, Porto Bello, 149-151, Whieldon, 147, Worcester, 148, exhibited—148, 171, 193, Porto Bello, 149-151, tiles, 152; *see also* Pennsylvania German arts
- 3d Period: *American*: porcelain, 237 *and* fig. 113; *imported*: 236-241, 245, 256, 264, 268; Chinese Lowestoft (hard paste), 237-240, exhibited, 238-240, 245, *and* fig. 114; English wares, Crown Derby, 236, Wedgwood, 237, Worcester, 236, exhibited—Leeds pottery, 264, Staffordshire plates, 245, Wedgwood, 256, Wood, 268; French porcelain, Niderviller, 240-241, soft paste, 236, exhibited, 240 *and* fig. 115
- POWEL, SAMUEL, Philadelphia, biographical notes, 183-188; garden, 122 (note), 185; room from house exhibited, 107, 183-196, *and* fig. 87
- POYNTELL, WILLIAM, bill for wall-paper, 267
- PRATT, MATTHEW, painter, 185-186
- PRESTON, Conn., doorway exhibited, 68-69
- PRICE, W., print seller, advertisement, 60
- PRINCETON COLLEGE, 60
- PRINTED FABRICS, *see* Upholstery and textiles
- PRINTERS AND DYERS, textiles, *see* Upholstery and textiles
- PRINTS
- 1st Period: 57-62, 79, 84, 99, exhibited, 62
- 2d Period: 152-156, 194-195, exhibited, 196; on glass, 154, exhibited, 196
- 3d Period: exhibited, 247-248, 256 (Saint-Mémin), 274-276; on ceramics, 245-246
- PRIVATEERS, 48, 92
- PROCTOR, CARDEN, New York, clock-maker, advertisement, 118
- PROSPECTS, *see* Maps and prospects
- PROVIDENCE, R. I., viii; room from Allen house exhibited, 272-276 *and* fig. 123
- PULLIN, R., Boston, merchant, advertisements, 52, 54
- Q
- QUEEN ANNE STYLE, 82, 91-92, 168-170, 177, 178, *and* fig. 30
- QUINCY, MISS ELIZA S., quoted, 258-260
- R
- RAMAGE, JOHN, painter, miniature exhibited, 247
- RANDAL, MR., Boston, japanner, advertisement, 60
- RANDALL, CAPT. THOMAS, 239
- RANDLE, WILLIAM, Boston, japanner, 44
- RANDOLPH, BENJAMIN, Philadelphia, cabinetmaker, 189
- REGICIDES, 64
- REID, JAMES, S. C., advertisement, 192
- RENAISSANCE ART, influence on

- American art, 1st Period, 9, 38, 82, 92, 96, 100, 2d Period, xxiii, 105, 214
- REVEILLON, French wallpaper manufacturer, 262
- REVERE, PAUL, JR., Boston, engraver and silversmith, engraving exhibited, 196; silver exhibited, 120, 143, 196, 234, *and fig.* 111
- REVOLUTION, AMERICAN, *see* War for Independence
- REYNOLDS, SIR JOSHUA, 161
- RHODE ISLAND, cabinetmakers, 116-118; *see also* Acquidneck; Bristol; Newport; Portsmouth; Providence
- ROBERT, Paris, wallpaper manufacturer, 250
- ROBERTS, GEORGE, quoted, 185
- ROCKINGHAM, MARQUIS OF, prints exhibited, 156, 194
- ROCOCO STYLE, definition, 105; influence on American art, xxiii, 105, 119, 142, 147, 157, 171, 182, 188-189, 198, 211
- ROGERS, COMMODORE, 176
- ROMAN ART, influence on American art, 2d Period, 104, 3d Period, 211-212, 214-216
- ROOFS, *see* Architecture
- ROOMS, *see* American Wing
- ROOSEVELT, JOHN I., New York, importer, advertisement, 156
- ROWE, JOHN, 165
- RUGGLES (SAMUEL) HOUSE, Boston, mantel exhibited, 248 *and fig.* 117
- RUGS, *see* Upholstery and textiles
- RUNYON (HUGH) HOUSE, Trenton, N. J., doorway exhibited, 280
- RUSH LIGHTS, *see* Lighting
- RUSSELL, LADY CATHERINE, 161
- S
- SADLER AND GREEN, English tile-makers, 152
- SAGE, MRS. RUSSELL, gift of Bolles collection, v, 9 (note)
- ST. GEORGES, L. I., 55
- SAINT-MÉMIN, CHARLES B. J. F. DE, artist, biographical note, 255-256; portraits exhibited, 255, 256
- SAINT-MÉRY, MOREAU DE, *Voyage aux Etats-Unis*, quoted, 124
- SALEM, Mass., furniture exhibited, 250 *and figs.* 97, 117; *see also* Andrew house; Cook-Oliver house; Derby house; McIntire, S.
- SALMON, WILLIAM, *Polygraphice* (1672), 209
- SALMON, WILLIAM, *Palladio Londinensis* (1734), 108
- SANDERSON, ROBERT, Boston, silversmith, 50; coins (with Hull) exhibited, 27
- SATIN, *see* Upholstery and textiles
- SAUGATUCK RIVER, Conn., mill, 278
- SAVAGE, EBENEZER, Boston, upholsterer, 24
- SAVAGE, EDWARD, painter, 246
- SAVANNAH, Ga., doorway exhibited, 272
- SAVERY, WILLIAM, Philadelphia, cabinetmaker, 189
- SAY CLOTH, *see* Upholstery and textiles
- SCHEFFER, JOHANNES, 208
- SCHOLL, JACOB, Pa., potter, 207
- SCONCES, *see* Lighting; Metalwork
- SCRIPTURE TILES, *see* Pottery and porcelain
- SCRUTOIRES, *see* Furniture, Desks and secretaries
- SCULPTURE, bronze, 241; garden, 122 (note); plaster of Paris, 160-161; pottery and porcelain, 193-194, 240-241, 268
- SECRETARIES, *see* Furniture
- SELZER, CHRISTIAN, Dauphin Co., Pa., decorator, 206 *and fig.* 93
- SERGE, *see* Upholstery and textiles
- SETTEES, *see* Furniture
- SEWALL, JUDGE SAMUEL, order for upholstery, 190
- SEYMOUR, SAMUEL, 245
- SHAKESPEARE, WILLIAM, 196
- SHARPLES, JAMES, painter, portraits exhibited, 270
- SHAW, ABRAHAM, inventory (1638), 44
- SHAW, MAJ. SAMUEL, 239-240
- SHAW HOUSE, Hampton, N. H., bedroom exhibited, 85-88 *and fig.* 47
- SHEFFIELD PLATE, *see* Metalwork

- SHELLEY, CAPT. GILES, inventory (1718), 55
- SHELTER ISLAND, N. Y., 30
- SHERATON, THOMAS, English furniture designer, publications, 220, 254, 260, 274; style, 213, 219, 222, 223-224, 229, 254, 260, 274; furniture in the style of, exhibited, 223, 254, 260, 274, and figs. 94, 97, 103
- SHIPPING, AMERICAN, 26, 47-48, 92, 225, 237-239, 245; *see also* Merchant marine
- SHUTTERS, *see* Architecture
- SIDEBOARDS, *see* Furniture
- SIDNEY, ALGERNON, 193
- SILK, *see* Upholstery and textiles
- SILVER, *see* Metalwork
- SINGLETON, ESTHER, *The Furniture of Our Forefathers*, 7 (note)
- SLAVE TRADE, 92
- SMIBERT, JOHN, Newport, R. I., painter and art dealer, advertisement, 152-154; painting exhibited, 98
- SMITH, COL. WILLIAM, inventory (1705), 55
- SMUGGLING, 99
- SNUFFER STANDS, *see* Metalwork
- SOFAS, *see* Furniture
- SONS OF LIBERTY, 98, 120
- SORGE, JOHN JULIUS, New York, japanner, advertisement, 97
- SOUMAIN, SIMEON, New York, silversmith, tankard, fig. 39
- SOUTH CAROLINA, *see* Middleton Place; Pinckney, C. C.; Reid, John *South Carolina Gazette*, advertisement, 191
- SPANISH INFLUENCES, 40, 78, 84
- SPINNER, DAVID, Bucks Co., Pa., potter, plate, 207 and fig. 90
- SPINNING WHEEL, exhibited, 86-88
- SPREAD EAGLE DESIGN, *see* Eagle design
- STAFFORDSHIRE, *see* Pottery and porcelain
- STAIRS, *see* Architecture
- STAMP ACT, 93; prints of, 156, 194
- STANDS, *see* Furniture
- STAR-SPANGLED BANNER, 251
- STARS, as patriotic design, 228, 230, 264, 269-270
- STEADMAN, CHARLES, 184
- STEDMAN, MR., Cambridge, Mass., advertisement, 60
- STEEL, *see* Metalwork
- STEEN, JAN, 170
- STEENWYCK, CORNELIS, inventory (1685), 34
- STENTON, Philadelphia, 177
- STEWART, *see* Colton and Stewart
- STIEGEL, "BARON" HENRY WILLIAM Manheim, Pa., glassmaker, work, 145, exhibited, 272 and figs. 79, 80; parlor, 132
- STOOLS, *see* Furniture
- STORRS, Utica, N. Y., clockmaker, work exhibited, 269
- STRAHAN, WILLIAM, 190
- STRYCKER, JACOBUS G., painter, portrait exhibited, 75
- STUART, GILBERT, painter, 246, 248; portraits exhibited, 179, 267, 270
- SWAN, ABRAHAM, British architect, 108; "British Architect or, the Builders Treasury of Stair-Cases," 110
- SYLVESTER, HENRY, inventory (1681), 30

T

- TABLE CARPETS, *see* Upholstery and textiles
- TABLES, *see* Furniture
- TAFFETA, *see* Upholstery and textiles
- TANEY, CHIEF JUSTICE ROBERT BROOKE, miniature of his mother exhibited, 247
- TANKARDS, *see* Metalwork
- TAPESTRY, *see* Upholstery and textiles
- TARIFF, 226
- TAYLOE, JOHN, 242
- TAYLOR, JOHN, New York, upholsterer, advertisement, 126-128
- TEA DRINKING, 52, 97, 114, 141
- TEA SERVICES, *see* Metalwork; *also* pages under Pottery and porcelain
- TEABOARD, silver-plated, used by Washington, 144

- TELL, FREDERICK, Pa., gunsmith, 210
 TERBORCH, GERARD, 56, 170
 TEXTILES, *see* Upholstery and textiles
 THEUS, JEREMIAH, painter, work exhibited, 179
 THOMAS, ISAIAH, printer, 167
 THOMPSON, M. E., architect, U. S. Branch Bank, 277
 THORNTON, DR. WILLIAM, architect, 242
 TILES, Dutch, 78, 91, 99, 100-102; English, 152
 TILGHMAN, EDWARD, 241
 TIN, *see* Metalwork
 TOILE DE JOUY, *see* Upholstery and textiles
 TOLERATION ACT, 167
 TOPSFIELD, Mass., Parson Capen house, 7, 64
 TOWNLEY, LADY MARGARET, 196
 TOWNSEND, JOHN, Newport, R. I., cabinetmaker, work exhibited, 118, 160, 166, 170, *and* figs. 57, 58, 64
 TRANSPARENCIES, 228 *and* note
 TRENTON, N. J., doorway exhibited, 280
 TROXEL, SAMUEL, Montgomery Co., Pa., potter, 207
 TRUMBULL, JOHN, artist, Washington portrait, 255, 267, 270; portraits exhibited, 270, 272; prints after, 248
 TUCKER, WILLIAM, Philadelphia, porcelain manufacturer, 237; pitcher, fig. 113
 TURKEY WORK, *see* Upholstery and textiles
 TURTLE BAY, New York, *see* Beekman house
 TYNG, CAPT. WILLIAM, inventory (1653), 24, 30

U

- UNDERHILL, CAPT., 64
United States, frigate, 260
 UNITED STATES ASSAY OFFICE, 277
 UNITED STATES BRANCH BANK, New York, façade, 277-278 *and* fig. 124

UPHOLSTERY AND TEXTILES

General

- Colors, 14, 20, 22, 74, 97, 129, 130, 134, 190-191, 232, 244-245, 258-260
 Designs: 250-251; checks, 128, 130, 132, 134; painted and printed, 21, 22, 46, 79, 130, 232, 266, 270; patriotic, 228, 232, 262, 263-267; stripes, 250; stripes and stars, 262-264; toile de Jouy, 232, 264-267, 270; tree of life, 22
 Importations, 20, 32, 47-48, 124, 130, 178, 232, 264-267
 Printers and dyers, 47
 Sources of designs, 21, 22, 245, 250-251, 257, 264
 Upholsterers and shops, 24, 124-128, 224

By Period

- 1st Period: 8, 14, 17, 20-24, 46-48, 68, 96, exhibited, 68, 73-74, 79, 82-84, 86, 97, 102-103
 2d Period: 124-136, 177, 190-191, exhibited, 160, 166, 177, 183, 190
 3d Period: 232, exhibited, 232, 244, 250, 257-258, 263, 267, 270

By Use

- Bed furnishings, 20, 22, 47, 86, 124-130, 232, 266-267
 Carpets, *see below* Floor coverings; Table carpets
 Chair coverings, 20, 22, 47, 73-74, 97, 128, 129, 132, 160, 177, 183, 190, 200, 232, 244, 262, 266
 Chair pads, 20, 24, 73
 Chest cloths, 22, 74
 Chimney cloths, 24
 Cupboard cloths, 20, 22, 23, 74
 Curtains, 20, 21, 22, 23-24, 47, 79, 86, 102, 126-130, 190, 232, 244, 257, 262-264
 Cushions, 17, 20, 21, 22, 23, 68, 73, 79
 Floor coverings, 68, 129, 134-136

UPHOLSTERY AND TEXTILES: *By Use*
(*cont.*)

Table carpets, 20, 22, 67, 68, 74
Wall hangings, 128, 132, 133-
134, 191, 232, 264-266
Window hangings, 68, 128, 129,
250, 270
Window shades, 132

By Material: brocade, 160, 232,
244, 258; brocatelle, 73, 74, 128,
183; calico, 22, 24, 46, 130; cali-
manco, 130; camlet, 22, 190;
canvas (painted), 129, 132, 134,
166; China silk, 128; chintz, 22,
46, 82, 86, 129, 130; cotton
(painted and printed), 21, 22,
24, 46, 74, 79, 232, 267; damask,
14, 22, 73, 74, 79, 126, 129, 134,
160, 183, 190-191, 232; furni-
ture checks, 126, 128, 130, 132;
haircloth, 130, 232; harrateen,
126, 128; lampas, 244, 257;
lawn, 232; leather, 24, 73, 129,
232; linen, 74, 86, 102, 128, 178,
232; linen (printed), 21, 46, 102,
232, 266; mohair, 128; moiré,
250; moreen, 126; mull, 232;
muslin, 46; needlework, 14, 21,
22, 73, 86, 97, 124, 128, 130, 166,
178, 183, 232, 269; painted and
printed goods, 21, 22, 47, 79, 86,
126, 128, 130, 132, 133, 134, 232,
264-267, 270; plush, 22, 23;
satin, 23, 232, 250, 257, 258,
262; say cloth, 22, 47; serge, 47;
silk, 130, 232, 258; taffeta, 232;
tapestry, 8, 132, 134; toile de
Jouy, 232, 264-267, 270; Tur-
key work, 8 and note, 20, 21;
velvet, 14, 21, 22, 68, 73, 74,
124, 232, 244, 257; wool, 68, 86,
128; worsted damask, 126

UTICA, N. Y., clock, 269

V

VALLENTINE, THOMAS, New York,
landscape gardener, advertise-
ment, 122-124 (note)
VAN CORTLANDT HOUSE, New York,
197 (note); carvings, 120; deco-
ration, 158

VAN DEN HOVE, FREDERICK HEND-
RIK, 209

VAN DYCK, PETER, New York, sil-
versmith, 50, 143

VAN RENSSELAER, DR. HOWARD,
gift, 198

VAN RENSSELAER, KILLIAN, 196

VAN RENSSELAER, STEPHEN, 197

VAN RENSSELAER, MRS. WILLIAM,
gift, 197

VAN RENSSELAER MANOR HOUSE,
Albany, N. Y., viii; room ex-
hibited, 196-200 and fig. 88; wall-
paper exhibited, 133

VAN VARICK, MARGHARITA, inven-
tory (1696), 23, 34, 88

VELVET, *see* Upholstery and textiles

VENETIAN BLINDS, 132-133, 178

VERDIGRIS, 140

VERMEER, JOHANNES, 56

VERNET, ANTOINE C. H., 198

VERNON, ADMIRAL EDWARD, 149-
151

VERNON, SAMUEL, Newport, R. I.,
silversmith, work exhibited, 166
and fig. 36

VERNON HOUSE, Newport, R. I., 88,
92

VINCENT, AMBROSE, 52

VIRGINIA, typical rooms exhibited,
162, 171, 179, 257; *see also* Alexan-
dria; Henrico Co.; Jamestown;
Marmion; Monticello; Mount Ver-
non; Petersburg

VOLTAIRE, 184

W

WALDON, SAMUEL, 165

WALL HANGINGS, *see* Upholstery and
textiles

WALLPAPER, *American*, 192, 232-
233; *imported*, 133-134, 165-166;
Chinese, exhibited, 191-192; Eng-
lish, 232-233, exhibited, 164-166,
198; French, 232, exhibited, 248,
262, 267

WALLS, *see* Architecture

WANSEY, HENRY, quoted, 175;
Journal quoted, 226

WAR FOR INDEPENDENCE, 114, 136,
148, 160, 166, 167, 174-175, 183.

- 186, 192, 193, 210, 214, 240, 241, 247, 264-266, 274, 275; *see also events, as Stamp Act*
- WAR OF 1812, 230, 251, 260, 261, 269, 275-277
- WARDELL, WILLIAM, inventory (1670), 23
- WARE'S "COMPLETE BODY OF ARCHITECTURE," 108
- WARNER HOUSE, Portsmouth, N. H., 88
- WASHINGTON, D. C., cornice from The Octagon reproduced, 242; work of early republican period exhibited, 244 *and fig.* 116
- WASHINGTON, ELIZABETH, 180
- WASHINGTON, GEORGE, 144, 162-164, 167, 171, 172-176, 180, 186-188, 227, 228, 230-231 *and note*, 247, 264, 272, 280; arms, 144; Chinese Lowestoft table service, 239-240 *and fig.* 114; inheritance of Mount Vernon, 150; inventory, 144; mementos, 241; presidential houses, 191; represented in cast of statue by Houdon, 278, on clock by Dubuc, 255; secretary used by him, 160; teaboard owned by him, 144; tour of the States, 228
- In American art*
- Miniatures, by C. W. Peale, 247, by Ramage, 247; portraits, by C. W. Peale, 270, by R. Peale, 270, by Savage, 246, by Sharples, 270, by Trumbull, 255, 267, 270, by Wertmüller, 270, by Wright, 188, on mirrors, 230, 231, on needlework, 269, in pottery and porcelain, 207, 241, 268; prints, by Green, 248, 267, on textiles, 267
- WASHINGTON, LAWRENCE, 150
- WASHINGTON, MARTHA, 144, 192, 247
- WASHINGTON SOCIETY, 174
- WATERTOWN, Mass., 80
- WATSON'S *Annals of Philadelphia*, quoted, 144, 189
- WATTLE AND DAUB, *see Architecture*
- WEBB, HENRY, inventory (1660), 73
- WEBB, ISAAC, Boston, clockmaker, 45
- WEBB, COL. SAMUEL BLACHLEY, 264
- WEBB HOUSE, Wethersfield, Conn., 134
- WEBBER, THOMAS, Boston, dyer, 47
- WEBSTER, JOHN, Philadelphia, upholsterer, advertisement, 132-133
- WEBSTER, NOAH, portrait exhibited, 270
- WEDGWOOD, *see Pottery and porcelain*
- WELLFORD, ROBERT, composition ornament manufacturer, work exhibited, 269
- WENMAN, RICHARD, New York, upholsterer, advertisement, 125
- WENTWORTH (SAMUEL) HOUSE, Portsmouth, N. H., chamber exhibited, viii, 75-80, *and fig.* 45; staircases exhibited, viii, 64, 69, 80
- WERTMÜLLER, ADOLF, painter, portrait exhibited, 270
- WEST, BENJAMIN, painter, 184, 186; prints after, 156
- WEST REDDING, Conn., millstones from, 278
- WESTON, ISAAC, Philadelphia, advertisement, 182
- WETHERSFIELD, Conn., 80, 134
- WHALE OIL INDUSTRY, 68
- WHALLEY, EDWARD, 64
- WHIELDON WARE, *see Pottery and porcelain*
- WHITTIER, JOHN GREENLEAF, 85
- WILCOCKS, BENJAMIN CHEW, 241
- WILKES, JOHN, Chelsea-Derby statuette, 193
- WILKINS, brassfounder, advertisement, 137
- WILKS, FRANCIS, 165 *and note*
- WILLARD, AARON, SR., Boston, clockmaker, work exhibited, 256
- WILLARD, AARON, JR., Boston, clockmaker, work exhibited, 250
- WILLARD, SIMON, SR., Roxbury, Mass., clockmaker, 250
- WILLETT, MARINUS, New York, cabinetmaker, 120-121; portrait exhibited, 121
- WILLETT, THOMAS, 120

- WILLIAM AND MARY STYLE, 21, 36, 40, 42, 43, 48, 76, 78, 82, *and* fig. 27
- WILLIAMS, ERASMUS, New York, cloth merchant, advertisement, 130
- WILLIAMS HOUSE, Preston, Conn., doorway exhibited, 68-69
- WILSON, JOHN, miniature exhibited, 247
- WILSON, MRS. JOHN, miniature exhibited, 247
- WINDOW HANGINGS, *see* Upholstery and textiles
- WINDOWS, *see* Architecture
- WINDSOR, Conn., 35, 80
- WINSLOW, EDWARD, Boston, silversmith, 50; chocolate pot, fig. 41
- WISE, JOHN, Alexandria, Va., inn keeper, advertisement, 172
- WISTAR, CASPAR, southern N. J., glass manufacturer, 144
- WITCHCRAFT, 21, 64, 85
- WOLFE, GEN. JAMES, 156
- WOLFENDER, JOHN, Boston, upholsterer, 24
- WOLLASTON, JOHN, painter, work exhibited, 179
- WOOD, ENOCH, English potter, work exhibited, 268
- WOODBURY, L. I., room from Hewlett house exhibited, 99-103 *and* fig. 50
- WOODEN DISHES, 30, 32
- WOODS, *see* Architecture; Furniture
- WOODWARD AND KIP, New York, cloth merchants, advertisement, 130
- WOODWORK, *see* Architecture; Furniture
- WOOLENS, *see* Upholstery and textiles
- WORCESTER, *see* Pottery and porcelain
- WREN, SIR CHRISTOPHER, 105
- WRIGHT, JOSEPH, portrait of Washington, 188
- WYE, Md., 124 (note)
- WYNKOOP, BENJAMIN, New York, silversmith, 50
- WYNKOOP, CORNELIS, New York, silversmith, 50

Y

YALE COLLEGE, 60

OF THIS SIXTH EDITION
2,000 COPIES WERE PRINTED
AUGUST, 1938



M. M. OF A.
LIBRARY
RECEIVED

OCT 10 1938