

An Egyptian Revival Reception Room, Cedar Hill, Warwick, Rhode Island, 1872-1877

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Introduction

The Egyptian revival has been considered a “recurring theme in the history of taste” as the Western fascination with ancient Egyptian arts and design has spanned from Greco-Roman times to the modern era.¹ Throughout the centuries, Egyptian themes have been revived in Western architecture, interior design, and the decorative arts. Egyptian obelisks were erected in ancient Rome, and Emperor Hadrian’s villa in Tivoli had an Egyptian style section known as Canopus. Renewed interest in Egypt occurred during the Renaissance in Italy and spread to France in the sixteenth century with lasting influences on the Western conception of ancient Egypt.² From the beginning of the eighteenth century, Egyptian follies, such as pyramids, obelisks and sphinxes, were incorporated into the Rococo and Neoclassical fashion for Anglo-Chinese parks on English estates. During the 1760s, the Italian designer, Giovanni Battista Piranesi created a painted interior in the Egyptian taste for the Caffè degli Inglesi in the Piazza di Spagna in Rome and also included eleven designs for chimneypieces in the Egyptian style in *Diverse Maniere D’adornare I Cammini* (1769). These are just a sampling of the many episodes of the Egyptian revival in which ancient Egypt inspired creative reinventions in the arts.

Several influential events have renewed interest in Egypt, most notably Napoleon Bonaparte’s military campaign in Egypt (1798-1799). While the military campaign was a failure, the expedition resulted in the profusely illustrated multi-volume work, *Description de l’Egypte* (1809-1828), which produced the most accurate depictions and information documenting ancient Egypt available to Western audiences. The creation of

the Egyptian style in French Empire designs had an influence on the Continent and America as well as the English Regency designs of Thomas Hope with his famous 'Egyptian Room' in his Duchess Street house in London (1799-1804).

The United States of America was still a young nation in the early nineteenth century, and analogies to ancient Egypt appeared with the Mississippi River referred to as "the American Nile," and American cities named Memphis, Cairo, Thebes, and Karnak. The Egyptian style appeared in American architecture in the first half of the nineteenth century with American cemetery entrance gates and military monuments inspired by funerary Egyptian architecture. Courthouses, prisons, Masonic lodges, libraries, medical colleges, and even synagogues and churches in the Egyptian style connoted the enduring grandeur and strength of Egyptian monuments as well as the mystery and wisdom of ancient Egypt.³ The myth of ancient Egypt was imaginatively perpetuated by Orientalist painters throughout the nineteenth century with romanticized views of ancient monuments, the Egyptian landscape and the exotic culture.

From the mid to late nineteenth century, Americans' popular awareness and enthusiasm for ancient Egypt was sustained by frequent articles published on archeological discoveries and current events in illustrated weekly magazines like *Harper's Weekly*. Travel literature by Americans who visited Egypt was also immensely popular, such as Mark Twain's *The Innocents Abroad* first published in 1869. Before the era of professional American Egyptology emerged from the 1890s to the 1920s, the amateur Egyptologist, George R. Gliddon enticed American audiences with his popular lectures that involved unwrapping ancient Egyptian mummies.⁴ Gliddon's performances

caused a sensation, and “Boston was gripped by *mummy fever*” in the summer of 1850 as news spread of the unwrapping of a mummy over three days.⁵ Beginning with Owen Jones’ Egyptian Hall at the Great Exhibition of 1851 in London, Egyptian pavilions were featured at subsequent international exhibitions. The display of non-Western cultures at the Philadelphia Centennial in 1876, including an Egyptian Court with a temple façade, made a stylistic impact on commodities and interior decoration as exotic styles were popularly adapted for designs. The discovery of Tutankhamen’s tomb by Howard Carter in 1922 spawned a new phase of Egyptomania, which manifested itself in jewelry, fashion, the decorative arts, interior design in the Art Deco aesthetic.

While prominent periods of the Egyptian revival style noted above have been the subject of scholarly writings, the renewed fascination with ancient Egypt in the 1870s in America following the opening of the Suez Canal in 1869 has not received in-depth study.⁶ The world-wide popular attention focused on the historic event acted as a catalyst for a new phase of the Egyptian revival in the 1870s and 1880s. The great amount of information about Egypt available through writings, illustrations, museum collections, and increased opportunities for travel offered myriad sources for inspiration. The Egyptian revival of the Victorian period embraced an imaginative application of Egyptian motifs and decoration for a range of fashionable commodities and decorative arts objects, including silverware, glass, furniture and jewelry. The Egyptian revival also figured in the English design reform movement from the mid-nineteenth century, and the influence of the designers, Owen Jones and Christopher Dresser, spread to America.

While a large assortment of objects in the Egyptian revival style was available to the consumer, the Egyptian style remained an unconventional choice in domestic interior decoration. The Western fascination with exotic and oriental cultures in the last quarter of the nineteenth century was transformed by tastemakers into fashions for interior decoration with Islamic, Persian and Indian rooms created in high-style interiors for elite American patrons. In Harriet Prescott Spofford's popular household art manual, *Art Decoration Applied to Furniture* (1878), her comments reveal the mindset of the times in adopting non-Western styles for interior decoration when she says, "...without doubt our better acquaintance with the Eastern countries, the farther depth to which we have penetrated them, and the richer acquisitions that we have amassed from their artistic treasures, enable us to present a completer picture."⁷ While the Egyptian revival style was both historical and exotic, it never had as broad an appeal in interior decoration as the fashionable "Turkish" smoking rooms and "Japanese" parlors of the late nineteenth century. As the ultimate expression of the Egyptian style, the reception room at the country house, Cedar Hill (1872-1877), in Warwick, Rhode Island, is significant in the history of design as the only room of its kind to survive with special treatments to the walls and ceiling, woodwork, fireplace, furniture, and appropriate decorative objects remarkably intact.

Since it was created for a private residence, the Egyptian reception room had not received critical examination until Cedar Hill recently became accessible to the public as Clouds Hill Victorian House Museum.⁸ The interior decoration and furnishings of the reception room represent a unique aesthetic statement that is the culmination of artistic responses to the American fascination with Egypt in the 1870s. The architectural

historian, Marcus Binney, remarks that the reception room is “one of the most elaborate and extraordinary Egyptian rooms to be found on either side of the Atlantic.”⁹ The decorative program includes a profusion of Egyptianizing ornament and iconography in the polychromatic wall and ceiling decoration, carved fireplace and mantel garniture, furniture and gas lighting fixtures. The variety of design approaches includes applying current design theories and popular trends in the imaginative reworking of ancient Egyptian motifs and iconography as well as quoting elements from earlier Egyptian revivals. Examining the custom-designed elements of the reception room within the broader context of Orientalism, cosmopolitanism, and the development of artistic interiors provides a historical framework for the stylistic influences on the reception room. The unusual choice to decorate the reception room entirely in the Egyptian style is ultimately an expression of the sophisticated taste and wealth of the inhabitants of Cedar Hill, demonstrating the family’s aesthetic cultivation, knowledge and appreciation of the ancient culture of Egypt, then widely believed to be the oldest civilization in the world.

Cedar Hill, a Victorian Country House

Cedar Hill, a twenty-eight room country house in Warwick, Rhode Island, was built by William Smith Slater (1817-1882) as a wedding gift for his daughter, Elizabeth Ives Slater (1849-1917) upon her marriage to Alfred Augustus Reed, Jr. (1845-1895) on May 19, 1870 (fig. 1.1 and 1.2). Slater fully financed the 15,000 square foot house with construction beginning in 1872 on the hilltop site overlooking Greenwich Bay, located some ten miles south of Providence (1.3).¹⁰ As the architectural style of a house was believed to be indicative of the family's character and social status in Victorian times, the imposing character of Cedar Hill's three and one-half story Italianate granite façade combined with Gothic revival decorative elements suggests strength and protection (fig. 1.4). The stone facade may have been a meaningful choice for a father's gift of a new home to his daughter. For upper-class residential architecture, the grandiose home served as "a symbol of its owner's desire for social status as well as physical and psychological security."¹¹ Nineteenth-century writers attached importance to homes as an important reflection of their owners' cultural refinement, and architectural historians have recognized that the home is a "dominant symbol of American culture."¹² The richly appointed principal rooms used for entertaining at Cedar Hill are a remarkable survival of upper class tastes, and the Egyptian reception especially distinguishes the twenty-eight room mansion as one of the finest private residences built in Rhode Island after the Civil War.

The décor of Cedar Hill reflects the fashionable trends for Neo-Grec interior decoration and Renaissance revival furnishings during the 1870s. The first floor

arrangement of rooms follows the traditional plan of a center-hall providing access to four principal rooms including the reception room and dining room on the right side of the hall and the drawing room and library on the left (fig. 1.5). This formal layout was commonly employed in the eighteenth-century urban townhouses of Providence, and its use at Cedar Hill implies that the country house was conceived as a primary residence capable of use for year-round social entertaining rather than only as a seasonal summer home. As the central artery of the house and the space where guests would initially enter upon arrival, a sense of the family's taste, wealth, and social standing is expressed through the carefully coordinated and stylish décor. A historical photograph documents the appearance of the hall with its encaustic tile floor covered with an oriental carpet, wainscoting enveloping the walls, and richly stenciled Neo-Grec patterns decorating the walls and ceiling (fig. 1.6). Across from the towering walnut hall stand, two large soldier vases frame the side hall, where an entrance from the porte cochere is located and the main staircase rises three stories.¹³ Family history states that these Canton porcelain vases were gifts to Mr. Alfred A. Reed from his close personal friend, the King of Siam. A variety of mantel garniture and vases are displayed above the Dutch-style hooded chimneypiece accented with mythical chimeras, and Italianate designs ornament the etched glass panes set in the doors to the back hall with the family crests of the Reed and Slater families etched in the center medallions.¹⁴

As a conspicuous symbol of one's success, wealth and high culture, the impressive home of Cedar Hill was one of several large estates built in Warwick by prominent Rhode Island businessmen. Cedar Hill is representative of the wealth and stature of William Smith Slater, who was a member of one of the preeminent families of

Rhode Island society. William Smith Slater was the nephew of Samuel Slater (1768-1835), who is regarded as the founder of the cotton manufacturing industry in America. Even in the nineteenth century, Samuel Slater was recognized as “The Father of American Manufactures” for bringing the technological knowledge of cotton spinning machinery by memory from England to America in 1789.¹⁵ Prior to the Civil War, textile manufacture was the most important American industry. Samuel Slater successfully established cotton mills in Rhode Island, Massachusetts, Connecticut and New Hampshire, and the modern factory system revolutionized textile production in the United States. In 1803, John Slater (1776-1843) joined his older brother, Samuel, in Rhode Island and together they established extensive cotton mills. The mill village for worker housing owned by the Slater family came to bear the name Slatersville, Rhode Island. After his father, John Slater, taught him all aspects of textile manufacturing, William Smith Slater succeeded to the family business and managed the Rhode Island properties until his death in 1886, amassing great wealth as he adeptly oversaw one of the great textile manufacturing empires in Rhode Island.

William Smith Slater’s success and wealth from a variety of industrial and financial interests enabled him to build for his daughter an impressive house in Warwick, Rhode Island.¹⁶ Writing on the history of the textile industry in 1893, William R. Bagnall commented on the personal character of William S. Slater, saying “Though possessed of large wealth, of the best social position, of native dignity, and accustomed to the deference usually paid to such facts and traits, he was wholly free from the hauteur sometimes manifested by gentleman of similar position.”¹⁷ Bagnall nostalgically remarks that Slater was “simple in his tastes” and enjoyed “rural life” as he lived most of the year

at his house in Slatersville, yet his homes and the house he built in Warwick for his daughter are conspicuous symbols of his success.¹⁸ Around 1850, William S. Slater had the Providence architect, Thomas A. Tefft (1826-1859), build a large, mansarded house with a four-story tower in Slatersville.¹⁹ Although the Slater family homestead was torn down in the early twentieth century, nineteenth-century photographs record the appearance of the Towered Second Empire style house with its characteristic French mansard roof with dormer windows and a tower punctuating the center of the front façade (fig. 1.7).²⁰

By the late nineteenth century, the Slater name was considered “the synonym of the highest integrity,” and William S. Slater ambitiously sustained the “reputation and prestige” of both his family name and his relations through his joining by marriage to Harriet Morris Whipple on December 7, 1842, thus becoming associated with the family of the lawyer, John Whipple, “one of Rhode Island’s noblest sons.”²¹ During the winter season, William S. Slater resided in Providence in a house then known as “the mansion of Hon. John Whipple.”²² Originally a Greek revival dwelling as his father-in-law’s residence, William S. Slater had the architect, Alpheus Morse (d. 1893), substantially enlarge and remodel the house into a three-story Italianate house with a hip roof, modillion cornice, and quoined three-bay-façade with a central balustrade Doric portico, considered a handsome and stylish renovation at the time.²³ This house still stands on College Street and is now known as the Whipple-Slater House (fig. 1.8).²⁴

While Slater funded the building of Cedar Hill, the Reed family had previously purchased the land in Warwick to establish a country estate. The land where Cedar Hill

stands was first acquired by Alfred Augustus Reed (1817-1878) from the Town of Warwick in 1869 after the land had been used for many years as one of the town of Warwick's "poor farms" known as Asylum Farm.²⁵ Descended from old New England society, Alfred August Reed (1817-1878) was a merchant from Dorchester, Massachusetts, who came to Warwick after making his fortune in the East India trade and serving as the United States Consul to Java from 1850 to 1856 (fig. 1.9).²⁶ While engaged in trade with Indonesia, Reed married Caroline Susette van Son (1825-1861), the daughter of the Dutch East Indies Company representative in Java, and the Reed's four children were born in Batavia (modern Jakarta) (fig. 1.10). Upon returning to the states, Reed was among the new generation of entrepreneurs who entered the textile industry in Rhode Island. Building the Oriental Print Works in Apponaug and the Oriental Mills in Providence, these mills were among the principal manufacturers in the state and produced a variety of print cloths and Turkish towels.²⁷ Reed's sons and heirs, Alfred A. Reed Jr. and Gordon Reed, managed the Oriental Mills in Providence following his death in 1879. However, the panic in 1893 claimed Oriental Mills as a business failure.

Just as the Slater family residences expressed an appreciation for stylish housing, the Reed family also had erected fine homes. Alfred A. Reed built an expansive Greek revival residence known as Edgehill along with extensive gardens on the estate in Warwick, as the country environment was deemed beneficial to Mr. Reed's health.²⁸ While Edgehill was torn down in the twentieth century, a photograph shows its elegant façade with classicizing elements, such as its columned entry porch with a Palladian window in the central gable above (fig. 1.11). A photograph also survives of the Reed's Italianate stone residence in Dorchester, Massachusetts (fig. 1.12). Upon his son's

engagement to Elizabeth Ives Slater, a portion of the land in Warwick was given to Alfred A. Reed, Jr. and then sold to William S. Slater.²⁹ Slater then gave the land to his daughter and built Cedar Hill, which has always remained in the ownership of women as it has passed down for four generations from mother to daughter.³⁰

As Providence grew to become one of the most prosperous and productive industrial cities in nineteenth-century America, those with the means to escape the crowded and dirty city began to build country houses in Warwick. The development of Warwick reflected the nationwide trend of the well-to-do establishing country retreats for recreation and relaxation away from metropolitan areas. By 1875, the population of Providence reached 100,875 and was a major industrial center.³¹ Yet Providence was small in comparison to Boston, which had a population of 341,919 then.³² While working and middle-class people traveled by steamer to visit Rocky Point, Oakland Beach, and Buttonwoods on Warwick's shore for weekend attractions like resorts with amusement parks, hotels and casinos, more wealthy Providence businessmen built summer residences on country estates near Warwick with offices and a principal residence in Providence. Warwick was located just ten miles south of Providence, and Cedar Hill and other country houses were erected in an area known as Cowesett. Established Providence families of old New England society built comfortable homes in Warwick before the gaudy heyday of Newport, where the rich and fashionable New Yorkers, Bostonians, and transplanted Southerners built summer cottages and palatial oceanside residences.

William S. Slater selected a leading Rhode Island architect, Gen. William R. Walker (1830-1905), to build Cedar Hill (fig. 1.13). Walker's architectural firm, established in Providence in 1864, built the city and country residences of a number of well-to-do textile mill owners and other successful manufacturers in the 1860s and 1870s that show Walker's ability to work in a variety of High Victorian revival styles.³³ Beyond high-end private residences, Walker's well-known commissions for mills, schools, churches and state armories show that he had a distinguished career.³⁴ It is evident from the large number of important commissions and the numerous designs published in *The American Architect and Building News* that Walker impressed the prominent citizens of his state.³⁵ The Walker firm became known as an architectural dynasty as his son, William Howard Walker (1856-1922) and later his grandson William R. Walker II (1884-1936), continued the firm as William R. Walker & Son. William S. Slater purportedly was involved in Walker's contemporaneous building of the Narragansett Hotel in Providence, begun in 1874 and completed in 1878. The Narragansett Hotel had reportedly "cost about one million dollars," and it was considered "one of the finest hotels in the country" with the "interior furnishing and fitting up...in strict accord with its palatial character" (fig. 1.14).³⁶ Perhaps Slater's investment developed out of the private residential commission for his daughter's house.

Cedar Hill is a rare survival of the Victorian era, as most of the country estates that were established in Warwick no longer exist. Around 1870, William R. Walker had also built the palatial residence of Gov. William Sprague (1830-1915), a partner in "the rich and powerful" textile-manufacturing firm, A. & W. Sprague.³⁷ The Sprague mansion once stood nearby Cedar Hill as a physical symbol of the prominent industrialist

family's cultural refinement (fig. 1.15). Whereas Samuel Slater was esteemed as the father of American textile manufacturing, William Sprague (d. 1836), concurrently developed a family empire in the textile industry.³⁸ His sons, Amasa and William, formed the A. & W. Sprague Co., which became one of the leading manufacturing firms in the United States. Writing in 1886, Welcome Arnold Greene noted the Sprague family's wealth and fame by remarking that their nine large mills were "probably the largest producers of cotton cloth and printed calicoes in the world."³⁹ The Sprague residence is the only comparable country house in Warwick known to have been built by Walker, and its impressive façade may have further enhanced Slater's confidence in the architect.⁴⁰

While the Sprague residence exuded a similar architectural spirit to Cedar Hill's edifice, the Sprague house featured decorative details from the Swiss Chalet style, as seen in the cut-out patterned balustrade and trim accenting the upper balcony and decorative bargeboards, as well as a central cupola.⁴¹ The bolder and more expensive choice of masonry construction for Cedar Hill with its rough hewn stone walls was a more costly construction than the Sprague mansion's wooden façade (fig. 1.16).⁴² The Sprague house was later owned by Col. Walter R. Stiness (1854-1924). Walker's inclusion of a photograph of this house in his firm's 1895 architectural portfolio shows the architect's pride in this high-profile commission (fig. 1.17).⁴³ A map of Cowesett shows the area as it was settled in the late-nineteenth century with the location of Cedar Hill labeled as the property of Mrs. Alfred A. Reed and the Stiness property also marked (fig. 1.18 and 1.19). Cedar Hill Farm once spanned almost five hundred acres with fields harvested for corn and hay, an apple orchard, woodlands, Guernsey cows raised for dairy products, and

a nine-hole golf course and tennis court for the family's recreation (fig. 1.20).⁴⁴ The nearby shore offered bathing and sailing, and the family enjoyed horseback riding in the surrounding countryside. Among the Reed's neighbors in the 1890s, Mr. and Mrs. Arthur B. Lisle purchased a house known as The White Swan, which was built around 1800. Located south from Cedar Hill on Post Road, Mr. Lisle altered the house to accommodate their extensive collection of Egyptian artifacts and had extensive gardens designed by the eminent firm of the Olmstead Brothers.⁴⁵

In the *History of Warwick*, published in 1875, the author notes that "the palatial residence of Amasa [sic] Sprague, Esq., at the old Ladd watering-place" was "the most costly dwelling-house, probably, in the town; with its extensive and beautiful lawns and shrubbery."⁴⁶ As Fuller continues to describe the neighbors, he mentions, "On the hill the massive stone dwelling-house of Alfred A. Read [sic], Esq. vying, in architectural beauty, with the Sprague house, to the northward, and overlooking Narragansett Bay and the surrounding country."⁴⁷ By 1875, Cedar Hill's interiors were largely complete, and the house stood atop a treeless hill and was then clearly visible in the wide-open landscape from across the bay.

The blending of historical styles expressed in the façade of Cedar Hill combines Italianate and Gothic revival features. Both styles continued to be popular choices for country houses in post-Civil War America, and the combination of historicizing elements was not unusual. The exterior reflects the spirit of eclecticism prevalent in the Victorian age, and this approach to design continues in the themes and styles elaborated in the high-style Victorian interior (fig. 1.21 – 1.24). As opposed to the picturesque, irregular outline

and asymmetrical massing of earlier Gothic villas of the 1830s and 1840s, the regular massing of Cedar Hill conveys the overall Italianate influence (fig. 1.25). When looking closely at the façade, one may discern the careful attention to detail in the decorative pattern created in laying the stones (fig. 1.26).⁴⁸ The rusticated pink granite façade contributes to the Italianate character, and subtle polychromatic details are added by the blue granite stone lintels framing the windows and quoins. Gothic revival elements include the verticality and variety of the roof line created by the steep pitched roof and the projecting gables with decorative bargeboards ornamented with cut-out designs of Gothic trefoils and floral motifs (fig. 1.27).⁴⁹ The verandah was a popular element found on Gothic revival and Italianate houses. The paired square posts of Cedar Hill's verandah reference paired columns in Renaissance architecture while the pierced floral ornament embellishing the woodwork is typical of the time (fig. 1.28).⁵⁰ The verandah extends from the front of the house to the south facade to shade the parlor and library. In contrast to the Italianate character of the first and second story rectangular windows framed with blue granite lintels, certain third floor windows are framed by Tudor arches. These paired lancet-shaped windows incorporate a classicizing Venetian Gothic detail expressed in the carved wooden Corinthian column (fig. 1.29). The Tudor arch openings of the porte cochere are another notable accent of the Gothic revival vocabulary (fig. 1.30). Rounded Tudor-arch openings for porte cocheres were featured in a number of published designs in architectural literature of the nineteenth century. The incorporation of this element suggests Walker's awareness of A.J. Downing, who advocated for the Gothic style for country houses.

In developing the architectural style of Cedar Hill, Walker likely drew inspiration from his architectural library of “reference books, many of them imported.”⁵¹ Marcus Binney suggests that the character and scale of Cedar Hill closely resembles the gabled rectories, farmhouses and mansions in William Wilkinson’s *English Country Houses*, first published in 1870.⁵² However, Walker likely had explored multiple sources and then creatively combined the Gothic and Italianate elements to suit the client’s preferences. Cedar Hill is characteristic of its time, showing both the influence of eclecticism and revivalism that prevailed in the Victorian age.

While no original plans or design drawings survive for Cedar Hill, numerous letters have been saved that show Walker’s role in supervising the work of contracted companies. The payments from 1872 to 1877 are recorded on a master list titled: House at Warwick R.I. an account with William S. Slater. This list records the total expense of Cedar Hill as reaching \$136,284.53 (see app. 1, exh. A).⁵³ Letters from William R. Walker to William S. Slater reveal the progress of work. In a letter dated August 20, 1872, Walker writes “I think this month will get up the outside walls of house ready for roofs. The work looks very well indeed and is laid very true and strong.”⁵⁴ Despite the nationwide economic depression following the Panic of 1873, the progress of building Cedar Hill continued until 1877 and was apparently not hindered by the economic crisis.

Walker took advantage of technological advances to provide modern conveniences at Cedar Hill, including indoor plumbing for multiple bathrooms, a steam heating system, and a gas machine in the cellar that generated gas for the lighting fixtures. As Cedar Hill was located in a remote area, a fire protection system collected

rainwater in two twelve-thousand gallon brick cisterns under the north and south lawns. An electric bell system and speaking tubes facilitated internal communication, which was common in large houses where servants were employed; however the burglar alarm was an elaborate security precaution.⁵⁵ A sixteen-drop annunciator with indicators labeled by room was installed in the kitchen (fig. 1.31). When a pushbutton was pressed in a room, then the bell would ring and indicator would move to summon the servant. Holmes Burglar Alarm Telegraph Co. of New York City also installed the burglar alarm system, consisting of copper wiring in the windows and entry doors that were connected to the “Automatic Burglar Indicator” located in Mr. Reed’s bedroom on the second floor (fig. 1.32).⁵⁶ Family tradition claims that the alarm bell was set off often to Mr. Reed’s great annoyance as the servants would exit and re-enter the house.

The letter with a contract proposal from E. Holmes to Mr. A.A. Reed, Esq. dated March 4, 1874, is quite revealing of the impression Cedar Hill made on the company’s representative who visited the house to make an estimate for the installation of the combination call bell and burglar alarm system (see app. 1, exh. D). Holmes writes:

My man who was at your house reports that you have the best house in the state and that if we do the job, it must be very nicely done, that we always profess to do. The prices I have given you on another sheet are the same that we charge for ordinary houses in the city. Although for an extraordinary house like yours we usually make an extra pitch, but in this case every item is figured at the lowest price that we do any house in the city. I can send you my best man as soon as you will need him.⁵⁷

The installation of a burglar alarm system in the latest technology available at Cedar Hill shows the family’s concern to protect their home.

While the interiors of Cedar Hill are a rare survival of Victorian taste in the 1870s, we are also fortunate in having an extensive number of bills and correspondence that provide documentation of the work completed by an array of firms and individuals who hailed mostly from Providence, Boston, and New York City. It would otherwise prove difficult if not impossible to identify the firms responsible for the interior decoration. The record of the work produced at Cedar Hill attests to the high-quality of design and craftsmanship in all aspects of the interior decoration and furnishings. The careful coordination of details is seen in the selection of custom wood work, carpets, drapery, wallpaper and furniture upholstery with ornament across every surface from the frescoed walls and ceilings to the sculpturally carved fireplaces, elaborate gasoliers, and furniture. The fashionable decorating firm, W.J. McPherson & Co. of Boston created the elaborate Neo-Grec decorative program with polychromatic stenciled borders and friezes framing colorful fields on the walls and ceilings throughout Cedar Hill as well as etched ornamental glass along the main hall. The Boston firm of Doe & Hunnewell supplied the Renaissance revival furniture suites and coordinated the window treatment and mantel mirrors for the principal rooms.⁵⁸ Mitchell, Vance & Co. of New York City provided the ornate gasoliers. Among the individual craftsmen, Charles Dowler of Providence carved three fireplace designs for the dining room, library, and reception room, as well as carved ornament for the staircase and library bookshelves.

The interior decoration and furnishings of the dining room, drawing room, and library reveal thematic concepts and styles considered appropriate for the principal rooms. The water-bird theme of the dining room may have been considered particularly suitable for a country house that commanded an impressive view of Greenwich Bay

(1.33). The furnishings and décor of the dining room were carefully selected to express the family's elite cultural refinement for the formal space where the Reeds entertained family and friends. The water-bird theme of the dining room begins with the crane imagery in the medallions of the etched ornamental glass set into the double doors and continues with the sculpturally carved cranes framing the fireplace (fig. 1.33).⁵⁹ In keeping with the vogue for hunting themes, the massive proportions and architectural character of the robustly carved Renaissance revival furniture feature statuesque spoonbills and growling wildcats. The décor of the dining room reflects the significance attached to the ritual and ceremony of dining “as an occasion for the display of highly civilized behavior.”⁶⁰

As the largest of the principal rooms and the major center of entertainment for guests after dining, the drawing room's size and elegant decoration showcase the family's refined taste. Walking past the etched glass panes set in the double doors that reproduce the charming cherubs by the Renaissance artist, Raphael, one may gaze at the ornate crystal chandelier and gilded band of Neo-Grec ornament stenciled on the light blue walls and ceiling (1.35). The mahogany overmantel mirror frame as well as the window and door cornices are ornamented with a delicately carved pineapple, regarded as a symbol of hospitality since colonial times (1.36). The Renaissance revival style fireplace is flanked by griffins, appropriately placed as the mythological beast symbolized guardianship of wealth (1.37).⁶¹ The Renaissance revival mahogany and ebony suite of furniture, originally upholstered in light blue satin damask to match the Aubusson carpet and drapes is typical of the period while three striking pieces of furniture, including a “centre table” and two matching cabinets feature intricate ivory and ebony marquetry evocative

of Italian Renaissance grotesque ornament (fig. 1.38).⁶² The drawing room, considered the feminine domain, is joined to the male retreat of the library by pocket doors (fig. 1.39).

The library was considered integral to a refined household, and the decoration of the library in the southwest corner at Cedar Hill reflects conventional trends. Typical of the period, low book cases with glass doors frame two corners of the room, the walls are wallpapered with a conventionalized pattern above the wood wainscoting, and furniture for this male retreat was originally upholstered in leather. Two carved figures of the mythological creature, Pan, with the upper body of a man and lower body of a goat, frame the fireplace, emphasizing the family's knowledge of mythology (fig. 1.40).⁶³ An orientaling flavor is brought to the room by the floral design on the ceramic shade of the hanging gasolier and brightly patterned wool drapery (fig. 1.41 and 1.42). Located on the second and third floor of Cedar Hill are the private bedrooms, while the ell housed bedrooms for the live-in servants. A billiard room is located on the third floor, in following "the popular idea that a house should be a place of family amusement and entertainment."⁶⁴

In contrast to the influence of French design in the predominant Neo-Grec and Renaissance revival aesthetic in the hall and principal rooms at Cedar Hill, the Egyptian style of the reception room exudes a decidedly exotic and Eastern influence with a profusion of ancient Egyptian ornamental motifs and iconography (fig. 1.43). If tastemakers writing on house decoration had been aware of the Egyptian reception room, it likely would have caused a sensation. Yet, along with the other principal rooms in the

home, the reception room was “the public face of private life,” meant for the eyes of the family and invited guests only.⁶⁵ Completed for the private sphere of the home, no published commentary or images of the reception room have yet come to light to show contemporary evaluations of this Egyptian room. The Egyptian style of the reception room was a conscious statement of the cultivated taste of the owners and a daring departure from conventional Eurocentric styles.

With the gendering of spaces in the Victorian home, the dining room and library were generally considered masculine spaces while the drawing room was considered a feminine space associated with the social ceremony of calling.⁶⁶ The reception room was an important formal space for receiving guests upon their arrival. The types of social encounters that took place in the Egyptian reception room were likely brief as it served as the initial waiting room upon the guest’s arrival before joining the host and hostess in the dining room or drawing room.⁶⁷ Located immediately to the right of the front door in the northeast corner of Cedar Hill, the reception room may be entered from the main hall as well as from a door from the side hall if guests arrived by the porte cochere during inclement weather (fig. 1.44). The reception room is the smallest of the principal rooms, yet its ceiling height reaching thirteen feet gives a sense of grandeur to the space. Natural light streams in from the three-bay window looking out to the east onto Greenwich Bay in the distance and another window facing the north lawn. Reception rooms were found in the homes of the wealthy who embraced formal traditions that came down from European aristocratic society. Towards the end of the nineteenth century, the lack of a reception room in middle-class American house plans with a living room instead of a formal drawing room reflects the growing trend towards informality. Yet, in the most

affluent homes of American society, the reception room retained its important role as communicating the first impression of the family's taste through the formal display of the room's décor. Just as the hall and other principle rooms conveyed the taste and status of the Reed family, the Egyptian room projects the family's identity as fashion-conscious leaders in adopting the exotic Egyptian style.

It is not possible to determine whether the idea for the Egyptian room originated with the client or was conceived by the architect acting as the arbiter of taste. No documentation has emerged to show that the newlyweds had traveled like other affluent Americans of the time to Europe where they may have been inspired by Egyptian artifacts in a museum or from visiting Egypt, as this became more popular after the Suez Canal opened in 1869.⁶⁸ It is more likely that the vogue for the Egyptian style that fired the imaginations of Americans in the 1870s inspired the design of the reception room. The client relied on the talents of the architect, interior decorator, and furniture designer to create the total effect of the reception room as an Egyptian confection. An exploration of the decorative program will show the variety of ways in which the Western perception of Egypt was translated into the high-style setting of the reception room.

The Egyptian Reception Room and its Floor, Wall and Ceiling Treatments

The overall impression of the Egyptian reception room at Cedar Hill is created by the richness and variety of conventionalized floral and geometric ornament enlivening the floor, wall, and ceiling treatment, as well as a frieze with Egyptian figures. The imaginative pastiche of ancient Egyptian motifs would have left a striking impression upon guests in the brief amount of time in the reception room they may have spent in the reception room before joining the host and hostess in the dining room or drawing room. Like the hall and drawing room, the stenciled bands of Egyptianizing ornament in the reception room are incorporated into the Victorian tripartite division of the wall. Colorful lotus patterns run above the walnut dado, followed by a red field and a figural frieze section above, and an additional ornamental band of lotuses enriches the coved cornice with a geometric border framing the ceiling. Rather than attempting to recreate the exterior and interior of an Egyptian temple like that seen at L'Exposition Universelle in Paris in 1867, the Egyptianizing ornament appropriated in the decorative bands and borders have been abstracted from their original historical context to decorate a Western high-style domestic setting of the 1870s (fig. 2.1 and 2.2). While it cannot be determined who originally created the concept for the Egyptian room at Cedar Hill, the decorative program executed by W.J. McPherson & Co. plays a major part in conveying the Egyptian stylistic theme.

Visible in the historic photograph recording the early appearance of the reception room is the floor richly covered with wall-to-wall carpeting, which was popular at the time (see fig. 1.43). The design includes a patterned field of stylized floral ornament and

a border that sets off the perimeter of the room.⁶⁹ Although the colors are not discernible in the photograph, Axminster carpets were known for their bright and colorful patterns woven in wool. Writing in 1878, Spofford expresses the importance of selecting tasteful carpet for an artful home, and her comments reflect current design trends of the 1870s that influenced the interior decoration at Cedar Hill. Spofford writes, “After the appearance of the hall, the carpets give the first impression of the house to the person who enters, and they afford constant and countless sensations to the person who stays – unconscious sensations of comfort, if they are suitable;”⁷⁰ She continues to elaborate the importance of this element by saying, “The carpet is to the room exactly what the background is to the picture: it throws up the whole effect, the main features and their suggestions, and is content with that part.”⁷¹ The conventionalized patterns on the carpet in the reception room complement the surface decoration of the walls and ceiling, which corresponds to Spofford’s statement that it is “not unity of style so much as unity of character” which holds utmost importance in coordinating the decoration of a room.⁷² The prominent New York City firm, W. & J. Sloane supplied the high-quality Axminster carpet to fit the reception room, costing a considerable amount at \$385 (see app. 1, exh. E).⁷³ Spofford notes that Axminster carpet is “very expensive” and remarks that the “velvety pile is exceedingly thick and soft, and it is thought to exceed the Oriental carpets in richness.”⁷⁴ The floor treatment of the reception room reflects the client’s taste for rich carpeting to correspond with the room’s overall decorative theme.

The fashionable Boston decorating firm, W.J. McPherson & Co., was responsible for Cedar Hill’s polychrome interiors with a rich variety of Neo-Grec patterns. Stenciled interiors were popular throughout the nineteenth century, and Neo-Grec motifs were

fashionable in the 1870s. For domestic interior decoration surviving from the late nineteenth century, it is rare to be able to identify the decorating firm. The substantial decorative work at Cedar Hill is the only full residential commission by W.J. McPherson and Co. known to survive intact. The exceptional survival of the firm's work is authenticated by the documentation of two bills dating from 1874 and 1875 (see app., exh. F and G). A study of the interior decorative scheme in the reception room will bring a fuller understanding of the firm's capabilities in providing custom designs for residential work.

While relatively little is now known of the life of William J. McPherson (1822-1900), he emigrated from Scotland to Boston in the 1840s and established his business by 1845.⁷⁵ The firm was active for four decades, and William J. McPherson rose to become a distinguished leader in the Boston design and decorating trades during the second half of the nineteenth century. Advertising in the Boston Directory of 1872, W.J. McPherson worked in a variety of media as a "House Painter and Glazier...Fresco Painter in Enamel, Oil, and Distemper Colors" and "Decorator."⁷⁶ Fresco painting was the impressive-sounding nineteenth-century term used by firms in advertising their ability to paint decoration for interiors. The advertisement further elaborates the breadth of the firm's work with "P.S. Special attention paid to the arranging and execution of Interior Decorations for Churches, Public Buildings, Private Residences, Halls, Hotels, &c."⁷⁷ One of McPherson's most prominent public commissions is the Connecticut State Capitol at Hartford (1877-1880), where he was authorized to act as "expert and advisor" for the interior decoration with a contract to paint the interiors and produce a stained glass skylight.⁷⁸ W.J. McPherson & Co. is recognized as one of the earliest American glass

studios and advertised as “Decorative, Painted, and Stained glass manufacturers.”⁷⁹

While scholarly attention has recently focused on ecclesiastical and residential glass produced by W.J. McPherson & Co., the high-style interiors of Cedar Hill represent the broad scope of residential work that the firm was capable of producing.

An eight-page catalogue published in 1888 by W.J. McPherson provides further insight into the scope of the firm’s work. While a page devoted to a “list giving some few prominent commissions,” shows an array of libraries, schools, custom houses, clubs, theatres, and churches, as well as twenty-three individuals who are presumably residential clientele, Cedar Hill is not included.⁸⁰ Colonial English wording is employed to convey romantic nostalgia as McPherson outlines the extent of his “Art Rooms...wherein are offered for inspection artiftic examples of Leaded Glafs, comprifing both domeftic and ecclefiافتical work of high order; choice bits of decoration; aquarelle sketches and cartoons of notable productions, and objects of art for the embellishment of interiors.”⁸¹ Perhaps the young married couple, Mr. and Mrs. Alfred A. Reed, Jr., visited the Art Rooms located at 440, 442, and 444 Tremont Street in Boston to peruse McPherson’s offerings. While no illustrations of designs are included in the 1888 catalogue, a section entitled “Decoration” further elaborates the company’s capabilities, stating:

House Interiors decoratively treated from the simpleft harmonic application of color to the higheft degree of artiftic elaboration. Drawing-rooms requiring to be treated in the style of any period made the subject of careful study. Figure panels and friezes compofed and executed in a thoroughly refined and artiftic manner.⁸²

Cedar Hill’s reception room reflects the budding trend for artistic interiors, showing McPherson’s awareness of ideas for interior decoration current in the 1870s.

The period term, artistic, began to be noticeably used in the 1870s and continued in the following decades. Although the concept of artistic is not simply defined, it alluded to a self-consciousness and awareness of ideas in tastefully selecting appropriate styles for interiors and objects for the home in order to create an artistic effect. Themed artistic interiors embraced the reinterpretation of many historicizing styles, ranging from English Gothic and Jacobean to Renaissance and French Louis styles, as well as the more exotic Japanese and Islamic styles. The artistic label was used to advertise a range of commercial items for consumption, from art furniture to artistic light fixtures and modern artistic houses. Marketed as the highest aspiration for the American consumer, tastemakers emphasized an aesthetic approach when giving advice on ways to harmoniously decorate rooms in domestic interiors. As W.J. McPherson was considered an expert in the coordination of interior decorations, he likely offered a wide variety of ornamental styles in order to satisfy style-conscious clients. The Egyptianizing ornamental patterns and figural frieze for the reception room were likely created as a custom order, and the room remains a singular example of decorative work by W.J. McPherson & Co. in the Egyptian revival style.

The bill dated January 9, 1875 to A.A. Reed Jr. Esq., provides an itemization of the work completed by W.J. McPherson & Co. at Cedar Hill (see app. 1, exh. G). The billhead shows Wm. J. McPherson as “House Painter and Interior Decorator,” and the list begins below “For Painting & Decorating House at Warwick R.I.” with “Stock” amounting to \$1,206.65.⁸³ The bill is boastful of McPherson’s reputation with the listing of “59 1/10 Days Time Leading Decorator & Designer @ \$6” a day totaling \$354.60.⁸⁴ Additionally, a “foreman” worked for 140 days at Cedar Hill for \$5 a day totaling \$700,

then a “decorator” for 266 5/10 days at \$4.50 a day cost \$1,199.25, and “Painters” for 305 days at \$4 a day added up to \$1,220. Also, “board for men, car fares, Express, Teaming &c. &c.” came to \$921.88. All of these combined to arrive at the total of \$5,602.38, yet W.J. McPherson & Co. adhered to the original contract amount of \$5,000.⁸⁵

The design aesthetic employed by W.J. McPherson & Co. for the decoration of the reception room reflects the widespread stylistic influence stemming from the mid-nineteenth century English design reform movement, which originally intended to improve design and public taste. The conventionalized floral and geometric motifs seen in the stenciled wall and ceiling ornamentation throughout Cedar Hill reflects an awareness of the influential design reform theories that were espoused by Owen Jones and his disciple Christopher Dresser, and the Egyptianizing ornament on the walls and ceiling of the reception room were likely inspired by the illustrations of the Egyptian ornamental vocabulary promoted in their publications.

The first edition of *The Grammar of Ornament* appeared in 1856 with subsequent printings, and Christopher Dresser’s *Principles of Decorative Design* was first published as a series of articles in the *Technical Educator* in 1870 and published in book form in 1873. The flat, conventionalized appearance of the stenciled patterns at Cedar Hill reflects the dissemination of Jones’ thirty-seven propositions outlined in *The Grammar of Ornament* to guide the creation of tasteful ornamental designs. These universal principles of design were illustrated in international and historical styles, ranging from ancient Roman, Pompeian, and Greek to Medieval, Celtic and Renaissance ornament.

Chapters on non-Western styles included Egyptian, Assyrian, Persian, Arabian, Turkish, Indian, Hindoo, and Moresque ornament from the Alhambra. As artists, designers and architects used these examples as a source for inspiration, it is likely that McPherson had a copy and probably looked to the chapter devoted to Egyptian ornament as a springboard for creative adaptations.

The Egyptian style of the reception room at Cedar Hill also reflects the cosmopolitan spirit that emerged in the variety of European and exotic fashions of the Orient and the Near East appropriated for wealthy American homes, which was a notable transformation in interior decoration after 1870.⁸⁶ The historian, Kristin Hoganson, writes that the “enthusiasm for imported goods and styles perceived to be foreign” in the late nineteenth century is a reflection of “cosmopolitan domesticity.”⁸⁷ W.J. McPherson’s decoration for the Egyptian room reflects the trend seen in the homes of the affluent and sophisticated ranks of American society to display one’s worldliness and cultural refinement in wonderfully decorative high-style interiors.

This cosmopolitan spirit is an influential element in the encyclopedic array of ornament in *The Grammar of Ornament*, which was intended to inspire other artists to rework designs for new decorative purposes. Jones found a fertile source of inspiration in ancient Egyptian ornament, writing, “The architecture of the Egyptians is thoroughly polychromatic, they painted everything.”⁸⁸ The eye-catching and colorful medley of Egyptianizing motifs in the reception room are not traceable as direct copies of Jones’ patterns but the various depictions of the lotus as well as an array of geometric ornament bear a resemblance to those illustrated in *The Grammar of Ornament*. Jones would likely

have approved of the eclectic appropriation of ancient Egyptian ornament in the reception room at Cedar Hill, for the new application developed the use of conventionalized ornamental principles rather than being a direct copy or imitation of historical motifs.

For the wall treatment of the reception room, a profusion of ornamental details conjures up an exotic Egyptian effect. While variations of sunken wood paneling in the other principal rooms and hall create a sense of unity throughout the interiors, the reception room has a higher walnut dado that incorporates a stylized bundle of reeds and an upper band of paneling painted with foliate patterns (fig. 2.3). The reed motif may have been appropriated with its ancient symbolic meaning in mind, in which the plant was associated with Upper Egypt as the domain of the pharaoh. The carved bundle of reeds is also incorporated into the window cornices and overmantel mirror frame to create a unified decorative treatment. While not particularly Egyptian in character, a stylized plant motif painted on the upper dado section consists of two brown spade-shaped leaves radiating out and framing a central floral motif. This repeating pattern is framed by vertical bands of geometric ornament which have an Egyptianizing quality. With no shading or shadow except for flat red and black veining and outlining, the flatness and abstraction of the foliate motifs expresses the design reform tenet of the fitness of purpose for two-dimensional ornament applied on a flat surface. A more intricate repeating pattern of floral ornament lines the wall directly above the dado, consisting of a stylized lotus plant with radiating stems ending in buds and open flowers with pointed petals in yellow, blue, red and orange against a background of interwoven horizontal stripes (fig. 2.4). Although the significance of the lotus in ancient Egyptian iconography as symbolic of birth and rebirth was known in Victorian times, the stenciled

lotus designs are applied for decorative purposes without an overt symbolic intention at Cedar Hill. The bold red color filling the wide field above may reflect the enduring popularity of *Pompeian red*, a color considered suitable for the halls and vestibules of residences during the nineteenth century vogue for painted Pompeian-styled interiors.⁸⁹ Intricate decorative borders separate the field from the figural frieze, including a swag-like pattern and flat, abstract geometric ornament.

The Egyptian reception room is the only room at Cedar Hill that contains a figural frieze, and the variety of male and female figures wearing Egyptian garb evokes Western perceptions of ancient Egypt. The generalized and classicizing depiction of the figures does not imitate Egyptian iconography with archeological accuracy and thus are conceptually comparable to the artistic approach found in pre-Napoleonic illustrations, such as those in travelers' accounts that published drawings copying ancient Egyptian wall paintings.⁹⁰ The illustrations produced from the Napoleonic Expedition (1798-1799) in the *Description de l'Egypte* (1809-1828) were the most precise and accurate to date, making it the authoritative work at its time. These volumes along with later publications throughout the nineteenth century continued to fuel artists' imaginations with imagery of ancient Egyptian tombs and monuments and their decoration. The artistic license expressed in the romanticized depiction of figures in Egyptian costume in the figural frieze at Cedar Hill shows that the design approach ultimately intended to create an exotic Egyptian feel rather than produce a copy of actual scenes known from ancient Egyptian art.

The figures in Cedar Hill's frieze may be loosely based on ancient Egyptian depictions, but the physiognomy of the figures is not rendered in a manner that accurately replicates wall paintings and reliefs from decorations in Egyptian tombs and temples. The composite view of the human figure in ancient Egyptian imagery typically showed the head in profile with a full-view of the eye and half of the mouth while the shoulders were shown frontally, and the chest, waist, legs and feet in profile.⁹¹ The basic principles of Egyptian figural imagery had a religious function "to symbolize an eternal, abstract world" with a tomb owner, deities and kings in the world of the dead and the gods, so these depictions were not meant to convey the human figure naturalistically as seen in Western artistic conventions.⁹² At Cedar Hill, the figures are rather bulky in musculature with thick arms and legs, which reflects the classical influence on the artist's personal style (fig. 2.5).

The classicizing influence shows the Victorian conflation of features popularly associated with different ancient cultures. Wearing garb that looks more like a Greco-Roman style toga, a male stands in a vaguely *contra posto* pose with his arms lifted before him in a languid gesture (fig. 2.6). A male stands in a frontally-facing pose and holds a staff in one hand while wearing the customary regalia of royalty, including a *nemes* head cloth, an upper body garment, and a pleated knee-length *shendyt* kilt, each decorated with colorful stripes of blue, red and yellow (see fig. 2.6). Another variation of royal garb is seen on a bare-chested male figure in a *nemes* headdress and kilt, while another male also standing in a frontal pose wears a simple headdress and carries a book, possibly meant to depict a scribe and allude to the wisdom of ancient Egypt (see fig. 2.6 and 2.7). One of the female figures in the frieze wears a toga-like semi-transparent

garment and an Egyptian headdress, yet the rigidity of her pose with one arm raised to the side looks like classical statuary (see fig. 2.7). The inclusion of c-shaped harps in the frieze at Cedar Hill refers to the importance of music in ancient Egyptian culture, which was popularly known through published copies of depictions of harpists in ancient Egyptian wall paintings. In the segment of the frieze that repeats on either side of the fireplace, a harp is placed in between two striding male figures in long robes and carrying implements of a fan and a staff, possibly connoting their status in the priestly class of ancient Egypt (fig. 2.8). The generic character of the figures in recognizably Egyptianizing costume and accessories conveys an Egyptian impression for a Western audience and setting.

While the sequence of standing figures lines the walls of the reception room, the corners are framed by a depiction of a zoomorphic deity, the lioness-headed goddess of war and vengeance, Sekhmet, seated in profile on a throne (fig. 2.9). She wears a blue headdress crowned by a protective uraeus above her forehead and holds an *ankh*, the ancient Egyptian symbol of life, in one hand and a divine scepter topped by a lotus in the other. The composition follows Egyptian conventions for representations of seated deities with a closer attention to detail than the more generic interpretation of the standing figures.

The figural frieze at Cedar Hill may also have been inspired by Thomas Hope's Regency design of a frieze in his Egyptian Room, also known as 'Little Canopus' (1799-1804), that was in his Duchess Street house in London and published as a line drawing in *Household Furniture and Interior Decoration* in 1807 (fig. 2.10). The frieze was

painted, but the colors of the walls, ceiling and furniture of “pale yellow and bluish green of the Egyptian pigments, relieved by masses of black and gold” were not recorded in the line drawing.⁹³ Hope claimed that the figures in the processional frieze were derived from papyrus scrolls, yet it has been compared to classical friezes like that at the Parthenon as well as the ancient neo-Egyptian work, known as the *Mensa Isiaca* (fig. 2.11), which had been discovered and published in the sixteenth century and details were later illustrated in Bernard de Montfaucon’s *Antiquité expliquée* (1719-1724).⁹⁴ The classicizing treatment of the Egyptian figures at Cedar Hill is reminiscent of an Isiac procession illustrated in Montfaucon’s work, but it is more likely that McPherson would have been familiar with the famous Hope design, which was considered revolutionary during its time (fig. 2.12).

The stenciled decoration continues above the figural frieze with a cavetto cornice adorned with a stylized lotus pattern (fig. 2.13). The coved cornice is an element adapted from ancient Egyptian architecture, and the curved transition from the wall to the ceiling adds an Egyptian flavor to the room. The lotus appears to be the favorite motif of the reception room, and the repetition of the lotus gives the decorative program further visual coherence. A colorful stenciled border of flat abstract motifs stands out against the light beige color of the ceiling. A number of symbolic Egyptian motifs are combined to form the decorative device at the corners of the ceiling, consisting of feathers, lotuses, and wings (fig. 2.14). While Egyptianizing motifs create the predominant stylistic theme of the reception room, the perimeter of the ceiling is outlined with a band of plaster molding in the classical egg and dart motif, and a colorful plaster medallion in a Neo-Grec design of stylized anthemias is in the center of the ceiling.⁹⁵ These both show the mingling of

classical ornament in the Egyptian-themed room, and this combination was not uncommon in the Victorian era. Hanging from the ceiling medallion is the most unusual gasolier in the house.

The premier manufacturer of gas lighting fixtures in the 1870s, Mitchell, Vance & Co. of New York City, supplied gas chandeliers and wall brackets for Cedar Hill. Bills dated December 1874 and January 1875 list the items supplied by Mitchell, Vance & Co. with numbers of stock designs noted for gasoliers, wall brackets and globes (see app. 1, exh. H).⁹⁶ Located at 597 Broadway, Mitchell, Vance & Co. was praised as “One of the largest, most attractive, and popular establishments of its class in New York,” and the company’s distinguished status likely attracted the Rhode Islanders to commission the New York firm to furnish their home in Warwick.⁹⁷ The company’s high reputation in the 1870s is remarked upon in the following from the New York newspaper, *The Independent*: “Their stock of fine gas fixtures is probably not excelled, if equaled by that of any other manufacturers in the world. It embraces everything new and desirable which ingenuity, good taste, and capital can produce.”⁹⁸ The “new and artistic designs” of gas fixtures by Mitchell, Vance & Co. were “greatly appreciated by any one of good taste and refinement.”⁹⁹ Having beautiful gasoliers was an important element in completing the look of the principal rooms at Cedar Hill, and this aspect reflects the young married couple’s aspirations to have a fashionable residence in Warwick.

The ornate gasoliers at Cedar Hill were resonant with meaning, since the expensive and fashionable fixtures reflect the taste and status of the family. Gas lighting was invented in the eighteenth century and became the predominant nineteenth-century

illuminant in urban and suburban areas. The gasoliers at Cedar Hill employed the most advanced technology for artificial light with “Automatic Argand burners” and “Springfield burners,” and the gas supply for the house was produced by a gas machine located in the cellar.¹⁰⁰ Illuminating rooms with gas lighting had a much brighter quality than candles and oil lamps, affecting the ambience of a room during evening entertaining. Yet the light emitted from the flame jets was still much dimmer than the electric light we are accustomed to in the twenty-first century, and the reflection of light from the gasolier in the large overmantel mirror further helped to illuminate the room.

At this time, gas fixtures of cut glass, bronze or other gilded metals were popular for high-style interiors, and the crystal chandelier in the drawing room and the brass chandelier in the dining room at Cedar Hill reflect these popular trends. The gasolier in the Egyptian room is the most elaborate and unusual gasolier at Cedar Hill, having an inner metal armature encased in wood that is carved with Egyptianizing motifs (fig. 2.15 and 2.16). As Mitchell, Vance & Co. advertised “Special Designs Furnished When Required,” this Egyptianizing design was likely produced as a custom order especially for this room.¹⁰¹ Acclaimed for being “manufacturers *par excellence*” Mitchell, Vance & Co. employed “their own skilled artists to furnish in original designs and styles.”¹⁰²

For style-conscious clients, the carved Egyptianizing ornament embellishing the wood gasolier harmonizes with the overall effect created by the walnut wooden paneling, fireplace, overmantel mirror and window cornices, and furniture in the Egyptian room. The gasolier consists of two circular tiers covered in carved ornament, which are connected by vertical elements shaped like columns. The palmette capitals and baluster-

shaped bases are reminiscent of columns with foliate capitals from ancient Egyptian temples. Four stylized vultures with flat, board-like wings, thick legs, heavy claw feet and an elaborate feathered tail stand atop the upper circular tier of the gasolier (fig. 2.17). The vulture held symbolic importance in ancient Egypt, as the goddess Nekhbet was portrayed as a vulture. The lower tier extends to six arms with an anthemion-shaped turnkey that allows gas to flow to each burner individually. Each arm terminates in an X-shaped design, and the base carved with stylized flower petals supports a small ceramic dish holder above, which is glazed with designs of white petals accented with blue and red and a yellow rim. The original etched globes survive and are decorated with Neo-Grec stylized ornament (fig. 2.18).

As typical of gasoliers at this time, the center burner is set in a slide fixture which may be pulled lower as a reading light above the center table, and weighted balls balance this mechanism. The brightly glazed ceramic shade over the center burner is appropriately decorated with Egyptianizing designs of white lotus plants against a royal blue background which alternates with fields of geometric patterns (fig. 2.19). In addition to the hanging gasolier, gas fixtures flank the overmantel mirror and are attached to the opposite wall with matching ornamental wood casing and ceramic dishes like the gasolier (fig. 2.20).¹⁰³ The application of the ancient Egyptian ornamental vocabulary to the modern form of the gasolier and the wall and ceiling decoration shows the inventive adaptation by Victorian designers working in the Egyptian revival style of the 1870s. Yet, the dramatic focal point of the reception room is the fireplace.

The Fireplace Design as a Focal Point for the Reception Room

The fireplace has been considered a highly important element in the tradition of European and American interiors, and through the late nineteenth century it continued to be the site of elaborate ornamental decoration in American homes. Although a technologically advanced steam heating system was installed at Cedar Hill, the fireplace remained a focal point in the principal rooms along with stylish mantel clocks and garniture displayed on the mantel shelves as an expression of the taste of the owner. The Providence craftsman, Charles Dowler (1841-1931) carved sculptural figures to adorn three fireplaces for Cedar Hill with designs corresponding to the themes of the reception room, dining room and library. The reception room's fireplace design, including the ensemble of the overmantel mirror, mantel and sculptural figures flanking the fireplace is a product of the collaborative efforts of the architect, carver and the furniture company (fig. 3.1). As an eclectic and historicizing expression of the Egyptian revival of the 1870s, the design of the fireplace shows the creative adaptation of an Egyptian ornamental motif from *The Grammar of Ornament* and also draws from an eighteenth-century chimneypiece design by Piranesi, as well as incorporating scenes in sunk relief in the manner of ancient Egyptian decoration.

Charles Dowler arrived in Providence in 1863 from Birmingham, England, and he initially worked as a gunsmith to produce arms for the Union during the Civil War. Dowler became a part of Providence's thriving late nineteenth-century artistic community when he set up a carving shop in 1869.¹⁰⁴ Dowler listed himself in Providence Directories as a "Carver, Modeler, and Ornamental Designer – All kinds of Carving for

Furniture and House in the latest style of the art.”¹⁰⁵ Over his long career, Dowler’s decorative architectural work involved “carving, modeling and chiseling in plaster,” and he was noted for being capable of “executing any kind of design for interior and exterior decorations, also models for monumental workers, or stone workers to copy from.”¹⁰⁶ The evolution of a broad range of work over Dowler’s fifty-five year career encompasses interior and exterior decorative carvings and moldings in the 1870s, chasing patterns for jewelry in the 1880s, and creating models for monumental sculpture in the 1890s.¹⁰⁷ Dowler was praised for “his rare skill as an artist” and his “fecundity of intuitive talent as a designer.”¹⁰⁸ By 1892, Dowler was highly regarded as “the oldest established sculptor in all Rhode Island” with his name “intimately associated with some of the finest and most important work in the State, including a quantity of rich interior and exterior decoration.”¹⁰⁹

Some of Dowler’s most notable contracts were recognized in *Industries and Wealth of the Principal Points of Rhode Island* (1892), including “the whole of the carving on the Narragansett Hotel, inside and outside, and the carving and decoration on the Sprague Mansion, and those of Mr. Lamb, Mr. Frank Sale, Mr. Horace Daniels, Mr. B.B. Knight, Mr. F. Nightingale.”¹¹⁰ Dowler’s “high reputation” is indicated by the list of residences of the leading businessmen of Rhode Island as well as the Narragansett Hotel, considered to be the finest hotel in Providence at the time.¹¹¹ As all of these are known architectural commissions of the architect of Cedar Hill, William R. Walker, it is evident that Walker often enlisted the services of Dowler to create ornamental decoration. The breadth of Dowler’s residential work in the late nineteenth century for Rhode Island’s most prominent citizens merits further study and has yet to be documented.¹¹²

The fireplaces Dowler carved for Cedar Hill survive along with carving for the bookcases in the library and staircase ornament, and bills authenticate his work completed at Cedar Hill in the mid-1870s.

Dowler's work for the reception room is documented on two bills which separate the carving of the mantle and the two figures. In a bill dated September 21, 1874, Charles Dowler's "carving for Egyptian Mantle as drawn by Mr. Walker" amounted to \$53.50 (see app. 1, exh. I). This document indicates that the architect provided a design for the mantel portion for Dowler to execute, and it also offers a clue to better understand Walker's involvement in creating design elements for the reception room. The mantel is shaped like a cavetto cornice, emulating the detail widely found in ancient Egyptian architecture. An alternating pattern of a conventionalized lotus blossom and a geometric motif is carved in shallow relief on the concave surface, which is framed by a rope-like border below (fig. 3.2). This band of ornament appears to be derived directly from *The Grammar of Ornament*, in which Jones had copied a design from a sarcophagus for No. 26 on Plate VII (fig. 3.3). Walker's library of reference books may very well have included *The Grammar of Ornament* among his valuable imported books.¹¹³ Dowler translated the flat colorful pattern into a monochromatic sunk relief meticulously carved in wood. Additionally, the "black marble inlaid in Mantel shelf" as well as the "soapstone fireplace" surround for the "Egyptian Room" was supplied by Tingley Marble Co. of Providence (see app. 1, exh. J).¹¹⁴ Another bill from Charles Dowler, dated June 6, 1874, lists "2 Egyptian" for the reception room costing \$175.¹¹⁵ Since no further written evidence or design drawings have come to light, it is possible that the design originated with either Walker or Dowler.

The seated Egyptian figures flanking the fireplace bear a striking resemblance to seated figures in a fanciful Egyptian style chimneypiece design created by Giovanni Battista Piranesi and published in 1769 in *Diverse Maniere d'adornare I cammini ed ogni altra parte degli edifizie* (Diverse Manners of Ornamenting Chimneys and All Other Parts of Houses). It is unlikely that Piranesi's bold design, *Camino egizio con montanti decorate con grandi figure sedute*, was ever executed in full (fig. 3.4). It was one of eleven etched plates of chimneypiece designs he created in the *stile Egiziano*. In Piranesi's design, a profusion of ornament and figures from ancient Egyptian mythology densely covers the mantelpiece and wall, including hieroglyphs, scarabs, lion and bull's heads, Egyptian telamons, winged figures, snakes, and even the human-headed birds which represent *ba'at*, a representation of the spirit. Piranesi's extravagant Egyptian style designs were unprecedented during his time, and his influence on other designers extended to the late nineteenth century with the seated figures framing the fireplace in the reception room at Cedar Hill (fig. 3.5).

Piranesi advocated for the appropriation of ancient Egyptian architectural, figural, geometrical, and stylized floral ornament and iconography for his Egyptian style, reflecting his highly imaginative "aesthetic of eclecticism" for interior decoration.¹¹⁶ The reinvention of Egyptian themes in the decorative program of the reception room at Cedar Hill shares affinities with Piranesi's philosophy, especially in the overpowering variety of Egyptian ornament covering the surfaces of the music cabinet. Piranesi also encouraged the creative intermingling of Egyptian ornamental vocabulary with that of other ancient civilizations, such as Etruscan (which he called Tuscan), Greek and Roman, in an introductory didactic essay with his designs, titled "An Apologetical Essay in Defence of

the Egyptian and Tuscan Architecture.”¹¹⁷ Interestingly, Piranesi felt the use of Egyptian ornament was another exotic stylistic option in addition to the treatment of eighteenth-century European interiors in the “Chinese manner,” also known as chinoiserie.¹¹⁸ Piranesi’s advocacy parallels the fashion for rooms decorated in exotic styles that emerged in artistic houses of the late nineteenth century. As a product of Victorian attitudes towards design, the fireplace in the Egyptian room at Cedar Hill looks to the past for inspiration and imaginatively reworks eclectic elements.

Details of the seated Egyptians at Cedar Hill closely emulate aspects of Piranesi’s figures, suggesting that Walker may have owned a copy of Piranesi’s *Diverse Manieri* in order to carefully study and produce a design for Dowler to execute. Dowler faithfully copied the posture and the defined abdominal musculature as well as the Egyptian costume consisting of a headdress, elaborate, broad *wesekh* collar, and kilt (fig. 3.6). The seated figures in Piranesi’s design have been interpreted as male, even though they are wearing vulture headdresses typically worn by female deities and royalty.¹¹⁹ The choice to portray the seated Egyptians at Cedar Hill as female shows the creative liberties taken in adapting Piranesi’s design. The depiction of the bare-breasted female presents the exotic Other to the Western viewer, indicating the influence of the broader phenomenon of Orientalism. While depicting a contemporary Western female nude would have been considered indecent by Victorian standards of propriety, veiling the female figure in ancient Egyptian regalia provided a narrative subject that evoked the idealized beauty and youth of an Egyptian goddess or queen.

Dowler's nineteenth-century rendition of the seated Egyptians follows certain formal conventions of ancient Egyptian sculpture in order to convey an Egyptianizing appearance, but he does not imitate Egyptian statuary with archeological correctness. While ancient Egyptian sculpture of royalty and deities as seated figures tended to be carved in stone, the figures carved in wood at Cedar Hill harmonize with the woodwork in the reception room to create a unified decorative program. The strict frontality of the gaze and static pose are stylistic conventions employed from the very earliest to latest periods of Egyptian sculpture. The placid expression of the seated Egyptians at Cedar Hill imitates the emotionless stare often associated with Egyptian statuary, yet the facial features consisting of large round deep-set eyes, a broad bridge and bulbous tip of the nose and full lips presents Dowler's nineteenth-century interpretation of feminine beauty (fig. 3.7). The palms resting flat on the lap was typical for seated figures in ancient Egyptian sculpture. The headdress and coiffed wig were distinct status symbols in ancient Egyptian iconography and would only have adorned royalty or goddesses, yet Dowler's interpretation does not authentically duplicate ancient examples. The headcloth's naturalistically draping folds are incised with geometrical patterns at the lower edging while the wig's neat stylized rows of curls fall onto the shoulders. The delicate and small-beaked bird may have been inspired by Egyptian vulture headdresses, but it more closely resembles Piranesi's design.

The Egyptian-style decoration continues with six inset panels of figural scenes in sunk relief on the projecting side walls of the chimneypiece that depict imagery and activities popularly associated with Egyptian culture and mythology. The artist attempted to imitate subject matter and stereotypical Egyptian conventions of representation. A

degree of artistic license is evident in certain scenes while the careful copying of archeological examples known from published relief fragments is evident in other instances. As these panels are not specifically itemized in the surviving bills for Charles Dowler's work, it is possible that the work may have been produced by an artist with Doe & Hunnewell based on the stylistic resemblance to the sunk relief figures seen on the music cabinet.

The depiction of identical male and female figures are carved in relief on the upper pair of panels on both the left and right side of the fireplace, while different scenes are featured below (fig. 3.8 and 3.9). The male stands in a striding pose with one outstretched hand holding an offering, and he wears an ostrich feather in his headdress, a broad collar and a kilt (fig. 3.10). The artist attempted to imitate the conventional frontality of the chest in contrast to the face and lower body seen in profile as in ancient Egyptian sunk reliefs, but this rendition lacks the angularity and precision of ancient examples. The female stands in profile in a static pose, wearing a wig and the double crown of Upper and Lower Egypt (fig. 3.11). Her gesture of offering imitates ancient Egyptian imagery with her outstretched hand holding an ostrich feather, which was an emblem of truth. Although she appears to be nude, the depiction is probably an interpretation of women depicted in tight-fitting sheaths in ancient Egyptian imagery. Below each figure is a band of zig-zag ornament and above each is a row of incised hieroglyphic symbols which imitate the hieroglyphic legend used to identify important people and deities in ancient Egyptian reliefs and wall paintings. The lower panel on the left side of the fireplace shows a scene of three men kneeling and chiseling hieroglyphs onto steles with crouching lion statues above (fig. 3.12). While the kneeling posture

imitates conventions of ancient Egyptian imagery, the facial features and figural details do not duplicate the sophistication and angularity of ancient Egyptian sunk reliefs.

The scene depicted on the lower panel on the right side of the fireplace includes a male standing next to a large balance and another male and female figure engaged in activities (fig. 3.13). The balance alludes to the well-known scene of the judgment of the dead depicted in ancient Egyptian tombs and on papyri, in which the deceased's heart, representing one's conduct during life, was weighed against an ostrich feather, representing *ma'at*, or truth. The deceased person was allowed to enter the afterlife in the kingdom of Osiris if the heart balanced the feather. The imagery at Cedar Hill bears a striking resemblance to the scale featured in Denon's *Description*, suggesting the artist's design source (fig. 3.14). The judgment's results were usually recorded by the god, Thoth, and perhaps the artist imaginatively interpreted this action in the next figure of a woman wearing a headdress and a flowing dress, who is writing in a book (fig. 3.15). The man wearing a headdress and kilt, using a mortar and pestle, may be adapted from the scenes of everyday life that were known from ancient Egyptian reliefs. Writing on the development of Americans' awareness of ancient Egypt in the nineteenth century, Mrs. Schuyler Van Rensselaer states that "every self-respecting American bookcase then contained at least one book on Egypt – Sir Gardiner Wilkinson's *Manners and Customs of the Ancient Egyptians*."¹²⁰ First published in 1837, Wilkinson's volumes described ancient Egyptian culture with many illustrations copied from tombs and temples. As well-read Americans would have been familiar with Egyptian imagery, the scenes in sunk relief in the reception room at Cedar Hill could have served as conversational pieces when entertaining guests and thereby express the family's knowledge of ancient Egypt.

The display of mantel garniture held great importance in Victorian interior decoration as a visual expression of the family's taste and wealth. The fireplace served as a focal point for the reception room, and the mantel garniture selected to grace the mantel shelf complemented the room's Egyptian-style decor. The symmetrical arrangement of the original mantel clock set and garniture is visible in the historic photograph of the reception room (fig. 1.43).¹²¹ The set likely dates to the 1870s and the clock face is marked: Henry T. Brown, Providence (fig. 3.16 and 3.17). A more lavishly ornamented mantel clock set with matching obelisks retailed by Tiffany & Co. of New York City was acquired later (fig. 3.18).¹²² Mantel clock and garniture sets in a variety of styles were imported from France and retailed by luxury American companies in the late nineteenth century. The Egyptian style formed an entire genre of mantel clocks, and the Egyptian-inspired sets at Cedar Hill represent high-quality French design. Both clock designs show the popular and romanticized conceptions of the Egyptian revival style with similar architecturally-derived forms and the fanciful appropriation of ancient Egyptian motifs for decorative purposes.

The sloped sides of the time pieces are derived from the battered walls of ancient Egyptian temple architecture, and both clocks share a similar color scheme of black slate and contrasting red stone ornamented with a variety of incised Egyptian-inspired figures and motifs in ormolu. The architectonic shaping of the earlier clock includes a pointed roof supported by capitals. The Tiffany & Co. clock has an applied facing of red marble in the shape of classicizing quoins accenting the front corners. Both clocks feature the popularly known Egyptian symbols of the vulture with its wings spread at the central base as well as recumbent sphinxes. The Henry T. Brown clock is embellished with two

kneeling falcon-headed figures at the corners of the base, representing the god Horus, while flowers and a winged sun disk are decorative accents above the clock face. Two standing figures carrying a basket on poles are depicted below the clock face and may have been derived from processional scenes showing servants on Egyptian wall paintings and reliefs. These figures along with a vulture and the kneeling Horus figures also decorate the two matching candle holders. A similar design approach is seen in the more elaborate decorative program on the Tiffany & Co. set, showing the inventive appropriation of the ancient Egyptian design vocabulary.

As a nearly identical three-piece mantle garniture set in the collection of the Metropolitan Museum of Art is dated to c. 1885, Cedar Hill's set was likely purchased in Tiffany and Co.'s New York showrooms in the 1880s (fig. 3.19).¹²³ The profusion of ornament in intricate ormolu includes winged sun disks, rearing cobras and bird-headed lions wearing crowns. Flanking either side of the clock face are highly ornamented mummy cases for an Egyptian pharaoh with the traditional insignias of kingship, including the *nemes* headdress and the ceremonial beard attached to his chin. The mummy cases are covered with meaningless decorative pseudo-hieroglyphs. A sphinx crowns the clock, and bull's heads wearing Egyptianizing headdresses accent each side in reference to the Apis bull, one of the most important animal deities of ancient Egypt. Cedar Hill's clock was once flanked by two obelisks richly covered in hieroglyphs, which can be seen in a photograph of the reception room (fig. 3.1).¹²⁴ The flanking obelisks may have been inspired by the widespread media attention focused on the gift to America of an ancient Egyptian obelisk from Alexandria that was built by Pharaoh Thutmosis III.¹²⁵ Popularly known as Cleopatra's Needle, the plans to transport the obelisk took

years to finalize, and the obelisk was dedicated in Central Park in New York City on February 22, 1881.

Completing the Egyptian revival design of the fireplace is the large overmantel mirror supplied by the Boston furniture firm, Doe & Hunnewell. The frame is carved in the shape of a bundle of reeds, which matches the upper dado and window cornices to create a sense of uniformity in the room's décor (fig. 3.20 and 3.21).¹²⁶ The vertical sides of the mirror frame terminate in bases with a stylized leaf ornament and a carved lotus of an Egyptianizing character (fig. 3.22). Similar ornamental devices, consisting of a pair of stylized feathers with birds and a sun disk, accent the top corners of the overmantel mirror and the center of the window cornices, from which hang conventional gold damask drapery. An applied carved vulture crowns the center of the overmantel mirror, which follows the traditional iconography of the ancient Egyptian goddess, Nekhbet, as a vulture with its wings spread to offer protection. The rendition adorning the mirror frame bears a close resemblance to the vulture recorded from a relief and depicted in Wilkinson's *Manners and Customs of the Ancient Egyptians* (fig. 3.23). Well-educated Victorians would have been aware of the significance of the vulture and feather motifs in Egyptian iconography from Wilkinson, as well as an array of other publications that explored the fascinating culture of ancient Egypt. Doe & Hunnewell's designs show the careful attention paid to ancient models in order to adapt these motifs for Egyptian-style decoration. While the striking design of the fireplace acts as a focal point for the reception room, the imaginative application of Egyptian-inspired motifs on the furniture by Doe & Hunnewell produces equally eye-catching designs.

The Egyptian Revival Suite of Furniture

In furnishing a Victorian household as a newly married couple, the Reed's selection of furniture suites for Cedar Hill formed an important part of expressing their fashionable identity. The prominent Boston furniture firm, Doe & Hunnewell, produced custom designs for Cedar Hill's Egyptian revival suite of furniture for the reception room, as well as furniture for the other principal rooms, bedrooms, and billiard room. Compared to the boldly carved, naturalistic birds embellishing the dining room suite of furniture at Cedar Hill, the Egyptian revival furniture for the reception room is decorated with shallow carving and incising of abstract Egyptianizing ornament. The Egyptian revival style in Victorian furniture is considered a branch of the Neo-Grec style, as a subset within the Renaissance revival style. Yet in contrast to the conventional design of the Neo-Grec drawing room seating furniture at Cedar Hill, the Egyptian style is an unusual choice. As one must have a high degree of personal cultivation in order to appreciate the intricate array of Egyptianizing details, the Egyptian-style furniture is a conscious statement of the owner's erudition and sophisticated taste. The reception room's furniture exemplifies a high caliber of innovative furniture design by Doe & Hunnewell, showing the creative adaptation of motifs popularly associated with ancient Egypt.

Boston was esteemed as a flourishing furniture center for the New England region in the late nineteenth century, and Doe & Hunnewell was among seventeen furniture manufacturers that produced high-class custom furniture made on order.¹²⁷ Doe & Hunnewell advertised themselves as "Designers and Manufacturers of First Class

Furniture, Mantels, Mirrors, Drapery Curtains and Shades.”¹²⁸ An in-depth study of Doe & Hunnewell has yet to be undertaken, likely due to the paucity of company records and lack of furniture in public collections.¹²⁹ Additionally, it is difficult to make attributions for Boston-made furniture of the Victorian era which is often unmarked, and Doe & Hunnewell trade catalogues have yet to be located for comparison of designs to surviving examples.¹³⁰ Fortunately, the extensive documentation with room-by-room lists of the furniture supplied by Doe & Hunnewell are recorded in a “Memorandum of Furniture selected by Mr. and Mrs. A.A. Reed Jr.,” dated March 21, 1874, and another similar list with pricing dated August 1, 1874, when the “goods were completed and ready for delivery, as per agreement.”¹³¹ The documentation provides an iron-clad provenance for the Egyptian-style suite for Cedar Hill’s reception room (see app. 1, exh. K and L).¹³²

Furnishing the Reed’s house at Warwick was a lucrative commission for Doe & Hunnewell during a time when the Boston’s furniture industry overall suffered financially following the panic of 1873, and an economic depression was felt in New England until the late 1870s.¹³³ Despite the slow economy, work to build and furnish Cedar Hill continued without any apparent slowing of pace, attesting to William S. Slater’s wealth. In order to select furniture for the entire household, Mr. and Mrs. Alfred A. Reed, Jr. easily could have made a trip into Boston by train to visit Doe & Hunnewell’s fashionable furniture showrooms located at 198 and 200 Tremont Street. There the young married couple could view the company’s “stock of FINE FURNITURE unexcelled by any in this city” as well as “the newest novelties in furniture coverings and curtain materials” consisting of an array of imported fabrics “direct from the makers in Europe.”¹³⁴ With “cabinetwork designed and executed to order of every description,”

Doe & Hunnewell was well-suited to produce the custom-made Egyptian style suite of furniture for the reception room at Cedar Hill.¹³⁵ On the March 21, 1874 memorandum, Doe & Hunnewell states “The above work to be strictly first-class, and warranted, and to be delivered and set in place in your home.”¹³⁶ In a letter dated January 21, 1876, from Doe & Hunnewell to Wm S. Slater, the company writes, “We have visited the house several times and considering the location, which is a trying one for furniture, we think our work has stood remarkably well, there having been only a few matters requiring our attention. We trust it may continue to be satisfactory.” (see app. 1, exh. M)¹³⁷ This correspondence shows the high level of customer service that Doe & Hunnewell provided to its clientele.

The reception room contains a walnut suite of furniture, including two armchairs, six chairs, a sofa, center table, and a music cabinet, all of which remain at Cedar Hill today.¹³⁸ In an early photograph of the room, the original or early placement of the sofa is seen against the north wall and a chair to the left of the fireplace, while the center table stands in the middle of the room with a small vase of flowers atop it (fig. 1.43). The overall matching forms of the seating furniture in the reception room were likely produced from stock design patterns, which were then enriched with a mixture of shallow and robust carving and incised Egyptian-themed ornament.¹³⁹ Doe & Hunnewell boasted of “Rich and Unique Furniture designed and manufactured to order,” and the company may have fabricated this Egyptian style design solely for this client, as it appears to be the only group of its kind known.¹⁴⁰ The matching forms of the seating furniture have tall chair backs with rounded crests, trapezoidal seats and cabriole legs ending in paw feet.¹⁴¹ Yet in comparison to the side chairs, the arm chairs and sofa have more massive

and wider proportions with shorter legs, as well as upholstered arms on baluster-shaped supports (fig. 4.1). The attention to detail is evident in the application of ornament, as seen with the incised scrolling lotus flower on the side of the arms for the arm chairs and the sofa (fig. 4.2).

The overall appearance of the flattened geometrical ornament that adorns the crest rails, stiles and seat rails of the chairs and sofa convey an Egyptianizing decorative character to the Victorian furniture forms. The creative adaptations of Egyptianizing motifs may have been inspired by the variety of flat, conventionalized ornamental patterns in *The Grammar of Ornament*. The rounded crest rail of the chair back is incised with an abstract geometrical pattern of stippled circles surrounded by smooth curved bands (fig. 4.3). As a decorative accent, a flat three-lobed shape connected to a diamond is applied on either side of the crest rail. An abstracted pylon-shaped element extends down the stiles, which is an adaptation of battered walls commonly associated with ancient Egyptian architecture, and this is followed by a pointed linear pattern. The seat rails are incised with a zig-zag motif, which was a widely adapted decorative motif of ancient Egyptian derivation (fig. 4.4). While the abstract pattern of parallel vertical zig-zig lines was symbolic of water in ancient Egyptian imagery, the ornamental appropriation here does not have these symbolic connotations. Among the numerous zig-zag patterns featured in *The Grammar of Ornament*, the pattern of the seat rail resembles the lower band of ornament featured on no. 17 on plate 8, which Jones copied from mummy cases in the British Museum and the Louvre (fig. 4.5). Adding to the mélange of ornament, the canted corner of the upper leg block is ornamented with a conventionalized feather pattern. This also bears a resemblance to similar patterns in *The*

Grammar of Ornament, showing this may have served as a fertile source of Egyptian vocabulary for the furniture designer.¹⁴² Rather than the typical triangular knee bracket, which originally acted as functional support on a chair, the feathered wing-shaped knee brackets carved in low relief on each side of the front legs add ornamental flair (fig. 4.6).

The combination of Egyptianizing ornament on the furniture is strikingly original, and the design of the legs shows the fusion of ancient Egyptian and Western furniture traditions. The front legs are a Victorian version of the traditional cabriole leg with a paw foot.¹⁴³ Stylized lobes on the sides suggest the furry leg of a lion, and an unusual Egyptianizing ornamental detail of a pointed abstract pattern bisects the center of the leg. The lion's leg was also a feature of elaborate chairs and royal thrones in ancient Egyptian furniture. The shaping of the slender back legs ending in diminutive paws on a tapering pad are reminiscent of those carved like hind legs on ancient Egyptian furniture (fig. 4.7).¹⁴⁴ Egyptian furniture was renowned throughout the ancient world for its workmanship and design, and lion-legged chairs featured in tomb wall paintings and actual examples were known from archeological discoveries in the nineteenth century (fig. 4.8).¹⁴⁵ Both interpretations of the lion's leg and paw foot seen on the Egyptian revival seating furniture at Cedar Hill show the eclectic and historicizing spirit of Victorian furniture design.

The sofa's design illustrates the popular tripartite division of the back, derived from Neo-Grec forms featuring strong and abrupt outlines (fig. 4.9).¹⁴⁶ The sofa back's bold outline is formed by two rounded chair backs that frame a lower carved central crest rail. An eye-catching abstracted sunburst carved in shallow relief is topped by a stylized

bundle of reeds with ball-shaped ends ornamented with a zig-zag pattern (fig. 4.10). The sun burst may reference the sun god, Re, yet this was typically represented as a solar disk in ancient Egyptian iconography. The reed-bundle motif is repeated as the skirt of the sofa and abstracted feathered wings form the central drop, which is a decorative device that complements the winged knee brackets. Wings appeared frequently in ancient Egyptian iconography, such as in the winged sun disk that symbolized eternity and the spread wings of a vulture that connoted protection. However, the fanciful adaptation of this ancient Egyptian motif on the furniture is meant for decorative purposes to evoke an Egyptian feel.

The original upholstery is noteworthy. The colorful and exotic woven design of the upholstery heightens the overall impact of the furniture design. However, the Eastern-influenced design of interlaced arabesques is not of ancient Egyptian derivation. Rather the upholstery has a Turkish or Moorish flavor, and this recognizably exotic pattern would have been considered an appropriate complement for the Egyptian style furniture. The paisley motifs mixed with arches and arabesques on the upholstery show the blending of design elements from the East that was commonly employed in creating the overall exotic effect for artistic interiors. The tufted and buttoned application on the chair backs forming the peacock's tail is a thoroughly Victorian element. Typical of Victorian furniture, the seating furniture has upholstered back panels as well since the furniture would be rearranged for different social activities. The upholstery on the back of some of the chairs has been better protected from the sun, and the brighter red and green colors suggest the richness of the upholstery when it was new (fig. 4.11 and 4.12).

The design of the center table illustrates the imaginative reinterpretation of ornament from ancient Near Eastern cultures by combining Egyptian and Assyrian motifs in a Victorian furniture form (fig. 4.13). The skirt of the table top is incised with a zig-zag motif similar to that seen on the seat rails of the chairs, yet it is accented with applied sun disks flanked by stylized winged birds. The traditional Egyptian architectural usage for this element shows a sun disk flanked by a uraeus on either side as a protective symbol. The reason for the replacement of snake heads with birds may have been the client's request or a Victorian adaptation meant to improve upon the ancient prototype. This motif is repeated on the coved cornice of the music cabinet (fig. 4.14), and a simpler version of the sun disk flanked by abstract birds is seen in the "4 gas rosettes" for two gas lighting fixtures flanking the overmantel mirror and two on the opposite wall, as well as the curtain tie-backs (fig. 4.15).¹⁴⁷ The support for the center table features two masks of bearded males enveloped by wings that cross under the chin (fig. 4.16). This loose adaptation suggests the popularly known "Assyrian" profile featured on ancient reliefs, which typically consisted of a thick, rectangular beard jutting directly downward from the chin.¹⁴⁸ While Doe & Hunnewell's adaptation does not attempt to accurately copy the specific knotting and shaping of Assyrian beards in ancient Assyrian reliefs, the almond shape of the eyes, straight nose and stylized beard are evocative of ancient Assyrian art. The bizarre combination of the pair of wings framing the faces and three massive lion's paw feet forming the base alludes to the fantastical winged man-headed lions in Assyrian sculpture, which were well-known from nineteenth century publications on archeological discoveries (fig. 4.17). The inventive fusion of Ancient Egyptian and Assyrian elements is not unusual for the Victorian period, as Egypt and Assyria were often conflated as

related ancient civilizations.¹⁴⁹ The center table reflects the broader phenomenon of Orientalism in the late nineteenth century with the Western imagination transforming popular conceptions of Assyria and Egypt in furniture forms.

The most striking piece of furniture in the Egyptian room is the music cabinet (4.18). Costing \$575, this custom-made piece was also the most expensive single item in the reception room.¹⁵⁰ The profusion of abstract patterns, pseudo-hieroglyphs, and figural imagery that decorates the music cabinet shows the nineteenth-century appropriation of ancient Egyptian iconography for decorative purposes in much the same manner as Piranesi's "aesthetic of eclecticism" for his Egyptian-style designs from the eighteenth century. The music cabinet is architectural in character as it is crowned by a cavetto cornice (fig. 4.19). The incised lotus motif on the concave surface with a torus molding below is very similar to the fireplace mantel and was likely derived from the same design in *The Grammar of Ornament* (see fig. 3.3). The cavetto cornice dates to the Third Dynasty, and ancient Egyptian carpenters incorporated the cavetto cornice with torus molding on boxes and tables.¹⁵¹ The Doe & Hunnewell designer may have been aware of French Empire style cabinets from the early nineteenth century which feature this element. A cabinet now in the Bibliothèque du Senat was made by the cabinetmaker, Charles Morel, to store volumes of Denon's publication, *Description de l'Egypte* (fig. 4.20).¹⁵² Considered the archetype for adapting the cavetto cornice to modern furniture forms, vertical lines adorn the cornice with a winged sun disk framed by uraei in the center.

An assortment of Egyptianizing ornament symmetrically flanks the door of the music cabinet, while an ornamental band of the zig-zag motif wraps around the base (fig. 4.21). Above incised lotus flowers is an applied group of carved elements, including feathers, a pharaonic head wearing a striped *nemes* headdress, and a temple doorway featuring a cavetto cornice and battered walls. Protruding atop the back edge of the music cabinet is a triangular back board with applied carving of a serpent and two feathers projecting upward. While these held great symbolic importance in ancient Egypt, the Victorian attitude towards ornamentation encouraged the eclectic combination of motifs for decorative purposes.

Set in the door of the music cabinet is a bronze plaque with a profile portrait in high relief of a female wearing an elaborate vulture headdress (fig. 4.22). In comparison to an ancient Egyptian depiction of Isis wearing a vulture headdress in a meticulously incised raised relief, the artist who created the music cabinet's bronze plaque closely copied the details of the vulture's plumage, but the facial features are a deviation from Egyptian precedents (4.23). The artist's classicizing profile parallels the tendency by artists who accompanied Egyptologists to make alterations when recording imagery from archeological sites. Rather than aiming for authenticity or archeological correctness in the facial features, the artist blends the ancient Egyptian costume with Western artistic conventions for the facial features. The same profile relief on the music cabinet is also seen in a summer screen for a fireplace, showing the adaption of Egyptianizing iconography for a variety of Victorian products for the home (fig. 4.24).

In addition to the center table's design, the conflation of ancient Egyptian and Assyrian cultures is also seen in the French inscription on the projecting shoulder of the bronze portrait relief, which identifies the woman as "Nitocris, queen of Babylon" (fig. 4.25). The ancient historians, Herodotus, Eratosthenes, and Manetho all mentioned Nitocris, as a queen of Egypt from the Sixth Dynasty, but this was also the name of a Babylonian princess.¹⁵³ By the late nineteenth century, "Nitocris" was the title of a theatrical production, and another play titled "Belshazzar" included Nitocris as a character.¹⁵⁴ As well-read and cultivated Americans who attended the theatre, the Reed family and their social peers may have been familiar with Nitocris as a figure in ancient history and would have appreciated the reference on the plaque.

Illustrating the Victorian love of ornament, decoration continues on both sides of the music cabinet with sunk reliefs which closely emulate ancient Egyptian artistic conventions (fig. 4.26). The depiction of a pharaoh making an offering of a lotus flower follows traditional royal iconography, as he wears the traditional regalia of a collar, skirt, and a bull's tale (fig. 4.27). The crown is an adaptation of the kind often seen worn by the goddess Hathor, which consists of a sun disk, two feathers and cow's horns. Hieroglyphic symbols are incised in a rectangle above in imitation of the tablets of identifying hieroglyphs featured on ancient Egyptian wall reliefs. While actual hieroglyphic symbols may be used here, the meaningless arrangement is purely decorative and intended to convey the look of ancient Egyptian examples. A female figure is carved in sunk relief on the sloped narrow panel that projects from either side of the music cabinet (fig. 4.28). The female's pose is closely based on ancient Egyptian examples, showing her face and one breast in profile, arms at her sides, and wearing a

wig and close-fitting sheath. Both detailed renditions of the male and female figures in sunk relief on the music cabinet are a more sophisticated attempt to imitate ancient Egyptian examples than the panels of sunk relief flanking the fireplace, suggesting a different artist's hand.

In contrast to the delicate incised ornament and carving on the upper portion of the music cabinet, two massive front supports in the shape of bulbous baluster-like forms accent the open shelf of the lower section (fig. 4.29). This element may be derived from the seventeenth-century baluster supports that were featured prominently on Tudor tables and court cupboards in England. While carved classically-inspired motifs of gadrooning and acanthus leaves often ornamented Tudor forms, the supports on the music cabinet are carved and incised with a pastiche of striking decoration. Horn-like protrusions covered with stylized feathers jut out from the uppermost portion, which tapers and then swells to the round mid-section carved with abstract exotic ornament in shallow relief. At the bottom, stylized leaves are carved in relief, and each leg rests on a rounded extension on the thick base. The back panel features incised decoration of a zig-zag motif and a sunburst similar to that on the sofa's back, which is combined with lotus-shaped tassels (fig. 4.30). The overloading of Egyptianizing ornamental motifs combined on the music cabinet exemplifies the eclectic and historicizing spirit of Victorian furniture design.

The Egyptian revival style in furniture design has been mainly associated with important interior decorating and cabinetmaking firms of New York City, including Pottier and Stymus, Alexander Roux, Kimbel & Cabus, Herter Brothers and Leon Marcotte. However, the Egyptian revival suite by Doe & Hunnewell at Cedar Hill shows

that the elite Boston firm also produced pieces that rivaled the sophistication of the New York firms. The opulent designs of Egyptian revival style chairs by New York firms often incorporated gilt figural mounts of pharaonic heads or sphinxes for decorative accents. For instance, an armchair by the premier cabinetmaking firm Pottier & Stymus (c. 1870) has incised gilt details and gilt metal mounts of female Egyptian heads with headdresses as arm supports and paw feet on the front legs (fig. 4.31). The contrasting ebonized and gilt coloration seen on high-style examples was copied for middle-consumers with more affordable painted black and gold imitations. While an entire suite of Egyptian revival furniture like that at Cedar Hill was a great expense, the 'Thebes' stool was a popular form modeled on an ancient Egyptian example in the British Museum, which added a touch of Egypt to any room (fig. 4.32). The Egyptian revival style in furniture of the late nineteenth century reflects the fascination with Egypt among fashionable circles, and the variety of interpretations are indicative of the influence of Orientalism in Victorian design. The Doe & Hunnewell suite is a unique departure from the style characteristic of contemporary New York firms, and thus is an important group showing the diversity of creative expressions in furniture of the Egyptian revival style.

The Egyptian Revival Style for Domestic Interiors

The impact of the widespread American fascination with exotic foreign cultures is evident in the Egyptian style décor of the reception room at Cedar Hill. Yet, the Egyptian style was an option among a variety of fashionable historical revivals being adopted for individual rooms in high-style interiors that conveyed the owner's knowledge of the latest trends. A contemporaneous trend to the Egyptian style was the vogue for Turkish smoking rooms, which was more widely disseminated in middle-class homes with the Turkish corner craze. Dr. William Hammond's Egyptian library in New York City dating to 1873 demonstrates a similar creative impulse to Cedar Hill's reception room and offers a striking comparison for its eclectic application of Egyptianizing decorative motifs and furnishings. The parlor of Samuel Eberly Gross in his Chicago mansion, dating to 1880-1881, is one of the few documented examples of interiors in the Egyptian style. The Egyptian dining room designs by the Aesthetic movement designer, H.W. Batley, from the 1870s and the Egyptian style decoration of the entry hall of Bushloe House (c. 1880) designed by Christopher Dresser, show further experimentation with the Egyptian style in England. While certain styles were deemed appropriate by tastemakers for a room's function, such as Gothic libraries and Japanese parlors, Egyptian style interiors could be adapted successfully to various principal rooms to express the discerning taste of the occupant.

Among the exotic themes explored in interior decoration, high-style interiors in the Turkish and Moorish styles gained popularity in the late nineteenth century. The Orientalist mentality that figured in the creation of the Egyptian reception room at Cedar

Hill is also evident in the expression of the Turkish theme in a sumptuous smoking room in the Portland, Maine summer home built by the hotelier, Sylvester Ruggles Morse from 1858-60, which is now known as Victoria Mansion (fig. 5.1). The architect, Henry Austin, who created the Italianate villa, previously designed the Egyptian revival gateway at the Grove Street Cemetery in his native New Haven, Connecticut (1839-1847) (fig. 5.2).¹⁵⁵ Austin's only foray in the Egyptian style in architecture makes use of massive battered red sandstone pylons edged with torus molding and bundled lotus bud columns, which are crowned by an architrave and cavetto cornice with a winged orb flanked by uraei.

The importance of the Turkish smoking room at Victoria mansion in the history of American interior design parallels that of the Egyptian room at Cedar Hill as both are among the earliest manifestations of Orientalism in American domestic interiors. The interior decoration and furniture of the mansion was provided by the German-born Gustav Herter, one of the first professional interior designers in America, and the *trompe l'oeil* wall paintings were executed by the Italian Giuseppe Guidicini, both based in New York City. The Turkish smoking room is recognized as the earliest example of Islamic décor known to exist in the United States, and it is also the oldest smoking room to survive in an American private residence.¹⁵⁶

The unusual brownstone exterior of Victoria Mansion draws architectural influences from Tuscan villas while the porch is framed with Grecian Ionic columns, and the interior boasts a Second Empire parlor, Gothic library, Pompeian bathroom, and a Bedouin tent painted on the ceiling of the belvedere (fig. 5.3). As the finest tobacco

came from Turkey, the Turkish style came to decorate the smoking room, which accommodated the social custom of tobacco smoking for men. Turkish smoking rooms existed in hotels, but it was unusual for homes to have this male retreat for entertainment and pleasure in pre-Civil War America. Just as the Egyptian room at Cedar Hill created a striking first impression, the Turkish smoking must have been a dramatic surprise for guests visiting the Morse residence. One enters the Turkish smoking room on the second floor of the mansion inside the tower through pocket doors set with stained glass (fig. 5.4). The walls of the intimate 9 ½-foot square room are enveloped in a green marbled dado, while above this is a Near-Eastern inspired stenciled trefoil pattern in red and green outlined in gold leaf to give a three-dimensional effect (fig. 5.5). Similar to the quotations from *The Grammar of Ornament* in decorative elements of Cedar Hill's reception room, the trefoil pattern covering the walls of the Turkish smoking room has recently been identified as a detail derived directly from a design featured in Owen Jones' *Plans, Elevations, Section and Details of the Alhambra*, originally published in 1842.¹⁵⁷ Nearly eleven feet high, the ceiling is enriched with scrollwork in the same colors while rosewood cornices with gilt trim shaped like Moorish arches are surmounted with crescents symbolic of the Ottoman Empire.

The decorative effect of Turkish themes is conveyed through the colorful upholstery for the window treatments with lobed valances and curtains featuring strapwork patterns and stylized floral motifs, as well as elaborate *passementerie* in an array of tassels and elongated drops suspended from the valances (fig. 5.6).¹⁵⁸ The Turkish smoking room is furnished with a divan and two ottomans upholstered in the same fabric as the curtains, and a five-light gasolier illuminates the space. Katherine C.

Grier asserts that the decoration of the Turkish smoking room is “clearly a French interpretation of Turkish furnishing textiles.”¹⁵⁹ The romantic and exotic interpretation was noted in 1911 when a newspaper reporter wrote, “With its strange ornaments and brilliant coloring the atmosphere of the little room seems a breath of the far distant East.”¹⁶⁰ The imaginative artistic rendering of Turkish themes in the smoking room parallels the Egyptian themes in the reception room at Cedar Hill, as both relatively small rooms created a novel, dramatic effect with ornately patterned walls and ceilings as evocations of distant foreign cultures.¹⁶¹

The wide-spread adaptation of Turkish or cozy corners became an American middle-class craze spanning from the 1890s to the 1910s. With the vogue for the exotic in home furnishings, one could assemble an assortment of Oriental rugs and hangings, a Moorish divan, ottomans and cushions as well as mother-of-pearl furniture and imitation oil lamps for the Turkish corner. The aim of the informal character of the Turkish corner was to create an exotic atmosphere within a room. The tent-like arrangement of textiles forming the Turkish corner in the drawing room of a Mrs. Hughes in New York City includes Eastern-inspired textile patterns on the divan and pillows with a display of swords on the wall (fig. 5.7). The Turkish corner is an exotic accent next to the conventional middle-class Rococo revival furniture and striped wallpaper. In 1915, Harrison Griswold Dwight derided, “The so-called Turkish corner which I fear is still the pride of some Western interiors never originated anywhere but in the diseased imagination of an upholsterer.”¹⁶² Although not as opulent as high-style Turkish smoking rooms, colored and patterned fabrics remained the most important element in conveying the exotic feel of the Turkish corner.¹⁶³

Just as Cedar Hill's unconventional Egyptian reception room conveyed the family's aesthetic cultivation and appreciation for ancient Egypt, the Egyptian library created for Dr. William A. Hammond (1828-1900) in New York City in 1873 was a material expression of his character as part of "the interior of the house of a professional man of scholarly pursuits, cultivated tastes, and wealth sufficient to gratify both."¹⁶⁴ Dr. Hammond had served as surgeon-general during the Civil War and became one of the leading neurologists in America (fig. 5.8).¹⁶⁵ In addition to his distinguished medical career, Hammond was known as "a famous entertainer, a frequent diner-out, and an omnivorous reader of newspapers and popular magazines."¹⁶⁶ The article further remarks, "Very few men combine the successful pursuit of science and literature with the pleasures of society as Dr. Hammond does."¹⁶⁷ His social and aesthetic aspirations are revealed in his involvement in the designs for his residence.

The design for Dr. Hammond's house was clearly client-driven, and the resulting interiors reflected his individuality and intellect. In an article appearing in the first issue of *The Art Amateur* in 1879, the author writes that "The doctor uses his own ideas and selects his designs, and himself gives all the instructions to the artisans he employs."¹⁶⁸ Hammond's keen interest in interior decoration is revealed in his stating, "If I wasn't a physician I should be an upholsterer."¹⁶⁹ As an impressive dwelling on West 54th Street near fashionable Fifth Avenue in New York City, the Hammond residence achieved prominence when contemporary tastemakers published effusive praise in magazine articles in *The Art Amateur* and *Harper's New Monthly* as well as in the vanity folio publication, *Artistic Houses*, which produced five hundred copies by subscription.

Dr. Hammond's house embraced an eclectic ideal, beginning with the brownstone and brick façade which reproduced "an old house" he had seen in Nuremberg.¹⁷⁰ An astonishing array of world cultures were incorporated into the variety of exotic and revival styles interiors of the Hammond residence, reflecting the cosmopolitanism then imbuing American high-style interiors. The drawing room featured early English and Celtic decoration, the dining room had medieval and Renaissance influences, a writing room had unique Danish decoration while separate bedrooms for Dr. and Mrs. Hammond featured Gothic and Medieval styles for the former and Renaissance styles for the latter with an additional Japanese bedroom. The tastemaker, Mrs. M.E.W Sherwood, admirably praises Dr. Hammond's house as "Perhaps one of the first conspicuously artistic interiors in New York..." and further contends that "its series of internal decorations...will be difficult for artists to surpass for some time to come."¹⁷¹ Hammond's house reflects the fashion for artistic houses, for which *The New York Times* writer ridicules in saying the rooms one encounters when visiting the homes of friends cover "a sweeping *giro* across two or three centuries, through medieval Germany and flowery Renaissance France, with a flight into the East, all in the course of an afternoon."¹⁷²

The suitability of the Egyptian style for the library was supported by the long-held association of the ancient Egyptian civilization with knowledge and medical advances. Sherwood expresses her approval of Dr. Hammond's "Egyptian retreat" as a room which "is devoted to consultations on the mysterious diseases of the brain," and she asserts that it "is fitly dedicated to that subtle Egyptian intellect which saw so clearly behind the veil, and read as no other people have read the enigma of life."¹⁷³ *The Art Amateur* reviewer

also comments admiringly that the “Egyptian style gives a gnostic radiancy to the decoration” of Dr. Hammond’s library.¹⁷⁴

Although the Egyptian library no longer exists, the contemporary descriptions of the room may be compared to photographs dating to the occupancy of the later owner, Chauncey M. Depew (1834-1928), a renowned lawyer, railroad president, and U.S. Senator, who retained the original interior decoration but refurnished it with his own taste of furniture (fig. 5.9 and 5.10).¹⁷⁵ The decoration chosen for the walls and ceiling and the furnishings of the Egyptian library convey Dr. Hammond’s appreciation for the culture of ancient Egypt and reveal his aspirations to be identified with this celebrated civilization. In comparison to the looser and more generic adaptations of the figures by W.J. McPherson & Co. for the frieze at Cedar Hill, specific scenes popularly known from archeological discoveries are incorporated into the frieze in Dr. Hammond’s library which imitate iconographic conventions of ancient Egyptian art. “The black and red figures painted flat” on the figural frieze were admired as “a careful and speaking fragment of Egyptian history,” and segments of the “various historic scenes” are discernible in the later photographs.¹⁷⁶ In *Artistic Houses*, George William Sheldon mentions “the gods Osiris, Isis and so on, in warlike procession, with chariots and horses and warriors.”¹⁷⁷ A section of the frieze with two figures standing in war chariots led by horses is visible in the c. 1899 photograph (see fig. 5.9).¹⁷⁸ In another photograph, a pharaoh smiting his enemies in the presence of a deity is discernible in the frieze, which Sheldon identifies as, “Rameses II, the Theban king who had a hand in the construction of the palaces of Karnak and Luxor, and who appears in the truly royal act of slaughtering a prisoner” (see fig. 5.10).¹⁷⁹ Hammond’s selection of well-known

iconography from ancient Egyptian wall reliefs and paintings shows his attempt for the design to have an authentic quality.

Contemporary assessments of Hammond's library reveal approving attitudes of the Egyptian decoration, as well as disclose the sources Hammond culled for design inspiration, and refer to literature on Egypt that would have been familiar to well-read Victorians. Sherwood compares "the lotus, the scarabaeus, and the procession of slaves, huntsmen and animals" as well as "the hawk-headed goddess, the dog-faced deities of Egypt" decorating the Egyptian library to "the strange but expressive drawing with which Brugsch's book has made us familiar."¹⁸⁰ Sherwood references a leading nineteenth-century German Egyptologist, Heinrich Karl Brugsch, whose numerous publications on ancient Egypt contributed significantly to the field. Although only a corner of the ceiling is visible in the photographs from 1889 offering a hint of the intricate ornamentation, Sheldon remarks that "the borders and scarabaei are precise counterparts" of those illustrated in Wilkinson's *Manners and Customs of the Ancient Egyptians*, indicating one of the popular volumes that Hammond consulted for designs (see fig. 5.9 and 5.10).¹⁸¹ The frieze section above the fireplace features a large winged scarab, which was an important symbol in ancient Egyptian religion and a favorite motif on ancient Egyptian amulets and seals (see fig. 5.9 and 5.10). Sheldon notes that, "Over the mantel is a scarabaeus four feet wide, but not wider than some Egyptian originals, as one may see in the plates of Racinet's "Costume Historique,"" which was originally published in France between 1876 and 1888 and illustrated costume of the ancient world, including Egypt.¹⁸² Sheldon notes that "Egyptian heads" incorporated on the oak poles and rings that support portieres feature designs derived from "Nott and Gliddon's book."¹⁸³ The famous

publication, *Types of Mankind*, is an example of nineteenth-century racialized science and includes a chapter devoted to ancient Egyptians, and Hammond likely used this source to create a more authentic Egyptian look for the library.

Just as different cultural inspirations intermingle in the Egyptian room at Cedar Hill, an eclectic design approach infuses Dr. Hammond's library. Although Greece is a Mediterranean country, the exotic design of the imported Greek chandelier is suitably incorporated in the Egyptian library.¹⁸⁴ The "Graeco-Egyptian" design for the "large mantel-piece" includes "satin-wood" caryatids with Egyptian female heads wearing exotic headdresses and necklaces, and the "key-stone" in the center depicts "Cupid driving a creature with the head of a horse, the wings of an eagle, and the tail of a lion, and the feet of a dragon" (fig. 5.11 and 5.12).¹⁸⁵ Dr. Hammond wished for the mantel to be in the "pure Egyptian" style, but Sheldon remarks that "among the house-furnishers the spirit of eclecticism is mighty and hitherto prevailed."¹⁸⁶ Instead of a large overmantel mirror like that seen at Cedar Hill, "a portrait of Rameses II shines from the center of the wood-work above the shelf," of the fireplace mantel in the Hammond library (see fig. 5.10).¹⁸⁷ This portrait suggests a nineteenth-century romanticized Middle Eastern stereotype, and Sheldon draws attention to the "long black hair, and swarthy face, and the lusterless whites of his sensual eyes."¹⁸⁸ An Egyptian style suite of furniture once graced the library with "white oak" chairs "of an Egyptian pattern" of lotuses ornamenting the legs and supports.¹⁸⁹ In keeping with the library's decoration "in the style of the wise Egyptians," "a statue of the god Buddha, whose name signifies wisdom" sits atop an antique English seventeenth-century chair.¹⁹⁰ The cast of a bronze torso of Marsyas contributes to the "Egyptian spirit" of the library and reveals that Hammond is

an astute collector, for his replica was one of twelve casts taken of an ancient sculptural fragment discovered “at the foot of the obelisk in Alexandria,” also known as Cleopatra’s Needle once it was erected in Central Park in 1881.¹⁹¹ As a parallel development to the Egyptian reception room at Cedar Hill, the Egyptian library shows the incorporation of the Egyptian style in the budding trend for artistic interiors.

The parlor in the mansion of the millionaire real estate entrepreneur, Samuel Eberly Gross, in Chicago (1880-1881) is one of the few documented interiors completed in the Egyptian style, although no documents survive to explain whether the unusual choice stemmed from the client’s personal interest or a designer’s guidance.¹⁹² As Gross was “a liberal patron of art” and “devoted much time to the study and practice of literature, to art and to mechanical invention,” perhaps he cultivated an interest in the Egyptian style through his artistic pursuits.¹⁹³ The room’s décor demonstrates the eclectic blending of styles associated with the East (fig. 5.13).¹⁹⁴ Notable Egyptianizing accents include the large winged scarab painted on the wall, pseudo-hieroglyphic panels forming the upper frieze, and an ornamental band of lotus flowers above the tiled dado and as a border on the ceiling. Also, vulture motifs adorn the central hanging light fixture and the wall bracket. The Moorish carved screens, Eastern-inspired plant stand, tiger skin rug, oriental carpets, and shield and swords on display add an exotic flavor to the room.¹⁹⁵ Although the Egyptian elements of this parlor are not as pronounced as the reception room at Cedar Hill and the Hammond library, it is significant for showing the adaption of the Egyptian style for an important room for entertaining. The owner obviously wanted to make a statement about his taste by decorating the parlor in the Egyptian style whereas the rest of his mansion has been judged as “otherwise

unremarkable.”¹⁹⁶ The parlor’s eclectic décor embodies the increasingly fashionable trend for non-Western styles that transformed the design of domestic interiors of affluent patrons through the 1880s and 1890s.

The artistic craze raged in America and England in the late nineteenth century, and examples of the Egyptian style in Aesthetic movement interiors in England show designers’ experimentations with this exotic style for the decorative schemes of the dining room and the entrance hall. The British artist and designer, H.W. Batley (1846-1932), was a pupil of Bruce Talbert, and his talents included designing art furniture and creating intricate etchings of designs in a broad range of styles.¹⁹⁷ Two of his attempts at designing Egyptian-style dining rooms reveal his distinctive approach to adapting Egyptian ornament to the formal domestic space. In 1883, Batley’s design for an Anglo-Egyptian dining room inscribed “etched in 1872,” was reproduced as plate 4 in *A Series of Studies for Domestic Furniture, Decoration &c Designed & Etched by H.W. Batley* (fig. 5.14).¹⁹⁸ The overall impression of the Egyptian dining room is created by the variety of intricate Egyptianizing ornamental patterns covering the walls. Conventionalized papyrus plants are depicted in a frieze above the doors, and an assortment of geometric patterns enliven the tripartite division of the wall. Winged sun disks crown the two doorways and the sideboard niche. Two columns decorated with Egyptianizing foliate motifs flank the niche, and another column frames a doorway to the far right. Batley applied a variety of abstract Egyptianizing patterns on the dining room table, chair and corner tables. Although it was likely an unrealized project, it is an important example that shows the creative imagining of the Egyptian style as a fashionable option for decorating the dining room.

Batley published another design for a dining room in the Egyptian style in a June 1878 issue of *Building News*, which was accompanied by a review stating Batley had studied “the details...from Egyptian work, and adapted [them] to modern ideas of the dining room” (fig. 5.15).¹⁹⁹ Figural scenes in a manner imitating the style of wall decoration in ancient Egyptian tombs fill the field section of the wall with the themes focusing on elements of meals. Egyptian figures carrying various birds and animals as offerings are appropriate selections that complement the purpose of the dining room. Water birds are depicted in the upper frieze section against a background of vertical lines in a zig-zag pattern, showing Batley’s use of the ancient Egyptian depiction of water. In a similar manner to the reception room at Cedar Hill, a lotus motif adorns a border above the frieze, and a vulture with spread wings is seen above the fireplace with a lotus pattern decorating the mantel shelf. A variety of geometric patterns throughout the room are reminiscent of the designs in *The Grammar of Ornament*, and a papyriform column is at the far left. Adding exotic flair to the dining room are two robed Egyptian maidens, one of which is seated in a chair that is based on ancient Egyptian furniture forms with legs shaped like animals legs and feet. Batley’s design for all of the dining room’s elements, including the portieres, wall decoration, furniture, and decorative arts objects, shows a variety of intricate layers of Egyptianizing ornament that evoke a rich Egyptian feel.

The versatile Scottish-born industrial designer, Christopher Dresser (1834-1904), was one of the most influential designers of his time. Dresser designed for a broad range of media, including metalwork, ceramics, furniture textiles, wallpapers, carpets, glass, and interior decorating schemes. While none of Christopher Dresser’s interiors are completely intact, some of his decorations survive for Hiram B. Owston’s Bushloe House

in Leicester of about 1880 (fig. 5.16).²⁰⁰ The elaborate wall decoration in the Egyptian manner and impressive skylights of the entrance hall make a striking first impression on the visitor (fig. 5.17 and 5.18). As the first space one enters upon arrival, the Egyptianizing ornament in shockingly bold patterns exemplifies Dresser's revolutionary approach to design and thus is also a statement of the owner's taste for innovative design. The abstract ornament enlivening the staircase wall consists of zig-zag motifs in a predominantly green and yellow color scheme with stripes and stylized flowers in deep red accents, as well as rows of conventionalized blue flowers and lotuses (fig. 5.19 and 5.20).

Dresser's abstract design vocabulary for the entrance hall at Bushloe House is a radical departure from the immensely popular illusionistic depictions of naturalistic imagery that prevailed on wallpapers and textiles in the Victorian era. The flat, conventionalized patterns in the entrance hall show the profound influence that Dresser's mentor, Owen Jones, had on his design aesthetic. Dresser advocated looking to diverse historical styles, including Arabian, Chinese, Egyptian, Greek, Indian, Japanese, and Moorish styles, for inspiration to create wholly new styles.²⁰¹ While little is known of the Owston commission, Dresser's eclectic approach to design is evident in the variety of styles used to decorate Bushloe House, including a Persian style library and Japanesque drawing room in addition to the Egyptian style entrance hall.²⁰² At Bushloe House, the strikingly original treatment of the entrance hall in geometrical and conventionalized patterns of the Egyptian derivation has similar aesthetic aims and social meaning as the Egyptian reception room at Cedar Hill. The novelty of the unusual and exotic qualities of

the Egyptian style decoration is a material expression of the owners' unconventional and refined taste.

Writing in 1878, Harriet Prescott Spofford comments that Oriental styles in home decoration, such as the Chinese and Japanese, in comparison to the Gothic and Grecian “will...seem always more or less fantastic...” and she further states “we can hardly imagine a thorough home feeling accompanying rooms arranged in that style except for the very young and gay, and for those cosmopolitan people who are able to feel at home anywhere.”²⁰³ Spofford's comments are applicable to the Egyptian style, as the patrons who commissioned rooms inspired by the exotic ancient civilization clearly intended to assert a worldly and sophisticated identity. The Egyptian style provided a means of including exoticism in the home and could be adapted to different rooms to create an escape to a historically and geographically distant culture. A multitude of creative interpretations in the design of objects for the home show the appeal of the Egyptian revival, yet it is difficult to determine the extent of Egyptian style interiors in the late nineteenth century. Although ancient Egypt conjured up many different associations in the minds of Americans, Egyptian revival interiors never reached the heights of popularity that the Turkish corner craze achieved in American homes. Perhaps the competing variety of exotic and historicizing styles and the expense of decorating a room entirely in the Egyptian style contributed to the few Egyptian revival interiors known today, or perhaps redecorating has erased such rooms. Even so, the fascination with ancient Egypt speaks to the curiosity of the age, and the Egyptian revival interior is the ultimate expression of the Victorian spirit in interior design.

Conclusion

While many of the mansions and interiors of the late nineteenth century no longer survive, Cedar Hill is distinguished by its Egyptian revival reception room, which speaks to the American fascination with Egypt in the 1870s. Like the interiors of many grand houses created in the late nineteenth century, the Egyptian reception room is the result of a collaborative effort. The Egyptian reception room and those who had a hand in creating it – the architect, William R. Walker, the decorating firm, W.J. McPherson & Co., the carver, Charles Dowler, and the furniture company, Doe & Hunnewell – deserve to be recognized along the same lines as more famous decorating firms of the era, such as Herter Brothers and Associated Artists. The interior decoration and furnishings that survive attest to the superior quality of workmanship and high level of sophistication and originality in design. The penchant for eclecticism and historicism in Victorian design is evident in the reception room with the decorative vocabulary of ancient Egypt combined in consciously new ways.

Looking at the range of fashionable interiors that have been created in different periods of the Egyptian revival, the style has been implemented as a vehicle for the tastes and habits of the patrons. The Egyptian revival has acted “as an exotic foil to the classical tradition” with imaginative and exotic visions of ancient Egypt created for interiors through the centuries.²⁰⁴ The range of decorative applications and special meanings in different episodes of the Egyptian revival show the enduring appeal of the Egyptian style to evoke ideas of permanence and grandeur. For instance, the Egyptian room at Cairness house in Aberdeenshire, Scotland, by James Playfair (1792-1794) is the

earliest Egyptian revival interior in Great Britain. With its stepped chimney-piece, battered doorways and Egyptian symbols and hieroglyphics throughout, the tomb-like room is believed to have been a space where the Freemasonic “Egyptian rite” was held.²⁰⁵ The belief that Freemasonry had its origins in ancient Egypt resulted in many Egyptianizing interiors in Masonic lodges in Europe and America from the mid-nineteenth century onwards.²⁰⁶ The Egyptian revival functioned as political propaganda after Napoleon’s campaign in Egypt and expressed the growing power of the French empire. The *trompe l’oeil* decoration of the walls of an Egyptian style room in Napoleon’s summer residence on Elba, the Villa di San Martino, presents vistas of the Egyptian desert seen through a portico of Egyptian columns. When the writer Mary Russell Mitford visited Rosedale Cottage in the early nineteenth century, she observed the fanciful decoration in the English cottage ornee, noting “the library Egyptian, all covered with hieroglyphs, and swarming with crocodiles and sphinxes. Only think of a crocodile couch, and a sphinx sofa!”²⁰⁷ The taste for the imaginary and exotic in Regency and Empire interiors returned in the themed rooms inspired by the East in the late nineteenth century, and the Egyptian reception room at Cedar Hill represents a high point in the artistic reimagining of the Egyptian style through the Victorian perception of ancient Egypt.

The Egyptian revival spanning from the 1860s to the 1890s influenced high Victorian design, the design reform movement, and artistic interiors of the Aesthetic movement. The effect of the Egyptian revival did not end with this phase. Ancient Egyptian motifs were incorporated in the emerging Art Nouveau style with an Egyptianizing influence evident in media ranging from jewelry design to paintings. A

new wave of Egyptomania followed the discovery of Tutankhamen's tomb in 1922, which brought a fresh understanding to Egyptian antiquity. In addition to Art Deco domestic interiors and residential architecture, this chapter of the Egyptian revival found expression in the public domain with lavish décor for hotels and theatres wherein the Egyptian style became associated with entertainment and leisure. One of the latest invocations of ancient Egypt in America is seen in the ostentatious residence of the entrepreneur, Jim Onan, in Wadsworth, Illinois. Inspired by "pyramid power," the country house is in the form of a 24-carat gold-plated pyramid reached by a sphinx-lined driveway (1977-1980).²⁰⁸ This is more akin to the glamour of Hollywood movies than the archeological accuracy sought in earlier eras of the Egyptian revival. The decorative range and exotic allure of the ancient Egyptian civilization continues to inspire art and design, and it is improbable that ancient Egypt will ever cease to color the imaginations of artists, architects and interior designers.

Introduction endnotes:

¹ See James Steven Curl, *Egyptomania, A Recurring Theme in the History of Taste* (Manchester: Manchester University Press, 1994).

² See Brian A. Curran, *The Egyptian Renaissance: The Afterlife of Ancient Egypt in Early Modern Italy* (Chicago: University of Chicago Press, 2007).

³ Richard G. Carrot, *The Egyptian Revival, Its Sources, Monuments, and Meaning 1808-1858* (Berkeley: University of California Press, 1978), 103, 108.

⁴ Timothy Champion, "Beyond Egyptology: Egypt in 19th and 20th century archeology and anthropology" in *The Wisdom of Egypt: Changing Visions Through the Ages*, ed. Peter Ucko and Timothy Champion (London: UCL Press, 2003), 170.

⁵ Scott Trafton, *Egypt Land, Race and Nineteenth-Century American Egyptomania* (Durham and London: Duke University Press, 2004), 41, 42.

⁶ Recent works on the Egyptian revival that include information on the Victorian period are: Donald C. Peirce, "Egyptian Taste" in *Art & Enterprise: American Decorative Art, 1852-1917: The Virginia Carroll Crawford Collection*. Atlanta, G.A.: High Museum of Art, distributed by Antique Collectors' Club Ltd., 1999; Jennifer Hardin, *The Lure of Egypt: Land of the Pharaohs Revisited*. St. Petersburg, F.L.: Museum of Fine Arts, 1996; Bob Brier, *Egyptomania*. Brookville, N.Y.: Hillwood Art Museum, 1992; Bernadette M. Sigler, and Kevin Stayton, *The Sphinx and the Lotus: the Egyptian movement in American decorative arts, 1865-1935*. Yonkers, N.Y.: Hudson River Museum, 1990; Stephen Lamia, *Egypt, The Source and the Legacy: Ancient Egyptian and Egyptian Revival Objects*. Bronkville, N.Y.: Sarah Lawrence College, 1989.

⁷ Harriet Prescott Spofford, *Art Decoration Applied to Furniture* (New York: Harper & Brothers, 1878), 161.

⁸ An application nominating Cedar Hill to the National Register of Historic Places is currently in review.

⁹ Marcus Binney, "Cedar Hill, East Greenwich, Rhode Island: The home of Mrs. Monterey Holst," *Country Life*, April 3, 1986, v. 179 no. 4624, 865.

Chapter 1 Endnotes:

¹⁰ Appearing to be the earliest document is a receipt dated April 29, 1872 for \$4,197.48 from William S. Slater Esq. to Alfred A. Reed, Jr. "For Expense of Building House at Warwick." This amount is also the first item on the master list of the Account of William S. Slater, stating "paid A.A. Reed Jr. for payments made by him on account of house to date (per his receipts)." The particular expenses are not specified, but it may possibly have covered costs for architectural drawings and designs. Also see Bill, Estate of E.I. Reed (Cowesett Station) to N.B. Schubarth, January 1, 1873. This records some of the earliest work undertaken from June to July 1872. N.B. Schubarth's billhead states he is an "architect, civil & hydraulic engineer and land surveyor." The cost "To survey, staking out drive way, paths & taking levels and making profile for grading on the ground including asst. and expenses" came to \$53.46. Unless otherwise noted, all documents are held in Clouds Hill Victorian House Museum Archives. See Appendix 1, Exhibit B and C for documents.

¹¹ Barbara Ann Caron, "The James J. Hill House: Symbol of Status and Security," *Minnesota History* (Summer 1997), 249.

¹² Jan Cohn, *The Palace or the Poorhouse: the American House as a Cultural Symbol* (East Lansing: Michigan State University Press, 1979), xi.

¹³ The soldier vases are among a number of family heirlooms that are still present at Cedar Hill, including portraits, furniture, and porcelain. Referencing the Dutch van Son ancestry are an antique carved Dutch linen press and a similar linen press for napkins and a Dutch marquetry bombe-shaped desk. A Dutch tall case clock with mechanical and musical movement by T. Thomsen, Amsterdam, has a bombe-shaped case with gilt figures as finials. From the Reed family's time in Java, two Javanese spears and a war club remain at Cedar Hill. A pair of pastel portraits of Alfred A. Reed and Caroline Reed by Francis Alexander, as well as oil paintings of Mr. and Mrs. Alfred A. Reed, and a portrait of Mimi Reed, Alfred A. Reed's sister, remain at Cedar Hill.

¹⁴ See Bill, Doe & Hunnewell to Mr. W.S. Slater, August 1, 1874, 1. The cost of "1 Wal. Dutch mantel with mirror and French block. tiles extra" supplied by Doe & Hunnewell for \$1000 was the most expensive single item for furnishing the hall, while the hall stand was priced at \$400. See Appendix 1, Exhibit K.

¹⁵ Wilfred H. Munro, *Picturesque Rhode Island. Pen and pencil sketches of the scenery and history of its cities, towns and hamlets, and of men who have made them famous* (Providence: J.A. & R.A. Reid, 1881), 124.

¹⁶ William Smith Slater's involvement extended to other businesses and investments, as he served as president of the Providence and Worcester Railroad Company, treasurer of the American Wood Paper Company, president of R.I. Locomotive works, president of the Slatersville bank, and major stockholder of the American Ship Windlass Co. and other R.I. businesses.

¹⁷ William R. Bagnall, *The Textile Industries of the United States: including sketches and notices of cotton, woolen, silk, and linen manufacturers in the colonial period*. Vol. 1. 1639-1810 (Cambridge: The Riverside Press, 1893), 403.

¹⁸ Bagnall, 403.

¹⁹ William H. Jordy, *Buildings of Rhode Island* (Oxford: Oxford University Press, 2004), 245. Jordy lists and describes the George Johnson House, Caretaker's Cottage for the William Slater Estate c. 1855, attributed to Thomas A. Tefft, at 30 School St. Walter Nebiker writes that the house was designed by the architect, Thomas A. Tefft in 1854 similar to Downing's design for "an ornamental farmhouse," yet this was altered later with a mansard roof and tower in 1868. However, the source of this information is not presented by Nebiker. See Walter Nebiker, *The History of North Smithfield* (North Smithfield, R.I.: North Smithfield Bicentennial Commission, 1976), 83.

²⁰ The 1880 United States Census Household Record for William S. Slater, for his residence in North Smithfield, R.I., six occupants are listed, including the widowed W.S. Slater, his son, John W. Slater, his daughter, E. Hope G. Slater, and the servants, Elisabeth Bothwell and Jane Jameson, and Michael Baker, a coachman. See 1880 United States Census, North Smithfield, Rhode Island; Family History Library Film: 1255215; NA Film Number T9_1215; Page: 522D. Accessed at ancestry.com, 1880 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2005.

²¹ Bagnall, 403.

²² Bagnall, 403.

²³ The 1880 United States Census Household Record for William S. Slater, for his residence in Providence, R.I. lists three servants: Mary Leddy, a servant, Catharine Ryan, a cook, and Daniel Crowley, coachman. See 1880 United States Census, Providence, Rhode Island; Roll T9_1211; Family History Film: 1255211;

Page: 207:3000. Accessed at ancestry.com, 1880 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2005.

²⁴ William Mackenzie Woodward, Providence Preservation Society, and American Institute of Architects Rhode Island Chapter, *PPS/AIARI Guide to Providence Architecture* (Providence, R.I.: Providence Preservationsociety, 2003), 75. The address of the house is now 54 College Street while it was 39 College Street when William S. Slater resided there.

²⁵ See land record, August 6, 1869, which shows Alfred A. Reed's payment to the Town of Warwick for \$10,000. See Book 36A, page 231-232, Land Deed Records, Warwick Town Hall, Warwick, R.I. Also in the April 20, 1870 *Providence Journal* (no. 271, v. XLI), in a column on news on Warwick, information on the town farm states that "the old estate on Greenwich road, containing about thirty four acres, had previously been sold for the sum of \$10,000, which was considered more than its real value for the purposes for which it was used."

²⁶ Alfred A. Reed's colonial ancestry descended from William Reade, who arrived in Boston from England in 1649 on the ship "Defiance." Reed was a merchant from Dorchester, Massachusetts, and in 1845 he went to Batavia as a representative for Paine, Strickler, and Co., one of the leading non-Dutch commercial houses in Java.

²⁷ For a detailed description of the Oriental Mills, see *Wade's Fibre and Fabric* v. XI no. 284 (Aug. 9, 1890), 619.

²⁸ The 1870 United States Census Household Record for Alfred A. Reed in Warwick, R.I. shows that Alfred A. Reed Jr. and his wife, Elizabeth I.S. Reed resided at Edgehill while Cedar Hill was being built. See 1870 U.S. Census, population schedules. NARA microfilm publication M593, 1,761 rolls. Washington, D.C.: National Archives and Records Administration, n.d. Accessed from ancestry.com, 1870 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc. 2009.

²⁹ Land Deed, Warwick, October 12, 1872, Recorded November 8, 1872. See Book 361, page 265, Land Deed Records, Warwick Town Hall, Warwick, R.I. This document shows that William S. Slater paid Alfred A. Reed Jr. one dollar for the property.

³⁰ The matrilineal descent of ownership has passed from Elizabeth Ives Slater Reed (1849-1917) to Helen Slater Reed Allen (1872-1952), then Anne Crawford Allen Holst (1908-1997), and Anne D. Holst (b. 1942).

³¹ "Population of the Principal Cities in the United States," *Providence Directory* (Providence: Sampson, Murdock & Co., 1878), 725. The information was based on the 1875 United States Census.

³² *Ibid.*, 725.

³³ These include: B.B. Knight House, 1865, Providence, a French Second Empire mansion, 1865; Daniels House, 1865, Providence, an Italianate Mansion; Other 1860s commissions: F.C. Sayles residence, Pawtucket; William F. Sayles residence, F.M. Mathewson residence, D.G. Littlefield residence, Central Falls; John A. Mitchell House (1865-67), William Sprague Estate Mansion and Carriage House, c.1870, Warwick; Henry B. Metcalfe House, Pawtucket, 1878-79, a Queen Anne Revival/Stick style house; A long list of William R. Walker's commissions, which includes "Alfred A. Reed, "Cowesett," Warwick" is in William Richard Cutter, *New England Families Genealogical and Memorial A Record of the Achievements of Her People in the Making of Commonwealths and the Founding of a Nation*, 3rd Series, Vol. IV (New York: Lewis Historical Publishing Company, 1925), 2275. Also of note are municipal buildings: The Equitable Building, Providence, 1872; The Callendar, McAuslan & Group Building, Providence, 1873; Providence City Hall, 1873-74; Aldrich Building, 1879; High schools include: Hope High School, 1875;

Providence High School, 1876; Harris Public School, 1876; churches: Bell Street Chapel, 1875, Providence; Union Congregational Church, 1877;

³⁴ For more information on the life of William R. Walker, see the obituary: “Gen. William R. Walker Dead,” *The Providence Sunday Journal* v. 20 no. 37, March 12, 1905, 2.

³⁵ Some buildings of note from this period are: The Vaughan Building, 1878, Providence, R.I. The Brown University Library, 1878, now known as Robinson Hall, which is an example of “High Victorian, Ruskinian Venetian Gothic.” For an overview of the Walker dynasty, see William H. Jordy and Christopher P. Monkhouse, *Buildings on Paper, Rhode Island Architectural Drawings, 1825-1945*. (Providence, R.I: Brown University, the Rhode Island Historical Society, Rhode Island School of Design, 1982), 188. Designs published in *The American Architect and Building News* when Walker had a partnership with Thomas J. Gould include: “Rhode Island Headquarters Centennial Grounds, Philadelphia,” May 20, 1876, 164; “Music Hall Building, Danielsonville, Conn. Messrs. William R. Walker and Thomas J. Gould, Architects,” Oct. 21, 1876, 341; “Providence High School, Providence, R.I. Messrs. Walker and Gould, Architects,” Jan. 20, 1877, 21; “Design for a School House,” July 7, 1877, n.p.; “Study for a House at Hartford, Conn. Wm. R. Walker Thos J. Gould, Archts,” Oct. 13, 1877, v. 94; “Design for the New Dormitory Building at Brown University, Providence, R.I. Messrs. Walker and Gould, Architects,” Dec. 7, 1877, 102, 392; “Cottage for Mr. Sanford C. Hovey, Providence, R.I. Wm. R. Walker Thos. J. Gould,” Dec. 14, 1878, n.p.

³⁶ Welcome Arnold Greene, *The Providence Plantations for Two Hundred and Fifty Years. An Historical Review of the Foundation, Rise and Progress of the City of Providence...also sketches of the cities of Newport and Pawtucket, and the other towns in the state...* (Providence, R.I.: J.A. & R.A. Reed, 1886), 358. Photographs of the interior of the Narragansett Hotel, showing the grand staircase, the parlors, and the reception hall, were published in William R. Walker and W. Howard Walker, *Architectural Portfolio: William R. Walker & Son, Architects* (Providence, Rhode Island: The Continental Printing Co., 1895.). Also, a letter dated January 21, 1876 from Doe & Hunnewell to Wm S. Slater states “If agreeable to you, we would like to enter in competition, for furniture for your new hotel in Providence. Our facilities for manuf. are such we can produce plain and substantial furniture in quantities suitable for hotels at most reasonable prices. We supply the Revere & Tremont houses in Boston & would refer particularly to our furniture in the Windsor House... We would like to submit you designs & samples, as you may desire, with prices, & with others to do the same, as we presume will be the case, you will then be able to judge, which party will be good advantage to trade with. Thanking you for your Patronage We Remain Yours Truly Doe & Hunnewell”

³⁷ Greene, 249.

³⁸ Donald D’Amato, *Warwick: A City at the Crossroads* (Charleston, S.C.: Arcadia, 2001), 79.

³⁹ Greene, 249. Having a very prosperous family empire, the Sprague wealth was estimated at \$19 million before the Civil War with over 12,000 employees, yet the Sprague empire began to collapse in 1873. See D’Amato, 80.

⁴⁰ Rhode Island Historical Preservation Commission, *Warwick, Rhode Island Statewide Historical Preservation Report K-W-1* (Providence: The Commission, 1981), 29. Per Anne D. Holst, please note that this source incorrectly labels the house as the Amasa Sprague House.

⁴¹ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 231. While the Sprague house burned in the twentieth century, remnants of the Sprague estate remain. The former Swiss style carriage house still stands but has been reduced in size and converted into a house amidst the suburban neighborhood setting.

⁴² Unfortunately, further comparison of the interiors is not possible as the Sprague House was damaged by fire and later demolished in 1926. Other remnants of the Sprague estate are the stone wall and entrance gates at Valentine Circle and Post Road as well as the granite watering trough now situated in the island where Cowesett and Post Roads intersect.

⁴³ Another summer residence by William R. Walker for Gov. William Sprague was Canonchet. It was built during the 1860s during the heyday of the popular seaside area, Narragansett Pier. The Spragues entertained important business and political figures in the extravagant sixty-eight room mansarded Victorian mansion. It was destroyed by fire in 1909. See Jordy, 2004, 368.

⁴⁴ In diary entries by Elizabeth and Alfred Reed's daughter, Elizabeth "Bessie" Reed, she routinely mentions taking the surplus milk and cream to Greenwich. Three diaries from 1895, 1897 and 1898 remain at Clouds Hill Victorian House Museum.

⁴⁵ Anne D. Holst, unpublished manuscript, section on Victorian Cowesett, 2009, n.p. Arthur B. Lisle was General Manager of the Narragansett Electric Light Company from 1908 to 1927. The collection of Egyptian artifacts was later given to the Rhode Island School of Design (RISD) and formed the basis of their famous collection. The house was also left to RISD when Mrs. Lisle died in 1967 and was used by RISD for a number of years before it was sold back into private ownership. The house still stands just before Ocean Point Road. In an October 23 and 30, 1898, and December 10, 1898 diary entry, Elizabeth "Bessie" Reed's mentions playing golf with Mr. and Mrs. Lisle.

⁴⁶ Oliver P. Fuller, *The history of Warwick, Rhode Island, from its settlement in 1642 to the present time; including accounts of the early settlement and development of its several villages; sketches of the origin and progress of the different churches of the town, &c., &c* (Providence, Angell, Burlingame & Co., printers, 1875). 15. According to Anne D. Holst, William Sprague is the correct name of the owner.

⁴⁷ Fuller, 156-157. Please note that the house and estate were always in the ownership of Mrs. Alfred A. Reed, Jr. Also, Greenwich Bay is an offshoot of the larger body of water, Narragansett Bay.

⁴⁸ Pink granite was delivered by rail car from the Tarbox quarry in West Greenwich, Rhode Island, while blue granite from the Welcome Whipple quarry in Lincoln, Rhode Island, was used in the window trim and quoins.

⁴⁹ The gabled roof was originally covered in cedar shingles and copper, and ornamental cast-iron decorative railings once lined all of the ridges of the roof, as this was typical of the period.

⁵⁰ The roof of the porch was originally a flat tar and pebbles roof with an eighteen inch ornamental parapet and cedar shingles on the slope of the roof. When the house was re-roofed in the 1990s, the porch roof was made into a slight mansard pitch, the parapet was removed, and architectural shingles were used for the entire roof.

⁵¹ "Losses by Fire," *The New York Times*, Jan. 19, 1884, 1. As a result of the fire in the Vaughn building in Providence, William R. Walker & Son, architects, "lost \$5,000, in reference books, many of them imported, and plans of work, including those of the new Masonic Hall, were damaged.

⁵² Marcus Binney, "Cedar Hill, East Greenwich, Rhode Island," *Country Life*, April 3, 1986, 861. Binney claims that Walker had a copy of Wilkinson's *English Country Houses*, but I have not been able to verify this information.

⁵³ The relative value of \$136, 284 in 1877 to 2008 U.S. dollars using the Consumer Price Index equals: \$2,890,872.32. See Samuel H. Williamson, "Six Ways to Compute the Relative Value of a U.S. Dollar Amount, 1790 to Present," MeasuringWorth, 2009. <http://www.measuringworth.com/uscompare/>. There

are various ways to determine the purchasing power of money, and this is one method that shows the significant expense to build Cedar Hill.

⁵⁴ Letter, William R. Walker to William S. Slater, August 20, 1872. Payments made during this period go towards work completed by the stonemason, Raymond A. Rathburn, the woodwork contractor, Nathaniel Elliot, and the general contractor, French Mackenzie & Co. of Providence.

⁵⁵ The 1880 United States Census Household Record indicates that Alfred A. Reed Jr., and his wife Elizabeth, along with their four children, Alfred S. Reed, Helen S. Reed, William G. Reed, and Elizabeth T. Reed, resided at Cedar Hill along with five domestic servants. Occupying the house at this time were a French governess, Marie A. Lewands, Luther A. Pierce from Rhode Island, the coachman, two English servants, Christina Collinson and Mary A. Morton, and an Irish servant, Mary Martin, presumably the cook and maids. See 1880 Census, Warwick, Kent, Rhode Island, Roll T9_1209; Family History Film: 1255209; Page: 208.3000; Enumeration District: 77. Accessed at ancestry.com, 1880 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2005

⁵⁶ The installation of the burglar alarm telegraph and the electric annunciator system came to \$589.50. Bill, Holmes Burglar Alarm Telegraph Co. to Mr. A.A. Reed, Jr., Dec. 10, 1874.

⁵⁷ Letter, E. Holmes to A.A. Reed Esq, March 4, 1874.

⁵⁸ The prominent New York firm, L. Marcotte & Co., is also listed in the master list of payments beginning with a January 27, 1875, \$2,000 payment for furniture. On July 23, 1875, a \$2,970.95 payment is for furniture. On July 12, 1876, a payment for “bill shades etc.” for \$52.95 matches a L. Marcotte & Co. bill at CHVHM listing “fayence” which is perhaps for the ceramic shades on the gasoliers in the library or reception room. Yet, no specific furniture bills have surfaced in my study of the bills. Further study is necessary to determine which pieces of furniture were supplied by L. Marcotte & Co.

⁵⁹ Bill, Charles Dowler to Mr. W. S. Slater, Sept. 16, 1874. The bill records the cost of “carving for Mantlepiece Dining Room” for \$82.20 and an additional \$15 for the “Pattern for Casting Fireplace” for a total of \$97.20.

⁶⁰ Kenneth L. Ames, *Death in the Dining Room and Other Tales of Victorian Culture* (Philadelphia: Temple University Press, 1992), 67.

⁶¹ “1 Mahg. Mantel” cost \$500, “1 mirror” cost \$345, and “1 ½ in. Bevel on Plate” cost \$68. See Bill, Doe & Hunnewell to Mr. Wm S. Slater, August 1, 1874, page 1. Doe & Hunnewell’s mantelpieces were admired at the Twelfth Exhibition of the Massachusetts Charitable Mechanic Association, held in 1874, with the following judges’ remarks that reflect Doe & Hunnewell’s high reputation: “The artistic skill...is quite praiseworthy. The Mantels, with the glasses, are rich without overloading with ornament. The Carvings are finely executed.” See *Twelfth Exhibition of the Massachusetts Charitable Mechanic Association* (Boston: Alfred Mudge & Son, Printers, 1874), 103.

⁶² Bill, Doe & Hunnewell, to Wm S. Slater, August 1, 1874. The “centre table with 4 legs” cost \$775. The two cabinets together cost \$1,200. One may surmise that the table likely bore a resemblance to the “centre-table” described as “a very beautiful article...of rare merit” which was awarded a silver medal at the Twelfth Exhibition of the Massachusetts Mechanical Charitable in 1874, in which the judges remarked, “The pattern of the ivory work was designed by the contributors, but the work was done in Paris.” See *Twelfth Exhibition of the Massachusetts Charitable Mechanic Association* (Boston: Alfred Mudge & Son, Printers, 1874). In addition to importing fabrics, Doe & Hunnewell also utilized the high level of workmanship of French furniture artisans.

⁶³ Receipt, W.S. Slater to Charles Dowler, September 16, 1874, records “carving for stairs” at \$49.80 and “Book Case” costing \$35.00.

⁶⁴ William Seale, *The Tasteful Interlude: American Interiors Through the Camera’s Eye, 1860-1917* (New York: Praeger, 1975), 51.

⁶⁵ Judith Flanders, *Inside the Victorian Home, A Portrait of Domestic Life in Victorian England* (New York: W.W. Norton & Company, 2003), 292.

⁶⁶ The morning room, nursery and bedroom were private rooms considered feminine spaces as well.

⁶⁷ The reception room at Cedar Hill may have served a dual purpose as a music room. While a number of bills describe this room as the reception room or Egyptian room, a piano stool is listed for the Doe & Hunnewell furniture provided for this room.

⁶⁸ Two paintings of Italian coastal scenes signed by the artist, A. La Volpe and dated to 1870, in Cedar Hill may have been souvenirs collected on a trip to Italy. Records of U.S. passport applications for Alfred A. Reed and Elizabeth I.S. Reed date to November 1, 1883, and these show preparations for travel abroad. Family tradition states that the family spent a year abroad. See Elizabeth J.S. Reed, U.S. Passport Renewal Application, Alfred A. Reed, Passport Issue Date: November 1, 1883. U.S. Passport Application, 1795-1905; (National Archives Microfilm Publication M1372, 694 rolls); General Records of the Department of State, Record Group 59; National Archives, Washington, D.C. Accessed at Ancestry.com. *U.S. Passport Applications, 1795-1925* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2007.

Chapter 2 endnotes:

⁶⁹ The carpet is no longer in the reception room, but the original matting provided by W. & J. Sloane survives in the room today, as this was used when the carpet was typically removed during the summer months for storage.

⁷⁰ Spofford, 171.

⁷¹ *Ibid.*, 171.

⁷² *Ibid.*, 171.

⁷³ Bill, W. & J. Sloane to Mr. W.S. Slater, April 10, 1874. See Helen S. Allen, *Condition of Mansion House Carpets and Disposition of Same*, November 21, 1919, 1. In this 1919 inventory, the music (reception) room’s carpet was recorded as “General condition good; suitable for considerable further use. To be repaired, cleaned and packed for storage.”

⁷⁴ Spofford, 174.

⁷⁵ The architectural historian, Lance Kasparian, has written that McPherson graduated from the prestigious workshops of David Ramsay Hay in Edinburgh, Scotland, but I have not been able to verify the source of this information. See letter, Lance Kasparian to Phoebe Blake and Peter McClure, June 5, 2000, 1, Rakow Library, Corning Museum of Glass. Also, W.J. McPherson is listed as a miniaturist in Boston from 1846-47 in George C. Groce and David H. Wallace, *The New York Historical Society’s Dictionary of Artists in America, 1564-1860* (New Haven and London: Yale University Press, 1957), 416.

⁷⁶ Advertisement, W.J. McPherson, *Boston Directory*, 1872, 1272.

⁷⁷ *Ibid.*, 1272.

⁷⁸ David Park Curry and Patricia Dawes Pierce, ed., *Monument: The Connecticut State Capitol* (Hartford: Old State House Association, 1979), 12. W.J. McPherson & Co. was responsible for the decoration of a number of U.S. Custom, Treasury and Court Houses across the country. Another notable commission includes an intricate marquetry floor of mahogany, cherry and hickory laid in geometric designs, for which a plan of the proposed design survives by W.J. McPherson & Co. The floor was recently uncovered after years of being under carpeting in the former office of the Secretary of the Navy in the Navy Department Wing of the Eisenhower Office Building. See <http://www.history.navy.mil/library/online/ndlwing.htm>.

⁷⁹ Advertisement, W.J. McPherson, *Boston Directory* 1872, 1272 and 1273. Robert O. Jones and The SGAA Stained Glass School, *Biographical Index of Historic American Stained Glass Makers* (Raytown, MO: Stained Glass Association of America, 2002), 81. Recent scholarship of commissions that survive in churches and residences has brought more attention to W.J. McPherson & Co. for pioneering similar methods in developing leaded glass work which has previously only been credited to John La Farge and Louis Comfort Tiffany. Examples of stained glass survive in a number of churches in New England, including: the former All Souls Unitarian Church at 210 Main Street, Brattleboro, VT (1874-75); "Charity and Devotion," at St. Anne's Episcopal Church, Lowell, MA, by W.J. McPherson & Co. and Donald MacDonald; Front stained glass window in Saint Paul's Church, Concord, NH; St. Peter's Episcopal Church, Atlantic Avenue and 8th Street, Fernandina Beach, FL. This list was compiled by the Rakow Library at the Corning Museum of Glass.

⁸⁰ W.J. McPherson, *Decoration*, Boston, 1888, n.p. This small catalogue of 14 pages consists of text with but no illustrations of decorative work produced by the firm are included. According to the 1888 McPherson catalogue, the Providence, RI, commissions include D.R. Brown, Esq. (this commission remains unidentified), the Opera House, and two churches: Redeemer and St. James Church. Other known W.J. McPherson commissions in Rhode Island include the stained glass windows at St. Paul's Methodist Church in Newport and at the Cathedral of St. John in Providence. See Paul F. Norton, *Rhode Island stained glass: an historical guide* (Dublin, NH: William L. Bauhan, 2001), 75, 77). Another important residential commission in Newport is the stained glass windows installed on the two intermediate stair landings at Chateau-sur-Mer (c. 1873), which also reflect the artistic direction of Donald MacDonald (1843-1916).

⁸¹ W.J. McPherson, 1888, n.p.

⁸² *Ibid.*, n.p. The McPherson catalogue also elaborates on "Domestic Glass" by stating "Original designs prepared in every instance for work of simple as well as most elaborate character." McPherson further details, "Staircase Windows and other Lights occupying prominent positions made most attractive features of interior decoration as works of art."

⁸³ Bill, A.A. Reed Jr. Esq. Wm. J. McPherson, January 9, 1875.

⁸⁴ This may be evidence suggesting the amount of time that McPherson himself devoted to the commission, or it may describe a high-ranking designer employed by the firm as present during the execution of the interior decoration.

⁸⁵ Also, the Dec. 14, 1874 bill for etched glass added \$399.50 bringing the total to \$5399.50. See app. 1, exh. F.

⁸⁶ Richard Guy Wilson, *The American Renaissance 1876-1916* (Brooklyn, N.Y.: Brooklyn Museum of Art, Pantheon Books, 1979), 32.

⁸⁷ Kristin Hoganson, "Cosmopolitan Domesticity: Importing the American Dream, 1865-1920" *The American Historical Review*, Vol. 107, No. 1 (Feb., 2002), 57.

⁸⁸ Owen Jones, *The Grammar of Ornament* (first published in 1856 by Day and Son, Lincoln's Inn Fields, London. Reprint, London: The Ivy Press Limited, 2001), 24.

⁸⁹ Frances Lichten, *Decorative Art of Victoria's Era* (New York: Scribner, 1950), 74.

⁹⁰ Gerry D. Scott, III, e-mail to author, August 11, 2009. I am grateful to Gerry Scott, Director of the American Research Center in Egypt, for suggesting this conceptual parallel.

⁹¹ Gay Robins, *Egyptian Painting and Relief* (Aylesbury, Bucks, UK: Shire Publications, Ltd., 1986), 12.

⁹² Robins, 7.

⁹³ As quoted from Thomas Hope, *Household and Interior Decoration* in David Watkin, et al. *Thomas Hope: Regency Designer* (New Haven: Yale University Press for The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, 2008), 34.

⁹⁴ Watkin, 34, 35. The imagery of the Mensa Isaica was taken from a procession carved on a grey granite column once in the Isis sanctuary on the Campus Martius in Rome known as the Isaeum Campense, and now in the Museo Archeologico in Florence. See Curl, 78.

⁹⁵ Bill, Kelley & Mooney, to Mr. A.A. Reed Jr., July 26, 1873. The Boston firm supplied "1 Centre No. 69 Reception Room" for \$18.00.

⁹⁶ Bill, Mitchell, Vance & Co. to A.A. Reed Jr., January 1875. Also, I would like to thank Dan Mattausch at the National Museum of American History for sharing his expertise on gas lighting fixtures. While the crystal chandelier, #6717 costing \$230, in Cedar Hill's drawing room, matches the design featured on page 6 in a Mitchell, Vance & Co. Catalogue of Crystal & Glass Chandeliers from 1871 (microfilm at NMAH library), it is not possible to determine the reception room's gasolier on the bill by comparison to known trade catalogues. Also, items are listed as parts on the bill, so it is possible that the reception room's gasolier was assembled and covered with the carved wood casing for the custom design.

⁹⁷ "Gas Fixtures," Mitchell, Vance, & Co. *The Independent*..., Dec. 23, 1875; 27, 1412. Mitchell, Vance & Co. produced a wide array of gas fixtures for "private dwellings, churches, hotels, and public buildings" which were "beautifully displayed in their great warehouse." By December 1877, Mitchell, Vance & Co. had "new and spacious warerooms" at 836 and 838 Broadway, as noted in "Holiday Goods," *The Independent*, Dec. 13, 1877; 29, 1515, 18.

⁹⁸ *Ibid.*, 18.

⁹⁹ *Ibid.*, 18.

¹⁰⁰ See bill, app. 1, exh. H. The gas machine that produced illuminating gas from liquid naphtha remains in the cellar at Cedar Hill and is labeled "Springfield Gas Machine. Gilbert & Barker Mfg Co. Manufacturers & Proprietors. Springfield, Mass. Patented Aug. 3rd 1869 & Aug. 17th 1869." The original naphtha tank still exists under the south lawn.

¹⁰¹ Advertisement, Mitchell, Vance & Co., *The Independent*..., Sept. 8, 1870; 22, 1136.

¹⁰² "Gas Fixtures," Mitchell, Vance, & Co., *The Independent*..., Dec. 23, 1875; 27, 1412.

¹⁰³ The gas lighting fixtures at Cedar Hill were converted for electricity in 1920, but the gasolier in the reception room was not altered.

Chapter 3 endnotes:

¹⁰⁴ Frederick Fried, *Artists in Wood, American Carvers of Cigar-Store Indians, Show Figures, and Circus Wagons* (New York: Clarkson N. Potter, Inc., 1989), 154-155. Fried also states that Dowler married Eliza Norton, a dressmaker from Birmingham, in 1864. Dowler's first shop address was 84 Orange Street, while he later moved his shop to 52 Pine Street in 1870 and again moved in 1871 to 56 Peck Street, followed by a move in the mid-1870s to 49 Peck Street. Dowler's charming cottage ornée at 581 Smith Street still survives and is listed on the National Register for Historic Places. The carved ornament applied to the porch and plaster ornament and interior decoration including ceiling paintings Dowler made for the interiors shows the character of his later work.

¹⁰⁵ Advertisement, Charles Dowler, *Providence Directory*, 1876, 660. Dowler's shop is listed at 56 Peck Street, Prov., R.I. In the 1878 *Providence Directory*, Dowler's advertisement includes the addition of "Modelling of Centres, and all kinds of Stucco Work." See Advertisement, Charles Dowler, *Providence Directory* (Providence: Sampson, Murdock, & Co., 1878, 663.

¹⁰⁶ *Industries and Wealth of the Principal Points in Rhode Island* (New York: A.F. Parsons Publishing Co, 1892), 110.

¹⁰⁷ See Christopher Monkhouse, Thomas S. Michie, and John M. Carpenter, *American Furniture in Pendleton House* (Providence, R.I.: Rhode Island School of Design and Museum of Art, 1986), 24. A ca. 1904 photograph of Dowler's studio at 47 Washington Street shows an array of paintings, reliefs and sculpture as well as a settee for which Dowler had completed the decorative surface carving as part of a commission to replicate an item in Charles Pendleton's furniture collection. A surviving bill indicates that Dowler worked with Morlock & Bayer and R.H. Breitenstein & Sons on the pair of settees. See Rhode Island Historical Preservation & Heritage Commission, *Outdoor Sculpture of Rhode Island* (Providence: Rhode Island Historical Preservation & Heritage Commission, 1998), 47. Dowler designed the Samuel Collyer Memorial (1890) in Pawtucket, RI, which is a standing bronze statue of a fire engineer, wearing a fire fighter's coat and hat and carries a horn. Dowler also designed the John Sparks Monument in Bristol, RI. See Advertisement, Charles Dowler, *Providence Directory* (Providence: Sampson, Murdock, & Co., 1889), 1104. Charles Dowler's advertisement lists "chasing patterns for jewelers" in addition to "carving and modeling for architectural and furniture decorations" and modeling in wax" as well as "models in plaster for sale." His business address is listed as "45 Eddy Street, opp. City Hall, Slade Building, Room 13, Providence."

¹⁰⁸ *Industries and Wealth of the Principal Points in Rhode Island*, 110. Also, Dowler was a member of the Providence Art Club when it was founded in 1880, and it is likely he exhibited his work through this venue. Two works of sculpture by Charles Dowler titled "Before the Bath" and "After the Bath" are listed as entries in an exhibition held in 1892. See *Report of the Eighteenth Triennial Exhibition of the Massachusetts Charitable Mechanic Association* (Boston: Press of Rockwell and Churchill, 1893), 192.

¹⁰⁹ *Industries and Wealth of the Principal Points in Rhode Island*, 110.

¹¹⁰ *Ibid.*, 110.

¹¹¹ *Ibid.*, 110.

¹¹² If more of Dowler's unsigned work even survives in private residences, the work has not been accessible for attribution and scholarly study. Dowler is also recognized in the folk art field as a woodcarver of shop figures. See William F. Brooks, Jr. Gerard C. Wertkin and Lee Kogan, eds., *Encyclopedia of American Folk Art* (New York: Routledge, 2004), 138. Following his retirement in 1919 at 75 years old until his death in 1931, Dowler pursued painting, and he also traveled extensively in Europe.

¹¹³ See “Losses by Fire,” *New York Times*, Jan. 19, 1884, 1. A fire in the Vaughan Building in Providence led to a \$5,000 loss by William R. Walker & Sons, “in reference books, many of them imported, and plans of work, including those of the new Masonic Hall, were damaged.”

¹¹⁴ Bill, Tingley Marble co. to William S. Slater, October 24, 1874.

¹¹⁵ Bill, Charles Dowler to Wm. S. Slater Esq., June 6, 1874. The cost for “carving 2 Figures Pan” for the library’s fireplace cost \$100. While both the Pan figures are sculpturally carved with artistic detailing and modeling in the same detailed manner as the Egyptians, the larger size of the Egyptians may explain the higher price for these two figures.

¹¹⁶ Sarah E. Lawrence, “Piranesi’s Aesthetic of Eclecticism,” in *Piranesi as Designer*, Sarah E. Lawrence, John Wilton-Ely, eds. (New York: Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2007), 98. Also, see Sarah E. Lawrence, “Piranesi, The Aesthetic of Eclecticism and His Egyptian Style,” *Antiques* 172 no. 4 (October 2007), 122-129.

¹¹⁷ Lawrence, *Antiques*, 124.

¹¹⁸ *Ibid.*, 124.

¹¹⁹ Humbert, Jean-Michel, Michael Pantazzi, and Christine Zeigler. *Egyptomania: Egypt in Western Art, 1730-1930*. (exhibition catalogue) Ottawa: National Gallery of Canada, 1994), 72. Michael Pantazzi argues that Piranesi’s figures were based on the colossi of Memnon, due to the similar reliefs depicted on the cube-like thrones of the colossal statues at Amenhotep III’s funerary temple, which Piranesi could have studied in engravings in Frederick Lewis Norden’s *Travels in Egypt and Nubia*, published in 1757.

¹²⁰ Mrs. Schuyler Van Rensselaer, “Ancient Egypt in America,” *The North American Review*, v. 218, no. 812 (July 1923), 118.

¹²¹ The whereabouts of the Oriental-style fire screen is unknown.

¹²² No documentation of the purchase of either set has been located.

¹²³ The Metropolitan Museum of Art’s clock set differs slightly from the set at Cedar Hill, having bands of yellow-colored marble for the quoins, and Arabic numerals on its clock face instead of Roman numerals. Also, the bulls hold rings in their mouths, and more elaborate patterned decoration is seen on the back of the sphinx atop the clock.

¹²⁴ The whereabouts of the obelisks are currently unknown due to theft.

¹²⁵ Peirce, 147.

¹²⁶ See bill, Doe & Hunnewell, to William S. Slater, August 1, 1874. The items include: 1 walnut mirror for \$335, 1 ½ in Bevel on Plate for \$74, 1 Drapery Curtain & Cornice for Single Window and the same for Large Window for \$492 together, and lastly 2 pair of Laces Loops &c for \$110.

Chapter 4 endnotes:

¹²⁷ Seidler, Jan M. “A Tradition in Transition: The Boston Furniture Industry” in *Victorian Furniture, Essays from a Victorian Society Autumn Symposium*, ed. Kenneth L. Ames (The Victorian Society in America, 1983), 82. Also see Edward S. Cooke, “The Boston Furniture Industry in 1880,” *Old-Time New England*, vol. LXX 1980, 96. See Elmer E. Doe, *The Descendants of Nicholas Doe* (Orleans, Vermont: Elmer E. Doe, 1918), 215-216. Joseph Merrill Doe (1809-1871) and E.R. Hunnewell were the founding

partners of Doe & Hunnewell. Joseph Merrill Doe learned the trade of upholsterer in Lowell, Massachusetts, before entering into a number of earlier partnerships in the furniture business in the 1830s and 1840s in Boston, then worked from the mid-1850s in New York, and after the Civil War returned to Boston and formed Doe & Hunnewell in Boston. See Henry Cole Quinby. *Genealogical History of the Quinby (Quimby) family in England and America* (Rutland, Vermont: The Tuttle Company, 1915), 481. Following Doe's death in 1871, E.R. Hunnewell continued the successor firm as Doe, Hunnewell & Co. until his death in the mid-1890s. When John Murray Quinby became a partner in the firm in 1894, he inherited the business and the property of Elias R. Hunnewell the following year. See Massachusetts Bureau of Statistics of Labor, *Labor and Industrial Chronology of the Commonwealth of Massachusetts 1899* (Boston: Wright & Potter Printing Co. State Printers), 1900, 6. In February of 1899, Doe, Hunnewell & Co. was listed as "retired from business."

¹²⁸ Bill, Doe & Hunnewell to William S. Slater, August 1, 1874. Doe & Hunnewell was awarded silver and bronze medals at the Twelfth Exhibition of the Massachusetts Charitable Mechanic Association in 1874, and the medals are proudly featured on Doe & Hunnewell's billhead. See *Twelfth Exhibition of Massachusetts Charitable Mechanic Association* (Boston: Alfred Mudge & Son, Printers, 1874), 68. The judges remarked: "577. Doe & Hunnewell, Boston, Mass. - Furniture in Various Forms. - The entire exhibit commends itself for its superior work throughout. The black mantel, with mirror, is rich and massive in appearance, finely finished, and the design is exceedingly appropriate. All of the other articles are deserving of approval at all points. *Bronze Medal.*"

¹²⁹ It is plausible that the February 10, 1882 fire may have contributed to the dearth of any known company records, designs, or trade catalogues from the 1870s. See "Furniture Factory Fire," *Boston Daily Globe*, Feb. 11, 1872, 1; "A Furniture Factory Burned," *The New York Times*, February 11, 1882, 1.

¹³⁰ A Doe & Hunnewell Rococo revival pier table with marble top is in permanent collection of the Museum of Fine Arts Boston (1973.613).

¹³¹ Letter, Doe & Hunnewell to Mr. W.S. Slater, November 24, 1875.

¹³² The furniture for the reception room is listed under the heading of "Music Room" which shows the possible dual purpose of the Egyptian room. The piano stool and music cabinet for storage of materials are two items which reflect this purpose. However, it is not known if the 1878 Steinway piano was originally placed in the Egyptian room, as it has also been located in the parlor and hall at different times. See Bill, Doe & Hunnewell to William S. Slater, August 1, 1874, back side of page 1.

¹³³ Cooke, 85; Seidler, 82. See advertisement, Doe & Hunnewell, *Boston Daily Globe*, Oct. 16, 1875. The financial troubles of the period are reflected in Doe & Hunnewell's advertisements in 1875, when the company announced, "We have marked our Entire Stock of FIRST-CLASS FURNITURE Down to prices to meet the times. We desire to keep our workmen employed at our Factory during the winter, and we will offer BARGAINS! IN PARLOR, CHAMBER, LIBRARY AND DINING ROOM SUITES, Of which we have a full assortment of the very best quality. Large Assortment of CURTAIN MATERIALS AND COVERINGS, Of our own importation, at the LOWEST PRICES." In a letter from Doe & Hunnewell to William S. Slater, September 16, 1874: "Dear Sir: We are very sorry to have to trouble you again but we are very much in need of some funds and should consider it an especial accommodation if you could without inconveniencing yourself give us something on the account. Trusting you will pardon us for again troubling you, we remain Yours Very Truly, Doe & Hunnewell."

¹³⁴ Advertisement, Doe & Hunnewell, in Charles Callahan Perkins, Massachusetts Art Teachers' Association, *The Antefix Papers. Papers on Art Educational Subjects, read at the weekly meetings of the Massachusetts' Art Teachers' Association by members and others connected with the Massachusetts Normal Art School* (Boston: Alfred Mudge and Son, Printers, 1875), 256. Doe & Hunnewell moved in 1878 to a new store location. While no information survives to describe the Tremont Street premises, the layout of Doe & Hunnewell's establishment at 577 and 579 Washington Street is described in

detail in a newspaper report following the 1882 fire. From the description, customers could visit the showroom and sales-room on the first floor, where a variety of fabrics, upholstery trimmings and draperies were displayed as well as large mirrors, “elegantly-carved...mantels” along with a variety of furniture items while on a second floor, “general stock of elegant parlor furniture” was displayed in the front portion as well as “a designing and carving room” in the rear. See “Furniture Factory Fire,” *Boston Daily Globe* Feb. 11, 1872, 1.

¹³⁵ Advertisement, Doe & Hunnewell, in Perkins, 1875, 256.

¹³⁶ Memorandum of Furniture selected by Mr. & Mrs. A.A. Reed Jr., March 21, 1874, 6.

¹³⁷ Letter, Doe & Hunnewell, to Wm. S. Slater, Jan. 21, 1876, 1.

¹³⁸ While mahogany and rosewood are considered to be among the finer and rarer woods of the Victorian era, walnut was the most prominent wood used for revivalist furniture. In addition to the use of walnut for the dining room, library and reception room furniture, Doe & Hunnewell supplied the drawing room and bedroom furniture suites for Cedar Hill in mahogany, while other bedrooms were furnished with maple, oak and butternut. Walnut was capable of being carved with greater ease, so this may explain the choice of this material for executing the ornamentation of the Egyptian-style suite. Walnut may also have been chosen as the client’s personal preference.

¹³⁹ In addition to the furniture being in an unusual ornamental design, the listing of the furniture without numbers referencing stock designs on the memorandum and bill also supports the reasoning that the Egyptian room’s furniture is a custom design. For instance, the “round piano stool in cashmere” is listed as #154/11971, showing the stock design number for the item and upholstery. See Appendix 1 for documents.

¹⁴⁰ Advertisement, Doe & Hunnewell, *The American and Architect Building News*, Jan. 8, 1876, 11.

¹⁴¹ The cost of the two arm chairs was \$310 (\$155 each), and the three “single” chairs cost \$240 (\$80 each). See Bill, Doe & Hunnewell to William S. Slater, August 1, 1874.

¹⁴² Variations of feather-like ornament are seen on No. 18, 19, and 20 of Plate XI. See Jones, (reprint, 2001), 73.

¹⁴³ The front legs are fitted with casters to allow for rearranging the furniture for different social activities, such as drawing a chair up to the center table for reading below the gasolier.

¹⁴⁴ Dorothea Arnold, “An Egyptian Bestiary,” *The Metropolitan Museum of Art Bulletin* v. 52 no. 4 (Spring, 1995), 53. In addition to distinguishing hind and forelegs, ancient Egyptian artisans often made the left and right legs of animals and positioned them accordingly on the piece of furniture.

¹⁴⁵ Geoffrey Killen, “The style and development of ancient Egyptian furniture: Part 1” *Antiques* (April 1997) v. 151 no. 4, 574. Egyptians also used gazelle and bull (bovine) legs for furniture designs. Some stools have legs carved as the hind and forelegs of a lion.

¹⁴⁶ See Kenneth L. Ames, “What is the Neo-Grec?” *Nineteenth Century* 2, no. 2 (Summer 1976), 14.

¹⁴⁷ See bill, Doe & Hunnewell to William S. Slater, August 1, 1874, back side of page 4. The four gas rosettes cost \$16.

¹⁴⁸ For an in-depth treatment of the use of Assyrian imagery in nineteenth-century art, See Frederick N. Bohrer, “Inventing Assyria: Exoticism and Reception in Nineteenth-Century England and France” *Art Bulletin* vol. LXXX, no. 2 (June 1998), 336-356.

¹⁴⁹ Marcus Binney suggests that the table is based on Roman examples. See Binney, 866.

¹⁵⁰ Bill, Doe & Hunnewell to Wm. S. Slater, August 1, 1874. “Wal. Music Cabinet. Bronze in door,” is listed on the back side of page 1. Also, see Doe & Hunnewell memorandum, March 21, 1874, 2. The colors “black, red, blue & gold, waxed” are listed for the music cabinet. As ancient Egyptian scenes created in sunk relief were carved in stone and then painted, colorful decoration may have been originally intended for the walnut music cabinet. As no traces of these colors are visible today, this decoration must not have been executed.

¹⁵¹ Killen, 576.

¹⁵² Fernand Beaucour, Yves Laissus, Chantal Orgogozo, *The Discovery of Egypt* (Paris: Flammarion, 1990), 210. Another French Empire example is Dominique Vivant Denon’s medal cabinet (1806), made by Jacob Desmalter and Guillame Biennais of mahogany and silver, now in the Metropolitan Museum of Art. The pylon-shaped cabinet is topped by a cavetto cornice that is accented with silver inlaid vertical stripes and applied winged sun discs with uraei, while torus molding at the edge. See Beaucour, 211.

¹⁵³ Percy F. Newberry, “Queen Nitocris of the Sixth Dynasty” *The Journal of Egyptian Archeology* Vol. 29 (Dec., 1943), 51. The Egyptian queen, Nitocris, was described by Manetho “as of fair complexion and the bravest and most beautiful woman of her time,” who also built the Third Pyramid. Herodotus recounts a story of Nitocris avenging the murder of her brother, who was king of Egypt, by inviting those most concerned to a feast in a spacious underground chamber, which she then flooded.

¹⁵⁴ See “Drop-Curtain Monographs,” *The New York Times*, Nov. 20, 1887, 10; “Amusements” *Los Angeles Times*, June 9, 1891, 4; Cleopatra was the title of a play at the World’s Fair, “Fannie Davenport’s “Cleopatra,”” *Chicago Daily Tribune* April 30, 1893, 39.

Chapter 5 endnotes:

¹⁵⁵ James F. O’Gorman, *Henry Austin, In Every Variety of Architectural Style* (Middletown, CT: Wesleyan University Press, 2008), 118.

¹⁵⁶ Arlene Palmer, *A Guide to Victoria Mansion* (Portland, ME: Victorian Mansion, 1997), 26.

¹⁵⁷ Arlene Palmer Schwind, curator at Victoria Mansion, conversation with author, January 9, 2010.

¹⁵⁸ The Turkish smoking room was recently restored with the original textiles and tassels meticulously replicated.

¹⁵⁹ Katherine C. Grier, *The Strong Museum, Culture & Comfort: People, Parlors and Upholstery 1850-1930* (Amherst, M.A.: University of Massachusetts Press, 1988), 185.

¹⁶⁰ C. Newhall Fogg, “One of Portland’s Old-Time Houses Suggests Palaces Over the Sea,” *Lewiston Journal* (February 25, 1911): Illustrated Magazine Section, 9. Quoted in Arlene Palmer, “Turkish Smoking Room Restoration,” *Victoria Mansion Newsletter* Winter/Spring 2007, 2.

¹⁶¹ The Moorish room created by Leon Marcotte for LeGrand Lockwood at the Lockwood-Matthews Mansion (1868-1869) in Norwalk, Connecticut is another example of an Islamic-inspired room. The Turkish smoking room from the John D. Rockefeller House in New York City (1884) was created for the previous owner, Arabella Yarrington Worsham, and now is installed in the Brooklyn Museum.

¹⁶² Harrison Griswold Dwight, *Constantinople: Old and New* (London: Longmans, Green & Co., 1915), 11.

¹⁶³ For a broader treatment, see Amanda Elizabeth Lange, “The Islamic Taste in American Domestic Interiors, 1860-1890,” (Master’s Thesis, Winterthur, 1990).

¹⁶⁴ *Artistic Houses, Being a Series of Interior Views of a number of the Most Beautiful and Celebrated Homes in the United States with A Description of the Art Treasures contained therein* Vol. One, Part II. Originally published 1883-1884 (reprint, New York: B. Blom, 1971), 187. The Egyptian library is not illustrated in *Artistic Houses*, but it does include photographs of the drawing-room, Dr. Hammond’s bedroom, and the Japanese bedroom. There is no author listed on the title page of *Artistic Houses*. In *The Opulent Interiors of the Gilded Age*, George William Sheldon is presumed to be the primary author of *Artistic Houses* based on varied sources that cite him as the author, so I will use his name in quoting *Artistic Houses*. See Lewis, Arnold, James Turner, Steven McQuillin, George William Sheldon. *The Opulent Interiors of the Gilded Age: all 203 photographs from “Artistic Houses”* (New York: Dover, 1987), v-vi.

¹⁶⁵ William H. Rideing, “Medical Education in New York,” *Harper’s New Monthly*, v. 65, 675. On page 677, Rideing states that Hammond’s “private practice is enormous; he is called to testify as an expert in courts of law; and his reputation is so wide that patients come hundreds of miles to see him.”

¹⁶⁶ *Ibid.*, 677.

¹⁶⁷ *Ibid.*, 677.

¹⁶⁸ “Dr. Hammond’s Bric-a-brac,” *The Art Amateur*, June 1879, Vol. 1 No. 1, 13.

¹⁶⁹ *Artistic Houses*, 92.

¹⁷⁰ *Ibid.*, 95.

¹⁷¹ M.E.W. Sherwood, “Certain New York Houses,” *Harper’s New Monthly* v. 65, 683.

¹⁷² ““Artistic” Houses,” *The New York Times*, Feb. 6, 1876, 4.

¹⁷³ Sherwood, 683.

¹⁷⁴ *The Art Amateur*, 13.

¹⁷⁵ Chauncey M. Depew purchased Hammond’s house in 1888 and retained the Egyptian decoration of the library until his death in 1928. Photographs of the dining room, library, drawing room, and (formerly Dr. Hammond’s) bedroom in Depew residence with the Hammond’s interior decoration intact are featured in Lancaster, Clay. *Photographs of New York Interiors at the Turn of the Century, From the Byron Collection of the Museum of the City of New York*. New York: Dover with the Museum of the City of New York, 1976.

¹⁷⁶ *Artistic Houses*, 88.

¹⁷⁷ *Ibid.*, 88.

¹⁷⁸ *Ibid.*, 88.

¹⁷⁹ *Ibid.*, 88.

¹⁸⁰ Sherwood, 683.

¹⁸¹ *Ibid.*, 87.

¹⁸² *Artistic Houses*, 88.

¹⁸³ *Ibid.*, 89.

¹⁸⁴ Sheldon notes that “the handsome chandelier is Greek.” See *Artistic Houses*, 89.

¹⁸⁵ *Ibid.*, 88, 89.

¹⁸⁶ *Ibid.*, 89, 88.

¹⁸⁷ *Ibid.*, 88. The author waxes poetic about Rameses II, “the likeness of the man who fell in love with the daughter of a king whom he had vanquished in battle, rather than of the great general who conquered Ethiopia and Syria, and the principal builder of that hundred-gated Thebes which its inhabitants believe to be the first city founded upon earth.” This suggests that Hammond may have related this information to Sheldon. Yet Sherwood has a different interpretation, describing “the inscrutable eye of the high-priest as he presides over the fireplace.” See Sherwood, 683.

¹⁸⁸ *Artistic Houses*, 88.

¹⁸⁹ *Ibid.*, 89.

¹⁹⁰ *Ibid.*, 87. Sheldon writes that this chair was “formerly the property of Sir Matthew Hall, Chief-Justice of the King’s Bench in the seventeenth-century.” The writer for *The Art Amateur* perhaps describes the same English chair when he states, “Even the carved wood chair, with a back as high as that of a cathedral stall, impresses you as being in keeping with the prevailing style of decoration.” See *The Art Amateur*, 13.

¹⁹¹ *Artistic Houses*, 89. Sheldon states that Lieutenant-Commander Gorrington discovered the sculpture and had twelve casts made. Gorrington was in the U.S. Navy and was involved in transporting the obelisk to New York City.

¹⁹² Bernadette Sigler, “The Egyptian Movement in American Decorative Arts 1865-1935” in *The Sphinx and the Lotus: The Egyptian Movement in American Decorative Arts 1865-1935* (Yonkers, N.Y.: The Hudson River Museum, 1990), 19.

¹⁹³ *Men and Women of America: A Biographical Dictionary of Contemporaries* (New York: L.R. Hamersly & Co., 1910), 751.

¹⁹⁴ *Ibid.*, 19.

¹⁹⁵ Sigler notes that several objects from the Gross Mansion, including some from the Egyptian parlor, are in the collection of the Lightner Museum in St. Augustine, Florida.

¹⁹⁶ Sigler, 19.

¹⁹⁷ Susan Weber Soros, “Rediscovering H.W. Batley (1846-1932), British Aesthetic Movement Artist and Designer,” *Studies in the Decorative Arts* Vol. VI, No. 2 (Spring/Summer 1999), 3.

¹⁹⁸ Soros, 36. The folio has an alternate title: *Etched Studies for Interior Decoration*, which appeared on the book cover.

¹⁹⁹ Soros, 12. See “Our Lithographic Illustrations. Study for a Dining-Room,” *Building News* 34 (June 28, 1878): 648, 650-51.

²⁰⁰ Widar Halen, “Christopher Dresser and the Aesthetic Interior,” *Antiques* 139.1 (January 1991), 259. Built in 1850 and greatly enlarged in 1880, today Bushloe House is recognized by English Heritage on The Statutory Lists of Historic Buildings as Grade II, which means the building is considered “outstanding.” Grade I is reserved for buildings of international stature and Grade III means a building is of special interest and national significance. The Wigston District Council offices are currently housed in Bushloe House.

²⁰¹ Dresser’s predilection for the Egyptian style is evident in an article he wrote, titled “The Expression of Egyptian Ornament” in *Furniture Gazette* 1874, 479.

²⁰² Halen, 1991, 261; See Widar Halen, *Christopher Dresser* (Oxford: Phaidon, Christie’s, 1990), 83.

²⁰³ Spofford, 162.

Conclusion endnotes:

²⁰⁴ John Wilton-Ely, “Egyptian Revival” *Oxford Art Online*, <http://www.oxfordartonline.com:80/subscriber/article/grove/art/T025629>. (accessed September 9, 2009).

²⁰⁵ Curl, 106-108. Also see plate 62. Curl includes a surviving drawing of the Egyptian room at Cairness House. The room was previously thought to have been a billiard room and is described as such in these sources. Subsequent research exploring the original owner, Charles Gordon, and the architect, James Playfair, who were both Freemasons, has led to the discovery of the original intent of the room. The idea for the room resulted after Playfair visited Paris in 1785 where Cagliostro had begun to celebrate the Freemasonic ‘Egyptian Rite.’ I am grateful to John A. Packer, Chairman, The Scottish Egyptian Archeological Trust, for sharing this information. John A. Packer, e-mail to author, September 5, 2009.

²⁰⁶ See John Hamill and Pierre Mollier, “Rebuilding the Sanctuaries of Memphis: Egypt in Masonic Iconography and Architecture,” in *Imhotep Today: Egyptianizing Architecture*, eds. Jean-Marcel Humbert and Clifford Price (London: UCL Press, 2003), 207-229.)

²⁰⁷ Mary Russell Mitford, *Our Village: sketches of rural character and scenery*, Vol. 2. (London: Geo. B. Whittaker, 1827), 261.

²⁰⁸ See photograph of the house in Humbert, 1989, 90. Humbert dates the house to 1980 in this book, but it is dated 1977 in the following: Richard A. Fazzini and Mary E. McKercher, “‘Egyptomania’ and American Architecture” in *Imhotep Today: Egyptianizing Architecture*, eds. Jean-Marcel Humbert and Clifford Price (London: UCL Press, 2003), 150.

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