

**"THE
BEST TABLE
IN AMERICA"**

**FURNISHING
THE DINING ROOM
1810-1829**

**Hampton National Historic Site
National Park Service**


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**"THE BEST TABLE IN AMERICA:"
FURNISHING THE DINING ROOM
AT HAMPTON
(1810-1829)**

Volume I

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Recommended by:

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Date

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Date

The General's [Charles Carnan Ridgely] land is of great note...very well cultivated, and much better than most others in the country: his cattle, sheep, horses, & c. of a superior sort, and in much finer condition than many that I saw in America. He is very famous for race-horses...He is a very genteel man, and IS SAID TO KEEP THE BEST TABLE IN AMERICA...I often experienced his great hospitality.

**Richard Parkinson
A Tour in America, London, 1805**

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Lynne Dakin Hastings
Curator
Hampton NHS
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INTRODUCTION

The purpose of this document is to provide a furnishings study for the Dining Room, Hampton Mansion, Hampton National Historic Site, for the period 1810-1829.

No comprehensive furnishings study or plan exists for the Mansion to date. An individual furnishings study and plan was completed in 1993 for the Master Bedchamber. Studies and Plans for individual rooms are being developed separately, due to funding restrictions, but they are intended to complement each other when completed. The long-range objective is to consolidate the room plans into a complete study for the preservation and interpretation of primary exhibit areas at Hampton Mansion.

Additional Furnishings Plans are anticipated for exhibit areas in Stables 1, Quarters A, and the Farmhouse.

Three major factors have imposed critical limitations on this study:

First, no archaeological survey has been conducted for Hampton NHS, and little archaeological data exist for analysis. Projects narrow in scope have accompanied specific work such as water and sewer line excavation, but monitoring has been limited and artifact recovery or documentation meager. Additionally, major ground disturbance to the farm site occurred in 1982 compromising significant archaeological potential in this area.

Second, a comprehensive Historic Structure Report for HS 1, Hampton Mansion, has not been prepared to date. Many architectural questions, which would illuminate use patterns and historical context, remain unanswered.

Finally, a significant portion of Ridgely/Hampton documentation was owned privately by William Hoyt, a family descendant, until his death in October, 1992. These papers were not available to the author for study. The recent death of their owner, and promised future gift of the papers to the Maryland Historical Society, will provide public access within one to two years. Significant additional primary information may alter some conclusions in this study, which will be updated as necessary to incorporate new research.

ADMINISTRATIVE DATA

STATUS OF THE MANSION ON THE LIST OF CLASSIFIED STRUCTURES

Hampton Mansion, originally called Hampton Hall, is No. 00533 01, Category A, on the List of Classified Structures, and was entered on the National Register of Historic Places October 15, 1966. (See fig. 1 for William Russell Birch's engraving "Hampton the Seat of Genl Chas Ridgely, Maryland," 1808.)

PROPOSED USE OF THE MANSION AND PRIOR PLANNING DOCUMENTS

The Mansion will incorporate both interpretive and adaptive uses, as identified in the approved General Management Plan, 1983. Based on historical data and extant original furnishings, the furnished exhibit rooms will preserve historical periods from seven generations of Ridgely family occupancy from 1790-1948.

The General Management Plan (1983) defines the Mansion as the centerpiece of a vast estate, symbolizing the grandiose scale of life during the more prosperous periods of habitation by the Ridgelys... commemorating a major phase in United States architectural and social history. According to the GMP, furnishings in the Mansion will reflect a mixed period approach, with individual rooms furnished to specific periods, making use as appropriate of Ridgely family furnishings and other representative pieces.

In keeping with the mixed period approach for exhibit room interpretation, the Dining Room will be furnished to the period c. 1810-1829., basically from the "redecorating" of the room c. 1809-1815 until the death of Charles Carnan Ridgely (1760-1829), second master of Hampton. This choice was based on the large group of surviving dining room furnishings from this period, and documentation regarding refurbishment of this room between 1809 and 1815.

The Statement for Management (1989) includes the following management objectives:

To preserve and protect the cultural and natural resources of Hampton National Historic Site that are essential to maintain its integrity and purpose, including the structures, landscape, archaeological sites and collections.

To gather and develop a sufficient information base to manage and interpret the park... This will be accomplished by an archaeological survey; archival, historical, and furnishings studies; and complete historic structure reports.

To interpret the history of the site from its late seventeenth-century beginnings to 1948, as an example of an agricultural and industrial complex and family seat with its architectural features, gardens, and collections. Also to educate the public about preservation ethics.

It also states, "The museum collection defines the interior and exterior architectural space of the Mansion and supporting dependencies."

NPS 28, Cultural Resources Management Guideline, 1985, defines a museum collection as an "assemblage of objects, works of art, historic documents, and/or natural history specimens collected according to a rational scheme and maintained so they can be preserved, studied, or interpreted for public benefit. Museum collections are normally kept in park museums...To be a museum collection, the assembled objects and specimens must be related to each other and to one or more park themes." It goes on to define museum object as a "material thing possessing functional, aesthetic, cultural, symbolic, and/or scientific value. An object is usually movable by nature or design, such as a coin, a gun, a ceramic pot, a chair, a canoe, or an automobile. Museum objects include prehistoric and historic objects, artifacts, works of art, archival materials, and natural history specimens that are part of a museum collection. Elements, fragments, and components of structures may be designated museum objects if they are no longer part of the original structure..."¹

Other pertinent park planning documents include:

- Resource Management Plan (1988)
- Historic Structure Report (partial), Historical Data (1980)
- Historic Structure Report (partial), Architectural Data (1981)
- Statement for Interpretation (1991)
- Long Range Interpretive Plan (1993)
- Scope of Collections Statement (1990)

INTERPRETIVE OBJECTIVES

According to the Annual Statement for Interpretation, 1993, the park purpose is to preserve and interpret the remains of a once vast agricultural and commercial empire. The Park Purpose and Significance Statement goes on to relate (quoted from document):

The park also preserves approximately 20,000 items [actually 45,000] in its museum collection. Like everything else in the park, the collection is wide-ranging. It includes -- as one might expect -- archival documents, excellent examples of late eighteenth- and nineteenth-century furniture, silver, porcelain, and paintings by such well-known artists as Thomas Sully, John Wesley Jarvis, [Charles Willson Peale, Rembrandt Peale] and John Hesselius. The collection also includes more personal items such as family photographs, hunting equipment, clothing, tools, family memorabilia, and eyeglasses.

Lending to Hampton's significance is that all of these items are original to the estate. They are not similar pieces brought in from afar to furnish the house, but are the actual ones purchased for the estate and never used anywhere else. Tying the buildings and the collections together are thousands of original documents retained in the park's collection, in the Maryland Hall of Records in Annapolis, and in the Maryland Historical Society.

The ability to put the collections and the buildings and the information into one complete, cohesive package makes Hampton significant.

The purpose of the interpretive program is to illustrate the following themes:

the history and interaction of the diverse communities that made up the changing economic, technological, and social complex that was Hampton.

the architectural history, construction, and evolution of Hampton's structures; the development of the surrounding cultural landscape; and, the acquisition and fabrication of the material culture.

The Long Range Interpretive Plan (1993) provides the following themes, restating these topics:

1. The agricultural, industrial, and commercial enterprises of the Ridgely family depended upon the labor and interaction of several diverse human communities.
2. The nature of the Hampton estate and the enterprises upon which it depended changed and evolved over the 200 years of Ridgely ownership and management.
3. Hampton's structures, cultural landscapes, and historic objects bear witness to the presence not only of those who owned them but also to those who constructed or toiled with them.

The Plan goes on to state:

The rooms and furnishings will become the stage. Actual items, particularly those that have a connection to Hampton people, will be used to create visual images of life on the estate. While the Ridgelys will be important "cast" members, they did not live in isolation. Everywhere, on the tour and throughout the site, Hampton slaves\employees will play crucial supporting roles...

In order to come to life, the mansion must look more like a home. Additional signs of life must be either rescued from storage or purchased and added to the room settings ...Re-arrangement of items currently on display could help accomplish the lived in appearance. The collection is large and consideration should be given to increasing the number of rotating items, perhaps on a seasonal basis, to provide more varied interpretation of the site and even add new interest for returning visitors...

Since the rooms of the mansion reflect different time periods, context is important...Interpretation of the Hampton work force, particularly the African American slaves and later servants, requires special consideration. Interpretation of laborers needs to be part of the mansion story...

...other comparisons should be drawn during the mansion tour and throughout the site. Foods and food preparation, leisure activity.....family life, can each be interpreted to show how the lives of Hampton's residents were dramatically different.

Furnished period rooms illustrate the material culture, as well as the history and interaction of communities at Hampton. The primary objective of furnished rooms in the Mansion is to impart the

environment in which the Ridgely family, of various generations, lived, worked, and socialized, and the environment which was instrumental in establishing their social and economic standing in the community and country. The furnished rooms will form a three-dimensional exhibit visually aiding interpretation of the Ridgely family: size and composition of the household, their daily activities, and related activities of their dependents -- free artisans and craftsmen, household staff, indentured servants, and slaves.

Most of the furnishings are original to Hampton and provide a historical complement to the natural and man-made environment. They establish a context for the interpretive story, which encompasses several themes. Some portion of the museum collection, chiefly Ridgely books, photographs, manuscripts, fragile textiles and objects which are fragments or heavily damaged, will remain a study collection. These objects will reside in protected storage, to assist with primary documentation and current and future interpretive objectives.

INTERPRETIVE OPERATING PLAN

Interpretation of the Mansion's interior is accomplished through guided tours, dramatic presentations, lecture programs, special events, publications, and temporary or seasonal exhibits.

Interpretive tours of the Mansion are the primary means of visitor contact on site. Visitors approach the Mansion from the northwest side, following the paved walkway from the visitor parking area. Currently, the tour route begins in the West Hyphen (Room 13) of the Mansion, serving two purposes: This allows groups to assemble prior to the start of hourly tours, and the hyphen contains orientation and exhibit materials. Entry and exit of visitors through the hyphen also provides a buffer zone for essential control of climatic conditions in the main exhibit areas, which contain fragile primary museum collections.

The Long Range Interpretive Plan calls for tours to leave the west hyphen and reenter the Mansion from the north; this route will be used except in bad weather. Visitors are escorted around the first story of the main block, proceeding through the Great Hall (Room 7), Drawing Room (Room 11), Music Room (Room 7), Parlour (Room 10), and Dining Room (Room 9). Visitors are then escorted to the Stairhall (Room 8) and up the stairs to the Second Story Stairhall (Room 18). Visitors see the Master Bedchamber (Room 22), the Principal Guest Bedchamber (Room 21), and the Northeast Bedchamber (Room 19). The tour is completed on the second story, and the visitors are returned, through the exhibit rooms, to the West Hyphen. Tour routes may vary depending on visitation and park activities.

INTERPRETIVE SECURITY

In order to protect the cultural resources exhibited inside the Mansion, recommended tour size is no more than 15 persons per tour. Additional protection, through the use of visible barriers in the furnished areas, continues to be recommended, particularly for larger tour groups. Barriers which are immediately recognizable and respected, yet sympathetic to the furnishings, are suggested. Additional, continuous monitoring infra-red security protection is required for sensitive areas where small, portable, fragile, and/or valuable objects are displayed.

All areas containing museum collections must be fully protected for fire and security risks in compliance with NPS and Department of Interior museum policy. Security is of special concern in the Dining Room due to the value and portability of silver and porcelain objects. Additional security analysis will be conducted for this exhibit space, and the subsequent recommendations folded into the exhibit plan.

Fire detection upgrades to the present systems are required, and the feasibility of a practical fire suppression will be fully explored and funded as necessary. Additionally, an Emergency Plan is required, to include concerns related to the protection and preservation of interior historic architecture and the museum collection.

HISTORICAL DATA

LOCAL HISTORY

Hampton is located near Baltimore, Maryland, which experienced phenomenal growth in the years between the American Revolution and the War of 1812. Baltimore was officially designated a city in 1797, and began to rival New York, Boston, Philadelphia, and Charleston as a major coastal city both commercially and culturally. A locality of less than 200 persons when the Ridgelys purchased the Northampton property in 1745, the city grew to a population of over 30,000 people by the turn of the eighteenth century.

By September, 1812, the city's nationally circulated newspaper, Niles' Weekly Register, could report "There is not to be found, perhaps, in the history of any country, certainly not in that of the United States, an instance of such rapidity of growth and improvement, as has been manifested in the city of Baltimore during the last thirty years." The article went on to say there were "many magnificent private houses, which furnish, at once, proofs of the distinguished taste and opulence of their owners."²

Profits from commerce and business were being used to purchase fine homes, furniture, and accessories. Merchants were trading worldwide, and importing the newest and most fashionable foreign goods. Additionally, newspaper advertisements of the early nineteenth century illustrate the high quality and level of skill of Baltimore cabinetmakers, who were beginning to rival those in other American cities. "Equally fashionable and sought after were the creations of the local silversmiths and the services of upholsterers, stuccoers, painters, and other craftsmen, which indicates that the interiors of numerous Baltimore dwellings were individualistically and tastefully furnished."³

HAMPTON 1745-1829

Colonel Charles Ridgely (c. 1702-1772), whose grandfather Robert immigrated to Maryland from England c. 1634, purchased a 1,500 acre tract of land known as "Northampton" in Baltimore County in 1745, for 600 pounds sterling. By 1750, he owned more than 8,000 acres of land in Baltimore and Anne Arundel Counties, moving his interests as a plantation owner, planter, and merchant toward the developing commercial center of the state.

Colonel Charles deeded two thousand acres, including most of the "Northampton" tract, to his younger son "Captain" Charles (who had been a mariner and ships' captain) in 1760. Northampton Furnace and Forges, established in 1762, made a substantial fortune for the Ridgelys both before and during the American Revolutionary War.

Captain Charles Ridgely (1733-1790) (fig. 2) married Rebecca Dorsey (1739-1812) (fig. 3) in 1760. He retired from the sea and assumed control of the family iron business, although the Captain remained an active agent for British merchants until the Revolutionary War. Captain Charles Ridgely also operated a merchandising business in Baltimore City; owned vast farms and plantations cultivating grain and vegetable crops; bred cattle, pigs, and thoroughbred horses; planted commercial orchards; and operated mills and quarries. Ridgely acquired thousands of acres of land confiscated from the British immediately following the Revolutionary War and eventually owned more than 24,000 acres. An Anti-Federalist member of the Maryland Legislature, he became the acknowledged political boss of Baltimore County.

The culmination of Captain Ridgely's "American Dream" was the construction of Hampton Hall. The centerpiece of the Hampton estate established at "Northampton", the house was built for him between 1783 and 1790. It was designed to be a powerful symbol of his wealth and stature, and obviously succeeded. On July 19, 1789, Abraham Butler addressed his letter to Captain Charles Ridgely "at Hampton Pallace."⁴ Unfortunately, Captain Ridgely, first owner and builder of Hampton Hall, died on June 28, 1790, shortly after the "pallace" was completed.

Charles Carnan Ridgely (fig. 4) became the second master of the Hampton estate. He was born December 6, 1760, to John and Achsah Ridgely Carnan, sister of Captain Charles Ridgely. Charles Ridgely Carnan and his brother John were apparently raised mostly by their uncle and aunt, Captain Charles and Rebecca Dorsey Ridgely. Charles was trained in business by his uncle and rose through the Ridgely enterprises to become his uncle's junior partner.

In 1782, Charles Ridgely Carnan married Priscilla Hill Dorsey (1762-1814) (fig. 5), a younger sister of his uncle's wife, Rebecca. Charles and Priscilla occupied Hampton Hall (later known simply as Hampton or "the Mansion") with Captain Charles and Rebecca; as primary heir to Captain Ridgely, Charles Carnan, his wife, and children, took up residence in the Mansion with Captain and Mrs. Ridgely around December 1788. Their second son, John Carnan, was the first child born in the house, January 9, 1790. What influence did Charles Carnan have on Captain Charles Ridgely when Hampton Hall was being constructed? It was begun a year after Carnan's marriage and at the time of the birth of his first son - was planning for this future dynasty part of their scheme? Also, how much influence did Priscilla wield with her sister? Were their needs or desires consulted? The lives of the two families were tightly interwoven during this period.

Captain Ridgely died childless. By the terms of his uncle's will, Charles Ridgely Carnan inherited the Hampton estate, although the house was excluded for Rebecca's lifetime, with two-thirds ownership of the Northampton Iron Furnace, other ironworks

interests and additional property, on the condition he change his surname to Ridgely.⁵ Captain Ridgely's will set a precedent, establishing a "courtesy" entail to protect the core Hampton Estate. The "courtesy" entail survived until the mid-twentieth century: Hampton Hall, gardens and grounds, and the Hampton Farm passed continuously to the eldest son until its transfer to the National Park Service in 1948.

Although American law did not recognize the legality of entails which were so important to British inheritance law, a "courtesy" entail was often established to benefit wealthier estate owners. By law, to entail an estate meant to limit the inheritance of property to a specific line of heirs in such a way that it could never be legally transferred. This arrangement was established by Captain Ridgely, passing the Hampton estate to his nephew Charles Carnan, and hence to his son Charles Carnan, Jr., and to their heirs in perpetuity, with the notable condition that they change their surname to Ridgely. Through cursory examination of early Maryland law, there appears to have been no financial advantage to estate planning, however.

By an Act of the Maryland Legislature, November 5, 1790, Charles Ridgely Carnan, his son Charles, and all of their descendants adopted the surname of Ridgely; they were also granted the right to use and bear the coat-of-arms and armorial bearings of the family of Ridgely, including the stag's head crest. Heraldic devices have long been considered status symbols. They also reflect an established and traditional approach to family recognition and association. These devices, which began as personal badges of knights and rulers, became for eighteenth-century Americans an "insignia of gentility." Perhaps nowhere in Maryland was the use of a family coat-of-arms more ubiquitous, or symbolic of the need to confer stature and a sense of ongoing tradition, than at Hampton. This symbol of prestige and family honor was an integral part of the Ridgely family's social and aesthetic milieu for more than 150 years.⁶

Captain Charles Ridgely's widow, Rebecca, had the use of Hampton Hall for life by the terms of his will. However, she entered into an agreement with Charles Carnan Ridgely on January 17, 1791, whereby he received the Mansion outright, with Rebecca moving to another nearby property and receiving other amenities, such as an allowance, fodder for her horses, and the use of a carriage. Rebecca Ridgely died in 1812.

Charles Carnan Ridgely, master of Hampton from 1790-1829, eventually owned more than 25,000 acres of land in northern Maryland, over 300 slaves, and Hampton Hall, the largest house in the state and one of the grandest and most elaborate houses in America. By the end of 1791, Charles Carnan's accounts reflect this glory; he purchased a carriage and accoutrements for £416.2.11.⁷

In 1827, towards the end of his life, one year's insurance for Hampton, ending 4 March 1828, was \$82.50.⁸

As an alternative to his country seat at Hampton, Charles Carnan Ridgely spent part of each year in Baltimore and Annapolis. His family's city life focused on the political and social season which began in the fall. The family usually moved into town in November. Club bills for suppers and balls,⁹ and membership in the Baltimore Dancing Assembly,¹⁰ illustrate the lighter side of city life, while legislative proceedings reflect Ridgely's influence throughout the state. Addresses for in-town residence vary, but in 1807, Ridgely purchased a large townhouse on Gay Street for \$10,000.¹¹ He was still listed as dwelling at "N[orth] Gay, near Fayette st" at the time of his death in 1829.¹²

By April, the family usually returned to Hampton, although visits to the country were also made for hunting and house parties throughout the year, and travels elsewhere were common. Ridgely's business records account for frequent travel between Hampton and Annapolis, Washington, D.C., Philadelphia, and New York. He also owned land in England where he maintained business interests, and probably traveled there and to Europe. However, to date, only bills detailing Charles Carnan Ridgely, Jr.'s travel to England and invitations for Charles Carnan Ridgely, Sr. have been located.

Charles Carnan Ridgely played an active role in the business, political, and social life in Maryland. In addition to his vast agricultural, industrial, and commercial interests, he served as a representative from Baltimore County in the Maryland legislature from 1790-1795, as state senator from 1796-1800, and as a three-term governor of Maryland, ending in 1819.

Known throughout his life as General Ridgely, his military record culminated with his appointment as a brigadier general in the state militia in 1796. Charles Carnan Ridgely was also a director of the National Bank of Baltimore and the National Union Bank, served on the board of the Baltimore College of Medicine, and was an incorporator of the Baltimore Orphan Asylum. He was a founder and first president of the Maryland Agricultural Society from 1824-1826.

Charles Carnan and Priscilla Dorsey Ridgely had at least fourteen children, eleven of whom lived to maturity. Priscilla Ridgely died in 1814; Charles Carnan Ridgely never remarried. Well-educated and socially prominent, their children made advantageous marriages to other respected families, including the Carrolls, Chews, Howards, Hansons and Campbells. His eldest son, Charles Carnan Ridgely, Jr., was killed in an accident June 19, 1819, predeceasing his father. Thus, John Carnan Ridgely (1790-1867), the second son, became the new heir to the entailed Hampton estate.

John Ridgely's first wife, Prudence Carroll (d. 1822), bore him six children, but none of them survived infancy. He married his second wife, Eliza Ridgely (1803-1867), daughter of Nicholas Greenbury Ridgely, a prominent Baltimore merchant, in 1828, the year before Charles Carnan's death. A link between the two Ridgely families prior to their marriage has not been established to date. John and Eliza Ridgely resided at Hampton from the time of their marriage. Their first child, Eliza, was born in 1828, and their son Charles in 1830; three other children died young.

When Charles Carnan Ridgely died in 1829, the Hampton "empire" was largely reduced. John's inheritance of the Hampton estate encompassed only about 4,000 acres. Other properties, stocks, and commercial and financial interests passed to John's siblings, and although the iron business continued to advertise at the corner of Pratt Street and Smith's Wharf ¹³ it had largely declined. The Gay Street townhouse was not part of the entail, and by 1833 John's town dwelling was listed as "25 Hanover st." ¹⁴ As Charles Carnan Ridgely's estate was probated and his property split among heirs or sold, his papers and account ledgers became divided. Some papers and accounts have found their way into public archives, as discussed below; some key elements are still missing.

Additional historical information may be found in the Hampton Guidebook, 1986, published by Historic Hampton, Inc.

ARCHITECTURAL DATA

A complete Historic Structure Report for the Mansion has not been written to synthesize partial reports dealing with load bearings, roofing, heating, and drainage repairs with historical documents and the structure itself. However, the partial reports have been of some assistance in documenting the physical fabric, periods of development, and maintenance.

Copious archives including numerous account books, bills, and receipts record each phase of the Mansion's construction, including costs, materials, description of work, and in many cases individual names of workmen. These manuscripts document the progress and character of the building over time. Not all of these surviving accounts have been analyzed to date; some reside in private, inaccessible collections. Many questions regarding original features of the interior remain unresolved and have posed limitations to this study.

The country-people soon saw with amazement what was to them a palace rising in the wilderness....They called it "Ridgely's Folly"...it had too many "new-fangled notions" about it. Marble mantels, folding doors, sofas, mahogany sideboards, and chinaware, were almost unknown immediately after the Revolution. Yet Hampton must be adorned with all these....the captain would have carpets, and stoves, and carriages....¹⁵

The mansion house, originally called Hampton Hall, was built between 1783 and 1790 by Captain Charles Ridgely. Considered by his contemporaries to be a very ambitious undertaking, the resulting edifice was one of the largest and most ornate country residences built in the United States prior to 1850! A fourth-generation Marylander, Captain Ridgely was part of a large group of wealthy landowners who turned, in the latter half of the eighteenth century, to increased formality in their domestic architectural and living arrangements. As the elemental needs of shelter and food became less urgent, time became available to address more aesthetic interests, including classically inspired architecture.

The English Palladian influence in America is perhaps nowhere more discernable than at Hampton (see fig. 6 for HABS drawing). The scored stucco and rusticated finish resembling cut blocks of stone, the massive scale, domed roof line with urn finials, and enclosed central pavilions or porticos, were all derived directly from English models. Eighteenth- and early nineteenth-century Americans were almost totally dependent on European precedent for style setting. The Ridgelys emulated English prototypes, especially through the use of English design books, to a marked degree. Their travels to England, broad educations, as well as their enormous wealth, empowered them to seek sophisticated models of taste for their homes and furnishings.

The vigorous exterior design of the Mansion conforms to the Georgian formula for classical detail and balanced effect: Rigid symmetry, five-part composition, axial entrances, geometric proportions, pedimented gable ends, and sash windows. A house plan, including a ceremonial center with a portico at both ends and extended wings, was very popular both in England and America for houses "at the centre of great estates where show was considered essential."¹⁶ Hampton's baronial scale and grandiose design, although not totally successful by academic standards, provided an elegant and spacious setting for entertaining and close-knit family life for seven generations of the Ridgely family. In a period when the vast majority of Americans lived in simple, one to four room dwellings, Charles Carnan Ridgely (1760-1829) and his family resided for part of each year in a country house with sixteen bedchambers, and spent November to April in a large townhouse. The order, symmetry, and scale of their architectural surroundings allowed the Ridgelys to manage their domestic lives very differently from most of the population; it set them apart, in a small and distinct socio-economic group.

The balance and symmetry of the exterior defines the interior plan (fig. 7). "The relentless symmetry of the center-passage, double-pile plan was a method for holding disparate domestic functions in check."¹⁷ Hampton's first story contains four parlours, generally considered public spaces, with two on each side of the Great Hall. Typically by this period sleeping arrangements were confined to the upper stories, although according to family tradition, Charles Ridgely the Builder died in the southeast room of the first story [the Dining Room].¹⁸ The second story of the Mansion originally contained four large, principal bedchambers, and two reception rooms over the north and south portico which could be converted to sleeping chambers as needed. There were ten smaller bedchambers/storerooms for children or servants located on the third story. Slaves and other servants were usually relegated to the attic, kitchen, or separate quarters.

This report will focus on the function of the southeast room in the main block of the first story prior to 1830.

I. ROOM USAGE

...dinner remained the one invariable formal ritual at all house parties, and indeed in every country house whenever there were people staying, and even when there were not. It involved assembly in formal dress in the drawing room before dinner, a formal or semi-formal procession of family and guests from the drawing room to the dining room, the serving of the meal in some splendor, with plate on display and numerous footmen waiting, the retirement of the women to the drawing room while the men drank, smoked and talked, and the final return of the men to join the ladies in the drawing room. In a large house drawing room and dining room were now almost invariably separated from each other by one or more rooms, both so that the noise of the men should not disturb the women in the drawing room, and to provide a little state and distance for the procession...¹⁹

The interior arrangements...are decidedly of an English character. The furniture is commonly mahogany, and carpets almost universally prevail, summer and winter....²⁰

Captain Charles Ridgely died in the southeast room on the first story of Hampton Hall on June 29, 1790. At this time the room had been converted to a bedchamber for his use.²¹ We know little else about the situation at Hampton in 1790 as Captain Ridgely dictated that no inventory of his estate be recorded (his reason for this remains obscure). Charles Carnan Ridgely, upon assuming ownership, converted the southeast room to a dining room. In sympathy with Thomas Jefferson's desire for efficient service and hot food (satisfied at Monticello by dumbwaiters and revolving service doors), Charles Carnan enlarged the east hyphen to provide a servant's passage and direct access to the Dining Room from the pantry and kitchen. This also provided a housekeeper's chamber over the pantry. Charles Carnan Ridgely's Dining Room became one of the most elegantly furnished spaces in the Mansion.

The Dining Room, is one of the principal apartments of a house, and ought always to be of a bold and an accomodating proportion.²²

By the time of Hampton's construction immediately following the Revolutionary War, dining rooms or eating rooms were common in great houses, designed and decorated chiefly on the English model. Although the term "salle a manger" (dining room) did not appear until the seventeenth century in France, the English had established the dining room as one of the principal apartments in the country house, and most Americans followed suit. Robert Adam explains this as follows:

The French meet there only at meals, when they trust to the display of the table for show and magnificence, not to the decoration of the apartment; and as soon as the entertainment is over, they immediately retire to the rooms of company....It is not so with us. Accustomed by habit, or induced by the nature of our climate, we indulge more largely in the enjoyment of the bottle...The eating rooms are considered as the apartments of conversation, in which we [i.e., the men] are to pass a great part of our time....Soon after dinner the ladies retire....Left alone, they [the men] resume their seats, evidently more at ease, and the conversation takes a different turn - less reserved - and either graver, or more licentious. ²³

And thus follows:

Here is the first great defect I find in the ordering of American domestic economy. The eating, or dining-room, is almost invariably one of the best in the house. The custom is certainly of English origin, and takes its rise in the habit of sitting an hour or two after the cloth is removed, picking nuts, drinking wine, chatting, yawning, and gazing about the apartment. ²⁴

In fact, François De La Rochefoucauld recalls when the dessert course is over,

'All the servants disappear. The ladies drink a glass or two of wine and at the end of half an hour all go out together.' They retired to the drawing room for coffee or 'tea and scandal', leaving the 'heroes to their pleasure': to settle the nation's destiny, toast their mistresses and drink themselves under the table. 'It is then that real enjoyment begins...This is the time that I like the best: Conversation is as free as it can be, everyone expresses his political opinions with much frankness. Sometimes conversation becomes extremely free upon highly indecent topics - complete license is allowed..' ²⁵

Politics, business, and sporting interests were chief topics of conversation, areas in which the Ridgelys excelled. The fact that men spent more time in this apartment than did women defined the dining room as a masculine space, to be furnished to a gentleman's taste, as opposed to the sitting room or drawing room which was to be more feminine in appearance.

Adam's plans often illustrate both public and private or great and common eating rooms, although by the middle of the eighteenth century meals for large numbers of people were often held in the salon or great hall - "a room that often, but not always, occupied a central position on a plan." ²⁶ In planning a house, Robert Adam felt it essential to determine room distribution and function. He

stated "this is one of those branches of our art [architecture] which has not hitherto been treated of with any accuracy, or studied with any care; though of all others the most essential, both to the splendour and to the convenience of life." ²⁷

Rooms separately devoted to eating or dining reflected both splendor and convenience in the middle Atlantic states even before the Revolutionary War. The Governor's Palace in Williamsburg had a dining room by the mid-eighteenth century when royal governors entertained lavishly; by 1754 a ballroom and supper room were added. ²⁸ Whitehall, constructed for the royal governor of Maryland, Robert Eden, was also designed with an elegant eating room. Mount Airy, the Tayloe family seat and one of the most elegant Georgian houses in America included a dining room by about 1758. ²⁹ One of the most elaborate principal rooms at Gunston Hall, George Mason's home in Virginia, was the dining parlour, designed by William Buckland; Charles Carroll, Barrister, planned one at Mount Clare by 1760. ³⁰

By the last quarter of the eighteenth century estate inventories as well as architectural plans reflect the popularity of dining rooms among wealthier Americans. For example, Dr. Nicholas Flood had a dining room in Richmond County, VA, by his death in 1776, and Mathias Hammond had William Buckland create one for him in Annapolis by 1775. Although Mount Vernon already had a small dining room, George Washington added a large new room or banquet hall during the war, although it was not completed until c. 1790. Thomas Jefferson planned a dining room at Monticello in his initial design c. 1771, and it remained one of the principal rooms after Monticello was considerably altered beginning in 1796. By 1800 when many country houses had sprouted around Baltimore and William Thornton's design for the Octagon House and James Hoban's for the White House in Washington, D.C. were executed, the equal and preeminent status of dining rooms and drawing rooms was well-established.

Dining arrangements were somewhat flexible until the middle of the nineteenth century, and although a separate dining room was common by the end of the eighteenth century in fashionable American homes, it was often reserved for more formal meals. When guests came from any distance they were likely to stay for several days. Breakfast served for the guests might include salt fish, eel, tongue, cold ham, cold beef, beefsteaks, eggs, boiled milk, eggnog, wine, ale, and cider. ³¹ Breakfast was served at about 8:00 a.m. (although during large house parties it might be later in the morning) and dinner served between 3:30 and 6:00 p.m. ³² "The hour for dinner was even more susceptible to class differences; labourers eating at 1 pm, while the fashionable aristocracy dined later and later." ³³ Tea was taken by ladies and gentlemen between 7:00 pm and 9:00 pm, depending on when the gentlemen left the dinner table. A light supper consisting of cold meats, perhaps a few hot side dishes, fruit, sweets, and wine (with carafes of water) was served two to

three hours later.

A description of Woodlawn, the Lewis family home near Mount Vernon, provides a glimpse of what dining might have been like at Hampton during the same period:

The house is well furnished and we were entertained in the most sumptuous fashion. We had a light and late breakfast and dined at four. The table was spread with double table cloths, and the first course consisted of beef, mutton, oysters, soup, etc. The first cloth was removed with these viands and the clean one below was covered with pies, puddings, tarts, jellies, whips, floating island, sweetmeats, etc., and after these we came to the plain mahogany table. Clean glasses were brought on and a lighter kind of wine with fruit, raisins and almonds. We did not sit long at the table and coffee and tea were sent around at eight. In the evening we were entertained with music on the harpsichord and guitar by Mrs. and Miss Lewis and one or two songs (and among others, the "Vale of Avoca") by Miss Stuart. Miss Frances sings and plays the harp also, but the instrument had not arrived. The service of plate was very rich -- the large tea waiters and smaller servers being of massive silver...But all these sink into insignificance when you contemplate the virtues of this admirable family.

Thomas Hill Hubbard, 1817 ³⁴

The parlour might be used by the family when eating alone or serving a late supper for a few close friends. Pianofortes and at least one harp are documented in use by the Ridgely family. ³⁵

At Hampton we know the Great Hall was used for feeding large numbers of people. On May 9, 1812, Henry Thompson recorded in his diary, "Rode up to Hampton at 12 o'clock...Fifty one People sat down to Dinner in the Hall and had plenty of room..." ³⁶ Hampton's Dining Room could comfortably accommodate between two and twenty persons for breakfast or dinner.

By the second quarter of the nineteenth century, genteel households had a separate parlour and dining room because, "To receive company in a dining-room, is not allowed, except among those who cannot bear the expense of furnishing a parlour or drawing-room." ³⁷ It should be noted that the Ridgelys had both a parlour and drawing room in addition to the dining space.

Pleasing the eye as well as the palate was critical. Documentation for the Ridgelys and their contemporaries requires careful attention to precise detail as well as sumptuous display to exhibit a prominent dining room of the period.

II. FEATURES: SOUTHEAST PARLOUR or DINING ROOM

Hampton's Dining Room is approximately 25'7" x 18', with a 13'9" ceiling height. Its architectural treatment (southeast "parlour" on the first story of the main block) is relatively sophisticated, but somewhat plainer than the elaborate architectural treatments in the second story rooms.

Symmetry and balance were the keynote of a grand room. Rooms were still formally arranged...A wall in a typical Georgian Palladian room would be divided into three - the dado, the infill, and the frieze and cornice - corresponding to the division of a Classical column into base, shaft, and entablature. The same principle was applied to the fireplace. Mouldings played an important part in these rooms. They were used to create the friezes and cornices, to decorate the coffering of ceilings, and to ornament doors, windows, fireplaces, and large furniture. Repeat designs included dentil, egg and dart, Greek key, acanthus leaf, Vitruvian scroll, and bay-leaf garland. ³⁸

Beginning at the ceiling of the Dining Room, the cornice is carved and molded wood with a broad projection. The door and window surrounds are handsomely treated with crossette molded architraves surmounted by broken pediments with well-defined pedestals. These pedestals may have originally supported urns or other similar ornaments. Carved dentils highlight the projecting ornamental moldings of the cornices throughout the room at ceiling, mantel, windows and doors.

The overmantel displays a simple yet substantial molded and framed picture reserve. The molded mantel board is supported by simple consoles, above crossette defined molding around the fireplace opening, which is plastered.

The Georgian preference for balanced aesthetics is achieved through the use of a cupboard and door on the north wall, to complement the windows on the south side. The north window on the east side was removed, c. 1820, and the architectural decoration lowered to surround a door, providing direct access to the kitchen pantries. Although this door balances the entry from the Dining Room to the Great Hall on the west side, no similar complement exists on the west side for the south window of the east wall. A built-in closet in the northwest corner of the Dining Room has been attributed to the original construction period, although further study of this feature is needed.

The room's infill below the cornice and above the dado is plaster. The room is panelled with a Georgian dado or wainscoting surmounted by a heavy molded chairrail; this feature is prominent throughout the Mansion, although stylistically outdated by the 1780s. The dado terminates in a molded surbase and prominent baseboard.

Light was not a problem in this room, with a prominent southern exposure. Windows on the south side are 12 over 12 lights, with 9 over 9 on the east. Originally weights for operating the large, double-hung sash windows were cast at the family ironworks. The thick stone walls of the Mansion allow for oversized, recessed, folding interior shutters, which have been used continuously since the construction of the house to control heat and light, as well as provide security. Additional exterior shutters were an early feature on the south side.

There are three doorways for entry and exit: At the east end of the room, opening into the back stairhall, which leads downstairs to the kitchen pantry and upstairs to the second story stairhall; on the north wall, for direct access to the first story stairhall; and, on the west side, for entry to and from the Great Hall. The east door was not added until c. 1820; prior to this time access for food and servants was through the north door, from the stairhall.

SURFACE TREATMENTS

Paint: (fig. 8)

On February 12, 1810 Charles Carnan Ridgely paid James Carnaghan £ 347/19/2 for painting at Hampton.³⁹ Mr. Carnaghan (alternately spelled Carnighan) was listed as a painter and glazer at 32 North Frederick Street, Baltimore, in 1810.⁴⁰ This was at least the second painting of Hampton's interior; a bill from Richard Jones "For Oil and Sundry Colours Used on the Great House from April 4th to June 4th 1791"⁴¹ documents original finishes.

Physical paint analysis for the Dining Room was conducted by the Mid-Atlantic Regional Office of the National Park Service, led by Reed Engle, Historical Architect, in 1983. Paint restoration in 1984 was focused on the second layer of finish coats, c. 1810, and the Dining Room was repainted to correspond to the physical and archival documentation for these colors.⁴² This present paint scheme, developed from the direct scientific and archival documents, includes intense Prussian blue woodwork, ocher dentils and fireplace surround, and Spanish brown baseboards.

Confirming Ridgely's choice, Thomas Dobson of Philadelphia, in 1798, decreed that Prussian blue was considered best when "deep, bright, and not inclined to purple."⁴³ By 1808, Prussian blue paint was manufactured in Baltimore by Thomas and Caldcleugh; more often, however, paints were imported from England.⁴⁴ English preference at this period was explained in The Repository, which exclaimed in March, 1809, "A considerable alteration has taken place in the style of fitting up apartments...Instead of a gaudy display in colouring, a more pleasing and chaste effect is produced in the union of two tints."⁴⁵

Yellow ocher, also called buff or straw in the period, "was a favorite background color...and much of the interior woodwork of the early nineteenth century was also painted in this soft shade."⁴⁶ Several of the houses documented by Rodris Roth in her master's thesis "The Interior Decoration of City Houses in Baltimore, 1783-1812,"⁴⁷ had yellow ocher for both the first and second coats of paint.

Spanish brown was only one of over forty colors frequently advertised for painting, but one of the most commonly used. It was especially desirable for baseboards which were often scuffed and dirtied by daily living. Baseboards throughout the house have proved to have been Spanish brown for the first several decades.

Faux Graining: (also fig. 8)

Elaborately faux-grained six-panel doors and a faux-grained mahogany chairrail completed the early paint scheme. Faux graining, or trompe l'oeil, was very fashionable in wealthier American homes of this period. The patterns used on the doors at Hampton during the early period were inadvertently found on an unstripped door in the Drawing Room by Frank Welsh after exhaustive paint investigation throughout the house in 1984. Mr. Welsh returned to Hampton in 1985 to systematically strip one panel and parts of a stile and rail to uncover the original designs and colors.⁴⁸ The patterns are among the most decorative documented in the Mid-Atlantic, surpassing doors at Monticello, Mount Vernon, and other stylish Baltimore houses such as Homewood. The pattern combines mahogany stiles and rails with "flame grain veneer" panels having "satinwood string inlay" framed by darker mahogany. Components of the original graining included an ocher ground with Spanish brown glazing, indicating a practical approach to even the most decorative finishes - the use of the same two pigments already required for the room.

Importantly, traces of double varnishing were found over the painted and grained surfaces, to provide a glossy finish. This added to the brilliance of the room, reflecting light as well as protecting the expensive pigments and graining.

Wallpaper:

Conclusive evidence of glue sizing and rag fibers on the plaster walls for the late eighteenth and early nineteenth centuries documents the use of wallpaper directly over the plaster for as long as fifty years prior to any paint being applied.

According to Charles Peterson, F.A.I.A., architect for the initial NPS restoration of Hampton c. 1950, there were no remaining wallpaper fragments in the Dining Room, but "there was plenty of evidence of glue sizing."⁴⁹

During the NPS paint study conducted in 1983, Reed Engle found the plaster walls were at first whitewashed and then, by c. 1810, received wallpaper application, which persisted in various papers added at different periods, throughout most of the nineteenth century.⁵⁰ This finding was confirmed by further study in 1987: "...These facts suggest that there was an application of wallpaper, now removed, in the sequence before the kitchen door was installed (c. 1810-1820)...possibly applied within five or ten years of completion of the room, dependent on how long the plaster remained uncovered."⁵¹ This report recommended that the walls be papered for the period 1810-1829.

Additionally, Frank Welsh, perhaps the most prominent historic paint consultant in the United States, was asked to review samples from the Dining Room for confirmation of the 1987 findings. In his report he states, "The [minimal] whitewashes and white oil paint certainly do not span from 1790 to 1860. Therefore, something is missing, possibly wallpaper...This is probably a good indication that the door is a change after 1820 and that wallpaper was in use before and after the change...Because it is typically unusual to have the good luck to find the wallpaper evidence still on the walls since it is a removable finish, it is perhaps likely that the blue oil paint [of the woodwork]...was accompanied by wallpaper. I recommend that it be chosen as the most likely finish for that period." ⁵²

Payment in the amount of \$90.00 from Charles Ridgely to Andrew Clarke, Paperhanger, for work at Hampton, is recorded for October 9, 1815. ⁵³ This represents a significant sum for this type of work, possibly four to six rooms unless a complicated pattern was used. ⁵⁴ Mr. Clarke is documented as a paperhanger at Goodman St., Federal Hill, in 1810 ⁵⁵, and at Bath Street near the Falls in 1816. ⁵⁶ These are the only two listings for him.

Additionally, although inventories did not take into account fixed architectural treatments such as wallpaper, a "Lot of flowered paper @ \$30.00" (as yet unhung) is listed in 1829. ⁵⁷ Therefore, we have at least one specific reference to a paper intended for use at Hampton.

The use of wallpaper in Baltimore during the late eighteenth and early nineteenth centuries was extremely common, and was the normal rather than abnormal wall treatment for major public receiving areas such as a dining room. Catherine Lynn, author of Wallpapers in Historic Preservation for the National Park Service, and Wallpaper in America, states, "Wallpaper was an important feature of interior architecture, sometimes dominating a furnishing scheme, but more often forming a background against which other decorative arts were shown to best advantage according to the lights of then-current fashion. It is a feature too often neglected...Paper hangings, both imported and of domestic manufacture, were more widely used than many of our restored buildings might lead us to believe...it should be remembered that eighteenth- and nineteenth-century owners, architects, and builders may have visualized certain spatial effects of light, warmth, mood, and proportion dependent on the use of wallpaper - effects which are completely distorted when the walls are painted a solid color." ⁵⁸

By 1795, less than half a century after wallpaper had begun to be readily usable as hangings, Houel wrote in the Journal des Inventions: 'for the view, the cleanliness, the freshness and the elegance, these papers are preferable to the rich materials of the past [i.e., fabric on walls]; they do not allow any access to

insects, and when they are varnished, they retain all the vivacity and charm of their colours for a long time. Finally, they can be changed very frequently, and by making us thus inclined to renovate our homes - cleaning them more often and making them gayer and more attractive - wallpapers add to our interest in life, and deserve to be regarded as a manufactured object of prime necessity.' ⁵⁹

William Seale comments, "If your only recourse is to finish the walling in some 'typical' way, take every documented possibility into account. Wallpaper, for example, may be the answer...it is believed to have been rather common even in middle class houses in the eighteenth century. A growing variety of wallpaper was widely available in the nineteenth century." ⁶⁰

Many contemporary newspaper advertisements examined by the author confirm the popularity of wallpaper in Baltimore. They list countless types of wallpaper available both in Baltimore and Washington, D.C. in the early nineteenth century. Although most of the papers imported to this third busiest seaport in America were French or English, papers made in Philadelphia, Boston, and even Baltimore were sold locally. ⁶¹

Just a few advertisements indicate:

PAPER HANGINGS FOR ROOMS, of several very neat patterns, and MOCK INDIA PICTURES, all entire the Manufacture of this Country in as great Perfection and sold at lower rates than imported from England, by ROBERT MOORE, Cabinet Maker in Baltimore Town.

It is hoped that all who wish to see the Manufactures of Great Britain establish in America will encourage this work. ⁶²

Thomas and Caldcleugh of Baltimore stated in 1801:

...Also have on hand, A stock of from 5 to 10,000 pieces of their own manufactured PAPERS, consisting of upwards of 200 different patterns, suitable for every part of a house, from 3s. 9d. to 7s. 6d. per piece, which they will warrant equal in neatness of workmanship, and durability of colors to any imported or other papers of the same prices. ⁶³

Another advertisement carried this message:

Exchange Auction Rooms

In addition to the sale This Day, will be sold the following superb

French Hanging Papers,

Imported by Robert Elliot, viz:--several grand Turkish Views, Don Quixote, English Hunting and Gardening Scenes and views of the Monuments of Paris, &c. all of which will be so exhibited, that the spectator may behold connected all the parts of those grand representatives of nature and of art.

O. H. Neilson, Aucr. ⁶⁴

Robert Elliot's own shop advertised:

American papers and Borders, with a great variety of very elegant French Patterns, Chimney Ornaments, Landscapes and Monuments of Paris, Bosphoras Banks, Cook's Voyages, Bay of Naples, Don Quixotte, Grand Cairo, Mythology, Ports of Bayonne, Bordeaux and Antibes, English Gardens, Turkish Views, &c..." ⁶⁵

A rich assortment of papers were thus available in Baltimore during the first quarter of the nineteenth century. Papers were usually hand colored, stenciled, block printed, stenciled and printed, or stamped. They could be spangled, flocked, striped, silvered, satinned, glazed, with borders or panels, or without. Some plain color papers were popular, especially blue or green, and these were usually combined with borders or architectural trim.

A stock reproduction wallpaper, c. 1810-1815, will be hung in the Dining Room. Without a physically documented pattern there is no reason to incur the expense of a custom ordered paper. If however, additional documentation for a specific paper comes to light this paper will be reproduced for the room.

In summary, wallpaper selection is based on the following documentation:

1. Physical evidence of early glue sizing and rag fibers.
2. Archival documentation of major wallpapering activity at Hampton c. 1815.
3. According to local advertisements, a wide variety of papers was available at the time.

4. Charles Carnan Ridgely spent freely on his interior decoration, from expensive paint pigments and elaborate graining to costly furniture, and could both afford and be inclined to purchase fashionable wallpaper.
5. Charles Carnan Ridgely was said to "keep the best table in America," and part of this perception must certainly have been the enhancement given by the physical surroundings.
6. Hampton was the largest and perhaps most elaborate country house in Maryland at that time and was decorated in keeping with latest taste.
7. Charles Carnan Ridgely owned part interest in a prominent mercantile firm, regularly importing many types of goods for himself and others, including wallpapers.
8. Charles Carnan Ridgely's townhouse was immediately adjacent to many local businesses and shops dealing in wallpapers. He could have regularly perused the latest stock, and taken advantage of new arrivals.
7. A consideration of what was popular, what was the height of fashion, for a man purchasing the latest style in silver, furniture, lamps, textiles, etc. was of concern to Charles Carnan Ridgely.

...little by little, paper became the sole decorative element on all the walls of a room. Their most perfect expression can be found in the burgeoning genre of 'panoramic' papers - executed in grisaille, monochrome or colours - the originators of which were Joseph Dufour and Jean Zuber. Thanks to their initiative, which was exploited by numerous imitators, wall-paper was substituted for painting or tapestries in tens of thousands of interiors throughout the world. Wall-papers evoked dreams of mythology, history, nature, the discovery of the New World, the adventures of Telemaque, Paul and Virginie, and Renaud and Armide.⁶⁶

Perhaps the most popular and fashionable wallpaper in Baltimore in 1815 was scenic paper, known then as landscape papers, landscape views, scenery papers, or simply, views. These papers were new and costly French imports, with additional views available almost every year. They were mentioned consistently in the advertisements of all major newspapers. Houses in Europe and America, from New England to the deep South, adopted this fashion installing panoramics in many principal rooms (see fig. 9).

Using collections from the Musée des Arts Décoratifs a Paris, the Neilson and Elliot advertisements detailed above correspond to French editions including:

<u>Neilson and Elliot ads</u>	<u>Décoratifs collection</u> ⁶⁷
Grand Turkish Views, Turkish views	# 70 Scenes Turques
Don Quixote, Don Quixotte	# 9 Don Quichotte
Landscapes and Monuments of Paris,	# 23 Monuments de Paris
Monuments of Paris	
Bosphorus Banks	# 69 Rives du Bosphorus
Cook's Voyages	# 78 Les sauvages de la mer Pacific
Bay of Naples	# 63 Vues D'Italie
Mythology	# 1 Metamorphoses D'Ovide
	# 5 Paysage de Telemaque dans l'ile de Calypso
Ports of Bayonne, Bordeaux and Antibes	# 24 Ports of France
English Hunting and Gardening	Nothing*
Scenes, English Gardens	
Grand Cairo	Nothing*

*There are no English scenes or Egyptian scenes in the papers described in this book. The Baltimore advertisements listed Scenic Papers not only by direct translations of the French titles, but also by an important element of a particular scene, i.e., #78, 63, 1, and 24 above. In reviewing the original edition dates for the papers indicated above, the following may be relevant:

<u>Paper</u>	<u>Original Edition</u>
# 1 Metamorphoses D'Ovide	1790-1800
# 5 Paysage de Telemaque dans l'ile de Calypso	1818
# 9 Don Quichotte	1819
# 23 Monuments de Paris	1812-1814
# 24 Ports of France	1810-1815
# 62 Vues D'Italie, Zuber	1818
# 63 Vues D'Italie, Dufour	1820-1825
# 69 Rives du Bosphorus	1812
# 70 Scenes Turques	1815
# 78 Les sauvages de la mer Pacific	1804

In the early nineteenth century, the dominance of French wallpaper styles paralleled a trend apparent in all the other decorative arts in this country...By 1802, French paysages panoramiques (scenics) were well on their way to arousing a greater interest than had been commanded by any other kind of wallpaper in this country. During the first half of the nineteenth century, these papers made the most conspicuous contribution to the history of wallpaper used in America. ⁶⁸

Because of the cost, few reproduction scenic wallpapers are available today. One paper which has been reproduced is "Monuments of Paris" (fig. 10) originally by Joseph Dufour, introduced by 1814. 2,062 blocks and 80 colors were used to print the thirty lengths of a full set.⁶⁹ "Monuments" was available from several sources in Baltimore by 1815, and several sets were sold in New England, and as far west as Kentucky (where Ridgely also owned property) by 1816.⁷⁰ It would have been a familiar set to Charles Carnan Ridgely, and well within his means.

Another popular device was wallpaper which imitated textile patterning, including brocaded silks, velvets, stripes, flocking, draperies, sprig patterns, and even the woven effects of fabric. Also fashionable were papers produced with a pattern formula consisting of two principal motifs alternating between stripes, over a ground spotted with small figures, with classical or commemorative motifs.

However, following review of the primary evidence and secondary source materials, Catherine Lynn, perhaps the most prominent wallpaper historian in America, was consulted directly regarding choices for the Hampton Dining Room. In her response she stated, "choose a French paper. If you can't get a scenic, then a good French paper with a dynamite border. A man of Charles Carnan Ridgely's status and wealth would have had no less."⁷¹ She also cautioned against poor quality silk screen reproductions which do not duplicate the block printed appearance of originals.

The survival of original scenic papers at Riversdale, Prestwold, Filston Manor, and other regional houses, as well as many houses in the northeast such as the E. H. Williams House at Historic Deerfield, the presence of many scenic papers listed in advertisements of Baltimore merchants, and their dominant popularity during the early nineteenth century, justifies primary consideration of a scenic paper for Hampton's Dining Room.

RECOMMENDATION

Based on the above documentation, a reproduction set of "Monuments of Paris" will be acquired and hung. See fig. 11 for a detail of this panoramic paper.

EVIDENCE OF ORIGINAL FURNISHINGS, 1790-1829

Only the wealthiest few could afford the luxury of carpets, upholstered furniture and lavishly curtained windows that today are accepted as the standard in the majority of middle-class homes. As an English colony, America was expected to export raw materials and import finished ones. These trade arrangements resulted in high costs for finished goods, which prohibited most Americans from richly embellishing their houses...The residents of a city house or a Tidewater plantation might acquire some status from the furnishings displayed in their houses. Furthermore, because great planters, city merchants and their families formed the majority of people considered well-to-do in the eighteenth century, they had both the means and the access to buy luxurious materials... ⁷²

Harold Peterson wrote, "One cannot hope to understand American social history without at least a basic knowledge of the physical surroundings that comprised the American home and a sense of their significance." ⁷³ Using academic scholarship as background, this furnishings study was approached through a detailed examination of a variety of primary and secondary sources. Inventories, diaries, account books, correspondence, and other archival information have been carefully studied. Advertisements and catalogs contributed additional material. Contemporary pictures which include important details to assist in documentation were not overlooked. Finally, a review of current scholarship regarding all aspects of the project was vital.

DOCUMENTATION

One prominent European wrote in 1800:

The General's [Charles Carnan Ridgely] lands are very well cultivated, and much better than most others in the country...He is a very genteel man, and is said to keep the best table in America. ⁷⁴

Evidence for the use of luxurious furnishings in the Dining Room at Hampton during the occupancy of Charles Carnan Ridgely is substantial, especially in comparison to other period households. The need for informed conjecture is minimal.

Unfortunately, no direct pictorial evidence for the 1790-1829 period of the Dining Room at Hampton exists. However, pictorial research, using prints and paintings documenting contemporary dining rooms or dining parlours, provides supplementary evidence for furnishings selection and placement; these references have been carefully studied and analyzed.

Immediately after gaining ownership of the estate in 1790, Charles Carnan Ridgely undertook finishing touches on the Mansion. He also commissioned the design and implementation of formal parterre gardens on the falling terraces which had been shaped under his uncle's direction, and beginning in 1791 he orchestrated the painting and furnishing of the interior.

Existing financial and estate records confirm Charles Carnan Ridgely's wealth and spending habits; surviving furnishings document his taste and preferences. He was one of the wealthiest men in Maryland, and owned considerable amounts of expensive furnishings from some of the finest craftsmen of the period.

A survey of the 100 highest tax assessments in Baltimore and Baltimore County, 1798, shows Ridgely second only to William Patterson (Betsy Bonaparte's father) in wealth assessed. His occupation is listed as "gentleman," and he owned 196 slaves at this date.⁷⁵

Master of the vast agricultural, industrial, and commercial conglomerate known as Hampton, Ridgely's personal effects reflected his social and economic status in late eighteenth- and early nineteenth-century America.

Essential objects that put an inventory in the elite group [as regards dining in America] included several dining tables, at least one sideboard, mantel ornaments, pictures for the walls or some other evidence of room decoration, lighting devices, waiters or trays, casters or cruets, decanters, at least fourteen dishes for the serving of two courses, and table settings for twenty. To equip each diner at a large party, the household had to have at least forty plates and not less than twenty knives and forks for both dinner and dessert, tumblers, wine and champagne glasses, tea or coffee cups and saucers, and teaspoons.⁷⁶

Charles Carnan Ridgely owned all of this and more. At least one contemporary's journal records fifty persons dining at Hampton on a spring day. Sifting the evidence for this elegant and fashionable lifestyle consists of the following site-specific primary documentation.

Estate Inventory⁷⁷:

Inventories were taken for inheritance and taxation purposes; however, there was apparently no benefits to estate planning at the period. Inventories did provided listings of furnishings, sometimes conducted room-to-room. They are useful in determining the value, quantity and quality of furnishings, but do not adequately define placement or use of the objects. Additionally,

certain objects were excluded from Ridgely inventories, a problem similar to those encountered by other furnishings scholars. Some of the property belonging to a wealthy parent was considered off-limits to any sale or general dispersal because of its private or hereditary nature. Additionally, Hampton was occupied by several generations at a time, with heir and heir apparent already in residence at the time of each master's death.

The inventory for Charles Carnan Ridgely (died July, 1829) was taken in the summer of 1829. The inventory is not a room-by-room listing, but an accumulation of his personal effects, gathered in lots; his son John and family were also in residence at Hampton and some property was shared or entailed. Other progeny divided the private objects as well. Many pre-1829 family portraits and documented pieces of furniture or silver are not included on the inventory list. For example, two portraits of Charles Carnan, one by Sully and the other by Jarvis, have descended directly in the families of his two sons, but were not on the inventory. Also, due to the season (summer), many of the textiles are listed in storage groups, including bedhangings and carpets.

Analysis of the inventory as regards specific content in the Dining Room is not feasible; some confusion regarding items in pantries, the kitchen, and adjoining cupboards, parlours, etc. exists. However, certain conclusions can be drawn from types of items indicated (their common usage, etc.), their value, and the overwhelming size of Charles Carnan Ridgely's remaining estate.

Estate Sale ⁷⁸ :

For more detailed primary direction with regard to the furnishing of rooms occupied by Charles Carnan Ridgely and his family, we can specifically document objects in a room-by-room listing produced from the sale of effects from a portion of Charles Carnan Ridgely's estate, which took place at the Gay Street townhouse, 1 October 1829. This was possibly an attempt to be certain that his remaining assets, liquidated to cash, could be distributed equitably. Family members could and did bid on many of the items, however.

The advertisements for the sale are relatively specific:

- (1) Baltimore Gazette & Daily Advertiser, 24 Sep 1829, p. 3

By order of the Orphan's Court of Baltimore County, will be sold at public sale for cash on Thursday, the first day of October next, at 10 o'clock, the HOUSEHOLD & KITCHEN FURNITURE in the late dwelling of Charles Ridgely of Hampton, deceased, in Gay Street, consisting of Tables, Chairs, Carpets, Sideboard, Looking Glasses, Chandelier, Lamps, Plated Candlesticks, Bedsteads, Window

and Bed Curtains, Piano Forte, Andirons, Fenders, Shovels and Tongs, Bureaus, Writing Desks, Wardrobe, Table and Tea Sets of China, Plate, Eperne, Cut Glass, Knives and Forks, Books, &c &c. -- a general assortment of kitchen furniture. Also some choice old LIQUORS. At the same time will be sold two first rate CARRIAGES....The Furniture will be arranged and may be seen the day previous to the sale.

Posted by Charles S. W. Dorsey and Mary P. Dorsey (daughter of Charles Carnan Ridgely), administrators of the will.

(2) Baltimore American & Commercial Advertiser, 1 Oct 1829

BY WM. H. DORSEY/SALE BY AUCTION./ This Morning the 1st of October, at 10 o'clock precisely, will commence the sale and be continued through the day of . That valuable and extensive Household and Kitchen Furniture in the late Dwelling of Charles Ridgely of Hampton, deceased, in Gay st. some of which is very splendid.

W.H. Dorsey, Auct.

The House is now open for the examination of the Furniture.

Conclusively, the itemized sale confirms other indications of upper scale furnished rooms at the house in town. Surviving documentation for cabinetmakers, payments to other craftsmen, etc., fully support this assertion. In fact, the number of pieces of furniture in some of these rooms is more than that ordinarily required. It may be possible that objects were brought from other Ridgely properties for one sale, although this cannot be confirmed.

At home he [Charles Ridgely Carnan] represented the typical aristocrat of his day. He had the fortune to live like a prince, and he also had the inclination.⁷⁹

Contemporary inventories for persons of comparable wealth, status, and age to Charles Carnan Ridgely, indicate furnishings very similar to those listed in Ridgely's effects, and appropriate references to these furnishings are included in this report.

A selected list of contemporary inventories and/or estate sales examined includes:

Joseph Bonaparte, Bordentown, 1847⁸⁰

Aaron Burr, "Richmond Hill", 1797 inventory:⁸¹

Charles Carroll of Carrollton, Doughoragen Manor, April, 1833:⁸²

Stephen Decatur, Decatur House, 1818 ⁸³

Harry Dorsey Gough, City House, December, 1808: ⁸⁴

Harry Dorsey Gough, Perry Hall (Country House): ⁸⁵

John Eager Howard, Belvidere, November, 1827: ⁸⁶

Thomas Jefferson, Monticello, 1809-1826 ⁸⁷

Robert Oliver, City House, July, 1835: ⁸⁸

Robert Oliver, Green Mount (Country House), July, 1835: ⁸⁹

**Robert Oliver, Estate Sale, City and Country Houses,
October, 1835: ⁹⁰**

Robert Patterson, Inventory, December, 1822 ⁹¹

Hugh Thompson, Country House, 1827 ⁹²

Hugh Thompson, Town House, 1827 ⁹³

George Washington, Mount Vernon, 1799 inventory: ⁹⁴

White House, District of Columbia: ⁹⁵

The "Inventory of the Furniture in the President's House,
taken February 26th, 1801," and

Thomas Jefferson's inventory of 1809.

RELATED DOCUMENTATION

KITCHEN WARE

Other accounts for the purchase of objects associated with cooking and food preservation survive, as well as inventory references for them. These items would have been used in the East Wing and Hyphen (Kitchen and Pantry), and seldom if ever taken to the Dining Room. Additional research regarding particular implements may be required if the kitchen or pantries are ever interpreted; see, for example, an invoice from Jacob Hoffman, October, 1791.⁹⁶

FOOD

Some of the Ridgely account books and ledgers record farm production and grocery purchases. It is important to note that for most essentials the Hampton estate was self-sufficient. Beef, pork, poultry, fish, eggs, dairy products, flour, vegetables, apples, nuts, and cider are among the staples not located in archival documentation. Rosalie Calvert at Riversdale in Prince George's County wrote in 1804:

We have extended the garden near the spring so that it is twice as large, but more than half will be planted with fruit trees, currants, raspberries, etc. I have planted a large number of all the varieties of young fruit trees I could find, and I am going to fill the orchard with young apple trees everywhere there is room...We have planted many fruit trees this year, including all kinds of cherries, but it is impossible to buy any good pear trees from the nurseries. They sell bad pears under good names...⁹⁷

For additional study of the foods grown in America and the Old World, see Richard L. Cunningham's "The Biological Diversity of Food Plants: Some Interpretive Thoughts," National Park Service, January 1990. This document discusses food origins and dates, as well as other interesting facts.

Exotic or out-of-season foods are recorded in the Ridgely account books, although preservation techniques still constrained the food supply. For example, one slim volume, "Genl. Chas. Ridgely/ PASS BOOK/WITH/WILLIAM NORRIS, JUN./TEA DEALER & GROCER/NO. 64 MARKET STREET/BALTIMORE", details purchases for approximately one year from this one vendor.⁹⁸

A few examples of the food stuffs purchased from Mr. Norris include:

Feb 1810: Ground ginger, coconuts, mace, cayenne pepper, salt, lemons, sugar
 Mar 1810: 4-1/2 dozen lemons, 1/2 dozen oranges, black pepper, 2 quarts cranberries, 2 bottles English mustard
 Apr 1810: Cloves, mace, 1 dozen oranges, Loozchei Tea, 2 bottles mustard, capers
 May 1810: Almonds, Souchang tea, Green tea, oil, lemons, English cheese, cream cheese, bottle olives, figs, port wine
 Jun 1810: Bottle sallad oil, English cheese

During the summer the Ridgelys stopped purchasing lemons and oranges. Presumably this was because they could grow them in the greenhouse at Hampton. Rosalie Calvert wrote to her father in Belgium, 12 April 1813:

I don't know whether I've told you about my lemon trees. I have four superb specimens which in winter we place in the four corners of the salon, where they make a lovely effect. Last November one of them produced 87 lemons. The others didn't bear as many, but all are going to produce a good crop this year. ⁹⁹

Citrus purchases for Charles Carnan Ridgely picked up again when a dozen lemons were purchased September 8th. Other items of interest:

Oct 1810: Segars, superior old port
 Nov 1810: Chocolate, keg powder
 Dec 1810: Cranberries, nutmeg, mace, currants, raisins, sugar, oil, bottle of mustard
 Jan 1811: Oranges, whiskey, oil, lemons, capers, bottle of mustard, almonds, raisons, Imperial tea, rice, sugar

The grocery list also included purchases of porter, whiskey, rum, and lamp oil. Whether Ridgely was in the city or country he purchased cooking spices, wines, and condiments from Norris in Baltimore. The number of days per month when purchases were made at Mr. Morris's during this period are:

1810 Feb	5	Aug	1
Mar	14	Sep	7
Apr	11	Oct	12
May	13	Nov	16
Jun	7	Dec	16
Jul	3	1811 Jan	8

This breakdown implies that items were purchased from Mr. Norris year round, but that purchasing slowed in the summer when the family was residing in the country. Additional purchases were being made in quantity, showing up individually in ledgers. For example, 24 July 1810 Ridgely purchased 59 pounds of loaf sugar and a barrel of brown sugar elsewhere for cash. This was less than the "108 lbs. Loaf Sugar" @ 28 cents per pound (total of £11.8.1) purchased on 2 September 1799 from Randolph B. Latimer.¹⁰⁰

Shopping also was less active during January and February, presumably due to the harsh winter weather, but there were more purchases placed on account than during spring and fall entries, so total purchases were about the same. It should also be noted that all sorts of items, including servants, are being sent to Annapolis in January and February, probably at the time the legislature was convened.¹⁰¹

In addition to documenting food stuffs grown on the estate, we may use these accounts to verify condiments, spices, and other foods which may be exhibited and interpreted in the Dining Room.

One of the greatest horticultural triumphs of the eighteenth century was the successful cultivation of the pineapple. Its preeminence as an ornamental dessert was unquestioned; it became a symbol for hospitality, and was often used as a motif on elaborate dining objects (fig. 12).¹⁰² A painting entitled "The Presentation of a Pineapple to Charles II, 1677" is said to show John Rose, the king's chief gardener, presenting the first pineapple grown in England to the King.¹⁰³

By the late eighteenth century, pineapples became highly prized by Americans wealthy enough to grow or purchase them. A well-known engraving "Le Souper Fin," after a drawing by J. M. Moreau, 1781, illustrates the dramatic impression which could be created at dinner with this fruit (fig. 13, - also note the small vases of artificial flowers on the plateau). Slightly lower on the economic scale, were people who rented pineapples from confectioners for special dinners. Woe befall the guest who would mistakenly eat this costly prop!

Horace Walpole in a letter to Sir Horace Mann on Nov. 12, 1746, described how he once entertained a couple of Italian dignitaries at dinner forgetting that they could not eat meat on a Friday. They took their revenge by consuming the two handsome pineapples which cost a guinea and were intended solely as decoration.¹⁰⁴

Ridgely did not rent pineapples. He actually purchased them for consumption, in multiple numbers. For example in the Pass Book, June 6, 1810 he paid \$.13 for one pineapple,¹⁰⁵ and on August 2, 1827, he paid \$4.50 "for three dozen pineapples sent to Hampton."¹⁰⁶

Other entries in ledgers, listed only as "Sundries had for Hampton," indicate purchases of over £150 at a time from James Dall & Co. in 1803-1804. Dall (1755-1808) was a prominent merchant (at 74 Baltimore Street) and community leader who moved to Baltimore from New York c. 1781. He was on the board of a bank and the Unitarian Church, part owner of a mill outside the city, and left \$5,000 in his will to start a school. Also a member of St. Paul's Church, he married as his third wife Eleanor Ridgely Laming (daughter of John Ridgely and granddaughter of Colonel Charles Ridgely - therefore Charles Carnan Ridgely's first cousin), in 1803. ¹⁰⁷

Individual entries for Madeira, tea, and other food stuffs also appear in the account books, i.e., 27 January 1814, "pd. Robt. Barry [for] 3 dz. Wine \$36.00," and "pd. Freight 2 Boxes Champagne" 19 September 1815. ¹⁰⁸ Liquor purchases are continuous and expensive, indicating an impressive cellar. Private cellars were commonly well-stocked with vintage wines and liquor; the Hampton cellar was large and well-equipped. Baltimore's position as one of the busiest seaports in America permitted its wealthy citizens to obtain the best quality spirits. Madeira, brandy, champagne, and wines were heavily consumed and purchased repeatedly. Rum, gin, and whiskey were purchased for the servants, and cider was consumed by everyone. On 10 May 1797, for example, Ridgely purchased 128 gallons of "wiskey" for £35.4.0. ¹⁰⁹

The costly Madeira, two bottles of which survive in the Hampton collection, does not appear on the inventory. Champagne and other "best quality" spirits also are not listed. These, again, passed to the heir outside of the appraised estate.

A partial listing of the remaining wine cellar contents included in the 1829 inventory shows:

- 4 Bottles Rose Wine
- 12 Bottles with Wine
- 7 Bottles Peach Brandy
- 3 Bottles Whiskey
- 1 Bottle Apple Brandy
- 2 Bottles Porter
- 2 Demy johns with Brandy
- 1 Demy john with Spirits
- 1 Demy john with Whiskey
- Bbl. with Brandy in it
- 22 Bottles Port Wine
- 5 Bottles Champaign
- 13 Bottles Old Brandy
- 3 Bottles Curracoa
- 6 Bottles Wine
- 11 Bottles Wine
- 1 Box Wine

1 Box Wine
 23 Bottles Cider
 1 Bbl. Whiskey
 1 Demy john with Gin
 1 Demy john with Whiskey
 4 Demy johns with Wine
 2 Demy johns with Brandy
 2 Demy johns with stands
 6 Demy johns
 5 Demy johns
 1 Lot empty bottles
 3 empty bbls.

SERVANTS

Servants were a necessity for the wealthy lifestyle of the Ridgelys, and for maintenance of their estates and businesses. Ridgely's accounts are filled with references to many layers of domestic, industrial, and agricultural personnel. His economy was dependent on three main types of labor. The largest population was slave labor, exceeding 300 persons by the time of his death in 1829. They outnumbered Ridgely family members 20 to 1. Next in number were indentured white workers, whose existence is not as well-documented; however, their conditions of servitude closely paralleled that of the slaves. Free white skilled labor made up the remainder of his work force, chiefly gardeners, a cook or chef, housekeepers, overseers, and specialized craftspersons.

In 1853 a list of 12 house servants at Hampton indicated six males and six females, by name.¹¹⁰ Charles Carnan Ridgely probably had more house servants than this, given the amount of entertaining he did, the number of children - fourteen - in the household (John and Eliza in 1853 had only two children), and the difference in household routines.

Often servants' duties overlapped. An advertisement for John Hobe who escaped from Charles County, Maryland, to Baltimore, on his way to Philadelphia, was described as "a good waiter, carriage driver, and carpenter...a very polite negro, of easy familiar speech."¹¹¹ Due to his own hectic schedule, Ridgely also employed a factor or steward to oversee all of his accounts. Wages of the highest paid staff only equalled £100 per year, or about \$300.

There are no surviving housekeeping or recipe books which belonged to Priscilla Ridgely; her role was that of general supervision and monitoring of the upper servants, i.e., housekeeper, nurses, tutors, as well as oversight of the family routines. Her housewifery skills were paramount. For example,

All linen should be marked according to its purpose, its

number and the year besides the name. This saves a great deal of trouble with house linen. ¹¹²

This practice was continued at Hampton throughout the nineteenth century, with many surviving table, bed, and bath linens beautifully marked with embroidered letters.

By 1825, however, women's roles had altered once again. In the early nineteenth-century Domestic Cookery,

Mrs. Rundell remarked on the neglect of the old domestic skills in favour of drawing-room accomplishments such as piano-playing, singing, and water-colouring...As the cities grew, and industries took away manufactures from the home, housewives were no longer concerned with their dairies and still-rooms, but with settling accounts with tradesmen and paying calls. ¹¹³

Mrs. Parkes, author of Domestic Duties (1825) complained: "This ranging from shop to shop has also given origin to a fashionable method of killing time, which is well-known by the term shopping, and is literally a mean and unwarranted amusement." ¹¹⁴ Although most women by no means led a leisurely existence, it is fascinating to interpret how and why certain perceptions developed and in some respects persist today.

The African-American population at Hampton is the subject of a separate research project being developed at this time. The slaves are mostly recognizable, through the use of surnames or identifying labels within their names. In fact, Charles Carnan Ridgely's labor force was remarkably stable when comparing names year after year. Ridgely's business acumen was famous; he certainly recognized that his financial interests were better served by a healthy, well-fed and well-housed labor force.

Weekly allocations of sugar are recorded for Hampton servants, and salt was purchased in quantity for the estate; sugar was a distinct improvement over the usual molasses, and although pork, cornmeal, and beef were the other staples of the slave diet at Hampton,

...the people of the United States, as their well-nourished heights attested, had escaped the widespread famines and crises of subsistence that had earlier devastated Europe. Their 'food may well be called substantial,' observed the Universal Traveller of 1832, 'and the variety and quantity are enough to denote a land of plentiful supply...' Differences in stature between white and black, and between city and country dwellers, echoed those between European and American. Enslaved blacks were a full inch shorter than whites. ¹¹⁵

Larkin maintains that the best fed African-American slaves were the house-servants or members of small households where the slaves ate the same diet as their masters.

Far more common was the 'corn and bacon' that, Solomon Northup wrote, were 'all that is allowed' the slaves on Edwin Epp's cotton plantation in St. Mary's Parish, Louisiana, 'given out at the corncrib and smoke-house every Sunday morning.' Their weekly allocation was 'three and a half pounds of bacon, and corn enough to make a peck of meal. That is all--no tea, coffee, sugar, and with the exception of a very scanty sprinkling now and then, no salt.' ¹¹⁶

However, it must be remembered that being "sold South" was considered a punishment, and that conditions appeared to have been much harsher there than in Maryland and Virginia.

The slaves still tended to eat communally. They shared meals from the cooking pot, ate from damaged bowls and plates passed down from the Big House, and used wooden bowls and utensils they made themselves. "But while the slaves' eating habits mirrored the material constraints of bondage, they also echoed the traditions of Africa." ¹¹⁷

Some slaves, such as Ridgely's personal servant Bateman, received gifts and additional property for use. Personal servants also received gifts of hand-me-down clothing, extra food, and personal items. Ridgely purchased Bateman a horse so he might accompany his master on his rounds and travels. Ironically, the first reference for Bateman in the Ridgely papers is dated April, 1791, advertising a reward for his capture when he ran away. The announcement also contains a good physical description of him and his clothing. ¹¹⁸

House slaves and servants had livery to distinguish them and provide an elegant setting for the almost constant entertaining at Hampton. Although the colors of the livery worn during Charles Carnan's tenure are uncertain, the livery during the occupancy of John and Eliza Ridgely (1829-1867) was green, and we might assume this was traditional Hampton garb. There is no record of female house servants wearing distinctive clothing. This is consistent with John Tayloe of Mount Airy (VA), who provided his male servants, porters, waiters, and grooms who were in the public eye with livery. According to one son, 'The Servants wore Blue Quaker Cut Coats Turned up with Red--Red Vests--Collars & Pockets Gold laced--Breeches, Whitest long stockings, Shoes & Buckles--The full Costume Shoulder straps or Small Epaulettes.' ¹¹⁹

At the White House in 1814, there were "gorgeous footmen with chapeaux bras, gilt braided skirts and splendid swords." ¹²⁰

Farm and industrial slaves, although dressed very simply and in sturdy materials such as oznaburg, received regular allocations of clothing, blankets, and food. Their accommodations were not equal to those of the upper servants who came in daily contact with the family. The gardeners were professionals, usually nurserymen trained in horticultural practices who supervised slave and indentured labor; one of Ridgely's gardeners even wore red leather shoes and lived in the Mansion. The French cook or chef also supervised a large number of slaves in the kitchens; the housekeeper and butler were responsible for the daily routines of comparable staff. Frequently, the housekeeper kept the keys to the storerooms, and other staff did the marketing for the family; the butler controlled the wine cellar.

As the comfort of servants is attended to, in their having always their victuals well dressed and a plenty, it is expected they should not make any waste, and all broken victuals are to be at the disposal only of the Housekeeper, and no liberty is allowed of any other servant giving anything away that is left after the Housekeeper has seen to the poor people's broth etc., which generally takes up all remains of bits of bread etc. And when there is any garden stuff that is not wanted and would otherwise be lost, it must be brought up and given from the House, as the gardiner has no liberty of giving away anything out of the garden.

As it is very wrong to lay temptation unnecessarily in the way of anyone, the large joints [of meat] should not be left open to the inferior servants....This duty of keeping away temptation is very necessary, as it would be difficult to detect depredations on a large joint, and a dishonest servant might contract a habit of doing injustice, and be more difficult to reclaim than when immediate detection follows. ¹²¹

The hire of a French cook was extremely uncommon; in fact most people never gave dinner parties because they did not have the trained staff necessary for cooking or serving. Even in 1819, Harrison Gray Otis ordered French dishes "which were delivered in a hack (equivalent of a taxicab)." Parties for "Tea" were much more common, as "the whole performance was less expensive and more easily learned than that of fine dining." ¹²² Ridgely, on the other hand, could entertain more than fifty persons for dinner at one time.

Etiquette was also important; Ridgely's son Charles extended a written invitation to his father when inviting him to dine at Epsom. ¹²³

He that complies with every verbal and general invitation cannot fail to be often a very unwelcome guest; while he

who accepts only that kind of invitation which cannot be misunderstood, a formal and written invitation, will rarely fail of being acceptable. ¹²⁴

However, invitations in the country, particularly if guests were spending the day, were often more informal than in the city, the distinction being "between formal social events and friendly, or almost family, situations." ¹²⁵

Additional research on the multi-cultural aspects of dining at Hampton, away from the Dining Room, will be developed as part of the expanding interpretive program.

FURNISHINGS STUDY

FURNISHINGS STUDY

Indeed, what is Fashion? Is it not a persuasion that nothing was ever right till the present moment, and that the present moment will immediately be as wrong as all its predecessors?

Horace Walpole

The general style of furnishing a dining-parlour should be in substantial and useful things, avoiding trifling ornaments and unnecessary decorations. The pillars are emblematic of the use we make of these rooms, in which we eat the principal meal for nature's support....

Thomas Sheraton

OBJECT ANALYSIS

Individuals within a community come to live in one particular house form through conscious decision or by default. They may build, move, inherit, or be born into a house. As inhabitants, however, they shape the given space to fit their own needs and desires through the ways they furnish their dwellings, and, within certain economic limits, they may change houses or furnishings whenever their needs and desires alter. The personal act of furnishing, like the selection of house forms, is based upon self-conscious and unselfconscious decisions regarding aesthetics, function, and values. People furnish their houses through a combination of thoughtful and articulate processes and intuitive and traditional actions. They are influenced by their background, their current place and role in the community, and their aspirations for the future. The creation of domestic spatial order, consequently, may be seen as personal expression circumscribed by the mores of the surrounding community....In determining the values people attached to and demonstrated through domestic spatial arrangement, however, the furnishing plan of a room is at least as important as the room's architectural properties¹²⁶

The analysis provided by this document will maximize use of original Ridgely family furnishings to interpret the cultural significance of the Dining Room during a particular period of occupancy, from about 1810-1830. The form and function of objects, including seasonal use, will be addressed.

Baltimore during this particular time period was in its heyday.

The years immediately following the Revolutionary War saw Baltimore emerge as a major seaport and thriving mercantile center. From this period until after the War of 1812, its growth was phenomenal and its citizenry prosperous. Healthy fortunes and a demand for fashionable goods attracted talented craftsmen and the latest imports. The financial panic of 1819 brought this era to a close; Baltimore's status and economic situation began to gradually change. However, it was during Baltimore's halcyon days that Charles Carnan Ridgely furnished Hampton. His fortune enabled him to buy sophisticated pieces of both quality and quantity.

The large sideboard,...the handsome and extensive dining table; the respectable and substantial looking chairs; the large face glass; the family portraits; the marble fireplaces; and the Wilton carpet; are the furniture that should supply the dining room. ¹²⁷

Analysis of the furnishings to be interpreted within the context of the Dining Room will be made on an object-by-object basis, broken down into seven major categories: Soft Furnishings (i.e., window treatments, carpets, etc.); Furniture; Artwork; Fireplace Equipment; Other Accessories (lighting, etc.); Tableware; and Linens.

Please note: Entries prefacing each section in bold have been taken directly from the 1829 estate inventory of Charles Ridgely of Hampton.

I. SOFT FURNISHINGS

[By the later eighteenth century] floors covered with large carpets were becoming more and more usual, and for the first time curtains played a major role in decoration.¹²⁸

A. WINDOW TREATMENTS

[On dining-parlours] I could not shew (sic) the curtains of each window without confusion, but they are of the French kind.¹²⁹

Curtains and Draperies:

3 Blue Silk window curtains Yellow & Blue
drapery @ \$70.00

An examination of the estate inventory provides a list of the curtains and draperies gathered in one location for the purpose of inventory in 1829. Selection of the Dining Room window treatments is based on the following documentary premises:

1. By 1829, the Dining Room or Southeast Parlour had only three windows. The fourth window had been removed, and the architectural pediment lowered to surmount a newly created door to the back stairway. Therefore, only three windows were treated with fabric; whether or not there were originally four pairs of curtains and one was unnecessary by 1829 is unknown.

2. A Dining Room in the Federal Period was one of the primary rooms in the house and would have sustained some of the most costly furnishings:

3. Surviving leaf-shaped gilt pole ends in the Hampton collection conform to those pictured in early photographs of this room (see figs. 14, 15, & 16, HAMP #20284, and LC(HABS) 1A-16). These pole ends, HAMP #12399, in style and construction appropriate to the period of interpretation, support gilded poles in the photograph, without any window draperies remaining. Gilded poles with elaborate pole ends indicate ornate window treatments, but especially drapery, as seen in Ackermann's, Mésangère's, and Smith's plates.¹³⁰

4. Listed on page one of the estate inventory, within the listing of textiles gathered for assessment, is an entry for "3 Blue silk window curtains with Yellow & Blue

drapery @ \$70.00." ¹³¹ This is the only reference for three windows. Additionally, fabric content is silk (costly) and @ \$70.00 indicates a very elaborate treatment. The previous entry for five pair of wool moreen window curtains, with cornices and pins, was valued at the same amount.

Careful review of period terminology indicates that "curtains" referred to window treatments hanging vertically, whether ultimately pulled up or tied back, whereas "drapery" indicates some form of horizontal design, often with "tails" or hanging sections. ¹³² Since curtains and drapery are specifically mentioned in the estate reference, a combination of these forms is indicated.

With regard to a comparable color scheme, the Calvert family at Riversdale had a yellow dining room with white and gilt cornices, with curtains of blue striped English cloth trimmed with white fringe and blue tassels. The dining room sofa was upholstered en suite. ¹³³ Plate 13 in the copy of George Smith's Collection of Designs... for Household Furniture (1808) at Winterthur Museum again shows this combination with blue and yellow combined with an orange fringe. The sheers underneath the window treatment are white, with a plain green tape. Governor Botetourt of VA had blue curtains in the dining room at the Palace, and in the dining room at his home in England.

Design:

English and French period designs, in keeping with the use of the poles and pole ends, and silk fabric, have been studied at length, in conformance with the architectural treatment of the room. Based on available supporting documentation, Pierre de la Mésangère's Plate No. 304 in Meubles et objets de goût (Paris: Au Bureau de Journal des Dames, 1809), with minor adaptations, was selected for use in the Dining Room (see fig. 17). Pierre de la Mésangère's extremely influential magazine Meubles et Objets de Gout was first published in 1802, in cahiers of ten sheets at a time. ¹³⁴ A study of these plates provided the following date confirmation:

#	1-49	1802
	49-99	1803
	99-149	1804
	149-199	1805
	199-247	1806
	247-271	1807
	271-295	1808
	295-315	1809

315-331	1810
331-349	1811
349-367	1812
367-385	1813
385-403	1814
403-421	1815
421-439	1816
439-457	1817
457-475	1818

Documentation for the choice of this pattern includes:

1. A bound volume containing copies of some of Mésangère's designs exists in the Hampton museum collection (along with an 1826 edition of George Smith).¹³⁵ This book of plates was acquired with a Hampton provenance, which may indicate Ridgely knowledge of French designs at this period, and Mésangère designs specifically. The plates are incomplete, and earlier and later designs may have been present in additional volumes, now missing.
2. French fashions were extremely popular in Baltimore, c. 1810 - 1815, when Charles Carnan Ridgely is known to have refurbished the Dining Room.
3. For the present refurbishing of the Dining Room, the design of Plate No. 304 was easily and correctly adapted to the architectural treatment within the Dining Room. The current Hampton adaption includes elements from Plate No. 294 of Mésangère, and No. 7 of Barron¹³⁶ for the use of silk curtains as indicated in the inventory, instead of the sheers illustrated in Plate No. 304. Cutting and piecing directions for similar treatments are found in Arrowsmith's An Analysis of Drapery, (figs. 18 & 19)¹³⁷ and Thomas King's The Upholsterers' Accelerator (figs. 20 & 21).

Colour:

Careful examination of original hand-coloured plates from the above mentioned design sources, including an original copy of Mésangère in the Hampton collection and others at Winterthur Museum, produced the correct period shades of colour for both the blue and the yellow silk. Carefully matching these hand-coloured drawings to fabric swatches in Ackermann's Repository (see fig. 22) as well as paint swatches available from local hardware stores and Munsell Color Systems, we sent the paint swatches to fabric companies to allow selection of fabric colouration appropriate to the period. Additional color and design references, generated from period print sources, confirm the one-time popularity of this scheme; see for

example nos. 298, 311, and 345 in Thornton's Authentic Decor, and multiple illustrations in HAMP #9981.

Since no design for the silk is mentioned, a plain, coloured, heavy weight silk was chosen, in keeping with period examples. However, silk is very expensive to reproduce in this weight, and so the interim use of a man-made fabric with the correct appearance and colouration was purchased, and a similar synthetic or lower cost silk is recommended for continued use (See fig. 23). Samples of preferred fabrics and those in present use are attached at the end of the plan.

Fringe:

Fringe selection was also based on careful examination of period plates. The predominant color used with the blue and yellow combination in the hand-coloured plates examined at Winterthur Museum, and those surviving in the Hampton volume, was orange. A design based on what could be seen of the fringe Plate No. 304, and a fringe design book of the period at the Winterthur Library¹³⁸, was drawn up, and has been reproduced in yellow and orange, by Scalamandré (Standard Trimmings Division) of New York, modified slightly due to cost (see fig. 24). A more elaborate, and therefore more expensive fringe, to better meet the quality and form of period examples, will be purchased when funding allows.

Drapery Supports:

During initial installation of the reproduction window treatment, only one gilded leaf fragment from a pole end had been located for study and documentation. Therefore, the gilt poles (none of which are known to survive) were reproduced in scale, and copies of the original carved wooden leaf-shaped pole ends were cast in polymer, gilded, and mounted to the reproduction poles for use in the Dining Room (the cost of carving six new leaves was too prohibitive). In 1989, the other original gilded leaves, in deteriorated and incomplete condition, were located and are preserved in the museum collection for documentation. Their fragile condition makes it inadvisable to use them for exhibition.¹³⁹

Curtains:

The window curtain portion of the design will be drawn back with silk cord and tassels, and tied to pins, to conform to the design source selected. Evidence of the use of pins at some time in the room's history was located in the woodwork. Although stock reproduction "pins" were acquired for temporary

use, search for original documented pin examples will be continued, and substitutions made when possible. See fig. 25 for completed window treatments.

WINDOW BLINDS, SHADES, SHEERS

The Mansion has interior shutters which were used to control light and heat, as well as for security; and, although the north view of the house published by William Birch in 1808 does not indicate exterior blinds or shutters in place, by the early 1830s when Robert Carey Long did a watercolor from the south side of the house, the exterior shutters are very much in evidence, closed over many apertures including the windows of the Dining Room. Exterior shutters are probably original to the house, at least on the south side; if not, they were certainly added by the early nineteenth century. Both interior and exterior shutters provided some protection from light and heat (see fig. 26 - interior and exterior shutters illustrated in Sargent's Dinner Party), but additional methods are notable.

Both window blinds and paper screens are listed with dining room furnishings on Charles Carnan Ridgely's estate inventory, along with "1 lot of paper for blinds". Rather than Venetian blinds, these references may indicate pull-down shades, or slatted paper or fabric blinds, or a combination thereof, as illustrated in Mary Ellen Best's watercolor of 'Mrs. Duffin's dining room, York (England)', c. 1830 (fig. 27).¹⁴⁰ It is perhaps not likely that these references are for Venetian blinds, as the spacing between window sashes and the shutters when closed is non-existent. However, a removable form of Venetian blind as illustrated in an 1770 broadside with the caption "...may be taken down, or put up in a Minute, by any Servant,"¹⁴¹ might also be indicated.

Consumers recognized the damage that light might cause delicate furnishings such as upholstery fabrics, carpets, wallpaper, and mahogany furniture, by the eighteenth century.

An advertisement for Venetian sun blinds in the Pennsylvania Journal; and the Weekly Advertiser (August 20, 1767) specified the product

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

In 1770, the Virginia Gazette, enumerated the same virtues, as did a similar London broadside.¹⁴² Americans often used the term blind for both interior and exterior versions, however Venetian blinds were usually intended for interior use. In the eighteenth century they were generally sold by cabinetmakers and upholsterers, although by the nineteenth century they were so popular that blind manufacturers were established.¹⁴³ "The enormous surge in the use of exterior Venetian shutters and interior Venetian blinds began in American towns and cities around 1810, and peaked some fifty years later."¹⁴⁴

By 1735 tradesmen were advertising, "Blinds for Windows, painted on Canvas, Silk or Wire [gauze]."¹⁴⁵ "An Essay on Transparent Prints, published by Edward Orme in London in 1807, gave details of how to decorate blinds of silk, linen or wire gauze with oil paints, and with varnish 'front and back but only where you want the light to shine through.'"¹⁴⁶ Roller blinds could be made of wallpaper pasted on linen, or decoratively painted on fabric. Advertisements of the 1820s extol these 'transparent blinds', recommending landscapes and other pictures, often trimmed with borders or fringe.

A small group of painted roller blinds in poor condition survives in the Hampton collection, with at least one example attributed to the early nineteenth century.¹⁴⁷ Additional painted roller blind sets from Hampton, in remarkably preserved condition, survive in a private collection.¹⁴⁸

Additionally, a standard part of any window treatment by the early nineteenth century, as seen in countless design plates, was the use of fabric sheers. The use of sun-curtains goes back at least to the seventeenth century,¹⁴⁹ and sets of leno curtains, later called glass curtains are listed in Charles Carnan Ridgely's inventory. Leno was a gauze weave or loosely woven sheer fabric suitable for windows. The removal of the dress curtains in the summer and use of only the leno sheers indicated in the inventory was standard in the period, and will be discussed under the section Seasonal Changes.

Because of the modern problem of fitting Venetian blinds within the windows of the Dining Room, and the uncertainty of the type of blind or shade referred to at this time, sheer curtains hung from a rod and drawn across the window inside the reproduction blue curtains, as illustrated in Mésangère and other plates will be used. Continued implementation of interior shutter closing throughout each day by park staff to block damaging sunlight is mandatory. Interpretation of conservation practices then and now to visitors is recommended.

Reinstallation of exterior shutters on the south side of the Mansion to provide additional light protection for interiors and to meet correct architectural appearance for Hampton's period of exterior interpretation, will be a priority. Additional research with regard to painted, wallpapered, or plain window shades or window blinds, with regard to possible future reinstallation in the Dining Room will continue.

B. FLOOR COVERINGS

Carpet:

Captain Charles Ridgely's accounts include purchases of carpet, i.e., 4 November 1785, when he purchased 24 yards of carpeting from Walter Roe, Baltimore.¹⁵⁰ His brief tenure at Hampton, and lack of estate inventory, however, make the application of these records somewhat vague. Records for purchases by Charles Ridgely Carnan (before his name change) begin as early as 4 January 1791 with 16 yards of carpeting from Andrew Buchanan, Baltimore.¹⁵¹ He purchased 28 yards from Henry Schroeder in October of 1791.¹⁵²

The carpeting on Charles Carnan Ridgely's estate inventory appears to have been in one central storage location (garret?), and includes (exclusive of straw matting, floorcloths, baize, etc.):¹⁵³

5 Large Carpets	@ \$ 240.00
3 Passage Carpets	30.00
1 Stair Carpet	15.00
1 Venetian Carpet	4.00
4 Rugs	5.00
8 pieces old carpet	4.00
3 old carpets & 7 pieces	5.00

In the running list, near entries for a sideboard and two-part dining table, are:

1 Straw carpet @ \$15.00
1 Straw (passage carpet) @ \$3.00
1 Lot oil cloth
Pieces of baze (sic)

Although relatively unnoticed by the persons whose room they graced, carpets, which covered the plain board floors of eighteenth- and early nineteenth-century houses, were an important acceptable luxury, and a symbol of pride and prosperity.¹⁵⁴

During the period 1770-1820:

In the field of floor covering no very great change took place...Carpeting became much commoner but the types that were available were no different technically to those which had existed before, except that 'Brussels carpeting' now joined the repertoire. This was not very different from the cut-pile carpeting of the Wilton type, but the pile was left uncut so that it consisted of loops.¹⁵⁵

Brussels carpets were imported to America from England through the major ports. Many advertisements for the sale of Brussels carpets are found in U. S. city newspapers from the last quarter of the eighteenth century ¹⁵⁶, and post-Revolutionary War advertisements in New York, Philadelphia, Baltimore, and Annapolis newspapers are common.

Brussels carpets were woven in a loop-pile technique, in 27-36 inch wide strips which were carefully matched for pattern and sewn into larger rugs. Most Brussels carpets were laid as fitted carpets, usually wall-to-wall and cut out around fireplaces. The occasional primary references, and certainly print sources, confirm this practice (see fig. 28). However, most inventories indicate carpets by the running yard.

The manufacture of Brussels carpeting was introduced in England at Wilton, near Salisbury, under the protection of Lord Pembroke, and at Kidderminster, Worcestershire, about 1740. There were more than 1,000 looms weaving Brussels carpet in Kidderminster by 1807. ¹⁵⁷ A contemporary source states "when well made they are very durable, and being at the same time elegant, they are at present much in request for the good apartments." ¹⁵⁸ "Brussels carpets and carpeting provided a wool-pile floor covering that was long-wearing and easy to care for and at the same time was available in 'elegant patterns'." ¹⁵⁹ They were available in America by the 1750s, and considered a luxurious improvement; cutting off draughts, softening the footfalls of a busy household, and lending an air of bright attractiveness to hitherto bare or partially covered floors. ¹⁶⁰

Brussels carpets were expensive and beyond the reach of the average American household. ¹⁶¹

Research in American inventories reveals a basic pattern: By the last quarter of the eighteenth century, a majority of middle class houses had inexpensive Scotch carpeting, floorcloths, or straw mats; only the wealthier possessed more elegant and serviceable British-made Brussels or Wilton carpets, and only the very well-off had Turkey carpets or imported British hand-knotted carpets from Axminster or Moorfields. ¹⁶²

Brussels and Wilton carpets remained fairly expensive until production was mechanized in the nineteenth century. ¹⁶³ See fig. 30 for additional contemporary carpet patterns.

Evidence for the use of a luxury carpet on the floor of the Dining Room at Hampton during the occupancy of Charles Carnan Ridgely is well documented. The need for informed conjecture

exists only for the selection of pattern or design, although certain patterns appear repeatedly in both contemporary inventories and print sources, depending on the function of a room, i.e.: Larger geometric patterns in eating rooms or dining rooms, libraries, and halls; elaborate floral or turkey patterns in parlours; and smaller scale, less complex floral, geometric, or combination patterns for private chambers.

Unfortunately no direct pictorial evidence for the 1790-1829 period of the Dining Room at Hampton exists. However, pictorial research, using prints and paintings documenting contemporary dining rooms and private apartments, provides solid clues for the design selection. These references have been carefully studied prior to final pattern selection. (See appendix for illustrations.)

Evidence for the use of Brussels carpet in the Dining Room during the life of Charles Carnan Ridgely, and particularly between 1810 and 1829, consists of the following primary documentation:

Estate Inventory ¹⁶⁴ :

The inventory for Charles Carnan Ridgely was taken in the summer of 1829. Summer housekeeping in the early nineteenth century dictated the removal of wool carpeting to storage, and the use of straw matting and floorcloths throughout the house. Charles Carnan Ridgely's inventory conforms to this tradition. However, the inventory does not appear to be a room-by-room listing, but an accumulation of his personal effects, gathered in lots because his son (heir) and family were already living at Hampton and some property was shared or entailed. Most carpets, listed together, appear to have been stored in the garret for the summer.

No specific types of the better carpets are indicated, with the exception of the Venetian carpet for the stairs (summer only - there was a pile carpet on the stairs in the winter). Appraisal prices, however, conform to comparable prices for Brussels carpets on other inventories, both for new and old carpets. For example, the five large carpets on the inventory are valued in 1829 at \$240.00; John Eager Howard's estate sale, of November, 1827 ¹⁶⁵, lists Brussels selling at \$53.46, \$52.65, a smaller Brussels @ \$17.29, etc. An average of \$50.00 each for five would total \$250.00.

Estate Sale ¹⁶⁶ :

The itemized sale listing for the Back Parlour or Dining Parlour includes:

1 Brussels Carpet	sold for \$67.50
1 Hearth Rug	sold for 4.25
1 Straw Carpet	sold for 8.00

Other contemporary references show corresponding data. For example, with regard to the estate sale of John Eager Howard in 1827, cited above, Charles Ridgely purchased the Belvidere Drawing Room Brussels carpet @ 58 1/2 running yards (\$52.65) and the matching hearth rug for \$7.00.¹⁶⁷ John Eager Howard, also a governor of Maryland, was a close friend, distant relative, and social equal, whose sons married two of Charles Ridgely's daughters. Howard was one of Washington's officers and a hero at the Battle of Cowpens during the Revolution, the son-in-law of Chief Justice Chew of Cliveden, and the brother-in-law of Charles Carroll of Homewood. His inventory reveals furnishings very similar to those of Charles Carnan Ridgely, at very similar values.

Bills for Ridgely carpeting also survive, although they are non-specific, and do not usually detail types or patterns purchased. One exception is a purchase, in April of 1792, for two Turkey carpets, one at £48+ and one at £36+. No measurements are given. Carpets were purchased in 1791, 1812, 1816, 1818, 1828,¹⁶⁸ with additional entries for green baize, matting, and rugs. Charles Carnan Ridgely's purchase of estate carpeting, see above, is also documented. The Gay Street sale indicates lots of old carpeting (in garrets), and at least one "Large Brussels carpet new", which may have been part of the 1828 bill (see above).

Additionally, selected references to contemporary inventories for persons of comparable wealth, status, and age to Charles Carnan Ridgely, living in proximity to Baltimore, Maryland, indicate floor covering for dining rooms as follows:

Charles Carroll of Carrollton, Doughoragen Manor, April, 1833:¹⁶⁹

1 Oil cloth carpet @ \$10.00

Charles Carroll, Doughoragen Manor, 1863:¹⁷⁰

45 Yds of Brussels Carpet @ \$37.00

1 Rug @ \$1.25

35 Yds of oil Cloth @ \$8.75

60 Yds of oil Cloth @ \$15.00

Robert Oliver, Oct., 1835:¹⁷¹

52 1/2 yds Brussels Carpet

1 Brussels Rug

— yds Oil Cloth

1 piece Green Baize (crumb carpet)

Robert Oliver, Gay St. House, July, 1835: ¹⁷²

1 Oil cloth carpet @ \$20.00

In the garrett: "All the Brussels & woollen
carpets in the said dwelling house. \$200.00"

**Robert Oliver, Green Mount (Country House), July,
1835:** ¹⁷³

All carpet again in storage as "carpeting"

John Eager Howard, Belvidere, November, 1827: ¹⁷⁴

1 Brussels carpet 66 running yds @ \$53.46

1 Hearth Rug @ \$2.50

1 Oil cloth Carpet under Brussels @ \$11.25

Harry Dorsey Gough, City House, December, 1808: ¹⁷⁵

1 Hearth Rug @ \$2.00

Green Baze floor Covering @ \$7.00

Note: All other carpeting in storage

Harry Dorsey Gough, Perry Hall, 1808: ¹⁷⁶

1 Painted floor Cloth @ \$12.00

1 Small peice (sic) Carpeting at side Board @ \$.30

Note: All other carpeting in storage, including

"1 Wilton Carpet belonging to the Dining Parlour
@ \$60.00."

Joseph Bonaparte, Bordentown, July, 1847: ¹⁷⁷

Brussels carpet 120 yds.

White House, District of Columbia: ¹⁷⁸

The "Inventory of the Furniture in the President's House,
taken February 26th, 1801," recorded Brussels carpeting
in most rooms including the dining room: "1 Brussels
Carpet with Green Baize Cover."

Thomas Jefferson's inventory in 1809, also indicated
"elegant Brussels carpet" in the dining room. Brussels
carpets were also used in 9 other rooms.

Aaron Burr, Richmond Hill, 1797 inventory: ¹⁷⁹

Several Brussels carpets are listed, including
specifically the dining room and breakfast room.

Additionally, Benjamin Henry Latrobe ordered Brussels
carpeting specifically from Woodward and Company, for use in
the Philadelphia residence of William Waln which he designed,
and recommended the same to Dolley Madison during the
refurbishing of the White House in 1809. ¹⁸⁰ Therefore we
know specifically carpeting from this manufacturer was
available in the Baltimore/Washington D.C. area.

Washington auctioneer Nicholas Queen advertised in 1806:

elegant Mahogany bedsteads, chairs, tables,
sophas, elegant Brussels carpeting, the
greater part of which is new, curtains,
beds...all finished in the newest fashion ¹⁸¹

Architectural evidence also supports the continued use of carpeting at Hampton in all rooms of the main block, first and second floors, from the earliest period of occupancy. Preservation architects have determined this from primary evidence; the floors are in immaculate condition with little or no signs of wear previous to modern use as a historic site. Traffic patterns would have been established throughout the Mansion if floors had been left bare for any period of time. Flooring appears to be original to the construction period, with the exception of minor repairs. Some edge tacking marks are the only flaws to most flooring at Hampton, although present day damage from heavy visitation on bare flooring will soon reverse this condition.

Conclusion:

The physical examination of Mansion flooring supports the use of carpets throughout Hampton's historic periods of occupancy.

From an examination of the inventories and estate sales, Ridgely and comparable households, and reference to sales advertisements of the period, we can prove that Brussels carpeting was the floorcovering of choice in dining rooms or eating parlours, when a type is indicated, and was used by Charles Carnan Ridgely himself.

Selection of Carpet:

Selection of a Brussels carpet for the Dining Room included the following considerations:

1. It is possible to select a reproduction Brussels carpet in a documented pattern and color way.

The company of Woodward Grosvenor in England, directly descended from Woodward and Company, has an extensive archival selection of period point papers or patterns for Brussels and Wilton carpets, c. 1785 to the present. The ancestor of this factory produced Brussels carpets exported to the United States in the late eighteenth and early nineteenth centuries (see above).

Thousands of point papers are available for study, to document and duplicate.

The point papers are in miniature form, to exact 1/2 scale and were hand-colored when produced. Colors for the first weaving job are usually included in writing, on the reverse.

2. The documented paint and decorative scheme of Hampton's Dining Room during the interpretive period can be utilized to select complementary colors for the carpet. Complementary soft furnishings were the standard during the period 1810-1830, establishing an "en suite" appearance. However, since the carpeting was imported, as was most fabric, harmony was not always exact.

3. Based on print sources examined for comparable contemporary dining rooms, a geometric, formal pattern is most appropriate, as opposed to "Turkey" or floral patterns most often seen in parlours or drawing rooms.

4. Furnishings documented for Charles Carnan Ridgely at this period exhibit classical motifs, and repetitive use of foliated scrolls, patera, bell flowers, and other iconography of antiquity. This iconography will be represented in the carpet scheme.

5. Print sources document use of a room size carpet, with an applied border for a formal dining room.

Selection of Woodward Grosvenor's archival point paper Pattern No. 478 (fig. 29), first put into work in 1807, was based on the following:

1. This carpet was actually "put into work," or made for the first time, during the correct period. According to the Victoria and Albert Museum Textile Department, the pattern, once established, could continue in use, in different color ways, for several years.

2. The original colors, applied by hand with watercolors, are complementary to the Dining Room paint colors and other furnishings, although not exact as they would be by today's standards. Since these carpets were woven in England and shipped to U. S. ports for merchandising, the colors would have been fashionably related to other furnishings of the period, but not perfectly "en suite".

3. The scale of the design, when executed, is appropriate to the other furnishings and room proportions.

4. The design vocabulary is classical in inspiration, with several elements including foliated scrollwork, stylized floral medallions, and bell flowers corresponding to decorative motifs in documented Ridgely furnishings (such as the carved scrolling leaf decoration on crestrails of the chairs).

5. The original border for this design has been located by the author for reproduction, to complement the carpet ground pattern.

The reproduction of this carpet for the Hampton Dining Room was put into work in August, and laid in the Dining Room during November, 1988. The carpet was laid in the traditional manner, with the border fitted in place, mitred and handsewn, and the body of the carpet centered on the fireplace opening and fitted to the border by hand. The whole was tacked at the edges for visitor safety and to keep the carpet stable during exhibition. The installation process carefully duplicated period practice whenever possible. Thomas Sheraton, in his Cabinet Dictionary, relates:

To most of the best kind of carpets, there are suitable borders in narrow widths...In cutting out carpets, the upholsterers clear the room of all the furniture, and having caused it to be dusted out, they proceed to line out the border with a chalkline, and marking the mitres correctly in the angles of the room, and round the fire-place in particular, as in this part any defects are most noticeable. They then proceed to cut the mitres of the carpet border, beginning at the fire-place, and endeavouring, as correctly as possible, to match the pattern at each mitre: and in order to do this, they must sometimes cut more or less of the border to waste. In this manner they proceed, tacking it down, in a temporary manner, as they go on. They then take a length of the body carpet, and tacking it up to the border at one end, they take the strainer, and draw it to the other, and tack it again, taking care, as they go on, to match the pattern, which sometimes varies in the whole length....In laying down a carpet, they generally begin with the fire-place first, and having tacked and secured this, they strain here and there, so as to bring it gradually too, till they get the whole strained close round the room. ¹⁸²

Exhibition of this carpet will continue and it will be reproduced again according to the above specifications as required, when worn or unsuitable for ongoing interpretation.

CARPET PRESERVATION

Concern for the preservation of expensive carpeting is not new. Period manufacturers often supplied baize covers for carpets, and protective covers used in the home, including felt, crumb cloths, and drugget, are extensively discussed and documented. Charles Carroll of Carrollton even required that his Turkey carpets be packed on a 'Rowler' when shipped from England.¹⁸³

Dust and dirt, insects, and the effects of sunlight, were housewifely dilemmas in the eighteenth and nineteenth century too, addressed with a multitude of remedies. A Charles Carnan Ridgely bill for "Shaking of carpets @ \$1.50"¹⁸⁴ in November of 1815, exhibits typical concern. Robert Roberts in The House Servant's Directory, discusses not only beating carpets but also how to "restore carpets to their first bloom."¹⁸⁵ It is recommended that some of these "recipes" for preservation in the early nineteenth century be documented for incorporation into interpretation at Hampton.¹⁸⁶

Protective floor coverings documented for use in Hampton include:

FLOOR CLOTH

1 Lot oil cloth

In 1792, Charles Ridgely purchased a large quantity of floor cloths from Hodgson & Nicholson, Baltimore merchants and importers, for use at Hampton.¹⁸⁷ That these floor cloths were imported is evidenced by reference of Mr. Nicholson in this same invoice; he says, "our correspondent writes us...they are always cut agreeable to the shape of rooms," and also refers to the case for the cargo being damaged, "on getting it out of the Ship." English manufacturers and retailers often included floor cloths for sale in their advertisements, and additional archival research may one day bring to light Hodgson & Nicholson's source.¹⁸⁸

The measurements for several of the larger floor cloths relate directly to the size of principal first story rooms at Hampton, including 53'0" x 20'9" (Great Hall), 24'4" x 21'0", 23'21" x 21'0", and three other carpets of similar dimensions. Additionally, Mr. Nicholson comments he also imported a

12'x11' piece as well, "which I intended for a Bed Chamber...but you may have it..." The first three floor cloths are listed as 'Norfolk Pattern'. This pattern type has not yet been determined.¹⁸⁹

Floor cloths are listed on countless other American estate inventories, and are present on Hampton inventories throughout the nineteenth century.¹⁹⁰ Several lots of oil cloth are listed on Charles Carnan Ridgely's estate inventory of 1829. These also may reflect the purchase of three floor cloths on an undated bill in the Ridgely papers; the bill also lists a sideboard by William Camp.¹⁹¹

The location of the floor cloths at the time of the inventory is unknown. Floor cloths also appear in several contemporary dining room inventories. See above references for examples.

Thomas Jefferson believed painted floor cloths were superior to grass matting beneath frequently used tables "to save a very handsome floor from grease and the scouring which that necessitates." He also felt they were better able to withstand repeated rolling and unrolling. Jefferson ordered canvas floor cloths painted green for the Small Dining Room and the Great Entrance Hall at Monticello.¹⁹²

Floor cloths are made from a durable, oil painted canvas, which was varnished. They were popular in America prior to the Revolutionary War, and were available in plain colors; however, patterned floor cloths were more typical. Many examples were painted to resemble stone pavements, and, although no eighteenth-century geometric chequer pattern floor cloths survive in England, there are period examples of this type both at Winterthur and Colonial Williamsburg.¹⁹³ Floor cloths painted to imitate rush or India matting (as described in Chippendale's accounts and seen in brown, gold, and cream fragments from Knole at the V&A Museum, London and a late eighteenth-century brown and green example at Audley End), Turkey carpets (see Country House Floors, pl. 14b), and other oriental styles were also much favored. As early as 1761, newspapers in Boston advertised "Wilton or Marble Cloths," and in 1828 still promoted "a large and elegant assortment of Painted floor Cloths, without seams, some in imitation of Brussels Carpeting."¹⁹⁴ See figs. 31, 32, and 33.

An important period reference for floorcloths is a scrapbook made by Robert Barnes to preserve a record of his grandfather's business.¹⁹⁵ Another design source consulted was by the author was Various Kinds of Floor Decorations Represented Both in Plano and Perspective, by John Carwithian, 1739.¹⁹⁶ Patterns from this reference are repeated in American portraiture.¹⁹⁷

Roman mosaic pavements contributed another important design source by 1761 when noted by Horace Walpole, and were popular at least until the Great Exhibition in 1851 where several examples were displayed.¹⁹⁸ Walpole in a letter to Lady Ossory 14 November 1796, wrote:

As you mention Lord Holland...I was desired to beg Lord Ossory to tell him that Mr. Samuel Lysons is having beautiful [oilcloth] carpets made of very large dimensions from the Roman pavements which he has lately discovered in Gloucestershire, and of which, by their own orders, he has carried drawings to the Queen and Princesses, and which I should think would be handsome ornaments for the spacious rooms at Holland House.¹⁹⁹

A fragment of a tessellated floor cloth with Roman mosaic design derivatives survives in the Hampton museum collection; this fragment was located under one of the floor boards in the second story of the pantry (east) hyphen, to where it may have been retired when old. This fragment appears to be of early nineteenth-century origin (see fig. 34).

Floor cloths were both decorative and functional. Because of their painted and heavily varnished surface, they were virtually waterproof. They were considered suitable for heavy traffic areas which received a lot of wear; and for halls, entries, and passages where wet shoes and mud might collect. They were also easy to clean in comparison to other floor coverings.²⁰⁰ Mrs. Rundle suggested, "Sweep, then wipe with a flannel; and when all dust and spots are removed, rub with a waxed flannel, and then with a dry plain one...Washing now and then with milk gives as beautiful a look and they are less slippery."²⁰¹ Floor cloths were very popular for dining rooms, near sideboards and under tables; for bedchambers, near washstands and commodes; and, later for bathrooms. Daniel Terry, in a letter to Walter Scott, 5 November 1818, wrote "Enclosed is a plan of the dining room with carpet marked upon it...The real brussels wears well...line the sides with oak coloured drugget & the passing across the sideboard with oak colour oil-cloth."²⁰²

By 1754, heavy canvas could be woven seamless up to 113 yards long by 8 yards wide.²⁰³ Charles Ridgely's floor cloths in the 1792 bill are specified as "___ square yards...without seam."²⁰⁴ Seams would have caused uneven wear.

The cost of floorcloths indicate their important status, although they were less expensive than woven carpets. Jefferson complained about their expense both at the White House and Monticello. Charles Ridgely's 1792 floor cloth

purchases range from £4 to £30 depending on their size. Two "Turkey Carpets" purchased by him in 1792, cost 36£ and 48£ respectively.²⁰⁵ The expense of floorcloths may be explained by the tedious process required for manufacture; canvas was woven in large pieces, seven yards wide or more and 100 yards long, and then:

The canvas was stretched on frames....The back was primed with size and pumiced to keep it smooth....The paint itself was mized with linseed oil, with little or no turpentine, making it thicker than ordinary oil paint. It was first applied with a brush and then smoothed with a steel trowel and allowed to dry for twelve to fourteen days, after which a second coat was added completing the back. The process was repeated for the front but the first coat of paint was smoothed with pumice and the final coat of paint carefully applied with a brush...the pattern was printed by means of wood blocks cut in pear tree backed by two layers of deal (pine), the three layers having the axis of their grain opposed for strength (as in plywood). Stencils were also used to paint decorations...The best quality floor cloths were allowed to dry for several months in a drying-room and to be really durable it was important that a floor cloth should remain with the manufacturer for three or four years.²⁰⁶

CONCLUSION:

A floorcloth will be used in the Dining Room. Its pattern must reflect a period design appropriate for Hampton given the extensive documentation for floorcloth use and specific design usage. (1) Research to locate the 'Norfolk Pattern' will continue; this pattern would be the most desirable. (2) The Roman tessellated pattern surviving at Hampton may be duplicated, or (3) the Brussels carpet pattern may be copied.

BAIZE, DRUGGETT, FELT, OR CRUMB CLOTHS

Remnants Baze & Table covers

Early housekeeping required floor coverings to protect expensive carpets from light, dirt, and food stuffs. The dining room carpet was particularly vulnerable. Crumb cloths are common on local contemporary inventories and table baize is listed on Charles Carnan's inventory. Usually, by the

early nineteenth century, the baize would cover an area encompassing the dining table and seating furniture (see figs. 35 & 36) 'The Dinner Party', by Henry Sargent, c. 1821; 'The Dinur Locust', after E. F. Lambert, c. 1815), or areas of heavy wear, not the entire carpet. Baize was also used under the layers of table cloths to protect the fine mahogany from spills or heated dishes, similar to the protection afforded us today by manufactured tablepads.

Baize and drugget are both contemporary terms, indicating coarse woolen fabrics similar to felt. By the second quarter of the nineteenth-century references to brown, maroon, and green baize or drugget are the most common colors, sometimes with black or dark color borders. English patterned druggets are also known. Rudolf Ackermann's Repository... for March, 1809 (p. 188), discusses dining parlour floor coverings, including "crimson drugget, milled to a proper substance, and pannelled with a border of black furniture cloth, producing a warm and rich appearance. The same...is to be seen in the drawing rooms of the haut ton, in various colours."

Colored baize or drugget, preferably in maroon or green and bordered with black tape, will be used under the table, in size comparable to period illustrations indicated above. A smaller piece of baize will be acquired for layering under the table cloths when the table is fully set out for dinner.

MATTING

1 Straw carpet @ \$15.00

Matting has been popular in America since the eighteenth century, and commonly used in England since the Elizabethan period. A 1760 auction advertisement in Boston lists "A handsome Floor Straw Carpet," and imported straw carpeting from "foreign ports" was popular by the end of the century.²⁰⁷ The best types probably came from the Far East, as indicated by inventory references to 'Canton' or 'Indian' matting.²⁰⁸ George Washington ordered quantities of Canton matting for Mount Vernon, through London and later Philadelphia.²⁰⁹

Everett Hale (b. 1822) remembers his boyhood in Boston, "In summer...in all houses of which I knew anything,...carpets were always taken up, and India mattings substituted in the 'living rooms'." ²¹⁰ This practice was common in wealthier homes and certainly was typical at Hampton. The inventory, taken in July, 1829, shows the best carpeting grouped together, probably in storage or prepared for moving, and straw matting throughout the house; one is listed immediately before the looking glass, sideboard, and other typical dining

furnishings. The Gay Street house had "1 Straw Carpet" in the Dining Room, which sold for \$8.00. ²¹¹

Matting was used wall-to-wall or as a carpet during the early part of the nineteenth century. "Carpet matting had various applications. Some nineteenth-century households undoubtedly used matting only in the summer in place of or over woolen carpets." ²¹² It was woven in yard wide strips and sewn together, often bound around the edges by leather, or colored cotton tape. ²¹³ Matting is also well-documented in colors and in variable colored patterns.

The floorcloth was room-sized, and probably stayed in the room. The Brussels would be laid over the floorcloth in the fall and winter months, with drugget under the table and chairs. Matting would be used as a decorative carpet over the floorcloth in the spring and summer. These practices will be exhibited in the Dining Room.

II. FURNITURE

The furniture of a dining-room ought to be bold, substantial, and magnificent, in proportion to its dimensions... and without exception, is of mahogany, as being the most suitable for such apartments. ²¹⁴

With few exceptions, bills and receipts for furniture 1790-1829 are indistinct. Although a specific reference to a dining table survives, most indications of furniture purchases rely only on relatively large payments to known cabinetmakers working in Baltimore and the survival of documented period Ridgely furnishings at Hampton and in private collections.

For example, there are several extensive accounts of Charles Carnan Ridgely with John and Hugh Finlay, at least partly for painted furniture, their specialty. These accounts begin by 1803 with specified bills for purchases of a carriage and cornices ²¹⁵, as well as unidentified entries in the account books for over \$100: 1810 entries for \$200.00; 1814 entries for sums including \$106.52, \$514.26, and \$500.00; 1816 entries for \$39.66 and \$165.75. ²¹⁶ These purchases continue as late as 1822 with an entry for \$345.27 - a bill of almost equal amounts of furniture and upholstery work. ²¹⁷ In 1813 alone, between March and November, Charles Carnan accumulated a bill with the Finlays for \$1,401.50. ²¹⁸ Several sets of painted furniture are accounted for in the inventory at this period; however, the Finlays also advertised mahogany furniture and associated items. Additionally, they served as agents for Francis Guy, a landscape painter, and other craftsmen.

Additionally, there are recognizable accounts with John B. Taylor and William Camp; the account books list only name and payment in most instances, although occasionally there is a furniture reference for a purchase without a maker's name attached. ²¹⁹ One invoice dated 29 March 1804 from Robert Barry, for "18 Mahogany Chairs" @ \$9 each, or a total of \$162, indicates the quality of Ridgely's specific purchases. Some other cabinetmakers have yet to be identified in the accounts.

The Taylor account ²²⁰ has been partially matched to the bill for dining table, although the sums in total exceed this one purchase, indicating other as yet unknown furnishings. William Camp's bills in the account book are ongoing yet unspecific; selected references include payments for \$59.50 in 1808, \$79.00 in 1815, \$233.00 in 1816, and \$54.50 in 1817. ²²¹

Ridgely also purchased furniture at least at two house sales. The first was that of Mr. Pinckney in 1816. Charles Carnan Ridgely paid \$605.00 for miscellaneous items and \$855.00 to "Poor & Hastings for furniture at Mr. Pickney's sale after deducting 7 Mos. Rent @ \$550. per Anm." ²²² The second documented auction purchases were at the estate sale of John Eager Howard in 1827. ²²³

Furniture listed in Ridgely's 1829 inventory is not identified by room function. However, careful analysis has attempted to identify those pieces listed in proximity to one another with form and function typical to the Dining Room or Eating Parlour. Further, comparisons of this final inventory list to the entries in the Back Parlour or Dining Room at the Gay Street estate sale are remarkably similar.

It should be noted that in this period mahogany was the standard wood for fashionable furniture.

The estate inventory includes the following objects specifically related to dining room use:

- 20 mahogany chairs
- 2 mahogany armchairs
- 1 mahogany desk
- 1 mahogany candlestand
- 1 large looking glass
- 1 looking glass
- 1 mahogany claw foot breakfast table
- 2 liquor cases - 1 with bottles, the other empty
- 2 sofas
- 1 set claw foot dining tables
- 1 sideboard
- 1 mahogany knife case
- 1 mahogany knife tray
- 1 plate warmer

The estate sale lists as dining room furnishings:

- 12 best mahogany chairs
- 2 best mahogany armchairs
- 1 mahogany desk
- 1 mahogany candlestand
- 1 large gilt frame looking glass
- 1 mahogany clawfoot breakfast table
- 1 small mahogany table
- 1 mahogany liquor case
- 1 brass bound mahogany liquor case
- 1 mahogany sofa with cover
- 1 mahogany sofa with cover
- 1 set mahogany claw foot dining tables
- 1 mahogany sideboard
- 1 mahogany knife box
- 1 pine knife box, 3 doz. silver knives & steel

Several pieces of furniture with Hampton provenance, directly descended from master to master, remain in the museum collection and will be individually cited for use in the restoration. An item-by-item discussion follows, with referenced items in bold script referring directly to inventory references.

A. Sidechairs

20 Mahogany chairs @ \$1.50 \$30.00 ²²⁴

There are at least two sets of late eighteenth-century sidechairs with Ridgely documentation in the collection. However, in Charles Carnan Ridgely's refurbishment of the Dining Room, one of his most important purchases was a new set of dining chairs.

An important set of 12 mahogany sidechairs, Baltimore, c. 1810-1815, survive in the Hampton collection, and by family tradition were purchased by Governor Ridgely. Early photographs also show these chairs in use in the Mansion as dining chairs before 1900. These chairs, HAMP #1183, 1184, 1185, 1186, 2907, 2908, 2909, 4096 (fig. 37), 4097, 4099, 4100, and 4101 exhibit classical features popular during the period and are considered by many scholars to be the finest set of Baltimore mahogany sidechairs of the period extant. They feature a rolled rectangular crest rail having a recessed panel carved with scrolling acanthus leaves, and carved rosette terminals; concave rectangular stay rail; reeded splats with carved water leaf tops and gothic arches in the voids; trapezoidal seats with curved side rails and bowed front seat rail; shaped outwardly curving back legs; reeded front legs with outwardly flaring French foot; and, black leather or replacement black leatherette seat upholstery, tacked half over the seat rail, in a typical Maryland fashion. After careful physical examination, Gregory Weidman, leading authority on Maryland furniture, attributes these chairs to William Camp. His was one of the finest cabinetmaking shops in Baltimore, and a leader in the production of high style Empire furniture.

A secondary set of 6 mahogany sidechairs, Baltimore, c. 1810-1815, HAMP #1134, 1135, 1136, 1137, 1138 (fig. 38), and 1139, are stylistically identical to the above set, but without the elaborate carving and detail executed in the first set. They also retain black leatherette upholstery, which replaced black leather. There are 2 additional chairs matching this set in the ownership of a Ridgely descendant living in Baltimore, one original and one reproduction - the second original chair burned in a house fire. Two others in this set were sold to a collector in Georgia in 1968, as a "pair of Baltimore sidechairs from John Ridgely of Hampton, Baltimore." ²²⁵ Many other almost identical chairs survive in other public and private collections.

Note: It is possible there were originally more of the first and second sets of chairs; perhaps as many as 20 of the first set were once used in the Dining Room. ²²⁶

UPHOLSTERY TREATMENT

Leather and horsehair were considered the most practical upholstery applications for dining chairs, as they were less susceptible to food and wine stains. Royal Governor Botetourt's at the Governor's Palace in Williamsburg indicated use of both in his dining room, leather on the smoking chairs and horsehair on the dining seats.²²⁷ Governors Eden (North Carolina) and Campbell (South Carolina) also used horsehair in their dining rooms at the same period. Other inventories examined do not reveal the upholstery covering of the dining chairs although Robert Oliver and John Eager Howard used hair covered sofas in their dining rooms. At least one well-known set of dining chairs covered in leather is documented; Francis Calley Gray, a visitor to Monticello in 1814, remarked about the mahogany shield-back dining chairs, c. 1790:

On looking around the room in which we sat the first thing that attracted our attention was the state of the chairs. They had leather bottoms stuffed with hair, but the bottoms were completely worn through and the hair sticking out in all directions...²²⁸

Ridgely's chairs, made about twenty-five years later, would have been in excellent condition throughout his remaining occupancy. An etched signature on one chair (HAMP #1185) reading "C. M. Rogge 1839 (or 1809?)" most likely indicates Charles Rogge, an upholsterer working in Baltimore by 1814 when he established a new shop on North Charles Street independent of his former partner Mr. Hoburg. Rogge was most probably the original upholsterer of the chairs, as well as the person to whom the chairs were sent for upholstery repairs or replacements in 1839.

Interestingly, Rogge also advertised himself as a paper hanger saying: "He has on hand A variety of AMERICAN PAPER HANGINGS AND BORDERS -Likewise French Paper Hangings, which he will sell at reduced prices...."²²⁹ Did Ridgely have wallpaper dealings with Rogge as well?

Account entries for payment to William Camp, 23 January and 8 February 1816, indicate \$41.50 for hair Cloath, and \$233.00 for furniture. Were the dining room chairs part of this order? If so, was the original upholstery treatment haircloth, and did Rogge upholster the chairs for Ridgely since the application of the haircloth was not mentioned in the Camp references?

In-depth upholstery analysis was conducted on the primary set of sidechairs by Mark Anderson, furniture conservator at Winterthur Museum, February, 1994. During physical

examination of several chairs, it became necessary to fully remove the leatherette on HAMP #4096 to conduct an adequate study of the set. Three important findings resulted: (1) The chairs were upholstered three times during Ridgely family occupancy. (2) The original upholstery treatment was black horsehair, most likely a patterned weave. This original upholstery treatment was applied half over the seat rail (common in Baltimore and other Maryland furniture-making centers at this period), and brass nailed. (3) A small gimp tack contained red thread, indicative of the red trim which was tacked in place and secured with the brass nails over the horsehair. The original tacking pattern still may be discerned.

Additionally, the seats of the chairs originally had hard edge foundations, for a crisp fabric upholstery, i.e., horsehair. This hard edge foundation was ignored when the chairs were upholstered in red leather, c. 1840 and the leather was wrapped around the edge to the rail. The surviving leather on the one chair was analyzed and was at one time red, although now blackened with age. The black leatherette or oilcloth now on all of the remaining set was a late nineteenth- or twentieth-century change. All three coverings used brass nails at the rail edge.

SLIPCOVERS

In the eighteenth century, handsome furnishing materials were protected by cases or slipcovers as they are today. Later in the eighteenth century, with less formality of living, costly materials were increasingly supplanted by lighter, less permanent textiles. Washable slipcovers became popular...it was long customary to use lighter, washable materials for slipcovers during summer months. ²³⁰

Slipcovers were a standard part of room furnishings, and considered acceptable even for company, as seen in many portraits and conversation pieces. Even print sources of royalty show them in use; a watercolor of the Queen's Breakfast Room (a smaller dining room) at Buckingham House 1817-1820 illustrates case covers which match the window treatments. These case covers completely drape the chairs and sofas. ²³¹

Slipcovers were used to protect vulnerable upholstery from stains and perspiration, to hide shabbiness, or to change a room's appearance. Although sympathetic to the window treatments, the slipcovers were washable, and therefore would not be silk; even very few wool damask covers are known.

Cotton and linen slipcovers were the rule. In most wealthy households there were usually at least two or three covers for each chair, so there was always a fresh one at hand. See for example: "A Gentleman at Breakfast," attributed to Henry Walton, c. 1775, in the Toledo (Ohio) Museum of Art (fig. 39); and, figures 40, 41, and 42 from Furnishing Williamsburg's Historic Buildings.²³²

Striped or checked linen covers were popular during the period of Chippendale's Director. His later bills, however, show a preference for the newly fashionable slip cases of decorative printed cottons, sometimes lined with calico. For example, at Paxton Chippendale supplied two sets of "Superfine Chints Cotton Cases".²³³ A number of decorative printed cotton slipcovers documented for American homes during the late eighteenth century survive in public collections,²³⁴ along with a proliferation of pictorial sources. Sets of cotton or linen covers were both common on contemporary inventories.²³⁵ Striped covers remained popular for masculine settings, and were particularly appropriate for a dining room. Fringe probably would not have been featured; instead, a plain hemmed edge or washable tape would have been applied.

In the period:

They did not mind friends finding covers on and they only removed them for parties and special guests. Mrs. Delany put it plainly when, while living in Ireland, she 'is honoured with a visit from our Viceroy and Queen; they sent over early in the morning to know if we were disengaged as they would breakfast. To work went all my maids, stripping covers off the chairs, sweeping, dusting etc. and by eleven my house was as spruce as a cabinet of curiosities.' On her birthday, among all her other preparations, Mrs. Delany put 'my best covers on my chairs.'²³⁶

As late as 1838, the Workwoman's Guide, stated:

When chairs and sofas are fitted up with damask, merino, stuff, horse hair, or other material that does not wash, they are generally covered with Holland, chintz, or glazed calico, which protects them from dust and dirt, and are easily removed...²³⁷

We find scattered references for slipcovers or furniture cases in Ridgely family papers. Inventory listings of "covers" for different chairs,²³⁸ and purchases of furniture "with two sets of cases for all," also document use at Hampton during the tenure of Charles Carnan.²³⁹ Several sets of slightly

later slipcovers remain in the museum collection.

RECOMMENDATIONS:

The primary and secondary set of chairs of Hampton provenance, discussed above, will be used to furnish the Dining Room. Consideration will be given to acquiring two additional chairs from the secondary set, the one original chair and its reproduction mate owned locally by a direct Ridgely descendant, or two period examples in the same pattern and style, to complete the twenty listed in the estate inventory.

The dining room sidechairs will be reupholstered to conform to the physical and archival documentation.²⁴⁰ This upholstery treatment will be carried out using a non-invasive technique which may be readily applied or removed without additional damage to the seat frame. The chair containing the leather upholstery will not be reupholstered; it is covered with muslin to keep light and dust from accelerating its decomposition and its original condition will be preserved as long as possible. Additionally, one of the chairs will retain the black leatherette upholstery treatment for future study/reference.

This conservation-oriented approach will permit: (1) exhibition of the correct and appropriate period upholstery treatment used by Charles Carnan Ridgely for documented interpretation, (2) a non-invasive technique which is reversible and will not cause further damage to the chairs, and (3) preservation of later Ridgely alterations on selected pieces for future scientific study of the upholstery understory and any remaining evidence of later upholstery treatments.

Following the 'en suite' fashion of the period, washable fabric slipcovers which complement the window treatments will be used for the chairs (sidechairs, armchairs, and sofas - see below) during seasonal changes from May to October. A pattern for slipcovers conforming to period descriptions and proportions as seen in pictorial documentation has been prepared and will be executed under the supervision of trained personnel.

B. Armchairs

2 Mahogany arm chairs @ \$2.50 \$5.00 241

One mahogany armchair, HAMP #3920 (fig. 43), stylistically harmonious with the above secondary sidechairs, survives in the Hampton Ridgely collection and may be one of the pair cited. This chair has always been known as the Lafayette chair; John Ridgely III related this was due to the legend that Lafayette had sat in the chair when he dined with the Ridgelys. If this is one of the original armchairs, the location of the second armchair is unknown at this time.

Two slightly different armchairs are owned by a collateral Ridgely descendant; one is a reproduction, copied when a fire consumed one of an original pair inherited by Governor Ridgely's daughter, Priscilla. The original from the pair has a history of Hampton ownership directly descending from Priscilla Ridgely White. This family branch maintains it is the surviving armchair in which the Marquis de Lafayette sat when visiting the Ridgelys.

HAMP #3920 was reupholstered, probably in the early twentieth century, in a striped silk satin; the chair's location in the house at that time is unknown. During conservation treatment of this chair in 1983, the badly torn silk satin fabric was reproduced and replaced for use in the Northwest Bedchamber. Current research, however, documents use of this chair, or one very similar, in the Dining Room during the early nineteenth century. Therefore, non-invasive conservation-oriented upholstery treatment will be carried out for this chair, and the same horsehair and gimp be applied for use in the Dining Room. This chair must be upholstered en suite with the sidechairs.

A second matching armchair, preferably with Hampton provenance, will be acquired for exhibition to match the inventory reference for the Dining Room.

C. Desk

1 Mahogany desk @ \$8.00 ²⁴²

This reference was unexpected, but both inventory and sale documents list a desk with the Dining Room furnishings. Desks are also included in the dining rooms of Robert Oliver (1 small Desk) ²⁴³ and John Eager Howard (1 mahogany Writing Desk). ²⁴⁴ The Ridgely desk was most likely of the type now called a butler's desk or a small secretary. An undated bill in the Ridgely Papers indicates "1 Secretary" @ \$75. ²⁴⁵

HAMP #8502, made in Baltimore 1815-1820, matches this description (fig. 44). The desk, although unsigned, was certainly made by the cabinetmaker William Camp, and is attributed on the basis of drawer and case construction details, paneled sides, very fine dovetailing, use of the Gothic arches and panels (fig. 45), his recorded use of highly figured woods including satinwood (Camp also had a lumber business and stocked exotic woods), and a similar yet less elaborate documented example in a private collection. William Camp made this "Escritor" for J. I. Cohen, Jr., in 1816, for \$125.00. ²⁴⁶ Two other very similar and related desks, both privately owned, were used to document missing elements of the Hampton secretary. ²⁴⁷

Also of interest - Camp's estate inventory of 1822 lists an unfinished secretary desk valued at \$8.00. ²⁴⁸ Camp's prices to Cohen seem high relative to other furniture bills at the period, and the desk on his estate inventory is no where near the cost of Cohen's at \$125.00; it must have been very "unfinished." However, the \$8 is comparable in terms of appraisers' valuation price for the Ridgely desk listed in 1829. Was the Hampton desk more than a decade old? Was it also undervalued by the appraiser? Given the frequency of Mr. Camp's name in Charles Carnan Ridgely's bills and accounts, the butler's desk may have been among earlier orders and might have been at least fifteen years old. Or, was the desk inventoried in 1829 even older (see below)?

Note: The top drawer in the lower half of the Hampton desk, on the top of the right hand drawer side, exhibits [in the hand of Eliza Ridgely(?)] the writing "N.G. Ridgely's Estate". Other drawers are labelled "Miscellaneous Papers" and "Sundry Papers in regard to Titles." The fourth drawer of HAMP #8502 was missing, and has been reproduced from a drawer in a desk with identical configuration and construction (fig. 46). This almost certainly indicates the desk's later use by Eliza Ridgely, third mistress of Hampton and her father's heir, for his estate papers, and it is possible this is the "Countinghouse bureau (used for the decd papers) \$20.00" listed on Nicholas Greenbury Ridgely's inventory taken 17

April 1830.²⁴⁹ The missing drawer was a strongbox, probably containing "Cash found in the Bureau of the decd. \$270.00," and was removed for obvious reasons. Unfortunately, with the exception of this one entry there are no furnishings whatsoever on N. G. Ridgely's inventory.

Charles Carnan Ridgely's estate inventory reference to a desk for the dining room may have been for a larger form, of an older vintage, and thus the lower valuation. A fall-front desk (fig. 47), with a Charles Carnan Ridgely provenance, survives in a private collection, and a similar desk (fig. 48) may be seen in twentieth-century photographs of the room when used as a sitting room. The size of the fall-front form is somewhat problematic in the Dining Room space (see fig. 49 for side view of narrower butler's desk form); and, the likelihood of Charles Carnan Ridgely using a desk of this vintage with the other very high style and current furnishings purchased for the Dining Room is small.

Therefore, HAMP #8502, recognized as a butler's desk form and surviving in the Hampton museum collection, and attributed to William Camp, Ridgely's favorite cabinetmaker of this period, will be utilized in the southeast corner of the Dining Room.

D. Candlestand

1 Mahogany candle stand @ \$1.00²⁵⁰

The low value of this item indicates either simplicity or some age. "1 Mahogany Candle Stand" listed in the Dining Room of at the Gay Street sale was valued at little more, or \$2.00.²⁵¹

Candlestands were utilitarian pieces of furniture, and surviving Baltimore examples of this period are conservative in design.²⁵² Examples with cabriole legs and snake feet continued to be made well into the nineteenth century. Many American examples are documented²⁵³, and in fact, this form, along with two other types exhibiting either spade feet or concave splay legs, are still being illustrated in The New York Book of Prices for Manufacturing Cabinet and Chair Work, in 1834.²⁵⁴

Developments in new forms of lighting in the nineteenth century led to the demise of the candlestand as a popular form prior to its Colonial Revival, and the surviving examples c. 1801-1830 often have larger tops, indicating their use as both lampstands and occasional tables.²⁵⁵

An example with concave splayed tripod legs such as #138 in Weidman (see fig. 50), would have complemented the forms of the referenced breakfast table and dining tables in Charles Carnan Ridgely's dining room, but a Ridgely candlestand of this period has not been located to date.

In reference to function, Thomas Jefferson had a candlestand in his dining room at Monticello. His great-granddaughter describes it utilized by Mr. Jefferson and his daughter while reading in the two dining room armchairs after tea in the cool or winter evenings. Mr. Jefferson hated to waste time and often also read when waiting for the rest of his family to assemble for meals. Books were kept along the dining room mantel for these purposes.²⁵⁶ Charles Carnan Ridgely and members of his highly literate family may have found similar pleasure during interludes in the Dining Room.

A c. 1790-1820 plain mahogany candlestand, with an elongated urn-turned shaft (neoclassical form), with cabriole legs and plain snake feet (Weidman example #135); s-shaped, flat section legs with plain feet (Weidman example #137); or an example similar to #138 described above, will be acquired for use in the Dining Room. Research to locate the original Ridgely stand will be ongoing.

E. Looking glasses

1 Large looking glass @ \$100.00²⁵⁷
1 Looking glass @ \$80.00²⁵⁸

Looking glasses, sconces or girandoles, and paintings hung on the walls in architectural harmony, their size and number reflecting the wealth of the owner.²⁵⁹

The looking glasses indicated for the Dining Room on Charles Carnan Ridgely's estate inventory are the most expensive items in the room, indicating the relative importance of these items. In size and form they must have been elegant and in the modern taste. There is little doubt these looking glasses were gilded and of classical form. They were almost certainly wall mirrors as opposed to mantel mirrors which are almost always identified by specific description. Convex examples at this period were usually referred to as mirrors or girandole glasses.²⁶⁰

The Finlay brothers sold elaborate looking glasses as well as furniture, coaches, cornices, and other items, and the amount of payments to them by Charles Carnan Ridgely, although unspecified, may reflect looking glass purchases. One so-called small looking glass was purchased in August, 1809, for

\$75.00, although the vendor in this instance is unknown.²⁶¹ Another undated bill indicates "2 large Looking Glasses @ \$300."²⁶²

Selected comparables include: 1 Large Gilt Frame Looking Glass listed in Charles Carnan Ridgely's Gay Street sale as sold to Lloyd Rogers for \$75.00; 1 Pier Glass @ \$140.00 in Robert Oliver's Gay Street Dining Room; 2 Large Looking Glasses @ \$200 in Mt. Vernon's New Dining Room; and, 1 Large Pier Looking Glass @ \$200 in Hugh Thompson's country house dining room.

Despite their cost, looking glasses were a common feature in the homes of the wealthy and the middle class because they both enlivened a room and made it more fashionable. The more elegant the apartment, the larger and more numerous the looking glasses.²⁶³

Predictable attributes of a room used only for dining during the first half of the nineteenth century in both England and America were a sideboard and often a cellarette, a dining table and chairs, one or more looking glasses, portraits, polished fireplace equipment, and sometimes a clock.²⁶⁴

A reflection of the importance of looking glasses in the homes of Baltimore elite, although a slightly earlier reference, is a quote from Otho Holland Williams, Revolutionary hero and Baltimore resident. Noting that two pier glasses he had ordered from England would not be delivered in time for an important dinner party, Williams wrote to a friend, "If these same glasses were upon my drawing room [wall], the site of our treat would be splendid - splendid for Baltimore my dear fellow."²⁶⁵

There are two pairs of large Federal looking glasses surviving in the Hampton collections, but these will not be considered for the Dining Room. A pair of looking glasses is not indicated for the dining room on the inventory; the two looking glass references are separate, and are not described or valued equally.

A plain but handsome gilded looking glass, with a history of ownership by Charles Carnan Ridgely, survives in a private collection (Ridgely descendant) and may represent one of the looking glasses referenced. There is no history of the looking glass being one of a pair. This looking glass, 69 1/2" high and 45 1/2" wide, is very similar to the glass illustrated in The Dinner Party, by Henry Sargent, c. 1821, and, judging by the number surviving in Baltimore area family

collections, a popular form in the early nineteenth century. By this date, looking glasses were hung straight by concealed wires, and not canted forward as in the seventeenth and early eighteenth centuries (see fig. 35).²⁶⁶

HAMP #5698 represents another looking glass form appropriate to the period, of comparable if not greater expense (fig. 51). This looking glass or pier glass is a form usually intended to hang between two windows, as seen in many pictorial sources.²⁶⁷ The elegant frame, 1800-1820, may be English, but by the end of the first decade of the nineteenth century could have been made in Baltimore. The projecting cornice with ball trim (called Nelson balls in a John and Hugh Finlay Baltimore advertisement of 1805²⁶⁸), and multiple columns, was a popular form in Maryland.²⁶⁹ Its eglomisé panels, two panels of floral decoration flanking a hunter chasing a fox, are a distinctive decorative features on Baltimore cabinetwork at this period.²⁷⁰ The hunt theme is appropriate to activities at country estates during this period, including Hampton. HAMP #5698 was a gift to the park from Mrs. Pearre, who donated several Ridgely family objects to the Baltimore Museum of Art. The provenance of the looking glass, however, is uncertain at this time.

A similar looking glass in form and construction, Weidman #104,²⁷¹ has a history of ownership by Solomon Etting (1763-1847), a wealthy Baltimore contemporary of Charles Carnan Ridgely and many similar examples are illustrated in Miller, American Antique Furniture, vol. 2, pp. 648, 649, 651, 654, 655, 657, and 659.

HAMP #5698 will be used to represent one of the gilded looking glasses in the Dining Room, and that (1) the Ridgely looking glass now in the private collection cited above be acquired, or reproduced for immediate use, (fig. 52) or (2) another large looking glass, Baltimore, c. 1810-1825, with a similar gilt molded rectangular frame be acquired for use until the Ridgely example may be obtained (fig. 53).

Note: 2 Leno looking glass covers @ \$.50²⁷² are listed on the inventory with other dining room area furnishings, and certainly indicate summer covers for the two listed looking glasses. Leno covers will be reproduced and put in place during summer months for interpretation of housekeeping practices.

F. Breakfast Table

1 Mahogany claw foot breakfast (sic) table @
\$10.00²⁷³

This reference is fairly specific given the common claw foot form popular in Baltimore, c. 1810-1830, referred to in the period as "pillar and claw Breakfast Tables."²⁷⁴ At Ridgely's estate sale, Henry Banning Chew, his son-in-law living at Epsom, purchased "1 Mahogany Clawfoot Breakfast Table" for \$12. Other selected references include: "1 Large Mahogany Breakfast Table @ \$8.50" in the estate sale of John Eager Howard;²⁷⁵ and, "1 Mahogany Breakfast Table @ \$15" in Robert Oliver's estate inventory.²⁷⁶

A Baltimore mahogany breakfast table of this form, with a history of ownership by Charles Carnan Ridgely, survives in the Hampton collection, HAMP #3927 (fig. 54). It descended directly to the last master of Hampton and was transferred to the park by him. The table has been identified by Gregory Weidman as typical of William Camp's work, and after examination of Charles Carnan Ridgely payments to Mr. Camp, Ms. Weidman feels certain this table was one of these purchases c. 1815. See also Furniture in Maryland, #156, 158.

This table will be retained in the Dining Room.

G. Liquor Cases

2 Liquor cases - 1 with bottles, the other empty @ \$ 13.00²⁷⁷

The terms liquor case and cellarette were synonymous in the early nineteenth century and might be used interchangeably by inventory takers.²⁷⁸ It is believed these inventory references refer to what we now call cellarettes, especially in view of their respective values. Cellarettes may have been kept next to the sideboard when not in use, but were moved close to the head of the dining table during meals.²⁷⁹

Three cellarettes with strong and continuous Ridgely family provenance may be documented to use at Hampton. The first, HAMP #3922, is a mahogany example in classical Roman temple form, Baltimore, 1815-1820 (fig. 55). This cellarette is strongly attributed to William Camp²⁸⁰ and descended directly through the Ridgely family at Hampton. The cellarette is unlined and was used for wine storage, not for cooling. It is a unique and important piece of Baltimore furniture in the classical style. Its value at time of manufacture may have been as much as twenty to twenty-five dollars, but would have been depreciated by the time of the inventory. The colonnaded temple form was often reflected in the classical vocabulary of art and architecture popular in America and Europe at this period; Rome was one of the primary sources of classical antiquity. Americans, whether by exposure to design books such as that of Thomas Hope, imported furniture, or direct

contact with the sites and treasures of Italy and Greece, were powerfully attracted to these ancient prototypes, which influenced every aspect of their lives to some degree. ²⁸¹

Also in the collection is HAMP #2949, a more typical classical design form for cellarettes which Thomas Sheraton referred to literally as "sarcophagus." ²⁸² Hampton's mahogany cellarette is lined with lead and was formerly used as a wine cooler. It was acquired directly from the last master of Hampton, John Ridgely, Jr. The sarcophagus form was especially popular in Maryland, and the Ridgely example may be the wooden cooler acquired for \$3.50 in July, 1815. ²⁸³

Additionally, a brass-bound oval cellarette with lion's head pulls, 1790-1805, on square tapered legs having bell-flower inlay [important Baltimore feature], with a strong Hampton/Charles Carnan Ridgely provenance, descending to Eliza Ridgely (1858-1955), daughter of Charles (4th master) and Margaretta Ridgely and then to her niece (daughter of Otho Ridgely) and great-niece, the present owner. This cellarette has cut-out spaces for contents, and retains several important original cut-glass bottles. (See fig. 56). This would have been an earlier purchase, between 1790 and 1810 according to style, but a specific bill has not yet been identified. Because of its earlier date, this cellarette may be the lesser valued liquor case (with contents because of its fitted interior) on the inventory.

The New York Book of Prices for Manufacturing Cabinet and Chair Work (1817) lists an "octagon cellarette" with a base price of \$2.20. ²⁸⁴ Charles Carnan Ridgely's sale at Gay Street lists "1 Mahogany Liquor Case & Contents @ \$4.50, and "1 Brass Mounted Mahogany Liquor Case @ \$12.00" ²⁸⁵ Charles Carroll of Carrollton owned a wine cooler valued at \$8.00, ²⁸⁶ and Harry Dorsey Gough had one liquor case with bottles @ \$4.00 and one cooler @ \$4.00 at Perry Hall. ²⁸⁷ The 1829 values of the mahogany cellarettes with Hampton provenance discussed above would be comparable to these figures.

HAMP #3922 will be retained for exhibition in the Dining Room, with its lid closed due to preservation considerations. It is probable that the other liquor case noted is the brass-bound cellarette containing original bottles, now in a private collection. This cellarette and its bottles will be a priority for acquisition if it becomes available. At present, however, HAMP #2949, will be considered for restoration and exhibition, with its lid open, exposing several original green glass wine bottles, 1810-1830.

H. Sofas

This inventory reference was a surprise, in light of the amount of furniture already specified for the Dining Room. However, the Gay Street sale listing for the Dining Room also specifically includes, "1 Mahogany Sofa with Cover @ \$37.00," and "1 Mahogany Sofa with Cover @ \$37.00" (probably a pair). ²⁸⁹

Additionally, Robert Oliver's townhouse dining room (which according to Mr. Michael Trostel, renowned Baltimore historic architect, was comparable or smaller than the Hampton Dining Room), had two hair sofas @ \$10 each. ²⁹⁰ John Eager Howard used three mahogany window seats in his dining room at Belvidere. ²⁹¹ There were two sofas with cushions, and nine additional chairs, in the Tea Room which adjoined the dining room at Monticello as well. ²⁹² Other references to the use of sofas in dining rooms appear in inventories of prominent contemporaries.

The terminology for sofa at this period was often confused with what we refer to as a couch and may have been used interchangeably by the inventory takers. Small sofas, couches, or window seats in the so-called Grecian mode, were mostly likely the form referred to on the inventory. See for example the Latrobe drawing for White House settees, 1809; the Job Book of Gillow & Co. (England, 1788), ES 403 and 971 ²⁹³; BMA 1981.206, fig. 57, a small sofa made regionally between 1790 and 1810; American Furniture: The Federal Period, #69; Baltimore Painted Furniture 1800-1840, #7, 10, 25, 26, 32, 34, 38, 50, 51; Winterthur DAPC 69.1404, 1409, and 2854; and American Antique Furniture, pp. 296-302, 308-337. The smaller size would have been particularly suited to dining room usage. Sofas, couches, or window seats were used to seat the ladies while they waited for the tables to be changed between removes or courses.

Backless neoclassical sofas, in the form of ancient Roman banqueting couches, were extremely popular in Baltimore in the early nineteenth century and usually made as a "mirror-image" pair (see fig. 58 - Weidman, #179). ²⁹⁴ Thomas Sheraton, in the Cabinet Dictionary, refers to this form as a Grecian couch, sofa, or squab, and states, "the stuffing part of these designs, is the chief difficulty in their execution, and doubtless requires upholsterers of taste and ability to finish them properly." ²⁹⁵ He indicates the frames should be finished in white and gold, or in mahogany.

The large furniture bills from Hugh Finlay in the early 1820s, suggest the sofas also could have been supplied by him,

although no longer present in the Hampton collection. The 1822 bill for \$345.27 includes \$188.68 for furniture, and \$156.59 for upholstery work. These amounts probably exceed the contemporary cost for two sofas (the 1832 Finlay bill for the elaborate painted sofa with gilded swans in the Dining Room was for \$85.00 without upholstery), but may include them.

The interpretation of a pair of small sofas or window seats in the Dining Room is critical, and will add to scholarship as well as visitor awareness of room usage at this period. The acquisition of a small pair of Grecian couches or sofas, Baltimore, c. 1820, should be a priority. The search for original Hampton sofas, will continue, and hopefully will ultimately replace period examples acquired for immediate interpretation. The sofas will be upholstered as necessary en suite with the chairs.

Sofa slip covers are indicated for summer use on sofas in all of the inventories examined. Slipcovers will be reproduced for use during summer interpretation.

I. Dining Table

1 Set claw foot dining tables @ \$60.00 ²⁹⁶

Comparably, Charles Carnan Ridgely's Gay Street sale lists "1 Set Mahogany Clawfoot Dining Tables & cover", which sold for \$67.50. ²⁹⁷ On the other hand, John Eager Howard's large mahogany clawfoot dining table sold for only \$13.75; Robert Oliver's table was only valued at \$20.00; and, Charles Carroll's four part dining table was valued at \$22.00. However, Stephen Decatur's table was valued at \$60.00, as was Hugh Thompson's.

A set of dining tables of the inventory description and value almost certainly indicates what Sheraton called "a large range of dining-tables, standing on pillars with four claws each, which is now the fashionable way of making these tables." ²⁹⁸ In 1803 Sheraton refined the description by adding "four claws to each pillar, with brass castors." By 1808, these pedestal base tables were available in Baltimore, described in an advertisement as "North-Umberland Dining Tables in setts [sic]; pillar and claw..." ²⁹⁹

The term set almost certainly indicates three pieces, a center section with two drop-leaves, and two D-shaped end sections with a single drop-leaf each. A contemporary example, see Weidman #155, extends over fourteen feet in length. A high-style Empire form, with typical Baltimore reeding and brass claw feet, these tables were popular from about 1810-1830, and

were almost certainly part of the refurbishing of the Dining Room undertaken by Charles Carnan Ridgely "in the newest Taste", about 1810 - 1815.

12 February 1810, General Ridgely purchased from Jno. B. Taylor, Baltimore, "1 Set Dining Tables @ \$100." ³⁰⁰ This price certainly indicates a very large, three-part table set. When setting a table for dinner, two feet per diner was the accepted rule. Mr. Taylor advertised extensive stock including sideboards, dining and breakfast tables, and was listed as a cabinet and chairmaker at 32 North Gay Street in 1810. He had a large shop with 12 apprentices, and was one of the city's most fashionable cabinetmakers. ³⁰¹

Another undated bill indicates "1 Claw foot dining Table @ \$35, [and] 1 Sett large dining Tables @ \$35." ³⁰²

The whereabouts of the original Hampton dining table is not known at this time. However, two D-shaped end sections of a set of dining tables, Baltimore, mahogany, pedestal base in the pillar and claw form, 1810-1820, were donated to Hampton in 1955 by a local collector (fig. 59). These tables are of the same date and form as the inventory reference, although lacking a center section.

This pair of tables (HAMP #2966 a,b) will be retained and used without a center section until such time as a compatible center section, an alternate table, or, most desirably, the Ridgely/Hampton set of tables, may be located and acquired. Display of a center section is highly desirable and will be a primary objective in furnishing the Dining Room.

Note: The present pair of tables seats eight persons. With the addition of a standard size center table of approximately 70" in length, approximately 14 persons could be comfortably seated, similar to seating at The Dinner Party. Present viewing arrangements may need to be altered if a center section is acquired.

J. Sideboard

1 Side board @ \$ 20.00 ³⁰³

The great utility of this piece of furniture has procured it a very general reception; and the conveniences it affords render a dining-room incomplete without a sideboard. ³⁰⁴

Without exception, every inventory or estate sale examined from 1790-1845 listed at least one sideboard in the dining

room. Values range from \$6.00 (Charles Carroll of Carrollton at Doughoragen Manor) to \$80.00 (George Washington, New Dining Room, Mount Vernon). Comparably, the sideboard at the auction of Ridgely's effects at Gay Street sold for \$20.00.³⁰⁵ Furniture belonging to Charles Carnan Ridgely being used at Judge Hanson's (Charles Carnan Ridgely's daughter Rebecca) included 2 Mahogany side boards @ \$30.00, 1 walnut sideboard @ \$2.00, and 1 Mahogany sideboard @ \$5.00.³⁰⁶

An undated bill in the Ridgely Papers lists "1 large Sideboard (Camp) @ \$120.00."³⁰⁷

Throughout the nineteenth century the ubiquitous sideboard, that emblem of hospitality, could be found in the parlor or dining room, and sometimes in both.³⁰⁸

By the last quarter of the eighteenth century the sideboard was available in England and America. It differed from the serving table or sideboard table by its shape, often curved or serpentine in front, and in its storage capacity, having drawers, cupboards, and/or compartments for holding bottles, flatware, and other dining accoutrements. By 1779, the English cabinetmaking firm of Gillow and Company, advised a client, "We make a new sort of sideboard table now with drawers etc in a genteel style to hold bottles."³⁰⁹ Sheraton, in his Cabinet Dictionary, differentiated the same way, also advising that the furniture should be, "bold, substantial, and magnificent, in proportion to its [the room's] dimensions."³¹⁰

The sideboard was used not only for storage, but primarily for display. Sarah Anna Emery, in the early nineteenth century, wrote:

The dining ...room almost invariably held a large mahogany sideboard. Beneath generally stood an ornamental liquor case, and upon the top were some half dozen cut-glass decanters filled with wine, brandy and other liquors; these were flanked by trays of wine glasses and tumblers. The old fashioned silver tankard had become obsolete, but a display of silver tumblers was considered desirable.³¹¹

Moreau de St. Mery, in a diary kept during his travels in America during the 1790s says:

Before dinner and all during dinner, as is the English custom, all the silver one owns is displayed on the sideboard in the dining room. ³¹²

This practice was not feasible for Charles Carnan Ridgely given the amount of silver he owned, but illustrates the common use of the sideboard for lavish display.

Robert Roberts was the butler for Christopher Gore (Gore Place in Waltham, Massachusetts), a friend of Charles Carnan Ridgely. In his House Servant's Directory, published in 1827, Roberts directs:

In setting out your sideboard, you must study neatness, convenience, and taste; as you must think that ladies and gentlemen that have splendid and costly articles, wish to have them seen and set out to the best advantage...if they were set out in a proper order, they would make a magnificent appearance...they will strike the eyes of every person who enters the room, with a pleasing sensation of elegance. ³¹³

Unfortunately, the sideboard owned by Charles Carnan Ridgely has not been identified to date. A Baltimore mahogany sideboard, HAMP #2964 (fig. 60), c. 1820, attributed to the cabinetmaker John Needles on the basis of dovetailing and drawer construction, has a history of ownership by John Eager Howard passing by descent to his granddaughter Margaretta Sophia who married Charles Ridgely of Hampton (fourth master) in 1851. This sideboard remains in the Hampton collection. However, according to the record of the John Eager Howard estate sale, the Belvidere sideboard was sold to a Mr. Dawes. Was it bought back by the family? The tradition of ownership by John Eager Howard is reinforced by the sideboard's hardware, in the form of lion's head pulls - the Howard family crest, but this hardware form was relatively common in the period.

Whatever its earlier history, this sideboard was a gift to the park from the estate of John Ridgely, Jr., last master, and is seen in early photographs being used in the Mansion dining room. It is stylistically related to #118 in Weidman's Furniture in Maryland (pp. 156-157) with a history of ownership at Mt. Clare in Baltimore City. The Hampton sideboard contains wooden dividers for bottle storage in the center cupboard section, in addition to bottle drawers, shallow drawers for flatware, and side cupboards.

Another Maryland sideboard in the museum collection (HAMP #4607), c. 1810, mahogany with satinwood veneers, is slightly more elaborate and is more indicative of the inventory valuation. However, this sideboard has no history of Ridgely family ownership.

Until one of the Charles Carnan Ridgely mahogany sideboards is located and acquired, HAMP #2964 will be retained for use in the Dining Room.

K. WALL BRACKETS

Candelabra or busts might be on carefully placed wall brackets...³¹⁴

Plate 90 in Hepplewhite's Guide illustrates three wall brackets. He relates, "The open form of the three first, marked A, is particularly applicable to place lights on...these should be of burnished gold."³¹⁵

A fine pair of similar carved and gilded wall brackets, HAMP 1142 and 1143, Philadelphia or Baltimore, 1790-1810 (fig. 61), survives in the Hampton collection, with a history of continuous Ridgely ownership. These brackets relate closely to the center example of Plate 90 in Hepplewhite's Guide (see fig. 62). Several other pairs of early nineteenth-century wall brackets are retained in the museum collection as well.

Listed between a mahogany knife case and a silvered bread basket on Charles Carnan Ridgely's inventory are "2 glass Mantle lamps @ \$50.00."³¹⁶ The mantel in the Dining Room is too shallow to allow for adequate placement of lamps; it is probable that wall brackets were used as substitute supports for these lamps, a common period practice. For example, accompanying all three lamps (a single and a pair) which Charles Carnan Ridgely purchased at the Howard estate sale were three gilt brackets.³¹⁷ Note: John Eager Howard's estate sale at Belvidere, 1827, indicates another "3 Gilt Brackets" in his dining room, which sold for \$2.75.³¹⁸

The several pairs of late eighteenth- and early nineteenth-century gilt brackets extant in the Hampton collection probably continued in use for Charles Carnan Ridgely's heir, and, like many items of original provenance not listed on the inventory, were inherited as part of the entail by John Ridgely in 1829. They may also have been considered architectural elements.

The pair of wall brackets HAMP #1142 and #1143 will be used to support referenced mantel lamps in the Dining Room. The

ornamentation of this pair of wall brackets ³¹⁹ with scrolling leaves and bell flower pendants, their period of manufacture, their proportions, and their provenance, supports their use with the other classically inspired furnishings in the Dining Room.

Lamps will be discussed in the lighting section.

L. MISCELLANEOUS FURNITURE

The following items are listed in a section of the inventory somewhat removed from the other pieces of dining room related furniture:

KNIFE BOXES

1 Mahogany knife tray @ \$.37 1/2 ³²⁰
1 Mahogany knife case @ \$.25 ³²¹

Given the value of these items they may have been the containers to transport the flatware from pantry to dining room after cleaning and polishing.

Knife boxes for the Dining Room, however, were inevitable at the period, and Ridgely examples are well-documented. Table knives were expensive, with steel blades which rusted easily, and they were kept in these specially designed wooden boxes, usually on the sideboard.

Although the values of the knife tray and case indicated here are not worthy of note, a costly late eighteenth- or early nineteenth-century, large mahogany knife box, with hinged lid, containing a full set of jade-stained ivory handled knives and forks with the stag's head crest, 1790-1810, is presently exhibited at Ladew Topiary Gardens in Monkton, MD (fig. 63). This box directly descended to John Ridgely, who sold it to Harvey Ladew, a fellow Elkridge Hunt Club member. Most likely, this box was one of a pair. There are no slots for spoons in the extant box; a complementary one for these essential implements was most likely.

Additionally, a pair of Hepplewhite style knife boxes with the Ridgely crest are also documented by direct descent and are owned by a Ridgely family member.

Note: There is a large set of ivory handle knives and forks on the inventory (see below). The pair of knife boxes do not

appear on the inventory, and probably passed through the entail without further documentation.

Acquisition of the large mahogany knife boxes, or the pair of documented mahogany examples, will be a priority for interpretation and exhibition in the Dining Room. Their period of manufacture and strong continuing provenances make them highly desirable, and the interpretive value of these items is vital, both for essential flatware display/storage and housekeeping discussions. If these are not obtainable, period knife boxes in keeping with the known Ridgely examples will be displayed.

PLATE WARMER

1 Plate warmer @ \$2.50 ³²²

If in winter, first see that the fire is good, and the hearth clean, and the plates set before it in the plate-warmer. ³²³

The plate warmer may have been taken into the Dining Room immediately before meals, or used in the pantry immediately next door. The two types popular at this period were (1) iron or brass consisting of a tripod base under a four-pronged rotating element, or (2) a copper cylindrical form with a hood, having an opening on one side to load the plates.

Further research is necessary to locate the Ridgely example or a comparable Ridgely object prior to exhibition in the Dining Room.

III. ART WORK

A. PAINTINGS

No ornaments are so much in place in a dining-room as pictures, busts, and other similar specimens of art. Where pictures are exhibited, a person of good taste will rather prefer to possess a few of high merit, than to have the wall covered with inferior performances." ³²⁴

The taste for family portraits in a dining room at this period is confirmed by Thomas Sheraton in his Cabinet Dictionary (1803), quoted above. Henry Sargent's Dinner Party shows at least eight oil paintings, five of which appear to be portraits, and three landscapes.

However, the group of family portraits which have descended directly from master to master at Hampton were not included in the estate inventory. For example, portraits of Captain Charles Ridgely, and his wife Rebecca, by John Hesselius c. 1765, and a pair of Dorsey portraits by Wollaston inherited by Rebecca, continued in ownership at Hampton until the 1940s. The Hesselius portraits were donated to the site by the last master, but the Wollastons were sold, along with the Thomas Sully portraits of Eliza Ridgely and Charles Carnan Ridgely, c. 1945. The Sully portrait of Charles Carnan Ridgely complemented another portrait of him by John Wesley Jarvis. A companion portrait of Charles Carnan Ridgely, Jr., by Jarvis remains at Hampton.

Other important family portraits of the early period, including those of Priscilla Dorsey Ridgely and several of Charles Carnan's children, remain in the Hampton collection, and additional portraits are held by direct Ridgely descendants. The display of these portraits throughout the house in the early nineteenth century is certain; the location of specific portraits is unknown.

Additionally, landscape paintings were popular, particularly for overmantel display (see figs. 64 & 65). Francis Guy and his contemporaries provided local talent, and painters such as William Russell Birch visited Hampton and are known to have recorded it. Hampton is one of two Maryland houses included in Birch's The Country Seats of the United States of North America with some Scenes connected with Them, issued in five parts, each containing four plates, in 1808. It is titled, "Hampton the Seat of General Charles Ridgely, Maryland." ³²⁵ Although no list of the subscribers to this series has been located, Ridgely certainly subscribed to it.

The list of subscribers to "Philadelphia dissected or the Metropolis of America," has been located at the Historical Society of Pennsylvania (#AM322). This lists not only Charles Carnan Ridgely, but other Baltimoreans including Charles Carroll, Jr., Alexander Brown, Jr., John Eager Howard, Samuel Sterett, Henry Thompson, and the Baltimore Library (secured by Charles Carroll of Carrollton). Henri Stier of Riversdale, Charles Carroll of Carrollton, Benjamin Harwood of Annapolis, and Edward Lloyd of Wye House represented only a few of the other large Maryland property holders on the list. Birch recalled:

Hampton...stands on a spherical rise of ground, from whose valley emerges a wide amphitheatre of elegant inland country...I then paid my second visit to Gen'l Ridgely at Hampton, after my introduction to him by my friend Judge Samuel Chase; the Gen'l's attention to me was very polite and marked with every appearance of respect. I stopped several days with him, the situation of Hampton is beautiful and richly deserved the adoption of Art in its improvement, I made several designs for that purpose which was approved, in the morning he found me a saddle for my mare and asked me to attend him in the recreation he had with his Horses, he then had seven celebrated racers, each their jockey which attended us in our morning's ride through a beautiful country. I left Hampton for Baltimore... ³²⁶

Birch, in relating another day spent with Ridgely said:

...the general was never so happy as to see his friends about him; and from his natural affability was never without a retinue of them around him... ³²⁷

B. OVERMANTEL PAINTING

In the construction bills for the Mansion, several "architrives Round land skip"s are mentioned.³²⁸ Although this almost certainly refers to the period practice of placing landscape paintings within the architectural picture reserve over a fireplace, subsequent additional paint analysis did not recover any primary evidence of surviving landscape painting in the Dining Room, or any other room. However, the techniques for installing landscapes within architraves or decorative moldings varied: They could be painted directly on the boards in the picture reserve; painted on canvas which was glued or tacked into place on the boards; or, framed and hung like other paintings. The landscapes referred to in the original bills were probably applied to canvas, which was later removed.³²⁹ This would explain the rather rough appearance of the vertical boards inset into the picture surrounds over the mantel. If the boards were originally intended to be covered with canvas, their unfinished look would not have been important.

Additionally, overmantel paintings must have been viewed as structural furnishings rather than fine art. Placed immediately over the fireplace opening, a painting was subject to extreme changes in temperature, smoke, and chemical fumes. Even in the best kept houses the environment posed a threat to its longevity as it was installed on the woodwork and was not easily removed seasonally, for cleaning, or for replacement by a more modern composition. As fashion changed and their condition deteriorated, most were destroyed. Most survivals are from more modest houses where the painting was applied directly to board and remained for generations less susceptible to fashion's whim.

John Cadwalader (d. 1786) commissioned Charles Willson Peale to paint landscape views to form part of his overmantel decorations. Peale's schedule, however, did not permit their completion, and landscapes from England were acquired for the purpose. Cadwalader's were almost certainly on canvas. "It was customary to use landscapes in this way, fitting them into the panel over the mantel. A number of itinerant artists devoted their primitive talents to delineating appropriate subjects for this purpose."³³⁰

Alexander Stewart, who had been trained in Glasgow and Edinburgh, worked in Philadelphia. He painted landscapes, seascapes, and views of countryseats. He advertised "Those gentlemen, either in town or country, who have picture pannels over their chimney pieces, or on the sides of their rooms, standing empty, may now have an opportunity of getting them filled with pictures at a very moderate rate."³³¹

Artists such as Stewart were present in Baltimore after the War, and it seems clear that this method was used in several rooms at Hampton. The crude, almost unfinished boards in the picture reserve almost require some form of canvas application.

A landscape which once hung over the mantel at Perry Hall, the neighboring country house of Harry Dorsey Gough, is now applied to the overmantel in the Blackwell Parlour at Winterthur Museum, Wilmington, Delaware. The landscape, originally attributed to Francis Guy, is now believed to be the work of "one of the immigrant English topographical landscape painters working between Baltimore and Philadelphia in the 1790s."³³²

Further research will be conducted regarding the possibility of a landscape painting over the mantel. This practice will be continued if documented for post-1810.

For the present, HAMP #4829 with frame HAMP #4830, the portrait of Charles Carnan Ridgely, Jr., eldest son of Charles Carnan Ridgely and heir to the Hampton estate until his death in 1819, will be hung over the mantel in the picture reserve (see fig. 66). This portrait, attributed to John Wesley Jarvis, c. 1812, has a history of continuous descent at Hampton and was acquired from the estate of the last master. The whereabouts of a companion portrait by Jarvis of Charles Carnan Ridgely is unknown.³³³ The location of this portrait, and its acquisition or reproduction for use is highly desirable.

C. PRINTS

Also popular in dining rooms of the early nineteenth century were a proliferation of contemporary prints. Although not specifically referenced for any room, a collection of framed pictures is mentioned on the estate inventory although not identified as to subject or theme. One listing for example enumerates "19 Gilt frame pictures \$70.00"³³⁴

An undated bill indicates "3 large colored Prints with frames" @ \$45.³³⁵ This was a rare find as little specific documentation for art work survives.

The Gay Street sale specifies several prints by subject or theme in the storage or pantry area adjacent to the Dining Room, to where they were probably taken for sale. These include:³³⁶

2 Pictures General Washington & View of Jones Falls	\$3.00
2 Pictures Bishop Carroll & Sprigs of Laurel	7.00
2 Small Gilt Frame Pictures	.63
1 Battle of Bunkers Hill	16.00
1 View	3.50
Fallstaff	2.00
1 Large View 2 Small Views Quebec	3.50
5 Pictures Gilt Frames Adams Perry Pinkney &	2.50
1 Gilt Frame Picture	1.50

Since the titles or images of the inventory pictures thought to be at Hampton are not known, print selection will be based on those indicated for sale at Gay Street to supplement actual prints of Ridgely provenance at Hampton. This recommendation is based on the thesis that the Gay Street selections were also made by Charles Carnan Ridgely, at the same period.

To substantiate this thesis, surviving in the Hampton collection is a copy of "The Death of General Montgomery in the Attack of Quebec," engraved by J.T. Clemens after Trumbull, London, 1798 (fig. 67). Also surviving in a companion frame is "The Sortie made by the Garrison of Gibraltar in the Storming of the 27 of November 1781," engraved by William Sharp after Trumbull, London, 1799 (also fig. 67). The "Death of General Warren at the Battle of Bunkers Hill", another in the Trumbull series and documented as owned by Charles Carnan Ridgely is not in the Hampton museum collection at this date.

Engravings after Trumbull were among the most fashionable during Ridgely's era. Among the subscribers in the original list of 344 sets ordered c. 1790 are William Paca, Charles Carroll, George Washington, John Adams, Thomas Jefferson, Alexander Hamilton, James Madison, Richard Henry Lee, John Jay, Robert Livingston, Henry Knox, and many other prominent citizens.³³⁷ Subscribers were to receive prints at three guineas each. By the time the paintings were engraved at the end of the decade, Ridgely was established at Hampton and purchased a set.

The following prints are recommended for use in the Dining Room, based on the list of prints known to have been owned by Charles Carnan Ridgely in 1829 (at Gay Street for the sale) and other contemporary inventories:

HAMP #836 "The Sortie...of Gibraltar," after Trumbull, 1799, with original frame, HAMP #1002.

HAMP #2309 "The Death of General Montgomery in the Attack of Quebec," after Trumbull, 1798, with original frame, HAMP #1003.

Also recommended for immediate acquisition are:

"The Death of General Warren at the Battle of Bunkers Hill"

and framed portrait prints of: ³³⁸

General George Washington

- The original was perhaps that engraved by Goodman and Piggot and published 1818 by W. H. Morgan. This image was a common one, in the Stuart Lansdowne composition, and a Hampton copy of this print which descended directly to John Ridgely, Jr., is currently on loan to Appomattox Courthouse NHS. This print will be returned for exhibition, or purchased in duplicate.

Bishop Carroll

- The popular version was an engraving published in 1812 by William S. Leney and Benjamin Tanner after Jeremiah Paul, Philadelphia. ³³⁹

Admiral Perry

- Choices include the Henry Meyer engraving from the portrait by John Wesley Jarvis, c. 1814, or the Bowyer (New York) publication, engraved by Thomas Gimbrede of the same period.

William Pinckney

- A portrait of Pinckney by Charles B. King (now at the Maryland Historical Society) is believed to have been circulated in print form. Other printed versions of Pinckney are known.

John Adams

- An original such as that engraved by H.H. Houston for Freeman, Philadelphia, 1797 is recommended.

Thomas Jefferson

- Many different prints of this subject are available, including M. Carey's 1801 version of the Rembrandt Peale portrait, the 1804 Saint-Memin copperplate, or one of the widely popular French prints such as that engraved by A. Desnoyers in September 1801, entitled "Thomas Jefferson President des Etats Unis de l'Amerique an 1801". The Desnoyers print was available in Baltimore ³⁴⁰, and may be the easiest to obtain for exhibition.

James Madison

- The choice includes the W.H. Morgan 1810 publication of David Edwin's engraving from the Sully portrait.

Alexander Hamilton

- A likely choice would be the William Rollinson, New York, 1804 engraving.

The last three subjects, although not specifically named in the sale, were very popular subjects, widely circulated and in keeping with other presidential and statesmen portraits listed. Any of these subjects, along with Franklin or Lafayette, would have been obvious choices to complete the "5 Pictures Gilt Frames" listed above. Jefferson in particular would have been a most likely choice. Several versions of each of these subjects were available in the period; popular and well-executed prints, engraved after paintings executed before 1815, and published by 1825, are most desirable.

Two landscape prints will also be acquired, in keeping with the above documentation. It is suggested that a "View of Jones Falls" (as cited), and another "View," such as of Philadelphia, be chosen, to interpret Charles Carnan Ridgely's travel and collecting habits up and down the east coast. This also would provide opportunity to discuss Ridgely's relationship with William Russell Birch, the engraving of Hampton, etc. (see above).

The probable reference to a "View of Jones Falls" is the print entitled "Jones Falls Near Baltimore," painted by J. Shaw and engraved by J. Hill for publication by M. Carey & Son, Philadelphia and included in a portfolio entitled "Picturesque Views of American Scenery," 1820.³⁴¹ This portfolio was advertised and available in Baltimore upon publication. This view will be acquired if available.

Frames should be original to the period, and in keeping with documented Ridgely examples. If period frames are not obtainable, reproductions will be made to comply with Hampton source material. Pictures should be hung rather high on the wall, in keeping with period practice as documented in a multitude of print and secondary sources.

Additional documentation for specifically selected prints of appropriate date and style will be attached to this report as acquired.

D. SCULPTURE

Only one bust is mentioned on the estate inventory, and it is not identified. The Gay Street sale itemizes one bust of Hamilton in the garret. There is some question as to whether or not there were figures on the plinths inside the pediments over the Dining Room windows, etc. Additional research is needed in this area.

IV. FIREPLACE EQUIPMENT:

Although the use of coal for fireplaces was practiced in Baltimore in the early nineteenth century at houses including Homewood, inventory entries for Charles Carnan Ridgely and most of his wealthiest contemporaries do not support this practice. Early references to Hampton mention stoves in use, and the Northampton Ironworks, owned by the Ridgely family, produced stoves in quantity.³⁴² Purchases of stoves are also recorded in the account books; in addition to a patent oven, and several "stoves", there is a bill for "2 Stoves brass nob's &c. @ \$45.87" from Fredrick & Snyder in 1816.³⁴³ Ridgely also donated stoves to local schools.

However, at least in relation to furnishings associated with the Dining Room, the estate inventory refers clearly to andirons and accessories, indicating a wood burning fireplace in use. Bills for firebacks, from the Northampton Works, also support this thesis. One example, an entry as late as January, 1824, records Ridgely's purchase of "2 new Brass Fenders" @ \$61.75 from William E. Hubball.³⁴⁴

Inventory references include several pairs of brass andirons, brass top shovel and tongs, steel shovel and tongs (slightly less expensive), brass fenders, and steel fenders. They are listed as follows:³⁴⁵

1 Pair Brass and irons	\$ 2.50
1 Pr. Steel shovel & tongs	1.50
1 Pair And irons	5.00
2 Shovels, 1 Pr. tongs,...	3.25
1 Pr. And irons shovel & tongs	1.00
5 Brass fenders	50.00
1 Steel fender	1.00
3 Pair brass and irons	10.00
1 Pair brass top shovel & tongs	.75
2 Pair steel shovel & tongs	.75
1 Pr. Iron shovel & tongs	.30
1 Pr. and iron dogs	.60
1 Pair brass and irons	20.00
1 Pair steel shovel & tongs	5.00
1 False and iron	.75
1 Pr. Brass and irons	6.00
1 Pr. shovel, shovel & tongs	1.50

More specific information may be obtained from the Gay Street sale list, wherein the dining room contained "1 Brass fender @ \$13.00, 1 pair Brass And Irons @ \$12.00, and "1 Steel Shovel & Tongs @ \$2.75."³⁴⁶

Several pairs of brass andirons, fenders, and fireplace tools

dating to the early nineteenth century survive in the Hampton collection. It is not known which of these objects were used in the Dining Room prior to 1829. In January, 1824, Charles Carnan Ridgely purchased "2 new Brass Fenders" from William Hubbell for \$61.75.³⁴⁷

Repeated accounts for iron firebacks, billable to the family iron business, indicate their use in the fireplaces at Hampton. A fragment of one fireback survives in the museum collection, HAMP #2601, and as late as February, 1817, "4 Firebacks" were charged "to my private account."³⁴⁸ These do not appear on the inventory, but may have been considered architectural rather than "furnishings."

Based on written and physical documentation, the following objects will be used at the fireplace in the Dining Room:

Pair of brass andirons, pre-1825, original to Hampton (See Acc. 206). Alternate pair of period andirons in collection, HAMP #6024 a,b may be substituted (fig. 68).

Brass top shovel and tongs, pre-1825, original to Hampton, for example HAMP #4775 and HAMP #4776 (fig. 69).

Iron fireback, preferably reproduced according to fragment of HAMP #2601.

Brass or brass and steel fender, original to Hampton, see Acc. 206 for brass fender c. 1825, or alternately HAMP #4774, a brass and iron example.

Several marble stands for fireplace tools survive in the collection; however, without direct documentation for use, it is recommended that a pair of brass jamb hooks be installed (HAMP #11745, 11746) (fig. 69) at each side of the fireplace opening, to support the shovel and tongs. This practice is supported through physical evidence on the fireplace, and by many pictorial representations of the period - see for example detail of "The Dinner Party," by Henry Sargent, c. 1821.

A small spill jar, preferably porcelain, will be exhibited on the mantel during the heating season, with spills, for discussion of lighting and tending of fires.

The heat source for the Dining Room 1810 - 1830, was a fireplace. Radiator heat was an unknown technology at this early date, and anachronistic in this room. Hampton's radiators were installed c. 1910. The radiators heating the Dining Room will be removed, and replaced with an alternate, non-intrusive heating system. Recommendation from NPS Architect, Reed Engle, was to reinstall the

radiators or an alternate system in the basement storage room below the Dining Room, and cut small heat vents through the floor through which the hot air would rise. This would provide adequate heat, without visual intrusion.

This report finds this alternative to be the most viable suggestion for heat control outside of major heating and cooling renovation.

This method is recommended for three reasons:

1. Anachronism of radiators in a room interpreting 1810-1830.
2. Window recess space is needed for correct interpretation of chair placement at this period.
3. The appropriate bordered carpet will not retain dimensions with radiator placement, and will be damaged by continued folded exhibition in immediate proximity to heat source.
3. Objects within the Dining Room do not require extensive heating, and would better be stabilized at a lower temperature with fewer humidity fluctuations; conservation needs of the collection will be better served by removing the dry heat source.
4. Lack of modern heating equipment would provide more clearly focused interpretation of original heating methods and problems. The radiators will be retained, functioning or non-functioning, in interpretive spaces compatible to their period of installation.

Additionally, a fireboard or bough pot will be used in the fireplace during the summer months (see also section on seasonal changes.) "Fireplace openings were best filled with a chimney-board in summer or when the fire was unlit; this hindered draughts and held back soot falling down the flue. The common pattern comprised a canvas stretched on a frame and painted. These boards were sometimes decorated 'en suite' with the room, and some of those that survive now provide evidence for how the original decor looked. 'Bough pots' with flowers or shrubs were also placed in the fireplace in summer."³⁴⁹ In Boscawen, Massachusetts, in 1800, it was reported that "In summer, green pine boughs adorn the fireplace, and fill the room with odor."³⁵⁰

There was at least one fireboard in the house according to the 1829 inventory, valued at \$.25.³⁵¹ And, with active greenhouses, a simple bough pot with flower or greens may have been used in several rooms where fireboards were not present or accounted for.

V. LIGHTING

2 Glass Mantle Lamps @ \$50.00
2 Broken Glass Mantle Lamps @ \$1.00
Lamp Wt. @ \$1.00
1 dining room lamp @ \$50.00
Candlesticks
10 plated Candle sticks \$25.00
2 plated Candle sticks with branches \$15.00

Light was a cement which held the family together, imposing a temporal regularity on its members, who were forced to gather to benefit from the single light source and to retire when it was extinguished...The dim light of candles or lamps could be dramatically supplemented by firelight...The crepuscular interior would have resembled a dramatic chiaroscuro sketch as the flickering light of candle, lamp, or fire jumped across polished surfaces and cast exaggerated, pulsating shadows...To augment the light, candles, chandeliers, and lamps were positioned in front of looking glasses...[and] may at least partially account for the premium placed on highly polished surfaces. ³⁵²

The glossy finish of the varnished woodwork in Hampton's Dining Room contributed to the effect of lamp and candlelight. These glossy finishes were a deliberate choice in the early nineteenth century. "Even interior woodwork was usually given a glossy finish. In the American for February 27, 1800, 'Sattin Painting' vied for favor with shiny satin [wall]paper." ³⁵³

In the beginning of the nineteenth century candles and oil lamps were used simultaneously. Both required a great deal of maintenance. Wax candles were still 'de rigueur' for grand occasions. The finest of these were beeswax and spermaceti, and were ordered in quantity by Charles Carnan Ridgely. Light was an important factor in the comfort as well as prestige of a home.

Lighting was the symbol of hospitality, and additional lighting was provided when entertaining. ³⁵⁴ Several of the lamps on Governor Ridgely's estate inventory are listed with storage or pantry items and would have been cleaned and emptied after each use. Several sets of candlesticks, single and branched, are also indicated.

Eliza Leslie, in 1840, offers:

If the dinner is in the evening, see that the lamps, candles, etc. are all in good order before you place them on the table. The table should be very well lighted, particularly at a dinner party. If the dinner is to commence in daylight, and it is so late in the afternoon that there is any possibility of its being protracted till after sunset, it is best to close the windows, and light the candles at once; as it is extremely uncomfortable to have the company overtaken by the gloom of twilight, and obliged to wait almost in darkness while the lights are preparing. ³⁵⁵

"This union of lighting with flowers and leaves was considered fashionable by the late eighteenth century and was much in vogue in the nineteenth." ³⁵⁶

A. LAMPS

Lamps are now so much in use for drawing rooms, dining rooms, and entries, that it is a very important part of a servant's work to keep them in perfect order, so as to show good light. ³⁵⁷

The invention of a successful, efficient oil lamp by Ami Argand in 1784 had a profound effect on the way rooms looked at night and even affected the way rooms were used. The illumination which this new form of light produced was between ten and twenty times that of a candle. Count Rumford (Sir Benjamin Thompson) claimed in 1811 that "no decayed beauty ought ever to expose her face to the direct rays of the Argand lamp," and Mme de Genlis, a contemporary society critic, insisted that "lamps are pernicious to the eyes." ³⁵⁸ Harriet Manigault of Philadelphia complained:

On Monday night we went to a ball...It was very pleasant, but had one great drawback which was that the room smoked so excessively that we could hardly breathe. I don't mean the smoke of a fire, but of lamps. They had some new fashioned coloured glass lamps, which had a pretty effect altho so disagreeable a one. Our noses were all black, & our clothes were perfectly grey. Charlotte & I were dressed in white crape over white satin, and they were quite ruined. ³⁵⁹

Despite its critics, the Argand lamp was in general use by the wealthy by about 1800. Thomas Jefferson purchased Argand lamps as early as 1784, and a 1793 bill for patent lamps (see below) indicates the early use of elaborate Argands at Hampton.

Mantel lamps were chiefly for decoration and probably provided supplemental light only for visitors or on special occasions.³⁶⁰ An appropriate pair of mantel lamps may be seen in Henry Sargent's "The Dinner Party"; they are brass with glass globes. These lamps were almost certainly imported from England; see similar examples in "Book 8861," a lighting fixture trade catalogue at Winterthur.³⁶¹ "...The glass lamps were often the most conspicuous mantel ornaments in what were then supposed to be the best rooms,"³⁶² although other objects also decorated this space (see below for discussion of clock, etc.)

Bills found for lamp purchases by Charles Carnan Ridgely include: "1 Pair Patent Lamps with the appertenances & Charges for £66.18.0" in 1793³⁶³; payment of \$16.25 to B. Gardiner of New York, a known lighting merchant, in August, 1816³⁶⁴; two lamps purchased from John Holms for \$18.00 in 1817³⁶⁵; as well as casks of lamp oil.³⁶⁶ The Argand lamps burned colza (a thick viscous oil from cole seed which had to be gravity fed) or whale oil.³⁶⁷

The pair of Patent Lamps, at over £66, were almost certainly silverplated Argand lamps similar to those ordered by George Washington in 1792, although a bit more costly (see figs. 70 & 71). Washington paid Joseph Anthony, Jr., of Philadelphia \$160 for three plated patent lamps probably imported from England.³⁶⁸ The lighting fixture trade catalogue, n.d., in the Winterthur Library, "Book 8861," shows typical English patent lamps at comparable cost.³⁶⁹

Ridgely also purchased "1 Large double branch Lamp with Gilt Bracket for \$12.50, and 1 pair single branch Lamps with Gilt Brackets for \$32.00" at John Eager Howard's estate sale in 1827.³⁷⁰ These are almost certainly HAMP #1166, 4238 and 4239, surviving in the museum collection today. This set of branch lamps are attributed to the Birmingham, England manufacturer Messenger, c. 1820. However, they were used by the Ridgelys in the Drawing Room for many years.

It must also be noted that Nicholas G. Ridgely, Eliza's father, purchased "1 Glass Parlour Lamp" from the dining room of the Gay St. house, for \$52.50, as well as the "Large Chandelier" in the parlour.³⁷¹ Either of these objects may have come to (or returned to) Hampton at his death in December of 1829, immediately after the November auction of Charles Carnan Ridgely's effects. Eliza was Nicholas Ridgely's only

child and principal heir.

Robert Oliver's dining room contained two mantel lamps, four mantel lamps brass mounted, and one old astral lamp; John Eager Howard's dining room had one pair of double branch lamps, one pair of single branch lamps, and one pair of astral lamps with extra glasses and shades; Harry Dorsey Gough had two lamps in his dining room; and, Stephen Decatur indicated six globe and other lamps in his. Obviously, multiple lamps were common in the wealthier homes of the early nineteenth century.

CEILING LAMP

Henry Sargent's painting, "The Dinner Party," shows a typical Dining Room ceiling fixture c. 1820 which consisted of three Argand burners above a cut-glass dish. This lamp is similar to those illustrated as nos. 53-56 on page 10 of the lighting fixture catalogue at Winterthur (see fig. 72).³⁷² Jane Nylander identifies this catalogue as Birmingham (England), 1812. She maintains that "many such lamps were advertised by hardware importers and lamp dealers...These lamps sometimes [had] a glass ceiling shade. They were raised and lowered on chains which passed over a double pulley near the ceiling and terminated in a large, usually cylindrical, counterweight filled with shot."³⁷³

Sargent's lamp and the Birmingham catalogue examples probably relate directly to the "Dining Room Lamp" listed on the Ridgely inventory at \$50.00. There is also a "Lamp Weight" included on the inventory, which strongly suggests a ceiling fixture, raised and lowered by counterbalance. If an Argand type, the dish was almost certainly glass. The substantial value of the Ridgely lamp indicates a high degree of decoration and as many as six burners.

An Argand 'Grecian lamp' will be acquired for the Dining Room, with counterweight. If a period lamp is not available, a reproduction will be acquired. This acquisition is also a priority for interpretation.

In addition to the Argand ceiling fixture, at least one pair of glass or glass and brass lamps will be acquired for use in the Dining Room, and preferably two pairs, or two pairs and a single, as indicated. The early Ridgely patent lamp purchase in 1793 was almost certainly a pair of Sheffield plated double Argand lamps like those ordered by George Washington at about the same time³⁷⁴ and the originals or close duplicates will be sought.

One pair of English brass and glass Argand lamps 1810-1815, currently on loan and displayed on the gilt brackets in the Dining Room, HAMP #22322 and #22323 will be retained in place until others matching documentation are available for purchase. If these lamps are offered as donations, and other Ridgely lamps have not been located, they will be accepted for substitution until at least one pair of Ridgely lamps are acquired. All lamps should be English Argand types, c. 1790-1820.

B. CANDLESTICKS

Dinner tables are seldom sufficiently lighted, or attended; an active waiter will have enough to do, to attend upon half a dozen food eaters: there should be half as many candles as there are guests, and their flame be about eighteen inches above the table, our foolish modern candelabras seem intended to illuminate the ceiling, rather than to give light on the plates, &c. ³⁷⁵

Several pairs of candlesticks are documented on the estate inventory; purchases include those outlined below. Candles continued in use throughout the nineteenth century, especially for elegant entertainments. They remained a primary source of artificial light. Charles Carnan Ridgely's accounts contain many references to candle purchases, mostly of the spermaceti type. In September of 1809, for example, he purchased 2 boxes of Sperma. Candles for \$15.44, and again in December, 79 pounds of Sperma. Candles for \$32.35. ³⁷⁶ Buying in quantity was a habit, at this same time he accounted for 285 Ells of oznaburg fabric, and 53 lbs. of soap, almost certainly for slaves' clothing and the laundry operation.

Candlesticks on the inventory include silver, plate, brass, and brass and glass examples. They include:

10 plated Candle sticks \$25.00

HAMP #12727 and 5658 (fig. 73)
Sheffield plated candlesticks with oval fluted base, 1810-1820
By direct descent at Hampton

Charles Carnan Ridgely Ridgely purchased lot #65, "2 pair plated Candlesticks - round" for \$16.75, and lot #L [Dining Room], "1 pair plated 3 light branches" for \$20.25, at John Eager Howard's estate auction. ³⁷⁷ The location of round-based examples is not known at this time. Were the 10 plated candlesticks matching?

Plated candlesticks are also listed in the advertisement of Ridgely's townhouse effects in 1829, signifying their importance as decorative objects. An English trade catalogue examined at Winterthur, Benjamin Hadley's Manufacturer of Cut-Glass and Plated Wares (1815), ³⁷⁸ illustrates many of the forms mentioned in this section (see figs. 74 & 75). Other illustrations may be found in Frost's The Price Guide to Old Sheffield Plate (1971), pp. 80-83, 93, 99, 104, 105.

2 plated Candle sticks with branches \$15.00

HAMP #17245 and 17246 (fig. 73)

Pair of Sheffield plated candlesticks with oval bases, c. 1820
Bequest of John Ridgely III, 1991.

Additional candlesticks with arms or branches to convert them to candelabra would have provided more light and a greater display of elegance. The conversion was simple; the balanced arms had a central nozzle which fitted into the candle socket of the stick (see figs. 76, & 77). Plate 2064 of the above catalogue displays a branch for plate 2060, and plate 408 is intended to fit plate 401.

A set of four silver Corinthian columnar candlesticks, by A. E. Warner, with strong and continuous Hampton provenance, HAMP #2930, 2931, 2932, and 2933 (fig. 78) will be retained for seasonal use on the dining table, along with those indicated above. Although this set of candlesticks was made c. 1835 for John and Eliza Ridgely, the style and size are identical in form to many made between 1750 and 1820 and are suitable replacements for candlesticks no longer extant at Hampton. See for example BMA 1987.20.4 a&b, a set of four silver George III candlesticks, London, 1766/67, almost identical to the Ridgely set, made by William Cafe for Harry Dorsey Gough of Perry Hall (d. 1808), Ridgely's neighbor and brother-in-law.

Candles were needed at the table during the winter when light faded early, or for later dinners or evening suppers. The set of Corinthian columnar candlesticks will be used on the table to provide the appropriate amount of light for several diners, at Robert Robert's recommended height.

Another important glass and ormolu table candelabrum with a history of direct descent at Hampton is HAMP #4220 (fig. 79). Originally one of a pair, it was made in England c. 1785, perhaps by William Parker, a glass chandelier maker who patented a new way of assembling:

the pedestals or supporters for candlesticks, girandoles, chandeliers, candelabums, lamps, candle shades, eparns, clocks...[with] A base, a die, a cornice or capital, with an ornament on the top thereof of various forms; some of the pedestals stand on feet of various forms, and some without feet, and the whole are composed of metals, wood, crystal, or coloured glass, ornamented with metals, enamels, paintings, varnishings or engravings, and a screw goes through the whole capital to fasten it together. ³⁷⁹

Ridgely family legend states the mate to this candelabrum was lost at sea when a family member who had been using it abroad was returning from Europe. In any case, the remaining candelabrum will be entirely appropriate for use in the Dining Room; HAMP #4220 will receive conservation treatment, and be exhibited on the breakfast table seasonally.

VI. MISCELLANEOUS HOUSEHOLD OBJECTS

- Additional housekeeping interpretation:

Insects and rodents were a common problem in the early nineteenth century. Interpretive discussion of housekeeping practices in this area will be of great value in comparative study; a glass flycatcher and/or wooden mouse trap will be displayed for this purpose. HAMP #5656, a glass flycatcher, Continental, 1800-1830, should continue on loan, and be acquired if offered. A reproduction mousetrap of the period will be made and installed.

- Servant bells:

A call bell system was installed when the house was constructed. Updates to this system were executed on a regular cycle. For example: In 1802, a bill for "bellhanging 2 bells & 3 pulls @ £13"³⁸⁰; an account with Thomas Fenton, Bellhanger, in 1813³⁸¹; and, in August, 1815 William Baer was paid for hanging additional bells, and repairing the stove door fastening.³⁸²

This report recommends retention of the call bell to the left of the fireplace, and rewiring to make it operable for demonstration purposes as needed.

- Mantel ornaments

The occasional clutter on a seventeenth-century mantel returned with a vengeance in the second half of the nineteenth century, but in the interim the mantel was relatively bare. When it was garnished, the objects were few, usually small in size, and symmetrically arranged.³⁸³ This period practice is confirmed by archival and pictorial references - Rosalie Calvert, for example, used four coffee cups, each "a different color, but of equal size and shape," on her mantel, "which is the style here."³⁸⁴ The mantel in Henry Sargent's The Dinner Party is symmetrically arranged with a pair of English lamps, a pair of urns, and a French clock under a glass dome.³⁸⁵ Mrs. William Parkes, in Domestic Duties (1829) asserted that the combination of lamps, urns, and clock was extremely fashionable.³⁸⁶

A 1790-1820 French clock, 'L'Hortensia,' HAMP #5915, which descended directly from Charles Carnan Ridgely through his daughter Priscilla White, has a very similar glass dome (fig. 80). However, neither the estate inventory or Gay Street sale indicate the use of a clock in the Dining Room. This may be accounted for by the fact that none of the small "precious" items attributed to Charles Carnan Ridgely appear in either document; either he gave them away to his children prior to his

death, or the siblings divided the special effects prior to inventory or sale. Also, the mantel presently is not wide enough to support the clock, although no Historic Structure Report has addressed this issue to date; is this the correct mantel size?

Mantel ornaments in the Dining Room will be confined to a pair of lamps, a spill jar for fireplace spills, and alternate display of some of the plateau images as ornaments when not in use at the table. Once a historic structure report is thoroughly conducted for this space, we will know whether or not HAMP #5915 'L'Hortensia' may be exhibited on the mantel.

- Tea Tray

1 large Tea tray @ £2.5.0 was purchased in 1790. ³⁸⁷ Expenditures for trays certainly continued; trays were required in the Dining Room and pantry for adequate set-up and service. The cost of this particular tray probably denoted mahogany, or tin painted in a sophisticated manner - not silver. None of the early Ridgely trays is present in the museum collection; representative examples will need to be acquired. One or more period trays will be exhibited in the Dining Room during the seasonal changes for meal set-up and disassembly.

- Chamberpots

It is not known how often the English habit of installing a chamber-pot somewhere in the dining room, which the men could use after the ladies had withdrawn, was followed in America. The large amounts of spirituous liquids consumed make it likely.

Louis Simond, a Frenchman, in his Journal of a Tour and Residence in Great Britain during the years 1810 and 1811, queried "Will it be credited, that, in a corner of the very dining room, there is a certain convenient piece of furniture, to be used by any body who wants it...", and that Englishmen indulged this habit freely, "as a matter of course, and [it] occasions no interruption of the conversation..." ³⁸⁸ A chamberpot could have been kept in a closet, but also may have been stored out of sight in a sideboard. Thomas Sheraton, in his Drawing Book, 1793, explains how the left-hand drawer of a sideboard is 'sometimes made very short, to give place to a pot-cupboard behind.' ³⁸⁹

A chamberpot will be included in the Dining Room exhibition during one of the seasonal changes.

VII. SILVER AND SILVER PLATE

The dining-room was in a better taste than is common here, being quite simple, and but little furnished. The table was large and rather handsome. The service was in china, as is uniformly the case, plate being exceedingly rare, if at all used. There was, however, a rich plateau, and a great abundance of the smaller articles of table plate. The cloth, napkins, &c. &c., were fine and beautiful. ³⁹⁰

More than \$2,387.66 worth of silver is listed on the estate inventory. Included with those items which correlate to dining room use are:

- 1 Silver Coffee urn
- 2 Silver Tea pots & stands
- 1 Silver Slop bowl
- 4 Old broken pieces
- 1 Cream pot
- 1 Tea cannister
- 2 Sugar dishes & 1 pr. sugar tongs
- 27 Tea spoons (1 Broken)
- 17 Table spoon & 1 punch ladle
- 17 Desert spoon
- 1 Soup spoon
- 1 Large oval waiter
- 1 Less Large oval waiter 163 oz.
- 2 Round waiters
- 3 Round waiters less
- 3 Punch bowls
- 2 Coffee urns
- 1 Bread basket
- 2 Goblets
- 5 Small cans
- 2 Large cans
- 2 Sauce boats
- 3 Silver pipkins
- 1 Silver Salad dish
- 1 Silver Set Castors
- 1 Silver Punch strainer
- 6 Silver Colsters
- 2 Silver Ladles
- 2 Doz. large forks
- 2 Doz. small forks
- 4 Skeivers
- 1 Fish knife
- 1 Silver marrow spoon
- 30 Silver Table spoons
- 30 Silver Desert spoons

Inventory (con't)

3 Silver Tumblers
36 Silver Tea spoons
1 Silver Milk pitcher
1 Silver Tea caddy
1 Silver Cream jug
1 Silver Milk bowl stand & 2 ladles
29 Silver Knives (1 Broken)
8 Silver Salt spoons
5 Butler ladles, 4 Gravy spoons, & 1 sucking tube
1 Sugar Tongs

Also listed elsewhere are:

1 Bread basket (silvered)	\$ 1.00
10 plated Candle sticks	\$25.00
2 plated Candle sticks with branches	\$15.00
2 plated toast stands	\$ 1.00
4 plated coolers	\$30.00
2 plated snuffer stands	\$ 1.00
1 pair snuffers	\$.75
1 Steel	\$.25
1 plated bread basket	\$ 4.00
1 Set plated Castors	\$12.00
2 plated colsters	\$ 1.00
1 plated funnel	\$.25
4 plated Chafing dishes	\$ 4.00

A. HOLLOWWARE

From these descriptions, the following items may be tentatively identified:

HAMP #3505

Silver Coffee Urn

Large rococo-revival silver coffee or hot water urn, engraved with Ridgely coat-of-arms (fig. 81). Made by A. E. Warner or Samuel Kirk, c. 1824. A slightly later, yet compatible, tea set made by Samuel Kirk c. 1835 and engraved with the Ridgely crest also descended directly to John Ridgely, Jr. The base of this large urn when removed has an adaptation collar to which is fitted HAMP #2929, a monteith bowl, to create a fruit bowl centerpiece (See fig. 82)

HAMP #3502 a&b and 3503

Silver tea pot and stand, Joseph Toy, Abingdon, MD, c. 1780

Engraved with a leaf-embellished monogram "PD" for Priscilla Dorsey, wife of Charles Carnan Ridgely. This teapot has a pineapple finial surmounting a flat lid,

over a drum-shaped body with beaded top border; angular spout; wooden looped handle. The circular stand also has a beaded border with complementary monogram, and is raised on three hoofed feet. See Silver in Maryland, #268, p. 195, and fig. 83.

BMA 33.54.105 a-c

Silver tea pot and stand, Joseph Toy of Abingdon, MD, c. 1780
Engraved with leaf-embellished monogram "CRR" for Charles and Rebecca Ridgely, this teapot and stand are very similar to the set above, excepting this teapot has a silver handle. See Maryland Silver #21, p. 47, and fig. 84.

HAMP #22324 (fig. 85)

Cream pot, Baltimore (?), 1790-1810, 7" high

A heavily repaired and restored example of a cream pitcher is on loan as a promised future gift to Hampton. The old repairs obliterated the maker's marks, although the inscription "CR of H" survives. There are sloppy solder repairs on the handle at the shoulder, and between the body and foot. The footring is very heavy, with worn beading. It is possible the neck and body were reattached. Hammer marks and what look like rivets on the inside about half-way around the body support this theory. Rivets and "hammer-dents" correspond. This may be a "married" piece of silver. Despite its problems, this piece should be exhibited; additional consideration will be given to conservation treatment.

Several other cream pitchers were studied to try and determine the authenticity of the above pitcher, with mixed results. One form, a silver pitcher on an undertray, is an outstanding example, made by William Ball, 1785-1815. Others include a Pleasants and Sill example, p. 104, by Charles Louis Boehme (also in DAPC files at Winterthur); John Walraven; Samuel Warner (DAPC 70.2048); Lewis Buichle (DAPC 71.3006); William Pall; and, Charles Faris (DAPC 68.3464).

See also figs. 86, 87, & 88.

MHS 87.2

Large oval waiter or tray, with Ridgely shield, William Ball, Baltimore, c. 1800

32-3/4 in. l. x 26 in. w.; 277 oz. 2 dwt Troy weight. Purchased from heirs of John Ridgely, Jr. (Mrs. Gertrude Farwell, formerly Mrs. James Walker Humrichouse Ridgely) by the Maryland Historical Society. See fig. 89.

Jennifer Goldsborough maintains, "Very few solid silver trays of this size and weight were ever made. In fact, this tray is so large that although sturdily made it can barely support its own weight without flexing. It is likely from the very small hand holds that this was intended to be a sideboard display piece, probably propped upright behind other pieces of silver, rather than held horizontally as an actual serving tray." ³⁹¹ Despite this assertion, Mrs. John Ridgely III (Lillian - b. 1908) relates that when she came to Hampton as a bride, tea was being served daily from this tray, carried to the sitting room by Brian, the butler. Mrs. Ridgely said this practice continued until the Ridgelys moved from Hampton.

HAMP #4240

Less large oval waiter 163 oz.

According to G. Howard White, direct descendant of Charles Carnan Ridgely, "From talking with a cousin, I conclude that the large oval waiter of 163 oz., mentioned repeatedly in the administration record of the Governor's estate, perished in a fire decades ago." ³⁹²

However, a silver tray with the Ridgely crest, HAMP #4240, and a matching example descending directly to the last master of Hampton and still in a private collection, may also fill this description. These trays, oval with modified gadrooned border, were made in London between 1790 and 1817 (date mark partially obliterated) and engraved with the Ridgely coat-of-arms. See figs. 90 & 91.

HAMP #4159, etc. (see below)
round waiters

2

3 less large

Note: These are most likely part of a set of waiters or salvers all of the same design but of various sizes which formerly belonged to Charles Carnan Ridgely. Complementing the large tray made by William Ball, the set was made by Standish Barry, Baltimore, c. 1795. The salvers are engraved with a border of floral and circular motifs, with the Ridgely arms (on a chevron three mullets pierced) in the center. The salvers are circular, raised on three simple triangular feet with molding along the edges similar to the molding around the edge of the salver.

Several waiters from this set have been donated to Hampton by Ridgely family heirs. The dispersal history of these salvers, and their return journeys to Hampton are interesting:

(1) a large and very heavy one was owned by Gough W.

Thompson in 1930 (see Pleasants and Sill, p. 96). Was this the salver donated to Hampton in 1974 by Mr. and Mrs. Harry Carroll Thompson, or did Gough Thompson and his brother Harry Carroll Thompson, Sr. each have a salver? A Mrs. Gough Winn Thompson (born c. 1895 - Alberta Brinton duPont) was still alive in 1980, at "Roslyn Farm," Trappe, MD. A son, Gough Winn Thompson, Jr., graduated from Princeton in 1952, and now lives on the eastern shore of Maryland. Harry Carroll Thompson, Jr. (nephew of Gough Winn Thompson and first cousin of Gough, Jr.) graduated from University of VA in 1950, and now lives in New Orleans. Note: The Thompson salver now in the collection at Hampton weighs approximately 90 oz.

- (2) another example, 9-1/4 in. in diameter, was sold to Mrs. Miles White by the Ridgelys, and later donated to The Baltimore Museum of Art (33.54.117).
- (3) Historic Hampton, Inc. recently received three salvers from this set as gifts from Mrs. G. Howard White (Mr. White was a direct descendant of Charles Carnan Ridgely), although they have not been accepted by the NPS to date. The first, a large example, was formerly owned by G. Howard White, Sr., a direct descendant of Charles Carnan Ridgely through his daughter Priscilla, who married Stevenson White.
- (4) The second salver from Mrs. White was given to G. Howard White, Jr. by Mrs. William Wilson White, widow of his brother. The William Wilson Whites had no children (neither did G. Howard White, Jr.). This salver is singular because it was made by Thomas Warner of Baltimore, not Barry, 1803-1805.
- (5) The third salver from Mrs. White was given to her and her husband, G. Howard White, Jr. as a wedding gift by George R. Gaither (also a direct descendant of Charles Carnan Ridgely), and may be seen in Plate XXII of Pleasants and Sill.
- (6) Another salver, HAMP 20000, was a bequest to Hampton from Elizabeth Ridgely Blagojevich (Mrs. Blagojevich was a Ridgely family member related to Eliza's line - the Henry Ridgelys), who purchased the salver from a dealer (David Stockwell). Mrs. Blagojevich's salver may be the one Pleasants recalls as the one the writer saw "several years ago which had passed out of the family."³⁹³
- (7) and (8) HAMP #4159 and 4160 were returned to Hampton by John Ridgely III. They descended directly from eldest son to eldest son at Hampton and were previously owned by John Ridgely, Jr.

Of the waiters known to date, the dimensions are as follows:

HAMP #4159	10-1/4 " diam.
HAMP #4160	10-1/4 " diam.
HAMP #4793	19-3/4 " diam.
HAMP #20000(ERB)14	" diam.
HHI (GHW) 19-3/8 "	diam., 88 oz. on reverse (now 85 oz.)
HHI (WWW) 14	" diam., 40 oz.
HHI (GRG) 9-1/4 "	diam., 16 oz.
BMA (JR) 9-1/4 "	diam., 16 oz. 6 dwt.

See fig. 92.

From this, it may be inferred there were at least eight round salvers, in closely matched sets of two, although accounts of several others still in private hands include:

- (1) The possibility of a second salver descended to the Thompson line.
- (2) According to G. Howard White, "an alumnus of Ginsburg and Levy (antiques firm) saw them, and said that when he was with G&L, they had three of the round Barrys. Lord knows where those are." ³⁹⁴ If there are at least four more salvers in addition to the eight at Hampton, with the complement of several large oval trays and the Ball tray there would have been a blinding display of silver in the dining room of Charles Carnan Ridgely!

Was this set inventoried, or were individual salvers divided among the heirs? It may be that the two and three salvers listed refer in part to the salvers discussed below:

HAMP #4162, 4163:

Pair of George II English waiters or salvers, Robinson or Roker, London, 1743

With "CRR" cipher, believed to be that of Colonel Ridgely and wife Rachel Howard; by direct descent at Hampton. This pair could be part of the inventory reference, as according to family tradition these salvers passed directly from Colonel Charles to his son Captain Charles, who married Rebecca Dorsey in 1760 and thus had the same cipher; they then passed directly through the eldest male line to John Ridgely III, who donated them to Hampton NHS. Although of a much earlier style, these waiters are of a form which continued in use throughout the nineteenth century (fig. 93).

HAMP #4927 & HAMP #4928

2 Sauce boats, Hester Bateman, London, 1785

These sauceboats have oval bowls with beaded rims and loop handles, over a stepped oval pedestal base having beaded border (fig. 94). They are engraved with a coat-

of-arms surmounted by a boar's head crest. Gift to NPS from John Ridgely, III, who inherited them from his father at Hampton.

HAMP #3501 a-m

Silver set of castors, A. E. Warner, Baltimore, c. 1835

Cruet sets in silver or plated frames came into use at the end of the eighteenth century. More than 500 cruet frame patterns were available from one English manufacturer between 1788 and 1815. Vinegar, oil, soy sauce, and ketchup were held in glass bottles with silver tops, accompanied by castors for sugar, Jamaican and Cayenne peppers, and sometimes cinnamon.³⁹⁵ As noted above, in addition to the silver set of castors, with no individual price indicated, Ridgely had a plated set of castors valued at \$12.

Two sets of castors and stands survive in the Hampton collection. The first, HAMP #3501 a-m, descended directly to John Ridgely III from his father, and was donated to Hampton in 1990 (fig. 95). This silver castor set with six cut-glass bottles was made in Baltimore c. 1835 by A. E. Warner. The stand has a three-dimensional stag's head surmounting the handle. Despite the fact this set may date a few years later than 1829, its form is correct for the period of interpretation and it will be used in table settings, along with

The second castor set, HAMP #4871 (also fig. 95), also descended directly to the last owner of Hampton and then to the NPS. A plated set with seven bottles, it resembles the form of castor set Winterthur DAPC 68.4862 by George W. Riggs, Baltimore, 1816-1818 which has five castors with silver lids and two cruets; or, #46 in Silver in Maryland (see also figs. 96, 97, & 98).

Robert Roberts directs:

ON TRIMMING THE CRUET STAND OR CASTERS

This is the most particular article that belongs to your dinner utensils; therefore you should remember to examine it every day to see if all the cruets are clean, and full of every thing that is necessary to have in them, such as mustard, oil, vinegar, catsup, soy, black pepper, and cayenne, or other sauces that you may have bottles for...you should never leave your mustard spoon in your mustard after

dinner is over, or your salt spoons in your salt cellars, especially if they are silver or plated...You should mix but a little mustard at a time, as it is much better when fresh made. You should never waste any thing, for it is a very wicked thing to waste or destroy any of your employer's property...³⁹⁶

Robert Roberts was the butler to Christopher Gore of Gore Place in Waltham, MA. He was of African-American descent and "claimed experience 'as a house servant in some of the first families in England, France, and America....'" Roberts' The House Servant's Directory, is believed to have been the first title published by an African-American author in the U. S. Additional instructions from his Directory appear below.

Miss Leslie, author of The House Book, says if you let your vinegar stand it develops a "mouldy sort of slime," and goes on to recommend that families, especially those in the country, make their own vinegar, threatening:

Much of the vinegar now sold in the stores is adulterated with vitrol, tartaric acid, or some other ingredient...We have seen oysters that, from being pickled with this pernicious vinegar, were eaten into holes by it before they were cold, all of them dissolving by next day into imperceptible particles
..."³⁹⁷

She also suggests that if the salad oil is not fresh, it should be removed from the cruet and saved to clean furniture!

In some houses it is customary to keep the castors on the side-board ...This we think inconvenient...We see no very reasonable objection to having the castors on the dining table.³⁹⁸

HAMP #3506 & 3507

6 Silver Colsters (sic)

2 silver coasters, Thomas and A. E. Warner, 1805-1812

These two silver bottle coasters may or may not relate to the six mentioned in the estate inventory (fig. 99). The

pair are outstanding examples closely related to English models. The two coasters descended to Ruxton Ridgely, who sold them to Eli Lilly for presentation to Hampton NHS. Other silver bottle coasters with Ridgely/Hampton provenance have not been located to date, but are still sought. This particular pair are circular with gadrooning on the rim above scrolling openwork consisting of grapes and leaves; turned wooden base with central boss engraved with a boar's head crest above coat-of-arms with motto "VIX EA NOSTRA VOCO."

HAMP #4176

1 Silver Milk pitcher

Silver pitcher, Thomas Warner, Baltimore, c. 1805

This pitcher may have alternately been used for milk at tea, or for water during other serving periods. It has a hemmed rim at a wide collar, with a bulbous body engraved "CR of H." The applied scroll handle with thumb rest, angular spout, and general form of this pitcher are closely related to other Baltimore examples; see #215 in Silver in Maryland. The pitcher descended from Charles Carnan Ridgely to his daughter Harriet, who married Henry Banning Chew of Philadelphia, and to their direct descendants (the Green family) who offered it for sale to Hampton. The pitcher was purchased by Clara Ward Haines, Chairperson of the Hampton Furnishings and Conservation Committee, who donated it to Hampton. See fig. 100.

HAMP #5632 a&b

1 Tea canister, William Ball, 1795-1805, 5-3/4" high

This item may actually be the tea caddy itemized later in the silver list, but its size and single form suggests it is the canister. Generally a "caddy" referred to the canister and chest as a unit, and was used to store tea with one or more compartments inside for different types of tea (in canisters) and sometimes a mixing bowl. Caddies came in many shapes, rectangular, urn-shaped, octagonal, etc. and could be made from a variety of materials. "Canisters" were usually considered the small container for the tea itself, which might fit into a caddy.

The Hampton tea canister, fig. 101, has a removable domed pull-off cap, with a leaf band and beaded edge. The cap or lid may have been used to measure out tea. The round canister has a sloped shoulder with a band of strawberries and scrolling acanthus leaves above a beaded edge. The circular body has a leaf band top and bottom, centering an oval reserve with the Ridgely shield; beaded border at base.

The canister originally may have been part of a set.

3 Punch bowls

- (1) Deep footed bowl by William Ball, 1790-1800, 11" diam., engraved. Present whereabouts are in the confidential file, Museum Services Division.³⁹⁹ The punch bowl is owned by a direct descendant - inherited from a great-grandson of Governor Charles Ridgely of Hampton. Fig. 102.

- (2) HAMP #2929:
Monteith bowl, 1810 - 1820, Charles Burnett (?) & Samuel Kirk, or A.E. Warner, Baltimore, with Ridgely coat-of-arms.
This bowl, made or retailed by Burnett of Alexandria, Va. and Georgetown (having his mark), has an attached monteith ring added c. 1825 with Baltimore assay marks (fig. 82). By direct descent at Hampton. The monteith ring is now riveted to the bowl, but at one time may have been separable, making the bowl useful for punch or as a monteith.

Monteiths were used for cooling wine glasses. Wine glasses were suspended upside down in cool water, supported by their footed base on the scalloped edge of the monteith. Often the scalloped rim was detachable so the bowl could be used for punch or other food service. Legend is that the term was derived from a Scotsman named Monteith who wore a greatcoat with a similar scalloped edge.⁴⁰⁰ Early nineteenth century instructions suggest "Hock and champagne glasses are to be placed in the cooler, two wine-glasses upon the table."⁴⁰¹ Eventually, individual glass wine coolers were placed before each person during meals and monteiths generally went out of vogue. The Ridgelys continued to use monteiths until the twentieth century; one with Louise Humrichouse Ridgely's monogram still is owned by a descendant. However, early examples of individual wine rinsers/coolers also survive in the Hampton collection (see glass section).

- (3) Unknown at this time.

Private owner (?)
1 Silver salad dish

Shallow bowl by William Ball, 1790-1800, 10-1/4" diam., engraved. Owned in 1930 by Ridgely/Gaither descendants. (See fig. 102)

Private owner (?)

3 Silver pipkins

Toddy warmer or pipkin, Charles Louis Boehme, 1790-1800. Although there were 3 pipkins listed on the inventory, only one visual image of a Ridgely example (pl. XXII of Maryland Silversmiths 1715-1830) has been found, belonging in 1930 to heirs of George R. Gaither (fig. 102). Pipkins were also known as brandy-saucepans or brandy-warmers. Some of them had legs, others had flat bottoms; some have covers or lids. All 3 pipkins would have been physically similar to BMA 37.110 a todgy warmer or covered pipkin monogrammed for Harry Dorsey Gough Carroll (1793-1866), Charles Carnan's son-in-law (married Eliza Ridgely), and made by A. E. Warner in 1819. Also related in form may be MHS 87.133.54 by Samuel Kirk, Baltimore, c. 1825; pipkin forms did not change significantly during the period.

Private owner (?)

2 Sugar dishes

(1) Sugar urn by George Aiken, 1790-1800, 9-3/4"h. w/lid. Owned in 1930 by Gaither heirs, stylistically this sugar urn or sugar basin falls somewhere between the neoclassical covered sugar basins #45 (by George Aiken, c. 1795) and #81 (by Charles Louis Boehme, c. 1800) in Maryland Silver, and the later classical-revival rounded shape #92 (made c. 1810 by Boehme). Somehow, the Ridgely example is not as successful as either (fig. 102). See additional examples by Standish Barry and Littleton Holland at the Maryland Historical Society.

Generally, the classical urn form with domed cover was very popular in both Baltimore and Philadelphia; the covered sugar basin was ubiquitous at this period. Many other examples may be studied in Silver in Maryland.

However, the inventory taker's description "dish" probably referred to an open sugar basket form, such as #101, Maryland Silver, and #115, Silver in Maryland, both by Littleton Holland, c. 1805. Raised on a pedestal, with a swing handle and simple reeded or beaded rims, this form was derived from English and Irish examples. Or, a cut-glass sugar basin in a silver stand, i.e., plate XXII in Torrey's Old Sheffield Plate (see fig. 103).

In some castors are bottles for powdered loaf-

sugar; but the most usual way of bringing this condiment to table is in a small glass or silver bowl, with a perforated ladle for dipping it out and sprinkling it on. ⁴⁰²

Other inventory references for hollowware have not been located to date. However, many of these pieces are essential to the well-dressed dinner or tea table. These pieces include:

Silver bread basket - probably closely resembled #8 in Silver in Maryland, Baltimore, c. 1810 (see fig. 104), by George Aiken and Edward Brown, or an earlier eighteenth-century example on p. 93 of Coleman's Nostrums for Fashionable Entertainments. The engraved border design is very similar to others on pieces ordered by Ridgely at this period.

Silver cans - Baltimore silver cans (footed mugs), of the period are pictured in Pleasants and Sill, plate XLVI, and in Maryland Silver, #20, 43, 85, and 163. These relate closely to the large and small examples cited on the inventory. In view of the fact the Pleasants and Sill examples were in the collection of Mrs. Miles White at the time of photography, they may actually be Ridgely examples. Mrs. White purchased a significant amount of silver from the Ridgelys at Hampton during the second quarter of the twentieth century. Cans or mugs were used to consume beer, ale, or cider (see fig. 105). Ridgely also purchased at least two very costly silver tankards from Standish Barry, with his arms engraved upon them, in 1793. ⁴⁰³ Unfortunately, the whereabouts of these tankards is not known, and they are not listed on the estate inventory, at least by that name.

Goblets - are illustrated in plate XXIII of Pleasants and Sill, and #102, 127, 128, Maryland Silver, and were expensive yet durable vessels for wine. The BMA pairs, 33.54.70 a&b, 33.54.39 a&b, and 68.39.1. a&b, are typical of the type probably owned by Ridgely, made in Baltimore between 1805 and 1815 by Littleton Holland and Andrew Ellicott Warner (figs. 106 & 107). Warner rented property from Ridgely and often bartered silver for rent payment. Goblet forms changed little over time; see #207, Maryland Silver for an example made by A. E. Warner, Jr., c. 1875. However, Ridgely might also have owned English goblets similar to those at Gore Place in Massachusetts (see fig. 108). Charles Carnan Ridgely and Christopher Gore were friends whose tastes and lifestyles were similar; a set of painted armchairs, and French porcelain in the Angouleme sprig pattern, were purchased by both and have descended through direct lines to the museum houses Hampton and Gore Place today. ⁴⁰⁴

1 Silver Punch strainer - (fig. 109)

A utensil for straining orange or lemon juice squeezed directly into a punch bowl. It has a deep hemispherical pierced bowl with two long side handles to extend across the punch bowl and rest on its rim; the length varies from about 30 to 60 cm. The handles are flat and horizontal, and are usually ornately decorated...and the perforations in the bowl of the strainer form a dot pattern or are shaped holes arranged in elaborate patterns. ⁴⁰⁵

Not listed on the 1829 estate inventory, but made for Ridgely use at Hampton prior to 1830, and having very strong physical provenance - passing by direct descent to the last master of Hampton, are many other very important silver objects which may be displayed in the Dining Room in keeping with period practice. These objects were probably considered part of the entailed property or assumed as property by John and Eliza Ridgely when the inventory was taken. After all, the newly married couple were already residing at Hampton. These items include:

HAMP #5000:

Racing Trophy known as The Post Boy Cup, Philadelphia, 1805
Made by Samuel Williamson, in three parts, this loving cup with inverted mixing bowl and finial is a monumental piece, commemorating one of Charles Carnan Ridgely's greatest racing thoroughbreds (fig. 110). It was acquired directly from the estate of John Ridgely, Jr. The trophy, when separated into three parts, was used to mix punch ingredients (small bowl), and then the loving cup portion was passed amongst the gentlemen for toasting.

Charles Carnan Ridgely was one of the top racers and breeders of thoroughbred horses in the United States, and "no [early Maryland] family made a greater contribution to the equine annals of the state than the Ridgelys of Hampton." ⁴⁰⁶

At least two other very similar trophies made by Williamson were present at Hampton during Ridgely's occupancy. Post Boy won the Fifty Guinea Cup race at the Washington City Jockey Club in 1804 and 1805, and "Maid of the Oaks" won the race for Ridgely in 1806. The 1804 cup is privately owned by a direct Ridgely descendant, and the 1806 cup is unlocated to date. ⁴⁰⁷ Post Boy was a favorite horse: In 1809, Charles Carnan Ridgely wagered \$10,000 on him, in a match race held at the Washington City Jockey Club. ⁴⁰⁸

HAMP #2921, 2922, 2923, 2924, 2925, 2926:

Tea set with Ridgely Family Crest, Philadelphia, 1809-1812
Made by Simon Chaudron & Anthony Rasch in the latest mode, this set consists of three tea/coffee pots, cream pitcher, sugar bowl, and slop bowl (fig. 111).

Charles Carnan Ridgely apparently commissioned tea sets for each of his children at the time of their marriage. Several sets survive among descendants of various offspring. This set may have been made for John at the time of his first marriage in 1812, as it descended

directly through the male line at Hampton, or for the Governor himself - several shipments of merchandise from Philadelphia are recorded c. 1810, but their contents are unspecified.

Tea was very costly, as much as \$100 to \$200 per pound in today's context. Several varieties were purchased on a regular basis by Charles Carnan Ridgely. Tea time would have promoted interaction in the country, and was even a more popular pastime in the city. Diaries kept by ladies such as Harriet Manigault of Philadelphia (1813-1816) recall social functions every night, mostly tea parties which might include musicales, games, or dancing. Harriet would sometimes attend two or more tea parties in an evening.⁴⁰⁹ Some of these parties were large, with fifty or sixty friends attending.

Henry Sargent's painting The Tea Party illustrates how illustrious these affairs could be. After tea and dancing, a hostess might invite a few of her guests to stay for supper. On December 22, 1813, Harriet gave a "tea fight" for about sixty people; she relates "how fond people are of a crowd," and that "Most of the company left us at about eleven." Four ladies "with a few gentlemen staid to supper & left us at about 2/4 past 12."⁴¹⁰

The Ridgelys, one of the most prominent families in Maryland, actively participated in these elegant forms of entertainment, and judging by Charles Carnan's estate inventory had all of the accoutrements to facilitate enjoyment both at Hampton and at their townhouse.

HAMP #4241:

English Dish Cross, London, 1766.

Probably purchased by Captain Charles Ridgely shortly after his marriage; passed to Charles Carnan Ridgely and by direct descent to the last master (fig. 112).

A dish cross is "A framework of silver or Sheffield plate made to support a dish at table; in the form of two arms hinged crosswise with a centrally placed spirit lamp."⁴¹¹ This is a highly decorative and costly example.

HAMP #3504:

American Dish Cross, Baltimore, 1784-1810.

This dish cross made by Standish Barry is almost identical to the earlier English example, and despite its date was made in the Rococo style, obviously to

complement the earlier piece (also fig. 112). States Goldsborough: "Dish crosses are excessively rare in early American silver; the existence of these two highly sophisticated ones [Ridgely's and one other by Barry] is indicative of the very high level of taste exercised by some Maryland patrons of local silversmiths." ⁴¹²

Many accounts with Barry are noted within Charles Carnan Ridgely's papers, but few items are specified. In addition to this dish cross, a large set of Barry waiters or salvers survive, as well as trays and flatware.

HAMP #4862, 4863, and 22320:

Set of three George III silver covered serving dishes, William Bateman, London, 1806.

Part of a larger set of hollowware, the remainder of which is in private ownership (fig. 113). Each of these three vegetable dishes returned to Hampton via different direct Ridgely/Hampton descendants, one of whom was John Ridgely, Jr. (b. 1883). Other known related pieces include a large soup tureen and several meat platters (see below). HAMP catalog folder #4862 contains additional detailed documentation.

Note: Original ownership of these covered dishes has been attributed to John Eager Howard. However, they (and the rest of the large set) do not appear on his estate inventory. As pieces with the family coat-of-arms, they may have passed instead through direct descent to his son, James Howard, and to his grand-daughter, Margaretta Sophia, who married Charles Ridgely of Hampton in 1851. The lion's head on the soup tureen is the Howard crest, although it was also a popular motif of the period; the shield may be that of the Pinckney family. It should be noted that Ridgely spent a significant sum at the auction of William Pinckney's furnishings in 1816, as noted in a ledger entry. Among the items listed for sale were "4 round Silver Dishes with covers, 2 16-inch oval Silver Dishes, & c." ⁴¹³ Were these pieces actually purchased by Ridgely in 1816?

HAMP #22319:

George III Oval Meat Platter, London, 1804, 16.25 inches.

Part of a larger set of hollowware, the remainder of which is in private ownership (see above). Another platter descended directly to the last master of Hampton and is currently owned by a descendant. See figs. 114 & 115.

BMA 33.54.43-44:

Pair of salt dishes, Charles Louis Boehme, Baltimore, c. 1805
Purchased by Mrs. Miles White from Captain John Ridgely
of Hampton and donated to The Baltimore Museum of Art
(fig. 116). See also Pleasants and Sill, p. 103 and
pl. XX.

Very similar to a large tureen also in the BMA
collection, these are made in the classical boat shape
raised on an oval foot with simple reed-molded edges.⁴¹⁴

The Baltimore Museum of Art recently purchased two
additional salts with the Ridgely family crest. One
salt, BMA 1988.75.1, is English (London), 1777 or 1783,
with maker's mark obscured. The second, a matching salt,
BMA 1988.74.1, was reproduced by Samuel Kirk and Son,
Baltimore, between 1846 and 1861, probably to replace
another which was lost or given to another descendant;
salts were usually made in sets of four, six, or eight.
The "G" monogram is unidentified to date. Fig. 117.

Sotheby's Lot 320, Sale 6481: 22 October, 1993

George III Soup Tureen and Cover, HN, London, 1806,
18"l., 139 oz.

This large and elegant oval tureen (fig. 118) is part of
an original group of silver which included HAMP #4862,
4863, 22319 and 22320 above. The tureen sold at
Sotheby's for \$19,500, plus 10% buyer's fee. It was sold
earlier, 18 April 1989, at Christie's, NY, as Lot 432a,
sale YORKE-6792, for \$13,200 + 10% to an unknown dealer.
The tureen sold in 1989 at the same time as:

Lot 432b Entree dish and cover

Lot 432c Meat dish, 16-1/2" l.

Lot 432d Meat dish, 14-1/4" l.

These pieces are very similar to those discussed above.

Christie's described the tureen as "oval of shaped
outline, on spreading rim foot, the top engraved with a
band of pricked Greek key pattern and anthemion, the
upper part of the body with moulded rib and similar
engraving, with gadrooned border, the reeded loop handles
terminating in laurel foliage, the raised cover engraved
with similar Greek key and anthemion and with lion's head
crest finial, engraved twice with coat-of-arms," and
marked by Henry Nutting or Hannah Northcote of London,
1806.⁴¹⁵ Lot 432 was consigned by the daughter of
Margaret Ridgely Whitham Manchester and can be traced
directly to Charles and Margaretta Ridgely (m. 1851) of
Hampton. It was used at Hampton at least from 1851 to
1904. The original owner of the lot, however, is
believed to have been John Eager Howard (1752-1827),

although, like Charles Carnan Ridgely, much of his silver does not appear on his estate inventory, including the tureen. The original owner may have been William Pinckney, a colleague and friend of Ridgely, who was a diplomat and entertained lavishly.

Given the fact that no ceramic soup tureen survives for the armorial or Worcester dinner services (see below), Ridgely certainly owned a silver or silverplated tureen which would complement any of his porcelain services in use. Soup was the standard first course of any dinner, and a soup tureen is essential to exhibition. Given its provenance and actual use at Hampton for at least fifty years, this tureen is a primary object for acquisition; it should be solicited for donation, reproduced, or be used as a model for one purchased for the Dining Room.

Bills for silver possibly exceed any other furnishings expenses for Charles Carnan Ridgely. In addition to account book entries of significant payments to Standish Barry,⁴¹⁶ John Walraven, and William Ball, there are thousands of dollars worth of entries payable to A. E. and Thomas Warner. The Warners both rented property from Ridgely, and rent was often subsidized by silver in lieu of money.⁴¹⁷ These balances are also recorded. The silver orders, dating from the 1780s until Charles Carnan Ridgely's death, for the most part are not specific, but do support the physical evidence above. For example in 1809 - Paid Thomas Warner \$211.00;⁴¹⁸ 1809 - Thomas Warner £229.2.6;⁴¹⁹ 1815 entries for A.E. Warner totalling over \$3,000.00;⁴²⁰ and, an 1818 entry stating "By Andw E. Warner amt. his bill of plate settled in Rent \$830.95."⁴²¹

Ridgely's accounts with Standish Barry (w. 1784-1810), and William Ball (w. 1789-1815) are some of the earliest. By 1790, entries for Barry include £60+ purchases⁴²², and continue for several years. In March of 1793, Standish Barry provided two pairs of tea tongs, spoons, a "syphen," box, and "creem ladel," while in July of the same year he supplied two silver tankards (@ more than £80), with Ridgely's arms engraved.⁴²³ In 1804 Ridgely was still commissioning work from Barry: Purchasing new silver and gold objects, having silver repaired and his coat-of-arms engraved, and even engraving an umbrella!⁴²⁴ The assorted ledger entries, although non-specific must also account for a large set of Barry silver salvers and the dish cross.

Early payments to William Ball certainly include a surviving tea canister, bowls, and trays, due to their style and decoration, although these items are unnamed in the accounts.

John Walraven was paid specifically for flatware in one bill for "Knives & forks @ \$95.50" in January of 1808.⁴²⁵ Walraven was a Baltimore gold and silversmith working 1792-1814.⁴²⁶ Unfortunately, the present location of this flatware is unknown. A surviving sugar urn by George Aiken suggests purchases from this Baltimore silversmith as well. For biographical information regarding Baltimore silversmiths, see Pleasants and Sill, and Goldsborough books on Maryland silver.

Ridgely also purchased silver at auction, including \$91.60 worth, unfortunately unspecified, in 1817 at Lyttle & Hutchins.⁴²⁷ The account of this sale has not been located to date.

B. PLATED WARE (see also Lighting Section)

1 Bread basket (silvered) \$ 1.00

Charles Carnan Ridgely also purchased a bread basket as part of lot #69 "1 Bread Basket, 1 Fish Knife, Tea Caddie & 1 funnel \$15" at John Eager Howard's estate sale.⁴²⁸

Baskets of many types were made in Sheffield plate, produced chiefly at Birmingham and Sheffield, England. The larger baskets were used for bread, cake, or fruit; the smaller sizes for sweetmeats, or, if with a glass liner, for cream or sugar.⁴²⁹ Only one Ridgely example of this period is known to date (see below).

2 plated toast stands \$ 1.00

No plated toast stands from the early period of occupancy are known; toast stands were less common in this country than England. Examples in Hadley's catalogue, plates 1009 and 1010 (see fig. 119) are certainly very similar to those owned by Ridgely. Numerous other examples in public and private collections are very similar (see Coleman, p. 102). The feet and handle of the Hadley illustrations complement those of the known plated cruet stand HAMP #4871 (see above). See also illustrations in Frost, pp. 372-373.

4 plated coolers \$30.00

HAMP #17244

Sheffield plated cooler, compans shaped with gadroon rim, having two applied, scroll and leaf handles. Engraved twice with the Ridgely family crest. Complete with liner and rim insert; 11" h.

This reference certainly refers to wine coolers similar to those ordered by Washington in 1789. Washington ordered "eight double coolers for Madeira and claret to serve with dinner, each to hold two pint decanters. For after-dinner he wanted four more coolers," each to hold a quart bottle or decanter.⁴³⁰ The coolers arrived a year later, with cut-glass decanters.

There are four Sheffield wine coolers with the Ridgely crest known, one of which is in the Hampton collection. This cooler was bequeathed to the park by John Ridgely III in 1991; another is owned by a direct Ridgely descendant (see figs. 120 & 121). The other coolers should be located and acquired for complementary exhibition. Wine and its service were important features

of any formal meal at Hampton.

2 plated snuffer stands	\$ 1.00
1 pair snuffers	\$.75

Again, no Ridgely snuffer stand examples from this period are known. The form, however, was ubiquitous, and may be seen in plates 981 through 986 in Hadley's Birmingham trade catalogue (fig. 122), and p. 274 in Frost. The plated snuffers or wick trimmers were a common form as well, as seen in Frost, pp. 282-283, and may be easily acquired for exhibition.

1 Steel	\$.25
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Another sharpening steel, this may have resided in the butler's desk, or in the pantry.

1 plated bread basket	\$ 4.00
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HAMP #4156

Because this references a more expensive bread basket than the one listed first in the plated section, it may have been referring to HAMP #4156 (fig. 123), a large ornate basket with stamped shell decoration and swing handle, on four raised acanthus leaf and shell legs over claw and ball feet, made in England c. 1820. This basket was a gift to the park from John Ridgely III, and descended directly at Hampton.

1 Set plated Castors	\$12.00
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HAMP #4871 (see pp. 114-115 above for discussion of these objects).

2 plated colsters	\$ 1.00
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HAMP #4154, 4155

This pair of English, Sheffield-plated bottle coasters (fig. 124) would have served the same purpose as their silver counterparts discussed above. The Hampton examples, English, 1780-1810, are circular with pierced and brightcut decoration and turned wooden bases.

1 plated funnel

\$.25

This object was kept at the butler's desk for decanting wine. It would have been identical in form to silver examples, although probably Sheffield, plated over copper. Similar in form to BMA 1933.54.6a&b, a wine funnel with strainer made by Samuel Kirk, Baltimore, 1824-27 (fig. 125), or 19c on p. 92 of Coleman's Nostrums for Fashionable Entertainments (fig. 109).

4 plated Chafing dishes

\$ 4.00

Charles Carnan Ridgely paid for "2 large Chaffing dishes" from Jno. Bouis @ \$7 on 31 December 1811.⁴³¹ These may be two of the four listed. John Bouis was listed in the 1804 Baltimore Directory as a tin-plate worker located on North Gay Street just down from "Charles Ridgely, (of H.) attorney at law" at No. 9. In the 1812 Directory Bouis advertises:

tin-plate, planished-ware, and sheet-iron manufactory, 22 N. Gay-st. sign of the golden lamp. Respectfully informs his friends and the public, that he carries on the above business in all its various branches, and hopes by his strict attention to business, to merit the continuance of their favours. He has on hand, a variety of patent lamps, ovens, and steam kettles, with a general assortment of double-block tin, and common kitchen furniture. N. B. Fancy sashes may be had at the shortest notice - All orders thankfully received and executed with neatness and despatch.

By 1824 Bouis is advertising himself as a "lamp manufacturer, at No. 78 Market Street, still at the sign of the golden lamp. Bouis is first listed in the directories in 1802, as a tin manufacturer. His address on Gay Street changed from No. 17 to No. 13 to No. 20 to No. 22 to No. 18, before he moved to Baltimore Street in 1824, and to South Street in 1833. The last listing for John Bouis, tinner, at 57 Pine Street, was in 1847-1848.⁴³²

No period illustrations of this form were located in trade catalogues. Earlier examples of the form, c. 1750, may be seen in figs. 126 & 127 from the DAPC files (#71.2652 and #77.2226) at Winterthur. Winterthur #61.962 is an English fused plate (silver on copper) chafing dish, c. 1800, having "oval pan with straight pierced sides and molded edges; flat hinged top pierced with concentric ovals in pattern of leaves and narrow arches; reeded rim; scroll brackets for turned

wooden handle on either end; four oval trumpet-shaped legs attached to oval wooden feet" (see fig. 128). This is very probably the form referred to on Ridgely's inventory. The search for appropriate chafing dishes will continue.

However, the appraiser could have been referring to a dish ring "pierced with bar decoration and flat chased with scrolls and festoons" or a dish rim, made almost entirely of plated wire. The central joint of these sometimes supported a heater.⁴³³

C. FLATWARE

Believe me, when I tell you that I found the forks as disagreeable (being unaccustomed to them) as we found those steel ones on our arrival in Philadelphia. ⁴³⁴

Silver flatware, as indicated in the inventory listing above ⁴³⁵, included:

- 1 pr. sugar tongs
- 27 Tea spoons (1 Broken)
- 17 Table spoons
- 1 punch ladle
- 17 Desert (sic) spoons
- 1 Soup spoon
- 2 Ladles
- 2 Doz. large forks
- 2 Doz. small forks
- 4 Skeivers (skewers?)
- 1 Fish knife
- 1 marrow spoon
- 30 Table spoons
- 30 Desert (sic) spoons
- 36 Tea spoons
- 2 Milk bowl ladles
- 29 Knives (1 Broken)
- 8 Salt spoons
- 5 Butler ladles
- 4 Gravy spoons
- 1 sucking tube
- 1 Sugar Tongs

Listed elsewhere in the inventory are ⁴³⁶:

18 Oyster knives	\$ 2.25
36 best Ivory handle knives	\$19.00
37 best Ivory handle Forks	
31 2nd Ivory handle knives	\$15.00
28 small Ivory handle knives	
33 small Ivory handle Forks	\$12.00
2 small Ivory handle Steels	\$ 1.00
1 Buck handle Carver & fork	\$.75

Despite the fact Rosalie Calvert and many other prominent Americans expressed hostility towards forks at the turn of the century, George Washington had ordered "2 Setts best silver handle Knives & Forks best London Blades" in 1757, and there were "18 French forks" in the silver inventory of the White House in 1801. Ridgely was obviously in the advanced mode.

Small silver forks were found in the excavations at Pompeii and Herculaneum, and a 1023 A.D. illustration shows knives and forks being used for eating in Europe. They appear to have been taken from Byzantium to Italy and were in Florentine inventories by the fourteenth century. Catherine de Medici introduced them to France during the reign of Henri II, and the fashion later caught on in England during the seventeenth century. When knife blades became rounded by design, spearing food or picking one's teeth at the table were no longer easy to accomplish or acceptable behavior. "Beginning in the eighteenth century a combination of the new cuisine, the new fashion in serving, and a large market in luxury goods sparked a virtual explosion of eating implements."⁴³⁷ However, it was not until 1825 that place settings were mentioned in English or American cookbooks.⁴³⁸

By 1815 fork usage had become quite common among wealthy fashion setters. Charles Ridgely owned a full complement of forks according to his estate inventory. He certainly used them at Hampton from earliest occupancy. In fact, a bill dated July 1786 to Mr. Charles Ridgely Carnan, documents his use of "1/2 doz. Knives & Forks."⁴³⁹ Given the date of his knife boxes (with slots for forks), a purchase of "knives and forks" from Andrew Buchanan in July, 1792,⁴⁴⁰ another "1/2 dozen Knives & forks" from Jesse Hollingsworth in 1793,⁴⁴¹ the Walraven bill cited above, and the early ivory-handled flatware extant, there were several sets of forks comingled with other flatware at Hampton.

However, one American, an etiquette writer and wife of a Harvard professor, continued to take exception:

If you wish to imitate the French or English, you will put every mouthful into your mouth with your fork; but if you think, as I do that Americans have as good a right to their own fashions as the inhabitants of any other countries, you may choose the convenience of feeding yourself with your right hand, armed with a steel blade; and provided you do it neatly, and do not put in large mouthfuls, or close your lips tightly over the blade, you ought not to be considered as eating ungenteelly.⁴⁴²

As the nineteenth century progressed, however, eating from your knife became unacceptable even in lower-income households. In fact, Victorian correctness demanded countless flatware forms for every conceivable food item.

Although American silversmiths produced all sorts of spoons in abundance, very few knives or forks were made in the United

States in the eighteenth century. Ridgely, like most Americans, imported some knives and forks from Birmingham and Sheffield, England, although he was wealthy enough to custom order them from local silversmiths as well. Bills specifically for flatware at this period are rare. In keeping with the bills for generic "silverplate," almost all are non-specific, although for impressive amounts (see above).

Extant flatware which matches inventory description includes:

1 pr. sugar tongs - a second pair are listed later in inventory

HAMP #4940, fig. 129

1 pr. sugar tongs, Standish Barry, Baltimore, 1790-1810

This is almost certainly one of the two pairs of "Tea Tongs" purchased from Barry on 16 March 1793, one pair @ £1.3.4 and one @ £1.3.0. ⁴⁴³

HAMP #5631, also fig. 129

1 pr. sugar tongs, A. E. Warner, Baltimore 1815-1820

In all, there are several pairs of sugar tongs which may fit this minimal description. One pair, BMA 1933.54.36 (#133 in Maryland Silver), in the "Fiddle-Thread" pattern with shell grips and shells on the arms, is monogrammed with the Ridgely crest at the bend. The pair was made by A. E. Warner in 1824, and was sold by the Ridgelys to Mrs. Miles White, in whose name it was donated to the Baltimore Museum of Art. This may be the pair in an 1825 bill from Warner to Ridgely listing "1 pair of tea tongs 2 oz 5dwt.," ⁴⁴⁴ billed with a tea set having the Ridgely crest. However, as Mr. White notes, the BMA tongs weigh 2 oz 3 dwt., which would translate to a weight erosion of about 5% - too much wear for tongs?

See also #42, Maryland Silver, BMA 33.54.27 - sugar tongs by Peter Leret, Baltimore, c. 1800; engraved with an "R," believed to represent Ridgely, and also a gift to The Baltimore Museum of Art from Mrs. Miles White. Fig. 130.

27 Tea spoons (1 broken)

HAMP #4268, 4279, 4877, 4880, 4931, 4934, 4935, 12523 through 12536 inclusive, 12548, 12549, 12580

There are at least 24 teaspoons in the Hampton collection which date prior to 1830 (see fig. 131 for examples). They were made by A. E. Warner (Baltimore), Standish Barry (Baltimore), and Henry Fletcher, who worked in Lexington, KY. The largest set, 12, are marked by Warner, 1815-1820. Another three, slightly shorter, also

have this same mark. Six by Warner are dated 1818; two by Barry date between 1784 and 1810; and the one teaspoon by Henry Fletcher dates 1818-1830. Ridgely owned property in Kentucky, so this origin is not surprising. Teaspoons were purchased and replaced as necessary.

Another set is represented by a teaspoon in the collection of The Baltimore Museum of Art, #33.33.6 (See Maryland Silver, #115 and fig. 132). Thomas Warner made this spoon c. 1805, in an unusually early version of the "Fiddle Thread" pattern, with no ridge but with a long oval drop on the shoulders and back of the bowl. The spoon has the Ridgely crest engraved on the front of the handle. The spoon was purchased from the Ridgelys by Mrs. Miles White and presented to The BMA. Other sets may come to light in private ownership.

Ridgely purchased two groups (an unknown number) of spoons from Standish Barry in March of 1793 for more than £13.⁴⁴⁵

17 Table spoons

HAMP # 4270, 12515 through 12522 inclusive, 11757. Fig. 133. Nine large spoons, table or soup, survive in the Hampton collection marked by A. E. Warner, 1815-1820. One 9" spoon by Standish Barry (1784-1810) indicates flatware of this type was made for Ridgely. One of the most important pieces of flatware, these large spoons served multiple purposes.

The Baltimore Museum of Art has a set of seven tablespoons by Samuel T. Leonard, c. 1805, with the stag's head. (Fig. 134) These also were purchased by Mrs. Miles White and donated to the museum. Others are certainly in private collections and a full complement must be acquired for table exhibition.

1 punch ladle

HAMP #17071, fig. 135

Ladle, A. E. Warner, Baltimore, 1816 (Assay Office marks)
Gift to the park from John Ridgely III. Engraved with an "R" for Ridgely.

HAMP #4142, fig. 136

Ladle, Joseph Lownes, Philadelphia, 1780-1810

Acquired by the Women's Committee of Historic Hampton, Inc., from a dealer who purchased it from a direct Ridgely descendant. Engraved with an "R" for Ridgely.

17 Desert (sic) spoons

HAMP #4881, 12594, fig. 137

Two dessert spoons made by Standish Barry, 1784-1810, are present in the collection. More are essential to dessert exhibition.

1 Soup spoon

The reference to only one soup spoon suggests this may have been a soup ladle, differentiated from the punch ladles - see #270 in Silver in Maryland and fig. 138. It may have been one of the ladles above, or another ladle as yet unlocated.

2 Ladles

HAMP #17072, also fig. 135

A small ladle by A. E. Warner, 1815, may be one of these listed, probably for sauces at dinner or cream at dessert. Standish Barry sold Ridgely a "Creem Ladel" as early as 1793.⁴⁴⁶ At least two ladles of this size and style are needed for exhibition.

2 Doz. large forks

HAMP #4883, 17026 through 17029 inclusive, 12605 through 12615 inclusive, figs. 139 & 140.

These 16 dinner forks were made by Samuel Kirk, 12 of them between 1819 and 1830, and the other four in 1824. None of them represent the forks made by Walraven in 1808, but may be part of the inventory reference.

2 Doz. small forks

HAMP #17030 through 17033 inclusive, also fig. 139.

These four smaller forks made by Samuel Kirk in 1824 may be those on the estate inventory. Additional forks from this set are needed for the service of dessert.

4 Skeivers (skewers?)

No Ridgely documented skewers have been located to date.

For related examples of this form, see Winterthur DAPC 75.2603 by John Warner, Baltimore, 1819, with shell decoration (fig. 141); BMA R.13179.05 by John Wakelin and William Taylor, London, 1779-1780, also with shell decoration; DAPC 68.819 by John David, Philadelphia, c. 1775, ring handle with curved projections; DAPC 72.1598 by Daniel Van Voorhis, Philadelphia, c. 1782-1785; DAPC 75.4401 by John Austin, Philadelphia and Charleston, c. 1800; DAPC 66.3507 by Joseph Lownes, c. 1800; DAPC 76.2494 by John LeTelier, Jr., PA and VA, c. 1800; and

DAPC 69.1675 by John LeTelier, PA, DE, and VA, 1775-1800.

Although "skeiver" is not in The Oxford English Dictionary, Vol. IX says that "skewer" is a variant form of "skiver" which is probably the original form. It defines them as "1. A long wooden or metal pin, used especially to fasten meat or the like together, to keep it in form while being cooked." Under "skiver" it lists also "sciver," "skivver," and "skivor," and defines it as "A Skewer." There are examples of the word "skiver" used from 1664 through 1838 in English dialect glossaries.⁴⁴⁷

Skewers did not alter in appearance for decades, and it is almost certain the Ridgely examples looked very much like those cited above. Silver ones would have come to the table with the meat for presentation, and be removed at the time of carving.

1 Fish Knife

This may refer to the fish knife purchased by Ridgely at the Howard estate sale (see above).

Four individual silver fish knives are extant within the museum collection; apparently from two sets - 2 are 6.75" l. and 2 are 5.75" l. (figs. 142 & 143) They have small silver blades, marked for Sheffield, 1810-1811, with bone handles. They include HAMP #4918, 12616, 12617, 12618. A group of related small forks HAMP #4916, 12619, 12620 and 12621 (fig. 144) @ 5.88" l., and HAMP #4917 and 12622 @ 4.8" l. are also marked for the same period.

Most likely, however, the inventory entry referred to a large fish knife used in conjunction with the fish platters, to cut and serve the fish (See for example, #16a on p. 87 of Coleman (Savannah, GA, 1822); #112 in Classical Taste in America, a fish slice by Lewis Quandralé, Philadelphia, 1813-1845; or, an example by Samuel Kirk, #169 in Maryland Silver (1830-1846) - figs. 145, 146, & 147). Fish slices became popular in England by the last quarter of the eighteenth century.⁴⁴⁸ The location of a Ridgely fish knife of this period is unknown, but it or a comparable example should be actively sought for exhibition with the large Armorial fish platters.

The fish knife would have been "on show" as flatware and was usually decorated; "for this reason the fish knife was an important serving piece, so much so that silver ones are mentioned specifically in estate inventories."⁴⁴⁹

1 marrow spoon

A Ridgely example of this period has not been located to date. The form remained standard throughout the eighteenth and early nineteenth centuries. See, for example BMA 1980.310, fig. 148, a marrow spoon made by George Aiken of Baltimore, c. 1823.⁴⁵⁰ An illustration in Frost's The Price Guide to Old Sheffield Plate, p. 304, shows an almost identical marrow spoon made between 1780 and 1790. Frost claims the spoons were not made in great quantity.

30 Table spoons

See above for reference to 17 tablespoons

30 Desert (sic) spoons

See above for reference to 17 dessert spoons. Theoretically, with the references here, Ridgely could serve dinner to at least 47 persons with silver flatware, and Henry Thompson claims 51 dined at Hampton at one time.

36 Tea spoons

See above for refence to 27 teaspoons = 63 total

2 Milk bowl ladles

These ladles were almost certainly pierced, to separate cream. The terms milk bowl and cream bowl could have been used interchangeably at the period.

29 Knives (1 broken)

None of Ridgely's silver dinner knives, pre-1829, have been located to date. The 1808 order shows them present in quantity and certainly other sets were purchased in order to host dinners for upwards of fifty persons, i.e., Ridgely paid for "1/2 dozen Knives & forks & 1/2 dozen plates" in July, 1809.⁴⁵¹

Forms such as those illustrated on p. 67 of Carson's Ambitious Appetites from a trade catalogue at Winterthur, may have resembled the Walraven set made for Ridgely, but by the early nineteenth century Baltimoreans could have selected their knives and forks from a wide assortment of goods. "Prices and materials are important to the fine-tuning of social distinctions revealed in people's behavior and made possible by their ownership of objects."⁴⁵²

The search for early Ridgely knives should continue; however,

knives appropriate for use must be purchased for exhibition - these may later be replaced by Ridgely examples if found. Temporary use may be made of twelve dinner knives ordered from England by John and Eliza Ridgely, c. 1835: HAMP #4791 and 12638 through 12648 inclusive, fig. 149.

8 Salt spoons

Although three salt spoons of a later date, c. 1830-1840, exist in the museum collection, no earlier examples are known. Again, early Ridgely examples should be sought, in keeping with the documented salt dishes above. See fig. 150 for later Ridgely examples.

5 Butler ladles

Ladles were a popular form for punch, soup, stews, and other "wet" food, but the meaning of this term is obscure. Given the popularity of "French Service" at the period, these items were certainly used for food service in the Dining Room, for sauces and other dishes passed by the butler or footmen. Additional ladles for these purposes will be exhibited. A small ladle or mustard spoon by A. E. Warner, 1815-1820, HAMP #4276 (fig. 151), should be exhibited as one example, although this form possibly stayed on the table to pass with the mustard. See fig. 156 for additional ladle forms.

4 Gravy spoons

Gravy spoons were used to serve sauce or gravy from a platter, as distinguished from a ladle, sometimes with a pierced separator to skim off fat. This form had a long handle with a deep circular or oval-shaped bowl; longer than a basting spoon.⁴⁵³ No Ridgely examples are known to date, but should be actively sought for exhibition.

1 sucking tube

This is certainly a wine siphon, similar to the example in fig. 152; or two other examples - p. 250 in The Book of Wine Antiques, and the siphon pictured on p. 92 of Coleman's Nostrums for Fashionable Entertainments (see fig. 109). Charles Carnan Ridgely purchased a silver "Syphen" from Standish Barry in 1793.⁴⁵⁴

These strange looking objects were produced from about 1750 until the early years of the nineteenth century and provided an alternative method of decanting to the wine funnel. There are two varieties both comprising a U-shaped tube. One has a pump, not unlike a diminutive version of a bicycle pump, while the other

relies on oral suction to instigate the flow of wine from the bottle to the decanter. Both varieties are normally fitted with a tap so that as soon as the dregs and sediment are reached the procedure may be quickly halted. Although other makers are known to have produced them, a substantial percentage of the small number that survive were made by the firm Phipps and Robinson...Few have more than minimal decoration...⁴⁵⁵

Siphons were also necessary because wine was usually purchased by the pipe, barrel, or demijohn, although utilitarian examples for cellar use might not be solid silver. The butler would decant the wines as necessary, and the silver siphon would have been essential for "show."

John Ridgely had Samuel Kirk repair a "syphon" and add two ounces of silver in April of 1844, at the same time an epergne was repaired. ⁴⁵⁶ This was a substantial repair, as the entire siphon might weigh 10-15 ounces. Was this the Barry siphon or a later one? Christie's recently sold a wine siphon identical to the one illustrated in this report; it is an important form for exhibition on the butler's desk with other wine paraphernalia.

1 Sugar Tongs

See above

18 Oyster knives

HAMP #5645, 12720, 12721, 12722, fig. 153

These knives were listed elsewhere on the inventory and were most likely not silver, which would have been too fragile for the manipulation necessary to open an oyster; heavy steel blades were more appropriate. The four oyster knives cited above have heavy steel double-edged blades, square brass hilts, and horn handles with metal caps. These may date to the Charles Carnan Ridgely period. Oyster knives would have been important for the first course of dinner. According to his ledgers, Ridgely frequently served oysters; for example, on 18 February 1814, he purchased four bushels of "Oisters." ⁴⁵⁷ The search for additional oyster knives should continue and be acquired or reproduced for a full complement.

36 best Ivory handle knives

37 best Ivory handle forks

31 2nd Ivory handle knives

28 small Ivory handle knives

33 small Ivory handle Forks

2 small Ivory handle Steels

The best ivory handled knives and forks were most likely stained green to resemble jade, and are probably the largely extant set (113 pieces) now exhibited in the Ridgely knife box at Ladew Topiary Gardens. The remaining pieces in this set of ivory handled, silver-tipped flatware include:

- 12 knives, 8-7/8" l., with silver blades, marked IT
- 12 knives, 8-15/16" l., with silver blades, marked MB
- 24 of the original 36

- 13 knives, 8" l., with steel blades, unmarked
- 11 knives, 8" l., with steel blades, marked Griffin & Adams
- 24 of the original 28

- 1 carving knife, 13-1/16" l., with steel blade, unmarked
- 1 carving knife, 12-1/4" l., with steel blade marked Griffin & Adams
- 1 carving knife, 12-3/8" l., with steel blade marked Griffin & Adams

- 12 forks, 7-1/2" l., with silver tines, unmarked (?)
- 12 forks, 7 3/4" l., with silver tines, marked MB
- 12 forks, 8-1/2" l., with steel tines, unmarked
- 24 forks, 7-1/8" l., with steel tines, unmarked
- 60 of the original 70 forks - size more difficult to determine

- 1 carving fork, 10-1/4" l., with steel tines, unmarked
- 1 carving fork, 9-3/8" l., with steel tines, unmarked
- 1 carving fork, 9-1/4" l., with steel tines, unmarked

Most of these pieces have the Ridgely crest on the silver ferule. The "MB" mark represents Moses Brent (w. 1775-1818) Wellyard, Little Britain, London. Green-stained ivory flatware was the classic sign of an important (or at least pretentious) household of this period, and this set is typical of the best items selling in London. "Moses Brent is the maker you would expect for a large, showy piece purchased by Governor Ridgely." ⁴⁵⁸

From the very large number of his mark entries and the frequency they are met with on knife hafts and blades of his working period it is clear that Brent had a virtual monopoly as specialist in this field to the retail trade of his day. His knives are constantly found accompanying flatware by Eley, Fearn, and Chawner as supplied to Rundell, Bridge and Rundell for all their best clients. ⁴⁵⁹

Note: Rundell, Bridge and Rundell were the top jewellers in London during the period.

"IT" might be one of several makers in London at this period, including John Touliet, John Troby, Isaac Trueman, or Joseph Taconet.

To stain Ivory of a fine Green:

Take two parts of verdigrise and one part of sal-ammoniac; grind them well together, pour strong white vinegar on them, and put your ivory in; let it lie covered, till the colour has penetrated sufficiently. If you would have it marbled or spotted, sprinkle or marble it with wax. ⁴⁶⁰

The 2nd ivory handle knives may refer to those not stained green, but with the Ridgely crest, such as fish knives HAMP #4918, 12616, and 12618 in the Hampton collection. These English knives, 1810-1811, have silver blades with ivory handles. They complement three other fish knives which are all silver, HAMP #12619, 12620, 12621.

The two small ivory handle steels have not been located to date, but were vital for keeping the carving knives sharpened. At least one steel should be acquired and placed at the butler's desk or on the sideboard.

1 Buck handle Carver & fork

The present whereabouts of this set is unknown. They probably were similar in materials to the oyster knives, with handles of horn, and blade and tines of steel. Two forks with buck handles dating to the early period are owned by a direct Ridgely descendant (see fig. 154). One of these may be part of the set referred to in the inventory.

Carving may form an important part of interpretation during display of the first course, dinner. Appropriate carving knives and forks will be needed.

ADDITIONAL DOCUMENTED FLATWARE:

Especially important from this early period is a surviving set of solid silver fruit knives, HAMP #4143, 4144, 4145, 4146, 4147, 4148, 4149, 4150, 4152, and 4153 (fig. 155). Currently a group of 10, six of the knives were made by Hester Bateman, London, c. 1790. The remaining knives were later copies of the Bateman knives, made by A. E. Warner. It is believed the original set belonging to Charles Carnan Ridgely was divided among heirs, filled in as necessary from a local source (Warner), and then divided once again. These knives are rare American examples, and may be exhibited with the dessert course.

VIII.CERAMICS

Listed as part of the estate inventory are:

1	Set English China (42 pieces)	\$ 80.00
1	Set French China (68 pieces)	80.00
1	Tea & Coffee with stars (54 pieces)	50.00
1	Set Blue & Gilt (65 pieces)	50.00
16	Blom Monge moulds [sic for blanc mange]	2.00
1	Set Blue Tea & Coffee China 59 pieces	3.00
1	Common Blue Tea set 20 pieces	1.50
1	Black Tea Pot	.03
3	Mugs	6.00
1	Set Blue Canton China 297 pieces	250.00
12	Pitchers	7.00
2	Large China Punch bowls	2.50
2	French cake plates	.60
13	White plates & dishes	.75

Selected items from the Gay Street sale include:

1	Set Tea & Coffee Best China (Star Pattern)	\$18.00
1	Set Blue & Gilt China	21.00
1	Dessert Set French China 42 pieces	30.00
2	Large Blue & White Pitchers	1.90
2	Small Blue & White Pitchers	1.50
2	Large Bowls	1.62 1/2
2	White & Brown Pitchers	2.25
1	Silver Top Pitcher	2.70
2	Blue Pitchers	.60
1	Set Blue Tea & Coffee China 63 pieces	5.25
1	Set Blue Canton China	50.00
1	Large Blue & White China Pitcher	2.30
2	Small Blue & White China Pitchers	1.85
1	Dessert Set English China 68 Pieces	30.75

The inventory above is so general that identification of individual items today is almost impossible. Additionally, all of the ceramics in use at Hampton during the early nineteenth century are not on the inventory, due to the previously discussed practice of entailed property. For example, we know of at least sixty French dinner plates with the Ridgely coat-of-arms, c. 1820, by Feuillet, with many serving pieces to match; no indication of this set exists in either list.

Additionally, not all accounts for china have been recognized to date. Those we could identify included bills in 1792 for china plates; 1793 for three china bowls; \$70 in 1801 for "one Sett of China;" "1 Box China" in 1806 @ \$55.00; 1808 for

\$50.00; 1812 for \$58.38; and 4 Nov 1817 for \$40.25. ⁴⁶¹ Most accounts, however, are not specific as to items purchased.

One 1802 bill from Peter Frick, outlines a china order which included: "2 quart China Bowl, 6 pint China Bowl, 1 Brown Tea pot, 3 doz. Large China plates, 1 Baking Dish, 1/2 doz. Best Cut Tumblers, 3 doz. Desert China plates, 3 doz. Breakfast China plates, 1 Bason & pitcher, 6 China Bowls & Saucers, 2 Set Cups & Saucers, 2 Creampots, 3 Bowls, 6 Tumblers, 2 pitchers, 3 Basons & pitchers, 2 Sallad dishes, 1 Wash Ewre", totalling \$57.55 or £21.9.92. ⁴⁶²

20 March 1820, Charles Carnan Ridgely paid cash to his factor Allen Dorsey, for 1 set of dinner china 288 pcs. @ \$37.00. ⁴⁶³ This may indicate the set of French armorial porcelain from Paris, although the value seems somewhat low for this custom order.

The English dessert set indicated on the inventory may refer to a Davenport set discussed below, although there are 115 pieces surviving in the collection at this time, including 11 platters.

Physically surviving within the Hampton collection are pieces representative of the following china sets with Ridgely/Hampton provenance dating pre-1829:

FRENCH

In the late eighteenth century, advertisements in American newspapers for French china were few as compared to those for English and Chinese porcelain. At this time, Americans typically acquired French porcelain in one of three ways: by presentation, direct purchase in France, or second-hand from French ministers, etc., in America. But in the years following the American Revolution, and especially after 1794, advertisements begin to increase. For example, in Philadelphia, to where Charles Ridgely often travelled,

Dunlap & Claypoole's, April 5, 1794:

"For sale by Charles Homassel tea sets of Paris china..."

General Advertiser, May 26, 1794:

"B. Dubourg and Co., No. 31 Pine Street where they have for sale Paris china, tea sets..."

Dunlap & Claypoole's, October 24, 1795:

"Sales by Auction in Baltimore 100 cases of China (and indigo, cotton, coffee and tea) imported in French ship."

Aurora General Advertiser, November 3, 1795:

"...for sale by Odier & Bosquet Brothers...a large assortment of French china...the newest taste..."

Ditto, February 18, 1795:

"French China received from different factories in France the most complete assortment including table sets, dessert sets, tea sets of 6, 12, 18, 24 cups and saucers, vases and flowerpots of different shapes, washing hand basins & pots, china figures & hyacinths w/stands & glasses, cups, porrigers and plates, separated gilt lanterns & chimney branches...Pasquier & Co., 91 S. 2nd St.

Ditto, April 4, 1796:

"From France, via NY, a new and fashionable assortment of French china: dessert sets, tea sets of 6, 12, 18, 24 cups & saucers, varnished hand cabins & jugs, flower pots, bowl & porringers, cyphered cups & saucers, --a great number of groups including: Louis XIV, Doctor Franklin, the Death of Adonis, the Bust of General Custine. Pasquier & Co."

Ditto, November 21, 1796:

"Cheap French china," "Finding it impossible to supply their store with more china from France because the factories' prices are too high Pasquier & Co. will sell the remaining stock at prime cost..." ⁴⁶⁴

city directories listed a number of shops under French emigre names in Philadelphia and New York... After these early commercial contacts, a demand for French tableware grew steadily and spread to rising middle classes as increasingly industrialized methods lowered prices. By 1842 French porcelain imports into the United States actually exceeded those of English earthenware by 130 cases. ⁴⁶⁵

Of the preference for French goods to English, consider George Washington's search for appropriate silver immediately after the Revolutionary War [in 1783]. He wrote to his friend the Marquis de Lafayette, "for every thing proper for a tea-table...because I do not incline to send to England (from whence formerly I had all my goods) for anything I can get upon tolerable terms elsewhere." ⁴⁶⁶

Americans were introduced to French taste in part by diplomats and travelers to France. "The elaborately planned and equipped French table with porcelain serving dishes and figures symmetrically arranged in patterns resembling formal gardens was often the focus for social and even political occasions which brought French and American diners together." ⁴⁶⁷

By the early nineteenth century French porcelain was very fashionable in the mid-Atlantic region. Rosalie Calvert relates not only her own desire for a table service of French porcelain for both dinner and dessert (1806, 1807), but that it was used at the White House (1819) and even at the English Ambassador's residence (1806)!⁴⁶⁸ Stephen Decatur's inventory of 1820 included 20 doz. pcs. fine French china valued at \$80, and 10 doz. French china plates @ \$120. John Eager Howard's estate sale (Lot 212, 1827) included "1 fruit Stand & 2 Sugar stands, desert (sic) set, French, blue & Gold," which was purchased by Charles Carnan Ridgely for \$25.25. Betsy Patterson Bonaparte of Baltimore owned several sets of French porcelain.

Armorial - 47 pieces of Paris (French) porcelain, 1815-1830, deep red with gilt border on white. Marked Feuillet in green on reverse. It should be noted that Governor Benjamin Chew of PA and Betsy Patterson Bonaparte also owned sets of porcelain by Feuillet.

Centered on each piece is a handpainted version of the Ridgely family coat-of-arms. Jean Pierre Feuillet, born in Paris in 1777, decorated white ware probably supplied to him by the Darte brothers, and

was one of the best decorators in the Restoration period. By 1817 he was already in business at 18, Rue de la Paix and had been specially appointed to the Prince de Conde' and the Duc de Bourbon...He was cited as the specially appointed supplier to the aristocracy...Feuillet turned out many pieces with the arms or monogram...Decorations of polychrome coats of arms, birds and flowers are amongst the most numerous.⁴⁶⁹

This service was at one time very large, with service for a complete dinner with several courses. Much of the set remains with members of the Ridgely family although Hampton has a dozen flat plates (9-1/2 in. d.), two fish platters (26-1/2" l.), four covered serving dishes or vegetable dishes, four sweetmeat or condiment dishes, and assorted other serving items (figs. 157, 158, & 159). Vegetable dishes were a new form introduced in the nineteenth century. There are no breakfast or tea pieces surviving in the set at Hampton, although there may have been some at one time. This set appears to have been a substantial dinner service.

Note: French sources give dinner plate dimensions as follows: c. 1798 22.5 cm (8-4/5 in.), 1800-1820 22 to 23.5 cm, and 1830 24.5 cm (9-3/8 in.). A dessert service of 1826 is listed with 2-1/2 dozen 8-1/2 in. plates.⁴⁷⁰

Pieces from this set will be used seasonally in the Dining Room, as discussed in SETTING THE STAGE.

Angouleme Sprig or Blue Sprig - Less than ten pieces of French porcelain, c. 1785-1810, with small floral decoration having blue cornflowers with green leaves on white, with gilt trim remain in the Hampton collection with a firm attribution to Charles Carnan Ridgely ownership. Other pieces once owned by him are held by Maryland Historical Society or still owned by members of the Ridgely family.

During the latter part of Franklin's nine-year residence at Passy in the environs of Paris, he purchased a cornflower or sprig-decorated tea service for his daughter, Sarah Franklin Bache. Marks ("GA" in a crowned oval, and "MANUFRE de M. GR le Duc d'angouleme/a Paris." 3 cups and 6 saucers from this service are in the Museum of Art, Carnegie Institute)... reveal the manufacturer to have been the Dihl and Guerhard partnership under the patronage of the young Duc d'Angouleme, son of the Comte d'Artois...Cornflowers in blue, yellow, and green enamels were so often used by Dihl and Guerhard that the pattern is sometimes called 'Angouleme sprig' even when it occurs on the products of other Parisian factories. Floral decoration is said to have enabled the artist to cover blemishes common on early Parisian products. Its popularity was also encouraged by the royal decree of 1784 which allowed factories other than that at Sevres to use polychrome enamels only for flowers. (pp. 98-99)

Jefferson, John Tayloe III, Christopher Gore, and other prominent Americans owned sets of cornflower sprig porcelain.⁴⁷¹ Many factories, both French and English, produced variations of this pattern, and it was extremely popular. In fact, ownership of this ubiquitous pattern by Charles Carnan Ridgely displays his mainstream taste, as well as his sense of fashion. The largest portion of this set was donated by a Ridgely descendant to the Maryland Historical Society while representative pieces were given to Hampton by a sibling. Hampton's pieces include a large terrine, sauceboat, vegetable dishes and plates (fig. 160). The survival of fish platters (at MHS), a large terrine (soup tureens were round, terrines were oval), and vegetable dishes indicates this was also a large dinner service (see also fig. 161).

Due to the popularity of this pattern, pieces are much easier to acquire than either the Ridgely Armorial or the Davenport design discussed below. Consideration must be given to acquiring sufficient items in this pattern to provide multiple interpretive opportunities; already a large number of additional pieces are on long-term loan to the park and exhibited in the Parlour and Master Bedchamber. SEE SETTING THE STAGE.

ENGLISH

Davenport - 115 pieces of English porcelain, c. 1815 - 1830, unknown pattern no., white with cobalt blue, peach, and gilt decoration. Marked Davenport in an arched ribbon over an anchor.

Stylistically and decoratively the pieces in this set date before 1820. See pierced dessert basket and stand, page 35 (fig. 162), and pierced dessert basket stand, page 73, in Davenport Pottery & Porcelain 1794-1887.⁴⁷²

This service may have been a large and elaborate dessert service or a complete dinner service, judging from the surviving pieces of Ridgely/Hampton provenance which include 11 platters, 21 soup bowls, two sauceboats, two cake plates, 29 saucers (only 10 tea cups), nine dinner plates, and other miscellaneous service pieces, including three pierced or reticulated fruit baskets and five fruit bowls (figs. 163 & 164). This service is a strong possibility for showing a Hampton dessert course, although some additional pieces would have to be acquired.

Worcester - 85 pieces of English porcelain, c. 1795-1825, cobalt blue and gilt on white. Stylistically and decoratively the Ridgely china corresponds to illustrated examples of these dates, and pieces of Worcester porcelain may be some of the earliest used by Charles Carnan Ridgely at Hampton.⁴⁷³

At least three related patterns survive in the collection, all of which are cobalt blue and gilt with various foliate designs. The first set, c. 1790, has more elaborate decoration, with a delicate central gilt floral spray. A pair of ice-pails, of elegant form, are perhaps the most important items, and are of a slightly different pattern, c. 1800. They may have been manufactured by Flight and Barr. The third variation, marked Chamberlain Worcester, c. 1815, has a simpler pattern with larger gilt leaves. For examples, see fig. 165.

Chamberlain Worcester was a prestigious porcelain favored by the aristocracy. The company garnered important patronage from the Prince of Wales, who awarded the company his Appointment in 1807. Several other important services were made for the Duke of Cumberland (1806), Princess Charlotte (1816), the East India Company (1818), and the Nabob of the Carnatic (1820). The Prince Regent (later George IV) continued his patronage with two large services in 1811 and 1816. Charles Carnan Ridgely was in good company.

Ice-pails were a relatively new form, produced in the Flight and Chamberlain factories by 1792. Although they were generally part of a dessert set, they were important enough to be purchased separately, as many of the factories' sales recount. The basic cost for a pair "in the white" was about £3. Decorations could raise this amount from £10 to £30.⁴⁷⁴

The ice-pails are accompanied by various other surviving pieces of Worcester porcelain, including:

- 1 bowl
- 18 soup plates
- 2 dishes
- 2 relish dishes
- 4 vegetable dishes
- 1 pitcher
- 29 salad plates
- 6 platters
- 2 sauce tureens
- 16 dessert plates
- 2 large ice, ice cream, or fruit coolers
- 2 jar or pot lids

Spode - 109 pieces of English Stone China, c. 1815 and after (some pieces as late as 1847), variation of pattern #1653, marked #1666. Green and ocher Oriental motif on white, with ocher border, also called "Bough Pot" pattern. Mostly unmarked. Note: Stone china pattern numbers do not conform to those of the bone china.

Spode purchased Turner's patent for stone china in 1805 and produced it by c. 1813; in 1817 it was still being described as "newly invented." The "new stone" was not developed until 1822. Despite its hard appearance and fine body, it is earthenware, "super-earthenware of so excellent a technique as to emulate the qualities of porcelain. It was the precursor of the Ironstone China ..."⁴⁷⁵ A successful combination of whiteness and strength, it improved the earlier creamwares.

Immediately following its development, Josiah Spode began using Chinese models and designs; he had extensive training in adapting from the Chinese, and his colours were gay and designs diverse.⁴⁷⁶ English translations of Chinese designs were important at this time; duties were very heavy for imports from the Orient, and the western markets were improvising. That Charles Ridgely acquired a set of stone china with a Chinese bamboo and landscape motif must have been considered very new and fashionable in the early nineteenth century.

The original set must have been large. Pieces in the Hampton collection range from sauceboats and tureens to bowls and plates, and there are many assorted items surviving (fig. 166). However, some of the pieces were made at a later date, and display the Copeland and Garrett Late Spode mark, c. 1833-1847.⁴⁷ These pieces were probably replacements for broken or missing originals purchased by John and Eliza Ridgely.

CHINESE EXPORT

Chinese Blue & White - Chinese porcelain, c. 1795-1830, blue on white with Canton or Nanking borders.

Most of the 297 pieces indicated on the inventory have been dispersed or broken. Later generations of Ridgelys continued to use this popular pattern, filling in for losses. Early pieces (pre-1830) which survive with Ridgely documentation include components of either Canton or Nanking dinner services: Pattern plates, serving dishes, dessert cups, and portions of a tea service including matching teapot, creamer, sugar bowl, and serving tray. Household items such as vases, a basin, a chamberpot, and a shaving mug also survive (see fig. 167).

The Chinese blue and white was everyday ware, most suitable for family dinners, bedchamber, or servant's and children's use. These imports were readily available and could be purchased at any time; replacements for broken pieces were easily located at the Baltimore harbor, from incoming ships and local merchants. In light of the multiple formal dinner services on hand for use by Charles Carnan Ridgely when entertaining, this category of porcelain will not be considered for dining room use.

MISCELLANEOUS CERAMICS

16 Blom Monge moulds [sic for blanc mange, although this is the way it is pronounced] 2.00

The reference for these molds is not specific with regard to material, although they were certainly ceramic given their location on the inventory with other porcelain and earthenware objects (see, for examples, figs. 168, 169, & 170). The value of the molds closely corresponds to that of creamware examples by Wedgwood, which cost between one and two shillings each. Charles Gill's Wedgwood Drawing Book (c. 1807), shows many different designs. The molds were shallow oval, circular, or canted rectangular shaped, decorated with classical, botanical, animal, and patriotic subjects. ⁴⁷⁸

Blancmange [from blanc "white" and manger "to eat"], which in medieval times had been a white food made from creamed chicken or fish with eggs, rice and honey, was by the 18th century made with flavoured cream thickened with ground almonds....All great houses had large numbers of moulds in their "batterie de cuisine," and even simple foods such as mashed potato or rice were moulded into decorative shapes. ⁴⁷⁹

12 Pitchers @ \$7.00

The estate inventory lists 12 pitchers, while the estate sale describes 9 pitchers in all, including 4 blue and white, 2 white and brown, one silver top, and 2 blue pitchers.

Representing these pitchers in the Hampton collection are:

- (1) HAMP #4177, a blue and white earthenware pitcher attributed to Enoch Wood & James Caldwell (England), 1805-1815, having an embossed hunting scene decoration - white on blue ground, with a base decorated in a white basketweave pattern (see fig. 171).
- (2) HAMP #4178, a brown and white earthenware pitcher of the same period, attributed to David Wilson (working 1802-c.1820, David Wilson & Sons after 1815) of Church Works, Hanley, Staffordshire. This pitcher has a patriotic theme, with an American eagle holding a banner in its beak, olive branches and arrows in its claws, surmounted by 13 stars and a "states chain." It also exhibits a molded design of "Peace and Plenty." The partial coating of brown glaze combined with molded decoration is well-executed. The attribution of this pitcher to Wilson is by Diana Edwards, a leading authority on Neale, Castleford, and British pottery. ⁴⁸⁰ See also fig. 171.

These pitchers do not have a Ridgely provenance. They were accepted as a transfer from Morristown NHP to represent ceramics specifically described on Charles Carnan Ridgely's inventory which are no longer in the museum collection.

HAMP #17653, an English creamware "mocha ware" pitcher, c. 1790, barrel-shaped with tapered sides and applied handle and spout, has a blue field with 2 narrow black and white checkered borders between gilt on white bands. There are traces of gilt floral decoration between the borders. This pitcher was inherited by John Ridgely III from his father, John, Jr., and was used at Hampton. See also fig. 171.

Mocha ware was a cheap form of colour-banded pottery where alkaline slip was applied

on which, while wet, were put pure drops of acid 'tea', originally concocted from tobacco juice, urine or hops coloured with a metallic oxide; by capillary action, assisted by tilting the piece or by blowpipe, the 'tea' stains spread to form feathery designs...⁴⁸¹

1 Black Tea Pot @ \$.03

This reference is certainly to an older, probably damaged form such as the unglazed Castleford example in fig. 172. No Ridgely example of this type has been located, and may have been destroyed.

2 Large China Punch bowls @ \$2.50

These ceramic examples were in addition to the three silver punch bowls on the estate inventory. It is obvious that punch was an important part of entertaining at Hampton, particularly for groups of people.

The term 'punch' is traditionally said to have originated with the Hindustani word for five, because it consisted of five basic ingredients: water, sugar, lemons, liquor (such as brandy or rum), and spice or flavoring (nutmeg, etc.). Gentlemen preferred punch to the 'loathsome' tea which was seen in feminine context. Charles Carroll of Carrollton kept punch and little cakes in the hall to serve guests twenty-four hours a day, and peers were always ready to welcome guests to 'tea,' an opportunity for socializing among isolated country houses.

Two early Chinese Export punch bowls with Hampton provenance exist in the museum collection. One of these bowls has been heavily repaired and overpainted. This example, HAMP #21445, was acquired by the Colonial Dames of America, Chapter One, from John Ridgely, Jr., in 1955, and is on permanent loan to Hampton. It was originally decorated with two sepia painted oval reserves containing landscapes of fortified houses, balanced by two polychrome floral sprays tied with gilt ribbon; similar floral sprays located in the bottom center of the bowl; base rimmed with sepia decoration consisting of alternating grape clusters and leaves. The inside and outside top borders of polychrome floral decoration over a gilded ground are later additions of the mid-nineteenth century.

The second punch bowl, HAMP 17629, c. 1780, is decorated in the Mandarin style and has a plain rim, rounded sides, and a rim-footed base (fig. 173). The interior has a gilt and sepia floral border just below the rim, and a floral bouquet, including rose and iris, in golds, rose, and purple in the center. The exterior has two large panels and two small panels, each depicting several people; all panels are framed in gilt scrolls and arabesque patterns with interlocking geometric 3-prong gilt with sepia and blue outline shapes forming the ground. The base has a narrow gilt foliate band. This bowl descended directly to John Ridgely III, who donated it to Hampton.

2 French cake plates @ \$.60

The objects referenced here have not been sufficiently identified for additional study. Research continues in this regard. No early French cake plates of Ridgely family provenance have been located to date.

Recommendation: The above documented services of porcelain will be exhibited seasonally in sufficient quantities to represent the opulence and hospitality of "the best table in America." See SETTING THE STAGE for additional discussion.

IX. GLASS

34	Best Cut glass jellys @ 350 cents pr.doz.	\$9.90
62	Common glass jellys 100 cents pr.doz.	\$5.16
6	Cut glass oval dishes &	
3	Cut glass round dishes	\$7.50
16	Cut glass flat dishes	\$16.00
4	Sugar dishes	\$6.00
2	Butter boats & stands	\$3.00
40	Pieces cut glass	\$16.00
24	Pieces Cordial Glass	\$2.00
38	Pieces Champayne @ 250 pr. doz.	\$7.91 1/2
73	Wine glasses 200 cents pr. doz.	\$12.16 1/2
15	Glass bowls ea. 37 cents	\$1.87 1/2
5	Cider glasses	\$1.25
15	Tumblers	\$2.50
6	Glass salts & stands	\$6.00
11	Common bowls	\$1.00
12	Pitchers	\$7.00
1	Glass still	\$5.00
4	Best cut.....glass qrt. decanters	\$30.00
8	Best cut.....glass pt. decanters	\$12.00
4	Cut glass qrt. decanters	\$6.00
10	Cut glass pt. decanters	\$10.00

TABLEWARE

This is a review of the items specifically mentioned in the 1829 inventory, totalling about \$175.00. References in account books, although scattered and non-specific in some cases, indicate an excellent quality of glass and a large, impressive array of glass vessels, almost certainly imported to Baltimore from England at this period.

14 Nov 1787 Mrs. Charles R. Carnan bought "1 Crewet" from Andrew Buchanan for 2/6.⁴⁸² From this same merchant, Rebecca Ridgely purchased:

1	Doz. Wine Glasses	£[0].16.8
2	Cutt Tumblers @ 9d	. 1.6
1	p[r?] Gobblots	. 3.0 ⁴⁸³

Charles Carnan Ridgely ordered the following from Peter Frick:⁴⁸⁴

7 Dec 1790:

3	Dozen Cutt wine glasses 50/ & 3 cutt cans 7/6	£2.17.6
1	paar Bier [beer] Copletts 4/6 & 2 paar Punch Do. 6/	.10.6
2	pint Flint tumblers 2/6 & 2 half pint Do 1/6	. 4.0
2	Cutt tumblers 5/ & 2 Do 4/	
1	paar butter boads 2/6	
2	cutt tumblers 4/	

[Note: If the third item above was intended for beer, perhaps a "coplett" is a small cup for this purpose. The Oxford English Dictionary lists coppe, cope, coop, and coope, as variant spellings for cup. A Gardiner's Island sketch for "beerglass" shows a slightly conical glass, with fluted base and engraved foot rim. ⁴⁸⁵]

2 Apr 1791:

5 cutt quard Decanders 37/6 & 4 cutt pint Do 25/	£3. 26
1 paar Cutt tumblers 7/6 & 1 paar Do 5/6	.13.0
5 Cutt Copletts 18/9 & 1 Cutt Goglett 5/	1. 39
28 Cutt wine Glasses 35/ & 1 glass stonde 12/9	2. 79

[Note: The OED does not define a Coplett. A Goglett, however, was 'an earthen and narrow-mouthed vessel, out of which the water runs and guggles,' or 'a long-necked vessel for holding water...' ⁴⁸⁶ Ridgely obviously preferred his water to guggle from cut-glass at the table.]

11 Jun 1791:

1 Cutt tumbler

20 Jun 1791:

3 Doz Jellys 37/6 & 1 Doz Cutt tumblers 22/6	£3. 00
--	--------

12 Oct 1791:

1 Pirremitt 3 stonds & cut jellys complead	£7.10.0
1 Large Coplett & Cover 15/ & 1 Do 11/3 & Box 3/9	1.10.0

7 Dec 1791:

2 Setts Cutt & Beated Glass Dishes 70/	£7. 00
6 Setts Do & Scolaupt Do 3/9	1. 26
1 Sett Do Do 3/ & 2 Do Do 5/	. 80
2 Setts Comen bowls & saucer 2/9 (glass or ceramic?)	. 56

2 Feb 1797:

1 doz best cut wine glasses	£1. 63
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20 Mar:

1 best cut salt	. 94
-----------------	------

22 Mar:

6 best cut dishes \$12	£27.10.0
1 Do. cream bowl 45/	2. 50
1 Do. pint decanter	.11.3
1 Do. quart Do.	.13.1
4 doz Do. wine glasses 26/3	5. 50

In 1790 Charles Ridgely also purchased £44+ of sundry glass ⁴⁸⁷ from Hodgson & Nicholson, Baltimore merchants and importers. Randolph B. Latimer supplied "1 Dozen Cut Tumblers [and] 2 Do Wine Glasses" @ £5.5.0 on September 28, 1799. ⁴⁸⁸ Ridgely's factor, Allen Dorsey, records purchases of "1-1/2 dz Tumblers \$1.50" September 30, 1816; "4 dz. flint Tumblers @

\$11" from Jacob and Myers 31 December 1817; and, "5 doz. 1/2 pint tumblers & 5 doz. wine Do. Cut glass \$23.75" August 12, 1818.⁴⁸⁹ A specific order as late as 1820, for "14 polished flint Tumblers @ \$2.91"⁴⁹⁰ itemizes merchandise which possibly replaced breakage. Unspecific glassware entries for \$255.82 in 1807, \$25.60 in 1809, and \$290.00 from Fisher and Martle in January of 1816,⁴⁹¹ continue to show the range of value in purchases, but do not detail actual items. Certainly the citations and amounts above far exceed the value of the glass inventoried in 1829. Additionally, the value of Ridgely's purchases are rather expensive when compared to illustrated catalogues of the period. This is not surprising, however, in light of the overall quality of furnishings.

None of the items listed in the accounts can be positively identified as those remaining at Hampton; the descriptions are too vague. Among the most important purchases were the three dozen jelly glasses plus "1 Pirremitt 3 stonds & cut jellys complead £7.10.0" (a pyramid with three stands and cut-glass jellies complete) all purchased in 1791. These may be represented in part by the surviving jelly glasses (see below). Assuming the set of cut glass jellies purchased with a pyramid and three stands consisted of approximately three dozen, it was possible for Ridgely to serve jellies or syllabub to at least 72 persons! The spectacular glass pyramids and dessert stands "required a dazzling array of such glass forms as salvers, jelly glasses, flower holders, orange glasses, and baskets."⁴⁹²

Glass salvers were modelled after metal examples. The word comes from "saver," because these serving pieces were meant "to save or preserve the Carpit and Cloathes from drops."⁴⁹³

The most spectacular role of the [glass] salver was in a dessert pyramid comprised of two to five salvers of graduated diameter set one upon the other to create a pyramidal effect. Each layer bore an arrangement of glassware filled with jellies, creams, whipped syllabubs, and dry sweetmeats. The smallest salver at the top was usually crowned with a "top glass" for preserved fruit such as oranges.⁴⁹⁴

See figs. 174, 175, 176, & 177. Two glass salvers of a later date (c. 1840) are on loan to the park until appropriate replacements are located.

Also significant among Ridgely's purchases are the number of cut-glass decanters of varying size, the amount of tumblers and wine glasses, and the cut and beaded dishes. Wine glasses came in several different sizes, i. e.,

Cast-foot taper wines, tumbler bowl wines, Gloucester wines, Claret wines, and small wines..." with "All Stoppering, Puntying, or Cutting Bottoms, &c....an additional Charge....

...the shapes of glasses did not alter in accordance with the types of wine used in them, with a few notable exceptions. Champagne and ale were drunk from flutes, cordials from glasses of small capacity, sometimes flute-shaped, and German white wines from various more or less degenerate forms of the 'Roemer'[rummer]. No attempt appears to have been made to match these glasses up by features of style or decoration. ⁴⁹⁵

However, in 1797 Hugh Thompson, a Baltimore merchant, imported through T. and T. Powell, 24 1/2 dozen fluted and "engraved to pattern" glass items from Bristol, England. ⁴⁹⁶

For speculation with regard to some of the unspecified purchases, we also might look at orders placed by Charles Carroll of Carrollton, signer of the Declaration of Independence, another wealthy Marylander, and friend of Charles Ridgely. In 1792 Carroll wrote to London to request:

2 small liqueur glasses, handsomely cut, 3 doz. handsom cut glasses for punch to hold 1/3 pint, 6 cut glass saucers, like those received last year, 6 cut glass decanters, large size, 6 cut glass pint decanters, 6 doz cut glasses for wine, 12 cut glass goblets to hold 1/2 pint each, a handsom pyramid, with cut syllabub & jelly glasses, 12 surplus glasses in case the other be part broke, 2 deep cut glass dishes. ⁴⁹⁷

At other times Carroll ordered glass items including a large punch bowl, candlesticks, wine glasses, tumblers, beer mugs of barrel shape with handles, decanters, dishes of various types, finger bowls, wine rinses and an epergne with cut glass baskets. These orders must have been comparable to those items purchased by Ridgely. Undoubtedly, some of the glassware purchased by Charles Carnan continued in use at Hampton by John and Eliza Ridgely and was not inventoried.

Only a few representatives of the inventoried glass survive in the Hampton collection (figs.). Much of this was preserved by Mr. and Mrs. John Ridgely III. Mr. Ridgely separated those objects he had received or inherited directly from Hampton before his last illness in 1990, and bequeathed them to the park; these pieces will be identified as such below.

Otherwise, most glass identified as pre-1830 relates to the large collection of early wine bottles found in the wine cellar, or mirrors, plateaus, etc. The fragile nature of the material and changing fashions in food service glassware probably account for its disappearance.

Plain glasses, or those with some kind of moulded decoration, were mostly reserved for tavern or ordinary domestic use, but fashionable usage demanded cut glasses for polite occasions....by far the most popular style being the vertical fluting which had begun to appear in the late 18th century.⁴⁹⁸

Documented pre-1830 Hampton items include:

HAMP #4128 through 4141 inclusive - Fig. 178.

14 Best Cut glass jellies, English or Irish, 1790-1820

Family tradition holds these are "Governor Ridgely's syllabubs." They passed by direct descent to the last master of Hampton, John Ridgely, Jr., who gave them to the National Park Service in 1958.

Jelly glasses of this type came in plain, pattern-molded, and cut styles. The **62 Common glass jellies 100 cents pr.do.** on Ridgely's inventory were probably similar to #189 in Palmer (see fig. 179), or #4:21 in Belden (see fig. 180). Although this form was used for syllabub, syllabub was also served in glasses with handles.

JELLY

take a large Gallipot (glazed earthenware container) & fill it full, of hartshorn (deer antler), & then fill it full with spring water & tie a double Cloth over Ye Gallipot, & Let it in ye bakers oven, with household bread in ye morning take it out & run it through a Jelly bag and Season with juice of Lemons & double refined Sugar, & ye whites of eight eggs well beaten, let it have a boil & run it through ye Jelly bag again into your Jelly Glasses put a bit of Lemon peel in ye bag.⁴⁹⁹

"Jellies could be colored by adding such things as saffron or cowslip's juice for yellow, beetroot juice or cochineal for red, spinach juice for green, and powdered violets for purple."⁵⁰⁰

SYLLABUB

Sweeten a quart of cyder with double refined sugar, grate nutmeg into it, then milk your cow into your liquor, when you have thus added what quantity of milk you think proper, pour half a pint or more,...of the sweetest cream you can get all over it. ⁵⁰¹

Amelia Simmons' "whipt" syllabub consisted of "two porringers of cream, one of white wine, grated lemon peel, and two or three sweetened egg whites, all whipped with a whisk into a froth." ⁵⁰² Syllabub could be eaten with a spoon or drunk from the glass. Jelly and syllabub glasses remained popular until c. 1850.

HAMP #4172 through 4175 inclusive - Fig. 181.

Pair of cut glass ice pails with underplatters, Irish (?), c. 1810

These are almost certainly four of the "40 Pieces cut glass \$16.00" on the estate inventory. The ice pails passed directly at Hampton to Captain John Ridgely, and then were given by him to his sister Eliza Ridgely (b. 1858) for the house she occupied in Baltimore. They were acquired from Miss Ridgely's estate sale in 1954 by Bryden Bordley Hyde, a local glass collector, who sold them to Historic Hampton, Inc., for exhibition in the Dining Room, in 1985.

In summer...Also have ready, in one or more small glass dishes or saucers, a sufficiency of bright clean ice, broken into small bits, (with a dessert spoon in each dish,) for the purpose of using while at table to cool the glasses of wine or water. ⁵⁰³

HAMP #11494, 11498 - Fig. 182.

Portions (lids) of covered dishes or urns, English, 1810-1820 Perhaps also part of the "40 Pieces cut glass" were these two confection bowls or urns with covers, delicately cut in the manner of figure 25 or 33, Lanmon, "Baltimore Glass Trade." (See fig. 183) Given to the park by John Ridgely, Jr. in 1949.

HAMP #17701, 17702, 9035 - Fig. 184.

Finger bowls, cobalt blue, England, 1790-1820

Descended to the last master of Hampton. Gifts to the park by John Ridgely III in two different accessions, 1981 and 1991.

HAMP #17703, 17704, 17705, 9036 - also Fig. 184.

Finger bowls, England, 1820-1840, smaller and lighter in color than above.

Same line of descent as above.

HAMP #4114, 4115, 4119, 4120 - Fig. 185

Wine glasses, 1800-1820

Gift of the Ridgely heirs of John Ridgely, Jr. to NPS in 1981. Descended directly at Hampton.

Wine glasses came in several sizes and shapes, and in fact cordial glasses and wine glasses are listed separately on the estate inventory. 73 wine glasses @ \$2.00/dozen remained in 1829. Typical examples for comparison are #17, 18, and 19 in Palmer. See figs.

HAMP #17501, 17502, 17503, 17504, 17505 - also fig. 185.

Wine glasses, c. 1810

#17501 is similar but not identical to the other four.

#17501 has a slightly concave trumpet shape to bowl.

Bequest of John Ridgely III in 1991.

Glasses of several shapes and sizes were important for dinner service as well as for evening entertainments, balls, receptions, and gentlemen's evenings, with sizes appropriate for port and beverage wine. The so-called "rummers" of the late eighteenth century, with round or square foot, persisted in form well into the nineteenth century, "the type with the bucket bowl becoming especially prevalent."⁵⁰⁴ The U-shaped bowl also became much more common. Stems grew taller, and between 1815 and 1830 they began to exceed the height of the bowl.

By the early 19th century, it was possible, in well-equipped glasshouses, to fuse the metal at such high temperatures that air-bubbles, specks of unmelted silica, and striations, were largely eliminated, though the first two are sometimes found even at the present day.⁵⁰⁵

See also figs. 186 & 187.

HAMP #17521, 17522, 17523, 17524, 17525 - Figs. 188 & 189.
Individual carafes for water or wine, 1800-1830
Bequest of John Ridgely III in 1991.

HAMP #17707, 17708 - also fig. 188.

Master Salt cellars, oval, English, 1800-1830

Bequest of John Ridgely III in 1991. The salts do not have stands as the ones listed above, although they may have at one time. In addition to his early account records for salt and sugar dishes, Charles Carnan Ridgely also purchased "4 pair Glass salts with Gilt Stands" for \$12 at the estate sale of John Eager Howard (Lots 75 & 76, 1827).

Salt dishes and sugar dishes were often made of glass with silver or gilt mountings. Excellent examples of forms typical of upper-end purchases at the period include #1134, 1135, 1136, 1145, 1146, 1117-1122, and 1011-1020 in Hadley's Manufacturer of Cut-Glass and Plated Wares, 1815 (see figs. 190, 191, 192).

HAMP #10272 - Fig. 193

Decanter, U. S., 1800-1830 Condition inc/poor

Part of Accession 142, gifts to Hampton via the SPMA.

Decanters of two general forms were popular during this period. The first, similar to #87, 88, 89, and 90 in Palmer, is of the flared mallet or conical form with sloping shoulders and flat stopper. These were generally cut and wheel-engraved. The second form, typical of #92, 93, and 94 in Palmer, and # 9-12, pl. 44, #4, pl. 50 in McKearin, is a globular shape with applied rings at the neck and a blown spherical or pressed mushroom form stopper. "Rich cut" or "best cut" were more expensive and most fashionable, and in the early nineteenth century were available from American makers. "In fact, the finest and most beautiful glass-wares, lately imported, are now excelled by the work of our own artisans, and at one-half less price than such articles, very lately commanded in the market." ⁵⁰⁶

As the decanters listed on the estate inventory are the most expensive glassware items, with the four "best cut glass quart" decanters valued @ \$7.50 each, these were probably recent purchases, and even so are at the upper end of the advertised prices cited. ⁵⁰⁷ See for example, figs. 194, 195, 196 & 197.

HAMP #17709

Decanter, Irish, 1810-1825 Condition inc/good
Bequest of John Ridgely III in 1991.

The large number of cut-glass decanters ordered by Charles Carnan Ridgely and their cost indicate quality goods such as this example.

In washing decanters, the greatest care should be taken...In the first place, take some thick brown paper, cut it up into small pieces, then roll it between your hands, and put it into your decanter, with a few bits of soap cut small; then pour into the decanter some warm water, not boiling, and shake them about for some time, until you see the scum and dirt quite disappear. You may add in a little pearl ashes with the soap. Should any of the crust of the wine appear, apply a piece of sponge made fast to a piece of cane or stick for this purpose...Rinse them twice in cold clean water...when they are well drained, wipe them clean...and afterwards...your shammy leather to give them the last polish. ⁵⁰⁸

HAMP #11492 - Fig. 198

Round Compote, 1820-1830 Condition inc/poor
Given to the park by John Ridgely, Jr. in 1949.

The condition of this compote does not permit its exhibition. A compote matching its description will be located and displayed, particularly at the dessert course. See for example, fig. 199.

HAMP #17208 - Fig. 200

Cut-glass Pitcher, Irish, 1810-1840 Condition inc/fair
Bequest of John Ridgely III in 1991. Direct descent at Hampton.

For additional stylistic information for this and pitchers and decanters below, see Warren, Irish Glass, pp. 43-51.

Note: John Campbell White and Sons (sons intermarried with Ridgelys of Hampton) of Baltimore advertised imported English and Irish glass in 1808. At the same period, other merchants offered English, Irish, German, Russian, Dutch, and American glass. ⁵⁰⁹

HAMP #17209, 17210 - also fig. 200.
Pair of cut-glass wine pitchers, Bristol, c. 1810
Bequest of John Ridgely III in 1991.

Another form of pitcher which may have been included in these inventory references was the quart jug with barrel-shaped body, having a flaring tooled rim pulled out to form the spout; similar to #115 in Palmer (see fig. 201). For other examples, see Warren, Irish Glass.

HAMP #6031, 6032 - Fig. 202
Mugs, etched floral and swag decoration, U. S., 1810-1820
Gift of Mrs. G. Howard White in 1988. Mr. White was a direct descendant of Charles Carnan Ridgely, through his daughter Priscilla, who married Stevenson White (son of John Campbell White above).

This barrel-shaped form with cut and engraved decorations was termed "mug" in period trade catalogues, although we usually associate it with punch. However, research has confirmed that punch glasses came in several sizes and shapes, with or without handles, and that "mug" is the more correct terminology. See also fig. 203.

HAMP #17712 - Fig. 204.
Cut-glass bowl, U. S. or Bristol, 1790-1820, 2-3/8"h. x 12-5/8" diam.
Bequest of John Ridgely III in 1991.

Among the other glass bowls listed on Charles Carnan Ridgely's estate inventory was probably at least one punch bowl; this form was popular at the period although few survive (see for example, fig. 205).

HAMP #7293 through 7304 inclusive - Fig. 206.
Wine rinsing bowls, English, 1800-1830
Gift to NPS from heirs of John Ridgely, Jr., 1981. These remaining 12 bowls may or may not refer to the "15 Glass bowls ea. 37 cents" on the estate inventory. The bowls were used as individual wine glass rinsers. See fig.

HAMP #7343-7348 - also fig. 206.

Glasses or tumblers, England, 1820-1870

Gift to NPS from heirs of John Ridgely, Jr., 1981.

The date of these tumblers is uncertain; shapes changed little over time. Bohemian, English, and American tumblers were all readily available in the period. They were often used for beer, cider, or ale, and, as the most common glass drinking vessel, came in several different sizes. Ridgely's inventory differentiates between tumblers and cider glasses, however. See also figs. 207, 208, 209, 210, & 211.

HAMP #2913 - Fig. 212.

Decanter, Irish, 1810-1820

Purchased by NPS in 1978 from estate of John Ridgely, Jr.

HAMP #9731 - also fig. 212.

One of a pair of cut-glass celery vases, Irish (?), 1820-1850.

This pair may date after the occupancy of Charles Carnan Ridgely, although the form was popular (see for example, fig. 213).

A few pieces of Ridgely glassware once owned by Charles Carnan Ridgely are documented in private collections. These include:

Cut-glass decanter, Philadelphia, 1810-1820, which descended to the last master of Hampton, John Ridgely, Jr., and then to his daughter, Louise Buckingham.

Following the Revolution, American glass manufacturers lobbied for trade tariffs. These were established in 1789 and increased over the next 30 years.

1789-1790	= 10%
1790-1792	= 12.5%
1792-1794	= 15.5/16.25% (carried on US ships/ foreign ships)
1794-1804	= 20%/20.75%
1804-1812	= 22.5%
1812-1816	= 45%
1816-1820	= 20% ⁵¹⁰

Land transportation rates were high, and despite the increase in American manufacturers after the War of 1812 and before the depression of 1819, with European glass flooding the market retailers continued to rely on foreign goods for a large portion of their sales.

Decanters were a routine purchase for Charles Carnan Ridgely. Another important form may be seen in figs. 214 & 215.

Some period glassware has been given to Hampton or placed on long-term loan for exhibition in the Dining Room. These pieces should remain on exhibit unless Ridgely examples can be acquired. They include:

HAMP #11407, 11408, 11409, 11410

Wine Glasses, English, c. 1820

Acc. 188 Gift of Clara Ward Haines (Mrs. John S.) for use in Dining Room (1989)

HAMP #11403, 11404, 11405, 11406

Decanters, English, c. 1820

Conform to inventory citation for

4 Best cut.....glass qrt. decanters \$30.00

8 Best cut.....glass pt. decanters \$12.00

4 Cut glass qrt. decanters \$6.00

10 Cut glass pt. decanters \$10.00

These decanters are Acc. 189, a long-term loan and intended future gift for use in Dining Room. These decanters, "Prussian-shaped," ⁵¹¹ two of them quart-size and two pint-size, are very similar to those owned by Charles Carnan Ridgely which are now in incomplete/poor condition and cannot be exhibited except in an archaeological format. Matching the description for "Best cut.....glass decanters," on the inventory, these are a promised future gift to the park and will be used for continued exhibition in the Dining Room.

HAMP #5772 through 5780 inclusive - Fig. 216

Nine champagne flutes, two differently cut patterns (five @ 6.25" h. and four @ 7"h.), English Regency style, 1810-1820

Acc. 143 Gift of Eleanor Fenwick (Mrs. G. Bernard) for use in Dining Room (1987). One set closely resembles Fig. 15 (p. 36) in R. J. Charleston's "A Glassmaker's Bankruptcy Sale."

Conform to inventory citation for

38 Pieces Champayne @ 250 pr. doz. \$7.91 1/2

Shortly after 1810, glass-makers began to produce a superior cut version of the flute glass. It was made of an almost colourless, crystalline metal which had never been equalled in the history of the craft. ⁵¹²

Flutes were used not only for champagne, but also for strong ale which was produced on the estate and very popular amongst gentlemen of the period. The flute is recognized by its tall funnel-shaped bowl and short stem, which made it ideal for effervescent beverages.

Introduced into England during the reign of Charles II, champagne was 'a fine liquor which all great beaux drink to make them witty,' but it was not widely consumed in America until the early years of the nineteenth century. A visitor to Washington in 1819 believed, 'You will be much judged of by your Champagne & the Americans prefer the sweet & sparkling. I think a dinner or supper is prized and talked of exactly in proportion to the quantity of Champagne given and the noise it makes in uncorking!'⁵¹³

The flutes HAMP #5772 through 5780 will remain on exhibition and be complemented by sufficient comparable examples for correct table setting, unless Ridgely documented examples are located. See also fig. 217.

Glassware is one of the principal needs for exhibition and interpretation. Its rare survival may necessitate the substitution of reproductions, although period items comparable to those specifically cited on the inventory should be sought first. A full complement of glassware is needed for continuing exhibition based on the documented references above, including additional wine glasses, tumblers, and flutes; decanters and pitchers; and oval, round and flat dishes; sugar dishes; and, butter boats.

6 Cut glass oval dishes &

3 Cut glass round dishes \$7.50

the form of which would have been similar to #197, an English cut-glass oval dish, 1800-1810; or, #195, a nest of four oval dishes, English or Irish, 1785-1810, in Palmer's Glass in Early America (see figs. 218 & 219).

"The third course was served in a most elegant service of brilliant cut glass, with everything proportionally splendid," and cut glass had "the advantage of being stronger and thicker; and therefore, it may be considered more serviceable" than cheaper plain glass.⁵¹⁴

16 Cut glass flat dishes \$16.00

These dishes were probably also for the service of dessert, and related to #196, a cut-glass plate, English or Irish, 1785-1810, in Palmer (see fig. 220).

4 Sugar dishes \$6.00

The cost of these indicates an elegant cut-glass pattern. Charles Carnan Ridgely purchased "2 Cut Glass sugars & Stands" for \$8 at the estate sale of John Eager Howard (Lot 184, 1827).⁵¹⁵ An 1819 advertisement listed "rich cut Globe sugars with tops and stands."⁵¹⁶ This form is well-illustrated in Hadley, see figs. 190 & 191 (same as above under salt dishes).

The form of this entry would have been similar to fig. 221, #164 in Glass in Early America, a swag and tassel decorated example attributed to an American glassworks, 1815-1835. An inventory of the Baltimore Flint Glass Works c. 1832 lists cut "Festoon" sugar bowls at \$3.50 a pair.⁵¹⁷

Sugar was used for many purposes, including curing meat, preserving fruit, sweetening desserts, and with wine, punch, and other beverages. It came in at least nine different grades, from coarse brown to refined white.

'The coarse and unrefined raw sugar was pulverized and boiled in water, diluted with limewater, mixed with ox blood or egg white, skimmed and poured into inverted cone-shaped moulds, perforated at the tip; from these a syrup trickled down into a bottle; this was repeated, and then the mould was covered with a white, dough-like French clay like a lid.' The clay filtered water through the sugar carrying impurities with it. When removed from the clay cones, sugar was wrapped in paper and marketed as a loaf. The loaf could be cut into lumps or grated to a powder.⁵¹⁸

"Just as 'the kind of sugar they use marks generally poverty or richness,' the sugar container...made a statement about the household." Because it had many uses in many settings, the sugar bowl did not always match porcelain or other vessels, and was often of glass to harmonize in a variety of settings.⁵¹⁹

Slaves would have kept any sugar they received in simple containers; it would have been used sparingly. Maple sugar was often used as a substitute. House servants would have had sporadic access to more refined sugar.

The Ridgelys purchased the finest sugar for entertaining and in food prepared for their own consumption.

• **2 Butter boats & stands \$3.00**

This vague reference and accompanying value compare to a covered, cut-glass butter cooler with a stand, such as #29, p. 82 of Warren, Irish Glass, an example made in Cork between 1783 and 1818 (see fig. 222). Another popular form at this period was similar to #1145 in Hadley.

Palmer contends that butter containers were not listed in inventories until about 1770. Governor Boutetourt of VA owned five with covers at his death in this same year. By 1771 "elegant" cut-glass examples were advertised in New York. English and Irish prototypes survive from the late eighteenth century onwards. Also called butter coolers, tubs, or basins, the covers and stands were options which increased the price. ⁵²⁰

Butter was produced on the estate and plentiful at Hampton. The large springhouse/dairy at the home farm, which was constructed in the late eighteenth century, would have provided milk, cheese, butter, and other dairy products for family consumption and distribution within the estate according to rank and privilege. Containers for the storage, service, and display of this fresh product would have been essential at meals.

WINE BOTTLES

A large and important collection of early (empty) glass wine bottles ⁵²¹ survived in the Hampton wine cellar when the park was acquired in 1948. John Ridgely III owned another important group of empty bottles from the wine cellar, which he bequeathed to Hampton in 1991.

A full complement of wine, champagne, and ale bottles pre-1829 will be displayed as necessary in the Dining Room as accessories for interpretation, and may be stored in the cellarettes and sideboard. Additional interpretation of the Ridgelys' wine cellar will be accomplished through the display of a large cask rack on the wall of the wine cellar; if the Mansion public restrooms, presently located in the wine cellar, are ever located elsewhere, a small group of wine bottles will be exhibited there [as they would have been stored in the historic period] as well.

Additionally, two wine bottles acquired by donation from wine connoisseurs Mr. and Mrs. Italo Ablondi and Mr. Albert Giambelli in 1991, with Madeira contents intact, will be exhibited in the Dining Room occasionally; conservation mandates require the storage of HAMP #11000 and 12000 in a cool, dark environment most of the time. One of these bottles was leaking at the time of acquisition. It was recorked by Rob Deford, owner of Boordy Vineyards near Hampton, in June, 1991. Less than one ounce of the 181 years old "Hampton Rainwater" was tested at the time of recorking by Michael Dresser, wine critic of the Baltimore Sun. He reported, "It's an ethereal pleasure, beauty that has faded but not disappeared, with caramelized orange and clove flavors that whisper rather than shout. Whatever sweetness was once there has vanished, leaving a clean, piercing acidity but no hints of vinegar."

In explaining the wine, Mr. Dresser recorded:

Brandy-fortified Madeira, the favorite tipple of the Maryland gentry from Colonial times through the late 19th century, is the world's most durable wine. Where most wines are produced with the gentle treatment of a finishing school, Madeiras of the early 19th century were treated like galley slaves. Before they were bottled, Governor Ridgely's wines were likely stowed in barrels in the hold of a ship bound for India and taken on a round trip through the tropical heat and the constant pitch and roll of the high seas. Most wines would be spoiled by such treatment - Madeira just gets better.

The contents of the Hampton wine cellar were remains of collections accumulated by Charles Carnan Ridgely and Nicholas Greenbury Ridgely, supplemented by later generations. The early Madeira, 1810 and 1815 vintages, was examined and recorked at intervals, the last recorking at Hampton recorded in 1910. The history of the early Madeira is recorded on a wine bottle label on HAMP #2597. In 1929 during Prohibition, Captain John Ridgely sold the select contents of the Hampton wine cellar to J. P. Morgan of New York, who sent an armored truck to Hampton to collect them. A copper stencil marked "J.P. Morgan Esq./219 Madison Ave./New York," and stamped "G. L. Uterndhle/205/E. Lombard St./Balto.MD," still intact as HAMP #720 was used to mark the crates before shipment.

Ridgely bottles with original Madeira contents, c. 1810, survive in private collections. Most of these were part of impressive international wine collections acquired from an auction of portions of the estate of J. P. Morgan. Some of the Ridgely wine purchased at Morgan's auction was acquired by the Brussels Restaurant in New York; its last owner, Albert Giambelli, sold some of the wine to Mr. Ablondi.

As early as April, 1791, Ridgely purchased "1 Cork Screw" from Hodgson & Nicholson, for 11 shillings, 3 pence.⁵²² This is another example of one of the more common items which needs to be exhibited in the Dining Room.

Americans loved to show off their 'fine English glass, and exquisite china,' wrote the duc de la Rochefoucault Liancourt at the end of the eighteenth century, and in the nineteenth there was a truly astounding increase in fine tablewares among all classes. These were stored in or near the eating room in a cabinet or closet...⁵²³

It is strongly recommended that long-range plans consider conversion of the corner closet in the Dining Room to linen and china storage with a plexiglas panel for security when opened for interpretation. The wall cupboard should also be used for storage/display of glassware and porcelain objects. This will allow additional pieces to be seen in their original storage context.

Also, if the use of the east hyphen as a restaurant ends, strong consideration should be given to conversion of this space to a warming pantry, with secured displays of porcelain, glass, linens, and kitchenware. This would be of primary interpretive value, and greatly reduce present storage problems for these valuable objects.

X. TABLE ORNAMENTS

I dined the other day at the home of the English Ambassador, Mr. Merry. It was a superb dinner [and] the dishes were exactly like those at elegant dinners in Antwerp--in three courses the vegetables, ragouts, etc., with everything arranged, served, and cut in the same way. We were seated about five o'clock. In the center of a single long table stood elegant plateaux with handsome groupings of white marble and bouquets of flowers, interspersed with beautiful silver candelabra. The dessert [service] far surpassed anything I've ever seen, as did the plate which was abundant....⁵²⁴

4 pieces Platto glass	\$75.00	
18 Platto images	\$12.00	
3 Platto blocks	\$ 3.00	
5 Pieces plated ware belonging to Eperne	\$ 5.00	
1 Glass Eperne	\$15.00	

A. Plateaux and Accompaniments

Yesterday we dined at the President's House. I have never seen anything as splendid as the table--a superb gilt plateau in the center with gilt baskets filled with artificial flowers. All of the serving dishes were solid silver....The plates were fine French porcelain.⁵²⁵

Charles Carnan Ridgely purchased "Table Ornaments" for \$300.00 on 22 April 1796.⁵²⁶ The whereabouts of these ornaments is unknown. The ornaments were obviously intended to create an elaborate setting for dining, in the form of a fantasy garden.

\$300.00 is a large sum for table ornaments. This amount is equal that of a set ordered by Edward Lloyd IV of Wye House (on Maryland's eastern shore) from Messrs. Oxley, Hancock & Co., London, in 1790. The order reads "...also a set of fashionable decorations to set off a dining or supper table that will accommodate 20 people, with sketches attached." The set received included a five section plateau of mirrors in silver, vases and mythological figures in bisque or alabaster, and two table temples, at 100 guineas value (The guinea was worth 21 shillings, while the pound was worth 20; the pound traded at approximately \$2.70 in the 1790s). The Bingham of "Lansdowne," Philadelphia, owned 17 marble figures.

In the Back Parlour No. 10, at the time of Ridgely's Gay Street sale, were "1 Glass plated Plateau Tray, Plateau Blocks & Plateau" which sold for \$35.00 (Lot #72). Other than 37 pieces of Liverpool ware, otherwise unidentified, there is no possible reference to plateau images in Charles Carnan Ridgely's estate sale.

There was no doubt that the plateau was the most fashionable table decoration in the United States at the turn of the century [c. 1800].⁵²⁷

The plateau, a French term, was a three or more-part mirrored tray with gallery holding figures and candlesticks used as a table centerpiece in the late eighteenth and early nineteenth centuries.⁵²⁸ Earlier, plateaux were also made of wood, earthenware, and porcelain, in addition to plated silver, silver, or silver gilt. Plateaux could take up as much as two-thirds of the length of the dining table and one-third of the width; books such as The Italian Confectioner or Complete Economy of Desserts (1829) illustrated their placement.⁵²⁹

"More decorative than useful, [it] held only porcelain figurines, candlesticks, candelabra, and/or small vases of flowers on its three-part mirrored surface. It was greatly admired in America and extended down the center of many modish tables after the Revolution."⁵³⁰

Edward Lloyd's plateaux (cited above) was a ninety-five inches (almost eight feet!) example with twenty nine alabaster images. Charles Carroll of Carrollton also used a plateau, with a temple centerpiece. Another set of table ornaments c. 1800, in Derby porcelain, is recorded in Baltimore by 1807. George Washington owned a large plateau made in France, with silver-plated rims set with mirrors. Washington ordered seven sections in 1789, and two more in 1790.⁵³¹

In 1790 Gouverneur Morris wrote a letter to Washington to accompany: "three cases containing a Surtout of nine Plateaus and the ornaments in biscuit...There are in all three Groups [with Glasses over them], two vases, and twelve figures [see fig. 223]. The vases may be used as they are or when occasion serves, the Tops may be laid aside and the Vases filled with natural flowers. When the whole Surtout is to be used for large Companies, the large group will be in the middle, the two smaller ones at the two ends--the Vases in the spaces between the three, and

the figures distributed along the edges or rather along the sides." Morris wrote a second letter explaining his choice of figures in the classical taste: "Those now sent are of Noble simplicity, and as they have been Fashionable above two thousand years, they stand a fair chance to continue so during our time...I think it of very great importance to fix the taste of our Country properly, and I think your Example of will go so very far in that respect..." When President Washington moved from New York to Philadelphia in 1790, his secretary Tobias Lear suggested that the large "table images stand on the sideboard in the dining room...The small images can be put in the closet with the china."⁵³²

John Fanning Watson described the Washington table arrangement with the "surtout de Plateaux" as follows:

There were placed upon his table, as ornaments, sundry allabaster mythological figures of about two feet high. The center of the table contained five or six large or plated waiters...⁵³³

Thomas Jefferson used several plateaux during his tenure in France in the 1780s, and later at Monticello. In France his biscuit figures for the plateaux numbered at least seven. The plateaux and figures were shipped to Monticello for continued use. Only the figures "Hope with Cupid" and "Venus with Cupid" by Josse-Francois-Joseph Le Riche survive. Jefferson also purchased "three plateaux de dessert with a silvered balustrade round them, and four figures of Biscuit" for shipment to Mrs. John Adams in London, including Minerva, Diana, Apollo, and Mars.⁵³⁴ Figures from classical mythology were the most popular images. Entire dessert scenes could be acquired from continental potteries, as well as Chelsea and Staffordshire makers.

Jefferson continued his use of plateaux at the White House. Other prominent Washingtonians who owned these elaborate centerpieces included James Madison, James Monroe, Stephen Decatur, John Tayloe, Charles Bagot (British Minister), and the Chev. d'Onis (Spanish Minister).⁵³⁵

Charles Carnan Ridgely's estate inventory lists 18 plateau images remaining in 1829. The original number is not known. The images may have been biscuit like Jefferson's and Washington's. Or, they could have been English Derby or Chelsea porcelain at the cost indicated (see fig. 224). This premise may be borne out by a photograph of the Drawing Room

in 1908 (fig. 225). On the mantel are two figures which appear to be late eighteenth-century porcelain. The figures are approximately 14.4 inches high, one female and one male. Both support cornucopias filled with fruit or flowers on their shoulder. The bases of these figures are round. These china images may have been remnants of Ridgely's eighteenth century figures; however, given the late period of the photograph these figures may be a pair dating to the colonial revival period and acquired specifically for the Drawing Room.

It is also possible Ridgely's 1796 figures were Staffordshire or alabaster which were also very popular though less expensive. They were almost certainly in the classical mode, which dominated the end of the eighteenth century, and

The fashion for square based enamel painted figures persisted well into the nineteenth century. The traditional models of neo-classical inspiration continued to be produced but many were updated to give a more contemporary look...The neo-classical deities remained popular and there were many depictions of myth and legend; Neptune and Venus, Bacchus, Diana, Juno and Jupiter can all be found...⁵³⁶

Apollo and Diana were the most common figures, usually in pairs (see for example, fig. 226). "Venus seems to have been a flexible sort of goddess and can be found allied with Neptune or Bacchus." Both the bisque glaze and the colored glaze were often gilded, but few Staffordshire pieces retain any traces due to a flaw in the process. The china or bisque glaze was less expensive than polychromed, unless gilded. Gilding increased the cost substantially.⁵³⁷ White and gold biscuit earthenware, similar to the Diana and Apollo impressed "R. Wood," c. 1789-1801, belonging to Colonial Williamsburg, may represent the type owned by Charles Carnan Ridgely (see fig. 227).

An order of 11 February 1786, supplied by John Wood to Mr. Saml. Ward, included:

One set White & Gold

1 Minerva 3/6)

1 Pair Bacchus & Venus 4/-) 10/-

1 Pair Mower & Haymaker 2/6)

This combination of five figures may seem unusual today but it emphasises the problems of trying to understand the eighteenth century from a twentieth century standpoint.⁵³⁸

Certainly by this period ceramic or porcelain figures had replaced the earlier popularity of wax or sugar. Green wax was used to affix the figures to the plateaux.⁵³⁹

Small vases for artificial flowers were very popular on the plateaux. Martha Washington used them for special dinners, and in 1791 Senator William Maclay remembers her plateau "garnished with small images and...flowers," which he noted were artificial.⁵⁴⁰ Period hostesses bought French artificial flowers, or sometimes made their own; "real flowers for the table...were considered countrified."⁵⁴¹

A 1799 advertisement in Baltimore's American and Daily Advertiser indicated:

Mrs. GORE
Artificial Flower and Feather Maker from
London, No. 22, North Gay St.

Mrs. Gore, returns her sincere thanks to the Ladies of Baltimore, and the Point, for their past favors, and hopes for their future encouragement--and all orders shall be punctually attended to.

N.B. Military feathers made.⁵⁴²

There were altogether nine makers of artificial flowers in Baltimore located in the MESDA craftsmen file: Miss Brenton (1817) who also did wax and filigree work; Mrs. Brown (1808-1814), also a needleworker and basketmaker; Andrew Franchi (1822); Mrs. Gore; Catherine Groombridge (1804-1814), another needleworker and basketmaker; Mrs. Howard (1814-1815) who also made lace; Mrs. Moscrop (1809); Mrs. O'Reilly (1800-1803) who moved on to Alexandria, Richmond, and Petersburg; and, J. White, a milliner. All of these persons also listed themselves as an artist, and many as instructors. Some of them also made artificial fruit.⁵⁴³

By 1809 artificial flowers were being shipped up and down the east coast. In the Charleston Times, Raymond Clissey at No. 79 CHURCH-STREET "has just received from Philadelphia and New York, A HANDSOME assortment of Artificial Flowers; Bunches and Wreathes ditto..."⁵⁴⁴ Certainly a large number of vendors were benefitting from the port of Baltimore; 4 October 1808, the Federal Gazette & Baltimore Daily Advertiser (3-2) listed:

French Dry Goods & Millinery.
Received by the brig Stephen...

2 boxes Bonnets the most fashionable made in
Paris,
1 box Artificial Flowers,
Rich Plain white Satin...

For sale, apply No. 35, North Frederick-
street. ⁵⁴⁵

Hostesses could also learn to make artificial flowers and fruits. Sarah Chenault of Alexandria, VA, proposed opening a school "for teaching young persons how to make Artificial Flowers and Wax and Grotto Work." ⁵⁴⁶

However, a hostess often used fresh greens, or fresh flowers when decorating the food itself. In fact, Beauvillier's Art of French Cookery, 1827, and an English edition of L'Art du Cuisinier, 1814, by the same author, provide recipes for ornamenting plateaux with "elegant trifles" such as "nests of moss with plovers' eggs, sugar plumbs, grapes or any other delicate fruits en chemise [dipped in white of egg, then in powdered sugar]," interspersed with "small moss baskets of roses, violets and other sweet smelling delicate flowers." "Herbaceous flowers en chemise" are also recommended for use. This would give an stiff and gleaming artificial or porcelain look to the flowers in keeping with contemporary taste. ⁵⁴⁷

The flowers promoted a garden effect and artificial flowers and materials were part of the predilection of the wealthy for trompe l'oeil. Gardening was a gentleman's pursuit in the eighteenth century and early nineteenth centuries; floral decoration on all forms of decorative arts reflected this compelling interest, what Wedgwood called "a universal madness." No fresh flower vendors were located in the MESDA files for Baltimore at this period, although there were advertisements for professional gardeners. Flowers for the food at Hampton would have come from the estate greenhouses and gardens.

Tables as gardens and garden parterres go back to the fifteenth century, with succeeding changes in gardening styles establishing the current mode. Silk trees and flowers are referenced as decorations in the time of Elizabeth I. Artificial flowers from Italy and China were popular in the seventeenth century, and the beautiful eighteenth century French blooms are mentioned in Denis Diderot's Encyclopaedie (Paris, 1751-1772, vol. VI, p. 866), as primarily used "in the Desserts" to decorate the fantasy gardens on the plateaux. ⁵⁴⁸

Clipped greens and moss were used for hedges and grass, with

colored sugar or "sand" for earth; egg white was used to keep these features in place. The mirrored plateaux and its frame illustrated water and balustrades, respectively. Figures, structures, urns, and sometimes animals, completed the garden scene, made of wax, paper, plaster, precious metals, glass, or the most popular porcelain. Actual people were represented in color, while garden statuary was plain white. Flowers were also made of wax, sugar, silk or porcelain. Artifice and 'gilding the lily' were de rigueur. There were professional table decorators and materials to rent, and period confectioners' books had many designs to choose from.⁵⁴⁹ As early as 1757, the Boston Gazette advertised "a complete Set of Dessert Frames, with Arbours, Alcoves, Hedging, China Flower Pots etc. with spare Grass and Gravel for ditto."⁵⁵⁰ Robert Roberts still describes an "ornamental frame for desserts" in 1827.⁵⁵¹

The mirrored glass itself reflected a water image. England's Prince Regent had a party at Carlton House in 1811, where "a purling stream of pure water down the center of the supper table" emerged from a silver fountain at the head of the table, and "fell in a cascade at the outlet. The mimic banks were adorned with moss and flowers and small gold and silver fish were seen glistening here and there in the stream, which was crossed at intervals with little fantastic bridges."⁵⁵² Mirrors in this setting would have been almost superfluous!

A most beautiful Artificial Garden in the Center of the Table remained at Dinner and afterwards, it was one of the prettiest things I ever saw, about a Yard long, and about 18 inches wide, in the middle of which was a high round Temple supported on round Pillars, the Pillars were wreathed round with artificial Flowers on one side was a Shepherdess on the other a Shepherd, several handsome Urns decorated with artificial Flowers also & c. & c.⁵⁵³

One of the most popular scenic elements for the plateau was a classical temple centerpiece (figs. 228 & 229), like the classical temples often seen as focal points in a garden or landscape. At Montpelier, James Madison's home in Virginia, for example, the icehouse is surmounted by a classical temple. Table temples could be silver, glass, porcelain, or made of professional sugarwork. In view of their cost, a temple or temples were probably among the ornaments purchased by Ridgely in 1796.

The item was typical for the period, and used frequently in

Baltimore. Charles Carroll of Carrollton is known to have owned at least two cartenage table temples ordered in 1793 and described in his order as "2 high raised ornaments for a table of confectionery in for of a Temple or Arbour" ⁵⁵⁴ and local porcelain and glass examples are also documented. Professional confectioners could help to create complicated scenes, "usually involving a classical temple and a throng of sugar, gum, and pastry gods..." and ambitious displays were a popular pastime. ⁵⁵⁵

At least by 1818, during his tenure as Governor of Maryland, Charles Carnan Ridgely had a French cook, named Sigoin, ⁵⁵⁶ who traveled between Hampton, the townhouse and Annapolis, as the household shifted seasonally. Enhancing the table ornamentation with sugar confections would have been easy for this highly paid cook, and elaborate table displays which included sugar confections were considered a mark of distinction among contemporary hosts and hostesses. George Washington had a Frenchman in his household "who is said to be a compleat confectioner, and professes to understand everything relative to those ornaments [of the table]." ⁵⁵⁷

Goddesses rising from a galleried mirror are far removed from pewter and Indian pudding but they were no less part of the early American table. Along with white linen crowded with brilliant confections in a prescribed arrangement, they indicate the social pretensions of the English who settled in America. ⁵⁵⁸

The three-section, glass and Sheffield-plated period plateau, HAMP #4125 (see fig. 230), will be retained for use on the Dining Room table during at least one seasonal rotation. A reproduction "sugar temple" has been made, based on period examples (see pictorial documentation in the figures cited above), for use as a centerpiece on the plateau, and will be continued on display or duplicated as necessary to facilitate interpretation of Charles Ridgely's hiring of a French cook capable of these artistries. The reproduction is made of inert, artificial materials which will not attract insects or decay.

A period set of Staffordshire type "Four Seasons", HAMP #5919-5922, has been donated to the park, and may be used as part of the garden scene on the plateau (fig. 231). The female figures are attributed to Neale, while the male figures are Wood or Wilson. These are not of Ridgely/Hampton provenance, but will be retained until a full set of biscuit, Derby, Chelsea, or other period figures are acquired. It will be necessary to supplement the present Staffordshire figures with

additional images, to number eighteen, for display, unless the original Ridgely set may be located and acquired.

Further research may determine the exact type of pottery or porcelain ordered.

Additionally, small reproduction vases, in the form of classical urns, have been acquired to assemble small floral displays on the plateau, using artificial silk flowers. This practice will continue as part of the garden setting. Bits of boxwood, and colored sand or gravel will also be used to represent walks. The assemblage will be carefully based on period documentation, for interpretation of the Governor's plateaux use in the period. Gardens and horticulture were of primary importance to Charles Carnan Ridgely, and his continued use of plateaux with a horticultural setting until his death reinforces his great interest in this art.

B. Epergne

An epergne would have been more practical for display during dinner than the large plateaux, leaving more space for entrees and accompaniments. A somewhat later illustration c. 1840, but believed to have been standard for the first half of the nineteenth century, is illustrated in James Williams' The Footman's Guide. This setting and comparable period illustrations will be adhered to for the summer seasonal change.

Epergnes were silver or plated stands with a center dish, displaying fruit and sweetmeats. The French used the word "surtout" to describe their table centerpieces. The word epergne seems to have been an English bastardization of the French epargne, meaning "saving," "economy," ⁵⁵⁹ although the secondary meaning of this word is "treasury." Perhaps both definitions are relevant. These elaborate and expensive footed stands had height and presence, making a little precious fruit look more abundant at the table. The enormous pyramids of fruit popular at the table in the seventeenth century were thus scaled down, but with the pyramidal shape or tapering height and elegance maintained.

Smaller pyramids of fruit stacked on a flat surface were still popular with wealthy hostesses. The early nineteenth century L'Art de Donner de Bals et Soirees, quoted in Table Decoration (p. 114) provided careful instructions for their assembly for the hostess or cook:

When you have dried them [apples] carefully with a

linen cloth place a bed of moss on a plate; then place the fruits on top in a circle, with a little moss between each apple. Fill the middle with moss, then again make a bed of moss under the apples. Place the next row of apples again upon it, always putting a wisp of moss between each fruit and continue thus until a pyramid is formed. Then place this plate on a basket of porcelain and put it on the table.

Sphagnum moss, sphagnum spp., would have been readily available to Ridgely and his cook, collected on the estate. Sifted and dampened, the moss would have worked well in supporting this arrangement, or for additional decorating (see above).

Apples, lemons, or other fruit readily accessible to Charles Carnan Ridgely will be displayed in pyramids seasonally. Artificial fruit will be used for conservation purposes. Reproduction glass plates and stands have been purchased for this form of exhibit.

Fruit could be presented in three ways: Fresh, preserved, or stewed. Each type was generally segregated, some more rare and costly than others. The centerpiece was often only for show; pineapples, for example, were even rented! Fortunately, Charles Carnan Ridgely was wealthy enough to buy his own; not just one, but multiples at a time.

An English Sheffield plated epergne, 1815-1820, survives in the Ridgely/Hampton collection as HAMP #4157 (also fig. 230). It was acquired from the estate of John Ridgely, Jr. The plated portion, consisting of a heavy base attached to classical caryatids surmounted by a lobed ring, with four detachable foliated scroll arms supporting smaller rings, retains the original cut glass center bowl. The four side glass dishes are missing. Modern molded reproductions have been temporarily substituted until the originals are located or duplicated.

This Ridgely epergne was fashioned in the Egyptian style, made popular during the classical revival period by Napoleon's Nile campaigns and Nelson's Egyptian victory. The caryatids are weighted with pitch, to provide balance at the top even when the epergne was loaded with large amounts of fruit.

This epergne will be used as the centerpiece for the dinner

course (See SETTING THE STAGE). It may also be retained for use on the sideboard during summer exhibition, filled with apples, citrus fruits, dried sweetmeats, and nuts - items available to Charles Carnan Ridgely from his own orchards, or through Baltimore grocers. Natural appearing "fake" food is most desirable for this purpose.

XI. LINENS

...it is advisable always to get the table-linen of the best quality; as that which is fine and thick will last much longer and look much better...⁵⁶⁰

Perhaps this chapter should have been the first, given the importance of linens to the eighteenth and nineteenth century household. It is impossible to overemphasize the preeminence of their value. Charles Carnan Ridgely's estate inventory begins with the textile accounting, wherein damask napkins at \$1.25 each almost equal the value of one of the carved mahogany dining chairs @ \$1.50 each. The damask tablecloths @ \$10.00 each match the cost of the large mahogany breakfast table @ \$10.00 and are half the value of the sideboard @ \$20.00. Even the silver compares @ \$1.10 per ounce. The volume of linens on the inventory is impressive, but the dinner table was set with three or four cloths, one on top of another, and laundry problems were acute despite Ridgely's many slaves. Before invention of the sewing machine, women were making or mending almost every day.

Linens were always well marked, to protect them from theft and to account for them during seasonal household inventories when Mrs. Ridgely, her daughters, housekeeper, and/or slave seamstresses would make repairs and purchase new ones if necessary. The linens were marked with the whole name of the family, and often the piece's number within a set. Care and supervision of the linens was an important part of the housekeeper's job.

Textiles were among the most costly furnishings in the early nineteenth century, and quality dining linens were only a small representation of this affluence. Purchases of linen by the piece or in ells are common in the Ridgely account books 1790-1830. Mrs. Ridgely "Bot of William Buckler, March 31, 1791": ⁵⁶¹

6 Table Cloths	8 by 10 @ 22/6	£ 6.15.0
6 Do	10 by 12 @ 36/	10.16.0
6 Table Cloths	10 by 12 @ 35/	10.10.0
3 Do	[] by 10 @ 35/	5. 5.0
3 Do	8 by 10 @ 25/	3.15.0

This same order included dimity, chintz, fine camlet, "Superior Book Muslin," "Spotted Book Muslin," "Superior Famb.d [?] India Muslin," twill tape, clothing (cravats and lady's white silk hose, etc.), and 2 gross of shirt buttons. In 1792-1793, another large group of textiles were ordered, including several large pieces of linen (121 yards total), Marseille, white dimity, callico, long lawn, camlet, tape, muslin, cloth, oznaburg, bed tick, "Rushia Drab," nankeen, "Persian," lustring, ribbon, additional linen, yellow broad cloth (48-1/4 yards!), etc. Andrew & Lloyd Buchanan again supplied detailed textiles and sewing supplies in 1793-1794 accounts, although this is chiefly for the making of clothing. ⁵⁶²

Most of the references located in archives do not specifically identify purchases. One frustrating example is an entry "paid Asquith's Bill for Table linen @ \$48.00," October 31, 1811.⁵⁶³

Table linens from the inventory include:

A. TABLECLOTHS

The nineteenth century...abandoned the various table coverings of the previous centuries and at mealtimes protected their dining tables with a plain piece of baize or with an old tablecloth spread out under the fine one. The century brought great variety in the patterning of fine linen.⁵⁶⁴

37 Damask table cloths @ 10\$	\$370.00
5 Diaper table cloths @ 5\$	25.00
22 Diaper table cloths @ 1.25\$	27.50
6 Common table cloths @ 50 cents	3.00
1 Green table cover	\$7.00
4 Table covers	2.00
4 Pieces Table baze	1.00
5 Remnants linen	15.00

Tablecloths could be woven to size, with borders all the way around, or they could be made from lengths with borders only on the sides.⁵⁶⁵ They were usually hemmed with either narrow rolled or wide flat hems. By about 1804, in from Bours, MacGregor & Co. importers of New York for example, you could purchase tablecloths varying from four-by-eight feet to ten-by-fourteen feet.⁵⁶⁶ They could hang over the table a few inches, or down to the floor, although most pictorial documentation shows them somewhere in-between, well over the edge. Roberts suggested tablecloths "ought to be considerably larger than the table, so as to hang down all around."⁵⁶⁷ Housekeeping guides were very specific regarding the careful pressing of crisp folds, preferably "improved by being mangled in a machine, instead of ironing." Luster and whiteness were prized; they should be "not only fine and thick, but soft and glossy."⁵⁶⁸

Double French damask was considered the best quality according to Eliza Leslie and other contemporary writers. Damask is a reversible patterned fabric, usually made of linen fiber for table use. The pattern is formed by the "contrast between the warp-float and weft-float faces of a satin weave...flowers and other figures appear in relief above the ground."⁵⁶⁹ Diaper was a kind of dimity, "a linen fabric (sometimes with cotton) woven with lines crossing to form diamonds with the spaces variously filled with lines, a dot, or a leaf."⁵⁷⁰ "Diapered

linen could be woven on looms far less complicated than those used for making damask; thus, there was substantial cottage production of diapered linens." ⁵⁷¹ This also made diapered linen less expensive. Most of the table linens in America, even in the early nineteenth century, were imported, sometimes through England, from Northern European countries including Holland, Poland and Flanders.

The remnants of linen may have been used as sideboard, tea table, or breakfast table cloths, to protect serving area surfaces. This was common practice in the eighteenth and nineteenth centuries.

See illustrations of use in figs. 232 & 233.

B. NAPKINS

28 Damask napkins	@ 1.25\$	\$ 35.00
22 Common Diaper napkins	@ 30 cents	6.60

A ledger entry for 25 October 1817 specifically mentions "pd. Geo. Reester his a/c for Napkins 10th May last" @ \$49.50.

Even families of modest means in America used table napkins, and generally owned at least two napkins for every cloth. Napkins were of various sizes, although typically between twenty-seven and thirty-six inches square. Some were as large as 45 by 20 inches. Napkins were sometimes folded into complicated arrangements, but also were folded in simple squares and laid on the place plates. Some folding designs had specific names, such as a Turk's cap. Napkins could also be folded for placement directly on the table when they were used to hide dinner rolls. This was prior to the use of bread and butter plates. ⁵⁷²

Napkins were usually folded in the same way throughout the sixteenth, seventeenth, and eighteenth centuries: They were first folded lengthways four times, then the ends were folded into the center, and, finally, the napkins were folded over double. In this way, the hems remained hidden inside the napkin or else were placed on the outside. In the seventeenth and eighteenth centuries, folded napkins were placed flat beside or on top of the plates when the table was laid. ⁵⁷³

Robert Roberts suggested napkins be folded in squares or diamonds, "of which there are a variety of ingenious forms. But when the family dine without company, or with only two or three guests, the napkins are usually folded square, and then

rolled up tightly and slipped into a ring of silver, ivory, ebony, or box-wood." ⁵⁷⁴ During some courses, such as final dessert, napkins could be folded and draped partly over the table edge.

C. MATS - see illustrated in fig. 232.

26 Table mats @ 2 cents ea. \$.52

A set of table-mats (of which India are the best) are indispensably necessary, to prevent the heat of the dishes from leaving white marks on the table...We have seen very good and durable substitutes for India mats, made of thick oil-cloth, cut into an octagon shape and of different sizes, lined underneath with green baize or with stout woolen cloth, and bound round the edge with worsted ferret. The oil cloth for this purpose looks best to be of only one colour; for instance shaded green or shaded brown. ⁵⁷⁵

Table, dish or plate mats were used by the middle of the eighteenth century to protect the pristine white tablecloths as well as the mahogany underneath from serving dishes and spillage. The mats were commonly made of straw, willow, or cane, and were imported from India, Guinea, Manila, Holland, and France. ⁵⁷⁶ Miss Leslie, however, decried the cheaper straw mats saying they broke apart so soon they were not worth buying.

In 1811, N. Thomas of Philadelphia sold mats ranging in size from ten to sixteen inches, in figured or plain sets. ⁵⁷⁷ By 1818, one could purchase oilcloth mats or green baize oilcloth mats, or use homemade willow mats. ⁵⁷⁸ Plate 103 in The World of Mary Ellen Best clearly shows how mats were used (see also fig. 232).

Table mats will be reproduced for exhibition during the dinner course, and as accessories in the "setting up" exhibition.

D. DOILIES

35 Doylers @ 3 cents \$1.05

Doilies were used during the fruit and wine dessert course. "The term doily derived from [Thomas] D'Oyley [or D'Oyly], the name of a London [linen] draper who grew prosperous and famous at the end of the seventeenth century [trading at the Nun in

Henrietta Street, Covent Garden]. D'Oyley stocked inexpensive woolen fabrics from which many articles of clothing and household usage were made, presumably including the small napkins hostesses offered their guests for wiping their fingers after their large napkins had been removed....in the late eighteenth century doilies came to be used also as protectors of the bare dessert table [placed under finger-bowls and bottles to prevent soiling of the table]." ⁵⁷⁹ Roberts asserted:

These are small napkins intended for wiping the fingers after eating fruit, and are placed round the table for that purpose. They are very generally of coloured cotton, with a border; the colours are dark, that the stains may not be conspicuous. Unless they are washed very frequently, they acquire a rather unpleasant smell, and are not agreeable to use. We think it best to have white ones, as they are much nicer, and the stains can be easily removed from them. Doilies are always fringed. ⁵⁸⁰

Table mats and doilies will be used as part of the table settings in order to properly interpret their use during the period. Reproductions will have to be acquired for this purpose.

E. DRAWER COVERS

21 Dimity drawer covers \$1.31

Dimity is generally a corded muslin, sometimes striped or figured. Jane Nylander describes it as "a heavy cotton cloth distinguished various patterns of vertical ribs, either regular or irregular." ⁵⁸¹ In the period, the term covered a wide variety of cotton cloth, and was purchased by the Ridgelys throughout the period in quantity.

Drawer covers would have been practical for the sideboard when encasing flatware and other serving utensils. They would have also been practical for clothing and linen storage.

A dimity drawer cover will be made for the center drawer of the sideboard, for interpretation at various seasons.

The early Ridgely linens will be documented within the textile collection insofar as possible. However, due to the fragile nature of original textiles, it is recommended that the original Ridgely fabrics be preserved for short-term special exhibition or interpretation, and study; and that the tablecloths, napkins, mats, and drawer covers indicated be reproduced for use in Dining Room interpretation as needed. The proper length and width for linens may be determined by original period examples and pictorial documentation. Original doilies may be studied in the collection, and selectively used for interpretation. Other period or reproduction doilies may need to be purchased, to approximate and supplement Ridgely objects, if they are not available in reproduction form.

Both Scalamandré and Schumacher companies reproduce diaper cloth, although in cotton, and Schumacher reproduces British or Flemish (c. 1800) damask weave linen for table use, from a document in the Colonial Williamsburg collection. Brunschwig & Fils, Janene Charbeneau, and Scalamandré all produce cotton dimities.

SEASONAL CHANGES

The arrangement of objects in your historical interiors is thus as important to the interpretation of the house as the individual objects themselves...The rooms, first of all, must live, as they would have when the house was occupied. Let the room arrangements vary from time to time; this breathes life into a house, and keeps the interiors interesting to your interpreters and to the community.

Changes can come from regularly moving and alternating the transient objects, particularly the objects of use...possibilities for change lie in seasonal modifications to interiors. So accustomed are we to modern climate control and closed-up houses that we sometimes forget how houses underwent seasonal transformations, being "disrobed" in the summer, and "dressed" in the autumn...Basically summerizing involved removing rugs, curtains, and objects that tarnished, and the slipcovering of upholstered furniture. This was common in the eighteenth century and familiar to some Americans at least until World War II. ⁵⁸²

Seasonal changes were a definite and continuous way of life at Hampton throughout its periods of occupancy. Payments exist for upholsterers rehangng the beds and curtains, workers restuffing the mattresses, carpets being rolled, wrapped and stored in the cellar, etc. The inventory of Charles Carnan Ridgely's estate, taken in July, shows definite pattern of textile and carpet removals, alternate use of straw matting, leno covers for mirrors and chandeliers, the use of window screens or "bug bars", and the location of the majority of silver plate in storage. According to John Ridgely III (1911-1990), eldest son of the last master, most of these practices were continued until the family removed from Hampton in 1948; many of the seasonal practices continued throughout their residency in the farmhouse from 1948-1980. Historic photographs, as well as diaries, clearly document these practices which were vital to the way in which people, and specifically the Ridgelys, lived until the second half of the twentieth century.

Interpretively, it is essential to represent these seasonal changes in the Dining Room exhibit area.

Seasonal changes will include:

- 1. Painted oilcloth or floorcloth will be laid over the Brussels carpet during the summer months.** The Brussels carpet has been tacked to the floor for traffic stability and safety, and in keeping with physical evidence indicating previous carpet tacking in this room. Therefore, the painted floor cloth will be installed over the carpet for summer use, even though the Ridgelys stored the good carpets in the off-season.

However, the practice of laying the summer cover over the carpet was known as an alternative in the period; for example, "Straw matting, though used year-round, seems to have had its greatest use in the summer, sometimes as a protective cover for carpeting, but usually as a seasonal replacement." ⁵⁸³

- 2. The silk curtain portion of the window treatments will be removed during the summer months, and replaced with leno curtains as indicated on the inventory.** These sheer curtains were in part used as "bug bars". The thin muslin or leno curtains would have provided some light protection, would have allowed air passage, and prevented dust accumulation. The drapery treatment will remain, hanging from the poles with pole ends. The drapery portions were usually fixed by nailing, and difficult to change seasonally. As they hung above the window opening, they did not disturb ventilation, and were often left in place.
- 3. Leno covers for the looking glasses (at least one) will be made, and tied on in period fashion, to interpret protection from fly-specks and dust.** Chandeliers and gilt picture frames were similarly wrapped in the eighteenth and nineteenth century; this practice is not specifically mentioned in the inventory, although leno is plentiful and early photographs show this practice at Hampton later in the nineteenth century.
- 3. Andirons, firescreen, and fireplace equipment will be removed to storage during the summer, and the fireplace filled with a fireboard (listed on inventory - see above). Alternately, a bough pot filled with a live plant or cut greens will be placed in the fireplace opening during the summer.** This practice is also documented for Hampton in the period. The peril, of course, was removing the firewood too soon in the spring; John Byng, an eighteenth-century English diarist, complained on a chilly May evening, "here were no fires but an elegant assortment of geraniums, and of myrtles, [which] forced you to endeavor to hope that summer was coming." ⁵⁸⁴

The inter-relationship of art, architecture, and the landscape through the visual connection of house and gardens, is an important interpretive theme, and will be connected by the documented practice of plant and flower use.

4. Objects which William Seale referred to as transient in the above quotation, such as glass fly catchers, the cut-glass ice-pails, and other summer articles of use, will be displayed during the summer months, and returned to storage in the winter.
5. Table settings will be alternated to display at least three of the china services owned and used by Charles Carnan Ridgely. See SETTING THE STAGE below. These table settings will be well-documented, and rotate a variety of Ridgely dining objects into the exhibit plan to maximize and vitalize interpretation.
6. Some rotation of furniture will take place in accordance with seasonal changes; consideration will be given to additional research to allow for arrangement of a breakfast setting for special exhibition, etc. These types of proposed changes will be considered as addenda when additional research and documentation permits.
7. Summer slipcovers for the sofas and chairs will be used. Loose slipcovers fastened in the back, in colors harmonious to the costly silks documented for the room, will be installed during the summer season.

FURNISHINGS PLAN

INTRODUCTION

To summarize furnishings study documentation, the Dining Room was one of the primary public spaces in the Mansion. The activities carried on in this room sustained life and preserved the Ridgelys' social status. Furnishings served to enhance all life in the Mansion: Completing the architectural framework, impressing visitors, providing for comfort as well as ritual, and making the daily activities of its entire human population civilized, orderly, and efficiently operable.

Meals were elaborate at Hampton; this is abundantly evident from contemporary accounts of visitors, and from frequent food bills for expensive or exotic foods such as bushels of oysters, terrapin, veal, champagne, and chocolate, and large expenditures for sugar, sweetmeats, and spices. Beef, pork, chicken, and seafood, were supplied in quantities. Extensive family orchards provided seasonal fruits and nuts, and other fruits including pineapples and watermelons were purchased. The vegetable gardens were large and varied. The expensive and stylish furnishings served to complement the eating and socializing prevalent in this space.

During the eighteenth and the first half of the nineteenth century, furniture was arranged around the perimeter of a room, against the walls, and brought forward into the room during use. Many items of furniture were specifically designed to be stored against the wall, such as drop-leaf or tilt-top tables.

Precision, neatness, and order characterized the formal interiors of the Federal period. Clutter was absent, and the term "neat" was used not only as a synonym for tidy, but was also equated with "genteel", which the Oxford English Dictionary defines as "appropriate to persons of quality...elegant or graceful in shape or appearance...refined, delicate."⁵⁸⁵ These characteristics are essential to the exhibit space known as the Dining Room.

As part of an organic effort to understand the many layers of life on the estate, this plan presents four different seasonal variations for room arrangement in the Dining Room. The chapter entitled "Setting the Stage," will discuss actual furnishing plans for seasonal arrangement, outlining four scenes and providing guidance for full interpretive development of several themes in each setting. Objects required for these scenes have been included in the "List of Objects." Other objects which may be required to supplement interpretive endeavors will be evaluated on a case-by-case basis, and appended to this report.

These exhibit rotations will maximize use of the original furnishings and objects acquired to replace original objects as documented above. The seasonal changes will also provide intensive interpretive opportunity - to depict not only the activities of the

Mansion's occupants, but the other human populations who cared for and served the Ridgely family. Interpretive study of the roles of housekeeper, butler, cook, footmen, downstairs maid, and others in the hierarchy will be explored. The opportunity to compare and contrast their lifestyles, food consumption, environmental choices, and cultural patterns will be enhanced by the exhibits, which will make extensive use of original material culture to tell a multi-layered story.

Rooms should tell visually as much of the everyday story as they can. Though the room and the visitor may be two hundred years apart in time, the visitor himself lives in a house, an apartment, a room; he knows more about his own manner of living in rooms than he knows about anything else, though he may never have considered the matter before. Contrast and identity confront him in the historical interior on a more personal basis than would be the case on a preserved battlefield, in a ship, before the facade of a building, or in a museum gallery. His own experience becomes the seed of a historical imagination. The nourishment of that seed is the primary function of the historic interior. ⁵⁸⁶

Seasonal rotation dates will be somewhat flexible to accommodate park staff schedules and special events. In this, as in other period rooms, a few days each season will involve these changes taking place, right in front of visitors. This will allow related discussions of the people necessary to this activity from the housekeeper to the upholsterer, carpenters, painters, and others who cleaned, whitewashed, removed curtains and carpets, or installed slipcovers, screens, fly covers, etc.

FINAL RECOMMENDATION:

Above all, this furnishings plan must be organic. Research and study of the Ridgely family and dependents, and their use of Hampton's living and working spaces, is an ongoing endeavor. New information and scholarship will be incorporated into this document on an ongoing basis.

FURNISHINGS PLAN: COMPREHENSIVE LIST OF OBJECTS

Architectural:

Paint
Graining
Wallpaper
Radiator Removal/Heating Adaptation
Exterior Shutter Restoration

Furnishings: (Summary listing)

Draperies and curtains
Curtain sheers
Set-in shades
Gilded poles with leaf-shaped pole ends
Curtain pins
Brussels carpet
Hearth rug
Painted floorcloth
Matting
Drugget
Table drugget
Table mats
Table doilies
Tablecloths
Napkins
Towels
Drawer covers
Sidechairs (20)
Armchairs (2)
Sofas (2)
Slipcovers (24)
Dining Table - 3 sections
Breakfast Table
Candlestand
Desk
Sideboard
Knife box(es)
Cellarettes (2)
Ceiling Fixture, Argand type
Argand lamps for brackets
Argand lamps for mantel
Double Argand lamp for side table
Candlesticks (4)
Plated snuffers and stands
Beeswax candles

Andirons (pair)
Fireplace screen
Tongs
Shovel
Jamb hooks (2)
Bough pot
Fireboard
Paintings
Prints
Silver Holloware
Silver Flatware
Plated ware
Porcelain dinnerware
Porcelain figures
Plateaux
Epergne
"Sugar" temple
Porcelain urns
Glassware
Wine bottles
Flycatcher
Mousetrap
Artificial plants and flowers
Artificial foodstuffs
Firewood
Cigars and pipes
Chamberpot
Paper, pen, and inkpot

FURNISHINGS PLAN: COST ESTIMATES

Cyclic:

Architectural:

Painting	10 - 15 year cycle, beginning in 1986	@ \$ 12,000
Graining	10 - 15 year cycle, beginning in 1986	@ 5,000
Wallpaper	15 - 20 year cycle NEW INSTALLATION	@ 25,000

Soft furnishings: ALL REPRODUCTION MATERIALS

Carpet	20 year cycle beginning in 1988	@ \$25,000
Hearth rug	20 year cycle beginning in 1988	@ 2,000
Drugget	1 year cycle NEW INSTALLATION ESTIMATED	@ 2,000
	under table	
	under tablecloths	
Matting	10 year cycle NEW INSTALLATION ESTIMATED	@ 1,000
Floor cloth:	15 year cycle NEW INSTALLATION ESTIMATED	@ 10,000
Window Curtains	10 year cycle beginning in 1986	15,000
Fringe	20 year cycle beginning in 1986	10,000
Leno for windows	5 year cycle NEW INSTALLATION ESTIMATED	@ 4,000
Leno for mirrors	5 year cycle NEW INSTALLATION ESTIMATED	@ 1,000
Linens, including:	(all repro) NEW INSTALL. ESTIMATED	@ 7,500
	Table mats - 20 year cycle	
	Doilies - 20 year cycle	
	Dimity drawer covers - 20 year cycle	
	Tablecloths - 20 year cycle	
	Napkins - 20 year cycle	
	Towels - 10 year cycle	
Upholstery	30 year cycle NEW INSTALLATION ESTIMATED	@ 20,000
	includes: 2 sofas, 20 chairs, 2 armchairs	
Slipcovers	10 year cycle NEW INSTALLATION ESTIMATED	@ 3,000
	includes: 2 sofas, 20 chairs, 2 armchairs	

Other reproduction items which will need cyclic replacement

Candles	5 year cycle	@ 100
Wax tapers	5 year cycle	@ 100
Paper & quills	2 year cycle	@ 120
Artificial Food	NEW & REPLACEMENT - yearly purchase of	1,000
Artificial Plant Material	5 year cycle	@ 500
Pipes and Cigars	5 year cycle	@ 100

Conservation (in addition to above)

Immediate needs:

22 Chairs @ \$ 150 each for stabilization	@ 3,300
Gilded brackets - repairs and conservation	@ 4,000
Large looking glass - repairs and conservation	@ 5,000
Silver repairs	
Porcelain repairs	

Future conservation needs:

Must be determined on an ongoing basis as need arises. See Housekeeping section for monitoring schedule.

One Time Expenditures/Donations:

The active participation of the Furnishings and Conservation Committee of Historic Hampton, Inc., should be solicited for assistance in acquiring the necessary missing objects to complete the furnishings of the Dining Room through donation of appropriate objects or materials. Additionally, some exchanges for items in the Hampton collection which do not fit the Scope of Collection should be actively pursued. These alternatives should alleviate a significant portion of the costs indicated below.

Priority should be given to the acquisition of original Ridgely objects if available at the present time.

NPS:

Reinstallation of exterior shutters and hardware

Conversion of corner closet to linen and porcelain storage/exhibit

ONE TIME PURCHASES OR ACQUISITIONS:

Dining table (3 sections)	10,000 with trade
2 small sofas or couches	50,000
Argand "Grecian lamp" ceiling fix.	20,000
2 additional chairs for secondary set	6,000
1 armchair (reproduce?)	5,000
1 candlestand	2,500
1 cellarette	5,000
Pair of mahogany knife boxes	8,500/optimal: copy original
Plate warmer	2,500
Framed prints (8 portraits, 2 landscapes, and 1 Battle of Bunker's Hill)	20,000
Pair of Sheffield Argand lamps	10,000
Tea tray	1,000
4 plated chafing dishes	8,000
Silver cake basket	7,500 (Eng.)
Plated funnel	750
Silver punch strainer	3,500
Wine siphon	4,000
18 figures for plateau - Derby, etc.	36,000 Staffordshire: \$20,000
Glassware, including: Champagne flutes (\$200 ea.) wine glasses (\$125 ea.), tumblers (\$125 ea.), decanters (\$500 ea.), pitchers (\$500 ea.), oval, round, and flat dishes (\$500 ea.), sugar dishes (\$1,000 ea.), butter boats (\$1,000 ea.), compote (\$3,500 pr.)	20,000

List of objects needed - one time purchases (con't):

Porcelain,	including: Pieces to match armorial, Worcester, Angouleme Sprig, and Davenport	10,000
Curtain pins		3,500
Repro. chimney board or bough pot		2,500
2 plated toast stands		1,000
2 plated snuffers with 2 stands		1,000
Silver soup tureen		\$ 20,000 (\$25,000)
Spill jar		2,000
Mousetrap		500
Flycatcher (glass)		750
Candle wick trimmer		500
2 spittoons		1,000
Silver cans		3,500 ea.
Silver goblets		3,000 ea.
2 plated wine coolers		4,000
Silver flatware,	including: Dessert spoons (\$75 ea.), sauce ladles (\$250 ea.), meat skewers (\$250 ea.), large fish knife (\$500), marrow spoon (\$250 ea.), 2 milk bowl ladles (\$250 ea.), 29 pre-1829 dinner knives (\$200-400 ea.), salt spoons (\$100 ea.), and 4 gravy spoons (\$200 ea.)	
Sharpening steel		\$ 500

SETTING THE STAGE: April 15 - July 1

Furnishings Disassembled: To be arranged for an upcoming dinner party. Linens, tableware, etc. will be stacked up. There will be no food in evidence. Serving plates and platters will be laid out and trays set out with accoutrements.

A Housekeeper by practise must acquire so quick an eye that, if she comes occasionally into a room that is cleaning, she must see at once if it is going on properly....One of the most useful common directions next to carrying a candle upright is that of putting away chairs, tables, or anything that goes next to a wall, with a hand behind it. For want of this trifling attention great pieces are frequently knocked out of the stucco [plaster], and the backs of the chairs, if bending, leave a mark on the wall. ⁵⁸⁷

The precision and detail with which the room was set up and displayed will be pointed out through a description of several servants' duties. The desire for gleaming surfaces and sparkling glass and silver - from mundane cleaning and polishing activities to givrage (i.e., frosting fruit and flowers with sugar, coating sugar ornaments with powdered glass,) and brightcut patterns of deeply incised geometric shapes or zig-zag lines - will be discussed. Some period instructions for these activities will be available for interpretation.

The Davenport pieces will represent the service to be laid out, supplemented with silver dishes, etc. There are twenty-one surviving soup plates in the Davenport service for use, to begin dinner. Additionally, there are:

- 11 platters
- 9 butter plates
- 9 dinner plates
- 2 sauceboats
- 3 fruit baskets
- 5 fruit bowls
- 2 cake plates
- 7 dessert plates
- 7 chocolate cups
- 29 saucers
- 10 teacups

Some silver and glass objects will also be exhibited, being readied for display and use.

Candles (beeswax) will be needed, some already set up in candlesticks. A wick trimmer will be in evidence, as well as wax tapers for lighting candles and lamps (Roberts, pp. 23, 27.)

Clean towels to dust lamp glass of Argand lamps (Roberts, p. 22) will be set out, with one or two tossed over a chair as if work is in progress.

Firewood for the fireplace will be needed until May 15. Early spring evenings were chilly and fires were still used.

Papers, one being a written dinner menu for the coming meal, pen, ink, and a few books, will be on or in the open butler's desk. Paraphernalia associated with wine - bottle openers, funnel, etc. - will also be on the desk from which the butler is working.

SETTING THE STAGE: July 1 - October 15

Dinner Course: First or second course laid out with table fully set and food ready for service. Tablecloths, etc. in full regalia. Fresh meat, fruits, vegetables, etc. available for discussion.

The French Ridgely armorial service will be used for this exhibit. Pieces presently in the museum collection include:

- 1 salad bowl
- 2 dishes
- 6 vegetable dishes
- 26 dinner/dessert plates
- 2 soup plates
- 3 platters
- 2 large fish platters
- 1 sauce tureen
- 4 sweetmeat dishes

This set is the most important of those owned by the Ridgelys because of the family coat-of-arms emblazoned upon it. Additional pieces of this set will be acquired or reproduced as necessary for exhibition. Until sufficient pieces are acquired, the set of French blue cornflower porcelain will continue on loan and be used for exhibit representing another prominent service used by Charles Carnan Ridgely.

The table, sideboard, and breakfast table will be arranged for dinner, first or second course. The table will be set according to specific instructions in The House Servant's Directory, written by Robert Roberts, butler to Christopher Gore, a friend and contemporary of Charles Carnan Ridgely; courses set out to illustrations in Louis Eustache Ude's The French Cook (Philadelphia: Carey, Lea and Carey, 1828), an English version of a French cookbook in the Ridgely family library at Hampton (see fig. 234); Miss Leslie's The House Book; and, other period illustrations (i.e., fig. 232 - "Our dining room at York, 1838", and figs. 235, 236, 237).

Mr. Roberts instructs: ⁵⁸⁸

LAYING THE CLOTH, &C

In putting the cloth on the table, you should be very particular, observing, in the first place, to have its right side uppermost. This you may easily learn by looking at the hem and fold. Likewise you must be very particular to have the bottom of the cloth to the bottom of the table. In most all dinner cloths that are spread for company, there is generally some ornamental work wrought on them, on some there is the family's coat de arms, on others, baskets of flowers, birds, branches, &c. Then suppose there is a basket of flowers, the bottom of the basket should be towards the person

at the bottom of the table, as the design should always go up the table; the centre of the table cloth should likewise go exactly down the centre of the table, and not hang the eighth of an inch longer at one end than the other.

SETTING OUT THE DINNER TABLE

When your cloth is perfectly even, then put round your plates, laying four at each side, and one at each end, observing to have them at equal distance from each other, then put on your napkins, having them neatly folded so as to admit the bread into them, without being seen; then put round your knives and forks, placing the knives at the right hand, with the edge of the blade towards the plate, and the end of the handle to come even with the edge of the table; then place round your forks, on the left hand, in the same manner; then put your carving knife and fork head and point, in the same way. When you have this done, put a dinner knife and fork at each side of the table, opposite the centre, for carving with; then put round your tumblers, one at the right side of each plate, about three inches from the edge of the table. The best method to have them at an equal distance from the edge of the table is, to take a steel fork, hold the prong in your right hand, allowing about three inches of the handle and prong to be extended from your fore finger and thumb, then press your fore finger against the edge of the table, letting the handle of the fork go in on the table; then draw your tumbler so as to touch the handle of the fork; and so on to each tumbler. By this process you will be able to have your tumblers at a proper distance from the edge of the table; then put round your wine glasses, one before each tumbler; let the foot of each wine glass touch the tumbler, and this will keep them even, in like manner; then put round your plates; put a spoon between each plate in a straight line all around the table, with the bowls upwards, as they show much better to advantage; then put on your two large gravy spoons, one at the bottom, and another at the top. Put these across, before the head and foot plate; then put round your salts, which should be six in number, as this is the regular quantity for ten to dinner. Remember to put on your salt spoons...If you have four wines, put one at each corner of the table, but not so near as to be knocked off. When removing the dishes, if your family dine by candle light, the candlesticks or branches are put in the center of the table. Should there be branches, the sallad or epergne must be put in the centre, with one of the branches between that and the bottom, and the other between that and the top; you should have plenty of plates, knives and forks, spoons, glasses of both kinds, and everything else that is necessary for your dinner; as it is much better to have in the room more things than are wanted, of every description, than not to have enough; as this causes great confusion.

SETTING OUT THE DINNER TABLE (con't)

You should observe to have your side dishes in a straight line, and at a regular distance from each other, and also match in size and colour, cross corners, your four corner dishes should go rather on a square, and to match each other cross corner...

The Hampton dining table presently seats eight, and adjustments will be made for this number of diners. The centerpiece for dinner will be the plated epergne.

SETTING OUT THE SIDEBOARD

In setting out your sideboard, you must study neatness, convenience, and taste; as you must think that ladies and gentlemen that have splendid and costly articles, wish to have them seen and set out to the best advantage...

The grapes which are to go on with the dessert, &c. with all the spare glasses that are for dinner, must go on the sideboard, with your champagne, hawk, and ale glasses. When all these are properly arranged, they make a grand display. Your glasses should form a crescent, or half circle, as this looks most sublime. If you should have a light on your sideboard, you must leave a vacant place behind your glasses for it; in forming the crescent, your highest glasses must be the farthest off, and the smaller one in an inner circle. Let them be put two and two, that is, on large and one small, that you may have them ready when wanted. In the space between the glasses, place your cruetstand or casters, this must be right in the centre of the sideboard, and about two inches from the edge; then put at each side of your casters your two water decanters, then your small silver hand waiters, one on each side of each water decanter, then your wine for the dessert, in the silver coursters, in the same manner; then if there is any vacancy left, you may fill it up with some spoons, as spoons, &c. give glass a brilliant display. If your sideboard is very large, you may put your finger glasses on it, but mind that every thing looks uniform...

THE SIDE TABLE

The side table is the place where you are to have all your dinner plates, pudding and cheese plates, and likewise the dessert plates, if there is not room on your sideboard for them. You must have a clean cloth spread upon it, as your salad and cold meats are to be placed on it, if they are not put on your dinner table...this you must do with great taste, that they may look ornamental like the things on your sideboard, observing the same rule, to have everything that is wanted first, next at hand.

TABLE SETTING

The following recommendations for a sample dinner menu are based on four sources of information:

- (1) HAMP #7856 The French Cook (Philadelphia, 1828) ⁵⁸⁹.
- (2) Appendix III: Bills of Fare, Coleman, Nostrums of Fashionable Entertainments (see fig. 238).
- (3) Entries from Charles Carnan Ridgely's Grocery Pass Book of 1810-1811 listing purchases from William Norris, Jun.
- (4) Previous research detailed in memo to staff from Lynne Dakin Hastings, dated 30 Nov 1993, titled "Dining Research."

The French Cook recommends that an eight person dinner must have at least four entrees (consisting mostly of meats), 1 soup, 1 fish, 2 removes for second course, 4 entremets (consisting mostly of vegetables) - see pp. ix-x following. Using Ridgely's French armorial dinner service for the first course, the following are recommended:

SOUP Terrapin or turtle soup, pp. 57-60, #34, which consisted of turtle, veal, ham, sweet basil, sweet marjoram, lemon thyme, winter savory, bay leaves, common thyme, parsley, green onions, large onions, madeira wine, sugar, cayenne pepper, bread, lemons, and eggs. All of these ingredients were readily available to Ridgely from merchants or at Hampton - the farm, dairy, herb garden, wine cellar or pantry. Additionally, Ridgely was fond of turtle, as bills to his club attest. ⁵⁹⁰

or

Rice soup, p. 51, #17. Ridgely purchased rice from Norris.

FISH Local fish such as rockfish, trout, mackerel, etc., with a caper sauce. Sauce p. 98, #36. Ridgely purchased capers from Norris. Note: The fish should be of a size to fit the fish platters.

REMOVES (1) Sirloin of beef braised, from Nov. 30 memo and Ude, p. 116, #21.

(2) Veal escallops with lemons, from Nov. 30 memo. Lemons were ordered frequently, as well as grown in the Orangery, and would have been plentiful at Hampton.

ENTREES

(1) Leg of pork with peas and green cabbage, p. 86, #30. Pork was plentiful on the Hampton estate, and cabbage would be in season.

(2) Fowl with olives, pp. 161-162, #9. Ridgely purchased olives from Norris.

(3) Macaroni and parmesan cheese, p. 66, #1.

This entree is interesting and fun; children on tour will enjoy the fact that this dish has been popular for a long time. Thomas Jefferson's confidential secretary, William Short, made a special trip from Paris to Naples to purchase a "maccaroni mould" so that Jefferson could indulge in his favorite food, and Petit, Jefferson's maitre de hotel, was instructed to bring back to the U. S. "a stock of macaroni, Parmesan cheese, figs of Marseilles, Brugnoles, raisins, almonds, mustard, vinaigre d'Estragon, other good vinegar, oil and anchovies." ⁵⁹¹ Jefferson, in fact, recorded many recipes while in Paris, for blanc mange, wine jelly, biscuit de Savoye, noodles a la macaroni, wine jelly, etc.

(4) Oysters or oyster loaves, from Nov. 30 memo. "Oysters are eaten raw, broiled on coals, baked with fat and in other ways," recorded John David Scherf in 1783. And "Travelers from Connecticut to Georgia remarked of enjoying this 'pleasant' edible and of its abundance in eighteenth-century America." ⁵⁹²

ACCOMPANIMENTS - sauces, relishes, etc. Castor sets and associated dishes. Salad might also accompany this course. Of this dish Anthony Willich suggests "The most suitable ingredients of salads, besides lettuce, are the various cresses, chervil, (*Chaerophyllum bulbosum*, Cinn.) and the scurvey grass, which together with the other cooling herbs, produce the effect of cleansing the humours, or, as some say, of purifying the blood..." ⁵⁹³

NOTE: When the table is increased in size to match the inventory reference, the first course will need to be increased accordingly for twelve to fourteen persons, and a more elaborate meal planned. One interesting dish described at a Charleston dinner was "preserve of fowl": A dove stuffed into a quail, the quail into a guinea hen, "the hen into a duck, the duck into a capon, the capon into a goose, and that in turn into a peacock or turkey, and so roasted and cut into transverse sections." ⁵⁹⁴ This same author described a meal for eight as "two kinds of soup, turkey served with oyster

sauce, ham, venison, mutton, wild ducks, turtle, vegetables, custards, apple pudding, bread, and cheese," and another dinner included "a pile of Maccaroni in the center of the table...turtle steaks and fins," and a second course of "bread pudding...jelly...a high glass dish of ice cream...a pie...two high baskets...one of bananas and the other of oranges. One larger of apples." Madeira, sherry, champagne, and liquors accompanied this meal. ⁵⁹⁵

The chief difference in drinking habits between the planter's family and the farmers was that the planter was much more likely to serve and partake of imported wines. Practically all kinds were used, but Madeira and claret seem to have been favored over all others; perhaps the greater alcoholic content of Madeira gave it a special appeal. The planter was also likely to use imported brandy and other liqueurs that would seldom if ever appear in a farmer's home. Eggnog was a great favorite, especially at Christmas time, though there were those then as now who regarded it as a tragic waste of eggs and whiskey...the mint julep was a favorite concoction, sometimes made with brandy rather than whiskey. ⁵⁹⁶

Allowances for servants might vary, although the Whatman household was probably typical: "Ale. 1 pint to the men, and 1/2 a pint to the maids per day. Small beer. As much as they chuse." ⁵⁹⁷

In most households the size and importance of Hampton, the butler kept the key to the cellar, and was responsible for all distribution of "spirits," including ale. In fact, he should "draw it himself, and never allow any other to go down for him. (N.B. to make it a fault in anyone who does at the Butler's request.)" ⁵⁹⁸ The arrival of new shipments of wine from the continent in late summer also may be discussed. Wine bottles, claret bottles, and champagne bottles will be accompanied by a bottle opener, funnel, and decanters. Knowledge of fine wines and what to serve with each course was an important aspect of the butler's job.

The cook's job was less enviable

In the morning...obliged to rise very early...has every article of food that comes onto the table to cook, nothing ever being prepared till the hour it is needed. When...through with all the duties connected with the morning's repast, then...goes about the dinner. ⁵⁹⁹

The slave footmen, waiters, and kitchen maids were accomplished at Hampton, with no extant evidence of slovenliness or disorder. Frederick Law Olmstead maintained "Really well-trained, accomplished, and docile house-servants are seldom to be purchased or hired in the South, though they are found in old wealthy families rather oftener than first-rate English or French servants are in the North." ⁶⁰⁰

The French Cook's suggestion for setting the first course food dishes in plate 1 is viable and will be used in combination with "Dinner Table Set Out" (1825) on p. 25 of Festive Tradition, and recommendations in Chapter V, "Conduct of a Dinner," in Coleman's Nostrums for Fashionable Entertainments, to provide the total table setting. See figures cited above.

The entire first course menu is presented even though only half of the food might be on the table at one time, so interpreters may discuss the entire first course. A formal, written dinner menu will be available for reference during tours, as it would have been for butler and guests. To contrast, a written description of servant and slave diets will be available for discussion.

It is interesting to note that

African slaves usually arrived in the New World with some knowledge of native crops because Europeans had introduced American plants - maize, yuca, sweet potatoes, peanuts, red peppers, and sugar cane - to Africa beginning in the sixteenth century. Likewise Afro-Asian cultigens - rice, yams, okra, cowpeas, sesame, sorghams, and millets - and domestic animals - cattle, sheep, goats, swine, and fowl - were also familiar commodities in Southern kitchens. ⁶⁰¹

Artificial food will be used to represent food to be eaten. Certain non-perishable food-stuffs may continue in use as authorized.

Dessert dishes, glassware, and accessory silver will be displayed/stored on the sideboard and sidetable. Salt dishes, salt spoons, serving pieces, and ladles will be set out. Silver will be secured in place.

Servants held plates for carvers and served vegetables, sauces, and drinks [see fig. 239]. During the first course, guests might be offered water, porter, and ginger beer as well as light wines. Company often drank champagne between courses. After dinner the host proffered cordials, in addition to claret and Madeira. ⁶⁰²

A bough pot filled with artificial flowers and green boughs, or a plant, will be placed in the fireplace, where andirons, fender, and tools have been removed to storage. Flowers and foliage would have freshened the room and helped compensate for the food odors, smoke from cigars, etc. A list of plants and flowers available prior to 1830 in the Ridgely greenhouses will be appended to this report.

SETTING THE STAGE: October 15 - February 1

Final Dessert Course: Beginning Seating

Dried fruits, nuts, and elegant desserts prepared

Champagne set out, along with wine, ale, and carafes of water

Formal setting with everything in place; plateaux and fantasy garden will be the centerpiece.

The winter table setting will consist of a final dessert course of fruit, nuts, sweetmeats, wine, etc., with the table set to period documents such as illustrated in The Footman's Guide and other period illustrations. The table for this course does not display a table cloth. Esther Hewlett Copley in The Housekeeper's Guide (1834) directs that "A d'oyley, a finger glass, two wine glasses, China dessert plate, and silver knife, fork, and spoon," be set for each person, with varieties of wine at each end.

This final course will permit interpretive discussion of food preservation and dessert preparation/display, as well as the roles of host, hostess, and servers (butler and footmen). Information on the behind-the-scenes work of cook, scullery maids, and gardeners, will also be developed for discussion.

The sideboard will be displayed with family silver and remnants of the previous courses, as discussed in Roberts.

The breakfast table also will have remains of the earlier courses, as well as extra place settings of dishes, flatware, and glasses.

DESSERTS

An elegant dessert was the ultimate dining status symbol, with Hannah Glasse stating in 1805, "every young lady ought to know both how to make all kinds of confectionery and dress out a dessert ..."⁶⁰³ Special dessert services were an important part of dining room appointments. In fact, the most elaborate table settings were reserved for the climax of the meal - dessert.

The eighteenth-century French cookbook Le Cannameliste Francais (1751) defined fruit as "that which comprises all the service for the dessert." This meant that sweetmeats, jellies, syllabubs, nuts, ices, and even cheese, were considered fruit. In fact, in England the word "fruit" is still interposed with "dessert."⁶⁰⁴ All three forms of actual fruit were offered - fresh, dried, or stewed (preserved) - at an elegant dessert such as Charles Carnan Ridgely would provide for guests.

Mrs. Parkes commented that when the season allowed ripe fruit to be served as dessert 'the most important, such as grapes, pineapples, peaches or apricots, must of course occupy the ends of the table; while the inferior fruits, such as strawberries and raspberries, with preserves and dried fruits, fill the corners and sides of the table.' Oranges and plantains....Raisins and walnuts with several sorts of cordials and wines rounded out the dessert. ⁶⁰⁵

Regarding the table setting,

By the mid-1760s, the standard forms of dessert wares were introduced and these continued with little variation until the 1840s. Although components could vary, a typical dessert service would have had plates in multiples of six and dishes in multiples of two. The four standard dish shapes were square, oval, heart, and shell...A service would usually include a pair of oval tureens with covers and stands and optional ladles. These are commonly called sauce tureens today, but it is clear from original records that they were intended to hold sugar and cream. Ice pails or ice coolers were included with larger or more expensive services...Because they were upmarket items, the Worcester dessert services tended to be richly decorated...⁶⁰⁶

The correct display of all dessert forms was paramount. The Ridgely Worcester service will be used for this exhibit setting. Remaining pieces in this set include:

- 1 bowl
- 18 soup plates
- 2 dishes
- 2 relish dishes
- 4 vegetable dishes
- 1 pitcher
- 29 salad plates
- 6 platters
- 2 sauce tureens
- 16 dessert plates
- 2 large ice, ice cream, or fruit coolers
- 2 jar or pot lids

Silver serving dishes, sweetmeat dishes by Feuillet and by Odier, and related dessert pieces will also be used. The silver sauceboats and other service pieces will be displayed.

Additional artificial food is required: Elaborate garnishing of the desserts is essential.

Ice cream will be one of the major desserts discussed. It was served several different ways: In a mold, turned out onto a plate; in individual glasses or cups; or served from ice pails. Eggs, sugar, cream, and flavorings such as fruits, chocolate, pistachio, coffee, burnt almond, and Parmesan cheese (!) were readily available to Ridgely's cook.

As early as when William Black dined in the governor's mansion in Annapolis during the administration of Thomas Bladen (royal governor of Maryland 1742-1747), he wrote with delight "the fine ice cream with the strawberries and milk eat deliciously." By the end of the eighteenth century, ice cream was a popular treat, available from ice cream houses and confectioners. Martha Washington served ice cream when First Lady, and Thomas Jefferson was one of the first to flavor ice cream with vanilla, recording wages paid for staff turning ice cream in 1806. ⁶⁰⁷

The serving of ice cream also provides an opportunity to discuss Hampton's ice house; although the Ridgelys cut ice from the local rivers for storage, in case of mild winters ice was available commercially, even from distant sources, by the early nineteenth century. Jellies and syllabubs were created in tin or earthenware molds;

The more originality a hostess displayed in her molded dishes, the greater the number of favorable comments made by her guests, who were not beyond counting the variety of her offerings and openly rating her choice and execution of corner dishes. 'Corners' were meant to be eye-catching. ⁶⁰⁸

Jellies were also served in individual glasses; ordered by the dozen, they were often decorative and expensive. Messrs. T. & T. Powell of Baltimore purchased a 218-piece service of engraved table glass from the Stevens Glass Concern in Bristol, England, in 1797. ⁶⁰⁹ A service such as this might have been owned by Ridgely; there were 34 Best cut glass Jellys, and 62 common ones remaining on Charles Carnan Ridgely's 1829 estate inventory.

Confectioners were popular during Charles Ridgely's tenure at Hampton. Jane Magg's Pastry Business in Baltimore advertised naples biscuits, crackers, seedcakes, and pound cakes, with or without fruits, as well as jellies, and raspberry, strawberry, damson, and quince preserves. As far south as Charleston, ladies could acquire from Frederick Kreitner sugar "fountains, landscapes, scriptures, and Ovidic pieces in the Italian manner," as well as macaroni, ratafias, wedding cakes, tea cakes, sugarplums, preserved pineapples, oranges, strawberries, ginger, lemons, and almonds. And in Philadelphia, Joseph Delacroix supplied "plateaux or dessert-boards elegantly decorated, and plates adorned with sundry sugar things." ⁶¹⁰

Fruit-shaped marzipan, queen cakes, cookies (sugarcakes, seedcakes, etc.), wafers, naples biscuits, savoy or sponge cakes, loaf cakes, fancy cakes, pastries, and pies, were all part of the "fancy goods and baked eatables," one could expect at the dessert course of a society dinner party, along with puddings, syllabubs, fools, and flummeries. Cakes were iced with frosting which was hard, smooth, and white, embellished with many forms of decorations. Sweetmeats, comfits, candies, fruits, and wines, rounded out the display, all surrounding a grand plateaux or centerpiece. All of these foods, in appropriate quantities will be artificially reproduced for exhibition. Some non-perishable foodstuffs may be used for short-term exhibition. Pictorial sources, recipes, and additional documentation will be appended to this report.

Firewood for fireplace.

Spittoons.

Pipes and cigars for men to smoke:

On March 24, 1810, Charles Ridgely purchased 50 "segars" from William Norris, Jun., grocer in Baltimore. Two days later he purchased 50 more. By April 14, he was ready for 100 once again.⁶¹¹ He bought lots of fifty to one hundred cigars almost monthly during this period; sometimes the entries say only "segars," but often they describe "first chop Segars." Spelling varies from segar to cigar to cegar. Keeping "the best table in America" obviously meant providing tobacco products as well as vintage wines to round out a meal (fig. 240). Cigar smoking of the period is also illustrated in #77 of Wine and the Artist (see fig. 241). The cigar habit became very popular during the Napoleonic Wars, when the British and French were fighting in Spain, and was first mentioned in Brockhaus's lexicon in 1809 as "a new style of smoking." Ridgely was obviously in the forefront of fashion in this regard.⁶¹²

SETTING THE STAGE: February 1 - April 15

Final Dessert Course: Immediately Before Clean-up

Disarranged seating, linens, cups and glasses, etc.

Chamberpot

Wine bottles, etc.

A discussion of the use of this room by men following the meal, and the presence of only male servants will be developed, as well as reference to the alternate activities of the women during these hours (figs. 242, 243, and 244). The work created by these elaborate several course dinners will be highlighted, particularly clean-up. A discussion of the difference between field slaves and house servants' diets, in light of "leftovers," may be developed. Records of foodstuffs purchased by the free artisans of the estate may also be quoted for comparison and contrast.

The Davenport service will be used for this exhibition period. There are not many plates, but they may be stacked (with insulation between), and we will imply that some objects have already been removed to the kitchen. Other dessert pieces will be exhibited on the sideboard and sidetable to show what was served.

The use of the Davenport service will continue until July, adapted for the spring exhibition above. This will permit less moving of fragile objects in and out of storage.

This exhibit will require additional fake food, in a partially-consumed mode, including crumbs, and perhaps wine spillage, etc.

Firewood for fireplace.

Partially burned pipes and cigars will be displayed, with a single candlestick (with candle) set apart on the table, provided so the gentlemen could light their cigars.

Spittoons.

Candle trimmers and snuffer.

Linen or cotton cloths (like that thrown over butler's arm in Sargent's Dinner Party) laying on a table or thrown across a chair back (to represent wiping off the table when food or wine is spilled).

ENDNOTES

1. Cultural Resource Management Guideline NPS - 28, Release No. 3 (Washington D.C.: U.S. Department of the Interior, National Park Service, August, 1985), Appendix A, pp. 7-8.
2. "The City of Baltimore," Niles' Weekly Register, III (Sept. 19, 1812), pp. 45-46.
3. Rodris Roth, "Interior Decoration of City Houses in Baltimore: The Federal Period," Winterthur Portfolio 5 (Charlottesville, Va.: University Press of Virginia, 1969), pp. 62-63.
4. MS. 692, Reel 3, Ridgely Family Papers, Maryland Historical Society.
5. Will of Captain Charles Ridgely (1733-1790). Baltimore County Wills, Will Book 4, pp. 478-479, Hall of Records, Maryland State Archives. Copy in the research files of the Museum Services Division, Hampton NHS.
6. Three words in quotation marks from Jacqueline Fearn, Discovering Heraldry (Aylesbury, Bucks., England: Shire Publications, Ltd., 1980), p. 7. Paragraph taken from Lynne Dakin Hastings, "Furnished with 'Gentility': The Use of the Ridgely Arms at Hampton," Heraldry in Maryland (Baltimore: Maryland Historical Society, 1987), p. 93.
7. 21 September 1791, Charles Ridgely Esq. to James Ker, Coachmaker, Philadelphia. MS.1127, Box 2, Ridgely Family Papers, Maryland Historical Society (hereafter MdHS).
8. M4694, f. 284, G. Howard White Collection, State Archives, Maryland Hall of Records (hereafter GHWC, MdHR).
9. See for example accounts with James Bryden for 1796-1797. MS.1127, Box 2, Ridgely Family Papers, MdHS.
10. "New Dancing Assembly Association Subscriptions," 16 April 1817, Vertical File, Manuscript Division, MdHS. This document lists the members who purchased the Baltimore Dancing Assembly Rooms with equal stock shares, and continued the activities of the club. Members included most of the prominent Baltimoreans of the day, with Charles Ridgely of Hampton, Charles Ridgely Junior of Hampton, and Nicholas Greenbury Ridgely among the stockholders.
11. MS 691, Ridgely Account Books, MdHS.
12. Matchett's Baltimore Director, Corrected up to June 1829, Baltimore, 1829, p. 268.
13. Matchett's Baltimore Director, Corrected up to May 1833, Baltimore, 1833, p. 155.

14. Ibid.
15. J. C. Carpenter, Appleton's Journal, no. 320, vol. XIII (May 8, 1875). Although this quotation comes from a source written almost 90 years after the Mansion's construction, it is an interesting perspective on Hampton's image in the nineteenth century.
16. Mark Girouard, Life in the English Country House (New Haven and London: Yale University Press, 1978), p. 158.
17. Beth Ann Twiss-Garrity, "Getting the Comfortable Fit: House Forms and Furnishings in Rural Delaware, 1780-1820" (M.A. thesis, University of Delaware, 1983), p. 41.
18. James McHenry Howard, Memoirs of the Ridgelys of Hampton (annotated typescript copy by Helen West Stewart Ridgely, Archives, Hampton National Historic Site, c. 1895), p. 104 (unnumbered in original, but determined by placement). Quote reads, "Captain Charles Ridgely was taken with paralysis in the "little Office" between the main building and the bathroom, and was carried into his bed room--now used as the sitting room- opposite the dining room at the foot of the stairs. After being put to bed he fell into a coma...& so he died!"
19. Girouard, p. 233.
20. James Fennimore Cooper, Notions of the Americans Picked Up by a Travelling Bachelor, 2 vols. (1828, reprint, with an introduction by Robert E. Spiller, New York: Frederick Ungar, 1963), pp. 85-86.
21. James McHenry Howard, Memoirs (unpublished, 1897), p. . A copy of this manuscript may be found in the research files of the Museum Services Division, Hampton NHS. The original is still owned by a Ridgely descendant.
22. Thomas Sheraton, Cabinet Dictionary (1803, reprint, New York: Praeger Publishers, 1970), p. 194.
23. Quoted in Peter Thornton, Authentic Decor: The Domestic Interior, 1620-1920 (New York: Viking Press, 1984), p. 147.
24. James Fennimore Cooper, Notions of the Americans, pp. 145-147.
25. Quoted in Sara Paston-Williams, The Art of Dining: A History of Cooking & Eating (London: The National Trust, 1993), pp. 261-262.
26. Thornton, Authentic Decor, p. 51.

27. Thornton, Authentic Decor, p. 145.
28. Barbara Carson, The Governor's Palace: The Williamsburg Residence of Virginia's Royal Governor (Williamsburg: The Colonial Williamsburg Foundation, 1987), pp. 6-7.
29. Orlando Ridout V, Building the Octagon (Washington, D.C.: The American Institute of Architects Press, 1989), pp. 1, 10-11.
30. Michael F. Trostel, Mount Clare (Baltimore: National Society of Colonial Dames of America in the State of Maryland, 1981), p. 13.
31. Recreating Yuletides Past (Winterthur, DE: Winterthur Museum and Gardens, 1987), p. 11.
32. Although the dinner hour was somewhat earlier in the country than in town, specific reference to the dinner hour during Charles Carnan Ridgely's occupancy at Hampton has not been located. Dinner was served for Thomas Jefferson and family at Monticello at about 4:30 p.m. In 1806 Rosalie Calvert describes sitting down to dinner in Washington, D.C., at 5:00 p.m., but by 1819 the hour had been pushed back until 6:00 p.m. Girouard (p. 232) states dinner in English country houses had already been pushed back to 6:30 or 7:00.
33. Sara Paston-Williams, The Art of Dining: A History of Cooking & Eating (London: The National Trust, 1993), p. 245.
34. Quoted in Woodlawn Plantation (Mount Vernon, VA: The National Trust for Historic Preservation,), p. 6.
35. 20 July 1810 Ridgely paid \$3.25 cash for "freight & drayage of a Harp," probably being sent from the city out to Hampton. M4695, GHWC, MdHR.
36. MS. 820, Thompson Diaries in nine volumes, 1802-1830, MdHS. This quote was taken from vol. 3 (1812).
37. Etiquette for Ladies (Philadelphia: Carey, Lea & Blanchard, 1838), pp. 22-23.
38. Judith and Martin Miller, "Studied Style," Traditional Interior Decoration (June/July, 1989), p. 87.
39. M 4692 (Ledger L, Folio 28), GHWC, MdHR.
40. William Fry, The Baltimore Directory for 1810 (Baltimore: B. W. Sower & Co., 1810).

41. MS 1127, Ridgely Family Papers, MdHS. See also Historic Structure Report: Historical Data Section, (August, 1980), p. 247.
42. See copies of paint analysis report and additional correspondence under PAINT STUDY: DINING ROOM, Research Files, Museum Services Division, Hampton National Historic Site.
43. Quoted in Roth "Interior Decoration," p. 67.
44. Ibid.
45. Quoted in Pauline Agius, Ackermann's Regency Furniture & Interiors (Wiltshire: The Crowood Press, 1984), pp. 25-26.
46. Nina Fletcher Little, American Decorative Wall Painting, 1700-1850 (Sturbridge, Mass.: Old Sturbridge Village, 1952), p. 99.
47. Roth, "Interior Decoration," pp. 59-86.
48. See additional documentation in reference files, Museum Services Division, Hampton National Historic Site.
49. Telephone conversation between Mr. Peterson and the author, 1987.
50. Memorandum Report from Reed Engle, MARO Architect, September, 1983. Copy on file in Park Office.
51. Memorandum Report from Reed Engle, MARO Architect, to Lynne Dakin Hastings, Park Curator, March 20, 1987. Copy in reference files of Museum Services Division, Hampton National Historic Site.
52. Letter from Frank Welsh, Paint Consultant, to Lynne Hastings, Park Curator, April 14, 1987. Copy in reference files of Museum Services Division, Hampton National Historic Site.
53. M 4692 (Ledger L, Folio 199), GHWC, MdHR.
54. In December, 1808, William Patterson of Baltimore paid a paper hanger \$46.54 for papering two rooms, including the price of the wallpaper. Patterson Account Books, Vol. III, MS. 1865, MdHS.
55. William Fry, The Baltimore Directory for 1810 (Baltimore: B. W. Sower & Co., 1810).
56. The Baltimore Directory and Register for the Year 1816 (Baltimore: Edward Matchett, 1816).

57. Estate inventory, p. 18.
58. Catherine Lynn, Wallpaper in America: From the Seventeenth Century to World War I (New York: W. W. Norton & Company, 1980).
59. Odile Nouvel, Wallpapers of France 1800-1850 (New York: Rizzoli, 1981), p. 11.
60. William Seale, Recreating the Historic House Interior (Nashville, Tenn.: American Association for State and Local History, 1979), p. 30.
61. See also references to Philadelphia and Boston advertisements in Roth, "Interior Decoration," pp. 68-69.
62. Dunlap's Maryland Gazette; or the Baltimore General Advertiser, 3 [actually 4] July 1775, 3-3. Courtesy of M.E.S.D.A. files.
63. Federal Gazette, May 29, 1801. Quoted in Roth, "Interior Decoration," p. 69.
64. American & Commercial Daily Advertiser, Baltimore, Maryland, 27 October 1815, 3-1. Courtesy of M.E.S.D.A. files.
65. Federal Gazette & Baltimore Daily Advertiser, Maryland, 7 November 1816, 3-2. Courtesy of M.E.S.D.A. files.
66. Nouvel, Wallpapers of France, p. 14.
67. Papiers Peints Panoramiques (Paris: Flammarion, 1990).
68. Lynn, Wallpaper in America, p. 183.
69. Ibid., p. 172.
70. Ibid., p. 222.
71. Conversation with the author, 1987.
72. Helene Von Rosenstiel and Gail Caskey Winkler, Floor Coverings for Historic Buildings (Washington, D.C.: The Preservation Press, 1988), pp. 41, 47, 49.
73. Harold L. Peterson, Americans at Home (New York: Charles Scribner's Sons, 1971), p. XII.
74. Richard Parkinson, A Tour in America in 1798, 1799, and 1800, 2 vols. (London, 1805), pp. 72-73.

75. Report prepared by Goucher Historic Preservation class, under the direction of Dr. R. Kent Lancaster. Copy in the research files, Museum Services Division, HAMP.
76. Carson, The Governor's Palace, p. 45.
77. Estate Inventory for Charles Ridgely of Hampton, 1829. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS. Original on file at the Hall of Records, Maryland State Archives.
78. Estate Sale of Charles Ridgely of Hampton, 1829. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS. Original is on file at the Baltimore City Archives.
79. Heinrich E. Buchholz, Governors of Maryland from the Revolution to 1908 (Baltimore, 1908), p. 85.
80. Catalogue of Valuable Paintings & Statuary...of the Late Joseph Bonaparte..., Thomas Birch, 1845. And, Catalogue of Rare, Original Paintings...Household Furniture, & c. & c....of the late Joseph Napoleon Bonaparte (New York: P. Miller & Son, 1847). Copies in research files, Museum Services Division, HAMP.
81. Roth, "Interior Decoration," p. 36.
82. Estate Inventory for Charles Carroll of Carrollton, 1833. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
83. National Archives, Record Group No. 21, U. S. District Court for D. C.: Inventories & Sales No. 1 - J.H.B., H.C.N., Office of Register of Wills, Probate Court Records, p. 339-343. Reprinted in Decatur House (Washington, D. C.: National Trust for Historic Preservation, 1967), pp. 91-95.
84. Estate Inventory for Harry Dorsey Gough, 1808. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
85. Gough Inventory, section for "Perry Hall" (country house).
86. Howard Estate Sale (1827), MS.2450, MdHS.
87. Appendices in Susan Stein, The Worlds of Thomas Jefferson at Monticello (New York: Harry N. Abrams, Inc., 1993), pp. 434-438.

88. Estate Inventory for Robert Oliver of Baltimore, 1835.
Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
89. Oliver Inventory, section for "Green Mount" (country house).
90. Ibid.
91. MS.220, MdHS.
92. Copied from the Thompson Papers, MdHS. Copy in research files, HAMP.
93. Ibid.
94. Worthington Chauncey Ford, Inventory of the Contents of Mount Vernon 1810, 1909.
95. Roth, "Interior Decoration," pp. 36-37.
96. MS. 1127, Reel 3, MdHS.
97. Calvert, Mistress of Riversdale, pp. 80-85.
98. MS.691, Box 30 (1810-1811), MdHS.
99. Calvert, Mistress of Riversdale, p. 257.
100. M4695 and M4691, f. 171, GHWC, MdHR.
101. M4695, GHWC, MdHR.
102. For example, see the Grand Plat Ménage, table centerpiece or épergne of Queen's ware, surmounted by a pineapple: Plate 10, No. 52 from the 1790 Catalogue of Wedgwood. Pictured in Robin Reilly and George Savage, The Dictionary of Wedgwood (Woodbridge, Suffolk, England: Baron Publishing for the Antique Collector's Club, Ltd., 1980), p. 175. See also illustration 10, Chapter 2 - "Creamware and Dry Body Shapes," Wedgwood, by Wolf Mankowitz.
103. See #91, Gervase Jackson-Stops, ed., The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting (New Haven, CT: Yale University Press, 1985), p. 162.
104. Related in Georgiana Reynolds Smith, Table Decoration: Yesterday, Today, & Tomorrow (Rutland, Vermont: Charles E. Tuttle Company, 1968), p. 174.
105. 1810-1811 Passbook, MS.691, MdHS.

106. M4686, GHWC, MdHR.
107. Research by Jeannine Disviscour, copy in the files of the Museum Services Division, HAMP. Includes citations from Baltimore City directories, Scarf's Baltimore City and County and Chronicles, and Richard Henry Spencer, Thomas Family of Talbot County Maryland and Allied Families (Baltimore: William Wilkins & Company, 1914), p. 93. For Laming connection to Charles Carnan Ridgely see Baltimore County Wills, vol. 5, f. 69.
108. M4695, GHWC, MdHR.
109. MS. 692, Reel 6, MdHS.
110. MS.691, Box 30, MdHS.
111. Quoted in Carson, Ambitious Appetites, p. 99.
112. Susanna Whatman, The Housekeeping Book of Susanna Whatman 1776-1800 (London: Century, in association with the National Trust, 1987), p. 45.
113. Christina Hardyment, in the introduction to The Housekeeping Book of Susanna Whatman 1776-1800, pp. 11-12.
114. Ibid., p. 12.
115. Jack Larkin, The Reshaping of Everyday Life 1790-1840 (New York: Harper and Row, Publishers, 1988), p. 170.
116. Larkin, pp. 177-178.
117. Larkin, pp. 181-182.
118. MS.692, Box 5, MdHS.
119. Barbara G. Carson, Ambitious Appetites (Washington, D.C.: The American Institute of Architects Press, 1990), pp. 94-95.
120. Quoted in Carson, p. 95.
121. Susanna Whatman, pp. 45-46.
122. Carson, pp. 100 and 174 (f.11).
123. MS. 692, MdHS.
124. New York Evening Post, 18 November 1801. Quoted in Carson, Ambitious Appetites, p. 105.
125. Carson, Ambitious Appetites, p. 106.

126. Twiss-Garrity, "Getting the Comfortable Fit," pp. 2, 14.
127. Sheraton, Cabinet Dictionary, p. 218.
128. Miller, Edgar G., Jr. American Antique Furniture, vol. 2. (Baltimore: Lord Baltimore Press, 1937), p. 87.
129. Sheraton, Drawing Book, p. 440.
130. Refers to design plates in the following:
- Rudolf Ackermann, The Repository of Art..., London, a periodical published regularly from 1809-1828.
- Pierre de la Mésangère, Meubles et Objets de Gout, Paris, a magazine which began appearing in 1802 in groups of 10 sheets at a time.
- George Smith, Collection of Designs for Household Furniture and Interior Decoration, London, 1808. The later 1826 edition is in the Hampton collection.
131. Estate Inventory for Charles Carnan Ridgely, 1829, p. 1.
132. Sheraton, Cabinet Dictionary, vol. 1, pp. 185, 200; vol. 2, pls. 79, 80. For detailed design analysis, see James Arrowsmith, An Analysis of Drapery, or the Upholsterer's Assistant (London: J. Arrowsmith, 1819); copy in Library, Winterthur Museum, with photocopy in Museum Reference Files, Hampton NHS.
133. To her mother Mme. H. J. Stier from Rosalie Stier Calvert Riversdale, 2 March 1804. Margaret Law Callcott, ed., Mistress of Riversdale: The Plantation Letters of Rosalie Stier Calvert 1795-1821 (Baltimore: The Johns Hopkins University Press, 1991), p. 78.
134. Thornton, Authentic Decor, p. 203.
135. Catalog numbers HAMP #9981 (Mésangère), and HAMP #9682 (Smith).
136. James Barron, Modern and Elegant Designs of Cabinet and Upholstery Furniture (London: W. M. Thiselton, 1814).
137. Arrowsmith, An Analysis of Drapery.
138. Messrs. David Yates & Sons, Manchester, England.
139. HAMP #12399.

140. Caroline Davidson, Women's Worlds: The Art and Life of Mary Ellen Best 1809-1891 (New York: Crown Publishers, Inc., 1985), p. 27.
141. Elisabeth Donaghy Garrett, "The American Home Part V: Venetian Shutters and Blinds", The Magazine Antiques, 78 (August 1985), p. 261.
129. Garrett, "The American Home Part V," pp. 261-263.
143. Ibid., p. 263.
144. Ibid., pp. 263, 265.
145. Thornton, Authentic Decor, p. 101.
146. Ibid., p. 155.
147. HAMP #2747.
148. See Museum Service Division research files, WINDOW SHADES, PAINTED; Peterson correspondence.
149. Thornton, Authentic Decor, p. 62.
150. MS. 692, Reel 6, MdHS.
151. MS. 692, Reel 6, MdHS.
152. MS. 1127, Reel 3, MdHS.
153. Charles Carnan Ridgely Inventory, 1829, p. 20.
154. Susan H. Anderson, The Most Splendid Carpet (Philadelphia: National Park Service, 1978), p. ix.
155. Anderson, Most Splendid Carpet, p. 11.
156. Rodris Roth, Floor Coverings in Eighteenth Century America (Washington D.C.: Smithsonian, 1967), pp. 35-37. And also, newspaper files of the Museum of Early Southern Decorative Arts, Winston-Salem, NC. Copies and correspondence in the research files, Museum Services Division, Hampton NHS.
157. Christopher Gilbert, James Lomax, and Anthony Wells-Cole, Country House Floors 1660-1850 (Leeds, England: Temple Newsam, 1987), p. 61.
158. Florence M. Montgomery, Textiles in America 1650-1870 (New York: W. W. Norton & Company, 1984), p. 181.
159. Roth, Floor Coverings, p. 37.

160. Anderson, Most Splendid Carpet, p. 12.
161. Thornton, Authentic Decor, p. 155.
162. Anderson, Most Splendid Carpet, p. 11.
163. Von Rosenstiel and Winkler, Floor Coverings for Historic Buildings, pp. 41, 47, 49.
164. Estate Inventory for Charles Ridgely of Hampton, 1829. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
165. Estate Sale of John Eager Howard of Belvidere, 1827. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
166. Estate Sale of Charles Ridgely of Hampton, 1829. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
167. Howard Estate Sale, p. 4.
168. MS.692, MdHS; MS.692, MdHS; M4692, GHWC, MdHR; M4695, GHWC, MdHR; M4695, GHWC, MdHR; and, M4686, GHWC, MdHR.
169. Estate Inventory for Charles Carroll of Carrollton, 1833. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
170. Charles Carroll Estate Inventory, Jan. 10, 1863. Copy of Dining Room listing in Museum Research Files, Hampton NHS.
171. Estate Sale for Robert Oliver of Baltimore, October 2, 1835. Copy of Dining Room list retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
172. Robert Oliver's Estate Inventory, MdHR. Copy retained in research files (cabinet 1) of the Museum Services Division, Hampton NHS.
173. Ibid., section for "Green Mount" (country house).
174. Lots 6, 7, and 27; Howard Estate Sale, MS. 2450, MdHS.
175. Estate Inventory for Harry Dorsey Gough, 1808. Copy retained in the research files (cabinet 1) of the Museum Services Division, Hampton NHS.
176. Gough Inventory, section for "Perry Hall" (country house).

177. Estate Inventory of Joseph Bonaparte, Bordentown, July 25, 1847. Copy of Dining Room listing in Museum Research File at Hampton NHS.
178. Roth, Floor Coverings, pp. 36-37.
179. Ibid., p. 36.
180. As per Ellen Kirven Donald, from the soon to be published In the Most Fashionable Style: Making a Home in the Federal City. See also checklist for the exhibition at the Octagon, October 2, 1991-January 5, 1992, p. 24.
181. Ibid. and checklist, p. 4.
182. Sheraton, Cabinet Dictionary, p. 133.
183. Gilbert, Lomax, and Wells-Cole, Country House Floors, p. 110.
184. M 4695, GHWC, MDHR.
185. Robert Roberts, The House Servant's Directory (Boston, Mass.: Munroe and Francis, 1827), p. 106.
186. For examples see Bibliography.
187. MS.692, Ridgely Family Papers, MdHS. The receipt, with a note from Mr. Nicholson attached, was sent to Charles Ridgely at Hampton, June 8th, 1792.
188. See for example the listing provided in James Ayres, The Shell Book of the Home in Britain (London: Faber & Faber, 1981), p. 131 - information supplied from the Heal Collection in the British Museum.
189. I have tried to locate the source for this pattern, checking personally with the Wendy Hefford, Keeper of Textiles at the Victoria and Albert Museum, London; Christopher Gilbert, Director of Art Galleries, Temple Newsam, Leeds, England; John Martin Robinson, the archivist for the Duke of Norfolk (hereditary archives); and leading American floor covering scholars. To date, no one has been able to identify this pattern.
190. Including estate inventories for Charles Carnan Ridgely, died 1829; John Ridgely, died 1867; and, Charles Ridgely, died 1872.
191. MS. 692, Reel 14, MdHS.
192. Susan R. Stein, The Worlds of Thomas Jefferson at Monticello (New York: Harry N. Abrams, Inc., 1993), p. 58.

193. Gilbert, Lomax, and Wells-Cole, Country House Floors, p. 101.
194. 26 Jan 1761, Boston Gazette and 1 January 1828, Boston Daily Advertiser. As quoted in Helen Comstock, "Eighteenth-century floorcloths," The Magazine Antiques, January 1955, p. 48.
195. This manuscript document in the original is deposited at the Victoria and Albert Museum, London, England, in the rare book library. It was examined personally by the author. Portions of this manuscript have been widely published. No reference for the 'Norfolk' pattern was found.
196. Also located at the Victoria and Albert Museum, London.
197. Nina Fletcher Little, Floor Coverings in New England Before 1850 (Sturbridge, Mass.: Old Sturbridge Village, 1967), p. 17.
198. Ibid., p. 101.
199. Walpole Correspondence with the Countess of Upper Ossory, Vol. III, pp. 222-223.
200. As early as 1760, Hannah Glasse addresses this issue in her The Servant's Directory. Robert Barnes and many household diaries also provide thoughtful directions.
201. Quoted in The Housekeeping Book of Susanna Whatman 1776-1800. Reprint (London: Century, in association with the National Trust, 1987), p.21.
202. 3887.f.61. Scott Letters, National Library of Scotland.
203. Little, Floor Coverings, p. 17.
204. MS.692, Ridgely Family Papers, MdHS.
205. Ibid.
206. Ayres, pp. 125-126.
207. Little, Floor Coverings, p. 30.
208. Von Rosenstiel and Winkler, Floor Coverings for Historic Buildings, p. 45.
209. Ibid., pp. 45-46.
210. Ibid., p. 31.
211. Estate Sale, Back Parlour No. 9, Lot 75.

212. Gail Caskey Winkler and Roger W. Moss, Victorian Interior Decoration: American Interiors 1830-1900 (New York: Henry Holt and Company, 1986), p. 30.
213. Von Rosensteil and Winkler, Floor Coverings for Historic Buildings, p. 77; Gilbert, Lomax, and Wells-Cole, Country House Floors, pp. 96-98.
214. Sheraton, Cabinet Dictionary, p. 194, and Drawing Book, p. 440.
215. Two separate bills dated April 2 and June 20, 1803, MS.692, Ridgely Family Papers, MdHS.
216. All in M4695, GHWC, MdHR.
217. M 4693, GHWC, MdHR.
218. M 4692, GHWC, MdHR.
219. For example, the purchase of "1 Claw foot dining Table @ \$35, [and] 1 Sett large dining Tables @ \$35," MS. 692, Reel 14, MdHS.
220. In M4692, Ledger L, GHWC, MdHR: Ridgely paid \$100 to Jno. B. Taylor on February 12, 1810 for 1 Set Dining Tables. He also paid him \$75.00 in December of 1809, and \$150.00 in 1816 (same ledger).
221. M4695, GHWC, MdHR.
222. 17 May 1816, M 4695, GHWC, MDHR.

According to A Biographical Dictionary of the Maryland Legislature 1635-1789 (Baltimore: The Johns Hopkins University Press, 1985), pp. 648-649, William Pinckney was a statesman and diplomat who was appointed minister to Russia in 1816, at which time at least some of his household effects appear to have been sold off. Pinckney returned to Baltimore in 1818, and died there in 1822. He was a military hero, U. S. Senator, minister to Great Britain, and Attorney General. See also Prints section of this report.

A contemporary advertisement of the sale, in the American and Commercial Daily Advertiser, Baltimore, 7 May 1816, lists among the sale items "valuable and rich furniture and plate," and is very detailed. Copy in Museum Services Division reference files, Hampton NHS.

Intriguingly, an entry in Ridgely's ledger, 4 October 1815 reads, "Cash pd. Cleaning Out Mr. Pinkney's House & moving my Goods" (also M 4695).

223. Howard Estate Sale Catalog, MdHS.
224. Estate inventory, p. 20.
225. See research files, Museum Services Division, HAMP: Banks; and, The Magazine Antiques, November, 1967, for Peter Hill advertisement.
226. Additional sidechairs (6) and two armchairs matching the description of the secondary set are in possession of a collateral Ridgely descendent, with a history of ownership at Hampton. See Ridgely Furnishings File.
227. See Botetourt Inventory, Appendix 1, in Graham Hood, The Governor's Palace in Williamsburg: A Cultural Study (Williamsburg: The Colonial Williamsburg Foundation, 1991), p. 287.
228. Merrill D. Peterson, ed., Visitors to Monticello (Charlottesville: University Press of Virginia, 1989), p. 57.
229. American & Commercial Daily Advertiser, Baltimore, Maryland, 2 February 1814, 3-4, and 7 February 1814, 1-4.
230. Montgomery, Textiles in America, pp. 123-126.
231. Watercolor by W. H. Pyne, originally published in 1817-1820. See David Watkin, The Royal Interiors of Regency England (London: Dent, 1984).
232. Published copies of these illustrations are in the curatorial library, Hampton NHS; photocopies may be found in the research files.
233. Christopher Gilbert, The Life and Work of Thomas Chippendale (New York: MacMillan Publishing Company Inc., 1978), pp. 57-58.
234. See for example: Jane C. Nylander, "Drapery Documents in the Study Exhibition," in Upholstery in America and Europe (New York: W. W. Norton & Company, 1987), p. 252, fig. 250; Montgomery, Textiles in America, p. 124, fig. 30.
235. See for example the estate inventories of Charles Carroll of Carrollton and John Eager Howard cited above.
236. Pamela Clabburn, Furnishing Textiles (London: Viking, 1988), p. 172. Quotes from The Autobiography and Correspondence of Mary Granville, Mrs. Delany (1861).
237. Quoted in Montgomery, Textiles in America, p. 127.

238. CCR Estate Inventory, pp. 12, 20.
239. John Eager Howard Estate Sale, Lot #47.
240. See conservator's written analysis in conservation folder of HAMP #4096.
241. Estate inventory, p. 20.
242. Estate Inventory, p. 20.
243. Oliver inventory, 1835.
244. Howard sale, 1828.
245. MS. 692, Reel 14, MdHS.
246. From a surviving bill from William Camp to John I. Cohen, Jr., dated 17 Feb 1817, Vertical File, Manuscript Division, Maryland Historical Society Library, courtesy of Gregory R. Weidman. Ms. Weidman's study of this secretary and Mr. Camp's work led to the discovery of several other examples and I am grateful for her sharing of this important information. See also Gregory R. Weidman and Jennifer F. Goldsborough, Classical Maryland 1815-1845: Fine and Decorative Arts from the Golden Age (Baltimore: Maryland Historical Society, 1993), pp. 112-114, 134, 135.
247. See figs. included in this study, and related documentation, photographs, and conservation report in the catalog folder for HAMP #8502, Hampton National Historic Site.
248. Gregory R. Weidman, Furniture in Maryland, 1740-1940 (Baltimore: Maryland Historical Society), p. 141.
249. Inventories - Baltimore 1829-1830, Liber D.M.P. 38, Hall of Records, Maryland State Archives.
250. Estate Inventory, p. 20.
251. In Back Parlour No. 10, Lot 5 was purchased by Wm. C. Conine for \$2.00.
252. Weidman, Furniture in Maryland, pp. 170-171.
253. See George Hepplewhite, The Cabinet-Maker and Upholsterer's Guide (1794, reprint, New York: Dover Publications, Inc., 1969), pl. 51; Montgomery, Textiles in America, pls. 371-376; Miller, American Antique Furniture, pp. 725, 727, 729.
254. Montgomery, Textiles in America, p. 376.

255. Weidman, Furniture in Maryland, p. 171.
256. See Stein, Thomas Jefferson, pp. 81-82.
257. Estate Inventory, p. 20.
258. Estate Inventory, p. 20.
259. Elizabeth D. Garrett, "The American Home Part I: 'Centre and Circumference,' the American Domestic Scene in the Age of Enlightenment," The Magazine Antiques, 73 (January 1983), p. 218.
260. Weidman, Furniture in Maryland, p. 144.
261. M 4695, GHWC, MdHR.
262. MS. 692, Reel 14, MdHS.
263. Elizabeth D. Garrett, "The American Home Part II: Lighting devices and practices," The Magazine Antiques, 73 (February 1983), p. 413.
264. Elizabeth D. Garrett, "The American Home Part IV: The dining room," The Magazine Antiques, 76 (October 1984), pp. 912, 914.
265. Roth, "Interior Decoration," p. 86.
266. Thornton, Authentic Decor, p. 103
267. See for example, Thornton, Authentic Decor, pp. 122, 123, 131, 148, 159, 165, 176, 181, 182, 183, 185, 190, 201, 236, and 242.
268. Baltimore American, November 7, 1805.
269. Weidman, Furniture in Maryland, p. 144.
270. Ibid., pp. 176, 178-179.
271. Ibid., p. 144.
272. Estate inventory, p. 21.
273. Estate inventory, p. 20.
274. Weidman, Furniture in Maryland, p. 183.
275. Howard Sale, 1828.
276. Oliver inventory, 1835.

277. Estate inventory, p. 20.
278. Confirmed by Ms. Gregory R. Weidman, Curator of Furniture, MdHS, October 24, 1990, and other scholars consulted.
279. Weidman, Furniture in Maryland, p. 98.
280. Examination and attribution by Weidman, author of Furniture In Maryland, and Curator, MdHS. Ms. Weidman is considered the leading authority on William Camp's work.
281. For additional, in-depth discussion of these influences, see Wendy A. Cooper, Classical Taste in America 1800-1840 (New York: Abbeville Press and The Baltimore Museum of Art, 1993).
282. Sheraton, Cabinet Dictionary, p. 300, pl. 66. Note: Sheraton states "...we now shew, according to our designs of these in plate 66, are in modern time appropriated to the use of 'wine-drinkers,'" and was "an imitation of the figure of ancient stone coffins...applied to such wine cisterns." See also Winterthur DAPC 75.35 (illustration in Dining Room research files, FURNITURE: Cellarettes) and Furniture in Maryland, p. 98.
283. M 4695, GHWC, MdHR.
284. Weidman, Furniture in Maryland, p. 98.
285. Estate sale, Back Parlour No. 9, Lots 19 and 20. Note: Lot #20 was purchased by Nicholas Ridgely.
286. Carroll Inventory, 1833.
287. Gough Inventory, 1808.
288. Estate inventory, p. 20.
289. Estate Sale, Back Parlour No. 9, Lots 36 and 37.
290. Oliver Inventory for townhouse on Gay Street, 1835.
291. Howard Estate Sale.
292. Stein, p. 93.
293. Doc. 257, Joseph Downs Collection of Manuscripts and Printed Ephemera, The Winterthur Library.
294. Weidman, Furniture in Maryland, p. 164.
295. Sheraton, Cabinet Dictionary, page 247.

296. Estate inventory, p. 20.
297. Estate sale, Back Parlour No. 9, Lot 38.
298. Thomas Sheraton, Cabinet Maker and Upholsterer's Drawing Book (London, 1791), p. 440.
299. Weidman, Furniture in Maryland, p. 183.
300. M 4692 (Ledger L), f. 34, GHWC, MDHR.
301. Weidman, Furniture in Maryland, pp. 74, 321.
302. MS. 692, Reel 14, MdHS.
303. Estate inventory, p. 20.
304. Hepplewhite, The Cabinet-Maker and Upholsterer's Guide, p. 6.
305. Estate sale, Back Parlour No. 9, Lot 77.
306. CCR Estate Inventory, pp. 43-45.
307. MS. 692, Reel 14, MdHS. Undated and no other identification.
308. Garrett, "The American Home Part IV," p. 912.
309. Ibid., p. 914. See also the London Book of Prices, 1788, 1793, 1802. Baltimore cabinetmakers such as William Camp are known to have owned copies of this work.
310. Garrett, "The American Home Part IV," p. 194.
311. Sarah Anna Emery, Reminiscences of a Nonagenarian (Newburyport, Mass.: William H. Huse & Co., 1879), p. 244. This and the next several quotes may be found in Garrett, "The American Home Part IV." Copies of the Emery quotes are in the reference library of the Museum Services Division, Hampton NHS.
312. Kenneth Roberts and Anna M. Roberts, eds., Moreau de St. Mery's American Journey 1793-1798, (Garden City, New York, 1947), p. 266.
313. Roberts, House Servant's Directory, pp. 48-49.
314. Ibid.
315. Hepplewhite, The Cabinet-Maker, p. 16.
316. CCR Inventory, p. 36.

317. Howard Estate Sale, Lots 52 & 53.
318. Howard inventory, p. 1, lot 23.
319. In style and construction, this pair of brackets have been strongly attributed to Philadelphia by Luke Beckerdite of MESDA. They relate closely to a design published in George Hepplewhite, The Cabinet-Maker and Upholsterer's Guide, 3rd ed. (London, 1794), pl. 90.
320. Estate Inventory, p. 34.
321. Ibid, p. 36.
322. Ibid.
323. Leslie, p. 256.
324. Mrs. William Parkes, Domestic Duties, or Instructions to Young Married Ladies (New York, 1829), pp. 173-174, quoted in Jane C. Nylander, "Henry Sargent's Dinner Party and Tea Party," The Magazine Antiques, 121 (May 1982), p. 1174.
325. An original print of Hampton from this series is in the museum collection, Accession #132.
326. William Birch, Autobiography of William Birch, unpublished typescript, Historical Society of Pennsylvania, pp. 3-5.
327. Ibid., p. 7.
328. William D. Hoyt, Jr., "Bills for the Carpenter Work on 'Hampton'", Maryland Historical Magazine (Baltimore: The Maryland Historical Society, December, 1938), pp. 352-371.
329. Conversation with Charles Peterson, July 26, 1990.
330. Nicholas B. Wainwright, Colonial Grandeur in Philadelphia: The House and Furniture of General John Cadwalader (Philadelphia: The Historical Society of Pennsylvania, 1964), p. 47.
331. Pennsylvania Journal, July 13, 1769, as quoted in Wainwright, Colonial Grandeur, p. 47-49.
332. Stiles Tuttle Colwill, Francis Guy 1760-1820 (Baltimore: Maryland Historical Society, 1981), p. 111.
333. The Jarvis portrait of Charles Carnan Ridgely descended in the family of David Latimer Ridgely, the Governor's youngest son, and was last seen in Paris, c. 1940. Another portrait of Governor Ridgely, by Thomas Sully, was retained at Hampton

until its donation by John Ridgely, Jr., to the National Gallery of Art in 1945. The Sully portrait hung in the Music Room by c. 1880 (photographic documentation), and has been reproduced for this location.

- 334. Estate inventory, p. 18.
- 335. MS. 692, Reel 14, MdHS.
- 336. Estate Sale, p. 9.
- 337. John Trumbull, Autobiography, Reminiscences, and Letters of John Trumbull from 1756 to 1841 (New York: Wiley and Putnam, 1841), pp. 339-345.
- 338. See E. McSherry Fowble Two Centuries of Prints in America (Charlottesville, Va.: University Press of Virginia, 1987) for more specific information on each recommended print, with the exception of the Pinckney and Carroll prints, separately noted.
- 339. Ann C. Van Devanter, "Anywhere So Long As There Be Freedom:" Charles Carroll of Carrollton, His Family & His Maryland (Baltimore, MD: The Baltimore Museum of Art, 1975), pp. 204-205.
- 340. As per conversation with Jay Fisher, Curator of Prints and Drawings, Baltimore Museum of Art, November 27, 1990, who stated he was familiar with the engraver and that these prints found their way in significant numbers to American ports at this period. The print was delineated by Bouch and states it was depose a la Bibliotheque Nationale le 25 Frudidor an 9. (The French calendar was changed beginning with the day the monarchy was considered to have ended, with the first day of the new calendar being September 22, 1792.) The publisher's information reads "se trouve chez le C'Martin. Md.'Estampes. Rue Fosses Montmartre, N. 27."
- 341. Lois B. McCauley, Maryland Historical Prints 1752-1889 (Baltimore: The Maryland Historical Society, 1975), p. 10. Also discussed in Koke, #40, and Stauffer, #1343.
- 342. Several Northampton advertisements located in the files at MESDA specify the manufacture of stoves. Copies of these advertisements are now in the research files, Museum Services Division. See also, Charles Peterson's report on stoves for the park.
- 343. M 4695, GHWC, MDHR.
- 344. M4694, f.50, GHWC, MdHR.

345. Estate inventory (throughout).
346. Estate sale, Back Parlour No. 10, Lots 6, 7, and 8.
347. M 4694, GHWC, MdHR.
348. M 4695, GHWC, MDHR.
349. Thornton, Authentic Decor, p. 153.
350. Quoted from Nina Fletcher Little's Floor Coverings in New England before 1850, in Thornton, Authentic Decor, p. 153.
351. Estate Inventory, p. 19.
352. Garrett, "The American Home Part II," pp. 411-414.
353. Ibid., p. 414.
354. Ibid.
355. Miss Leslie, The House Book or, A Manual of Domestic Economy (Philadelphia, 1840), p. 261.
356. Garrett, "The American Home Part II," p. 415.
357. Roberts, House Servant's Directory, p. 21.
358. Thornton, Authentic Decor, p. 157.
359. Harriet Manigault, The Diary of Harriet Manigault (Rockland, Maine: The Colonial Dames of America, Chapter II, 1976), p. 7. The original volumes are in the collection of the Historical Society of Pennsylvania.
360. Garrett, "The American Home Part II," pp. 410-411.
361. NK8360/C35/T.C., Winterthur Museum Library.
362. Frances Breckenridge, Recollections of a New England Town (Meriden, Connecticut, 1899), p. 142.
363. M4691, GHWC, MdHR.
364. M4695, GHWC, MDHR.
365. Ibid.
366. See for example entry for December 23, 1812, M4695, GHWC, MdHR.

367. For an excellent discussion regarding the mechanics of an Argand lamp, see Gilbert, Lomax, and Wells-Cole, Country House Lighting, pp. 79-82.
368. Martha Gandy Fales, "The Silver [at Mount Vernon]," The Magazine Antiques, 85 (February 1989), pp. 521-523.
369. NK 8360/C35/T.C., Downs Collection, Winterthur Museum Library, p. 14.
370. Howard Estate Sale, Lots 52 & 53.
371. Estate Sale, Back Parlour No. 10, Lot 76.
372. "Book 8861," RBR NK 8360, C 35, T.C., Winterthur Library. Copied from microfiche #2872.
373. Nylander, "Dinner Party and Tea Party," p. 1175. Note the terminology lamp used here.
374. For information regarding Washington's lamps, see Fales, "The Silver [at Mount Vernon]," pp. 521-522. See also, Donald L. Fennimore, The Knopf Collectors' Guides to American Antiques: Silver & Pewter (New York: Alfred A. Knopf, 1984), figs. 189 and 192.
375. Roberts, House Servant's Directory, p. 177.
376. M4695, GHWC, MdHR.
377. Howard estate auction, p. 4.
378. NK7240 H13 F, Downs Collection, Winterthur Library. Benjamin Hadley, Manufacturer of Cut-Glass and Plated Wares (Birmingham, c. 1815), pl. 2060, 401 & 401 A, and 2000 through 2005. See also NK7199 Y78: Greaves and Hoyland Trade Catalog (Sheffield, England, c. 1780).
379. Gilbert, Lomax, and Wells-Cole, Country House Lighting, p. 45.
380. MS.692, Ridgely Family Papers, MdHS.
381. M4692, GHWC, MdHR.
382. M4695, GHWC, MdHR.
383. Edgar deN. Mayhew and Minor Myers, Jr., A Documentary History of American Interiors from the Colonial Era to 1915 (New York: Charles Scribner's Sons, 1980), p. 74.
384. The cups were green, blue, purple, and scarlet. Callcott, Mistress of Riversdale, pp. 157-158, 285.

385. Nylander, "Dinner Party and Tea Party," p. 1176.
386. Parkes, Domestic Duties, p. 176. Quoted in Nylander, "Dinner Party and Tea Party," p. 1175.
387. 27 December 1790, M4691, Ledger Book for 1790-1812, p. 3, GHWC, MdHR.
388. Quoted in Thornton, Authentic Decor, pp. 147, 394.
389. Quoted in Thornton, Authentic Decor, p. 394.
390. Cooper, Notions of the Americans, pp. 54-55.
391. Silver in Maryland, p. 76.
392. Letter from G. Howard White to The Curator, Hampton, attention: Mr. Goodbar [Hampton curatorial volunteer], 31 January 1983. Copy in the research files, Museum Services Division, HAMP.
393. Pleasants and Sill, p. 96.
394. White letter to Hampton Curator, attn: Goodbar, 31 January 1983.
395. Paston-Williams, The Art of Dining, p. 251.
396. Robert Roberts, The House Servant's Directory, 1827. Facsimile Edition (Waltham, MA: Gore Place Society, 1977), pp. 37-38.
397. Miss Leslie, The House Book: or, A Manual of Domestic Economy... (1840). Tenth edition. (Philadelphia: Carey & Hart, 1849), p. 252.
398. Leslie, p. 257.
399. For this and the next three entries, see J. Hall Pleasants and Howard Sill, Maryland Silversmiths 1715-1830, reprint. (Harrison, N.Y.: Robert Alan Green, 1972), plate XXII.
400. Wendy A. Cooper and M. B. Munford, "Toasting the Museum's 75th: Wares for Sipping and Celebrating," The 7th Annual Baltimore Antiques Show (Baltimore Museum of Art, 1989), p. 50.
401. Paston-Williams, The Art of Dining, p. 251.
402. Leslie, p. 253.
403. MS. 1127, Reel 3, MdHS.

404. See #41 and 31 in Charles A. Hammond and Stephen A. Wilbur, "Gay and Graceful Style;" A Catalogue of Objects Associated with Christopher and Rebecca Gore (Waltham, MA: Gore Place Society, 1982), pp. 49, 37.
405. Newman, p. 252.
406. Julius Sadler and Jacquelin Sadler, American Stables: An Architectural Tour (Boston: New York Graphic Society, 1981). pp. 60-61. For additional information regarding Ridgely's equine pursuits, see Lynne Dakin Hastings, "A Sure Bet: Thoroughbreds at Hampton", Maryland Historical Magazine, Spring, 1994.
407. Rachel C. Layton, "Samuel Williamson's Presentation Silver: Important New Discoveries," Silver (January-February 1992), pp. 8-13.
408. Original handwritten wager is in the archives of Hampton National Historic Site, HAMP #3514.
409. See for example, Diary of Harriet Manigault, 19 December 1813 (p.3).
410. Ibid., p. 5.
411. John Fleming and Hugh Honour, Dictionary of the Decorative Arts (New York and London: Harper & Row, 1977), p. 239.
412. Silver in Maryland, p. 79.
413. American and Commercial Daily Advertiser, Baltimore, MD, 7 May 1816, pp. 3-4. Although the sale was advertised in advance in the newspaper and included a partial listing of items, I have not located any account of the sale at MdHR or MHS, so buyers and their purchases are not known.
414. See Goldsborough, Eighteenth and Nineteenth Century Maryland Silver in the Collection of The Baltimore Museum of Art (Baltimore: The Baltimore Museum of Art, 1975), p. 87.
415. Fine English and Continental Silver and Objects of Vertu, (New York: Christie's, 1989), p. 112.
416. For example, see 22 August 1792 (p. 80) and 13 February 1795 (p. 112), M4691, GHWC, MdHR.
417. See for example, 20 February - 29 December 1815, "By Sundry Articles of Plate had at Sundry times from 14th Dec 1809....," etc., at a total of \$2,063.36 - M4692, f.35, GHWC, MDHR. At the end of 1815 Ridgely raised the rent for this Gay Street property from \$300 per year to \$500.

418. M4695, GHWC, MdHR.
419. M4692, GHWC, MdHR.
420. Ibid.
421. M4695, GHWC, MdHR.
422. M4691, GHWC, MdHR.
423. MS. 1127, Reel 3, MdHS.
424. MS. 692, Reel 6, MdHS.
425. M4695, GHWC, MDHR.
426. Jennifer F. Goldsborough, Silver in Maryland (Baltimore: The Maryland Historical Society, 1983), p. 287.
427. Ibid.
428. Howard estate auction, p. 4.
429. Harold Newman, An Illustrated Dictionary of Silverware (London: Thames and Hudson, 1987), p. 34.
430. Jane Shadel Spillman, White House Glassware: Two Centuries of Presidential Entertaining (Washington, D.C.: White House Historical Association, 1989), p. 19.
431. M4695, GHWC, MdHR.
432. I am grateful to Jeannine Disviscour for locating this information about John Bouis, in Baltimore City Directories for 1804, 1812, and 1824, MdHS.
433. Frost, p. 200.
434. To her sister Isabelle van Havre from Rosalie Stier Calvert, Riversdale [?January?] probably 1806 (the day and month of the letter are illegible). Callcott, Mistress of Riversdale, p. 138.
435. Estate inventory, pp. 20-21.
436. Estate inventory, p. 14.
437. Patrick Dunne and Charles L. Mackie, "Hail the Noble Fork," Historic Preservation (July/August 1991), pp. 60-63.
438. Louise C. Belden, "The colonial dessert table," The Magazine Antiques (New York: December, 1975), p. 1157.

439. MS. 1127, Reel 3, MdHS.
440. MS. 692, Reel 6, MdHS.
441. M4691, f.94, GHWC, MdHR.
442. Eliza Ware Farrar, The Young Lady's Friend, By A Lady (Boston: American Stationers Company, 1836), pp. 346-347.
443. MS. 1127, Reel 3, MdHS.
444. G. Howard White to The Baltimore Museum of Art, Attn: Mrs. M.W. Goldsborough, 21 February 1976, p. 2. Copy in research files of Museum Services Division, HAMP.
445. MS. 1127, Reel 3, MdHS.
446. MS. 1127, Reel 3, MdHS.
447. The Oxford English Dictionary (Oxford: Clarendon Press, 1933), vol. 9 (S-Soldo), pp. 136, 155.
448. Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University, ed. Barbara McLean Ward and Gerald W. R. Ward (New York: The American Federation of Arts, 1979), p. 111.
449. Feay Shellman Coleman, Nostrums for Fashionable Entertainments: Dining in Georgia, 1800-1850 (Savannah, GA: Telfair Academy of Arts and Sciences, Inc., 1992), p. 88.
450. This marrow spoon was given to the museum by Mrs. John Eager Howard.
451. M4695, GHWC, MdHR.
452. Carson, Ambitious Appetites, p. 66.
453. Newman, p. 157.
454. MS. 1127, Reel 3, MdHS.
455. Robin Butler & Gillian Walkling, The Book of Wine Antiques (Woodbridge, Suffolk, England: Antique Collectors' Club, 1986), p. 250.
456. Bill dated 1 January 1845, MS. 692, Reel 14, MdHS.
457. M4695, GHWC, MdHR.

458. Conversation with Wynyard R. T. Wilkinson, silver scholar, London, England, March, 1993. See memo in silver reference folder. .
459. Arthur G. Grimwade, London Goldsmiths 1697-1837 (London: Faber & Faber, 1976), p. .
460. G. Smith, The Laboratory; or, School of Arts: Containing..., seventh ed. (London: Law and Gilbert, 1810), p. 263.
461. First, second, and third references MS. 692, Reel 6, MdHS; remaining four others M4695, GHWC, MdHR.
462. Invoice in a private collection, recorded by author. Notes in research files, Museum Services Division, Hampton NHS.
463. MS.692, MdHS.
464. The author would like to thank Diana Edwards for sharing her research notes on Philadelphia newspaper advertisements.
465. Susan G. Detweiler, "French Porcelain of Federal Tables," in American Ceramic Circle Bulletin/No. 3, p. 87.
466. Ibid., p. 90.
467. Ibid., p. 96.
468. Callcott, Mistress of Riversdale, pp. 138, 142, 157-158, 343-344.
469. Régine de Plinval de Guillebon, Porcelain of Paris 1770-1850, trans. Robin R. Charleston (New York: Walker and Company, 1972), pp. 244-245. See also Régine de Plinval de Guillebon, Musée du Louvre, département des Objets d'art: Catalogue des Porcelaines françaises I (Paris: Réunion de Musées Nationaux, 1992).
470. Ibid., pp. 42-43, 50, 124-125, 135.
471. See for example Stein, Thomas Jefferson, p. 338; Hammond and Wilber, p. 37; and, Carson, The Governor's Palace, p. 46.
472. Terence Lockett, Davenport Pottery & Porcelain 1794-1887 (Newton Abbot: David & Charles, Ltd., 1972).
473. For additional information regarding the Worcester factories, see Geoffrey A. Godden, Chamberlain-Worcester Porcelain 1788-1852 (London: Barrie & Jenkins, Ltd., 1982) and John Sandon, The Dictionary of Worcester Porcelain: Volume I, 1751-1851 (Suffolk: The Antique Collectors' Club, 1993).

474. Ibid., p.245.
475. Arthur Hayden, Spode and His Successors: A History of the Pottery, Stoke-on-Trent 1765-1865 (London: Cassell & Co., Ltd., 1925), p. 150.
476. Ibid., pp. 151-153.
477. For additional discussion of Spode marks, and the later "clean sweep" of the Factory's marks, see Whiter, Spode, pp. 188-227.
478. Sally Kevill-Davies, Jelly Moulds (Guildford, Surrey, England: Lutterworth Press, 1983), pp. 20-21.
479. Ibid., p. 8. See also The Oxford English Dictionary, 1933, vol. I, p. 900, for additional information.
480. See also Elisabeth Cameron, Encyclopedia of Pottery & Porcelain 1800-1960 (New York: Facts on File Publications, 1986), pp. 75, 356.
481. Geoffrey A. Godden, The Concise Guide to British Pottery and Porcelain (London: Barrie & Jenkins, 1990), p. 128.
482. Charles C. Ridgely bills and receipts, MS.692.1, MdHS.
483. 27 Dec 1790, M4691, GHWC, MdHR.
484. Charles Carnan Ridgely Bills and Receipts, MS.692.1, MdHS.
485. Glass catalogs from Suffolk County, New York, 1800-1830, analyzed by Dwight Lanmon in "Baltimore Glass Trade, 1780-1820," p. 34.
486. The Oxford English Dictionary (Oxford: At the Clarendon Press, 1933), vol. V, p. 276.
487. MS.692, MdHS.
488. M.4691, f.171, GHWC, MdHR.
489. M4695, GHWC, MdHR.
490. Ibid.
491. M4691 & 4695, GHWC, MdHR.
492. Palmer, p. 218.
493. Quotation from Thomas Blount's Glossographia (1661), in Palmer, p. 220.

494. Palmer, p. 221. See also Hannah Glasse's description in her 1762 Complete Confectioner.
495. Quoted in R. J. Charleston, pp. 7-8.
496. For detailed information regarding this order and its contents, see Cleo Witt, Cyril Weeden, and Arlene Palmer Schwind, Bristol Glass (Bristol, England: Redcliffe Press, Ltd., 1984), p. 84.
497. New York Public Library, Arents Tobacco Collection, S-0767, Carroll, Charles Letterbook, 1771-1833. Letter dated 9 April 1792. Information researched by Ronald DeSilva, and provided through the courtesy of Susan Tripp.
498. Douglas Ash, How to Identify English Drinking Glasses and Decanters 1680-1830 (London: G. Bell and Sons, Ltd., 1962), p. 172.
499. Elizabeth Coultas Receipt Book, 1749-1750, p. 18a, Downs Collection, Winterthur Library. Quoted in Palmer, Glass in Early America, p. 224.
500. Palmer, Glass in Early America, p. 224.
501. Amelia Simmons, American Cookery, 1796. Quoted in Palmer, p. 225.
502. Ibid.
503. Leslie, p. 256.
504. Ash, p. 162.
505. Ibid., p. 165.
506. Niles' Weekly Register 38, no. 975 (May 22, 1830), p. 232.
507. For confirmation of this, see Lanmon, "Baltimore Glass Trade, 1780-1820," pp. 31-32.
508. Robert Roberts, pp. 36-37.
509. Lanmon, "The Baltimore Glass Trade," pp. 17-29.
510. Lanmon, "The Baltimore Glass Trade," p. 19.
511. See for example plates 23 and 24 in Ash.
512. Ash, p. 174.
513. Quoted in Palmer, p. 79.

514. Both quotations from late eighteenth-century sources; quoted in Palmer, p. 231.
515. Howard Estate Sale, lot #184.
516. T. Twitchell advertisement, Petersburg Intelligencer (VA), January 18, 1819, from the reference files of MESDA.
517. Inventory of stock, Chapman-baker Day Book, p. 10., MdHS. Quoted in Palmer, Glass in Early America, p. 205.
518. Quote and information regarding sugar use from Palmer, Glass in Early America, p. 186.
519. Ibid.
520. Palmer, Glass in Early America, pp. 248-249.
521. For detailed information on dating these early wine bottles, see, for example, Roger Dumbrell Understanding Antique Wine Bottles (Woodbridge, Suffolk, England: Antique Collectors' Club, 1983).
522. MS. 692, Reel 6, MdHS.
523. Garrett, "The American Home Part IV: The dining room," p. 916.
524. To her sister Isabelle van Havre from Rosalie Steir Calvert, Riversdale [?January?] probably 1806. Callcott, Mistress of Riversdale, p. 138.
525. To her father H. J. Stier from Rosalie Steir Calvert, Riversdale, 13 March 1819. Ibid., pp. 343-344.
526. MS.692, MdHS.
527. Louise Conway Belden, The Festive Tradition: Table Decorations and Desserts in America, 1650-1900 (New York: W.W. Norton & Co., 1983), p. 63.
528. Ibid., p. 316.
529. See letter from Senator Louis McLane to his wife 24 January 1818, and illustrated bill of fare, in Barbara G. Carson, Ambitious Appetites (Washington, D.C.: The American Institute of Architects Press, 1990). pp. 51-52.
530. Ibid., p. 63.
531. Fales, "The Silver [at Mount Vernon]," p. 520.

532. Detweiler, "French Porcelain," pp. 102-103.
533. Ibid., p. 521. Quoted from Annals of Philadelphia and Pennsylvania, in the Olden Time (Philadelphia, 1868), vol. 1, pp. 580-581.
534. Stein, Thomas Jefferson, pp. 26, 86, 237.
535. Carson, Ambitious Appetites, pp. 51, 181.
536. Pat Halfpenny, English Earthenware Figures 1740-1840 (Woodbridge, Suffolk, England: Antique Collectors' Club, Ltd., 1991), p. 179.
537. Ibid., pp. 57-63; quote is on p. 62.
538. Ibid., pp. 62-63.
539. Smith, Table Decoration, p. 148.
540. Ibid., pp. 63, 79.
541. Ibid., p. 79.
542. American and Daily Advertiser, Baltimore, Maryland, 29 June 1799, 3-1.
543. Courtesy of the Museum of Early Southern Decorative Arts (MESDA), 24 March 1994. See copy of report in reference files, Museum Services Division, HAMP.
544. Times, Charleston, S. C., 14 February 1809, 3-3.
545. Courtesy of Martha Rowe, from the research files of MESDA.
546. Alexandria Daily Gazette, Alexandria, VA, 18 October 1810, 3-4.
547. Smith, Table Decoration, pp. 91-92.
548. Smith, Table Decorations, pp. 88-89.
549. The author thanks Jennifer F. Goldsborough for collaboration on this information.
550. Quoted in Smith, Table Decoration, p. 148.
551. Roberts, p. 121.
552. Taken from Smith, Table Decorations, p. 150. See also Elizabeth Stone, Chronicles of Fashion (2nd ed., London, 1846), vol. 1, p. 116.

553. Paston-Williams, The Art of Dining, p. 250.
554. Diana Edwards, "English Aristocrats in Maryland Society: The Ceramics of Charles Carroll of Carrollton, His Family and Contemporaries," American Ceramics Circle Journal, Vol. VII (1989), p. 82.
555. Carson, Ambitious Appetites, p. 74.
556. Referenced August 24, 1818, M4695, GHWC, MdHR. Other references to the cook, including transportation bills, may be found in additional entries.
557. Kathryn C. Buhler, Mount Vernon Silver (Mount Vernon, VA: Mount Vernon Ladies Association of the Union, 1957), pp. 53-55.
558. Belden, "The colonial dessert table," p. 1162.
559. Belden, Festive Tradition, pp. 66-67.
560. Robert Roberts, p. 255.
561. MS.692, Reel 4, MdHS.
562. MS. 692, Reel 6, MdHS.
563. M4695, GHWC, MDHR.
564. Belden, Festive Tradition, p. 13.
565. C. A. Burgers, "Some Notes on Western European Table Linen from the 16th through the 18th Centuries," in Upholstery in America and Europe from the Seventeenth Century to World War I (New York: W.W. Norton & Company, 1987), p. 149.
566. Ibid.
567. Roberts, House Servant's Directory, p. 255.
568. Burgers, "Western European Table Linen," p. 149.
569. Quoted in Montgomery, Textiles in America, p. 213.
570. OED, quoted in Montgomery, Textiles in America, p. 218.
571. Burgers, "Western European Table Linen," p. 149.
572. For additional details, see Belden, Festive Tradition, pp. 13-14, and Jennifer Goldsborough, "Maryland Table Settings," reprint from an antiques show catalog (undated, copy in Museum Services Division reference files).

573. Burgers, "Western European Table Linens," p. 151.
574. Roberts, House Servant's Directory, p. 255.
575. Miss Leslie, p. 253.
576. Belden, Festive Tradition, p. 14.
577. Belden, Festive Tradition, pp. 14-15.
578. Ibid., p. 15.
579. Belden, p. 17, and Paston-Williams, p. 261.
580. Leslie, p. 256.
581. Jane Nylander, Fabrics for Historic Buildings (Washington, D.C.: The Preservation Press, 1990), p. 231.
582. Seale, Historic House Interior, pp. 99-101.
583. Ibid., p. 101.
584. Quoted in Smith, Table Decoration, p. 95.
585. Quoted in Elisabeth Donaghy Garrett, "The American Home Part I: 'Centre and circumference' the American domestic scene in the age of the Enlightenment", The Magazine Antiques, 73 (January 1983), p. 224.
586. Seale, Historic House Interior, p. 102.
587. Susanna Whatman, p. 52.
588. Roberts, House Servant's Directory, pp. 46-53.
589. Louis Eustache Ude, The French Cook (Philadelphia, 1828). This volume complements documentation of Charles Carnan Ridgely's employment of a French cook. Although the book probably came to Hampton with Eliza Ridgely (b. 1803) at the time of her marriage, the menus and receipts are fully applicable to dining at Hampton in the 1820s.
590. For example, see 28 April 1796 "Turtle Dinner" @ £1.10.0, MS.1127, Box 2, MdHS. Ridgely was also fond of billiards, card playing, porter, and bitters, as this bill recounts. He was quite social, with subscription to a Presidents Ball on 11 March, and a St. Patricks Ball on 17 March included.
591. Marie Kimball, Thomas Jefferson's Cook Book. Third printing (Charlottesville: University Press of Virginia, 1984), pp. 4, 10.

592. John David Scherf, Travels in the Confederation, 1788. Quoted in Recreating Yuletides Past, p. 6.
593. Quoted in Coleman, p. 33.
594. Quoted in Joe Gray Taylor, Eating, Drinking, and Visiting in the South (Baton Rouge: Louisiana State University Press, 1982), p. 56.
595. Ibid., pp. 56-57.
596. Ibid., p. 59.
597. Instructions of James Whatman, in Susanna Whatman, p. 59.
598. Instructions in the handwriting of James Whatman, in Susanna Whatman, p. 58.
599. Quotation from Emily Burke, in Coleman, p. 33.
600. Ibid., p. 34.
601. Ibid., p. 35.
602. Coleman, p. 53.
603. Quoted in Smith, p. 175.
604. Smith, Table Decorations, p. 172.
605. Coleman, p. 55.
606. John Sandon, The Dictionary of Worcester Porcelain 1751-1851 (Vol. I) (Suffolk, England: The Antique Collectors' Club, 1993), pp. 128-130.
607. Belden, Festive Traditions, pp. 145-154 and Carson, Ambitious Appetites, p. 196. See Belden also for illustrations of ice cream cups and dessert pails, as well as molds and ice cream freezers (sorbétière).
608. Belden, pp. 157-158. Ms. Belden also discusses the coloring of creams and jellies, and their garnishment, pp. 158-165. These colors and forms may be used when recreating desserts for the dining table.
609. Ibid., p. 158.
610. Advertisements: Jane Magg, Maryland Journal and Baltimore Universal Daily Advertiser, 7 and 14 May, 1793; Frederick Kreitner, South Carolina Gazette (Charleston), 23 November 1773; Joseph Delacroix, Pennsylvania Packet, 8 January 1791.

All quoted in Belden, pp. 167-168.

611. 24 March 1810, Passbook, MS.691, MdHS.

612. Additional information about tobacco smoking and cigars may be found in Georg A. Brongers, Nicotiana Tabacum (Amsterdam: H. J.W. Becht, 1964) and Count Corti, A History of Smoking (London: George G. Harrap & Co., Ltd., 1931).