Throughout the seventeenth and eighteenth centuries the basic principles of classicism were taught and practiced by architects and numerous other artists and artisans. Proportion and the classical orders, as set forth by the Roman architect-engineer Vitruvius in the first century BC and then presented by Andrea Palladio (1508–1580) in his *Four Books of Architecture* (1570), were essential points of knowledge for those in the arts. During the second quarter of the eighteenth century in England, Richard Boyle (1694–1753), third earl of Burlington, was the chief proponent of classicism, and even Thomas Chippendale began his *Gentleman and Cabinet-Maker’s Director* (London, 1754) with instructions to cabinetmakers on the five classic orders. Although classical proportion and the orders were regarded as essential tenets of design, other tastes prevailed when it came to matters of ornament and style throughout the first three quarters of the eighteenth century.

Intellectually and aesthetically the tide began to turn in the 1740s, when English and European archaeologists and architects began to explore the history of Roman and Grecian cultures as various ancient sites were rediscovered and excavated in Italy and Greece, including the renowned cities of Herculaneum, Pompeii, and Paestum. The material and visual remains that were unearthed excited the modern world and began to shape a different vocabulary of ornament and a new taste. In England, this classical revival was realized by the late 1750s and early 1760s with the return from Italy of
H. R.'s preference for the federal style and patriotic references prevailed in this commodiously large dining room where he frequently entertained in a manner reflecting his meticulous attention to details, from the flowers and place settings, to the menus served.
Robert Adam (1728–1792) and his brother James (1732–1794). Robert Adam published several influential books, including the *Rains of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* (1764), which illustrated with detailed drawings his observations abroad. Soon after returning, the Adam brothers began a number of commissions to remodel and update “old-fashioned” houses, such as the sixteenth-century Osterley Park. By the late 1760s and early 1770s, this new style incorporating classical ornament had captured the attention of the cognoscenti in England and the rococo taste soon became passé.

Often referred to as the Adamesque style, this new taste was expressed in spare and slender linear forms, as opposed to the curvilinear shapes of cabriole legs and claw-and-ball feet of the Chippendale (rococo) style. Excavated relics of antiquity inspired both form and ornament, and urns, vases, garlands, rams’ heads, and anthemion and acanthus leaves became the cornerstones of this new design vocabulary. The painted wall murals of the ancients inspired new types of interior decoration, as well as extremely sophisticated painted furniture. At Osterley Park, Robert Adam (who often designed interiors and their furnishings in addition to his architectural work) even created an Etruscan Room, a spectacular interpretation of a painted interior with painted furniture to match. Other useful as well as artistic products embodied this new style, and silver tea services were made with urn-shaped bodies and delicate brite-cut engraving with classically inspired garland swags and laurel wreaths. Even such practical objects as chimneybacks and great cast-iron stoves were ornamented with swags, classically draped figures, and anthemion leaves.

How and when did this new style come to the colonies? Often the shift in style and ornament from the Chippendale (rococo) to the early classical is thought to have come about because of America’s newly won independence from England; hence, it is often called the Federal style. However, the simultaneous occurrence of the arrival of this style in England and on the Continent, and the beginnings of the move toward American independence was a happy coincidence. Even before the outbreak of the American Revolution, material manifestations of this new style were seen in the colonies. And by the early 1780s, prior to the signing of the Treaty of Paris in 1783, noted artisans and patrons (probably inspired by imported goods) were familiar with this new taste. For instance, such talented artisans as the patriot silversmith Paul Revere (1735–1818) were already producing silver teapots in the newest fashion. By the late 1780s and early 1790s the shape of various forms of furniture had also changed dramatically to reflect the lighter, more linear style. The ornamentation (which often featured light and dark inlays in differing patterns) was usually as restrained as the forms it decorated.
Although H.F. du Pont's greatest love was the rococo style, he nevertheless fully embraced this early classical (Federal) style in one of his most important and oft used rooms, the Du Pont Dining Room (fig. 1). That he inherited his family's set of square-back New York side chairs (made about 1790–1800), which he had grown up with, may have compelled him to design his grand eating room in this style. But du Pont's interest in the Federal style was perhaps more integrally tied to an intense sense of nationalism and reverence for Revolutionary heroes and the leaders of America's early republic. To set forth this patriotic theme in his dining room, du Pont prominently displayed over the chimneybreast Gilbert Stuart's likeness of George Washington, one of the many replicas of the so-called Vaughan portrait. And he installed a Baltimore dining table that has inlaid ovals containing eagles at the top of each leg. Such eagle-inlay motifs, emblematic of the newly proclaimed republic and echoing the great seal of the United States (adopted in 1782), were highly sought after by collectors in the early twentieth century. H.F. himself amassed many pieces of eagle-inlaid furniture, including card tables, pembroke tables, sideboards, and dining tables. Du Pont carried the dining room's nationalistic theme even further by placing Bohemian glassware engraved with the great seal on the top of the Baltimore table.

In 1926 du Pont acquired one of his most outstanding examples of early classical cabinetwork: a great New York sideboard that he placed in the Du Pont Dining Room once his addition to the original house was complete in 1927 (in 1929, when he lent this sideboard to the landmark Girl Scouts Loan Exhibition in New York, it was a focal point in the Federal gallery). For the past seven decades, this impressive sideboard, along with the extraordinary objects du Pont placed on and above it, has stood as a monument to both early classicism and the heroes of our republic (figs. 2, 3). In 1928 du Pont acquired an extraordinarily rare set of six tankards fashioned in 1772 by Paul Revere (the widow Mary Bartlett had commissioned them as a gift to the Third Church in Brookfield, Massachusetts). These tankards were appropriately placed atop this richly veneered sideboard along with two monumental urn-shaped knife cases originally owned by millionaire merchant Elias Hasket Derby (1739–1799) and a selection of exquisite pieces of Chinese porcelain made for the American market. This impressive grouping is one of Henry Francis du Pont's most brilliant tributes not only to the newly adopted classical style, but also to America's hard-won independence.

Over this patriotic display, du Pont hung Benjamin West's unfinished painting (figs. 2, 3) of the American commissioners who traveled to Paris in November 1782 for the initial peace negotiations with the British. Though Benjamin West (1738–1820) spent most of his mature career in England and received significant patronage from the court of
George III, he was a native-born Pennsylvanian who had grown up in the Delaware Valley just west of Philadelphia. He traveled to Italy in 1760 to study classical art and after three years, he settled in London, where he became one of America's most well-known expatriate artists. By the 1770s West was fully engaged in the depiction of major historical subjects, including relatively contemporary events. He desired, as he wrote his friend Charles Willson Peale in the summer of 1783, to paint a series of pictures around the subject of the Revolutionary War. West's *American Commissioners* (1783–1784) was a noble effort. However, he failed to complete it because (as West related to John Quincy Adams) the British representative, Richard Oswald, refused to sit for his portrait. Adams later wrote in his diary, "Mr. Oswald, the British Plenipotentiary, was an ugly looking man, blind of one eye, and he died without leaving any picture of him extant. This Mr. West alledged as the cause which prevented him from finishing the picture many years ago." Hence, West was left with an unfinished sketch of five important statesmen who appear to be in the midst of a pleasant conversation, as opposed to a difficult peace negotiation. Four of those pictured actually sat for West in London from 1783 to 1784; on the far left are John Jay (standing) and John Adams (seated), and on the right, Henry Laurens (standing) and William Temple Franklin (seated). His grandfather, Benjamin Franklin himself (seated in the middle) did not go to London after the negotiations, and West had to take his likeness from the well-known portrait by French artist Joseph Siffred Duplessis. West may well have intended to paint a larger version of this sketch (had it been completed), and Adams wrote in his diary that "I understand his intention to be to make a present of it to Congress." But the unfinished canvas remained in West's hands, and after his death it was sold at auction in London to an Englishman in whose family it remained until purchased in 1916 by J. Pierpont Morgan Jr. In 1944 du Pont acquired it from Knoedler Galleries in New York.3

By the time the Treaty of Paris was signed in 1783 and American independence was recognized, wealthy, fashion-conscious citizens (some newly rich from wartime ventures) once again traveled abroad, shopping and immersing themselves in all the latest trends and styles of England and Europe. In addition, émigré artisans settling in America sought opportunities in urban centers such as Baltimore, where war had not economically devastated the marketplace. Baltimore was the youngest, fastest-growing port city on the eastern seaboard at the end of the Revolution. Since the harbor at Baltimore had never been blockaded during the war, vessels were able to collect grain, foodstuffs, and other varied supplies from the fertile farmlands of the interior states north and west of the city. Hence, great profits accrued to the new merchant class, which demanded the most up-to-date household articles (both imported and locally
made) to appoint its many fashionable new residences. American collectors have long recognized the extraordinary accomplishments of Baltimore artisans, but only recently has the full extent of the English contribution to the design aesthetic of the postwar production in that area been totally realized. Although at least 80 percent of the approximately thirty cabinetmakers were native born, the influence of English style and taste was nevertheless pervasive. Emigré artisans, imported design sources and objects, and patrons’ travels abroad greatly aided in this transfer of style.

The overall form of the diminutive and delicately proportioned ladies dressing cabinet and writing desk (fig. 4) is intrinsically English, yet it speaks with a Maryland accent. Derived from drawings published by the English designer Thomas Sheraton in his Cabinet-maker and Upholsterer’s Drawing-Book (London, 1791–1793), this unusual piece appears to be a combination of two separate designs, plate 49 for “A Lady’s Cabinet Dressing Table” and plate 50 for “A Lady’s Cabinet and Writing Table.” The unique embellishment in the upper section of five oval glass panels, painted and gilt on the reverse with classically garbed figures, is a manner of ornamentation favored by Baltimore patrons. Reverse-painted glass panels picturing urns and twisted vine motifs (executed in a technique called églomisé) flank the drawers in the lower section in much the same manner as inlaid ornament might have. Satinwood veneer surrounds the églomisé ovals and elevates the aesthetic expression as well as the cost. Equally indicative of Baltimore styles and preferences is an elegant heart-back side chair with eagle inlay (fig. 4). Although this shape was also produced in the other mid-Atlantic urban centers of Philadelphia and New York, Baltimore patrons had a special fondness for the added ornament of eagle inlay (perhaps because they could afford, and wanted, more embellishment).

Citizens of the new republic living in less urban areas of New England were nevertheless abreast of current fashions and equally as patriotic, even though their expressions of nationalism differed. Connecticut artist Ralph Earl, who (following an eight-year stay in England) painted many well-to-do and prominent citizens of the Connecticut River valley, executed this glowing image (fig. 3) of eighteen-year-old Jerusha Benedict of Danbury in 1790. Typical of many of Earl’s likenesses, this charming painting suggests the burgeoning refinement of the upper middle class from which young Jerusha came. Perhaps using conventions derived from English conversation pieces he may have seen, Earl seated young Jerusha outside in a green painted windsor chair; a bird (perhaps a pet) perches on a highly polished stand beside her, while the large white house in the distant landscape may allude to her family’s abode, no doubt a commodious structure since her father, Zadock Benedict, had founded the lucrative
Jerusha Benedict, Ralph Earl, Danbury, Connecticut, 1790. Like many of the Connecticut River valley residents Earl painted in the early 1790s, young Jerusha, the daughter of an early industrialist, is emblematic of increasing refinement among the upper middle class in post-Revolutionary America. In 1792, she married Isaac Ives, a Yale graduate and a lawyer in Danbury.

Tambour desk, John Seymour and Son, Boston, 1794-1804. This labeled writing desk represents one of the new forms that became popular as styles changed in the late eighteenth century. Tambour refers to the manner in which the doors are constructed: thin strips of wood (usually veneered) are glued on canvas so that they slide open, curving around the sides of the desk and across the back.

Hat industry in Danbury, Connecticut. Jerusha's hat, hairstyle, and elegant dress are all indicative of rapidly changing fashions in the early 1790s.

New England's oldest urban center was Boston, which remained relatively conservative both in taste and economic prowess during much of the second half of the eighteenth century. However, by the 1790s another generation of both patrons and artisans began to change the milieu of this major port city. Federal Boston, as well as her neighboring northern cities of Salem, Massachusetts, and Portsmouth, New Hampshire, embraced the new, classically inspired fashions at least as fully as any other place. Responding to the demands of clients with both old money as well as new capital from recently opened
trading ventures (such as those with China), craftsmen produced regionally distinctive and finely crafted material possessions. While some Boston artisans represented generations of native New Englanders, others had recently come to these shores seeking new opportunities. Among the latter was the English-born cabinetmaker John Seymour (1736–1818?), who in 1784 came from Devonshire in southeastern England to Portland, Maine, and in 1793, to Boston. Because Seymour labeled a number of his pieces, his name, as well as that of his son Thomas, has long been acknowledged in the annals of admired American craftsmanship. However, only in the past few years has major research into his English background, as well as his Portland and Boston associations, been thoroughly explored.  

The tambour desk (fig. 6) is one of thirteen documented examples of the work of John Seymour and his son Thomas. Dramatically different from the Baltimore ladies desk (fig. 4), this desk is nonetheless an excellent example of a parallel Boston form presumably also made for use by a lady. The quality of materials selected, the level of design and
technical execution, and the resulting delicacy of expression all contribute to making this piece a primary example of the work of this provincially trained artisan. Of particular note is the handling of the bell-flower swag inlay on the face of the tambour (or reeded) doors of the upper case. Du Pont acquired this labeled example in January 1930 at the sale of the noted collection of Philip Flayderman, even though he already owned a similar tambour desk (which he had lent to the 1929 Girl Scouts Loan Exhibition). No doubt his keen eye and desire to possess superior documented examples by known craftsmen made the Boston desk an irresistible acquisition.

The Boston that John Seymour and his family moved to in 1793 was an urbane and highly sophisticated city, and Mrs. Perez Morton (fig. 7) was at the apex of its high-toned society. A charming, well-born woman with a good mind and a talent with the pen, Sarah Wentworth Apathorp Morton was descended from notable New England merchants and political leaders. In 1781 she married Perez Morton, who had been born into an equally old Massachusetts family, graduated from Harvard, and served in the Revolution. Together they were key participants in the culturally and intellectually poised new Federal elite. A published poet, Sarah Morton was dubbed “the American Sappho” by critic Thomas Paine. Wintzthur’s provocative portrait of this charming poet is one of three Gilbert Stuart painted of her when she and her husband were visiting Philadelphia in 1802. Stuart not only aptly captured the beauty of this elegant woman, but he also seamed the portrait with suitable symbols suggestive of her accomplishments and position. The richly upholstered, gilt-framed armchair she sits in might well be an imported English or French piece of furniture signifying a level of taste only the affluent could support. Her gold and pearl jewelry reinforces this economic situation, while the papers and inkstand allude to her accomplishments as a published writer. The bust of Washington in the background is a subtle but significant reminder that the Mortons were his friends and admirers. Indeed, in 1798 Sarah had sent Washington an inscribed copy of “Beacon Hill” (a poem she wrote in 1797 on the Revolution), addressing it “To George Washington, A Name honored in History — / Loved by the Muses — / and immortal as Memory — / The following poem originated by Enthusiasm, / is presented with Difidence from The Author.”

Honored, loved, and immortal are three words that most certainly best describe how Americans felt about General Washington. Soon after the end of the war, and the signing of the Treaty of Paris in 1783, representations glorifying Washington and others, such as Franklin, were produced for consumption by not only the affluent but also the masses. Depicting heroic personages in the context of allegorical figures was common practice in the eighteenth century. Hence, figures such as Liberty, Peace, Fame
as a trumpeting angel, America as an Indian in feathered headdress, and Commerce with bundles of produce were especially appropriate symbols to celebrate the nation's newly won independence and to deify those heroes who had made it happen. By 1784 and 1785 furnishing fabrics printed with patriotic themes were readily available for eager Americans who wished to (and could afford to) enshrine their parlors and bedchambers with images of America's most famous.

The English copperplate-printed textile depicting the "Apotheosis of Benjamin Franklin and George Washington" (fig. 8) was available and in use in this country by 1785. Young Tommy Shippen of Philadelphia visited New York in 1785, staying in the President's House with his uncle, Richard Henry Lee, then president of the Congress. The impressionable lad was duly struck by what he termed a "Palace"; he wrote from his
“spacious … elegant … and prettily furnished” bedchamber that “which way soever I turn my eyes I find a triumphal Car, a Liberty Cap, a Temple of Fame or the Hero of Heroes [Washington], all these and many more objects of a piece with them, being finely represented on the hangings.” This fabric was apparently exceedingly popular in America and was produced in red, purple, blue, and brown (shown) so that a wide choice was available for the color-conscious consumer. Images of famous heroes depicted on furnishing fabrics were usually copied from widely circulated prints that were engraved after paintings.

Just as his ancestors must have admired Washington, H.F. was no less enamored of the great man: he assembled many objects and paintings honoring and depicting Washington. The wartime experience of living and fighting for freedom and liberty under the command of such a person as Washington bred a devotion and camaraderie amongst his officers (akin to classical hero worship) that was quickly recognized in a special way. In 1783, under the direction of both Washington and Henry Knox, the Society of the Cincinnati was formed, uniting those officers who had served under Washington in the Revolution. This honorary society derived its name from an appropriately classical personage, the famous fifth-century Roman farmer turned military leader, Cincinnatus. Thomas Jefferson recollected that the idea for this organization had originated in 1776 when Washington and several of his generals, including Knox, were dining at a tavern in the state of New York. In talking of ancient history and the Romans, Knox mentioned that “he would wish for some ribbon to wear in his hat or in his button hole, to be transmitted to his descendants as a badge and a proof that he had fought in defense of their liberties.” At the first meeting of the society it was decided that the insignia should incorporate the bald eagle, the figure of Cincinnatus, and the classical figure of fame. Maj. Pierre-Charles L’Enfant, chief engineer for the army and also the architect-designer for the new nation, was asked to procure in Paris the membership certificates and eagle badges, made of gold with enamel decoration (fig. 9). Today some of these original badges remain in the families of descendants of Washington’s Revolutionary officers, but others have become rare and prized possessions of collectors like Henry Francis du Pont.

In addition to the very desirable and collectable original gold badges given to the members of the society, pieces from Washington’s Cincinnati dinner service were also sought by many early collectors (as they are by collectors today). Du Pont was no exception, but the quantity that he was able to amass was exceptional! With the beginning of direct trade between the new republic and China in 1784, it is not surprising that Chinese export porcelain dinner and tea wares painted with the insignia of the Society
Covered tureen, platter, and dinner plate, China, 1784. Painted with the insignia of the Society of the Cincinnati by special order in China, this service consisted of 302 pieces and was purchased by George Washington.

of the Cincinnati were ordered (fig. 10). The first of four known groups of this prized porcelain to be brought back from the Orient was commissioned by Samuel Shaw, himself a founding member of the society, a former aide-de-camp to General Knox, and the supercargo on the Empress of China (which sailed from New York in February 1784). Having a FitzHugh type border, this service (fig. 10) was purchased by Washington through his friend and former officer Henry (Light-Horse Harry) Lee. A little over a year after the ship's return, Henry Lee wrote to Washington from New York: "If you should be in want of a new set of china it is in my power to procure a very gentele set, table & tea — what renders this china doubly valuable & handsome is the order of the eagle engraved on it, in honor of the Cincinnati." The original invoice for this service noted "1 Sett of Cincinnati China Contg. 1 Breakfast, 1 Table, 1 Tea Service of 302 ps.," an enormous number of pieces for the sum of £60.5
Elected unanimously as the first president of the United States of America on 30 April 1789, George Washington was sworn into office in New York City, then the capital of the new republic. Many unspoken challenges faced the fifty-six-year-old hero, and while he was well suited to accept them, he nevertheless feared he could not meet them adequately. Earlier that April he had written to a friend that “my movements to the chair of Government will be accompanied by feelings not unlike those of a culprit who is going to his place of execution; so unwilling am I, in the evening of a life nearly consumed in public cares, to quit a peaceful Abode for an Ocean of difficulties, without that competency of political skill — abilities & inclination which is necessary to manage the helm.”

Well aware of the untrodden ground that lay ahead, Washington was often frustrated — even angered — at the process, or lack of precedent for process. For example, one of the first matters that Washington faced was one of great diplomatic delicacy: a treaty with the southern Creek tribe of Indians in August of 1789. Among the material reminders of these negotiations that have survived today are the silver peace medals (fig. 11) that were given to Indian chiefs and other distinguished members of the tribe. The earliest medals were made in 1789, in Philadelphia and presumably in New York City; a later series was made in Philadelphia (then the seat of government) by 1792. Engraved on one side with the great seal of the United States and on the other with an emblematic image of peacemaking, these medals were worn with great pride around the necks of those to whom they were presented. Interestingly, the Indians objected to the depiction of an Indian and allegorical female warrior sharing the peace pipe (as on the 1789 medal). On later peace medals, the image was changed to show a male figure holding the pipe with the Indian.

Although various artists painted Washington as the famed commander-in-chief of the Continental Army, perhaps no image is as correct and insightful as Col. John Trumbull’s 1790 painting (fig. 12) of the general reviewing the French troops at Verplanck’s Point in 1782. Painted as a gift to Martha Washington from the artist, it hung in the New Room (Banqueting Room) at Mount Vernon, where George Washington Parke Custis, Martha’s grandson, remembers it. Custis remarked in his Recollections of Washington that “The figure of Washington, as delineated by Colonel Trumbull, is the most perfect extant.”

The young artist and his family knew Washington well. Trumbull’s father was the governor of Connecticut during the war and a loyal friend of Washington’s, and the artist himself served with the forces as an aide-de-camp to the general. This familiarity certainly gave Trumbull access to the general upon the artist’s return from studying and painting in London in 1789–1790. Trumbull was working on several large historical canvases showing American victories and needed a likeness of Washington. The gen-
11 | Medal (obverse and reverse), Joseph Richardson Jr., Philadelphia, 1789. Presented to chiefs and other prominent Indians, these peace medals recognized the amicable treaty negotiations between the American government and various tribes.

12 | Washington at Verplanck's Point, John Trumbull, New York, 1790. Not only is this portrait one of the best-known images of the great general in Revolutionary uniform, but at the time it was also reputed to be one of the most perfect likenesses ever taken of Washington.
eral, upon seeing them, was taken with Trumbull's abilities and granted him at least fourteen sittings in the first half of 1790. Custis recalls that "the painter had standings as well as sittings—the white charger, fully caparisoned, having been led out and held by a groom." The artist was meticulous in his observations, as well as in bringing to this representation a personal, firsthand intimacy with Washington. It is no surprise then that he so ably captured the figure and face of this hero.

Although Washington loved Mount Vernon and his life there, his military service and two terms as president left him little time to be the farmer (Cincinnatus) he so deeply wished to be. When he was along the Potomac, his domestic life centered around looking after the many aspects of his more than eight thousand acres and fostering step-children (Martha had two children from a previous marriage and later two grandchildren). Though Washington had no children of his own, by all accounts he was an excellent father to these children. His days began with the sunrise and ended about nine in the evening, with much time spent keeping up his voluminous correspondence. However,
he undoubtedly enjoyed some quiet familial moments like those depicted (albeit stiffly) by Edward Savage in his *Washington Family* of about 1798 (fig. 13). Surprisingly, this work is the only contemporary illustration that was ever done of the nation's first "first family" at Mount Vernon. Savage had this image engraved upon its completion, and it was an instant success with the public when it reached their hands and walls.³⁷

The Washingtons entertained constantly at Mount Vernon; guests were often close friends but sometimes they were admirers who hardly knew the couple but who had come to meet and pay homage to the famous leader and hero. Gifts were frequently brought to the general, but a very unique group of china (fig. 14) came as a gift to Martha Washington in 1796 from a Dutchman and great admirer of hers, Andreas Everardus van Braam Houckgeest (1739–1801). Van Braam had been director of Canton operations for the Dutch East India Company from 1790–1795, and in 1796 he arrived in Philadelphia, where he settled until he returned to Europe in 1798; he died in Amsterdam in 1801. The "Box of China for Lady Washington" that arrived in Philadelphia in the ship *Lady Lavinia* in April 1796 was most likely designed by Van Braam, though he obviously drew heavily upon contemporary printed material of his day.³¹ The set is often referred to as the "States" china; the rim is circled with a "chain of states," the whole of which is contained within a blue serpent signifying the eternal circle. Martha's initials are conjoined on a gold disc with a gold sunburst above and a red banner beneath. The motto in the banner, which translates to "A glory and defense from it," was adapted from Vergil's *Aeneid* (an appropriate classical allusion to a protective breastplate he called a "defense in battle"). Apparently, Van Braam intended a reference to the defensive strength of the states in their new union.

Refusing to run for a third term as president, Washington returned to Mount Vernon in 1797, probably hoping to spend many more years there than fate was to grant him. On 14 December 1799 he died, having taken ill two days earlier after being caught in a winter storm while reviewing his farms. As news of the great man's passing rippled through the nation, a tremendous sorrow gripped a united America. Expressions of mourning included both the usual, such as rings and various other pieces of jewelry, and the unusual, such as the mock funeral held by the citizens of Philadelphia twelve days after his death.³² Certainly one of the most popular customs at the time was the making of silk embroidered needlework mourning pictures, and this national event occasioned numerous examples. Embellished with classical imagery, these were usually made by women family members for deceased loved ones; but since all considered Washington a "father" (the patriarch of the American people), numbers of these mementos were wrought by women throughout the nation.
Memorial needlework pictures in memory of Washington embraced a wide range of expressions and abilities. One (fig. 15) made by “E. S. SEFFORD” is particularly exceptional both in quality of design as well as execution. Typically, early nineteenth-century mourning pictures have as a basic element a weeping willow tree and a tomb monument of some form. In Sefford’s work, she chose a white obelisk, with an oval watercolor portrait bust of Washington applied to its face. A weeping soldier stands at the right of the tomb, with weeping female figures to the left and right, and angels trumpeting him heavenward. The inscription on the face of the tomb reads “Sacred to the Memory of the truly illustrious George Washington, Renowned in War, Great in the Senate, & possessed of every Qualification to render him worth the Title of Great and Good.”

Memorials to Washington continued even after the immediacy of his death had passed. For decades, even centuries, Americans have remembered him, placing his image—a type of immortality—on everything from the one dollar bill to rare and valued objects like portrait miniatures and even timepieces. One such example is the French mantel clock (fig. 16) that Jean-Baptiste Dubuc, an eminent Parisian artisan, made particularly
for the American market sometime during the two decades following Washington’s death. Crowned with the patriotic symbol of the eagle, the clock is flanked by the more mundane surveying instruments (spyglass and protractor) Washington used in his pursuits prior to the Revolution and by the figure of Washington himself, who stands heroically to one side with sword in one hand and his resignation as commander-in-chief of the Continental Army in the other. The drapery beneath the clock face bears the now-famous quotation from Maj. Gen. Henry Lee’s funeral oration: “Washington: First in War, First in Peace, and First in the Hearts of his Countrymen.” The plaque in the center of the lower section depicts the great man receiving a sword from the head of state, a direct reference to the Roman farmer turned soldier, Cincinnatus. Undoubtedly timepieces of this quality and stature were costly items even in the period when they were made, hence they were highly prized and regarded by their fortunate owners. Joseph B. Barry (1739–1838), a noted Philadelphia cabinetmaker, made specific reference to “the Washington Clock” that he owned when he made his will and left it to his daughter, Ann Barry. The Philadelphia silversmiths Simon Chaudron and Thomas Fletcher both imported and sold French mantel clocks, amongst which were probably ones memorializing our nation’s hero.
By the first decade of the nineteenth century (not long after Washington's death), the light and linear early classical style, which had drawn its inspiration primarily from English precedents and particularly the work of those following the lead of Robert Adam, was eclipsed by a more robust and curvilinear classical style. Drawing heavily on Napoleonic French design precedents, this later style is characterized as more archaeologically correct, for it followed more directly the forms and ornament of ancient objects unearthed, studied, and drawn in Italy and, eventually, in Greece. Although du Pont was quite enamored of the early classical (Federal) style, purchasing numerous pieces in the late 1920s and early 1930s, he was not attracted to later classical (Empire) pieces. No doubt his reason for not initially being drawn to the Empire style stemmed from the fact that he had grown up with much of it. Years later he explained, "As my only acquaintance with American mahogany was with the Empire veneered variety which had been in the home of my family and which I heartily disliked, I decided we would not have a piece of it at Southampton."24

But in 1938, as he was building his most major addition to Winterthur, he purchased fourteen pieces of furniture from New York collector Louis Guerinaux Myers; eleven of these objects were in the later classical style and attributed to the famed Scottish emigré cabinetmaker Duncan Phyfe (1768–1856). Du Pont soon began to appreciate what other collectors had already recognized as a very compelling style, for he wrote to Myers about the eleven pieces, "Your Phyfe looks beautiful and I must say that for a long while I could not see Phyfe. Its charm, however, does grow on one more and more as time goes on."25 And by 1937 he had created a Phyfe Room (fig. 17), where the original eleven were joined by a set he acquired in 1931: ten side chairs and two armchairs (fig. 17) that were accompanied by their original bill of 1807 from Phyfe to wealthy New York merchant William Bayard (1761–1826).26 It was not until 1938 that he purchased appropriate woodwork for this large and handsomely appointed room. But the wait was well worth it, for the mantelpiece and moldings were originally installed at No. 7 State Street, New York, the home of Moses Rogers. William Bayard at No. 6 State Street was Rogers' next-door neighbor.

The form of the armchair (fig. 17) and its accompanying side chairs was referred to as a scroll-back chair in period sources such as price books; it was also called a Grecian chair contemporaneously.27 Almost all of the design features of the armchair can be traced to Greek or Roman precedents, as can the ornamental carving of thunderbolts tied in the center with a ribbon across the scrolled back crest-rail. While the overall form and the carved ornament is often associated with the large and productive workshop of Duncan Phyfe, numerous other artisans in New York City undoubtedly also produced
During the early 1930s du Pont assembled a group of various forms of New York classical-style furniture attributed to the renowned Scottish engraver cabinetmaker Duncan Phyfe. The armchair on the right (one of a pair) is from an important set of ten side chairs and two armchairs made in 1807 for New York merchant William Beyard. Accompanied by the original bill from Phyfe, the set was acquired by du Pont in 1931.
this form and ornament. Chairs of this type were also made as legitimate reproductions late in the nineteenth century, and often they are so skillfully executed that they are difficult to discern from true late classical period examples.58

Henry Francis du Pont's French ancestors clearly embraced this late classical style in the first few decades of their residency in America. The evocative portrait (fig. 18) of twenty-one-year-old Victorine du Pont (1792–1861), painted by Rembrandt Peale (1778–1860) in 1819, evokes the classical serenity indicative of portraiture at that time. The eldest of four daughters of Éléuthère Irénée du Pont (the first du Pont to come to America and the founder of the Dupont Company), Victorine was the older sister of Evelina, who would eventually marry James Antoine Bidemar and become the first owner and builder of Winterthur. Emblematic of the prevailing classical taste in the early nineteenth century is her gauze-like white “Greek dress” with short puffy sleeves, low neckline, and high waist pulled in tightly below the bustline. Her simple hairdo with romantic ringlets falling across her face and the red shawl draped over the tablet top of a Grecian chair both reinforce the stylistic aura of this very classical portrait.59 Even her pose (she is seated almost sideways in the chair with her arm resting casually on the edge of the chair's tablet top) typifies the more relaxed postures adopted by young women as they daringly donned these revealing dresses with neither stays nor stomachers. That Rembrandt Peale had visited Paris twice at the end of the first decade of the nineteenth century—where he would have had the opportunity to study the paintings of French artists such as Jacques-Louis David (1748–1825), then immersed in the classical Napoleonic style of the day—is an important factor in the nature of his subsequent work in America. In Victorine's portrait he decidedly drew upon his recent exposure to French classicism as he rendered this sensitive and fashionable image of a young French woman in America.

In the later classical style, the direct influence of French design upon the English and their subsequent publications can be readily seen in both singular sources like Thomas Hope's influential Household Furniture and Interior Decoration (London, 1806) and George Smith's A Collection of Designs for Household Furniture (London, 1808), as well as more widely distributed popular monthly magazines like Rudolph Ackermann's The Repository of Arts, ... Other illustrated books that informed fashion-conscious Americans about the latest vogue abroad included Henry Moses' A series of twenty-nine designs of modern costume (London, 1823), which details fashionable dress and entertainments (fig. 19). Such publications not only showed the most current styles of dress and furnishing interiors, but also suggested the postures that one might assume when sitting or standing about this very sensuous, curvilinear furniture.
One of the first manifestations of seating furniture in the later classical style was the New York scroll-back chair (see fig. 17), but it was not long before more full-blown Grecian (so-called klismos) chairs with broad, curving tablet tops such as those seen in Henry Moses’ illustrations were being made in most major urban centers. Philadelphia and Boston chairmakers in particular produced very dramatically designed mahogany klismos chairs with deeply swept rear stiles and bold tablet tops. Beginning about 1800 the fashion for imported English painted seating furniture (in the major urban centers along the east coast) spurred American makers to compete with this trend. Since Baltimore was a rapidly growing, wealthy city, the preference for this fashionable furniture was stronger there than in any other urban area. Today the surviving legacy of Baltimore painted furniture stands as a distinctive regional expression. A painted klismos chair (fig. 20), one of a pair at Winterthur, is among the finer surviving examples of this distinctive Baltimore production. The brilliantly executed painting of paired griffins and foliate scrolls across the tablet top is representative of the work of the most talented Baltimore fancy painters and might well be from the shop of Hugh and John Finlay, the most notable artisans of their day. With most of the forms and ornament drawn “from the stores of antiquity” this classical painted furniture is today among the most desirable as well as the rarest.
Seating furniture of this period, especially Baltimore painted furniture, was sometimes made in large suites that included pairs of card tables, pier tables, and perhaps even a center table.\(^3\) A red painted Baltimore card table (fig. 21) is one of the most elaborate and well-preserved examples to come to light in recent years. The design convention of the romantic, imaginary landscape with classical ruins in an oval in the center of the skirt (and in half ovals at the rear sides) is seen on other Baltimore card and pier tables. Though no seating forms or matching card tables from this suite are known, a matching pier table was owned by Andy Warhol,\(^3\) but unfortunately no provenance exists for either of these pieces that could help identify the original owners and houses for which they were made. The square tapered legs with a distinctive outward curve at the bottom are unusual, but the leaf and berry ornament on the legs is seen on another important suite of furniture that is believed to have been made in Philadelphia, but decorated in Baltimore by Hugh and John Finlay.\(^3\) The brilliant red paint, resembling Chinese lacquerwork, and the delicate gold lattice design on the skirt lend a chinoiserie taste to this superior piece of Baltimore painted furniture. A complete suite of such extraordinarily sophisticated furniture would have been quite impressive in a great saloon or assembly room used for festive gatherings.
22, 23 | Vase (left), Josiah Wedgwood's Factory, Staffordshire, England, 1790–1800; Ever (right), Thomas Fletcher and Sidney Gardiner, Philadelphia, 1811–1824 | Decorative and useful forms echoing those from the annals of antiquity proliferated both abroad and in America from the years following the Revolution until well into the nineteenth century. Especially popular was the vase (or urn) shape seen here in both an imported ceramic and an American-made silver form.
Designers and artisans of late classical objects used a vast vocabulary of form and ornament drawn from the ancient past that included urn forms, classically draped figures of Greek gods and goddesses, acanthus leaves, paw feet, snakes, and dolphins. Imported objects from both France and England often served as inspiration for American patrons and craftsmen once these pieces were located in prominent domestic settings. Among the types of wares that can be documented as being in America toward the end of the eighteenth and early nineteenth centuries are earthenwares and stonewares manufactured by Josiah Wedgwood in England. The monumental jasperware Wedgwood vase (fig. 21), with applied relief decoration depicting Apollo and the Muses, is almost identical to one illustrated in Wedgwood’s 1787 trade catalogue (no. 266). Research over the past decade has revealed that in 1793 Philadelphia fancy-goods merchant John Bringhurst (1722–1810) placed several orders with Wedgwood: one was for twelve vases, the most expensive of which cost £5.5.0 and had snake handles and reliefs of the Muses.

Wedgwood’s vases, or imported English and French silver, may have inspired American silversmiths, such as Thomas Fletcher (1787–1866) and Sidney Gardiner (1785–1827), working in Philadelphia between 1811 and 1827. However, the covered ewer (fig. 23) that they fashioned during their work in Philadelphia seems to reflect French designs more strongly than English. The urn-shaped ewer was an exceedingly popular form during this period both abroad and in America. Like its ancient classical predecessor, it was probably intended for use in the service of wine. Fletcher’s travels to England and France in 1815 and 1825 not only resulted in his purchase of luxury items to sell at home, but also added greatly to his knowledge of what was fashionable and marketable at the time.

Among the necessary luxuries for furnishing a tasteful interior in the first quarter of the nineteenth century would have been an elegant pair of candelabra to place on an impressive pier table, a pair of pedestals, a mantel, or down the center of a dining table. The most desirable candelabra were often those imported from France, and a number of these elaborately fashioned objects with American histories of original ownership survive. Sometimes candelabra were placed on mantels, as Rosalie Sier Calvert of Maryland intended when she wrote her father in Antwerp in November 1806: “In my letter I asked you to please send me a pair of candelabra to place on the mantel in the drawing room in the same style as the ones you had here, with bronze figures (those are the nicest I have ever seen).” Presumably Rosalie’s father was unable to fulfill her request, for a year later she wrote to him saying “I will have them sent from London…. One of our best friends, Mr. Foster, who is presently embassy secretary,
is returning to London. He is a man of taste and someone to whom I can explain exactly what I want as well as at what price.”

Although Winterthur’s magnificent two pairs of similar ormolu (gilt brass) candelabra (fig. 24) do not have a history of original American ownership, ones similar to them could have been in America. In 1825, when purchasing items in Paris for resale in Philadelphia, Thomas Fletcher ordered "a pair of candelabra doré [gilt]." These rich and elegant candelabra are in the form of the three Graces, who personified grace and beauty. Each one holds up a torch capped with a basket of fruit; when the fruit is removed, the basket serves as a candle socket. The central flaming torch is also a candle socket, allowing each candelabrum to hold four lights. These candelabra were modeled after ones designed in 1810 by Parisian artist Pierre Paul Prud’hon for Napoleon's bride, the empress Marie-Louise. The royal candelabra were executed in silver and lapis lazuli by silversmith Jean-Baptiste Claude Odiot and brass worker Pierre-Philippe Thomire. Using Prud’hon’s design, Thomire later made many copies in gilt brass like the Winterthur examples (fig. 24).

Stylish urban consumers of the day also patronized French émigré cabinetmaker Charles-Honoré Lannuier (1779–1819). Arriving in New York City in 1803 and initially living with his older brother Auguste (who had come to New York in the 1790s and established a prominent confectionary shop at 100 Broadway, a most fashionable address), Lannuier was soon producing extraordinary quality high-style furniture to meet the demands of his clients. Often copying French design sources that he may have brought with him or received from his Parisian cabinetmaker brother Nicolas, Lannuier also responded to the desires of clients who wanted furniture more closely derived from English styles, as seen in a pier table (fig. 25) that du Pont bought from Louis Guérinée Myers in 1830. This table was the first of eight pieces of furniture labeled or stamped by Lannuier that would eventually come into du Pont’s collection, for even early in his collecting career, H. F. recognized the importance of objects that were marked by their maker. Thus, Winterthur is the richest institution in documented work by this important early nineteenth-century cabinetmaker. Pier tables were typically made to be placed on the architectural "pier" between two windows, often with a large vertically proportioned looking glass or mirror hung over the table (see fig. 25). Though not labeled by its maker, this mirror represents some of the finest quality New York craftsmanship. Typical of those believed to be made either in Albany or New York City, the elaborately reverse-painted and gilt glass tablet across the top and the carved and gilt plinth with reverse-painted glass mounting the top are regionally distinctive.
Much of Lanmuier’s furniture, as well as that of other cabinetmakers working in New York and other urban centers, was decorated with ornamental metal mounts finished to resemble gold by either fire-gilding or coating with tinted lacquers. Lanmuier may have obtained many of his very high quality mounts directly from a Parisian manufacturer, or perhaps through his brother Nicolas, who was working in Paris and who had presumably trained Honoré. However, most cabinetmakers ordered these rich ornaments, along with various other necessary brass fixtures like handles or fittings for roller blinds, from abroad through local hardware merchants who often had illustrated catalogues produced by the manufacturers (fig. 26).40 These hardware catalogues represented just one type of trade catalogue merchants used to order a wide variety of goods from English and European manufacturers. Winterthur’s library is especially rich in a wide variety of eighteenth- and early nineteenth-century publications of this type. In a few rare instances, hardware trade catalogues even contained actual samples.41

Mounts could be obtained in a variety of forms and ornaments for use on different types of furniture, ranging from “caps” and “bases” that would have been fitted to columns on pier tables or work tables (see fig. 28), to elaborate central ornaments for pier tables.
A group of mounts at Winterthur (fig. 27) represents a rare survival of the unused stock presumably of an early nineteenth-century Boston cabinetmaker, Henry Kellam Hancock (working 1816–1851).45 Preserved in the possession of a Hancock descendant, many of these metal mounts and fittings were still wrapped in their original paper, marked on the exterior with a brief description of what type of piece was contained within.

Lannuier’s exquisitely designed and superbly executed work table (fig. 28) exemplifies the best of late classical furniture. Incorporating basic elements indicative of this period, such as columns, carved paw feet originally painted to resemble antique bronze, lyres, and a Greek key motif of stamped brass, this finely proportioned table is veneered with highly figured mahogany that is “book-matched” on the front and rear. Intended as a table at which ladies might read or write, it is fitted on the inside with a fabric covered surface that raises and lowers by means of a ratchet device, and with compart-
ments to the sides for the storage of ink bottles and writing implements. Frequently these multipurpose tables were fitted with a compartment or "pouch" beneath the upper boxlike section for the storage of embroidery and sewing stuffs. The Winterthur table never had such a pouch—a design choice perhaps made by the patron. The attachment of brass casters under the paw feet allowed the user to easily move this work space about the room to capture the best light, whether it be daylight or artificial light. This particular work table is believed to have been made in 1817 for Maria Bayard, daughter of New York merchant William Bayard, at the time of her marriage to Duncan Pear- sall Campbell.

In addition to furniture makers such as Lannuier who came seeking opportunity in the newly formed republic, emigré silversmiths also contributed to the body of American-made fashionable goods. With firsthand knowledge of objects made in European style centers, these craftsmen could offer their clients the latest and most fashionable designs often at a cheaper price than specially imported products. Two interesting men who were born abroad and formed a productive partnership from 1809 to 1812 were Simon Chaudron (1758–1846) and Anthony Rasch (c. 1778–c. 1839). Chaudron was born in France, trained as a watchmaker in Switzerland, and lived in Saint Domingue (Haiti) from 1784 until settling in Philadelphia in 1793. Rasch was born in Bavaria and trained as a silversmith presumably in Germany, though he may have worked in Paris or another major European style center prior to arriving in Philadelphia in 1804. Based on work he executed before his partnership with Chaudron, Rasch was not
only a superior craftsman, but also a fully conversant practitioner of the highest style Parisian designs derived from those drawn by Charles Percier and Pierre F.L. Fontaine, Napoleon's architects and interior designers.43

Brief though it was, the Chaudron and Rasch partnership produced outstanding pieces of late classical silver distinguished in several ways. The stamp that they placed on their products reveals much about their relationship and salesmanship. Their mark is composed of two separate stamps, each a wavy banner shape; the first mark reads "CHAUDRON & RASCH," suggesting proprietorship on the part of Chaudron while also giving credit to Rasch; the second mark in a banner reads "STER · AMER · MAN · " for Sterling American Manufacture—this rare early use of the word "sterling" also patriotically suggests pride and smart salesmanship, as the new nation encouraged home manufactories. An unusual coffee and tea service (fig. 20) produced by this partnership references antiquity in both its forms and ornament. The incurved triangular base on all the pieces echoes ancient Roman tripod candelabra, and the overall shape of the covered sugar urn raised on curved supports with cloven feet is derived from forms known from archaeological digs and published design sources. The various animals seen as spouts, handles, terminals, and simply ornaments all can be found in antiquity, as can the garlands of grapes and grape leaves.

Sugar tongs were a necessary accessory in the service of tea and coffee, and although they were produced in some quantity in the first part of the nineteenth century, they were almost never made as part of a service. The pair (fig. 30) marked by John Bennett, Matlby Pelletreau, and D.C. Cooke of New York and Charleston, South Carolina, and dating from 1825 to 1828, are distinctive because they combine both Grecian and Egyptian references in the female figures (herms) carrying baskets of fruit upon their heads. Part Greek caryatid and part Egyptian queen, these implements of die-stamped manufacture suggested the exotic ancient past and served a very modern purpose in households of the late classical revival. Although references to the antiquities of ancient Egypt were limited in this period, they seem to have appeared most frequently in association with the functions of eating and drinking, in furniture forms such as cellarettes and sideboards, as well as on porcelain dinner services. One of the major illustrative sources for Egyptian forms and motifs in the period was a book sponsored by Napoleon and produced by his chief "art historian" Vivant Denon, who in 1798 accompanied Napoleon's forces to Egypt and under orders from him made detailed drawings of both ancient and modern Egypt. Between 1802 and 1829 Denon's drawings were published in ten monumental volumes as the Description de l'Egypte, a tome that was in private American libraries in the period.44
Privately sponsored academies and library associations were among the major repositories for contemporary source material relating to the ancient world in the early republic. The Library Company of Philadelphia was one of the earliest of these organizations, founded in 1731 by Benjamin Franklin and Thomas Cadwalader. By 1789 plans were being made for a new building on Fifth Street in Philadelphia. An enterprising young artist who had recently left the city to paint and study in London heard of this enterprise and approached the directors about executing a painting of an appropriate historic scene for the main room in the new edifice. Surprisingly, the directors liked young Samuel Jennings’ idea and commissioned him to do a painting, though they had more specific direction for him concerning the subject. They requested an image of “Liberty (with her Cap and proper insignia) displaying the arts by some of the most striking Symbols of Painting, Architecture, Mechanics, Astronomy & ca., whilst She appears in the attitude of placing on the top of the Pedestal, a pile of Books, lettered with, Agriculture, Commerce, Philosophy & Catalogue of Philadelphia Library.”45 Since many directors were sympathetic to the antislavery movement, they also requested Jennings paint “A Broken Chain under her [Liberty’s] feet, and in the distant back ground a Groupe of Negros sitting on the Earth, or in some attitude expressive of Ease & Joy.”46 The resulting composition (fig. 31) was an incredibly compelling and prophetic portrayal
heralding events that would change America in the next century. Jennings' original canvas still hangs in the Library Company of Philadelphia today, and Winterthur's version is one that the artist made so that the image might be engraved for public consumption and private profit. Unfortunately, this venture was never carried forward and the broader American public was deprived of the opportunity to review the sentiments of these enlightened directors.

The urban Philadelphia scene that the directors of the Library Company (and craftsmen like Fletcher and Gardiner, and Chaudron and Rasch) knew was not the idyllic fantasy that Jennings created for the private consumption of the members of the Library Company. More instructive for students of history is the work of John Lewis Krimmel (1786–1821), a German-trained émigré artist who arrived in America in 1806. His portrayals of both mundane domestic scenes and major public events have left a rich repository of images and expressions of people, places, and customs in early nineteenth-century America. Krimmel typically made numerous meticulous sketches prior to his final compositions. Among the great treasures of Winterthur's library are seven books filled with these descriptive sketches and studies. His 1815 oil on canvas, *Election Day in Philadelphia* (fig. 32), is not only a telling depiction of political unrest and conflict,
but also, in its smaller points, a brilliant encyclopedic rendering of costume, architecture, humanity, and societal customs. William Dunlap, the great early nineteenth-century biographer of America's artists, called Krimmel's *Election Day* "a great composition ... executed with taste, truth, and feeling, both of pathos and humor, that rivals, in many respects, the best works of this description in either hemisphere." Though the engraving of this image as an economic venture never came to fruition, it was one of the few pictures Krimmel executed as a commission intended for public consumption.
As the new nation (with great fervor and high hopes) moved forward in forming the essentials of government, emblems symbolic of this new nationality were emblazoned on a vast variety of both private and public objects. Henry Francis du Pont, despite his strong European heritage, did not miss a chance to acquire objects symbolizing national pride and patriotism. From engraved glass tablewares, silver skippers, and bolds, more demonstrative expressions such as a monumental pier glass (see detail, page 150), Winterthur’s collection abounds in patriotic memorabilia, enhancing the museum’s representation of America’s aesthetic and material heritage. Though the original situation of the grand “E Pluribus Unum” pier glass is unknown, it was most likely specially commissioned for a high-ceilinged room in either a public space or domestic setting. Towering a little over seven feet, this impressive looking glass, which has a history of ownership in the Reppey and Totten families of Brooklyn, was most likely made in New York. Du Pont paired it with an unusual combination pier table and collector’s cabinet (fig. 33) and placed the ensemble at the north end of his sixth-floor hallway, where they provided a stunning vista for guests. Acquired in 1935 from the York, Pennsylvania, dealer Joe Kindig Jr., this totally unique eagle-supported collector’s cabinet was certainly a special commission from a collector of natural specimens, such as shells or minerals (dilettante gentlemen in the first half of the nineteenth century often participated in this popular pastime). Related in its elaborate use of satinwood to several other exceptional Philadelphia pieces, the richly veneered and rayed top lifts to reveal an interior space intricately divided into compartments for various sized specimens. Additionally, the inside of the top is fully mirrored to reflect the collection instantly as the top is raised even a small amount.

The Philadelphian who commissioned and housed a collection in this remarkable cabinet is not known, yet other collectors of the period certainly gathered and displayed natural wonders. For instance, the noted New York art aficionado Luman Reed (1785—1836) not only owned a great paintings collection, but also displayed in his picture gallery six cases containing specimens of shells and minerals collected from all over the world with the assistance of his son-in-law Theodore Allen. Perhaps when du Pont first saw this cabinet he was reminded of his own initial acquisitions as a youth, roaming the fields and woodlands of Winterthur and collecting mineral specimens and bird eggs. Unquestionably a born collector, whether of trees, plants, pottery, fabrics, or furniture, Henry Francis du Pont, through his legacy, will for all time continue to inspire and enlighten those who encounter his wondrous American vision, Winterthur.