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THE INVENTORY OF LUCRETIA CONSTANCE RADCLIFFE:
THE MATERIAL WORLD OF ELITES IN FEDERAL PERIOD
CHARLESTON, SOUTH CAROLINA

by

Carol E. Borchert

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of
Master of Arts in Early American Culture

Spring 1996

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THE MATERIAL WORLD OF ELITES IN FEDERAL PERIOD
CHARLESTON, SOUTH CAROLINA

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ABSTRACT

This study couples the urban and plantation inventories of the Radcliffes of Charleston with extant woodwork, composition ornament, photographs and correspondence to provide an understanding of elite Federal period interiors in Charleston, South Carolina. From the urban inventory, it is clear that the Radcliffe house represented the upper end of Charleston residences in a lavish manner that is truly amazing. Although no other inventories of those Charlestonians living in the most elaborate architectural structures have surfaced, architectural indications are that there were at least three other dwellings in the city on a par with the Radcliffe house: the Middleton-Pinckney, Joseph Manigault and Nathaniel Russell houses. The Radcliffe plantation inventory provides great insights into the contrast made between the city and plantation residences of Charleston's Federal period elites. The plantation house appears like an English country house, where one could retreat, sit in comfort and live quietly in a less formal environment. This study is only a beginning, but it is hoped that it will encourage others to examine the documentation in order to enhance the story of the Radcliffes and their peers.
Lucretia Constance Radcliffe died in June of 1821 in Charleston, South Carolina. One appraiser of her estate, Robert Bentham, conveyed the news to his wife, for Radcliffe's death posed a number of immediate problems. As a very wealthy and prominent widow, Lucretia Radcliffe had left a vast estate but had no easily identifiable heirs. Her death was unanticipated and the disposition of the estate unclear. Accordingly, Bentham wrote to his wife:

You will be surprized, my dear Frances, to hear that Mrs. Radcliffe is no more. She departed this life on last Sunday morning about three o'clock, after a short illness of five days. She arrived from her Plantation about 10 or 12 days since, and was taken sick a short time after her return to town. She had made great exertions in the Country to drain her land, which had been covered with water by the late flooding, in order to plant her crop of Rice. These exertions were beyond her strength of constitution & greatly fatigued her. In addition to this her journey to town, at an advanced period of the season, tended to create such an excitement in her system as to produce a fever. She was not considered at first dangerous but the event proved fatal. Some individuals say she has died of the Country fever but I am rather inclined to think that she fell a sacrifice to excessive fatigue and anxiety of mind.¹

Bentham found Mrs. Radcliffe's sudden death surprising for a number of reasons.² Lacking immediate heirs, the sizable Radcliffe estate should have been distributed

² Lucretia Radcliffe died either from what Robert Bentham suggests was anxiety of mind or from what more probably was a form of lowcountry fever associated with rice plantations between the months of May and November. For further information on lowcountry fevers, their symptoms and remedies, see Joyce E. Chaplin, An Anxious Pursuit: Agricultural Innovation & Modernity in the Lower South, 1730-1815 (Chapel Hill: University of North Carolina Press, 1993), 92-108 and Rosser H. Taylor, Ante-bellum South Carolina: A Social and Cultural History (Chapel Hill: University of North Carolina Press, 1942), Chapter VII.
according to a will left by Lucretia Radcliffe at her death. After a thorough search of
the Radcliffe house, however, the only will found was one which made no mention of
the manner in which the estate was to be distributed, but merely appointed estate
executors.

The situation vexed a number of Lucretia Radcliffe's acquaintances who had
hoped to benefit from their association with her. Bentham noted somewhat
causically that:

The present situation of her Estate has been to the utter dismay
of the numerous train of Expectants, who daily fluttered around
her anticipating Legacies. These hopes have all vanished, and with
their hopes, the mists have disappeared & so have their attentions.
Well might the crew of Expectants exclaim 'Alas! she died and made
no'--Will. I could not help smiling on viewing the alterations of
countenance with different persons... The change of expression in
countenance no language can portray. All had been anxious to
discover a will—but that which had been found did not satisfy them.
Hope still held out her lures to excite them to further and more minute
search. But all in vain. No other will was found and it is now reduced
almost to a certainty that she has died without having time to carry into
execution her intentions toward her young friends.3

In addition to an enlightening statement about Lucretia Radcliffe's wealth, train of
expectants and legacies, Bentham's comments demonstrate that the attachment of
many acquaintances to Lucretia Radcliffe was due largely to her position as a wealthy
widow without heirs. Based on Mrs. Radcliffe's extensive acquaintances there should
have been a significant number of Charlestonians present for the funeral at St. Philip's
Church, but only about twenty women and thirty men were there. The notation of her
burial in St. Philip's Episcopal Church Register indicates that at age sixty-three she

had been a member of the church for forty-five years, her inventory indicates that she owned one half of a pew in the sanctuary. Clearly, as an individual of long-standing membership and involvement in the church, one would expect a larger crowd at her memorial service. In Bentham's words, however, "the Will had been opened & the spell which bound her acquaintance to her was immediately broken. No legacy no attention."  

While a number of individuals had hoped to acquire a portion of the sizable Radcliffe estate, Bentham suggested that without a more recent and detailed will, the estate likely would go to some rather distant relations in North Carolina. Bentham speculated that after payment of Lucretia Radcliffe's debts estimated between $80,000 and $100,000, her personal estate would be valued at approximately $300,000. Perhaps because she was only sixty-three years old in 1821, was in good health, and was busy with the planting of her rice crops, Lucretia Radcliffe did not foresee the need to craft a will detailing the distribution of her estate. Her lack of foresight, however, resulted in the intervention of the State to sell her property and possessions at public auction and to divide the proceeds as it saw fit. Unfortunately too, the sale did not merely involve the division and distribution of inanimate objects, but required the sale of the numerous African-American slaves who served her needs in Charleston, and her death was certainly a community tragedy for these slaves.

The circumstances surrounding Lucretia Radcliffe's death provide a rare opportunity to gain insight into the material worlds of elite Charlestonians during the Federal period. Because Lucretia Radcliffe's possessions were sold at public auction,

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4 Ibid.
the contents of the Radcliffe house at 24 George Street were detailed in a room-by-
room inventory. [See Appendix B] Most wealthy Charlestonians avoided this type of
inventory either by willing portions of their estate to offspring, or by manipulating
social, political, and business connections to insure that taxes to be paid on costly
furnishings were overlooked. It was not only unusual for a dwelling’s contents to be
auctioned in Charleston, therefore, but it was even rarer that it should take place in
the home of one of the city’s most prominent couples of the Federal period. As an
appraiser, Robert Bentham remained in Charleston to assess the value of the contents
of the home, and in the weeks following, his letters to his wife detailed the sale of
Lucretia Radcliffe’s possessions and provide a dramatic and unusually detailed portrait
of Charleston elite interiors of this time. The rare survival of this material, then,
offers a prospect for evaluating the material life of the upper class in Federal era
Charleston.

Of the many Federal period dwellings built in Charleston, four stood apart in
style, degree of elaboration, execution and interiors. They included the Middleton-
Pinckney house at 14 George Street [Figure 1], the Nathaniel Russell house at 51
Meeting Street [Figure 2], the Joseph Manigault house at 350 Meeting Street [Figure
3], and the Radcliffe house at 24 George Street [Figure 4]. The Middleton-Pinckney
house, constructed between 1796 and 1798, does not retain all of its original interior
nor an adequate inventory, and presently functions as office space. The Nathaniel
Russell house, completed by 1808, is open to the public as a house museum operated
by the Historic Charleston Foundation. It survives with stunning interior woodwork
intact, but an inventory for the house during the Federal period has not yet surfaced
or does not exist. The Joseph Manigault house, built in 1803, also serves as a house
museum, and is owned and operated by The Charleston Museum. Like the Russell house, however, an early nineteenth century inventory for the Manigault house does not exist, although much of the original interior remains in place. Ironically, the best clues for understanding the arrangement and use of Federal period Charleston interiors come from the Radcliffe house—the only one of these four mansions to be demolished.

Completed by 1802 and demolished in 1938, the majority of the Radcliffe house's best woodwork survives. Much of it was removed to the Dock Street Theater when the dwelling was demolished. Ironwork, capitals from the front door exterior surround and a large archway with supporting columns from the second floor vestibule were taken to the Charleston Museum. Furthermore, correspondence between members of Charleston's elite Federal period families enhances our understanding of the Radcliffes and their associates. This documentation is important for interpreting elite Federal period interiors in Charleston. Once a portrait of these elaborate interiors has been recovered, it should be possible to construct a more accurate view of middle and lower class interiors. This study, therefore, couples the 1821 Radcliffe downtown Charleston inventory with surviving woodwork, photographs and documentation in order to lay groundwork fundamental to understanding Charleston Federal period interiors.

Because tax records and perhaps auction records of the Radcliffe estate were burned in Columbia during the Civil War, this study of the Radcliffe's domestic

5 Lent to Historic Charleston Foundation by The Charleston Museum, one of the columns from the second floor archway is on display in the lobby of the Foundation's offices at 108 Meeting Street, and the large archway is presently stored in the Historic Charleston Foundation warehouse.
environment is reconstructed based on census records, the couple's reputation in Charleston society as seen in the correspondence of their peers, and two unusually good inventories. For, not only does the inventory of the Radcliffe residence in Charleston survive, but so does a room-by-room inventory of the Radcliffe plantation house in nearby St. Bartholomew's parish. [See Appendix C] The addition of a plantation inventory to this study not only adds another dimension of unexplored territory to South Carolina lowcountry studies, but it also provides a comparison between Charleston Federal era urban and plantation landscapes. Once a framework for understanding the urban and plantation domestic environments has been established, then, it is hoped that the stories of African-Americans, women, and craftsmen can be integrated for a more complete understanding of the two types of domestic landscapes prevalent in the lowcountry.

Before interpreting the domestic environment of the Radcliffes it is necessary to understand their position held in Charleston society. Thomas Radcliffe Jr. was one of Charleston's wealthiest men in the early nineteenth century; his place in society was a result of his own entrepreneurial accomplishments. Raised as the child of a tanner, Radcliffe became a successful merchant, planter and politician, and derived the majority of his wealth from trade, land speculation and agriculture. By 1774 his trading house, Radcliffe & Sheperd, was listed as one of the seventeen most solid houses in the city. The house oversaw the exportation of rice and naval stores as

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well as the importation of manufactured goods, foodstuffs, and African slaves. In the 1780s, Charleston deed books are filled with land transactions as Thomas Radcliffe purchased a large number of city lots during the city's eighteenth-century expansion. By the mid-1780s Radcliffe's land purchases resulted in the establishment of the district of Radcliffeborough, comprising all the land between King, Vanderhorst, Radcliffe and Smith Streets. In addition to income derived from his role as merchant and land speculator, Radcliffe leased and owned plantation lands on which he cultivated rice. All of these activities led to his rise in social standing. It is difficult to determine in which year Thomas Radcliffe made this transition from gentleman merchant to esteemed planter status but it is certain that the transition had taken place by 1790 when his name is first listed in the Charleston city directory as a planter, and that the transition affected his civic duties.

Politically, Thomas Radcliffe was a Loyalist during the American Revolution, and took British protection in 1780 when the city was occupied. For this loyalty to the crown, his estate was assessed a twelve percent fine in the spring of 1782 and his name was included in a list of prominent Charlestonians ordered out of the city.

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7 Between 1761 and 1765 Thomas Radcliffe imported twelve cargoes of goods on which he paid general duties in excess of two hundred pounds. His name appears twice as the merchant or factor in charge of the importation of a cargo of slaves; once in 1769 for which he paid a ten pound duty, the other in 1773 for which he paid a twenty pound duty.

8 Just as it was the ultimate goal of many craftsmen to attain the position of merchant status, so it was the goal of many lowcountry merchants to make the transition to planter status.

9 For a complete list of those Charlestonians whose names were printed in the Royal Gazette on March 20, 1782, see The South Carolina Historical Magazine, Vol. XXXIV, No. 3 (July 1933):194-201. For a complete list of the prominent Whigs ordered out of the city on this date, see The South Carolina Historical Magazine.
clear, however, that Thomas Radcliffe's position in Charleston society was not significantly altered by the War or his Loyalist leanings. In St. Philip's parish of Charleston, he served as a vestryman (1777-1780, 1783-85, 1787-1794) and churchwarden (1776-77). He was a member of the Charleston Library Society, served as Charleston's commissioner for stamping and issuing currency (1778), the city's commissioner of streets (1779), its firemaster (1779), and its warden for Ward Nine (1783-1784). He was elected to represent St. Philip and St. Michael parishes in the Ninth (1791), Twelfth (1796-97), and Thirteenth (1798-99) General Assemblies, and as a member of the state House of Representatives served on the ways and means (1791) and public accounts (1791, 1796-99) committees. He also served as a commissioner for tobacco inspection for the city, commissioner for its Dispensary (1804-1806), as a member of the South Carolina Society (1796) and the Society for the Relief of Widows and Orphans of the Clergy of the Protestant Episcopal Church of South Carolina (1793), and as a director of the Charleston Mutual Insurance Company (1806).10 While community activities were expected of a gentleman in Charleston society, it is worth noting that the majority of Radcliffe's city positions occurred prior to his transition to planter status in 1790. After this date, Radcliffe's name was included with those of other prominent planters in the more exclusive and prestigious South Carolina Society and the Society for the Relief of Widows and Orphans.11

11 For a complete list of members of the Society for the Relief of the Widows and Orphans of the Clergy of the Protestant Episcopal Church, see The South Carolina
Perhaps to symbolize the transition made from merchant to planter and to affirm his place within Charleston society, Thomas Radcliffe chose the site for his new home on the corner of the fashionable Meeting and George Streets, and purchased the northwest corner lot on July 8, 1800. The structure was certainly completed by the end of 1802, for on Saturday November 13th of that year William Purviss, a local plasterer, advertised in the Times that his work could be seen "at the house lately built at the corner of Meeting and George Streets, belonging to Thomas Radcliffe, Esq." Four years after this date, however, Thomas Radcliffe died in 1806, leaving the house and its contents to his wife, Lucretia. Because Thomas Radcliffe's inventory does not shed significant light on the furnishings of the George Street residence, it is through information pertaining to Lucretia Radcliffe and 

_Historical and Genealogical Magazine_, Vol. XXXII (1931): 76.

12 Charleston County Registry of Mense Conveyance Office, Deed Book B7:147 (hereafter cited as RMC Office).

13 _The Times_, Charleston: Cox & Sheppard, 1802 (microfilm, Charleston County Library).

14 In his will, written September 12, 1806 and proved September 30th, Thomas Radcliffe left to Lucretia Constance Radcliffe, "all my plate, linen, beds, bedding, liquors, books and furniture of every description, together with all my carriages, Carriage and saddle horses," as well as "all the rest and residue of my real and personal Estate of what nature and kind soever, wherever situated, to be held and enjoyed by her during her natural life" and "one half of my real and personal Estate, of whatever nature and kind, and wherever situate, not otherwise herein particularly devised and bequeathed." [Charleston County Will Book D (1800-1807): 680] The other half of his estate Radcliffe bequeathed to his nephew Thomas Radcliffe Sheperd or his grandson John Tracy Radcliffe should he prove to be alive. Also to Thomas Radcliffe Sheperd, Radcliffe left his plantation called 'Shaws,' and to relatives in England his estate in Yorkshire. Until further documentation comes to light, however, it will not be known which portions of the Radcliffe estate actually passed to Lucretia, and whether or not nephews inherited portions of the estate.
her 1821 inventory that the level of grandeur displayed in the couple’s residence becomes evident.

Little is known about Lucretia Radcliffe prior to her husband’s death. Born in Virginia to Elizabeth and Harmon Hurst in 1758, Lucretia Constance came to Charleston where she married thirty-seven year old Thomas Radcliffe when she was nineteen years old. Her only child to live to adulthood, a son named Thomas Radcliffe, Jr., died in 1804 at age twenty-five. Perhaps for his new bride or mother, this younger Thomas Radcliffe's image was painted in miniature by Edward Greene Malbone between 1801 and 1804. It survives as the only visual image of a member of the Radcliffe family known at this time.  

Following the deaths of her husband, son and grandchildren, Lucretia Radcliffe appears to have become more visible in Charleston society. She expressed her sorrow over the loss of her loved ones in a memorial plaque to them in St. Philip’s Episcopal Church which read:

Sacred to the Memory
Of THOMAS RADCLIFFE, Esq.
A virtuous, amiable Man:
Six years a Member of the Senate; a sincere adherent of the Church;
And for some years, a Faithful Warden of the Poor in this Parish,
Who died on the 15th of September 1806.
aged 66 years and two months:
also

15 Malbone’s account book for 1801-1802 lists a commission by ‘Mr. Ratcliff,’ but does not mention the form. Elsewhere, a Radcliffe miniature is listed in Malbone’s work of 1803-1804. The Thomas Radcliffe, Jr. miniature could have been painted at either of these times, and it is possible that the Radcliffe’s commissioned more than one portrait of their son or other family member. [Ruel Pardee Tolman, The Life and Works of Edward Greene Malbone, 1777-1807 (New York: New York Historical Society, 1958), 235.]
Of THOMAS RADCLIFFE, Jun. His only Son,
Who died April 20th, 1804, in his 25th year
And of his Grandsons,
THOMAS and JOHN-TRACEY
Children of the said Thomas Radcliffe, Jun
Who died 4d May, 1804, and 10th March, 1804.
In early Infancy!
This Monument was erected by the Disconsolate
Lucretia Constance Radcliffe,
Widow, Parent and Grandmother of the Deceased16

A member of St. Philip's church, Lucretia Radcliffe presumably placed this memorial out of grief, religious devotion, and sense of place in society. It is difficult to base a portrait of Lucretia Radcliffe on a few publicly recorded facts, her inventory, and brief biographical information. Fortunately, in addition to Robert Bentham's correspondence, letters of Margaret Izard Manigault and her mother, Mrs. Izard, provide insight into Lucretia Radcliffe's social interactions, and it is through these accounts that one can better understand her position in society.

In February of 1809 Margaret Izard Manigault, wife of Gabriel Manigault, described an interesting occurrence during the balls of Race week in a letter to her mother, Mrs. Izard in Philadelphia. Of those who wished to attend Mrs. Radcliffe's ball she wrote:

Mrs. Baring who is displaying a handsome equipage and sparkling dresses made a bold effort to be present at this ball. Admiral Graves who was a fellow passenger of hers from England, has been spending some time with her in the Country, & she in return lodges in the same house with him in town. He & his Son were invited to Mrs. Radcliffe's ball. He called upon her the day before, & told her that unless she invited Mrs. Baring in whose party he was—he should be under the necessity of declining the honor she intended him. Mrs. R. was very

16 Frederick Dalcho, *The Protestant Episcopal Church in South Carolina, 1670-1820* (Charleston: E. Thayer, 1820), 124.
much puzzled—however, she managed to make a very adroit answer. She told him that Mrs. Baring had given offence to some of the principal families here— that she knew there had been a misunderstanding between them, & that if she did send an invitation to Mrs. Baring, she would not think of accepting it, & therefore did not wish to pay so vain a compliment. And the gallant Admiral walked off.17

While this account indicates that the principal families of Charleston attended Mrs. Radcliffe's ball, it also demonstrates the approval of Margaret Izard Manigault (a member of one of these families) with respect to the manner in which Mrs. Radcliffe handled the situation. Mrs. Alice Delancey Izard's reply to her daughter's description of the event, however, showed that not all Charlestonians possessed Mrs. Manigault's high regard for Mrs. Radcliffe. Mrs. Izard replied:

Your account of Admiral Grave's application to Mrs. Radcliffe for an invitation to a certain Lady, and the manner in which she extricated herself from complying amused me exceedingly. One idea occurred to me, why is Mrs. Radcliffe so well established in the good graces of the Ladies of Charleston! This must be glossed over, for it is otherwise incomprehensible.18

These accounts, in addition to Robert Bentham's letters, suggest that while Mrs. Radcliffe certainly held a position as one of the wealthiest individuals in the city, there was a group of persons, perhaps mostly women, who did not entirely approve of Lucretia. Unless additional correspondence sheds light on this apparent disapproval, however, the source of Izard's disdain for Lucretia Radcliffe will not be known.

Part of Radcliffe's power over the 'Ladies of Charleston' was through the style

17 Margaret Izard Manigault to Mrs. Izard, 19 February 1809, Izard Papers, Manuscript Division, Library of Congress.
18 Alice Delancey Izard to Margaret Izard Manigault, 12 March 1809, Manigault Papers, South Caroliniana Library, Columbia, SC (microfilm, South Carolina Historical Society).
and magnificence of her house. The auction of her belongings threw open the interior
to public inspection and astonished those who never had seen it by invitation. Despite
rain, the house was so crowded on the first day of the sale that movement was
difficult. The event proved to be the best attended sale Robert Bentham had ever
witnessed. Of those who attended, he wrote:

The House was crowded with Ladies. The Belles of beauty &
fashion there and with each other. You would have thought the Sale
was some Gala. Youth & old age, beauty & decrepitude, costly
fashion & quakerisms, all mingled together. The vulgar stand and
expressed their astonishment in audible voices at such a display of
worldly grandeur. An old Quaker Lady was apparently greatly
amazed at the furor and Vanity which was here displayed of the late
owner. She said naught, but her actions spoke more than words. I
was amused with her and followed her through the rooms. When they
were locked I had them opened & when she entered the drawing room
she cast up her eyes in such a pitious manner & had put on such a
woeful countenance which broke the charm. You would have been
pleased to witness the vacant stare of Jews, Gentiles & others...But
imagination must assist as I have not the power to delineate its
effects on paper.19

It is clear from Bentham's descriptions that the sale was for many a social occasion
and chance to view a display of wealth and lavishness never before witnessed. Those
individuals in Mr. and Mrs. Bentham's socio-economic position certainly viewed the
occasion as an event. Bentham even suggested to his wife that: "If circumstances had
permitted I should have wished to have escorted my dearest Frances to it, and have
her gratified by a sight almost novel to her. Your uncle & aunt were there & almost
all your acquaintances."20 For this group of people, the sale was also an occasion to

20 Robert Bentham to Mrs. Robert Bentham, 10 July 1821, ASM Papers.
equip themselves with items they could not otherwise afford. Bentham was particularly excited about this possibility. In his June 23rd letter to his wife, Bentham wrote:

I never will have such an opportunity as this of supplying myself with elegant, costly & at the same time Cheap articles. As the Estate is indebted to me the payment will come easy. You need not think my dearest Frances that I am going to be extravagant. The opportunity is not to be missed & I would sooner be satisfied with present inconveniences than deprive you of those articles of furniture which we now can procure reasonable & which we will hereafter want if we keep in Society. I know the value of every article. I have inspected all the Bills of their first Costs & have had every opportunity of examining every article separately & at my leisure, as I have been employed for the last six days as one of the appraisers of the Estate. With these advantages & the former knowledge which I possessed of sales at auction I do not think that I shall pay more than 1/2 of the Value of any article I shall purchase.21

To Bentham's dismay, however, items at the sale sold remarkably well. He attributed the high prices to the presence of so many women, "all anxious to obtain some article which belonged to Mrs. R."22 For, as Bentham suggested: "It appeared that her name acted like enchantment. Many articles have sold for more than they cost. I have never attended a sale where articles have sold so high. People appeared to be perfectly mad & bid without reason or calculation."23

With respect to his own purchases, however, Bentham felt he got very good deals, although perhaps not the quantity of bargains he had originally envisioned. He purchased bed and window curtains, books, floor coverings, and Mrs. Radcliffe's bed as a speculative venture. In describing this speculation to Frances, he wrote:

22 Robert Bentham to Mrs. Robert Bentham, 10 July 1821, ASM Papers.
23 Ibid.
We have purchased the superb and elegant bedstead, Curtains, & Window Curtains & all their appurtenances such as Pavillions, Coverlids, Cloak pins, Cornices, &c. which were contained in Mrs R’s grand State chamber. You have seen them & well know how superb & elegant they are. I need not describe them to you. The bedstead & Bed Curtains cost $2100 & the 4 Window curtains & Cornices &c $1600 besides 2 very rich Pavillions & 2 rich Damask Coverlids with fine muslin throwovers. I know that you will be surprized and wonder what could tempt me. I answer not grandeur but a desire or embracing every opportunity of making honestly something for my beloved family. The whole cost $4000 and I bought them for— What do you think— I have a great mind to leave you in the dark and let your imagination exhaust itself upon the subject. Blame your husband and think that he must certainly be mad. But upon second thoughts, which are always best, I think it will be best to inform you at once. We purchased the whole scrape for the trifling sum of $250. What do you think of that? We have had already for the 4 Window Curtains & Cornices an offer of $400, but we expect to obtain more. As Wilson has all the cost of the grand furniture & was not present at the last sale, we are inclined to believe that he will be disposed to purchase & therefore intend to offer him the whole scrape for $800. If he will not purchase we will sell the window curtains here for $400 and ship the bedstead & curtains to New York where I am almost certain we shall obtain $500 for it independent of expenses.24

Not only Bentham, but others saw the opportunity to outfit themselves in a new and lavish manner. Alexander B. Wilson, married to Thomas Radcliffe’s niece, was the principal purchaser at the sale, but of Wilson’s purchases, Bentham said: "I pity the young man sincerely. He is led away by the folly & extravagant ideas of his Mother in law & his Wife. They intend to vie with the style of Mrs. R. & if they do attempt it they will certainly be ruined in 10 years. Nothing can save them." 25

Perhaps instead of an opportunity to supply themselves with elegant and inexpensive objects, the auction sale represented for elite Charlestonians of the

25 Robert Bentham to Mrs. Robert Bentham, 10 July 1821, ASM Papers.
Radcliffe's social standing a tour through a residence which brought back memories of occasions filled with laughter and gaiety. Margaret Izard Manigault painted a picture of one of these parties during the Race week festivities of 1809. To her mother, she wrote:

In the Evening Mrs. Radcliffe's ball attracted all the town. It was really a splendid, & well conducted affair. The House was well lighted. I believe you have seen it. The stair case is very pretty, & the passage above remarkably large & well finished. It was furnished with handsome girandoles, & ornamented with festoons of flowers, & flower pots from her green house shedding fragrant odours. The drawing room retained its Carpet & card tables were ready to accommodate those who did not prefer dancing. Mrs. R. did the honors with great attention & great ease so that every body was pleased. Hers was a complete Ball for it concluded with a magnificent supper at which near eighty persons were seated. The centre of it was adorned with an accumulation of Iced plumb cakes in a kind of bower of natural flowers which gave the whole a very gay appearance. The table was loaded with every dainty that could be thought of, & every precaution was taken for the accommodation of so large a party. We slipped away immediately after, at about one o'clock, & got home safe.  

The curiosity the sale engendered, then, must be seen (at least in part) as a reflection of the unusual luxuries displayed within.

So, what was the style that would lead to the ruin of a couple wealthy enough to spend several thousand dollars on furnishings at an 1821 auction? And was this style different from that of Mr. Radcliffe? Although examples of furniture, silver, ceramics, glass, textiles, prints and paintings have not been traced to ownership by the Radcliffes, other sources (including plats, photographs and inventory) provide a glimpse into the domestic landscape witnessed by those who attended the sale, and

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26 Margaret Izard Manigault to Mrs. Izard, 19 February 1809, Izard Papers, Manuscript Division, Library of Congress.
through an analysis of these sources an image emerges of the grandeur which astonished the Quaker woman.

The earliest known plat of the Radcliffe urban house and outbuildings was drawn in December of 1823 at the expiration of Alexander B. Wilson's two-year lease of the property following Lucretia's death. [Figure 7] From this plat, it is evident that the principal approach to the dwelling was made from the George street entrance. The main house was set back from the George Street entrance, and a pale fence boundary separated the view of the front facade from a look at the rest of the property's buildings. The plat suggests that the middle portion of the property to the rear of the house contained the work yard, and included three structures. The two larger buildings likely contained the kitchen, laundry, stables and slave quarters, while the smaller structure noted to the northeast corner of the work yard was probably a shed addition. Another pale fence boundary separated the work yard from the largest portion of the property which continued to the alley property boundary. This space was likely a formal garden with the structure noted at the back of the property serving as the Radcliffe greenhouse. Because of the similarity in building and garden placement, it is possible that the formal gardens on the Radcliffe property were similar in design to those of contemporary Peter Fergusson on Tradd Street. [Figure 8] Whether or not the Radcliffe backlot mirrored the design seen at Peter Fergusson's residence, it is probable that the backlot area of the property contained outdoor gardens in addition to a greenhouse. Besides the fact that one party description of the

27 Because the 1823 plat does not label the structures or their functions, and the later drawing of the property for the 1884 Sanborn Insurance Map also does not indicate function, it remains possible that the stables and coach house occupied this structure in the northwest corner of the property.
Radcliffe house mentioned bowers of fresh flowers from the Radcliffe greenhouse, cultivating flowers, vegetables and edible plants was popular among Charleston's elite of the period. Ralph Izard, Jr. described his garden as "tolerably well stocked with vegetables, such as cabbages, turnips, radishes, sallading, nasturtiums, & two beds of green pease, now in blossom." 

William Faux's description of Nathaniel Russell's garden makes reference to ripe figs, pears, apples and plums. It is doubtful that the Radcliffe's differed from their peers in growing these types of vegetables and exotic fruit, and the presence of such plants should be seen as a component of the backlot landscape.

To an approaching visitor, the work yard and gardens were not visible, but were certainly implied. Following printed pattern and design books, Charlestonians modeled their dwellings on the fashionable gentry houses of England. Like stately English gentry mansions, the Radcliffe house presented an impressive facade suggestive of the order, wealth, and formality. [Figure 9] It was also a bit old fashioned, similar in design to those structures deemed modish for the English gentry during the third quarter of the eighteenth century, and illustrated in the design books of Pain, Swan and the Adam Brothers.


30 While the Radcliffe house presented a solid statement of power and stability, it also demonstrated practicality. The 1823 plat and a later photograph demonstrate that the front facade was fitted with piazzas on the second and third stories; a feature excellent for catching cooling breezes and for large scale entertaining.
The Radcliffe House was framed by quoins, a feature usually associated with Georgian architecture, and, unlike the William Blacklock house at 18 Bull Street constructed around 1800, the Radcliffe house did not reflect the fashionably flat front facade or elaborate fan windows common in federal style buildings. Instead, the Radcliffe house exterior mirrors those of earlier Georgian dwellings. [Figure 10] The apparent conservative nature of the Radcliffe house was perhaps a result of workmen or architect's familiarity with established design sources, or the result of Thomas Radcliffe's request. Craftsmen and architects in Charleston were certainly familiar with the newer fashions displayed in the construction of the William Blacklock house, but the selection of an earlier established design might have appealed to Thomas Radcliffe, and resulted in a choice for an exterior which presented an image of established wealth and authority. Given Radcliffe's conservative political leanings, it is also not surprising that his dwelling reflected a more conservative approach to nineteenth century building design. While the earlier style perhaps catered to a desire to appear as a long-established member of Charleston's elite population, the Radcliffe house bears strong similarity to the Bank of the United States (later City Hall), completed in 1801. [Figures 11, 12] Originally, the corners of both buildings were embellished with marble quoins which provided a dramatic contrast to the red brick buildings. Mid-nineteenth century stuccoing of both the Radcliffe house and the Bank building, however, obscure the contrast that once existed.31

31 The notion that the Radcliffe house was originally stuccoed is based on the prevalence of this practice in mid-nineteenth century Charleston, the stuccoing of the Bank building, and the mid-nineteenth century rear additions made to the Radcliffe house which would have been nicely integrated with the rest of the structure by a layer of stucco.
It is also possible that the conservative nature of the Radcliffe dwelling was due to a design proposed by Gabriel Manigault (1758-1809), Charleston's best-known amateur architect. Manigault studied in Geneva and London in the 1770's, and returned to America with a substantial library of architectural volumes, which at the time of his death included *Vitruvius Britannicus*, *Evelyn's Architecture*, Perrault's *Architecture, Britannica Illustrated*, *The Builder's Vade Mecum*, *The Art of Sound Building*, Pozzo's *Perspective*, Pain's *The Carpenter's and Joiner's Repository* and *British Palladio*, Richardson's *Capitals of Columns and Friezes*, Soane's *Sketches of Architecture*, as well as Plaw's *Ferme Ornee* and *Rural Architecture of Designs from the Simple Cottage to the Decorative Villa*. Perhaps based on his travels of the mid-eighteenth century in England and the Continent and the designs studied there, Manigault designed his brother's residence, the aforementioned Joseph Manigault house at 350 Meeting Street. Because of design similarities and construction dates between the Joseph Manigault and Radcliffe houses, it is quite possible that Gabriel Manigault also assisted in the design for the Radcliffe dwelling, placed on the opposite corner of Meeting and George Streets from his own residence. Gabriel Manigault and Thomas Radcliffe were certainly well acquainted. Members of Charleston's planter elite, both were loyal to the Crown during the Revolution, were Federalists in the early Republic, and were members of the South Carolina Society. The correspondence of Margaret Izard Manigault, Gabriel's wife, indicates that the two gentlemen moved within the same social circles. It is quite possible, then, that

Manigault designed Thomas and Lucretia Radcliffe's new home based upon designs with which he had experience.

Whether or not Gabriel Manigault assisted with the design of the Radcliffe house, local examples of fashionable structures served as inspiration for prominent individuals like Thomas Radcliffe, and Charleston builders and craftsmen were familiar with the designs and their construction methods. Charleston builders, craftsmen and patrons also were familiar with housing plans and decorative details prevalent in England and the Continent and could incorporate these design elements into their domestic structures. When Thomas Radcliffe began construction of his new house, then, he brought to the project not only the influence of his conservative political and economic beliefs, but also an access to the full design repertoire of Charleston craftsmen.

The Radcliffe property was surrounded by a brick wall on the perimeter with a front gateway on George Street, and to the visitor approaching by carriage or on foot, entrance to the building was made by passing an iron gate framed by two high brick piers capped with marble. [Figures 13,14] This gate was flanked by two lower and narrower gates mirroring the design of the central pair, and to both sides of these smaller gates, iron fencing stretched to the property boundaries. Set edgewise to the street, the heavy bars of the fence were capped with alternating spear and javelin heads, and spaced along the fence were placed urn-shaped finials of turned brass. The bars of the gate were similarly capped with spear and javelin heads. After passing through the George Street gate and proceeding up the front walkway, entrance to the

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dwelling was made by climbing one of the short flights of curved steps which flanked the front entrance. [Figure 15] Wrought iron balustrades defined these steps and directed visitors to the front door. [Figures 16, 17] Certainly, this must have posed a formidable entrance to the majority of Charleston's early nineteenth century population.

At a time when lowcountry population was dominated by African slaves and the white population lived in fear of slave insurrection, dwellings of the planter elite which epitomized overwhelming strength, must have served as visible reminders of social order. For slaves, these dwellings must have served as a reminder of their economic and social distance from their masters. For middling and lower class whites, the buildings likely presented a confirmation of an established and seemingly permanent social order, as well as their station within that order. In November of 1818, New England minister Abiel Abbot described his walk down Meeting Street, "one of the handsomest he encountered in the city."  


35 Ibid.
interior by Albert Simons before the dwelling's demolition provide a glimpse of the elaborate interiors seen by attendees of the Radcliffe furnishings auction Robert Bentham described. When coupled with the extant woodwork at the Dock Street Theater and a floor plan based on that drawn by Albert Simons [Figure 18], a portrait of the Radcliffe interior emerges. In contrast to the staid, conservative exterior of the house, the interior presented a spectacular display of Adamesque carved woodwork, plasterwork and composition ornament. The advertisement of William Purviss confirms that the stucco work was done locally, and it is probable that the woodwork was produced in the area as well. Given Thomas Radcliffe's economic resources and business connections, however, the composition ornament could have come from any one of a number of eastern seaboard cities producing such work for export. The woodwork, composition and plasterwork, floor plan, and richly appointed furnishings and decoration, present a clear picture of the interior landscape of the Radcliffe house.

For the Quaker woman and other visitors to the auction sale, the pedimented front door of the Radcliffe house opened to an interior divided by architectural distinctions overtly employed to establish an hierarchical interior landscape. After passing through the entrance marked by four Corinthian columns, [Figures 19-21] the flow of visitor traffic was directed by levels of ornate furnishings, woodwork, plasterwork, and wallpapers present in the rooms. A comparison of the total valuations of each of the rooms indicates that the total value of furnishings on the first floor amounted to $1151.25, $2795.75 on the second floor, and $371.50 on the third
Clearly, these values suggest that the first and second floors were those intended for public display. In addition, these valuations suggest that the chambers on the second floor were the most elaborate in appearance and were therefore intended for the inspection of those individuals whom the Radcliffes entertained.

Encountering the hierarchical landscape of the house after passage through the front door, Radcliffe guests were either greeted or asked to wait in the vestibule. All of the doors and windows in the vestibule were surrounded by laboriously carved Adamesque woodwork, the surbase on each side of the vestibule was fully paneled, and a classically inspired cornice framed the room's high ceilings. The plaster walls of the room were certainly covered with classically fashionable wallpaper in imitation of the woven silks which adorned the walls of European royal dwellings. Imported or domestically manufactured wallpapers decorated the walls of America's elite dwellings, and the Radcliffe house was not likely an exception. Advertisements in the *South Carolina Gazette and Daily Advertiser* frequently announced imported wallpapers, like those imported from Bordeaux on the ship of Captain Wilson which included "very RICH BORDERS, in imitation of Drapery, LANDSCAPES, for Chimney Pieces and Doors, [and] a variety of PLAIN PAPER, 36

36 See Appendix B for a transcription of the 24 George Street inventory, room and floor valuations, as well as a holdings table.
37 It is worth noting that in Robert Bentham's descriptions of Lucretia Radcliffe's furnishings to this wife, the only objects he mentioned as familiar to Mrs. Bentham were the vestibule chairs, perhaps an indication of the Bentham's social status relative to the Radcliffes and the fact that Mrs. Bentham was not familiar with the more private spaces of the house opened to guests during parties.
38 It should be noted that Albert Simons photographs were not labeled, and the location of the photographs has been based on the angles of light sources apparent in the photos and Albert Simons' floor plan drawing.
of various colours. In addition to wallpaper, some of the rooms in the Nathaniel Russell house were decorated with trompe l'oeil painting, [Figure 26] and it is certain that at least one (if not both) of these methods was chosen by the Radcliffes for the impressive vestibule.

In addition to wallpaper, it is likely that the furniture and many of the objects encountered by visitors were imported either from New York, Baltimore and other American cities, or from abroad. With the large quantity of English imports in Charleston, the economic and social position of the Radcliffes and their loyalist political leanings, it is likely that a good portion of the furniture and other decorative objects were imported from Great Britain. Shipments frequently arrived from England, and much correspondence survives of contemporary Gabriel Manigault's direct orders to London for furniture.

Floor cloths, or oil cloths, were also imported from England for very fashionable interiors, and the floor cloth which covered the vestibule floor was likely imported. Perhaps painted in imitation of marble, the floorcloth provided a suitable complement to classically inspired woodwork and wallpaper. The furniture in the vestibule ranked behind the breakfast and dining rooms in value. The furnishings included six chairs, a set of tables with ends and covers, one foot mat and two Venetian mats, two large prints, a drawing of the house, a pair of end tables, a nice lamp, a pair of old tin patent lamps, a thermometer, and a lot of green baize. The chairs functioned as the stopping place for visitors not ushered into one of the house's more private spaces. The set of tables with ends and covers undoubtedly referred to a

federal dining table which was stored in the vestibule and brought into the adjacent
dining room when needed. The lamps obviously provided a light source and the mats
a place to wipe the dirt and mud from one's feet. Perhaps more unusual is the
appearance of a thermometer and a drawing of the house. Thermometers appear in
the entrance hall or vestibule of the homes of contemporaries Alexander Baron and
William Blacklock, but the Radcliffe inventory is the only one of its period found to
have a drawing of the house in this space. Perhaps a mere whimsy, the drawing could
point to the Radcliffe desire to further express the stability of the family's social
station in Charleston.

Off of the vestibule, two elaborate door surrounds with inlaid mahogany doors
led to the breakfast room, the second most elaborately furnished room on the first
floor. Valued at $198.75, the furnishings included a settee and twelve chairs, a
bookcase with volumes, an old piano, a tea table, a mahogany stand, a broken pier
glass, a pair of glass shades, two end tables, a pair of old glass shades with drops, a
portable writing desk, fireplace equipment and a carpet. The space probably
functioned as an informal area commonly used by Thomas and Lucretia Radcliffe for
keeping up with their affairs and correspondence or for relaxing and family
socializing. During his lifetime, Thomas Radcliffe might also have used the room for
conducting business. For receiving guests to the home, however, it is probable that
the room across the vestibule was used. Called the dining room in the inventory,
Robert Bentham also referred to the space as Mrs. Radcliffe's downstairs drawing
room, suggesting that the space functioned as a versatile room adapted to suit the
purposes of the inhabitants.
The dining room, or downstairs drawing room, was entered through one of two identically carved and ornamented door surrounds. The furnishings were the most costly on the first floor, estimated at $713.25 in 1821. These items included a sideboard with a pair of knife boxes, twelve chairs and a settee with cushions, two pier glasses, a set of window cornices and curtains, a tea table with cover, a plate warmer, two candlesticks with broken drops, two large prints, two small prints, chimney ornaments, two large feather fans, two glass baskets, two table brushes, a pair of foot stools, a long carpet and rug, fireplace equipment, a chimney board, and a lot of table mats. The sideboard, settee and chairs, no doubt, were placed against the walls. The aforementioned set of tables with leaves in the front vestibule were probably brought in for serving large dinners, for the room undoubtedly functioned as a dining area during the Radcliffe's formal entertaining, and also served as a first floor receiving area.

Two spaces on the first floor are not easily identified on Albert Simons twentieth century floor plan of the house. A servant's room and back piazza are detailed in the inventory, and it must be presumed that either these spaces were carved out of the first floor breakfast room, or that they represent additions made to the original structure between 1802 and 1821. Because the cruciform plan of the house seems to have been maintained at least until the 1823 plat of the property was made, it seems increasingly likely that one large chamber of the first floor was divided into the breakfast room, servant's room, and possibly a service staircase. The servant's room, possible service stair and back piazza would not been on the tour route of Radcliffe guests, but would have been used by household slaves. The enclosed servants room contained an eight-day clock, an old book case, two old tea
tables, and an urn stand. The space probably served as an intermediary location for foods and goods coming from the outbuildings to the main house as well as a space in which to assemble prepared foods for presentation. The back piazza, perhaps a partially enclosed space to the rear of the structure, contained a large painted pine press and a small old piece of oil cloth. Like the servant's room, it probably served as an intermediary stop for foods and supplies entering and leaving the main house. The presence of old and outdated furniture clearly marks these spaces as part of the black landscape within the house, and confirms that they were not on the customary tour route of Radcliffe guests.

Guests ushered to the more private spaces of the house on the second floor ascended a helical staircase carpeted and accented with brass rods. [Figures 27,28] The staircase contained four prints, a set of watercolors and two bronze figural lamps. The bronze lamps were certainly an addition to the house since 1802, and likely resembled those ordered for the White House by James Monroe and those which have descended in the Manigault family of Charleston. [Figure 29] When fitted with bronze classical lighting devices, prints and watercolors, the staircase would not only have functioned as a practical means for arriving at the second floor, but also as a display of the Radcliffe's wealth and worldly sophistication.

Emerging on the second floor, a visitor to the house would have been presented with the most formal and elaborate spaces on the property. At the far end of the passage, to the south of the structure, an arch supported by Corinthian columns framed the Venetian window visible from the street. [Figures 30-36] The most elaborate cornice in the house highlighted the room's perimeter [Figure 37], and the most intricate composition ornament and woodwork surrounded the windows and
doors. [Figure 38] Each panel of the Venetian window was draped with appropriately lavish curtains, fitted with cornices, and capped with ornaments. An imported carpet was placed on the floor, and all of the lavish objects in this impressive room were reflected in the costly looking glasses which graced the walls and dispersed the candlelight. This floor served as the principal entertaining space of the Radcliffe home, and the manner in which people circulated through the rooms during parties is demonstrated in a letter by Margaret Izard Manigault.

In March of 1809, Lucretia Radcliffe hosted one of the many parties among elite Charlestonians to honor the new marriage of Arthur Middleton and Alicia Russell. In describing the event to her mother in Philadelphia, Mrs. Manigault wrote:

We have been very gay here lately. Many dances have been given--But none of the parties have been so pleasant as Mrs. Radcliffe's last. She had in the first place a musical party. That is-The Miss Percys, Mrs. Smith Bee, & a Mrs. Hindeley an English woman, (Wife to an English Merchant who is partner to Mr. Gregorie) who sings very well in a particular style, & accompanies herself delightfully on the piano--were the chief performances. A little German sang two Italian songs accompanied by the Spanish guitar--He amused us with his affectation & conceit--& said that he had determined to sing only one song but that Mrs. Radcliffe was so anxious, that he would oblige her with another. As soon as he had done, the fiddle, fife, & tambourine delighted the youthful ears. After one dance—the elder part of the assembly had their time of pleasurable surprise. General Wilkinson's band charmed us with some well executed military pieces during which we paced up & down the spacious corridor which was brilliantly illuminated, & into her handsome bed room, which was likewise lighted. A variety of cake, & wine, & fruit, & jellies, & all the nice things that could be collected were handed about. Every body was in high spirits. They danced, & the band played owing the intervals of dancing. At eleven o'clock some delicious little oyster patties were brought up with other things of the same kind—After which the gentlemen were invited to partake in a supper of Beef steaks & cold
turkies. Some of which was brought to the ladies. We retired at eleven but the party did not break up until two o'clock.\textsuperscript{40}

One can imagine, then, that gilt furniture in this opulent furnished and well-lit room must have sparkled and reflected off of the large looking glasses. Laughter, gaiety, and the sights and smells of foods being handed around must have filled the air. And for those of Lucretia's social and economic standing, movement within these spaces must have been free and unencumbered by formal or implied barriers. Slaves were also certainly a part of the scene, preparing oysters and other delicacies in the kitchen outbuilding and bringing them into the house either through the back piazza or servants room where they were carried to the second floor for the delight of the guests.

On this well-appointed second floor, the vestibule contained furnishings valued at $659.75, making this space the second most impressive one on the floor, and the third most lavishly furnished area in the house. The furnishings included fourteen chairs and settees with cushions and covers, a pair of looking glasses, an upright piano, a pair of card tables, two lustres on girandoles, four china statues, a backgammon board, two small prints and framed birds, eleven small views in watercolor, a transparent lamp, and four views of Naples. A chandelier hung from a central plaster medallion, [Figure 39] and remains one of a handful of chandeliers located in the elite private spaces of Charleston during this period. In addition to the chandelier, the presence of an upright piano in this space is quite remarkable. A fairly avant garde household object for 1821, the only other inventory which listed a piano at this time was William Brisbane's "London made upright grand Piano Forte" valued

\textsuperscript{40} Margaret Izard Manigault to Mrs. Izard, 12 March 1809, Izard Papers, Manuscript Division, Library of Congress.
at $250, and his "London made hand organ and six barrels" valued at $200.\textsuperscript{41} Since the Radcliffe upright piano was valued at $275 the year before Brisbane's inventory was taken, it is likely that it, too, was a piano forte of London make, and a recent addition to the vestibule. These stunning objects of wealth and cultural sophistication must have been a source of amazement for many visitors to the house on the day of the auction sale.

Through this vestibule one entered the drawing room—the most fashionable and lavish of the Radcliffe house spaces. This room and the principal bedchamber across the hall certainly contained the dwelling's most elaborate composition surrounding the windows and fireplace. [Figures 40-45] With a total valuation of $1525.25, the costly (and likely imported) objects included eighteen chairs and two sofas, a pair of card tables, two pier glasses, a mirror with branches, a pair of short cut glass candlesticks with drops, three transparent glass candlesticks, four gilt brackets, two alabaster vases, a pair of lustres on brackets, two patent lamps, a footstool, fireplace equipment, a chimney board, a carpet and rug. The eighteen chairs and two sofas appraised at $450 were certainly imported, and must have been equal to if not far superior to those in William Brisbane's and Alexander Baron's homes. Their inventories not only suggest the lavishness of the Radcliffe objects and the strong possibility that the chairs and sofa were caned and gilt, but they demonstrate that the Radcliffe's contemporaries in Charleston were importing such drawing room furniture. Alexander Baron's inventory lists two "London made cane bottom Sophas"

\textsuperscript{41} For the full listings of these inventories see Leath, "Architectural Conservation Grant."
at $50 and twelve matching chairs for $120. William Brisbane's inventory lists "a rich guilt Grecian Sopha with damask Cushions" at $120 and a dozen chairs with damask cushions at $175. In Margaret Izard Manigault's November 25, 1808 letter from Charleston to Alice Delancey Izard in Philadelphia she wrote: "The house at South bay is in excellent order, & very handsomely furnished. The Drawing Room with rich Chintz curtains lined with yellow, a beautiful rich carpet, chairs & sofas of cane of the most fashionable make handsomely painted & gilt. They are black & gold with thick yellow cushions." In addition, an advertisement in the *Charleston Courier* of March 6, 1811 announced the private sale of "A set of London made DRAWING ROOM FURNITURE -- consisting of a Sofa, 18 Arm Chairs, with cane bottoms, and cushions covered with chintz; 5 Window Curtains, to suit, with painted Cornices, a pair of Card Tables, and Tea Tables, of satin wood; and a pair of Fire Screens -- the whole elegantly neat." While one would expect the Radcliffes to have fashionable caned and gilt drawing room furniture, the possibility is strengthened by these imported goods owned by the Radcliffe's contemporaries, and strongly suggest the presence of this furniture in their drawing room.

The card tables in the room were also likely imported. While the card tables and tea table listed in Alexander Baron and William Blacklock's drawing rooms are specifically noted as 'Sattin Wood' and appraised at $35, Lucretia Radcliffe's set of two card tables alone is estimated at $100. This high valuation suggests that the

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43 Ibid.
44 Margaret Izard Manigault to Mrs. Izard, 25 November 1808, Izard Papers, Manuscript Division, Library of Congress.
Radcliffe card tables were not similarly fashioned satin-wood inlaid examples, but rather were fashionable pieces, gilt and of the same style as the settees. Perhaps, then, the Radcliffe drawing room was updated between 1802 and 1821 to more closely resemble the plates of George Smith's volume *Collection of Designs for Household Furniture and Interior Decoration*, published in London in 1808.

Items listed as miscellaneous in the inventory include a lot of old cornices and an old carpet for the drawing room, and further legitimate the supposition that modifications to the original interior were made between 1802 and 1821. Furthermore, it is probable that Lucretia Radcliffe's reputation required her to keep pace with London fashion. The two pier glasses in the drawing room were appraised higher than any others in Charleston federal period inventories, and were, therefore, more than likely recent imports. Perhaps another indication of recently imported fashionable and sophisticated goods from London, the curtains which adorned the room's windows were appraised at six-hundred dollars. The closest similar inventories come to this sum is the $250 listed for Alexander Baron's 'London Made' curtains and cornices. No other inventory lists, however, the degree of separate components to the curtain sets. The Radcliffe set of 'Curtains, Hangings, drapery, Cornices, Pins &c. Compleat' certainly rivaled few others in Charleston, and were likely imported from England like those of Mr. Baron. Unlike Baron's, however, it is possible that they more closely resembled the lavish window treatments proposed by George Smith in 1808. [Figures 46-48]

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No doubt the floor of this magnificent drawing room was covered with a Brussels carpet. Of the six federal period Charleston inventories which come closest to matching the level of the Radcliffes, five contain a Brussels carpet in the drawing room, and the only inventory lacking this specification, the Radcliffe drawing room, no doubt contained one as well. It is even possible that Lucretia Radcliffe performed some of the carpet borderwork herself like her neighbor Margaret Izard Manigault. On August 17, 1800 Mrs. Manigault wrote from Charleston to Josephine du Pont in New York of her recently imported carpet and noted: "I have just received a shipment from England... and above all, a Carpet. But what a Carpet! The background is handsome green material and the border in tapestry, and it is I who will undertake that bit of handwork."47 Regardless of the carpet's appearance, however, it is evident that in Charleston these costly imported textiles were rolled up and stored during warmer months in order to avoid excessive infestation by lowcountry vermin. In their place imported woven straw matting from the Orient covered the floor. As one of his purchases from the Radcliffe estate, Robert Bentham noted that he acquired "a Canton floor mat for summer use" that came from the downstairs drawing room, suggesting that this type of imported floor covering was used in at least the first floor receiving rooms of Charleston during this period, and may also have been present in some second floor drawing rooms.

Across the vestibule from the drawing room was the master bedchamber, directly above the breakfast room. While one might today view a bedchamber as a personal space, it is evident from Radcliffe party descriptions that the room was very

47 Margaret Izard Manigault to Josephine du Pont, 17 August 1800, Du Pont-Manigault Papers, Eleutherian Mills Historical Library.
much a part of the spaces used for entertaining. The woodwork and composition
ornament mirrored that in the drawing room and the walls were certainly papered or
painted. The room's furnishings totaled $501.25, making it the fourth most lavishly
furnished room in the house. These costly furnishings included a complete bed set
(feather mattresses, bolster, pillows, cornices and bedhangings), window cornices and
curtains which most likely matched those on the bed, and twelve chairs. With a value
of $250 placed on the bedstead, curtains, drapery, cornices, and accouterments, the
ensemble far surpassed the value of any others listed in Charleston inventories of the
period. The 'Sattin Wood Bedstead & cornice' listed in Alexander Baron's inventory
was valued at $20, the mahogany ones in William Blacklock and William Brisbane's
inventories at $25 and $35 respectively.48 In all inventories, including the Radcliffe's,
mattresses, feather beds, bolster and pillows were listed separately at values ranging
from $30 to $100. That Lucretia Radcliffe's bedstead and hangings alone outweighed
the average by more that $200 is astounding, and Robert Bentham's reference to hers
as a state bed conjures up the plate from George Smith. [Figure 49]

The bedchamber also contained twice as many chairs as the average listed in
federal period inventories. Alexander Baron's inventory lists six painted chamber
chairs. William Blacklock's six painted chairs with cushions, William Brisbane's six
cane bottom chairs, John Splatt Cripps six mahogany chairs and an easy chair, and
Francis Simmons' six cane bottom chairs and an easy chair.49 Because all of these
inventories point to six chairs, mostly painted or cane bottom, it is probable that the
twelve chairs listed in the Radcliffe bedchamber were painted fancy chairs with cane

49 Ibid.
bottoms as well, and likely imported from a North American coastal city or England. The room also contained two waiters with brass stands, six prints (two of which were large scripture prints), a pair of glass candlesticks, china ornaments, chimney ornaments, fireplace equipment, a chimney board, and carpet. As in other rooms, the Radcliffes expended more on textiles than on other furnishings. The four window curtains with drapery, cornices, pins, etc. was valued at $100, when other inventories ran between $12 and $40.

The adjoining dressing room was located above the first floor servant's room and perhaps was accessed through a service stair adjacent to the servants' room and dressing room. The floor plan allows space for the inclusion of the staircase, and its presence would have kept the odors and sight of chamber pots and bath water from the major thoroughfare. The dressing room was furnished with a dressing table, work table, set of drawers, small mahogany press, and wash stand. It also contained a gilt china basin with pitcher, one plain basin with pitcher, a mirror, dressing box, small piece of carpet and eight small prints. The dressing table listed, valued at $60, far outweighs the only other one listed in these inventories--that of Francis Simmons valued at $1. The presence of a dressing table and a work table in this room, in addition to a mirror and gilt basin and pitcher seems indulgent and extravagant for the period, and must have offered a stunning example of lavishness to female party guests utilizing the room.

The inventory does not detail the contents of the staircase to the third floor, so it may be assumed that it was not as grand or striking as the staircase to the best chambers on the second floor. Few guests would have ascended these stairs unless overnighting with the Radcliffes, and it therefore seems appropriate that the
furnishings of the third floor totaled $371.50 in comparison to the $1151.25 and $2795.75 totals of the other two floors. Although the third story functioned as a series of bedchambers and was less elaborately furnished, the amount of ornate woodwork and composition ornament indicates that the spaces on this floor were a significant part of the elaborate landscape articulated throughout the dwelling. [Figures 50-55]

Unlike the two vestibules beneath it, the third story space contained one large and one small table, a settee and six mismatched chairs, three knife boxes, five prints, and a piece of worsted wool. The walls were likely papered, and four carved and composition ornamented doors of the vestibule led to distinct bedchambers. The largest and principal chamber was located on the west side and mirrored the floor plan of the master bedchamber beneath it to include a dressing room. It was furnished with a bedstead hung with a set of white dimity bed curtains matching those curtains hung at the windows. Robert Bentham acquired the textiles in the room and wrote to his wife of his excitement to place them in the couple's drawing room. He wrote:

I bought Mrs. R's new dimity Bed & Window Curtains with 4 gilt arrows for Cornices & 16 Elegant cloak pins for the trifling sum of $50. The cloak pins are handsomer than those I have, and are themselves nearly worth the money. In addition the curtains and new & made of the finest dimity with two different sets of drapery. Sister Mary had told after she had examined them before the Sale, that if I obtained them for $150 that they would be cheap. She now says that making them alone would cost more money than I have given for the whole concern. The Window Curtains & Cornices with 4 pair of the Cloak pins I intend for our drawing room. The other Cloak pins I shall place in our Chamber although I am positive that they are too brilliant. Those for our chamber are as large as my former drawing room ones but
the center of them is filled with a beautiful double diamond cut glass nob
They certainly do look superb.\footnote{Robert Bentham to Mrs. Robert Bentham, 10 July 1821, ASM Papers.}

His excitement is not surprising. He supplied himself with the gilt arrow cornices, elegant cloak pins and two sets of drapery of the finest dimity, at a fraction of their original cost. Small wonder that the Quaker lady he followed was appalled. The third floor bed chamber of the Radcliffe house was more elegant than most drawing rooms.

Besides the bedstead and window curtains, the room contained two mattresses, bolster and pillows, four chairs, a wardrobe, a small table, a toilet table, mirror and an assortment of lace wearing apparel. This lace apparel was probably either stored in the room or was a project of Lucretia Radcliffe. (Lacemaking was not generally undertaken by those lacking leisure time unless significant sums of money were involved.) The adjoining dressing room contained a wash stand with two basins and pitchers, a chest of drawers, looking glass, and three pair of blankets.

The bedchamber on the east side of the third floor was clearly a secondary guest chamber, for it did not contain a dressing room. Valued at a total of $129.75, it contained a bedstead with feather bed mattress, bolster, pillows and bed curtains, a chest of drawers, a small table, a mirror, a toilet table, an old dressing table, a large old press, a wash stand with basin and pitcher, three old chimney ornaments, window curtains, and assorted counterpanes (probably a quilting project).\footnote{Either this chamber, the west side chamber, or both, continued to be used as guest bedchambers after Lucretia Radcliffe's death. This is confirmed by Margaret Izard Manigault's description of a late night George Street event. During Alexander Wilson's lease of the home between 1821 and 1823, Margaret Izard Manigault relayed in a letter written to her mother, Mrs. Izard, a nighttime event which awakened the entire George Street neighborhood. Apparently, while staying in a}
A continuation of a first and second floor service staircase to the third floor likely permitted access to the garret which was perhaps only lit by the circular window to the south side of the space. The garret space merely served as a storage facility for items not in current use. It contained fifteen painted dish covers, a lot of knives and forks, two bronze figures, two old tables, a lot of odd cloak pins, and some artificial flowers. The majority of these items, like the knives and forks, bronze figures and artificial flowers, were likely brought down only for entertaining.

It is unclear where the store room mentioned in the inventory was located, but more than likely it was situated in the space below the first floor of the main house, or in a portion of one of the two outbuildings closest to the house. It contained supplies destined for the Radcliffe plantation such as "a box of coarse shoes for [the] plantation," as well as part of a box of spermacette candies, provisions, liquors, an old liquor case with empty bottles, a candle box, dish covers, a safe, a tin cooler, nut crackers, and five old common lamps.

Moving outside the main dwelling, the next two spaces detailed in the inventory were outbuildings almost exclusively used by the Radcliffe slaves--the kitchen and coach house. As noted earlier, the brick outbuildings which flanked the rear of the main dwelling likely housed one if not both of these spaces. The kitchen contents were not described in detail, and were merely noted as a group of kitchen utensils, a mortar, and a pair of scales and weights. It is presumed, however, that the bedchamber on the third floor, Alexander Wilson's mother woke to the ghost of Mrs. Radcliffe tugging at her foot, and after the apparition floated out the window, Mrs. Wilson's screams woke all in the vicinity. [See Robert Bentham to his wife, 21 August 1821, ASM Papers.]

52 Inventory, Lucretia Constance Radcliffe, Charleston County Inventory Book F:364 (hereafter cited as LCR Inventory). For entire transcription see Appendix B.
kitchen also contained items similar to those listed in other Charleston federal period inventories such as iron pots, Dutch ovens, waffle irons, frying pans, pewter plates, spits, kettles, dripping pans, pots, stone jars, cleavers, coffee mills, and other related objects necessary for cooking. The coach house and stables were either placed in one of the buildings which flanked the house, or along the north wall of the property in order to keep odors to a minimum while allowing access to an alleyway by which the Radcliffe carriage could be driven to the front door on George Street. Within the coach house and stables, the inventory lists three types of vehicles: a chariot, a coach and a wagon. Presumably the chariot was the nicest of the vehicles and the wagon was a more common means of transportation, perhaps not intended to transport the Radcliffes. The chariot included harnesses for four horses and the coach included harnesses for two. The chariot would, therefore, be suitable for trips to inspect the plantation and for journeys outside of Charleston, whereas the coach with two horses was better suited to handle in-town excursions. Five bay horses lived in the stables: one pair of black, another pair of unspecified color, and a single horse. Regrettably, there is no mention of a separate laundry facility or of the spaces above the kitchen and coach house which functioned as slave quarters and contained any personal property owned by the slaves. Presumably, this is due to the fact that few inventory takers ventured into slave dwelling spaces, perhaps due to uneasiness or the notion that there would not be items of any value in these spaces.

The remainder of the Radcliffe inventory describes items which are not placed within a particular space. These objects include garden tools and benches, wheelbarrows, a bathing tub and copper kettle, bed linens, lists of silver, ceramics and glass. While the silver, ceramics, glass and textiles were placed and stored within the main
house, tools and other similar items were certainly part of the work yard spaces defined by the two aforementioned pale fences which separated the back from the front yard of the property and the garden to the rear of the lot.

While the Radcliffe inventory and extant interior decoration provides a view of the interior landscape of the federal period dwelling, perhaps the best indications of the lavishness and sophistication of the house interior come from luxury items listed in the inventory. The inventory's lists of ceramics, glass and silver present a fairly clear picture of the range of objects used in the Radcliffe household. For ceramics the following pieces are listed: a china dinner set, a set of blue stone china, a set of tea china, a broken set of tea china, tea pots, a cream ewer & basin, a set of small fruit plates, a set of fruit baskets, water plates, a set of fruit china, India china dishes, a salad dish & two mugs, china plates and finger basins. The china dinner set was likely Chinese export porcelain, for the West was not yet making the large plates and platters to accommodate the production of dinner services. The tea china and fruit china sets mentioned were more than probably porcelain, of English or Chinese manufacture, and the India china dishes mentioned were certainly Chinese export porcelain. The set of blue stone china referred to stone china of a blue pattern, and a process that was patented in 1800 by John Turner. The inclusion of such a new item to the market in the inventory demonstrates Lucretia Radcliffe's purchase of luxury goods likely continued after the death of her husband, as well as her tendency to keep pace with new styles and objects.

The remaining fruit baskets, basins, water plates, and other ceramic forms could have been either examples of porcelain or earthenware. Archaeological testing at the Nathaniel Russell House in 1995 revealed that for the early nineteenth century
occupation of the site, refined earthenwares dominated the ceramic sherds found of these earthenwares creamwares accounted for 24.4% of the sherds, pearlwares for 19.8%, and whitewares for 3.5%. All of the pearlware sherds exhibited standard characteristics of English potters, and some of the creamware sherds coincided with examples in Leeds. Of less-refined earthenwares, most numerous were fragments of combed and trailed slipware which comprised 10.6% of the sherds found. Also present in smaller quantities were saltglazed stonewares, leadglazed and unglazed earthenwares, and colono wares. Based on the relative similarity of the Russell and Radcliffe houses, and the fact that the families were among an elite group of federal period Charlestonians socializing and competing with one another, it is likely that the Radcliffe house contained proportions of earthenwares similar to these findings at the Russell house. English design catalogs such as Leeds and Whitehead demonstrate the forms which these earthenwares took, and it is from these catalogs that one may obtain a mental picture of the earthenware forms which were undoubtedly used in these federal period houses. [Figures 56-58] Like other federal period elites, both the Radcliffes and the Russells likely maintained a hierarchy among their ceramic wares, with the best china either a fancy Chinese export porcelain or one of European manufacture, the 'everyday' ceramics a type of refined earthenware such as a creamware or pearlware, and objects such as storage vessels and cooking implements of lower quality earthenwares including stonewares and colono wares.

The Radcliffe inventory lists of glass and silver objects also provide an indication of the abundance and lavishness of objects within the house. Glass ware

listed identified numerous forms of drinking vessels including goblets, tumblers, wine glasses, claret glasses, cordial glasses, champagne glasses, and lemonade glasses. Some items were specifically noted as cut glass, and referred to the costly wheel engraving done by skilled craftsmen. These cut glass items included a fifteen-piece desert set, salts & stands, finger basins, custard cups, champagne glasses, and jelly glasses. The presence of such a wide variety of the easily breakable medium suggests that this luxury good was a common presence at Radcliffe parties and those of their peers. Also among the list of glass wares were custard cups, jelly glasses, plates, decanters, cruets and finger basins which certainly made their way to Radcliffe parties and formal dinners.

Silver plated ware in the inventory included numerous objects totaling $328.50, and included large urns, a casserole, beef steak dishes, bottle stands, chamber candlesticks, snuffers, skewers, a water pitcher, knives and forks. In addition to these dazzling and largely imported objects, solid silver objects were appraised at a total of $2251.92, the largest concentration of household wealth presented in the inventory.\(^{54}\) The forms included candlesticks, dozens of knives, numerous waiters, fruit baskets, rummers, salts, butter boats, sugar dishes, tea caddies, sauce boats, ladles and a costly coffee and tea pot set valued at $299.20. As the single area of household goods in which the Radcliffes concentrated their wealth, it is not surprising that the 1821 inventory also includes a large number of items designated "new." These objects included dozens of spoons in plain and

\(^{54}\) The amount of money placed in silver represented 30% of the total appraisal value of household objects. With respect to the other types of objects, see the holdings percentage table in Appendix B.
"threaded" varieties, sugar stands, waiters, cake baskets and ladles. This remarkable display of concentrated wealth must have been evident to Radcliffe guests as well as those visiting the house during the auctioned sale of goods.

While inventories and objects present the stage set for activities in a household, those who inhabited, worked and socialized in the spaces allow the spaces to come alive. Within the Radcliffe complex of house, outbuildings, garden and work yard, Lucretia Radcliffe and forty-one slaves performed their daily activities. The 1821 inventory listed the following slaves with occupations and values:

- Old Jack (a Carpenter) 150; York (Carpenter) 500; Little Jacob (a Carpenter) 600; Hector (Carpenter) 600; Moses (a Carpenter) 450; Stephney (Carpenter) 400; Jack (a Coachman) 300; Hannah (his Wife 250); John 500, Thomas 300, Celia 410, Nanny 200, Andrew 200; Hannah's children; Judy (a Cook) 350; Affy 200, Henry 50; Judy's Children; Rachael (a pastry Cook infirm) 300; Margaret 300. Lizzy 200, Ned 200 William 100; Rachel's children; Sapio (a Cook) 500; Ned (an ostler) 500; Patty 300; Flora 100, Clarissa 40; Patty's Children; Peter 200, Douglass (a Taylor) 600; Abby 500; Peter (a Gardner) 450; James (head Master) 700; Sue (a Seamstress) 450; Robert (Sue's child) 50; Cooper (a Washerwoman) 250; Venus (Cooper's Daughter) 450; Peter (infirm & nearly blind) 50/100; Sophy (Peter's Wife) 10; John 500; Nancy 450 and her child Elye 10; [and] Monday (A Gardner) 80.55

Clearly, the six carpenters listed were not vital to Mrs. Radcliffe's urban needs, and might, therefore, have been hired out to other Charlestonians in need of their skilled labor. The Radcliffes could have brokered the slaves out themselves, or worked with a factor, but either way, the carpenter slaves must have represented a source of income. Whether or not the carpenters resided on the Radcliffe property is, however, uncertain. Of the remaining thirty-five slaves, twenty-four were either designated

55 LCR Inventory, 367.
as household staff or as their dependents, and their occupations included a range of services from washerwoman to pastry cook. It is sometimes maintained that Charleston's development as an urban center occasioned a demand for skilled artisan and domestic slaves in an attempt to show off an aristocratic way of life. Practically speaking, however, the emergence of the South's first major urban center provided far more than an opportunity to show off. With an increasing population and economic opportunity, more lowcountry individuals could afford the luxury of domestic help, and the demand for locally-produced and immediately-available goods increased significantly. The presence of the high number of slaves at the Radcliffe household in 1821, must, therefore, be seen within this context.56

Due to lack of concrete information, the dwelling and living spaces for the large numbers of slaves becomes speculation. The indication of three outbuildings on the 1823 plat provide a wealth of possible living spaces. Based on other findings in Charleston, it is most likely that one of the buildings served as a stable and coach house, one as a combined kitchen and laundry facility, and one as a greenhouse. Slave living spaces were probably above the laundry and kitchen, and consisted of five chambers approximately seven by eight feet in addition to two heated spaces of about eight feet by fifteen feet. [Figure 59] Inasmuch as these spaces provided living quarters for several families, it is likely that some of the crammed facilities also included an unheated third story loft with low ceilings suitable for children's sleeping

56 It is interesting that while forty-one slaves were listed in the 1821 urban inventory, the 1820 census listed thirty-one slaves on the property, and the 1800 census listed only twelve slaves. The apparent increase in slaves in 1821, then, may be due either to the inclusion of hired-out slaves in the inventory, a seasonal relocation of slaves, increased birth rate, or Lucretia Radcliffe's need for additional help.
quarters. The identification of particular slaves and their occupations adds greatly to an understanding of the number and type of slaves operating within the Radcliffe complex as well as the spaces in which they must have worked and operated.

The Charleston residence of the Radcliffes, therefore, must be seen as a landscape which went far beyond the walls of the main dwelling to include the backlot and gardens. The entire complex must be seen as the household landscape in which the activities in the backlot and work yard can not be separated from the activities within the main house. The hierarchical and articulated landscape present at 24 George Street, then, comprised all the space within the property's boundaries, not merely the space defined by the walls of the main house. Because of the survival of the plantation inventory, it becomes clear that this formal and articulated domestic urban landscape was quite different from the plantation landscape located a short distance away.

The working Radcliffe plantation was located in St. Bartholomew's Parish, Colleton County, South Carolina, a short distance from Charleston. In the third quarter of the eighteenth century, Thomas Radcliffe leased and purchased several tracts of plantation lands as he made his ascent to planter status. Lucretia Radcliffe's 1821 inventory identifies the three portions of Radcliffe lands owned at that time as Almondbury, Cockfield, and Harrison. The inventory placed the mansion house on the Almondbury plantation, and it is likely that Cockfield and Harrison contained little more than an overseer's cabin, slave quarters, and necessary outbuildings. Almondbury plantation perhaps referred to the tract of land leased and then purchased by Thomas Radcliffe from the heirs of the late William Bowler on March 24, 1792. For the sum of four hundred pounds sterling, Radcliffe acquired "all that Plantation of
Tract of Land containing three hundred and ninety one acres, one Pond & thirteen Perches of land... situate lying and being in the Parish of St. Bartholomew... together with all and singular the houses, buildings, gardens, woods, waters [and] water courses..."  

Because this description mentions houses, it is possible that Bowler's lands represented the Radcliffe plantation known as Almondbury.

Almondbury, or the tract of land on which the mansion house stood, was portrayed by artist Thomas Corum in a series of oils he made depicting the plantation lands owned by Thomas Radcliffe.  

All seven of the Corum oils survive in what appears to be their original eglomise and gilt frames. Four are entitled "The Seat of T. Radcliffe, Esqr." in gilt lettering on the eglomise panel, and the other three simply state "T. Radcliffe, Esq." The fact that these views were obviously commissioned by the Radcliffes and placed in such elaborate frames suggests that the views were displayed at the Radcliffe house on George Street, and could be any one of a number of small paintings and prints visitors encountered on their tour through the home.

Five of the seven Corum views depict structures, four of which clearly show the main dwelling home. This main house was quite likely a dwelling built by...

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57 Charleston Registry of Mesne Conveyance, Deed Book 6: 194.
58 Thomas Corum (1756-1811), originally from Bristol, came to Charleston in 1769 and is listed as an engraver in Charleston city directories until 1803, at which time he is called a limner. From this date until his death, Corum is listed as a painter and engraver, and to his credit are several portraits of Charlestonians and Christ Blessing the Children. (The latter formerly hung in Charleston's Orphan House Chapel.)
59 It is worth noting that four of the five views depicting structures are labeled "Seat of Thomas Radcliffe, Esq." on the eglomise frame, and that the two pure landscape views are simply titled "T. Radcliffe, Esqr." Beneath the frames, however, the two landscape views are titled "View of Cuckold Creek" [Figure 61] and "View from Fish Pond Bridge" [Figure 66].
William Bowler and already standing on the property when the land was conveyed to Radcliffe. This supposition is strengthened by Mrs. M.C. Derby's assessment of the Radcliffe plantation in April of 1816. Mrs. Derby wrote to Margaret Izard Manigault in Philadelphia:

Apropos of the buildings here, I believe you will allow, Mrs. Manigault, they are not in the very best style. They are made to admit air without being airy. You ascend very often heavy winding steps (like those before Mrs. Lowndes, & which remind me of the Capital at Richmond)...  

The assessment of the buildings as other than top notch style appears to confirm that the buildings on the property were of an earlier design and owner. While guests to the Radcliffe plantation might have assumed that the buildings would be fashionable based on the Radcliffe's wealth and position in Charleston society, it is possible that Thomas Radcliffe intentionally obtained a plantation with home and gardens already situated on it in order to lend a sense of inherited wealth and stability to his name.

The plantation served as an economic resource for the Radcliffes as well as a second home during the winter months. The Radcliffe plantation landscape, despite a dwelling house "not in the very best style" was certainly one of articulated

60 Mrs. M.C. Derby to Margaret Izard Manigault, 29 April 1816, Manigault Papers, South Caroliniana Library, Columbia, SC. (microfilm, South Carolina Historical Society).
61 One's life was considered to be at risk if a night was spent on the plantation between May and November, and for this reason many lowcountry planters in the Radcliffe's income bracket divided their time between their plantation, their Charleston residence and a getaway spot for the sickly season. Sometimes these retreats were as close as Sullivan's Island or as far as northern cities like Newport, Rhode Island, but it is not known where the Radcliffes chose to spend these months.
62 Mrs. M.C. Derby to Margaret Izard Manigault, 29 April 1816, Manigault Papers, South Caroliniana Library, Columbia, SC. (microfilm, South Carolina Historical Society).
hierarchy. Thomas Corum's views show that the main dwelling was visible from a distance, and approached by a long drive through a grove of trees. [Figure 65] The house was placed on a portion of raised ground, and the impressive five bay structure was supported by two smaller outbuildings also apparent from a distance. These two outbuildings pictured by Corum [Figure 62] were part of a series of dependencies flanking the mansion house which included slave cabins and a storage facility. Corum shows that the driveway separated the slave cabins and storage structure from the main house and its outbuildings. [Figure 65] Those outbuildings to the right of the drive likely contained the living spaces of household slaves, representing the elevated social status of household slaves. In contrast to the close proximity of the household slaves' living quarters to the main house, the overseer's house mentioned in the inventory was likely placed to the left of the drive between the main house and the slave quarters for field hands; perhaps signifying the overseer's relation to these two groups. For an approaching visitor, then, the sight of a main house with substantial

63 For aspects of the articulated processional landscape and its relation to plantations, see Dell Upton, "White and Black Landscapes in Eighteenth-Century Virginia," in Material Life in America, 1600-1860, (Boston: Northeastern University Press. 1988) 357-370.
64 While the dependencies close to the main house were likely an extension of the functions needed to maintain the Radcliffes, those further from the main dwelling represented the labor source and economy necessary for plantation operation, and provided a number of functions necessary to maintaining the plantation agricultural production and the slaves' needs.
65 Because the number of slaves attending to the house rarely exceeded eight or ten (even on plantations of hundreds of slaves), it is likely that not many more than half a dozen of the 144 Radcliffe slaves listed at Almondbury attended the household. For additional information on the duties and roles of household slaves, see Elizabeth Fox-Genovese, Within the Plantation Household: Black and White Women of the Old South (Chapel Hill: University of North Carolina Press, 1988).
66 John Vlach has suggested that overseers, "separated by class from the planters for
dependencies on both sides of the drive must have been impressive. Requiring the visitor to survey workshops, slave cabins, and other dependencies en route to the main dwelling certainly contributed significantly to a processional landscape experienced by Radcliffe guests.

The blacksmith's shop listed in the inventory was certainly one of the service buildings visible to visitors. Providing services necessary to a plantation operation removed from Charleston labor sources, it contained a stock of glouths, a saw gin, old iron, a "Loom & C." four spinning wheels and cards. Labor was definitely provided by skilled slaves often purchased for such skills. While the work of the blacksmith required tremendous upper body strength and would have been performed by male slaves, the presence of a loom, spinning wheels and cards indicates the labor of female slaves, although perhaps not within the same space. Indicative of homespun textiles, these objects represent labor and goods produced not only as a means of self-sufficiency, but as a method for keeping idle hands working during rain or when work was not required in the fields.

Like the urban inventory, the objects in slave living spaces at the plantation were not inventoried. Perhaps as an indication of appreciation or of elevated social

whom they worked and by race from the slaves they supervised... existed at the margins of the two groups both socially and spatially." [John Michael Vlach, Back of the Big House: The Architecture of Plantation Slavery, (Chapel Hill: University of North Carolina Press, 1993), 136.]

67 See Appendix C for a transcription of the plantation house inventory, room and floor valuations, and holdings percentages.

68 Because the inventory also identifies two separate lots of carpenter's tools, cooper's and sawyer's tools, it is certain that additional highly skilled slaves were present on one or more of the Radcliffe plantations, but unfortunately the inventory does not identify on which tract of land either the tools or slaves were placed.
standing from other servants, however, the contents of the overseer's dwelling was mentioned in the inventory. 69 Within this dwelling, the inventory lists a table with six chairs, a lot of glass and crockery, a lot of furniture, and a bedstead with mattress. The entire lot of goods was valued at $20.50. Although these goods were listed as part of the Radcliffe property, it is significant that they were detailed in the inventory. Besides their value, they represent the only objects in a Radcliffe outbuilding definitely inhabited by a white individual, and perhaps indicate the comfort level of the appraiser or his prejudice that slave dwellings did not contain objects of value. It is quite possible, however, that a small number of objects like those contained in the overseer's house (and likely cast off from the main house) were present within the living spaces of highly-favored or household slaves.

As for the dwelling spaces of the Radcliffes, the floor plan of the house is questionable, but the inventory indicates that it contained 8 rooms, six of which were heated with fireplaces. The house was entered through a pedimented doorway after ascending a series of steps. The first floor consisted of an entrance passage/vestibule, a drawing room, dining room, and bedchamber. It is likely that the chamber connected to either the drawing or dining room for winter use, and that all three rooms contained fireplaces. The only unheated space on the first floor, then, was

69 Overseers commanded greater position on plantations owned by absentee landowners or those plantations managed by widows, and after 1806 the Radcliffe plantation fell within this category. The overseer of the Radcliffe plantation lands, then, likely maintained more authority than most, and probably had the assistance of a black 'driver,' or foreman, and a trunkminder in the running of the plantation during Lucretia's months in Charleston. For further information on the absenteeism common among wealthy planters, the task system under which slaves worked, and overseer's duties, see Peter Kolchin, American Slavery: 1619-1877 (New York: Hill and Wang, 1993).
likely the entrance passage. The total appraised value of the first floor furnishings was $802.50 compared to a total of $263.50 for the second floor. [See Appendix C] Inasmuch as there were only two floors in Colleton County, and the second floor consisted merely of four bedchambers, it is certain that any formal entertaining or receiving took place on the first floor. The total value of the furnishings on the first floor (including silver, ceramics, glass and plated ware), however, is little more than the total of the first floor dining room contents (excluding silver, glass, ceramics and plated ware) of the Radcliffe's George Street residence. This fact overwhelmingly suggests that the level of fashion and opulence of the Charleston property was not repeated at the plantation. It is clear from the inventory that while plantation furnishings may have been less fashionable, they were still arranged to demonstrate the social and economic standing of the Radcliffes. And, from a comment by Mrs. Derby, it is clear that the furnishings were elegant and orderly. On arriving at the Radcliffe plantation home Mrs. Derby wrote:

We were received at that hospitable mansion with the benevolent kindness that distinguishes its possessor; for tho I never hear her name mentioned without a smile (as being a parvenu, etc.) I have never seen anything to excite it. On the contrary, the perfect order & elegance of every thing around her would seem to bespeak a congeniality in mind...70

This comment again raises the issue of the perception of Mrs. Radcliffe among her peers, and suggests that Mrs. Radcliffe was seen as nouveau riche, but must

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70 Mrs. M.C. Derby to Margaret Izard Manigault, 29 April 1816, Manigault Papers, South Caroliniana Library, Columbia, S.C. (microfilm, South Carolina Historical Society).
unfortunately remain speculative at present due to the lack of additional information on the subject.

The entrance passage, valued at $164.50, contained nine yellow chairs (likely painted Windsors), a book case full of volumes, a set of dining tables with ends, an old table, a broken passage lamp, a set of ivory-handled knives and forks, thirteen table cloths, napkins, towels, and a piece of homespun. Interestingly, the space also contained twenty pair of 'Negro pantaloons' and one waistcoat, which were perhaps recently delivered and waiting for distribution. With dining textiles and slave garments stored in this space, it is clear that the plantation entrance passage was a more functional space than the impressive entryway on George Street in Charleston.

Unlike the Charleston drawing room valued at $1525.25, the plantation drawing room was valued at $209. Although obviously not furnished in the manner of the George Street residence, this drawing room was the second most highly valued room in the house, and was certainly appropriate for receiving guests. The room contained two pier glasses, a sofa with cushions, twelve chairs, a writing desk, a work table, an old card table, a mahogany stand and five foot stools. The floor was covered with a carpet and the windows were adorned with curtains, pins and cornices. The fireplace mantel held five china chimney ornaments as well as a French clock and case. Also listed in the room was a child’s puzzle, a backgammon board and set of chess men. Categorically, these objects were not upscale pieces except for

71 The papers of rice planter F.W. Allston indicate that following the fall harvest season, a year’s supply of clothes was given to the slaves in addition to three days of holiday at Christmas. Inasmuch as the Radcliffe plantation inventory was taken December 5, 1821, it is probable that these articles of slave clothing were either left over from the annual clothing distribution or awaiting the event.
the French clock valued at $50, but the presence of five footstools appears to indicate emphasis on comfort and relaxation. Clearly, the presence of writing, card and work tables in addition to puzzles and games demonstrates that the room was oriented more to the needs of the owners to work, write and entertain themselves, and displays a significant variation from the Charleston drawing room. Based on the correspondence of Gabriel Manigault, it also appears that this room and other downstairs receiving rooms might have been papered. In 1795, Manigault ordered wallpaper from Philadelphia to cover the walls at his Goose Creek plantation house. In writing to Philadelphia, however, Manigault suggested: "You know how common a House the one is in which I mean to use these papers, & will not be surprized that I should choose the cheapest I can get." Even the cheapest papers obtainable would have provided a level of sophistication and fashion to a Radcliffe plantation interior otherwise seemingly out of date, and it is quite possible that the Radcliffes followed Manigault’s lead in this area of decoration.

Perhaps due to the inclusion of silver, ceramics, glass and plated ware in the room inventories, the dining room contained the highest total value of furnishings in the house. Valued at $307, it was furnished with two pier glasses, a side board, an old sofa, eighteen chairs and a tea table. (The absence of a dining table is due to the fact that, like the George Street residence, the dining tables were kept in the passage or vestibule and could be brought in when necessary.) A pair of knife boxes were placed on the sideboard and some of the silver plated items listed were perhaps placed on the sideboard as well. Five pair of plated candlesticks with three pair of snuffers

72 Gabriel Manigault to Mr. Petry, 23 March 1795, as cited in Leath, "Architectural Conservation Grant," 83.
and stand helped to light the room, and other plated ware included a pair of plated bottle stands (in addition to a pair of common ones), a plated water urn, two waiters, a bread basket, two cream bowls, an egg stand, a beef steak dish, and a set of castors. The Coffee, Tea and milk pots as well as the sugar dish are listed as 'Sterling Plate.' Items not specified as plated included a plate warmer, six waiters, three pitchers, two table brushes and a tea caddie. The room was carpeted, venetian blinds hung at the windows, five china ornaments decorated the space, and eight prints adorned the walls.

The principal bedchamber was also located on the first floor, and was probably used on occasion by Mrs. Radcliffe for receiving guests. The furniture and objects, valued at $122, included a number of useful items besides those needed for sleeping and dressing. The room contained a bedstead with proper accouterments, wardrobe, chest of drawers, wash stand with basin, toilet glass, dressing box, and an easy chair for avoiding wintry drafts as well as pulling close to the fire during periods of cold or sickness. Eleven chairs surrounded the room, and window curtains cornices and pins presented a room suitable for receiving guests. In addition to these things common to first floor bedchambers throughout the colonies, the room also contained a medicine case, a set of prints with magnifying glass, and lot of 'Negro handkerchiefs and Buttons.' The medicine case indicates the numerous health hazards posed by the lowcountry, the plantation's remote location, and the role of the plantation mistress as a supervisor and dispenser of medicines. Lucretia Radcliffe no doubt studied the world through prints, and during days or evenings removed from the gay social life of Charleston, must have examined prints as well as the books located in the entrance passage as a means of education and entertainment. The
presence of the handkerchiefs and buttons for the slaves is not only a telling reminder of those whose labor fueled the Radcliffe's luxuries, but it indicates Lucretia Radcliffe's personal contact with the slaves, even if merely through ordering or administering their annual supply of garments. Also listed in her bedchamber were a sugar nippers and hatchet, a common cordial stand and a stair case carpet with rods. While the sugar nippers and cordial stand were perhaps in the room for Lucretia's use, the carpet and rods were likely taken down and stored in the best bedchamber for the summer months or in preparation for the sale and distribution of the house's furnishings at the time of Lucretia's death.

The second story of the dwelling contained four bedchambers for family members and visitors to the plantation. The best of these chambers was probably that denoted in the inventory as the west chamber, the contents of which were appraised at $156. It contained two bedsteads with mattresses, pillows and curtains, a settee with cushion, a set of drawers, a wash stand with basin, a pier glass, and twelve chairs. The notation of a settee with cushions more than likely implied a caned settee, and the chairs probably matched it as an impressive quantity of furniture for a secondary bedchamber. Probably used as a storage room during months away from the plantation, or perhaps as a means to impress guests, a number of textiles were present in the room at the time of the inventory including eight cotton and Marseilles quilts, ten House and eight 'Negro' blankets, ten pair of sheets, six bolsters, fifteen pillow cases and four bed covers.

The north bedchamber, with furnishings valued at $46.50, contained two bedsteads (each fitted with bedding and hangings), a wash stand with basin, and a piece of glass (perhaps a looking glass). The window drapery and bedhangings were
the second most costly on the floor, and the room was carpeted, indicating that it was probably a second guest chamber. A third bedchamber on the floor contained two bedsteads with proper dressings and curtains, a wash stand with basin, a set of drawers, toilet glass, and old table. Curtains and cornices hung at the windows, a rug sat on the floor, and a bed rug was placed in the room for colder nights. The room denoted as the 'smaller chamber,' and the only one on the floor without a fireplace contained only a bedstead with mattress and pillows, a wash stand with basin, four chairs, a carpet and rug. Since no mention is made of the room having a window or fireplace, perhaps this small space served as a room for visiting children or their nursemaids.

The articles listed in the cellar beneath the house were estimated at $131, so it is likely that the space served as storage facility to which only Lucretia Radcliffe, the mistress, possessed a key. Stored in the cellar were two sets of dinner china (one broken), probably both Chinese export porcelain. Also listed were twelve water plates, two 'Queens ware' (creamware) foot tubs, a lot of glass ware, six dish covers, a plate basket, and a lot of kitchen utensils. The items listed in the outer store room are substantially different, as this space was likely within the black landscape of the house and used by household slaves. Items in this outer store room included two coopers screws, nails and old iron, an old sideboard, scales and weights, rope and chains. It is interesting that this space specifies a sideboard since the furniture form was not in fashion until the Federal period. The object may, therefore, have been part of an earlier Radcliffe house or part of the William Bowler estate purchased in 1792. Either alternative suggests a sensible and frugal practice of transferring outdated or 'tired' furniture from better rooms to outbuildings.
iron dogs in outer kitchen' not only confirms cooking methods, but the presence of a cooking facility distanced from the main house.

The rest of the plantation inventory lists the crops at the mill on Almondbury, and those at Harrison's and Cockfield. Besides rice, tobacco, oats, corn and livestock, these lists also identify contents of the aforementioned overseer's house. By far the most valuable group of goods or chattel listed in the inventory, however, was not the crops or household goods. Slaves formed the bulk of the plantation wealth. The total of two-hundred-ninety-two slaves listed for all plantations were valued at $76,270, comprising 87% of the $87,221.60 entire plantation value. Unfortunately, of all the slaves listed by name and age, only one, Caesar, a 47-year-old carpenter, is listed as possessing a skill. Although the presence of sawyer's, cooper's, carpenter's and blacksmith's tools indicate the presence of highly skilled slaves, the majority of the slaves were undoubtedly field hands. It is also possible that some household slaves separated their time between the country and Charleston, traveling with the Radcliffes. This slave mobility is demonstrated by the memoranda of Charles Cotesworth Pinckney in his descriptions of incidentals at his Pinckney Island plantation. He notes that on one visit to the plantation, he and his daughter arrived by steamboat to find their house servants had arrived several days before.74 Presumably it was customary for planters to send servants ahead of time to make preparations, and suggests that the Radcliffes might have owned slaves who traveled between the plantation and Charleston to attend to their masters' domestic concerns.

What insights, then, can now be derived from this survey of the Radcliffe urban and plantation inventories? From the urban inventory, descriptions of the Radcliffe interior and surviving architectural elements, it is clear that the Radcliffe house represented the upper end of Charleston residences in a lavish manner that is truly amazing. From window hangings to floor coverings, the inventory reveals a dwelling of grandeur and opulence. The level of opulence is reinforced when one realizes that the pair of card tables or the pair of looking glasses in the Radcliffe drawing room represented the estimated family budget necessary to sustain at that time a laborer's family for a full year.75

As the home of a conservative British loyalist who had moved from entrepreneurial merchant to landed gentry, the interior of the Radcliffe's urban home might have represented a level of displayed wealth not present in the homes of established Charlestonians. In an attempt to align themselves with the established gentry, the level of expense placed in furnishings and interior appointments might well have been more lavish than that expended by those families who did not have to provide warrant for their social standing.

It is clear that attempts to join the ranks of Charleston's established gentry were not abandoned after Thomas Radcliffe's death. Documentary evidence speaks of Lucretia Radcliffe's lavish balls and fashionable furnishings. Lucretia Radcliffe's life was undoubtedly imbedded in display, yet she was unable to attain the real friends or

75 Billy G. Smith has estimated that the cost of food, rent, fuel and clothing in order to sustain a typical annual household budget of the late-eighteenth century Philadelphian family was approximately £60. [Billy G. Smith, "The Material Lives of Laboring Philadelphians, 1750-1800," in Robert B. St. George, ed., Material Life in America, 1600-1860, (Boston: Northeastern University Press, 1988): 233-260.]
social acceptance she apparently sought. Deemed nouveau riche by her peers, few Charlestonians attended her funeral at St. Philip's Church, and there is no sense that she ever achieved the ease and complacency which defined the upper strata of Charleston society.

While the furnishing of the Radcliffe house may appear unique to Charleston based on Bentham's accounts of gawking visitors and the high appraisal value of the objects relative to others documented in the city, its uniqueness should not be overemphasized. It is important to remember that although no other inventories of those individuals living in the most elaborate architectural structures have surfaced, and that although it is difficult to determine relative wealth among Charlestonians without tax lists, nevertheless the architectural indications are that there were at least three other dwellings in the city on a par with the Radcliffe house: the Middleton-Pinckney, Joseph Manigault and Nathaniel Russell houses. Therefore, while indeed spectacular, the Radcliffe house interior must not be viewed outside the context of these other three houses. It is clear that there was a significant group of Charleston Federal period elites who were well aware of each other's actions, interiors, and range of imported fashionable goods available in the city. This is clearly demonstrated by the similarity in composition ornament between the Russell and Radcliffe houses' second floor fireplace surrounds. [Figures 67,68]

While the Radcliffe, Russell and Manigault families must have competed with one another, they must not be seen as the only families of prominence living in elaborate Federal period interiors. There were perhaps a dozen of these dwellings, and it is hoped that future research will identify and examine these structures, inventories and furnishings. The evidence of the urban Radcliffe residence, then,
suggests that there might be a greater variation among elite interiors in Charleston due to the nature of acquired or inherited wealth, political and economic affiliations, and personal taste. While this study of the Radcliffe interior sheds light on elite Charleston Federal period interiors, it should also be viewed as only one insight into such dwelling spaces and their interpretation.

Perhaps one of the greatest insights into elite Federal period interiors is the contrast made between urban and plantation interiors. The two Radcliffe inventories indicate that although the plantation residence included objects of luxurious comfort, these objects were much less expensive, and perhaps older, than those in downtown Charleston. The plantation house appears like an English country house, where one could retreat, sit in comfort and live quietly in a less formal environment. A statement made by Ralph Izard in a letter to his mother supports this notion of the plantation residence. In February of 1807, he wrote: "Charleston has been unusually gay. At least it appears to me who has never witnessed such continual dinners & balls since the time that Mrs. Darby was here. Tomorrow I leave town & intend to establish a vast deal of domestic economy at Ashley River for two or three months." This statement implies that for Charleston elites, plantation residences served as retreats from the expenses incurred by entertaining and keeping up appearances in the city.

These are some of the major clues to life in Federal period Charleston gleaned from Radcliffe documentation. This study is, however, but a beginning. Further scrutiny of the Radcliffe documentation will, no doubt, reveal additional

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76 Ralph Izard to Mrs. Izard, February 1807, Izard Papers, Manuscript Division, Library of Congress.
insights, and it is hoped that this study will encourage others to examine the documentation in order to enhance the story of the Radcliffes and their peers.
SELECT BIBLIOGRAPHY

I list here only the writings that have been of use in the writing of this thesis. This bibliography is by no means a complete record of all the works and sources consulted during this project. It indicates the substance and range of reading upon which I have formed my ideas, and I intend it to serve as a convenience for those who wish to pursue the study of early American material culture in the lowcountry.

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Photo by author
Figure 2:
South Facade of 51 Meeting Street (The Nathaniel Russell House)
Photo by author
Figure 3:
Front Facade of 350 Meeting Street (The Joseph Manigault House), Photo by author
Figure 4:
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From *Charleston, S.C.: Indelible Photographs* (New York: A. Wittemann, 1890)
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Charleston County Registry of Mesne Conveyance Deed Book B7:147
Photo by author
Stucco Plastering.

WILLIAM PURVISS, whose abilities as a Stucco Plasterer, can be seen at the house lately built at the corner of Meeting and George streets, belonging to Thomas Ratcliffe, esq. wishes to be employed in that line of business.

He assures those who may favor him with their commands, that they shall be executed with neatness and fidelity.

PLAISTER of PARIS for manure, and other purposes, may be had on application to Mr. Samuel Maverick, King-street, who will inform applicants where the subscriber may be found.

November 13.
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Photo by author and courtesy The Charleston Museum
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Photo courtesy of The Gibbes Museum of Art

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Photo courtesy of The Gibbes Museum of Art
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Photo by author and courtesy of The Charleston Museum
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(London: J. Taylor, 1808)
Photo courtesy of Winterthur Museum and Library

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Plate 12 from George Smith’s
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(London: J. Taylor, 1808)
Photo courtesy of Winterthur Museum and Library
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(London: J. Taylor, 1808)
Photo courtesy of Winterthur Museum and Library
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Photo courtesy Winterthur Museum and Library
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From the Albert Simons Photograph Book
Photo courtesy of The Gibbes Museum of Art
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As installed at the Dock Street Theater
Photo by author and courtesy the Dock Street Theater
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Detail, Composition Ornament, Third Floor Vestibule, 24 George Street
As installed at the Dock Street Theater
Photo by author and courtesy of the Dock Street Theater
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As installed at The Dock Street Theater
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Photo by author and courtesy of the Dock Street Theater
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Photo courtesy of the Gibbes Museum of Art
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Photo courtesy Gibbes Museum of Art

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Photo by author and courtesy of Historic Charleston Foundation
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Detail, Fireplace Surround
The Thomas and Lucretia Radcliffe Drawing Room or Chamber
As installed at the Dock Street Theater
Photo by author and courtesy the Dock Street Theater
"Inventory and appraisement of the Goods and Chattel in Charleston belonging to the Estate of Mrs. Lucretia C. Radcliffe

Mansion House Corner of George and Meeting Streets:

**Furniture in the Breakfast Room**
1 Bookcase $40
Lot of Books $55
1 Old Piano $20
1 Broken Pier Glass $15
1 Settee & 12 Chairs $20
1 Tea table $3
1 Pr. Glass Shades $3
2 End Tables $5
1 Old pr Glass Shades with drops $3
1 portable writing desk $3
1 Fire Skreen $1.50
fender, fire dogs, shovel, tongs, & bellows $10
1 Mahogany stand $5
1 Chimneyboard $.25
1 Carpet & Rug $15

**Furniture in the Lower Vestibule**
6 Chairs $9
1 Sett of Tables with Ends & Covers $60
2 Venetian Mats $10
1 Lamp $18
1 Foot Mat $2
2 Old tin patent Lamps $5
Oil Cloth $5
Lot of Old Stair Carpet and Rug $7
2 Large Prints $5

---

77 For consistency and readability dollar signs ($) have been added to each of the values listed in the inventory although this sign does not appear on the original document.
Drawing of the House $1
1 Thermometer $ .25
Lot of green baize $2
1 Pr End Tables $6

Furniture on the Stair Case
Stair Case Carpet $20
1 Large Print & Key to the same $2.50
1 Lot of Water Colour Drawings $.50

Furniture in the Dining Room
2 Pier Glasses $125
1 Sett Curtains Cornices pins &ca Compleat $400
1 Side Board $50
1 Pr. Knife Cases $10
1 Plate Warmer $6
12 Chairs & 1 Settee & Cushions $35
1 Tea Table & Cover $10
2 Candlestands with drops (broken) $4
2 large prints $6
2 small prints $2
Fire dogs, shovel, tongs & fender $15
Chimney ornaments $8
2 Large feather fans $1.50
Lot of Table Mats $3
2 Glass Baskets $1
2 Table brushes $.50
1 Large carpet & rug $35
1 Chimney board $.25
1 Pr foot stools $1

Furniture on the Stair Case
1 Print $2
2 Imitation bronze figures with Lamps $20

Furniture in the Servants Room
1 8 day Clock $30
1 Old Book Case $10
1 Urn Stand $.75
2 Old Tea Tables $3
Furniture in the Back Piazza
1 Large Pine Press Painted $12
1 Small old piece of oil cloth $25

Furniture on the Stair Case
2 Coloured Prints $4
Lot of Brass Rods for Carpets $4

Furniture in the Drawing Room
2 Pier Glasses $125
18 Chairs & 2 Sofas with Cushions & Covers $450
2 patent Lamps $30
1 Pair of Card Tables & Covers $100
1 Mirror with Branches $50
2 China Vases on the mantle piece $20
Chimney Board $.25
1 Pr. Short Cut glass Candlesticks with drops $15
3 Transparent Glass Candlesticks $10
4 Gilt Brackets $8
Fender, Fire Dogs, Shovel & Tongs $20
2 Alabaster Vases $6
1 Sett Curtains Hangings drapery Cornices pins Compleat $600
1 Pr of Lustres on the brackets $30
2 foot Stools $1
1 Carpet & Rug $60

Furniture in the upper vestibule
1 pair Mirrors $70
14 Chairs & 2 Settees with Cushions & Covers $30
3 Window Curtains Drapery Cornices Pins &ca Compleat $100
1 Upright Piano $275
1 pair of Card Tables $15
1 Chandelier $100
2 Lustres on Girandoles $20
4 Views of Naples $8
11 Small Views in Water Colours $2
1 Transparent Lamp $20
1 Piano four or Seat $.50
4 China Statues $4
6 Ornaments over the front windows $8
2 Small Prints $1
1 Backgammon Board $5
2 Birds in Frames $25
1 China Ornament & assorted conchs $1

**Furniture in the Chamber**
Bedstead Curtains Drapery Cornices &ca [sic] $250
4 Window Curtains Drapery Cornices Pins &ca [sic] $100
Feather Beds Mattress Bolster & pillows $30
12 Chairs $50
2 Waiters & Brass Stands $16
fender fire dogs shovel & tongs $15
2 Large Scripture Prints $8
3 Chimney Ornaments $10
China Ornaments $3
1 Pr. of Glass Candlesticks $6
2 Prints $2
2 Small Prints $1
Chimney Board $.25
Bed Carpet & Rug $10

**Furniture in the Dressing Room**
1 Dressing Table $60
1 Work Ditto $10
1 Sett Drawers $10
a Wash hand stand $8
a small mahogany press $.25
1 Gilt China Bason & Pitcher $2
1 Common ditto $1
1 Toilet Glass $3
a small piece of Carpet $1
8 small prints $4
a dressing Box $.25

**Furniture in the Vestibule 3d Story**
1 Large Table $5
a Small Table $2
a Settee & 6 odd Chairs $7
3 Knife boxes $.50
1 Print $.25
4 Small Prints $ .25
a piece in Worsted $ .25

**Furniture in the East Chamber 3d Story**
a Bedstead $12
Feather bed mattress bolster & pillows $20
Bed Curtains $12
1 Sett of Drawers $15
4 Window Curtains Pins &ca [sic] $12
1 Small Table $2
1 Glass $2
a Toilet Table $.25
3 Old Chimney Ornaments $ .25
A Lot of Counter panes $25
an old Dressing Table $2
3 Pavillons $12
a Large old Press $10
1 Hearth Rug $4
1 Wash hand Stand $1
Basin & pitcher $ .25

**Furniture in the West Chamber 3d Story**
1 Bedstead $15
2 Mattresses Bolster and pillows $40
Sett of White Dimity Bed Curtains $12
1 Wardrobe $15
4 window Curtains Cornices Pins &ca $15
4 Chairs with Cushions & Covers $6
1 Toilet Table $.25
a Glass $2
1 small Table $2
Sundry Articles of Wearing apparel Laces &ca $100

**Furniture in the Dressing Room**
1 Sett of Old Drawers $5
3 Pair of Blankets $12
1 Glass $1
Wash hand Stand $1
2 Basins & Pitchers $1.25

**Furniture in the Garret**
15 Painted Dish Covers $60
2 Imitation bronze figures $6
Lot of odd Cloak pins $1
an Old Table $5
Artificial flowers $ 25
an Old Table $3
a Lot of Knives and Forks $50

In the Store Room
Box of coarse Shoes for plantation $80
Part of a box of Spermacette Candles $2
Lot of provisions $60
a Small lot of Liquors $3
an old Liquor Case & Empty bottles $5
a Candle Box $.25
Lot of Dish Covers $5
a Wire Safe $5
5 old common Lamps $1
Lot of nut crackers $.50
a tin cooler $ 50

In the Kitchen
Lot of Kitchen Utensils $10
a Mortar $2
a Pair of Scales and Weights $1

In the Coach House and Stables
a Chariott and Harness for 4 horses $100
a Coach and Harness for 2 Ditto $130
a Waggon and Harness for 1 Ditto $15
an old saddle $1
a Lot of Blades $12
a Bay horse $70
a Pair of Bay Horses $300
Pr Black Ditto $200

Miscellaneous
14 Dozen Wine @ $7 $98
1 Card Box and fish $2
1 Large fattening Coop $10
3 fly brushes $3
Lot of Garden Tools $1
1 Garden Engine $2
3 Garden Benches $3
Lot of Shrubs in Pots &ca $15
1 foot scrape $ 25
2 Old Safes $2
Garden Stove $3
2 Old Saws for Saw Mill $.50
Lot of Old Cornices $5
Lot of Stucco Work $2
2 Large Vases $1
Lot of Wood $7
2 Wheel Barrows $1
a Churn $.50
a Bathing Tub $4
a Copper Kettle $3
Lot of Jars $2
old Jack & fire skreen $1
1 old Carpet for drawing Room $30
Lot of Table Linen $60
Lot of Bed Linen $30
a China dinner Set $60
a Set of Blue Stone China $40
Set of Tea China $25
Set Tea China (broken) $10
2 Tea pots $3
1 cream ewer & bason $4
Set of small fruit plates $6
1 set fruit Baskets $2
3 Water plates $6
1 Set fruit China $50
4 India China Dishes $10
1 Sallad Dish & 2 Mugs $2
Set of Glass plates $10
8 China plates $6
2 finger basons $.50

Plated Ware
1 Large plated Urn (new ) $100
2 Beef Steak dishes $30
1 Cassarole $80
1 Old plated Urn $8
4 Pr plated bottle stands $32
2 plated Waiters $8
2 Ditto Ditto with Silver Rims $10
2 pair Chamber Candlesticks $8
1 pair ditto Large $5
2 pair ditto small $8
1 plated snuffer stand $3
4 carver stand $2
1 plated snuffer stove & steel snuffers $1
7 plated skewers $2
1 ditto bottle stand $10
1 Set of old plated Castors $6
1 Water Pitcher $.50
1 Lot of Knives and Forks and 2 trays $15

Glass Ware
5 Large and 4 small decanters $15
13 Goblets $10
17 Tumblers $10
23 Wine Glasses $8
15 Claret Glasses $5
9 Cordial Glasses $3
1 1/2 dozen Cut Champagne Glasses $6
1 desert set of Cut Glass 15 pieces $60
13 plain basins $7
6 Cut Glass Salts & Stands $18
2 doz. Cut glass finger basins $24
22 ditto Custard Cups $12
10 Custard Cups assorted $3
6 Custard Cups $1.50
12 Ditto Cut Glass $4
10 Ditto and 3 Lemonade Glasses $3
19 Lemonade glasses $7
29 Large Jelly ditto $12
16 Cut Jelly glasses smaller $10
1 1/2 doz. ditto assorted $6
21 Large Champagne glasses $10
1 Cruet $.50
5 Glass plates and 6 Covers $15
2 Large Decanters $2
Glass Stand 2 pieces $5

**Jewellery and Silver**

- a Gold Watch and Jewellery $200
- 1 pair Silver Candlesticks $50
- 1 Small Silver Waiter $5
- 4 Doz Silver Knives $60
- 2 Silver butter Knives $5
- 1 Cheese Knife $5
- 1 Large oval Silver Waiter $119.78
- 1 Small oval Silver Waiter $34.75
- 1 old Silver Coffe Pot $22.50
- 1 ditto Tea Pot $13.14
- 4 Silver fruit baskets $29.75
- 1 Silver ink Stand $5.25
- 1 Silver Rummer $8.25
- 1 Silver Rummer $7
- 1 Octagon tea pot $15.50
- 1 pair old Salts $3.25
- 1 Pr Butter Boats $20
- 1 old Small Waiter $3.35
- 1 Large oval Cake basket $32
- 1 oval Sugar dish $9.60
- 1 Milk pot $5.10
- 1 old Ladle $5.65
- 1 old Sugar dish $6.50
- 1 Caudle Cup $7.50
- 1 old Silver tea Cady $13.50
- 1 Silver Dish Cross $15.25
- 18 old tea spoons $9.75
- 8 ditto & Sugar tongs $4.90
- 1 old half pint Can $6.40
- 18 old table spoons $37
- 2 gravy Spoons $6.85
- 1 Small Sauce boat $3.75
- 1 old Silver Stand $4
- 4 Sauce Ladles $6.80

---

78 All silver objects in the inventory are listed in weight as well as value, but for the purpose of this transcription are listed only in value.

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<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Cake basket</td>
<td>$20.50</td>
</tr>
<tr>
<td>16 Desert Spoons</td>
<td>$15.75</td>
</tr>
<tr>
<td>1 Large new silver soup Ladle</td>
<td>$8.50</td>
</tr>
<tr>
<td>1 Ditto Ditto</td>
<td>$8.25</td>
</tr>
<tr>
<td>1 Silver Tankard</td>
<td>$43.85</td>
</tr>
<tr>
<td>4 Silver Skewers</td>
<td>$17.20</td>
</tr>
<tr>
<td>1 dozen New Silver Table Spoons (threaded)</td>
<td>$51.14</td>
</tr>
<tr>
<td>1 doz. ditto ditto (plain)</td>
<td>$26.15</td>
</tr>
<tr>
<td>1 doz. tea spoons thread (threaded)</td>
<td>$31.15</td>
</tr>
<tr>
<td>1 doz. ditto ditto</td>
<td>$31.50</td>
</tr>
<tr>
<td>4 Silver Skewers</td>
<td>$17.69</td>
</tr>
<tr>
<td>1 Silver fish knife</td>
<td>$5.25</td>
</tr>
<tr>
<td>4 New Sauce Ladles</td>
<td>$9.30</td>
</tr>
<tr>
<td>4 new gravy spoons</td>
<td>$19.00</td>
</tr>
<tr>
<td>1 Doz. New silver desert spoons</td>
<td>$19.30</td>
</tr>
<tr>
<td>1 doz. ditto ditto (plain)</td>
<td>$18.75</td>
</tr>
<tr>
<td>1 doz. new tea spoons sugar tongs</td>
<td>$11.90</td>
</tr>
<tr>
<td>1 doz. ditto (plain)</td>
<td>$12.00</td>
</tr>
<tr>
<td>3 Tea Spoons</td>
<td>$4.00</td>
</tr>
<tr>
<td>1 New Silver Stand for 3 Bottles</td>
<td>$38.00</td>
</tr>
<tr>
<td>1 Large New Silver Waiter</td>
<td>$429.75</td>
</tr>
<tr>
<td>1 Small silver stand</td>
<td>$159.00</td>
</tr>
<tr>
<td>1 Silver Castor Stand appraised with the bottles</td>
<td>$46.00</td>
</tr>
<tr>
<td>1 New Cake Basket</td>
<td>$57.70</td>
</tr>
<tr>
<td>1 ditto ditto</td>
<td>$57.00</td>
</tr>
<tr>
<td>1 Silver Sauce Tureen; 1 ditto ditto; 1 Silver Sauce Tureen; 1 Ditto Ditto</td>
<td>$162.26</td>
</tr>
<tr>
<td>1 Coffee pot; 1 Tea Pot; 1 Milk Pot &amp; stand; 1 Ditto Ditto; 1 Sugar Dish 1 Ditto</td>
<td>$299.20</td>
</tr>
</tbody>
</table>

**Negroes in Charleston**

- Old Jack (a Carpenter) $150
- York (Carpenter) $500
- Little Jacob (a Carpenter) $600
- Hector (Carpenter) $600
- Moses (a Carpenter) $600
- Stephney (Carpenter) $400
- Jack (a Coachman) $300
- Hannah (his [Jack's] Wife) $250
- John $500; Thomas $300; Celia $410; Nanny $200; Andrew $200: Hannah's Children
- Judy (a Cook) $350
Affy $200; Henry $50; Judy's Children
Rachael (a pastry cook, infirm) $300
Margaret $300; Lizzy $200, Ned $200; William $100; Raechel's Children
Sapio (a Cook) $500
Ned (an ostler) $500
Patty $300
Flora $100; Clarissa $40; Patty's Children
Peter $200
Douglass (a Taylor) $600
Abby $500
Peter (a Gardner) $450
James (Headwaiter) $700
Sue (a Seamstress) $450
Robert (Sue's child) $50
Cooper (a Washerwoman) $250
Venus (Cooper's Daughter) $450
Peter (infirm & nearly blind) $.50
Sophy (Peter's wife) $10
John $500
Nancy $450 and her child Elye $10
Monday (a Gardner) $80

1/2 share in Charleston Library $20
1/2 pew in St. Philip's Church $200

TOTAL = $21,808.02

Inventory of the Rights and Credits belonging to the Estate of Mrs. Lucretia
Constance Radcliffe:
Cash found in the house $293.31
Bond of Benjamin Milour & J. Sparrow $500
Ditto of Joseph Glover $375
Ditto of J. Blumenberg and J. Stroheaker $385
Ditto of John Riley $600
Ditto of John Blocker and John Riley $630
Note of Moses Tenant (not supposed good) $33.34
Ditto of John Warren (Ditto Ditto) $375
Judgement against Rhodes & Otis (doubtful) debt & Costs $555.95

TOTAL = $3747.60
Floor and Room Valuations for 24 George Street
Based on 1821 Inventory

[Floor valuations do not include ceramics, plated ware, glass, jewelry and silver]

First Floor
- Breakfast Room $198.75
- Vestibule $130.25
- Staircase $53
- Dining Room $713.25
- Servant's Room $43.75
- Back Piazza $12.25

First Floor Total = $1,151.25

Second Floor
- Drawing Room $1,525.25
- Vestibule $659.75
- Chamber $501.25
- Dressing Room $190.50

Second Floor Total = $2,795.75

Third Floor
- Vestibule $15.25
- East Chamber $129.75
- West Chamber $207.25
- West Chamber Dressing Room $19.25

Third Floor Total = $371.50
Garret = $125.25  Store Room = $162.25
Breakdown of Material Wealth for 24 George Street

[Rounded to nearest full percentage point]

<table>
<thead>
<tr>
<th>Object Type</th>
<th>Total Value</th>
<th>Percentage of Holdings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture</td>
<td>$1539.25</td>
<td>20%</td>
</tr>
<tr>
<td>Ceramics</td>
<td>$239</td>
<td>3%</td>
</tr>
<tr>
<td>Glass</td>
<td>$257</td>
<td>3%</td>
</tr>
<tr>
<td>Plated Ware</td>
<td>$328</td>
<td>4%</td>
</tr>
<tr>
<td>Textiles</td>
<td>$578.25</td>
<td>8%</td>
</tr>
<tr>
<td>Window Treatments</td>
<td>$1227</td>
<td>16%</td>
</tr>
<tr>
<td></td>
<td>(includes curtains)</td>
<td></td>
</tr>
<tr>
<td>Lighting Devices</td>
<td>$280</td>
<td>4%</td>
</tr>
<tr>
<td>Ornamental</td>
<td>$52</td>
<td>1%</td>
</tr>
<tr>
<td>Art</td>
<td>$49.75</td>
<td>1%</td>
</tr>
<tr>
<td>Silver</td>
<td>$2251.92</td>
<td>30%</td>
</tr>
<tr>
<td>Jewelry</td>
<td>$200</td>
<td>3%</td>
</tr>
<tr>
<td>Books</td>
<td>$55</td>
<td>1%</td>
</tr>
<tr>
<td>Fireplace Equipment</td>
<td>$70.50</td>
<td>1%</td>
</tr>
<tr>
<td>Musical Instruments</td>
<td>$295</td>
<td>4%</td>
</tr>
<tr>
<td>Floor Coverings</td>
<td>$193.25</td>
<td>3%</td>
</tr>
</tbody>
</table>

Rankings:  
1-Silver  
2-Furniture  
3-Window Treatments  
4-Textiles  

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The Plantation Inventory of Lucretia C. Radcliffe, December 1821

Text as transcribed by author:

Inventory and Appraisement of the Goods and Chattel of Mrs. L. C. Radcliffe deceased in St. Bartholomew’s Parish

Furniture in the Drawing Room
2 Pier Glasses $18
Sopha & Cushions $8
12 Chairs $36
Carpet & Rug $8
French Clock & Case $50
5 China Chimney Ornament $5
5 Foot Stools $1
Fire dogs, fender, shovel & tongs $8
Writing Desk $2
Work Table $12
Old Card Table $1
Childs puzzle $1
Mahogany Stand $3
Curtains, pins & Cornices $28
Backgammon Board and Sett Chess Men $18

Furniture in the Passage
Set dining tables and ends $20
1 Old table $2
9 Yellow Chairs $4.50
BookCase $12
Library of Books $35
Passage Lamp (broken) $2
Set of Ivory handled Knives & forks $25
1 piece Homespun $6
13 Table Cloths and Lot of Napkins and towels $18
20 Pr Negro pantaloons & 1 waistcoat $40

Furniture in the Dining Room
2 Pier Glasses $12
18 Mahogany Chairs $18
Side Board $20
Old Sopha $3
3 Waiters & 2 Knife boxes $6
4 Venetian Blinds $8
Plate Warmer $4
Carpet & Rug $10
2 Knife Cases $2
Fire dogs, fender, shove & tongs $6
5 China Ornaments $5
8 Prints $2
5 Pr. plated candlesticks & 3 Pr Snuffers & Stand $15
2 pair plated bottle stands & 1 pr. Common Ditto $6
1 plated Water Urn
2 Ditto Waiters, 1 Ditto bread basket, 2 ditto cream bowls, 1 ditto Egg Stand, 1 ditto beef Steak dish total = $15
6 Waiters $10
1 Plated Sett of Castors $5
tea table $2
1 Lot of Sterling Plate Consisting of Coffee, Tea and Milk pots and Sugar Dish $150
2 Table brushes $.50
3 Pitchers $7
Tea Caddie $.50

Furniture in the Lower Chamber
1 Bedstead $18
2 Mattresses, 1 Feather Bed, Bolster & Pillows $35
Sett of Drawers $12
Toilet Glass & Dressing box $2
Medicine Case $5
Wardrobe $2
Easy Chair $1
Fire dogs, fender, Shovel & tongs $5
11 Chairs $3
Bed & Window Curtains, Cornices and Pins $20
Wash hand Stand & Basin $1.50
Work table & Small ditto $4
Small Lot Negro handkerchiefs and Buttons $3
1 Common cordial stand $2
Sugar nippier & hatchet $.50
Magnifying glass & Lot prints $5
Stair case carpet & rods $3
Furniture in the East Chamber
Bed Carpet & Rug $1
2 Bedsteads $5
Sett of drawers & Toilet Glass $5
Wash hand Stand & basin $2
Old table $.50
2 Mattresses, 2 Feather Beds, Bolster & Pillows $25
fire dogs, fender & tongs $1
bed & Window Curtains & cornices $3

Furniture in the West Chamber
2 Bedsteads $7
3 Mattresses & 1 Feather Bed, bolsters & Pillows $25
Bed & Window Curtains, Cornices & Pins $10
12 Chairs $6
Wash hand Stand & basin $1.50
Settee & Cushion $1
Sett Drawers $1.50
Pier Glass $2
8 cotton & Marseilles quilts $40
10 House and 8 Negro Blankets $28
fire dogs, fender & tongs & Chimney boards $4
10 Pr Sheets, 6 Bolsters, 15 Pillow Cases & 4 Bed Covers $30

Furniture in the Small Chamber
Bedstead $1
Mattress and feather bed, bolster and pillows $10
Wash hand Stand & basin $1.50
4 Chairs, Carpet & Rug $6

Furniture in North Chamber
2 Bedsteads $3
3 Mattresses and 1 feather bed, bolsters and pillows $30
fire dogs, fender &c $1
Carpet & Rug $1
1 Piece glass $2
Wash hand stand & basin $1.50
bed & Window Curtains $8
Articles in Cellar
6 Dish Covers $1
A Broken Set of dinner China & Plate basket $10
a breakfast set Li--- Ware $4
Kitchen Utensils $20
a Sett of dinner China $50
Lot of glass ware $40
2 Queens ware foot tubs $2
12 water plates $4

Outer Store Room
Lot of nails & old iron $30
2 Coopers Crews $2
Scales and Weights $2
1 piece new Rope & Lot tran chains $2
old Side board $2

Crop at the Mill
32 Barrels Rice $364
200 Bushels Rough Rice $150
130 ditto oats $39
350* Tobacco $14
Corn Sheller $12
30 bushels pease $22.50
800 bushels New Corn $600
50 ditto old Corn $25
34 Bales Cotton including Yellow Cotton $1700
10 Bales unginned Cotton including Yellow $400
Feeding potatoes $140
Seed potatoes $12

Stock of Cattle Mules &c: 12 Mules $800
9 Plantation Horses Stock Mares and Colts $135
54 head Sheep $81
152 head Stock Cattle $912
58 head Oxen $696
20 head Stock hogs $60

Waggons & Carts Yokes Geres &c $60

161
Tools &c in BlackSmiths Shop & old iron $20
Stock of Ploughs $12
Saw Gin $20
1 Loom &c $5
4 Spinning Wheels and Cards $5
18 f---- gins $18
1 Barrel Gin $4

Crop at Harrison's
350 Bushels New Corn $262.50
50 bushels ground Seed ditto $25
50 ditto old Corn $25
40 bushels pease $30
Lot of Stuff for Window frames $20
60 bushels oats $18
4 Barrels Lime $4

Carpenter tools $20
2 flats and a Battenay $40
5 plantation guns $10
8 Sette Collars & chains $4
3 Large pots $10

Crop of Rice at Cockfield Estimated at:
140 Barrels at $15 per barrel $2400
25 bushels Volunteer Rice $12.50
63 bushels Oats $18.90
feeding & Seed potatoes $16.50
380 bushels Corn $285
100 bushels f---- Stock of hogs 28 head $159
Ox Chains and Yokes $20
Ox Cart $20
Horse Cart & Geres $10
Lot of Carpenters tools $20
Lot of Coopers and Sawyers tools $30
Table & 6 Chairs & Lot of Glass & Crockery in Overseer's house $5.50
Lot of furniture in overseers house at the hill $5
1 Bedstead, mattress & in ditto $10
1 Cob mill $30
10 Yokes 5 Ox and 3 timber Chains at the hill $25
2 Copper Kettles & f-- $12
2 Barrels Lime $2
Hangers & iron dogs in outer kitchen $50
Pair of Stalyards $1
1 Large Pot $256
1 Small Spy glass $2

1 pair mill Stones at Mr. Horry's plantation $15
Feeding & Seed potatoes at Harrison's omitted above $50
277 Negroes @ 260 each 72,120 15 ditto @ 270 each 4,050 76,270

Total $87,221.60

December 5, 1821
Plantation Floor and Room Valuations Based on the 1821 Inventory

[Includes glass, silver, plated ware and ceramics]

**First Floor**

- Drawing Room $209
- Passage/Vestibule $164.50
- Dining Room $307
- Principal Bedchamber $122

First Floor Total = $802.50

**Second Floor**

- East Chamber $42.50
- West Chamber $156
- Small Chamber $18.50
- North Chamber $46.50

Second Floor Total = $263.50

**Cellar** $131

**Outer Store Room** $38
## Breakdown of Material Wealth for the Plantation

[Rounded to nearest full percentage point]

<table>
<thead>
<tr>
<th>Object Type</th>
<th>Total Value</th>
<th>Percentage of Holdings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture</td>
<td>$268</td>
<td>24%</td>
</tr>
<tr>
<td>Ceramics</td>
<td>$66</td>
<td>6%</td>
</tr>
<tr>
<td>Glass</td>
<td>$40</td>
<td>4%</td>
</tr>
<tr>
<td>Plated Ware</td>
<td>$41.50</td>
<td>4%</td>
</tr>
<tr>
<td>Textiles</td>
<td>$291</td>
<td>26%</td>
</tr>
<tr>
<td>Window &amp; Bed Curtains</td>
<td>$67</td>
<td>6%</td>
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<tr>
<td>Lighting Devices</td>
<td>$2</td>
<td>2%</td>
</tr>
<tr>
<td>Ornamental</td>
<td>$60</td>
<td>5%</td>
</tr>
<tr>
<td>Art</td>
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<td>4%</td>
</tr>
<tr>
<td>Silver</td>
<td>$150</td>
<td>13%</td>
</tr>
<tr>
<td>Fireplace Equipment</td>
<td>$21</td>
<td>2%</td>
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<tr>
<td>Floor Coverings</td>
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<td>2%</td>
</tr>
<tr>
<td>Books</td>
<td>$35</td>
<td>3%</td>
</tr>
<tr>
<td>Cooking &amp; Eating Utensils</td>
<td>$45</td>
<td>4%</td>
</tr>
</tbody>
</table>

**Rankings:**
1. Textiles
2. Furniture
3. Silver