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The Islamic taste in American domestic interiors, 1860-1910

Lange, Amanda Elizabeth, M.A.

University of Delaware, 1990

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**THE ISLAMIC TASTE
IN AMERICAN DOMESTIC INTERIORS, 1860-1910**

By

Amanda Elizabeth Lange

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

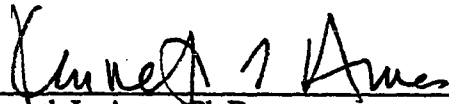
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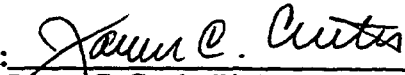
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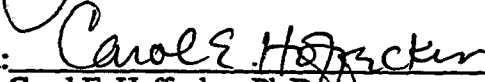
**THE ISLAMIC TASTE
IN AMERICAN DOMESTIC INTERIORS, 1860-1910**

By

Amanda Elizabeth Lange

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CHAPTER I: NINETEENTH-CENTURY HISTORICAL BACKGROUND

This thesis deals with American interiors created in the Islamic taste over a period of fifty years from 1860 to 1910.¹ It sketches the West's interactions with the Near East in the nineteenth century, describes and interprets a finite number of key interiors that illustrate this style over time, and attempts to explain why the phenomenon occurred and retained significance to people in the nineteenth century.

In the nineteenth century, the Near East, the Orient, or the Levant, as it was variously known, seemed strange yet captivating.² The region evoked a variety of meanings, feelings, sensations, and emotions. It was the root of ancient civilizations and cultures, the location of historical ruins, the birthplace of Judaism, Christianity, and Islam, and the site of perpetual conflicts for control by its own occupants and by foreign powers. Prior to the Napoleonic campaigns of 1798-99, Western interest in the Near East had been fostered mainly through trade, intermittent political contact, and a small quantity of travel

¹The term "Islamic" will be applied to interiors known in their time period as Turkish, Moorish, Moresque, Persian, Arabian, and Oriental. A few studies have focused on the European architecture and interiors created in the Islamic taste: Patrick Conner, *Oriental Architecture in the West* (London: Thames and Hudson, 1979); John Sweetman, *The Oriental Obsession:: Islamic Inspiration in British and American Art and Architecture 1500-1920* (Cambridge: Cambridge University Press, 1988); and Charlotte Gere, *Nineteenth-Century Decoration: The Art of the Interior* (New York: H. N. Abrams, 1989).

²My interpretation of the Near East embraces the regions of Spain, Turkey, Syria, Palestine, Persia, Egypt, and North Africa.

books and imaginative literature concentrating on the Ottoman Empire.³ The Near East was physically close but remained relatively isolated from Western culture.

In contrast, the Near East of the nineteenth century was the scene of military conflicts, interventions, and invasions by European powers. According to Sarah Searight's study of the English involvement in the Near East,

The area became a chess board for diplomats and politicians to manipulate rulers and factions just as, paradoxically, scholars were beginning to appreciate the significance of its contribution to European civilisation.⁴

Napoleon's campaign into Egypt and Palestine began a series of political and cultural penetrations of the Near East by an expansive Western Europe. European powers were aware of the strategic importance of the Near East as the passage from Europe to the Far East. This reality was repeatedly used as a pretext to interfere with the local governments of Egypt and the Near East.⁵ Aggressive European expansion, particularly by France and England, the Greek War of Independence (1821-1829), the weakening of the Ottoman Empire, and the Crimean War (1853-1856) between Turkey and Russia were other events that heightened European and American awareness of this once culturally removed area.

Western Europe acknowledged and engaged the Near East as it became advantageous to do so. Unlike Perry's triumphal opening of Japan in 1854, the Near East was not dramatically opened to the West by a single event. It had always been physically accessible through trade and travel yet culturally the Near East remained as remote as the Far East.

³MaryAnne Stevens, ed., *The Orientalists: Delacroix to Matisse European Painters in North Africa and the Near East* (London: Royal Academy of Arts, 1984), 15-16.

⁴Sarah Searight, *The British in the Middle East* (London: Weidenfeld and Nicolson, 1969), 75.

⁵Searight, *The British in the Middle East*, 77.

Tourism

Travelling to the Near East in the early nineteenth century was a dirty, difficult, yet exciting adventure. William Henry Bartlett (1809-1854), an English topographical artist, stated of his trip to the Near East in 1834:

Travelling here is the strangest mixture of fun, danger, inconvenience, good living, and starving. One night we are entertained in a convent, and live in clover; the next finds us in a village khan, sleeping under a shed, and supping on milk and eggs; a third, we are dining and supping out. Sometimes kept all night awake by fleas- the next sleeping like a top in good sheets.⁶

Early travellers included scholars, antiquarians, artists, adventurers, and naval officers such as Eugene Delacroix (1798-1863), Lord Byron (1788-1824), Edward W. Lane (1801-1876) and Samuel Francis du Pont.(1803-1865).⁷ All came with an individual need or concern, whether it was the past, the contemporary cultures, the exotic, adventure, or inspiration. Westerners studied the area's ancient civilizations and contemporary cultures, then recreated the Near East in novels, poems, religious tracts, tourist literature, and paintings.

Southern Spain was the safest and easiest way to experience the grandeur of Islamic culture without much inconvenience or concern for danger. By 1492 Isabella and Ferdinand, the rulers of the united kingdoms of Aragon and Castile, had expelled the Moors from Southern Spain. But the area still retained a strong Islamic influence,

⁶Alexander M. Ross, *William Bartlett: Artist, Author, and Traveller: Containing a Reprint of Dr. William Beattie's Brief Memoir of the Late William Henry Bartlett* (Toronto and Buffalo: University of Toronto Press, 1973), 114.

⁷Samuel Francis du Pont visited and meticulously recorded his impressions of Constantinople as a young naval officer in the 1830s. See letter from Samuel Francis du Pont to Amelia du Pont, 4 January 1831, Winterthur Manuscripts, W9-247, Papers of Samuel Francis du Pont, Hagley Museum and Library, Wilmington, DE.

especially in its architectural monuments such as the Alhambra, a fortress-palace erected by the Moors. The Alhambra served as a romantic relic of the Islamic past.

American traveller Washington Irving (1783-1859) visited southern Spain in 1828. He published *Legends of the Alhambra* upon his return to the United States in 1832. The book became the primary source for travellers touring the Moorish palace in Granada. As a result of his fame and the book's popularity, Irving was appointed United States minister to Spain in 1842. Owen Jones (1809-1874), English architect and renown ornamentalist, was also fascinated by the Moorish palace. He completed a pictorial analysis of the palace which he self-published. His two-volume work, *Plans, Elevations, Sections, and Details of the Alhambra* (1842-1846), earned him the nickname "Alhambra" Jones. In the nineteenth century he was to become a major proponent of Islamic ornament and architecture through design books.

Despite the constant threat of war and disease, travelling to the center of the Near East in relatively safe circumstances became a reality in the nineteenth century. Begun as a trickle in the 1820s and 1830s, popular tourism and sightseeing experienced a significant growth by the middle of the century. Hotels were a common sight in such large cities as Constantinople and Cairo but in the more rural areas travellers took their chances in *lokandas* or *khans*, hostels for merchants and their goods.⁸ For the general public the Near East was packaged and delivered in the convenient and safe form of the Thomas Cook tour, begun in 1869. The Cook tours revolutionized tourism in the Near East. They were well-organized trips through the pyramids and the deserts of Egypt and the Palestine region. Steamboats transported curious travellers up the Nile River in their quest for visual,

⁸Stevens, *The Orientalists*, 28.

religious, and historical experiences.⁹ According to Edmund Swinglehurst's study of Thomas Cook (1808-1892),

Cook quickly realized that the success of his Egyptian tours would depend on isolating his customers from the less acceptable realities of Egyptian life...he therefore set about providing a home away from home refuge from which his tourists could observe life at a safe distance.¹⁰

Nineteenth-century tourists wanted to experience the Near East on their own terms. In *The Golden Hordes*, Louis Turner and John Ash argue that tourists were in search of their opposites. They wanted an escape from uniformity and complexity in search of the exotic and simple.¹¹ Tourists sought the "simple" in the form of more primitive cultures than their own, and the "exotic" was found in countries that were removed in space. Despite the allure of other countries, tourists remained confident of the superior values and the ways of their home country.

Travel and Popular Literature

We wanted something thoroughly and uncompromisingly foreign-- foreign from top to bottom-- foreign from center to circumference-- foreign from inside and outside and all around--nothing anywhere about it to dilute its foreign-ness nothing to remind us of any other people or any other land under the sun. And lo! In Tangier we have found it.¹²

Travel literature such as Mark Twain's satire of American tourists in Europe, *The Innocents Abroad* (1869), was also widely popular. Victorians had a seemingly insatiable desire to

⁹Stevens, *The Orientalists*, 16.

¹⁰Edmund Swinglehurst, *The Romantic Journey: The Story of Thomas Cook and Victorian Travel* (New York: Harper and Row, Publishers, 1974), 86.

¹¹Louis Turner and John Ash, *The Golden Hordes International Tourism and the Pleasure Periphery* (New York: St. Martin's Press, 1976), 130.

¹²Mark Twain, *The Innocents Abroad or The New Pilgrims Progress* (New York and Scarborough, Ontario: A Signet Classic New American Library, 1980), 57-58.

read about unknown parts of the world. Travellers' accounts shed light on the Near East. Every traveller was intent upon committing to paper his impressions, opinions, and endless criticisms of what he saw, not all of it accurate.¹³ Didactic or ethnologically-based works such as *The Lands of the Saracen* by Bayard Taylor (1856), Caroline Paine's *The Tent and the Harem* (1859), Aaron Ward's *Around the Pyramids* (1863), and Charles Dudley Warner's *In the Levant* (1877) all contributed to the growing pool of information useful to the interested traveller.

Travel literature in the form of guidebooks gave a uniform experience for the Western traveller to the Near East. Prepared by knowledgeable and experienced travellers, these safety nets for tourists provided a wide range of travel tips and knowledge. In the nineteenth century *Murray's Guides to Egypt, and to Syria and Palestine* (1847 +) were the Bibles for the uninitiated. When Karl Baedeker's guide books were translated into English, they became the accepted authority in all matters related to sightseeing, customs, behavior, and practical advice. These guides supported and perpetuated the superior role of the "civilized" tourist when confronted with the "simple" native. Like one of Cook's tours, the guide books isolated the tourists from the rigors and realities of travel in a foreign country.¹⁴

Popular literature and poetry also contributed to and revealed the fascination that the Near East held for the West. As a genre this literature developed the view that the Near

¹³Searight, *The British in the Middle East*, 129.

¹⁴In the section called "Intercourse with Orientals" Baedeker stressed that "the objects and pleasures of travel are so unintelligible to most Orientals that they are apt to regard the European traveller as a lunatic... and therefore to be exploited on every possible occasion... While the traveller should be both cautious and firm in his dealings with natives, he should avoid being too exacting or suspicious. Many of those he meets are like children and often show much kindness of disposition." in Karl Baedeker, *The Mediterranean Seaports and Sea Routes including Madeira, The Canary Islands, The Coast of Morocco, Algeria, and Tunisia Handbook for Travellers* (Leipzig: Karl Baedeker Publisher, New York: Charles Scribner's Sons, and London: George Allen and Unwin Ltd., 1911), xxv.

East was magical, exotic, passionate, luxurious, and sensual, but also cruel and dangerous. Nineteenth-century romantic writers created a world that never actually existed. Literature such as Lord Byron's *The Bride of Abydos: A Turkish Tale* (1814), Thomas Moore's *Lalla Rookh* (1817), James Morier's *The Adventures of Hajji Baba of Ispahan* (1824), Victor Hugo's *Les Orientales* (1829), Edward FitzGerald's *Rubaiyat of Omar Khayyam* (1859), and Gustave Flaubert's *Salambo* (1862) fueled the Western concept of the Near East. Many of these stories were explicitly erotic in nature. The authors played upon the Western male's ultimate fantasy: the harem providing unlimited diversity in sexual partners for the enjoyment of one man.

The most influential collection of stories about the Near East was *The Thousand and One Nights, Commonly called, In England, The Arabian Nights' Entertainment*, first translated by Antoine Galland in the eighteenth century and expurgated by Edward W. Lane (1801-1876) in the English version in 1838-1840.¹⁵ Sir Richard Burton (1821-1890) faithfully restored the erotic elements to his translation of *The Arabian Nights* between 1885-1888. Its vibrant and colorful descriptions of harems, robbers, and adventurers included in such tales as "Aladdin, or the Wonderful Lamp" and "The Voyages of Sinbad" excited the romantic imagination of armchair travellers. Lane's version of *The Arabian Nights* was immediately popular and ran through many editions.¹⁶

Throughout the nineteenth century *The Arabian Nights* remained the universal touchstone and reference point for Westerners when confronted with the Near East. Some later visitors to the Near East complained that the Orient they had been promised and

¹⁵Edward W. Lane was an admired scholar and traveller who authored the most complete picture of Egypt and its people, *Account of the Manners and Customs of Modern Egyptians* (1836).

¹⁶Michael Darby, *The Islamic Perspective: An Aspect of British Architecture and Design in the Nineteenth Century* (London: A World of Islam Festival Trust Publication, 1983), 140

extolled in the novels failed to live up to its reputation. Henry Siddons Mowbray (1855-1928), an American artist, recalled that,

he had only encountered a prosaic bit of the Orient, that insistently jarred with any poetic interpretation or picture he had in mind. The distance between the commercialized Algiers, and that of Omar Khayam and the Arabian Nights, was far too great to reconcile.¹⁷

Orientalist art

The pictures used to seem exaggerations--they seemed too weird and fanciful for reality. But behold they were not wild enough--they were not fanciful enough--they have not told half the story. Tangier is a foreign land if ever there was one, and the true spirit of it can never be found in any book save *The Arabian Nights*.¹⁸

The "pictures" that Twain referred to were those of the Orientalist school. France had an especially close artistic relationship with the Near East because of its colonial strongholds in North Africa. French orientalist painters were the first to capture the vibrancy and allure of the Near East on canvas. Eugene Delacroix, Jean-Auguste Ingres, Alexandre-Gabriel Decamps, Horace Vernet, Charles Gleyre, Jean-Leon Gerome, and many others specialized in images depicting nude odalisques, bathing scenes, pipe-smoking pashas, snake charmers, story tellers, and slave markets.

Although cloaked in an aura of ethnographic realism, the majority of these paintings were romantic, imaginary renderings of scenes heard of or read about in novels. The line between fact and fiction was easily crossed. Some artists painting Orientalist subject matter never travelled to the Near East. Strict religious and behavior codes forbade Westerners entrance to the harems, and the Islamic women of the Near East were not

¹⁷Archives of American Art 503: 1124-1125 quoted in *The Quest for Unity: American Art Between World's Fairs 1876-1893* (Detroit: The Detroit Institute of Arts, 1983), 125.

¹⁸Twain, *Innocents Abroad*, 104

allowed to pose for artists. French women filled the artists' need for life models. Like the tourists, writers, and adventurers before them, painters represented and propagated a romantic, imaginary view of Near Eastern culture that they could only experience from without.

CHAPTER II: FREDERIC CHURCH'S OLANA

The earliest evidence of the Islamic style in America was found in a few examples of domestic architecture and interiors. The early choice of the Islamic style was for a novel, dramatic effect. It was considered new and highly unusual. Inspiration greatly depended upon design books and the writings of those who had been to the Near East. In the case of interiors, the Islamic taste was usually represented by a superficial overlay of ornament.

P. T. Barnum, America's most flamboyant showman and circus promoter, constructed his home, Iranistan, in Bridgeport, Connecticut in 1846-1848. It was built as a response to the Royal Pavilion designed by John Nash at Brighton, England.¹⁹ Barnum's home was a fantastic, frothy confection, perfectly suited to Barnum's personality. According to Patrick Conner's *Oriental Architecture in the West*, the style of his residence was calculated to act as a permanent advertisement for the novelty and extravagance of Barnum's enterprises.²⁰ Barnum had commissioned architect Leopold Eidlitz to design the house. Documented in a lithograph by Sarony and Major (1855), Iranistan was composed of a three-tiered main section with side wings and an ornate porch. The architectural detail

¹⁹P. T. Barnum's autobiography provides the reasons behind his selection of the Islamic style for his home. "Visiting Brighton, I was greatly pleased with the Pavilion erected by George IV. It was the only specimen of Oriental architecture in England and had not been introduced into America. I concluded to adopt it, and engaged a London architect to furnish me with a set of drawings in the style of the Pavilion, differing sufficiently to be adapted to the spot of ground selected for my homestead." From P.T. Barnum, *The Autobiography of P. T. Barnum* (New York: Redfield, 1855), 403.

²⁰Conner, *Oriental Architecture*, 174.

of the house included three levels of scalloped arched windows, Saracenic pointed arches, pilasters elongating into minarets, and a large onion-shaped dome on top of the structure. According to written sources, the interiors contained little Islamic decoration except a ceiling "of rich arabesque moldings of white and gold."²¹ Unfortunately the home burned down in 1857.

Samuel Colt, manufacturer of the renowned revolver, built a mansion called Armsmear in Hartford, Connecticut between 1855 and 1862. Constructed in the form of an Italianate villa, the mansion also contained some exotic, Islamic architectural elements which appeared to be afterthoughts. In the main section on a broad octagon, rose a colonnade capped by a bulbous dome, and the attached conservatory had a small onion dome.²²

Another contribution to the Islamic style in America was created by architect Samuel Sloan of Philadelphia, whose two volume work, *The Model Architect* (1852), contained two designs based on Oriental models.²³ Sloan was commissioned by Dr. Haller Nutt, a wealthy cotton planter who had traveled to Egypt, to built an octagonal Moorish home known as Longwood, later nicknamed "Nutt's Folly." The octagon was a traditional Islamic architectural design. The house, begun in 1861, is composed of three levels capped by an onion-shaped dome. The interiors were organized around a central rotunda surrounded by other rooms leading to porches and verandas. The building was never completed due to the outbreak of the Civil War.

²¹"Iranistan, The Residence of Mr. Barnum," *Gleason's Pictorial Drawing Room Companion* 1 no. 1 (Boston: F. Gleason, Publisher, 1851): 57. Reference provided by Catherine Futter.

²²Sweetman, *The Oriental Obsession*, 221.

²³Peter L. Goss, *An Investigation of Olana, the Home of Frederic Edwin Church, Painter*, Ph.D. Diss., Ohio University (Ann Arbor, Michigan: University Microfilms International, 1973), 46.

The earliest Islamic-style interior still surviving is found at the Victoria Mansion (Morse-Libby House) in Portland, Maine (Figure 1). It was one of the most elegant and fashionable homes in America. In 1858 Ruggles Sylvester Morse commissioned architect Henry Austin to build an Italianate villa. The house was ready for occupancy by 1860, although the interior decoration probably continued for the next several years. Morse's fortune was based on the operation of luxury hotels in New Orleans and he was familiar with the latest conveniences and styles of interior design.

The interiors of Morse's house were created by Gustav Herter, who with his brother Christian possessed one of most prominent interior design firms of the nineteenth century. Individual rooms of the mansion were outfitted in the most appropriate style to their function: the home featured a "Gothic" library, a "Modern French" drawing room, and a "Turkish" smoking room. The Turkish smoking room is a relatively small space but ornately patterned on the walls, ceilings, and floors. The ceiling is decorated with arabesque curves within a rigid geometrical border. The walls have curving strapwork designs in a rectangular border. Reds, blues, oranges, and browns are the predominant colors. Patterns are juxtaposed next to one another or on top of one another like the three rugs on the floor. The window treatment includes an elaborate cornice with three crescent moons, a symbol of the Ottoman Empire. The valance is ornamented with fringe hanging in swags. The curtain pattern repeats the crescent and star motif in diamond diaper pattern. The furniture includes one large sofa upholstered in a velvet plush fabric and a small ottoman or footrest. The sofa is decorated with long fringe on the skirt and the armrests. A profuse display and overlay of patterned textiles and fabrics create the Islamic effect in this room.

The Lockwood-Mathews Mansion (1868-1869), located in Norwalk, Connecticut was another early house to contain a Moorish or Islamic-style room (Figure 2). Owned by the successful financier and railroad magnate, LeGrand Lockwood (1820-1872), the Lockwood house was characteristic of Victorian elegance and grandeur. The interiors were possibly created by Leon Marcotte. Marcotte's exact role in the design of the mansion is still unknown, although the furnishings and the interior architectural features were certainly similar to his style. The Moorish room of LeGrand Lockwood existed on the second floor of his home. It was an extremely elegant and formal entertaining space. The *New York Sun* provided an account of Lockwood's mansion, including the Moorish room,

an exquisite parlor styled the Moorish Room gladdens visiting eyes. Its carpet is of sky blue, bordered with drab, white, and rose; the furniture, walls, and ceilings are traced with Moorish fancies, and a colossal desk of many woods is a miracle of workmanship.²⁴

The room appears more like a stylish French salon than an Islamic-inspired room. The Islamic ornament is contained in the patterning found in the ceiling, walls, and floor coverings. The ceiling has a large rococo molding in the center surrounded by other panels that contain the dominant repeating horseshoe arch. The walls have stenciled Saracenic pointed arches as well as the rounded-end horseshoe arches. These Islamic architectural and decorative details are kept carefully regulated within their individual panels. The seating furniture in the room, such as the center pouf and armchairs, is derived from French courtly models. The small, light, and elegant *chaises volantes* could easily be moved to form conversational groupings. These chairs have upholstered seats with a band of tassels hanging from the chair rail. The room is superficially decorated with Near

²⁴*New York Sun*, 2 October 1869 quoted in *The Lockwood-Mathews Mansion* (Norwalk, CT: Lockwood-Mathews Mansion Museum of Norwalk, Inc., 1969), 26.

Eastern ornamental motifs and details. It is a passive engagement with the Near East. These interiors relate to the Near East in the same way as the literature of the period; they view the Near East from a distant, romantic vista, not from within the culture.

Olana

Frederic Church (1826-1900), one of America's most successful painters of the nineteenth century, was best known for New World landscapes on an epic scale such as *Niagara Falls*, *The Icebergs*, *Cotopaxi*, and *The Heart of the Andes*. Born in Hartford, Connecticut, Church became the first and most distinguished student of "Hudson River School" landscape painter, Thomas Cole.²⁵ Church lived with Cole from 1844 to 1846 in his New York home in the Catskills on the Hudson River, across from where Church would eventually build his family home, Olana. It was the first example of a house with both the exterior and the interiors decorated in the Islamic style. Olana remains one of the best preserved documents of the Islamic taste in America.²⁶

Church constructed Olana after he returned from his travels to the Near East and Europe (1867-1869). Church toured most of the major European capitals and cities in the Near East, including Jerusalem and the ancient rock-cut cities of Petra.²⁷ Church was unimpressed with much of what he saw in Europe but he was enthralled with the eastern

²⁵Hartford, Connecticut was one of the most literate communities during the 1840 to 1860 period. It produced artists like Church and attracted numerous residents such as Mark Twain, Harriet Beecher Stowe, and Charles Dudley Warner.

²⁶The rooms have not been significantly altered since Church lived there in the late nineteenth century. Church's daughter-in-law, Mrs. Sally Good Church, kept the furnishings intact. In 1964 when Sally Church died, the property and furnishings were to be sold. By virtue of an outcry for preservation headed by David Huntington, Olana was bought by the State of New York. Since that date Olana has been carefully rearranged to reflect the photographed interiors of 1884.

²⁷Church travelled with his wife, Isabel Carnes Church (1836-1899), year-old son, and his mother-in-law, Mrs. Carnes. He visited Alexandria, Beirut, Jerusalem, Petra, Damascus, Baalbec, Constantinople, Athens, London, Paris, Vienna, Berchtesgaden, Salzburg, Florence, and Rome.

Mediterranean and the remains of its ancient civilizations.²⁸ When he reached Switzerland Church was still writing about his impressions of the Near East, recalling that "magnificent and stupendous as the scenery is here--yet I look back with particular favor to the sad--parched--for-saken Syria. There is poetry--not here."²⁹

When Church returned a year and a half later, his Near Eastern experiences had left a powerful and indelible mark. Artistically, Church rejected the New World landscapes that were so widely admired and profitable and began to paint Near Eastern landscape scenes exclusively. These later works never achieved the same level of popularity as their predecessors but for Church these Near Eastern landscapes were infused with personal meaning.³⁰

Another development after his journey was the construction of his "Persian Villa", Olana (Figure 3). Church was an enthusiastic amateur architect who worked from Calvert Vaux's basic designs for the house. The exterior of Olana is a mixture of eclectic styles. Besides "Moorish" and "Persian" qualities, it has aspects of the Italian villa, Gothic Revival, French Mansard, and Ruskinian Venetian stylistic idioms.³¹ For all Church's appreciation of Islamic architecture, the building is remarkably like many other villas of the time. The architecture does not stray far from the textbook work of Alexander Downing's

²⁸Goss, *Olana*, 3-4.

²⁹Letter from Frederic Edwin Church to Mr. Charles Osborn, Berchtesgaden, 29 July 1868, New York State Office of Parks, Recreation, and Historic Preservation, Olana State Historic Site (hereafter referred to as Olana).

³⁰For more information about the Near Eastern landscapes see John Davis, "Frederic Church's 'Sacred Geography,'" *Smithsonian Studies in American Art* 1 no. 1 (Spring 1987): 79-96.

³¹David C. Huntington, *The Landscapes of Frederic Edwin Church: Visions of An American Era* (New York: George Braziller, 1966), 119.

The Architecture of Country Houses (1850).³² The exterior's exoticism is conveyed through the use of Islamic architectural elements such as pointed arches and polychrome decoration. The exterior is a rich pattern of different colored bricks and tiles loosely following Islamic motifs and designs.

The Court Hall at Olana of 1872-1874 (Figure 4) is the nerve center of the house. It reflected Church's interest in Near Eastern ornament, architecture, and artifacts and assembling them in a dramatic, evocative way. The cruciform plan of the Court Hall is not unlike the form of an Islamic mosque.³³ The theme of patterning and polychrome ornament dominates the interior. The room is a cacophony of textures, motifs, colors, and designs. The walls of the Court Hall are formed by four pointed arches. These are colorfully painted and stenciled with floral motifs and geometric patterning. The doors are stenciled in silver and gold with designs derived from the large color plates of Jules Bourgoïn's *Les Arts Arabes*.

Even though Church made numerous drawings in the Near East, his vast library was the primary source for these ornamental designs. Church owned *Les Arts Arabes* by Jules Bourgoïn (1868), *Ornaments de la Perse* by E. Gollinot, *Monuments de la Perse* by Pascal Coste (1867), and other design books.³⁴ Church probably relied on *The Grammar of Ornament* (1856) by Owen Jones. Through its 112 colored plates Jones illustrated the principles of design for nineteen major societies starting with the "Savage Tribes,"

³²Clive Aslet, *Olana* Reproduced from a series of two articles in *Country Life* September 1983, (Wimbledon: Printed for Friends of Olana Inc.), n. p.

³³Goss, *Olana*, 123.

³⁴Aslet, *Olana*, n.p.

progressing to Egyptian, Greek, Turkish, Moorish, and Arabian and finishing with Renaissance, Elizabethan, and Italian.³⁵

Patterning also occurs in the textiles used to decorate the room. Oriental rugs cover the central section of the room, the passageway, and the stair steps. Oriental portieres are used as room dividers on the upper level of the stairhall, and a brightly patterned carpet covers the central table. The window treatments at Olana are rather unusual. In order to simulate the *mashrabiyyah* or decorative screen lattice found over Near Eastern windows, Church took construction paper cut outs and sandwiched these between two panes of glass. The paper gives a patterned effect of filtered light and atmospheric shadows during the day. At night they provide a silhouetted backdrop to the night sky.

The room contains a myriad of objects, mainly Near Eastern but some Western in origin. There is a tabouret (a small table inlaid with mother-of-pearl used for the serving of coffee), a Cairo stand with a brass tray, an Indian chair, an arrangement of armor on the back wall, two large bronze cranes framing the stairhall, a variety of ceramics, brass, and a cabinet of curiosities on the book shelf. Two butterflies are framed on the wall and were probably bought on one of his trips to South America. Church designed the center table with turned legs and the bookcases.³⁶ The furnishings in the Court Hall are a mixture of objects Church collected on his journey to the Near East and others that he purchased from importers in New York. During Church's trip to the Near East, he sent home three boxes from Beirut via Boston.³⁷ In a letter to W.H. Osborn, Church described his "pickings."

³⁵Owen Jones, *The Grammar of Ornament* (London: Day and Son, 1856).

³⁶Church also designed his suite of bedroom furniture in the Islamic taste. The phenomenon of Church as a furniture designer has yet to be written.

³⁷Letter from Frederic Church to Martin J. Heade, Rome, 16 November 1868, Archives of American Art, Smithsonian Institution, Washington, DC.

I think it would amuse you and Mrs. Osborn to see the medley in the box--for there are rugs--armour--stuffs--curiosities, etc. etc. etc., crowded in together and some of the other boxes have old clothes (Turkish) stones from a house in Damascus, Arab spears--beads from Jerusalem--stones from Petra and 10,000 other things. I have sent to Damascus for some Persian rugs for both of us--but have not heard from there since...³⁸

More meaning was attached to the objects brought back directly from the Near East. Souvenirs were not casually bought off store shelves but were bargained for on the streets of Alexandria, Jerusalem, or Beirut. These objects carried with them their context and meaning, and they served as objects of memory to renew the experiences of the trip and to transport Church to the foreign land he so admired.

The Court Hall was completed in the early 1870s but Church continued to add to and to elaborate the rooms of Olana until his death in 1900. Olana was like a painting that Church could not complete; he continued his collecting in New York import shops. Church commented in 1878 to Erastus Dow Palmer, a sculptor and personal friend,

I took Mrs. C. to New York on Tuesday with Miss Roosevelt--I left the wife in the city and returned myself to-day. But expect to go down again on Saturday to stay until Tuesday. I bought some Persian Brass work--two rugs--a three tined spear, Persian, an Arabian coffee pot, an Arabian Table, a piece of Persian Embroidery, A Persian Battle Axe, A silk Turban, a Moorish plate, et cetera.³⁹

The quotation suggests that there was not only a demand for these Near Eastern objects but also there were stores and dealers ready to provide the objects and curiosities.

The interiors of Olana have a theatrical feeling like a stage set. The Islamic style in interior decoration was very dramatic in effect. The lives of the Victorians could be elevated and transformed by interiors that connected them to a more exotic, perhaps romantic, foreign existence. The Court Hall was used by the Church family and their

³⁸Letter from Frederic Church to Mr. Osborn, Rome, 4 February 1869, Olana.

³⁹Letter from Frederic Church to Erastus Dow Palmer, Hudson, New York, 14 November 1878, Erastus Dow Palmer Papers, McKinney Library, Albany Institute of History and Art, Albany, NY.

guests for tableaux vivants and small plays in exotic clothes. Church collected many Middle Eastern costumes in addition to objects on his trip to the Near East. Susan Hale, a family friend, wrote a description of one of these Court Hall theatricals,

on Saturday evening I did the 'Elixir of Youth' here!... The stage was perfect. In fact I have always been longing to do something on it, a raised dais at the foot of the stairs... Standing with a background of old idols and armour, and two great bronze cranes, and tapestry, lighted by tall standing lamps hidden from the audience, raised four steps above their level, the effect must have been perfect.⁴⁰

The Islamic interior was the "perfect" environment for dramatic effects and evocations of a distant, "other" land. Even those interiors that are not so blatantly theatrical as Olana were environments where a variety of social dramas and cultural agendas were acted out.

⁴⁰Caroline P. Atkinson, ed., *Letters of Susan Hale* (Boston and New York: Houghton Mifflin Company, 1933), 250-251.

CHAPTER III: THE 1880S: OPULENCE, ECLECTICISM, AND, EXOTICISM

Goods from the Orient have always been present in American interiors. In the seventeenth and eighteenth centuries, Americans owned oriental porcelains, silks, "Turkish" carpets, and objects like japanned high chests that were inspired by Asian decorating techniques. Following European impulses, Americans in the early nineteenth century were beginning to create individual rooms in exotic styles, for example, the "Turkish" smoking room of the Victoria Mansion.

By the 1880s America experienced an intensification of interest in non-Western objects and designs. The last twenty years of the nineteenth century were ones of extraordinary affluence and indulgent luxury for some. Massive fortunes were founded on sugar, steel, tobacco, railroads, and shipping. The homes of families such as the Vanderbilts, the Havemeyers, the Morgans, and the Rockefellers were held up as the heights of taste and style. The desire of these people to have rooms in the Islamic taste did not stem from personal involvement with the Near East as had Church's. The wealthy were creating courtly palaces with rooms to display beautiful objects that conveyed their knowledge of culture and fashion. The elite were aware of what was fashionable but they could not produce these interiors by themselves. Money bought space and the design talent of prominent interior designers. The designers, not the elite patrons, were the ones aware of the latest trends and design books.

The mansions of the very wealthy were palatial, private homes that evoked the great houses of Europe. Architectural styles chosen ranged from a French chateau to an Italian Renaissance palazzo. The exteriors offered no clue to the interiors. The home had become a domestic museum. Comments from the time period recognized this trend:

But a man's house, which used to be his castle, is now his museum, and the purist understands that things are to be considered as unticketed specimens, the tokens of the collector's prowess or the souvenirs of his travels.⁴¹

Even Clarence Cook, author of *The House Beautiful*, noted in 1876 with some dismay that the fashionable New York parlor had grown from a comfortable environment for a family to a showplace for objects.

A New York Parlor of the kind called "stylish", where no merely useful thing is permitted, and where nothing can be used with comfort, is always overcrowded; things are bought from pure whim, or because the buyer doesn't know what to do with her money; and as the parlor is only used on what are called state occasions, what would be the good of having easy-going, comfortable things in it. So everything bought for show goes there, and as the temptation to New York rich people is to be all the time buying things for show, the inevitable result is, that in time the intruding camel crowds out the occupant of the tent.⁴²

These opulent rooms, some in the Islamic taste, were not for rest and repose. They were art galleries on display for the collector himself or for the privileged guest.

The premier example of this phenomenon in an exotic style was William H. Vanderbilt's Japanese Parlor, located on West 51st-52nd Street and Fifth Avenue (1883-1884) (Figure 5). It was the most elaborate and costly example of exotic interior decoration. The decorating firm of Herter Brothers designed the interior furnishings. The

⁴¹"American Interiors," *American Architect and Building News* 16 (9 August 1884): 66-64 quoted in Arnold Lewis, James Turner, and Steven Mc Quillan, *The Opulent Interiors of the Gilded Age: All 203 Photographs from "Artistic Houses" with New Text* (New York: Dover Publications, Inc., 1987), 28.

⁴² Clarence Cook, *Scribner's Monthly* (February 1876) quoted in Lewis, *The Opulent Interiors*, 28.

room's effect was a combination of Oriental fantasy and a cabinet of curiosities. The ceiling had red lacquer beams supporting a golden roof of bamboo, and shelves against the wall were filled with exotic porcelains and other rarities from the Orient. Many of the Western furnishings were in the Japanese taste. The Vanderbilt parlor succeeded in displaying the owner's collection of travel souvenirs and objets d'art in a sympathetic Japanese setting.

The Turkish smoking room from the John D. Rockefeller House, 4 West 54th Street, New York, 1884 (now located at the Brooklyn Museum), was created in a similar vein (Figure 6). It combined some actual objects from the Near East with more objects inspired by Islamic design. The room was a complete luxury, a rich mixture of forms, colors, materials, and textures. The Turkish smoking room was originally created by Mrs. Arabella Yarrington Worsham, who in 1884 married Collis P. Huntington, the railroad millionaire.⁴³ The room was probably created before Mrs. Worsham's marriage to Huntington. According to records, the New York design firm of Pottier and Stymus were involved, with the help of George Schastey, who claimed to have designed the room.⁴⁴ After Mrs. Worsham's marriage the house was sold to John D. Rockefeller.

Every surface of the room has been ornately patterned. The painted ceiling contains a variety of different Islamic designs, some swirling, organic, arabesque forms and others simple rosette and starburst motifs. The upper level walls have pseudo-supportive Islamic stalactite vaults decorated in a gilded leaf motif. Between those supports is ornament in a stylized, floral pattern. The carved doorways have pointed Saracenic

⁴³Sweetman, *The Oriental Obsession*, 229. It is interesting to note that this predominantly male-oriented room was created by a woman.

⁴⁴Sweetman, *The Oriental Obsession*, 229.

arches at the top of each panel. The middle wall is decorated in an entirely different Islamic pattern which is simple and repetitive. The textiles constitute the largest element of exoticism in the room. The floor has been covered with a large Oriental rug, a doorway has been draped with a pair of expensive, embroidered "Turkoman" curtains, and the ebonized seating furniture has been upholstered in an embroidered velvet with tassels hanging from the skirt and from the crest rail. The combined effects of red, ochre, orange, brown, and blue is rich and sumptuous. Other furnishings in the room include an ebonized octagonal center table. The octagon is a form typically associated with Near Eastern architecture and this example has round arches supporting the table top and Islamic ornament carved on its base. The hanging *étagère* also exhibits a series of round arch openings and a similar stalactite supporting base as in the upper wall. The brass candelabra, clock, the fireplace fender, andirons, and surround are probably not from the Near East but designed with an Islamic feeling.

The use of the Islamic style in a "smoking room" was most appropriate. Men's smoking rooms were almost exclusively decorated in the Islamic taste. The finest tobacco was imported from Turkey and it was closely connected with the "easy, smoke-filled existence" of the Near East. Smoking rooms were private retreats for men to drink liquor and smoke cigars and pipes after a meal.

The Main Room of the Oswald Ottendorfer Pavilion, located between West 135th and 136th Streets on Riverside Drive in New York City, was also a notable Islamic-style interior (Figure 7). The \$30,000 Pavilion, designed by William Schickel in 1879, was built by Oswald and Anna Behr Uhl Ottendorfer on the property adjoining their weekend and summer home. The one-story pavilion was featured in *Artistic Houses*, a collection of photographed interiors from 1882-1883. It had an open piazza that provided panoramic

views of the river and was probably used by the Ottendorfers as an entertainment spot in warm weather.⁴⁵

The interior is distinctively Islamic because of the horseshoe arches, the mihrab or prayer niche in the corner of the room, the geometric patterning of the surface decoration, and the stalactite vaulting of the upper sections of the walls.⁴⁶ The recessed alcove is filled with an overstuffed sofa and an octagonal table and two wickers chairs are placed in front. Oriental rugs cover the floor and heavy portieres are used as room dividers. The flocked wall paper and the chimney piece with its Saracenic and horseshoe arches are not Near Eastern in origin but Western forms overlaid with a veneer of exoticism.

⁴⁵Lewis, *The Opulent Interiors*, 84.

⁴⁶Lewis, *The Opulent Interiors*, 84.

CHAPTER IV: THE 1890S: FASHION AND ACCUMULATION

The 1890s brought the peak of the Islamic fascination to America. In the late nineteenth century the wealthy continued to have rooms created in the Islamic taste but these interiors had changed. They attempted to achieve a greater level of "authenticity" through the accumulation of Near Eastern goods. The rooms came no closer to depicting the reality of a Near Eastern interior but they were loaded with imported objects and draped with textiles in order to suggest more accurately the American vision of the Near East. These later rooms are comparable to stage sets; their use as domestic settings has been voided. They became period rooms of the Near Eastern culture. They can be compared to ethnological dioramas without the people.

Knowledge about the Near East at both a popular and elite level was increasing in the late nineteenth century. The wealthy were traveling to the Near East with greater frequency. For those not able to afford a tour of the Holy Land, the Near East was temporarily transplanted to America by means of international exhibitions or world's fairs. These fairs were important in familiarizing numbers of Americans with Islamic shapes, forms, objects, and architecture.

America's first significant world's fair was the 1876 Philadelphia Centennial Exposition. Held on the grounds of Fairmount Park, the Exposition primarily showcased the technological and industrial achievements of America. For the United States the Philadelphia Centennial represented the "first adequate expression in a material way of the

dignity, wealth, and resources of the nation."⁴⁷ The Exposition displayed Bell's telephone, the Westinghouse air brake, Edison's duplex telegraph, the typewriter, the refrigerator car, the sewing machine, the giant Corliss engine, and many other examples of American ingenuity.⁴⁸

The Centennial also contained modest areas of ethnological and cultural displays from such foreign countries as Japan, Algeria, Turkey, Tunisia, Egypt, Persia, and Russia. Most of these national exhibits were commercial ventures designed for shopping, eating, and entertainments. Americans indulged in a variety of Near Eastern activities such as pipe-smoking and coffee-drinking. A few Oriental bazaars sold "rich costumes, carpets, pipes, swords, daggers, hilts, and other articles" ⁴⁹ (Figures 8, 9, and 10).

The World's Columbian Exposition of 1893 (the Chicago World's Fair) provided the first large-scale, commercial introduction of Islamic culture, artifacts, and customs into the United States. The Chicago fair was enormously successful with 21.5 million paid admissions registered.⁵⁰ The ethnological section of the 1876 fair was replaced and surpassed in size by the sophisticated Midway Plaisance (Figure 11). The Midway was a confusing hodge-podge of peoples, races, languages, entertainments, shops, restaurants, and architecture.⁵¹ Near Eastern attractions included the "Street of Cairo," an Ottoman Arab Wild East Show, a Moorish palace, and an Algerian and Tunisian Village. In a highly

⁴⁷Joseph Rogers, "Lessons from the International Exhibitions," *Forum* 32 (November 1901): 502 quoted in R. Reid Badger, *The Great American Fair The World's Columbian Exposition and American Culture* (Chicago: Nelson Hall, 1979), 17.

⁴⁸Badger, *The Great American Fair*, 17.

⁴⁹Frank H. Norton, ed. *Frank Leslie's Historical Register of the United States Centennial Exposition, 1876* (New York: Frank Leslie's Publishing House, 1877), 107.

⁵⁰Badger, *The Great American Fair*, 109.

⁵¹Badger, *The Great American Fair*, 107.

visible way, sanitized versions of the cultures of the world were presented to the American public for inspection. Fairgoers were able to buy Near Eastern goods as souvenirs in the various bazaars located throughout the Midway.

World's fairs provided high visibility exposure to different cultures. The countries and customs of the world were waltzed out into public view but a direct influence of the fairs on Islamic interiors seems marginal and speculative. Exposure even to large number of visitors did not always translate into impact.

The stairhall of the Edward Lauterbach house, 2 East 78th Street, New York City, 1899, is an example of this transformed Islamic interior (Figure 12). It contains a profusion of actual Near Eastern objects, including brass mosque lanterns hanging from the ceiling, a Persian brass ewer on the newel post, two octagonal mother-of-pearl inlaid tabouret tables, two inlaid book easels, and an inlaid folding chair. The textiles consist of embroidered Turkish hand towels, a large oriental carpet and stair runner, pillows and carpet portieres decorated with calligraphic designs, and draped fabrics woven or embroidered with Near Eastern motifs. The brass fireplace hood is capped by a large onion dome. The stair case has been ornamented with pointed arches and delicate ball and spindle turnings. These turnings are imitative of the lattice work grilles or *mashrabiyyah* that screen Near Eastern windows. The upholstered stool at the left also has delicate turnings on the base. Pointed arches are echoed on the other side of the staircase. Above the stairs is a semicircular stained glass panel. The panel depicts a seated man smoking a hookah water pipe or playing an instrument. Two other men beside him watch a dancing girl. The scene is undoubtedly based on the orientalist "harem" pictures coming from Europe. The interior has an accumulation of many objects in an effort to evoke the Near East.

Another New York interior of 1904, called the Oriental room (Figure 13), is a complete encyclopedia of Near Eastern objects and objects decorated in the Islamic taste. It is not functional as a room but a showcase for a traveller's souvenirs and collections. The assorted objects include inlaid folding chairs, tabouret tables, a Cairo stand with tray, brass lanterns and ewers, Islamic ceramics, and an oriental pedestal. Other objects consist of an Islamic-style chimney piece, a collection of armor on the back wall, three oriental rugs, an inlaid table with supports for displaying ceramic objects, a draped "Turkish" corner, and an overstuffed "Turkish" chair.⁵² The ceiling has been decorated in an oriental design. There are a variety of other odds and ends. The comparative subtlety and restraint the earlier interiors are absent. Every known object is represented in meticulous detail. The whole effect is picturesque and very cluttered.

This chaotic interior documents another change in Islamic-style designing, the appearance of the Turkish corner. The right corner of the room has been draped to create a tent-like effect. The Turkish corner is a microcosm or miniature of the larger rooms.

An excellent example of this new idea is depicted in a photograph of the drawing room and Turkish corner of Mrs. Hughes, New York City, 1899 (Figure 14). In the Hughes photograph the Islamic style was confined to just one corner of a formal parlor space. Half of the room is filled with a Rococo revival-type sofa, armchair, and center table, a French-style writing table, a curio cabinet, a screen, and a polar bear rug. The

⁵²"Turkish" seating appeared in America in Robert Conner, *The Cabinet Maker's Assistant* (Buffalo: Faxon and Reed, 1842), a design book. Based on eighteenth-century French upholstered forms, "Turkish" seating had overstuffed proportions and was often tufted and decorated with fringe and tassels. "Turkish" furnishings accentuated the feelings of comfort, luxury, and relaxation associated with the Near East. These extremely comfortable and expensive chairs were understood as a link with the repose and sybaritic lifestyle of the Orient. For more information see Chapter 6: Comfort and Glitter: Popular Taste for French and Turkish Upholstery, 1875-1910 in Katherine C. Grier, *Culture and Comfort: People, Parlors, and Upholstery 1850-1930* (Rochester, NY: The Strong Museum, 1988).

walls contain a variety of photographs of people on horseback and portraits. Some of the other objects present are a landscape, a small statue of Daphne, and a genre painting of a family in a kitchen. The room is evocative of a stylish French salon.

On the right side of the same room is a full-blown Turkish corner. Two seemingly incongruous styles are placed in the same interior. This Turkish corner was created by draping three large lances with oriental fabric. The calligraphic-patterned fabric is gathered to form swags for a sheltering, tent-like effect. Underneath the swagging is a divan covered with fabric and piled with a profusion of pillows. The pillows and the couch cover each have different patterned fabrics. The overlay of colored and patterned fabrics remains an important characteristic of the Islamic taste. Within the tent shelter are swords, daggers, Japanese Noh masks, and a small *étagère* holding various exotic ceramic figurines. A banjo, graduated set of gongs, an octagonal tabouret table, and large pedestal give the corner a consciously artistic feeling. The corner is a deliberate attempt to show awareness of the other cultures and the current fad, yet it is an artistic pastiche. In a formal room such as a drawing room, this Turkish corner may or may not have been used as a place to relax and recline like the "hedonistic" Turks. But it definitely was a testament to the artistic and tasteful inclinations of Mrs. Hughes.

CHAPTER V: THE COMMERCIALIZATION OF THE ISLAMIC TASTE

Although Harriet Prescott Spofford in *Art Decoration Applied to Furniture* (1878) thought the Islamic taste "more in accord with the summer palaces of wealth than the homes of people whose income is restricted," she believed that small houses might have at least one room, a conservatory perhaps, where "some of the features of the style may always be indulged."⁵³ The middle class wanted to emulate the interiors of the wealthy. Total rooms devoted to the style were not practical and affordable in a house where space was at a premium. The concept of the Turkish corner or a limited area devoted to the Islamic taste was adopted as a means of including exoticism in the home.

As we have seen, the wealthy continued to create their Islamic-style rooms, but for the middle class the rise of import firms specializing in Near Eastern goods made travelling to an Oriental bazaar or hiring an interior designer unnecessary. One mail order firm advised in the 1890s that "a little taste combined with judicious expenditure can transform a room into a palace."⁵⁴ Based on the success of such firms as Liberty's of London, comparable companies were formed in the United States to satisfy the demand for "Oriental" and Islamic furnishings and novelties. The largest of these import firms were in New York City.

⁵³Harriet Prescott Spofford, *Art Decoration Applied to Furniture* (New York: Harper and Brothers, Publishers, 1878), 144.

⁵⁴Darby, *The Islamic Perspective*, 124.

With more goods being imported, trade catalogues targeted a mass audience and were tools for the distribution of these goods over a large area. Islamic objects were easily obtainable from illustrated trade catalogues providing a variety of things in the Islamic taste. A. A. Vantine and Co., 877 and 879 Broadway, New York City, exclusively sold import goods from the Near East and Japan (Figures 15, 16, 17, 18, and 19). Their catalogue, *Products of the Orient* (c. 1895), illustrated an extensive variety of floor coverings from their "Carpet Department": Candahar carpets, Bahndurr carpets, Persian or Ferehan carpets, Eulaha carpets, Ushak carpets, and Kurdistan, Anatolia, Cashmere, and modern Daghestan rugs. Decorative objects such as sets of armor and other personal adornments were popular. Turkish slippers were 85 cents a pair. Their catalogue cut represented "the embroidered slippers as worn by Turkish ladies in Harems."⁵⁵ They also sold Near Eastern furniture, including Turkish inlaid coffee tables (octagonal tabourets), less expensive Turkish coffee tables in plain color, India carved tables, and Cairo stands for trays. Other objects illustrated were Bagdad portieres and lighting devices such as Persian mosque lanterns and Damascus lanterns. According to the catalogue, the lanterns not only gave a decorative effect to the interior but they also provided "a soft light when illuminated, that is most suggestive of Arabian Nights and Oriental life."⁵⁶ The price of \$54 for the large lamp and \$34 for the smaller version placed some of these objects out of the range of the middle class. A. A. Vantine was trying to serve an upper middle class market who wanted to indulge in the Islamic style.

⁵⁵A. A. Vantine & Co. Importers, *Products of the Orient* Trade catalogue, (New York, c. 1895), 27, Winterthur Library, Winterthur, DE.

⁵⁶Vantine, *Products*, 22, Winterthur Library.

Other companies, like John W. Boughton, Manufacturer, 1413 Chestnut St., Philadelphia, exclusively manufactured elaborate and intricate wooden grilles that filled the upper portions of doorways, divided long rooms, and created screened corners (Figure 20). These grilles became popular additions to the middle class Islamic interior. In 1893 the company produced a catalogue devoted to *Moorish and Egyptian Fret & Grille-work*. The front page of the catalogue displayed an ornate grill-work screen with interior draperies opening out onto a distant, aquatic vista. In his catalogue Boughton made reference to the Chicago World's Fair writing that "A visit to the Street of Cairo in the Midway Plaisance, at the Columbian Exposition, at Chicago, has given many people their first glimpse of the original use of Egyptian and Moorish Grille and Fret Work."⁵⁷

The industrialized production of Islamic-style goods, especially floor coverings, lowered the prices of these products. Rugs and carpets became ubiquitous whereas previously they had been confined to the wealthy. After 1900 department stores such as R. H. Macy's, Jordan Marsh, and Sears and Roebuck began to offer cheaper, printed or factory-woven versions of oriental rugs, portieres, and couch covers. With printed couch covers running as cheap as \$1.19 at Macy's, the average American could afford to indulge in the vogue for Near Eastern goods (Figure 21). Sears and Roebuck offered the most economical furniture and textiles in their 1902 Edition of the trade catalogue. They lived up to their claim as the "cheapest supply house on Earth." Sears sold rope portieres, oriental tapestry couch covers, and "Bagdag Draperies."⁵⁸ With cut prices and cheaper quality goods the Islamic taste came within the reach of almost everyone's furnishing budget.

⁵⁷John W. Boughton, Manufacturer, *Moorish and Egyptian Fret & Grille-work* Trade catalogue, (Philadelphia: John W. Boughton, Manufacturer, 1893), n.p., Hagley Museum and Library.

⁵⁸*The 1902 Edition of The Sears, Roebuck Catalogue* With an introduction by Cleveland Amory, Reprint, (New York: Bounty Books, 1986), 888.

Magazine literature of the late 1890s also provided information to the middle class on how to create an "Oriental nook," "cozy corner," or "Turkish corner." A corner filled with a sofa, cushions, and a tent-like drapery was to become a minor rage. Periodicals such as *The Ladies Home Journal*, *The Decorator and Furnisher*, *The Art Amateur*, and *The House Beautiful* created an aura of acceptability and necessity for these Islamic corners. In a *Ladies' Home Journal* article by William Martin Johnson, "The House Practical," he stated that cozy corners should have an effect "which invites repose and freedom from conventionality."⁵⁹ He continued to advise the middle class on how they could have the oriental look at a cheaper rate by using printed fabrics and replicas. He claimed that, "the draping is caught up by Oriental fans or shields. These small shields may be painted upon circular pieces of wood; the effect will be found quite as good as genuine antiques."⁶⁰ Katherine C. Grier in her study of parlors and upholstery, *Culture and Comfort*, stated that Turkish or cozy corners were particularly popular in households where the occupants felt a need to complete or update their rooms but had limited means to furnish fashionably.⁶¹

Magazine literature also propagated the idea that the do-it-yourself Turkish corners were just as good and perhaps more virtuous than the designed interiors of the wealthy. What was a necessity because of the limitations of money was pronounced as an artistic opportunity.

⁵⁹William Martin Johnson, "The House Practical," *The Ladies' Home Journal* 16 no. 6 (May 1899): 27.

⁶⁰Johnson, *The Ladies' Home Journal*, 27.

⁶¹Grier, *Culture and Comfort*, 194.

The pleasure of fitting up a room for one's self, and doing the work actually with one's own hands, will recompense the occupant for any time and trouble expended on a room.⁶²

The wealth of magazine literature on the style indicated that people wanted more information on how to achieve the Islamic appearance without the cost.

An interesting set of photographs comes from an album of the John Curtis house of Dorchester, Massachusetts (Figures 22 and 23). The album recorded the family's interiors before and after redecorating. The parlor photographs were taken by a member of the Curtis family around 1895 and are particularly good evidence of updating an interior in the Islamic taste. The original parlor contained odds and ends. It was a compilation of furniture from different rooms and time periods: a Morris chair, a platform rocker, oriental rugs, and a bedroom dressing case serving as a makeshift *étagère*.

The revamped parlor added a Turkish or cozy corner. The Curtises created an exotic nook with a buttoned, upholstered sectional couch, tied-back chenille draperies with pine cones, throw pillows, a pierced screen at the top, and a plain tabouret table. The Turkish corner moved the parlor into contemporary fashion while retaining its sense of comfort and informality. The Curtises displayed their knowledge of world culture as well as current design practices.⁶³

⁶²Alice F. Maynor, "Pretty Corners in Girls' Rooms," *The Ladies' Home Journal* 15 no. 10 (September 1898): 15.

⁶³Grier, *Culture and Comfort*, 195.

CHAPTER VI: CONCLUSION

The Islamic taste in American interior design retained popularity for over fifty years. Although the style was not universally adopted in the nineteenth century, it was not merely a fad or an insignificant blip on the design spectrum. Through its years of fashionability, the Islamic style was perpetuated by a variety of impulses, some individual and others cultural. A number of ideas contributed in some measure to the sustained significance of the Islamic style over time. Some ideas converged and overlapped in time and others were singular visions. The Islamic taste was repeatedly reinterpreted and recontextualized to make it relevant to people's lives over time.

The early interest in the Islamic style was a pure desire for change. After the revivals of the Gothic, Rococo, Egyptian, and Greek styles, the Islamic style was something different, novel, exciting, and at times fancifully flamboyant. People naturally grew tired of the same things, the status quo; therefore styles changed to suit the whims of fashion. Just as Mark Twain found "something thoroughly and uncompromisingly foreign"⁶⁴ in Tangiers, P. T. Barnum chose Islamic style architecture because it was different and attracted attention. It was intriguing and fascinating because it represented a physically distant culture enriched with romantic allusions propagated by popular literature.

The accuracy of the Islamic elements did not matter. The early interiors at the Victoria Mansion and the Lockwood-Mathews house were superficial suggestions of the

⁶⁴Twain, *Innocents Abroad*, 57-58.

Near East, usually patterns and motifs on a wall. These interiors were evocative but not authentic. They were as Islamic in character as the Staffordshire transfer-printed earthenware of the 1840s. Patterns names such as "Palestine" and "Oriental" evoked a foreign place by using fanciful renditions of Islamic architecture and costumed natives. But the compositions were based in romantic fiction and fantasy, not in documented views.

The interiors of Olana were characteristic of a phenomenon larger than just novelty and romanticism. Church's Olana was an individual reaction to his first-hand experience with the Near East. The Near East was not only seat of Islam and Judaism but also of Christianity. American pilgrims to the Holy Land often were missionaries, or like the Church family, stayed with missionaries on their travels. In a provocative article, "Frederic Church's 'Sacred Geography'," John Davis asserted that Church's journey to the Near East resolved the spiritual conflict of his Pre-Darwinian world view with the science of Charles Darwin's *Origin of the Species*. The trip served to render the past immediately accessible through the tangible ruins and historic sites scattered throughout the Near East.⁶⁵ Whereas Church's earlier trips to South America retraced the journey of the scientist, Alexander von Humboldt, by going to the Near East Church was retracing the footsteps of Christ. Church stated in his travel diary to Petra's rock-cut tombs,

We read and discussed passages of Scripture which relate to Edom and to the wanderings of the Israelites. From the natural advantages of the ground where we are encamped and the fact that it lies before the easiest entrance to Petra we felt justified in supposing that the Israelites may have encamped just here.⁶⁶

⁶⁵Davis, *Smithsonian Studies*, 90.

⁶⁶Petra Diary of Frederic Church, 23 February 1868, Olana quoted in Davis, *Smithsonian Studies*, 84.

Davis used this line of thought to explain the personal enthusiasm of Church's series of Near Eastern landscapes even though they were not critically well-received works. Davis's theory could also be applied to Olana.

Olana individually was seen as Church's recreation of the Holy Land in his home country. Interiors filled with objects from the most sacred and religious region of the world were connections to the past, connections with a trip abroad, and a link to the spirituality of Christ's time.

For the majority the Islamic taste probably did not carry connotations of spirituality and Christianity. Interiors like the Rockefeller smoking room suggested an awareness and an appreciation of non-Western cultures. They were testaments to a collector's prowess. In a tour of the mansion, one would experience the artistic achievements of the world's cultures without leaving the security of home. On one level these interiors demonstrated the West's appreciation of the design and workmanship of the goods, but on another they expressed the desire to categorize or "museumize" the cultures of the world.⁶⁷ According to Kenneth L. Ames,

while these interiors may seem neutral expressions of the accumulation of knowledge, they have been interpreted as part of the larger impulse of domination that characterizes the West in the late nineteenth century.⁶⁸

The grand homes of the wealthy can be seen in terms of a broader drive to control the world through the possession of its artifacts. These interiors were fascinating and yet they were rigidly controlled in terms of the space they consumed, usually no more than one room. Victorians had a token intellectual acceptance and knowledge of the Islamic cultures.

⁶⁷Kenneth L. Ames, "The Decorative Arts of the Gilded Age," in 1888: *Frederick Layton and His World* (Milwaukee: Milwaukee Art Museum, 1988), 161.

⁶⁸Ames, 1888, 161.

Edward Said in his study, *Orientalism*, believed that the Islamic world was seen as threatening to the established view of things and needing to be controlled. Said did not directly address the issues of Western interiors created in the Islamic style but he contended that orientalism in Western literature was a mode of thought for redefining, classifying, and expressing the presumed cultural inferiority of the Islamic Orient; it was a part of the vast control mechanism of colonialism designed to justify and perpetuate European dominance.⁶⁹

The fascination with the Near Eastern culture included its objects and designs; it did not embrace its people. In fact, the Islamic people were stereotyped as lazy, lascivious, barbaric heathens dedicated to a hedonistic lifestyle. The popular guide book, *Baedeker's Handbook for Travellers*, asserted that the Arabs "occupy a much lower grade in the scale of civilization than most Western nations."⁷⁰ Another traveller's guide described the Turkish women writing,

Among the rich Turks, the wives lead a lazy, useless, sensual life, doing no sort of work and never opening a book or paper. Their days are spent in stuffy-smelling rooms, smoking cigarettes and eating sweetmeats, and the only excitement of the day is paying visits to other women or stewing in the debilitating bath. They have no rational subject of conversation, so naturally drift into filthy discussions and obscene stories.⁷¹

The people of the Near East were thought to be morally and culturally inferior to Westerners. At best they were considered the "fossilized" past of an ancient world.

⁶⁹Edward Said, *Orientalism* (New York: Pantheon Books, 1978) cited in David Rosenthal, *Orientalism: The Near East in French Painting 1800-1880* (Rochester, NY: Memorial Art Gallery of the University of Rochester, 1982), 9.

⁷⁰Karl Baedeker, *Handbook for Travellers. Part First: Lower Egypt...etc.* (Leipzig: Karl Baedeker Publications, 1878), 12 quoted in Stevens, *The Orientalists*, 31.

⁷¹Henry Barkley quoted in Richard Hall, "The Wilder Shores of Art," *Connoisseur* 204 no. 821 (July 1980): 198, 200.

Westerners believed that the Near Eastern peoples had ceased to evolve as a cultural group since Biblical times. Contemporary people, customs, and dress provided as important a link with the Biblical past as its geography and archaeological remains. The Near East was seen as a simple folk culture that remained after its day had passed. In the article, "Palestine" in the *Penny Magazine* the author stated,

In looking over the accounts of early inhabitants of Palestine; it is impossible not to be struck with the great similarity of their manners to those of the present Bedouin Arabs, who living in tents or wandering over the plains in search of pasture for their herds, present an exact picture of their progenitors, whose deeds have been preserved in holy writings.⁷²

The sensual, erotic nature of Near Eastern life was also a component of the West's attraction to the Islamic style. Through *The Arabian Nights* and other literature inspired by the Near East, the West had the notion that the Orient was a land of glittering opulence, lavish splendor, and sexual licentiousness. Fantasies surrounding the harems and seraglios of the Near East were numerous. The Western male was fascinated by the unobtainable women, secreted away from the streets, covered by veils, and corraled for one man's pleasure.⁷³ Westerners were not allowed access to the harems, but their imagination transported them within their walls. Travellers described concubines that they had never seen:

The blaze of sunshine is round her kiosk, but she sits in the softened shadows so dear to the painter's eye. And so she dreams away the warm hours in such a calm of thought within, and sight or sound without, that she starts when the gold fish gleams in the fountain, or the breeze-ruffled roses shed a leaf upon her busom.⁷⁴

⁷²"Palestine," *Penny Magazine* (July 27, 1839): 284-286 quoted in Kenneth P. Bendiner, *The Portrayal of the Middle East in British Painting 1835-1860*, Ph.D. Diss. Columbia University (Ann Arbor, MI: University Microfilms International, 1979), 88.

⁷³Stevens, *The Orientalists*, 18.

⁷⁴Eliot Warburton, *The Crescent and the Rose; or Romance and Realities of Eastern Travel*, 1st publ. 1844; (London: Henry Colburn, 1855), 48 quoted in Bendiner, *Portrayal of the Middle East*, 205.

The Islamic interior created an avenue of escapism to a different, exotic culture. Surrounded by the objects of another culture, it was easy to transport oneself to that far, distant world. Smoking rooms were private retreats for men in which these erotic fantasies could be played out upon another culture.

Islamic taste in interior design does not correspond to the domestic morality professed in the multitude of books on home decorating advice. With its underlying messages of eroticism and immorality, the Islamic style must have created a cognitive dissonance for the owners. Prescriptive literature such as Harriet Spofford's *Art Decoration Applied to Furniture* and other manuals like it, provided an overlay or veneer of acceptance for the style.

Once the novelty wore thin, rooms in the Islamic taste must have been seen as incongruous and discordant within households. After 1910 the Islamic style became stereotyped and far too exotic for the colonial revival rooms of the time. The period room concepts of the Vanderbilts, Lauterbachs, and others became encapsulated in museums. Museums devoted to the collecting of cultures, the natural history museum or ethnological institute, provided the role that these interiors once held. The necessity for domestic museums was gone. Also xenophobic and isolationist attitudes of the early twentieth century invaded the domestic sphere. Colonial revival rooms devoted to America's past dismissed America's fascination with Islamic cultures.⁷⁵ The only Islamic object that remained popular, fashionable, and collected was the oriental rug. The first Islamic object to arrive in America remained the last and most enduring.

⁷⁵The Islamic style continued in American synagogue architecture. See Gerald Bernstein and Gary Tinterow, *Two Hundred Years of American Synagogue Architecture* (Waltham, MA: American Jewish Historical Society, 1976).

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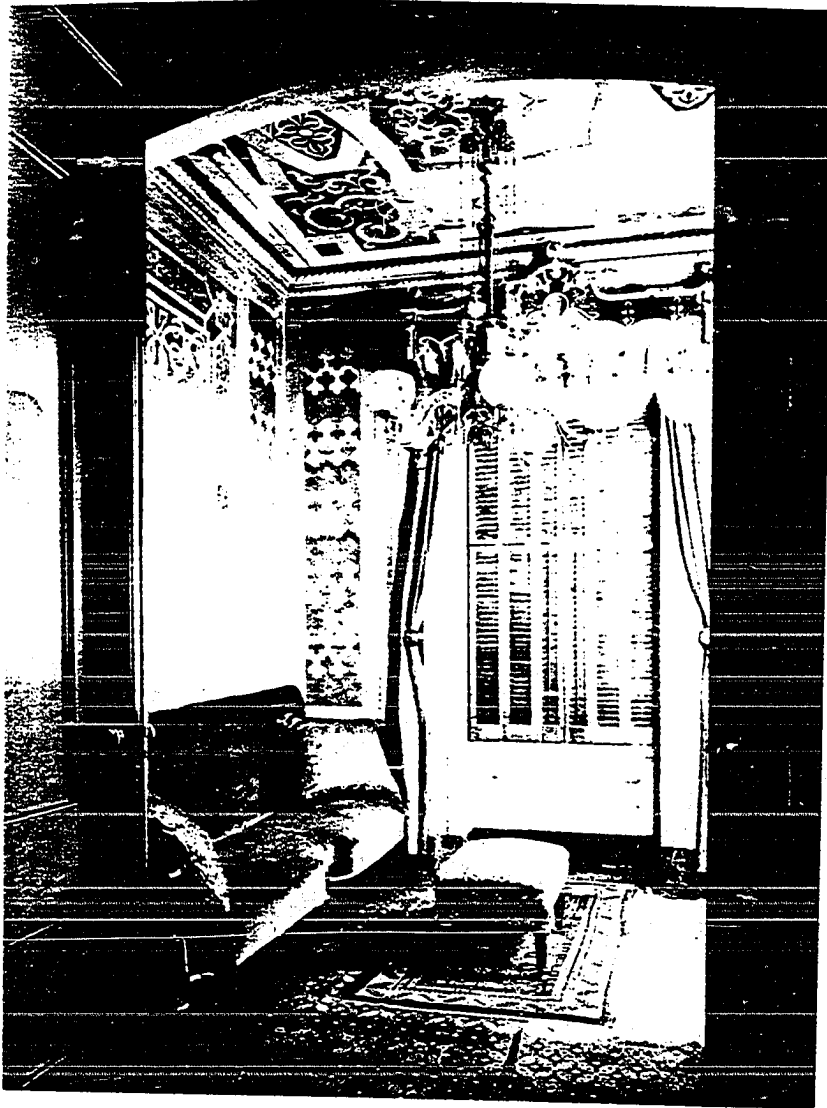


Figure 1. The "Turkish" Smoking Room at Victoria Mansion, Portland, Maine. Courtesy of the Victoria Society of Maine.



Figure 2. Moorish Drawing Room, Lockwood-Mathews Mansion, Norwalk, Connecticut. Courtesy, Lockwood-Mathews Mansion Museum of Norwalk, Inc.



Figure 3. Olana, Exterior View, Southwest Facade, c. 1900. Hudson, New York. Courtesy of New York State Office of Parks, Recreation and Historic Preservation, Olana State Historic Site.

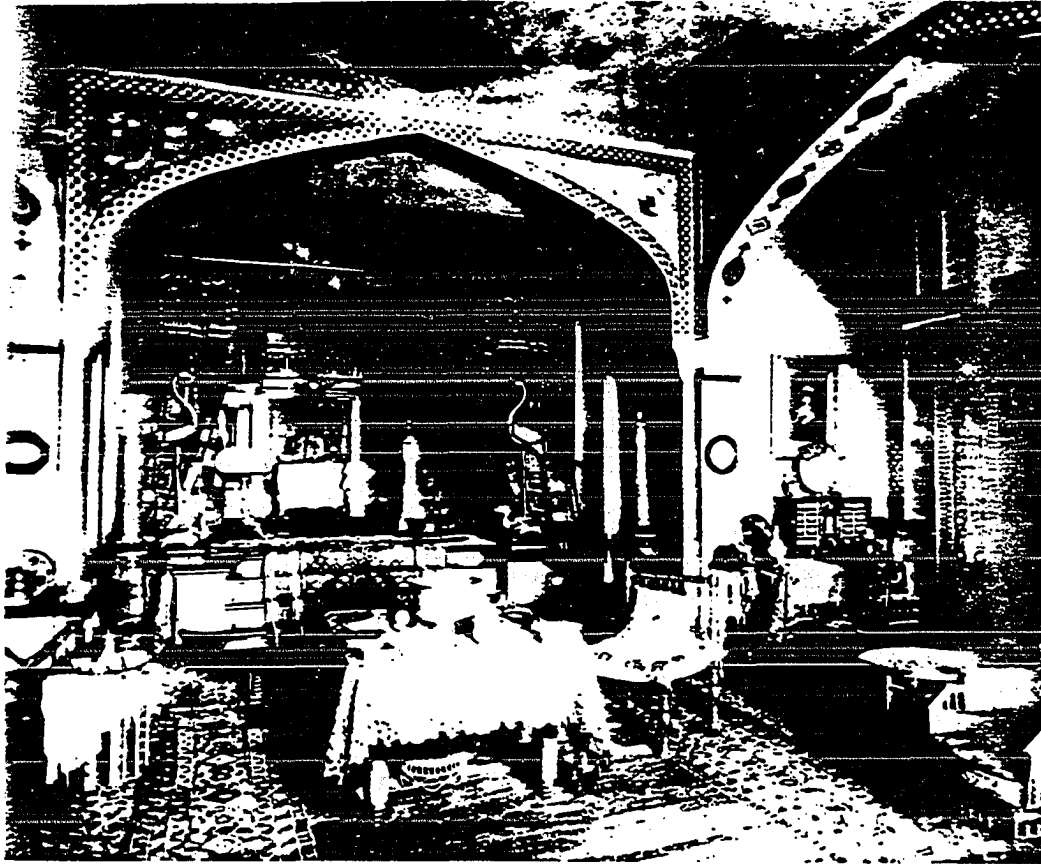


Figure 4. Court Hall, Olana, 1884. Hudson, New York. Photograph by Robert and Emily DeForest. Courtesy of New York State Office of Parks, Recreation and Historic Preservation, Olana State Historic Site.



Figure 5. The Japanese Parlor, North-West corner. From Earl Shinn [Edward Strahan] pseud., *Mr. Vanderbilt's House and Collection* (Boston, New York, and Philadelphia: George Barrie, 1883-1884.) 2 volumes. Holland Edition, n. p. Courtesy, The Winterthur Library: Printed Books and Periodical Collection.



Figure 6. Smoking Room, The John D. Rockefeller House, New York, New York, built 1864-1865, remodelled 1884, Acc. No. 46.43, Gift of John D. Rockefeller, Jr. and John D. Rockefeller, III. Courtesy of The Brooklyn Museum.

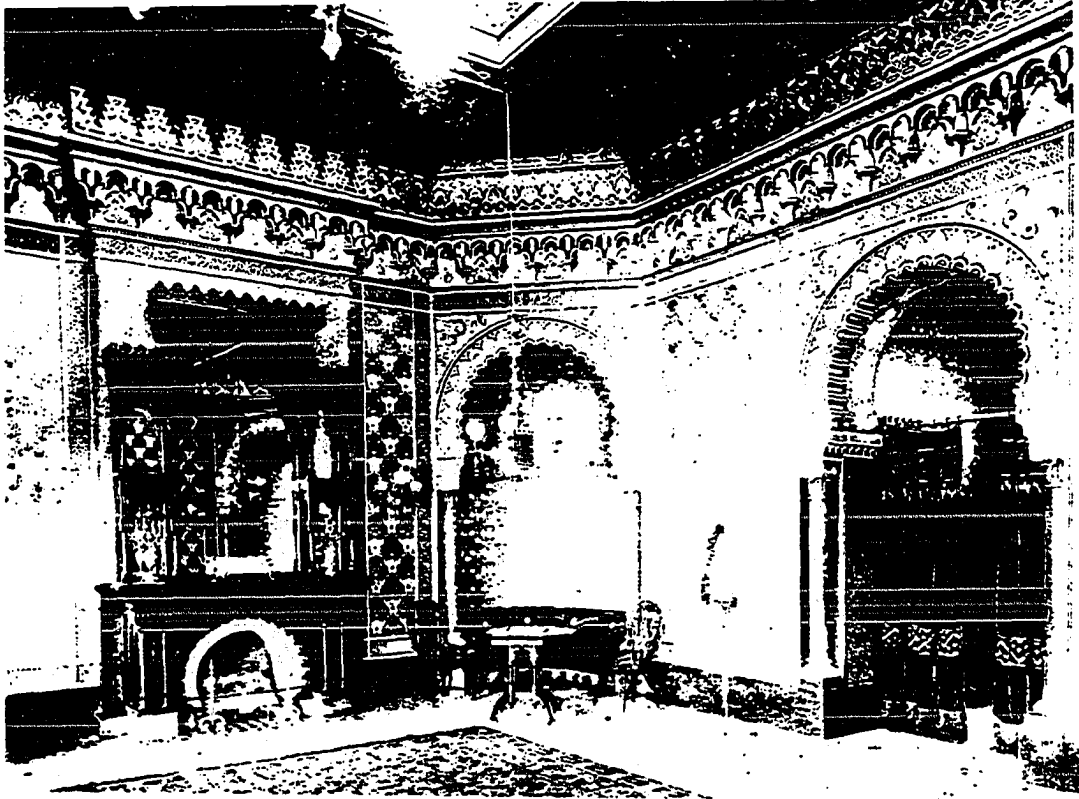


Figure 7. The Main Room, Oswald Ottendorfer Pavilion, West 135th and 136th Streets on Riverside Drive, New York, New York, 1879. From Arnold Lewis, James Turner, and Steve McQuillan, *The Opulent Interiors of the Gilded Age All 203 Photographs from "Artistic Houses" with New Text* (New York: Dover Publications, Inc., 1987), 84. Photograph by Herb Crossan.



Figure 8. Scarf Dancer. From Frank H. Norton, ed. *Frank Leslie's Historical Register of the United States Centennial Exposition, 1876* (New York: Frank Leslie's Publishing House, 1877), 119. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



Figure 9. Pipe Smoking. From Frank H. Norton, ed. *Frank Leslie's Historical Register of the United States Centennial Exposition, 1876* (New York: Frank Leslie's Publishing House, 1877), 108. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



Figure 10. Turkish Display. From Frank Norton, ed. *Frank Leslie's Historical Register of the United States Centennial Exposition, 1876* (New York: Frank Leslie's Publishing House, 1877), 298. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

PRICE TEN CENTS.



Figure 11. Front Cover, From John J. Flinn, *The Official Guide to the Midway Plaisance: The Authorized Official Guide to the Columbian Exposition* (Chicago: The Columbian Guide Company, 1893). Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

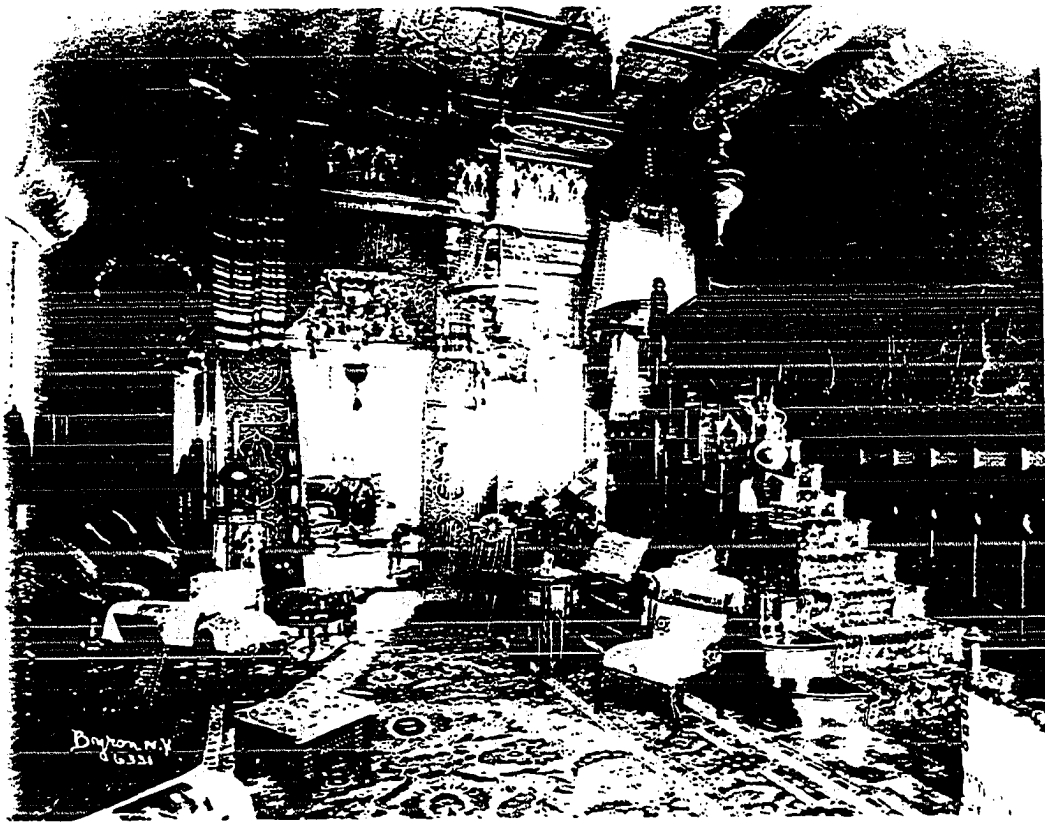


Figure 12. The Lauterbach Hall, New York, New York, 1899. Courtesy, The Byron Collection, Museum of the City of New York.



Figure 13. The Oriental Room, New York, New York, 1904. Courtesy, The Byron Collection, Museum of the City of New York.

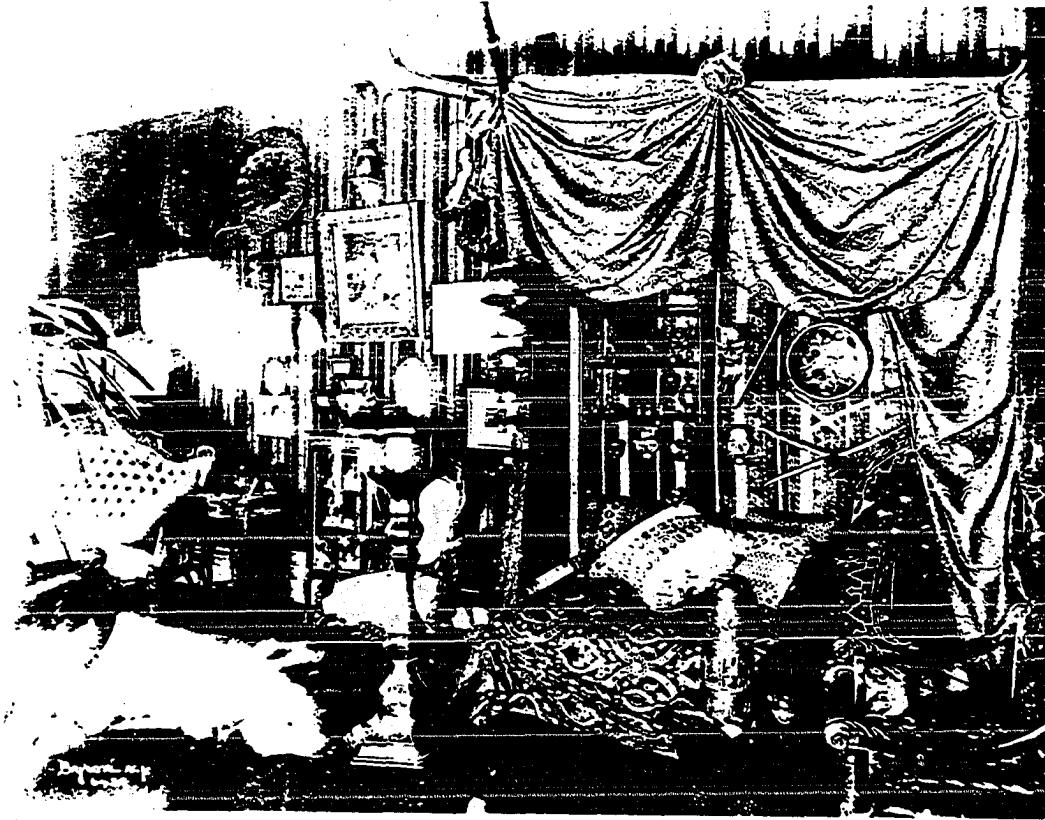
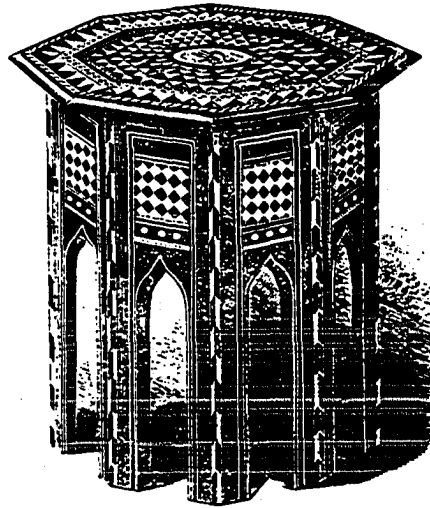


Figure 14. Mrs. Hughes' Turkish Corner, New York, New York, 1899. Courtesy, The Byron Collection, Museum of the City of New York.

Turkish Inlaid Coffee Tables.



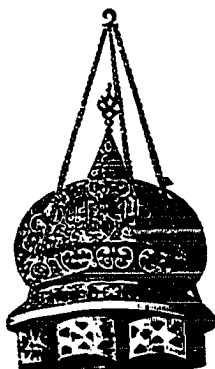
These tables are very ornamental and decorative, made in combination of dark and light woods, and inlaid with mother-of-pearl. They are very strong and durable and useful for many purposes. We have them in three sizes, as follows:—

17 inches in diameter, 20 inches high,	-	-	-	\$12.50
21 " " " 22 " " "	-	-	-	20.00
24 " " " 25 " " "	-	-	-	30.00

These prices include packing for shipment.

Figure 15. Turkish Inlaid Coffee Tables. A. A. Vantine and Company Importers, *Products of the Orient* Trade catalogue (New York, c. 1895), 18. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

Damascus Lanterns.



These lanterns are also made for lighting the Mosques and are to be found in general use in Damascus, and the surrounding country. Most excellent decorative effects can be obtained with them. We buy them up as opportunity offers to obtain good specimens, the sizes varying considerably. The prices range from \$20.00 to \$35.00, according to their size.

Figure 16. Damascus Lanterns. A. A. Vantine and Company Importers, *Products of the Orient Trade catalogue* (New York, c. 1895), 23. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

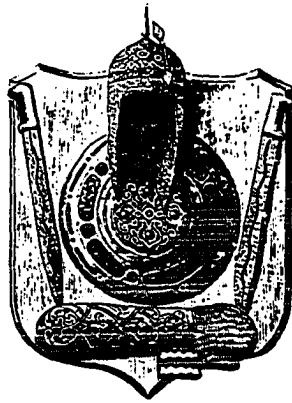
Cairo Stands for Trays.



This cut represents the Cairo stands for holding trays. It is represented with a brass tray, from Benares. Any placque or tray, however can be used with it, if of sufficient size. In Cairo and other Eastern towns, these stands are used for serving coffee, ices, fruits, &c., and besides their great utility they are very decorative. For packing purposes, they fold up, and can be put into a small compass. The size of these stands is 21 inches high and 20 inches in diameter, and the price is \$6.00. We can also supply a beautifully hand carved Benares tray of the proper size at \$16.00.

Figure 17. Cairo Stands for Trays. A. A. Vantine and Company Importers, *Products of the Orient* Trade catalogue (New York, c. 1895), 20. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

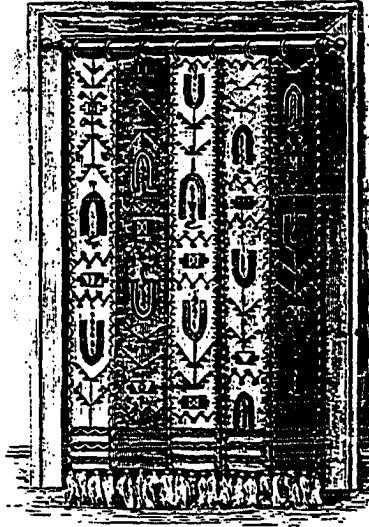
Armor.



A. A. VANTINE & Co., offer these collections of Antique Armor and Arms, all properly mounted and ready to be hung up. They are collected by our Agents in Persia from time to time, and mounted by us on quartered oak shields. The set usually comprises a shirt of chain, a steel helmet and shield, richly engraved in Persian characters, a steel arm piece and two weapons, such as scimitars, or swords, spear heads or daggers. The price ranges from \$55.00 to \$95.00, according to the merit of each set. These are veritable Antique pieces and not manufactured for decorative purposes as are frequently seen in other places.

Figure 18. Armor. A. A. Vantine and Company Importers, *Products of the Orient Trade catalogue* (New York, c. 1895), 21. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

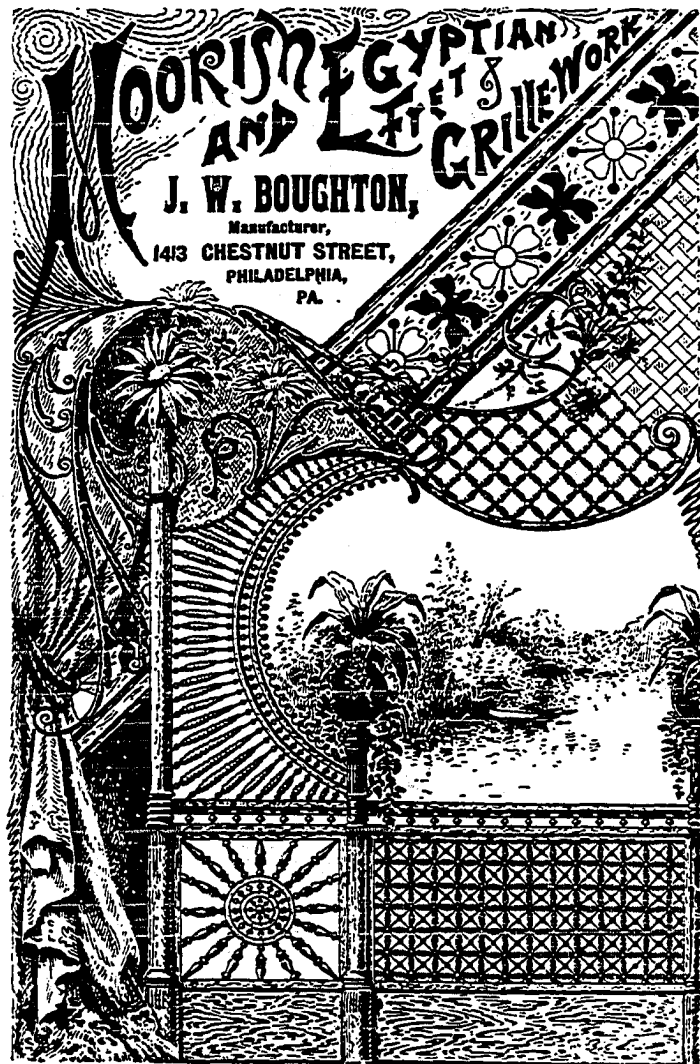
Bagdad Portieres.



Bagdad Portieres are a Woolen Hanging, manufactured principally in Asia Minor, at Kara Hissar, about 5 ft. wide by 10 ft. 6 in. length, and as shown in the illustration above, consist of five different colored stripes. The colorings are very good, terra cotta, old red, old blue, old gold and cream, being the colors usually found. They range in price from \$4.00 each to \$8.00, according to their weight, and the proportions of wool used in their manufacture. They are unquestionably the most popular and satisfactory Oriental Hanging or Portiere ever offered to the public.

Selected Copies & Prices
 No. 1006 (in \$ 5.00)
 " " " (in 12.50)

Figure 19. Bagdad Portieres. A. A. Vantine and Company Importers, *Products of the Orient Trade catalogue* (New York, c. 1895), 16. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.




John W. Boughton, Manufacturer. Copyrighted 1893.


Figure 20. Front Cover. From John W. Boughton, Manufacturer, *Moorish and Egyptian Fret and Grille-work* Trade catalogue (Philadelphia, 1893) Courtesy, Hagley Museum and Library.

302 YOUR MONEY WILL BE PROMPTLY REFUNDED FOR ANY GOODS NOT PERFECTLY SATISFACTORY


DECORATIONS FOR THE COZY CORNER




This illustration shows a fine, but a fine one of the new arrangements of the decorative fabrics. The design is of the finest and latest, all set forth in their natural colors and with the most beautiful and delicate patterns. Made in the most durable and sturdy material, and in the most perfect and complete manner. Price, per yard, \$1.18



These striped fabrics are very well for many uses, including, also, in a decorative border, or for making your own curtains. Especially well adapted for use in other rooms. Made in the most durable and sturdy material, and in the most perfect and complete manner. Price, per yard, 35c

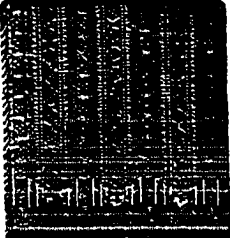


These striped fabrics are very well for many uses, including, also, in a decorative border, or for making your own curtains. Especially well adapted for use in other rooms. Made in the most durable and sturdy material, and in the most perfect and complete manner. Price, per yard, 27c

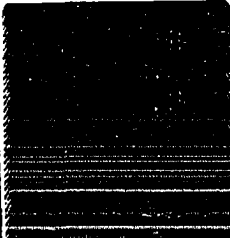


This illustration shows an extremely attractive fabric, known as "Decorative Fabrics," suitable for use in many rooms. The design is of the finest and latest, all set forth in their natural colors and with the most beautiful and delicate patterns. Made in the most durable and sturdy material, and in the most perfect and complete manner. Price, per yard, 34c

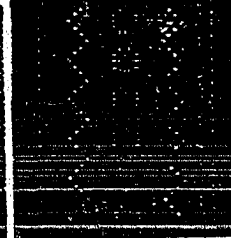
ORIENTAL TAPESTRY COUCH COVERS



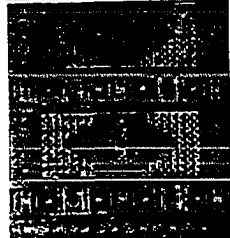
This design shows a perfectly attractive Oriental Tapestry cover of unusual size, made of high-grade material, and in the most perfect and complete manner. Price, per yard, \$1.19



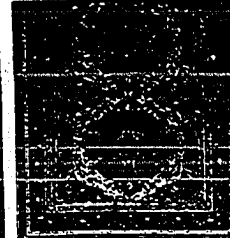
This attractive, perfectly attractive Oriental Tapestry cover is of a high-grade material, and in the most perfect and complete manner. Price, per yard, \$1.29



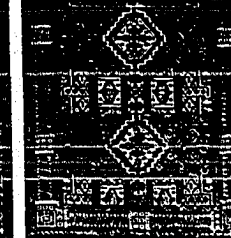
This is one of the latest, perfectly attractive Oriental Tapestry covers, made of high-grade material, and in the most perfect and complete manner. Price, per yard, \$1.59



This beautiful Oriental cover is of a high-grade material, and in the most perfect and complete manner. Price, per yard, \$1.98



This beautiful Oriental cover is of a high-grade material, and in the most perfect and complete manner. Price, per yard, \$2.39



This beautiful Oriental cover is of a high-grade material, and in the most perfect and complete manner. Price, per yard, \$2.97

Figure 21. Decorations for the Cozy Corner. From R. H. Macy and Company, *Spring and Summer 1911 Trade catalogue* (New York, 1911), 302. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.



Figure 22. Parlor before remodeling. John Curtis House, Dorchester, Massachusetts, c. 1895. Courtesy of The Society for the Perservation of New England Antiquities.

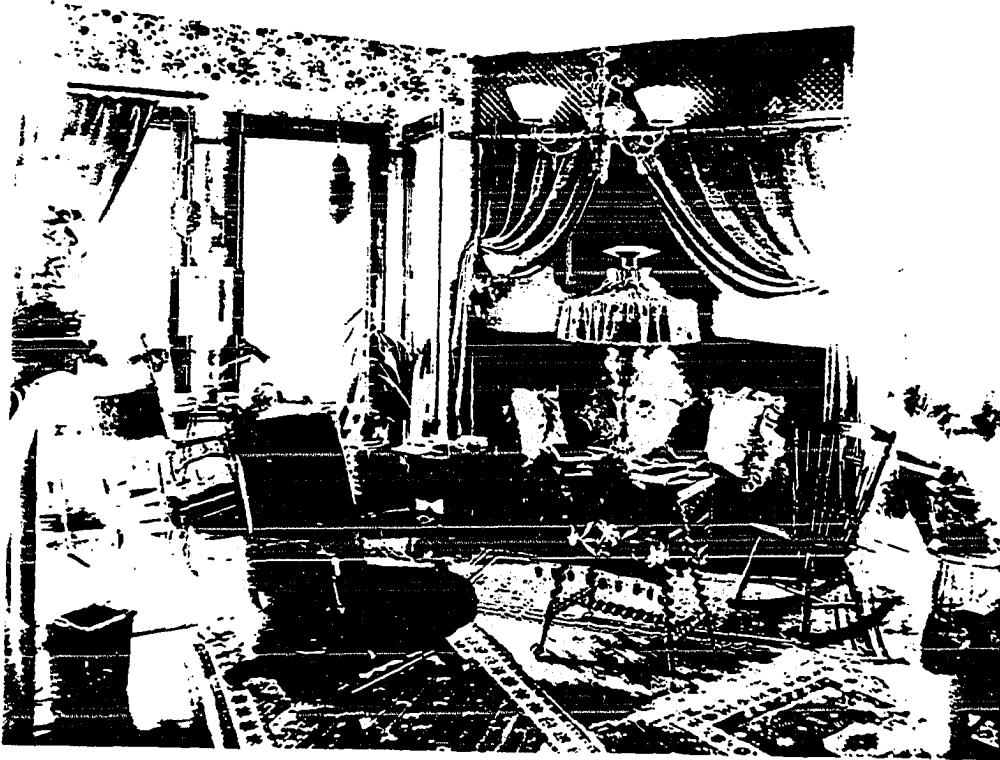


Figure 23. Parlor after remodeling. John Curtis House, Dorchester, Massachusetts, c. 1895. Courtesy of The Society for the Preservation of New England Antiquities.