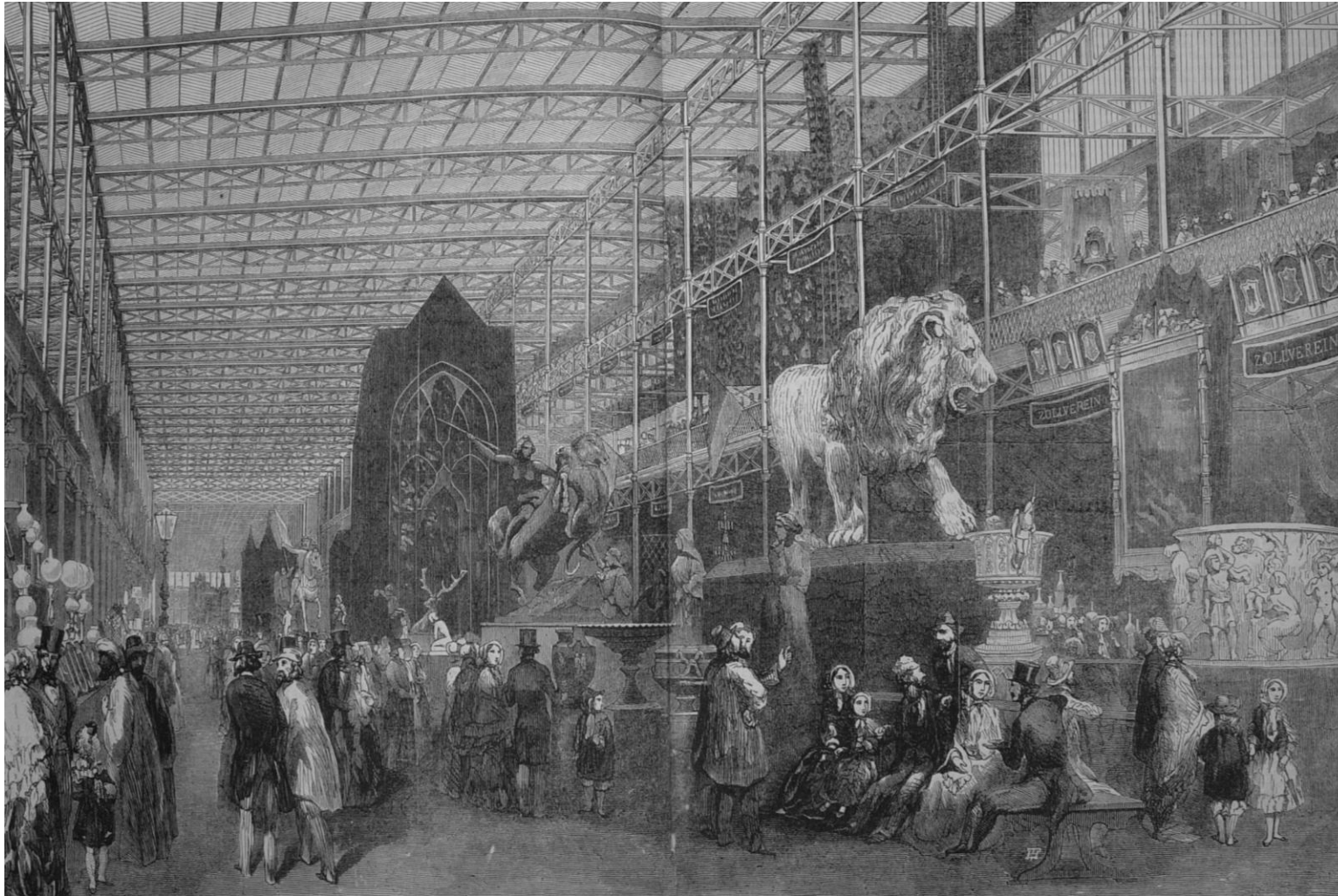


Plate 1



An interior view of the 1851 Crystal Palace Exhibition, London. [From *The Crystal Palace, and its Contents; Being An Illustrated Cyclopaedia of the Great Exhibition of the Industry of All Nations 1851 Embellished with Upwards of Five Hundred Engravings* by W. M. Clark, 1852. Collection of the author]

Plate 2



View of Chatsworth in Derbyshire from the South Lawn in winter. [Photograph by Jerry Godwin, 2010]

Plate 3



Chatsworth's sculpture gallery. [Photograph by Josh Palmer, 2009]

Plate 4



Alnwick Castle. [Photograph by I. Herbert, 2003]

Plate 5



Alnwick Castle, Saloon. [Photograph by I. Herbert, 2011]

Plate 6



Chateau-sur-Mer designed by Seth Bradford, enlarged by R.M. Hunt 1869-86, J.R. Pope addition 1914. [Photograph by the author, 2009]

Plate 7



Chateau-sur-Mer, Ballroom [Photograph by the author, 2009]

Plate 8



Chateau-sur-Mer, Dining room [Photograph by the author, 2009]

Plate 9



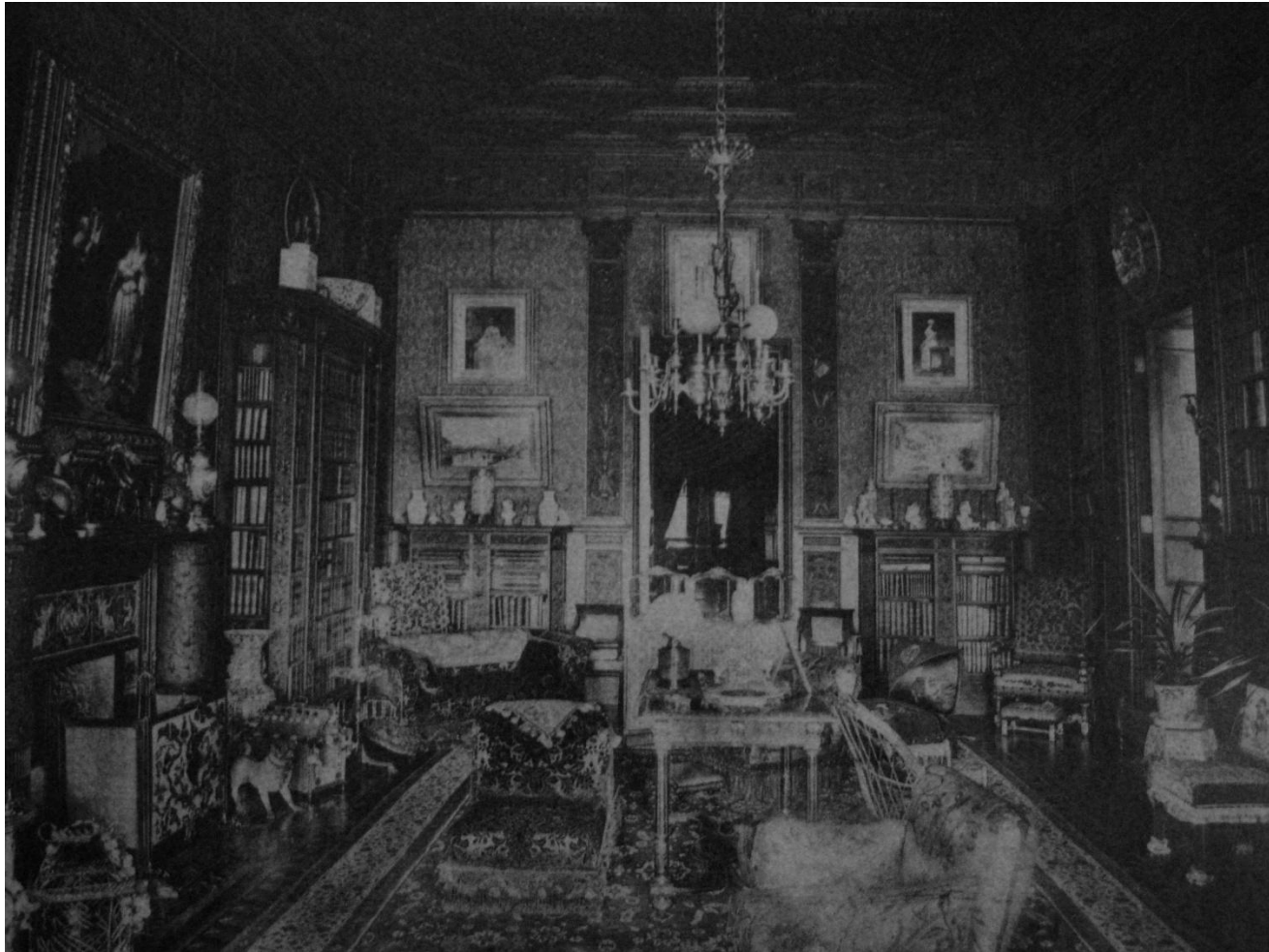
Chateau-sur-Mer, Library. [Photograph by the author, 2009]

Plate 10



Chateau-sur-Mer, Dining room (*Artistic Houses*). [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 11



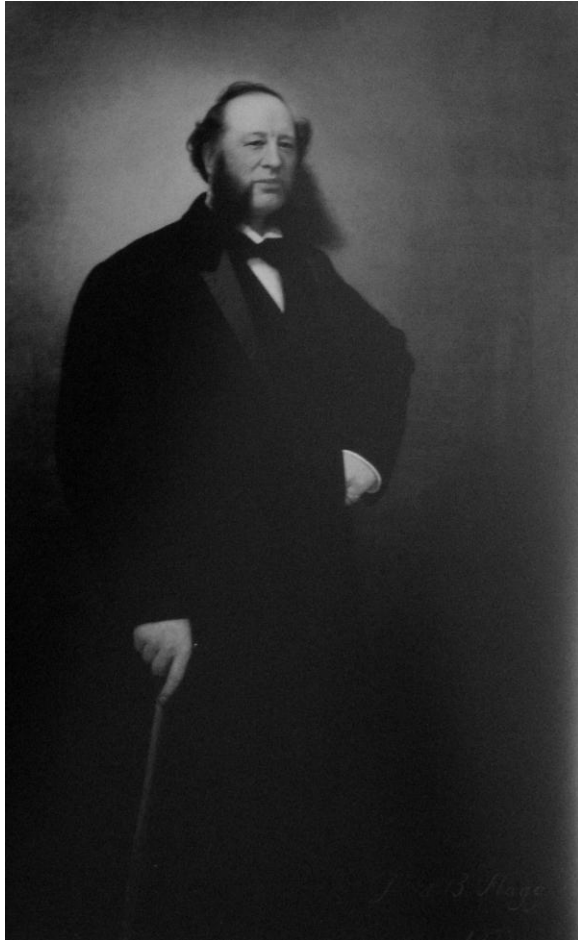
Chateau-sur-Mer, Library (*Artistic Houses*). [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 12



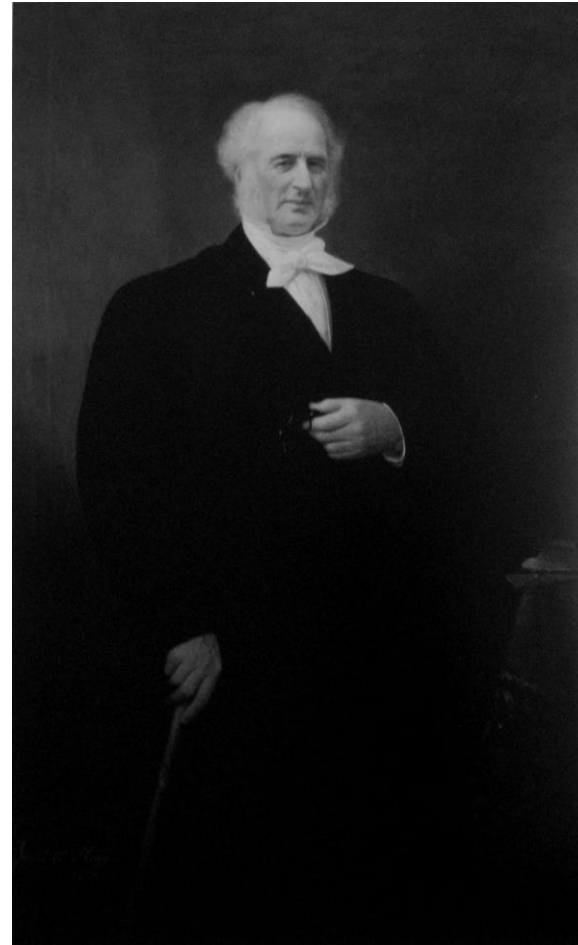
William H. Vanderbilt Drawing-room at 640 Fifth Avenue. [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 13



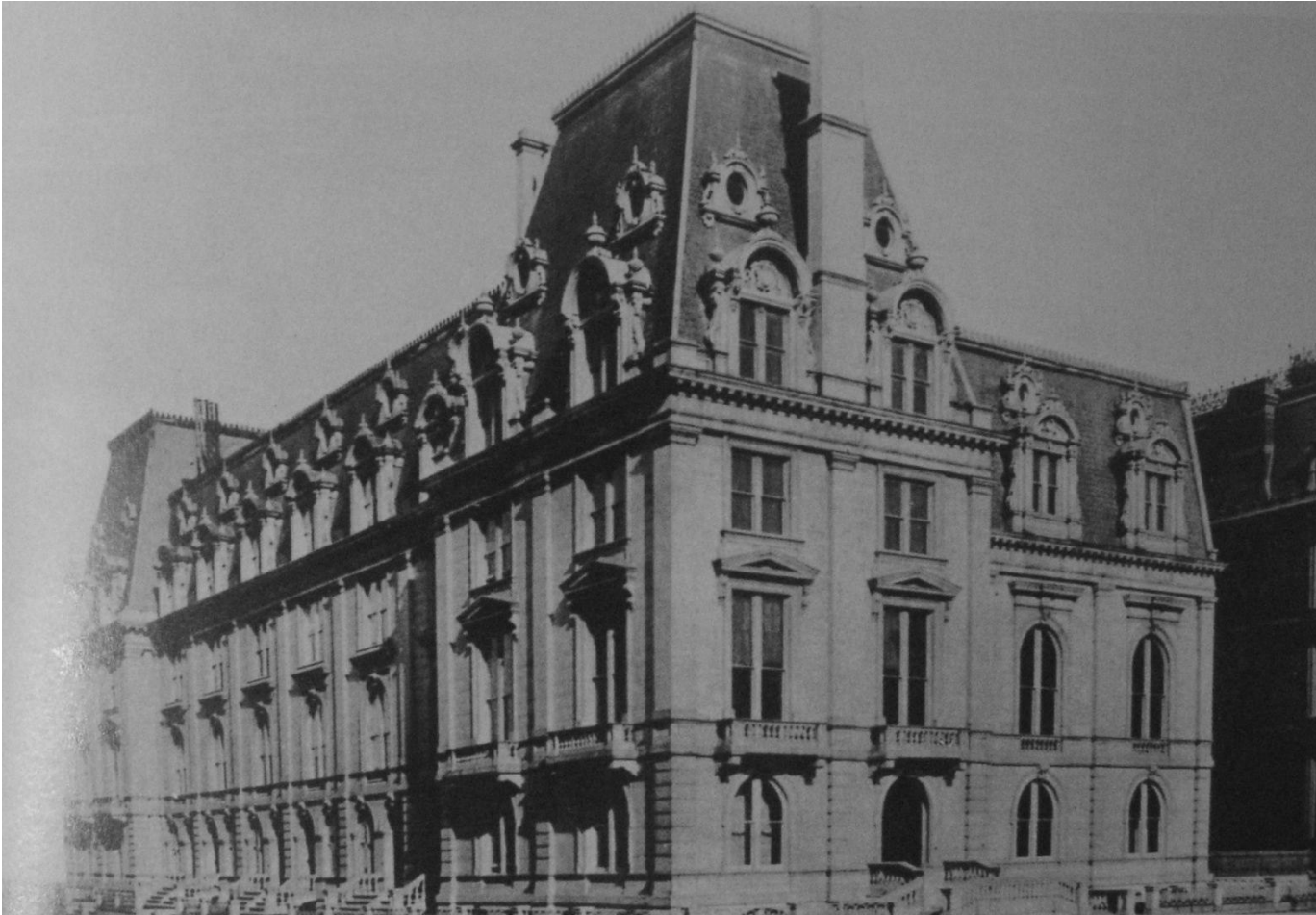
William H. Vanderbilt, 1877
Jared Bradley Flagg (American, 1820-1899)
Oil on Canvas
69 X 44 in.
[Photograph by the author, 2009]

Plate 14



Cornelius Vanderbilt (The Commodore), 1879
Jared Bradley Flagg (American, 1820-1899)
Oil on Canvas
69 ½ X 44 in.
[Photograph by the author, 2009]

Plate 15



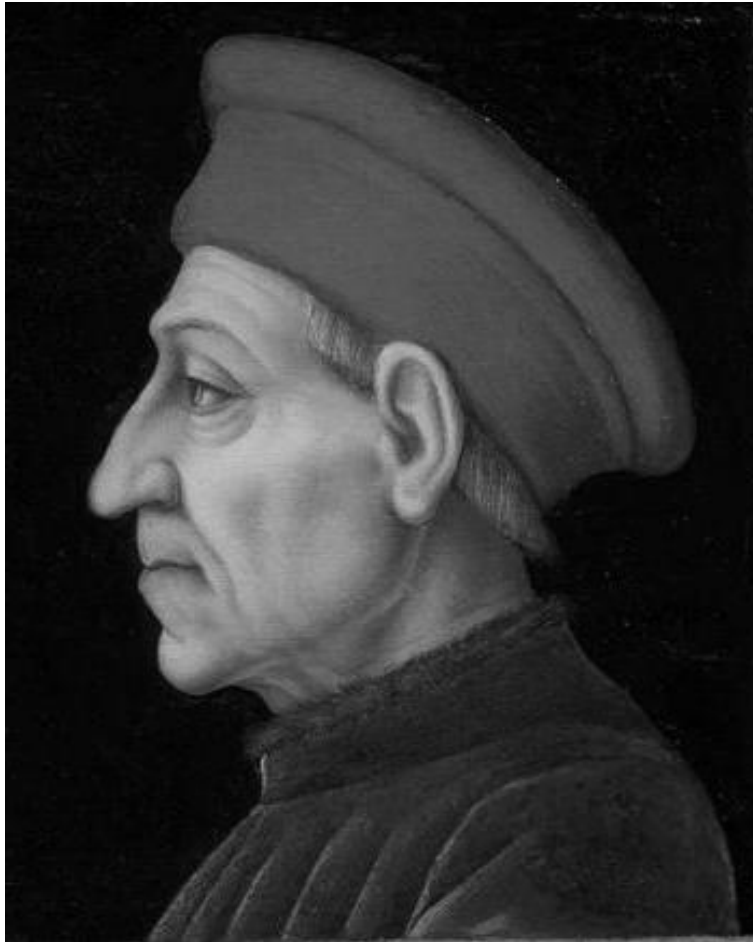
Marble Row, east side of Fifth Avenue between East Fifty-seventh and East Fifty-eight Streets. [From Robert Stern, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli, 1999), p. 579.]

Plate 16



Rebecca Colford Jones townhouses, east side of Fifth Avenue between Fifty-fifth and East Fifty-sixth Streets. [From Robert Stern, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli, 1999), p. 582.]

Plate 17

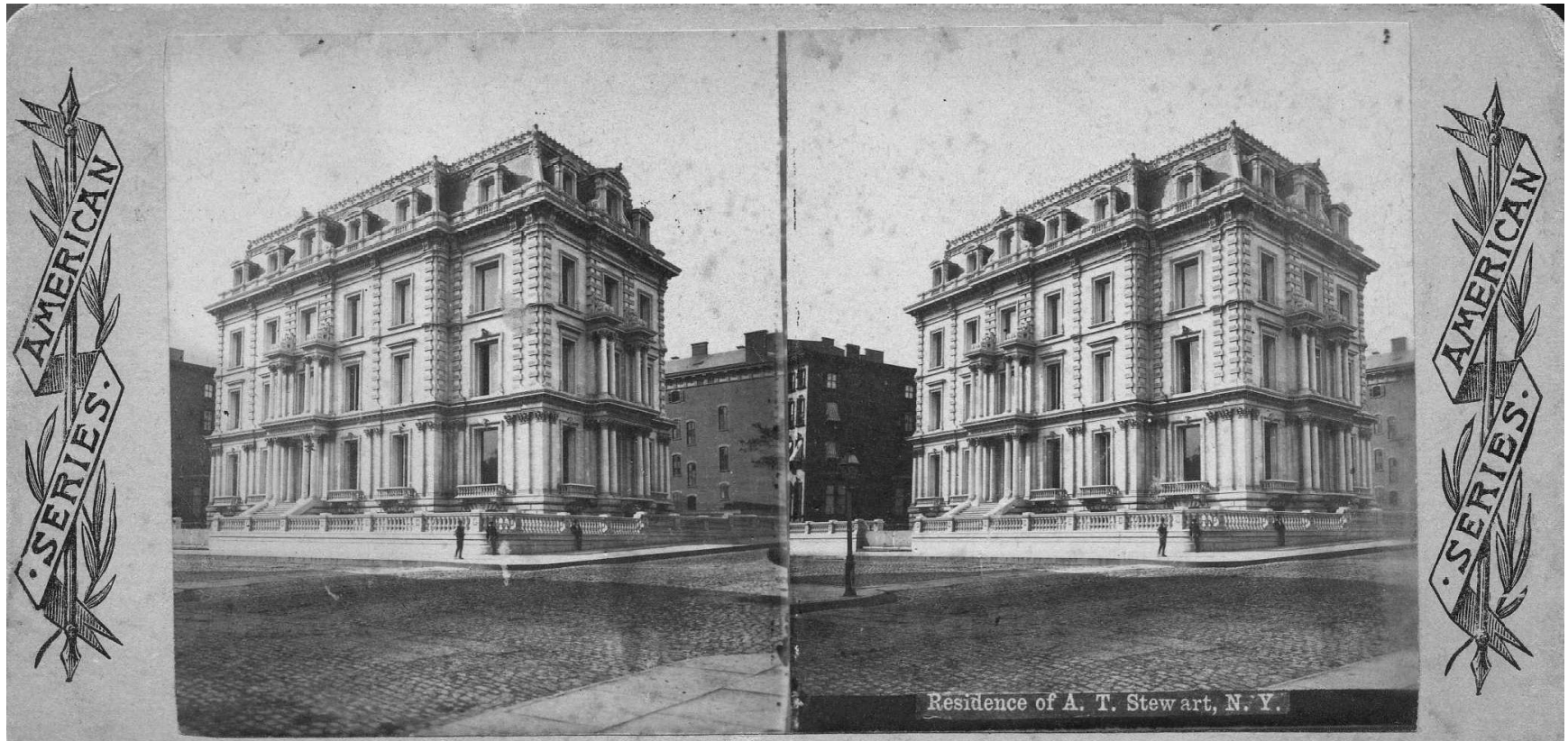


Cosimo de' Medici (1389 -1464) by Agnolo Bronzino (1503-1572)[From http://www.newgenevacenter.org/09_Biography/09c_Movers/renaiss-reform.htm accessed June 28, 2010]

Plate 18



Palazzo Medici, Florence. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The John Hopkins University, Baltimore, Maryland.]



Alexander T. Stewart House. [Stereoview, Collection of the author]

Plate 20



Portrait of Maria Louisa Kissman (1821-1896)
Anonymous (American)
Oil and charcoal on canvas
29 X 24 in. (oval)
[Photograph by the author 2009]

Plate 21



William B. Astor II (1830-1892) [Collection of the author]

Plate 22



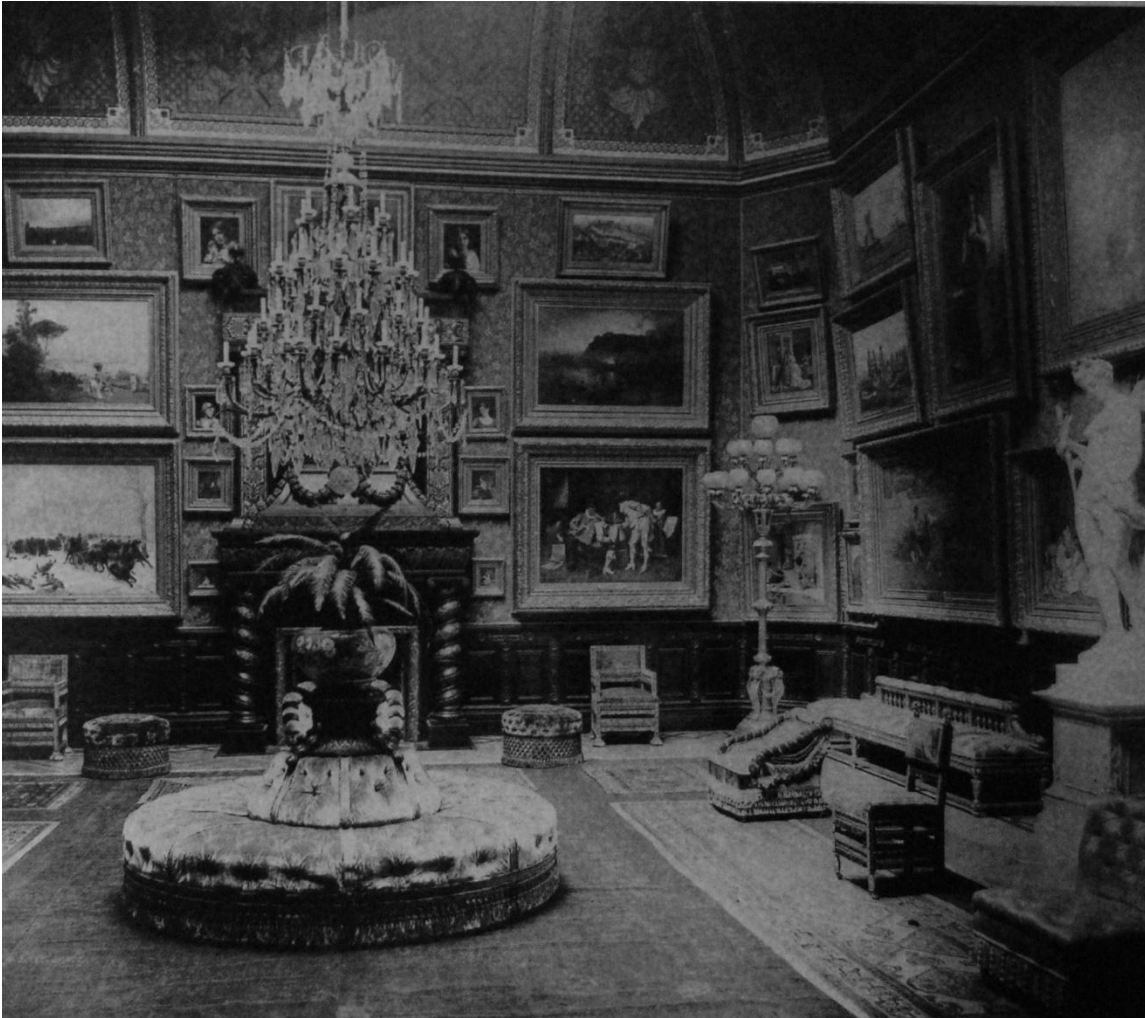
Caroline Webster Schermerhorn (1830-1908)
[Collection of the author]

Plate 23



Astor residence at the Southwest corner of Fifth Avenue and West Thirty-fourth Street. [From Robert Stern, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli, 1999), p. 570.]

Plate 24



Mrs. Astor's Ballroom at the Southwest corner of Fifth Avenue and West Thirty-fourth Street. [From Robert Stern, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli, 1999), p. 570.]



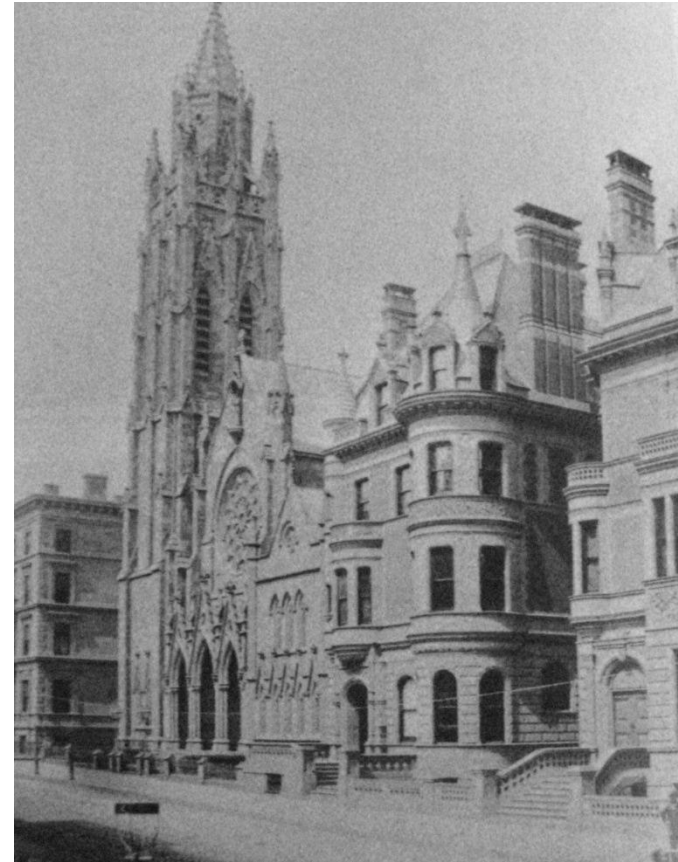
Entrance to William H. Vanderbilt house, 640 Fifth Avenue. [Stereoview, Collection of the author]

Plate 26

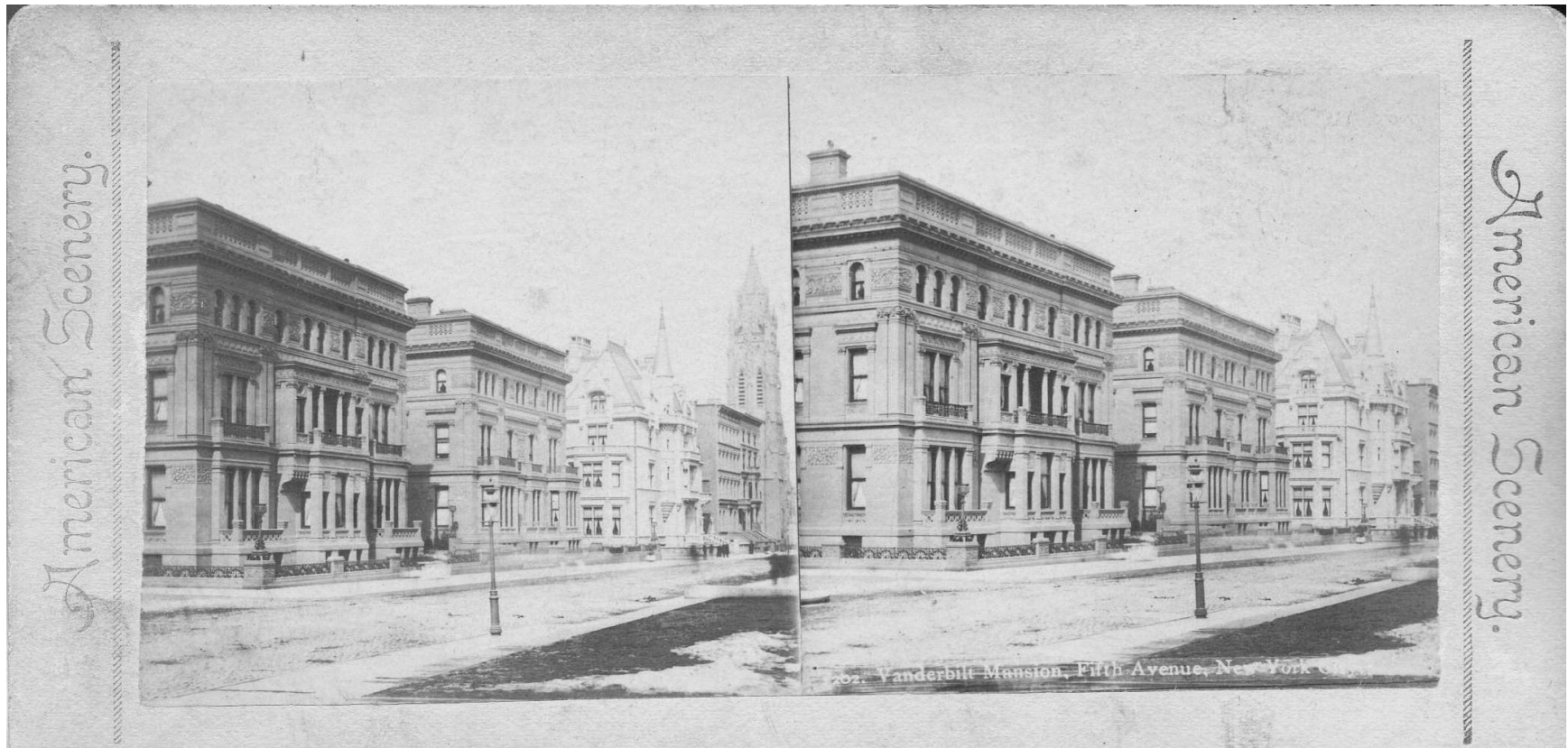


Strozzi Palace, Florence. [From *Grundriß der Kunstgeschichte* by Wilhelm Lübke and Max Semrau. Paul Neff Verlag, Esslingen, 14th edition, 1908.]

Plate 27

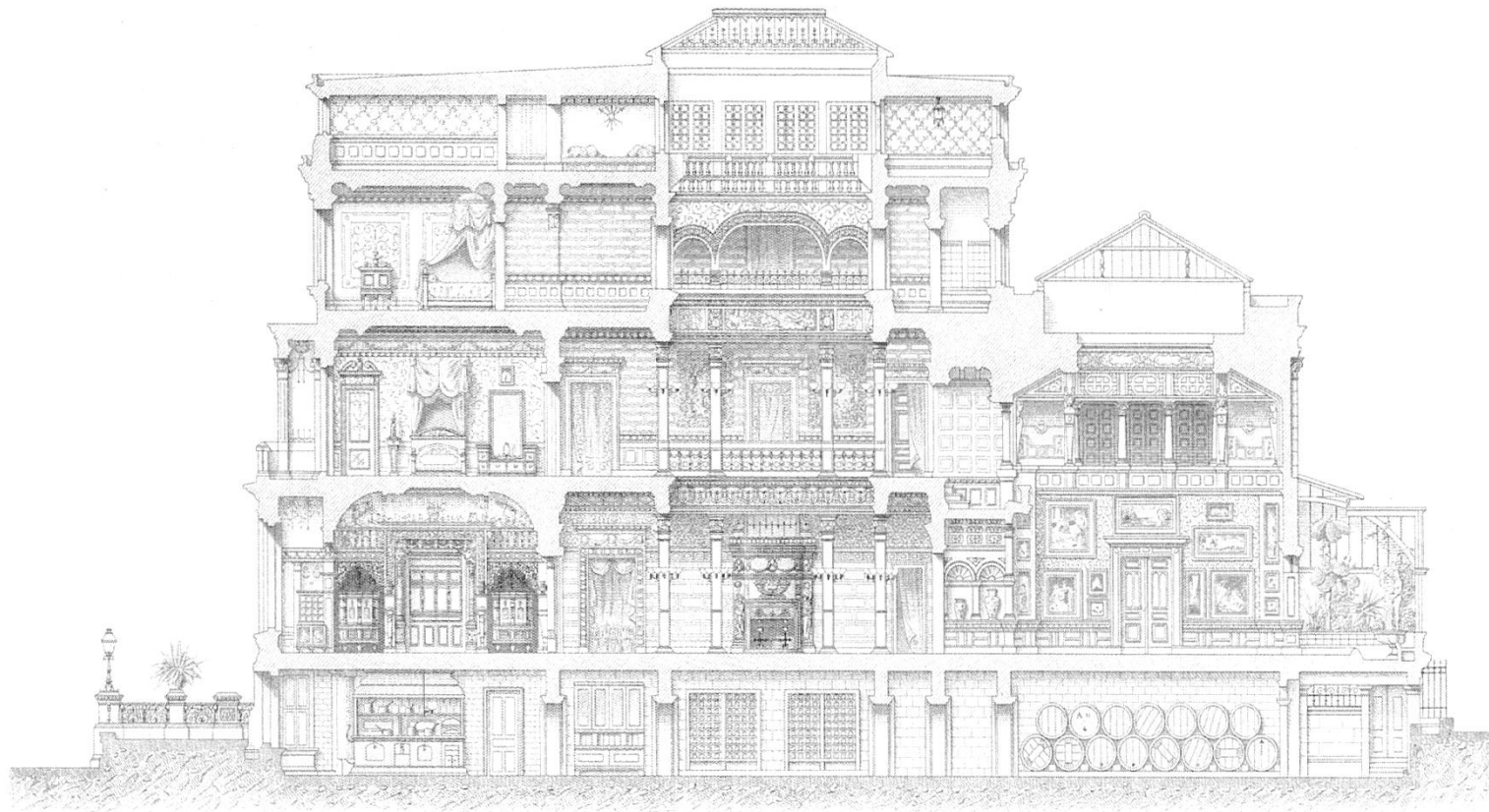


Mrs. William Douglas Sloane at 642 Fifth Avenue and Mrs. Elliott Fitch Shepard at 2 West Fifty-Fourth Street. [From Robert Stern, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli, 1999), p. 590.]



William H. Vanderbilt house, 640 Fifth Avenue, northwest corner of Fifth Avenue and West Fifty-first Street. [Stereoview, Collection of the author]

Plate 29



William H. Vanderbilt house, 640 Fifth Avenue, section drawing. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 30

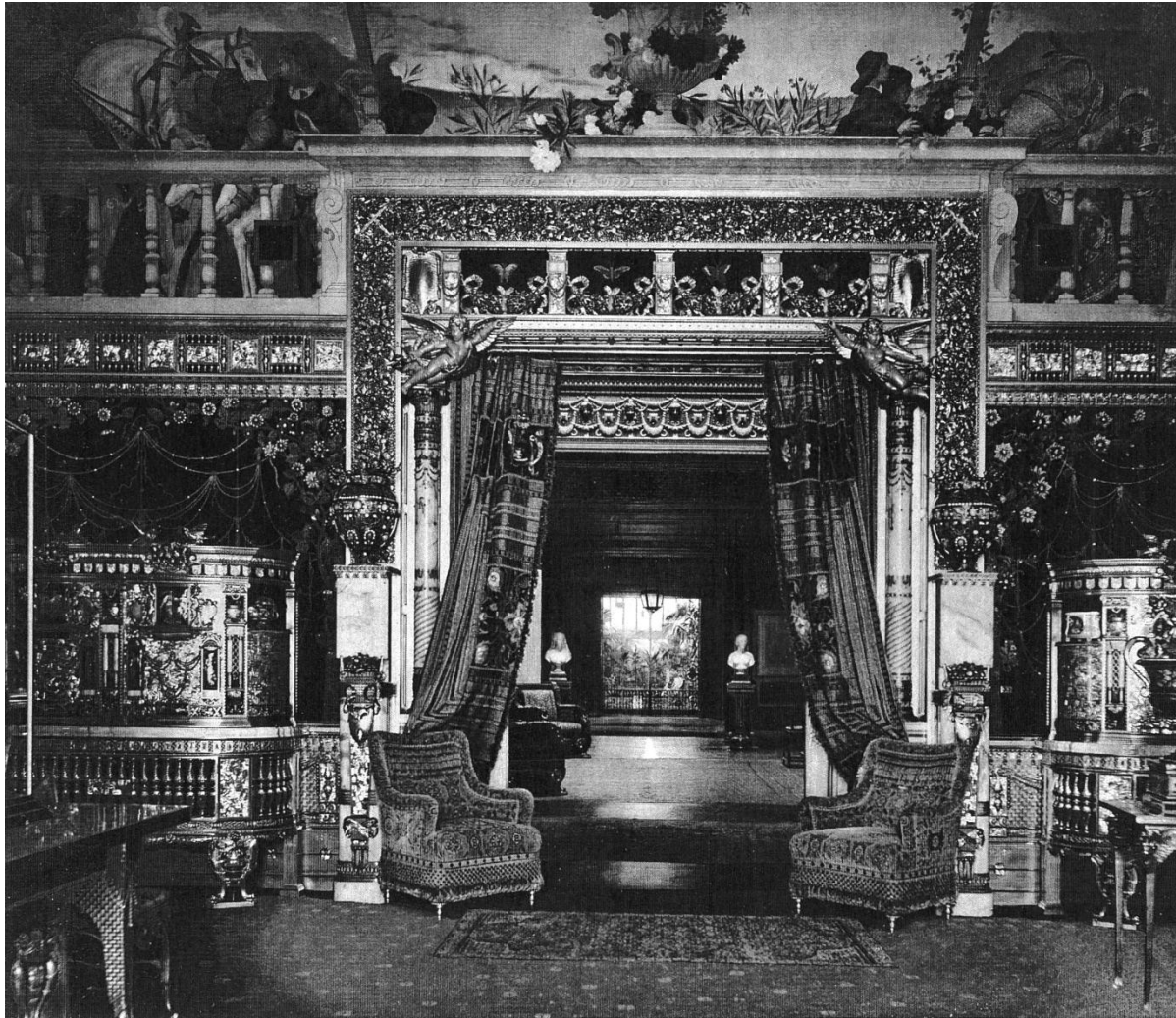


William H. Vanderbilt house, *The Atrium, First Floor Looking Towards Picture-gallery*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 31



William H. Vanderbilt house, *Romulus Directing the Seizure of the Sabine Wives, Tapestry Portiere from the Royal Manufactory of Lille*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]



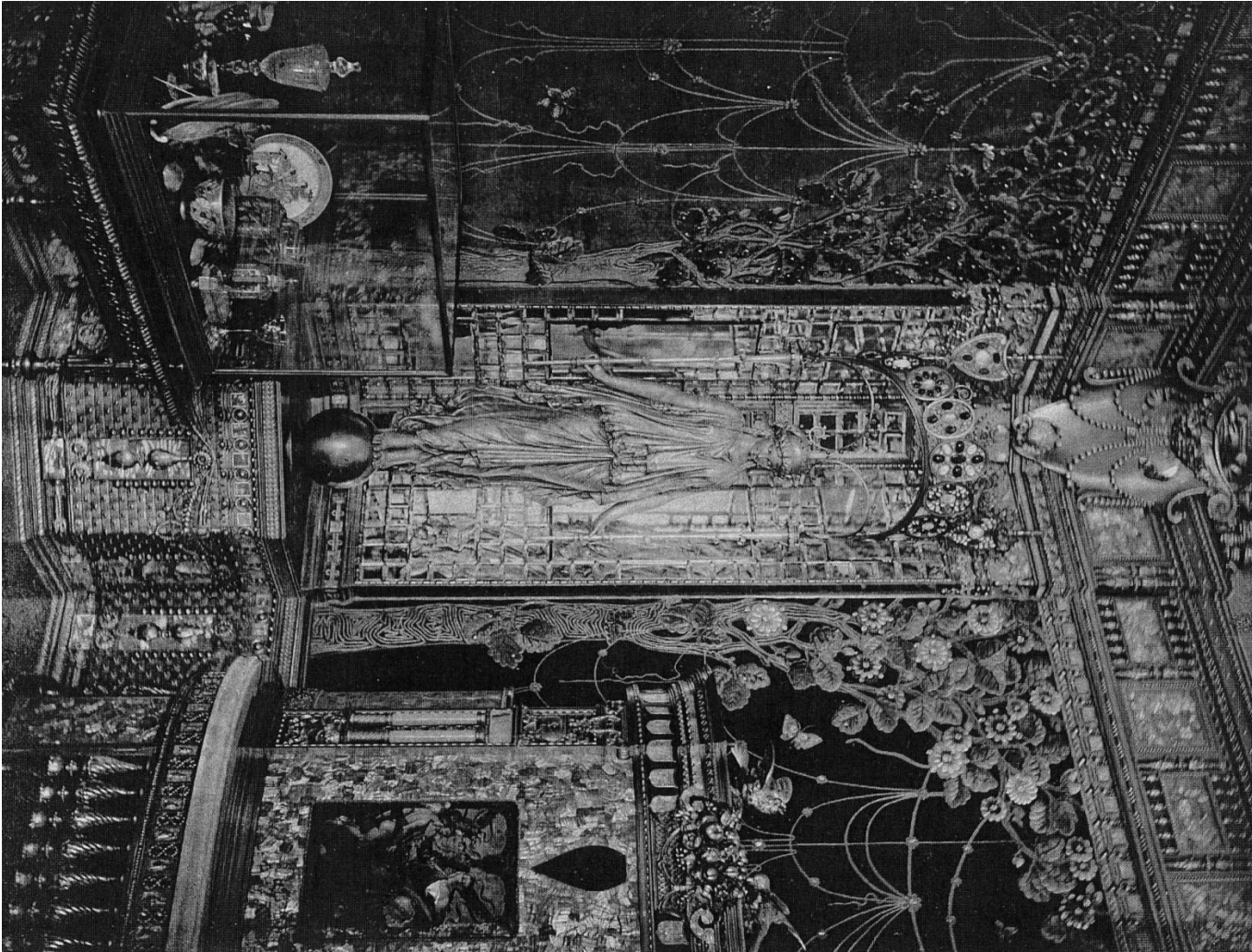
William H. Vanderbilt house, *Drawing-room, With Vista Through the Atrium and Picture-gallery to the Conservatory*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 33



William H. Vanderbilt house, *The Picture-Gallery*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 34



William H. Vanderbilt house, *A Corner in the Drawing-room*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 35



Henry Clay Frick (1849-1919), circa 1881.
[From Mary Brignano, *The Frick Art & Historical Center: The Art and Life of a Pittsburgh Family* (Italy: Amilcare Pizzi, s.p.a. 1993), p. 12.]

Plate 36



Henry Clay Frick house, Clayton, Parlor. [From Mary Brignano, *The Frick Art & Historical Center: The Art and Life of a Pittsburgh Family* (Italy: Amilcare Pizzi, s.p.a. 1993), p. 24.]

Plate 37



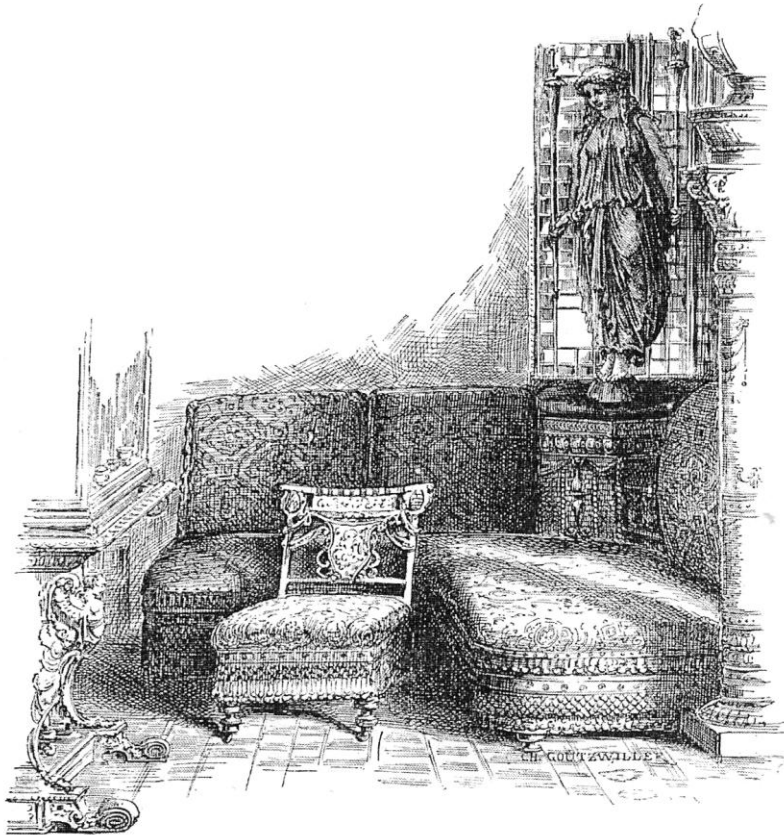
William H. Vanderbilt mother-of-pearl Side Chair.
Herter Brothers, New York, circa 1881-2.
Gilded maple, cotton, h. 34 ½ in., w. 19 ¾, d. 19 in.,
The Carnegie Museum of Art, Carnegie Institute
Deputy Fund, (83.36)
[Photograph by Peter Harholdt]

Plate 38



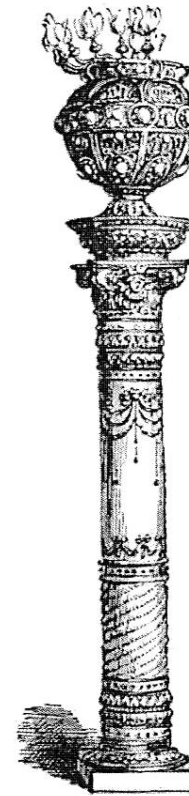
William H. Vanderbilt house, *Portion of the Frieze and Ceiling, A Fete: Painted by P. V. Galland. Drawn by Thurwanger.* [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 39



William H. Vanderbilt house, "A Sunny Nook in the Drawing-room." [south-east corner] designed by Goutzwiller. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 40



Onyx Lamp-post Designed by Goutzwiller. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 41



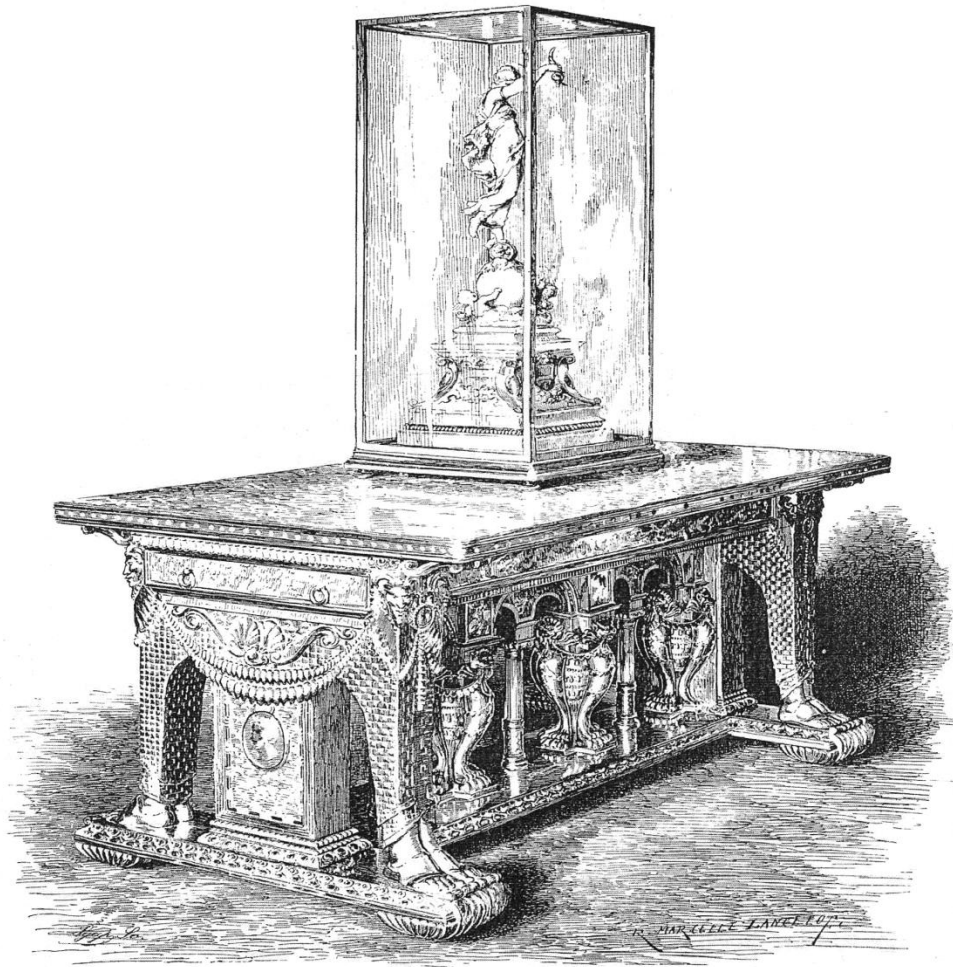
D-shaped console table [From *European and American Furniture & Decorative Arts*. Sale cat. (Los Angeles: Butterfield & Butterfield, September 17-18, 1996), Lot 4183, p. 35.]

Plate 42



Lion statuette on column in St. Mark's Square, Venice; Albumen, circa 1889. [Courtesy, Evergreen House Foundation at Evergreen Museum & Library, The John Hopkins University, Baltimore, Maryland]

Plate 43



Table, in Gold and Pearl, designed by R. M. Lancelot.
[From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 44



Fortuna, Statuette by A. Moreau-Vauthier. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 45



Statuette of Cupid in Ivory, Sculptured by Moreau-Vauthier. [From Mr. Vanderbilt's House and Collection by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 46



William H. Vanderbilt house, The Drawing-room, Looking into the Library. [From Mr. Vanderbilt's House and Collection by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 47



Ferdinand Barbedienne (1810-1892). [From Theodore Child, "*Ferdinand Barbedienne*," *Harpers New Monthly Magazine* Vol. 73, No. 436, Sept. (1886): 499., Collection of the author]

Plate 48



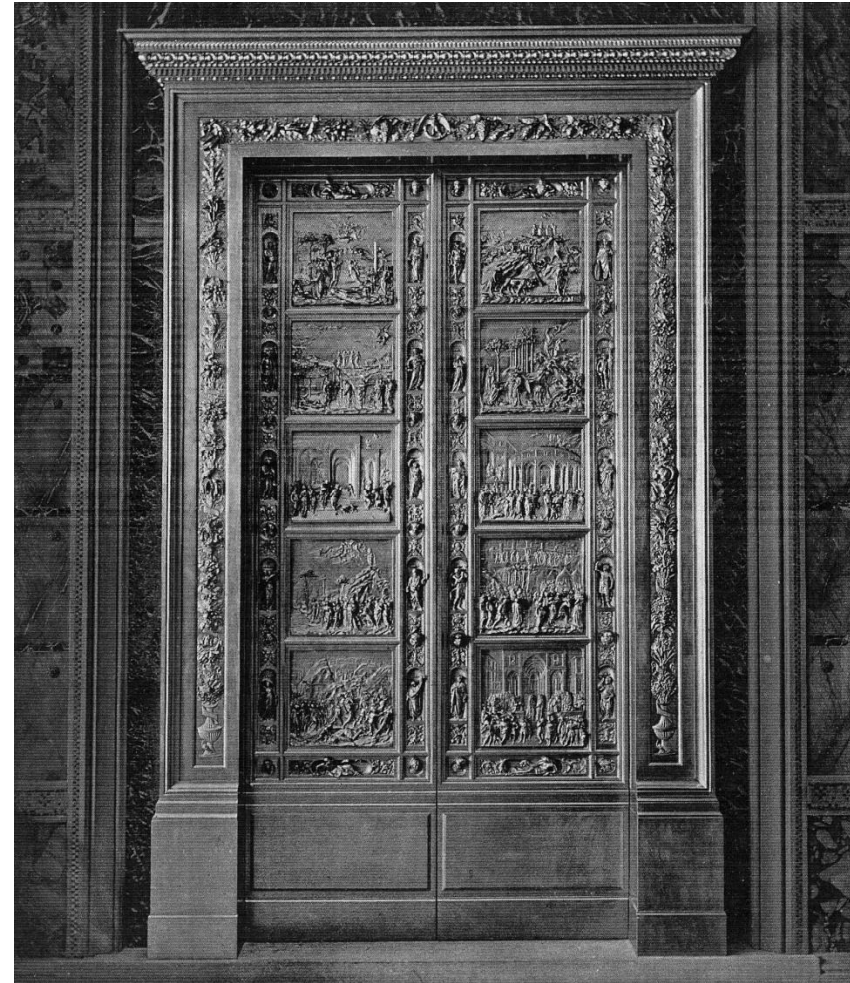
Bust of Achille Collas (1794-1859). [From Theodore Child, "*Ferdinand Barbedienne*," *Harpers New Monthly Magazine* Vol. 73, No. 436, Sept. (1886): 491., Collection of the author]

Plate 49



Barbedienne model room. [From Theodore Child, "Ferdinand Barbedienne," *Harpers New Monthly Magazine* Vol. 73, No. 436, Sept. (1886): 501., Collection of the author]

Plate 50



William H. Vanderbilt house, *The Ghiberti Door called Gates of Paradise Vestibule*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 51



A group of champlévé enamel exhibited by Barbedienne at the London 1862. [From *Masterpieces of Industrial Art and Sculpture* by J. B. Waring, 1862, Plate 139.]

Plate 52



A gilt bronze mirror with chased figures by Barbedienne at the 1867 Paris Exposition. Museum d'Orsay Paris, France, Museum Purchase (OAO 1308)

Plate 53



Barbedienne Foundry workshop [From Theodore Child, "Ferdinand Barbedienne," Harpers New Monthly Magazine Vol. 73, No. 436, Sept. (1886): 504., Collection of the author]

Plate 54



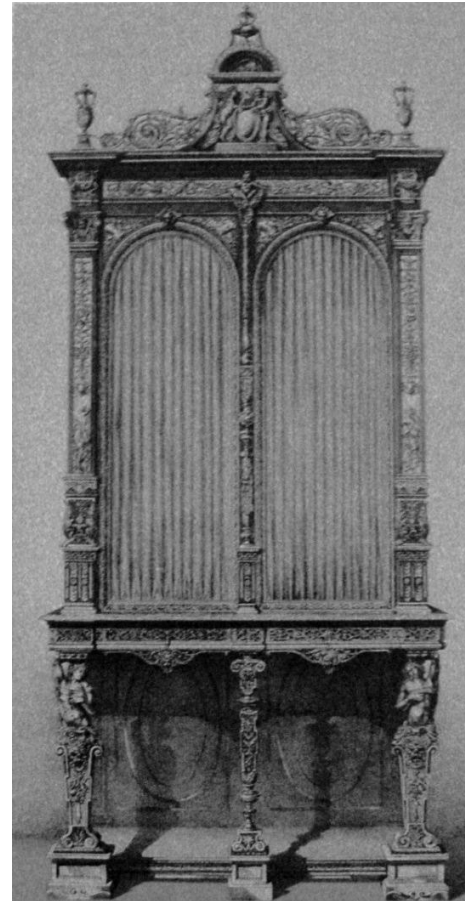
Domenico Cucci (1635-1704-5) cabinet at Alnwick Castle made in 1683 for Louis XIV at Versailles with panels of *pietra dura* and reliefs of stone inlay. [From Francis Watson, *The History of Furniture* (New York: William Morrow & Company, Inc., 1976), 76.]

Plate 55



This ebony cabinet was shown by the Paris maker, Fourdinois. It stood over eight feet tall and inlaid with ivory, lapis, bloodstone, jasper and carvings by M. Megret. It was awarded a prize medal. [From *Masterpieces of Industrial Art and Sculpture* by J. B. Waring, 1862, Plate 214.]

Plate 56



Manufactured by Barbedienne, this ebony cabinet in the Renaissance revival style was ornamented with bronze and finished to give the effect of oxidized silver. [From *Masterpieces of Industrial Art and Sculpture* by J. B. Waring, 1862, Plate 257.]

Plate 57



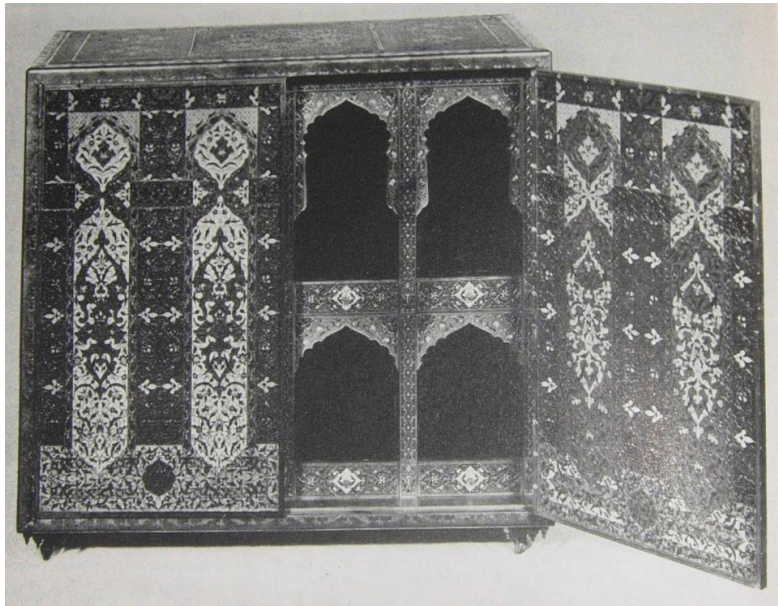
Gilt table by Barbedienne [From *Property of William H. Vanderbilt inherited by Brig. General Cornelius Vanderbilt*. Sale cat. New York: Parke Bernet, May 18, 1945. Collection of the author]

Plate 58



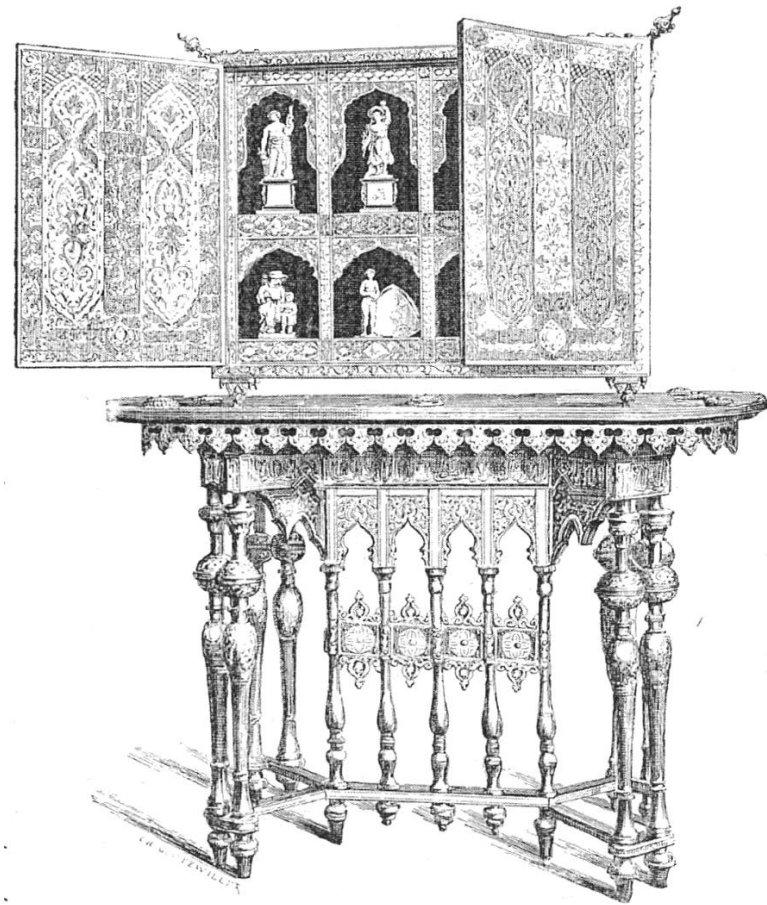
William H. Vanderbilt house, *Corner of the Drawing-room, with Cloisonné Cabinet*. [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84)., Collection of the author]

Plate 59



Barbedienne Cloisonné cabinet [*Property of William H. Vanderbilt inherited by Brig. General Cornelius Vanderbilt. Sale cat. New York: Parke Bernet, May 18, 1945. Collection of the author*]

Plate 60



William H. Vanderbilt house, *Bronze Fire-gilt Table, with Cloisonné Enamel Cabinet by Barbedienne. Designed by Ch. Goutzwiller. [From Mr. Vanderbilt's House and Collection by Edward Strahan (Boston, 1883-84), Collection of the author]*

Plate 61

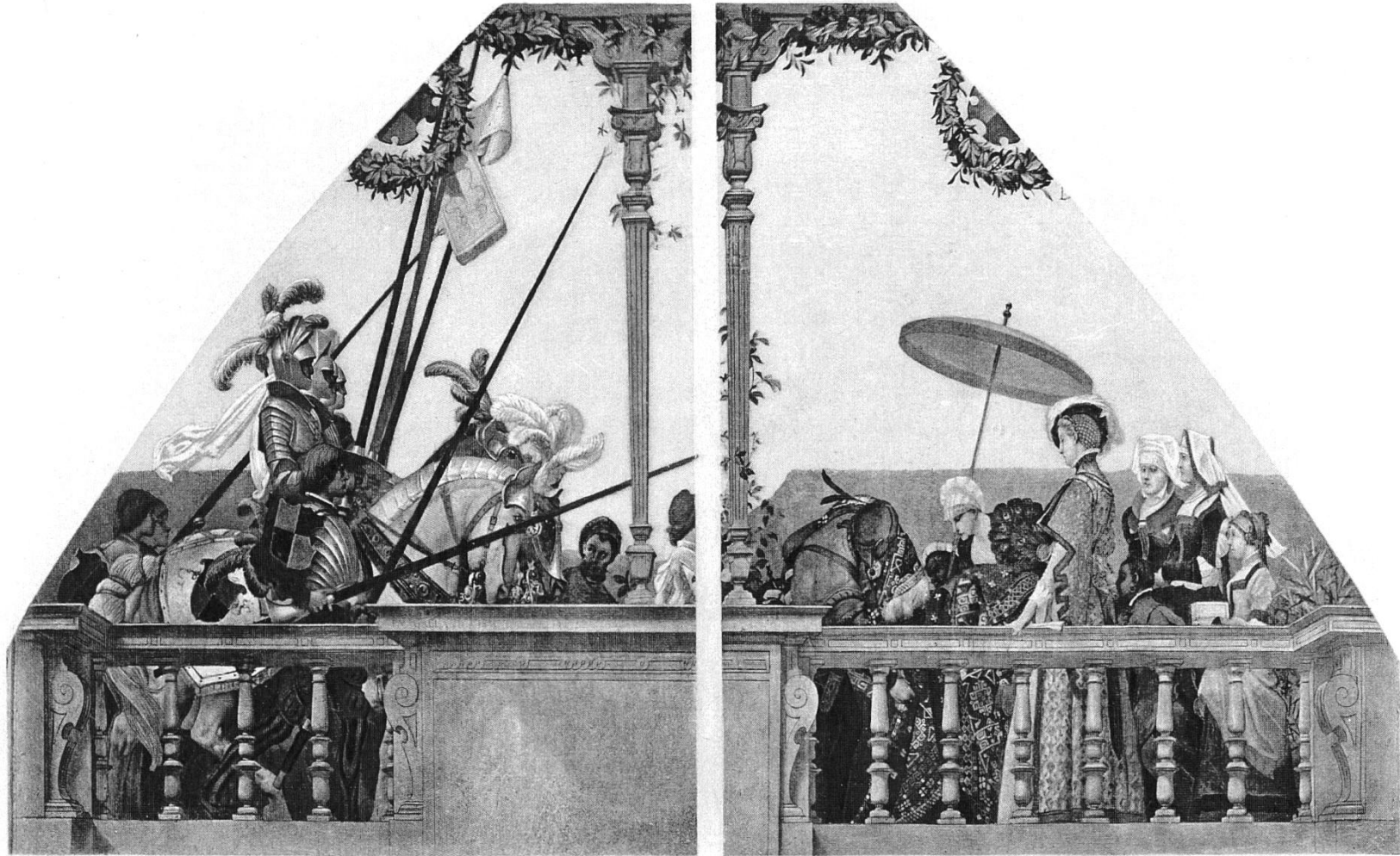


One of the Silver Lamp-bearing Statues [torchere].
Designed by Ch. David. [From *Mr. Vanderbilt's House
and Collection* by Edward Strahan (Boston, 1883-84),
Collection of the author]

Plate 62



Statuette of a bacchant discovered in Pompeii. [From *Of
the Most Remarkable Monuments of the National
Museum of Naples*. Naples by Gargiulo (1868), Private
Collection]



William H. Vanderbilt house, *Portion of the "Fete," Frieze in the Drawing-room by P. V. Galland.* [From *Mr. Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]



Raphael's "*The Banquet of the Gods, Ceiling Painting of the Courtship and Marriage of Cupid and Psyche.*" [Albumen, Collection of the author]

Plate 65



Dawn, Painted by J. Lefebvre [ceiling mural in Mr. Vanderbilt's bedroom]. [From Mr. *Vanderbilt's House and Collection* by Edward Strahan (Boston, 1883-84), Collection of the author]

Plate 66



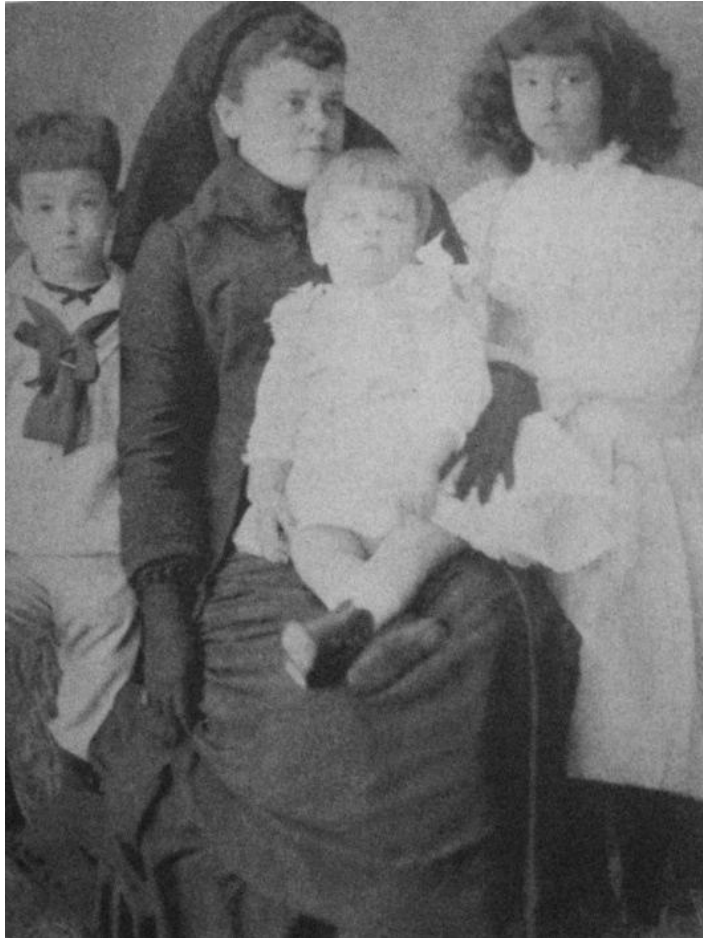
Joseph Lefebvre (1836-1911) study for Dawn [ceiling mural in Mr. Vanderbilt's bedroom]. Baltimore Museum of Art, George Lucas Collection (BMA1996.45.164) [Photograph by the author, 2009]

Plate 67



Joseph Lefebvre (1836-1911) study for Mrs. Vanderbilt's bedroom ceiling mural. [From Lilian C. Randall, *The Diary of George A. Lucas: An American Art Agent in Paris, 1857-1909*. (vol 1). Princeton: Princeton University Press, 1979), n/a.]

Plate 68



Alva Smith Vanderbilt (1853-1933). [From John Foremanand, and Robbe Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879-1901*. (New York: St. Martin's Press, 1991), 9.]

Plate 69



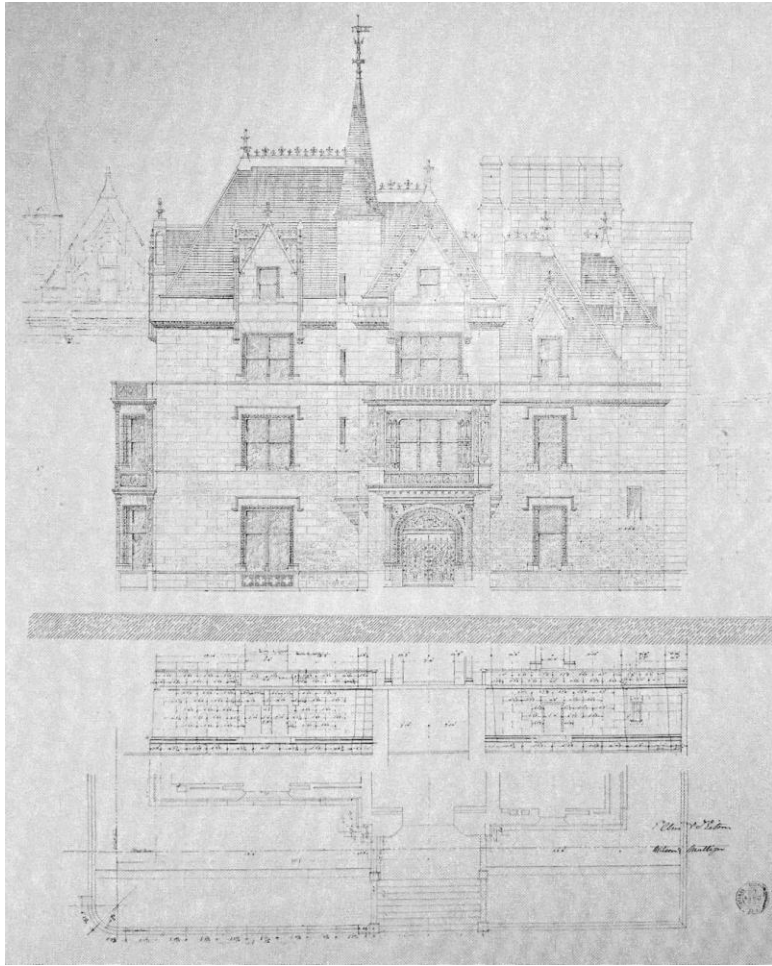
William Kissam Vanderbilt (1849-1920). [From John Foremanand, and Robbe Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879-1901*. (New York: St. Martin's Press, 1991), 8.]

Plate 70



Idle Hour, designed by Richard Morris Hunt (1827-1895). [From John Foremanand, and Robbe Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879-1901*. (New York: St. Martin's Press, 1991), 175.]

Plate 71



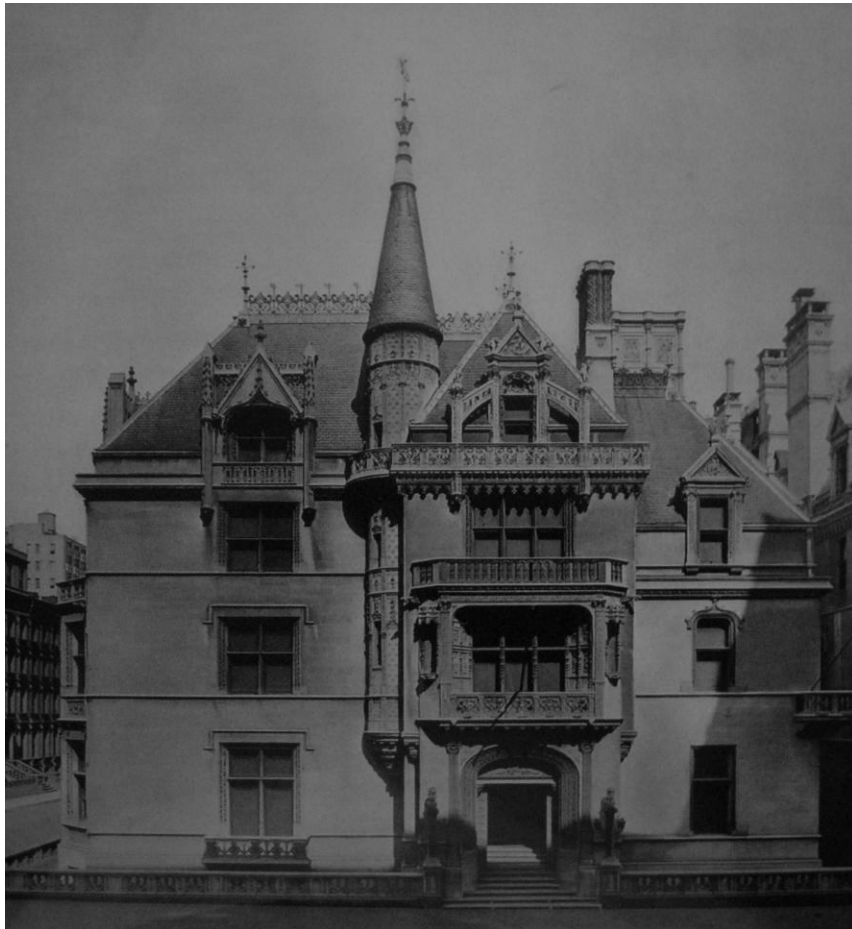
Design for 660 Fifth Avenue in the French Renaissance style of Francis I. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburg Van Pelt (1925), Pl. V. Collection of the author]

Plate 72



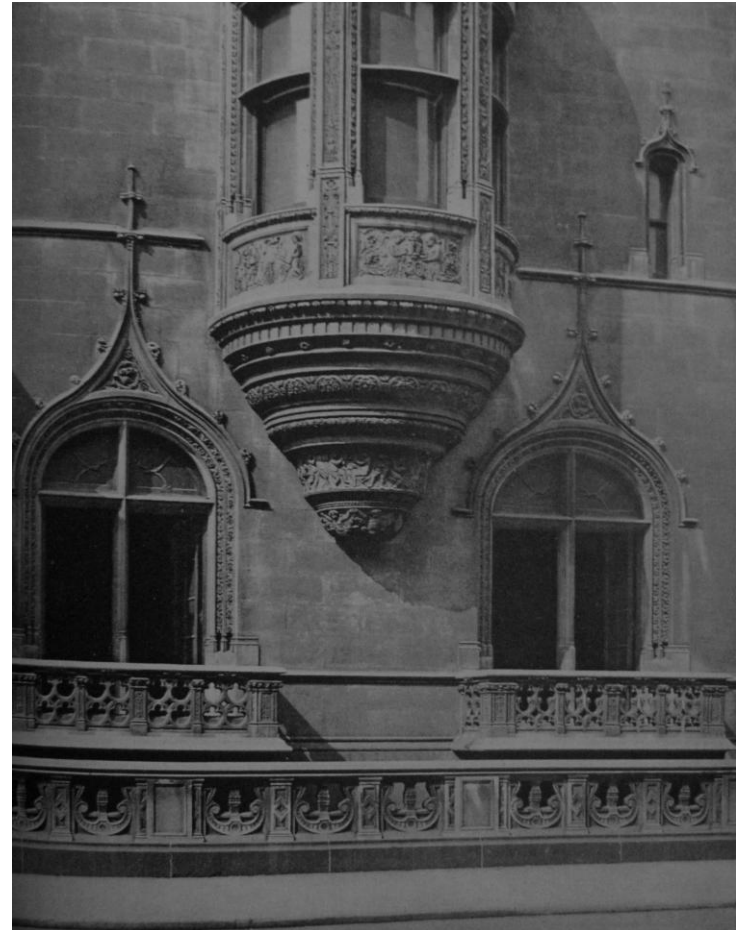
Château de Blois, France circa 1889 [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The John Hopkins University, Baltimore, Maryland]

Plate 73



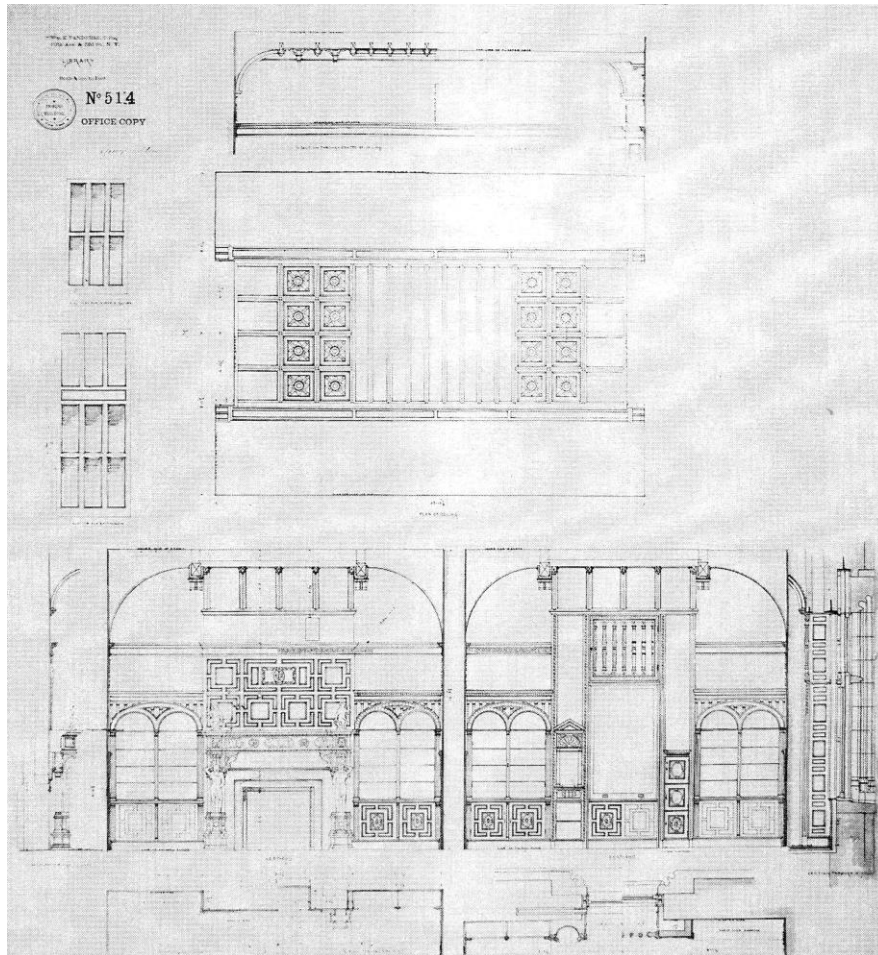
660 Fifth Avenue Front [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburg Van Pelt (1925), Pl. XXI. Collection of the author]

Plate 74



Detail of Fifty-second Street Front. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburg Van Pelt (1925), Pl. XXVII. Collection of the author]

Plate 75



Working drawing of the library. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburg Van Pelt (1925), Pl. V. Pl. XVII. Collection of the author]

Plate 76



Hyde Park (Frederick Vanderbilt's home along the Hudson River). [Postcard circa 1905, Collection of the author]

Plate 77



459 Fifth Avenue, Music Room circa 1878. [From Catherine H. Voorsanger et al., *Herter Brothers: Furniture and Interiors for a Gilded Age*. (New York: Harry N. Abrams, inc., 1994), 176.]

Plate 78



Side Chair. Herter Brothers, New York, circa 1878. Ebonized cherry; marquetry of various woods; gilding, cut silk and cotton (upholstery), h. 34 1/2 in., w. 17 1/4 in., d. 19 in. Marked: 5133 impressed on underside of proper right seat rail. (Vanderbilt Mansion National Historic Site, National Park Service, Hyde Park, New York, gift of Margaret Louise Van Alen, 1940 [No. 213]) [Photograph by the author, 2007]

Plate 79



One of Four Turkish-style Side Chairs. Herter Brothers, New York, circa 1878? Mahogany; replacement cut silk and cotton (upholstery), dimensions not on file. Unmarked? (Vanderbilt Mansion National Historic Site, National Park Service, Hyde Park, New York, gift of Margaret Louise Van Alen, 1940 (No. 325) [Photograph by the author, 2007])

Plate 80



Turkish-style Couch. Herter Brothers, New York, circa 1878? Mahogany; replacement silk and cotton velvet (upholstery) dimensions not on file. Unmarked? Vanderbilt Mansion National Historic Site, National Park Service, Hyde Park, New York, gift of Margaret Louise Van Alen, 1940 (No. 329). [Photograph by the author, 2007]

Plate 81



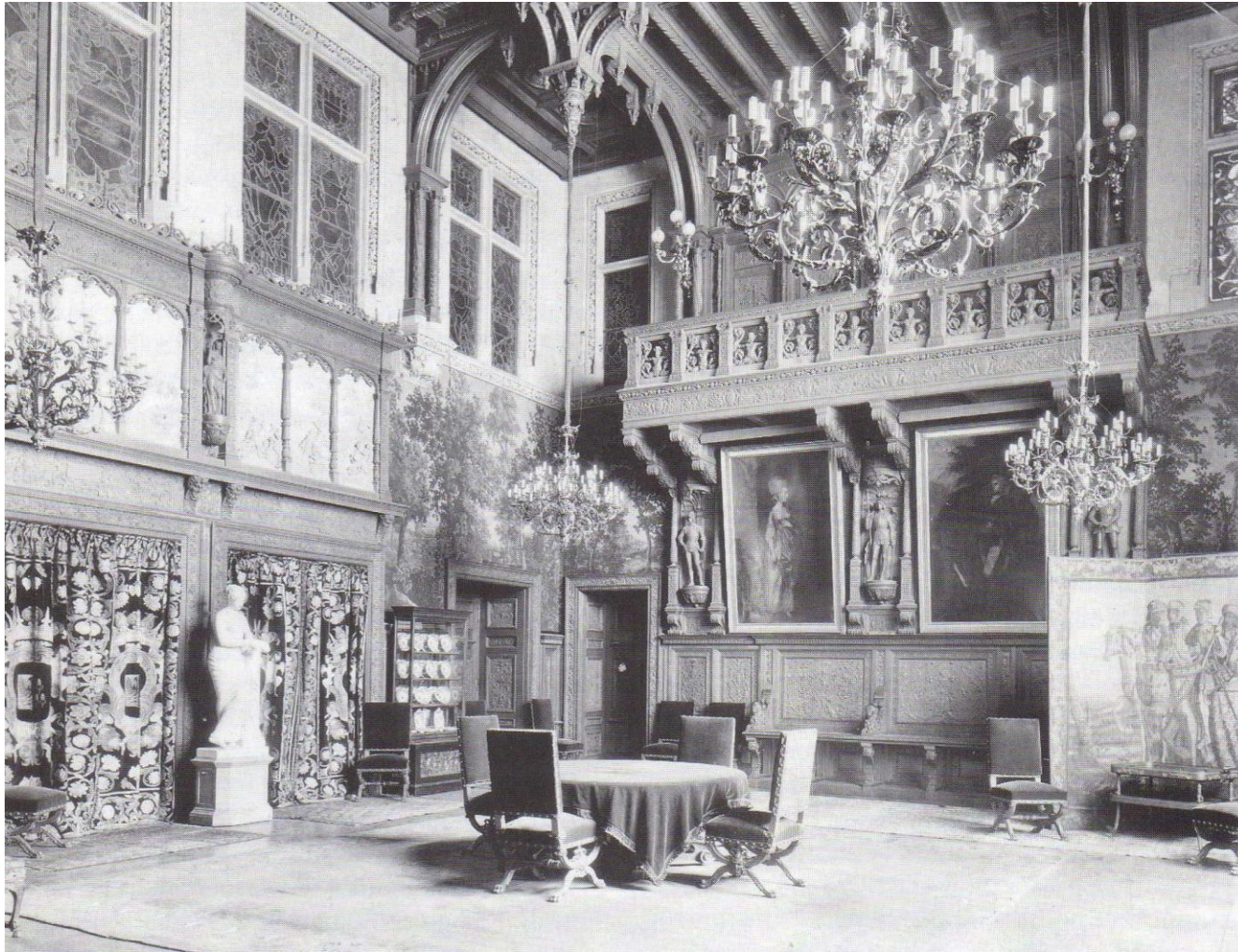
Side Chair from Frederick and Louise Vanderbilt's Bedroom Suite. Herter Brothers, New York, circa 1878. Oak; gilding, replaced upholstery, h. 34 7/8 in., w. 17 1/4 in., d. 18 1/2 in. Marked: 5348 impressed on underside of proper right seat rail. Vanderbilt Mansion National Historic Site, National Park Service, Hyde Park, New York, gift of Margaret Louise Van Alen (No. 180+?) [Photograph by the author, 2007]

Plate 82



Hyde Park, Dinning room. [Photograph by the author, 2007]

Plate 83



660 Fifth Avenue, Banqueting Hall (furnished). [From John Foreman and Robbe Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879-1901*. (New York: St. Martin's Press, 1991), 38.]

Plate 84

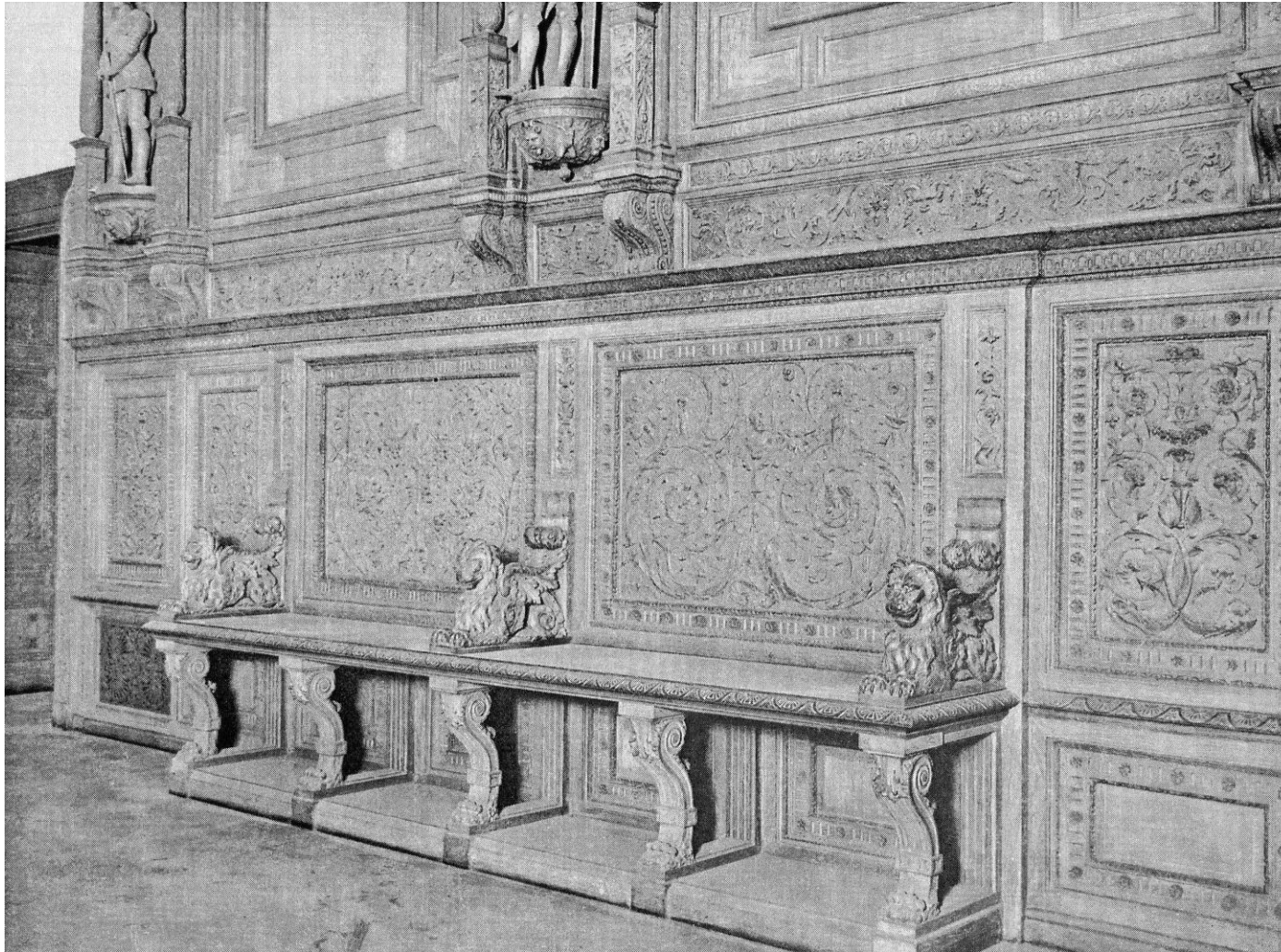


The Banquet Hall, Looking North-East. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburgh Van Pelt (1925), Pl. XLVIII. Collection of the author]

Plate 85



Detail of Mantel in Banquet Hall. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburgh Van Pelt (1925), Pl. XLIX. Collection of the author]



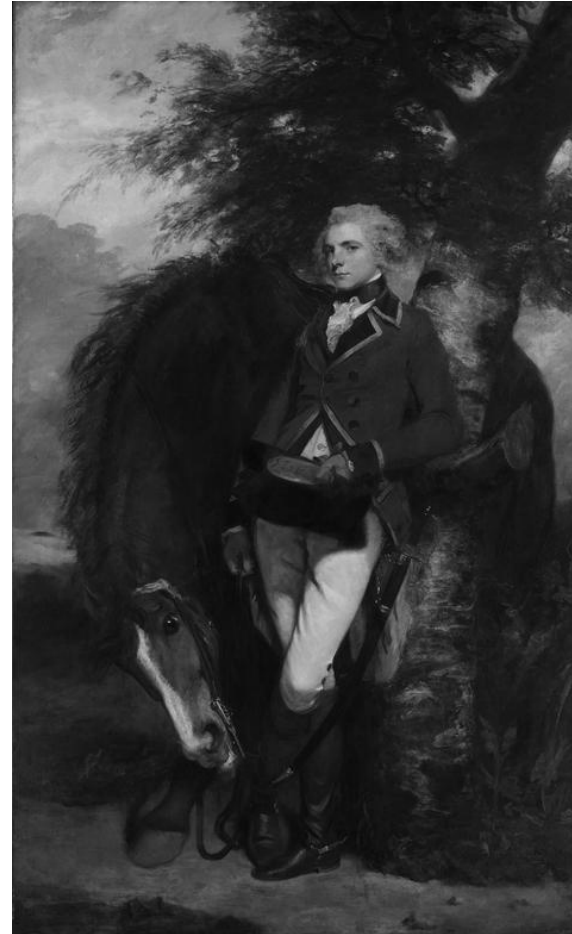
Detail Under Gallery in Banquet Hall. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburg Van Pelt (1925), Pl. LI. Collection of the author]

Plate 87



Thomas Gainsborough's 1778 portrait of Mrs. Grace Dalrymple Elliott (1754?–1823) in the Metropolitan Museum of Art, bequest of William K. Vanderbilt, 1920 (20.155.1). [Photograph by the author, 2009]

Plate 88



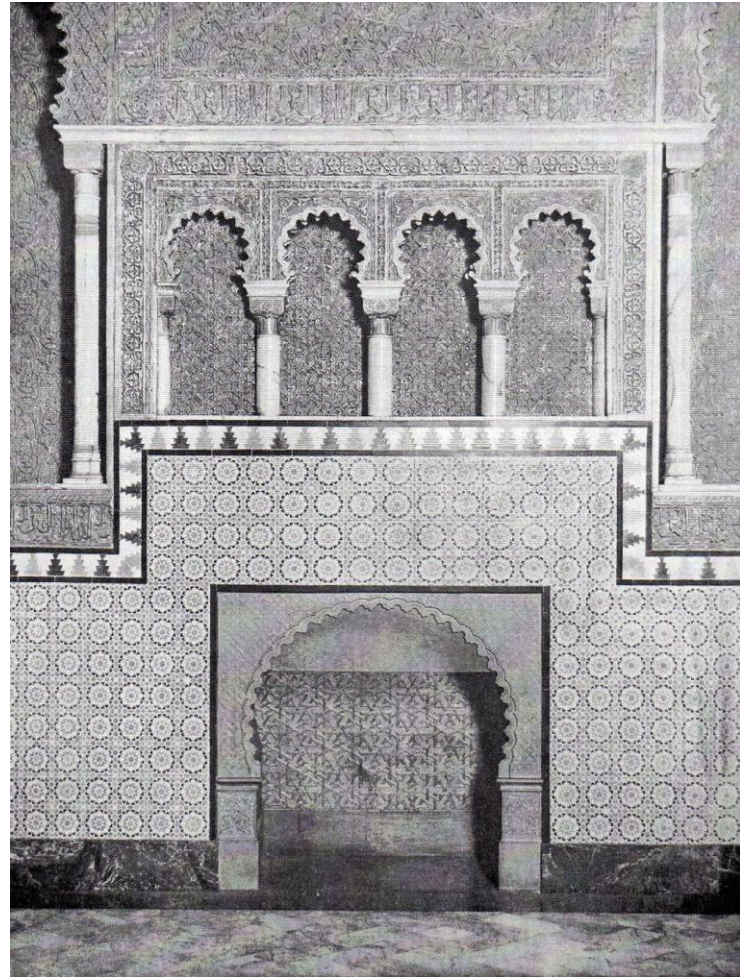
Sir Joshua Reynolds's 1782 portrait of Captain George K. H. Coussmaker (1759–1801). Metropolitan Museum of Art, bequest of William K. Vanderbilt, 1920 (20.155.3). [Photograph by the author, 2009]

Plate 89



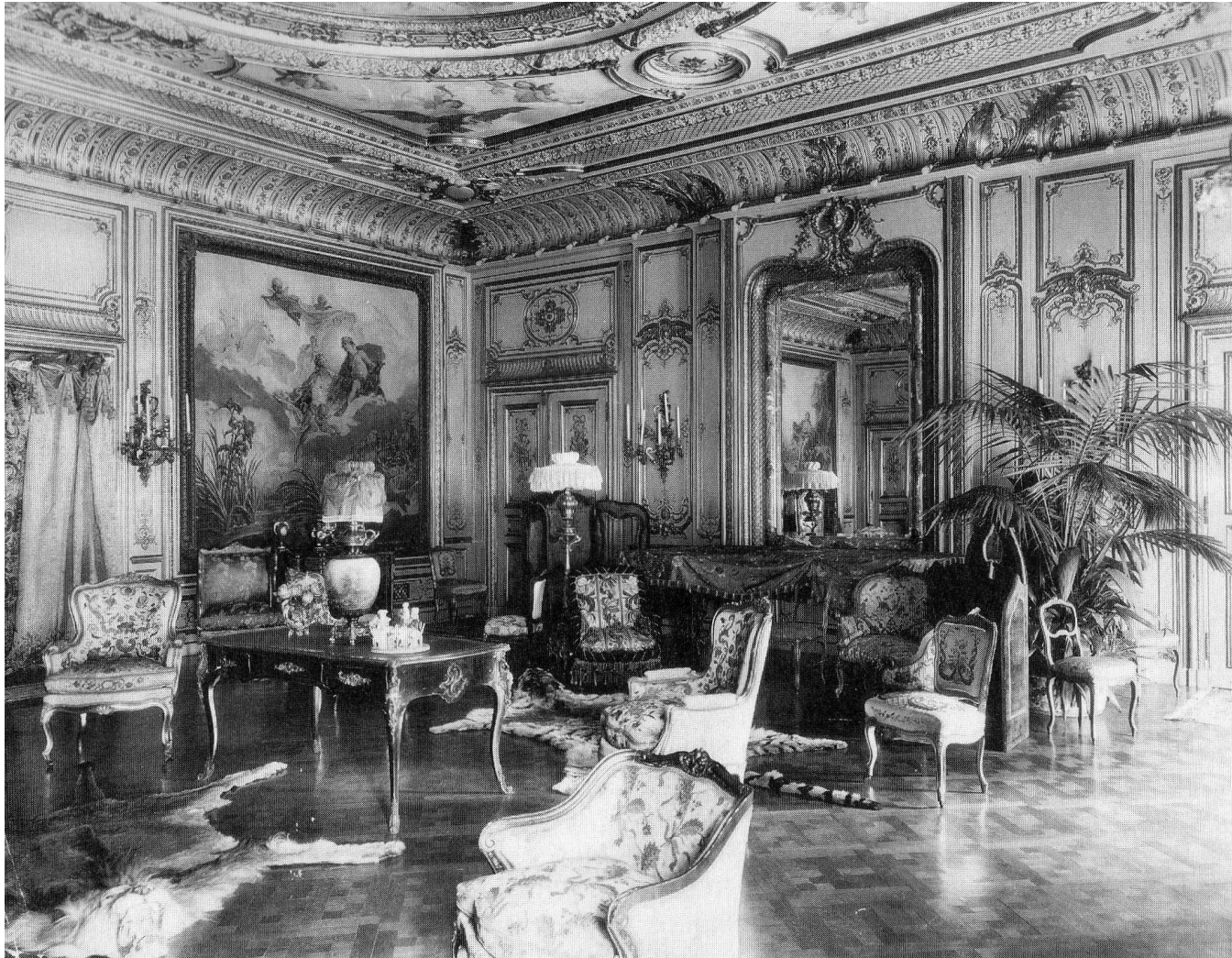
Panel in the Banquet Hall. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburgh Van Pelt (1925), Pl. LIV. Collection of the author]

Plate 90



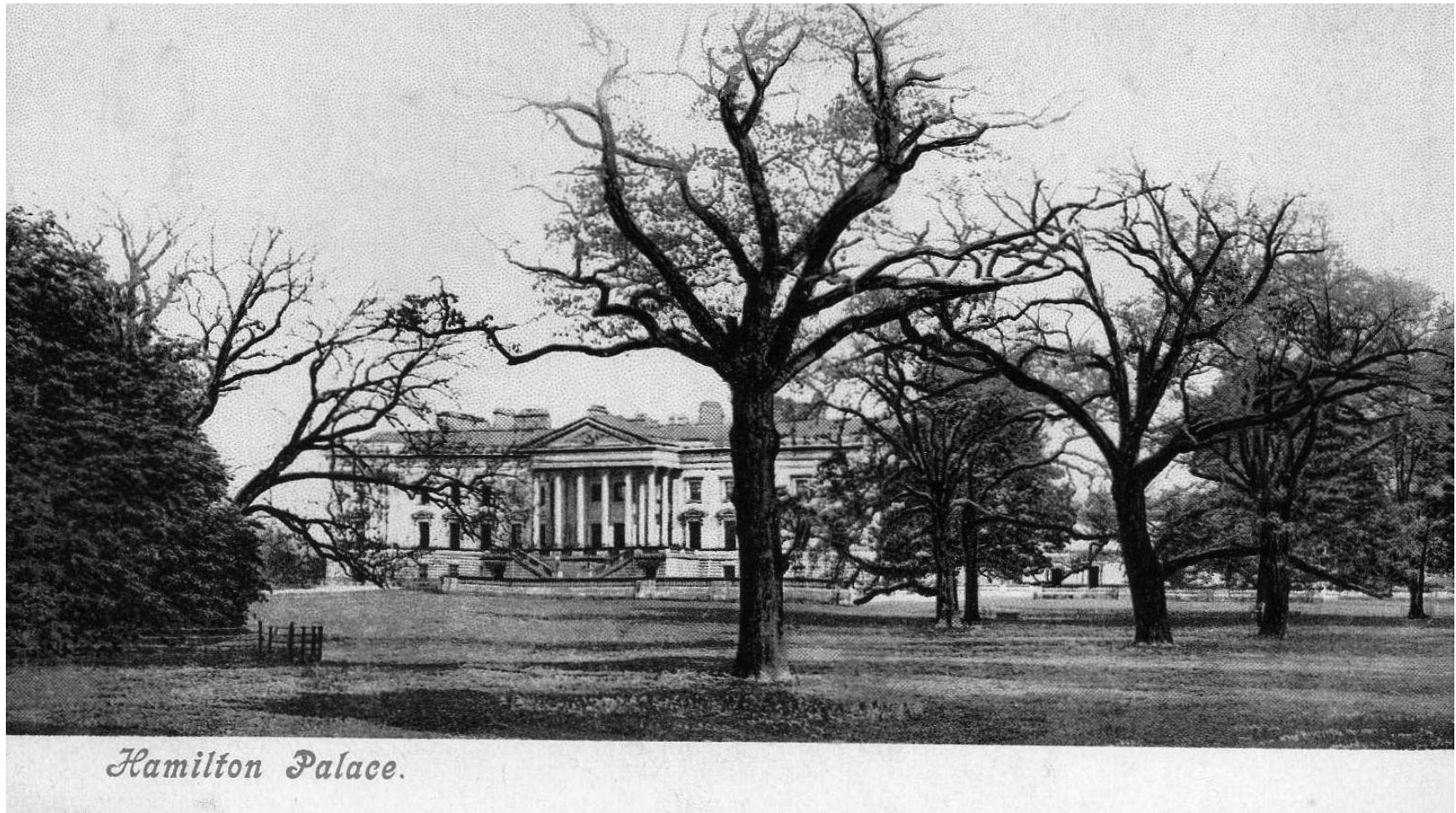
Fireplace in the Billiard Room. [From *A Monograph of the William K. Vanderbilt House: Richard Morris Hunt Architect*, by John Vredenburgh Van Pelt (1925), Pl. LI. Collection of the author]

Plate 91



660 Fifth Avenue, Salon. [From John Foreman and Robbe Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879-1901*. (New York: St. Martin's Press, 1991), 39.]

Plate 92



Hamilton Palace.

Hamilton Palace, South Lanarkshire, Scotland. [Postcard, Collection of the author]

Plate 93



Lot 1297, secrétaire à abattant. [From *The Hamilton Palace Illustrated Priced Catalogue*. Sale cat. London: Remington and Co. & Librairie de L'Art, June 17-July 20, 1882. Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 94



Lot 1298, commode. [From *The Hamilton Palace Illustrated Priced Catalogue*. Sale cat. London: Remington and Co. & Librairie de L'Art, June 17-July 20, 1882. Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 95



Lot 203 a writing table by Riesener, purchased by Baron Ferdinand James Anselm Freiherr von Rothschild (1839-1898). [From *The Hamilton Palace Illustrated Priced Catalogue*. Sale cat. London: Remington and Co. & Librairie de L'Art, June 17-July 20, 1882. Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 96



Beauvais Tapestry, *The Rape of Proserpine*, after Francois Boucher, circa 1750 – 1767. Wool, silk, h. 10 ft. 7 in., w. 10 ft. 1 in. Inscribed in black ink '176' to the left front corner, Private Collection. [From *The Wildenstein Collection: The Compendium*. Sale cat. London: Christies, December 14 and 15, 2005), 100.]

Plate 97



Beauvais Tapestry, *Apollo and Clytie*, after Francois Boucher, circa 1750 – 1767. Wool, silk, h. 10 ft. 8 in., w. 10 ft. 4 in. Inscribed in black ink '176' to the left front corner, Private Collection. [From *The Wildenstein Collection: The Compendium*. Sale cat. London: Christies, December 14 and 15, 2005), 100.]

Plate 98



Marble House, Newport, Rhode Island. [Photograph by the author, 2009]

Plate 99



Marble House Gothic Room. [Photograph by the author, 2009]

Plate 100



Marble House, Ormolu Mounted Clock in Guest Room. [Photograph by the author, 2009]

Plate 101



660 Fifth Avenue, March 26, 1883
Fancy Dress Party [From John
Foremanand, and Robbe Stimson,
*The Vanderbilts and the Gilded Age:
Architectural Aspirations, 1879-
1901.* (New York: St. Martin's Press,
1991), 26.]

Plate 102



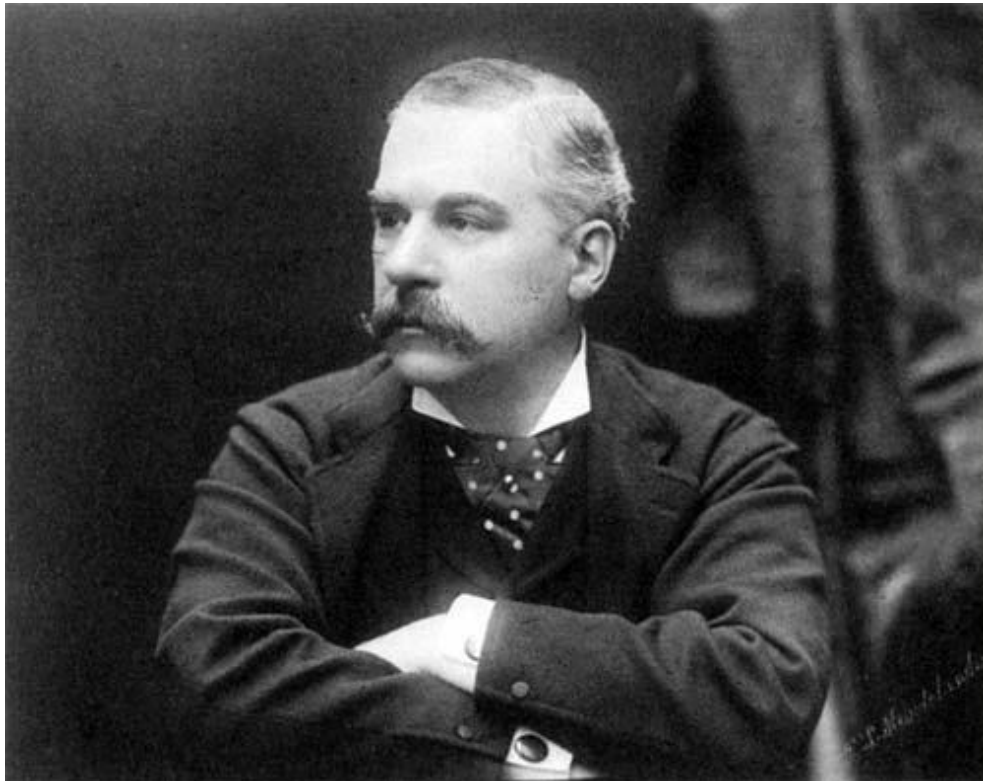
660 Fifth Avenue, March 26, 1883 Fancy Dress Party [From John Foremanand,
and Robbe Stimson, *The Vanderbilts and the Gilded Age: Architectural
Aspirations, 1879-1901.* (New York: St. Martin's Press, 1991), 27.]

Plate 103



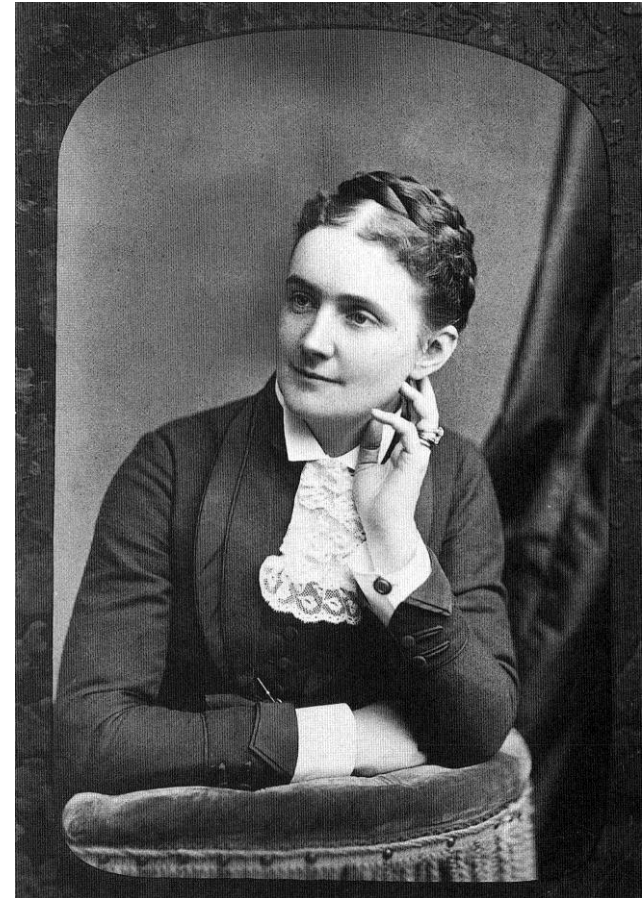
Alva Vanderbilt Dressed as a Venetian Princess. [From Jerry E. Patterson, *The Vanderbilts*. (New York: Harry N. Abrams, Inc., Publishers, 1989), 127.]

Plate 104



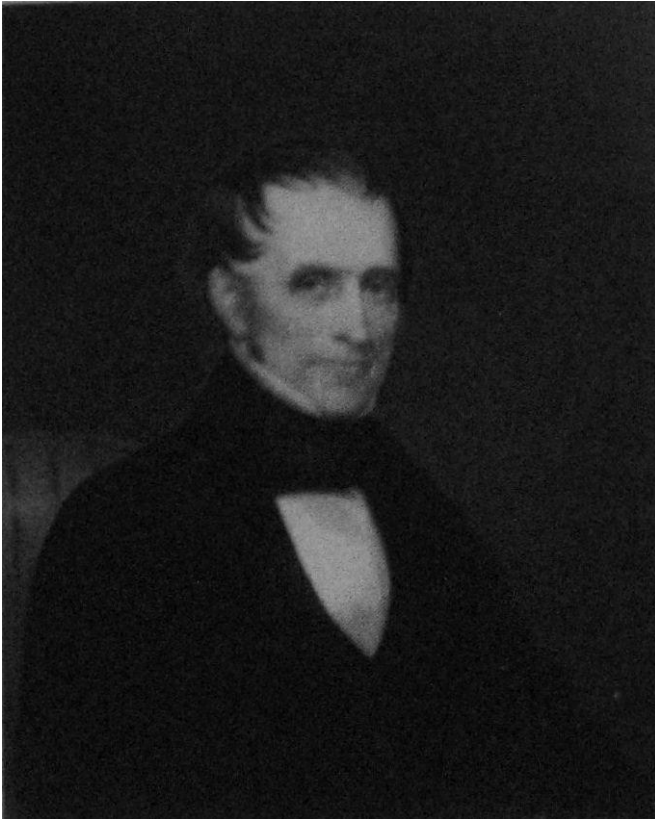
John Pierpont Morgan (1837-1913) in London circa 1881. [Courtesy of the Morgan Library, Archives, New York]

Plate 105



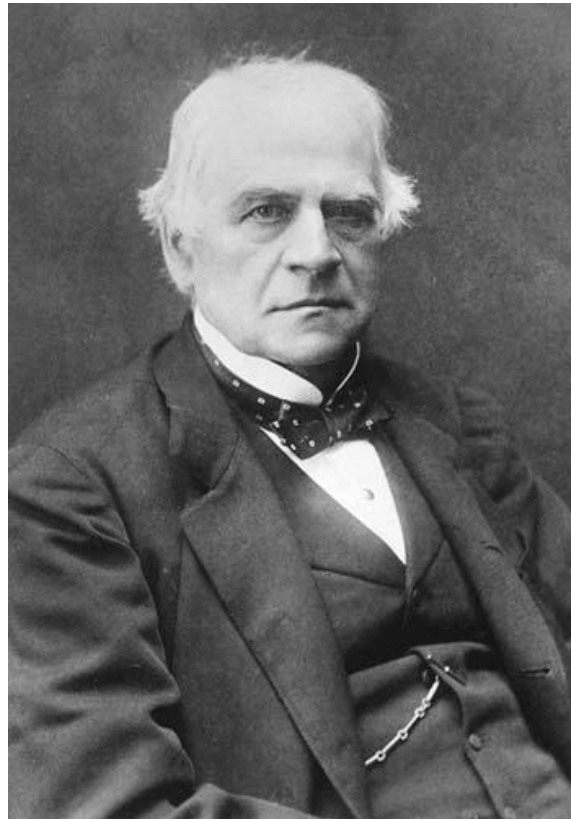
Frances Louisa Tracy (called Fanny; 1842-1924). [Courtesy of the Morgan Library, Archives, New York]

Plate 106



Joseph Morgan (?-1847?) [From Linda H. Roth, *J. Pierpont Morgan, Collector: European Decorative Arts from the Wadsworth Athenaeum*. (Wisbech, England: Balding + Mansell Ltd, 1987), 10.]

Plate 107



Junius Spencer Morgan (1813-1890), circa 1885. [Courtesy of the Morgan Library, Archives, New York]

Plate 108



Morgan's London townhouse (13 Prince Gate). [From [Courtesy of the Morgan Library, Archives, New York]

Plate 109



Morgan residence, Northeast corner of Thirty-sixth Street and Madison Avenue [Courtesy of the Morgan Library, Archives, New York]

Plate 110



Morgan house, Drawing-room (*Artistic Houses*) [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). Courtesy, Evergreen Museum & Library, The John Hopkins University, Baltimore, Maryland.]

Plate 111



Morgan adaptation of the Vanderbilt mother-of-pearl Side Chair. Herter Brothers, New York, circa 1882. Gilded maple, cotton, h. 34 ½ in., w. 18 ¾, d. 18 in., in the Metropolitan Museum of Art, gift of Margot Johnson, Inc., 1995 (1995.149). [From http://www.metmuseum.org/works_of_art/objects_conservation/spring_2003/herter.asp accessed July 6, 2010]

Plate 112



Cabinet. Herter Brothers, New York, circa 1880. Gilded maple, h. 66 in., w. 60 ½ in. d. 15 in. Marked: HERTER BRO'S. Private Collection. [Courtesy of Stair Antique Auctioneers and Appraisers in Hudson, New York]

Plate 113

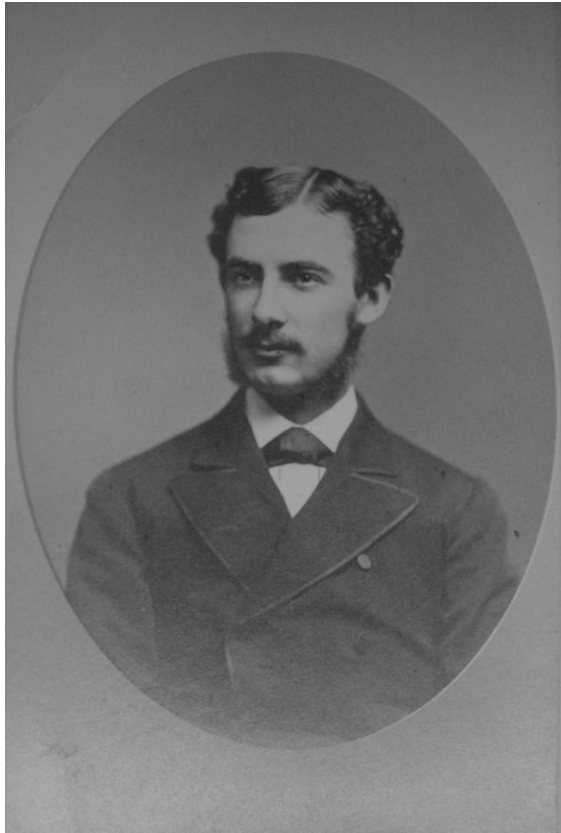


Mary Morgan's versions of Augustin Moreau-Vauthier's (1831-1893) *Fortuna*. [From *The Art Collection Formed by the Late Mrs. Mary J. Morgan*. Sale cat. New York: American Art Associates, March 3-5, 8, 1886), n/a. Collection of the author]



J. Pierpont Morgan's Library by Herter Brothers, circa 1882. (*Artistic Houses*) [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). Courtesy, Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland.]

Plate 115



Thomas Harrison Garrett (1849-1888).
[Courtesy of the Evergreen House
Foundation at Evergreen Museum &
Library, The Johns Hopkins University,
Baltimore, Maryland.]

Plate 116



Alice Whitridge Garrett (1851-1920).
[Courtesy of the Evergreen House
Foundation at Evergreen Museum &
Library, The Johns Hopkins University,
Baltimore, Maryland.]

Plate 117



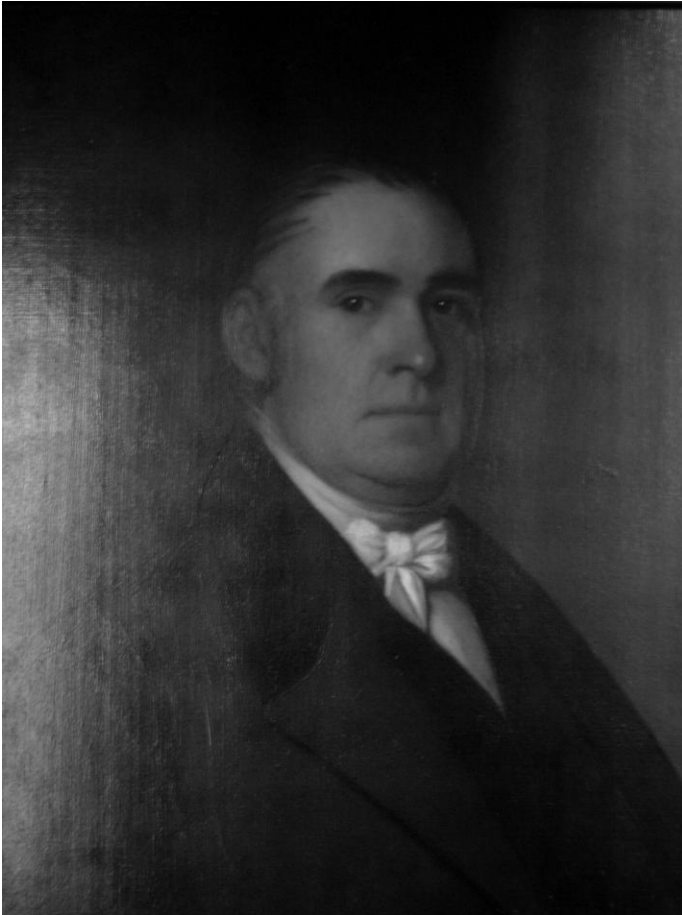
Robert Garrett (1847-1896). [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 118



Mary Frick Garrett (1851-1936). [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 119



Robert Garrett (1783-1857). [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 120



John Work Garrett (1820-1884). [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 121



Evergreen House, Baltimore, Maryland, circa 1885. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 122



Claghorn's print gallery within his Philadelphia residence at 222 North Nineteenth Street (*Artistic Houses*). [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). [Courtesy of Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 123



Evergreen, Dining room by Herter Brothers, circa 1888. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 124



Evergreen, Dining room, Looking towards the conservatory. [Courtesy of the Maryland Historical Society, Baltimore, Maryland]

Plate 125



Evergreen, Drawing-room, circa 1888. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 126



Detail of the Morgan Drawing-room showing Herter Armchair (*Artistic Houses*). [From *Artistic Houses: being a series of Interior Views of the most Beautiful and Celebrated Homes in the United States, with a description of the Art Treasures contained therein*, by George Sheldon (New York: D. Appleton and Company, 1883-84). [Courtesy of Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 127



Armchair. Herter Brothers, New York, circa 1882. Mahogany; replacement cut silk and cotton (upholstery), dimensions not on file. Unmarked? [Photograph collection of the author, edited 2009]

Plate 128



Detail of Evergreen, Drawing-room showing Herter Armchair. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 129



Ormolu Mounted Side Table, French, circa 1885. Tulipwood (veneer), Onyx, gilt brass, unidentified wood, h. in., w. in., d. in. Unmarked. Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, bequest of Alice Warder Garrett, 1952 (EH1952.1.193) [Photograph by author, 2010]

Plate 130



Ormolu Mounted Oval Cylindrical Vitrine, French, circa 1885. Tulipwood (vener), Onyx, gilt brass, unidentified wood, h. 58 7/8 in., w. 23 3/4 in., d. 18 15/14 in. Unmarked. Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, bequest of Alice Warder Garrett, 1952 (EH1952.1.191) [Photograph by author, 2011]

Plate 131



Ormolu Mounted Vitrine Table, French, circa 1885. Tulipwood (vener), Onyx, gilt brass, unidentified wood, h. 30 3/4 in., w. 31 1/2 in., d. 22 13/16 in. Unmarked. Evergreen Museum & Library, The Johns Hopkins University, bequest of John Work Garrett, 1942 (JH1942.1.32) [Photograph by author, 2010]

Plate 132



Ormolu Mounted Oval Vitrine Table, French, circa 1885. Tulipwood (veneer), Onyx, gilt brass, unidentified wood, h. 30 7/8 in., w. 24 1/4 in., d. 19 1/4 in. Unmarked. Evergreen Museum & Library, The Johns Hopkins University, bequest of John Work Garrett, 1942 (JH1942.1.137) [Photograph by author, 2010]

Plate 133



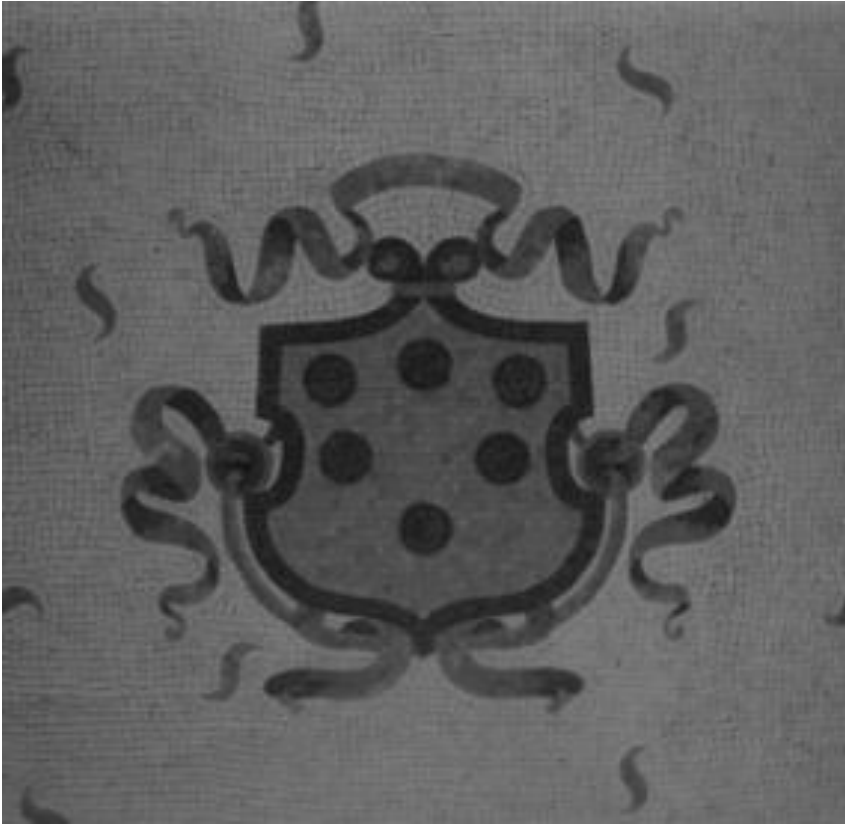
Ormolu Mounted *bonheur-du-jour* (desk) with a central panel painted after Watteau (1684-1721) "Loves Awakening," French, circa 1885. Tulipwood (veneer), Onyx, gilt brass, unidentified wood, h. 59 11/16 in., w. 39 in., d. 15 in. Unmarked. Evergreen Museum & Library, The Johns Hopkins University, bequest of John Work Garrett, 1942 (JH1942.1.138) [Photograph by author, 2011]

Plate 134



Evergreen, Main Hall, circa 1888. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 135



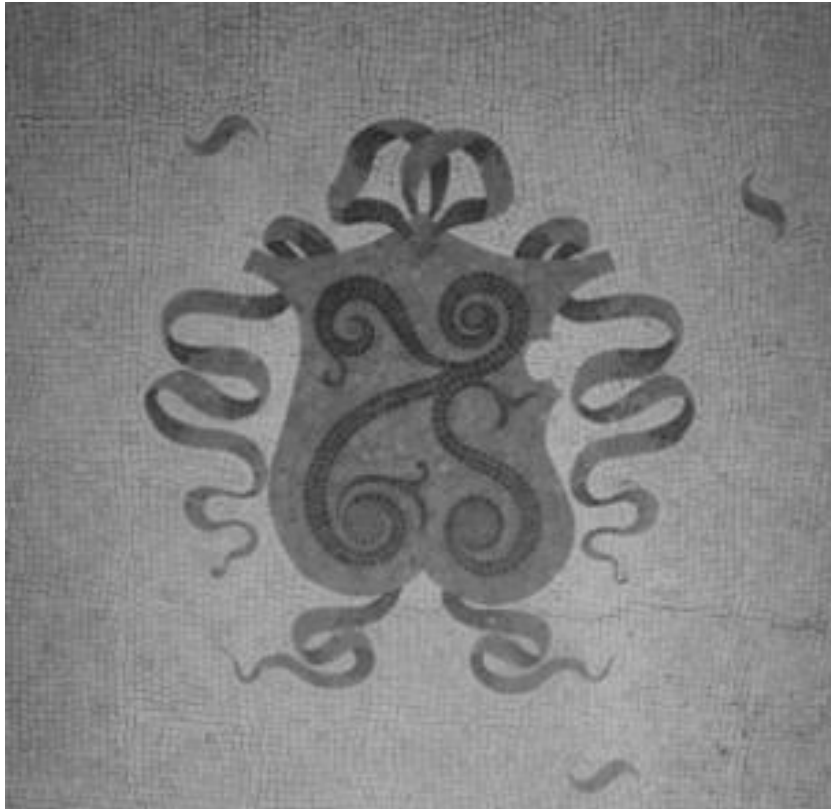
Evergreen, Medici insignia in Mosaic Floor. [Photograph by author, 2010]

Plate 136



Evergreen, Medici insignia in Mosaic Floor. [Photograph by author, 2010]

Plate 137



Evergreen, Medici insignia in Mosaic Floor. [Photograph by author, 2010]

Plate 138



Evergreen, Medici insignia in Mosaic Floor. [Photograph by author, 2010]

Plate 139



Japanese Censor, circa 1880. Bronze, h. 69 in., w. 32 in., d. 29 in. Evergreen Museum & Library, The Johns Hopkins University, bequest of John Work Garrett, 1942 (JH1942.1.878) [Photograph by Phyllis Feldmann, edited by the author, 2011]

Plate 140



Liberty & Co. 'Thebes' chair, circa 1885. Mahogany, h. 31 in., w. 25 1/2 in., w. 26 1/2 in. Evergreen Museum & Library, The Johns Hopkins University, bequest of John Work Garrett, 1942 (EH1942.1.11) [Photograph by author, 2011]

Plate 141



Evergreen, Main Hall, Looking into the 'Print Room,' circa 1888. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 142



Major John Swan (1750-1821) by Charles Wilson Peale (American, 1741-1827). Baltimore Museum of Art, Mary Frick Jacobs Collection (BMA1938.241) [Photograph by author, 2008]

Plate 143



View of Mt. Vernon Place showing 101 West Monument Street, circa 1908. [Postcard, Collection of the author]

Plate 144



No. 11 West Mt. Vernon Place, circa 1890. [Courtesy of the Evergreen House Foundation at Evergreen Museum & Library, The Johns Hopkins University, Baltimore, Maryland]

Plate 145



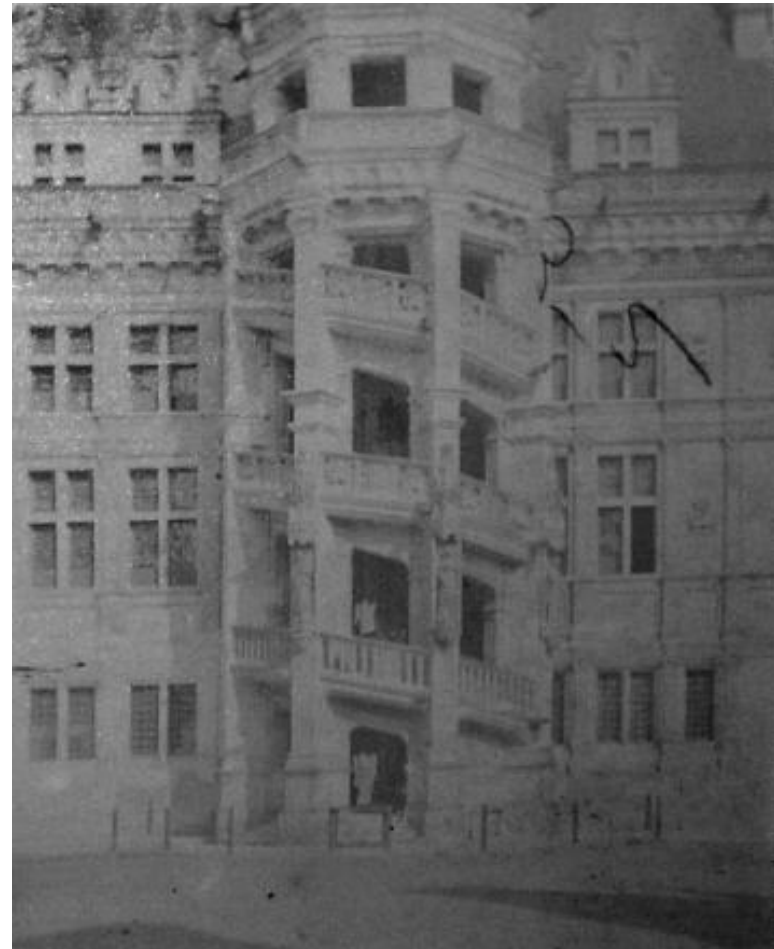
No. 11 West Mt. Vernon Place, Mary Frick Garrett's Bedroom. [From Newspaper clipping, circa 1940 in the Enoch Pratt Free Library, Baltimore, Maryland, File on No. 11 West Mt. Vernon Place]

Plate 146



No. 11 West Mt. Vernon, Entrance Hall. [Photograph by the author, 2007]

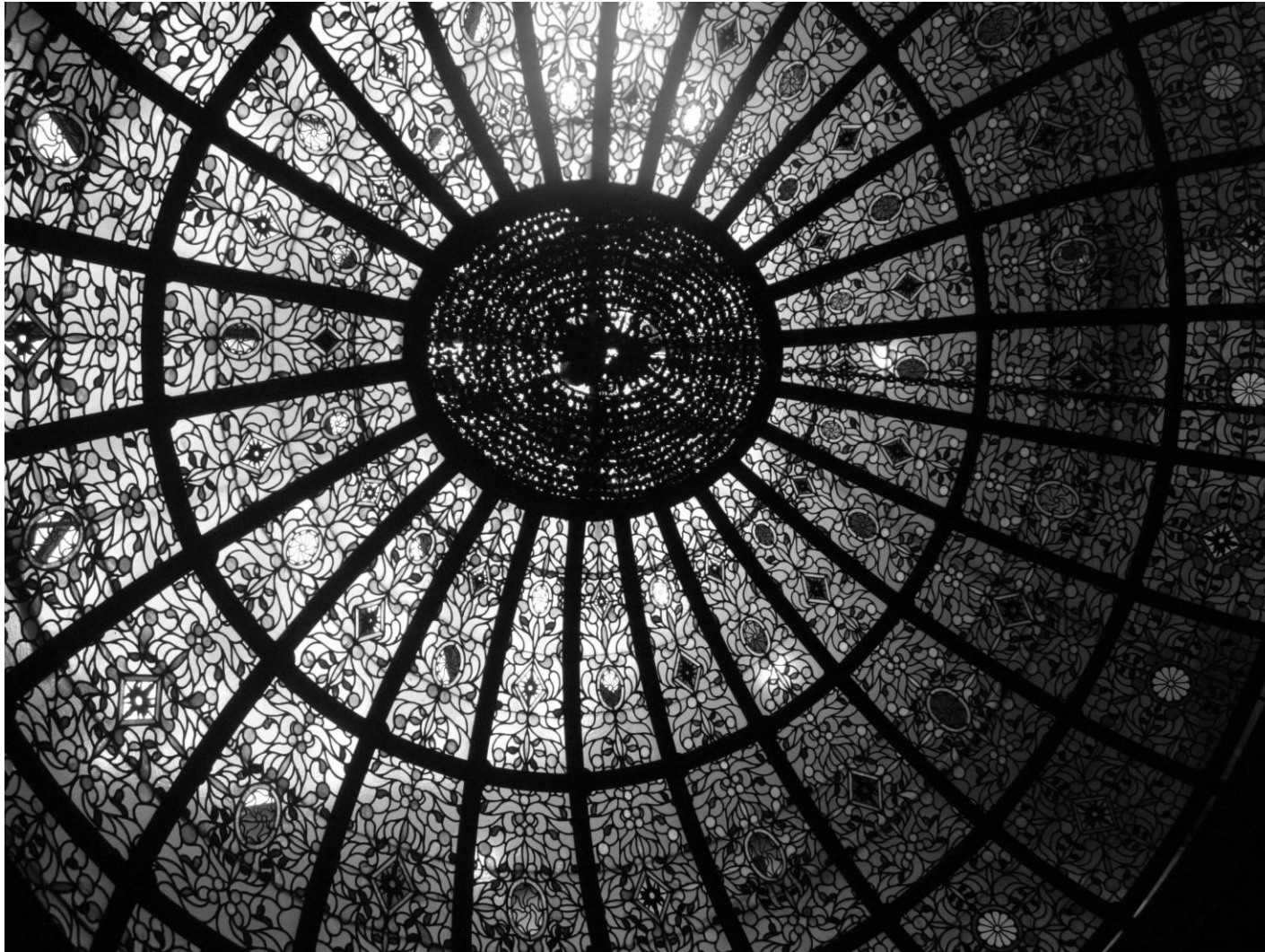
Plate 147



Château de Blois, Staircase. Albumen, circa 1889
[Courtesy of the Evergreen House Foundation at
Evergreen Museum & Library, The Johns Hopkins
University, Baltimore, Maryland]

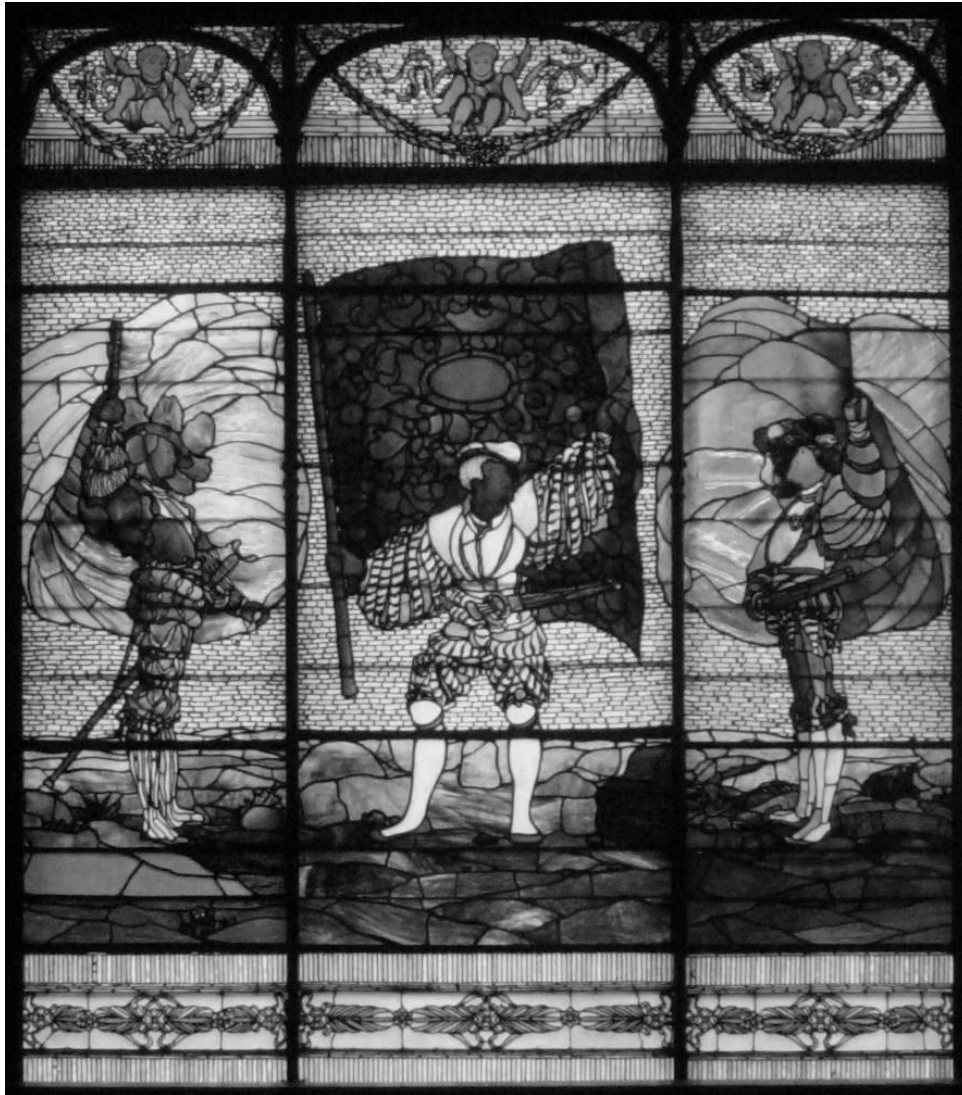


Brussels Tapestry, *Meeting of Hannibal and Scipio at the Battle of Zama*, 16th century. Wool, silk, h. 9 ft. 2 in., w. 17 ft. 2 in. Location unknown [From *Real Estate and Furnishings & Art Property 7, 9, 11 and 13 West Mr. Vernon Place, Baltimore, Maryland; Estates of the late Dr. and Mrs. Henry Barton Jacobs*. Sale cat. Baltimore: Sam. W. Pattison & Co. Auctioneers in Collaboration with Parke-Bernet Galleries, Inc., New York, December 10-12, 1940. Courtesy of the Engineer's Club, Baltimore, Maryland]



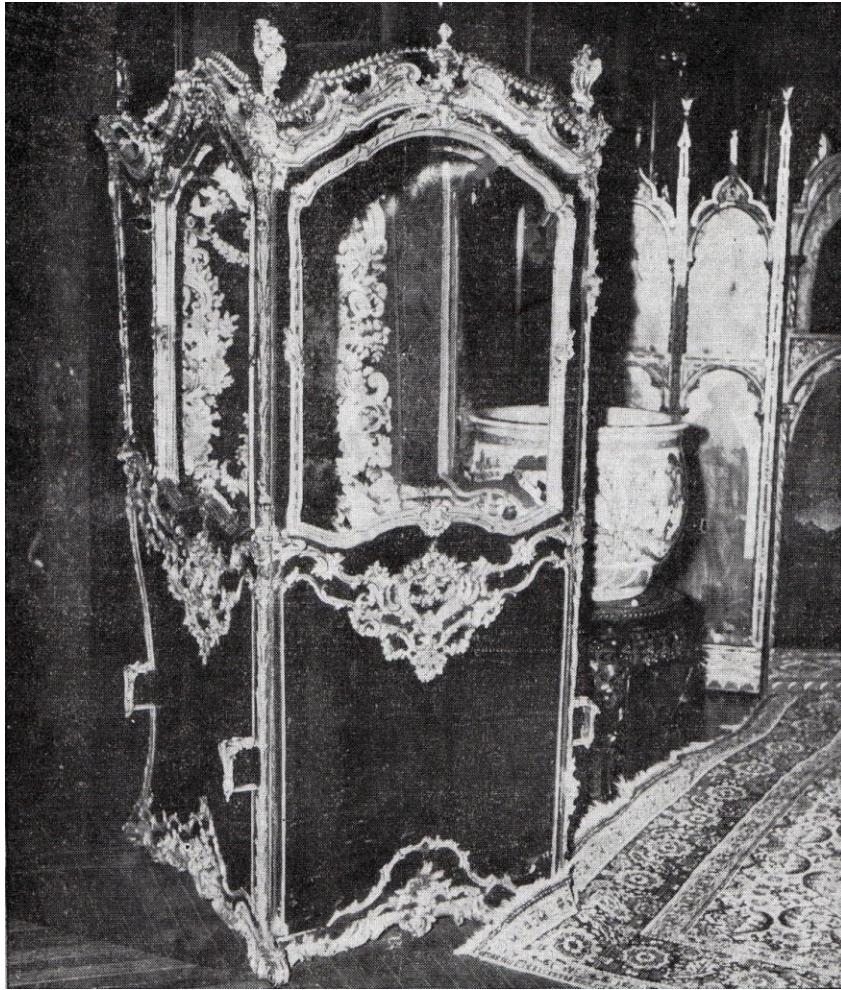
No. 11 West Mt. Vernon Place, Dome above Staircase by Tiffany. [Photograph by the author, 2008]

Plate 150



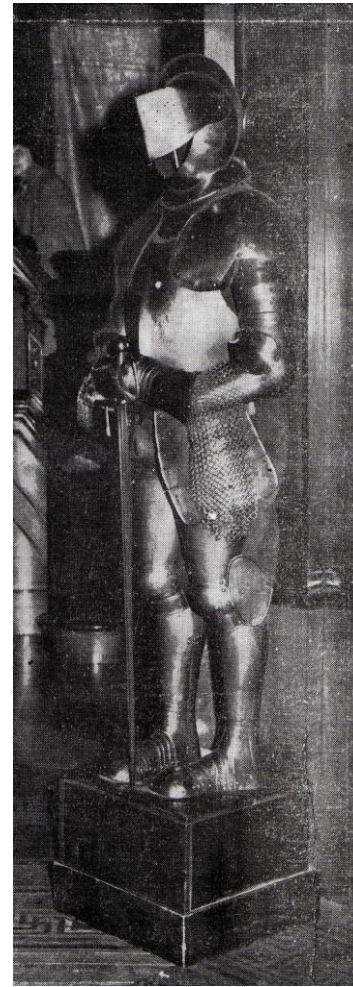
“The Standard Bearers,” window by Tiffany. [Photograph by the author, 2008]

Plate 151



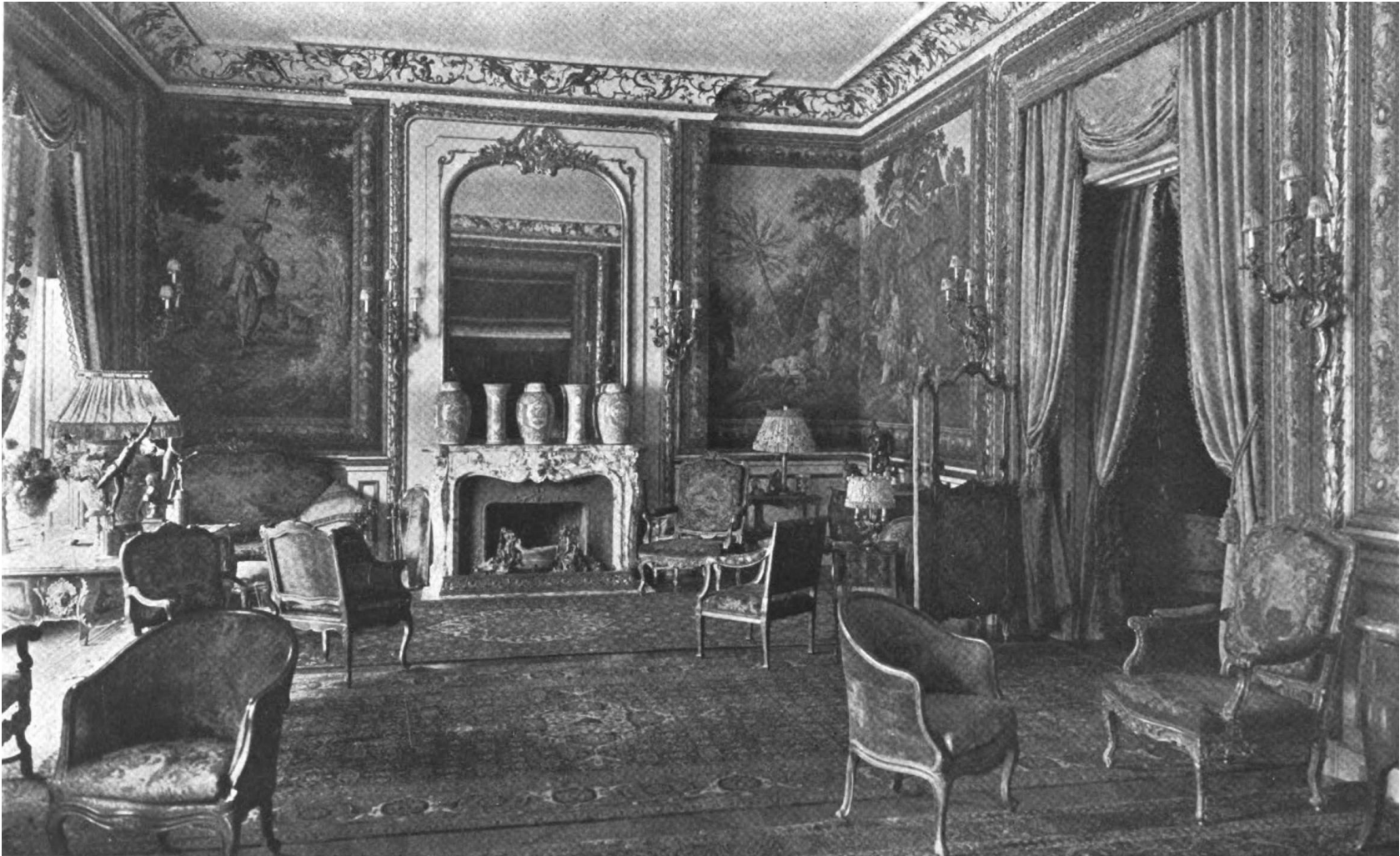
Sedan Chair. [From Newspaper clipping, circa 1940 in the Enoch Pratt Free Library, Baltimore, Maryland, File on No. 11 West Mt. Vernon Place]

Plate 152



Suit of English Armor. [From Newspaper clipping, circa 1940 in the Enoch Pratt Free Library, Baltimore, Maryland, File on No. 11 West Mt. Vernon Place]

Plate 153



No. 11 West Mt. Vernon Place, Salon. [From Herbert Croly, "*Recent Works of John Russell Pope*," *Architectural Record* Vol. 29 No. 4, November (1911): 532. Courtesy of the University of California, California]

Plate 154



Royal Aubusson 'Chinoiserie' tapestry, *The Chinese Shepherdess*, circa 1743? Wool, silk, h. 8 ft. 11 in., w. 9 ft. 10 in. Baltimore Museum of Art [From Dr. Henry B. Jacobs, *The Collection of Mary Frick Jacobs*, Baltimore: privately printed, 1938), n/a.]

Plate 155



Royal Aubusson 'Chinoiserie' tapestry, *The Tea*, circa 1743? Wool, silk, h. 9 ft. 8 in., w. 9 ft. 10 in. Baltimore Museum of Art [From Dr. Henry B. Jacobs, *The Collection of Mary Frick Jacobs*, Baltimore: privately printed, 1938), n/a.]

Plate 156



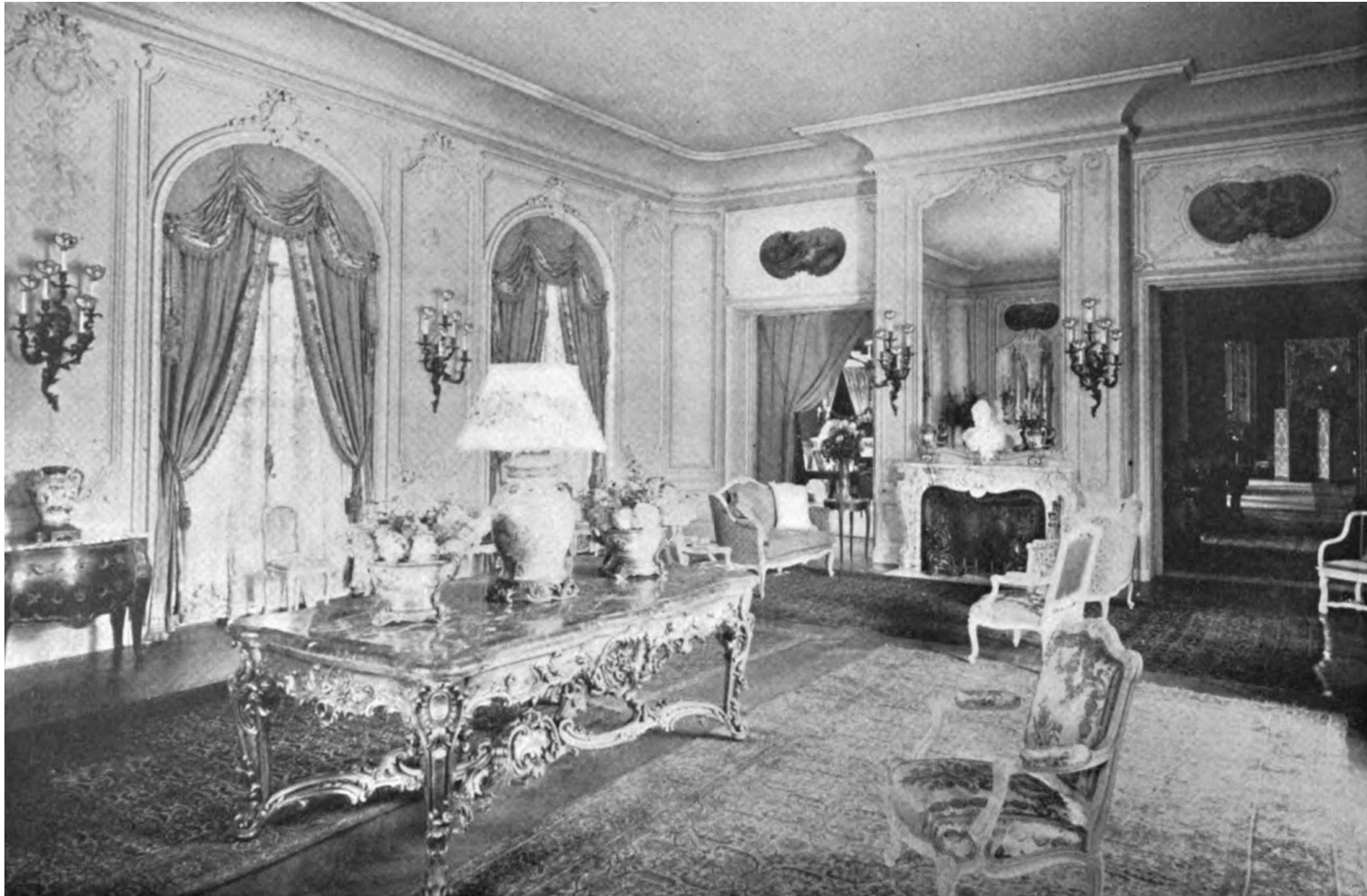
Kingwood marqueterie and Ormolu-Mounted Bureau Plat. Jules Allard, Paris & New York?, circa 1885-6. Various wood, gilt bronze or brass, h. 29 in., w. 6 ft., d. n/a. Unmarked. Location unknown. [*Real Estate and Furnishings & Art Property 7, 9, 11 and 13 West Mr. Vernon Place, Baltimore, Maryland; Estates of the late Dr. and Mrs. Henry Barton Jacobs. Sale cat. Baltimore: Sam. W. Pattison & Co. Auctioneers in Collaboration with Parke-Bernet Galleries, Inc., New York, December 10-12, 1940. Courtesy of the Engineer's Club, Baltimore, Maryland*]

Plate 157



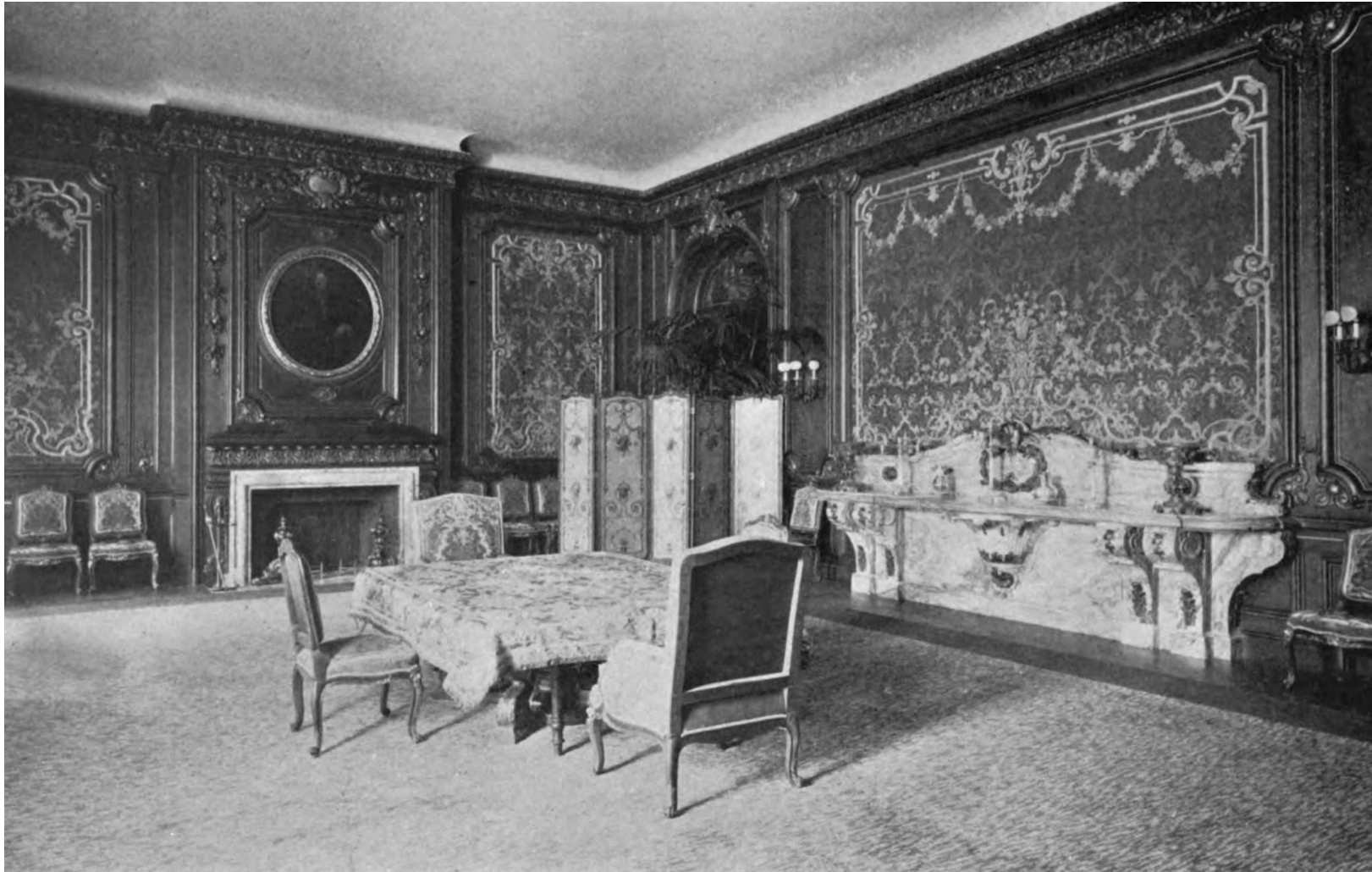
Whiteholme, Newport, Rhode Island. [From Herbert Croly, "*A New Use of Old Forms: Two Houses by Mr. John Russell Pope*," *Architectural Record* Vol. 17 No. 4, April (1905): 282. Courtesy of the University of California, California]

Plate 158



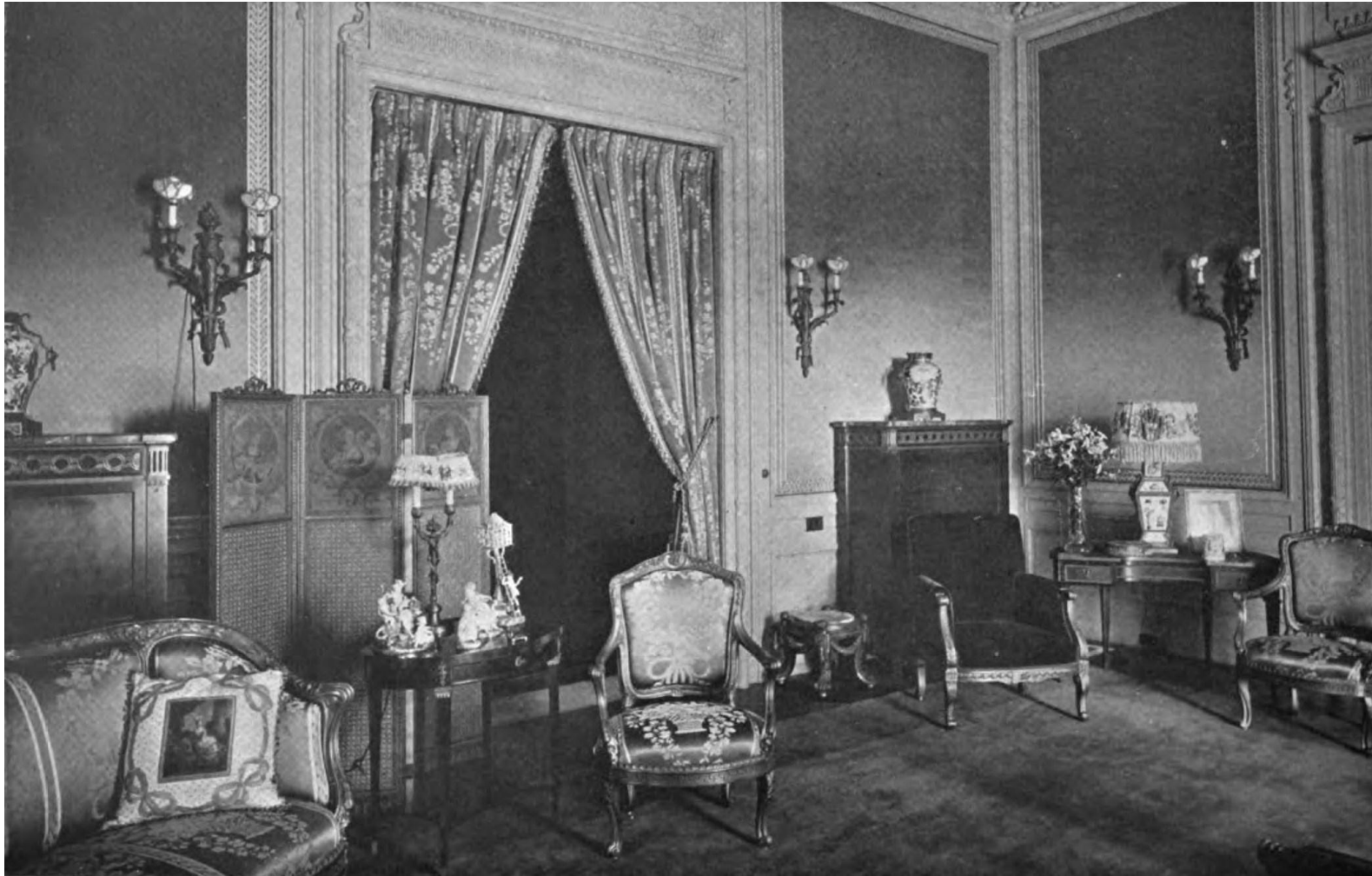
Whiteholme, Salon. [From Herbert Croly, "A New Use of Old Forms: Two Houses by Mr. John Russell Pope," *Architectural Record* Vol. 17 No. 4, April (1905): 290. Courtesy of the University of California, California]

Plate 159



Whiteholme, Dining Room. [From Herbert Croly, "*A New Use of Old Forms: Two Houses by Mr. John Russell Pope*," *Architectural Record* Vol. 17 No. 4, April (1905): 540. Courtesy of the University of California, California]

Plate 160



Whiteholme, Sitting Room. [From Herbert Croly, "A New Use of Old Forms: Two Houses by Mr. John Russell Pope," *Architectural Record* Vol. 17 No. 4, April (1905): 292. Courtesy of the University of California, California]

Plate 161



Bureau plate, Jean-Henri Riesener (French, 1734-1806). Mahogany; dimensions not on file. Stamped by Jean-Henri Riesener mark. Baltimore Museum of Art, gift of Mary Frick Jacobs, 1938 (BMA1938.275) [Photograph by the author, 2007]