

**The Architecture of Charles Bulfinch on Historical Blue Staffordshire
Part 2: The Later Buildings, 1810-1832**

Hayden Goldberg

Article 4 of 4, February, 1987

Credits

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July, 2012



The architecture of Charles Bulfinch on historical blue Staffordshire

Part II: The later buildings, 1810–1832

BY HAYDEN GOLDBERG

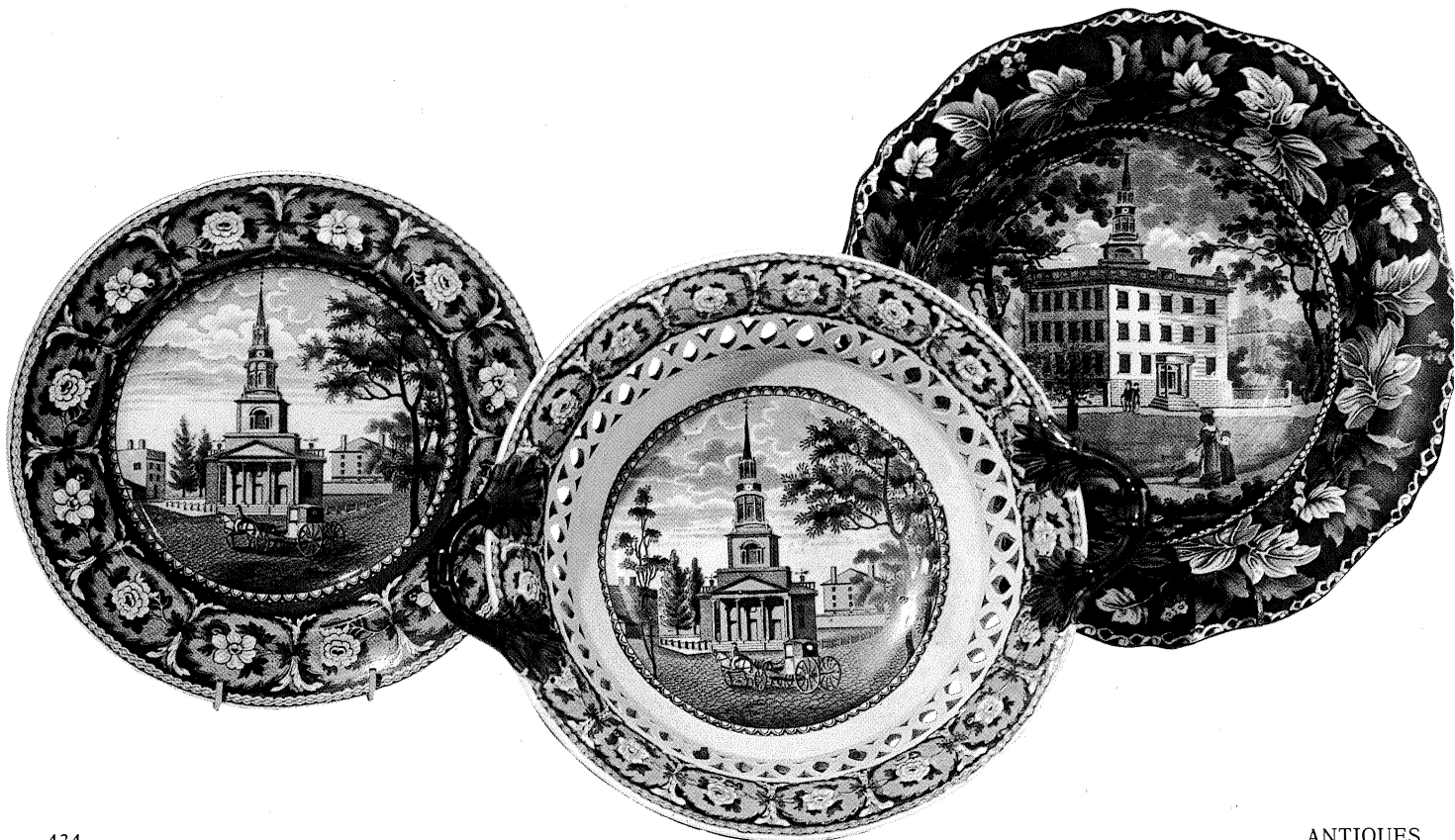
THE YEAR 1810 marked a decided step forward in the architectural style of Charles Bulfinch. Because of his neoclassical tastes and his desire to introduce the restrained elegance of the London architecture of Robert Adam (1728–1792) and Sir William Chambers (1723–1796) into New England, Bulfinch had long yearned to build in the smooth surfaces attainable in dressed stone. But ever since his plans for the Connecticut statehouse in Hartford, which called for a granite first story, had been thwarted by thrifty politicians in favor of cheap, local brownstone,¹ Bulfinch's more modern taste had been overruled by the conservatism and cost-consciousness of his provincial patrons, both public and private. During that time, the self-effacing Bulfinch uncomplainingly compromised on painted brick and stucco. (Most of his houses and even the Boston Statehouse² were originally painted white or pale yellow.) Outside Boston, where wood construction was still the fashion, white-painted, seamless, matched boarding, upon which his elegant swags and Ionic or Corinthian pilasters cast restrained shadows, was usually limited to façades at best, while the rest of the exterior was rendered in inexpensive and inappropriate clapboards. Considerable as Bulfinch's achievement was, the pen-and-ink elevations in his own hand, always rendered with

pure, smooth surfaces, reveal town mansions and public buildings even more beautiful than those that were actually built. Charles Bulfinch dreamed in marble, but usually had to build in brick and clapboard.

The completion of the Middlesex Canal between Boston and the Merrimack River near Lowell, Massachusetts, in 1803 at last brought granite within reach of Boston, geographically and financially, and from then on all of Bulfinch's public buildings in and around Boston were of stone. His classicism took on a new austerity and an economy of contrasting pure shapes—cubes, octagons, spheres, and cones—that carried New England architecture to the threshold of the Greek revival, which Bulfinch's disciples introduced in the succeeding decades.

Only two of Bulfinch's granite neoclassical buildings survive, but fortunately a majority of them are preserved in views on historical Staffordshire. The earliest of his stone public buildings in Boston was the Suffolk County Court House, known locally as

HAYDEN GOLDBERG has been collecting antiques for many years. Particularly interested in historical blue Staffordshire, he has written several articles on the subject for *ANTIQUES*.



Johnson Hall (Figs. 1, 2). Built between 1810 and 1812, it was said to have been one of Bulfinch's own favorites among his works. Less influenced by English models than any of his earlier buildings, its most original feature was its octagonal central section, surmounted by a cupola. Boston was incorporated as a city in 1822, and the courthouse became its first city hall; but in 1862 it was demolished and replaced by a mammoth successor in the French Empire style.

Abel Bowen's engraving of Johnson Hall in Caleb H. Snow's *History of Boston* (Fig. 1) was copied by John and William Ridgway and Ralph Stevenson on

historical Staffordshire. However, Bowen was not up to rendering the courthouse's octagonal section, which is barely detectable in his print, and none of the potters seems to have perceived it at all, for they show the central mass of the building as a rectangle. The Ridgways included the scene in their *Beauties of America* series, on a footed soup-tureen tray, a small platter, and an octagonal vegetable dish (Fig. 2); Ralph Stevenson used it on a very rare small plate (Fig. 3).

Twice during Bulfinch's career, Harvard College appointed its great architect-alumnus to design buildings for his alma mater. In 1804 he was commissioned to design a dormitory to replace the old Stoughton Hall, built in 1699, but as his instructions were to duplicate Harvard's pre-Revolutionary Hollis Hall, Bulfinch's Stoughton Hall added little to his architectural development. In the spring of 1804 he submitted a proposal and a request for \$300 for plans and on-site supervision of construction. Instead, the contractor, Caleb Gannett, undertook the supervision and Bulfinch was paid \$50 for his designs and \$2.50 cab fare.

In 1812 Harvard commissioned Bulfinch to design University Hall to house a chapel, classrooms, and dining halls. His plans called for Chelmsford granite, in contrast to the rest of the buildings in Harvard Yard, which were of brick. Whether he was more than usually devoted to the project or because he had a demanding client, Bulfinch lavished a great deal of time and effort on University Hall and submitted three alternate designs. Further modifications of the final design were made during construction, and a misguided colonnaded porch was added across the central third of the façade.³ Nonetheless, University Hall is Bulfinch's finest surviving stone building, combining the grace and elegance of neoclassicism

Pl. I. *Left and center: Octagon Church Boston*, on a soup plate and a reticulated basket by John and William Ridgway (w. together 1814-1830), Hanley, Staffordshire, 1820-1830. Printed on the bottom, "OCTAGON CHURCH/BOSTON" with "BEAUTIES OF AMERICA" above and "J&W RIDGWAY" below. Transfer-printed earthenware; diameter of soup plate, 10 inches. *Right: View of the Boston Athenaeum with the spire of New South (or Octagon) Church in the background on a washbowl by Ralph Stevenson's (w. 1815-1840) firm, Cobridge, Staffordshire, 1820-1830. Transfer-printed earthenware; diameter 12 inches. New South Church was designed by Charles Bulfinch (1763-1844) and built in 1814. The view on the soup plate is an unusual variant in that a sapling at the left of the church has been eliminated. Except as noted, the objects illustrated are in the collection of the author and photographs are by Helga Photo Studio.*

Pl. II. Transfer-printed earthenware decorated with a view of the Capitol in Washington, D.C., 1820-1830. Height of wash pitcher, 9½ inches. The pitcher is by S. Tams and Company (also known as Tams, Anderson and Tams), Longton, Staffordshire; the plate is by Stevenson's firm and is inscribed on the back, "CAPYTOL/WASHINGTON"; the gravy drainer is by the Ridgways and is marked on the back, "CAPITOL/WASHINGTON" with "BEAUTIES OF AMERICA" above and "J&W RIDGWAY" below. The view of the Capitol on all these pieces is derived from Bulfinch's design for the east front (see Fig. 11). The Tams view is exceedingly rare.



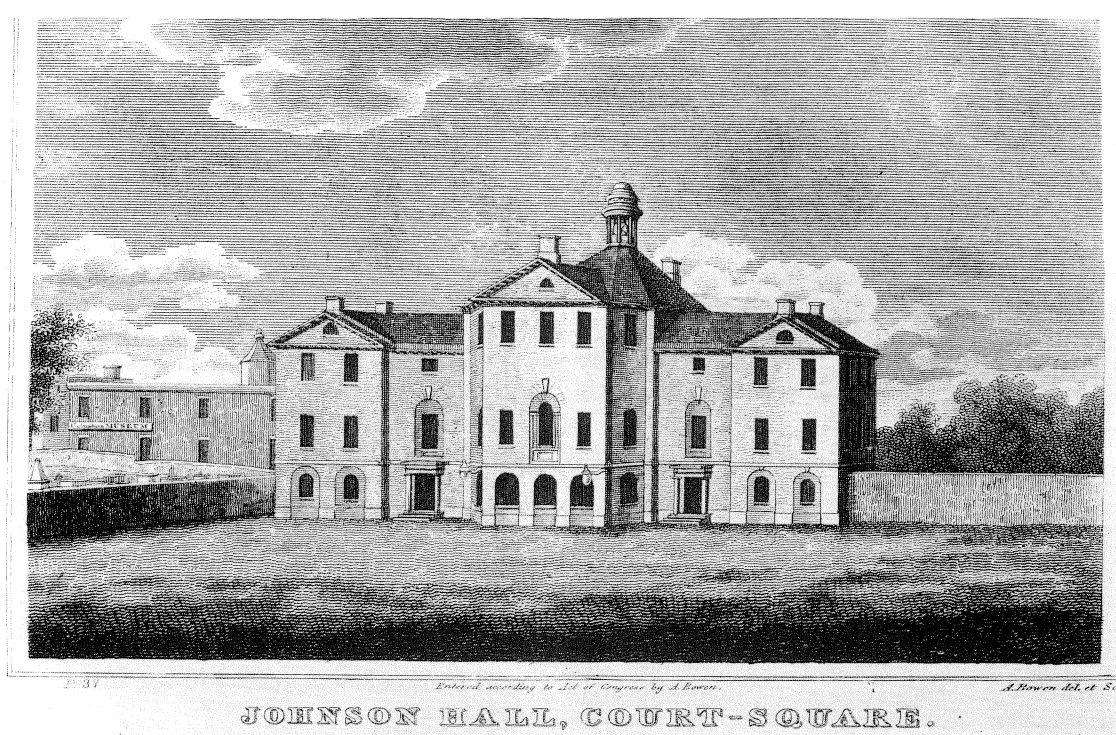


Fig. 1. *Johnson Hall, Court-Square*, drawn and engraved by Abel Bowen (1790–1850), c. 1825, from Caleb H. Snow's *History of Boston* (Boston, 1825), facing p. 37. Engraving; image size, 3 3/4 by 5 1/2 inches. The Suffolk County Court House, designed by Bulfinch and built 1810–1812, was known locally as Johnson Hall because the site had once been occupied by the residence of a worthy man of that name. Boston was incorporated in 1822 and this courthouse became its first city hall.

with the smooth monumentality of polished granite.⁴

Of the potters of dark blue Staffordshire, only Ralph Stevenson's firm depicted Bulfinch's Harvard halls, but they did so in three views on a graduated set of plates. The sources were engravings taken from two paintings of Harvard Yard by Alvan Fisher (Figs. 4, 5). One of Stevenson's scenes is a general view of Harvard Yard that provides the only known ceramic view of Stoughton Hall and several other buildings (Fig. 6, left). The second is an oblique view of the back of University Hall (Fig. 6, center); and the third, and rarest, shows the front and south end of University Hall (Fig. 6, right).

New South Church, built in 1814, was the last of the five churches Bulfinch designed for Boston and the first stone church built in the city since Bulfinch's grandfather, Charles Apthorp, commissioned Peter Harrison to design King's Chapel in 1749. Once again, Bulfinch chose the octagonal shape he had introduced to New England in his recently completed Suffolk County Court House. Situated on a quiet residential square on Summer Street, New South Church was universally admired for its beauty. Admiration, however, did not save it from demolition in 1868.

The Ridgways and Stevenson both portrayed New South Church on their wares decorated with American scenes, but the source of their view has not been identified.⁵ Labeling it the Octagon Church, the Ridgways employed the design on soup plates (Pl. I, left), a covered entree dish, a reticulated basket and tray (see Pl. I, center), and various other forms. The pattern was apparently very popular, for the soup plates are relatively common today. The Stevenson view, on the other hand, appears only on cup plates in

the firm's acorn-and-oak-leaf bordered dinner set (see Fig. 10), but since that series does not contain a tea set—and thus no teacups to set on the cup plates—few were apparently made and thus they are very scarce today.

The spire of New South Church, Bulfinch's chaste adaptation of a rejected design for London's Saint Martin-in-the-Fields, appears unmistakably once more on historical blue Staffordshire, although it has not previously been identified in print. In fact, the entire scene has been incorrectly named in the standard references, and I am indebted to William R. Kurau for pointing out the error. Ralph Stevenson's beautiful deep blue, vine-and-leaf-bordered series contains washbowls picturing a large mansion directly in front of a church spire (Pl. I, right). The house on the bowl has generally been called the Lawrence mansion, but while the building does closely resemble the Beacon Street side of that house (designed by Bulfinch in 1803–1804),⁶ it cannot be the Lawrence mansion. Among the many discrepancies the most telling are that the Lawrence mansion is four stories high and the one on the bowl is only three; the mansion is at the intersection of Beacon and Park streets, but there is no street at the right of the house on the bowl; and finally, the very distinctive spire of New South Church showing above the building could not have been visible from that point. The church closest to the Lawrence mansion would have been the Park Street Church, which has quite a different spire from the one in the ceramic view. The building on the bowl is identical to that on a small plate by the Ridgways, where it is correctly identified as the Boston Athenaeum. The Ridgways' plate omits

the church steeple, but the spire of New South Church would easily have been seen above the Athenaeum from this vantage point.

The last building Bulfinch did in his native town was the Massachusetts General Hospital, built between 1818 and 1823. For its design he used one of his alternate plans for University Hall at Harvard with relatively minor changes, most notably in the shape and support of the dome. The great innovation of the hospital building lay in its interior, in which the architect took a profound interest. From his tour of hospitals in New York City, Philadelphia, and Baltimore in 1816 Bulfinch introduced such state-of-the-art features as central heating and running water. He involved himself in every aspect of the new hospital, arguing against wards of more than twenty beds and in favor of as many private rooms as possible for the charity cases, who were to be the principal patients. By far the most famous architectural element of the institution was the glass saucer dome that lit the operating amphitheater on the top floor. Now known as the Ether Room, it was the site in 1846 of the first operation ever performed with ether, administered by Dr. William T. G. Morton (1819–1868). Once more it was the Ridgways and Stevenson who selected the great hospital as a scene on their china (Fig. 8), their source being Abel Bowen's engraving after a drawing by John Ritto Penniman (Fig. 7).

Two other buildings pictured on dark blue historical Staffordshire should be considered part of Bulfinch's Boston, for they were the work of his disciples Asher Benjamin and Alexander Parris. Benjamin began his career as a journeyman builder copying Bulfinch's Congregational Meetinghouse in Pittsfield, Massachusetts,⁷ throughout western New England, and gained his fame as the author of several architectural style books that spread the Bulfinch gospel of neoclassicism to carpenters and masons everywhere. Benjamin's Exchange Coffee House of 1808 (Fig. 9, bottom), a seven-story hotel and shopping center complex that was the marvel of its day, appears on a tea set by Enoch Wood and Sons together with views of Bulfinch's statehouse and India Wharf.⁸ Alexander Parris, Bulfinch's principal successor in Boston, carried forward the older architect's mature style into the full flowering of the Greek revival. His Saint Paul's Church in Boston of 1819 and 1820 was portrayed on a small platter (Fig. 9, top) that is part of the dinner set that also depicts Bulfinch's courthouse (see Fig. 2).

The final phase of Bulfinch's forty-year architectural career began when, as first selectman, he was the official host to President James Monroe during Monroe's visit to Boston in 1817. The president was clearly impressed by Bulfinch in a number of ways. As chairman of the board of selectmen for nearly twenty years, Bulfinch had maintained harmonious relations with both the entrenched Federalist aristocracy and the rising Democratic minority in the bitterly divided town. As an architect and city planner he had transformed the huddled, tinderbox town into a lovely city of paved, tree-lined, lighted streets and gracious parks fronting many of the most handsome houses and public buildings in the nation.

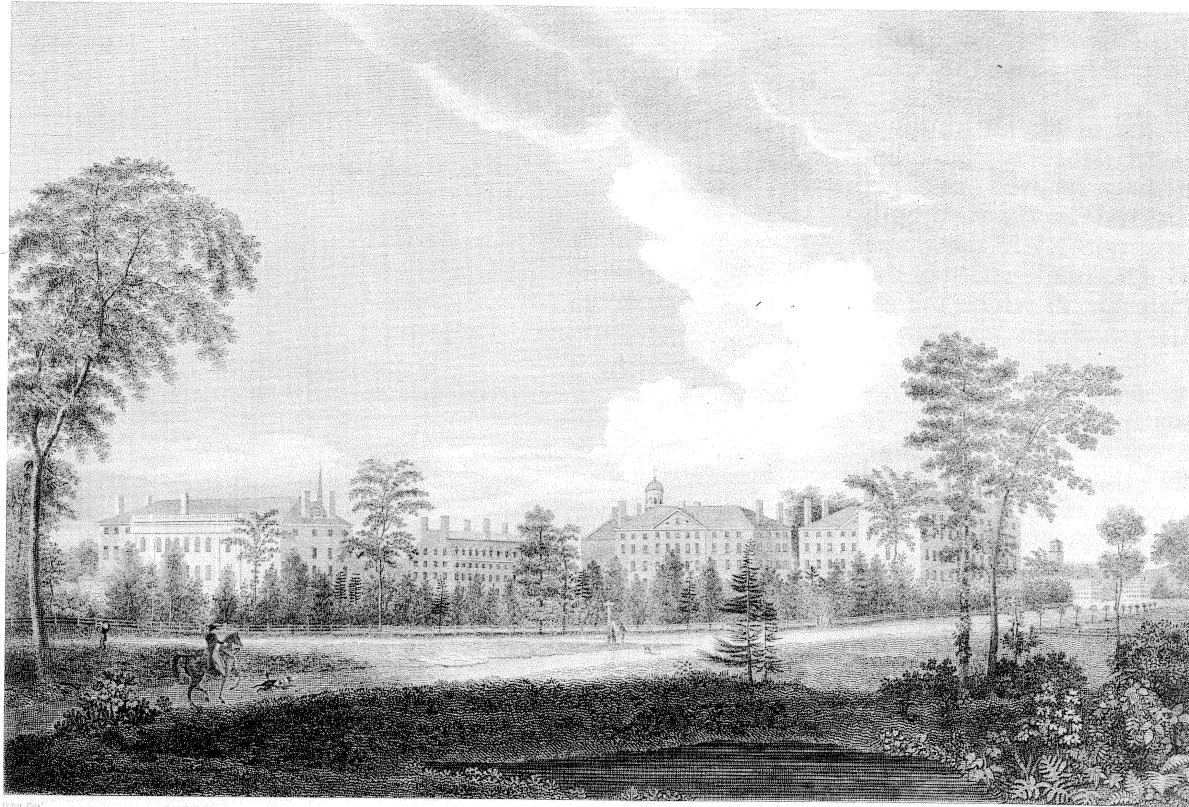
Monroe apparently recognized in Bulfinch just the man the Federal government needed to complete the



Fig. 2. *Court House Boston*, on a vegetable dish by the Ridgways, 1820–1830. Printed on the back, "COURT HOUSE/BOSTON" with "BEAUTIES OF AMERICA" above and "J&W RIDGWAY" below. Transfer-printed earthenware; length 9 3/8 inches.

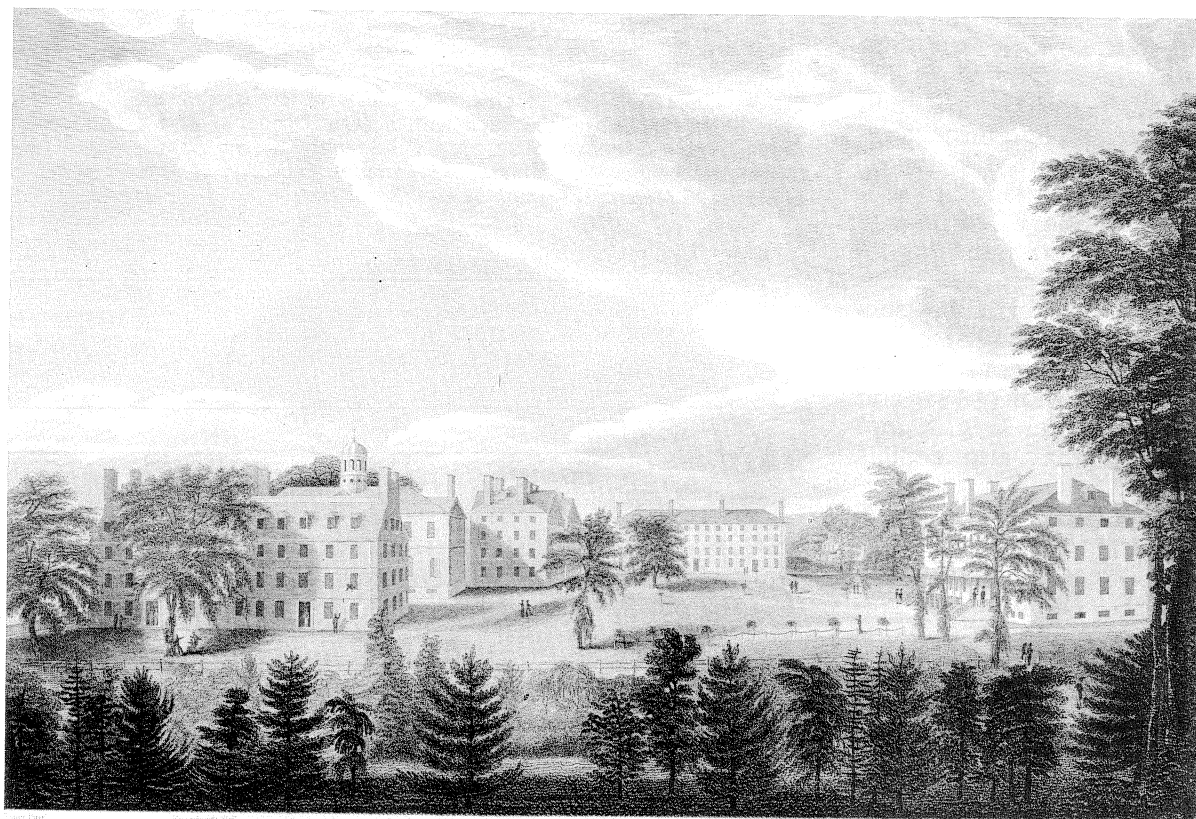
Fig. 3. *Court House Boston*, on a toddy plate by Stevenson's firm, 1820–1830. Marked on the back with a floral cartouche and a ribbon inscribed "COURT HOUSE/BOSTON" and with "R.S.W." Transfer-printed earthenware, diameter 5 1/4 inches. Collection of Mrs. Lawrence K. Miller; photograph by Paul Rocheleau.





NORTH EAST VIEW OF THE SEVERAL HALLS OF HARVARD COLLEGE.

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SOUTH VIEW OF THE SEVERAL HALLS OF HARVARD COLLEGE.

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Fig. 4. *North East View of the Several Halls of Harvard College*, engraved by Charles C. Torrey (1799–1827) after a painting by Alvan Fisher (1792–1863), published by Cummings, Hilliard and Company, 1823. Engraving, 9¹¹/₁₆ by 14⁷/₁₆ inches. The buildings are, from left to right, University Hall (designed by Bulfinch, built 1813–1814), Massachusetts Hall, Harvard Hall, Hollis Hall, Stoughton Hall (designed by Bulfinch, built 1804–1805), and Holworthy Hall. The ones on the right appear on the soup plate at the left in Fig. 6; University Hall appears on the plate in the center of Fig. 6. *New York Public Library, Phelps Stokes Collection*; photograph by courtesy of the Library.

Fig. 5. *South View of the Several Halls of Harvard College*, engraved by William B. Annin and George G. Smith (w. together 1820–1823 and 1826–1833) after a painting by Fisher, published by Cummings, Hilliard and Company, 1822. Engraving; 9¹³/₁₆ by 14¹³/₁₆ inches. The buildings are, from left to right, Massachusetts Hall, Harvard Hall, Hollis Hall, Stoughton Hall, Holworthy Hall, and University Hall. University Hall appears on the plate at the right in Fig. 6. *New York Public Library, Stokes Collection*; *New York Public Library photograph*.



Fig. 6. Views of Harvard College on plates by Stevenson's firm, 1820–1830. Each one is marked with a floral cartouche and a ribbon inscribed "HARVARD/COLLEGE" and with "R.S.W." Transfer-printed earthenware; diameter of soup plate (at the left), 10 inches. The "W" in Stevenson's mark is thought to represent a man named Williams, who was probably the potter's New York agent (Ellouise Baker Larsen, *American Historical Views on Staffordshire China*, 3rd ed. [New York, 1975], p. 124). Bulfinch's Stoughton Hall is the second building from the right on the soup plate. The back of University Hall appears on the plate in the center; the front of University Hall, including the original colonnaded porch, appears on the plate at the right.

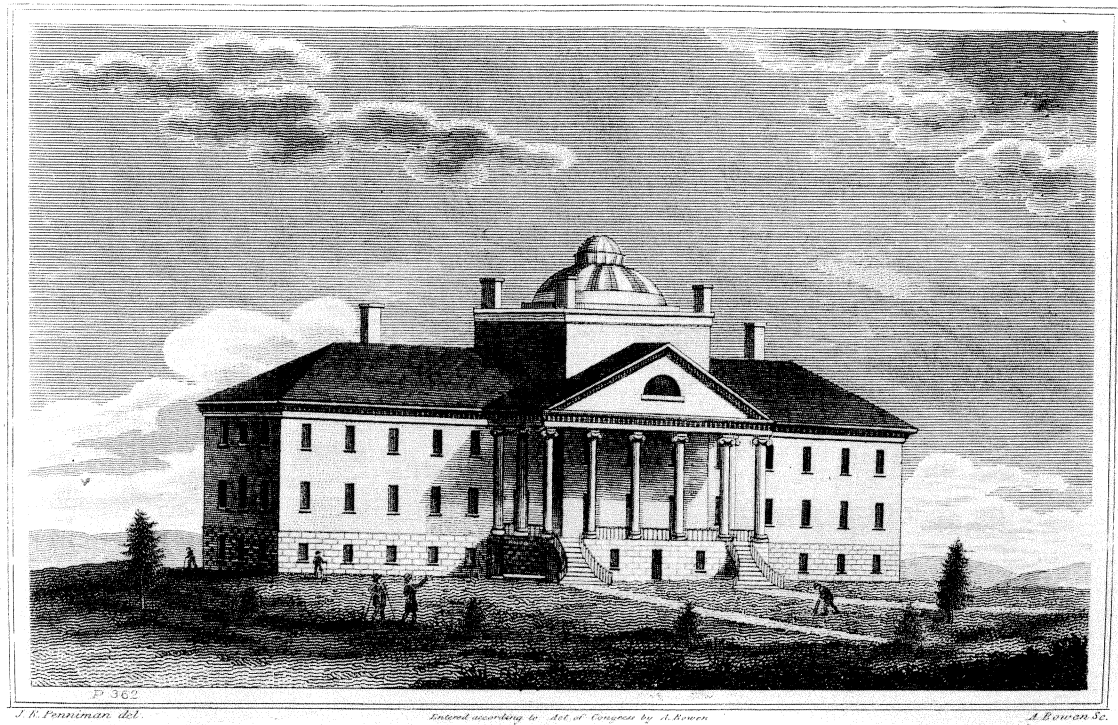
Capitol in Washington, D.C. After twenty-five years and a succession of five architects, only two wings had been built and both had been burned by the British in the War of 1812. The current architect, Benjamin H. Latrobe (1764–1820), who partially restored the wings, was the center of political controversy because of his radical tampering with the original design for the exterior; the dingy, tomblike interior he was creating; and the connivance of the original architect, William Thornton (1759–1828).

After Monroe's return to Washington, John Quincy Adams passed word to Bulfinch that he should apply for the position of architect of the Capitol, but with his typical good breeding Bulfinch refused to do so because he was unwilling to undermine Latrobe. The collapse of a brick arch supporting the dome of the Senate wing at the end of 1817 gave Monroe the opportunity to remove Latrobe and appoint Bulfinch at an annual salary of \$2,500—the largest income of Bulfinch's life.

Considering the accumulation of several architects' conflicting plans and injured pride, congressmen's demands for more office space, and Bulfinch's own artistic taste, it is a minor miracle that the Capitol was

finished at all, and a major one that Bulfinch's completed building achieved architectural harmony. The accomplishment is a tribute to Bulfinch's thirty years' experience dealing with strong-minded clients and bureaucratic committees as well as to his lack of personal arrogance.

The views of the Capitol on dark blue Staffordshire are of great architectural interest for none shows the building as finally completed in 1827. The earliest, by Enoch Wood and Sons, is an imaginary view of the "old" Capitol that was destroyed in the burning of Washington in 1814;⁹ the central, domed section on the Wood plate was, in fact, never built. The other four known views are all of the Capitol as Bulfinch designed it between 1818 and 1827. Three are derived from a drawing of the east front by H. Brown, printed by Fenner, Sears and Company in 1831 (Fig. 12). Ridgway used the view in his *Beauties of America* series, where it appeared on a large platter and several rare objects, including a gravy drainer, a potato bowl, a hanging wall plaque, and a bidet. Ralph Stevenson used it on his vine-and-leaf-bordered dinner and soup plates and in the variation of that series made to commemorate the opening of the Erie Canal



MASSACHUSETTS GENERAL HOSPITAL.

Fig. 7. *Massachusetts General Hospital*, engraved by Bowen after a drawing by John Ritto Penniman (1782–1841), for Snow's *History of Boston*. Engraving; image size, 3 7/16 by 5 1/4 inches.

Fig. 8. *Hospital Boston*, on a vegetable dish (left) by the Ridgways, 1820–1830, and a soup plate (right) by Stevenson's firm, 1820–1830. Printed on the bottom of the vegetable dish, "HOSPITAL/BOSTON" with "BEAUTIES OF AMERICA" above and "J&W RIDGWAY" below; printed on the bottom of the soup plate, "HOSPITAL/BOSTON" beside "R/S" and impressed "STEVENSON" on the bottom. Transfer-printed earthenware; length of vegetable dish, 10 1/4 inches. The hospital, designed by Bulfinch, was built between 1818 and 1823. The view is derived from the print in Fig. 7. In a flight of fancy the potters added a sea wall and water, and, on the vegetable dish, a ship.

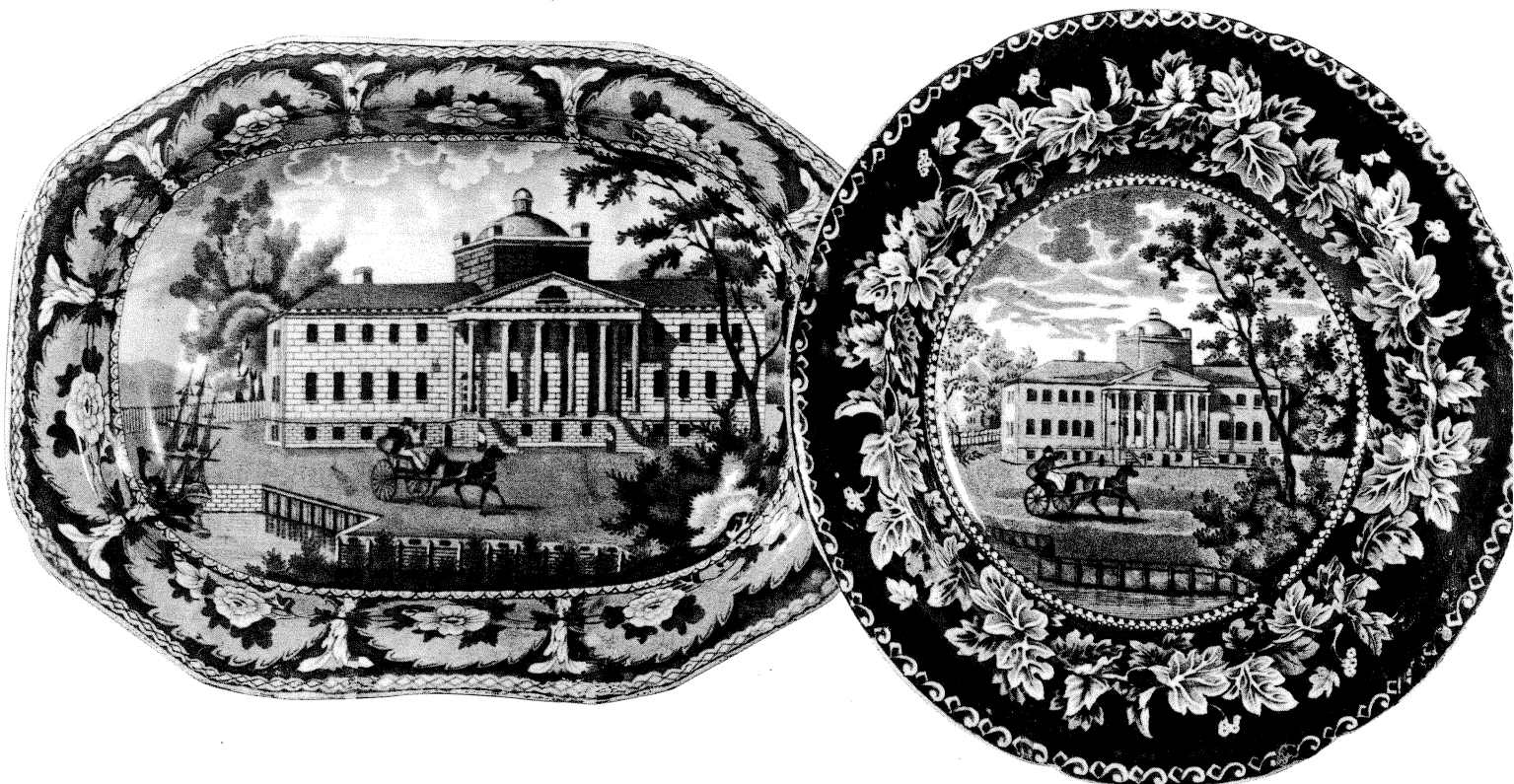




Fig. 9. *Bottom: Exchange Coffee House*, on a teapot by Enoch Wood (1759–1840) and Sons, Burslem, Staffordshire, c. 1819. Transfer-printed earthenware; height 6 inches. The top is a replacement. On the other side is a view of India Wharf. *Top: St. Paul's Church*, on a platter by the Ridgways, 1820–1830. Printed on the bottom is "S' PAUL'S CHURCH/BOSTON" with "BEAUTIES OF AMERICA" above and "J&W RIDGWAY" below. Transfer-printed earthenware, length 9½ inches. The Exchange Coffee House, completed in 1808, was designed by Asher Benjamin (1773–1845), while Saint Paul's Church (now the Episcopal Cathedral) of 1819–1820 was designed by Alexander Parris (1780–1852). The source prints for these views are unknown.

Fig. 10. *Octagon Church Boston*, on a cup plate by Ralph Stephenson's firm, 1820–1830. Printed on the bottom with a cartouche and a ribbon inscribed "OCTAGON CHURCH/BOSTON" and with "R.S.W." Transfer-printed earthenware; diameter 4½ inches. *Whereabouts unknown; photograph by courtesy of Arman Absentee Auctions.*

in 1825.¹⁰ The little-known S. Tams and Company (also known as Tams, Anderson and Tams) displayed the scene on a washbowl and pitcher set and on a deep fruit bowl, all very rare (see Pl. II, left).

One other view of the Capitol is listed in several standard references about historical blue Staffordshire, including Ellouise Baker Larsen's *American Historical Views on Staffordshire China*, but it is omitted from all recent books. The reference is to a dinner plate in Ralph Stevenson's acorn-and-oak-leaf-bordered series. None of the books illustrate or describe the plate. Mrs. Larsen apparently had never seen it, but she speculated that the view was probably the same as that on Stevenson's vine-leaf series.¹¹ Although it is usually hazardous to disagree with Mrs. Larsen, in this case her surmise is almost surely wrong. In the absence of an example of the missing ceramic pattern, we must infer both its existence and

the precise appearance of the Capitol from other sources. Corroboration rests upon a translucent porcelain tea set by an unknown Staffordshire potter decorated with American views printed in varying shades of pink to deep carmine and in black. Ten of the eleven views—including three of Bulfinch buildings—were certainly printed from the copperplates used by Stevenson on his acorn-and-oak-leaf-bordered dinner set, for the transfers are identical in every respect. The eleventh view, on the bread tray, teapot, and sugar and slop bowls is of the Capitol at Washington (see Pl. III), but unlike any of the other Staffordshire patterns it is a view of the west front. This must surely be the view that appeared on Stevenson's acorn-and-oak-leaf-bordered dinner plate. Interestingly, the west front is the only façade of the Capitol that is almost entirely Bulfinch's work.¹² He successfully resisted Congressional pressure to cre-

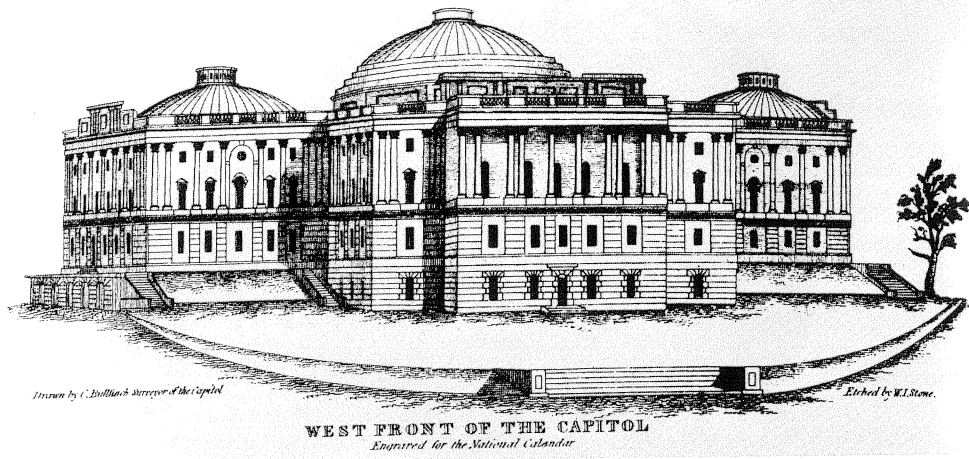
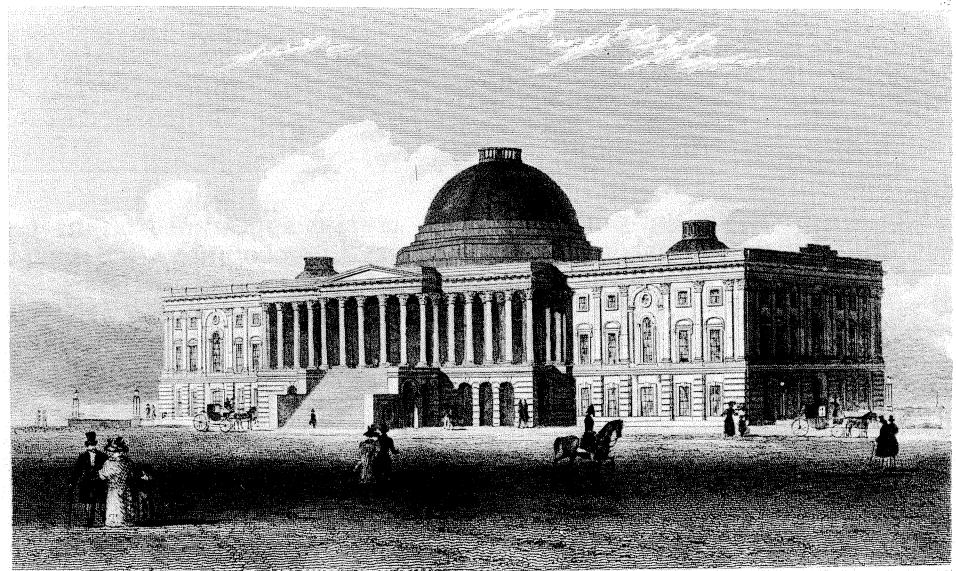


Fig. 11. *West Front of the Capitol*, drawn by Bulfinch, etched by William Stone (1798–1865), from the *National Calendar* (Washington, D.C., 1821). Etching, $3\frac{1}{8}$ by $7\frac{1}{16}$ inches. This print was the source for the view on several pieces in the tea service in Pl. III.

ate more office space by eliminating the great rotunda that was the centerpiece of his interior design. Instead he extended the west front of the building seventy feet, added a basement floor, and devoted all of the additional space to offices. The print in Figure 11 shows Bulfinch's final design for this façade and may well have been the source for the view on the carmine and black tea service and on Stevenson's dinner plate. Although Bulfinch designed a low, saucer dome some members of the Federal commission in charge of the Capitol favored a taller dome. Some even wanted a Gothic dome. To convince the commis-

sion of the unsuitability of a high dome, Bulfinch had a scale model of the Capitol made with his perfectly proportioned dome in place and then prepared a series of drawings of domes of greater height and disproportion. To Bulfinch's intense annoyance the commission immediately chose the highest dome and Bulfinch, with characteristic tact and modesty, built it. However, in a letter to his son he expressed the hope that in the future, when the dome required structural repairs, it might be reduced to its correct height.¹³ In the 1850's the dome to which Bulfinch objected was demolished, only to be replaced by the

Fig. 12. *Capitol of the United States, Washington*, drawn by H. Brown, engraved by Fenner, Sears and Company, from John Howard Hinton, *History and Topography of the United States of North America* (London, 1830). Image size, $3\frac{1}{2}$ by $5\frac{15}{16}$ inches. This print, based on Bulfinch's original plan for the Capitol, was the source for the view on the objects in Pl. II. It must have circulated before it appeared in Hinton's book, for Stevenson used the view on objects made to commemorate the opening of the Erie Canal in 1825.



CAPITOL OF THE UNITED STATES, WASHINGTON.

Lithum. Published March 15 1830 by J. T. Bowen & Company, Merchants.



Pl. III. Part of a twenty-nine-piece Staffordshire tea service by an unidentified maker decorated with scenes of Boston, Baltimore, New York City, Washington, D.C., and Philadelphia, c. 1825. Over-all height of teapot, 6 1/4 inches. The view of the Capitol on several pieces is taken from the print in Fig. 11.

even more ponderous, outsized present one.

Of the nearly one hundred buildings designed by Bulfinch, America's greatest neoclassical architect, three-quarters have been demolished, some as recently as the 1960's. Of those that remain, the exteriors of only Stoughton Hall at Harvard and a few private residences survive intact, and the devastation of Bulfinch's interiors has been even more complete. The architectural value of the Staffordshire views,

therefore, is considerable. With the exception of the Maine statehouse in Augusta, designed and built between 1829 and 1832, these views provide a survey of Bulfinch's entire career and preserve for us all his major public buildings in the form in which he conceived them.

Part one of this article, on the early buildings, appeared in *ANTIQUES* for December 1985, pp. 1198-1205.

¹ *Hartford State House*, on a slop bowl and teapot by Ralph Stevenson, is illustrated in *ANTIQUES* for December 1985, p. 1200, Fig. 4.

² Transfer-printed earthenware objects decorated with views of the Boston statehouse are illustrated in *ibid.*, p. 1198, Pl. I, and p. 1200, Fig. 5.

³ The introduction of common eating halls led to pitched battles of flying crockery and food, and in 1842 the dining halls were eliminated and the interior of University Hall enlarged by enclosing the colonnade.

⁴ The \$350 Bulfinch received for his services must have helped considerably to relieve his chronic financial plight. In 1811, despite his high reputation and positions as first selectman, chief of police, and town architect, Bulfinch was imprisoned for debt.

⁵ Ellouise Baker Larsen cites a drawing of the church from Abel Bowen's *Picture of Boston* (Boston, 1829) as the source (*American Historical Views on Staffordshire China*, 3rd ed. [New York, 1975], pp. 88, 125-126). However, the ceramic views picture certain buildings and a chain link fence in front of the church which do not appear in the drawing in Bowen's book.

⁶ *Winter View of Pittsfield Mass*, which shows the meetinghouse, appears on a platter by James (1790-1861) and Ralph (b. 1788) Clews (w. together 1815-1834), which is illustrated in *ANTIQUES* for December 1985, p. 1199, Fig. 1.

⁷ The house, which Bulfinch designed for Thomas Amory, is discussed in *ibid.*, p. 1203, because it also appears in views of the statehouse in Boston on

historical blue Staffordshire.

⁸ The side of the teapot decorated with India Wharf is illustrated in *ibid.*, p. 1205, Fig. 11.

⁹ An example is illustrated in Larsen, *American Historical Views*, p. 309, No. 15.

¹⁰ See *ibid.*, pp. 213-227, Nos. 572, 573, 583, 585, and 590. The variation made to commemorate the opening of the Erie Canal belongs to a larger group made on that occasion by Stevenson alone, Stevenson and Williams, and Andrew Stevenson. Known as the Medallion Portrait series, the objects in this group bear between one and four portraits of political figures of the period in the borders.

¹¹ *Ibid.*, p. 129, No. 291.

¹² In fact, the only part of the original exterior fabric of the Capitol that remains is Bulfinch's west front, and that has been threatened with destruction for the past twenty years by the desire of the House of Representatives for additional office space. The Senate has consistently refused to accede, and in 1983 the House finally agreed to repair and preserve the Bulfinch façade.

¹³ Letter to Stephen Greenleaf Bulfinch, March 7, 1842, in *The Life and Letters of Charles Bulfinch*, ed. Ellen Susan Bulfinch (New York, 1973), p. 299; the date of the letter is given in Charles A. Place, *Charles Bulfinch, Architect* (New York, 1968), p. 252.