

Early American Silver

in The Metropolitan Museum of Art





Early
American
Silver



Early American Silver

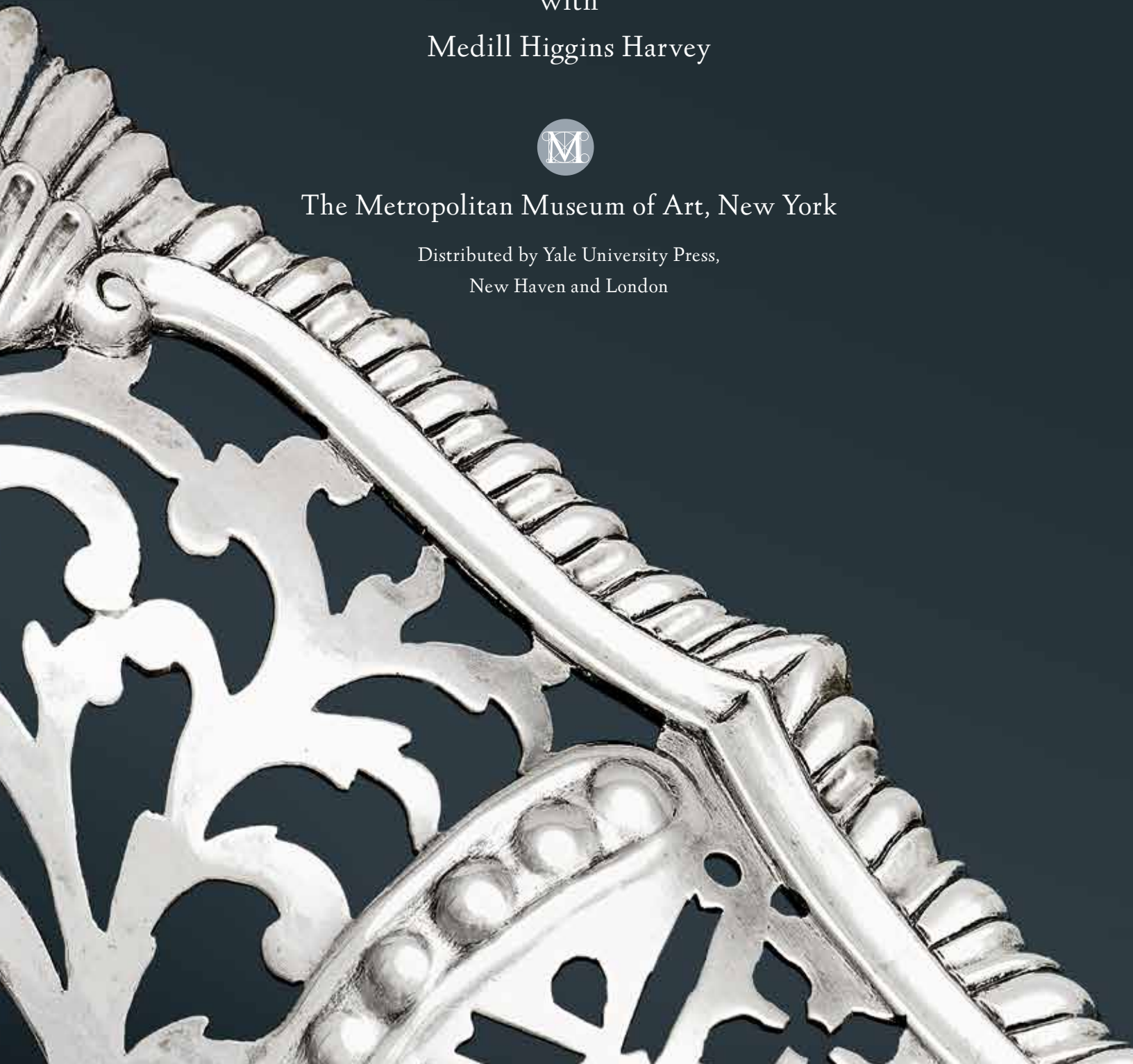
in The Metropolitan Museum of Art

Beth Carver Wees
with
Medill Higgins Harvey



The Metropolitan Museum of Art, New York

Distributed by Yale University Press,
New Haven and London



This publication is made possible by The William Cullen Bryant Fellows of the American Wing.

Published by The Metropolitan Museum of Art, New York
Mark Polizzotti, Publisher and Editor in Chief
Gwen Roginsky, Associate Publisher and General Manager of Publications
Peter Antony, Chief Production Manager
Michael Sittenfeld, Managing Editor
Robert Weisberg, Senior Project Manager

Edited by Emily Radin Walter
Designed by Steven Schoenfelder
Production by Sally Van Devanter
Bibliography and notes edited by Sophia Wagner-Serrano and Jean Wagner

Photographs of works in the collection of The Metropolitan Museum of Art by Eileen Travell, Oi-Cheong Lee, Bruce J. Schwarz, and Katherine Dahab, The Photograph Studio, The Metropolitan Museum of Art.
Additional photograph credits appear on page 340.

Typeset in Deepdene and Frutiger
Printed on 135 gsm Magno Matt
Separations by Professional Graphics, Inc., Rockford, Illinois
Printed and bound by Ediciones El Viso, Madrid, Spain

Jacket illustration and frontispiece: Myer Myers. Basket (detail), 1770–76, cat. no. 62
Endpapers: Denis Diderot, "Orfèvre Grossier," from *Planches pour l'Encyclopédie . . .* (1765–76), vol. 8, pl. 33
Frontispiece, page vi: Myer Myers. Creampot (detail), 1772–76, cat. no. 82
Frontispiece, page 2: Philip Syng Jr. Sugar Bowl (detail), 1765–70, cat. no. 83

The Metropolitan Museum of Art endeavors to respect copyright in a manner consistent with its nonprofit educational mission. If you believe any material has been improperly included in this publication, please contact the Editorial Department.

Copyright © 2013 by The Metropolitan Museum of Art, New York

First printing

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the publishers.

The Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028
metmuseum.org

Distributed by
Yale University Press, New Haven and London
yalebooks.com/art
yalebooks.co.uk

Library of Congress Cataloging-in-Publication Data

Wees, Beth Carver.
American silver in the Metropolitan Museum of Art / Beth Carver Wees, Medill Higgins Harvey.
p. cm.

Includes bibliographical references and index.
ISBN 978-1-58839-491-0 (Metropolitan Museum of Art) -- ISBN 978-0-300-19183-7 (Yale University Press)

1. Silverwork--United States--Catalogs. 2. Metropolitan Museum of Art (New York, N.Y.)--Catalogs. 3. Silverwork--New York (State)--New York--Catalogs. I. Harvey, Medill Higgins. II. Metropolitan Museum of Art (New York, N.Y.) III. Title.

NK7112.M48 2013
739.2'309730747471--dc23

2013013987

Contents

vii	·	<i>Director's Foreword</i>
viii	·	<i>Acknowledgments</i>
xii	·	<i>Notes to the Reader</i>
3	·	Introduction
18	·	Drinking Vessels
116	·	Dining Silver
172	·	Coffee, Tea & Chocolate
242	·	Other Civic & Domestic Wares
277	·	<i>Checklist of Hollowware Not in the Catalogue</i>
300	·	<i>Glossary</i>
302	·	<i>Concordance</i>
303	·	<i>Bibliography</i>
317	·	<i>Index</i>
340	·	<i>Photograph Credits</i>



Director's Foreword

With the publication in 1920 of C. Louise Avery's classic volume *American Silver of the Seventeenth and Eighteenth Centuries: A Study Based on the Clearwater Collection*, silver enthusiasts and historians were introduced to treasures of early American silver then on loan to the Metropolitan Museum. Alphonso T. Clearwater's collection, which he bequeathed to the Museum in 1933, included more than five hundred pieces of American silver, a gift that established the Metropolitan as a leader in this nascent field. The Museum's earliest acquisitions of American silver were contemporary objects produced by Tiffany & Co. Like the Victoria and Albert Museum in London and the Museum of Fine Arts, Boston, the Metropolitan in its early years favored modern craft. It was not until the turn of the twentieth century and the emergence of the Colonial Revival movement that collectors began to appreciate the work of the early American silversmiths and to pursue acquisitions of seventeenth- and eighteenth-century wares. Clearwater's collection of colonial silver was joined in the first half of the twentieth century by other major gifts, including those of Charles Allen Munn, Annie Clarkson, and Mr. and Mrs. William A. Moore. Through their generosity and that of successive generations, as well as through exceptional purchases, the Museum's collection of American silver has developed into one of the finest and most comprehensive in the world.

Nearly a century after Avery's publication, the Museum's colonial and federal-period silver is here studied and catalogued anew, using advanced scientific analysis as well as traditional connoisseurship and in-depth research. This reexamination sheds new light on many familiar icons of early American silver and, perhaps more significantly, offers a reconsideration of the objects within their socioeconomic, cultural, and historical contexts. The narratives that unfold in these pages illuminate the objects catalogued and chronicle the lives of the people who made and owned them.

For initiating this project and for his continued encouragement and support, I am pleased to acknowledge the generosity of Roy J. Zuckerberg, Metropolitan Museum benefactor and donor, whose love of colonial silver and own astute collecting prompted him to propose this undertaking and to finance its early years of development. The dedicated efforts and meticulous scholarship of Beth Carver Wees, Curator of American Decorative Arts, and Medill Higgins Harvey, Research Associate, in the American Wing, have brought to fruition this major contribution to American silver scholarship.

The American Wing is most fortunate in having The William Cullen Bryant Fellows, a donor group whose annual dues underwrite all Museum publications on American art. I am delighted to thank them and to congratulate them for lending their support to this distinguished scholarly volume.

In accordance with our commitment to digital media, the entire collection is available on the Museum's website, along with additional images and links to related material.

Thomas P. Campbell
Director, The Metropolitan Museum of Art

Acknowledgments

It is my distinct pleasure to acknowledge the many individuals who have contributed to this publication, beginning with Roy J. Zuckerberg, whose encouragement and generosity initiated the cataloguing project and whose ongoing commitment to early American silver at the Metropolitan has been truly exceptional. Not since the early benefactor Alphonso T. Clearwater has anyone been as devoted to this cause. Director Emeritus Philippe de Montebello and current Director Thomas P. Campbell endorsed this work from the start; I am most grateful to them for recognizing its importance. Lawrence A. Fleischman Chairman of the American Wing Morrison H. Heckscher and his predecessor John K. Howat welcomed the opportunity to revisit a collection that had not been studied in full for nearly a century. I am particularly indebted to Morrie, whose wisdom and support have been constant anchors, and with whom I share an enduring affection for the eighteenth century. My predecessor as curator of the Museum's American silver, Frances Gruber Safford, was the most recent scholar to publish highlights of this collection, in the Summer 1983 *Metropolitan Museum of Art Bulletin*. Her impeccable research and gracious collegiality set an excellent example. Individual collectors, donors, and lenders have helped to sustain this collection throughout its history, whether by supporting purchases or by sharing their own collections with the Museum. I would especially like to recognize the generosity of Mr. and Mrs. Robert G. Goelet, the late Mr. and Mrs. Samuel S. Schwartz, and Mr. and Mrs. Erich M. Wunsch.

My deepest and most heartfelt thanks go to Medill Higgins Harvey, Research Associate in the American Wing, who has been involved in every aspect of this book. A painstaking researcher, thoughtful adviser, and treasured friend, Medill orchestrated the research done by interns and volunteers; placed and tracked hundreds of photographic orders; reviewed each and every word I wrote; masterminded the entire checklist; and wrote six of the catalogue entries—all with her characteristic energy and intelligence. Her exceptional combination of exacting standards and cheerful optimism has helped to keep us both on track, and I am so very proud to share this accomplishment with her.

Each of my colleagues in the American Wing has contributed to this project in a multitude of ways. To Anthony W. and Lulu C. Wang Curator Alice Cooney Frelinghuysen, Ruth Bigelow Wriston Curator Peter M. Kenny, Curator Elizabeth Mankin Kornhauser, Marica F. Vilcek Curator Amelia Peck, Curator Thayer Tolles, and Alice Pratt Brown Curator H. Barbara Weinberg, warmest thanks for your insights, guidance, and encouragement. It is a privilege to work alongside you. As a curator in the American Wing, Carrie Rebora Barratt, now Associate Director for Collections and Administration, was always an astute adviser. Former Associate Curator Kevin J. Avery has long been a champion of this work, as well as a loyal supporter. A special thanks to Research Associate Adrienne Spinozzi for her friendship and collegiality. Associate Collections Manager Leela Outcalt assisted on many collection-related issues with incomparable efficiency and grace. The American Wing's technicians, Sean Farrell, Dennis Kaiser, Chad Lemke, and Mary Beth Orr, are universally admired throughout the Museum, and for very good reason. Their assistance,

whether opening display cases at a moment's notice or transporting objects around the building for photography or conservation, has been performed with professionalism and good cheer. My gratitude extends as well to retired technician Don Templeton, and to the late Gary Burnett, who lovingly cared for the silver during his many years in the Wing. Administrative Assistant Lauren Ritz has completed countless clerical and organizational tasks, deftly and amicably. To Lauren and her colleagues Catherine Mackay and Kelly Mulrow, and to their predecessors Noe Kidder, Sally King McBride, Jeannie Ko, Ellin Rosenzweig, Catherine Scandalis, and Karen Zimmermann, as well as to Associate Administrator Elaine Bradson, very many thanks.

A remarkable group of volunteers and interns labored tirelessly throughout this undertaking, chief among them Alice O. Gordon, who for a decade traveled weekly into Manhattan from her Connecticut home, until her retirement in the summer of 2011. A dedicated and beloved member of what we came to call "Team Silver," Alice built myriad research files and gamely attended to whatever task was at hand. Among the other American Wing volunteers who stepped forward to assist with research and organizational tasks, special thanks to Barbara Glauber, Sheila Smith, and Leslie Symington. The Tiffany & Co. Foundation generously sponsors an annual internship in the American Wing, and each of the Tiffany interns has spent a portion of her or his time researching silver. For their valuable contributions to this project I am indebted to Daniel Ackermann, Rachel Bean, Samantha DeTillio, Ruthie Dibble, Patricia Edmonson, Hannah Freece, Abigail Nova, Leslie Sykes-O'Neill, Matthew Thurlow, Bobbye Tigerman, and Nicholas Vincent. In addition, generations of graduate and undergraduate interns have provided significant support; my grateful thanks to Catherine Torrey Stroud Anderson, Kristin Bayans, Nancy Connors, Katie Lee Hanson, Melissa Kass, Carolyn Kelly, Sophia Lufkin, Alessandra Merrill, Laura Quintrell, Lindsey Rossi, Juliana Shubinski, Heather Smith, Johanna Steinhaus, and Hana Thomson.

One of the joys of working at the Metropolitan Museum is having access, right under this roof, to so much talent and expertise. I am particularly indebted to Objects Conservator Linda Borsch, who has been an ideal collaborator, always willing to consult on puzzling technical issues and to advise on treatment options. To Linda and her colleagues, both former and current, in the Sherman Fairchild Center for Objects Conservation, especially Sherman Fairchild Conservator in Charge Lawrence Becker, Anne Grady, and Janis Mandrus, as well as to David H. Koch Scientist in Charge Marco Leona, Mark Wypyski, and Federico Carò in the Department of Scientific Research, my gratitude and admiration. The holdings of the Museum's Thomas J. Watson Library have been essential to this work, and the Library's staff, led by Arthur K. Watson Chief Librarian Kenneth Soehner, has been incredibly helpful and accommodating. I have depended heavily on the Museum's archivists, keepers of the documents and correspondence that shed light on the history of the collection. My thanks to retired archivist Jeannie James for getting us started, and to the current archivist James Moske and his colleagues Melissa Bowling and Barbara File for fielding seemingly constant inquiries.

Colleagues in other curatorial departments have generously shared their expertise as well. Ellenor Alcorn, Daniëlle Kisluk-Grosheide, and Jeffrey Munger, all curators in the Department of European Sculpture and Decorative Arts, have been consistently generous and supportive. Ellenor and I have shared silver adventures for more years than either of us cares to count, and I thank her warmly for her friendship and wise counsel. I am grateful as well to Walter Liedtke, Curator of European Paintings, and Nadine Orenstein, Curator of Drawings and Prints, for their guidance on Dutch influences.

I have consulted with professional colleagues throughout this country whose expertise and advice have made this a much richer and more accurate book than it might otherwise have been. Heartfelt thanks to David L. Barquist, Beatrice B. Garvan, and Alexandra A. Kirtley, Philadelphia Museum of Art; Patricia E. Kane and John Stuart Gordon, Yale University Art Gallery; Margaret K. Hofer and Debra Schmidt Bach and their former colleague Marybeth De Filippis, New-York Historical Society; Deborah D. Waters, formerly at the Museum of the City of New York; Nonie Gadsden and her former colleague Gerald W. R. Ward at the Museum of Fine Arts, Boston; Ann K. Wagner and her predecessor Donald L. Fennimore at the Winterthur Museum; Amanda Lange, Historic Deerfield; Janine Skerry, Colonial Williamsburg Foundation; Kathleen Eagan Johnson, formerly at Historic Hudson Valley; Laura Keim, Stenton; Kathleen Morris, Sterling and Francine Clark Art Institute; Brandy Culp, Historic Charleston Foundation; Monica Obniski, Art Institute of Chicago; and Deborah Rebeck, Dietrich American Collection.

I am indebted to silversmith and scholar Ubaldo Vitali, who advised on several of these objects with his customary consideration, kindness, and deep knowledge of the craft. At Christie's, New York, Jeanne Sloane, Jennifer Pitman, and their former colleague Laura Verlaque were excellent collaborators, as were Kevin Tierney, John Ward, and Jill Waddell at Sotheby's. I am pleased to thank Timothy Martin and his co-workers at S. J. Shrubsole for many years of enlightening discussions about silver. Staff members at countless research libraries and archives have been most helpful. I am particularly grateful to Jeanne Solensky and Laura Parrish in the Joseph Downs Collection at Winterthur and to Bert Denker, formerly librarian of Winterthur's Decorative Arts Photographic Collection; also Patricia Albright, Mount Holyoke College; David Bosse, Historic Deerfield; Marla Gearhart, Peabody Essex Museum; Marci Vail, Easthampton Library; Daniel J. Linke, Mudd Library; and Anna Cook, Sabina Beauchard, and Graham Weigand, Massachusetts Historical Society. Among many other individuals who have kindly offered research assistance and advice, I thank Jessica Baumert, The Woodlands; Robert H. Carver; Maureen Cassidy-Geiger; Kathy Davis, Marbletown Town Clerk; Jeannine Falino; Kay Freeman; Robert Hoge, American Numismatic Society; Jessica Lanier; Hope Spencer; and William Yeingst, National Museum of American History.

International scholars involved in silver studies have provided considerable information and guidance. Fondest thanks to Philippa Glanville, retired Curator of Metalwork at

the Victoria and Albert Museum, London, for so many inspiring conversations and for her decades-long friendship. Tessa Murdoch, current Curator of Metalwork at the V&A, and her staff welcomed me warmly during a monthlong fellowship in the spring of 2005 and has been a most collegial supporter. David Beasley, Librarian at Goldsmith's Hall, is a steadfast colleague and friend, always happy to receive random inquiries from across the Pond. I am grateful to independent scholar Robert B. Barker for his tutelage in economics and for sharing with me his passion for the Atlantic trade and its stylistic crosscurrents. Dirk Jan Biemond, Curator at the Rijksmuseum, Amsterdam, graciously advised me on Dutch silver. I thank Jon Culverhouse, Curator at Burghley House, Lincolnshire, for assistance in researching the Philip Syng snuffer stand (cat. no. 94), and Christopher Hartop for first mentioning this surprising discovery many years ago.

Anyone who has ever tried to photograph a piece of silver will appreciate the enormous challenge presented by its smooth reflective surface. Guided by Barbara J. Bridgers, General Manager for Imaging and Photography, a succession of the Museum's talented photographers shot new digital images of hundreds of objects, as well as their marks, engraving, and selected details. For their unparalleled contributions to this project I thank Oi-Cheong Lee, Bruce J. Schwarz, Katherine Dahab, and especially Eileen Travell, who was responsible for the majority of images and whose fondness for this material is so evident in her work.

Mark Polizzotti and the Museum's Editorial Department have worked their usual magic, transforming the manuscript into a beautiful and inviting book. Grateful thanks to Mark and his colleagues Gwen Roginsky, Michael Sittenfeld, and Peter Antony. Medill joins me in thanking them in particular for the gift of our editor, Emily Radin Walter. A most sympathetic collaborator, Emily edited the text with great sensitivity and intelligence. Her fascination with these objects and their historical context became as ardent as our own, and it has been a joy to travel this road together. We are indebted to Sophia Wagner-Serrano and Jean Wagner for their thoughtful and meticulous work on the bibliography. Many thanks as well to the dedicated production team of Sally Van Devanter, Crystal A. Dombrow, and Elizabeth Zechella, and to the brilliant Steven Schoenfelder, whose clean, elegant design belies the vast amount of material he was asked to choreograph. This volume has been underwritten by The William Cullen Bryant Fellows of the American Wing. We are deeply indebted to them for ensuring a well-researched and beautifully produced catalogue.

And finally, our most affectionate thanks to our families, especially Max, George, and Thomas Harvey and Dustin and Sarah Wees. You have sustained and supported us with many years of patience, encouragement, and good humor—the very best gift of all.

Beth Carver Wees

Notes to the Reader

This catalogue is divided into four chapters organized by use and arranged in chronological order by form. Each chapter begins with a brief essay that situates the objects within their social and historical contexts. Unless documentary evidence indicates what an object was called at the time of its manufacture, generic terms have been used. Maker's marks are identified by reference to standard sources cited in the Bibliography. Information on individual silversmiths is included in the entries when appropriate. In most cases, however, complete biographical details can be found in the reference works cited. Life dates for silversmiths represented in the catalogue are provided following their names in the object data but not within the text, where they are given only for silversmiths not represented. Patrons and later owners are also given dates when known. Only documented owners are listed under Provenance; possible owners are suggested in the text. Familial lineage is indicated with the words "by descent."

Because American silver is customarily stamped solely with a maker's mark, the exact year of manufacture is seldom known. Precise dates have been assigned only when confirmed by historical evidence; otherwise, a date range or approximate date is given. The city of manufacture is determined by the silversmith's biography and/or the object's provenance. Objects made in New York City are designated "New York." The medium is silver (or silver and wood) unless otherwise noted. Construction/Condition Notes are provided to draw the reader's attention to unusual methods of manufacture, damage, or other matters difficult to see in the photographs. Unless specified, all seams and applied elements are joined with solder. Dimensions are given in inches followed by centimeters. H signifies height; W, width; L, length; D, depth; and Diam., diameter. The weight (WT) of each object is given in troy ounces (oz.) and pennyweights (dwt.), the standard measure for precious metals, followed by grams. Twenty pennyweights equal one troy ounce. One troy ounce is equivalent to 31.1 grams. Scratch weights are included when they appear to have been added at the time of manufacture.

Following the Introduction, one hundred individual objects or groups of objects are catalogued in depth. Ranging in date from 1660 to 1800, they were selected as outstanding examples of the silversmith's art. Yet they also represent the collection as a whole, with condition and construction issues, traditions of usage, and personal histories that parallel those of other silver in the collection. The Metropolitan's remaining seventeenth- and eighteenth-century American hollowware is illustrated at the back of the book in a checklist that is also arranged by use and chronology. For those seeking additional details, the Metropolitan's complete silver holdings, including flatware, are fully accessible on the Museum's website, which is updated as new information comes to light.

A glossary defines specialized language used frequently in this volume. Several terms deserve special mention here. One is "plate," which is a generic term for objects made of wrought silver. Plate differs from silver plate, in which a base metal is coated in silver either by fusing through pressure and heat or by means of electroplating. Another term that often causes confusion is "goldsmith," which refers to a worker in precious metals. During this period goldsmith is essentially synonymous with silversmith. The term "freeman" is used occasionally in regard to a silversmith; to become free of a city meant that the individual was entitled to open a retail shop, to vote, and to hold political office. Certain period conventions warrant explanation as well. In monograms the letter I often replaces J. For example, the engraved initials S over I A on the underside of the Charles Le Roux salts (cat. no. 44) represent John and Anne Schuyler. Another convention is the use of a slash date (for example, 24 Jann An^o 1688/9, engraved on the stem of the funeral spoon in cat. no. 48). This practice derives from the calendar change that occurred in 1752, when England and her colonies abandoned the Julian calendar, which began on March 25, for the Gregorian calendar, which began on January 1. Thus from the years 1582 to 1752, dates occurring in the early months of the year might be designated with a slash.

Early
American
Silver



Introduction

Lustrous, malleable, durable, and reusable, silver has been worked since antiquity into objects of beauty and utility. Of almost equal benefit to the arts and sciences, it is an excellent conductor of heat and electricity, an antiseptic and disinfectant, and historically important in photographic processes. Yet it is most familiar to us as a precious metal used for creating hollowware, flatware, jewelry, medals, and coinage. Intrinsically valuable, wrought silver (also called plate) has long been associated with financial security and elevated social status, associations recognized by the early Americans who populate this volume. Their pride in ownership is expressed not only by the silver that graced their dining rooms, tea tables, and houses of worship, but also through the coats of arms, monograms, and inscriptions with which these objects were so often engraved. As the one art form routinely personalized in this manner, silver was and remains the ideal choice for honoring individual, civic, and professional accomplishments.¹

This catalogue documents the finest seventeenth- and eighteenth-century American silver in the collection of The Metropolitan Museum of Art. Objects are arranged thematically and chronologically, inviting readers to explore the development of forms within their social, historical, and stylistic contexts. Attention is also focused on individual patrons and patterns of ownership; silversmiths, retailers, and specialized craftsmen; and issues of condition, dating, attribution, and provenance. Specific to this discussion is the formation of the Museum's own collection, which not only parallels the broader history of collecting but reveals changing tastes and perspectives. These are among the many interrelated topics considered in the text that follows.

Patrons and Patterns of Ownership

Some of the earliest silver owned in America arrived with seventeenth-century immigrants who transported precious family possessions across the Atlantic—an astonishing notion considering the rigors and perils of their journeys. Not only were these objects useful and meaningful to early settlers as reminders of their former lives, but they also represented a distinct financial asset. One well-documented case is that of Elizabeth Glover, whose husband, the Reverend Jose Glover, died in 1638 en route from England.² She and her children settled in Cambridge, Massachusetts, where in 1641 she married Henry Dunster, who would later become the first president of Harvard College. The remarkable extent of her plate is documented in court records dating from the 1650s, when some of Jose Glover's children sued Dunster for portions of their father's estate. Similar to wills, probate inventories, and personal accounts, court records provide valuable evidence for researching plate owned by early colonists, much of which no longer exists. Dispersed, damaged, or destroyed, outdated silver was also melted down to be reworked into more fashionable wares. Among the court records are depositions that itemize Elizabeth Glover's silver in detail. "Mrs Jess Glover," stated one Stephen Day, "brought over into this Country . . . a greate Quantity of plate, in spoons, dishes, cups, bowles, tankards, &c. . . . sure I am a faire and full cubbard of plate . . . as might ordinarily be seen in most Gentlemen's houses in England." He estimated its worth at £200 or more. Others recalled such additional forms as "a very faire salt with three full knops on the top of it other siluer salts of lesser sorts a great siluer trunk with 4 knop to st[a]nd on the table and with sugar: 6 porrengers, one small one: 3 beere boules 4 wine cupes a siluer grate with a Couer on it: 6 siluer trencher plates."

Few seventeenth-century colonists would have owned such a vast array of silver at this early date. In fact, most early settlers would have owned no silver at all.³ Nevertheless, scholars Albert S. Roe and Robert F. Trent identified several residents of the Massachusetts Bay Colony whose extensive plate holdings are recorded in their wills and probate inventories.⁴ In the Metropolitan's own collection are a number of objects that parallel Elizabeth Glover's silver, all however made by American silversmiths rather than by their English counterparts. These rare survivors include a wine cup made around 1660 by the earliest New England silversmiths, John Hull and Robert Sanderson (cat. no. 1); a circa 1700 standing salt by Boston silversmiths John Allen and John Edwards (cat. no. 41); a sugar box, or "great siluer trunk," made around 1710 (cat. no. 34); several early tankards, cups, bowls, porringers, and spoons; and even a "siluer grate with a Couer on it" (cat. no. 52). What was it about silver that held such appeal?

The British-born Virginia lawyer, planter, and merchant William Fitzhugh imported quantities of silver from England, as did many of his countrymen. Writing on June 1, 1688, to his London purchasing agent, he expressed both contemporary and traditional values when he remarked, "I esteem it as well politic as reputable, to furnish myself with an handsom Cupboard of plate which gives my self the present use & Credit, is a sure friend at a dead lift, without much loss, or is a certain portion for a Child after my decease."⁵ In this single sentence Fitzhugh summarized the most practical reasons for owning plate: in addition to its explicit message of status and refinement, silver was useful and attractive, a sound financial investment, and a worthy inheritance for his children. The traditional descent of silver within a family illustrates this final point. Consider, for example, an early covered porringer in the Metropolitan's collection (cat. no. 54) made for Thomas and Mary Burroughs of New York, who were married in 1695. The porringer not only remained in the family until 1915, when it was donated to the Museum, but subsequent owners immortalized its history by having its complete provenance engraved on the body. By corroborating marriage dates in genealogical sources and consulting an estate inventory dated 1753 (at right), the porringer's descent has been confirmed.

Published family genealogies, now often available online, and websites such as ancestry.com and rootsweb.com are essential resources for tracing an object's history. While the rarity or beauty of any silver object might capture our attention, it is the personal associations that bring it to life. Many elite colonial families in New England, New York, and Philadelphia are represented in the Metropolitan's collection by silver that has survived them. Prominent New York families such as the Schuylers, Van Rensselaers, Van Cortlandts, De Peysters, Philipsses, Livingstons, and Clarksons all owned plate, which was frequently inherited by other distinguished families through marriage, gift, or bequest. The extraordinary candlesticks and matching snuffer stand (cat. no. 91), for example, made around 1705 for Albany mayor Johannes Schuyler and his wife, Elizabeth (see opposite page), descended to members of the Clarkson, Van Cortlandt, and Livingston families, and the pear-shaped teapot engraved with Schuyler family armorials (cat. no. 67) later belonged to De Peysters and Van Rensselaers.

Marriages, deaths, and other significant life events were commemorated with silver. Surviving correspondence between Moses Brown of Providence, Rhode Island, and Boston silversmith Benjamin Burt documents Brown's order for wedding plate in 1763, purchased as we learn with the bride's inheritance from her father. Two of the objects he commissioned (cat. nos. 59 and 78) are today in the Metropolitan's collection. And an unmarked four-piece coffee and tea service



Inventory of the estate of Brinley Sylvester, dated May 9, 1753. East Hampton Library, East Hampton, New York



Attributed to John Watson (1685–1768), *Captain and Mrs. Johannes Schuyler*, ca. 1725–35. Oil on canvas, 54 x 71 in. (137.2 x 180.3 cm). New-York Historical Society, Bequest of Philip Schuyler (1915.8)

(cat. no. 86) gains additional luster when its monogram, LEPL, is identified as that of Eleanor Parke Custis and Lawrence Lewis—granddaughter and nephew of George Washington—who were married at Mount Vernon on February 22, 1799. Dutch colonists in Albany and New York carried on an Old World tradition of presenting silver spoons to the principal mourners at a funeral. A handsome trifid spoon (cat. no. 48) made in remembrance of Maria Van Rensselaer records her death with a slash date, “24 Jann An° 1688/9.” The meaning of the date can be easily explained: Between 1582 and 1752 England and her colonies marked two separate starts to the year, the Julian calendar date of March 25 and the Gregorian New Year’s Day of January 1. Thus, until 1752 dates for the early months of each year were designated with a slash, as here.

Engraved inscriptions frequently offer intimate glimpses into relationships, life passages, and personal or public accomplishments. The dedication on a silver punch bowl (cat. no. 35) presented to Christopher Bancker by the heirs of John Roosevelt pays tribute to him for “Special Services to the Family.” Research into the family identified Bancker as a close family friend and one of the executors of Roosevelt’s will. The punch bowl is recorded several times in Bancker family papers now housed at the New-York Historical Society. That the silversmith commissioned to supply this bowl was the younger brother of the recipient seems entirely fitting. Another punch bowl (cat. no. 36), awarded as the prize for a horse race, is engraved with the name of the winning horse, its owner, and the date of the event. Although unmarked this otherwise plain, hemispherical bowl becomes early evidence of organized horse racing in colonial New York. Rewards of civic honor were routinely made of silver, such as the massive tea tray and hot water urn (cat. no. 88) presented by the Marine and

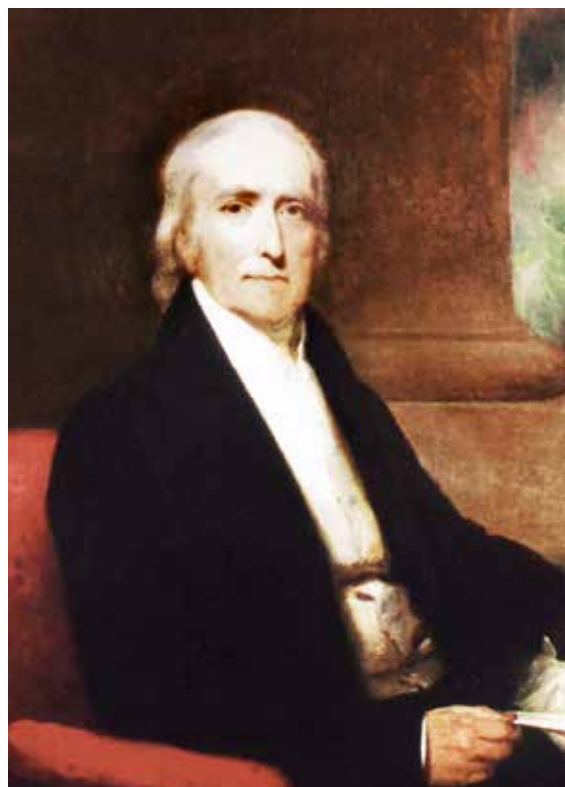
City Hospitals of Philadelphia to Dr. Philip Syng Physick (at right). Commemorating Physick's dedication and self-sacrifice during the city's yellow fever epidemic of 1798, they became important family heirlooms and are mentioned specifically in the surgeon's will.

Physicians, mayors, college presidents, preachers, merchants, sea captains, a baker, and even the first female apothecary in New England (see cat. no. 28) are among the early residents of this country who acquired plate, whether a single spoon or a cupboard full. By exploring the historical evidence conveyed by each of the objects in this volume, we gain a richer and more textured understanding of the people who owned silver and how it figured in their lives.

Silversmiths and Specialists

In England and much of Europe the craft of the silversmith, or goldsmith as he was also called, has traditionally been regulated by an institutional body or guild such as the Worshipful Company of Goldsmiths, one of the twelve Great Livery Companies of the City of London. These bodies were charged with maintaining the required standard of the metal, assaying and hallmarking wrought silver and gold, and binding apprentices. No parallel agency existed in colonial America, where the silversmith's own mark constituted his guarantee of quality. The subject of marks on American silver has been the focus of several publications, many of which are included in the bibliography of this book. Issues such as the placement of marks, characteristics of specific dies, and overstriking (cat. nos. 15 and 34) are addressed in individual entries. During the seventeenth and early eighteenth centuries silversmiths often stamped their marks in what might seem a surprisingly prominent location, such as the outer rim of a plate (cat. no. 53) or the side of a tankard or spout cup (cat. no. 28), rather than discreetly on the underside. Marks were struck with steel dies cut with the silversmith's initials or name and occasionally with other motifs (see, for example, cat. no. 83). Care must always be taken when making attributions, since there are often only subtle differences among similar dies. Images in published and online directories of marks are invaluable in helping to identify the maker, and they can occasionally be useful in dating the object as well (see cat. nos. 8 and 32).⁶

In medieval Europe workers in gold and silver were among the most highly respected of artists because they worked in the most precious materials. By the seventeenth century, when silversmiths first began to ply their trade in the American colonies, their status had been reduced to that of craftsmen and merchants. Yet they were frequently leaders in their communities, holding political and military offices or positions in religious, civic, and philanthropic organizations. They were traditionally trained through the seven-year apprenticeship system, usually from ages fourteen to twenty-one. And although American silversmiths were not governed by the mandatory regulations imposed on English craftsmen, some colonial cities required that they become freemen, a status that entitled them to participate in retail trade, to hold municipal office, and to vote.⁷ Personal as well as professional bonds between masters and apprentices were quite strong. A recurrent theme is the marriage of a young silversmith to his master's daughter, sister, or even granddaughter. In a similar vein silversmiths frequently made silver for family members, friends, business acquaintances, or local churches. Patronage of the Hutchinson family was easily won by Edward Winslow, whose mother was a Hutchinson (cat. nos. 71 and 92); likewise Paul Revere Jr. and his mother's family,



Henry Inman (1801–1846), *Philip Syng Physick* (detail), 1836. Oil on canvas, 50 x 40 in. (127 x 101.6 cm). Courtesy of the University of Pennsylvania Art Collection, Philadelphia, Pennsylvania

the Hichborns (cat. no. 69). Edward Winslow's nephew and apprentice, Moody Russell, returned home after his training to Barnstable, Massachusetts, where he became the leading supplier of silver to local citizens and churches. When churches received cash bequests designated for the purchase of plate, a craftsman such as Russell would likely be called upon to fill the commission (see cat. no. 25). Seldom altered and usually well preserved, church plate is often regarded as the gold standard of early American silver.

The biographies of silversmiths have been of interest to collectors and scholars since the nineteenth century. In the 1910s articles were written about individual makers, such as Edward Winslow and Paul Revere, and published monographs on the lives and work of John Coney, Jeremiah Dummer, Jacob Hurd and his sons, and John Hull appeared in the 1930s and 1940, as did articles devoted to Peter Van Dyck and Cornelius Kierstede.⁸ From the 1930s through the 1970s major advances in American silver scholarship were made by Kathryn C. Buhler, and later by Martha Gandy Fales and Graham Hood. Significant contributions occurred as well in the late twentieth and early twenty-first centuries, with exhibitions dedicated to Paul Revere (1988) and Myer Myers (2001).⁹ The long-awaited volume *Colonial Massachusetts Silversmiths and Jewelers*, by Patricia Kane and her colleagues at the Yale University Art Gallery, was published in 1998 and immediately became a benchmark study on this subject, providing extensive new biographical information on nearly three hundred early Massachusetts craftsmen and identifying all their known work. It was joined in 2000 by *Elegant Plate: Three Centuries of Precious Metals in New York City*, by Deborah Dependahl Waters, which presents considerable documentary research on New York makers. Each of these scholarly volumes has been invaluable to the present catalogue, and readers are directed to them for additional biographical details. In a few happy instances portraits of American silversmiths are known. Some, such as John Singleton Copley's portraits of Nathaniel Hurd and Paul Revere, capture each sitter as a craftsman in the prime of his life, while others depict mature, distinguished members of society (see below and following page). Both Hurd and Revere were also skilled engravers, and the inclusion in these paintings of reference books and engraving tools enriches the biographical



John Singleton Copley (1738–1815), *Nathaniel Hurd*, ca. 1765. Oil on canvas, 30 x 25½ in. (76.2 x 64.8 cm). Cleveland Museum of Art, Gift of the John Huntington Art and Polytechnic Trust (1915.534)



John Singleton Copley (1738–1815), *Paul Revere*, 1768. Oil on canvas, 35½ x 28½ in. (89.2 x 72.4 cm). Museum of Fine Arts, Boston, Gift of Joseph W. Revere, William B. Revere and Edward H. R. Revere (30.781)



John Smibert (1688–1751), *Edward Winslow*, ca. 1730–31. Oil on canvas, 32½ x 27½ in. (82.6 x 69.9 cm). Yale University Art Gallery, Mabel Brady Garvan Collection (1935.153)



Joseph Biays Ord (1805–1865), *John McMullin*, 1834. Oil on canvas, 16¼ x 13½ in. (41.3 x 34.3 cm). Philadelphia Museum of Art: Purchased with Museum funds, 1950 (1950-13-1)

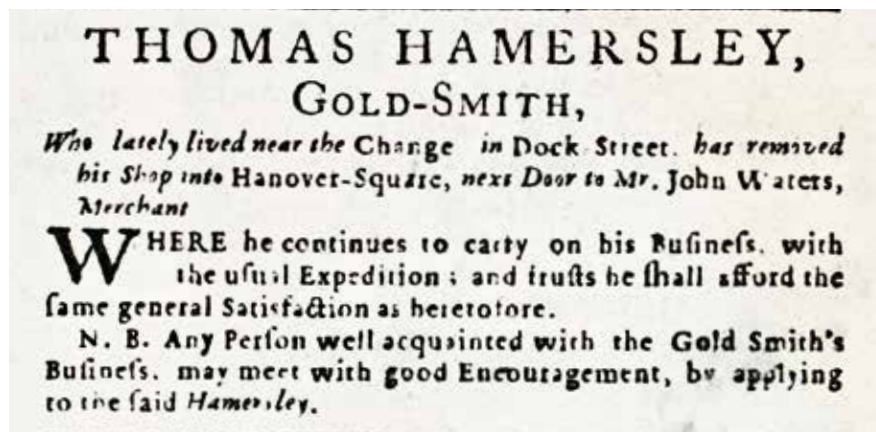
narrative. The occasional written account also helps us visualize the person behind the object, as in Colonel Henry Lee’s description of “honest Foster,’ the silversmith, who, in his long coat, knee-breeches and silver buckles, dwelt with his spinster sister . . . and . . . beat his silver to a superior whiteness” (see cat. no. 3).

Contemporary newspaper advertisements and city directories locate silversmiths’ shops on the streets and squares of colonial cities, and in so doing shed light on patterns of patronage.¹⁰ In 1757, for example, Thomas Hamersley relocated to New York’s Hanover Square, one of the city’s most active commercial centers (see advertisement on opposite page). Among his patrons were such prominent merchants as Gerard Beekman, Robert Livingston Jr., and Samuel Broome (see cat. no. 16), all of whom lived nearby. Newspapers also help to document the stock and services offered by American silversmiths, occasionally providing a description of their premises. Just months before his death in 1769, New York silversmith Nicholas Roosevelt advertised,

To be let and enter’d upon the first of May next, The house in which Nicholas Roosevelt now lives, at the lower end of Thames-Street, on the wharf, fronting the North River; . . . the house will suit a merchant or shop keeper . . . it is a roomy convenient house, with 7 fire places, a large yard, in which is a pump and cistern; a garden, and a grass plat: likewise a silver-smiths shop to be let,



James Sharples (ca. 1751–1811), *William Gilbert*, ca. 1795–1805. Pastel on paper, 9¼ x 6¼ in. (23.5 x 15.9 cm). Sterling and Francine Clark Art Institute, Bequest of Henry Morris and Elizabeth H. Burrows (2003.10.3)



Advertisement for Thomas Hamersley, *New-York Gazette: or, The Weekly Post-Boy*, June 27, 1757

and the tools of the trade to be sold. Also to be sold by said Roosevelt, a parcel of ready made silver large and small, viz. silver tea-pots, tea-spoons, silver hilted swords, sause boats, salts and shovels, soop spoons, both scallop and plain, table spoons, tea tongs, punch ladles and strainers; milk pots snuff boxes, and sundry other small articles, (both gold and silver) as buckles, clasps, buttons, broaches, rings and lockets . . . which he will sell very reasonably, as he intends declining business and moving into the country this spring.¹¹

Imported Plate

Silversmiths' advertisements often begin with the phrase "just imported from London," an important reminder of the presence in the colonies of foreign plate, which was sold alongside domestic production. Just how much English silver was owned in America has long perplexed historians, although sufficient evidence survives to suggest it was considerable. Customs records confirm its importation, its ups and downs reflecting the inevitable effects of economic and political factors. The principal source for customs and export data—the CUST 3 series in the National Archives at Kew—records British trade with the American colonies and other ports between 1697 and 1780. Monetary values are tallied, but the names of individuals and the specific items shipped are not divulged. According to these records less than £1,000 a year was spent by Americans on English silver between 1697 and 1704. During the 1720s that figure grew to more than £5,000, and between 1760 and 1767 expenditures rose to over £20,000 annually. Textiles represented the greatest volume of exports to the colonies, but other British manufactures, such as glass, ceramics, paper, paint, and hardware, also heavily outweighed silver exports during those years.¹²

As early as 1937 the writer Mrs. Russel Hastings proposed exploring this puzzling matter: "The subject of silver imports from abroad," she wrote, "is still obscure. Some energetic collector would perform an eminent service by assembling pedigreed foreign pieces known to have been used in the colonies from earliest years. What, exactly, did our smiths copy? How much of their output represents their own design, and how much a literal transcript from models at hand? Whence their heraldic decorations—from books, or engravings on imported silver? Whence their cast ornaments?"¹³ Many of these same questions are addressed throughout the present catalogue. Because most imported objects would have been marked in their countries of origin, it is nearly impossible to determine which pieces were sold in American shops. While more complex forms, such as silver table baskets and candlesticks (cat. nos. 62 and 91–93), would understandably have been ordered from abroad, surviving records indicate that colonial silversmiths and merchants primarily imported small inexpensive objects, such as buckles, snuffboxes, jewelry, coral-and-bell rattles, and lightweight creampots. Illuminating evidence is found in the letter book of Philadelphia silversmith Joseph Richardson Sr., which documents orders he placed with London suppliers and middlemen in the years 1758 to 1774.¹⁴ Economic factors are always central to decisions made by retailers. The

costs of shipping and insurance, as well as import fees, taxes, and drawback duties (payable to the exporter), had to be weighed against the cost of producing these objects at home. Contemporary politics also loomed large in matters of trade. In response to the Stamp Act of 1765 and the Townshend Act of 1767, which imposed taxes on imports to the colonies by the British, colonists expressed their dissatisfaction through a series of nonimportation agreements that placed embargoes on British goods. Distinctions existed as well between different regions, with higher volumes of British silver shipped to the southernmost colonies, Virginia, Maryland, and the Carolinas.

Foreign-made wares that descended within a family provide useful historical evidence as to what was imported, as do records such as plate inventories and invoices. For example, an inventory of the estate of Frances Nicholson's plate (see cat. no. 32), undated but apparently taken after her death in 1832, lists 294 troy ounces of wrought silver, some of which is identified as "(Eng. Silver)."¹⁵ Among the items identified as English are six candlesticks, a form rarely made of silver in colonial America but popular among the British elite. It comes as no surprise that eighteenth-century Americans were eager to be up-to-date. Whatever their political or religious reasons for choosing to live in North America, colonial silversmiths and their patrons continued to emulate contemporary English and Continental styles. Even George Washington followed British trends, instructing his London agent in 1757: "Whatever Goods you may send me where the prices are not absolutely limited you will let them be fashionable, neat, and good in their several kinds."¹⁶ He also, incidentally, continued to use his family's armorials despite their aristocratic implications. Later in the eighteenth century French silver held similar sway over the tastes and aspirations of federal-era Americans (see cat. no. 6).

Immigrant Craftsmen

It was not only imported silver that guided fashion-conscious colonists. Immigrant silversmiths and those in allied trades were essential to the transmission of styles across the Atlantic. Well trained and with established contacts abroad, they relocated to cities such as New York, Philadelphia, and Charleston, where demand for the newest fashions promised strong patronage. Two representative examples are Daniel Christian Fueter (see cat. nos. 80 and 90), who immigrated to New York in 1754, and the Irish-born Philip Syng Jr., who moved to Philadelphia with his family in 1714 (cat. nos. 13, 83, and 94). Each produced in America a body of sophisticated, well-made objects redolent of foreign styling. Immigrant chasers and engravers were also prized, although, like their native-born counterparts, their identities are seldom known today. They rarely signed their work, and unless their names appeared in contemporary advertisements or city directories their existence has customarily gone unnoticed. In the catalogue that accompanied the landmark Myer Myers exhibition of 2001–2, David Barquist identified certain engravers on whom Myers relied for more challenging commissions.¹⁷ Eighteenth-century advertisements indicate that most individuals who engraved on plate also executed work on pewter, copper, seals, and watch faces. New York engraver Peter Maverick (1755–1811), better known for his artistic prints and bookplates, announced his premises at "No. 3, Crown-street, next to the Old Quaker-Meeting, where gentlemen may have their coats of arms, crests or cyphers done in the neatest manner, ladies may have their tea-table plate ornamented in the newest fashion, with elegance and dispatch, by applying to their humble servant."¹⁸ Maverick's location on Crown Street, near the shop of silversmith Cary Dunn, as well as his having engraved a bookplate for one of Dunn's patrons, suggests that these two craftsmen may have collaborated on commissions for plate (see cat. no. 17).

Among the engravers and chasers who advertised in early American newspapers, some had documented connections with colonial silversmiths. The immigrant Michael DeBruls or DeBruhl (ca. 1720–1773), for example, advertised his address in 1759 "at Mr. Futer's, Silver-Smith, in French Church-Street."¹⁹ He had earlier announced his availability for "Curious Chasing or other Raised Work, in general, on Gold and Silver Watch-Cases, Snuff-Boxes, &c. Engraving, Crests and Coats of Arms, &c. on Gold, Silver and Copperplate: Also, Engraving of Seals on Gold, Silver, or Steel."²⁰ Having departed England for Nova Scotia in 1749, DeBruls moved in 1757 to New York

City, where he lived until 1763 before relocating to Charleston, South Carolina, and then to New Bern, North Carolina, where he died in 1773.²¹ While in New York he was also known as a map and landscape engraver, soliciting subscriptions for his views of New York.²² These biographical details help to illustrate both the varied skills and the peripatetic lives of artists and craftsmen in eighteenth-century America. Although we cannot document DeBrul's work on any New York-made silver of the 1750s or 1760s, an affiliation with Daniel Christian Fueter or other local silversmiths seems likely. Both Daniel Fueter and his son Lewis (1746–1784) figure in advertisements for the chaser John Anthony Beau “from Geneva,” who appears to have worked in New York from 1769 to 1772, when he relocated to Philadelphia, declaring himself “a celebrated chaser . . . lately arrived in this city from Geneva” (see cat. no. 90).²³ That these specialists chose to announce their place of origin suggests the cachet of foreign training.

Chasers needed instruction in draftsmanship and in the handling of hammers and steel punches to sculpt ornamental patterns in high and low relief (cat. nos. 81, 82, 96, and 97). Engravers too were skilled artists, creating decorative designs and elegant inscriptions by manipulating their burins to remove tiny slivers of metal from V-shaped grooves. Comparison of the ornament on objects in this catalogue demonstrates that the range of engravers' skills varied widely, and occasionally mistakes were made (cat. no. 25). A search of early American newspapers reveals numerous engravers and chasers little recognized today for their contributions to the art of the silversmith. Their rhetoric, however, is instructive for understanding the makeup of the craft: “Samuel Leach from London, Performs all sorts of Engraving, such as Coats of Arms, Crests, Cyphers, Letters, &c. . . . Also Engraving of all kinds for Silversmiths”; “Francis Garden, Engraver, Just arriv'd from London: Engraves in the best and newest Manner Coats of Arms, Crests or Cyphers”; and “Engraving on Gold, Silver, Copper, or Pewter, done by Lawrence Herbert, from London, at Philip Syng's, Goldsmith, in Front-street” are but a few examples.²⁴

Collecting American Silver at the Metropolitan Museum

It was not until the late nineteenth century that collectors and historians acknowledged the existence of silver made in the American colonies. Before then conventional wisdom held that all plate used by the colonists was imported from the Old World, as of course a great deal was. The first piece of American silver to enter the Metropolitan Museum, the monumental Bryant Vase, was modern, befitting the taste for contemporary manufactures. Made by Tiffany & Co., it had been commissioned by friends of the poet and newspaper editor William Cullen Bryant to honor his eightieth birthday.²⁵ Completed in 1876, the vase was presented by Bryant the following year to the Metropolitan. By the turn of the twentieth century additional silver made by Tiffany & Co. had been donated to the Museum, including an enameled tea service made around 1888 and the magnificent Magnolia Vase, the centerpiece of the Tiffany display at the 1893 World's Columbian Exposition in Chicago.²⁶

John Henry Buck (1848–1914), curator of metalwork at the Metropolitan Museum from 1906 until 1912, was one of the first scholars to study and document the names and marks of colonial American silversmiths. The English-born Buck had worked for many years at the Gorham Manufacturing Company and was the leading silver specialist of his day.²⁷ His pioneering book *Old Plate, Its Makers & Marks*, published in 1888, included both European and American silver. In the preface to the second edition he quotes from an article on old silver written in 1896 by Theodore S. Woolsey of Yale University for *Harper's Monthly Magazine*. Woolsey appealed to national pride by encouraging further research on these recently discovered American masters:

English silversmiths emigrated to this country, and did as good work here as at home. As we learn the names and marks of these men, and can thus identify their work, why is it not, for us at least, as valuable and interesting as any other? . . . When we are able to identify the makers' marks on nine-tenths of the American-made plate treasured by our Colonial families . . . it should have in our eyes a value such as no foreign plate of the same age can boast.²⁸

When in 1889 the centennial anniversary of George Washington's inauguration as the nation's first president was celebrated with an exhibition of Americana at New York's Metropolitan Opera House, Buck volunteered to curate a display of silver that had belonged to such illustrious colonial families as the Schuylers, the Livingstons, and the De Peysters.²⁹ Although many of the 352 objects included had not been made in America, the exhibition was an early attempt to recognize the historical value of this material. Buck was also involved in the first major loan exhibition devoted exclusively to American silver, which was held in 1906 at the Museum of Fine Arts, Boston; for the accompanying catalogue he wrote technical descriptions and identifying data on each of the objects.³⁰ The catalogue introduction was written by R. T. Haines Halsey, who would later play a major role in the creation of the Metropolitan Museum's American Wing.³¹

The Metropolitan broke additional new ground in 1909, when it mounted a loan exhibition of the arts of colonial and federal America. This extensive display accompanied New York State's weeklong Hudson-Fulton celebration, honoring both the three hundredth anniversary of the discovery of the Hudson River and Robert Fulton's pioneering steamboat trip in 1807.³² Some three hundred examples of American silversmiths' work were exhibited, as well as American furniture, ceramics, pewter, and glass (see opposite page). The popular success of the Hudson-Fulton exhibition, which drew more than 300,000 visitors, turned the tide of collecting American decorative arts at the Museum from contemporary works to objects made prior to 1815. This new trend, part and parcel of the Colonial Revival movement, paralleled the enthusiasm of a growing number of collectors for the arts and crafts of early America. A central figure in both organizing the exhibition and fostering interest in American decorative arts was Henry Watson Kent (1866–1948), who served for twenty-seven years as secretary to the Museum's board of trustees. Innovative, fastidious, and deeply committed to the art and history of colonial America, Kent recommended to his predecessor as secretary to the board, Robert W. de Forest (1841–1931): "It seemed to me a museum which showed Greek, Roman, Egyptian, Chinese, and other Eastern things surely ought to show its public the things America had accomplished."³³ Among Kent's interests were colonial furniture and silver, and he was one of several officials at the Metropolitan who encouraged and guided the Museum's preeminent American silver benefactor, Alphonso T. Clearwater.

Exhibitions and publications on the subject of early American silver escalated during the 1910s.³⁴ In 1911 both the Metropolitan Museum and the Museum of Fine Arts, Boston, mounted significant exhibitions. The monumental volume *The Old Silver of American Churches*, by the English silver specialist E. Alfred Jones, appeared in 1913 and is still the primary source on that critical body of material. The first practical survey of American domestic plate arrived in 1917, when the scholar, collector, and dealer Francis Hill Bigelow (1859–1933) wrote *Historic Silver of the Colonies and Its Makers*. Bigelow was an important catalyst in the history of early silver collecting. He had played key roles in both the 1906 and 1911 silver exhibitions in Boston, and he helped to build two outstanding collections of early American silver, those of Alphonso T. Clearwater and Francis P. Garvan (1875–1937).³⁵ Bigelow's clandestine negotiations with several early American churches to purchase their communion silver—a program encouraged by E. Alfred Jones—did not endear him to everyone involved in the field, but both Clearwater and Garvan were grateful for his assistance in scouting out prime examples for their collections. Among the early church plate that Bigelow sold to Clearwater was what the former referred to as "the Brattle St. Church duplicates" (see cat. nos. 3 and 98). Bigelow worked on the Boston exhibitions with another major champion of American decorative arts, R. T. Haines Halsey (1865–1942). A prominent Wall Street broker and member of the governing board of the New York Stock Exchange, Halsey retired in 1923 to help install the American Wing at the Metropolitan Museum. Passionately committed to the Museum, he had donated funds in 1906 for "development of the American side" and had lent fine examples of silver and furniture from his own collection to the Hudson-Fulton exhibition in 1909. In 1914 he was elected a trustee and shortly thereafter was appointed chair of the Museum's Committee on American Art. Although none of Halsey's own silver collection ultimately came to the Metropolitan, his influence



Hudson-Fulton exhibition, The Metropolitan Museum of Art. Installation photograph, 1909

was widely felt, both through his involvement in the American Wing and through his encouragement of Clearwater, whose collection of some five hundred objects would become the core of the Museum's holdings in early American silver.

Alphonso Trumpbour Clearwater (1848–1933), the proud scion of both Dutch and Huguenot colonists, was born September 11, 1848, at West Point, New York. Deeply interested in the history of New York State he edited an extensive volume on Ulster County, about which he was considered an authority; he was also a frequent lecturer on historical topics.³⁶ Clearwater was admitted to the New York State bar in 1871 and later served as district attorney of Ulster County and as a judge



Alphonso T. Clearwater. Photograph, ca. 1900

on the New York Supreme Court and Court of Appeals. A founder of the Holland Society and the Huguenot Society and an active member of numerous national, state, and local history groups, he was also an honorary fellow of the Metropolitan Museum, where he was made a benefactor in 1933. In the obituary that appeared in the *New York Herald Tribune*, it was stated: "Throughout his long and useful life, his faith in the old virtues and his love of early American handicraft never flagged. He was Kingston's benevolent patron, appealed to for advice in every emergency and called upon to speak at every public assembly."³⁷

By the time the American Wing opened in 1924, Clearwater's collection had already been introduced to the Museum's public (see following page). His first loans, which arrived in 1909, included a Danish tankard and a German beaker,



Alphonso T. Clearwater Collection, The Metropolitan Museum of Art. Installation photograph, 1924

reflecting his early interest in European silver. It was not long, however, before curator John H. Buck's enthusiasm for the work of American silversmiths began to sway Clearwater's collecting philosophy. Clearwater was a lender to the Hudson-Fulton exhibition in 1909, and as early as 1911 he wrote to the Museum's director, Edward Robinson, announcing his willingness to loan pieces from his collection, and "if there be no adverse change in my fortunes to present my entire collection to the Metropolitan peradventure it will care to accept it."³⁸ In fact, Clearwater sent most of his silver, as he acquired it, directly to the Museum for exhibition. A long article by R. T. Haines Halsey on the collection appeared in the Museum's January 1916 *Bulletin*.³⁹ "American art," he declared in the opening sentence, "was until recent years handicapped by the belief that our art was of recent growth and lacked the weight of history, tradition, and inheritance. . . . All the pieces in this collection—the result of patient gathering by Judge A. T. Clearwater—were made in America, and with few exceptions are the work of native-born Americans who had learned their trade in this country." Halsey was firm in his determination to elevate the status of the American silversmith and the importance of his work. "Half a century before the time when the first portrait painter ventured to Boston (1701) . . . silversmiths prospered there, and one hundred years before Copley first gave us portraiture of our colonial aristocracy, many of the communion tables of our churches were supplied with silver vessels of local manufacture." On one point he and Clearwater held divergent views. While the collector saw merit in silver made as late as 1840, Halsey dismissed it as "that atrocious period of craftsmanship known as the Victorian Era." But for Clearwater's collection of seventeenth- and eighteenth-century objects, displayed at the Metropolitan in chronological order to encourage study of its formal development and grouped by maker, he had nothing but praise.

A chronological arrangement was also used in *American Silver of the Seventeenth and Eighteenth Centuries: A Study Based on the Clearwater Collection*, published in 1920 and written by C. Louise



C. Louise Avery. Photograph, ca. 1910. Courtesy Mount Holyoke College, South Hadley, Mass.

Avery (1891–1986), with a preface by R. T. Haines Halsey. Avery, a graduate of Mount Holyoke College, began her career at the Metropolitan in 1914 and retired in 1957 as associate curator in the Department of Renaissance and Modern Art. Although her published work ranged from European ceramics and Renaissance metalwork to modern Swedish glass, her knowledge of American silver, especially the Clearwater collection, was comprehensive. It was she who received each new acquisition, usually accompanied by Clearwater's historical narrative, and saw to the silver's display. Many of the catalogue entries in the 1920 volume were direct extractions from Clearwater's letters. Some of his historical claims have proven to be accurate, others not so. It should be remembered that early American silver was still a recent subject of study, with few knowledgeable dealers and little published research. Avery's catalogue of the Clearwater collection received high praise. Halsey called it "by far the best book on American silver ever written," and an anonymous author in *The Review* of February 9, 1921, exclaimed, "We have a marvel, a readable museum catalogue. . . . It is based on the notable collection of Judge Clearwater . . . but it is as well a complete little manual of the entire subject."⁴⁰

Clearwater was encouraged in his collecting by both Buck and Halsey, with whom he became close friends. Under Halsey's guidance he came to believe firmly, even zealously, in the pedagogical power of objects, in particular to instruct what he called the "polyglot, polychrome population in New York and its vicinity."⁴¹ His admiration for beautiful silver, coupled with this educational mission, is articulated in his will:

I have made my collection in the hope of preserving and transmitting to future generations specimens of the handiwork of our early American silversmiths so that it may be known that there existed in the American Colonies, and early in the States of the Republic . . . not only a refined taste creating a demand for beautiful silver but an artistic instinct and skill upon the part of American silversmiths, enabling them to design and to make articles of Church and domestic silver which in beauty of line and workmanship well compares with the work of foreign silversmiths. And I bequeath this collection for the reason that not only is the Metropolitan a great Museum, but one of the greatest educational institutions in the world, freely opening its collections to artists and artisans, regardless of race, who there may study the artistic taste and craftsmanship of centuries.⁴²

As Elizabeth Stillinger observed, Clearwater "demonstrated a new commitment to displaying antiques for the public benefit, rather than maintaining them primarily for private enjoyment."⁴³ His passion for history, his intense patriotism, and his long-standing intention to donate his silver to the Metropolitan are evident in many of the surviving letters related to his collecting. He maintained a steady correspondence with dealers and other collectors and developed relationships with pickers in the hopes of scouting out important early silver. On more than one occasion he encouraged others to donate their own collections to the Museum.

Haggling over price appears to have been a routine part of Clearwater's negotiating tactics. In 1915 dealer Willoughby Farr of Edgewater, New Jersey, offered him a spectacularly engraved tankard marked by Gerrit Onckelbag, with an asking price of \$1,250 (cat. no. 9). Feigning disinterest Clearwater replied, "My collection is pretty full, and the price named by you seems rather large. You may, however, if you choose, send it up to me on approval for examination."⁴⁴ Sufficiently impressed by the piece, Clearwater countered with a suggestion of \$850. Farr rejected the reduced offer, and Clearwater finally acquiesced, admitting, "My inclination has overcome my judgment."⁴⁵ The tankard is today one of the treasures of the Museum's collection. In a tribute to Judge Clearwater, published in the *Bulletin of The Metropolitan Museum of Art* after his death, Louise Avery noted affectionately, "He realized that frequently his enthusiasm in collecting led him into extravagances," such as one instance he reported when he "followed that irresistible and ruinous impulse which like the

road to Sheol, leads a collector to perdition by imperceptible but steady gradation.”⁴⁶ “But in this folly,” Avery continued, “which he could not keep in buttons, Judge Clearwater took an inordinate delight. He was at his best when recounting animatedly his exciting adventures in collecting.”⁴⁷

Clearwater’s relationship with the Museum’s staff is chronicled through his letters, which he would close with his bold signature and “With kindest regards to the entire staff.” Much of his earliest correspondence was addressed to Henry Watson Kent, with whom a telling conversation transpired in the 1910s, when Tiffany & Co. proposed reproducing several items in his collection. True to his pedagogical mission Clearwater wrote, “I feel that possibly I might be doing a little towards the cultivation of true taste in letting them reproduce such pieces as they may select.”⁴⁸ A brochure entitled *The Clearwater Collection at the Metropolitan Museum of Art, New York: Reproductions Made by Tiffany & Co. New York* accompanied the nineteen reproductions, each item citing data on the original object and a brief historical note on the maker.⁴⁹ This was not the Museum’s only foray into reproducing examples of early American silver. In the 1950s the Metropolitan and the Gorham Company undertook another program of reproductions, claiming, “By most careful measurements and comparison it has been possible to produce these examples that are almost indistinguishable from the originals in line, form, and weight.”⁵⁰

Not all of the Gorham reproductions derived from the Clearwater collection. By the 1950s numerous gifts, bequests, and purchases had greatly augmented the Museum’s holdings of early American silver. Some had descended directly through families whose histories are recorded in this volume. Others represent the careful accumulation of collections generously donated to the Metropolitan. Through the bequest in 1924 of Charles Allen Munn (1859–1924), editor and publisher of *Scientific American*, the Metropolitan secured an extraordinary group of American paintings and prints as well as more than sixty pieces of silver.⁵¹ Although Munn’s interest in colonial silver appears to have come later in life, he built a remarkable collection that included such important objects as the John Coney inkstand (cat. no. 95); Josiah Austin teapot (cat. no. 68); Joseph Richardson Sr. sauceboats (cat. no. 60); Philip Syng Jr. snuffer stand (cat. no. 94); and Daniel Christian Fueter salver (cat. no. 90). The 1920s also saw generous gifts from Annie Clarkson (cat. nos. 12, 29, and 56) and her sister and brother-in-law, Mr. and Mrs. William A. Moore (cat. nos. 20, 85, and 91). Descended from the Revolutionary War soldier and New York State politician Matthew Clarkson, Annie Clarkson (1856–1929) left most of her estate to what is now Clarkson University in Potsdam, New York. Her sister was Emilie Vallete Clarkson Moore (1863–1946), who in 1923 donated with her husband, William A. Moore (1861–1922), a trove of family silver, furniture, and portraits. Announcing their gift in the Museum’s *Bulletin*, curator Charles Cornelius lavished special praise on the silver.⁵²

The Metropolitan Museum’s holdings of early American silver have continued to grow and flourish through the generosity of its donors and the care and stewardship of its curators and trustees. As recently as 2012 major examples of colonial craftsmanship were added to the collection (cat. nos. 1 and 82). It is by any measure one of the finest and most instructive collections of its type, fulfilling R. T. Haines Halsey’s early claim that “colonial silver of the seventeenth and eighteenth centuries in its perfection of form, texture, and craftsmanship may be studied” through the treasures of the Metropolitan Museum.⁵³

Notes

1. An extensive bibliography is provided at the end of this book. Fales 1970 remains the classic overview on the subject of American silver, and Glanville 1987 is an excellent sociohistorical approach to silver in England. Avery 1920 and Safford 1983 focus on the Metropolitan’s own collection.
2. For a detailed discussion, see Hartop 2007, pp. 33–35.
3. On this topic, see Barbara McLean Ward, “The Edwards Family and the Silversmithing Trade in Boston, 1692–1762,” in *Minneapolis–Pittsburgh* 1989–90, pp. 66–67.
4. Boston 1982, pp. 480–82, and Hartop 2007, cat. no. 6.
5. See Richard Beale Davis, ed., *William Fitzhugh and His Chesapeake World, 1676–1701: The Fitzhugh Letters and Other Documents* (Chapel Hill: University of North Carolina Press, 1963), pp. 245–47. On the topic of inheritance, see also Ward and Ward 2002.

6. For a helpful overview on the subject of marks, see Fales 1970, pp. 245–63.
7. See Waters 2000, vol. 1, pp. 22–23.
8. See, respectively, Dyer 1915; MMA 1918; Clarke 1932; Clarke and Foote 1935; French 1939; Clarke 1940; Hastings 1937; Huntley 1938; and Phillips 1932.
9. Boston 1988–89 and New Haven–Los Angeles–Winterthur 2001–2.
10. For a set of maps indicating the locations of silversmiths' shops in seventeenth- and eighteenth-century New York, Boston, and Philadelphia, see Ensko 1989, pp. 384–91.
11. See, for example, *New-York Journal*; or, *The General Advertiser*, March 2, 1769, p. 4. See also cat. no. 51.
12. These records are discussed in R. W. Symonds, "The Export Trade of Furniture to Colonial America," *The Burlington Magazine for Connoisseurs* 77 (November 1940), pp. 152–55, 158–60, 163. Robert B. Barker has analyzed the CUST 3 data for silver, which he presented at the Museum of Fine Arts, Boston, in April 1996, and to him I am indebted for sharing with me his unpublished research and for his excellent counsel on matters of economics and the export trade in silver.
13. Hastings 1937, p. 238. For articles that investigate this topic, see Ellenor M. Alcorn, "London-Made Silver in the American Colonies," published on the now defunct website *antiquesamerica.com* in 2000; a copy is available in the MMA American Wing curatorial files, and Beth Carver Wees, "The Verplanck Family Silver: Fashion and Politics in Colonial New York," in *Rococo Silver in England and Its Colonies* (London: Silver Society, 2006), pp. 94–103.
14. See Fales 1974, pp. 210–60.
15. Nicholson family papers (1759–1846), folder 7, Library of the New-York Historical Society.
16. Quoted in Kathryn C. Buhler, *Mount Vernon Silver* (Mount Vernon, Va.: Mount Vernon Ladies' Association of the Union, 1957), p. 10.
17. New Haven–Los Angeles–Winterthur 2001–2, pp. 31–32, 36–39.
18. *The New York Packet and the American Advertiser*, June 7, 1784, p. 3. On this engraver, see also Stephen DeWitt Stephens, *The Mavericks, American Engravers* (New Brunswick, N.J.: Rutgers University Press, 1950).
19. See *The New-York Mercury*, April 16, 1759, p. 4, and cat. nos. 90, 96, and 97.
20. *The New-York Gazette*; or, *The Weekly Post-Boy*, December 19, 1757, p. 2.
21. See the website DeBruhl Family History Notes.
22. See *The New-York Gazette*, May 10, 1762, p. 4. DeBruls is included in George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America, 1564–1860* (New Haven: Yale University Press, 1975), p. 171.
23. See New Haven–Los Angeles–Winterthur 2001–2, pp. 53–54, 57.
24. *The Pennsylvania Gazette*, December 10, 1741, p. 4; *The Boston Gazette*; or, *Weekly Journal*, October 25, 1743, p. 4; and *The Pennsylvania Gazette*, May 19, 1748, p. 3.
25. On the Bryant Vase (MMA acc. no. 77.9a, b), see Frances Safford and Ruth Caccavale, "E. J. Soligny: The Chaser of the Bryant Vase," *The Magazine Antiques* 137 (March 1990), pp. 688–97.
26. These are MMA acc. nos. 97.1.1–4 and 99.2.
27. Regarding Buck, as well as R. T. Haines Halsey, Henry W. Kent, Francis Hill Bigelow, Francis P. Garvan, and Alphonso T. Clearwater, see Stillinger 1980.
28. Buck 1903, p. 9.
29. See New York 1889.
30. Boston 1906. For an overview on collecting and exhibiting early American silver, see Patricia Kane's essay "Collectors of American Silver," in Spencer 2001, pp. xii–xvii.
31. On Halsey, see Calvin Tomkins, *Merchants and Masterpieces: The Story of The Metropolitan Museum of Art*, rev. ed. (New York: H. Holt, 1989), pp. 198–202.
32. New York 1909.
33. Stillinger 1980, p. 160; see also Tomkins, *Merchants and Masterpieces*, pp. 195–99.
34. For an instructive survey of pre-1920 publications and exhibitions, see the author's preface to Avery 1920, pp. xviii–xxi.
35. Garvan's collection was later donated to the Yale University Art Gallery, New Haven.
36. Alphonso T. Clearwater, ed., *History of Ulster County, New York* (Kingston, N.Y.: W. J. Van Deusen, 1907).
37. *New York Herald Tribune*, September 24, 1933.
38. Alphonso T. Clearwater to Edward Robinson, October 3, 1911; Misc. 1911 folder, Archives, The Metropolitan Museum of Art.
39. Halsey 1916, pp. 3–9.
40. R. T. Haines Halsey to Henry W. Kent, July 7, 1920; Publications–Catalogues–Silver, Clearwater Collection, General Correspondence (1918–21), Archives, The Metropolitan Museum of Art, and *Bulletin of The Metropolitan Museum of Art* 16 (March 1921), p. 64.
41. Alphonso T. Clearwater to Henry W. Kent, April 27, 1921; Misc. 1921 folder, Archives, The Metropolitan Museum of Art.
42. Will of Alphonso T. Clearwater dated December 16, 1932; copy in Archives, The Metropolitan Museum of Art.
43. Stillinger 1980, p. 133.
44. Alphonso T. Clearwater to Willoughby Farr, Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.1673.
45. *Ibid.*, acc. no. 69x83.1680.
46. Alphonso T. Clearwater to Henry W. Kent, September 24, 1919; Loans 1919 file, Archives, The Metropolitan Museum of Art.
47. Avery 1934b, p. 92.
48. Alphonso T. Clearwater to Henry W. Kent, June 28, 1916; Misc. 1916 folder, Archives, The Metropolitan Museum of Art.
49. Tiffany & Co. [ca. 1919].
50. MMA 1954b.
51. See Avery 1925, pp. 17–18; see also "A Tribute to a Gifted and Versatile Citizen," *The New York Times*, April 9, 1924, p. 20.
52. Cornelius 1923, p. 139.
53. Halsey 1916, p. 3.

Drinking Vessels

Drinking vessels constitute the largest surviving category of early American silver, and understandably so. Alcoholic beverages played a prominent role in the daily lives of colonial Americans. They were consumed in the home for nourishment and refreshment, and in taverns as a measure of conviviality; taken ceremonially in churches and synagogues; and imbibed in celebration at weddings, christenings, and funerals. In an era when drinking water could be hazardous to one's health, beer, wine, and spirits were considered safe and even nutritious. Not that overuse of alcohol was encouraged. As Benjamin Franklin advised his readers in *Poor Richard's Almanack*, "Nothing more like a Fool, than a drunken Man."¹ That same Founding Father compiled "The Drinker's Dictionary," an alphabetical listing of some 225 words or phrases synonymous with drunkenness, which was published in the *Pennsylvania Gazette* on January 6, 1737.²

Without a ready supply of barley and hops Americans had to import beer from England or to transform other farm produce such as wheat, corn, and oats into their own local brews.³ They also imported malt for brewing ale and apples for planting orchards. The abundant apple crops were then



John Greenwood (1727–1792), *Sea Captains Carousing in Surinam*, ca. 1752–58. Oil on bed ticking, 37 $\frac{3}{4}$ x 75 in. (95.9 x 190.5 cm). Saint Louis Art Museum, Museum Purchase (256:1948)

pressed for hard cider. Apples could alternatively be made into applejack or brandy, a popular drink also made from peaches or cherries. Among the distilled liquors consumed by colonial Americans, rum enjoyed the greatest popularity. In his *Trip to New England* (1699) the popular English writer Edward Ward hailed rum as "the comforter of their souls, the preserver of their bodies, the remover of their cares, and the promoter of their mirth."⁴ This intoxicating liquor, made from fermented sugarcane or molasses, was called "kill-devil" in New England and was recognized as a highly potent drink.⁵ It was also the main ingredient in punch, a heady concoction of rum, water, citrus juice and rind, sugar, and spices, considered a healthful drink and nearly as genteel as imported tea. Notably, rum was a key player in colonial trade with the West Indies.⁶ By mixing rum with water colonists created a cheaper drink called grog. Other popular colonial beverages included flip, a combination of rum, strong beer, and sugar or molasses frothed with a red-hot iron; toddy, a concoction of rum, water, and sugar; and posset, a warm and reputedly therapeutic beverage made from beer or wine,



Joshua Reynolds (1732–1792), *The Honorable Henry Fane with Inigo Jones and Charles Blair, 1761–66*. Oil on canvas, 100¼ x 142 in. (254.6 x 360.7 cm). The Metropolitan Museum of Art, Gift of Junius S. Morgan, 1887 (87.16)

curdled milk, and spices. Whiskey, another grain-based beverage, gained popularity after the Revolution, fueled by the influx of Scotch Irish immigrants to the new nation.⁷

Drinking in eighteenth-century America was frequently a communal recreation, enjoyed in a public house or tavern rather than in the home. Licensed to provide “for the entertainment of travelers and strangers,” taverns were popular gathering places for business and political meetings as well as both public and private celebrations (see preceding page). Tavern keepers served meals and offered lodgings to travelers, but their primary occupation was the provision of liquid refreshments. Punch was served by the bowlful, passed from drinker to drinker. To share a bowl of punch signified conviviality among friends and strangers alike. Various distilled spirits could be ordered at taverns, with prices posted as established by colonial courts and quantities regulated by the standardized measures required of all tavern owners. Attempts to plant vineyards in the New World were largely disastrous, necessitating the importation of wines from Spain and Germany or the excellent fortified wine from the Portuguese island of Madeira. Although expensive, European wines were popular and were enjoyed in this country as they were abroad (see above). Thomas Jefferson was known to be a serious wine connoisseur and student of viticulture.

To further enhance their enjoyment of alcoholic beverages the affluent would purchase fine silver vessels in which to serve them at home. Tankards, used for drinking beer or ale, survive in significant numbers. Always lidded, they are cylindrical in form, with a sturdy curved handle and molded base band. Regional differences are more evident in the design of tankards than in most other silver forms. Tankards made by New York silversmiths, for example, tend to have broader bodies and flatter covers (cat. nos. 9, 11, and 12) than those made in New England (cat. nos. 10, 14, and 15). They also display abundant ornament, such as meander wire and cut-card work around the base, decorative engraving on the body and lid, and applied castings—for instance, the mask and garland casting soldered to the handle of a handsome example by Simeon Soumaine (cat. no. 12). In contrast, New England tankards are tapered and frequently have an applied midband. Always



Gabriël Metsu (1629–1667), *The Visit to the Nursery*, 1661. Oil on canvas, 30½ x 32 in. (77.5 x 81.3 cm). The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.20)

relatively plain, they grew taller and more tapered over the course of the eighteenth century. Tankards were occasionally presented as gifts to mark special occasions, perhaps bidding farewell to a departing clergyman or in grateful thanks for a successful business venture. Their broad cylindrical bodies could be engraved with coats of arms in elaborate surrounds, and the flat covers of New York tankards were ideal venues for interlaced monograms. Similarly, the smooth, flat surface of a silver waiter was particularly appealing for armorial engraving or ciphers. These small-sized salvers were designed to hold a single glass of wine or other drinking vessel and protected the surface of the table from unintended drips or spills.

Other vessels used for drinking beer or ale included straight-sided, single-handled mugs, sometimes with an applied ribbed midband (cat. no. 29), and the tulip-shaped vessels called cannns (cat. nos. 30–33).⁸ Both mugs and cannns were routinely supplied in pairs. As with tankards, mugs and cannns might be personalized by the addition of engraved arms or monograms. Wine was frequently drunk from plain cylindrical beakers without handles (cat. nos. 23–27), which might be made in pairs or in sets of six or more. Tumblers, also without handles, were relatively rare in colonial American silver, but those that survive are often engraved with their owners' monograms set within ornamental surrounds (cat. nos. 4–6). Smaller still are the hemispherical dram cups, most of which date from the late seventeenth or early eighteenth century (cat. no. 19). As their name indicates, they were intended to hold only a dram—about one-eighth of an ounce—of liquid. The specialized drinking vessel called a spout cup, designed for use by children and invalids, has a bulbous body and a tubular spout to facilitate sipping (cat. no. 28).

Silver drinking vessels sometimes began life as domestic objects and were repurposed for use at the altar. Given by prosperous congregants to their houses of worship, they were engraved with dedicatory inscriptions or simply with the donors' initials. Church silver, preserved for centuries in the care of religious institutions, is routinely well documented and rarely altered.⁹ A graceful bell-shaped wine cup on baluster stem (cat. no. 1), donated in the late seventeenth century by Richard and Alice Brackett to their church in Braintree, Massachusetts, bears the couple's pricked initials, and a pair of handsome cylindrical beakers made about 1719 by silversmith Moody Russell (cat. no. 25) is inscribed with the name of the donor, Shearjashub Bourn[e], and the date of presentation to his church in Sandwich, Massachusetts. In both cases the wine vessels closely follow English models, while worshippers in New York State commissioned tall tapered beakers decidedly Dutch in fashion, including engraved emblematic figures of Faith, Hope, and Charity (cat. nos. 23 and 24). Engraved inscriptions appear as well on drinking vessels given as personal gifts or as awards for sporting events, such as the charming punch bowl won by a horse named Old Tenor in the New York Subscription Plate race in October 1751 (cat. no. 36). What a celebratory bowl of punch must have been enjoyed by Old Tenor's owner, Lewis Morris Jr., and his guests on that occasion. The preeminent English and Irish eighteenth-century presentation vessel was the two-handled covered cup. Of the few examples made in colonial America, most were crafted by New England silversmiths, such as Jacob Hurd (cat. no. 37). Like their British prototypes these vessels marked important civic or personal achievements and were likely reserved for display or ceremonial use.

In addition to emulating styles from abroad, American drinking vessels perpetuated certain cultural traditions. The brandywine bowls (cat. nos. 20 and 21), for example, as in the Netherlands, would have been filled with raisins and brandy to be shared on festive occasions such as the *kindermaal*, when women gathered to welcome a newborn child (see preceding page).¹⁰ These six-paneled bowls, often with caryatid handles, are a form specific to colonial New York, although aspects of their design can be traced, as was customary in the New World, to northern European and English sources. At once attractive and utilitarian, they epitomize the combination of craftsmanship, tradition, and hospitality that characterizes so many of the drinking vessels featured in this chapter.

Notes

1. Benjamin Franklin, *Poor Richard's Almanack, Being the Almanacks of 1733, 1749, 1756, 1757, 1758, First Written under the Name of Richard Saunders* (New York: Rimington & Hooper, 1928), p. 9.
2. See Cedric Larson, "The Drinker's Dictionary," *American Speech* 12, no. 2 (April 1937), pp. 87–92.
3. On drinking in colonial America, see Kym S. Rice, *Early American Taverns: For the Entertainment of Friends and Strangers* (Chicago: Regnery Gateway in association with Fraunces Tavern Museum, 1983), pp. 94–102; Tom Jewett, "The Spirits of Our Forefathers," *Early America Review*, Summer–Fall 2002; Ed Crews, "Drinking in Colonial America: Rattle–Skull, Stonewall, Bogus, Blackstrap, Bombo, Mimbo, Whistle Belly, Syllabub, Sling, Toddy, and Flip," *CW Journal*, Holiday 2007; and Glanville and Lee 2007, pp. 130–31.
4. Quoted in Glanville and Lee 2007, p. 131.
5. See Alice Morse Earle, *Stage-Coach and Tavern Days* (New York and London: Macmillan Company, 1900), pp. 100–101. The term "rum" is possibly a shortened form of "rumbullion." Earle quotes from a 1651 Suriname description, "Rhum made from sugar-canes is called kill-devil in New England."
6. See John J. McCusker, "The Rum Trade and the Balance of Payments of the Thirteen Continental Colonies, 1650–1775," *Journal of Economic History* 30, no. 1 (March 1970), pp. 244–47.
7. Mary Miley Theobald, "When Whiskey Was the King of Drink," *CW Journal*, Summer 2008.
8. These terms appear to have been used interchangeably in the eighteenth century; Fales 1970, pp. 45, 48.
9. See Jones 1913 and Sotheby's, New York, sale cat., January 19, 2001, p. 5.
10. Blackburn et al. 1988, p. 189.



1 · Wine Cup

Early American wine cups closely follow the design of seventeenth-century English standing cups with inverted bell-shaped bodies, baluster stems, and flared circular feet. Imported English cups used in New England churches served as models for American silversmiths. In his historic 1913 volume *The Old Silver of American Churches*, for example, E. Alfred Jones identifies a London-marked cup dated 1638/39 owned by the First Church of Boston as the probable design source for several wine cups made by John Hull and Robert Sanderson Sr. for the same church.¹ Hull and Sanderson, both devout Protestants, were originally members of the First Church and would have had direct experience with the English vessel.² Furthermore, Sanderson's apprenticeship under the London goldsmith William Rawlings and Hull's early involvement in the transatlantic import-export trade meant that the partners would have been familiar with contemporary English fashions.³ Ten wine cups marked by Hull and Sanderson are

John Hull (1624–1683) and
Robert Sanderson Sr. (ca. 1608–1693)
Boston, ca. 1660

Gift of Roy J. Zuckerberg, 2012 (2012.513)

H: 6 $\frac{5}{8}$ in. (17.5 cm); Diam. lip: 4 in. (10.2 cm);
Diam. foot: 4 $\frac{1}{8}$ in. (10.3 cm); WT: 10 oz.
4 dwt. (318.4 g)

MARKS



Marked near rim: IH below a flower head (Kane 1998, p. 567, mark B) and RS below a sun in splendor (Kane 1998, p. 882, mark A)

INSCRIPTIONS



Pricked on body: B / RA

CONSTRUCTION/CONDITION NOTES

Minor scratches and dents are present on the body and foot. There is a repaired crack at the lip to the right of the pricked initials, a repair on the lip to the left of the initials, and two repairs on the outer edge of the foot. The marks are somewhat worn.

PROVENANCE

Richard (1610–1690) and Alice Blower (bapt. 1615–1690) Brackett; United First Parish Church, Quincy, Massachusetts (originally the Braintree Church); (Sotheby's, New York, January 19, 2001, lot 251); purchased by Roy J. Zuckerberg; gift to The Metropolitan Museum of Art, 2012.

EXHIBITION HISTORY

Boston 1911, p. 70, no. 593, pl. 19; Boston 1930, no cat.

PUBLICATION HISTORY

Brackett 1907, p. 115; Jones 1913, pp. 394–95, pl. CXXI; Clarke 1940, pp. 125, 212, no. 20; Kane 1998, pp. 571, 885; Falino and Ward 2008, p. 84; Wees and Harvey 2012, p. 217, fig. 1.

known today.⁴ Although often called communion cups or standing cups, period inventories confirm that the term “wine cup(p)” was more often used in referring to these vessels.

With the Reformation of the Church of England in the sixteenth century, the traditional medieval chalice used by the Catholic Church was replaced by a more secular form of communion cup. Most churches in colonial America followed suit, commissioning plain, modestly decorated cups from local silversmiths or receiving from their congregants wine cups originally intended for domestic use. Carefully preserved by these congregations, such objects have become, in Patricia Kane's words, “the cornerstone of American silver scholarship.”⁵

Silver previously owned by the United First Parish Church of Quincy, Massachusetts (formerly the Braintree Church), offers ample evidence of the prevailing taste in early American church plate (see illustration below).⁶ Among the church's holdings were classic examples of tankards, beakers, two-handled cups, and wine cups marked by many of Boston's earliest and best-known silversmiths.⁷ The present wine cup is one of two in that collection marked by Hull and Sanderson, both dated to around 1660 on the basis of their marks. Sanderson's mark, RS below a sun in splendor, struck on the body of the cup near the rim, has been identified as the mark he used during the earliest years of his partnership with John Hull, from 1655 until 1664. The second wine cup, of almost



Silver from Braintree Church (from E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. CXXXI)

identical design and weight, is engraved around its upper rim with the inscription, “The Gift of william Needham to Brantry Church, 1699,” indicating that it was donated to the church about nine years after Needham's death in 1690. Both cups appear to have begun life as secular vessels. Kane notes that their severe simplicity and the absence of showy ornament correspond to the values held by the “Puritan oligarchy” that composed Hull and Sanderson's earliest clientele.⁸

The initials on the present cup, B over RA, delicately pricked around an open-work heart and bordered by scrollwork, are those of Richard Brackett (1610–1690) and his wife, Alice, née Blower (bapt. 1615–1690).⁹ The couple, both English-born, immigrated in the early 1630s to Boston, where he is recorded as one of the organizing members of the First Church.¹⁰ In 1636 Brackett became a member of the Ancient and Honorable Artillery Company, and the following year he was appointed keeper of the prison in Boston. But preferring the life

of a farmer, he moved the family to Braintree, Massachusetts, where they were among the earliest settlers.¹¹ Richard and Alice joined the Braintree Church, and in 1642 he was ordained a deacon; he also served as town clerk and as captain of the town militia. Richard Brackett died on March 5, 1690, and Alice just eight months later. Although Richard's will survives, it makes no specific mention of this wine cup, which likely was donated to the church prior to their deaths.¹² The cup was sold by the church at auction, along with ten other silver objects, in 2001. Fortunately for the Metropolitan Museum, the Brackett cup was purchased by a generous benefactor, who donated it to the Museum in 2012.¹³

Notes

1. Jones 1913, pp. xlix–l, pl. IX, no. 2.
2. *Ibid.*, p. 21, and Fales 1970, p. 152.
3. There is a rich literature on these silversmiths, including Clarke 1940; Kane 1998, pp. 567–72, 882–86; and Albert Roe and Robert Trent's discussion of Robert Sanderson in Boston 1982, vol. 3, pp. 480–89.
4. For a list of the ten wine cups, see Sotheby's, New York, sale cat., January 19, 2001, p. 17. Hull's and Sanderson's marks appear as well on several caudle cups and beakers with early church histories. A concise overview of their oeuvre appears in Kane 1998, pp. 569–71, 884–86.
5. Sotheby's, New York, sale cat., January 19, 2001, p. 5. As Kane notes in the Sotheby's catalogue, four major early studies document this important body of material: Buck 1888; Boston 1906; Boston 1911; and Jones 1913.
6. First gathered in 1636 as a branch of the First Church in Boston, the Braintree Church was established in 1639. Also known as the Church of the Presidents, its fourth and present structure, completed in 1828, was built with funds donated by John Adams and John Quincy Adams, who worshipped there and are interred with their wives in a family crypt beneath the church; see Sotheby's, New York, sale cat., January 19, 2001, pp. 45–49.
7. Included were objects by John Hull and Robert Sanderson Sr., Jeremiah Dummer, Thomas Savage, John Edwards, Jacob Hurd, Samuel Minott, William Simpkins, and Daniel Henschman, with objects dating from ca. 1660 to 1767; see Jones 1913, pp. 391–98, pl. CXXI, and Sotheby's, New York, sale cat., January 19, 2001.
8. Kane in Sotheby's, New York, sale cat., January 19, 2001, p. 6.
9. Similar pricked initials appear on a caudle cup marked by Hull and Sanderson (Buhler 1972, vol. 1, cat. no. 4); on another small two-handled cup by Hull and Sanderson (Safford 1983, figs. 6, 7); and on a wine cup by the same silversmiths with the pricked initials T over BC (Falino and Ward 2001, cat. no. 71, pp. 84–85). An English wine cup made in London in 1639/40 is likewise engraved with the pricked initials T over BC and possibly served as a model; see Jones 1913, pl. X.
10. Biographical information on the Bracketts is drawn from Herbert I. Brackett, *Brackett Genealogy: Descendants of Anthony Brackett of Portsmouth and Captain Richard Brackett of Braintree* (Washington, D.C.: H. I. Brackett, 1907), pp. 109–21, and "Carrie's Family Tree," rootsweb.com.
11. The date of their move is not firmly documented. According to Brackett 1907, p. 111, the Bracketts were transferred from the First Church of Boston to the Braintree Church on either December 5, 1641, or May 8, 1642.
12. For a transcription of the will, see *ibid.*, pp. 115–16.
13. Considerable press coverage previewed this sale and later assessed its results. "The Richard and Alice Brackett cup . . . set a new world record for a piece of American silver at auction, as competitive bidding in the room and on the telephones brought the selling price to a record-setting \$775,750," reported *Antiques and the Arts Weekly* on January 26, 2001, p. 74E.



2 · Wine Cup

Samuel Edwards (1705–1762)

Boston, ca. 1740

Bequest of Alphonso T. Clearwater, 1933
(33.120.230a)

H: 8 $\frac{1}{16}$ in. (20.5 cm); Diam. lip: 4 $\frac{1}{16}$ in.
(10.3 cm); Diam. foot: 4 in. (10.2 cm);
WT: 11 oz. 15 dwt. (364.8 g)

Taller and bolder than the seventeenth-century wine cup by Hull and Sanderson (cat. no. 1), this straight-sided vessel on baluster stem with stepped circular foot once belonged to the West Church on Lynde Street in Boston. One of a pair, it was made around 1740 by silversmith Samuel Edwards.¹ The engraved inscription, “Belongs/To the Church/in Lynde Street/Boston,” is surrounded by a baroque cartouche of stylized acanthus leaves, scrolls, and pendant bellflowers. The symmetrical, densely configured cartouche is somewhat old-fashioned for this date, although wholly consistent with the conservative nature of church plate. The



designs of both cup and cartouche derive from a silver wine cup made for the church, at the time of its founding in 1737, by Samuel Edwards's father, John Edwards (ca. 1671–1746).² The earlier cup, which is inscribed, "A Gift / To the Church / in Lynde Street / Boston," was a gift from the Boston merchant Hugh Hall, whose coat of arms is engraved on the reverse within a similar cartouche.³

In cataloguing the mate to the present cup Kathryn C. Buhler wrote, "An old account book, now lost, of West Church is said to have had the following record: '1739 Nov. 2 To cash paid Mr. Samuel Edwards for 2 silver cups £49.0.7.'" A second church record, also lost, documented a vote by the "Brethren of the Church" on September 22, 1741, directing that "with the Money in Church stock two silver cups be purchased for the Communion Table." The two records, as Buhler noted, offer conflicting accounts of this commission, albeit within a narrow two-year time frame that enables us to date the cups to about 1740.⁴ Unmarked domed covers with acorn finials were supplied at a later date for each of the three cups described above, probably about 1824, when a pair of cups with identical domed covers made by Lewis Cary (1798–1834) joined the church's silver holdings. It seems likely, therefore, that the unmarked covers were also supplied by Cary.⁵ Roman numerals, engraved on the underside of each cup and each cover, were intended to help match up the sets. As often occurs, however, the numbering was eventually ignored; the Metropolitan's cup is engraved with the Roman numeral V, while its cover bears the Roman numeral III.⁶

The provenance of the West Church's silver reflects the changing fortunes of the congregation. The original church, a wood-frame structure built in 1737, was used as barracks by British soldiers in the years leading up to the Revolutionary War. Severely damaged during the war, both the church and its congregation were in need of rebuilding. The present structure, designed by Asher Benjamin, was erected in 1806, in Boston's then-exclusive West End. By the late nineteenth century, however, many affluent West End families had moved to Boston's newly fashionable Back Bay. The West Church disbanded its congregation in 1887, and the building was closed in 1894. The church silver was dispersed

MARKS



Marked on body below lip: S•E with crown above and fleur-de-lis below in shaped surround (Kane 1998, p. 428, mark D)

INSCRIPTIONS

Engraved on body in script: Belongs / To the Church / in Lynde Street / Boston

Engraved on underside of foot in shaded roman: V

Lightly scratched on underside of foot: xx

CONSTRUCTION/CONDITION NOTES

There are several small dents in the body. The original engraving has been recut. The maker's mark is somewhat worn.

PROVENANCE

West Church, Lynde Street, Boston, until 1892; Norfolk Unitarian Church, Dorchester, Massachusetts, 1892–ca. 1914; [Francis H. Bigelow]; sold to Alphonso T. Clearwater (1848–1933), 1914; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

Boston 1911, p. 50, no. 447, pl. 13; New York 1949–50, no cat., checklist no. 44.

PUBLICATION HISTORY

Jones 1913, p. 87, pl. XXXIII, no. 1; MMA 1915, p. 85; Avery 1920, p. 82, no. 102, fig. 97; Andrus 1955a, no. 15; Buhler 1972, vol. 1, p. 242; Safford 1983, pp. 33–34, fig. 40; Kane 1998, p. 453.

in 1892; eight pieces were donated to the Museum of Fine Arts, Boston, and four to the Norfolk Unitarian Church in Dorchester, Massachusetts. The present wine cup was among the plate given to the Dorchester church, which had been founded just three years earlier, in 1889.⁷ Around the time that congregation's last minister departed, in 1914, the silver appears to have been dispersed once again.⁸ Surviving correspondence between the dealer Francis Hill Bigelow of Boston and Alphonso T. Clearwater indicates that Bigelow had acquired the wine cup by December 1, 1914, when he offered it to Clearwater for \$500, writing, "I am so loath to part with it that I always manage to refrain from mentioning it." Clearwater negotiated a lower price and agreed on December 12 to purchase the cup for \$325.⁹ He offered it on loan to the Metropolitan Museum in January 1915.

In the late 1910s several pieces of early American silver in the Clearwater collection on loan to the Metropolitan were reproduced by Tiffany & Co. The stated intention behind this undertaking was, at least in some measure, educational. As explained in the accompanying brochure, "Because of the representative character and the refined quality of the collection, Tiffany & Co. sought permission to reproduce some of the more important pieces; and this permission was kindly accorded by Judge Clearwater, 'in the hope of assisting thereby to revive a taste for the best work of the early American silversmiths, and to stimulate a wider and deeper interest in this department of American art.'"¹⁰

Notes

1. Jones 1913, p. 87, pl. XXXIII, no. 1. For the mate to this cup, see Buhler 1972, vol. 1, cat. no. 200. Edwards supplied a good deal of silver to New England churches; see Kane 1998, pp. 446–47, 452–53.
2. Buhler 1972, vol. 1, cat. no. 88.
3. For a silver caster marked by Boston silversmith Knight Leverett and engraved with Hugh Hall's crest, see cat. no. 46. For a portrait of Hall by John Singleton Copley, see page 135.
4. Buhler 1972, vol. 1, p. 242.
5. For one of the 1824 covered cups, see *ibid.*, vol. 2, cat. no. 476. E. A. Jones suggested that the covers supplied for the three eighteenth-century wine cups were probably made in 1824 by Cary; see Jones 1913, p. 87.
6. According to Jones, the John Edwards cup now at Boston (Buhler 1972, vol. 1, cat. no. 88) is numbered III and its cover V, suggesting that the two were reversed.
7. Peter Tufts Richardson, *The Boston Religion: Unitarianism in Its Capital City* (Rockland, Me.: Red Barn Publishing, 2003), pp. 165–66. Note that the catalogue entry in Avery 1920, p. 82, suggests that the wine cup owned by the Norfolk Unitarian Church is not the one under discussion. The timing of the correspondence between Francis H. Bigelow and Alphonso T. Clearwater and the church records cited in Buhler 1972, vol. 1, p. 242, make clear, however, that the wine cup formerly owned by the Norfolk Unitarian Church is indeed the present one.
8. The Norfolk Unitarian Church was officially dissolved in 1919.
9. Clearwater Papers, Downs Collection, Winterthur Library, acc. nos. 69x83.1746–.1751.
10. Tiffany & Co. [ca. 1919], unpaginated. The Edwards wine cup (described as a "chalice with cover") is no. 7 of the nineteen objects reproduced.



3 · Pair of Wine Cups and Covers

By the end of the eighteenth century the traditional bell-shaped wine cup on baluster stem had evolved into an even more restrained model. Here, ovoid bodies, horizontal ribbed ornament, and bright-cut engraving reflect the neoclassical idiom.¹ Tall, cylindrical stems on stepped, circular bases and domed covers with acorn finials accentuate the verticality and dignity of these vessels, which were made around 1800 for Boston's Brattle Street Church. The engraved inscription, "PROPERTY/OF/BRATTLE STREET CHURCH/BOSTON," helps to document their origins, but it raises other questions about how, when, and why they left the church's possession. The vicissitudes of religious practice, economics, and collecting fashions all figure into their history.

By the early twentieth century a new regard for the significance of church plate had heightened its appeal among museums and collectors. Francis Hill Bigelow (1859–1933), a Boston-area collector, dealer, and silver scholar, was one of the first to appreciate the historical value of these objects. He was relentless in his pursuit of early church silver and in his determination to distribute it among

Joseph Foster (1760–1839)
Boston, ca. 1800

Bequest of Alphonso T. Clearwater, 1933
(33.120.231a, b and 33.120.232a, b)

[.231] H: 9½ in. (24.1 cm); Diam. lip: 3½ in. (9.8 cm); Diam. foot: 3½ in. (8.9 cm); WT: 13 oz. 9 dwt. (417.8 g)

[.232] H: 9¾ in. (24.3 cm); Diam. lip: 3⅝ in. (10 cm); Diam. foot: 3½ in. (8.9 cm); WT: 13 oz. 6 dwt. (413.8 g)

MARKS



Each marked on edge of foot: FOSTER in rectangle (Belden 1980, p. 176, and Buhler 1972, vol. 2, p. 505)

INSCRIPTIONS

Each engraved on body in shaded roman:

PROPERTY / OF / BRATTLE STREET CHURCH / BOSTON.

[.231] Lightly scratched on underside: B

(in shaded roman) x 10 = 7^{oz}

[.232] Lightly scratched on underside: C

(in shaded roman) 10 = 3^{oz}

CONSTRUCTION/CONDITION NOTES

There are small dents on the bodies and fire-scale overall, especially on the feet. The acorn finials are soldered to the covers. The engraving is worn.

PROVENANCE

Brattle Street Church, Boston; Francis H. Bigelow (1859–1933) by 1912; sold to Alphonso T. Clearwater (1848–1933) by 1913; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

Boston 1911, nos. 499–503 (2 of 6).

PUBLICATION HISTORY

Jones 1913, p. 69, pl. XXVII; MMA 1913b, p. 165; Avery 1920, p. 130, cat. nos. 235, 236; Avery 1930a, pp. 87, 287, pl. XVI; Thorn 1949, p. 185; MMA 1968, unpaginated; Buhler 1972, vol. 2, p. 505.

serious American collectors who would later donate it to museums.² An adviser to E. Alfred Jones, whose 1913 tome *The Old Silver of American Churches* remains today the standard text on the subject, Bigelow was also instrumental in organizing the exhibition of American church silver held at the Museum of Fine Arts, Boston, in 1911. This display and its accompanying catalogue became a checklist of sorts for Bigelow.

Writing in the autumn 1956 *Bulletin of the Museum of Fine Arts, Boston*, Richard B. K. McLanathan observed that the 1911 church silver exhibition had inaugurated an era of vigilance on the part of museums for the care and display of ecclesiastical vessels. The exhibition, he maintained, “established the policy of serving as a repository for historic church plate, giving it care and security in exchange for the privilege of exhibiting it, yet keeping it always available for use by the religious community to which it belongs.”³ Among the silver featured in that landmark exhibition were several pieces lent by the Brattle Street Church of Boston, including a covered chalice marked by Joseph Foster, one of the set of six to which the present examples also belong.⁴ Fourteen objects from the Brattle Street Church were donated to the Museum of Fine Arts in 1913, the same year that Judge Clearwater placed this pair of covered cups on loan to the Metropolitan.⁵ Francis Hill Bigelow played an active role in both transactions.

Understandably a delicate topic, the sale by churches of their historic plate must always have been fraught with contradictory opinions. Published records of the Brattle Street Church meetings in the 1830s reveal that on several occasions a committee of deacons was charged with assessing the communion service (described in one report as “superfluous silver-plate . . . amounting to 43.5 oz, which is now never used at the communion”) and considering its “future disposition.”⁶ At a meeting held on December 29, 1839, the committee finally reported on the silver, its valuation by “the most prominent jeweller in the city,” and the committee’s recommendation that it be sold. Not everyone, however, approved of this plan: “Objection was made that it was hardly respectable, certainly not pleasant for the Brattle Street Church to offer its supernumerary pieces of plate most of them gifts for the communion service for sale in any public way. While it was very proper to sell it & make the income available to the poor of the Church, it should be done in a private & not public manner.” As it happened, the silver was not dispersed for another seventy-four years.

The Brattle Street Church was gathered in 1698 and counted among its early parishioners such notable patriots as John Hancock and John and Abigail Adams. Founded as a liberal alternative to the standard Calvinist doctrine, it published a manifesto outlining its governance (and was subsequently referred to as the Manifesto Church). By 1876, having fallen on hard times, its property and trusts were transferred to the Benevolent Fraternity of Churches in the city of Boston. Mention of the silver occurs in the annual treasurer’s reports published by the Benevolent Fraternity, where the cost of storage is duly recorded each year. In 1906 the communion silver was deposited for display and safekeeping at the Museum of Fine Arts, and in 1913 its ultimate disposition was recorded in the Fraternity’s *Seventy-Ninth Annual Report*:

The Church in Brattle Square silver for many years in the custody of the Fraternity and kept at the Boston Museum of Fine Arts as a loan exhibit has been disposed of as follows; Fourteen of the pieces were donated to the Museum, \$1500 being raised by individuals and societies anxious that the Boston Museum should obtain absolute ownership of these

pieces of silver. The remaining 14 duplicate pieces were sold for the sum of \$1500. The proceeds from these sales amounting to \$3000 is to be kept intact as a fund to be known as the Church in Brattle Square Silver Memorial Fund. The income from this fund is to be expended as the Fraternity Directors may decide.⁷

This tally is consistent with that of Jones, who in the same year documented the Brattle Street Church silver as “twenty-eight pieces of old silver, consisting of two beakers, four flagons, two standing cups, a baptismal basin, six dishes, twelve cups and a spoon.”⁸ Among the “14 duplicate pieces” were the present two cups, which Francis Hill Bigelow had offered to Judge Clearwater on December 15, 1912, writing, “I have finally got the Brattle St. Church duplicates.”⁹ At that time he also offered Clearwater a “6¼" Chalice by Lewis & Smith,” a “13⅛" Plate by Minott with Hancock arms—1764 (25 oz),” and a “11¾" Large cup with 2 handles Loring—about 1790.” Bigelow’s asking price for the five pieces was \$1,000. Clearwater apparently balked at that number, despite Bigelow’s claims that he could get even more by selling them elsewhere. However, Bigelow wrote, “I should prefer them to go into your collection because I want them to go into a Museum later.”¹⁰ Correspondence sealing the deal has not been located, but Clearwater must have agreed to purchase at least four of the objects on offer.¹¹

Joseph Foster’s mark appears on a considerable quantity of Boston-area church plate. The artless quality of the bright-cut engraving on these cups is similar to that on a surviving tankard by Foster now at Yale.¹² Foster served his apprenticeship under silversmith Benjamin Burt, with whom he remained quite close, serving as the sole executor to Burt’s will in 1805. A rare description has survived in the form of a recollection, written in 1881 by Colonel Henry Lee, of a visit to the North End of Boston around 1830: “An anxious visit of inquiry to ‘honest Foster,’ the silversmith, who, in his long coat, knee-breeches and silver buckles, dwelt with his spinster sister in an impracticably low-jettied house in Ann Street, one step below the narrow sidewalk, and, as old-fashioned house-keepers believed, beat his silver to a superior whiteness.”¹³

Notes

1. For the earlier design, see cat. nos. 1 and 2.
2. On Bigelow, see Stillinger 1980, pp. 142–48. Bigelow sold silver to both Alphonso T. Clearwater and Francis P. Garvan, whose collection was donated to the Yale University Art Gallery.
3. Richard B. K. McLanathan, “American Silver: A Fiftieth Anniversary,” *Bulletin of the Museum of Fine Arts, Boston* 54, no. 297 (Autumn 1956), p. 52.
4. Jones 1913, p. 69, notes a set of six.
5. The church’s full communion service had been deposited at the Museum of Fine Arts in 1906, at the time of that museum’s first American silver exhibition; see *Museum of Fine Arts Bulletin* (Boston) 11, no. 62 (April 1913), pp. 23–25, and MMA 1913b, p. 165.
6. These records are published in *The Manifesto Church: Records of the Church in Brattle Square Boston with Lists of Communicants, Baptisms, Marriages, and Funerals, 1699–1872* (Boston: Benevolent Fraternity of Churches, 1902), pp. 77–78, 82, 89–90. A brief history of the church can be found on pp. vii–xiv.
7. *Seventy-Ninth Annual Report of The Benevolent Fraternity of Churches in the City of Boston 1912–13* (1913), p. 13. On page 15 of this annual report, a “Report of the Treasurer” records the “Church in Brattle Square Memorial Fund, from sale of silver belonging to the Church in Brattle Square,” as \$3,000.00.
8. Jones 1913, p. 67.
9. Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.1379.
10. *Ibid.*, acc. no. 69x83.1378.
11. The Lewis & Smith chalice is not in the Metropolitan’s collection. For the Minott dish, see cat. no. 98, and for the Loring cup, see MMA acc. no. 33.120.233.
12. See Buhler and Hood 1970, vol. 1, cat. no. 295.
13. *Proceedings of the Massachusetts Historical Society* 18 (1880–81), p. 346; reprinted in Esther Forbes, *Paul Revere & the World He Lived In* (Boston: Houghton Mifflin, 1942), p. 470.



4 · Tumbler

Maker unknown

New York or Albany, New York, ca. 1691

Gift of Mr. and Mrs. John Bayard Rodgers Verplanck, 1953 (53.100)

H: 2¼ in. (5.7 cm); Diam. lip: 3⅞ in. (9.8 cm); WT: 4 oz. 4 dwt. (131.2 g)

MARKS

Unmarked

INSCRIPTIONS

Engraved on body in interlaced script: SAVP (reverse cipher)

Engraved on underside in shaded roman: P / S V A

CONSTRUCTION/CONDITION NOTES

There are numerous splits at the lip and dents on the base of the tumbler.

PROVENANCE

Samuel (1669–1698) and Adriantje Bayard (b. 1667) Verplanck; their son Gulian Verplanck (1698–1751); his wife, Mary Crommelin Verplanck (b. 1712); their son Samuel Verplanck

This broad-lipped tumbler, with its lovely engraved cartouche and scrolled acanthus-leaf ornament, was made for Samuel (1669–1698) and Adriantje Bayard (b. 1667) Verplanck, probably on the occasion of their marriage in 1691.¹ The couple's intertwined reverse cipher, SAVP, is engraved on one side within the scroll and leaf cartouche, and their initials, P over S V A, are engraved in shaded roman lettering on the underside. Although unmarked, this vessel was likely made by a silversmith working in either New York or Albany.² The engraved monogram is similar to that on the Metropolitan's Albany-made mug marked by Koenraet Ten Eyck around 1700 (cat. no. 29).

Samuel was the eldest son of Gelyn (Gulian) Verplanck, a wealthy New York merchant whose business in international trade Samuel inherited at his father's death. Samuel's son Gulian (1698–1751) was just a year old when Samuel died, possibly on a trading voyage to the West Indies.³ The tumbler and other family silver apparently passed to Gulian, who, in his own will, proved on March 9, 1752, left to his wife "all my household furniture, clothes, plate, jewels, and four negroes, and £200 yearly."⁴ The tumbler eventually descended to Samuel and Adriantje's great-great-granddaughter Elizabeth Verplanck Knevels (1800–1888) and then

to one of her children, probably Daniel C. V. Knevels (b. 1829). In May 1953, Vincent D. Andrus of the Museum's staff wrote to John Bayard Rodgers Verplanck, advising him that this tumbler was in the possession of one of his relatives, a Mrs. Knevels. The family had traditionally referred to the tumbler as a christening bowl,⁵ but Andrus posited that it was more likely a wedding cup made for Samuel and Adriantje Verplanck. He proposed that Mr. Verplanck consider acquiring it for display in the Verplanck Room. Verplanck readily agreed, and, the purchase made, the tumbler was given to the Metropolitan that very month.⁶

(1739–1820); his son Daniel Crommelin Verplanck (1762–1834); his daughter Elizabeth Verplanck (Mrs. John W.) Knevels (1800–1888); probably their son Daniel C. V. Knevels (b. 1829); purchased by John Bayard Rodgers Verplanck; gift to The Metropolitan Museum of Art, 1953.

Notes

1. Their October 26, 1691, marriage is documented in the records of the New Amsterdam Reformed Dutch Church. See also William Edward Ver Planck, *The History of Abraham Isaacse Ver Planck, and His Male Descendants in America* (Fishkill Landing, N.Y.: John W. Spaight, 1892), p. 90, where the date is given as October 27, 1691.
2. Many more tumblers of this type were made in England. Few American-made examples are known; for one of similar size and weight, also made about 1690, see Buhler and Hood 1970, vol. 2, cat. no. 992.
3. Ver Planck, *History of Abraham Isaacse Ver Planck*, pp. 44–45, 90.
4. *Abstracts of Wills on File in the Surrogate's Office, City of New York*, vol. 4, 1744–1753 (New York: New-York Historical Society, 1896), pp. 377–78.
5. Correspondence between Mr. Andrus and Mr. Verplanck; MMA American Wing curatorial files.
6. On the Verplanck Room, see Amelia Peck et al., *Period Rooms in The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1996), pp. 205–11. For other Verplanck family silver, see Beth Carver Wees, "The Verplanck Family Silver: Fashion and Politics in Colonial New York," in *Rococo Silver in England and Its Colonies* (London: The Silver Society, 2006), pp. 94–103.



5 · Tumbler

Cornelius Vander Burch (ca. 1653–1699)
New York, 1690–99

Rogers Fund, 1950 (50.225)

H: 1 7/8 in. (4.8 cm); Diam. lip: 2 1/16 in.
(6.8 cm); WT: 1 oz. 15 dwt. (55 g)

MARKS



Marked on underside: CV / B in heart-shaped surround (Waters 2000, vol. 1, p. 210, and Buhler and Hood 1970, vol. 2, p. 286, cat. nos. 552–554)

INSCRIPTIONS

Engraved on body: IS (conjoined) / A

CONSTRUCTION/CONDITION NOTES

There is a crack in the lip to the left of the engraving and minor denting overall. The maker's mark is partially effaced.

PROVENANCE

Norvin Hewitt (1893–1955) and Irene Pierce (b. 1899) Green; (Parke-Bernet Galleries, New York, December 2, 1950, lot 559); purchased by The Metropolitan Museum of Art, 1950.

PUBLICATION HISTORY

MMA 1952, p. 18; MMA 1954b, unpaginated; Andrus 1955a, no. 17; MMA 1968, unpaginated; Safford 1983, pp. 9–10, fig. 8; Guarner 1993, p. 26.

Small silver cups with rounded bases are often called tumblers. Additional thickness in the base causes the vessel to tumble slightly before stabilizing, hence the name. Tumblers, which were particularly popular in England during the later seventeenth century, were produced less frequently in America into the mid-eighteenth century. Sets of English tumblers were sometimes made as nests or as part of a traveling canteen or toilet service.¹

The present tumbler is engraved with a knotted foliate wreath surrounding the unidentified monogram. The wreath is quite distinctive, recalling the three oval wreaths on Cornelius Vander Burch's large and elaborately engraved beaker dated 1685 in the Garvan Collection at Yale.² The configuration of the monogram, with conjoined initials I S surmounting an A, is unusual; more customary in the case of a married couple is a triangular arrangement with the first initial of the surname above, the first initial of the husband's given name on the left, and the first initial of the wife's on the right.³ Although the identity of the original owners of the tumbler is untraced, we do know that prior to its acquisition by the Metropolitan Museum it was owned by Norvin Hewitt Green (1893–1955) and his wife, Irene Pierce Green (b. 1899), collectors of American paintings and decorative arts. When the Greens' collection was sold at auction in 1950, Leslie A. Hyam and F. Lewis Hinckley of Parke-Bernet Galleries in New York, writing in the catalogue foreword, singled out this cup as among the couple's most important silver objects; in the catalogue entry it is described as "a historical rarity by one of the earliest New York silversmiths."⁴

The tumbler was one of eleven American silver objects reproduced in the 1950s by the Gorham Company of Providence, Rhode Island, for sale in the Metropolitan Museum's shop.⁵

Notes

1. For English silver tumblers with a form similar to the present example, see Alcorn 1993, cat. no. 86, and Alcorn 2000, cat. no. 13.

2. See Buhler and Hood 1970, vol. 2, cat. no. 553. The spelling of this silversmith's name varies considerably from one publication to the next. We have followed the spelling as it appears on two autograph documents; see Hastings 1935, p. 52, fig. 2, and Hastings 1936a, p. 12, fig. 3. See also Waters 2000, vol. 1, p. 207.

3. On this subject, see C. Malcolm Watkins, "The Three-Initial Cipher: Exceptions to the Rule," *Antiques* 73 (June 1958), pp. 564–65. See also Guarner 1993, p. 24.

4. Parke-Bernet Galleries, New York, sale cat., November 29–December 2, 1950, lot 559.

5. See MMA 1954b. For additional information on these reproductions, see cat. nos. 19, 45, 66, and 78.



6 · Set of Four Tumblers

Specific design sources for American silver can rarely be identified with certainty. In the case of the present tumblers, however, both physical and archival documentation survives. They were commissioned by the prosperous Salem shipping merchant Elias Hasket Derby from silversmith Paul Revere Jr., and they were designed to match a set of four French tumblers Derby owned, made in 1789 by Parisian silversmith Denis Colombier (act. 1776–after 1806).¹ Revere’s tumblers are nearly identical in size and weight to their French prototypes (see figure opposite). They display the same slightly rounded undersides, horizontally scored lips, and scalloped bands of scroll, shell, and floral ornament, bordered below by a pricked outline. Where they differ most noticeably is in the quality of the engraving. Although they follow the same overall pattern, the Boston tumblers lack the fine detailing and matted shading that enrich the French model. These tumblers were created at a time when diplomatic relations with France were especially strong and French fashions beckoned American consumers.² Even such dedicated Americans as Thomas Jefferson and George Washington coveted French luxury goods. While living in France during the 1780s, first as trade commissioner and then as American ambassador, Jefferson purchased quantities of French furniture, silver, china, and textiles, much of which returned with him to Virginia in 1789.³

The survival of Paul Revere’s ledgers, which he kept intermittently between 1761 and 1797, enables us to trace orders for silver placed by Derby over a period of several years. The present drinking vessels appear to be four of the twelve tumblers sold to “Elias H Darby Esq”⁴ in January 1797: “To 12 Silver tumblers

Paul Revere Jr. (1734–1818)
Boston, 1797

Purchase, Gift of Mrs. Russell Sage,
by exchange, 1958 (58.3.1–4)

[.1] H: 2¾ in. (7 cm); Diam. lip: 2½ in.
(7.3 cm); Diam. base: 2¼ in. (5.7 cm);
WT: 2 oz. 14 dwt. (83.6 g)

[.2] H: 2¾ in. (7 cm); Diam. lip: 2½ in.
(7.3 cm); Diam. base: 2 in. (5.1 cm);
WT: 3 oz. 2 dwt. (96.1 g)

[.3] H: 2¾ in. (7 cm); Diam. lip: 2½ in.
(7.3 cm); Diam. base: 2 in. (5.1 cm);
WT: 2 oz. 19 dwt. (91.3 g)

[.4] H: 2¾ in. (7 cm); Diam. lip: 2½ in.
(7.3 cm); Diam. base: 2 in. (5.1 cm);
WT: 2 oz. 18 dwt. (90.6 g)

MARKS



Marked on underside: REVERE in rectangle
(Kane 1998, p. 795, mark C)

CONSTRUCTION/CONDITION NOTES

- [.1] There are five repaired splits in the rim.
 - [.2] Two repairs are visible at the lip.
 - [.3] There are seven repairs to splits at the lip.
 - [.4] Five splits have been repaired at the lip.
- Some firescale is visible on all four tumblers.

PROVENANCE

Elias Hasket Derby (1739–1799); his son



Richard Crowninshield Derby (1777–1854); by descent to Arthur Lawrence Derby (1884–1961); [James Graham & Son, New York]; sold to The Metropolitan Museum of Art, 1958.

EXHIBITION HISTORY

Boston 1988–89, pp. 85, 158, cat. nos. 62, 63, illus. p. 87, fig. 34 [1–2]; New York 2007, p. 14.

PUBLICATION HISTORY

Fales 1970, pp. 44, 122, 124–25, fig. 122; Garrett 1985, p. 146; Kane 1998, p. 807 (identifies only .1 and .2 as MMA).



Denis Colombier (act. 1776–after 1806). Tumbler, 1789. Silver, $2\frac{3}{8} \times 2\frac{7}{8}$ in. (6.7 x 7.3 cm). The Metropolitan Museum of Art, Purchase, Mr. and Mrs. Marshall P. Blankarn Gift, 1967 (67.94)

Weight 41 = 11,” for which Revere charged £14 17s. 9d.⁵ Charges are also itemized for “the Making,” totaling £10 16s. od., and “To Engraving each,” which cost Derby an additional £7 4s. od.⁶ The order for these tumblers in Revere’s ledgers is preceded immediately by that for another important commission: “To a Silver Waiter Weight 41 oz.” This large-scale waiter or oval tray, which also descended in the Derby family, is one of the most fashionable pieces of late-eighteenth-century Boston silver extant.⁷

By the time of his death in 1799, Elias Hasket Derby had acquired over 700 ounces of wrought plate—substantially more than any other resident of Salem.⁸ The second son of the merchant and shipowner Richard Derby (1712–1783) and the former Mary Hodges (1713–1770), he inherited from his father a thriving maritime business, as well as a considerable fortune.⁹ In 1761 he married Elizabeth Crowninshield (1736–1799), whose brother George had married Elias’s sister Mary in 1757.¹⁰ In addition to augmenting the Atlantic trade, Derby expanded his father’s international enterprise by venturing into the Far East, becoming in the process one of the wealthiest merchants in post-Revolutionary America.¹¹

How and when Derby acquired the French tumblers is not known, but the family’s involvement in maritime trade would easily have fostered the acquisition of foreign-made goods.¹² The French cups must have been in his possession by 1797, when he placed the order with Revere for twelve matching tumblers. The estate inventory taken after Derby’s death in September 1799 includes a large quantity of silver, including the “twelve Silver Tumblers.”¹³ The tumblers appear as well in another surviving document entitled “Memorandum of Articles

bought at the House, Farm & Stores.”¹⁴ This memorandum itemizes furniture, textiles, and other furnishings purchased in July 1800 by Elias Hasket Derby’s heirs from their father’s estate. The tumblers were bought by Derby’s youngest son, Richard Crowninshield Derby (1777–1854). They later passed from Richard either to his nephew Elias Hasket Derby III (bapt. 1801–1880) or to Elias’s son Hasket Derby (1835–1914), and then to Hasket’s son Arthur L. Derby (1884–1961), the final member of the family to own them.

Notes

1. One of the Colombier tumblers is in the collection of the DAR Museum, Washington, D.C. (Garrett 1985, p. 146), and another was formerly owned by Sheldon Arpad (see Boston 1975, cat. no. 297). Although it has been suggested that Derby acquired the Colombier tumblers in Paris, there is no evidence that he ever traveled there himself. See Boston 1975, cat. nos. 298 and 299, and Garrett 1985, p. 146. I am grateful to Jessica Lanier for sharing with me her research on the Derby family.
2. Fales 1970, pp. 120, 122.
3. Stein 1993, pp. 11, 318–25. A pair of silver goblets with gilt interiors, which Jefferson purchased from Odiot on the rue St. Honoré, was made after his own design; once back at Monticello, he used them along with a set of tumblers made by Richmond silversmith John Letelier (active ca. 1770–1800), also after a French model; *ibid.*, pp. 326–27, 333–35. Another popular French fashion was the mirrored table centerpiece called a *plateau*, several of which Jefferson owned; *ibid.*, pp. 26, 86. In June 1789 George Washington’s private secretary, Tobias Lear, wrote to Colonel Clement Biddle seeking a *plateau*: “The President is desirous of getting a sett of those waiters, salvers, or whatever they are called, which are set in the middle of a dining table to ornament it.” See “Selections from the Correspondence of Colonel Clement Biddle (continued),” *The Pennsylvania Magazine of History and Biography* 43, no. 1 (1919), pp. 66–67.
4. The spelling of Derby with an *a* instead of an *e* suggests the likely pronunciation of the name at that time.
5. Revere Family Papers, Massachusetts Historical Society, Boston. Of the original twelve, the location of seven is still known. Four (the present examples) are in the Metropolitan Museum and one belongs to the DAR Museum (see Garrett 1985, pp. 146, 194). In 1975 two were exhibited at the Museum of Fine Arts, Boston, one from the collection of Sheldon Arpad and one from the collection of David Saltonstall (Boston 1975, cat. nos. 298 and 299). One of these two was sold at Christie’s, New York, January 25, 2013, lot 224.
6. These vessels have sometimes been identified as the “8 Silver Cups Engraved” purchased by “Elias Hasket Darby Esq” on April 17, 1795; see, for example, Boston 1975, p. 191, and Boston 1988–89, p. 85. Their weight, however, of approximately three troy ounces each, is closer to the cumulative weight of the twelve tumblers. Kathryn C. Buhler identified them as the present tumblers in a letter written on July 15, 1970, to Mary Glaze at the Metropolitan Museum, noting, “The 1797 entry was ‘To 12 silver tumblers’—so I have stuck to that term!” MMA American Wing curatorial files.
7. The waiter is now at Yale; Buhler and Hood 1970, vol. 1, cat. no. 259. The Derby family purchased a good deal of silver from Revere; see Kane 1998, pp. 808, 812, 819, 824, 844.
8. Gerald W. R. Ward, “The Democratization of Precious Metal: A Note on the Ownership of Silver in Salem, 1630–1820,” *Essex Institute Historical Collections* 126, no. 3 (July 1990), pp. 178, 184, 186–87. In addition to purchasing plate from Revere, Derby also patronized Salem silversmiths Edward Lang (1742–1830) and John Andrew (1747–1791), as well as Boston silversmith Benjamin Burt; see Kane 1998, pp. 124–27, 130, 145, 149, 225.
9. Richard Derby has been the subject of extensive historical research. For biography and references, see ANB 1999, vol. 6, pp. 465–67. See also cat. no. 14.
10. See Perley Derby, “Genealogy of the Derby Family,” *Historical Collections of the Essex Institute* 3, no. 4 (August 1861), p. 162.
11. See Richard H. McKey Jr., “Elias Hasket Derby and the Founding of the Eastern Trade,” parts 1, 2, *Essex Institute Historical Collections* 98, no. 1 (January 1962), pp. 1–25, and no. 2 (April 1962), pp. 65–83.
12. Jessica Lanier has noted that the beakers could have been purchased by any of Derby’s sea captains on their voyages, perhaps, for instance, at the French-controlled port of Mauritius, where Derby ships called often during the 1790s; email correspondence with the author, February 6, 2009.
13. Derby Family Papers, MSS 37, Estate Papers 1799–Feb. 1801, B19 F1, inventory p. 6, Phillips Library, Peabody Essex Museum, Salem, Massachusetts. My thanks to Marla Gearhart for bringing this document to my attention and to Jessica Lanier for her helpful comments and observations on the provenance.
14. *Ibid.*



John Coney (1655/56–1722)
Boston, ca. 1685

Gift of Justine P. Trowbridge and Carolyn P. Pruyne, 1986 (1986.452)

H: 6¹/₁₆ in. (17.6 cm); W: 8¹/₂ in. (21.6 cm);
Diam. lip: 5¹/₈ in. (13 cm); Diam. base: 5¹/₈ in.
(14.3 cm); WT: 29 oz. 18 dwt. (928.4 g)

MARKS

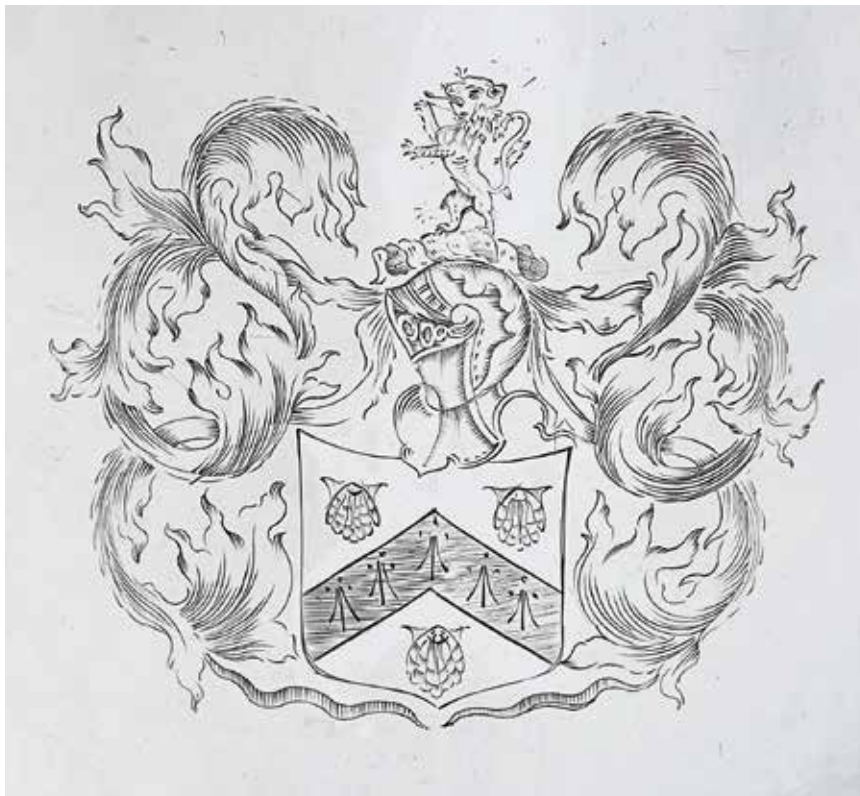


Marked on top of cover and on either side of handle: I•C over a fleur-de-lis in shaped surround; marked twice on underside: I•C over a fleur-de-lis in shaped surround; one mark is double struck (Kane 1998, p. 316, mark A)

7 · Tankard

With its sturdy drum-shaped body, flat cover, and narrow base molding, this vessel epitomizes early New England tankards, following the English fashion. The shield-shaped handle terminal, cut from sheet, is characteristic of late-seventeenth-century English tankards, as is the bifurcated or double cusped thumb-piece, which appears more frequently on early Boston flagons than on tankards.¹ Nearly fifty extant tankards bear Coney's mark, of which the most similar to this one are examples at the Yale University Art Gallery, the Museum of Fine Arts, Boston, and Winterthur, each of which exhibits broad clean lines and modest ornamental castings.²

The Museum's tankard is ornamented with a contemporary cartouche enclosing the arms of the Eyre family (see following page). Few of Coney's tankards are as handsomely engraved. Kane quotes a letter of 1700 to the silversmith, which suggests that he was not always as responsive to such commissions: "One thing that troubles me I gave you my Coat of arms to sett upon the Tankard which you have omitted."³



The merchant John Eyre (1653/54–1700), son of Simon and Martha Hubbard Eyre, married Katherine Brattle (1664–1725) in 1680. Katherine was the daughter of the prosperous Boston merchant Captain Thomas Brattle and the sister of two well-known New Englanders: Thomas Brattle, who became treasurer of Harvard College, and the Reverend William Brattle, minister of the First Church in Cambridge. That John and Katherine Eyre were well endowed with plate is revealed in the February 1702 inventory of his estate, which lists “402¾ oz. Plate, Silver buttons &c. at 7/per oz. £140-19-3.”⁴ In addition to the present tankard, a silver plate marked by Coney and engraved with the Eyre arms is preserved at the Minneapolis Institute of Arts.⁵

In 1707, several years after the death of John Eyre, Katherine married Major General Waitstill Winthrop (1640/41–1717), twice chief justice of the Massachusetts Superior Court. The tankard descended eventually to John Erving (b. 1833), who lent it in 1909 to the Hudson-Fulton exhibition at the Metropolitan Museum.⁶ By the 1930s it was owned by his daughter Cornelia van Rensselaer Erving (b. 1865) and her second husband, Hamilton Hoppin; Hermann Frederick Clarke’s 1932 biography of Coney lists Mrs. Hamilton Hoppin as the tankard’s owner.⁷ It was their granddaughters Justine Pruyn Trowbridge (1911–1990) and Carolyn P. Pruyn who donated it to the Museum in 1986.

Notes

1. Two ca. 1676 tankards by Coney’s master, Jeremiah Dummer, have similar thumbpieces; see Quimby 1995, cat. nos. 43, 44.
2. A complete list of known examples is published in Kane 1998, pp. 329–32. For the cited comparisons, see Buhler and Hood 1970, vol. 1, cat. no. 26; Buhler 1972, vol. 1, cat. nos. 42, 43; and Quimby 1995, cat. no. 37.
3. Quoted in Kane 1998, p. 319.
4. Quoted in Buhler 1961, p. 8.
5. Puig et al. 1989, cat. no. 173.
6. New York 1909, cat. no. 300.
7. Clarke 1932, cat. no. 93.

INSCRIPTIONS

Engraved on body with coat of arms and crest of the Eyre family

Engraved on underside in shaded roman:

E / I : K

Lightly scratched on underside: 9 / 7 / 3

CONSTRUCTION/CONDITION NOTES

There is a narrow oval air vent on the underside of the handle. Minor scratches and dents appear on the body, base, and handle, as well as a small crack in the top of the cover where it joins the thumbpiece. The handle is dented where the thumbpiece strikes and has another larger dent approximately an inch lower.

PROVENANCE

John (1653/54–1700) and Katherine Brattle (1664–1725) Eyre; John (b. 1833) and Cornelia Patterson van Rensselaer (1841–1913) Erving; their daughter Cornelia van Rensselaer Erving Pruyn Hoppin (b. 1865); her son Erving Pruyn (1897–1983); his daughters Justine Pruyn Trowbridge (1911–1990) and Carolyn P. Pruyn; gift to The Metropolitan Museum of Art, 1986.

EXHIBITION HISTORY

New York 1909, cat. no. 300.

PUBLICATION HISTORY

Clarke 1932, cat. no. 93; Safford 1983, pp. 10–11, fig. 9; MMA 1987, p. 65, illus.; Puig et al. 1989, p. 208; Kane 1998, pp. 52–53, fig. 14, and p. 330.



8 · Tankard

Jeremiah Dummer (1645–1718)
Boston, ca. 1700

Purchase, Anonymous Gift, 1934 (34.16)

H: 6⁵/₁₆ in. (17.6 cm); W: 8³/₁₆ in. (20.5 cm);
Diam. lip: 4⁷/₁₆ in. (11 cm); Diam. base: 5¹/₁₆ in.
(13 cm); WT: 26 oz. 6 dwt. (819.3 g)

MARKS



Marked on body to left of handle and on cover:
LD over a fleur-de-lis in heart-shaped surround
(Kane 1998, p. 385, mark A)

INSCRIPTIONS

Engraved on body in shaded roman: R / C * M

This tankard was the first piece of silver marked by Jeremiah Dummer to be acquired by the Metropolitan Museum.¹ Although similar in form to other early tankards in the collection, it is distinguished by the ribbed outer surface of its handle and by the cut-card ornament on its body and cover. Cut-card work appears more frequently on English silver of this period than on American.² At once decorative and functional, it was cut from sheet silver and applied with silver solder, usually to areas requiring additional strengthening.³ Cut-card is found on a number of tankards marked by Dummer and occasionally on those by other Massachusetts silversmiths. The elongated rattail served a similar function, fortifying the handle juncture while also adding visual interest. Ribbing on the handle and on the small tubular ring above the terminal may have been intended to facilitate gripping. The cast corkscrew thumbpiece is a common device on Boston tankards, in contrast to the more tightly wound cocoon style favored in New York. The cherub's head handle terminal, however, was used routinely in both regions and may have derived from a late-seventeenth-century French source.⁴

The steel die with which Dummer stamped his mark on this tankard is one that he used often. It appears to have developed a crack early in its existence, and the progressive widening of the fissure is discernible when one compares different marks created by this die.⁵ The crack is less noticeable, for instance, in the mark struck on an earlier Dummer tankard in the Metropolitan (acc. no. 51.55), and smaller still on a two-handled cup of about 1670 formerly belonging to the First Church of Christ, Congregational, in Farmington, Connecticut.⁶ The size of the fissure can be helpful in assigning relative dates to these objects. On the church cup Dummer's marks overstrike those of John Hull and Robert Sanderson, suggesting the exchange of goods among these early Massachusetts silversmiths.⁷

This tankard was purchased by the Metropolitan Museum in 1934 with funds provided anonymously. According to the seller, Willoughby Farr, it had originally belonged to the Ridgway family and passed to the Wetherill family by marriage in 1789. No documents have been discovered to confirm this provenance, but one Joseph Wetherill (1747/48–1820) of Burlington, New Jersey, married Mercy Ridgway (1771–1813) on October 13, 1789, at a Quaker meeting in Little Egg Harbor, New Jersey.⁸ The contemporary initials R over C * M engraved on the body of the tankard could relate to a member of the Ridgway family. The name J. R. Wetherill was engraved in script at a later date.

Willoughby Farr, an antiques dealer in Edgewater, New Jersey, sold a number of objects to Alphonso T. Clearwater. Although no records survive concerning this tankard, which was purchased by the Metropolitan a year after Clearwater's death, surviving correspondence between the collector and the dealer paints a colorful picture of their transactions.⁹

Notes

1. For a discussion of Dummer's life and work, see Kane 1998, pp. 385–97.
2. Although often associated with the immigrant Huguenot goldsmiths of the late seventeenth and early eighteenth centuries, cut-card work is found on English silver as early as 1667; see Hayward 1959, p. 6 and pls. 13A, 14A. Christopher Hartop has noted that very few tankards are found marked by Huguenot makers, perhaps because it was not a customary French vessel; Hartop 1996, cat. no. 58. This type of cut-card work appears as well on English coffee- and chocolate pots and ewers. See Hayward 1959, pls. 31, 49B, 50B, 51A, or Wees 1997, cat. nos. 50, 181, 182.
3. Such reinforcement provided support for tankard handles, which often suffered the effects of heavy use and subsequent repair; see Ward and Ward 1979, cat. no. 34.
4. See Davidson 1940a, pp. 184–86.
5. Fales 1970 makes this point; see p. 252.
6. Sold at Sotheby's, New York, January 21, 2005, lot 415.
7. Kane 1998, p. 389.
8. "Tinsley Roots, Branches & Twigs," database tinzhaven.
9. Clearwater Papers, Downs Collection, Winterthur Library, Box 3, Folders 30–33.

Engraved on body below monogram in script:
J. R. Wetherill

CONSTRUCTION/CONDITION NOTES

There is a seamed ring on the lower portion of the handle above the terminal and a small oval vent hole beneath the terminal. The entire handle is slightly crooked to the body. There are minor dents, scratches, and firescale overall. The inset base is unevenly rippled, and there is an area of damage at its center. The lower molding folds under slightly at the front. There are two holes on the upper handle where the thumbpiece strikes and a small hole on the cover to the right of the thumbpiece, which has been resoldered. The script engraving on the front of the body is later.

PROVENANCE

J. R. Wetherill; [Willoughby Farr, Edgewater, New Jersey, by 1934]; purchased by The Metropolitan Museum of Art, 1934.

EXHIBITION HISTORY

Chicago 1949, cat. no. 164, illus.; Minneapolis 1956, p. 45, cat. no. 211.

PUBLICATION HISTORY

Avery 1934a, p. 86; *Antiques* 1946a, pp. 246–47, fig. 8; Buhler 1950, pp. 20–21, fig. 12; Powel 1954, p. 213, illus.; Andrus 1955a, no. 9; McNab 1981, pp. 49–50, pl. 33; Safford 1983, pp. 30–31, fig. 35; Kane 1998, p. 394.



9 · Tankard

Gerrit Onckelbag (bapt. 1670–1732)
New York, 1700–1710

Bequest of Alphonso T. Clearwater, 1933
(33.120.517)

H: 7½ in. (19.1 cm); W: 9½ in. (23.2 cm); Diam.
lip: 5¾ in. (13.2 cm); Diam. base: 5¼ in. (14.6
cm); WT: 38 oz. 17 dwt. (1208.2 g)

MARKS



Marked on body to left of handle and on cover
near thumbpiece: B / GO in trefoil (Buhler and
Hood 1970, vol. 1, p. 283, no. 572)

INSCRIPTIONS

Engraved on body with coat of arms and crest
of the Shelley family
Engraved on cover with three-masted ship

Ample proportions and spirited engraving distinguish this early New York tankard, which is stamped on both body and cover with the trefoil-shaped mark of Gerrit Onckelbag.¹ Its exceptionally fine armorial engraving and mantling (see following page, top) follow a formula found on other New York tankards. In each case a symmetrical display of tightly furled leaves or feathers surrounds a shield-shaped cartouche, with pendant fruit below flanked by bow-tied ribbons.²

The arms and crest are those of Shelley, most probably for Giles Shelley (1664–1710).³ The inclusion of three whelk shells in the armorial bearing is a play on the family name.⁴ Giles Shelley, a New York merchant and sea captain, was born in London in 1664. He was married on November 25, 1689, to Hille-gond Van Hooren, the widow of Oliver Crainsborough.⁵ In 1698, in command of the ship *Nassau*, Shelley arrived in Madagascar, famous for its pirate population.⁶ His voyage was financed by several New York merchants who stood to profit handsomely from the lucrative (albeit illegal) trafficking in East India goods that was waged along the Madagascar coast. In addition to securing riches, ships such as the *Nassau* also transported pirates. A letter dated July 22, 1699, sent from



Boston by the Earl of Bellomont, governor of New York, to the Council of Trade and Plantation, offered a grim assessment of the situation:

There are about 30 pirates come lately into the east end of Nassau Island and have a great deal of money with them, but so cherished are they by the inhabitants that not a man of them is taken up. Several of them, I hear, came with Shelley from Madagascar. . . . They write from New York that Arabian gold is in great plenty there, and indeed, till there be a good Judge or two and an honest, active Attorney General to prosecute for the King, all my labour to suppress piracy will signify even just nothing. . . . 'Tis the most beneficial trade, that to Madagascar with the pirates, that ever was heard of, and I believe there's more got that way than by turning pirates and robbing. I am told this Shelley sold rum, which cost but 2s. per gallon at N. York, for 50s. and £3 per gallon at Madagascar, and a pipe of Madeira wine, which cost him £19 at N. York he sold there for £300.⁷

Upon his return to New York, Shelley became embroiled in the trials of the infamous William "Captain" Kidd. Although he was called in for questioning, the local trade network ensured that the illicit goods and passengers he had transported were safely hidden. With no firm evidence against him, Shelley eluded arrest.⁸

Another letter from the Earl of Bellomont, addressed to "Mr. Secretary Vernon," deplored the difficulty in charging Shelley: "Giles Shelley is now in London and appears openly on the Change. 'Tis pity he should not be taken up and secur'd, for it was the boldest villany that has been done since my being in this Government, his bringing so many pyrats."⁹ The same letter provides a rare physical description: "He is a pretty tall man, abt. my height, but broader set, abt. 38 years of age and pock-fretten."

That the tankard was owned by Giles Shelley is supported by an extensive inventory of his silver and jewelry, which lists "1 tankard wt. 39¾ oz." The

Engraved on handle (probably later): H B
Lightly scratched on underside: 39 = 1

CONSTRUCTION/CONDITION NOTES

There is a small circular air vent in the handle beneath the terminal, two small cracks on the inside of the cover at the thumbpiece, and random scratches on the surface of the body. The body is indented on the inside at the lower handle juncture. The hinge is loose, and there is a dent on the handle where the thumbpiece strikes. Minor dents are evident below the engraved initials, perhaps related to another set of initials, now erased; all that remains visible is a star-shaped device that would have separated the letters.

PROVENANCE

Giles Shelley (1664–1710);¹⁶ [Willoughby Farr, Edgewater, New Jersey]; sold to Alphonso T. Clearwater (1848–1933), 1915; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

New York 1931–32, p. 9, figs. 51, 97.

PUBLICATION HISTORY

MMA 1916, p. 22; Avery 1920, pp. 17–18, cat. no. 9, figs. 19, 20, 22, 24, 68, 69; Avery 1922, pp. 159–60, 167, fig. 11; Bolton 1927, p. 148; Jones 1928, p. 19; Avery 1930a, p. 124; Avery 1934b, pp. 97–98, fig. 7; Eberlein and Hubbard 1936, pp. 4–5, illus.; Gillingham 1937, p. 22 (mention), caption fig. 1; Phillips 1943, pp. 20–21; Phillips 1948, p. 413, illus.; Phillips 1949, p. 40; Thorn 1949, pp. 69, 78; Andrus 1955a, no. 6; Glaze 1969, p. 191, illus. p. 189; Safford 1983, p. 27, fig. 29.



present weight of 38 ounces 17 pennyweights represents a loss of less than one ounce, which is quite reasonable over so many years.¹⁰ Tradition holds that it was presented to Shelley by the New York merchants who had financed his voyage to Madagascar.¹¹ The sailing ship engraved on the cover (opposite page, bottom) is a square-rigged, three-masted vessel that could well represent the *Nassau*.¹² Although the Union Jack at the bow was meant to be used only on Royal Naval vessels, merchantmen at the time frequently flouted these regulations.¹³

Alphonso T. Clearwater purchased this tankard from the Edgewater, New Jersey, dealer Willoughby Farr. Letters between the two, dating from November 15 to November 30, 1915, document the negotiations. Despite Clearwater's attempts to reduce the asking price he eventually succumbed, writing, "My inclination has overcome my judgment. I enclose my cheque for the tankard."¹⁴ His pride in this acquisition is later indicated in a letter to curator R. T. H. Halsey dated July 30, 1931: "I have had a delicate suggestion that if Garvan could secure my chocolate pot by Winslow and tankard by Onclebagh [sic], I might name my own price for them."¹⁵

Notes

1. Gerrit Onckelbag was born to Adam and Neeltje Jans Onckelbag. When his widowed mother remarried in 1676, Gerrit became the stepson of the silversmith Ahasuerus Hendricks (ca. 1655–1730), by whom he was most likely trained.
2. See, for example, a tankard by Jacobus van der Spiegel and one by Peter van Dyck (Buhler and Hood 1970, vol. 2, cat. nos. 567, 587); a tankard by Cornelius Kierstede and one by Benjamin Wynkoop (Waters 2000, vol. 1, cat. nos. 34, 89); and one by Van der Spiegel (MMA acc. no. 38.83).
3. These armorials are recorded as those of Sir John Shelley, Bart., created May 22, 1611, in Thomas Robson, *The British Herald, or Cabinet of Armorial Bearings of the Nobility & Gentry of Great Britain & Ireland* (Sunderland, U.K.: Printed for the author by Turner and Marwood, 1830), vol. 2, unpaginated.
4. Throughout the history of heraldry, family names are often represented as puns; these are described as canting arms or *armes parlantes*.
5. Recorded in the marriage records of the Dutch Church in New York, as reported in William Nelson, *Edward Antill, a New York Merchant of the Seventeenth Century, and His Descendants* (Paterson, N.J.: Press Printing and Publishing Co., 1899), p. 12 n. 3.
6. The *Nassau* was one of four ships that sailed for Madagascar that year, and it was the only one to return safely; see Robert C. Ritchie, *Captain Kidd and the War against the Pirates* (Cambridge, Mass.: Harvard University Press, 1986), pp. 173, 269 n. 27.
7. "America and West Indies: July 1699, 21–25," *Calendar of State Papers Colonial Series*, vol. 17, *America and West Indies: 1699 and Addenda 1621–1698*, ed. Cecil Headlam (London: H.M.S.O., 1908), pp. 357–66. See also Avery 1930a, p. 123.
8. Ritchie, *Captain Kidd*, p. 174.
9. "America and West Indies: January 1701, 1–3," *Calendar of State Papers Colonial Series*, vol. 19, *America and West Indies: 1701*, ed. Cecil Headlam (London: H.M.S.O., 1910), pp. 1–17. "Secretary Vernon" refers to James Vernon (1646–1727), secretary of state during the reign of William III.
10. The inventory is recorded in Kenneth Scott, *Gold and Silver in N.Y. Inventories (1668–1775)* (New York: Paul Klapper Library, Queens College, The City University of New York, 1966), p. 29.
11. Avery 1922, p. 160. See also Harold T. Wilkins, *Captain Kidd and His Skeleton Island* (London: Cassell and Company, Limited, 1935), p. 144.
12. Only one other silver object is known with similar engraving, a tankard marked IK; Gillingham 1937, p. 22, fig. 1. See also Phillips 1943, pp. 20–21, fig. 3.
13. My thanks to Wendy Schnur at the G. W. Blunt Library, Mystic Seaport, Mystic, Connecticut, for this observation and for her generous assistance in helping to research the *Nassau*. The depiction of the Union Jack in this engraving matches its configuration as used on British sea flags between 1606 and 1800; see Timothy Wilson, *Flags at Sea* (London: H.M.S.O., 1986), p. 66, no. 12.
14. The letters are housed in Clearwater Papers, Downs Collection, Winterthur Library.
15. MMA American Wing curatorial files; "Garvan" refers to Yale University benefactor Francis P. Garvan. For the Winslow chocolate pot, see cat. no. 71.
16. The tankard's descent is untraced. However, in his will, dated February 19, 1710, Giles Shelley left most of his personal estate to Edward Antill (1701–1770), son of the lawyer who represented him in the piracy hearings. When the elder Antill died in 1725, Shelley, who was childless, adopted the young man; see Nelson, *Edward Antill*, p. 12. For Shelley's will, see *Abstracts of Wills on File in the Surrogate's Office, City of New York*, vol. 2, 1708–1728 (New York: New-York Historical Society, 1894), pp. 60–62.



10 · Tankard

Several of John Coney's extant tankards follow this successful model of slightly tapered body with applied midband and low-domed cover.¹ The cast cherub's head handle terminal, which appears routinely on late-seventeenth- and early-eighteenth-century American tankards, is found on English tankards of the late Tudor period, although usually as a thumbpiece rather than a tailpiece. A related ornamental device that incorporates pendant fruit with a cherub's head or mask is characteristic of New York craftsmanship and may derive from French graphic sources.² The Museum's tankard is struck twice with the mark Coney began to use around 1710.³ The rabbit (or coney) that appears below his crowned initials is a rebus for his name. This mark occasionally appears in conjunction with a small initial mark in a rectangle, as occurs here on the bezel of the cover.⁴

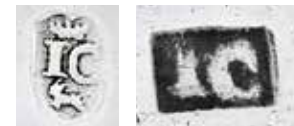
The original owner of this tankard, Edward Holyoke (1689–1769), was the eighth of twelve children born to Elizur and Mary Elliott Holyoke of Boston. He had a twin brother, Samuel, who died in 1692.⁵ His father was a prosperous merchant involved in local politics and in the state legislature. A graduate of Harvard College, Holyoke became a tutor of mathematics and astronomy and in 1712 was appointed a Fellow of the Harvard Corporation.

John Coney (1655/56–1722)
Boston, ca. 1715

Bequest of Alphonso T. Clearwater, 1933
(33.120.503)

H: 7 $\frac{7}{8}$ in. (19.4 cm); W: 6 $\frac{1}{16}$ in. (17.6 cm);
Diam. lip: 4 $\frac{1}{16}$ in. (10.3 cm); Diam. base:
4 $\frac{1}{16}$ in. (12.5 cm); WT: 27 oz. 18 dwt.
(867.8 g)

MARKS



Marked on underside and to left of handle:
I C between crown and cipher in the shape
of a rabbit in shaped surround (Kane 1998,
p. 316, mark C)

Marked on bezel of cover: I C in rectangle
(Kane 1998, p. 316, mark E)

INSCRIPTIONS

Engraved on body with coat of arms and crest of the Holyoke family

Engraved on handle in shaded roman: E = H
Lightly scratched inside cover: 260

CONSTRUCTION/CONDITION NOTES

There is a small oval vent hole beneath the handle terminal, and dents appear in the handle where the thumbpiece strikes. The oval plate and lower handle juncture have been resoldered. The arms may have been sharpened up or later engraved.

PROVENANCE

The Reverend Edward Holyoke (1689–1769); his daughter Priscilla Holyoke Pearson (1739–1782); by descent to George E. H. Abbott; [Potter & Stainforth, Boston]; sold to Alphonso T. Clearwater (1848–1933), 1911; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

Cambridge, Mass., 1936, cat. no. 107.

PUBLICATION HISTORY

Jones 1913, p. 265; Avery 1920, pp. 38–39, no. 23, figs. 13, 18; Clarke 1932, p. 37, cat. no. 104, pl. XXVIII; Davidson 1940a, p. 184, fig. 4-A; Buhler 1979, p. 13; Puig et al. 1989, p. 214; Kane 1998, p. 332.

Although he would eventually return to Harvard as president, Holyoke had trained for the ministry, and in 1714 he applied for a position at the First Congregational Church in Marblehead, Massachusetts. Another candidate, the Reverend John Barnard, won appointment to that post. Not to be deterred, Holyoke's supporters organized the Second Congregational Church and called him to be their pastor. The events surrounding his move to the small coastal town north of Boston and to Holyoke's ordination are noted briefly in his diary: "Feb. 11, 1716. Came to Marblehead to live. April 25. I was Ordained here."⁶ Holyoke married three times.⁷ Of his eleven children, six survived childhood. His eldest son, Edward Augustus Holyoke (1728–1829), became a distinguished physician who helped to found the Massachusetts Medical Society, the American Academy of Arts and Sciences, and the Essex Historical Society.

Upon the death of Harvard's president Benjamin Wadsworth in May 1737, Edward Holyoke was unanimously elected tenth president of the college. He recorded the news in his diary on May 30, but it was not until late July that he finally resigned his position at the church. Assessing Holyoke's qualifications, Ezra Stiles, president of Yale University from 1778 to 1795, later remarked, "Mr. Holyoke was the polite Gentleman, of a noble commanding presence, & moderated at Commencements with great Dignity."⁸ Holyoke's "commanding presence" and physical girth are captured in a portrait painted by John Singleton Copley in 1759–61 (illustrated below). By all accounts he was a dedicated leader. His thirty-two-year presidency witnessed an era of increased prosperity as well as a restructuring of the tutorial system. Despite his long and accomplished tenure,



John Singleton Copley (1738–1815), *Edward Holyoke*, ca. 1759–61. Oil on canvas, 50½ x 40½ in. (128.3 x 102.8 cm). Harvard Art Museums/Fogg Museum, Harvard University Portrait Collection, Gift of Mrs. Turner and Mrs. Ward, granddaughters of Edward Holyoke, 1829 (H6)

Edward Holyoke is said to have observed on his deathbed, “If any man wishes to be humbled and mortified, let him become president of Harvard College.”⁹

This tankard is engraved with the coat of arms and crest used by an earlier Edward Holyoke, the Reverend Holyoke’s great-grandfather, who had emigrated from England in 1639 and settled in Lynn, Massachusetts.¹⁰ It is one of several surviving silver objects with Holyoke family histories, among them a caudle cup of about 1690 at Harvard, later engraved with the Holyoke arms; two eighteenth-century porringers in the Metropolitan Museum; a cann of circa 1760 by Daniel Henchman (1730–1775) in the Museum of Fine Arts, Boston; and a teapot by Jacob Hurd of about 1735.¹¹ All these items were included in the 1936 Harvard Tercentenary Exhibition.¹² An early-eighteenth-century walnut high chest that originally belonged to Holyoke is now among the holdings of the Metropolitan Museum.¹³



In a letter dated October 12, 1911, Judge Alphonso T. Clearwater offered the substantial sum of \$500 to secure this tankard, plus an additional \$550 to purchase three Holyoke family porringers.¹⁴ Four days later he wrote to Edward Robinson, director of the Metropolitan Museum:

After a somewhat spirited bidding I have secured several fine pieces of silver which formerly belonged to Edward Holyoke, one of the early Presidents of Harvard College, which I shall be glad to loan to the Museum. . . . I am the happier at securing them for the reason that about all the New England collectors bid against me as did the overseers of Harvard, and after securing them I was importuned to loan them to the College. My heart, however, is with the Metropolitan.¹⁵

In 1919 Clearwater corresponded with Andrew Nichols of Hathorne (Danvers), Massachusetts, a great-great-grandson of Edward Holyoke. He then informed curator C. Louise Avery at the Metropolitan that members of the Marblehead congregation had presented the tankard to the Reverend Holyoke “on his election to be President of Harvard College, and that as President he used it in the entertainment of the overseers and faculty of that institution in a most generous manner.”¹⁶ That the tankard was a gift to Holyoke from the congregation of the Second Congregational Church of Marblehead has not been confirmed,¹⁷ but two nearly identical tankards by Coney were among the church’s early liturgical plate.¹⁸ Avery speculated that the tankard might originally have belonged to the church and that the Holyoke arms could have been added in 1737, when it was presented to the departing pastor.¹⁹

Among the extensive collection of Edward Holyoke’s papers in the Harvard University Archives at Pusey Library is a nineteenth-century document titled “Division of Pres. Holyoke’s Plate.” The Metropolitan’s tankard appears under the name of Holyoke’s daughter Priscilla Holyoke Pearson (1739–1782), who inherited, along with several other items, a “Middle Sized Tankard ^ Coat of Arms oz/28 – dwt/5 – gr./9.”²⁰ Priscilla was the youngest of the eight children born to Edward Holyoke and his second wife, Margaret. It was through her line that a silver porringer now belonging to the Museum (acc. no. 33.120.328), as well as the walnut high chest mentioned above also descended.²¹

Notes

1. Compare Jones 1913, pl. LXXXVII, and Falino and Ward 2008, cat. no. 36; Jones 1913, pl. XX; Hanks 1970, p. 419, fig. 3; and Puig et al. 1989, cat. no. 176.
2. This type of cast ornament is customarily applied to the outer edge of the handle. Marshall Davidson related this device to a French design for furniture mounts. See Davidson 1940a, pp. 184–85, figs. 1, 2. For this handle treatment, see cat. nos. 11 and 12.
3. Regarding Coney's marks, see Kane 1998, p. 316.
4. The bezel mark is mistakenly identified in *ibid.*, p. 332, as mark D, but recent reexamination indicates that it is in fact mark E.
5. The biographical information on Edward Holyoke derives from several sources: George Francis Dow, ed., *The Holyoke Diaries, 1709–1856* (Salem, Mass.: The Essex Institute, 1911), pp. vii–x, 2–5; Clifford K. Shipton, *Sibley's Harvard Graduates: Biographical Sketches of Those Who Attended Harvard College in the Classes 1701–1712*, vol. 5 (Boston: Massachusetts Historical Society, 1937), pp. 265–77; Priscilla Sawyer Lord and Virginia Clegg Gamage, *Marblehead: The Spirit of '76 Lives Here* (Philadelphia: Chilton Book Company, 1972), pp. 69, 73, 76, 78–79; and "Holyoke, Edward 1689–1789. Papers of Edward Holyoke: An Inventory" (call no. UAI 15.870), Harvard University Archives, online catalogue information.
6. Quoted in Dow, *Holyoke Diaries*, p. 2.
7. See *ibid.*, pp. xiii–xiv. In 1717 he married Elizabeth Browne of Marblehead. She died in 1719 at the age of twenty-eight. His second wife was Margaret Appleton (1701–1740) of Ipswich, who bore him eight children. His third wife, Mary Whipple Epes, was the widow of the Honorable Symonds Epes of Ipswich. She died in 1790, aged ninety-two.
8. Quoted in Shipton, *Sibley's Harvard Graduates*, p. 272.
9. Quoted in Samuel Eliot Morison, "The Harvard Presidency," *The New England Quarterly* 31 (December 1958), p. 440.
10. Vermont 1886, p. 89. See also Bolton 1927, p. 83, and Dow, *Holyoke Diaries*, p. viii; the same arms appear on a painted hatchment, illustrated as the frontispiece. On Edward Holyoke (d. 1660), see Alonzo Lewis and James R. Newhall, *History of Lynn, Essex County, Massachusetts* (Boston: John L. Shorey, 1865), pp. 121–24.
11. Edward Holyoke's father, Elizur, who died in 1711/12, left an impressive "168¼ ounces of plate at 8/"; Buhler 1972, vol. 1, p. 44. For the cup, see Cambridge, Mass., 1936, cat. no. 96; for the porringers, MMA acc. nos. 33.120.328 and 33.120.342; for the cann, Falino and Ward 2008, cat. no. 64; and for the teapot, French 1939, no. 272.
12. Cambridge, Mass., 1936.
13. See Frances Gruber Safford, *American Furniture in The Metropolitan Museum of Art*, vol. 1 (New York: The Metropolitan Museum of Art, 2007), cat. no. 126.
14. Alphonso T. Clearwater to Messrs. Potter & Stainforth, Boston, Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.1081a. See also Potter & Stainforth to Lawrence Park; *ibid.*, acc. no. 69x83.1120.
15. Archives, The Metropolitan Museum of Art. Clearwater eventually acquired the tankard and two of the porringers (see note 11 above), which were sold from the estate of George Edward Henry Abbott (1838–1911), the son of Ephraim Abbott and his second wife, Abigail Whiting Bancroft Abbott. Ephraim's first wife, Mary Holyoke Pearson, was the daughter of Priscilla Holyoke and Rev. Eliphalet Pearson, and therefore a granddaughter of Rev. Edward Holyoke. See Dow, *Holyoke Diaries*, p. xiv. Priscilla Holyoke inherited the tankard from her father (see note 20 below).
16. Archives, The Metropolitan Museum of Art. See also Andrew Nichols to Judge Clearwater, June 1, 1919, Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.2008a.
17. Neither Rev. Holyoke's diary (Phillips Library, Peabody Essex Museum, Salem, Mass.) nor the records of the Second Congregational Church in Marblehead contains written confirmation of this history. I am grateful to Karen Mac Innis, curator of collections at the Marblehead Museum & Historical Society, for searching the church's records on my behalf.
18. See Jones 1913, p. 265, pl. LXXXVII. These are now in the collection of the Museum of Fine Arts, Boston; see note 1 above.
19. Avery 1920, p. 39.
20. "Genealogy & Property of President Edward Holyoke," UA I.15.870 VT, Box 1, courtesy of the Harvard University Archives. The tankard now weighs 27 oz. 18 dwts., which represents a loss of only about five pennyweights.
21. Priscilla Holyoke on July 17, 1780, married the Reverend Eliphalet Pearson. Their daughter Mary Holyoke Pearson (1782–1829) married Ephraim Abbott (1779–1870) of New Hampshire in 1814. Several Holyoke family items, including a porringer (MMA acc. no. 33.120.328) and the walnut high chest mentioned above (see note 13) descended through her to George Edward Henry Abbott.



11 · Tankard

This classic New York tankard is one of several that survive marked by the outstanding colonial silversmith Cornelius Kierstede.¹ Of particular interest is the cast element soldered to the handle, which represents a female mask with pendant fruit. This motif appears on tankards marked by a variety of silversmiths, for instance Simeon Soumaine, whose tankard in the collection of the Metropolitan Museum (cat. no. 12) descended in the same family as did this one.² In an article published in 1940, Marshall Davidson advanced the possibility that an *appliqué de cabinet* made of cast bronze (opposite page, bottom) may have been the design source for this type of ornamental detail.³

Although the circular surround and leafy ornament engraved on the cover of this tankard are contemporary with the date of manufacture, the letters have been altered (opposite page, top). They now appear to read W/G E in crosshatched shading, but evidence of earlier engraving is visible underneath.⁴ The inscription engraved on the body dates from 1838, when the tankard was presented to Levinus Clarkson Jr. (1813–1861) by his aunt and uncle Augustus Vallete Van Horne (1765–1853).⁵ Levinus Clarkson Jr. was the son of Levinus and Ann Mary Van Horne Clarkson, sister of Augustus. The crest of an eagle's head between

Cornelius Kierstede (1674–ca. 1757)
New York, 1700–1720

Bequest of Edward L. Clarkson, 1928 (29.139)

H: 7¼ in. (18.4 cm); W: 8½ in. (21.6 cm);
Diam. lip: 5 in. (12.7 cm); Diam. base: 5⅞ in.
(14.2 cm); WT: 34 oz. 14 dwt. (1079.2 g)

MARKS



Marked on cover near thumbpiece: C K in rectangle (Waters 2000, vol. 1, pp. 144–45)

INSCRIPTIONS

Engraved on front of body: [crest of eagle with wings spread] / 1838. / Levinus Clarkson Junr. / From his affectionate Aunt & Uncle Augustus V. Van Horne.

Engraved on lid in shaded roman: W / G E (altered)

CONSTRUCTION/CONDITION NOTES

There are air vents on the underside of the handle at the terminal end and also where it meets the body below the thumbpiece. The hinge is somewhat loose. Engraved initials on the cover (at right) have been altered (see also note 4).

PROVENANCE

Mr. and Mrs. Augustus Vallete Van Horne (1765–1853); gift to their nephew Levinus Clarkson Jr. (1813–1861), 1838; by descent to Edward Levinus Clarkson (1850–1928); bequest to The Metropolitan Museum of Art, 1929.

EXHIBITION HISTORY

New Haven 1931, no cat. (see Phillips 1932); New York 1931–32, pp. 9–10, fig. 35; Bordeaux 1981, cat. no. 204; New York and other cities 1981–82, cat. no. 69.

PUBLICATION HISTORY

Cornelius 1929, p. 245; Phillips 1932, p. 150; Thorn 1949, p. 69; Schwartz 1975, pp. 14–15, fig. 4; Safford 1983, p. 3, illus.; Kenny and Gronning 2009, p. 22, illus.



Chased bronze furniture mount. France, 17th century. From Louis Metman and J. L. Vandoyer, *Le Musée des arts décoratifs: Le Métal, Part 2* (Paris, 1910). Photographic collection, Musée des Arts Décoratifs, Paris

two wings engraved above the dedicatory inscription was used by the Clarkson family.⁶ The tankard was bequeathed to the Metropolitan in 1929 by Edward Levinus Clarkson (1850–1928).⁷ It is one of several pieces of silver donated to the Museum by members of the Clarkson family.⁸

Notes

1. See Fennimore 1983, pp. 30–32.
2. See also castings on tankards at Yale by Everardus Bogardus & Henricus Boelen II; Peter Van Dyck; and Jan Van Nieu Kirke, illustrated in Buhler and Hood 1970, vol. 2, cat. nos. 577, 587, 637.
3. Davidson 1940a.
4. The original uppermost letter is illegible; the lower letters appear to be I and S. Neither set of initials has been identified.
5. Because Levinus Clarkson Jr. was born in 1813, it is possible that this gift marked his twenty-fifth birthday. A miniature portrait of Augustus Van Horne, painted about 1793 by Walter Robertson (ca. 1750–1801/2), is in the collection of the Metropolitan Museum; see Barratt and Zabar 2010, cat. no. 79. A miniature of Levinus Clarkson's father by Thomas Seir Cummings (1804–1894) is also in the Metropolitan; see *ibid.*, cat. no. 354.
6. The full heraldic description is “an eagle’s head erased between two wings addorsed sable.” See Vermont 1886, p. 107, and Bolton 1927, p. 35. For the family’s complete armorials, see New Haven–Los Angeles–Winterthur 2001–2, cat. no. 27.
7. In his will, dated August 27, 1923, and first codicil, dated July 21, 1925, Clarkson bequeathed his jewelry and silver to his wife, “excepting the silver . . . tankard formerly owned by my grandfather, the late Levinus Clarkson of Potsdam, St. Lawrence County, New York, and with reference to this, after the death of my said wife I give and bequeath the same to the Metropolitan Museum of Art of New York City”; Archives, The Metropolitan Museum of Art.
8. In addition to cat. no. 12, see MMA acc. nos. 27.85.5 and 27.85.7a, b. A list of silver belonging to the Clarksons appears in *The Clarksons of New York. A Sketch*, vol. 1 (New York: Bradstreet Press, 1875), pp. 281–85.



12 · Tankard

Among the French Huguenot silversmiths who immigrated to America in the late seventeenth and early eighteenth centuries, Simeon Soumaine is regarded as one of the most gifted. Born to French refugees resident in London, Soumaine was baptized at the Huguenot Church on Threadneedle Street in 1685 and moved with his family to New York by 1689.¹ The Metropolitan Museum's tankard reflects the fine craftsmanship and ample proportions characteristic of his work (see cat. nos. 76 and 89). Despite Soumaine's Huguenot ancestry, the tankard's decorative scheme—its foliate cut-card work and baseline meander wire, as well as its cast and applied handle ornaments—echoes the work of New York's silversmiths of Dutch descent. Compare, for example, a tankard by Cornelius Kierstede (cat. no. 11) on which the mask-and-swag handle ornament appears to have been cast from an identical mold.²

Both the interlaced script monogram AVH on the cover (see opposite page) and the engraved initials A–V on the hinge plate of the handle refer to Augustus Van Horne (1736–1796), whose great-great-granddaughter Annie Clarkson (1856–1929) donated the tankard to the Metropolitan in 1927. Augustus Van Horne was baptized in New York on August 8, 1736, a son of merchant

Simeon Soumaine (bapt. 1685–ca. 1750)
New York, 1715–25

Gift of Annie Clarkson, 1927 (27.85.1)

H: 7 in. (17.8 cm); W: 8 $\frac{5}{8}$ in. (21.9 cm);
Diam. lip: 5 in. (12.7 cm); Diam. base: 5 $\frac{1}{16}$ in.
(14.4 cm); WT: 35 oz. 9 dwt. (1102.5 g)

MARKS



Marked on body to right and left of handle and on cover: S•S in square (Buhler and Hood 1970, vol. 2, p. 285, nos. 599–601)

INSCRIPTIONS

Engraved on cover in interlaced script: AVH
Engraved on hinge plate of handle in shaded roman: A–V

CONSTRUCTION/CONDITION NOTES

There is a cross-shaped air vent beneath the

handle terminal. The top of the handle appears to have been resoldered to the body, and there is a repair on the hinge plate at its juncture with the thumbpiece.

PROVENANCE

Augustus Van Horne (1736–1796); his daughter Elizabeth Van Horne (1771–1852); her son Thomas Streatfield Clarkson (1799–1873); his daughter Ann Mary Clarkson (1831–1895); her daughter Annie Clarkson (1856–1929); gift to The Metropolitan Museum of Art, 1927.

EXHIBITION HISTORY

New York 1976–77, cat. no. 4.

PUBLICATION HISTORY

MMA 1927, p. 129; Avery 1933, pp. 106–7; Davidson 1940a, p. 186, fig. 10; *Antiques* 1946a, p. 248, no. 5, illus.; Safford 1983, p. 28, no. 32; Davidson and Stillinger 1985, pp. 206–7, fig. 319.

Cornelius Van Horne and his wife Judith, née Jay.³ In February 1765, at Trinity Church, he married Anna Maria Van Cortlandt (1736–1790), daughter of Frederick and Frances Jay Van Cortlandt. A merchant like his father, with a shop on Smith Street in New York, Augustus Van Horne was politically active and was elected in 1775 to the Committee of 100, an organization that “resolved to stand or fall with the liberties of the Continent.” He died in 1796. For whom this tankard was originally made is not known, but it could well have belonged to Van Horne’s father, Cornelius, who died in 1752.⁴ The rococo style of the engraved monogram, with its open, looped script initials against a lined ground, is quite distinctive and probably dates from the middle of the eighteenth century, when Augustus could have inherited the tankard. Similar ciphers appear on other New York tankards, perhaps indicating the same engraver or a shared pattern book, such as Samuel Sympson’s *A New Book of Cyphers*, first published in 1726 and reissued in 1750. Related in design is the monogram on a tankard by Elias Pelletreau (1726–1810), who was apprenticed to Soumaine in 1741.⁵

Through the marriage of Augustus Van Horne’s daughter Elizabeth (1771–1852) to Thomas Streatfield Clarkson (1763–1844), the tankard passed into the Clarkson family, eventually to Annie Clarkson. A generous benefactor, Miss Clarkson left most of her estate to Clarkson College (now Clarkson University) in Potsdam, New York, which had been established in 1896 by three of her aunts in memory of their brother, Thomas S. Clarkson. She was also a generous donor to the Metropolitan Museum, as was her sister, Emilie Vallete Clarkson Moore (see cat. no. 20).

Notes

1. See Waters 2000, vol. 1, p. 188, and David L. Barquist, “Huguenot Goldsmiths in Colonial New York and Philadelphia, 1680–1750,” in Murdoch 2008, p. 63.
2. Minor differences distinguish one casting from the other. That on the Kierstede tankard is somewhat crisper and has engraved shading on the forehead and eyebrows of the female mask. There is a small amount of pitting evident on the Soumaine casting. Regarding the source of these castings, see Davidson 1940a, pp. 184–86.
3. Biographical details derive from C. S. Williams, *Jan Cornelis Van Horne and His Descendants* (New York, 1912), pp. 56–67.
4. Although Cornelius Van Horne’s will survives, it does not itemize his plate. He did, however, leave the bulk of his estate to his four sons; *Abstracts of Wills on File in the Surrogate’s Office, City of New York*, vol. 4, 1744–1753” (New York: New-York Historical Society, 1896), p. 390.
5. For the Pelletreau tankard, see Waters 2000, vol. 1, cat. no. 55.





13 · Tankard

Second-generation silversmith Philip Syng Jr. was born in County Cork, Ireland, in 1703 and moved with his family to America in 1714.¹ Following his apprenticeship in Philadelphia, he embarked in 1725 for London, where he met the young Benjamin Franklin, who would become a lifelong friend and collaborator. Returning to Philadelphia in June 1726, Syng became a founding member of Franklin's Junto, an organization of like-minded individuals who met to discuss matters of politics, morality, and philosophy. Throughout his long life he was an active participant in civic, religious, and community organizations, including the Library Company of Philadelphia, the American Philosophical Society, and the College and Academy of Philadelphia (later the University of Pennsylvania). Among Syng's patrons were such prominent Philadelphians as the Drinkers, the Shippens, the Cadwaladers, and the Powels. His best-known work in silver is the inkstand commissioned in 1752 by the Assembly of Pennsylvania, which

Philip Syng Jr. (1703–1789)
Philadelphia, 1730–50

Bequest of Charles Allen Munn, 1924
(24.109.1)

H: 7¹/₁₆ in. (17.9 cm); W: 8¹/₈ in. (20.6 cm);
Diam. lip: 4³/₈ in. (12.1 cm); Diam. base: 5¹/₈ in.
(14.9 cm); WT: 34 oz. 4 dwt. (1063.1 g)

MARKS



Marked three times on body to left of handle:
PS in heart-shaped surround (Buhler and Hood
1970, vol. 2, p. 285, no. 825, and Quimby
1995, p. 451)

INSCRIPTIONS

Engraved on handle in shaded roman: G / S * E
 Engraved on underside: oz d^wt g / 34 17 12

CONSTRUCTION/CONDITION NOTES

There are air vents on the underside of the handle at the terminal end and where it meets the body below the thumbpiece. The lower handle join appears to be resoldered. Minor scratches and dents are sustained overall, and there is a small gash in the applied drop ornament on the upper handle. A pin has been inserted on the left side of the handle, near the applied ornament.

PROVENANCE

Charles Allen Munn (1859–1924); bequest to The Metropolitan Museum of Art, 1924.

EXHIBITION HISTORY

Bath 1963, no cat.

PUBLICATION HISTORY

Avery 1925, p. 18; Halsey and Tower 1925, p. 136; Wenham 1929, p. 68, illus.; Avery 1930b, p. 125, fig. 14; Safford 1983, p. 40, no. 51, illus. p. 41.

was used for signing both the Declaration of Independence in 1776 and the United States Constitution in 1787.² He and his wife, Elizabeth, are believed to have had as many as twenty-one children.³ Philip Syng Jr. died on May 8, 1789, and was laid to rest in Philadelphia's Christ Church burial ground.

Surviving domestic silver bearing Syng's mark includes such forms as canns, coffeepots, porringers, and tankards. The tall domed cover, applied handle drop, and triangular-shaped handle terminal on the present vessel are all characteristic of his tankards, some of which have rounded or baluster-shaped bodies rather than the tapered form seen here.⁴ While domed covers appear routinely on mid-eighteenth-century American tankards, many (particularly those made in Boston) were also equipped with a central finial (see, for example, cat. no. 14).⁵ The original owner of the Metropolitan's tankard is unknown; however, the initials engraved on its handle, G over S * E, appear to be contemporary with its date of manufacture. The underside of the tankard is nicely engraved with the original scratch weight of 34 troy ounces, 17 pennyweights, and 12 grains.⁶ Although eighteenth-century British silversmiths routinely added scratch weights upon completion of their work, the practice was far less common among American silversmiths.

This tankard is one of several outstanding pieces of early American silver bequeathed to the Metropolitan Museum by *Scientific American* editor and publisher Charles Allen Munn (1859–1924) at the time of his death. A tribute to Munn, published in *The New York Times* a few days after his death, reports that his love of silver came late in life.⁷ His bequest also included an extraordinary group of American paintings by such artists as John Smibert, Charles Willson Peale, and Rembrandt Peale.

Notes

1. Syng was the eldest son of silversmith Philip Syng Sr. (1676–1739). Biographical information for this entry is drawn from John W. Jordan, ed., *Colonial Families of Philadelphia* (New York: Lewis Publishing Company, 1911), vol. 1, pp. 858–61; *DAB* 1957–64, vol. 9, part 2, p. 261; Philadelphia 1976, p. 30; and Quimby 1995, p. 450. See also Philip Syng Physick Conner, *Syng of Philadelphia* (Philadelphia: Printed for P. S. P. Conner, 1891), pp. 2–3, and Helen Burr Smith, "Philip Syng Jr., Silversmith, Man of Divers Civic Interests," *New York Sun*, November 7, 1941, as reproduced in Helen Burr Smith, "Early American Silversmiths: A Collection of Clippings from *The New York Sun*, 1938–1941," photocopies of original articles, pp. 16–17.

2. See Fales 1970, pp. 160–61, fig. 146.

3. One of his grandchildren was Dr. Philip Syng Physick, some of whose silver now belongs to the Metropolitan Museum; see cat. no. 88.

4. For examples nearly identical to the Metropolitan's tankard, see Quimby 1995, cat. nos. 472 and 474. For tankards by Syng with rounded bodies, see Buhler and Hood 1970, vol. 2, cat. no. 825, and Quimby 1995, cat. no. 473.

5. New York- and Albany-made tankards of this period also display domed covers; see MMA acc. nos. 35.87 and 33.120.516.

6. The current weight of 34 oz. 4 dwt. indicates that the tankard has lost only a fraction of an ounce over the intervening years, most likely the result of polishing.

7. "A Tribute to a Gifted and Versatile Citizen," *The New York Times*, April 9, 1924, p. 20.



14 · Tankard

This tankard is similar in form to two others by Benjamin Burt in the Museum's collection (see cat. no. 15 and acc. no. 1970.287.1). Its most distinctive features are the acorn finial and the engraved inscription on the upper curve of the handle, which documents its presentation by Richard Derby (1712–1783) to his son John (1741–1812) on New Year's Day 1763. A nearly identical tankard, marked by Boston silversmith Samuel Minott, is preserved today at the Smithsonian Institution.¹ It is inscribed to another of Richard Derby's sons, Elias Hasket Derby (1739–1799), also in 1763. A Salem sea captain, shipowner, and merchant, Richard Derby established a thriving business supplying New England lumber, fish, and farm produce to the West Indies. He and his son Elias also equipped colonial privateers during the War of Independence and were ardent supporters of the Revolutionary cause. Elias ultimately took over the family's business, while John and their older brother Richard Jr. (1736–1781) commanded the ships.²

Like many prosperous colonial families, the Derbys purchased considerable plate, much of it from silversmiths in Boston and Salem. Among the objects that

Benjamin Burt (1729–1805)
Boston, 1763

Gift of Charles K. Davis, 1946 (46.171.2)

H: 8¼ in. (21 cm); W: 7¼ in. (18.4 cm); Diam. lip: 4½ in. (11.4 cm); Diam. base: 5½ in. (13.7 cm); WT: 29 oz. 9 dwt. (915.2 g)

MARKS



Marked on body to right and left of handle near lip: BENJAMIN / BURT in shaped surround (Kane 1998, p. 224, mark A)

INSCRIPTIONS

Engraved on handle in script: Rich^d: Derby / to / John Derby / Jan. 1 / 1763 / ~
Scratched on underside: oz / 29:18

CONSTRUCTION/CONDITION NOTES

There is an air vent on the underside of the handle terminal and a dent on the underside of the base near the rim. The cast acorn finial is pinned and soldered to the center of the cover.

PROVENANCE

Richard Derby (1712–1783); his son John Derby (1741–1812); Charles K. Davis (1889–1968); gift to The Metropolitan Museum of Art, 1946.

EXHIBITION HISTORY

Deerfield 1950, no cat.; New York 1967, no. 344.

PUBLICATION HISTORY

Downs 1948, p. 79, illus.; Thorn 1949, pp. 85, 189; Kane 1998, p. 241.

survive are several marked by Benjamin Burt, including a caster of about 1750 and a pair of sauceboats made a decade later, all for Richard Derby and his wife, the former Mary Hodges (1713–1770).³ Surviving papers in the Derby archives at the Peabody Essex Museum in Salem also document the purchase of two pairs of casters and two pairs of salts from Burt in 1766, as well as three silver porringers in 1768.⁴ Records also indicate that in 1746 Richard Derby purchased a tankard and a pair of cans from James Turner (1721/22–1759); the tankard, which is extant, is finely engraved with the family arms.⁵

Although twice married, John Derby left no children, and the descent of the Museum's tankard is undocumented.⁶ It was later owned by Charles K. Davis (1889–1968), president of the Remington Arms Company in Bridgeport, Connecticut, and a collector of American antiques. His gift of the tankard to the Metropolitan in 1946 was accompanied by a sofa attributed to Samuel McIntyre (1757–1811).⁷ Both objects were appraised at the time by Charles F. Montgomery, a collector and pewter dealer who later became director of the Winterthur Museum: "Your silver tankard by Benjamin Burt is a splendid example of the domed cover variety. . . . More important still is the Derby family history connected with it. . . . These fabulously wealthy eighteenth-century shipowners have left to us some of America's most beautiful as well as historical furniture and household furnishings, which have found their way to museums in New York and Boston."⁸

Notes

1. Illustrated in C. Malcolm Watkins, "The American Past in the Modern Spirit: The Smithsonian's New Hall," *Antiques* 71 (February 1957), p. 144. The Minott tankard descended in the Derby family and was bequeathed to the Smithsonian in 1944 by Arthur Michael. Another similar Minott tankard with acorn finial was advertised by Jonathan Trace in *The Magazine Antiques* 117 (January 1980), p. 114.

2. On Richard Derby and his family, see Perley Derby, "Genealogy of the Derby Family," *Historical Collections of the Essex Institute* 3, no. 4 (August 1861), pp. 154–66; James Duncan Phillips, "The Life and Times of Richard Derby, Merchant of Salem," *Historical Collections of the Essex Institute* 65, no. 3 (July 1929), pp. 243–92; *DAB* 1957–64, vol. 3, pp. 252–53; and *ANB* 1999, vol. 6, pp. 468–69.

3. See Buhler 1972, vol. 1, cat. nos. 298, 301, 302.

4. See Kane 1998, p. 130, and Henry Wyckoff Belknap, "Two Voyages of the Ship Derby," *Essex Institute Historical Collections* 77, no. 1 (January 1941), p. 67.

5. See Kane 1998, pp. 92, 93 (illus., fig. 95), 935. See also Martha G. Fales, "James Turner, Silversmith–Engraver," in *Prints of New England*, ed. Georgia Brady Barnhill (Worcester, Mass.: American Antiquarian Society, 1991), pp. 8–9, fig. 1.8.

6. Derby's first marriage was to Hannah Clark (b. 1751) and the second to Elizabeth Peirce, whom he wed in 1787.

7. The sofa is acc. no. 46.171.1a, b. In 1948 Charles Davis donated eight additional objects, including a large pewter dish by Joseph Leddel (acc. no. 48.127), an eighteenth-century side chair (acc. no. 48.172.1), and several pieces of Chinese export porcelain (acc. no. 48.172.2–7).

8. Charles F. Montgomery to Charles K. Davis, November 29, 1946; MMA American Wing curatorial files.



15 · Tankard

With its tapered body, applied midband, and domed cover surmounted by a flame finial, this tankard is a standard mid-eighteenth-century New England model. It bears the mark of John Hancock, a little-known silversmith born in Charlestown, Massachusetts, in 1732. Although no record of his apprenticeship is known, Middlesex County documents refer to Hancock as a goldsmith, and the inventory of his estate, taken on August 2, 1785, cites silversmith's tools valued at £30. However, only four or five objects bearing his mark are known today.¹ With this scant evidence it seems unlikely that Hancock made his living as a working silversmith. In fact his mark on the present tankard, which overstrikes that of Benjamin Burt, suggests that, in this case at least, Hancock retailed the work of another craftsman. The exchange of goods and services among craftsmen and merchants was a common business practice, and Burt, son of silversmith John Burt (1692/93–1745/46), was a far more prolific maker than Hancock.² Burt's surviving oeuvre

Benjamin Burt (1729–1805)

John Hancock (1732–1784), retailer
Boston, ca. 1766

Bequest of Alphonso T. Clearwater, 1933
(33.120.504)

H: 8¼ in. (21 cm); W: 7¼ in. (18.4 cm);
Diam. lip: 4⅙ in. (10.3 cm); Diam. base:
5½ in. (13 cm); WT: 25 oz. 6 dwt. (784.7 g)

MARKS



Marked on body to left of handle: J.HANCOCK
in rectangle (Kane 1998, p. 524, mark A)

overstamping BENJAMIN / BURT in shaped surround (Kane 1998, p. 224, mark A)

INSCRIPTIONS

Engraved on handle in script: Benjⁿⁱ Wyman
Scratched on handle: 1766

CONSTRUCTION/CONDITION NOTES

There is a small circular air vent on the underside of the handle terminal. The flame finial is pinned and soldered to the center of the cover. The inscription "1766" on the handle was scratched on by a hand different from the one that engraved the name.

PROVENANCE

Benjamin Wyman (1706–1774); his grandson Benjamin Wyman (1767–1836); his grandson Nathan Warren (1838–1922); [Alfred Stainforth, Boston Antiques Shop]; sold to Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Avery 1920, p. 86, no. 111, figs. 15, 99; Thorn 1949, p. 61; Kane 1998, pp. 87–88, 240, 525, illus. p. 90, fig. 90.

includes nearly forty similar tankards, among them two in the Metropolitan Museum (see cat. no. 14 and acc. no. 1970.287.1).³

This tankard descended in the family of Benjamin Wyman (1706–1774) of Woburn, Massachusetts, whose name is engraved in script on the top of the handle. Wyman served Woburn as town treasurer from 1752 until 1758. According to a written statement received by Alphonso T. Clearwater from Wyman's great-great-grandson Nathan Warren (1838–1922), the tankard descended to Wyman's grandson, also named Benjamin (1767–1836).⁴ Warren purchased it from an unknown source sometime after Benjamin's death, explaining: "My purchase of it was something of a commercial transaction as the last Benjamin Wyman had a degenerate son to whom he did not want to leave such an heirloom as he would have pawned it or disposed of it at once. As no other Wyman wanted it or was willing to buy it, I took it off his hands."⁵

The significance of the date 1766, which is scratched above Benjamin Wyman's name on the handle, is unknown. If the tankard was in fact made that year, it would probably have cost the buyer approximately twelve pounds, six shillings, and eight pence—the price of a similar tankard purchased from Burt in 1766 by the Honorable John Choate, Esq., as a gift to the South Church in Ipswich, Massachusetts.⁶

Notes

1. See Kane 1998, pp. 524–26.
2. Kane (*ibid.*, pp. 87–88) makes the point that silver manufactured in outlying towns was sometimes retailed in Boston and vice versa, citing this tankard as an example.
3. See also *ibid.*, pp. 224–42.
4. Alphonso T. Clearwater to R. T. Haines Halsey, October 28, 1915; Archives, The Metropolitan Museum of Art.
5. *Ibid.*
6. See Buhler and Hood 1970, vol. 1, cat. no. 211.



16 · Tankard

Rococo engraving and an openwork scrolled thumbpiece enliven this mid-eighteenth-century iteration of a traditional New York tankard. The coat of arms (see opposite page) is engraved within an asymmetrical reserve surrounded by a cartouche of shells, scrolls, flowers, and leaves. In both form and execution the cartouche evokes the ornamental schemes of such midcentury English designers as Matthias Lock (ca. 1710–1765), Henry Copland (ca. 1706–1753), and Thomas Johnson (bapt. 1714–ca. 1778), whose popular pattern books were widely distributed for the use of engravers and other craftsmen.¹ Consistent with these published designs are such details as the architectural elements framed in strapwork; narrow borders around the armorial shield; and the flower-filled baluster vase at the lower right of the cartouche. The engraved monogram on the cover (see page 60), set within a border of ruffled shells and scrolls, appears to derive from another printed source, possibly Samuel Sympton's *A New Book of Cyphers*, first published in 1726 and reissued in 1750 (see cat. no. 12). The tankard is marked by silversmith Thomas Hamersley, whose surviving work often

Thomas Hamersley (1727–1781)¹³
New York, ca. 1763

Gift of Mrs. Isaac Gibson Jaffray, in memory of her husband, 1898 (98.1.3)

H: 7½ in. (19.1 cm); W: 8⅞ in. (21.7 cm);
Diam. lip: 4¾ in. (12.1 cm); Diam. base: 5⅞ in.
(14.9 cm); WT: 40 oz. 2 dwt. (1247.6 g)

MARKS



Marked twice on underside in script: TH in rounded rectangle (Belden 1980, p. 212 under other marks known)

INSCRIPTIONS

Engraved on top in interlaced shaded script:
SPB

Engraved on body with the coat of arms and
crest of the Broome family

CONSTRUCTION/CONDITION NOTES

There appears to be a repair to the hinge plate
and thumbpiece. Several pins are visible on
the underside of the cover rim, beneath the
thumbpiece. There is a small circular air vent on
the underside of the handle terminal.

PROVENANCE

Samuel (1734–1810) and Phebe Platt
(1739–1814) Broome; Isaac Gibson Jaffray
(ca. 1859–1898); Evelyn A. Jaffray; gift to
The Metropolitan Museum of Art, 1898.

EXHIBITION HISTORY

New York 1911, cat. no. 63; Bath 1963 (loan
extended to 1979), no cat.

PUBLICATION HISTORY

Bolton 1927, p. 23 (mention); Beard 1934,
p. 279; Quimby 1995, p. 289.



emulates contemporary English design.² The exceptionally fine engraving was probably executed by an immigrant craftsman trained abroad, as was the case with many engravers in mid-eighteenth-century New York.³

Among Hamersley's patrons were such fashionable New Yorkers as dry goods merchant Gerard William Beekman; Robert Livingston Jr., the last lord of Livingston Manor; and the immensely wealthy merchant William Walton.⁴ The present tankard belonged to another New York merchant, Samuel Broome (1734–1810), who married Phebe Platt (1739–1814) on June 27, 1763. Because the cover of the tankard features the couple's intertwined initials—SPB for Samuel and Phebe Broome—the tankard could well have been commissioned to celebrate their marriage. Phebe was the daughter of Dr. Zophar and Rebecca Wood Platt. She was also the sister of one of Samuel's business partners, Jeremiah Platt, who, along with Samuel and Samuel's younger brother John, operated a lucrative import-export business.⁵ At first trading under the name of Phoenix, Broome & Company, the partnership was dissolved in 1766 and was renamed Samuel Broome & Company.⁶ The firm, whose ships traded in several English ports, was said to have done "the largest business in the city" in 1767. Contemporary advertisements itemize the wide array of goods available for purchase at its Hanover Square shop, "on the most reasonable Terms, for Cash or the usual Credit," including "A Neat Assortment of Dry Goods suitable for the Season, together with an Assortment of Ironmongery, Cutlery, and a very large and neat Assortment of China . . . With many other Articles too tedious to insert."⁷

In 1765 the partners joined other merchants in protesting the Stamp Act, and Samuel and his brother John were among those New Yorkers who relocated to Connecticut during the years of the American Revolution.⁸ Advertisements in both New York and Connecticut newspapers advised clients that "Samuel Broome and Company, Having removed their store to New-Haven, desires all those indebted to them, to call and settle their accounts."⁹ Following

the war Samuel Broome & Company returned to Hanover Square, at the heart of New York's mercantile district, where stores and counting-houses often adjoined the dwellings of the city's wealthiest merchants.¹⁰ By the time this tankard was made, Thomas Hamersley had moved his goldsmith's shop from Dock Street to Hanover Square, advertising his new location as "Hanover Square, next Door to Mr. John Waters, Merchant."¹¹ Gerard Beekman, William Walton, and Samuel Broome all had houses nearby, and all owned silver marked by Hamersley, suggesting the value to a craftsman of locating his business in this thriving commercial center.

The descent of the tankard within the Broome family is untraced. By the late nineteenth century it belonged to Isaac Gibson Jaffray (ca. 1859–1898), whose widow, Evelyn A. Jaffray, offered it as a gift to the Metropolitan Museum in memory of her husband. Mrs. Jaffray's gift also included two pieces of French silver and more than one hundred examples of Staffordshire pottery.¹²



Notes

1. On this topic see Morrison H. Heckscher, "Lock and Copland: A Catalogue of the Engraved Ornament," *Furniture History* 15 (1979), pp. 1–23, pls. 1–67, and Helena Hayward, *Thomas Johnson and the English Rococo* (London: Alex Tiranti, 1964).
2. Hamersley's extant oeuvre includes several tankards. Two are in the collection of the Museum of the City of New York (see Waters 2000, vol. 1, cat. nos. 27, 28), and one, now in the Dietrich American Foundation, is engraved with the Beekman arms, crest, and motto. Extant Hamersley silver also includes salvers (see MMA acc. no. 33.120.612; Buhler 1972, vol. 2, cat. no. 557; and Buhler and Hood 1970, vol. 2, cat. nos. 677, 678); a chocolate pot (Sotheby's, New York, sale cat., January 21, 2005, lot 413); and an alms basin presented in 1761 to Grace Church in Jamaica, New York (see Jones 1913, pp. 230–31).
3. See *New Haven–Los Angeles–Winterthur* 2001–2, p. 38. We know from surviving advertisements that Hamersley sought skilled workshop assistance, as evidenced by this notice in *The New-York Gazette*; or, *The Weekly Post-Boy*, June 27, 1757, p. 3: "N.B. Any Person well acquainted with the Gold-Smith's Business, may meet with good Encouragement, by applying to the said Hamersley."
4. Sotheby's, New York, sale cat., January 21, 2005, lot 413.
5. John Mare's handsome portrait of Jeremiah Platt, painted in 1767, is in the collection of the Metropolitan Museum (acc. no. 55.55).
6. For an overview of this company, see Walter Barrett, *The Old Merchants of New York City* (New York: Carleton, 1863), pp. 208–16.
7. *The New-York Gazette*, June 9, 1766, p. 4.
8. See Frederic Gregory Mather, *The Refugees of 1776 from Long Island to Connecticut* (Albany: J. B. Lyon Company, 1913), p. 664. The Stamp Act, passed by the British Parliament in March 1765, required all legal documents, newspapers, pamphlets, and other papers to carry a tax stamp. Its purported goal was to defray the costs of British troops stationed in North America. The highly unpopular act was repealed a year later.
9. See, for example, *New-York Journal*; or, *The General Advertiser*, October 19, 1775, p. 1.
10. Esther Singleton, *Social New York under the Georges, 1714–1776* (New York: D. Appleton, 1902), p. 19.
11. *The New-York Gazette*; or, *The Weekly Post-Boy*, June 27, 1757, p. 3.
12. The two French ewers are MMA acc. nos. 98.1.1 and 98.1.2; the pottery, acc. nos. 98.1.3–98.1.107.
13. The name is also spelled Hammersley and Hamersly, but Hamersley is the spelling used most often in contemporary newspaper advertisements. The life dates given have long been used by silver scholars; they are, however, undocumented. Waters uses working dates of 1756–69, based on surviving advertisements; see Waters 2000, vol. 1, p. 135, for the most complete biographical sketch of the silversmith.



17 · Tankard

Cary Dunn (active ca. 1765–1796)
New York, ca. 1770

Gift of Miss Marie L. Tillotson, 1913 (13.197.1)

H: 7¹/₁₆ in. (18.9 cm); W: 7⁷/₁₆ in. (20 cm); Diam. lip: 4⁷/₁₆ in. (11 cm); Diam. base: 5¹/₁₆ in. (14.1 cm); WT: 34 oz. 8 dwt. (1070.2 g)

MARKS



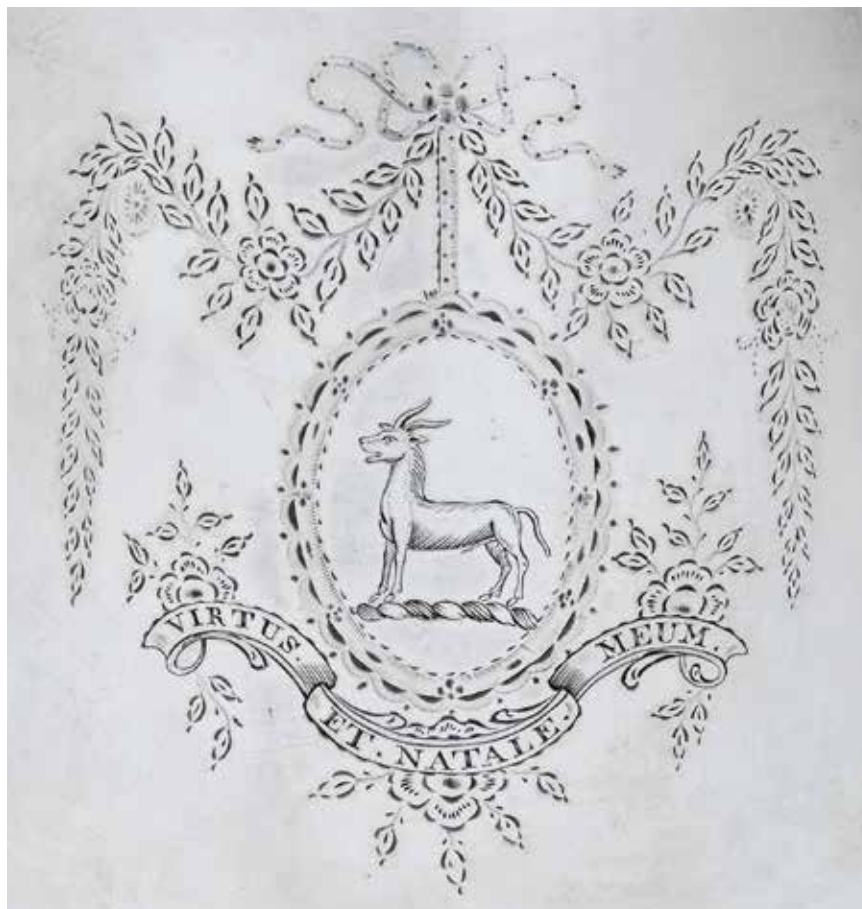
Marked on underside: C•DUNN / N•York in rectangles (Belden 1980, p. 146, marks a and d)

The design of tankards changed very little over the course of the eighteenth century. This example of about 1770 displays the same cylindrical body, flat stepped cover, and hollow scrolled handle as earlier vessels. Only the openwork thumbpiece, triangular tailpiece, and engraving style signal later developments.¹ Of particular interest is the engraved ornament. The interlaced script monogram on the cover is contemporary with the date of manufacture, but the heraldic engraving on the body appears to have been added a generation later. The monogram (following page, top) mirrors those illustrated in popular eighteenth-century pattern books, such as Samuel Sympton's *A New Book of Cyphers* (1726). The surround of crossed branches is loosely engraved, its shading achieved by a series of curved parallel lines and the design reflecting late rococo taste. In contrast, the front of the tankard is ornamented with bright-cut engraving (following page, bottom), a technique in which short angled facets are cut into the metal and then

burnished for a highly reflective effect. The heraldic crest of a goat is set within a pendant oval medallion. Symmetrical foliate swags, which descend from a dotted bow-tied ribbon, are also bright-cut, each leaf centered with a single nick of the graver. The motto, *Virtus et Natale Meum* (Virtue Is My Birthright), engraved on a banner below, is adorned with additional leaves and flowers. Here, order and refinement express the neoclassical ethos.

The tankard is marked by silversmith Cary Dunn, who like many loyalists fled to New Jersey prior to the declaration of independence in 1776.² His silver, which is relatively rare, is fashionable and well made, and his clients included such prominent New Yorkers as John Jay and his wife Sarah, née Livingston.³ Dunn supplied this tankard with a pair of matching beakers, each centrally engraved to match the cover of the tankard (see cat. no. 26). Tankards were often accompanied by drinking vessels such as canns or beakers. A set of two tankards and a pair of canns, for example, were made by Myer Myers in 1755–65 for a member of the Livingston family.⁴

For whom the present tankard and its companion beakers were originally made is a matter of debate. When they were given to the Metropolitan in 1913, the monogram was said to be that of Richard Montgomery (1738–1775), who in 1773 had married Janet Livingston (1743–1828), eldest daughter of Judge Robert R. Livingston of Clermont.⁵ Montgomery, an Irish-born major general in the Continental army during the Revolutionary War, was fatally injured during the attack on Quebec on December 31, 1775. His importance to the new nation



INSCRIPTIONS

Engraved on cover in interlaced script: RLM within crossed branches
 Engraved on body with the crest of a goat, set within a bright-cut oval medallion suspended from a ribbon-tied garland; a banner below encloses the motto: VIRTUS. / ET. NATALE. / MEUM.
 Lightly scratched on underside: 35 = 7

CONSTRUCTION/CONDITION NOTES

The thumbpiece appears to have been resoldered.

PROVENANCE

By descent in the Livingston–Tillotson family to Marie Louise Tillotson (1828–1911); gift to The Metropolitan Museum of Art, 1913.

PUBLICATION HISTORY

MMA 1913c, p. 275.

was recognized by Congress, which decreed that a marble monument be erected in his honor in the graveyard of St. Paul's Episcopal Church in New York.⁶ Few of his personal relics survive, aside from archival papers, a sword, a watch and seal, and a trunk he used while serving in the British army.⁷ No mention of family silver appears in print, despite the donor's claim that this tankard and the two accompanying beakers had belonged to him.⁸ The donor, Marie Louise Tillotson (1828–1911), was the daughter of John C. (1791–1867) and Maria (1800–1830) Tillotson. John Tillotson's father, Dr. Thomas Tillotson, had in 1779 married Margaret Livingston (1748/49–1823), whose sister Janet was by then the widow of Richard Montgomery. Without further documentation, assigning this silver to General Montgomery is somewhat speculative, but the vessels certainly descended in the Tillotson family, whose crest and motto are engraved on the front of the tankard.⁹

One quandary is the monogram, RLM, engraved on the cover. Had the cipher been engraved for Richard and Janet Montgomery, the appropriate letters would be either RJM or RMJ. A more likely possibility is that the initials are those of Janet's parents, Judge Robert R. Livingston and his wife Margaret, née Beekman (1724–1800), whose younger daughter Margaret married Dr. Thomas Tillotson in 1779. The engraving of the Tillotson crest, motto, and neoclassical surround can be dated stylistically to the fourth quarter of the eighteenth century, possibly even around the time of their marriage. Since their son John C. Tillotson was the father of the donor, a descent through him seems entirely possible.¹⁰

Marie Louise Tillotson was one of two unmarried sisters who inherited the bulk of their father's considerable estate upon his death in 1867. Following her own death in 1911, a nephew, Howard Tillotson, contested his aunt's will, claiming to have been her favorite. The case was eventually dismissed in April 1912, but it apparently delayed distribution of items such as this silver, which was not offered to the Metropolitan until six months later. The gift was formally accepted by the Museum's board on November 17, 1913.¹¹

Notes

1. Compare the Metropolitan's tankard by Thomas Hamersley, cat. no. 16. Both vessels have the same cast openwork thumbpiece and a similar triangular tailpiece.
2. See Waters 2000, vol. 1, p. 130, and *Niles Weekly Register*, July 15, 1826, p. 353.
3. The Jays owned a handsome silver coffeepot and salver also made by Dunn; see Waters 2000, vol. 1, cat. no. 24, and *Hammerslough* 1958–73, vol. 1, p. 94.
4. See *New Haven–Los Angeles–Winterthur* 2001–2, cat. nos. 28, 29.
5. On this branch of the Livingston family, see Edwin Brockholst Livingston, *The Livingstons of Livingston Manor* (New York: Knickerbocker Press, 1910; reprint, Milwaukee: Curtis House, 1998), pp. 555–56.
6. Montgomery's remains, which were buried in Quebec in January 1776, were later removed to St. Paul's.
7. Louise Livingston Hunt, "General Richard Montgomery," *Harper's New Monthly Magazine* 70, no. 417 (February 1885), p. 359. For a selection of publications on General Montgomery, see "Montgomery, Richard" in *Oxford Dictionary of National Biography*, oxforddnb.com.
8. In a letter dated October 3, 1912, Edwin Kent of the firm Tillotson & Kent, New York, wrote to the Metropolitan's Henry Watson Kent on behalf of his client, to offer "some silver once owned by Gen Richard Montgomery of the Revolutionary Army . . . Of its history there is no doubt having always been in the family." Archives, The Metropolitan Museum of Art.
9. See Allen 1895, pp. 292, 338. A print of Thomas Tillotson's armorial bookplate (Collection 685, acc. no. 00x126.160) is in the Downs Collection, Winterthur Library. The bookplate was engraved by Peter R. Maverick of New York, who advertised his work as an engraver on Crown Street, "where gentlemen may have their coats of arms, crests or ciphers done in the neatest manner, ladies may have their tea-table plate ornamented in the newest fashion, with elegance and dispatch"; *The New York Packet and the American Advertiser*, June 7, 1784, p. 3. Of possible relevance is that Cary Dunn's shop was also on Crown Street.
10. My thanks to Kathleen Eagen Johnson, former curator and director of collections at Historic Hudson Valley, for her comments on this family and the possible descent of the silver. According to Johnson, General Montgomery was so revered that many family legends took shape around him and his possessions.
11. Archives, The Metropolitan Museum of Art. Regarding the legal contest over Miss Tillotson's will, see *The New York Times*, February 20, 1912, p. 7; April 5, 1912, p. 5; and April 16, 1912, p. 15.



18 · Tankard

By the final decade of the eighteenth century the production of tankards had decreased considerably, reflecting the waning consumption of beer and ale in favor of wine and spirits. More than thirty-five tankards marked by Paul Revere Jr. survive, but fewer than six date from the 1790s.¹ With its tall-domed cover and pinecone finial, this example is nearly identical to one made the same year for William Todd and now in the collection of the Museum of Fine Arts, Boston.² Both are recorded in Revere's ledgers for March 1795.³ Another similar example, entered on May 5, 1793, was made for Amasa Davis, quartermaster general of Massachusetts. Like the Metropolitan's tankard, it stands an impressive 10¼ inches high.⁴

The Museum's tankard is engraved with the interlaced script initials SEB for Samuel and Elizabeth Bradlee. Samuel Bradlee (1761–1798), son of Samuel and Agnes Love Bradlee, married Elizabeth Foster (1765–1848) on September 2, 1784. Alphonso T. Clearwater believed that SEB was the monogram of an earlier family member, Samuel Ebenezer Bradlee (1707–1768).⁵ The style of the

Paul Revere Jr. (1734–1818)
Boston, ca. 1795

Bequest of Alphonso T. Clearwater, 1933
(33.120.507)

H: 10¼ in. (26 cm); W: 8¾ in. (21.9 cm);
Diam. lip: 4¾ in. (11.7 cm); Diam. base: 6 in.
(15.2 cm); WT: 42 oz. 4 dwt. (1312.7 g)

MARKS



Marked on body to right of handle: REVERE in rectangle (Kane 1998, p. 795, mark C)

INSCRIPTIONS

Engraved on body in interlaced script: SEB

CONSTRUCTION/CONDITION NOTES

The pinecone finial is pinned and soldered to

the cover. There are two small circular dents on the body—one to the right of the handle below the molding, the other to the left of the handle above the molding—and an elongated air vent beneath the handle terminal. A later scratch weight is lightly scratched on the underside: oz tw / 42 - 10.

PROVENANCE

Samuel (1761–1798) and Elizabeth Foster (1765–1848) Bradlee; [Frederick T. Widmer, Boston]; sold to Alphonso T. Clearwater (1848–1933) by 1913; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

New York 1949–50, no cat., checklist no. 46.

PUBLICATION HISTORY

House Beautiful 1914, p. xxv; MMA 1914, pp. 49–50; Avery 1920, pp. 100–102, no. 137; MMA 1944, fig. 19; Schwartz 1975, pp. 53–54, fig. 55; Kane 1998, p. 837.

104 Boston N. England Anno Domini 1795.

March 3

Mr John Bradford	Dr		
To 6 large Silver spoons W^t 12-5 2/1			4 3 9
To the making		25	1 10
To Engraving 7 6 Cyphers		2 10	5
<hr/>			
Mr James Nela	Dr		
To 6 large Silver spoons W ^t 12-10 2/1			4 7 6
To the making		25	1 10
To Engraving Cyphers		5	5
To 24 Silver Tea spoons W ^t 11-10 2/1			3 13 6
To the making		22	2 8
To Engraving 24 Cyphers		5 6	12
<hr/>			
Samuel Parkersson Esq	Dr		12 6
To 6 Silver tea spoons			1 4
To Engraving 4 Tea Paf			6
<hr/>			
Capt Samuel Bradley	Dr		
To a Silver 3 pint Tankard W ^t 42-10			15 1
To the making			7 10
To Engraving Cyphers			6
<hr/>			
Capt Samuel Bradley	Dr		22 17
By Cash - 1/2 paid			22 17
<hr/>			
Perez Morton	Dr		
To Making a new handle to Cann			1 2
To putting caps of silver to 25 Mince of forks			2 10
To making 24 1/2 1/2 spoons of Silver			7 6
Mr Jacob Perkins	Dr		3 14 6
To Cash paid Mr Goshin			3 6
<hr/>			
Paul Revere Junior	Dr		
To Cash from Mr Perkins build			1 10
<hr/>			
Mr John Gardner	Dr		
To 4 Salt spoons 6			18

March 11
 Paid to Mrs. Mores Boston
 To Mrs. Mores Boston for 5
 To a Silver Tankard for the
 To Engraving 4 Tea Paf
 24

Paul Revere's ledgers, 12 x 7½ in. (30.5 x 18.2 cm). Entry for March 18, 1795. Revere Family Papers, Courtesy of Massachusetts Historical Society, Boston

tankard, however, suggests that it was made well after Samuel E. Bradlee's death in 1768, and a review of Revere's surviving ledgers (above) reveals a "3 pint" tankard made for Captain Samuel Bradley in 1795.⁶ As is customary in the ledgers, the tankard's weight is listed at 42 troy ounces, 10 pennyweights. Since then it has lost six pennyweights, a natural consequence of wear and cleaning. The ledgers offer insights into the relative costs of materials and labor. Itemized are the price of the metal by weight (the price of silver at that time was seven shillings per ounce): "To a Silver 3 pint Tankard W^t 42-10," at £15 1s; "To

the Making,” at £7 10s.; and “To Engrav^s Cypher” at 6s. The total bill came to £22 17s., which, according to the next ledger entry, Captain Bradley paid “By Cash—& Sund^s.”⁷

The majority of Revere’s sales in these years were of low-end goods—flatware or harness fittings, for example—as well as objects of personal adornment, such as buckles and buttons. Revere’s shop was also called upon to perform routine mending and repairs. Thus a tankard of this size would have been a relatively unusual order.⁸ The full extent of the Bradlees’ plate holdings is unknown, but in addition to this tankard, a cann with identical engraving is in the Metropolitan Museum (acc. no. 33.120.289); although unmarked, it could well have been supplied by Revere. Another possible family piece is a fluted sugar bowl and cover engraved with the initials SEB, now in the collection of the Mead Art Museum at Amherst College.⁹

Samuel and Betsy Bradlee had two daughters, Agnes (1787–1788) and Elisa (1789–1801), neither of whom lived to adulthood. The descent of the tankard is untraced, but Judge Clearwater appears to have purchased it from Boston antiques dealer Frederick T. Widmer by 1913, the year it was placed on loan to the Museum.¹⁰ In a letter dated September 7, 1933, Widmer mentions having sold Clearwater “one of the largest Revere tankards that we have ever seen and which by the way we believe has been for the past few years in the Metropolitan Museum as part of your collection.”¹¹ The tankard was also among the “Important Clearwater Pieces” listed in the minutes of the Museum’s Board of Trustees at their October 16, 1933, meeting, when the receipt of the Clearwater bequest was discussed.

Notes

1. Most date from the 1760s and 1770s; see Kane 1998, pp. 835–37.

2. Buhler 1972, vol. 2, cat. no. 400.

3. The present tankard is recorded on March 18, 1795, and the Todd tankard on March 27, 1795. Paul Revere’s Ledgers, page for March 18, 1795, Revere Family Papers, Massachusetts Historical Society, Boston, and Buhler 1972, vol. 2, cat. no. 400. Because William Todd married Mary Bemis on June 7, 1795, the tankard may have been acquired in connection with their marriage.

4. See Richmond 1960, cat. no. 110, illus. p. 62.

5. MMA 1914, p. 49.

6. This research was first conducted by Kathryn C. Buhler of the Museum of Fine Arts, Boston, who reported her findings in a letter to Metropolitan curator C. Louise Avery on August 28, 1947; MMA American Wing curatorial files. The spelling of the surname (Bradley/Bradlee) appears to be variable; see “How Bradley became Bradlee, Two ‘E’s and No ‘Y,’” bradlee.org.

7. Paul Revere’s Ledgers, Massachusetts Historical Society.

8. See Jeannine Falino, “The Pride Which Pervades thro every Class’: The Customers of Paul Revere,” in Falino and Ward 2001, p. 156. For an overview of Revere’s silver business, see Deborah A. Federhen, “From Artisan to Entrepreneur: Paul Revere’s Silver Shop Operation,” in Boston 1988–89, pp. 65–93.

9. See Lewis A. Shepherd, *American Art at Amherst: A Summary Catalogue of the Collection at the Mead Art Gallery, Amherst College* (Middletown, Conn.: Wesleyan University Press, 1978), p. 228, and Kane 1998, p. 827.

10. Clearwater mentions the tankard in a letter dated December 15, 1913; Archives, The Metropolitan Museum of Art.

11. Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.3642a.



19 · Dram Cup

Jacob Boelen (ca. 1657–1729)
New York, 1690–1700

Purchase, Joseph Pulitzer Bequest, 1939
(39.109)

H: 1½ in. (4.1 cm); W: 5¾ in. (14.6 cm);
Diam. lip: 3¼ in. (10 cm); WT: 2 oz.
18 dwt. (90.9 g)

MARKS



Marked on underside: I B with three pellets
above in shaped surround (Belden 1980, p. 66,
and Waters 2000, vol. 1, p. 121)

INSCRIPTIONS

Engraved on body just below lip: K / G * A
[or K / C * A]

CONSTRUCTION/CONDITION NOTES

The bowl is lightly scratched overall and has a
good deal of firescale. Each handle has been
pushed into the body at the lower junctures;
one or both may have been resoldered.

PROVENANCE

Kouwenhoven (also Couwenhoven) family;
by descent to Garetta Johnson Hagemeyer
(Mrs. Homer W.) Reboul (b. 1867); sold to
The Metropolitan Museum of Art, 1939.

EXHIBITION HISTORY

London 1960, cat. no. 92.

PUBLICATION HISTORY

Davidson 1939, p. 289; Thorn 1949, p. 161;
MMA 1954b, pp. [6–7]; Hofer et al. 2011,
pp. 232–33.

This small hemispherical bowl with twisted wire handles and smooth, hammered body is a variation on the six-paneled dram cups associated with early New York silver. Flat-bottomed and rarely more than five or six inches in diameter, dram cups hold only one-eighth of an ounce, a very small draught.¹ The present example is similar to cups marked by other New York silversmiths.²

The initials engraved on the dram cup are probably those of members of the Kouwenhoven family, but it has not yet been possible to document the original owners. The most likely candidates are Garret (1712–1783) and Anti Bergen (1710–1756) Kouwenhoven, who were married sometime before 1746. The cup is said to have descended through the Kouwenhoven (also Couwenhoven) family to John J. Johnson of Brooklyn, New York, and was sold to the Metropolitan Museum in 1939 by his great-granddaughter Garetta Johnson Hagemeyer Reboul (b. 1867) of St. James, Long Island, who inherited it from her mother.³ According to Mrs. Reboul the Kouwenhoven and Johnson families owned neighboring farms in Brooklyn, both of which were taken for a Revolutionary War fort.⁴

This dram cup is one of several pieces of early American silver that were reproduced by the Gorham Company of Providence, Rhode Island, during the 1950s on behalf of the Metropolitan Museum. At that time the Metropolitan's trustees licensed Gorham as "the sole representative of the Museum for the manufacture and sale of such reproductions on a royalty basis," with the stipulation that samples would be submitted for approval and stamped with the mark of the manufacturer.⁵ Gorham's chief designer spent the summer of 1952 at the Museum, examining and measuring the selected pieces in order to create the necessary templates. The eleven replicas were illustrated in the booklet *Reproductions of Early American Silver* (1954), each plate accompanied by a historical text.⁶

Notes

1. Compare, for example, the Metropolitan's other dram cup by Jacob Boelen, acc. no. 33.120.218.

2. One by Benjamin Wynkoop is in the Museum's collection (acc. no. 33.120.219). See also a dram cup by Henricus Boelen (1697–1755) illustrated in *Antiques* 52 (August 1947), p. 128, and one by Jacobus Vander Spiegel (1668–1708) in Quimby 1995, cat. no. 279.

3. MMA American Wing curatorial files.

4. Garetta Johnson H. Reboul to Marshall Davidson, August 3, 1939; MMA American Wing curatorial files. See also Benjamin F. Thompson and Charles J. Werner, *History of Long Island: From Its Discovery and Settlement to the Present Time* (New York: R. H. Dodd, 1918), vol. 1, p. 351.

5. See Kellerman 1996, p. 39.

6. MMA 1954b.



20 · Two-Handled Bowl

Two-handled bowls chased into six equal panels are a form specific to early New York silver. They derive stylistically from both English and northern European sources, with deeper roots in Italian Renaissance design.¹ Dutch bowls of this type are usually divided into eight lobes, often with horizontal handles and a tall central foot. Contemporary English bowls, although not customarily of this form, display the C-curve handles and short stepped foot favored by New York makers. The fashion for caryatid-ornamented handles, described in the eighteenth century as “two cast Ears, with Heads upon them,” also dates back to sixteenth-century sources (see cat. no. 21, note 3).²

While their design represents a crossbreeding of international influences, their intended function closely followed Dutch practice. *Brandewijn-kommen*, or brandywine bowls, were used ceremonially at weddings, funerals, and particularly at the *kindermaal*, where women gathered with their neighbors to welcome a newborn child. Filled with raisins and brandy, the bowl was circulated among the assembled guests, who served themselves with a silver spoon. American production of brandywine bowls attests to the persistence of traditional Dutch customs in colonial New York.

The beautifully engraved feather mantling on the present bowl fits neatly around a stylized fleur-de-lis on one of the six panels. According to family

Jesse Kip (bapt. 1660–1722)
New York, 1690–1710

Gift of Mr. and Mrs. William A. Moore, 1923
(23.80.17)

H: 4¹/₁₆ in. (12.5 cm); W: 11¹⁵/₁₆ in. (30.3 cm);
Diam. lip: 8³/₁₆ in. (21.7 cm); Diam. foot: 4¹/₈ in.
(10.5 cm); WT: 20 oz. 6 dwt. (632.7 g)

MARKS



Marked on underside: I K in square (Waters
2000, vol. 1, p. 150)

INSCRIPTIONS

Engraved on body in shaded lettering:
* S * / T * A

CONSTRUCTION/CONDITION NOTES

The handle to the left of the engraving is repaired at its lower scroll and resoldered at top and bottom. There is minor scratching overall.

PROVENANCE

Matthew (ca. 1664–1702) and Catherine van Schaick (ca. 1670–1702) Clarkson; by descent to Emilie Vallete Clarkson (Mrs. William A. Moore; 1863–1946); gift to The Metropolitan Museum of Art, 1923.

EXHIBITION HISTORY

New York 1931–32, fig. 31; New York 1962–63, cat. no. 43; Bordeaux 1981, cat. no. 205; Albany 1986, not in cat.

PUBLICATION HISTORY

Cornelius 1923, p. 139, illus.; *New York Herald* 1923, p. 8; *New-York Tribune* 1923, p. 8; *World* 1923, p. 7; Avery 1930b, p. 124, fig. 9; Phillips 1943, p. 21, fig. 6; Thorn 1949, p. 161; Pearce 1961, p. 344, no. 6; Quimby 1995, p. 259 (mention); Kenny and Gronning 2009, p. 21.

tradition the initials S over T A belonged to a member of the van Schaick family. Catherine van Schaick (ca. 1670–1702) married Matthew Clarkson (ca. 1664–1702) in 1692, and the bowl descended to their son David (1694–1751), to his son David Jr. (1726–1782), and eventually to Emilie Vallete Clarkson (1863–1946), who married William A. Moore (1861–1922) in 1901. In 1923 the Moores presented their extensive family collection, largely of decorative arts, to the Metropolitan Museum. In a memoir written at the time of the gift Mrs. Moore described the survival of the Clarkson silver, which remained in the family home during the British invasion: “The Hessian troops, under the command of General de Heister were sent to Flatbush, and amused themselves rifling the home of David Clarkson. . . . Fortunately, though the house and furniture suffered much damage, a large amount of silver plate buried on the premises, was not discovered. A trusty slave, named Caesar, had found a secure place for it, and his integrity thus preserved for the later generations of the family, treasures of no little value.”³

Announcing the Moores’ gift in the Museum’s *Bulletin*, curator Charles Cornelius reserved special praise for this bowl: “No single article surpasses in beauty or rarity the superb two-handled bowl dating from the last quarter of the seventeenth century.”⁴ The name of its maker, however, remained unknown until twenty years later, when the silver scholar John Marshall Phillips discovered a land deed identifying one Jesse Kip as a goldsmith.⁵ Genealogical research revealed that Kip “was a balanced combination of Dutch and French Protestant ancestry.” Phillips also noted Kip’s use of the fleur-de-lis motif, both on this bowl and on a tankard of 1692, possibly reflecting his maternal French lineage. A smaller bowl marked by Kip, with a chased floral design on its underside and more pronounced caryatid handles, is thought to have been presented as a horse-racing trophy in 1699; it is now in the Henry Ford Museum in Dearborn, Michigan.⁶

Notes

1. Dutch, Scandinavian, and German prototypes have all been suggested; see Wenham 1949, p. 14; Pearce 1961, pp. 341–43; Blaauwen 1979, p. 370; and Blackburn et al. 1988, p. 278.
2. *The New-York Gazette*, October 1–8, 1733; cited in Gottesman 1938, p. 31.
3. “Sketch of the Clarkson Family”; MMA American Wing curatorial files.
4. Cornelius 1923, p. 139.
5. Phillips 1943, pp. 19–21. On Kip, see Waters 2000, vol. 1, pp. 149–50.
6. See Shelley 1958, p. 175, figs. 8, 9.



21 · Two-Handled Bowl

Baroque flowers, caryatid handles, and a geometric die-stamped foot band ornament this classic six-paneled bowl, which is at once sumptuous and quietly dignified. The boldly rendered tulips, chased in repoussé and surrounded by scrolled pricking, probably derive from botanical prints and resemble the high-relief flowers seen on late-seventeenth-century Dutch bowls.¹ In their exuberance and attention to detail they also recall Dutch mannerist silver of a generation earlier.²

The cast caryatid handles take inspiration from the grotesque imagery popular with sixteenth-century mannerist architects and designers in Italy and northern Europe.³ Handles of nearly identical C-curve form, featuring a female head with topknot and stylized bust amid a series of dotted beads, appear on English covered cups of the 1660s, which are usually pear-shaped and chased with loosely drawn flowers or animals. The pairing of luxuriant flowers with more traditional English handles distinguishes these Restoration-era cups from contemporary Dutch models.⁴ Boston silversmith John Coney applied similar handles to late-seventeenth-century pear-shaped cups,⁵ and examples made in New York, ornamented with engraved armorials rather than floral chasing, are also found with caryatid handles.⁶ The circular foot band on the present bowl recalls the ubiquitous die-stamped bands of ovolo, X-form, or diamond patterning that adorn a variety of sixteenth-century English vessels and occasionally occur on New York teapots (see cat. no. 65), two-handled bowls, and beakers. More customary on American two-handled bowls, however, are plain or molded feet.

Cornelius Kierstede, the maker of this two-handled bowl, may have trained with one of his uncles, the silversmiths Benjamin and Jesse Kip (see cat. no. 20).⁷ His most elaborate work dates from about 1696 to 1710, the years he spent

Cornelius Kierstede (1674–ca. 1757)
New York, 1700–1710

Samuel D. Lee Fund, 1938 (38.63)

H: 5 $\frac{5}{8}$ in. (13.7 cm); W: 13 $\frac{13}{16}$ in. (35.1 cm);
Diam. lip: 9 $\frac{1}{16}$ in. (24.6 cm); Diam. foot: 4 $\frac{1}{16}$ in.
(12.2 cm); WT: 25 oz. 18 dwt. (806.9 g)

MARKS



Marked twice on body to left of each handle near rim: CK in rectangle (Waters 2000, vol. 1, p. 144)

INSCRIPTIONS

Engraved on body near rim in shaded roman:
q / T * V

CONSTRUCTION/CONDITION NOTES

The foot consists of a plain circular ring with an applied stamped band of alternating lozenges and vertical bars and a plain applied flange below. The handle to the right of the monogram appears to have been resoldered to the body. There is minor abrasion along the rim.

PROVENANCE

Theunis Jacobsen (ca. 1662–ca. 1743) and Vroutje Janse Haring (b. 1663) Quick; [Robert Ensko, New York]; sold to The Metropolitan Museum of Art, 1938.

EXHIBITION HISTORY

Chicago 1949, cat. no. 185, illus.; Kansas City 1950, no cat.; Minneapolis 1956, cat. no. 43, illus.; Richmond 1960, cat. no. 178, illus.; London 1960, cat. no. 98; New York 1962–63, cat. no. 27, pl. XIV; New York 1976–77, cat. no. 2, illus.; New York–Pittsburgh 1988–89, p. 69, fig. 74; Minneapolis–Pittsburgh 1989–90 (shown only in Minneapolis), cat. no. 57, illus., p. 138.

PUBLICATION HISTORY

Davidson 1938, pp. 227–28, illus.; Huntley 1938, p. 5, illus.; *New York Sun* 1938, p. 9, illus.; Quick 1942, pp. 23–24, illus.; *Antiques* 1946a, p. 248, fig. 3; Phillips 1947, p. 22, fig. 1; Ensko 1948, p. 51, illus.; Phillips 1948, p. 415, illus.; Thorn 1949, p. 155; Wenham 1949, pp. 14, 182–83, fig. 10; Buhler 1950, pp. 29–30, illus. p. 24; Stow 1950, fig. 10; Powel 1954, p. 212, illus.; Andrus 1955a, no. 3; Rogers 1959, p. 326, pl. 134; Pearce 1961, p. 345, no. XIV; Wright et al. 1966, p. 326, pl. 243; Comstock 1969, p. 134, fig. 17; Glaze 1969, pp. 190–91, pl. 1; Hood 1971, pp. 33–34, fig. 11; Cooper 1980, pp. 165, 168, 171, fig. 187; McNab 1981, pp. 60–61, pl. 45; MMA 1983, p. 34, pl. 2; Safford 1983, pp. 14–15, figs. 12, 13; Davidson and Stillinger 1985, fig. 316; Johnston 1988, pp. 1370, 1374, pl. I; Conforti and Kohls 1989, pp. 839–40, pl. V; Ensko 1989, p. 453, illus.; Truman 1993, p. 129, illus.; MMA 2001, pp. 110–11, fig. 83; Wahlberg 2008, pp. 206–7, illus.; Solis-Cohen 2009, p. 24B; Wees 2009, p. 142, fig. 1; Hofer et al. 2011, p. 61; Wees and Harvey 2012, pp. 217–18, fig. 2.

in New York City before relocating to New Haven, Connecticut. The quality and sophistication of the Museum's bowl attest to Kierstede's early talents. His objects from that period often display the skillful blending of Dutch and English prototypes, or even the wholesale adoption of English fashion, as in the two-handled, acanthus-chased cup with reversible footed cover, now in the Art Institute of Chicago.⁸ A later bowl with less precisely drawn flowers was presented to Thomas Darling, a Yale University tutor, upon his retirement in 1745.⁹ The Darling bowl is also six-paneled and liberally decorated with chased and pricked tulips. Closest in design to the present example is an enormous six-paneled bowl with cast dolphin handles, also by Kierstede, that descended in the family of Commodore Joshua Loring (1716–1781) of Boston.¹⁰ Possibly the largest piece of eighteenth-century American silver known, the Loring bowl weighs 66 ounces 8 pennyweights and measures more than 17 inches from handle to handle. The foot rim resembles that on the Metropolitan's bowl, and the six curved panels are similarly chased with shaped cartouches enclosing repoussé floral sprays.

The initials *q/T*V*, engraved just below the rim of the Metropolitan's bowl, are those of Theunis and Vrutje Quick. Theunis Jacobsen Quick (ca. 1662–ca. 1743), son of Jacob Theuniszen and Neeltje Cornelis Quick, married Vrutje Janse Haring (b. 1663) on December 1, 1689, in the Dutch Reformed Church in New Amsterdam. A native of Albany, Theunis apparently moved after his



marriage to New York City, where he became a freeman in 1695 and joined the New York Dutch Church in 1705. The couple had nine children, six of whom are mentioned in Theunis's will. Also in his will, dated April 25, 1739, and proved November 1, 1743, he identifies himself as a baker, the same occupation in which his father had been engaged.¹¹ From 1678 to 1694 New York held the monopoly on the grinding and packing of flour for export to the West Indies.¹² This economic privilege would have made baking a lucrative profession and could help to explain Theunis Quick's prosperity. The inventory of his real and personal estate, taken in 1743, totaled £1352 16s., a sum comparable to more than \$100,000 today.¹³ "Sundry Household goods" amounting to £46 17s. are noted in the inventory, but there is no specific mention of plate.¹⁴

Notes

1. Compare, for example, a brandy bowl dated 1681/82 marked by Arent Hamminck (act. 1668–84) of Groningen, illustrated in Blaauwen 1979, cat. no. 85, and in Minneapolis–Pittsburgh 1989–90, cat. no. 59. See also a paneled dish by the Dutch silversmith Claes Baerd, Friesland, 1681, in Frederiks 1952–61, vol. 1, no. 290.
2. See Blaauwen 1979, cat. nos. 65 and 66.
3. See Glanville 1987, p. 228, and Hernmarck 1977, vol. 2, pl. 4. For the use of grotesque ornament on American silver, see Boston 1982, vol. 3, pp. 370–79.
4. For comparable English examples, see Hackenbroch 1969, cat. no. 49; Harris 1969, p. 217; and Oman 1970, pl. 13b.
5. See Buhler 1972, vol. 1, cat. no. 34, and Buhler and Hood 1970, vol. 1, cat. no. 22.
6. See Buhler and Hood 1970, vol. 2, cat. no. 572, and Barter et al. 1998, cat. no. 1.
7. For biographical information on Kierstede, see Waters 2000, vol. 1, pp. 142–48.
8. This cup is engraved with the Van Cortlandt arms; see Blackburn et al. 1988, cat. no. 312, and Barter et al. 1998, cat. no. 2.
9. Buhler and Hood 1970, vol. 1, cat. no. 329.
10. Sold at Sotheby's, New York, on January 22, 2010 (lot 443), this bowl set an auction record for a piece of American silver.
11. For biographical information, see Quick 1942, pp. 11–12, 22–26. The transcription of Theunis Quick's will is preserved in *Abstracts of Wills on File in the Surrogate's Office, City of New York*, vol. 3, 1730–1744 (New York: New-York Historical Society, 1895), p. 412 (liber 15, p. 137).
12. Still 1994, pp. 18–19.
13. This calculation is based on the value of New York colonial currency, as determined in McCusker 2001, p. 34.
14. Theunis Quick's inventory is available on microfilm at the New-York Historical Society Library.



22 · Two-Handled Cup

William Cowell Sr. (1682/83–1736)

Boston, 1705–15

Dodge Fund, 1945 (45.17)

H: 4½ in. (10.5 cm); W: 6¾ in. (17.1 cm);

Diam. lip: 4½ in. (10.5 cm); Diam. foot:

2¾ in. (6 cm); WT: 9 oz. 16 dwt. (304.8 g)

MARKS



Marked on body: WC in oval (Kane 1998, p. 349, mark A)

INSCRIPTIONS

Engraved on underside in shaded roman: E•A

CONSTRUCTION/CONDITION NOTES

There is minor wear inside the cup, and the mark is quite worn.

PROVENANCE

By probable descent in the Mather family to Jeannie Porter Steele Robinson Smith (1858–1945); (Parke-Bernet Galleries, New York,

Several related two-handled cups marked by William Cowell Sr. survive; both domestic and ecclesiastic examples are known. Most have an additional band of spiral gadrooning below the lip.¹ The handles on all of these cups appear to be cast from the same mold, which is ornamented with beading on the shoulders and just above the scrolled terminals. Particularly attractive is the contrast of the smooth upper body with the dense area of convex and concave fluting below. These vessels emulate late-seventeenth-century English cups that are fashioned with similar diagonal fluting and scrolled and beaded handles.² The mark stamped on the body of the present cup was formerly attributed to William Cross (b. 1658), a London-trained silversmith who worked briefly in Boston. It is now believed to be the earliest of Cowell's known marks.³

Described in the January 1945 Parke-Bernet auction catalogue as an “Important Silver Caudle Cup,” it was heralded as “the first of American origin to appear at public sale since 1931.”⁴ It appears to have descended in the Mather family of Dorchester, Massachusetts, whose members included the well-known Puritan ministers Increase Mather (1639–1723) and his son Cotton Mather (1663–1728). Although the catalogue note suggests that early members of the family may originally have owned the cup, the authors allow that “more definite



evidence of ownership can be postulated” for later generations. The cup was sold from the collection of Jeannie (also Jennie or Jeanie) Porter Steele Robinson Smith (1858–1945), widow of lawyer Charles Robinson Smith of New York City and Stockbridge, Massachusetts, and the daughter of Elizabeth Wadsworth Harris Steele, whose mother, Mary Ann Mather Harris, was the daughter of Elias Mather (1776–1843). The cup was purchased at auction by curator Joseph Downs, who later speculated that the initials E·A engraved on the underside were probably those of Elizabeth Atherton (bapt. 1683), niece of the Elizabeth Atherton who had married Increase Mather’s brother Timothy.⁵ No documentation, however, survives to confirm a provenance in the Atherton family.

January 13, 1945, lot 495); purchased by The Metropolitan Museum of Art, 1945.

EXHIBITION HISTORY

Chicago 1949, p. 91, cat. no. 159.

PUBLICATION HISTORY

Downs 1947, p. 186, illus.; Andrus 1955a, pl. 14; Glaze 1969, p. 189, fig. 1; Buhler and Hood 1970, vol. 1, p. 84; Kane 1998, p. 351.

Notes

1. Compare, for example, Buhler and Hood 1970, vol. 1, cat. no. 88, and Puig et al. 1989, cat. no. 183.
2. See, for example, Alcorn 2000, cat. no. 1, and Hartop 2007, cat. no. 45.
3. See Buhler 1972, vol. 1, p. 123; Puig et al. 1989, p. 223; and Kane 1998, pp. 350, 357. When sold at Parke-Bernet, New York, on January 13, 1945, the present cup was identified as the work of “Wm. Cross, Boston, Mass.”
4. Parke-Bernet Galleries, New York, sale cat., January 13, 1945, lot 495.
5. Downs 1947, p. 186. Jeannie Porter Steele Robinson was a descendant of Timothy and Elizabeth Atherton Mather. Her great-grandfather Elias Mather was the great-grandson of Samuel Mather (1683/84–1725), who was Timothy and Elizabeth Atherton Mather’s grandson.



23 · Beaker

Jurian Blanck Jr. (bapt. 1645–ca. 1714/15)
New York, ca. 1683

Jointly owned by The Metropolitan Museum
of Art and The Reformed Protestant Dutch
Church, Kingston, N.Y., 1933 (33.120.621)

H: 7⁷/₁₆ in. (18.3 cm); Diam. lip: 4⁷/₁₆ in.
(11.7 cm); Diam. base: 3⁷/₁₆ in. (8.7 cm);
WT: 17 oz. 11 dwt. (546 g)

MARKS



Marked on underside: JB in shaped surround
(Ensko 1989, p. 278, and Waters 2000, vol. 1,
p. 111)

INSCRIPTIONS

Engraved in script within strapwork: Een tecken
van liefden en waerhyt tot de Kercke aen
Kinstoun A°1683

Tall cylindrical beakers with slightly flared lips saw strictly domestic use in the Netherlands prior to the Protestant Reformation of the sixteenth century. From that time forward the beaker became the standard vessel for communion cups in the Dutch Reformed Church, replacing the traditional Catholic chalice.¹ Beakers were used as well in New Netherland, where the Dutch Reformed Church became the official church in the earliest days of settlement. Decoration on Dutch beakers generally follows an established formula: the flared lip is engraved with interlaced bands filled with stylized flowers and foliage and the body with floral, figural, or architectural imagery.² A common iconographic theme features allegorical representations of Faith, Hope, and Charity (see following page). Faith is represented by a woman holding a cross; Hope, by the figure of a woman with a bird and/or an anchor; and Charity, by a bare-breasted woman suckling a baby or with one or more children at her knees.³ The present beaker exemplifies the New York version of the familiar Dutch model. Although its depictions of the three Virtues are modestly drawn, there is an attempt to retain a Dutch



flavor, for instance the stepped gabled roof in the image of Charity (above right).⁴ So enduring was the tradition for these beakers that they continued to be made in New York into the 1730s.⁵

Dutch beakers owned by American churches were sometimes copied by local silversmiths.⁶ A Haarlem-made beaker dated 1660, for example, is preserved in the collection of the First Reformed Church of Albany, New York. It is handsomely engraved with images of Faith, Hope, and Charity and with cherubs, grotesque masks, birds, and pendant clusters of fruit. Eighteen years later the church commissioned Albany-born silversmith Ahasuerus Hendricks (ca. 1655–1730) to produce a second beaker, designed and engraved to match.⁷ In his monumental volume *The Old Silver of American Churches*, published in 1913, E. Alfred Jones catalogued eleven beakers wrought by American silversmiths copying Dutch models, and several more have since been identified.⁸ Among the closest in design to the Metropolitan’s beaker is a pair belonging to Old First, the Dutch Reformed Church of Brooklyn, New York, one of which bears the maker’s mark of Jurian Blanck Jr. The second of the pair, although unmarked, was probably made in Blanck’s workshop as well. The Brooklyn beakers are also engraved with interlaced strapwork filled with flowers and leaves that cascade down the body and with three circular medallions enclosing images of Faith, Hope, and Charity.⁹

The maker’s mark on the Metropolitan’s beaker was formerly attributed to Jacob Boelen, whose mark, IB, uses different lettering and a differently shaped surround (see cat. no. 65). In an article published in *The New York Sun* on October 5, 1940, the author, Helen Burr Smith, wrote that the Brooklyn beakers had been donated to the Dutch church in 1684 by Maria Baddia (or Badye), mother-in-law of “goldsmith” Jurian Blanck Jr., who had married her daughter at the church in 1673.¹⁰ After examining the beakers and reviewing Blanck’s biography (three of his children had been baptized at the church), she concluded that the IB mark must be his. Among the extant objects bearing this same mark, in addition to the Metropolitan’s beaker and one of the pair in Brooklyn, is a domestic beaker now owned by the Yale University Art Gallery.¹¹

The present beaker is engraved with a Dutch inscription that translates: “Given as a token of devotion and loyalty to the Church in Kingston 1683.” According to a published account it was purchased for the church by several members of its consistory and was used regularly until 1916, when the church adopted the individual communion cup.¹² Among the members of the consistory who

CONSTRUCTION/CONDITION NOTES

A modern silver liner has been soldered inside the beaker. There are several minor dents on the body and evidence of heat exposure on the underside. There is also a semicircular repair on the underside near the foot rim. Scribe dots used to center the engraved strapwork are still visible.

PROVENANCE

The Reformed Protestant Dutch Church, Kingston, New York, ca. 1683–1922; gift to Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933; jointly owned by The Metropolitan Museum of Art and The Reformed Protestant Dutch Church, Kingston, New York.

EXHIBITION HISTORY

New York 1911, p. 16, no. 26; New York 1931–32, p. 7, fig. 20; New York 1949–50, no cat., checklist no. 40.

PUBLICATION HISTORY

Buck 1903, pp. 168–69; Jones 1913, p. 235, pl. 81; MMA 1925, pp. 50–51, illus.; Avery 1930a, pp. 132–33, fig. 7; Avery 1930b, p. 124, fig. 8; Halsey and Cornelius 1932, p. 51, fig. 28; *New York Sun* 1940; *Antiques* 1947a, p. 60; Andrus 1955a, pl. 7; McNab 1981, p. 51, fig. 35; Safford 1983, pp. 16–17, figs. 14, 15; Davidson and Stillinger 1985, p. 204, fig. 317.

contributed to its purchase was one Theunis Jacobsen Klaarwater (1624–1715), a distant relative of Judge Alphonso T. Clearwater. Born in West Point, New York, and raised in Kingston, Judge Clearwater descended from both Dutch and Huguenot forebears and took great pride in his lineage. A member himself of the First Dutch Church in Kingston, Clearwater negotiated in 1922 to acquire this beaker and its mate (cat. no. 24), to be exhibited at the Metropolitan with other silver from his collection.¹³ His satisfaction in doing so is evident in a letter dated October 9, 1922, to curator Charles Over Cornelius, where he describes the beakers as “two of the greatest prizes I have secured” and “a most valuable addition to my collection.”¹⁴ In a subsequent letter he adds that “Washington, Governor George Clinton, Presidents Van Buren, Grant, Arthur and Roosevelt, General Sherman and General Howard, and eight Governors of the State of New York drank from them when they were used as common communion cup at our communion services. Seven generations of my ancestors also used them, and they possess to me, therefore, a deep personal as well as historic interest.”¹⁵

More than two hundred years of continual use took its toll on the Blanck beaker, necessitating the insertion of a silver liner.¹⁶

Notes

1. Jones 1913, p. xxi. Beakers continued to serve as domestic vessels, particularly in Catholic regions of the Netherlands; see Frederiks 1952–61, vol. 2, pp. ix–x.
2. Jones 1913, pp. xxii–xxiii. Numerous examples of engraved Dutch beakers are illustrated in Frederiks 1952–61; see vols. 2 and 3, *passim*. Beakers of this type frequently appear in still-life paintings by artists such as Peter Claesz (1596/97–1660) and Willem Claesz Heda (1594–1680).
3. See, for example, Frederiks 1952–61, vol. 3, pls. 167, 264, 291, and 292. Although contemporary emblem books such as Cesare Ripa’s *Iconologia* (Amsterdam, 1644) are often suggested as the source for such engravings, the present examples are far too generic to indicate a direct print source. Furthermore, imagery for Faith, Hope, and Charity appears routinely in prints, on tombs, furniture, and elsewhere. Continental and English silver vessels also served as models for American silversmiths. I am most grateful to Metropolitan Museum curators Walter Liedtke and Nadine Orenstein for their guidance on this topic. One documented instance of a New York silversmith using a printed design source for the decoration on a pair of church beakers is discussed in Edna Donnell, “A XVII Century New York Silver Beaker with Decoration from a Dutch Pattern Book,” *The Metropolitan Museum of Art Bulletin* 33, no. 2 (February 1938), pp. 47–50.
4. The engraving on Dutch beakers tends to be much more elaborate. Compare, for example, Frederiks 1952–61, vol. 3, pls. 95, 156, 167, and 291.
5. See John Marshall Phillips, “Masterpieces in American Silver in Public Collections: Part III, Ecclesiastical Silver,” *Antiques* 55 (April 1949), p. 281. See also New York 2009–10, p. 207.
6. Jones (1913, p. xxiii) notes seven Dutch beakers in American churches.
7. The Haarlem beaker was possibly made by Volkaert Symons Swaert; see Blackburn et al. 1988, cat. nos. 13, 14, and Jones 1913, p. xxiv. Hendricks was the stepfather of silversmith Gerrit Onckelbag (see cat. no. 9, note 1).
8. See Jones 1913, p. xxix, and New York 2009–10, p. 208 n. 7.
9. New York 2009–10, cat. no. 54.
10. Blanck is identified as a goldsmith in a record of the baptism of his daughter Elsje on February 22, 1643; see Houston 1987–88, p. 24 n. 9.
11. See Buhler and Hood 1970, vol. 2, cat. no. 548. For additional biography on Blanck, see Waters 2000, vol. 1, pp. 111–12.
12. MMA 1925, p. 51.
13. On October 6, 1922, the consistory of the First Dutch Church voted to present the two beakers to Judge Clearwater for safekeeping, “to be placed with his collection of antique Church silver in the Metropolitan Museum, New York.” After Clearwater’s death the consistory revisited the title to the beakers, resulting ultimately in joint ownership with the Museum; Archives, The Metropolitan Museum of Art.
14. MMA American Wing curatorial files.
15. Alphonso T. Clearwater to Charles Over Cornelius, November 10, 1922; MMA American Wing curatorial files. This claim is undocumented, but it is characteristic of Clearwater’s passionate interest in American history.
16. In a letter dated November 10, 1922, Clearwater wrote to Cornelius addressing the matter of the modern liner: “Yes, one of the beakers had been so rubbed and scoured by the strong arms of the Dutch maidens who looked after the communion silver of the First Dutch that it required strengthening.” Reproductions of the two beakers, made by Tiffany & Co., were acquired by the church in 1887; see letter from church archivist Dorothy A. Du Mond to Marcie McKee, American Wing, March 5, 1987; MMA American Wing curatorial files.



24 · Beaker

Twenty-eight years after the communion beaker marked by Jurian Blanck Jr. (cat. no. 23) was donated to the Dutch Reformed Church in Kingston, New York, the present beaker was made to match. The silversmith selected to undertake this commission was Benjamin Wynkoop, who had himself been baptized in the same church in 1675, although by 1711 he was living and working in New York City.¹ Wynkoop's father, Cornelius (ca. 1627–1676), also a silversmith, had been chosen as an elder of the church in 1671,² underscoring the family's close connection to the community.

The two beakers are nearly identical in form and dimensions, although the earlier one now outweighs its mate by about 5½ troy ounces. This discrepancy is the result of alterations to the Blanck beaker, which after generations of routine use required the insertion of a modern liner. Its highly burnished interior contrasts visibly with the lovely hammer marks visible inside the Wynkoop

Benjamin Wynkoop (bapt. 1675–1751)
New York, 1711

Jointly owned by The Metropolitan Museum of Art and The Reformed Protestant Dutch Church, Kingston, N.Y., 1933 (33.120.622)

H: 7¼ in. (18.4 cm); Diam. lip: 4½ in. (11.4 cm); Diam. base: 3⅞ in. (8.7 cm);
WT: 11 oz. 16 dwt. (367.5 g)

MARKS



Marked on underside: W + K / • B • in outlined heart-shaped surround (Belden 1980, p. 457, and Waters 2000, vol. 1, p. 222)



INSCRIPTIONS

Engraved in script within strapwork: Een teken van liefden en waarhydt Tot de Kercke van Kingston x x Ano 1711 21-November x

CONSTRUCTION/CONDITION NOTES

There are a few minor dents on the lower body. Scribe dots used to center the engraved strapwork are still visible.

PROVENANCE

The Reformed Protestant Dutch Church, Kingston, New York, 1711–1922; gift to Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933; jointly owned by The Metropolitan Museum of Art and The Reformed Protestant Dutch Church, Kingston, New York.

EXHIBITION HISTORY

New York 1911, p. 66, no. 139; New York 1931–32, p. 7, fig. 87.

PUBLICATION HISTORY

Buck 1903, p. 169, pl. facing p. 189; Jones 1913, p. 235, pl. 81; MMA 1925, p. 51; Jones 1928, p. 15, pl. 1, no. 4; Andrus 1955a, no. 7; Safford 1983, pp. 16–17, fig. 14.

example. Although the engraving on the Wynkoop beaker was obviously copied with great care from that on the Blanck original, close examination reveals minor differences in the delineation and shading of leaves, flowers, and trees and in the depiction of the three Virtues. The figures of Faith, Hope, and Charity on the Wynkoop beaker are more delicately modeled than those on the Blanck version, which are somewhat blockier, as, for example, the figure of the child to the left of the mother in the allegory of Charity (above right); on the Wynkoop beaker, he is leaner overall and has a much smaller head, as does his mother. The strapwork beneath the lip is engraved with a Dutch inscription that translates: “Given as a token of devotion and loyalty to the Church of Kingston 1711, November 21.” Both beakers were placed on loan to the Metropolitan Museum in 1922 by Alphonso T. Clearwater, who later bequeathed them to the Museum.

Notes

1. Waters 2000, vol. 1, p. 221.
2. Richard Wynkoop, *Wynkoop Genealogy in the United States of America*, 3rd ed. (New York: The Knickerbocker Press, 1904), p. 13.



25 · Pair of Beakers

Small-sized beakers with flared lips and applied base moldings figure frequently in the communion vessels owned by early New England churches. In the absence of a priest to administer the sacrament, congregants could easily pass these small cylindrical cups among themselves during the communion service.¹ The grace and simplicity of early American church silver have long been admired by collectors, who also value its documented provenance.² The present beakers, for example, remained the property of the First Parish Church of Sandwich, Massachusetts, for nearly two hundred years, and the name of their donor and date of his gift are clearly inscribed. Shearjashub Bourne (1643–1718/19), whose cash bequest to the church is commemorated in the engraved inscription, was the son of English immigrant Richard Bourne and his wife, Bathsheba, née Hallett. Shearjashub, a missionary, purchased land for the Marshpee Indians and lived with them in the territory that he procured, conducting a lucrative trade in fish and animal pelts. He also served as a representative to the General Court of Plymouth Colony. He and his wife, Bathsheba, née Skiff (1648–1714), are buried in the old town burial ground in Sandwich. His headstone reads:

HERE LYETH Ye BODY OF SHEARJASHUB BOURN ESQ'R WHO DEPARTED THIS LIFE
MARCH Ye 7th 1718/19 IN THE 76 YEAR OF HIS AGE / HE WAS A VIRTUOUS RIGHTEOUS

Moody Russell (1694–1761)

Barnstable, Massachusetts, ca. 1719

The Sylmaris Collection, Gift of George Coe Graves, 1928 (28.131.1, .2)

[.1] H: 4 $\frac{1}{16}$ in. (10.3 cm); Diam. lip: 3 $\frac{3}{16}$ in. (9 cm); Diam. base: 2 $\frac{1}{16}$ in. (6.7 cm); WT: 5 oz. 13 dwt. (175.3 g)

[.2] H: 4 $\frac{1}{16}$ in. (10.3 cm); Diam. lip: 3 $\frac{3}{16}$ in. (9 cm); Diam. base: 2 $\frac{1}{16}$ in. (6.8 cm); WT: 5 oz. 11 dwt. (172.1 g)

MARKS



Each beaker is marked on body at lip: MR in rectangle (Kane 1998, p. 873, mark B)

INSCRIPTIONS

[.1] Engraved on body: The gift of Shearjashub Bourn Esq: / to the Church of Sandwich 1719 ~

[.2] Engraved on body: The gift of Shearjashub Bourn Esq: / to the Church att Sandwich 1719

CONSTRUCTION/CONDITION NOTES

[.1] Hammer marks are visible on the interior of the beaker, as are horizontal scribe lines for the engraved inscription.

[.2] There are a few minor dents on the lower body. Horizontal scribe lines for the engraved inscription are still visible.

PROVENANCE

First Parish Church, Sandwich, Massachusetts; George Coe Graves (1873–1932);⁶ gift to The Metropolitan Museum of Art, 1928.

EXHIBITION HISTORY

Sandwich 1994, cat. no. 118 [.1].

PUBLICATION HISTORY

Jones 1913, p. 439, pl. 129; Bigelow 1917, p. 390; Ralston 1928, pp. 204–5, illus.; Avery 1930b, p. 123, fig. 5 [.2]; Andrus 1955a, no. 15; Kauffman 1969, p. 79, illus.; Kane 1998, p. 874; Wentworth 2001, unpaginated.

& MERCIFUL MAN AND A GREAT FRIEND TO YE INDIANS PRECIOUS IN YE SIGHT OF YE LORD IS YE DEATH OF THIS SAINT.³

Bourne left a bequest of £8 to the church in Sandwich, with which it commissioned these two silver beakers from a local craftsman, Moody Russell. The Barnstable-born Russell probably trained in Boston with his uncle, silversmith Edward Winslow. After completing his apprenticeship he returned to Barnstable, where he received several commissions for church silver, as well as for domestic wares.⁴ In addition to this pair of beakers he made similar vessels for churches in East and West Barnstable, as well as for the Church of Christ in Truro. The present beakers also served as models for four additional beakers made in 1821 by Boston silversmith Lewis Cary (1798–1834) for the Church in Sandwich.⁵

Nearly identical in every way, the Russell beakers can be differentiated by a charming instance of human error. Engraved on the faint horizontal scribe lines still visible below the lips is the inscription, “The gift of Shearjashub Bourn Esq^r: / to the Church att Sandwich 1719.” On one of the beakers, however, the “att” must have been inadvertently omitted and was subsequently inserted above the line, with the assistance of a caret.

Notes

1. Jones (1913, pp. xix and xxvii–xxviii) catalogues more than four hundred such beakers.
2. See Ralston 1928, p. 204. On New England communion silver and its relation to Puritan values, see Ward 1988 and Peterson 2001.
3. For biographical details, see Jones 1913, p. 439; William Richard Cutter, *New England Families Genealogical and Memorial*, ser. 3, vol. 2 (New York: Lewis Historical Publishing Company, 1915), p. 683; and Hannah Smith Bourne Dykes, *History of Richard Bourne and Some of His Descendants* (Cleveland, Ohio: Privately printed by B. F. Bourne, 1919), pp. 4, 16.
4. Russell’s family connections in Barnstable would have helped gain him the patronage of local churches and citizens; Kane 1998, p. 873; see also Robert McCulloch and Alice Beale, “Silversmiths of Barnstable, Massachusetts,” *Antiques* 84 (July 1963), p. 72, and Sandwich 1994, pp. 109, 161.
5. Kane 1998, p. 873. For one of the Truro beakers, see MMA acc. no. 33.120.120. For the Cary beakers, see Jones 1913, p. 439, pl. 129.
6. George Coe Graves was a very private philanthropist and a generous donor to the Metropolitan Museum. He styled his gift the Sylmaris Collection, in honor of his country house in Osterville, Massachusetts, where much of his collection was housed; see Heckscher 1985, p. 30.



26 · Pair of Beakers

This handsome pair of beakers was supplied by maker Cary Dunn to accompany a similarly engraved tankard. The set descended in the Livingston–Tillotson family. For a complete history, see cat. no. 17.

Cary Dunn (active ca. 1765–1796)
New York, ca. 1770

Gift of Miss Marie L. Tillotson, 1913
(13.197.2, .3)

[.2] H: 3 $\frac{3}{16}$ in. (9.2 cm); Diam. lip: 3 $\frac{7}{16}$ in.
(8.7 cm); Diam. base: 3 $\frac{3}{16}$ in. (9.2 cm);
WT: 5 oz. 14 dwt. (177.6 g)

[.3] H: 3 $\frac{3}{16}$ in. (9.2 cm); Diam. lip: 3 $\frac{1}{2}$ in.
(8.9 cm); Diam. base: 3 $\frac{3}{16}$ in. (9.2 cm);
WT: 5 oz. 17 dwt. (181.2 g)

MARKS



Marked on underside: C•DUNN / N•YORK in rectangles (Belden 1980, p. 146, mark a)

INSCRIPTIONS

Engraved on body in interlaced script: RLM
within crossed branches

CONSTRUCTION/CONDITION NOTES

[.2] There is a small dent on the underside of
the foot.

[.3] Two minor dents are sustained on the
underside of the foot.

PROVENANCE

By descent in the Livingston–Tillotson family to
Marie Louise Tillotson (1828–1911); gift to The
Metropolitan Museum of Art, 1913.

PUBLICATION HISTORY

MMA 1913c, p. 275.



27 · Set of Three Beakers

Myer Myers (1723–1795)

New York, 1770–90

Gift of Mr. and Mrs. Louis E. McFadden, 1980
(1980.501.1–3)

[.1] H: 4 in. (10.2 cm); Diam. lip: $3\frac{3}{16}$ in.
(8.1 cm); Diam. base: $2\frac{1}{2}$ in. (6.4 cm);

WT: 5 oz. 10 dwt. (171.3 g)

[.2] H: 4 in. (10.2 cm); Diam. lip: $3\frac{3}{8}$ in.
(7.9 cm); Diam. base: $2\frac{1}{2}$ in. (6.4 cm);

WT: 5 oz. 8 dwt. (167.7 g)

[.3] H: 4 in. (10.2 cm); Diam. lip: $3\frac{3}{8}$ in.
(7.9 cm); Diam. base: $2\frac{1}{2}$ in. (6.4 cm);

WT: 5 oz. 9 dwt. (170 g)

MARKS



[.1–.3] Marked on underside in script: Myers in
shaped surround (Belden 1980, p. 311, mark a)

INSCRIPTIONS

[.1–.3] Engraved on underside in shaded
roman: M / IR

[.1] Scratched lightly in script on underside: SM

These small beakers, with two incised lines below the lips and applied molded foot rings, were originally part of a set of six.¹ Plain domestic beakers of this type, especially popular during the last quarter of the eighteenth century, were often made in pairs or in sets of six or more.² As documented by the block initials M / IR engraved on the undersides, the set was made for Isaac (1742–1818) and Reyna Levy (1753–1824) Moses, possibly at the time of their marriage on August 8, 1770.³ Reyna was the daughter of Myer Myers's sister Sloe and her husband, Hayman Levy, a merchant. Isaac Moses was born in Germany and immigrated to New York around 1761, becoming a naturalized citizen ten years later. He was a staunch supporter of the patriots' cause during the Revolutionary War, as were most American Jews.⁴ Moses became a highly successful businessman, involved both in international trade and in privateering. Along with Myer Myers, he was an active member of Congregation Shearith Israel in New York; both men served as elders of the synagogue. A portrait of Moses, painted around 1815 by John Wesley Jarvis, is now in the collection of the Museum of the City of New York (see following page).⁵

The six beakers descended to Isaac and Reyna Moses's son Solomon (1774–1857), whose initials, SM, are scratched on four of them. At least part of the set



John Wesley Jarvis (1780–1840), *Isaac Moses*, ca. 1815. Oil on canvas, 30¼ x 24⅞ in. (76.8 x 62.5 cm). Museum of the City of New York, Presented by a Group of Friends of the Museum (34.365)

was next owned by Solomon's son Isaac (1807–1847), who passed them on to his nephew Lionel Moses (1825–1895). According to a later inscription on one of the beakers, they then descended to Lionel's son Lionel Moses Jr. (1870–1931).⁶ An architect long associated with the firm of McKim, Mead, and White, Lionel Moses Jr. specialized in his later years in designing country homes. The Metropolitan beakers were acquired from him by Josephine Ettlinger McFadden (d. 1932), for whom he built a house.⁷ Mrs. McFadden's son and daughter-in-law, Louis Ettlinger McFadden and Ruth Neilson McFadden, presented them to the Museum in 1980.

Notes

1. Two of the original six beakers are now at Winterthur, and one is in a private collection; see *New Haven–Los Angeles–Winterthur 2001–2*, cat. nos. 88, 89. See also Quimby 1995, cat. no. 233a, b.
2. See Fales 1970, p. 44, and Rosenbaum 1954, p. 101.
3. Barquist notes that their utilitarian nature makes them difficult to date precisely. The mark struck on the undersides was used by Myers between about 1765 and 1795; see *New Haven–Los Angeles–Winterthur 2001–2*, cat. nos. 88–90 and pp. 256–57. However, since Myers was an uncle of the bride, it seems possible that he made the set as a wedding gift.
4. See *ibid.*, pp. 240, 246.
5. On this painting, see *ibid.*, cat. no. 141.
6. See *ibid.*, cat. no. 88. The engraved inscription on the beaker in private hands reads as follows: "Lionel Moses. from / Uncle Isaac / April 16th 1871." This date corresponds to Lionel Moses Jr.'s first birthday; memorandum from Kay Freeman to curator Frances Safford, January 9, 1981; MMA American Wing curatorial files.
7. Conflicting notes in the curatorial file indicate that the beakers were either sold to or given to the McFaddens by their architect, Lionel Moses Jr.; MMA American Wing curatorial files. Mrs. McFadden was a lawyer and a director of the Crowell Publishing Company.
8. The significance of this crudely scratched inscription is unconfirmed, but it possibly refers to Sarah (Sally) Moses (1787–1859), an unmarried daughter of Isaac and Reyna Moses, the original owners of the beakers.

[.1] Scratched lightly in script on underside:
Keep for Sally for her only⁸

CONSTRUCTION/CONDITION NOTES

The beakers were raised and their bases inserted. There are minor dents on all three, and the lower bodies and undersides are rippled.

[.1] Mark is poorly struck. The foot is pushed in slightly.

[.2] The lower body is crushed and the foot compressed.

[.3] The foot is pushed in slightly.

PROVENANCE

Isaac (1742–1818) and Reyna Levy (1753–1824) Moses; their son Solomon Moses (1774–1857); his son Isaac Moses (1807–1847); his nephew Lionel Moses (1825–1895); his son Lionel Moses Jr. (1870–1931); Josephine Ettlinger McFadden (d. 1932); her son and daughter-in-law, Louis Ettlinger and Ruth Neilson McFadden; gift to The Metropolitan Museum of Art, 1980.

EXHIBITION HISTORY

New Haven–Los Angeles–Winterthur 2001–2, cat. no. 90.

PUBLICATION HISTORY

MMA 1981, p. 58, illus.



28 · Spout Cup

John Edwards (ca. 1671–1746)
Boston, 1700–1725

Bequest of Charles Allen Munn, 1924
(24.109.34)

H: 3³/₁₆ in. (9 cm); W: 4³/₁₆ in. (11 cm); Diam. lip:
2⁵/₁₆ in. (6.7 cm); Diam. foot: 2³/₁₆ in. (5.6 cm);
WT: 5 oz. 16 dwt. (180.9 g)

MARKS



Marked to left of handle: I E, crown above,
device below, in shaped surround (Kane 1998,
p. 406, mark C)

One of the specialized forms of drinking vessels produced in late-seventeenth-century America was the spout cup. These small, bulbous-bodied cups have tubular spouts that spring from just above the foot and typically employ a curved strap handle positioned at right angles to the spout. English examples dating from the mid- to late seventeenth century survive as well.¹ Most extant American spout cups are marked by New England silversmiths, and at least eight by John Edwards are known today.² Edwards's cups were usually supplied with a detachable cover, fitted snugly to prevent spills. Often the covers of spout cups, as here, have been lost. The long, narrow, sharply curved spout enabled a child or bedridden adult to sip more easily from the cup, the handle of which was placed at right angles to the spout to assist the server. On this example tooth marks are evident around the open end.

Both the block initials EG on the underside of the cup and the name Elizabeth Greenleaf, engraved in script to the right of the handle, refer to Elizabeth Gookin Greenleaf (1681–1762), daughter of Samuel and Mary Larkin Gookin.

Elizabeth married the Reverend Daniel Greenleaf (1680–1763) on November 18, 1701. A Harvard-educated minister and physician, Greenleaf served from 1708 until 1727 as pastor of the Congregational Church in Yarmouth, Massachusetts. Following difficulties with the church, Daniel resigned his ministry in 1727 and the family moved to Boston, where Elizabeth opened an apothecary shop.³ Several published sources identify Elizabeth Greenleaf as the first female apothecary in New England.⁴ It seems fitting that she would have owned a vessel used in caring for invalids. The hygienic and antibacterial properties of silver have long been recognized by medical professionals. Writing in his 1602 publication *Fifteen Directions for Health*, the author, a Dr. Vaughan, advised: “The cups whereof you drinke, should be of silver, or silver and gilt.”⁵

Notes

1. The form possibly derives from delft posset pots made in early-seventeenth-century England or even from sixteenth-century German stoneware jugs; Falino and Ward 2008, p. 40; Fales 1970, p. 45; and V. Isabelle Miller, “American Silver Spout Cups,” *Antiques* 44 (August 1943), p. 75.
2. Kane 1998, p. 417; Falino and Ward 2008, p. 40; and Christie’s, New York, sale cat., January 23, 2009, lot 102. For examples by other Boston makers, see two by Jeremiah Dummer in Buhler 1972, vol. 1, cat. nos. 12, 16; one by John Coney in Falino and Ward 2008, cat. no. 28; and one by John Dixwell in Puig et al. 1989, cat. no. 182. A rare New York example by Jacob Boelen is in the Metropolitan Museum (acc. no. 52.91a, b).
3. Jonathan Greenleaf, *A Genealogy of the Greenleaf Family* (New York: Edward O. Jenkins, 1854), p. 52. One of the couple’s many children, Susanna Greenleaf (1722–1782), married silversmith John Coburn (1724–1803) in 1750.
4. Norman Gevitz, “Pray Let Medicine Be Good: The New England Apothecary in the 17th and Early 18th Centuries,” in Gregory Higby and Elaine Condouris Stroud, *Apothecaries and the Drug Trade: Essays in Celebration of the Work of David L. Cowen* (Madison, Wis.: American Institute of the History of Pharmacy, 2001), pp. 23–24; and Metta Lou Henderson, *American Women Pharmacists: Contributions to the Profession* (Binghamton, N.Y.: Haworth Press, 2002), p. 2.
5. Quoted in Wees 1997, p. 43. See also Helen S. Foote, “Silver in the Service of Medicine,” *Bulletin of the Medical Library Association* 32, no. 3 (July 1944), p. 372.

INSCRIPTIONS

Engraved on body to right of handle in script:
Elizabeth Greenleaf
Engraved on underside in shaded roman: EG
(device)
Lightly scratched on underside: oz dwt / 5 " 17

CONSTRUCTION/CONDITION NOTES

There is minor scratching overall and abrasions around the open end of the spout. A teardrop-shaped hole is cut in the body behind the spout.

PROVENANCE

Elizabeth Greenleaf (1681–1762); Charles Allen Munn (1859–1924); bequest to The Metropolitan Museum of Art, 1924.

EXHIBITION HISTORY

Chicago 1949, p. 93, cat. no. 168, illus. p. 114; New York 1949–50, no cat., checklist no. 43.

PUBLICATION HISTORY

Jones 1928, p. 26 and pl. VIII, no. 2; *Antiques* 1947b, p. 272; Kane 1998, p. 417.



29 · Mug

Koenraet Ten Eyck (1678–1753)⁸

Albany, New York, ca. 1700

Gift of Annie Clarkson, 1927 (27.85.9)

H: 3 $\frac{3}{8}$ in. (9.2 cm); W: 5 $\frac{1}{4}$ in. (13.3 cm); Diam. lip: 3 $\frac{1}{16}$ in. (7.8 cm); Diam. base: 3 $\frac{1}{16}$ in. (8.7 cm); WT: 7 oz. 17 dwt. (244.7 g)

MARKS



Marked on underside: K TE (TE conjoined) in rectangle (Waters 2000, vol. 1, p. 199, and Albany 1964, p. 16, mark 1)

INSCRIPTIONS

Engraved on body in interlaced script (reverse cipher): JES

Engraved on handle: S / I • E

CONSTRUCTION/CONDITION NOTES

There is considerable wear overall. The handle has been resoldered.

PROVENANCE

Johannes (1668–1747) and Elizabeth Staats Wendell (ca. 1659–1737) Schuyler; by descent to Annie Clarkson (1856–1929);⁹ gift to The Metropolitan Museum of Art, 1927.

Although straight-sided drinking vessels with single handles are now customarily called mugs, the terms “mug” and “cann” were used interchangeably in the eighteenth century. Early mugs taper only slightly from bottom to top and are often ornamented with wide reeded bands, which also provide reinforcement. On early New York mugs the reeded bands might be embellished with meander wire, as here. Hollow scrolled handles are most common on these vessels. They were fashioned from two pieces of silver—a flat outer section soldered to a curved undersection—joined at a shield-shaped terminal. An alternative style of handle was formed as a strap with applied graduated beading.¹

Particularly attractive on the present mug is the interlaced mirror cipher, engraved within a heart-shaped reserve amid symmetrical foliate scrolls (see following page). The initials, JES, are those of Johannes (1668–1747) and Elizabeth (ca. 1659–1737) Schuyler. The mug was originally one of a pair, both marked by Koenraet Ten Eyck.² A merchant as well as a silversmith, Ten Eyck engaged in a variety of business activities. These are detailed in his surviving account books, which state that, in addition to making and repairing domestic plate, he traded fur pelts for textiles, rum, and Indian trade silver such as breastplates, gorgets, and beads.³ An entry dated January 5, 1732, records that one Philip Schuyler paid £8 9s. 9d. to purchase silver for two “muggs” and 26s. for their fashioning.⁴ Although dating some thirty years after the present mug was made, this account confirms that mugs were sometimes supplied as pairs and also indicates the relative costs of materials and labor. Two of Koenraet’s sons, Jacob (1705–1793) and Barent (1714–1795), also became silversmiths.⁵



EXHIBITION HISTORY

Albany 1964, p. 16, fig. 2; Albany 1986.

PUBLICATION HISTORY

MMA 1927, p. 129; Avery 1930a, pp. 147, 314, pl. L; Hayden 1969, pp. 341, 343, fig. 19; Blackburn et al. 1988, cat. no. 316; Hofer 2005, p. 161 n. 8; Hofer et al. 2011, p. 241.

Albany-born Johannes Schuyler, the son of Philip Pieterse and Margarita Van Slichtenhorst Schuyler, became a successful fur trader and military officer, rising to the rank of colonel.⁶ On April 25, 1695, he married Elizabeth Staats Wendell, widow of Johannes Wendell and the mother of eleven children (see portrait on page 5). She and Johannes would have four more children. Johannes Schuyler was elected to the City Council in 1695 and in 1703 was appointed mayor of Albany, a position he held until 1706. He also served for eighteen years on the Board of Commissioners of Indian Affairs. A deacon of the Dutch Reformed Church, a wealthy landowner, and eventually patriarch of the Schuyler family, Johannes Schuyler embodied the many roles played by prosperous citizens of colonial Albany. Among the personal property he and his wife amassed was some outstanding silver, including a pair of candlesticks and snuffer stand made by Cornelius Kierstede (cat. no. 91); a teapot by Kiliaen Van Rensselaer (1663–1719); and a footed salver.⁷

Notes

1. See, for example, Buhler and Hood 1970, vol. 2, cat. no. 583.
2. The matching mug is now in the New-York Historical Society; see Hofer et al. 2011, cat. no. 5-9.
3. See Waters 2000, vol. 1, p. 198, and Hofer 2005, pp. 158–59.
4. Hofer 2005, p. 161 n. 9.
5. See Cutten 1942, pp. 299–303, and Albany 1964, pp. 3–5, 16–22. Objects marked by Jacob Ten Eyck in the Metropolitan Museum's collection include a mug (acc. no. 01.3.3) and a salt (acc. no. 37.108). Barent Ten Eyck's mark appears on a Van Rensselaer family spoon with a Dutch inscription (acc. no. 40.34).
6. Biographical information is extracted from George W. Schuyler, *Colonial New York: Philip Schuyler and His Family*, vol. 2 (New York: Charles Scribner's Sons, 1885), pp. 223–41; Montgomery Schuyler, *The Schuyler Family: An Address Read before the New York Branch of the Order of Colonial Lords of Manors in America, April, 1925* (N.P.: Privately printed, 1926), pp. 23, 26–31; and Stefan Bielinski, "Johannes Schuyler," *The People of Colonial Albany Live Here* website.
7. The teapot and footed salver are in the collection of the New-York Historical Society; see Hofer et al. 2011, cat. nos. 6.1 and 7.11.
8. As with many seventeenth- and eighteenth-century names, the spelling of Koenraet appears inconsistently in both original and secondary sources. It is sometimes spelled with a C rather than a K, or with a d in place of the second e. Because the silversmith's mark is K TE (conjoined), the beginning initial K is used here.
9. Although the specific line of descent is untraced, Annie Clarkson and her sister, Emilie Clarkson Moore, inherited silver from several notable New York families, including the Schuylers; see *New-York Tribune* 1923. For more on Annie Clarkson and her gifts to the Metropolitan Museum, see cat. no. 12.



Peter Van Dyck (1684–1750)
New York, 1735–50

Bequest of Alphonso T. Clearwater, 1933
(33.120.285)

H: 4 $\frac{1}{8}$ in. (11.7 cm); W: 4 $\frac{1}{8}$ in. (12.4 cm);
Diam. lip: 3 $\frac{1}{8}$ in. (7.9 cm); Diam. foot: 2 $\frac{1}{8}$ in.
(7.3 cm); WT: 10 oz. 15 dwt. (335.1 g)

MARKS



Marked twice to left of handle: P•V•D in rounded rectangle (Belden 1980, p. 418, mark a)

INSCRIPTIONS

Engraved on top of handle in shaded roman:
A / I S

CONSTRUCTION/CONDITION NOTES

There is a minor repair to the lower handle junction.

PROVENANCE

John (1705–1774) and Sarah Sands (1708–1765) Aspinwall; Alphonso T. Clearwater

30 · Cann

Pear- or tulip-shaped cups with a single scrolled handle and molded base are commonly referred to as “canns,” whereas the term “mug” is used for a straight-sided drinking vessel; both terms were used in the eighteenth century. Typical of New York canss dating from the 1730s and 1740s are the slightly curved sides, tucked-in base, and substantial baluster drop below the upper handle, as on this example. The flattened furl at the top of the handle predates the acanthus leaf ornament seen on later canss.

Both the life and work of silversmith Peter Van Dyck have been well documented.¹ His first marriage, in 1711, to Rachel Le Roux, daughter of French Huguenot immigrant silversmith Bartholomew Le Roux (see cat. no. 42), tells the familiar narrative of a young craftsman marrying the daughter of his master.² Following Rachel’s untimely death after the birth of their daughter, Van Dyck married the heiress Cornelia Van Varick (1692–1734), widow of Barent de Kleyn.³ His surviving domestic and ecclesiastical plate includes such unusual forms as an egg-shaped mustard pot, sauceboats, casters, and chafing dishes, and his patrons were colonial New York’s wealthiest and most prominent citizens, among them the Livingstons, the Schuylers, the Wendells, and the Bayards.⁴ A cann in design very similar to the present example descended in the Schuyler and Van Rensselaer families.⁵ In his will, dated August 1, 1750, and proved January 5, 1751, Van Dyck left a “silver mugg” each to two of his daughters, Hannah and Cornelia.⁶

The initials A over IS engraved on the handle of this cann are those of John (1705–1774) and Sarah Sands (1708–1765) Aspinwall, who were wed on August 28, 1728. A tankard by Peter Van Dyck engraved with their initials also survives.⁷ Aspinwall, whose sons Gilbert and John turned the family business into “a famous mercantile house in this city,”⁸ was a sea captain and merchant who amassed considerable real estate holdings. He later retired to his country seat in Flushing, one of the earliest Dutch settlements on Long Island.

The cann is one of several pieces of early American silver lent to the Metropolitan Museum by Alphonso T. Clearwater that were reproduced by Tiffany & Co. in the late 1910s.⁹

(1848–1933); bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Avery 1920, p. 52, no. 45, fig. 85; Hastings 1937, p. 239, fig. 9, and p. 305, no. 10; Hofer et al. 2011, p. 228.

Notes

1. See Hastings 1937; Waters 2000, vol. 1, pp. 13–37 passim, and 204–5; and New York 2009–10, pp. 307–27.
2. The relationship between the Le Roux and Van Dyck families is explored by Kristan H. McKinsey in Waters 2000, vol. 1, pp. 13–37.
3. Cornelia's mother was the wealthy textile merchant Margrieta van Varick (1649–1695); see New York 2009–10, and Waters 2000, vol. 1, p. 30.
4. For an overview of Peter Van Dyck's work, see New York 2009–10, cat. nos. 157–169. Some of the best examples are catalogued in Buhler and Hood 1970, vol. 2, cat. nos. 587–598.
5. Waters 2000, vol. 1, cat. no. 78.
6. See *ibid.*, pp. 205, 206 n. 7.
7. Hastings 1937, p. 239, fig. 9.
8. Quoted in Walter Barrett [Joseph Alfred Scoville], *The Old Merchants of New York City*, ser. 2 (New York: Carleton, 1863), p. 329. See also Algernon Aikin Aspinwall, *The Aspinwall Genealogy* (Rutland, Vt.: Tuttle Co., 1901).
9. Tiffany & Co. [ca. 1919], unpaginated. The Van Dyck cann is no. 4 of the nineteen objects reproduced.



Jacob Hurd (1702/3–1758)

Boston, ca. 1745

Rogers Fund, 1922 (22.90)

H: 5 in. (12.7 cm); W: 5 1/16 in. (12.9 cm);
Diam. lip: 3 7/16 in. (8.1 cm); Diam. foot: 3 7/16 in.
(8.4 cm); WT: 10 oz. 14 dwt. (332.4 g)

MARKS



Marked on body to left of handle: Hurd in shaped surround (Kane 1998, p. 578, mark F)

INSCRIPTIONS

Engraved on body opposite handle with the arms and crest of Gardner

Engraved on handle in shaded roman: G / S = A

Engraved on underside: I / I F

Engraved on body to right of handle in script: HIL or HJL

Lightly scratched on underside: 22"8 dwt

Lightly scratched on underside of foot ring: 11"4

31 · Cann

Pear-shaped cans with scroll handles were popular in America from the 1720s through the end of the eighteenth century. This example, one of approximately fifty-five surviving cans marked by the exceptionally prolific Jacob Hurd, is distinguished by its coat of arms and crest engraved within an asymmetrical cartouche of shells, scrolls, and foliage.¹ The cartouche is a familiar rococo model with frilled shells enclosing the coat of arms and sprays of leaves on either side bordered by a distinctive bent leaf motif (see also cat. no. 39).² Hurd employed a number of specialist engravers, including his son Nathaniel. Two scratch weights lightly inscribed on the underside of this cann—11"4 and 22"8—suggest that it was originally one of a pair. Its current weight of 10 troy ounces 14 pennyweights represents a loss of 10 pennyweights, the inevitable result of polishing and wear. That cans were supplied as pairs is confirmed by surviving examples marked by Hurd and other eighteenth-century silversmiths (see cat. no. 33).

The engraved arms (see following page) appear to be those of Gardiner (or Gardner), as recorded in Charles Knowles Bolton's *American Armory* (1927).³ Without documented provenance it is often difficult to assign ownership with absolute certainty. However, by studying the armorials alongside contemporary initials, it is sometimes possible to narrow the field. Here, for instance, the initials

G over SA engraved on the handle could have belonged to Samuel Gardiner (1724–1776) and his wife, Abigail (1724–1775), who were married on May 22, 1746, in East Hampton, New York.⁴ Samuel, who was later a merchant in New London, Connecticut, was a great-great-grandson of the early colonist Lion Gardiner, who in 1639 purchased Gardiners Island from the Montauk Indians.⁵ The date of his marriage to Abigail coincides well with the likely date of manufacture of this cann.

Other possible owners include Solomon (1680–1760) and Anna Coffin (ca. 1685–1740) Gardner, who were married in Nantucket, Massachusetts, about 1705.⁶ The couple had ten children, six sons and four daughters. In his will, written in August 1753 and probated in July 1760, Solomon leaves “my Bed and my Great Bible” to his eldest daughter, Elizabeth Gardner Swain, “and all the Remaining part of my Household Goods I give unto [my] Daughters . . . to be Divided equally between them.” No silver is specifically mentioned in the will, but his estate appraisal lists real estate valued at £375, in addition to “40 Sheep

and 20 Lambs” and “ $\frac{5}{12}$ of a Share of the Old Wharf,” totaling £393 13s. 4d.⁷

The subsequent history of the cann is untraced. Of the two remaining sets of initials, I over IF engraved on the underside appear to be relatively early in date, and the script initials HIL (or HJL) on the side, somewhat later. The cann was sold to the Metropolitan Museum in 1922 by Juliet L. Nourse (1891–1973), daughter of Charles Joseph Nourse and Julia Livingston Nourse.



Notes

1. For a list of extant canns marked by Jacob Hurd, see Kane 1998, pp. 588–91. More than five hundred objects bearing his mark survive; *ibid.*, p. 580.
2. See French 1939, pls. 9 and 22, for more elaborate versions of this standard model.
3. Bolton 1927, p. 64. The present engraving is a slight variant of the Gardner arms as represented on the bookplate of John Lion Gardiner; see Allen 1895, p. 206. See also *Matthews' American Armoury and Blue Book* (London and New York: The Gorham Company, 1907), “Armorial Addenda,” p. 34. Most recorded arms for Gardner, in both England and America, use griffins’ or bucks’ heads instead of bugle horns; see Vermont 1886, pp. 27–28, 165, and Bolton 1927, pp. 64–65. See also the arms engraved on a cann marked by John Coburn in Buhler 1972, vol. 1, cat. no. 265.
4. Portraits of Samuel and Abigail Gardiner painted in 1763 by William Johnston (1732–1772) are in the collection of the Metropolitan Museum (acc. nos. 1970.283.2 and 1970.283.3).
5. See John Lion Gardiner, *Gardiners of Gardiner’s Island* (East Hampton, N.Y.: Star Press, 1927), pp. 141, 143–44, and Curtiss C. Gardiner, *Lion Gardiner, and His Descendants* (St. Louis: A. Whipple, 1890), p. 109.
6. A pepper box marked by Jacob Hurd and engraved with the same initials may have belonged to this couple as well; see Sotheby’s, New York, sale cat., January 21, 2011, lot 172.
7. Solomon Gardner’s will and estate appraisal are preserved in the Commonwealth of Massachusetts Probate and Family Court Department, Nantucket Division.

CONSTRUCTION/CONDITION NOTES

There is a small gash on the outer foot ring to the right of the handle, and the lower handle has been pushed in. Minor wear is evident overall. There is an air hole beneath the lower handle scroll.

PROVENANCE

Juliet L. Nourse (1891–1973); purchased by The Metropolitan Museum of Art, 1922.

EXHIBITION HISTORY

Deerfield 1950, no cat.; New York–Bloomfield Hills 1975, cat. no. 5.

PUBLICATION HISTORY

French 1939, p. 35, no. 75; Kane 1998, p. 590.



Myer Myers (1723–1795)
New York, 1765–76

Bequest of Alphonso T. Clearwater, 1933
(33.120.277)

H: 5¼ in. (13.3 cm); W: 5½ in. (14.3 cm);
Diam. lip: 3⅞ in. (8.7 cm); Diam. foot: 3⅞ in.
(9 cm); WT: 13 oz. 18 dwt. (432.9 g)

MARKS



Marked on underside in script: Myers in shaped surround (New Haven–Los Angeles–Winterthur 2001–2, pp. 256–57, mark 9)

INSCRIPTIONS

Engraved on body opposite handle with the crest of a lion sejant

CONSTRUCTION/CONDITION NOTES

The lower handle is pushed in slightly, and there are small air holes beneath the upper and lower scrolls of the handle.

PROVENANCE

Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

Chicago 1976, no cat.; New York 1979–80, p. 21.

PUBLICATION HISTORY

Avery 1920, p. 95, cat. no. 125; Rosenbaum 1954, p. 105; MMA 1968, unpaginated.

32 · Cann

Among Myer Myers's extant oeuvre, cans survive in the greatest number. They were often supplied in pairs or en suite with a tankard. Sometimes a cast shell was applied to the body at the upper handle juncture, but many are quite plain, with only an acanthus leaf furl surmounting the handle.¹ Here the standard tulip-shaped body is adorned with the crest of a lion sejant on a wreath or torse, his breast pierced with a dagger (see following page).²

The rigorous study of Myer Myers's marks undertaken at the time of the 2001 Yale University Art Gallery exhibition of his work enables us to narrow the probable date range for this object. The script surname Myers in a partially conforming surround has been identified as the principal mark used by the workshop from about 1765 until about 1795. Over the course of thirty years the shop undoubtedly would have cut a number of dies using the same format. The die struck here appears on objects made throughout this period, particularly between 1765 and 1776.³

Although the history of the Museum's cann prior to its 1933 bequest is undocumented, the engraved crest offers clues to its possible provenance. The identical crest of a lion sejant adorns a pair of sauceboats and a pair of salts, all marked by Myers.⁴ Both the sauceboats and the salts originally belonged to James Nicholson (ca. 1737–1804), a Revolutionary War naval officer.⁵ In 1763 the Maryland-born Nicholson married Frances Witter (1743/44–1832) at New York City's Trinity Church. The couple lived in New York until the early 1770s, when they moved to the Eastern Shore of Maryland. Returning to New York after the war Nicholson became a leader of the newly established Republican Party. He was appointed United States commissioner of loans, a position he held

until his death in 1804. Given his status as a naval officer and later as a prominent political figure, it seems fitting that he and his wife owned a sizable amount of silver. Their plate holdings are itemized in an undated inventory of the estate of Mrs. Nicholson, who outlived her husband by twenty-eight years.⁶ Among the 294 troy ounces of plate listed in the inventory are “two sauce boats” weighing 24 oz. 9 dwt., and “2 salt cellars & spoons” weighing 6 oz. 9 dwt. The distribution of the plate holdings is recorded on a separate sheet; alongside the sauceboats is written the name “Mrs. Few,” and beside the salt cellars and spoons, “Mrs. Gallatin.” Both women were daughters of James and Frances Nicholson. Mrs. Few was the former Catherine Nicholson (1764–1854), who married William Few in 1788, and Mrs. Gallatin, the former Hannah Nicholson (1766–1849), who in 1793 married Albert Gallatin, later secretary of the Treasury under Presidents Jefferson and Madison and minister to France and England. Unfortunately, the Metropolitan’s cann does not figure in Mrs. Nicholson’s plate inventory. Whether the cann was once part of the couple’s holdings and had already been given away is not known. It was most likely acquired during the decade leading up to the Revolutionary War, a period of increased production for the Myers shop and before the silversmith departed New York in the summer of 1776.⁷

The cann also could have belonged to another member of the Nicholson family. An intriguing reference appears in the will of Sarah Dockery (d. 1775), who in 1763 became the third wife of William Hopper. Hopper was the father-in-law of Joseph Nicholson Jr., whose brother James owned the sauceboats and salts discussed above.⁸ Sarah in her will left “To Elizabeth Nicholson, [a] silver soup spoon, and her son William Hopper Nicholson, [a] silver can and silver waiter.”⁹ There is no way to determine whether the present cann is in fact the one left to young William (1772–1815), who at the time of this bequest was still a toddler. However, surviving wills and inventories document that members of both families owned substantial quantities of silver, which they bequeathed to their heirs. In that regard, this cann helps to illuminate traditional patterns of ownership among wealthy colonists before and after the Revolutionary War.



Notes

1. New Haven–Los Angeles–Winterthur 2001–2, pp. 25–26. According to Barquist, 28 cannans and 24 tankards by Myers are extant. Twenty-three sugar dishes and 21 waiters also survive.
2. “Lion sejant” is the heraldic term for a lion in profile, seated on his haunches with front paws resting on the ground. A wreath, also called a torse, is the term for the roll of fabric, twisted six times, on which the crest is traditionally placed.
3. Regarding Myers’s marks, see New Haven–Los Angeles–Winterthur 2001–2, pp. 253–59. Distinguishing details of this particular die include the rather chubby letters (particularly the *r* and *s*), the bulbous tail of the *y*, which does not overlap the *M*, and the two conforming rounded bumps above the *M*.
4. The sauceboats, which were sold at Parke-Bernet Galleries, New York, on January 14, 1949, lot 308, are now in the collection of the Fogg Museum, Harvard Art Museums (acc. no. 1999.306.17.1–2); see also Rosenbaum 1954, p. 120. I am grateful to Theodore Stebbins and Tara Cerretani for providing images of the engraved crest on the sauceboats. The salts are catalogued in Rosenbaum 1954, p. 117, pl. 11b.
5. Nicholson’s naval career was undistinguished and fraught with mishap. For a concise biography, see Samuel W. Crompton, “Nicholson, James,” *American National Biography Online*, accessed February 1, 2011.
6. Nicholson family papers (1759–1846), folder 7, Library of the New-York Historical Society.
7. Supporters of the patriot cause, Myers and his family fled New York for Norwalk, Connecticut, as the British advanced; see New Haven–Los Angeles–Winterthur 2001–2, pp. 48–49, 60–64. Barquist also observes that following the war Myers received fewer commissions from wealthy New Yorkers, many of whom were members of the new “Republican Court”; *ibid.*, p. 65.
8. These families were tightly connected. Another of Hopper’s daughters, Mary (1734–ca. 1798/99), married Joseph Nicholson Jr.’s father, Joseph Nicholson (1709–1787), in 1765.
9. Elizabeth Nicholson (1739–1806) was her stepdaughter and William Hopper Nicholson (1772–1815) her step-grandson. Sarah Dockery’s will is quoted on the Nicholson family website established by a descendant, Bruce Nicholson: brucenicholson.net. I am grateful to Mr. Nicholson and to Mary Margaret Revell Goodwin for additional information on the family.



Paul Revere Jr. (1734–1818)
Boston, 1783

Sansbury-Mills Fund, 1958 (58.3.5, .6)

[.5] H: 6 $\frac{1}{16}$ in. (16.7 cm); W: 6 $\frac{1}{2}$ in. (16.5 cm);
Diam. lip: 4 in. (10.2 cm); Diam. foot: 4 $\frac{1}{4}$ in.
(10.8 cm); WT: 22 oz. 7 dwt. (695 g)

[.6] H: 6 $\frac{1}{2}$ in. (16.5 cm); W: 6 $\frac{3}{8}$ in. (16.2 cm);
Diam. lip: 4 in. (10.2 cm); Diam. foot: 4 $\frac{1}{4}$ in.
(10.8 cm); WT: 22 oz. 6 dwt. (693 g)

MARKS



Each marked on body to left of handle:
•REVERE in rectangle (Kane 1998, p. 795,
mark B)

INSCRIPTIONS

Each engraved on body in interlaced script:
EHED

33 · Pair of Canns

By the final quarter of the eighteenth century the bulbous body of the colonial silver cann had grown taller and more pear-shaped. Nearly forty canns survive bearing Revere's mark, although most are smaller than this capacious pair, each of which was fashioned to hold a quart of beer, wine, or ale.¹ The present canns are delicately engraved with neoclassical swags and scrolls surrounding the interlaced script monogram EHED (see page 97) for Elias Hasket Derby (1739–1799; see portrait on following page) and his wife, Elizabeth, née Crowninshield (1736–1799). The arrangement of the letters—that is, the husband's and wife's first and middle initial(s) followed by the first letter of their surname—is standard for mid- to late-eighteenth-century monograms.² A more traditional formula, D over E.H.E., is engraved in shaded roman on the underside of each cann.

The order for these canns appears in Revere's ledgers on April 10, 1783: "To a p^r Quart Canns" weighing 47 troy ounces and 3 pennyweights. The patron, "Elias Haskett Darby Esq^r," was charged £16 10s. for the silver, £9 for the "Making," and £1 15s. 8d. as an excise tax.³ On the same day Derby also commissioned a pair of "butter boats."⁴ The silver for both orders was charged at the then standard rate of seven shillings an ounce.



James Frothingham (1786–1864), *Elias Hasket Derby*, ca. 1800–1825. Oil on canvas, 41½ x 32¼ in. (105.4 x 81.9 cm). Peabody Essex Museum, Gift of the Derby Family, 1824 (M353)

The cans are listed in Derby's 1799 estate inventory as "pair — D° [Silver] —large Canns" weighing 23 – 10 and 23 – 5 and valued at \$70.12.⁵ Following Derby's death the contents of his magnificent new mansion on Essex Street and those at his farm were put up for sale.⁶ Each of his seven children received bequests of property, but household possessions such as silver, glass, furniture, textiles, and carpets were placed on the auction block.⁷ Surviving records indicate that the cans were purchased by Elias Hasket Derby Jr. (1766–1826) for the price of \$70.12, consistent with the inventory of his father's estate.⁸ They likely descended to his son Elias Hasket Derby III (bapt. 1801–1880), whose son Hasket Derby (1835–1914) was the father of Arthur Lawrence Derby (1884–1961), the last member of the family to own them. (For related objects, see cat. no. 6.)

Each engraved on underside in shaded roman:
D / E.H.E.

[.5] Lightly scratched on underside:
oz / 23 – 13

[.6] Lightly scratched on underside:
oz / 23 – 10 – 1

CONSTRUCTION/CONDITION NOTES

There are minor dents on the bodies, and the engraving is slightly worn.

PROVENANCE

Elias Hasket Derby (1739–1799); Elias Hasket Derby Jr. (1766–1826); by descent to Arthur Lawrence Derby (1884–1961); [James Graham & Son, New York]; sold to The Metropolitan Museum of Art, 1958.

EXHIBITION HISTORY

New York 1961, no cat.; New York–Chicago–Los Angeles 1976–77, not in cat.; Boston 1988–89, p. 158, cat. no. 60 [.5]; New York 2007, p. 14.

PUBLICATION HISTORY

Fales 1970, pp. 49, 124, fig. 122; Kane 1998, p. 809.



Notes

1. For a list of extant cans by Revere, see Kane 1998, pp. 809–11.
2. On the engraving of monograms, see Fales 1970, pp. 235–38.
3. Revere Family Papers, Massachusetts Historical Society, Boston. An excise tax on silver was imposed in 1783 as “an aftermath,” as Kathryn Buhler wrote, “of war days comprehensible today.” See Buhler 1936, p. 42.
4. “Butter boat” was an eighteenth-century term for a sauceboat. For this pair, see Buhler 1972, vol. 2, cat. no. 371.
5. Derby Family Papers, MSS 37, Estate Papers 1799–Feb. 1801, B19 F1, inventory p. 6, Phillips Library, Peabody Essex Museum, Salem, Massachusetts. My thanks to Marla Gearhart for providing a copy of this inventory and to Jessica Lanier for sharing her research on the family papers.
6. The Derby mansion was designed by the prominent Salem architect Samuel McIntire (1757–1811); see Dean T. Lahikainen, *Samuel McIntire: Carving an American Style* (Salem, Mass.: Peabody Essex Museum, 2007), pp. 219–31. Unfortunately, Elias Hasket and Elizabeth Derby did not enjoy their splendid residence for long. The house was completed in 1799, only months before their deaths; Elizabeth died in April of that year, Elias in September. It was demolished in 1815, to be replaced by a new town hall. See also Freeman Hunt, *Lives of American Merchants*, vol. 2 (New York: Derby & Jackson, 1858), pp. 83–84, 98.
7. For the will of Elias Hasket Derby, see James Duncan Phillips, *The Life and Times of Richard Derby, Merchant of Salem, 1712 to 1783* (Cambridge, Mass.: Riverside Press, 1929), pp. 63–73.
8. Derby Family Papers, MSS 37, Estate Papers 1799–Feb. 1801, B19 F1, Phillips Library, Peabody Essex Museum, Salem, Massachusetts.



34 · Sugar Box

Silver boxes of oval casket form on four cast feet, their hinged covers secured with a hasp, enjoyed increased popularity in seventeenth-century England.¹ As precious as the sugar they contained, these boxes were considered requisite accessories to the serving of wine, which often required sweetening.² A small number of New England silversmiths followed suit, creating lobed or gadrooned boxes whose domed covers were frequently surmounted by a coiled serpent entwined around a central ring handle. Most weigh in the vicinity of 20 troy ounces and hold about a pound of sugar. Sugar boxes figure occasionally in New England estate inventories. Only ten American examples are known today: five are marked by Edward Winslow, four by John Coney, and the present example.³ One scholar has suggested that the Winslow boxes, three of which are ornamented with rich figural iconography, were intended as tokens of courtly love and marriage, similar to sixteenth-century Italian cassoni.⁴ The coiled snake handle that appears on most of these boxes carries various emblematic interpretations, including eternity, wisdom, and fertility.⁵

A cast snake and ring handle surmounts the Metropolitan's box, which bears a mark attributed to Daniel Greenough, a Massachusetts-born New Hampshire silversmith and merchant who married Abigail Eliot (d. 1719) in December 1708.⁶

Probably **John Coney** (1655/56–1722)
Daniel Greenough (1685/86–1746), retailer
 New Castle, New Hampshire, ca. 1710
 Rogers Fund, 1946 (46.61)

H: 5 $\frac{1}{16}$ in. (13.2 cm); W: 7 $\frac{7}{16}$ in. (19.2 cm);
 D: 6 $\frac{7}{16}$ in. (16.4 cm); WT: 22 oz. (685 g)

MARKS



Marked on inside of body: DG / device in shaped surround (Kane 1998, p. 516, mark A)

INSCRIPTIONS

Engraved on underside in script: L. Ellen Gerrish / from / Mary A. Gerrish.

Engraved on underside in shaded roman: E / R [device] S

Scratched on underside: : £ : oz. dw / w : 22 : 12

CONSTRUCTION/CONDITION NOTES

There is a dent in the gadrooning on one side of the body to the left of the clasp. The mark is somewhat indistinct and is possibly overstriking another mark.

PROVENANCE

Robert (1643–1724) and Sarah Fryer (b. 1656) Eliot; his daughter Sarah Eliot (1687–1770) and her husband, Timothy Gerrish (1684–1755); their great-granddaughter Mary A. Gerrish (1820–1892); her sister-in-law Lavina Ellen Gerrish (1835–1891); Mary Follett (d. 1905) and Carrie Lewis (born ca. 1849) Gerrish; sold to their cousin Mary Evert Goodwin Nazro (b. 1859); her niece Margaret Warner Millar (1890–1966); sold to The Metropolitan Museum of Art, 1946.

PUBLICATION HISTORY

Spinney 1942, p. 373; *Antiques* 1943, pp. 236–37, fig. 2; *Antiques* 1946a, pp. 245, 249, fig. 10; Downs 1947, p. 185; Hanley 1948, p. 21; Phillips 1949, p. 54; Andrus 1955a, no. 5; Hennessy 1955, p. 37, illus. p. 35; Scott 1960, pp. 26–27, 29, illus. p. 31; Buhler 1964, p. 90, fig. 5; Providence 1965, p. 2 of introduction; Flynt and Fales 1968, pp. 17, 235; Glaze 1969, p. 192, fig. 4; Buhler and Hood 1970, vol. 1, p. 59; Fales 1970, p. 95; Buhler 1972, vol. 1, p. 58; Schwartz 1975, pp. 19–20, fig. 9; Parsons 1983, p. 17; Safford 1983, pp. 18, 20, figs. 21, 22; Kane 1998, pp. 516–18; Sotheby's 2002, p. 54, illus. p. 56.



The monogram E over R S engraved on the underside of the box is probably that of Abigail's father, Robert Eliot (1643–1724), and his second wife, Sarah Fryer (b. 1656).⁷ Robert Eliot held a number of civic positions, including that of councillor of New Hampshire, a post in which he remained nearly continuously from 1692 until 1715. That Greenough may have made a silver sugar box for his prosperous parents-in-law seems reasonable enough. However, the form was quite rare in colonial America, and Greenough's known oeuvre is decidedly modest. His mark is struck on only one other extant object, a standard keyhole-handled porringer. Documentary references record a slightly larger output.⁸ The will of Samuel Winkley of Portsmouth, New Hampshire, for example, lists a silver tankard and two silver spoons made by Greenough, and small items such as thimbles, rings, and buckles appear in other New Hampshire probate records.⁹ In his own will Greenough left "all my household Goods & plate" to his widow, Elizabeth (his second wife), and "one silver porringer & two silver Spoons" to his daughter Abigail.¹⁰ Although there is no record of his apprenticeship, it has been suggested that Greenough possibly trained in Salem, Massachusetts, under Samuel Phillips (1658–1722), to whom he was related through his stepmother.¹¹ Surviving sources indicate that "Capt. Greenough" was referred to variably as a goldsmith, a blacksmith, and a gentleman. He served on numerous occasions as an estate appraiser, and he was also a shopkeeper, supplying merchandise that ranged from brass kettles, ladles, skimmers, and hinges to Indian corn, fish, and molasses. Given the available evidence, the question must be asked: Was Daniel Greenough the maker or the retailer of this sophisticated object?

A comparison of this sugar box with the other nine recorded examples indicates a close resemblance to boxes marked by John Coney. Its flat pad feet appear to be identical to those on one of the Coney boxes at the Museum of Fine Arts in Boston (see following page).¹² The two are of similar dimensions and weight, and their ring and coiled snake handles are unquestionably related—although the model is a familiar conceit found on English silver as well.¹³ Another Coney sugar box, now at Colonial Williamsburg, has a variant of the pad foot and similar diagonal gadrooning on the lower body.¹⁴ One peculiarity of the Greenough box is that it is marked on the inside center of the body rather than on the underside, which is a more customary location for marking. The same unusual placement occurs on both of Boston's Coney boxes, supporting the possibility that

Greenough struck his DG mark over Coney's IC. The similarly shaped surround and indistinct lettering further strengthen this possibility, as a comparison of the present mark with Coney's stamp suggests (see below).

A silver dinner plate made around 1690 by John Coney bears the delicately pricked initials S*E surrounded by scrollwork.¹⁵ The monogram belonged to either Robert Eliot's wife, Sarah Fryer Eliot, or more likely to his daughter Sarah Eliot (1687–1770), who would marry Timothy Gerrish. Because the family owned at least one piece of silver marked by Coney, it follows that the sugar box could also have been supplied by Coney's workshop, perhaps commissioned by Robert Eliot's local goldsmith and son-in-law Daniel Greenough. The practice of one silversmith contracting with another to fill an order and then marking those objects as the retailer has ample precedence. For a craftsman in rural New Hampshire, a large silversmith's shop in Boston would have been an obvious choice.

The descent of this box within the family is well documented by both inscriptions and correspondence. Prior to its sale to the Metropolitan, it was on loan to the Museum of Fine Arts, Boston.¹⁶



John Coney (1655/56–1722). Sugar box, ca. 1700. Silver, 6 $\frac{1}{16}$ x 8 x 5 $\frac{1}{2}$ in. (16.7 x 20.3 x 14 cm). Museum of Fine Arts, Boston, Bequest of Charles Hitchcock Tyler, 1932 (32.370)



Notes

1. See Oman 1970, p. 49, pls. 51 and 52; Clayton 1971, p. 392; and Glanville 1987, p. 59.
2. See John Marshall Phillips, "The Winslow Sugar Box," *Bulletin of the Associates in Fine Arts at Yale University* 6, no. 3 (June 1935), p. 43, which cites the diaries of Samuel Pepys and Samuel Sewall. According to Edward J. Nygren, sugar was also believed "to reduce the heating effects of the alcohol, believed to be a cause of sweating and intoxication in the drinker." See Edward J. Nygren, "Edward Winslow's Sugar Boxes: Colonial Echoes of Courtly Love," *Yale University Art Gallery Bulletin* 33, no. 2 (Autumn 1971), p. 44.
3. These are itemized in Kane 1998, pp. 328 (Coney), 518 (Greenough), and 980 (Winslow).
4. Cassoni are carved wood marriage chests; see Nygren, "Edward Winslow's Sugar Boxes," pp. 38–52.
5. *Ibid.*, p. 52.
6. Silver historian John Marshall Phillips appears to have been the first to attribute the sugar box to Greenough; see letter dated September 20, 1939, from Phillips to Mrs. Arthur P. Nazro in MMA American Wing curatorial files. For Greenough's biography, see Spinney 1942, pp. 371–73; Scott 1960, pp. 26–31; and Kane 1998, pp. 516–18.
7. For a biography of Robert Eliot, see Everett S. Stakpole, *Old Kittery and Her Families* (Lewiston, Me.: Press of Lewiston Journal Company, 1903), pp. 363–64.
8. Scott 1960. The porringer was sold at Sotheby's, New York, January 31, 1985, lot 91; see also Kane 1998, p. 518.
9. See Spinney 1942, p. 371; Scott 1960, p. 26; and Kane 1998, pp. 517–18.
10. Spinney 1942, p. 373, and Kane 1998, p. 517.
11. Kane 1998, pp. 517, 769–70.
12. The Coney box was made around 1700 for Samuel Gardner of Salem, Massachusetts; see Buhler 1972, vol. 1, cat. no. 48, and Buhler 1964, pp. 89–90. My thanks to Nonie Gadsden and Gerald W. R. Ward of the Museum of Fine Arts, Boston, for their assistance in undertaking this comparison.
13. See note 1 above and Christopher Hartop, *A Noble Feast: English Silver from the Jerome and Rita Gans Collection at the Virginia Museum of Fine Arts* (Richmond: Virginia Museum of Fine Arts, 2007), p. 18, fig. 5, and p. 69 n. 3.
14. Advertised in *Antiques* 79 (March 1961), p. 227.
15. Sold at Sotheby's, New York, January 18, 2002, lot 463.
16. Spinney 1942, p. 373, and *Antiques* 1943, p. 237.



35 · Punch Bowl

Adrian Bancker (1703–1772)

New York, ca. 1750

Bequest of Emily Burrall Hatton, 1942 (48.15)

H: 4 in. (10.2 cm); Diam. lip: 8⁵/₁₆ in. (21.7 cm);

Diam. base: 4³/₁₆ in. (10.6 cm); WT: 25 oz.

5 dwt. (785.8 g)

MARKS



Marked twice on underside: AB in oval (Belden 1980, p. 47)

Marked once on underside: ET in rectangle¹³

INSCRIPTIONS

Engraved on body in script: The Present of the / Heirs of John Roosevelt / Ob^t Apr^l 4th 1750 AE 63 y:^{rs} (conjoined) 63 y:^{rs} / to Christopher Bancker for his / Special Services to the Family

CONSTRUCTION/CONDITION NOTES

There are numerous light scratches inside the bowl, consistent with age and use.

PROVENANCE

Christopher Bancker (1695–1763); his son Evert

Punch, a heady concoction of spirits, water, citrus, sugar, and spices, was especially fashionable in England, where trade with the West Indies ensured ample supplies of rum, sugar, and spices.¹ The beverage enjoyed considerable popularity in the American colonies as well. By the late seventeenth century large silver bowls—at first with handles—were being made for its preparation and service.² The mid-eighteenth-century punch bowl was of hemispherical form, resembling imported Chinese porcelain bowls, and was set on a low-domed foot. In addition to their utilitarian function punch bowls, appropriately engraved, were frequently presented as commemorative gifts or prizes, a role they continue to play to this day.

The origins of the Metropolitan's bowl are explained by its inscription, neatly engraved within a symmetrical shell and foliate cartouche: "The Present of the Heirs of John Roosevelt Ob^t Apr^l 4th 1750 AE 63 y:^{rs} to Christopher Bancker for his Special Services to the Family." Christopher Bancker (1695–1763), a prominent New York merchant, was a close friend of John Roosevelt and one of the executors of his will.³ He was also the older brother of Adrian Bancker, the silversmith commissioned to make the bowl.⁴ Although Bancker's "Special Services to the Family" are unspecified, the Bankers and the Roosevelts were united by marriage as well as by friendship. Here, as routinely occurs, close

family and community ties help to illuminate the story, including the patronage of this particular silversmith.⁵

This punch bowl is recorded several times in the Bancker family papers, housed at the New-York Historical Society. It first appears in a wastebook kept by Christopher Bancker and his eldest son, Evert, between 1742 and 1762.⁶ It also figures on the list of plate divided among Christopher's heirs following his death in 1763, as a bequest to Evert.⁷ In a "Memorandum of Sundry Ps Plate and Its Weight," written by Evert Bancker in 1772, "1 punch Bowle from the heirs of John Roosevelt & ingravd thereon" is itemized, with a weight of 27 oz.⁸ And on a small undated card enumerating the plate of Evert's son Abraham Boelen Bancker we find "1 Bowl, 27.0.0 [The Roosevelt bowl]."⁹ These records document the provenance of the bowl throughout the eighteenth century. Later correspondence establishes its descent to Emily Burrall Hoffman Hatton (d. 1942), who bequeathed the bowl to the Metropolitan Museum.¹⁰

Emily Hoffman married Major General Villiers Hatton (1852–1914) in 1897 in London. Hatton would soon rise to the rank of Commander of the British Troops in South China in 1904. The couple moved to number 34 Charles Street, Berkeley Square, shortly after their marriage. At the time of Mrs. Hatton's death in 1942, she was living in Bournemouth. A letter dated August 19, 1942, to the Metropolitan Museum, from Park Nelson & Co., London, explains that Mrs. Hatton "of 34 Charles Street, London W.1." had left this bowl to the Museum. However, due to wartime conditions, it was "not feasible to send these things to New York very well at the present time."¹¹ The bowl, along with other pieces of silver, was placed in a London bank for safekeeping and was not retrieved until 1948. On February 2, 1948, W. W. Hoffman, a cousin of Mrs. Hatton's, wrote to inform the Museum that the bowl had had "a narrow escape from destruction by the German bombing in 1942, as it was placed in storage in the vaults of The National City Bank, 11 Waterloo Place, London, and a bomb struck next door, destroyed the dividing wall and fragments penetrated the case in which the bowl was placed."¹² The punch bowl was eventually transported to New York, where it was temporarily on loan to the Museum of the City of New York before being accessioned by the Metropolitan Museum in 1948.

Bancker (1721–1803); his son Abraham Boelen Bancker (1754–1806); by descent to Emily Burrall Hoffman Hatton (d. 1942); bequest to The Metropolitan Museum of Art, 1942.

EXHIBITION HISTORY

Minneapolis 1956, cat. no. 166; Boston 1956, cat. no. 164.

PUBLICATION HISTORY

Downs 1948, p. 79; Thorn 1949, p. 189; Smith 1966, pp. 199, 201, 202, 204, pls. 1, 2; Puig et al. 1989, p. 232; Waters 2000, vol. 1, p. 101.

Notes

1. Glanville and Lee 2007, p. 124.

2. See Fales 1970, pp. 98–99 and figs. 96 and 97, and Clayton 1971, p. 208.

3. *Abstracts of Wills on File in the Surrogate's Office, City of New York*, vol. 4, 1744–1753 (New York: New-York Historical Society, 1896), p. 403, which transcribes liber 18, p. 163, of *Abstracts of Wills*. See also Howard James Bancker, *A Partial History and Genealogical Record of the Bancker or Banker Families of America* (Rutland, Vt.: The Tuttle Company, 1909), pp. 247–48.

4. Punch bowls of varying size marked by Adrian Bancker are known. See, for example, Hammerslough 1958–73, vol. 1, p. 26; Houston 1987–88, p. 55, figs. 51 and 52; Puig et al. 1989, cat. no. 190; and Sotheby's, New York, sale cat., October 29, 2004, lot 717.

5. See Charles Barney Whittlessey, *The Roosevelt Genealogy, 1649–1902* (Hartford, Conn.: J. B. Burr & Co., 1902), p. 11, and Smith 1966, pp. 192–207.

6. The wastebook is titled, "An Account of Severall peices of Wroght Plate belonging to Christopher Bancker Ye 26 day of Decembr 1751"; see Smith 1966, pp. 197–200.

7. Smith 1966, pp. 200–201.

8. *Ibid.*, p. 202.

9. *Ibid.*, p. 204.

10. Emily Hatton was a descendant of John Roosevelt, whose heirs originally commissioned the bowl.

11. MMA American Wing curatorial files.

12. *Ibid.*

13. The presence of this French import mark stamped on the underside of the bowl indicates that it passed through France sometime between 1864 and 1893. See Tardy 1981, p. 207.



Maker unknown

New York, ca. 1751

Gift of Mrs. Lewis Morris, 1950 (50.161)

H: 4 $\frac{3}{8}$ in. (11.1 cm); Diam. lip: 9 $\frac{1}{16}$ in. (25.2 cm); Diam. base: 4 $\frac{7}{16}$ in. (11 cm); WT: 30 oz. 3 dwt. (937.6 g)

MARKS

Unmarked

INSCRIPTIONS

Engraved on body in shaded roman: This, Plate Won By A Horse, Cal^D, Old Tenor Belonging To Lewis Morris, Jun^r, Octo^{br}, ye, 11, 1751

CONSTRUCTION/CONDITION NOTES

There are numerous small dents in the body and scratches overall.

PROVENANCE

Lewis Morris Jr. (1726–1798); by descent to Dr. Lewis Morris (1867–1940); gift of Ella Bingham Morris (ca. 1863–1953) to The Metropolitan Museum of Art, 1950.

EXHIBITION HISTORY

New York 1909, vol. 2, cat. no. 510; Newburyport 1955, unpaginated; Minneapolis 1956, cat. no. 291; Boston 1956, cat. no. 252; Richmond 1960, cat. no. 230; London 1960, cat.

36 · Punch Bowl

Organized horse racing in colonial New York began in the spring of 1665, when Richard Nicholls, first British colonial governor of the province, announced the establishment of a race to be run twice yearly on Long Island. As a prize for the winner, he personally offered to provide a silver cup. Nicholls's actions served to perpetuate the sport as enjoyed in England, as well as to establish a new American tradition.¹ A two-mile oval course, called the Newmarket Track after the English royal racecourse of that name, was laid out on Hampstead Plain, Long Island. The earliest track built in what is now New York City proper was the Church Farm course at Trinity Church, west of Broadway, where races for the New York Subscription Plate were run from 1725 until 1753.² The present bowl, as its engraved inscription attests, was awarded at Church Farm on October 11, 1751, to a horse called Old Tenor, owned by Lewis Morris Jr. The race was announced in *The New-York Gazette; or, The Weekly Post-Boy* on September 9, 1751, as follows:

On the Eleventh of October next, the New-York Subscription Plate will be Run for, by any Horse, Mare or Gelding, bred in America, that never won a Plate before on this Island, carrying eight Stone Weight, Saddle and Bridle included, the best in three Heats, two Miles in each Heat. Horses that are intended to run for this Plate, are to be entered the Day before the Race, with Adam Van Denberg, living on the Church Farm, paying Two Dollars each, and at the Post the Day of Running, paying Four. The Entrance Money to be run for the Day after, by any of the Horses except the Winner, and those distanced.³

In the decades leading up to the Revolutionary War, silver bowls of this type were awarded as racing trophies in colonial America, as they were throughout Britain.⁴ Although unmarked, the present bowl follows the standard mid-eighteenth-century formula of a hemispherical body on a stepped circular foot (see also cat. no. 35). The depiction of a horse and rider routinely engraved on race prizes probably derived from English sporting prints.⁵ Two-handled cups, similarly engraved, as well as vessels such as teapots, tankards, and porringers also functioned as race prizes. The value of the prize was often noted in announcements of the race, underscoring, in addition to its prestige, the financial incentive to winning.

Old Tenor's owner, Lewis Morris Jr., was described by one writer as "the primary New York turf magnate."⁶ He was a grandson of Lewis Morris (1671–1746), chief justice of New York and royal governor of New Jersey. Born on the family's estate in Westchester County, he would become the third and last lord of Morrisania Manor, as well as a member of the Second Continental Congress and a signer of the Declaration of Independence.⁷ He and his wife, the former Mary Walton (1727–1794), daughter of the prosperous New York merchant Jacob Walton, had ten children. Lewis Morris spent his later years rebuilding his estate, which was badly damaged during the Revolution and where he died in 1798.

The punch bowl in all likelihood descended to Morris's son Lewis (1752–1824) and then to his grandson Lewis (1785–1863), who married Elizabeth Manigault (1786–1822) in 1807. Their son Charles Manigault Morris (1820–1895) was the father of Dr. Lewis Morris (1867–1940), a captain in the United States Navy, whose widow donated the bowl to the Metropolitan Museum in 1950.

Notes

1. Horse racing continued throughout the Revolutionary War, to the distress of certain colonists who later banned it as being too aristocratic; see Jackson 1995, pp. 557–58. Silver race prizes first became popular in Stuart England; Glanville 1987, p. 73.

2. Hervey 1944, vol. 1, pp. 6, 29, 33–34, and Jackson 1995, pp. 557–58. Regarding Trinity Church Farm, see also Stokes 1915–28, vol. 4, pp. 402, 454, 549, 575, and vol. 6, p. 147.

3. This advertisement ran in several subsequent issues of *The New-York Gazette*. Adam van Denberg's tavern ("mead house") and public garden were situated on the west side of Broadway, on land belonging to the Church Farm; see Stokes 1915–28, vol. 4, p. 575, and D. T. Valentine, *Manual of the Corporation of the City of New York* (New York: D. T. Valentine, 1865), p. 547. Morris Lewis had won the same race the previous year, as indicated in the *The New-York Gazette; or, The Weekly Post-Boy* of October 15, 1750: "Thursday last the *New-York* Subscription Plate was run for at the *Church Farm*, by five Horses, and won by a Horse belonging to Mr. *Lewis Morris, jun.*" Another of Morris's horses, American Childers, won his third Subscription Plate on June 6, 1757, at Beaver Pond, Long Island; Hervey 1944, vol. 1, pp. 35–36.

4. English and Irish examples survive in quantity; see, for example, Margaret Holland, "English Silver Racing Trophies," *The Magazine Silver* 11 (July–August 1978), pp. 30–32.

5. Wees 1997, cat. no. 48.

6. Hervey 1944, vol. 1, p. 34.

7. When in 1777 Morris left the New York delegation to the Continental Congress, he was replaced by his half brother Gouverneur Morris, who would write much of the United States Constitution.

no. 117; Houston 1987–88, p. 54, no. 53 (cat. no. 32); Stony Brook 2002, no cat.

PUBLICATION HISTORY

Hervey 1944, vol. 1, pp. 34–35, illus.; Andrus 1955a, no. 21; Andrus 1955b, p. 225, illus. p. 226; Osborne 1971, illus. p. 38; Safford 1983, pp. 43–45, fig. 56.



Jacob Hurd (1702/3–1758)
Boston, 1735–40

Morris K. Jesup Fund, 1952 (52.170a, b)

H: 10 $\frac{3}{8}$ in. (26.4 cm); W: 10 $\frac{1}{16}$ in. (25.6 cm);
Diam. lip: 5 $\frac{1}{16}$ in. (15.1 cm); Diam. foot: 4 $\frac{1}{8}$ in.
(11.7 cm); WT: 41 oz. 14 dwt. (1296.9 g)

37 · Two-Handled Cup and Cover

The two-handled inverted bell-shaped cup with domed cover and stepped circular foot was the preeminent presentation vessel in eighteenth-century England.¹ Colonial American examples, which survive in smaller numbers, were made by several New England silversmiths, including John Burt, John Coney, Jacob Hurd, and William Swan.² Of the four extant covered cups marked by Jacob Hurd, two were presented in 1744 by grateful Boston merchants to Commodores Edward Tyng and Richard Spry to commemorate their capture of French privateers; another is engraved with the arms of John Rowe, a wealthy Boston merchant.³ The Rowe cup was acquired by John and Hannah Speakman Rowe shortly after their marriage in 1743.⁴

The Metropolitan Museum's cup, which is the smallest of this group, also appears to have been a private commission. It is engraved on one side with a contemporary reverse cipher, CW, and on the opposite side with a later coat of arms, crest, and motto. When the cup was acquired by the Museum in 1952, its original owner was recorded as William Cave of Virginia, and the coat of arms as that of Cave impaling Petit.⁵ Those attributions have not, however, been substantiated by surviving documentation. A William Cave (ca. 1690–1742) lived at that time in Stafford County, Virginia, but it has not been possible to connect him to this cup. Furthermore, the later armorials (see opposite page) are somewhat problematic.⁶ The coat of arms engraved on the viewer's left is correctly identified as that of the Cave family, as is the crest of a greyhound, surmounted here by a banner bearing the family name. The arms depicted on the other side, however, are not the Petit arms. Nor does the Latin motto, *Consiquitur Quodcunque Petit* (He Attains Whatever He Attempts), belong to either family.⁷ The name associated with the CW monogram is therefore as yet unconfirmed. Although Jacob Hurd was among the most prolific and accomplished Boston silversmiths of his era, and he is known to have had business relationships with other local craftsmen, there is no indication that he received commissions from as far away as Virginia.⁸

The design for the cipher most likely derives from Samuel Sympson's *A New Book of Cyphers*, first published in London in 1726.⁹ Consistent with the interlaced monograms illustrated in Sympson's pattern book are the prominent loops in the W, the leafy embellishments, and the circular surround. That Jacob Hurd may have owned a copy of this volume was suggested by Kathryn C. Buhler, who posited that the two books depicted in John Singleton Copley's circa 1765



MARKS



Marked on body below midband: Hurd in oval (Kane 1998, p. 578, mark C)

Marked on underside of body: Jacob / Hurd in shaped surround (Kane 1998, p. 578, mark A)

Marked on cover near finial: IHURD in shaped surround (Kane 1998, p. 578, mark B)

INSCRIPTIONS

Engraved on body above midband with reverse cipher in interlaced script: WC

Engraved on opposite side of body above midband with coat of arms, crest, and motto

CONSTRUCTION/CONDITION NOTES

There is a small repair on the underside of the cover near the finial and excess solder on the underside of the foot. Each handle has a small circular air vent on the solder line beneath the lower scroll. The coat of arms, crest, and motto are later engraved.

PROVENANCE

[James Graham & Sons, New York]; sold to The Metropolitan Museum of Art, 1952.

EXHIBITION HISTORY

Boston 1956, cat. no. 94; New York 2007, pp. 14–15, fig. 10.

PUBLICATION HISTORY

MMA 1953a, p. 172; MMA 1953b, p. 14; Powel 1954, p. 213; Andrus 1955a, no. 20; Buhler and Hood 1970, vol. 1, p. 135; Safford 1983, p. 37, fig. 45; Kane 1998, pp. 106 n. 54, 595; Murdoch 2008, pp. 74–75, pl. 42.

George Wickes (1698–1761). Two-handled cup with cover, after 1722. Silver, 11¼ x 10¹³/₁₆ x 7 in. (28.5 x 27.5 x 17.8 cm). Museum of Fine Arts, Boston, Gift of the heirs of Samuel May (1723–1794) (30.437a-b)



portrait of Hurd's son Nathaniel (see page 7) originally belonged to the sitter's father.¹⁰ The baroque cartouche that encloses the cipher resembles those engraved on other silver of this period marked by Jacob Hurd.¹¹

Rather unusually, the cup is stamped with two different dies used by the silversmith, and the cover with yet a third. Hurd's full name mark, which he used between 1721 and 1755, is struck beneath the body; his script *Hurd* in an oval (used between 1729 and 1740) appears on the body beneath the midband; and the uppercase IHURD in a shaped cartouche (used from 1727 to 1747) is stamped on the cover near the finial.¹² The cup must have been a significant commission for the silversmith, who received numerous orders for church plate as well as for standard domestic vessels. Although undated, it was probably ordered several years before the presentation cups made in 1744 for Captains Tyng and Spry, and it could well have been the first of this model that Hurd produced. It bears a remarkable resemblance to an English two-handled covered cup owned by the Boston merchant Thomas Hancock and his wife, Lydia, who were married in 1731 (see previous page).¹³ Marked by the London goldsmith George Wickes (1698–1761), the cup is engraved with the Hancock arms within a circular surround, centered above the midband in a manner similar to the present cipher.¹⁴ Wickes's covered cup is less than an inch taller than Hurd's, and its domed stepped foot, hollow-cast handles surmounted by cast acanthus leaves, and baluster-shaped finial with banded knop are close prototypes for the Boston form. It is entirely possible that Hurd, who had business dealings with Thomas Hancock, could have known this cup and used it as a model.¹⁵

Notes

1. For a discussion of the form, see Wees 1997, p. 43, and Schroder 2009, vol. 1, pp. 143–47.
2. Hood 1971, pp. 93–94, 98–99, figs. 84, 88; Fales 1970, pp. 22, 136, fig. 19. See also Buhler and Hood 1970, vol. 1, cat. no. 136; and Louise C. Belden, "The Verplanck Cup," *Antiques* 92 (December 1967), pp. 840–42.
3. See Buhler and Hood 1970, vol. 1, cat. no. 157 (Tyng); Houston 1987–88, no. 57 (Spry); and Buhler 1972, vol. 1, cat. no. 187 (Rowe).
4. Falino 2005, p. 18. Hannah Rowe's tea urn, made in 1791 by Paul Revere Jr., is now in the collection of the Metropolitan Museum; see cat. no. 87.
5. See invoice from James Graham and Sons, New York, dated October 27, 1952, in MMA American Wing curatorial files, and purchase receipt, October 27, 1952, Archives, The Metropolitan Museum of Art.
6. The style of the engraving dates it to no earlier than the second quarter of the nineteenth century, and possibly even later. I am most grateful to Gale Glynn and Henry L. P. Beckwith for their attempts to identify these armorials; see correspondence in MMA American Wing curatorial files.
7. This motto was, however, used by the Taylor family of Caroline County, Virginia; see William Armstrong Crozier, ed., *Virginia Heraldica* (New York: Genealogical Association, 1908), vol. 5, p. 108.
8. See Kane 1998, pp. 578–615. This object could certainly have been owned at some time in Virginia, but supporting documentation has not been found.
9. Regarding Sympson's popular cipher book, see Fales 1970, p. 236 (where the author is mistakenly called Joseph Sympson), and Kane 1998, p. 76.
10. Buhler 1972, vol. 1, p. 201.
11. Patricia Kane has noted that a type of shield-shape cartouche with outward-turning leaves and scrolls, used by John Burt (1692–1745) on a cup made for Harvard College around 1731, appears on several objects marked by Jacob Hurd, suggesting that they both may have employed the same engraver; see Kane 1998, pp. 80 and 107 n. 67. Compare, for example, a teapot of ca. 1740 engraved with the arms of Pepperell, in Buhler and Hood 1970, vol. 1, cat. no. 140, and a teapot of ca. 1735 engraved with the Seymour family cipher, illustrated in an advertisement in *The Magazine Antiques* 66 (September 1979), p. 417.
12. More than five hundred surviving objects marked by Hurd bear one or two of his six known marks, but no other is recorded as having three; see Kane 1998, p. 580, and the list of extant objects on pp. 584–613. Kane also notes that the Boston silversmiths who used surname marks were among the most aggressive silver retailers of this time; *ibid.*, p. 78.
13. For a lengthy discussion of this cup, see Alcorn 2000, cat. no. 45.
14. The arms appear to replace earlier, erased engraving. When they were added to the cup is not known, although Alcorn (*ibid.*, p. 102) notes that in 1739 Thomas Hancock asked his London agent "to look into the Herald's office and take out my armes."
15. A surviving bill from Hurd to Hancock indicates business dealings that occurred between 1750 and 1752; Kane 1998, pp. 582–83. Two beakers made by Jacob Hurd's son Nathaniel were a gift from Hancock to the Church of Christ in Lexington, Massachusetts, in 1764; see *ibid.*, p. 618.



38 · Footed Salver

The earliest American salvers feature a circular tray with ribbed or gadrooned border, supported on a central trumpet-shaped foot. This design follows the English model, which was often supplied en suite with a two-handled covered cup. Footed salvers of this type are hand-raised of thin-gauge metal, their gadrooned rims chased rather than applied.¹ John Coney's mark appears on seven similar examples, most with straight gadrooned borders.² Diagonal gadrooning represents a minor variation on the foot rim on this salver, as well as on one at Historic Deerfield.³

The centrally engraved armorials are those of Lowell quartering Leversedge, as used by the Lowell family of Massachusetts. The coat of arms (see opposite page), in a beveled shield, is surmounted by the crest of a stag's head and is bordered below by the motto *Occasionem Cognosce* (Recognize Opportunity).⁴ The same armorials are engraved on a teakettle on stand by Jacob Hurd in the collection of the Museum of Fine Arts, Boston; on a two-handled covered cup by Edward Winslow at the Yale University Art Gallery; and on a tankard marked by Benjamin Burt.⁵ In each case the armorial engraving appears to have been added around the first quarter of the nineteenth century.⁶ Comparison with the more lively rococo bookplate of John Lowell (1743–1802), engraved by Nathaniel Hurd, underscores the stylistic differences in the depiction of the arms at these different moments in time.⁷

The first Lowell in America, Percival Lowle (1571–1665), emigrated with his family from Bristol, England, to Newbury, Massachusetts, in 1639.⁸

John Coney (1655/56–1722)
Boston, 1700–1715

Morris K. Jesup Fund, 1941 (41.186)

H: 2 $\frac{5}{16}$ in. (5.9 cm); W: 9 $\frac{1}{8}$ in. (23.2 cm); Diam.
foot: 3 $\frac{3}{8}$ in. (8.6 cm); WT: 10 oz. 9 dwt. (325.6 g)

MARKS



Marked on top: IC over fleur-de-lis in heart-shaped surround (Kane 1998, p. 316, mark B)

INSCRIPTIONS

Engraved in center with the coat of arms, crest, and motto of the Lowell family

Lightly scratched on underside: 10•18 1752
[scratched through] 1617

Lightly scratched on underside of foot: 10–19–0

CONSTRUCTION/CONDITION NOTES

The rim is slightly bent. The engraving is a nineteenth-century addition.

PROVENANCE

James Russell Lowell (1819–1891); by descent to James Burnett Lowell (1873–1947); sold to The Metropolitan Museum of Art, 1941.

EXHIBITION HISTORY

Boston 1911, cat. no. 244.

PUBLICATION HISTORY

Clarke 1932, p. 47, cat. no. 50, pl. XX; Davidson 1942, p. 40; *Antiques* 1946a, p. 248, no. 2; Thorn 1949, p. 137; Andrus 1955a, no. 10; Kane 1998, p. 328.



The present salver was purchased by the Metropolitan Museum in 1941 from James Burnett Lowell (1873–1947), who had inherited it from his grandfather, the famous American poet and diplomat James Russell Lowell (1819–1891).⁹ Although the salver’s earlier provenance is undocumented, it probably descended to the poet from his father, the Reverend Charles Lowell (1782–1861), son of Judge John Lowell (1743–1802) and grandson of the Reverend John Lowell (1704–1767), who is thought to have been the original owner. According to Kathryn C. Buhler, it was likely he who owned the Jacob Hurd teakettle at the Museum of Fine Arts, Boston.¹⁰ Yale’s Winslow cup, which is contemporary with the Coney salver, descended to James Burnett Lowell’s sister Lois Burnett, who married Edward Lambert Rantoul in 1904.¹¹ With its fluted and gadrooned ornament and identical armorials, the cup could well have been displayed atop the salver as a traditional pairing.

Notes

1. For English examples, see G. Bernard Hughes, “The Vogue for Footed Salvers,” *Country Life* 138, no. 3581 (October 21, 1965), p. 1021, and Wees 1997, cat. no. 36.
2. See Clarke 1932, p. 47; Kane 1998, p. 328; and Sotheby’s, New York, sale cat., October 28, 2004, lot 690 (offered again January 21, 2005, lot 402).
3. Flynt and Fales 1968, fig. 99.
4. See Bolton 1927, pp. 105–6, and Vermont 1886, pp. 20, 172. The quartering of the Lowell arms with those of Leversedge is explained in Delmar R. Lowell, *The Historic Genealogy of the Lowells of America from 1639 to 1899* (Rutland, Vt.: Tuttle, 1899), p. xx, as follows: “It is also probably proper for us to quarter our Coat of Arms with the Leversedges of England, as one of our ancestors in England, viz., John Lowell . . . married a daughter of Richard Leversedge.”
5. See Buhler 1972, vol. 2, cat. no. 543 (Hurd); Buhler and Hood 1970, vol. 1, cat. no. 57 (Winslow); and Sotheby Parke Bernet, New York, sale cat., February 1–4, 1978, lot 666 (Burt).
6. Although the armorials on the Hurd teakettle were formerly thought to be contemporary with the date of manufacture (1730–40), the density and static nature of the engraving as well as the style of lettering suggest that the arms, crest, and motto were later added to the baroque cartouche; see Buhler 1972, vol. 2, p. 643, where the author compares the cartouche to that on a 1737 sugar bowl and teapot by Hurd. For engraved armorials dating from the 1810s and 1820s, compare, for example, Winterthur—New York 2007–8, cat. nos. 6, 7, 19, and 32.
7. The bookplate is illustrated in Allen 1895, p. 115, and described in French 1939, pp. 119–20.
8. Lowell, *Historic Genealogy of the Lowells*, p. xlvi.
9. Baptized James Russell Lowell Burnett, he had legally changed his name to James Burnett Lowell; see obituary in *The New York Times*, October 26, 1947, p. 70.
10. Buhler 1972, vol. 2, cat. no. 543.
11. Their marriage ended in a highly publicized divorce, discussed in Stephen H. Norwood, “From ‘White Slave’ to Labor Activist: The Agony and Triumph of a Boston Brahmin Woman in the 1910s,” *New England Quarterly* 65, no. 1 (March 1992), pp. 61–92. The cup was later owned by Francis P. Garvan; see Buhler and Hood 1970, vol. 1, cat. no. 57.



39 · Salver

Small-sized salvers or waiters, designed to hold a single glass of wine or other drinking vessel, protected the surface of the table from spills or drips. The English antiquary and lexicographer Thomas Blount defined the term in the 1661 edition of his *Glossographia* as “a new fashioned peece of wrought plate, broad and flat, with a foot underneath, and is used in giving Beer, or other liquid thing, to save the Carpit or Cloathes from drops.”¹ During the first quarter of the eighteenth century the central trumpet foot (see cat. no. 38) was replaced by three or four small cast feet. Surrounding rims, at first plain or gadrooned, were by mid-century ornamented with cast and applied borders of scrolls and shells.² The flat surface of the salver offered an ideal expanse for the engraver’s art, which often took the form of armorials.

Here, the lively scroll-and-shell border and vigorous rococo engraving belie the small size of this handsome salver, which is marked by the Boston silversmith

Nathaniel Hurd (1729/30–1777)
Boston, ca. 1756

Sansbury-Mills Fund, 2010 (2010.197)

H: 1¼ in. (3.2 cm); Diam.: 8 in. (20.3 cm);
WT: 9 oz. 19 dwt. (309.5 g)

MARKS



Marked near rim: N•Hurd in rectangular surround (Kane 1998, p. 615, mark B)

INSCRIPTIONS

Engraved at center with coat of arms, crest, and motto LOYAL AU MORT of Belcher

CONSTRUCTION/CONDITION NOTES

There is light scratching overall, consistent with age and use. One scrolled shell is bent slightly downward, and there are two small dents on the underside with a minor corresponding mark on the upper surface.

PROVENANCE

Jonathan (1710–1776) and Abigail Allen (1728–1771) Belcher; (Peter Francis Auctioneers, Carmarthen, Wales, January 26, 2010, lot 168); [S. J. Shrubsole, New York]; sold to The Metropolitan Museum of Art, 2010.

PUBLICATION HISTORY

Arkell 2010, p. 14.



and engraver Nathaniel Hurd. Third son of the silversmith Jacob Hurd and older brother of silversmith Benjamin Hurd (1739–1781), Nathaniel is especially well known as an engraver.³ His surviving oeuvre numbers more than fifty pieces of silver, but his legacy is increased by the objects he engraved for other silversmiths⁴ and by the armorial bookplates he produced, many of which he signed.⁵ Hurd also engraved trade cards; loan certificates; provincial currency; portraits of such notables as King George III, William Pitt, and Major General James Wolfe; and assorted political caricatures.⁶ These same skills brought him commissions to cut the official seals for Dartmouth College and Brown University as well as for various societies, masonic lodges, and individuals.⁷

The arms engraved on this salver are those of Belcher quartering Allen, for Jonathan (1710–1776) and Abigail Allen (1728–1771) Belcher (see portraits on following page). Belcher was the second son of Jonathan Belcher, colonial



John Singleton Copley (1738–1815), *Abigail Belcher*, 1756. Oil on canvas, 49 x 40½ in. (124.5 x 101.9 cm). Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada, Gift of the Canadian International Paper Co. (1960.25)



John Singleton Copley (1738–1815), *Jonathan Belcher*, 1756. Oil on canvas, 47¾ x 40½ in. (121.3 x 101.9 cm). Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada, Gift of the Canadian International Paper Co. (1960.24)

governor of Massachusetts, New Hampshire, and New Jersey (see cat. no. 95). Educated at Harvard College, Cambridge University, and the College of New Jersey (later Princeton University), the younger Belcher was admitted to the English bar in 1734 and practiced law in Dublin before moving to Nova Scotia in 1754 to become that colony's first chief justice. He also served as lieutenant governor between 1761 and 1763. On April 8, 1756, at King's Chapel, Boston, he married Abigail Allen, daughter of Jeremiah and Abigail Waldo Allen. The bride was described in the contemporary press as "the much admired Miss Allen, a young Lady of strict Vertue and great Merit; . . . endowed with every desirable Qualification to make a Marriage State agreeable, with a handsome Fortune."⁸

The salver was acquired by the couple around the time of their marriage. For the proper blazing of their arms, Hurd likely turned to John Guillim's *Display of Heraldry*, one of two volumes depicted in John Singleton Copley's 1765 portrait of the silversmith (see page 7).⁹ Hurd surmounted the coat of arms (see previous page) with the Belcher crest of a greyhound's head erased and added a banner below to carry the family motto, *Loyal Au Mort* (Faithful Unto Death).¹⁰ The asymmetrical shield-shaped cartouche, encased in ruffled shells, scrolls, and furled leaves, is a model used repeatedly in various iterations by Hurd and other contemporary engravers. Its design undoubtedly derives from one of several published pattern books prepared to assist engravers, carvers, and other craftsmen.¹¹ Similar designs appear on silver marked by Nathaniel Hurd as well as in a number of his bookplates. Far less standard is the ring of linked scrolls, punctuated either side by a large shell, which encircles the cartouche.

Jonathan and Abigail Belcher had five sons and two daughters, only one of whom, Andrew (1763–1841), had heirs. Surviving estate papers for Jonathan

Belcher record the sale in Halifax of several pieces of silver as well as other “Sundry Household” items on July 26, 1776. Among them were a silver soup ladle, two silver cans, a silver coffeepot, silver knives, forks, and spoons, and a mahogany tea chest with three silver canisters.¹² No mention of the salver has yet been discovered, and its descent is untraced. It eventually crossed the Atlantic and was rediscovered in 2010 by an auctioneer in what was described as “an otherwise less-than-successful house call in Mid Wales.”¹³ Sold by the Peter Francis auction rooms in Carmarthen, Wales, in January 2010, the salver was purchased by the Metropolitan Museum in May of that year.

Notes

1. Fales 1970, p. 78.
2. *Ibid.*, p. 80, and Clayton 1971, p. 231. For an English salver with a border similar to the present example, see one by William and Robert Peaston (in partnership 1756–63) advertised in *The Magazine Antiques* 179 (March–April 2012), p. 18.
3. See Kane 1998, pp. 615–18, and French 1939, pp. 57–66, for additional biographical information.
4. Regarding Hurd’s engraving of silver made by other silversmiths, see Emlen 1984, especially pp. 43–44, and Kane 1998, pp. 617–18. Among Hurd’s surviving work are “2 small scolop” Salvers” charged in Paul Revere’s ledgers on April 16, 1762, to Nathaniel Hurd and marked by both Revere and Hurd; see Kathryn C. Buhler, “Colonial Silver in the Museum Collection,” *Arts in Virginia* 16 (Winter–Spring 1976), p. 7. These salvers, engraved with the arms of Franklin, are now in the collection of the Worcester Art Museum (acc. nos. 1999.501.1–2).
5. See French 1939, pp. 82–137 and pls. 25–27, for an in-depth discussion and illustrations of the bookplates. See also Georgia B. Barnhill, “Nathaniel Hurd: Boston Engraver,” *Porticus* 20 (2001), pp. 32–41. On p. 40, Barnhill suggests that Hurd’s bookplate commissions “provided a steady income to supplement that of his work as a silversmith.”
6. Barnhill, “Nathaniel Hurd: Boston Engraver,” pp. 32–41, and Kane 1998, p. 617.
7. Martha Gandy Fales, “Heraldic and Emblematic Engravers of Colonial Boston,” in *Colonial Society* 1971, pp. 197–200, 218, and fig. 89.
8. *The Boston Gazette and Country Journal* 54 (April 12, 1756), p. 1.
9. A *Display of Heraldry* was first published in 1611 and appeared in several subsequent editions. It is widely believed that Hurd was using the 1724 edition; see French 1939, p. 83. The Belcher arms are described in that edition on p. 401, and the Allen arms are illustrated and described on p. 381. Fales has noted that 28 of the approximately 55 surviving bookplates signed by Hurd are based on illustrations in Guillim’s book; see Fales, “Heraldic and Emblematic Engravers of Colonial Boston,” p. 212.
10. Bolton 1927, p. 13, and Vermont 1886, p. 32. For Jonathan Belcher’s bookplate, see Allen 1895, p. 171, and Richard Lichtenstein, “American Book Plates and Book Plate Engravers,” *The Curio* 1 (September 1887–February 1888), p. 113. See also *Heraldic Journal* 2, no. 14 (April 1866), p. 62.
11. On the dissemination of design patterns, see Morrison H. Heckscher, “Gideon Saint: An Eighteenth-Century Carver and His Scrapbook,” *Metropolitan Museum of Art Bulletin* 27 (February 1969), pp. 299–311, especially fig. 10.
12. Mfm 19397: Court of Probate, B37, Jonathan Belcher Estate Papers. I am most grateful to Garry Shutlak, archivist at the Nova Scotia Archives, Halifax, for assisting me in researching these papers. See also E. Alfred Jones, “Two Pieces of Plate at Trinity College, Cambridge,” *The Burlington Magazine for Connoisseurs* 82 (June 1943), p. 152, pl. C; and Buhler and Hood, vol. 1, cat. no. 52.
13. Arkell 2010, p. 4.



40 · Salver

During the 1760s and 1770s gadrooned serpentine rims replaced the scroll-and-shell borders characteristic of mid-eighteenth-century salvers (see cat. no. 39).¹ Although unmarked, the present salver closely resembles examples made by several New York silversmiths, including Myer Myers, John Heath (1721–1806), Ephraim Brasher, and John Burt Lyng (active ca. 1761–1785).² Its spirited and loosely rendered engraving particularly recalls objects marked by Myers, for instance a matching pair of salvers engraved with the Philipse family arms or a salver commissioned about 1770 by Maria Van Beverhoudt.³ David Barquist notes that Myers began to use this engraver around 1765 for his most important commissions and that the same craftsman appears to have engraved silver for several of Myers's competitors. Probably an independent artist available for hire, the engraver remains unidentified.⁴

The present coat of arms, consisting of a single tree set between two grazing sheep (see opposite page), is that of the De Peyster family, as is the crest of a tree surmounting the arms.⁵ The horizontal bar with three pendant tabs engraved in the upper left corner of the shield is a cadency mark, a device used to distinguish among family members whose armorials are otherwise identical. This particular device, called a label, indicates that the arms belong to the eldest surviving son.⁶

Maker unknown

Probably New York, 1760–70

Gift of Suzanne dePeyster and Valerie dePeyster, 1997 (1997.489.6)

H: 1¼ in. (3.2 cm); Diam: 7⅞ in. (20 cm);
WT: 12 oz. 4 dwt. (379.4 g)

MARKS

Unmarked

INSCRIPTIONS

Engraved at center with coat of arms and crest of De Peyster

CONSTRUCTION/CONDITION NOTES

There is light scratching overall.

PROVENANCE

Possibly James Abraham De Peyster (1726–1799); by descent to Frederick Ashton De Peyster (1874–1951); his son Frederick Ashton De Peyster Jr. (b. 1911); his daughters Suzanne dePeyster (b. 1947) and Valerie dePeyster (b. 1948);¹² gift to The Metropolitan Museum of Art, 1997.



Detail of salver foot

Cadency marks are common on British and Continental silver, but they are rare in America, perhaps suggesting that the engraver was trained abroad or that the family, originally from Ghent, continued to follow historical precedent.⁷

The descent of the salver can be securely documented from Frederick Ashton De Peyster (1874–1951), whose granddaughters donated it to the Metropolitan Museum in 1997.⁸ It likely passed to him from his father, Frederick James De Peyster (1839–1905), son of James Ferguson De Peyster (1794–1874) and grandson of Frederick De Peyster (1758–1834). The latter's father, James Abraham De Peyster (1726–1799), was a prosperous New York merchant and shipowner, as well as a loyalist. Not only would he have been the appropriate age to have acquired the salver at the time of its manufacture, but he was also the eldest son of Abraham and Margaret Van Cortlandt De Peyster, consistent with the inclusion of a label in the armorial shield.⁹ James A. De Peyster is said to have "died in possession of a fortune large for his day."¹⁰ Without further documentation, however, we can only assume that he was the original owner. Certainly the De Peyster family was well supplied with plate. In her richly descriptive 1902 volume *Social New York Under the Georges*, Esther Singleton noted that in 1760 the family's silver holdings totaled 1,272 troy ounces.¹¹



Notes

1. Similar borders appeared earlier on English dinnerwares; see, for example, Clayton 1971, p. 201, fig. 406a, and Wees 1997, cat. nos. 65, 66, and 79.
2. See New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 56, 57, 59, 82, and 83 (Myers); Quimby 1995, cat. nos. 209 (Heath) and 165 (Brasher); and MMA acc. no. 42.144.2 (Lyng).
3. See New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 57 and 59.
4. See *ibid.*, pp. 49–50.
5. Another version of the De Peyster crest is a dexter arm holding a sword; see Bolton 1927, p. 48. For related arms and crest, see the pair of salts by Bartholomew Le Roux (cat. no. 42), which descended in the same family.
6. See Zieber 1984, pp. 263, 300–301, 369.
7. See Waldron Phoenix Belknap Jr., *The De Peyster Genealogy* (Boston: Privately printed, 1956), p. v.
8. Loans by Frederick A. De Peyster to the Metropolitan Museum of some sixty pieces of family silver—English and Continental as well as American—date back to 1911.
9. For genealogical details, see Belknap, *De Peyster Genealogy*, pp. 23–24, 49–52, 83–85, 97–98, 107.
10. Frank Allaben, *John Watts De Peyster* (New York: Frank Allaben Genealogical Company, 1908), vol. 1, p. 21.
11. Singleton 1902, pp. 147–48.
12. Also Valerie dePeyster Kostuck.

Dining Silver

“The nation,” wrote Isabella Beeton in her encyclopedic *Book of Household Management*, “which knows how to dine, has learnt the leading lesson of progress.”¹ Mrs. Beeton’s classic cookery and homemaking book, first published in 1861, guided Victorians and subsequent generations on the proper preparation and serving of food. Yet the protocol for modern dining had been established much earlier, when in England, France, and elsewhere in Europe the substantial feasts and banqueting halls of the Middle Ages gave way to the more cultured cuisine and intimate dining chambers of the seventeenth and eighteenth centuries. The conduct of meals, the hours at which they were served, and the range of appropriate tablewares all saw significant revisions as well.²

On this side of the Atlantic affluent colonists strove to emulate English and Continental fashions as best they could.³ Throughout the seventeenth century, however, rooms in American homes were largely multipurpose, and dedicated spaces for dining did not yet exist. Meals were taken in the hall, sitting room, kitchen, or bedchamber, depending on convenience, the number of diners, and even seasonal weather conditions: a room with a fire beckoned during the winter months, and one with a cooling breeze in the summertime. Over the course of the eighteenth century changes in food supply and diet, as well as heightened social aspirations, effected changes in dining practices. A growing concern with gentility led to the development of the formal dining room, where people of means hosted ritualized meals for other people of means. Furniture, table linens, and specialized dinnerwares made of silver, ceramic, and glass contributed to this evolution by helping to create a genteel environment. Whether imported from abroad or produced domestically, such luxury goods represented a tangible measure of the host’s wealth and social standing. This was particularly true of tablewares made of silver, the utility of which was more than equaled by their implicit message of financial security and domestic refinement.

Surviving letters, diaries, and travel accounts frequently make note of the dinners and other entertainments that gained such prominence among the American elite. Nancy Shippen of Philadelphia, for example, kept a journal in which she recorded her many engagements. In addition to her intimate friends and family, her social circle included foreign visitors and dignitaries. “A Company of learned men dined here today,” she wrote on June 12, 1786. “The little time I stay’d at table I was very highly entertained.”⁴

In her frequent rounds of dinners, tea parties, assemblies, and balls, Nancy Shippen made the acquaintance of many “learned men,” such as the Marquis de Chastellux, a French military officer and writer stationed in this country during the American Revolution. Chastellux later published a memoir of his travels through the colonies, and his observations are both candid and instructive.⁵ He stayed two days in Virginia at the “moderate plantation” home of General Thomas Nelson Jr., where he was warmly received by the absent general’s family. His comments on the meals he enjoyed there record the times at which they were served: “An excellent breakfast at nine in the morning, a sumptuous dinner at two o’clock, tea and punch in the afternoon, and an elegant little supper, divided the day most happily.” Other contemporary sources confirm that the largest meal of the day was served in the early afternoon, although Chastellux also noted an urban discrepancy: “At Philadelphia, as in London, it is the custom to dine at five, and frequently at six.” While in Philadelphia, Chastellux attended a gathering hosted by the Chevalier de la Luzerne, French minister to the United States from 1779 to 1784. He described their elegant repast:

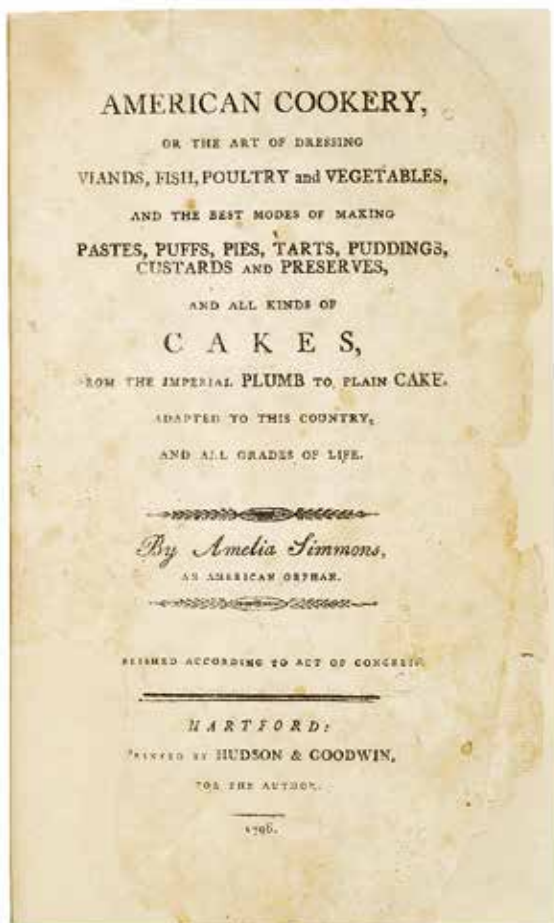
The dinner was served in the American, or if you will in the English fashion; consisting of two courses, one comprehending the entrées, the roast meat, and the warm side dishes; the other, the sweet pastry, and confectionary. When this is removed, the cloth is taken off, and apples, nuts, and chestnuts are served: it is then that healths are drank; the coffee which comes afterwards serves as a signal to rise from table.

The cloth to which Chastellux referred was the white linen tablecloth that routinely covered the dining table. Beneath the table was a crumb cloth made of wool, painted canvas, or green baize, which protected the carpet or the bare wood floor from any foods inadvertently dropped during the meal; later it was swept off or shaken out-of-doors (for a green baize cloth, see figure on page 120).⁶

Instructional guides, such as Thomas Cosnett's *The Footman's Directory, and Butler's Remembrancer*, of 1823, and the 1827 *House Servant's Directory*, by Robert Roberts, carefully describe laying the table, beginning with dusting the surface and placing the green baize undercloth. Most eighteenth-century household guides used by Americans were first published in England, as were the cookbooks available until late in the century. A number of English cookbooks were also reprinted in America, where colonial cooks frequently substituted local ingredients, such as cornmeal, winter squash, and pumpkin. Handwritten recipes and other culinary notations were shared among family members and friends, but it was not until the spring of 1796 that the first American cookbook, *American Cookery*, by Amelia Simmons, was published in Hartford, Connecticut (see below). Among the specialized recipes included in Simmons's book were "cramberry-sauce" to accompany roast turkey, as well as hoe cake, Indian pudding, and spruce beer.⁷

Until the mid-nineteenth century dinner was served *à la française*, a practice in which all the dishes for each course were placed on the table simultaneously. First introduced at the French

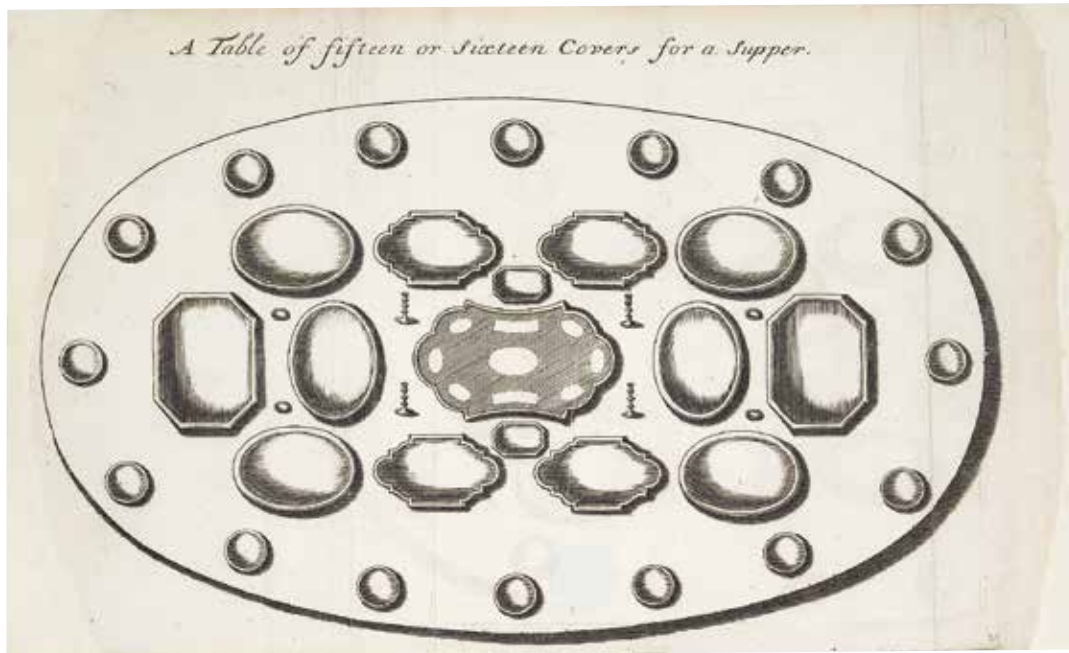
court, this highly choreographed manner of presentation, while it displayed the wealth and generosity of the host, had certain serious flaws. Despite the use of chafing dishes for warming plates, the food would often grow cold before being eaten. Furthermore, guests could not possibly partake of all of the offerings set before them. Diners would help themselves to those dishes that were within reach, serving their neighbors as well and being careful not to disturb the formal arrangement. So customary, however, was this type of service that contemporary cookbooks included diagrams for setting a proper table "in the French manner" (see following page). The Virginia diarist Martha Bland Blodgett documented some of the elaborate meals that she prepared, as on February 22, 1795: "Awoke this morning by the firing of guns in celebration of George Washington's birth-day. . . . for dinner boil'd a ham, goose, turkey, tongue, turtled head, pigeon pye, saucege & eggs, vegetables, mince pye, jelly, custards, plumbs, almonds, nuts, apples, &c." On a snowy day two weeks earlier she had produced a similarly extensive menu, accompanied by "2 bottles porter, 4 table-beer."⁸



Title page of *American Cookery* (Hartford, Conn., 1796), by Amelia Simmons. New-York Historical Society

Served on silver, pewter, or ceramic dishes symmetrically arranged on a clean white tablecloth, perhaps illuminated by candlelight, the effect of such a culinary array was clearly intended to impress. Proclaimed the butler Robert Roberts: “There is not any part of a servant’s business that requires greater attention and systematical neatness, than setting out his dinner table.”⁹

Although the silver dinner services assembled by English and French aristocrats were beyond the means of most Americans until the first quarter of the nineteenth century, silver tablewares were made in this country well before that time. Not surprisingly, spoons are the most ubiquitous type of dining silver to have survived. Most common for table use was the trifid spoon (cat. no. 50)—the predecessor to all modern-day spoons—and spoons fashioned in the so-called Hanoverian and Old English patterns popular in England.¹⁰ Tea-, table-, and serving spoons were often proudly engraved with the owner’s initials—which conveniently also provided identification in the event of theft.¹¹ More ceremonial are the so-called funeral spoons presented to relatives and close friends of the deceased (cat. no. 48). Engraved on the handle with the individual’s name, death date, and age, these mementos perpetuated a long-standing European tradition. Another popular presentation vessel was the single-handled porringer, bestowed in honor of a marriage or baptism, or as a gift to a child (for example, cat. no. 59). Most seventeenth- and eighteenth-century American porringers are engraved on their handles or undersides with monograms, armorials, or inscriptions. Used to serve porridge or other soft foods, porringers were often made in pairs and supplied with an accompanying spoon.



“A Table of Fifteen or Sixteen Covers for a Supper,” from *The Modern Cook*, vol. 1 (London, 1733), by Vincent La Chapelle, Chief Cook to the Right Honourable Earl of Chesterfield

Silver service plates, owned by the dozens in England, are particularly rare in America, although eighteenth-century examples do survive (cat. no. 53). The prestigious standing salt, placed ceremonially to the right of the host, gave way in mid-seventeenth-century England to the simpler scroll salt, which constitutes the grandest genre of that form made in America (cat. no. 41). Scroll salts transported to the colonies by seventeenth-century English immigrants could well have served as inspiration for the few examples made here. As depicted in Dutch still-life paintings these salts could be converted into stands, their cast knobs supporting a dish of fruit or sweetmeats (see figure opposite). Alternatively, a white linen table napkin might be draped over the salt when it was no longer in use. As salt became more available, smaller communal drum or trencher salts (cat. nos. 42 and 43) were arranged symmetrically around the table; as Thomas Cosnett directed, “You will want eight salt-cellars for fourteen persons.”¹²



Pieter Claesz (ca. 1597–1660), *Still Life with a Fish*, 1647. Oil on panel, 24 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (61.9 x 80.9 cm). Rijksmuseum, Amsterdam

Condiments and seasonings, dispensed at table from silver casters, cruets, or pepper boxes, played an important role in the meal. Casters were supplied in sets of three, for sugar, pepper, and dry mustard (cat. no. 47). More common in England than in America, they were imported to this country along with the silver-topped glass cruets and the silver frames in which they were arranged. The cruet frame or stand (cat. no. 63), which was delivered to diners upon request, was placed at the center of the sideboard. Roberts noted its importance and offered precise instructions for what he called “trimming the cruet stand or casters”:

This is the most particular article that belongs to your dinner utensils; therefore you should remember to examine it every day to see if all the cruets are clean, and full of every thing that is necessary to have in them, such as mustard, oil, vinegar, catsup, soy, black pepper, and cayenne, or other sauces that you may have bottles for; therefore you should always see that your casters are furnished with all those articles daily, as there is nothing that looks so negligent in a servant, than to want for any of these articles when called for by any of the company.¹³

Servants were also responsible for passing around the sauceboats (cat. nos. 60 and 61), which held the all-important sauces, gravy, or melted butter. As Cosnett cautioned, “When you have handed the meat, be as quick as possible at handing the vegetables and the sauce-boats round, as it too often happens that the sauces are forgotten and the company will not inquire for them for fear they should ask for any thing which is not in the room.”¹⁴ Bread, too, was distributed by the servants, presented by fashion-conscious colonists in pierced silver baskets. So difficult were these to produce that most silver baskets used in this country were imported from England. Indeed, only two American-made silver baskets are known, including the Metropolitan’s splendid example by Myer Myers (cat. no. 62). Exceptionally expensive, they were owned only by the wealthiest families.



Henry Sargent (1770–1845), *The Dinner Party* (detail), ca. 1821, Oil on canvas, 61 $\frac{1}{2}$ x 49 $\frac{3}{4}$ in. (156.5 x 126.3 cm). Museum of Fine Arts, Boston, Gift of Mrs. Horatio Appleton Lamb in memory of Mr. and Mrs. Winthrop Sargent (19.13)

A pierced silver bread basket epitomizes the refinement and gentility that elite eighteenth-century Americans wished to attain. Whether replete with silver sauceboats, a cruet stand, and other handsome serving pieces or modestly dressed with monogrammed silver spoons, the well-appointed dining table was socially *de rigueur*. As a writer for *Harper's New Monthly Magazine* remarked in 1868:

The appearance of a dinner-table set with silver for a large party is so exceedingly splendid that we can hardly wonder that fashion has adopted this metal for her own. . . . The snowy table-cloth, the brilliant flowers, the great multitude of objects of burnished metal . . . make up a scene which to unaccustomed eyes is literally one of enchantment.¹⁵

The dining objects catalogued in this chapter were certainly intended to enchant and to impress. That they were of greater significance to their owners than their intrinsic value is certain; their importance is implied by the continuing practice of personalizing silver with engraved monograms or armorials. Reflecting tradition, ownership, and family pride, these inscriptions inform us about the individuals who owned silver and about their lives. “Show me the way people dine,” wrote the *Harper's* journalist, “and I will tell you their rank among civilized beings.”¹⁶



Frontispiece to *A Treatise on the Use and Abuse of the Steward's Table in Families of the First Rank* (London, 1758), by Louis Philippe Boitard

Notes

1. Isabella Beeton, *The Book of Household Management* (London: S. O. Beeton, 1861), p. 905.
2. On the history of dining in Britain, see Gerard Brett, *Dinner Is Served: A History of Dining in England, 1400–1900* (London: Hart-Davis, 1968), and Sara Paston-Williams, *The Art of Dining: A History of Cooking and Eating* (London: National Trust, 1993).
3. On American dining practices, see Louise Conway Belden, *The Festive Tradition: Table Decoration and Desserts in America, 1650–1900* (New York: W. W. Norton, 1983); Elisabeth Donaghy Garrett, *At Home: The American Family 1750–1870* (New York: Harry N. Abrams, 1989), pp. 78–94; Mark R. Wegner, “The Dining Room in Early Virginia,” *Perspectives in Vernacular Architecture* 3 (1989), pp. 149–53; Barbara G. Carson, *Ambitious Appetites: Dining, Behavior, and Patterns of Consumption in Federal Washington* (Washington, D.C.: The American Institute of Architects Press, 1990); Richard L. Bushman, *The Refinement of America: Persons, Houses, Cities* (New York: Vintage Books, 1992), pp. 46–58, 74–78, 182, 185; and Cary Carson, ed., *Of Consuming Interests: The Style of Life in the Eighteenth Century* (Charlottesville: University Press of Virginia, 1994), pp. 1–58, 483–697.
4. Ethel Armes, ed., *Nancy Shippen: Her Journal Book* (Philadelphia: J. B. Lippincott, 1935), p. 242.
5. For the following quotations, see Marquis de Chastellux, *Travels in North-America in the Years 1780–81–82* (New York, 1828), pp. 218–19, 89, 92.
6. See Garrett, *At Home*, pp. 79–81.
7. Mary Tolford Wilson, “Amelia Simmons Fills a Need: *American Cookery*, 1796,” *William and Mary Quarterly*, ser. 3, 14 (January 1957), pp. 16–30.
8. Quoted in Marion Tinling, “Cawsons, Virginia, in 1795–1796,” *William and Mary Quarterly*, ser. 3, 3 (April 1946), p. 283.
9. Robert Roberts, *The House Servant's Directory; or, A Monitor for Private Families . . .* (Boston: Munroe and Francis, 1827), p. 44.
10. The stems on Hanoverian pattern flatware have rounded ends that turn up. In the Old English pattern the rounded ends turn down (see cat. no. 51).
11. Contemporary advertisements of stolen silver objects frequently cite the engraved initials.
12. Thomas Cosnett, *The Footman's Directory, and Butler's Remembrancer* (London: Printed for the Author, 1823), p. 124.
13. Roberts, *House Servant's Directory*, pp. 37–38, 49.
14. Cosnett, *Footman's Directory*, p. 103.
15. James Parton, “Silver and Silver Plate,” *Harper's New Monthly Magazine* 37 (September 1868), p. 434.
16. *Ibid.*



41 · Standing Salt

John Allen (1671/72–1760) and
John Edwards (ca. 1671–1746)
Boston, ca. 1700¹³

Gift of Sarah Hayward Draper, 1972 (1972.204)

H: 5 $\frac{5}{8}$ in. (14.9 cm); Diam: 5 $\frac{1}{16}$ in. (13.8 cm);
WT: 12 oz. 18 dwt. (402.6 g)

MARKS



Marked in center of well: IE in quatrefoil (Kane 1998, p. 405, mark A); IA in quatrefoil (Kane 1998, p. 141, mark B)

INSCRIPTIONS

Engraved on top in shaded roman: S / S E

CONSTRUCTION/CONDITION NOTES

There are minor dents overall, commensurate with age, and a small repair at the base of the column. At least one of the knops has been resoldered.

PROVENANCE

Solomon (1643–1729) and Esther (1644–1736) Stoddard; their son John Stoddard (1681/82–1748); his daughter Prudence Stoddard Williams (1734–1822); her daughter Prudence Williams Howard (1767–1853); her son Charles Howard (1794–1875); his daughter Sarah Howard Hayward (1838–1922); her son Nathan Hayward (1872–1944); his daughter Sarah Hayward Draper (1913–2000); gift to The Metropolitan Museum of Art, 1972.

EXHIBITION HISTORY

Cambridge, Mass., 1936, cat. no. 115, pl. 21; New Haven 1939, cat. no. 3, fig. 16; New York 1972, no cat.; New York 1975–76, no cat.; Hartford 1985–86, cat. no. 160, p. 295; Minneapolis–Pittsburgh 1989–90, cat. no. 21.

PUBLICATION HISTORY

Woodhouse and Jayne 1922, p. 18, pl. 7; Avery 1930a, pp. 39, 57, pl. 5; *Antiques* 1938b, p. 265 and illus. p. 264; Penzer 1949, p. 51, fig. 3; Phillips 1949, p. 51; Clayton 1971, p. 225; Hood 1971, p. 66, fig. 54; MMA 1973a, unpaginated; Jones 1974, p. 382; MMA 1975, p. 32; Kolter 1979, pp. 86–87; Safford 1983, p. 23, fig. 24; Davidson and Stillinger 1985, p. 202, fig. 314; Conforti and Kohls 1989, p. 836, pl. 3; Ulrich 1997, p. 261; Kane 1998, pp. 144, 416; Ward and Ward 2002, pp. 178–79, fig. 1.

During the Middle Ages and the Renaissance the scarcity of salt as a seasoning for food rendered the vessels made to serve it especially precious. Elaborate English and Continental salts, some embellished with rock crystal or gilding, survive from the sixteenth century. Underscoring their elevated status, many standing salts are larger than necessary for the small quantity of salt that they hold. By the mid-seventeenth century a more utilitarian, spool-shaped model surmounted by three or four scrolled knops became the norm.¹ The knops were used to support a dish of fruit or sweetmeats, set in place when the salt was no longer needed (see figure on page 119).² Among the earliest of these surviving in America is a London-made salt transported to New England in 1638 by Elizabeth Glover.³ Very few standing salts were made in colonial America; the Metropolitan's is one of only three extant examples, each made in Boston. Of the other two, one is marked by Jeremiah Dummer and one by Edward Winslow.⁴ All three are fashioned with spool-shaped bodies, their bases and upper sections of stepped octagonal design, and ornamented with bands of gadrooning. The two makers of the Metropolitan's salt, John Allen and John Edwards, are believed to have apprenticed with Jeremiah Dummer, which perhaps explains the close resemblance of their salts.⁵ All three American examples are remarkably similar in form and dimensions. They also share the pleasing effect of plain, smooth silver contrasting with gadrooned ornament, a common feature of baroque styling.

The monogram S / S E engraved on the upper surface in shaded block letters represents the original owners, the Reverend Solomon Stoddard (1643–1729) and his wife, Esther (1644–1736), who were married on March 8, 1670, in Northampton, Massachusetts. Esther (née Warham) was the widow of the Reverend Eleazer Mather (1637–1669), Stoddard's predecessor as pastor at the Northampton church.⁶ Stoddard was the eldest son of a London-born merchant, Anthony Stoddard (1606–1686/87), who immigrated to Boston about 1639, and Mary Downing, a niece of John Winthrop, governor of the Massachusetts Bay Colony. A graduate of Harvard College, in 1667 he became the college's first librarian.⁷ After spending two years in Barbados as a chaplain, he returned to America to succeed the recently deceased Eleazer Mather (brother of Increase) at the Northampton church, where he was officially installed as pastor in September 1672. Stoddard remained in that post for nearly sixty years and was regarded as one of colonial New England's most influential preachers. His theological views were seen by mainstream Puritans as too inclusive, but his goal was to appeal to the next generation by liberalizing requirements for church membership. He invoked God's word through sermons that "were plain and powerful, experimental & spiritual, close & searching, yet rational & argumentative."⁸ Upon his death in 1729 he was succeeded by his grandson, the renowned theologian Jonathan Edwards (1703–1758), who two years earlier had been ordained as minister and assistant to his grandfather.

Solomon Stoddard's professional standing and family connections are reflected in the inventory of his substantial estate, taken in May 1729 and totaling £1126 2s. 3 $\frac{1}{4}$ d.⁹ In addition to a well-furnished parlor and kitchen, feather beds with hangings, Turkey-work upholstered chairs, tables, rugs, clothing, and numerous other possessions, he owned approximately 60 troy ounces of silver, valued at £59 3s. 7d.¹⁰ The present salt is recorded in the inventory as "a Silver Salt Cellar" weighing 11 ounces 3 pennyweights 4 grams and valued at

£12 13s. 3½d.¹¹ It appears again in the 1748 estate inventory of one of Solomon and Esther's sons, John (1681/82–1748), where it is listed as “an Old Silver Salt Cellar” weighing 13 ounces 2 pennyweights and valued at £38.¹² John's daughter Prudence (1734–1822) inherited her grandparents' salt, which she later handed down to her own daughter Prudence Williams (1767–1853), who married the Reverend Bezaleel Howard (1753–1837) of Springfield, Massachusetts, in 1790. This family heirloom continued to descend in the family to the donor, Sarah Hayward Draper (1913–2000), who honored its ancestry by requiring that Solomon Stoddard's name always appear on the label identifying the salt.

Notes

1. Clayton 1971, pp. 220, 225, and Penzer 1949, pp. 48–53. In 1632 the Barber Surgeons' Company in London purchased a “faire silver salt white with scroules of the new fashion.” See Hartop 2007, p. 32.
2. Penzer 1949, p. 51.
3. Boston 1982, vol. 3, cat. no. 453; Falino and Ward 2001, p. 185, fig. 1; and Hartop 2007, cat. no. 6.
4. See Buhler 1972, vol. 1, cat. nos. 20 and 67.
5. Edward Winslow also probably apprenticed with Dummer. See Kane 1998, p. 386. None of these apprenticeships is fully documented, but John Allen was Dummer's nephew.
6. Elijah W. Stoddard, *Anthony Stoddard, of Boston, Mass., and His Descendants: A Genealogy* (New York: J. M. Bradstreet & Son, 1865), p. 2. For additional biographies of Stoddard, see ANB 1999, vol. 20, pp. 822–23, and DAB 1957–64, vol. 9, pp. 59–60.
7. Alfred Claghorn Potter and Charles Knowles Bolton, *The Librarians of Harvard College, 1667–1877* (Cambridge, Mass.: Library of Harvard University, 1897), pp. 7–8.
8. Quoted in John Langdon Sibley, *Biographical Sketches of Graduates of Harvard University*, vol. 2, 1659–1677 (Cambridge, Mass.: Charles William Sever, 1881), p. 113. A list of Stoddard's published works is included in *ibid.*, pp. 117–22.
9. Hampshire County Probate Records, vol. 5, pp. 18–21.
10. A discussion of Stoddard's inventory, including its list of plate, appears in Hartford 1985–86, p. 279.
11. That the salt weighs slightly more today might be explained by repairs to the knops and/or by variations in the scales used.
12. Hampshire County Probate Records, vol. 7, pp. 194–97.
13. The dating of this object is circumscribed by the years during which Allen and Edwards worked in partnership; see Kane 1998, pp. 141–42.



Bartholomew Le Roux (ca. 1665–1713)⁸
New York, 1690–1710

Gift of Suzanne dePeyster and Valerie dePeyster, 1997 (1997.488.5, .6)

[.5] H: 1 $\frac{1}{16}$ in. (3.3 cm); W: 2 $\frac{3}{4}$ in. (7 cm);
WT: 2 oz. 10 dwt. (77.2 g)

[.6] H: 1 $\frac{1}{4}$ in. (3.2 cm); W: 2 $\frac{3}{4}$ in. (7 cm);
WT: 2 oz. 11 dwt. (80.3 g)

MARKS



Each salt marked on underside: BLR (LR conjoined) in oval surround (Buhler and Hood 1970, vol. 2, p. 282, nos. 564 and 565)

INSCRIPTIONS

Each engraved on body with the coat of arms and crest of De Peyster

CONSTRUCTION/CONDITION NOTES

[.5] There is one circular dent to the right of the arms and minor scratching overall.
[.6] Minor scratching overall.

PROVENANCE

Abraham De Peyster (1657–1728); by family descent to Frederick Ashton de Peyster (1874–1951); his son Frederick Ashton De Peyster Jr. (b. 1911); his daughters Suzanne dePeyster (b. 1947) and Valerie dePeyster (b. 1948);⁹ gift to The Metropolitan Museum of Art, 1997.

EXHIBITION HISTORY

New York 1931–32, p. 5, fig. 40; New York 1962–63, cat. no. 53.

PUBLICATION HISTORY

Avery 1930a, pp. 148–49, 162, 345, pl. 60; Hood 1971, p. 54.

42 · Pair of Trencher Salts

By the early eighteenth century salt had become more readily available and considerably less costly and could therefore be served in more generous quantities. Small containers of drum or trencher form, more appropriate to individual use, replaced the larger standing salt.¹ The term “trencher” apparently derived from the practice of cutting thick slices of bread into triangular quadrants that were spread with salt and placed beside each diner’s trencher, or plate. Silver versions of these disposable salts were made in triangular or, more commonly, circular form, as here. Deep wells for holding the salt were soldered to the hemispherical bodies at the lip. The smooth curved expanse of the body could be engraved with a coat of arms or crest.

This rare pair of early American trencher salts is marked by New York silversmith Bartholomew Le Roux, who was born in Amsterdam of French Huguenot parents. His father, Pierre Le Roux, was also a silversmith. After moving with his family to London, Bartholomew immigrated to New York sometime before June 6, 1687, the date on which he was made a freeman of the city. The date of his arrival in New York is undocumented, but at the time of his December 1688 marriage to Gertrude (Geertruyd) Van Rollegom in New York’s Dutch Reformed Church, he was described as a “young man from London.”² Two of his sons, Charles (bapt. 1689–1745) and John (or Jan; bapt. 1695), became silversmiths as well, and his eldest daughter, Rachel (bapt. 1693), married his apprentice Peter Van Dyck. Like many goldsmiths of his generation Le Roux, in addition to his own professional pursuits, took an active role in civic and political activities. Objects bearing his mark are of particularly high quality and often beautifully ornamented. The lush baroque mantling that surrounds the engraved arms on the Museum’s salts appears in even greater profusion on a tankard he made in 1710 for Obadiah Hunt, a prosperous tavern keeper on Pearl Street in Manhattan, who like Le Roux had immigrated to New York from England.³

The De Peyster arms engraved on the present salts are those of Abraham De Peyster (1657–1728), a prominent colonial merchant, soldier, and politician,



The De Peyster Mansion in Queen Street.

The De Peyster Mansion in Queen Street, n.d., 3½ x 3½ in. (9 x 9 cm). The New York Public Library, Mid-Manhattan Picture Collection

who served as city alderman, Supreme Court judge, acting governor, and from 1691 to 1694 mayor of New York City.⁴ His immense wealth and social visibility suggest a lavish lifestyle, as does the inventory of his estate, taken on May 21, 1734, which itemizes more than 1,600 troy ounces of plate, including “11 salt Cellars.”⁵ In her *History of the City of New York*, the first volume of which was published in 1877, Martha J. Lamb described the “palatial mansion on Queen Street, nearly opposite Pine,” built by De Peyster in 1695 (see above). The three-story house, she wrote,

had a great double door in the center of the front, over which was a broad balcony with double-arched windows. This balcony was for nearly a century the favorite resort of the governors of New York when they wished to hold military reviews. . . . The furniture was all imported, and was elaborately carved and very costly. . . . The style of life of the family was the same as that of the European gentry of the same period. They indulged in elegant hospitalities and costly entertainments. . . . The silverware in daily use upon the table was estimated as worth about \$8,500, and most of it was of exquisite workmanship.⁶

These salts descended in the De Peyster family, probably through Abraham’s son Abraham (1696–1767), who married Margaret Van Cortlandt (1694–1769/70) in 1722.⁷ They were among a significant group of English, Continental, and American items loaned to the Metropolitan Museum in 1911 by Frederick Ashton de Peyster (1874–1951). The loan was continued by his son Frederick (b. 1911), whose daughters Suzanne (b. 1947) and Valerie (b. 1948) donated them to the Museum in 1997.



Notes

1. This transition occurred even earlier in England. See Clayton 1971, p. 225, and Hernmarck 1977, vol. 1, pp. 191–92.
2. Regarding Le Roux and his family, see Waters 2000, vol. 1, pp. 13, 23–28, 152–56, 196–97, 204–5. See also *Collections of the New-York Historical Society for the Year 1885* (New York: Printed for the Society, 1886), p. 53; Murdoch 2008, p. 62; and “New York City Reformed Dutch Marriage Records, 1639–95,” consulted on ancestrylibrary.com.
3. Christie’s, New York, sale cat., January 19, 2002, lot 309.
4. For biographical information, see Waldron Phoenix Belknap Jr., *The De Peyster Genealogy* (Boston: Privately printed, 1956), pp. 5–8; DAB 1957–64, vol. 3, pp. 247–48; and ANB 1999, vol. 6, pp. 460–61.
5. See Avery 1920, p. xlv. Matching surviving objects with estate inventories is seldom easy. However, a tankard by Cornelius Kierstede in the collection of the New-York Historical Society is possibly one of the seven tankards also included in Abraham De Peyster’s inventory; see Hofer et al. 2011, cat. no. 5.1.
6. Martha J. Lamb, *History of the City of New York: Its Origin, Rise and Progress*, vol. 1 (1877; reprint, New York: Valentine’s Manual, Inc., 1921), pp. 419–20. This description also appeared in Martha J. Lamb, “New York in 1776,” *Appleton’s Journal* 12 (October 10, 1874), p. 465. The balcony described in the quote had been removed by the time the print reproduced on page 126 was made.
7. Belknap, *De Peyster Genealogy*, pp. 8, 23. At least some of the De Peysters continued to patronize the Le Roux family; see Buhler and Hood 1970, vol. 2, cat. no. 612.
8. The spelling of the name Le Roux appears in various iterations. This particular spelling reproduces the script signature of Bartholomew Le Roux as illustrated in New York 1962–63, cat. no. 51.
9. Also known as Valerie dePeyster Kostuck.



43 · Trencher Salt

Flared, spool-shaped salts made from thin sheet silver and ornamented with chased diagonal gadrooning follow a standard late-seventeenth-century English model.¹ Salts of this type also feature patterns of punched dots, engraved monograms, and/or coats of arms. The present example bears the maker's mark of Jacob Ten Eyck, the eldest child of Albany silversmith Koenraet Ten Eyck (see cat. no. 29).² In July 1719 Jacob was apprenticed to New York silversmith Charles Le Roux (see cat. nos. 44 and 72), who agreed in the surviving indenture to "by the best Means or Method that he can Teach or Cause the said Apprentice to be taught the Art or Mystery of a Goldsmith."³ Following completion of his apprenticeship Jacob returned to Albany, where in 1736 he married Catharina Cuyler (1709–1790), the daughter of an affluent Albany trader, Abraham Cuyler. In addition to working as a silversmith, Jacob held several civic positions, including constable, city council member, alderman, and sheriff of Albany County. With Catharina's considerable inheritance the couple acquired extensive real estate, and Jacob became one of Albany's wealthiest and most highly regarded businessmen. His obituary reported that "a very numerous company of mourners and citizens attended the interment. . . . Among the many offices, which he . . . sustained with dignity and respectability, are those of mayor of this city, & judge of the common pleas. Among his private virtues that of being the Poor-Man's friend is not the least conspicuous."⁴

The original owners of this salt can be identified by the engraved monogram TB conjoined over D & M, for Dirck (1686–1751) and Margarita Cuyler (1692–1783) Ten Broeck. The son of a wealthy Albany businessman, Ten Broeck prospered as an Indian trader and merchant. He served in a variety of public

Jacob Ten Eyck (1705–1793)

Albany, New York, 1730–35

Gift of Mrs. William Bayard Van Rensselaer, in memory of her husband, 1937 (37.108)

H: 2³/₁₆ in. (5.6 cm); Diam: 4¹/₁₆ in. (10.3 cm); WT: 2 oz. 15 dwt. (85.8 g)

MARKS



Marked in center of well: I TE (TE conjoined) in oval (Albany 1964, p. 16, mark 2)

INSCRIPTIONS

Engraved on body in script: TB conjoined / D & M

CONSTRUCTION/CONDITION NOTES

There are two small areas of damage on the underside of the well, and the foot rim is slightly misshapen.

PROVENANCE

Dirck (1686–1751) and Margarita Cuyler (1692–1783) Ten Broeck; by descent in the family to William Bayard Van Rensselaer (1856–1909); his wife, Louisa Lane Van Rensselaer (1861–1937); gift to The Metropolitan Museum of Art, 1937.

EXHIBITION HISTORY

Chicago 1949, cat. no. 210; Boston 1956, cat. no. 246; Albany 1964, p. 17, fig. 5 (left).

PUBLICATION HISTORY

Davidson 1937, pp. 186, 188; Cutten 1942, pp. 301–2, fig. 5; Andrus 1955a, no. 10; Hood 1971, pp. 84–86, fig. 77; Blackburn et al. 1988, p. 277.

offices, including alderman and commissioner of Indian Affairs, and was a member of the provincial Assembly. In 1746 he was appointed to the first of two terms as mayor of Albany.⁵ He was succeeded in that office by the maker of this salt, who was also his brother-in-law.⁶ At least three pieces of silver owned by Dirck and Margarita Ten Broeck are known: the present salt; a two-handled paneled brandywine bowl, also made by Jacob Ten Eyck; and a caster, referred to in the family as an ooma.⁷ In his will, filed in 1748, Dirck Ten Broeck left his estate to his wife and, in the event of her death, provided for the division of his extensive holdings among his seven surviving children.⁸ The couple's plate holdings are not itemized in the will. The trencher salt appears to have descended to their daughter Christina Ten Broeck (1718–1801), who married Philip Livingston (1716–1778) in 1740. In 1764 their daughter Catherine Livingston (1745–1810) married Stephen Van Rensselaer (1742–1769), thereby bringing the salt into the Van Rensselaer family. It subsequently descended through another four generations to William Bayard Van Rensselaer (1856–1909), whose widow, Louisa Lane Van Rensselaer (1861–1937), donated it to the Metropolitan Museum in 1937.⁹

Notes

1. Compare a 1695 example in Clayton 1971, pl. 447 (center), and a pair by Benjamin Bentley (1699/1700) in Alcorn 2000, cat. no. 5.
2. On this family of silversmiths, see Cutten 1942, pp. 299–303.
3. Jacob Ten Eyck's indenture is reproduced in New York 1931–32, pp. 13–14.
4. *The Albany Register* 5 (September 16, 1793), p. 3.
5. For biographical information, see Emma Ten Broeck Runk, *The Ten Broeck Genealogy* (New York: De Vinne Press, 1897), pp. 39, 56–60; see also the website for the Colonial Albany Social History Project.
6. Margarita Ten Broeck was a sister of Catharina Ten Eyck.
7. For the brandywine bowl, see Blackburn et al. 1988, cat. no. 296, and Groft and MacKay 1998, cat. no. 70. For the ooma, see Ten Broeck Runk, *Ten Broeck Genealogy*, p. 58 (illus. on facing page), where the derivation of the name is explained: "The name was derived from the Dutch word 'oom,' signifying uncle, as the article was a favorite gift of an uncle to either a niece or nephew on the wedding day. It was used to sprinkle mixed cinnamon and sugar on hot waffles."
8. Dirck Ten Broeck's will is published in the website for the Colonial Albany Social History Project.
9. In a letter dated June 4, 1937, to assistant curator Marshall Davidson, Catherine Livingston Van Rensselaer reported that the salt had been in the possession of the family at the Van Rensselaer Manor House; MMA American Wing curatorial files.



44 · Pair of Salts

Circular salts on three cast legs became popular by the mid-eighteenth century. Most of these small receptacles are quite plain, distinguished only by a pad or trifold foot or armorial engraving. The present pair, with their elaborately cast and applied floral garlands and dolphin feet surmounted by female masks, emulates a type of rococo salt produced by London makers such as Paul de Lamerie (1688–1751).¹ Close prototypes were made by the London silversmiths David Hennell (1712–1785) and Edward Wood (act. 1722–d. 1752), both of whom specialized in the manufacture of salts. Indeed, their salts could well have provided the inspiration for Le Roux's design.² Le Roux was a highly regarded craftsman who served from 1720 to 1743 as official silversmith to the New York City Common Council. His work displays the English taste favored by his elite patrons, many of whom owned imported English silver, which provided ready models for local silversmiths. French Huguenot styling, current in London at this time, is reflected in the present salts.³

Among Le Roux's clients were John Schuyler (1705–1773) and his second wife, Anne Van Rensselaer (1719–1791), who were married on January 21, 1739.⁴ Their initials, S / IA, are engraved on the underside of each of these salts. The Schuylers and the Van Rensselaers were among the founding families of Albany, with considerable holdings in both personal and real estate. John Schuyler, a son of Albany-born Arent Schuyler (1662–1730), was a colonel of the local militia in Bergen County, New Jersey, and held a seat on the New Jersey Council from 1735 until 1746. Upon Arent's death in 1730, he inherited his father's farm and lucrative copper mines in New Barbadoes Neck, New Jersey.

The salts descended in the family, eventually passing to Van Rensselaer (1852–1915) and Ethel Paul Schuyler (b. 1876). Four years after her husband's death in 1915, Ethel married Silas Wodell, a widower of Millbrook, New York.⁵

Charles Le Roux (bapt. 1689–1745)
New York, 1740–45

Dodge Fund, 1935 (35.68.2, .3)

[.2] H: 1¹³/₁₆ in. (4.6 cm); W: 3⁷/₁₆ in. (8.4 cm); WT: 4 oz. 15 dwt. (147.6 g)

[.3] H: 1³/₄ in. (4.4 cm); W: 3⁷/₁₆ in. (8.4 cm); WT: 4 oz. 15 dwt. (148.1 g)

MARKS



Each salt marked twice on underside: CLR (LR conjoined) in oval (Belden 1980, p. 269, and Waters 2000, vol. 1, p. 158)

INSCRIPTIONS

[.2] Engraved on underside in shaded roman: S / IA

[.3] Engraved on underside in shaded roman: S / I [device] A

CONSTRUCTION/CONDITION NOTES

[.2] The marks are rubbed, and some scratching is visible on the interior. One foot is slightly pushed in.

[.3] Marks are rubbed; scratching is visible on the interior.

PROVENANCE

John (1705–1773) and Anne Van Rensselaer (1719–1791) Schuyler; their son Arent Schuyler (1746–1803); his son John Arent Schuyler (1780–1817); his son Robert Van Rensselaer Schuyler (1814–1856); his son Van Rensselaer Schuyler (1852–1915); his widow, Ethel Paul

Schuyler Wodell (b. 1876); sold to The Metropolitan Museum of Art, 1935.

EXHIBITION HISTORY

New York 1937–38, cat. no. 175, illus. p. 58; Chicago 1949, cat. no. 189, illus. p. 119; Boston 1956, cat. no. 213.

PUBLICATION HISTORY

Downs 1935, pp. 130–31, fig. 1; Thorn 1949, p. 137; Andrus 1955a, no. 25; Wright et al. 1966, p. 334, pl. 253; Glaze 1969, pp. 194–95, fig. 8; Fales 1970, fig. 63; Hood 1971, p. 119, fig. 118; Schwartz 1975, pp. 33–34, fig. 28.

Mrs. Wodell sold the salts, along with two other pieces of Schuyler family plate, to the Metropolitan Museum in 1935.⁶ Announcing this acquisition in the *Bulletin of The Metropolitan Museum of Art*, curator Joseph Downs wrote, “Four pieces of New York silver lately acquired by the Museum have the attributes particularly regarded by the connoisseur, namely, early dates, fine craftsmanship, important silversmiths’ marks, and a record of continuous ownership in one family.”⁷

Notes

1. See Goldsmiths’ Hall, *Paul de Lamerie: At the Sign of the Golden Ball* (London: Worshipful Company of Goldsmiths, 1990), cat. no. 63, and Bliss 1990, cat. no. 5. For a similar salt made by Lamerie’s contemporary Charles Frederick Kandler (1695–1778), see Sotheby’s, New York, sale cat., April 26, 2008, lot 319.

2. A similar pair of salts by Hennell is in the Art Institute of Chicago (acc. nos. 1991.263.1–2). They are accompanied by a matching pair marked by Philadelphia silversmith Joseph Richardson Jr. (acc. no. 1991.262.1–2). For Wood’s salts, see Christie’s East, New York, sale cat., June 24, 1999, lot 236. I am grateful to Robert B. Barker for suggesting these salts as a likely design source. A related example at Yale has been attributed to Le Roux; Barker, however, believes that it was probably made by a silversmith working in Jamaica. Its castings are less well finished than those on the Wood and Le Roux salts, and the mark stamped on its underside is unattributed; see Buhler and Hood 1970, vol. 2, cat. no. 614. Regarding Wood as a specialist salt maker, see Grimwade 1976, p. 709.

3. Waters 2000, vol. 1, pp. 35, 155–56.

4. John Schuyler was also known as Johannes Arentsz Schuyler. His first wife was Sara Walter (1704–1734); see cat. no. 52. Anne Van Rensselaer’s name is alternatively recorded as Anna and Annetje. Anne was a daughter of Kiliaen (1663–1719) and Maria Van Cortlandt (1645–1689) Van Rensselaer. Kiliaen Van Rensselaer, incidentally, trained as a silversmith and was apprenticed from 1682 to 1683 to Boston silversmith Jeremiah Dummer. Only two pieces of silver are believed to bear his mark; see Kane 1998, pp. 947–48. On the Schuyler and Van Rensselaer families, see Cuyler Reynolds, *Hudson-Mohawk Genealogical and Family Memoirs*, vol. 1 (New York: Lewis Historical Publishing Company, 1911), pp. 1–41, and Florence Christoph, *Schuyler Genealogy: A Compendium of Sources Pertaining to the Schuyler Families in America*, vol. 1, *Prior to 1800* (Albany: Friends of Schuyler Mansion, 1987).

5. See *The New York Times*, May 13, 1919, p. 16, where it is reported that the marriage was “a surprise to many, as no announcement was made of the engagement.”

6. The other two pieces are a chafing dish by Peter Van Dyck (cat. no. 52) and a salver by Simeon Soumaine (acc. no. 35.68.4).

7. Downs 1935, p. 130.





45 · Pepper Box

Variouly called pepper boxes, pepper pots, casters, kitchen peppers, and spice dredgers, small cylindrical containers with pierced covers and S-curve handles were used for dispensing pepper and other ground spices.¹ The term “pepper box” appears in early American probate inventories, as for instance in the personal estate of colonial governor William Burnet (1688–1729), whose sizable plate inventory included “3 Castors a Crewit stand & pepper box.”² Pepper boxes or casters follow the design of eighteenth-century English examples and were especially popular in colonial Boston and New York.³ Their tight-fitting, low-domed covers are usually fastened by friction alone, rather than by the more secure bayonet joints found on larger baluster-shaped examples (see cat. no. 47). Here, the popular bun-shaped cover is topped by a small baluster finial.

The present caster is marked by William Jones, the earliest-known silver-smith in Marblehead, Massachusetts.⁴ In his rather short career (Jones died of smallpox at the age of thirty-five) he produced a variety of objects, but this is the only known pepper box that bears his mark. It was made for Humphrey Devereux (1702–1777) and his second wife, Abigail Burrill (1709–1757), who

William Jones (1694/95–1730)
Marblehead, Massachusetts, 1720–30
Rogers Fund, 1943 (43.38a, b)

H: 3¾ in. (9.5 cm); W: 3¼ in. (7.9 cm); Diam.
lip: 1⅛ in. (4.3 cm); Diam. base: 2⅞ in. (6 cm);
WT: 3 oz. 10 dwt. (108.4 g)

MARKS



Marked on body to left of handle and on underside: WJ in rectangle with canted corners (Kane 1998, p. 634, mark B)

INSCRIPTIONS

Engraved on underside in shaded roman:

D / H * A

Engraved on underside: HANNAH DEVEREUX
FETTYPLACE

CONSTRUCTION/CONDITION NOTES

The body is seamed vertically at the handle. The finial is pinned and soldered to the cover. The engraved inscription, HANNAH DEVEREUX FETTYPLACE, is later; scribe lines are still visible. There are minor scratches overall, commensurate with age.

PROVENANCE

Humphrey (1702–1777) and Abigail Burrill (1709–1757) Devereux; their son Burrill Devereux (1746/47–1796); his daughter Hannah Devereux Fettyplace (1785–1861); [Robert Ensko, Inc., New York]; sold to The Metropolitan Museum of Art, 1943.

EXHIBITION HISTORY

Chicago 1949, cat. no. 184, illus. p. 117; Deerfield 1950.

PUBLICATION HISTORY

Davidson 1943, p. 101; Ensko 1948, p. 111; MMA 1954b, unpaginated; Andrus 1955a, no. 17; Lord and Gamage 1972, p. 290 and illus.; *Daily Evening Item* 1976; Kane 1998, p. 635.

were married on January 29, 1729/30, and whose initials, D/H*A, are engraved underneath.⁵ Jones also supplied a porringer to the couple.⁶ Humphrey was the son of Robert Devereux (ca. 1652–ca. 1740), whose father, John (ca. 1615–ca. 1695), immigrated to Massachusetts around 1630. Humphrey and Abigail lived in Marblehead at Devereux Farm, on land purchased by John Devereux in 1659. The caster descended in the family to Hannah Devereux Fettyplace (1785–1861). It is her name that is engraved on the underside of the caster. Its provenance after 1861 is untraced until its appearance in 1943, when it was purchased by curator Marshall Davidson, who described it as “a completely pedigreed piece in mint condition.”⁷

Notes

1. For an overview of this topic, see Gregor Norman-Wilcox, “American Silver Spice Dredgers,” parts 1 and 2, *Antiques* 45 (January 1944), pp. 20–22, and (February 1944), pp. 80–81. See also G. Bernard Hughes, “Silver Spice-Dredgers,” *Country Life* 110 (September 28, 1951), pp. 974–75.
2. Quoted in William Nelson, *Original Documents Relating to the Life and Administrations of William Burnet* (Paterson, N.J.: Press Printing and Publishing Company, 1897), p. 37.
3. For English comparisons, see Wees 1997, cat. nos. 133–137, and Alcorn 2000, cat. no. 56. Later pepper casters were frequently made with octagonal bodies; see cat. no. 46.
4. This pepper caster was one of eleven objects from the Metropolitan Museum reproduced by the Gorham Company in the 1950s; see MMA 1954b, unpaginated.
5. Regarding the Devereux family, see Mrs. Frank M. Angellotti, “John Devereux of Marblehead, Mass., and Some of His Descendants,” parts 1 and 2, *New England Historical and Genealogical Register* 74 (April 1920), pp. 114–20, and (July 1920), pp. 199–211. Humphrey Devereux was married three times. His first wife was Elizabeth Redding. His second, Abigail Burrill, was the widow of Roots Gale. His third wife, Mary Charnock (1709/10–1794), was the widow of Samuel Greenwood and Captain Joseph Prince. She is one of the figures included in *The Greenwood-Lee Family*, painted by her son John Greenwood (1727–1792) around 1747 (Museum of Fine Arts, Boston). Her portrait was also painted in 1771 by John Singleton Copley (Museum of New Zealand Te Papa Tongarewa, Wellington); see Rebora et al. 1995, cat. no. 59.
6. See Johnston 1994, p. 94.
7. MMA American Wing curatorial files. According to the dealer, it had been sold at Parke-Bernet Galleries, New York, in 1943.



46 · Caster

Casters of octagonal design, without a handle, became popular in England in the 1710s and in colonial America around 1725. The pierced covers on English casters are generally much taller than the present example, whose small domed cap creates a compact silhouette.¹

This caster was originally owned by Hugh Hall Jr. (1693–1773), who was born in Barbados to Hugh Hall Sr. and his first wife, Lydia Gibbs Hall. The elder Hall was a prosperous merchant and landowner in Bridgetown, as well as a member of the King’s Council and a devout Quaker.² After losing his mother at the age of six, Hugh Jr. was sent to Boston to be raised by his maternal grandmother. He graduated from Harvard College in 1713 and returned to Barbados three years later to join his father in business. On October 31, 1722, he married Elizabeth Pitts (1703–1747), daughter of the Boston merchant John Pitts and his wife, Elizabeth Lindall Pitts. The couple settled in Boston, where Hall continued to work as a commission merchant, importing and exporting Barbados

Knight Leverett (1702/3–1753)
Boston, ca. 1735

Rogers Fund, 1948 (48.152a, b)

H: 4 $\frac{7}{8}$ in. (12.4 cm); W: 2 $\frac{1}{16}$ in. (6.8 cm);
Diam. foot: 2 $\frac{1}{4}$ in. (5.7 cm); WT: 5 oz. 4 dwt.
(162.1 g)

MARKS



Marked on body near lip and on cover bezel:
KL in rectangle; K•Leverett in shaped rectangle
(Kane 1998, p. 655, marks A and B)

INSCRIPTIONS

Engraved on body with the crest of Hall, a
talbot’s head erased

CONSTRUCTION/CONDITION NOTES

The lower portion of the body is raised; the upper body is fashioned from seamed sheet. The cover is chisel-pierced. There are minor scratches overall, commensurate with age. The engraved crest appears to have been sharpened up at a later date.

PROVENANCE

Hugh (1693–1773) and Elizabeth Pitts (1703–1747) Hall; by descent in the family to George Otis Winston (b. 1922) and Anthony Winston (b. 1926); sold to The Metropolitan Museum of Art, 1948.

EXHIBITION HISTORY

Deerfield 1950.

PUBLICATION HISTORY

Andrus 1955a, no. 17; Safford 1983, pp. 6, 36, no. 44; Kane 1998, p. 657.



John Singleton Copley (1738–1815), *Hugh Hall*, 1758. Pastel on off-white laid paper, mounted on canvas, 16 x 13¼ in. (40.5 x 33.5 cm). The Metropolitan Museum of Art, Purchase, Estate of George Strichman and Sandra Strichman Gifts; Bequest of Vera Ruth Miller, in memory of her father, Henry Miller, Bequest of Josephine N. Hopper, John Stewart Kennedy Fund, and Gifts of Yvonne Moën Cumerford, Berry B. Tracy, and Mr. and Mrs. Jeremiah Milbank, by exchange; Mr. and Mrs. Leonard L. Milberg Gift, and funds from various donors, 1996 (1996.279)

rum and sugar, as well as provisions such as fish, candles, soap, lumber, ironware, and European-made goods. Both he and his father also engaged in the trafficking of slaves. The following advertisement—one of many placed by Hall in Boston newspapers—serves to illustrate the range of his mercantile undertakings: “Several Negro’s lately arrived, some of which have had the small-pox, to be sold by Hugh Hall on Credit with good Security; at whose Warehouse you may be supply’d with good Barbados Rum, Sugar and Molasses; as also with the best New-York Flour, and sundry European Goods.”³ Hall’s surviving account book for the years 1728 to 1733 itemizes several such transactions.⁴

During the 1720s and 1730s Hall also purchased Boston real estate, which greatly augmented his growing prosperity.⁵ Among those purchases, on September 9, 1730, were the house and land of silversmith Knight Leverett, whose marks appear on the present caster. Colonial silversmiths and their patrons often had personal relationships, whether familial, social, or commercial, as here. Further evidence of Hall’s wealth appears in his will, where he instructs that his “House-hold furniture, plate, & pictures” be divided equally among his three surviving children, Elizabeth Hall Welch (1727–after 1788), Sarah Hall Clark (1738/39–1801), and Benjamin Hall (b. 1740).⁶ Among the surviving “pictures” are an oil portrait of his wife, painted by John Smibert in 1733, and a pastel portrait of Hall, made by John Singleton Copley in 1758 (above).⁷ An inventory of Hall’s plate, dated June 25, 1750, itemizes more than 800 troy ounces of wrought

silver, including “a Sett of Castors” weighing 12 ounces, 12 pennyweights.⁸ The Metropolitan’s caster may well have been part of this set. That he chose to have it engraved with his family’s crest is consistent with other surviving family plate and with his “gentry pretensions arising out of [his] English ancestry.”⁹

The precise descent of this caster is undocumented, but it is believed to have descended in the family. It was offered to the Metropolitan Museum in 1948 by George Otis Winston and his brother Anthony Winston, who informed curator Joseph Downs that it had been made for their distant relative Hugh Hall.¹⁰

Notes

1. For comparable English examples, see Wees 1997, cat. nos. 128 and 129.
2. See Simon David Smith, *Slavery, Family, and Gentry Capitalism in the British Atlantic: The World of the Lascelles, 1648–1834* (Cambridge: Cambridge University Press, 2006), pp. 12–18, 26–30. Biographical information on Hugh Hall Jr. derives largely from Samuel E. Morison, “The Letter-Book of Hugh Hall, Merchant of Barbados, 1716–1720,” *Transactions of the Colonial Society of Massachusetts* 32 (April 1937), pp. 514–21, and Clifford K. Shipton, *Biographical Sketches of Those Who Attended Harvard College in the Classes 1713–1721*, Sibley’s Harvard Graduates, vol. 6 (Boston: Massachusetts Historical Society, 1942), pp. 11–18.
3. *The New-England Weekly Journal* 170 (June 22, 1730), p. 2.
4. This account book is housed, with other family papers, at the Massachusetts Historical Society in Boston.
5. Shipton, *Biographical Sketches of Those Who Attended Harvard*, p. 15. See also the Thwing Index, an electronic database that can be accessed at the Massachusetts Historical Society, Boston, which details Hall’s real estate transactions.
6. A copy of Hall’s will is available in the MMA American Wing curatorial files.
7. The portrait of Elizabeth Hall is in the collection of the Denver Art Museum; see Saunders 1995, cat. no. 84.
8. A copy of the inventory is available in the MMA American Wing curatorial files.
9. Smith, *Slavery, Family, and Gentry Capitalism*, p. 32.
10. Anthony Winston to Joseph Downs, November 15, 1948; MMA American Wing curatorial files.



47 · Set of Three Casters

Adrian Bancker (1703–1772)

New York, ca. 1735

Sansbury-Mills Fund, 1972 (1972.233.1a, b–1972.233.3a, b)

[.1] H: 6 $\frac{1}{8}$ in. (17.5 cm); WT: 8 oz. (248.2 g)

[.2] H: 5 $\frac{1}{2}$ in. (14 cm); WT: 4 oz. 7 dwt. (135.2 g)

[.3] H: 5 $\frac{1}{8}$ in. (14.3 cm); WT: 4 oz. 13 dwt. (144.6 g)

MARKS



[.1] Marked on body: AB in oval (Belden 1980, p. 47)

[.2] No visible mark (possibly obscured by repair)

[.3] Marked on body: AB in oval (Belden 1980, p. 47)

CONSTRUCTION/CONDITION NOTES

[.2] There is a repair on the body at the seam. The mark was probably at the site of the repair. There is a $\frac{1}{4}$ -inch loss at the lip.

[.3] There appear to be repairs at the seam of the body and at the juncture of body and foot.

PROVENANCE

[S. J. Shrubsole, New York]; sold to The Metropolitan Museum of Art, 1972.

PUBLICATION HISTORY

MMA 1975, p. 32; Safford 1983, pp. 36–37, fig. 43; Waters 2000, vol. 1, p. 102; Hofer et al. 2011, p. 287.

Silver casters for holding and dispensing sugar, pepper, and dry mustard became fashionable in England by the 1670s.¹ They were often supplied in pairs or in sets of three, the sugar caster being taller and more capacious than the other two. Early English examples are cylindrical in form, with applied horizontal moldings and slip-lock or bayonet joints: cast lugs soldered to the cover are slipped into the notched molding on the upper body and twisted slightly to create a secure hold. On English casters the bayonet fastener was replaced in the 1710s by a wide cover bezel that fit either inside or outside the lip of the pear-shaped body.² Early American casters were similarly equipped with bayonet joints, which are found as late as the 1730s.³ Their covers, pierced with geometric patterns, are usually surmounted by large cast finials.⁴ Mustard casters were sometimes left unpierced or fitted with a removable silver sleeve to block the pierced holes. Sets of three casters are extremely rare in American silver; pairs are somewhat more numerous. A very similar set of three, also marked by Adrian Bancker, is in the collection of the Museum of the City of New York.⁵ The patterns of circular and geometric piercings on the covers of both sets are nearly identical, as are the ball finials and bayonet-style fasteners. The early histories of both sets remain untraced.

Notes

1. Prior to the eighteenth century mustard was served as a dry powder and then mixed with vinegar on each diner's plate to form a paste.

2. For English examples, see Wees 1997, cat. nos. 123 and 127–129.

3. Friction-held covers appeared by the 1710s in America as well, for example on a caster by John Coney; see Buhler 1972, vol. 1, cat. no. 62.

4. Fales 1970, pp. 68–69 and fig. 66.

5. Waters 2000, vol. 1, cat. no. 3; see also Buhler 1972, vol. 2, cat. no. 503, and David H. Conradsen, *Useful Beauty: Early American Decorative Arts from St. Louis Collections* (St. Louis: Saint Louis Art Museum, 1999), cat. no. 45.



48 · Funeral Spoon

The practice of presenting inscribed funeral or mourning spoons to relatives, pallbearers, or close friends of the deceased continued an Old World tradition, particularly among Dutch colonists in Albany and New Amsterdam (later New York). They were, however, presented less frequently at funerals than gloves, scarves, and rings.¹ The earliest known mention of mourning spoons in America occurred in 1637 at the funeral of Hendrick de Forest, who took ill en route from the Netherlands and died just ten days after his arrival in New Amsterdam: “According to custom, for each pallbearer a silver spoon was provided . . . as a memento of the deceased; unlimited beer was drunk and pipes were smoked; and then the scene closed over Hendrick de Forest.”² Funeral spoons made in New York and Albany from the 1670s through the 1690s often have elaborate cast handles and dedicatory inscriptions engraved on the backs of their bowls.³ Other early examples, following the style of contemporary English spoons, were fashioned with flat-stemmed trifid handles, as here. Trifid spoons have flared ends, which are divided into three sections by means of notches cut into the terminals. An inscription recording the name and death date of the deceased is engraved on either the obverse or the reverse of the handle.

The present spoon commemorates the funeral of Maria Van Rensselaer, who was born in New Amsterdam on July 20, 1645, the eldest daughter of Olaf Stevens and Anna Loockermans Van Cortlandt.⁴ Olaf Stevens was a successful trader for the Dutch West India Company, and at the age of eighteen Maria was married to Jeremias Van Rensselaer (1632–1674), whose father, Kiliaen, was one of the earliest Dutch investors in that company. Their marriage united two prosperous families, but it was relatively short-lived: Maria was widowed at the age of twenty-nine, pregnant with her sixth child. She became lame shortly thereafter and walked with crutches for the remainder of her life. Her death date is inscribed on the spoon as “24 Jann Anº 1688/9,” using the slash date

Maker unknown

New York or Albany, New York, ca. 1688

Gift of Estate of Mrs. Abraham Lansing, 1929
(29.159.6)

L: 7 $\frac{1}{2}$ in. (19.4 cm); WT: 1 oz. 12 dwt. (50.3g)

MARKS

Unmarked

INSCRIPTIONS

Engraved in script on front of handle: Maria v.
Rensselaer Obit 24 Jann Anº 1688/9
Engraved on back of handle: M+G

PROVENANCE

Magdalena Douw Gansevoort (1718–1796);
by family descent to her great-granddaughter
Catherine Gansevoort (Mrs. Abraham) Lansing
(1839–1918); gift from her estate to The Met-
ropolitan Museum of Art, 1929.

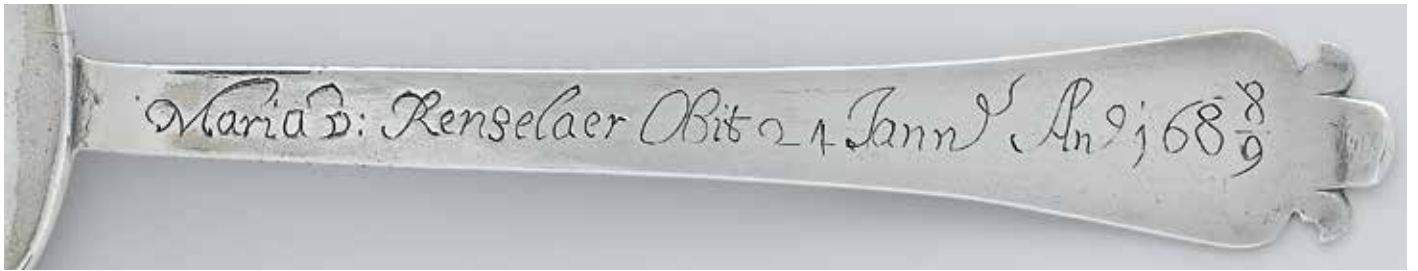
EXHIBITION HISTORY

New York 1909, cat. no. 519; Albany 1964,
p. 65, fig. 152.

PUBLICATION HISTORY

Eberlein and Hubbard 1936, p. 10, illus.; Thorn
1949, p. 125; Hofer et al. 2011, p. 241.

of the Julian calendar.⁵ The initials M*G engraved on the reverse of the handle are those of Magdalena Douw Gansevoort (1718–1796), great-granddaughter of Maria Van Rensselaer. The spoon descended in the family to Magdalena's great-granddaughter Catherine Gansevoort (1839–1918), who married Abraham Lansing (1835–1899) in 1873. When Abraham died in 1899 his widow ordered several copies of Maria's seventeenth-century funeral spoon to be presented to her husband's pallbearers, producing what are believed to be the last known examples of this genre.⁶ Other Gansevoort-family funeral spoons survive, including two late-eighteenth-century examples made in memory of Magdalena Gansevoort, which were also donated to the Metropolitan Museum, one by Catherine Gansevoort Lansing and the other by her estate.⁷



Notes

1. See Walter C. Hunter, "The Spoon as a Funerary Souvenir," *Antiques* 19 (April 1931), pp. 302–3, and Kenneth Scott, "Funeral Customs in Colonial New York," *New York Folklore Quarterly* 15, no. 4 (Winter 1959), pp. 274–82. Spoons were also distributed in England, where mourning rings were more customary; see Nigel Llewellyn, *The Art of Death: Visual Culture in the English Death Ritual, c. 1500–c. 1800* (London: Reaktion Books Ltd. in association with the Victoria and Albert Museum, 1991), p. 86 and illus. 13.
2. Mrs. Robert W. De Forest, *A Walloon Family in America: Lockwood de Forest and His Forebears 1500–1848*, vol. 1 (Boston and New York: Houghton Mifflin Company, 1914), pp. 89–90.
3. See, for example, Buhler and Hood 1970, vol. 2, cat. nos. 552 and 554; Houston 1987–88, pp. 65–67; Blackburn et al. 1988, cat. no. 21; and Kevin Brown, "A 1672 Dutch Memento Mori Spoon and Fork Set from New York?," *Silver Magazine* 40, no. 5 (September–October 2008), pp. 20–24.
4. The biographical information in this entry is drawn primarily from Stefan Bielinski, "Maria Van Cortlandt Van Rensselaer," accessed from the website for the Colonial Albany Social History Project, and the website for "The Genealogy of Walter Gilbert: Jeremias Van Rensselaer and Maria Van Cortlandt."
5. Until 1752, when Great Britain and her colonies adopted the Gregorian calendar, January fell toward the end of the year rather than at the beginning. The Gregorian calendar, in which New Year's Day was moved from mid-March to January 1, was not adopted in Britain until the Calendar Act of 1751, put into effect in September 1752.
6. For one of these later copies, see Albany 1964, p. 65, fig. 152, and Kenney 1969, pp. 263–64.
7. See MMA acc. nos. 12.25.2 and 29.159.7, and Kenney 1969, fig. 6.



49 · Spoon

Seventeenth-century spoons with cast handles are rare in American silver. Of the relatively few that survive, all are marked by New York silversmiths of Dutch descent.¹ Some are modeled after a deer's leg and end in an upturned hoof. Others feature a distinctive lobed foliate stem, often with a figural terminal. While many finials clearly represent a hoof, an owl, a caryatid, or a grotesque mask, the casting is frequently indistinct, as here.² Both types of spoons emulate Dutch baroque designs (see below) and relate to auricular silver. The auricular style, which was developed by Dutch silversmiths early in the seventeenth century, is characterized by cartilaginous forms that resemble the inside of an ear or a shell.³ Production of these spoons continued in America into the eighteenth century.⁴

Such spoons may have been used on ceremonial occasions to scoop brandied raisins out of paneled silver bowls (see cat. nos. 20 and 21). They were traditionally presented to individuals to mark a marriage, a baptism, or a death. The block letters engraved on the present example are as yet untraced, but they very likely commemorated an important life passage.

Notes

1. For additional examples by Jurian Blanck Jr., see Buhler and Hood 1970, vol. 2, cat. nos. 550 and 551; regarding this silversmith, see also cat. no. 23.
2. Hood 1971, p. 52, notes that the casting of these handles is often of poor quality; see also Falino and Ward 2008, cat. no. 3; Blackburn et al. 1988, cat. no. 295; and Albert Scher, "Two Hoof Spoons," *The Magazine Antiques* 114 (September 1978), p. 568.
3. It is possible that certain American-made spoons were cast from Dutch originals. See a Dutch spoon in the Metropolitan Museum with a nearly identical stem and a bowl similar in shape to the present example (acc. no. 97.2.70). Other similar examples in the Metropolitan include acc. nos. 97.2.68 and 97.2.263, both from Enkhuisen. See also Helen Burr Smith, "Four Hoof Spoons," *Antiques* 45 (June 1944), pp. 292–93.
4. See Falino and Ward 2008, cat. no. 3.

Willem Claesz Heda (1594–1680), *Still Life with Silver Goblets* (detail), 1637. Oil on canvas, 17 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in. (44 x 55 cm). Musée du Louvre, Paris (inv. 1319)

Jurian Blanck Jr. (bapt. 1645–ca. 1714/15)
New York, 1670–90

Purchase, Mr. and Mrs. Robert G. Goelet Gift,
1989 (1989.193)

L: 6 $\frac{3}{8}$ in. (16.2 cm); WT: 1 oz. 10 dwt. (46 g)

MARKS



Marked on back of bowl: IB / [quatrefoil] in shield-shaped surround (Buhler and Hood 1970, vol. 2, p. 276, nos. 548–51, and Darling Foundation 1964, p. 32)

INSCRIPTIONS

Engraved on back of bowl: A x R

CONSTRUCTION/CONDITION NOTES

There is a repair on the handle, as well as minor scratches and wear commensurate with age.

PROVENANCE

(Sotheby's, New York, June 21, 1989, lot 139); purchased by The Metropolitan Museum of Art.

PUBLICATION HISTORY

MMA 1990, p. 62.





Jeremiah Dummer (1645–1718)

Boston, 1685–1700

Rogers Fund, 1940 (40.106)

L: 6½ in. (17.5 cm); WT: 1 oz. 8 dwt. (44.2 g)

MARKS



Marked in bowl: I·D / fleur-de-lis in heart-shaped surround (Kane 1998, p. 385, mark A)

INSCRIPTIONS

Engraved on back of trifold end in shaded roman: C (or G) / I·I

CONSTRUCTION/CONDITION NOTES

The spoon displays overall wear and minor scratching. There is a repair on the stem approximately an inch below the bowl.

PROVENANCE

Elizabeth Greenleaf (Mrs. William) Parsons (b. 1760); by family descent to Mary Pearson Paulding Murdock (1848–1923); her daughter Marion Paulding Murdock (Mrs. Martin) Aigner (b. 1890); sold to The Metropolitan Museum of Art, 1940.

PUBLICATION HISTORY

Davidson 1940b, p. 260; Safford 1983, pp. 14, 18, figs. 16 and 17; Kane 1998, p. 394.

50 · Trifold Spoon

This classic example of the New England trifold spoon has an ovoid bowl and flat-stemmed handle, its flared end split into three parts. Trifold spoons had become popular in England by the 1670s. Possibly based on imported French models, they are considered the earliest type of modern spoon.¹ Embossed ornament was frequently added to both the back of the bowl and the front of the handle at the trifold end. This relief decoration was achieved by hammering the completed spoon against a swage or die. Here, a heart-shaped device on the front tip of the handle is surrounded by beaded scrolls and foliage, while symmetrical leafy vines extend on either side of the broad rattail on the back of the bowl. The same swages, or dies, were used repeatedly by Jeremiah Dummer.² The introduction of the trifold spoon with its rattail and embossed ornament appears to have prompted English silversmiths to mark the back of the stem rather than disturbing the bowl. American makers were more variable in their placement of marks; a number of Dummer's trifold spoons are marked in the bowl as well as on the stem. Nearly thirty spoons of this approximate size marked by Dummer are still extant.³

The initials engraved on the back of the handle have been read as either C or G over I·I, but the original owner has not been identified. When the spoon was purchased in 1940 from Mrs. Martin Aigner III, she reported that it had belonged to her great-great-great-aunt Elizabeth Greenleaf (b. 1760), who married William Parsons of Boston in 1780. Family tradition held that Elizabeth raised her nephew Isaac Green Pearson (b. 1791), great-grandfather of Mrs. Aigner, who inherited the spoon from her mother, Mary Pearson Paulding Murdock (1848–1923).

Notes

1. See Michael Snodin, *English Silver Spoons*, rev. ed. (London: Charles Letts Books, 1982), pp. 29–31. For related English spoons, see Avery 1920, fig. 59, and Hartop 2007, cat. nos. 32, 188, and 190.

2. Compare, for example, two spoons at Yale, in Buhler and Hood 1970, vol. 1, cat. nos. 12 and 13, and one at Boston in Buhler 1972, vol. 1, cat. no. 25. Buhler notes that the bowl swage is “apparently the Dummer stamp most common in survival.” See also Clarke and Foote 1935, pl. 14.

3. Kane 1998, pp. 393–94, lists twenty-eight “tablespoons.”



51 · Serving Spoon

Large silver serving spoons first appeared in America in the early decades of the eighteenth century. Like the smaller tea- and tablespoons whose form they mirror, these spoons were forged in one piece, with a shallow oval bowl and a tapered handle terminating in a rounded end. Spoons dating from about 1730 through the 1760s typically have a midrib handle with an upturned end, popularly referred to as Hanoverian. Later examples, as here, have a downturned handle with rounded end known as Old English.¹ By midcentury a single or double drop is common on the reverse of the bowl where it meets the handle, replacing the earlier rattail.² On the present spoon this takes the form of a molded double drop. With the introduction of the downturned handle, spoons began to be set on the table with the bowls face up, and initials and crests began to be engraved on the front of the handle. Unfortunately the initials on the present spoon, E * M, have not been identified.

The majority of surviving silver marked by Nicholas Roosevelt is quite plain, with an outstanding exception being the gold whistle with coral and bells in the Metropolitan Museum (cat. no. 97).³ That spoons were among his customary stock is evidenced by the survival of numerous examples as well as by advertisements in several New York newspapers offering “teaspoons,” “soop spoons, both scallop and plain,” and “table spoons.”⁴

Notes

1. See Belden 1980, pp. 480–83, 488. See also Ian Pickford, *Silver Flatware: English, Irish and Scottish 1660–1980* (Woodbridge, Suffolk: Antique Collectors' Club, 1983), pp. 83–84, 94–96.
2. For a serving spoon made about 1735 by Andrew Tyler of Boston with upturned midrib handle and attenuated rattail, see Falino and Ward 2008, cat. no. 121.
3. For a biography of Roosevelt, see Smith 1950, pp. 301–14. See also Waters 2000, vol. 1, pp. 180–83.
4. See, for example, *New-York Journal; or, The General Advertiser*, March 2, 1769, p. 4. For other extant spoons marked by Roosevelt, see Buhler and Hood 1970, vol. 2, cat. nos. 645 and 646, and Spencer 2001, p. 143; also at Yale, acc. nos. 1989.56.76 and 1999.49.48, accessible on its website, ecatalogue.art.yale.edu.

Nicholas Roosevelt (1715–1769)
New York, ca. 1760

Purchase, Mr. and Mrs. Robert G. Goelet Gift,
2004 (2004.458)

L: 15½ in. (39.4 cm); WT: 9 oz. 2 dwt.
(284.3 g)

MARKS



Marked twice on back of handle near bowl:
N•RV (RV conjoined) in rounded rectangle
(Buhler and Hood 1970, vol. 2, p. 284,
nos. 643–46; Belden 1980, p. 365; and
Waters 2000, vol. 1, p. 182)

INSCRIPTIONS

Engraved on front end of handle in shaded
roman: E * M

CONSTRUCTION/CONDITION NOTES

The spoon exhibits only minor wear commensurate with age.

PROVENANCE

[S. J. Shrubsole, New York]; bought by Mr. and
Mrs. Robert G. Goelet, New York, N.Y., 2004;
gift to The Metropolitan Museum of Art, 2004.



52 · Chafing Dish

Peter Van Dyck (1684–1750)

New York, ca. 1725

Dodge Fund, 1935 (35.68.1)

H: 3¹³/₁₆ in. (9.7 cm); L: 10¹/₈ in. (25.7 cm);
Diam. lip: 5¹/₁₆ in. (12.9 cm); Diam. feet: 4¹/₄ in.
(10.8 cm); WT: 12 oz. 2 dwt. (376.7 g)

MARKS



Marked three times on underside: P-V-D in rounded rectangle (Belden 1980, p. 418, mark a, and Buhler and Hood 1970, vol. 2, p. 286, nos. 593–597)

INSCRIPTIONS

Engraved on underside in shaded roman: S / I [device] S

CONSTRUCTION/CONDITION NOTES

The turned wood handle is attached to the socket with a silver pin. A small hole at the center of the base accommodates the silver-topped brass screw and silver nut by which the removable inner grate is attached. There are a few minor splits in the piercing. The handle is lifting off slightly from the body. The feet appear to have been removed and resoldered.

PROVENANCE

John Schuyler (1705–1773) and his first wife, Sara Walter Schuyler (1704–1734); his son with his second wife, Anne Van Rensselaer

Originally a Continental form that took its name from the French *chauffer* (to heat) or *réchaud* (heater), the silver chafing dish appeared in England by the fifteenth century.¹ Its customary use was noted by the diarist Samuel Pepys, who ordered one in 1666: “Seeing and saluting Mrs. Stokes, my little goldsmith’s wife in Paternoster Row, and there bespoke a silver chafing-dish for warming plates.”² Such vessels were more frequently made in copper, brass, iron, or pewter than in silver.³ Silver examples do, however, appear in eighteenth-century American inventories, for instance, the “small [silve]r chafendish with a woodin handle,” listed in the June 8, 1758, inventory of New Yorker Abraham Lodge, Esq.⁴ Consisting of a pierced bowl with a removable grate, three scrolled knobs to support a plate or bowl, and a wood baluster-form handle, the standard eighteenth-century model was fueled by hot coals. The decorative piercing was at once ornamental and practical in that it allowed heat to escape. Wood balls were occasionally attached to the feet for insulation.⁵ Few eighteenth-century silver chafing dishes made by New York makers survive. Of those that do, most bear the mark of Peter Van Dyck.⁶ The present example is nearly identical to another by Van Dyck in the Museum of the City of New York.⁷ A New York example marked by Adrian Bancker has very similar piercing and wrought strap legs.⁸

The initials S over I [device] S engraved beneath the present chafing dish are those of the original owners, John Schuyler (1705–1773) and his first wife, Sara Walter (1704–1734), whom he married on January 20, 1729.⁹ Schuyler, who inherited rich copper mines from his father, was also in the New Jersey militia and a member of the New Jersey Council. The chafing dish descended in the family to Ethel Paul Schuyler Wodell (b. 1876), who sold it to the Metropolitan

Museum in 1935, along with a pair of salts by Charles Le Roux (cat. no. 44) and a salver by Simeon Soumaine (acc. no. 35.68.4), all of which descended in the Schuyler family.

Notes

1. Glanville 1987, p. 24, notes that ceramic versions are found in English archaeological sites dating back to the mid-fourteenth century.
2. *The Diary of Samuel Pepys*, with an introduction and notes by G. Gregory Smith (London: Macmillan and Co., 1905), p. 365.
3. See Comstock 1942, p. 66. Seventeenth-century French chafing dishes bear a striking resemblance to the present example; see Hastings 1936b, p. 153, figs. 4 and 6.
4. Kenneth Scott, comp., *Gold and Silver in New York Inventories (1668–1775)*, 2 parts (New York: Paul Klapner Library, Queens College, City University of New York, 1966), part 2, p. 21.
5. See Fales 1970, pp. 73–74, fig. 69.
6. For a discussion of chafing dishes by Peter Van Dyck, see Hastings 1936b, pp. 152–55, and Waters 2000, vol. 1, p. 205. Boston examples survive in greater numbers than do those by New York makers. They also display more sophisticated pierced ornament and have cast rather than wrought legs, sometimes with hoof feet; see Buhler and Hood 1970, vol. 1, cat. nos. 36 and 141.
7. Although chafing dishes were often supplied in pairs, variations in size and design suggest that these two were not made as a matched set; see Waters 2000, vol. 1, cat. no. 79. The Museum of the City of New York chafing dish has a history of ownership in the Van Cortlandt family; see Hastings 1936b, pp. 152–55.
8. Comstock 1942, p. 67, no. 5, and Puig et al. 1989, cat. no. 191.
9. These initials were formerly believed to be those of Jeremiah and Susannah Schuyler; see Downs 1935, p. 130.
10. Although the chafing dish is not specifically mentioned in John Schuyler's will, dated December 22, 1772, and proved on February 12, 1773, he left cash bequests to his wife and daughter and "the rest of personal and real estate" to his son Arent; see A. Van Doren Honeyman, *Documents Relating to the Colonial and Revolutionary History of the State of New Jersey: Calendar of New Jersey Wills, Administrations, Etc.*, vol. 5, 1771–1780, Archives of the State of New Jersey, ser. 1, 34 (Trenton, N.J.: MacCrellish & Quigley Co., 1931), p. 448.

(1719–1791), Arent Schuyler (1746–1803);¹⁰ his son John Arent Schuyler (1780–1817); his son Robert Van Rensselaer Schuyler (1814–1856); his son Van Rensselaer Schuyler (1852–1915); his widow, Ethel Paul Schuyler Wodell (b. 1876); sold to The Metropolitan Museum of Art, 1935.

EXHIBITION HISTORY

London 1960, cat. no. 103; Albany 1986, cat. no. 202; New York 2009–10, cat. no. 162.

PUBLICATION HISTORY

Downs 1935, pp. 130–31, fig. 2; Hastings 1936b, pp. 152–53, fig. 3; Comstock 1942, pp. 66–68, fig. 2; Blackburn et al. 1988, cat. no. 202; Waters 2000, vol. 1, p. 205.



53 · Plate

Edward Winslow (1669–1753)
Boston, ca. 1705

Bequest of Alphonso T. Clearwater, 1933
(33.120.319)

H: ¾ in. (1.9 cm); Diam: 9 7/8 in. (25.1 cm);
WT: 14 oz. 10 dwt. (450.3 g)

MARKS



Marked on rim: EW over fleur-de-lis in shaped surround (Kane 1998, p. 968, mark A)

INSCRIPTIONS

Engraved on rim with the arms of Foster

CONSTRUCTION/CONDITION NOTES

There are minor scratches overall.

PROVENANCE

Possibly John Foster (ca. 1651–1710/11);

Although sets of silver dinner plates were fashionable in England by the early eighteenth century, few American examples survive before about 1810.¹ The present plate is one of three engraved with the Foster arms within ribbon-tied plumes (see following page).² Each of these is marked by Boston silversmith Edward Winslow, as is a similar plate engraved with the arms of the Palmes family.³ In each case Winslow's mark is struck prominently on the broad rim of the plate opposite the engraving, a placement entirely appropriate for this date.⁴

The Metropolitan's plate, as well as its two mates, possibly belonged to Colonel John Foster, who was born in Aylesbury, Buckinghamshire, immigrated to Boston by 1679, and died on February 9, 1710/11.⁵ A successful merchant, Foster was also an active member of the Ancient and Honorable Artillery Company of Massachusetts and served as a Boston selectman from 1690 to 1692. In 1678/79 Foster married Lydia Turell (1660–before 1688), with whom he had two daughters, Sarah (1686–1752) and Lydia (b. ca. 1687). Sarah married Thomas Hutchinson in 1703, and Lydia married Thomas's half brother Edward Hutchinson in 1706. Following his first wife's death, Foster married the widow Abigail Hawkins Moore Kellond (1642–1711) in November 1689.



Alphonso T. Clearwater, by May 1919; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

New York 1949–50, no cat.; checklist no. 39.

PUBLICATION HISTORY

Dyer 1915, p. 62; Halsey 1916, pp. 7–8; Avery 1920, pp. 24–25; *Antiques* 1938a, p. 333; Andrus 1955a, no. 16; Brown 1983, p. 9 n. 22; Kane 1998, p. 978.

No inventory of John Foster's silver survives, making it difficult to determine whether or not this plate belonged to him. A tankard marked by John Coney and a patch box and pair of sucket forks by William Rouse (ca. 1640–1704/5) are the only domestic silver securely documented as his.⁶ In her own will, dated March 1, 1711, Foster's widow bequeathed "twenty pounds in Plate" to the North Church in Boston, "for the use of the Communion Table." This bequest survives in the form of a communion dish engraved with the Foster coat of arms. Other contemporary silver engraved with the Foster arms includes a tankard by Edward Winslow and a covered skillet made around 1685 by William Rouse.⁷

Notes

1. Clayton 1971, p. 201, and Fales 1970, p. 80. See also Buhler 1972, vol. 1, cat. no. 65, where several surviving American plates are noted. For similar English examples, see Wees 1997, cat. no. 77.
2. See *American Silver and Pressed Glass: A Collection in the R. W. Norton Art Gallery* (Shreveport, La., 1967), cat. no. 1, and Sotheby's, New York, sale cat., June 26, 1986, lot 53.
3. Buhler 1972, vol. 1, cat. no. 65.
4. Regarding the placement of marks, see Fales 1970, p. 263.
5. Sources disagree on the year of Foster's birth, which is published variously as 1644, ca. 1648, and ca. 1651. John Foster and his family are discussed in Brown 1983, pp. 3–9, and in Abbott Lowell Cummings, "The Foster-Hutchinson House," *Old-Time New England* 54 (January–March 1964), pp. 59–76.
6. See Brown 1983, p. 5. All of these items are engraved with initials or family inscriptions. For the tankard, see Warren et al. 1998, m20. For the patch box, see Buhler and Hood 1970, vol. 1, cat. no. 6. For the sucket forks, see Falino and Ward 2008, cat. no. 117.
7. The tankard was sold at Christie's, New York, on September 19, 1981, lot 88. The skillet is now at Yale; see Kane 1998, p. 51, fig. 9, and p. 866. A teapot made by Paul Revere Sr., ca. 1740, is also engraved with the Foster arms and possibly belonged to Lydia Foster Hutchinson; see Buhler 1972, vol. 1, cat. no. 149. An alternative provenance for the three silver dinner plates has been suggested: that they, like the Revere teapot, were made for one of John Foster's daughters and similarly engraved with her maiden coat of arms; see Brown 1983, p. 9 n. 22. Brown reasons that while Foster is not known to have patronized the silversmith Edward Winslow, the Hutchinsons, to whom both of his daughters were married, were his loyal clients. Without further documentation, however, it has proven impossible to confirm the original owner of these plates.



54 · Porringer with Cover

Maker unknown

New England or New York, ca. 1700

Gift of Sylvester Dering, 1915 (15.98.3a, b)

H: 3¼ in. (9.5 cm); W: 9¼ in. (23.5 cm);
WT: 18 oz. 3 dwt. (565.2 g)

MARKS

Unmarked

INSCRIPTIONS

Engraved on cover and handle and on body

to left of handle: •B•/T•M

Engraved on cover: 1680

Engraved in script on body to right of handle:

Thomas and Mary Burroughs 1680 / Brinley and

Mary Burroughs–Sylvester 1718 / Thomas and

Mary Sylvester–Dering 1752

Engraved in script on body opposite handle:

Sylvester and Esther Sarah Havens–Dering 1795 /

Nicoll Havens and Frances Huntington–Dering

1839 / Sylvester and Ella Virginia Bristol–Dering

1867

CONSTRUCTION/CONDITION NOTES

There are repaired cracks on the body of the porringer beneath the handle and a dent to the left of the handle. The handle has minor casting flaws and has possibly been resoldered. The cover fits well, but it is slightly dented at the center. A narrow bezel, seamed once, is soldered beneath the cover.

PROVENANCE

Thomas (ca. 1663–1703) and Mary Taylor (b. 1677) Burroughs, New York; their daughter Mary Burroughs (1698–1751) and Brinley

A rare form in American silver, the covered porringer most likely derived from the French *écuelle*, a flat-bottomed covered bowl with two flat handles (see below).¹ Porringers were used to hold porridge or other soft or liquid foods and were often made in pairs and supplied with an accompanying spoon.² Their covers were at first flat, as here, with central ornamentation and a ring finial.³ Traditionally presented to celebrate a marriage or baptism or as a gift to a child, they are frequently engraved with monograms or inscriptions that help to identify their owners.⁴

This porringer's provenance is well documented, but because it is unmarked, the identity of its maker and place of manufacture remain unconfirmed. The bowl is of standard porringer shape, with a flattened bottom, rounded sides, and a narrow lip. The cast handle is pierced in an openwork pattern similar to that



French *écuelle* marked by L.G., 1681–82. Silver, 3⅜ x 6½ x 10⅞ in. (9.8 x 16.5 x 27.6 cm). The Metropolitan Museum of Art, Bequest of Catherine D. Wentworth, 1948 (48.187.10a, b)

used by New England silversmiths such as Jeremiah Dummer and John Coney of Boston and the Newport, Rhode Island, silversmith Samuel Vernon.⁵ In contrast, New York porringer handles of this period tend to be more intricately pierced in tightly arranged patterns of geometric shapes (see cat. nos. 55 and 56).⁶ The cover's gadrooned border is reminiscent of late-seventeenth- and early-eighteenth-century New England silver, as is the ring handle, a vestige of the coiled serpent handles on early Boston sugar boxes (cat. no. 34).⁷ And its foliate ornament resembles the chased decoration on the undersides of early New York six-paneled bowls or on highly chased New York tankard covers.⁸ Thus while the pierced handle patterning and diagonal gadrooning might indicate a New England origin, the cover ornament suggests New York, where, as it happens, most surviving American covered porringers were made.

A series of engraved inscriptions, as well as written documents, chronicle the history of this object. In preparing to donate it to the Metropolitan Museum in 1915, Sylvester Dering described the covered porringer as "having been in the family since 1680."⁹ The date 1680 is indeed engraved on both the body and the cover of the porringer, each time in association with the monogram B over TM or with the names Thomas (ca. 1663–1703) and Mary (b. 1677) Burroughs, who were married in New York on November 16, 1695.¹⁰ In 1718 their daughter Mary (1698–1751) married Brinley Sylvester, thereby bringing the porringer into the Sylvester family. Although the year 1680 has no obvious relevance to any of these individuals, it could well represent the death date of Nathaniel Sylvester (1610–1680), the highly esteemed patriarch of the Sylvester family in America. A wealthy English sugar merchant who moved with his young wife to Shelter Island in 1652 and who by 1673 owned the entire island, Nathaniel was the grandfather of Brinley Sylvester.¹¹

Close examination of the cover indicates that the "1680" was engraved at a later date than the monogram.¹² In fact, with the exception of the ·B·/·T·M monograms on both the body and the cover, the remaining inscriptions appear to have been added in 1867 (the final date inscribed) or later, as a record of family inheritance.¹³ Sorting out the chronology and significance of the engraving sheds further light on the object's history. The dates that follow each of the couples' names likely correspond with the years in which the porringer was handed down to the next generation, beginning with the 1718 marriage date of Brinley and Mary Burroughs Sylvester. For the succeeding generations, the porringer descended along the female line, as dictated by tradition.¹⁴

In addition to the covered porringer, the Derings presented the Museum with three more pieces of family silver: two porringers and a tankard, all made by Samuel Vernon during the first quarter of the eighteenth century (acc. nos. 15.98.1, .2, 4). Each of these is engraved with a nearly identical sequence of names and dates, beginning in 1718 and ending in 1867.¹⁵ An inventory of the estate of Brinley Sylvester, "taken at Shelter Island this 9th of May 1753," lists all of this silver, as well as its values at that date. Included in the inventory are "a Large Silver Tankard" valued at £15, "2 Silver porringers at £6.0," and "a Silver porringer & Cover" at £4 10s. It is tempting to conclude that the porringer and cover, like the other Sylvester–Dering family silver, was made in Vernon's workshop, but because it was owned originally by Thomas and Mary Burroughs of New York, the Newport connection remains speculative. Whatever its origins, this covered porringer is a handsome and well-documented example of an unusual American form.

(1694–1752) Sylvester; their daughter Mary Sylvester (1724–1794) and Thomas (1720–1785) Dering; their son Sylvester (1758–1820) and Esther Sarah Havens (1763–1839) Dering; their son Nicoll Havens (1794–1867) and Frances Huntington (1799–1841) Dering; their son Sylvester (1838–1923) and Ella Virginia Bristol (b. 1842) Dering, Utica, New York; gift to The Metropolitan Museum of Art, 1915.

EXHIBITION HISTORY

Minneapolis 1956, cat. no. 290; Setauket 1976, p. 62, cat. no. 67.

PUBLICATION HISTORY

Bigelow 1917, pp. 310–11; Halsey and Cornelius 1932, pp. 52, 59, fig. 34; *Antiques* 1946a, pp. 246–47, fig. 9; Safford 1983, pp. 18–19, figs. 18, 19.

Notes

1. See Fales 1970, p. 53; R. W. Lightbown, *French Silver* (London: Her Majesty's Stationery Office, 1978), cat. no. 39. English examples made by Huguenot silversmiths are also known; see Hayward 1959, figs. 69A and 69B, and Hackenbroch 1969, cat. no. 83. The traditional Scottish quaich has two flat handles as well.
2. See Buhler 1936, p. 43, and Wendy A. Cooper, "New Findings on Colonial New England Goldsmiths and English Sources," *American Art Journal* 10 (November 1978), p. 107.
3. French *écuelles* usually have cut-card acanthus leaf ornament rather than chasing; see Dennis 1960, vol. 1, pp. 15–16, and McNab 1981, p. 44, fig. 20.
4. Hofer et al. 2011, cat. nos. 4.3 and 4.8. Hofer notes that porringers were often passed down to female members of a family, owing to the woman's role in feeding children. On porringers as gifts to nursing women, see also Hayward 1959, p. 55.
5. See, for example, Buhler 1972, vol. 1, cat. nos. 18, 28, and 54. This design may well originate in an English model, such as one of 1681/82 in Alcorn 1993, cat. no. 83.
6. Rita Susswein Gottesman, "Evolution of New York Silver Porringer Handles," *American Collector* 16 (April 1947), pp. 10–11, 22.
7. Similar coiled serpent and ring handles appear on French *écuelles*; see McNab 1981, p. 44, fig. 20.
8. Compare, for example, cat. no. 21 and a tankard by Peter Van Dyck at Yale, illustrated in Buhler and Hood 1970, vol. 2, cat. no. 587.
9. Sylvester Dering to Robert W. De Forest, December 13, 1914; Archives, The Metropolitan Museum of Art.
10. Mary Whitehead was first married to John Taylor. Thomas Burroughs was her second husband, and the Reverend William Urquhart her third; see Clarence Almon Torrey, *New England Marriages prior to 1700* (Baltimore: Genealogical Publishing, 1985), p. 730.
11. See <http://www.shelter-island.org/history.html>; Ralph G. Duvall, *The History of Shelter Island from Its Settlement in 1652 to the Present Time, 1932* (New York, 1932), pp. 31–40, and Cornelia Horsford, *The Manor of Shelter Island*, Publications of the Order of Colonial Lords of Manors in America, no. 25 (New York, 1934), p. 5. On Brinley Sylvester, see Jacob E. Mallmann, *Historical Papers on Shelter Island and Its Presbyterian Church* (New York, 1899), pp. 46–47.
12. Although the monogram on the cover appears to be contemporary with the porringer, it may have been sharpened up when the date was added. The monogram on the handle was probably engraved at the same time.
13. One distinctive characteristic of all of these inscriptions is the presence of subtle scribe lines used by the engraver.
14. See Hofer et al. 2011, cat. no. 4.3, and Hayward 1959, p. 55.
15. One error, however, is that the two Vernon porringers are engraved "Brinley and Margaret Burroughs Sylvester 1718" rather than "Brinley and Mary Burroughs Sylvester 1718." Margaret Sylvester (1719–1782) was one of Brinley and Mary's daughters. Such a mistake is understandable given that the inscriptions were added later as a record of family history and Mary and Margaret were names frequently used by the family. In his letter to Robert De Forest, Sylvester Dering notes that whereas the covered porringer had been in the family since 1680, "the rest of it—one tankard and two porringers since 1718"; Sylvester Dering to Robert W. De Forest, December 13, 1914; Archives, The Metropolitan Museum of Art.



55 · Porringer with Cover

With its deep-bellied body, elaborate pierced handles, and domed cover with cast finial, this two-handed covered porringer is a splendid example of a rare form in American silver, probably deriving from the two-handed covered *écuelle* popular on the Continent.¹ Its horizontal handles are cast in a pattern typical of early New York porringers, and its domed cover and baluster finial help to date it slightly later than the other covered porringer in the Metropolitan's collection (cat. no. 54). Yet despite its importance as a rare survival, it embodies two of the potential obstacles encountered in researching historical objects: the identity of its maker is as yet unknown, and its early provenance is undocumented.

The mark stamped on both the body and the cover, INK (or possibly IVK) conjoined, was formerly given to Jan Van Nieu Kirke (also Nieuwkirk and Newkirke). It is an unusual mark in that the N—if it is an N—is drawn in reverse.² While the same mark is found on three extant tankards, all with New York histories, the identity of the silversmith using this mark remains unknown.³ At this time we can identify him only by his mark.

Alphonso T. Clearwater, who donated the porringer to the Museum, believed that it had belonged to Edward Duffield (1720–1803), a Philadelphia clock- and watchmaker and one of the executors of Benjamin Franklin's will. According to Clearwater, Duffield had inherited the porringer from his grandfather Benjamin Duffield (1661–1741).⁴ A brief note titled "A Porringer of Historic Traditions" appeared in the June 1922 issue of the *Bulletin of The Metropolitan Museum of Art*. Although unsigned, its information undoubtedly came from Clearwater and epitomizes his enthusiasm for objects steeped in American history:

Maker's mark **INK** or **IVK**
New York, 1700–1720

Bequest of Alphonso T. Clearwater, 1933
(33.120.350a, b)

H: 4½ in. (11.7 cm); W: 11¼ in. (28.6 cm);
WT: 25 oz. 6 dwt. (787 g)

MARKS



Marked on lip of body and on rim of cover: INK [or IVK] conjoined (Ensko 1989, p. 285, and Buhler and Hood 1970, vol. 2, p. 286, no. 637)

INSCRIPTIONS

Engraved on underside of body in shaded roman: C / MC 16 - 11

Engraved on underside of cover: 9 - 9

CONSTRUCTION/CONDITION NOTES

There is a dent in the body below one handle and a repair to one side of the base. The screw and nut for the finial are later replacements. What seems to be an assay scrape appears beneath the scratch weight on the underside of the body.

PROVENANCE

Possibly Benjamin Duffield (1661–1741); possibly his grandson Edward Duffield (1720–1803); possibly by descent to Helen Lincklaen Fairchild (1845–1931); sold to Alphonso T. Clearwater

(1848–1933); bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY
New York 1931–32, fig. 50.

PUBLICATION HISTORY
MMA 1922, p. 141, illus.; Jones 1928, p. 24, pl. 7, no. 1; Powel 1954, p. 212, illus.; Andrus 1955a, no. 8; Fales 1970, p. 52, fig. 48; Ensko 1989, p. 454, illus.

The Museum is fortunate in coming into the possession of a piece of early American silver around which cluster unusual historic and patriotic associations, memories, and traditions, a large two-handled covered porringer made by Joseph Newkirke, a celebrated New York silversmith of the early eighteenth century, which Judge A. T. Clearwater has added to his collection of Colonial silver and lent to the Museum. . . . It has an interesting history, originally having belonged to Edward Duffield, the executor of Benjamin Franklin, who inherited it from his grandfather, Benjamin Duffield, the partner of William Penn. Edward Duffield, born in 1720, was one of the earliest members of the American Philosophical Society. He made the first watch from raw material made in Pennsylvania. . . . The tradition is that the first consultation by Jefferson and his confrères respecting the Declaration of Independence was held at his house, and that from this porringer was served a terrapin stew flavored with the wonderful Madeira for which Duffield's cellar was famous. From one of his lineal descendants the porringer came to Judge Clearwater.⁵

Whether any of this particular history can be claimed for the present porringer is uncertain, but since Clearwater apparently acquired it from Helen Lincklaen Fairchild, whose great-uncle had married the granddaughter of Edward Duffield, a family descent is entirely possible.⁶ What the Duffield provenance does not address, however, is the monogram C/MC engraved on the underside of the body, which probably represents the original owners. Absent the identification of those initials or evidence linking the porringer to the Duffield family, the early history of this important object remains unknown.

Notes

1. For French examples, see Dennis 1960, vol. 1, cat. nos. 215, 307, 357, and 378; for the German version, see Wolfgang Scheffler, *Celler Silber: Formenfibeln einer niedersächsischen Residenzstadt* (Celle: Bomann-Museum, 1988), pls. 224 and 225; and for *écuelles* made in London by French Huguenot silversmiths, Hayward 1959, pls. 69a and 69b.
2. See "John Nys vs. John Newkirke: An Editorial Note," *Antiques* 30 (December 1936), p. 270.
3. Waters 2000, vol. 1, cat. no. 84; Groft and MacKay 1998, cat. no. 68; and Buhler and Hood 1970, vol. 2, cat. no. 637.
4. Benjamin Duffield's estate inventory indicates that he owned plate valued at £65, which he left in his will to several of his grandsons, including Edward. This porringer is not specifically mentioned, nor does it appear in Edward's probate records; Register of Wills, City of Philadelphia, Estate of Benjamin Duffield, File no. W-193-1741, and Estate of Edward Duffield, File no. W-60-1803.
5. MMA 1922, p. 141.
6. Benjamin and Edward Duffield are discussed in Edward D. Neill, *John Neill, of Lewes, Delaware, 1739, and His Descendants* (Philadelphia: Privately printed, 1875), pp. 67–74. For the family genealogy, see the website Strawbridge Family History and the Duffield entries on rootsweb.com.



56 · Porringer

Early New York porringer handles often display the lacy pierced patterning seen here, an elaborate symmetrical design that incorporates cross and heart motifs at the tip.¹ Peter Van Dyck marked several similar examples, but porringers with this handle style were also produced by other New York makers. The somewhat crudely engraved monogram V/P*M on the underside of the bowl is unidentified. When presented to the Metropolitan in 1927 by Annie Clarkson (1856–1929), the porringer was said to have belonged previously to the Mercer family, but no further documentation has been discovered to corroborate or to refute that statement.²

Notes

1. See Rita Susswein Gottesman, "Evolution of New York Silver Porringer Handles," *American Collector* 16 (April 1947), p. 10, fig. 1, and Waters 2000, vol. 1, pp. 105, 122.
2. For more on Annie Clarkson, see cat. no. 12.

Peter Van Dyck (1684–1750)

New York, 1700–1725

Gift of Annie Clarkson, 1927 (27.85.4)

H: 1 $\frac{7}{8}$ in. (4.8 cm); W: 7 $\frac{15}{16}$ in. (20.2 cm);
WT: 9 oz. 3 dwt. (284.4 g)

MARKS



Marked on handle and on underside of bowl:
P•V•D in rounded rectangle (Belden 1980,
p. 418, mark a)

INSCRIPTIONS

Engraved on underside of bowl in shaded
roman: V / P•M

CONSTRUCTION/CONDITION NOTES

The maker's mark on the underside of the bowl
is double-struck. The engraved inscription was
possibly sharpened up.

PROVENANCE

Possibly Mercer family; Annie Clarkson (1856–
1929), New York; gift to The Metropolitan
Museum of Art, 1927.

EXHIBITION HISTORY

New York 1931–32, fig. 84; Minneapolis 1956,
cat. no. 296.

PUBLICATION HISTORY

MMA 1927, p. 129; Hayden 1969, pp. 336,
338, fig. 17; Ensko 1989, p. 454.



57 · Porringer

William Cowell Sr. (1682/83–1736)
Boston, 1715–30

Rogers Fund, 1941 (41.70.7)

H: 1 3/16 in. (4.6 cm); W: 7 5/8 in. (19.4 cm);
WT: 7 oz. 4 dwt. (224.1 g)

MARKS



Marked inside bowl and on body to left of handle: WC in oval (Kane 1998, p. 349, mark A)
Marked on underside of handle: lion's head erased in oval

INSCRIPTIONS

Engraved on handle in shaded roman: A+E,
E+S / 1760.

Engraved on underside of bowl in script: H.P.
to W.V.S. / 1863.

CONSTRUCTION/CONDITION NOTES

There are a few dents and minor rippling on the body. The mark on the back of the handle is part of the casting rather than die-struck.

PROVENANCE

Abigail Fowle Smith Edwards (1679–1760); her daughter-in-law Elizabeth Storer Smith (1726–1786); her granddaughter Hannah Smith Pickman (1794–1863); her nephew William Vincent Smith (1840/41–1920); his son Theodore Parkman Carter (b. 1880) until 1941;

This distinctive handle design is found on several porringers marked by Boston silversmith William Cowell Sr. Of particular interest here is the clear impression on the underside of the handle of an English hallmark, the lion's head erased, which on English silver signifies the Britannia standard.¹ Close examination reveals that this mark is cast rather than stamped, indicating that it appeared in the mold used to cast the handle. The mold would have been made by taking an impression from an English porringer of this type.² In the process, the mark was captured in the mold.³

Porringers with nearly identical handles marked by other Boston silversmiths suggest a regional preference for this design. Molds for the handle, or castings made from them, were apparently shared by several makers, whose intersecting life stories exemplify the personal and professional ties characteristic of the trade. For example, at least one extant porringer with this type of handle bears the mark of John Edwards, who worked in partnership with John Allen from about 1696 until at least 1702.⁴ Silver scholar Francis Hill Bigelow speculated that William Cowell Sr. apprenticed under Allen at the time when John Edwards was his partner. Cowell could certainly have encountered a similar handle in their workshop.⁵ Rufus Greene (1707–1777), who apprenticed with Cowell, used this model some ten years later, and both John Potwine (ca. 1698–1792) and William Simpkins (1704–1780), who also may have trained under Cowell, made porringers with this same handle.⁶

This porringer descended in the family of Abigail Fowle Smith Edwards (1679–1760) of Boston, whose monogram A+E is engraved on the handle. In 1740, after the death of her first husband, William Smith, a mariner and

merchant, Abigail married the silversmith John Edwards, who, as noted above, had worked in partnership with John Allen. Her daughter Sarah (1703–1775) had married John Edwards's son Samuel (1705–1762) in 1733, meaning that both mother and daughter were the wives of silversmiths. Silver clearly played a role in their lives, as evidenced by Abigail's will, in which she left a silver tankard to one of her sons, six silver porringers to her daughters and daughters-in-law, and a silver spoon to each of her eleven granddaughters.⁷ Abigail's initials, with those of her first husband, appear on a tankard made by John Noyes (1674–1749); her initials are engraved as well on a cann she presented to her son Isaac Smith and his wife Elizabeth Storer, which was made by her son-in-law Samuel Edwards.⁸

Additional engraving on the porringer helps to trace its descent. When first published by Marshall Davidson in 1941, the initials E+S on the handle were believed to belong to Abigail's granddaughter Elizabeth Smith.⁹ Recent research, however, suggests that they are those of the above-mentioned Elizabeth Storer Smith (1726–1786), who married Abigail's son Isaac (1719–1787) in 1746 (for their portraits, see page 201). The present porringer descended from Elizabeth Storer Smith to her granddaughter Hannah Smith Pickman (1794–1863), daughter of her son William Smith. Hannah was the wife of a prominent Massachusetts politician, Benjamin T. Pickman (1790–1835). The couple was childless, and the porringer passed to their nephew William Vincent Smith (1840/41–1920), son of Hannah's brother Thomas Carter Smith. The engraved inscription on the underside of the porringer, "H.P. to W.V.S. / 1863," represents its presentation by Hannah Pickman to her nephew. In 1880 both William Vincent Smith and his wife, Alice, officially changed their surname to Carter, thus becoming William Vincent Carter and Alice Parkman Carter. Their son Theodore Parkman Carter (b. 1880) was the final owner of the porringer before it was sold to the Metropolitan Museum in 1941. At the time of this purchase, curator Joseph Downs noted that the porringer and five other pieces of silver had been on loan to the American Wing since 1933.¹⁰ He also mentioned that the vendor was a descendant of the silversmith Samuel Edwards. This last statement is slightly misleading, although Edwards was, as explained above, a member of the extended family.¹¹

[M. Knoedler and Company, New York]; sold to The Metropolitan Museum of Art, 1941.

PUBLICATION HISTORY

Davidson 1941a, p. 235; Kane 1998, p. 352.

Notes

1. Use of the Britannia standard, an alloy of 95.8 percent pure silver, was required by English law between 1697 and 1720 and is optional today. Britannia standard silver is stamped with the lion's head erased mark in place of the lion passant, which signifies the more common Sterling standard of 92.5 percent pure silver.
2. In England this form is often called a bleeding bowl; the term "porringer" refers to a two-handled cup or bowl; see Clayton 1971, p. 28. A similar situation occurred in the casting of a porringer handle by Edward Winslow, where Winslow stamped his own maker's mark on the back of a handle, overstriking the cast mark of an English maker. Isaac Anthony (1690–1773), who probably apprenticed under Winslow, later used the same mold; see Falino and Ward 2008, cat. no. 129.
3. Standard marks were routinely stamped by the assay office on the backs of handles. The lion passant mark also appears on the back of Sterling standard porringer handles.
4. See Buhler 1972, vol. 1, cat. no. 84.
5. Cowell would have begun his apprenticeship around 1697; see Kane 1998, p. 349.
6. See Buhler and Hood 1970, vol. 1, cat. no. 170; Buhler 1972, vol. 2, cat. no. 540; and *The Magazine Antiques* 122 (October 1982), p. 652.
7. Abigail Edwards's will is preserved in the Massachusetts Historical Society, Boston.
8. The tankard is illustrated in Boston 1956, cat. no. 108, fig. 39, and the cann in Puig et al. 1989, cat. no. 205.
9. Davidson 1941a, p. 235.
10. The six objects are MMA acc. nos. 41.70.1 and 41.70.3–7.
11. Letter from Joseph Downs, April 14, 1941; Archives, The Metropolitan Museum of Art.



Adrian Bancker (1703–1772)
New York, 1730–50

Bequest of Alphonso T. Clearwater, 1933
(33.120.326)

H: 2¼ in. (5.7 cm); W: 7⅞ in. (18.7 cm);
WT: 7 oz. 6 dwt. (227.5 g)

MARKS



Marked twice on underside: AB in oval (Belden 1980, p. 47)

INSCRIPTIONS

Engraved on underside of bowl: S:M

Engraved on handle: April 17. 1692. / Francis Lambert.

Engraved on bowl opposite handle: Susannah Moore, May 24th 1725. / ANDREW SMYTH, June 21st 1765. / JOHN W. SMYTH, July 28th 1807. / Georgiana M. Smyth, Sept. 23^d. 1840.

CONSTRUCTION/CONDITION NOTES

There are a few minor gouges on the body to the right of the handle. Most of the engraving is later.

PROVENANCE

Possibly John (1686–1749) and Frances Lambert (1692–1782) Moore; their daughter Susannah Moore (1725–1803); her son Andrew Smyth (1765–1827); his son John William Smyth (1807–1866); his daughter Georgiana Maria Smyth (1840–1908); Alphonso T. Clearwater; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

New York 1911, cat. no. 13.

PUBLICATION HISTORY

Avery 1920, pp. 66–67, cat. no. 64, fig. 41;
Schwartz 1975, p. 30, fig. 22.

58 · Porringer

Porringers with this particular handle design are typically marked by New York silversmiths, although they were made elsewhere as well, for instance in Albany and Southampton, New York, and Newport, Rhode Island. The simple geometric piercings are also reminiscent of handles on the earliest American porringers.¹

Judging from the style of lettering, the monogram S:M engraved beneath the bowl appears to be contemporary with the porringer's date of manufacture. The remaining engraving, although added later, documents the provenance of this object through several generations of a family. The monogram belonged to Susannah Moore (1725–1803), who was one of the eighteen children of Colonel John Moore (1686–1749) and his wife, Frances Lambert (1692–1782), whom he married in 1714. Colonel Moore was active in city politics, as well as serving as a vestryman and warden of New York City's Trinity Church from 1715 until 1728. He and his family lived at Moore's-Folly-on-the-Hudson, near West Point, and on Whitehall Street in New York.²

The names and birth dates on the outside of the body, which record the porringer's descent, are all later engraved, as is Frances Lambert's name and birth date on the handle.³ Susannah Moore, the tenth child of John and Frances Moore, was married in 1762 to John Smyth (1722–1786). The porringer descended in the family and was later purchased by Alphonso T. Clearwater.

Notes

1. See Buhler 1972, vol. 1, cat. nos. 2, 8, and 97, for examples by early Massachusetts silversmiths John Hull, Jeremiah Dummer, and Peter Oliver.

2. Biographical information on this family may be found in David Moore Hall, *Six Centuries of Fawley, Berkshire, England, and Their Descendants* (Richmond, Va., 1904), pp. 34–38, and on the website for Sally's Family Place.

3. The engraver misspelled Frances Lambert's name as Francis.



59 · Porringer

Beginning about 1725 the so-called keyhole pattern became the most popular design for porringer handles. Its name derives from the keyhole- or teardrop-shaped piercing at the tip of the handle. The standard keyhole model features a small flat area suitable for engraved initials or a family crest, as seen here. In addition the silversmith, Benjamin Burt, stamped his full name amid the piercings, where he frequently marked his porringers. A skilled and prolific craftsman, Burt left a large body of work, including more than forty porringers.¹ His patrons numbered among New England's most prestigious families, such as the Hancocks of Boston, the Derbys of Salem, and the Browns of Providence, Rhode Island.²

This porringer was part of a large order of silver placed by Providence merchant Moses Brown (1738–1836) prior to his January 1764 marriage to his cousin Anna Brown (1744–1773).³ At the age of thirteen Moses, who had lost his father as an infant, went to live with the family of his paternal uncle Obadiah Brown (1712–1762), a merchant in Providence. In his will Obadiah bequeathed one-fifth of his personal estate to his nephew, provided that Moses continue to live with his family until his twenty-first birthday and that he agree to manage his estate. The remaining four-fifths of his estate he divided equally among his “Well beloved four Daughters,” to be held in trust until they attained “Lawful age” or until they married. In December 1762 Obadiah's second daughter, Sarah (1742–1800), married the Providence lawyer Jabez Bowen (1739–1815). To mark the occasion a fashionable rococo teapot, engraved with Bowen armorials and with the inscription “OB to SB,” was ordered from Benjamin Burt.⁴ That the teapot was commissioned from a Boston silversmith rather than from a local craftsman is not surprising; despite the presence of silversmiths in Newport and

Benjamin Burt (1729–1805)
Boston, 1763

Bequest of Alphonso T. Clearwater, 1933
(33.120.330)

H: 2 in. (5.1 cm); W: 8 $\frac{3}{16}$ in. (20.8 cm);
WT: 7 oz. 10 dwt. (233.7 g)

MARKS



Marked on handle: BENJAMIN / BURT in shaped surround (Kane 1998, p. 224, mark A)

INSCRIPTIONS

Engraved on handle in shaded roman with the crest of Brown / O = B to A = B

CONSTRUCTION/CONDITION NOTES

There is a dent on the body to the right of the handle and some small dents on the interior of the bowl.

PROVENANCE

Moses (1738–1836) and Anna (1744–1773) Brown; Alphonso T. Clearwater; bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Avery 1920, pp. 71–72; Thorn 1949, p. 149; Safford 1983, p. 42, fig. 53; Emlen 1984, pp. 46–47, fig. 10; Davidson and Stillinger 1985, p. 215, figs. 332, 333; Kane, 1998 p. 236.

Little Rest, Rhode Islanders often patronized Boston's higher-profile goldsmiths' shops. Meanwhile, following Obadiah's death, his successful trading company was taken over by Moses's older brother Nicholas, with whom Moses and his surviving brothers operated the newly named Nicholas Brown & Co. Moses also became engaged to Obadiah's daughter Anna, who, with the inheritance from her father, was able to order wedding silver similar to her sister's. Surviving correspondence between Moses Brown and Benjamin Burt helps to document these transactions.⁵

A draft of Moses's first letter, headed "Providence August 19 1763," requests "one Silver Tankard, 6 porringers, Teapots, point cans, Cream pott, pepper Caster 1 doz Table & 1 doz tea spoons and 1 pr Tea Tongs, made in the Neatest Manner and in y^e same fashion of those you Lately made for Mr. Jabez Bowen of this place. Please advise me at the first opp^y when you can have them Compleated and will order y^e marks & Arms and also y^e Money paid you by Henry Lloyd Esq [the family's Boston factor]. I depend on the work beg Done in Every Respect as well as if I ware present." Burt replied promptly, assuring Brown that he could execute the plate in "four Week's or less," and advising him, "Please to send Directions for the Engraver soon as is Convenient. that he may be Engraving some Part whilst the rest is finishing." On September 2 Brown wrote again, adding a mustard pot to his order and giving Burt instructions for the engraving: "The Arms, a cheveron between Three Lyons Paws Erected with in a bordure and an Eagle display'd and the same that Mr. N. Hurd Ingravd on a Seal for me Some time past. That y^e arms be adorn'd in y^e most beautiful & best manner & y^e plate to be mark'd OB to AB. So soon as y^e whole is Compleat please give me a Line

with y^e bill that I may order y^e Money accordingly."



Of particular interest here is the mention of Nathaniel Hurd as the engraver. In addition to the seal Moses cites in his letter, Obadiah Brown & Co. had earlier engaged Hurd to engrave a label for one of their products, spermaceti candles.⁶ The practice of a silversmith contracting with an outside engraver is one that, although quite routine, is rarely documented; Hurd, however, is known to have supplied engraving services to

other Boston makers.⁷ In this case, Burt's employment of Hurd is documented in a letter he wrote to Moses Brown on September 26, 1763: "I have Finish'd Your Plate. M^r Hurd has one Piece to Engrave, which when done shall send with the rest D^r first Opp^y." The coats of arms and crests that Nathaniel Hurd engraved on Moses and Anna's silver were based on the Brown family arms depicted in John Guillim's *A Display of Heraldry*, a copy of which Hurd owned (see figure on page 210).⁸ Of the items that survive from Moses's 1763 order, three are beautifully engraved with the Brown coat of arms within asymmetrical surrounds: an inverted pear-shaped teapot similar to that made for Anna's sister Sarah, a dome-topped tankard with applied midband and flame finial, and a pear-shaped three-legged creampot.⁹ The Metropolitan's porringer is more modestly ornamented with the Brown family crest surmounting the inscription OB to AB (above).¹⁰ Another porringer from this service, virtually identical to the present example, is

known today.¹¹ Just as Sarah and Jabez Bowen had chosen to do on their wedding plate, Moses and Anna commemorated the generous bequest of Obadiah Brown to his daughters by engraving it as a gift.

Moses and Anna, who married on January 1, 1764, moved into their Providence home with silver by Benjamin Burt and furniture by the famous Newport cabinetmaker John Goddard. Anna died just nine years later. Moses married again twice, each time gaining stepchildren to whom he gave engraved silver flatware.¹² When Moses died on September 6, 1836, he bequeathed his possessions to a large number of people and institutions. One of the porringers was left to Anna Arnold (b. 1779), daughter of his cousin Mary Brown Arnold and her husband, Thomas Arnold, but it is not possible to determine which of the six porringers that was. When Alphonso T. Clearwater acquired the present example he informed the Museum that the porringer “Is said to have belonged to a member of the Brevoort family.”¹³ Although its descent from Moses and Anna Brown to Judge Clearwater is undocumented, this porringer’s early history is particularly well recorded, thanks to the rare surviving correspondence between patron and silversmith and the published research on the Browns’ wedding silver.

Notes

1. Kane (1998, pp. 228–44) itemizes more than three hundred pieces of silver marked by Burt.
2. *Ibid.*, p. 228.
3. The following text relies heavily on an excellent article about the Brown family wedding silver; see Emlen 1984, pp. 39–50.
4. This teapot is now in the collection of the Museum of Fine Arts, Boston; see Falino and Ward 2008, cat. no. 12. The monogram suggests that the teapot was a gift from Obadiah Brown to his daughter Sarah, despite his having already died. Emlen (1984, p. 40) has proposed that either Obadiah ordered the silver prior to his death or that Sarah, having purchased it with her inheritance, considered it his gift to her.
5. The letters, which are among the Moses Brown Papers, Manuscript Collections of the Rhode Island Historical Society, are quoted in Emlen 1984, pp. 40–41, 43.
6. See *ibid.*, pp. 43–44 and fig. 7. Emlen notes that following Obadiah’s death Hurd reengraved the copperplate to read “Nicholas Brown & Co.”
7. See Kane 1998, pp. 617–18, and Houston 1987–88, p. 71.
8. Emlen 1984, p. 43, fig. 6. *A Display of Heraldry* was first published in 1611 and appeared in several subsequent editions. It is widely believed that Hurd was using the 1724 edition; see French 1939, p. 83. For a waiter marked and engraved by Nathaniel Hurd, see cat. no. 39.
9. The teapot is now in the collection of the Museum of Fine Arts, Boston; see Falino and Ward 2008, cat. no. 13. The creampot is in the Metropolitan Museum; see cat. no. 78. For the tankard, see Emlen 1984, figs. 12 and 13, and Houston 1987–88, pp. 69–71.
10. The engraving of the crest and initials could well have been executed by Nathaniel Hurd, bearing as it does a close resemblance to the same engraving on the teapot now at Boston; see Falino and Ward 2008, p. 22, upper right.
11. The porringer is in the collection of the R. W. Norton Art Gallery, Shreveport, Louisiana; Emlen 1984, fig. 9.
12. In 1779 he married Mary Olney (1743–1798) and in 1799, Phoebe Waterman Lockwood (1748–1808).
13. Alphonso T. Clearwater to curator C. Louise Avery, June 3, 1919; Archives, The Metropolitan Museum of Art. This information has never been corroborated. See also Avery 1920, cat. no. 76.



60 · Pair of Sauceboats

Joseph Richardson Sr. (1711–1784)
Philadelphia, 1750–55

Bequest of Charles Allen Munn, 1924
(24.109.26, .27)

[.26] H: 4 $\frac{3}{16}$ in. (10.6 cm); W: 7 $\frac{7}{8}$ in. (20 cm);
D: 4 $\frac{1}{16}$ in. (10.3 cm); WT: 11 oz. 16 dwt.
(366.5 g)

[.27] H: 4 $\frac{3}{16}$ in. (11 cm); W: 8 in. (20.3 cm); D:
4 $\frac{1}{8}$ in. (10.5 cm); WT: 11 oz. 16 dwt. (366.8 g)

MARKS



Both marked on underside with incuse scroll /
IR in rectangle (Fales 1974, p. 73, mark 32 d
and 32 e)

INSCRIPTIONS

Both engraved on body to left of handle with
the arms of Logan

Both engraved on underside in shaded roman:
S • L / HLS / EFW / SGF

CONSTRUCTION/CONDITION NOTES

[.26] There is light scratching overall, a repair
on the body to the left of the handle above the
foot, and a dent on the underside.

[.27] Light scratching, particularly on the interior.

Introduced to America during the first half of the eighteenth century, silver sauceboats followed the design of contemporary English vessels. Rare examples were made with two spouts and two handles, a form more common in France.¹ More customary in both England and America were single-handled sauceboats with broad pouring lips, often supported on three cast feet.² Scroll- or shell-ornamented hoof feet and acanthus-topped scroll handles also emulate London models.³ The present sauceboats bear the mark of Joseph Richardson Sr., one of Philadelphia's most prominent eighteenth-century silversmiths and member of an important craft dynasty.⁴ The mark struck on the underside of each sauceboat, IR in a rectangle, is one of at least four different dies Richardson used over the course of his career. It is surmounted by an intaglio scroll mark, which he and other Philadelphia silversmiths used at times in association with their initial marks.⁵

Unusually for silver marked by Richardson, the present sauceboats are engraved with a coat of arms set within a rococo cartouche.⁶ The arms are those of the Logan family, which also appear on a pair of canns Richardson supplied at about the same time.⁷ Although the provenance of the sauceboats is undocumented, the armorial engraving, combined with the sequence of initials inscribed underneath, supports a descent in the Logan family of Philadelphia. Earlier scholars proposed that the sauceboats had been commissioned by James Logan (1674–1751), the eminent Quaker politician, merchant, scientist, and scholar. Born in Ireland of Scottish parents, Logan came to America as secretary to the



PROVENANCE

Probably William (1718–1776) and Hannah Emlen (1722–1777) Logan; probably by descent in the family; Charles Allen Munn (1859–1924); bequest to The Metropolitan Museum of Art, 1924.

EXHIBITION HISTORY

Chicago 1949, cat. no. 203, illus. p. 118; Boston 1956, cat. no. 313; Philadelphia 1956, cat. nos. 371, 372.

PUBLICATION HISTORY

Avery 1925, p. 17; Halsey and Tower 1925, p. 136; Bolton 1927, p. 104; Jones 1928, p. 42, pl. XV, no. 4; Halsey and Cornelius 1932, p. 143, fig. 69; *Antiques* 1946a, pp. 252–53; Thorn 1949, p. 141; Buhler 1950, pp. 54–55, fig. 41; Fales 1961, p. 467, fig. 3; Fales 1974, pp. 126–27, fig. 110; Schwartz 1975, pp. 42, 44, illus. p. 40; Kolter 1979, p. 154; Hofer et al. 2011, p. 288 n. 5.

English religious reformer and colonialist William Penn and later served as mayor of Philadelphia and chief justice of the Pennsylvania Supreme Court.⁸ In the 1720s he built Stenton, a handsome Georgian-style country house, where he lived for some twenty years. The initials S·L engraved beneath each sauceboat were thought to be those of his wife, Sarah Read Logan (ca. 1692–1754), or their daughter Sarah Logan (1715–1744).⁹ An inventory of James Logan’s estate taken in 1752 records a total of 329 ounces of plate valued at £148 1s. Sarah Read Logan’s itemized estate inventory dated June 4, 1754, records 320½ ounces of plate valued at £144 4s. 6d. Unfortunately, no sauceboats appear in the list of her silver.¹⁰ That Logan family members were loyal patrons of the Richardsons and that they owned a great deal of plate is confirmed by surviving documentation. The inventory of James’s daughter Hannah (1719/20–1761) and her husband, John Smith (1721/22–1771), for example, taken in 1764, records 665½ troy ounces.¹¹ Such extravagance was noted by at least one frugal Philadelphia Quaker who railed against such “manifest conformity to Outward show and greatness.”¹²

An alternative provenance, however, is more likely. The sauceboats can be dated stylistically to the 1750s, which would suggest that James and Sarah Logan’s son William (1718–1776) was the patron. (Unfortunately, the inventory of William Logan’s estate does not include his silver.) William, who married Hannah Emlen (1722–1777) on March 24, 1740, was a Philadelphia merchant, a devoted Quaker, and an avid traveler. He inherited Stenton after his father’s death in 1751. The monogram S·L could well be the initials of his and Hannah’s daughter Sarah Logan (1751–1796), who married Thomas Fisher (1741–1810) in 1772. The next set of initials, HLS, could then represent their daughter Hannah Logan Fisher (1777–1846), who in 1810 married James Smith (d. 1826). One of their daughters, Esther Fisher Smith (b. 1818), was married in 1838 to Mifflin Wistar (1811–1872), thereby acquiring the next monogram, EFW. Esther

and Mifflin Wistar were childless, but according to the final set of initials the sauceboats descended to SGF, quite possibly Esther's first cousin Sidney George Fisher (1809–1871), son of Hannah Logan Fisher's brother James Logan Fisher (1783–1814) and his wife, Ann Eliza George Fisher (1785–1821).¹³ The sauceboats later entered the collection of Charles Allen Munn (1859–1924), longtime editor and publisher of *Scientific American* and an avid collector of early American art. Munn bequeathed his collection of silver, paintings, and prints to the Metropolitan Museum in 1924.¹⁴

Notes

1. A pair of sauceboats by Charles Le Roux of New York, made between 1726 and 1730 for Governor Patrick Gordon of Pennsylvania, has two spouts and two handles; see Philadelphia 1999–2000, fig. 137.
2. See Wees 1997, p. 120, cat. no. 84.
3. Compare, for example, one of 1734/35 by William Kidney in Schroder 2009, vol. 1, cat. no. 146; one of 1748/49 by William Grundy in Alcorn 2000, cat. no. 100; and one of 1765/66 by Robert Peaston in the collection of the Metropolitan Museum, acc. no. 35.80.12.
4. See Fales 1974 on this family of silversmiths.
5. See *ibid.*, pp. 72–73, figs. 32d and 32e. According to Fales the leafy scroll mark was used as “a kind of quality indicator”; Fales 1970, p. 247, fig. 205. Philadelphia silversmith Philip Syng Jr. also used an incuse leaf mark in conjunction with his initial mark; see cat. nos. 83 and 94.
6. Monograms or crests are more common on Richardson's silver. Martha Gandy Fales, whose book on the Richardson family of silversmiths remains a classic study, noted that nowhere in Richardson's surviving accounts does he record engraving a coat of arms; see Fales 1974, p. 60, fig. 110a, for an almost identical pair of sauceboats, engraved with the crest of the Pemberton family.
7. See Fales 1974, figs. 85 and 86, and Philadelphia 1999–2000, cat. no. 207.
8. For biographical information on James Logan, see John W. Jordan, ed., *Colonial Families of Philadelphia*, vol. 1 (New York: Lewis Publishing Company, 1911), pp. 23–31; J. William Frost, “Logan, James (1674–1751),” *Oxford Dictionary of National Biography* (2004), oxforddnb.com; and stenton.org.
9. See Halsey and Tower 1925, p. 136; Bolton 1927, p. 104; and Buhler 1950, p. 54. However, since Sarah Logan married Isaac Norris Jr. in 1739, her monogram would have been SLN, and by the time the sauceboats were made she was already deceased.
10. My thanks to David Barquist and Beatrice Garvan at the Philadelphia Museum of Art, who provided helpful advice on the provenance of these sauceboats, and to Laura Keim, curator of Stenton, for copies of these inventories.
11. Fales 1974, pp. 67, 290 n. 65.
12. *Ibid.*, pp. 67–68.
13. Sidney George Fisher married Elizabeth Ingersoll (d. 1872) in 1851. Their son Sydney George Fisher (1856–1927) was a dedicated historian of the colonial period; see ANB 1999.
14. See Avery, Wehle, and Newlin 1925, pp. 1, 17–26. See also cat. no. 13.



61 · Pair of Sauceboats

Silver sauceboats, or butter boats as they were also called, were usually made in pairs or even in sets of four, providing diners easy access to the melted butter, gravy, or sauces served with meats and vegetables. This pair, with its scalloped lips and freestanding double-scroll handles, reflects the rococo style fashionable in Boston during the middle decades of the eighteenth century.¹ The verticality of the handles offsets the low-slung oval bodies, which are supported on three stepped pad feet with bulbous knees typical of midcentury Boston sauceboats.

Paul Revere Jr. supplied silver sauceboats to some of his most prosperous patrons, for instance Michael Moses Hays, William Paine, and Elias Hasket Derby.² Personalized with coats of arms, crests, or monograms, they are easily identified as matched sets. The present examples are neatly engraved on their undersides with the shaded roman letters M/M*R, centered between the two rear feet. These are the initials of Mungo Mackay (1740–1811) and Ruth Coney (1744–1820), who were married in Boston on August 22, 1763.³ Ruth was a great-niece of the silversmith John Coney; her father, Daniel Coney, was a son of John Coney's brother Nathaniel.⁴ Mungo Mackay was born in Scotland's Orkney Islands and immigrated to Boston about 1760. He became involved in the thriving shipping trade and established an imported goods store and counting-house on Boston's Long Wharf. He also engaged in the hazardous but highly lucrative business of privateering. Mackay and his wife owned a mansion on Cambridge Street in Boston, close to the Old West Church on Lynde Street, where they worshipped. A longtime member of the Boston Marine Society and St. John's Grand Lodge of Masons, he served in leadership roles in both organizations, becoming one of Boston's leading citizens, as well as a very wealthy man.⁵ When he died on March 29, 1811, at the age of seventy-one, his death notice announced that "the members of the Boston Marine Society are particularly requested to attend the funeral of their deceased brother, capt. Mungo Mackay (a member of the society 47 years) from his late mansion house in Cambridge street."⁶ In his will he bequeathed "unto my beloved wife Ruth Mackay all the Plate, Household Furniture Utensils of every sort and kind."⁷ Although

Paul Revere Jr. (1734–1818) and possibly
Paul Revere Sr. (1702–1754)
Boston, ca. 1765

Gift of Mr. and Mrs. Andrew Varick Stout, 1946
(46.40.1, .2)

[.1] H: 4 $\frac{7}{8}$ in. (12.4 cm); L: 7 $\frac{7}{16}$ in. (18.9 cm);
D: 4 $\frac{13}{16}$ in. (12.2 cm); WT: 12 oz. 10 dwt.
(388.7 g)

[.2] H: 4 $\frac{1}{16}$ in. (11.9 cm); L: 7 $\frac{7}{16}$ in. (18.9 cm);
D: 4 $\frac{7}{8}$ in. (12.4 cm); WT: 14 oz. 10 dwt.
(451.4 g)

MARKS



[.1] Marked on underside: •REVERE in rectangle
(Kane 1998, p. 795, mark B)

[.2] Marked on underside: P•REVERE in rectangle
(Kane 1998, p. 795, mark A and p. 849, mark G)

INSCRIPTIONS

Both engraved on underside in shaded roman:
M / M*R

[.1] Lightly scratched on underside: 12 = 13

[.2] Lightly scratched on underside: oz / 14 – 13

CONSTRUCTION/CONDITION NOTES

[.1] There is light scratching overall, especially on the interior, and an air hole beneath the lower handle terminal.

[.2] Light scratching overall, especially on the interior, and an air hole beneath the lower handle terminal. Engraved initials, which appear to be C / I * E, have been erased from the underside, adjacent to the front foot.

PROVENANCE

Mungo (1740–1811) and Ruth Coney (1744–1820) Mackay, Boston; their daughter Fanny Mackay Mackay (1785–1870); her daughter Caroline Mackay Richardson (1810–1888); her cousins Josephine Mackay (1837–1931) and Emma Endicott (1845–1933) Hicks; by descent to their cousins Helen Trowbridge Hunt (1875–1965), Charles G. Hunt (1885–1969), and Lowell Hunt (1886–1972);²⁰ [Stephen Ensko, New York]; bought by Andrew Varick (1872–1953) and Ethel Dominick (1875–1965) Stout, New York; gift to The Metropolitan Museum of Art, 1946.

EXHIBITION HISTORY

Chicago 1949, cat. no. 200, illus. p. 118; Pomona 1953, p. 60 and illus. [1]; New York 1955, cat. no. 299.

PUBLICATION HISTORY

Hunt 1929, unpaginated; *Antiques* 1946a, p. 253, no. 1, illus. p. 252; Downs 1946, pp. 70–72; *New York Herald-Tribune* 1946; Andrus 1955a, no. 19; Glaze 1969, p. 195, fig. 9; Safford 1983, p. 45, fig. 61; Brockman 1983, pp. 2, 78; Davidson and Stillinger 1985, p. 215, fig. 330; Kane 1998, p. 824; Hofer et al. 2011, p. 288 n. 5.

no itemized inventory of his plate is known, his estate inventory, listed room by room, includes an impressive “192 oz Plate” (valued at \$213.13) located in the cellar.⁸

The subsequent descent of these sauceboats serves as a cautionary tale, illustrating that provenance does not always follow a predictable path. Thanks, however, to a twentieth-century in-law who researched and wrote a detailed family history, we are able to track the succession of owners.⁹ The sauceboats passed from Mungo and Ruth Coney Mackay to their youngest daughter, Fanny (1785–1870), who in 1807 married a cousin, Captain John Mackay. Fannie and John left the sauceboats to their daughter Caroline (1810–1888), who in 1853, at the age of forty-three, married the widower Joseph Richardson. After the death of her parents and siblings, Caroline became their sole heir. Legal problems ensued, her will was overturned, and her cousins Josephine Mackay Hicks (1837–1931) and Emma Endicott Hicks (1845–1933) inherited the family artifacts, including the Revere sauceboats. Both of the Hicks sisters died childless, and the sauceboats descended to their cousins Helen Trowbridge Hunt (1875–1965), Charles G. Hunt (1885–1969), and Lowell Hunt (1886–1972). According to Helen T. Hunt, writing in 1946, the family could not afford to keep them and sold them in the 1930s to Andrew Varick Stout (1872–1953) of New York.¹⁰ Mr. Stout and his wife, the former Ethel Dominick (1875–1965), presented them to the Metropolitan as a gift in 1946.

The attribution of these sauceboats has been debated by scholars for decades. When they first entered the Metropolitan’s collection, it was thought that one had been made by Paul Revere Sr. and the other by Paul Revere Jr.¹¹ This belief was based on family history, as well as on the fact that one of the sauceboats weighs two troy ounces more than the other, a significant discrepancy in a matched pair. The debate also arose in part because the two boats are marked differently. One is stamped with the mark ·REVERE, which was used by Revere Jr. but not by Revere Sr.; the other is stamped P·REVERE, a mark used by both father and son. Unfortunately, the sauceboats do not appear in Revere Jr.’s business ledgers, although Mungo Mackay did have transactions with the silversmith that are documented. On June 21, 1781, Revere paid Captain Mungo Mackay £5 2s. for “freight on some goods from France.”¹² A week earlier Mackay had ordered “a pair of silver cann’s” and the “marking of 24 spoons” from Revere.¹³ In 1955 curators at the Metropolitan Museum corresponded with other silver specialists, including Edwin J. Hipkiss and Kathryn C. Buhler of the Museum of Fine Arts, Boston, as well as the silver dealer Stephen Ensko, who firmly believed that one boat (“the finer, original” in his view) had been made by Revere Sr. and the other by Revere Jr.¹⁴ That same year, before publishing the sauceboats in a picture book of the Metropolitan’s silver collection, curator Vincent D. Andrus wrote to Ensko saying that he had come to agree with the dealer’s opinion.¹⁵ He had by then confirmed that the older Revere used the P·REVERE mark on certain objects too early to have been made by the son.¹⁶ Buhler later noted that the two-ounce difference in weight was considerable and that on a pair of sauceboats at the Museum of Fine Arts, Boston, Paul Revere Jr. had used “two guide points for hammering the elliptical body”; her view on attribution, however, remained inconclusive.¹⁷ The Stouts adhered to the idea that the two were made by different hands, believing that the earlier sauceboat had been “made by Paul Revere, the elder, for Daniel and Sarah Coney of Boston,” whose daughter Ruth married Mungo Mackay. However, many of their facts were in

error, for instance that Sarah Coney (1708/9—after 1774) was the daughter of silversmith John Coney (she was, in fact, his niece-in-law), and that Sarah and Daniel Coney's granddaughter Ruth Mackay Hunt (1767–1835) sold the sauceboats to Stephen Ensko, who was not born until more than seventy years after her death.¹⁸

What appear to have been missed by all parties are the traces of engraved initials that had been erased from the purported earlier sauceboat. On careful examination the shadow of a monogram, C / I * E, is evident on the underside, close to the front leg. The existence of these initials, which are engraved in an earlier style than the M / M * R monogram, corroborates that this is indeed an earlier object, recycled as it were for Mungo and Ruth Coney's 1763 marriage. Whether or not it was made by Paul Revere Sr. remains unconfirmed, as does the identity of the original owners. The only earlier Coney family members with those initials were Ruth's great-grandparents, John Coney (1628–1690), who emigrated from Boston in Lincolnshire, England, as a child and who in 1654 married Elizabeth Nash (ca. 1635–1687).¹⁹ Although their monogram would have been C / I * E, both John and Elizabeth had died by 1690, and these objects are clearly mid-eighteenth century in styling. A degree of uncertainty remains. However, that these handsome sauceboats were made in one or both of the Revere shops and that they were owned by Mungo and Ruth Mackay and their descendants is well established.

Notes

1. In an advertisement Paul Revere Jr. placed in *The Massachusetts Centinel* in 1787, he offered "Tea and Coffee Urns—Coffee, Tea and Sugar Pots—Tankards, Canns, Poringers, Butter-Boats, Caster Stands and Casters"; *The Massachusetts Centinel* 7 (June 6, 1787), p. 91. Kathryn C. Buhler (1979, cat. no. 84) noted that he also called them "Butter cupps" and that most of Revere's extant examples have open scroll handles.
2. For a list of Revere's extant sauceboats, see Kane 1998, pp. 824–25.
3. For biographical information, see Mary Lovering Holman, *Ancestors and Descendants of John Coney of Boston, England and Boston, Massachusetts*, compiled by Harriett Grace Scott (Concord, Mass.: Rumford Press, 1928), pp. 119–20; Hunt 1929, unpaginated; Downs 1946, pp. 70–72; and Brockman 1983.
4. Although some scholars have suggested that Ruth was the silversmith's granddaughter, John Coney had no sons who survived to adulthood, and therefore none of his grandchildren were named Coney.
5. In his Masonic activities, he is known to have had dealings with Paul Revere Jr., who was also a member of the Old West Church; see Brockman 1983, pp. iv, 35–39, 62.
6. *New-England Palladium* 37 (April 2, 1811), p. 2.
7. See Holman, *Ancestors and Descendants of John Coney*, p. 119; Downs 1946, p. 72; and Brockman 1983, p. 102.
8. Brockman 1983, p. 97.
9. The descent of the sauceboats is documented in *ibid.*, pp. 59, 78, 114–16, 123.
10. Helen T. (Mrs. Edwin S.) Hunt to the Metropolitan Museum, February 16, 1946; MMA American Wing curatorial files. It is likely that the silver firm Ensko handled this transaction. Brockman (1983, p. 78) reports a slightly different version of the story: "The recipients of this legacy in the 1930s were unable to agree on a suitable division of two sauce boats among three people and so they were sold out of the family."
11. The sauceboat attributed to Paul Revere Sr. is MMA acc. no. 46.40.2. There were also family connections: the senior Revere was apprenticed to John Coney in 1716. Kane lists no extant sauceboats marked by Paul Revere Sr.; see Kane 1998, p. 851.
12. Paul Revere Jr., "Wastebook and Memoranda," vol. 1, Boston, 3 Jan. 1761–10 Oct. 1783, 21 June 1781, Revere Family Papers, 1746–1964, Massachusetts Historical Society, Boston.
13. *Ibid.*, 14 June 1781.
14. Stephen Ensko to Mrs. Andrew V. Scott, January 12, 1955; MMA American Wing curatorial files.
15. Vincent Andrus to Stephen Ensko, February 10, 1955; MMA American Wing curatorial files.
16. This evidence was based on two tankards, one engraved "Elizabeth Goodwill / 1749," and the other dated 1751. Revere Jr. would have been only fifteen and seventeen years of age at those dates. See a letter from Kathryn C. Buhler to Vincent D. Andrus dated February 8, 1955, and a letter of March 28, 1955, from James R. Graham to Mrs. Andrew V. Stout; MMA American Wing curatorial files.
17. "Notes on the Butter Boats," by Kathryn C. Buhler, March 17, 1966; MMA American Wing curatorial files. Buhler was referring to a pair of sauceboats made for Zachariah Johonnot in 1760–70; Buhler 1972, vol. 2, cat. no. 354. On the present pair, one (.1) has two guide points struck underneath, while the other has none.
18. Undated document, apparently from Andrew V. Stout; MMA American Wing curatorial files.
19. Holman, *Ancestors and Descendants of John Coney*, p. 59.
20. Helen, Charles, and Lowell were children of Charles Hunt (1839–1925), whose grandmother was Ruth Mackay Hunt (1767–1835), a daughter of Mungo and Ruth Mackay; Brockman 1983, pp. 114, 123.



62 · Basket

Myer Myers (1723–1795)

New York, 1770–76

Morris K. Jesup Fund, 1954 (54.167)

H: 11 $\frac{3}{8}$ in. (28.4 cm); W: 14 $\frac{1}{8}$ in. (36.7 cm);

D: 11 $\frac{1}{8}$ in. (28.9 cm); WT: 41 oz. 5 dwt.

(1282.7 g)

MARKS



Marked on underside of body near foot rim in script: Myers in shaped surround (New Haven–Los Angeles–Winterthur 2001–2, p. 256, mark 9)

INSCRIPTIONS

Engraved at center of basket in interlaced script: SSC

Engraved on underside in script: Wedding present given / Mrs. Herman Le Roy (Hannah Cornell) / 19th October 1786

A centerpiece of the formal English dinner service, the pierced silver table basket was rarely produced in eighteenth-century America.¹ Only two are known today, and both were made in New York City. In addition to the present example, a basket dating from about 1765 marked by Daniel Christian Fueter is in the collection of the Museum of Fine Arts, Boston.² Prosperous colonists were more likely to order their silver baskets from London, and several American-owned examples survive. Among these is an exceptionally fine basket in the rococo style, made by London silversmith Paul de Lamerie in 1744/45 for the Franks family of Philadelphia.³ Another London-made example, marked by William Plummer in 1760–61, belonged to the Hancock family of Boston (see following page).⁴ Similar to the present basket, it has alternating panels of geometric, trellis, and scroll piercing. The purpose of such objects is suggested by Dorothy Quincy Hancock Scott (1747–1830), widow of both the patriot John Hancock and Captain James Scott, who bequeathed the silver basket to her niece Nancy Salisbury. Mrs. Scott requested that it be “used at the weddings of my nieces and nephews as it has been heretofore.” Just how it was to be used is not



William Plummer (d. 1791). Basket, 1760/61. Silver, $10\frac{3}{8} \times 14\frac{13}{16} \times 11\frac{15}{16}$ in. (26.3 x 37.6 x 30.3 cm). Museum of Fine Arts, Boston, Theodora Wilbour Fund in memory of Charlotte Beebe Wilbour (66.286)

specified, but such baskets were traditionally filled with bread, cake, fruit, and sometimes even wool.⁵

The Myers basket was pierced with a handheld fret saw, which allowed the craftsman to create lacy voids in the hammered silver body. Panels of geometric diapering alternate with symmetrical scrollwork, each panel separated from the next by a beaded, spiral rib. The wide flared foot ring is ornamented with fretwork in the “Chinese” taste, and the quatrefoil-pierced panels are Gothic in inspiration.⁶ Piercing of this sort was modeled on that of contemporary London baskets, which by the 1770s were being produced on a fly press that allowed the thin-gauge, mill-flattened silver to be pierced in a fraction of the time it would have taken by hand.⁷ The patterns created by fly-piercing are more even and regular than those achieved by hand, but consequently less fluid.

That the two extant American silver table baskets bear the marks of Myer Myers and Daniel Christian Fueter may not be pure coincidence. Their makers—Myers, a native-born Jew, and Fueter, a Swiss-born Moravian immigrant—worked in New York at the same time. They shared a number of patrons and appear to have engaged in an exchange of goods and/or services.

Fueter, who had trained in Bern, moved to London in 1752 and registered a mark at Goldsmiths’ Hall the following year. By 1754, when he arrived in New York, Fueter would have been well aware of the fashion for pierced silver baskets on English aristocratic tables. Such elaborate ornamental piercing, which is rarely found on eighteenth-century American silver, required the skills of a specialized craftsman, probably one trained abroad. Silver scholar David Barquist has noted that most of the pierced silver objects made during the third quarter of the eighteenth century are marked by New York silversmiths.⁸ This would suggest that one or more specialist piercers were active in New York at that time

CONSTRUCTION/CONDITION NOTES

There are several small cracks and losses and a few repairs in the piercing. Black spots on the interior indicate firescale and minor corrosion. Occasionally the piercer did not follow the engraved lines, which remain visible on the outside of the piercing.

PROVENANCE

Samuel (1731–1781) and Susannah Mabson (1732–1778) Cornell; their daughter Hannah Cornell Le Roy (ca. 1760–1818); by descent to their grandson Stuyvesant Le Roy (1836–1897); his great-niece Augusta McCagg (1895–1965); bought by The Metropolitan Museum of Art, 1954.

EXHIBITION HISTORY

New York 1955, cat. no. 300; Boston 1956, cat. no. 216, fig. 104; Minneapolis 1956, p. 48, cat. no. 261, fig. 51; New York 1976–77, cat. no. 18, illus.; New York–Los Angeles 1992, cat. no. 82, pp. 122–23; New Haven–Los Angeles–Winterthur 2001–2, cat. no. 78, illus.

PUBLICATION HISTORY

Andrus 1955a, no. 24; Andrus 1955b, pp. 225, 228, illus. p. 226; Fales 1970, p. 27, fig. 25; Hood 1971, pp. 131–32, fig. 132; Schwartz 1975, p. 55, fig. 58; Feigenbaum 1979, p. 59; McNab 1981, pl. 57, fig. 17; Safford 1983, pp. 46, 50, figs. 67, 68; Davidson and Stillinger 1985, figs. 326, 327; MMA 2001, pp. 112–13, fig. 85; Solis-Cohen 2009, p. 24-B, illus. p. 25-B; Wees and Harvey 2012, p. 218, fig. 3.



and available for hire. Myers's shop supplied the majority of these wares, including three pairs of Torah finials, a dish ring, and two pairs of wine coasters or bottle stands. The Torah finials were pierced using a chisel and hammer; the dish ring and coasters, as well as this basket, were saw-pierced. In each case the somewhat uneven quality of craftsmanship suggests that the objects were ornamented in New York rather than having been imported.⁹ A detail of the piercing on the Metropolitan's basket (at left) reveals that as the piercer executed the design he deviated slightly from the engraved guidelines. Nevertheless, the overall effect is delightfully engaging and organic. It emulates yet is distinct from silver baskets imported from London, some of which were owned by other patrons of Myer Myers.¹⁰

Samuel (1731–1781) and Susannah Cornell (1732–1778), for whom this basket was made, were among Myers's most important clients during the 1760s and 1770s. From him they commissioned six extraordinary objects, including the pierced dish ring and coasters already mentioned, as well as a coffeepot and a cann.¹¹ Each of these is engraved with the couple's interlaced monogram SSC, although not always by the same hand. Samuel Cornell was born in Flushing, New York, and moved to New Bern, North Carolina, around 1756, when he married Susannah Mabson, daughter of Arthur Mabson. Silver scholars previously believed that all six objects were purchased at the time of their marriage, but Barquist has determined that only the coffeepot dates from the 1750s, while the others were probably purchased following Cornell's 1770 appointment by Governor William Tryon to North Carolina's Provincial Council. A wealthy merchant in the West Indies trade, as well as a major landholder, Cornell was a staunch supporter of the governor and a dedicated loyalist. A rather naïve portrait of him dating from about 1770 (at left) depicts a middle-aged man with large brown eyes dressed in a stylish coat and ruffled white shirt.¹² Governor Tryon described his friend and benefactor in a letter dated January 1, 1770: "M^r. Cornell is a Merchant of the first Credit and Fortune in the Province, a Native of New York, about forty Years of Age, of a very genteel Publick Spirit."¹³



Unidentified artist, *Samuel Cornell*, ca. 1770. Oil on canvas, 14 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. (37.1 x 32.1 cm). Tryon Palace Historic Sites and Gardens, New Bern, North Carolina

According to the inscription engraved on its underside, the basket was given to Samuel and Susannah's daughter Hannah (ca. 1760–1818) on the occasion of her October 19, 1786, marriage to Herman Le Roy, suggesting that it, like the Hancock basket, may have been used in wedding celebrations. By that date, however, both parents were deceased, making the descent somewhat unclear. The basket remained in the family, passing to Hannah and Herman's grandson Stuyvesant Le Roy (1836–1897). In a letter written in 1954 to Metropolitan Museum director Francis Henry Taylor by John Nicholas Brown of Providence, Rhode Island, this descent is confirmed and the next owner identified: "The piece descended in the family by inheritance to Mr. Stuyvesant Le Roy, under the tenth clause of whose will it

was bequeathed to Miss Augusta McCagg, Gibbs Avenue, Newport, the present owner."¹⁴ Mary Augusta McCagg (1895–1965), a Le Roy descendant, and John Nicholas Brown were second cousins. Following negotiations with both parties, the Metropolitan Museum purchased the basket from Miss McCagg in 1954.

Notes

1. English silver baskets, by contrast, survive in quantity, especially after 1730; see Glanville 1987, p. 86, and Peter Kaellgren, "English Silver Baskets," *The Magazine Antiques* 157 (June 2000), pp. 940–47.
2. See Buhler 1972, vol. 2, cat. no. 504.
3. See Jessie McNab Dennis, "London Silver in a Colonial Household," *The Metropolitan Museum of Art Bulletin*, n.s., 26 (December 1967), pp. 174–79.
4. See Alcorn 2000, cat. no. 117.
5. Kaellgren, "English Silver Baskets," p. 941 and pl. 1, William Hogarth's 1742 portrait *The Graham Children* (National Gallery, London), in which such a basket is used for fruit.
6. Fales 1970, p. 27.
7. See, for example, Wees 1997, cat. nos. 107 and 109.
8. In addition to Myers and Fueter, New York silversmith John Heath (act. 1760s) marked pierced salts similar to those made in London; see New Haven–Los Angeles–Winterthur 2001–2, cat. no. 110. Others, such as Joseph Richardson Sr. of Philadelphia, imported pierced silver objects from London; see *ibid.*, p. 55.
9. See *ibid.*, cat. nos. 63–65 (Torah finials), cat. nos. 80 and 81 (bottle stands), and cat. no. 79 (dish ring).
10. Among these is the basket cited above that belonged to David and Margaret Franks of Philadelphia and baskets purchased by David Clarkson and Philip Schuyler of New York; see *ibid.*, p. 174.
11. See *ibid.*, cat. nos. 19 and 77. Their monogram also appears on a 24½-inch circular salver marked by London silversmith Richard Rugg in 1765/66; sold at Sotheby's, New York, on October 13, 2000, lot 144.
12. New Haven–Los Angeles–Winterthur 2001–2, cat. no. 131.
13. William S. Powell, ed., *The Correspondence of William Tryon and Other Selected Papers*, vol. 2, 1768–1818 (Raleigh, N.C.: Division of Archives and History, 1981), pp. 422–23.
14. Letter dated January 27, 1954; MMA American Wing curatorial files.



63 · Cruet Stand

Myer Myers (1723–1795)

New York, 1765–76

Purchase, Mr. and Mrs. Robert G. Goelet Gift,
1987 (1987.143)

H: 9⁷/₁₆ in. (23.3 cm); W: 8⁵/₁₆ in. (21.9 cm);
D: 8⁵/₁₆ in. (21.9 cm); WT: 22 oz. 13 dwt. (705 g)

MARKS



Marked twice on handle and on base plate in
script: Myers in shaped surround (New Haven–
Los Angeles–Winterthur 2001–2, p. 256, mark 9)

The cruet stand—an openwork frame for casters and cruets with a tall central carrying handle—was a mainstay of the eighteenth-century English sideboard, where it awaited diners’ requests for the condiments it held.¹ Very few of these frames were made by American silversmiths, who routinely imported them from England along with the glass bottles and cruets with which they were fitted. We know, for instance, that in 1757 George Washington placed an order with his London agent for “A Neat cruit stand & Casters,” which survives today at Mount Vernon, and that by 1760 the Philadelphia silversmith Joseph Richardson Sr. was importing frames with silver casters and silver-mounted glass cruets from his London suppliers How & Masterman.² Washington’s cruet stand is marked by Jabez Daniell (d. 1777), one of several London goldsmiths who specialized

in casters and cruets.³ Another specialist was Daniell's master, Samuel Wood (ca. 1704–1794), whose condiment sets were owned by such prominent colonists as David Clarkson Jr. of New York, the Philadelphian Lynford Lardner, and the Faneuil and Apthorp families of Boston.⁴

The Metropolitan's cruet stand is the only known example marked by Myer Myers; however, a surviving invoice from the short-lived partnership of Benjamin Halsted and Myer Myers documents the purchase on July 1, 1760, by Catherine Van Rensselaer Schuyler of "1 polish'd Silver cruit stand with casters & Cruits." Whether Catherine Schuyler's cruet stand or any of its silver fittings were made by Halsted & Myers is unknown, but the same invoice records her purchase of "2 fine cut glass cruets & mustard glass," which certainly would have been imported.⁵ Mrs. Schuyler's order also included a pair of chased sauceboats and a plain silver waiter, the bill totaling £82 19s. 9d. A loyal client of Myers, she later acquired a pair of his rare pierced wine coasters.⁶

Elements of the Myers cruet stand are similar to imported English examples as well as to those marked by American silversmiths. Its openwork shell handle with tiny protruding sprigs and its shaped cinquefoil base are nearly identical to those of two cruet stands marked by Philadelphia silversmith John David (1736–1794), as well as to one by Joseph and Nathaniel Richardson.⁷ The Myers stand also bears a strong resemblance to one marked by the Chester, England, silversmith Richard Richardson II in 1753/54, particularly in its central handle, S-scrolled legs on shell feet, and five large and two small circular ring holders, which would have accommodated three casters, two glass cruets, and the cruet covers when in use.⁸ Yet there are subtleties that distinguish the Myers stand from all the others. The cast cartouche, for instance, with its border of tightly ruffled shells and small cluster of flowers atop the asymmetrical reserve is rather unsophisticated in design. Although it recalls some of Samuel Wood's cartouches, it lacks their fluidity.⁹ And while the rear legs turn out, the front legs (which may have been removed and resoldered) point forward, creating a somewhat awkward stance unlike those on the English or other American examples.

Whatever engraving once occupied the empty reserve has been erased; nevertheless, we know that the cruet stand was acquired by the Metropolitan with a history of ownership in the Ludlow–van Buren family. In 1987 it was sold from the estate of Maurice Pelham van Buren (1892–1979) by his widow, Caroline Powers van Buren (born ca. 1893), whom he had married in 1971.¹⁰ Van Buren, a civil engineer, was the son of John Dash van Buren and Elizabeth Ludlow Jones van Buren, a daughter of Martha Mary Thomas and Samuel Tonkin Jones. On her mother's side, Elizabeth descended from the Ludlow family. The most likely candidate to have first owned the cruet stand is William Ludlow (1707–1785), who in 1731 married Mary Duncan (1713/14–1779). A surviving estate inventory of William's household furniture and plate itemizes approximately £150 worth of wrought silver, including a coffeepot, two milk pots, a tankard, a pair of sauceboats, five bowls, and a good deal of flatware. Of particular interest is "1 Set Silver Castors," valued at the considerable sum of £18.¹¹ William and Mary's son James Ludlow (1750–1828) and his wife, Elizabeth Harrison (1759–after 1790), were the parents of Frances Mary Ludlow (1784–1841), who married Philip Thomas (1783–1848) in 1807. Frances and Philip's daughter Martha Mary Thomas Jones (b. 1816) was the mother of Elizabeth Ludlow Jones van Buren, whose son Maurice was the final owner of the cruet stand. When Maurice van Buren's estate was sold in 1987 at the William Doyle Galleries in New York,

CONSTRUCTION/CONDITION NOTES

This cruet stand shows evidence of use with scratches and pitting overall. There are circular marks on the base plate indicating abrasion from bottles or casters. Five strengthening rings have been applied to the underside of the base plate. At least two of the legs have been removed and resoldered. The nut to secure the handle is missing. Engraving was possibly erased from the cartouche. One of the marks on the handle appears to be struck over a casting flaw.

PROVENANCE

Possibly William Ludlow (1707–1785); by family descent to Maurice Pelham van Buren (1892–1979); sold by his widow, Caroline Powers van Buren (born ca. 1893); (William Doyle Galleries, New York, April 22, 1987, lot 376); [Bernard and S. Dean Levy, New York]; sold to The Metropolitan Museum of Art, 1987.

EXHIBITION HISTORY

New Haven–Los Angeles–Winterthur 2001–2, cat. no. 91.

PUBLICATION HISTORY

Levy 1988, p. 109, illus.

several pieces of family furniture, ceramics, and silver were included. In addition to the present cruet stand there were a pair of tablespoons marked by Myer Myers, a tankard by Nicholas Roosevelt, and a pair of bowls made about 1740 by Bartholomew Le Roux II (1717–1763). The Le Roux bowls are engraved with the name Ludlow beneath the family crest and the date 1731, perhaps commemorating the marriage of William Ludlow and Mary Duncan.¹² A review of the Doyle sale in the June 1987 *Maine Antique Digest* reported, “The Van Burens are descended from one of New York’s oldest families, and according to Bill Doyle, they moved only twice during the past 200 or so years. . . . Most of the items in the sale, including some mid-18th-century silver, were in the family since they were originally purchased—about as fresh to the market as it’s possible to get.”¹³

Notes

1. The casters customarily held sugar, pepper, and dry mustard, while the glass cruets were for oil and vinegar. Historian James Lomax has noted that these frames would have been too heavy for diners to circulate at table, suggesting instead that they were kept on the sideboard and passed by servants; see James Lomax, *British Silver at Temple Newsam and Lotherton Hall* (Leeds: W. S. Maney and Son Ltd., 1992), p. 95.
2. Fales 1974, p. 229.
3. See Carol Borchert Cadou, *The George Washington Collection: Fine and Decorative Arts at Mount Vernon* (Manchester, Vt., and New York: Hudson Hills Press, 2006), cat. no. 1, and Kathryn C. Buhler, *Mount Vernon Silver* (Mount Vernon, Va.: Mount Vernon Ladies’ Association of the Union, 1957), pp. 12, 14 and fig. 1.
4. For these, see New Haven–Los Angeles–Winterthur 2001–2, cat. no. 121; Jack L. Lindsey, “Lynford Lardner’s Silver: Early Rococo in Philadelphia,” *The Magazine Antiques* 143 (April 1993), p. 612, pl. 8; and Alcorn 2000, cat. nos. 94 and 97. Arthur Grimwade noted a “continuous line of specialist caster-makers,” from Charles Adam to his apprentice Thomas Bamford, who trained Samuel Wood, who in turn trained both Jabez Daniell and Robert Piercey; Grimwade 1976, pp. 483, 709.
5. New Haven–Los Angeles–Winterthur 2001–2, pp. 189–90, 260. Barquist determined that Myers’s partnership with Benjamin Halsted (1734–1817) began about 1756 and ended about 1770; see *ibid.*, pp. 33–35.
6. *Ibid.*, p. 260, cat. no. 81, and Hofer et al. 2011, cat. no. 7.15.
7. See Warren et al. 1998, cat. no. m85; Quimby 1995, cat. no. 334; and Ruth Davidson, “Museum Accessions,” *Antiques* 97 (April 1970), p. 512.
8. As the only known Chester-marked cruet stand made before 1832, Richard Richardson’s example may well have been purchased in London and assayed in Chester. Peter Boughton observed that eighteenth-century provincial cruet frames are quite rare and believes that Samuel Wood was the likely maker; see Peter Boughton, *Catalogue of Silver in the Grosvenor Museum, Chester* (Chichester, West Sussex: Phillimore & Co. Ltd., 2000), cat. no. 26. One distinction between the Richardson and the Myers cruet stands is in the arrangement of the central stem, where in the former the baluster portion is positioned just beneath the handle.
9. Compare, for example, the Faneuil family cruet frame in Alcorn 2000, cat. no. 97, and another by Wood that sold at Christie’s, London, November 25, 2008, lot 33.
10. At the time of their marriage Mrs. van Buren, a concert violinist, was the widow of James Akin Thomas; see *The New York Times*, November 21, 1971, p. 91.
11. Unfortunately, no Ludlow family casters are known today, but it is possible that whoever took the inventory referred to the stand and its fittings as a “set.” For comparison, the coffeepot was valued at £8 and the tankard at £12. This inventory, which also itemizes Ludlow’s furniture and furnishings, pictures, lighting fixtures, copper, iron, pewter, carpets, curtains, glass, and linens, is preserved in the New-York Historical Society Library, as part of the William Ludlow Account Book, 1785–1793.
12. See William Doyle Galleries, New York, April 22, 1987, and Levy 1988, p. 19.
13. Margaret B. Caldwell, “Doyle’s Americana Sale,” *Maine Antique Digest*, June 1987, p. 1-c.

Coffee, Tea, & Chocolate

“Thank God for tea! What would the world do without tea? how did it exist? I am glad I was not born before tea.”¹ The British clergyman and essayist the Reverend Sydney Smith (1771–1845) was one of many devotees to pay impassioned tribute to the world’s most popular infusion. Yet prior to its importation to Europe by Dutch traders around 1610, tea was virtually unknown to Westerners, who routinely began their day with a mug of beer or ale. Three exotic beverages—coffee from the Middle East, tea from China, and chocolate from Mesoamerica—arrived in Europe at a time of burgeoning exploration and trade. Celebrated by some, deplored by others, these stimulating brews engendered such important social institutions as the coffeehouse, the tea garden, and the ritual of afternoon tea. Valued at first for their curative powers, they were soon counted among the necessities of daily life.²

Colonial Americans likewise developed a taste for these imported beverages and their specialized equipage. How and when coffee first arrived in the colonies is a matter of some debate, but according to social historian Esther Singleton, the bitter brew was in general use by 1668.³ Colonial coffeehouses, following the London model, became powerful social catalysts, providing a welcome venue for the exchange of ideas and the distribution of news. In 1670, just twenty years after England’s first coffeehouse opened in Oxford, permits were granted to Dorothy Jones and Jane Barnard of Boston “for the selling of Coffee & Chochaletto.”⁴ Coffee and tea were also served along with ale, beer, and spirits in the popular colonial taverns. The Green Dragon Tavern, founded in 1697 on Union Street in Boston, was home to many a political meeting in the years leading up to the American Revolution; it was reportedly there that plans for the Boston Tea Party took shape.⁵ In New York City the King’s Arms opened around 1696 and served as a gathering place for merchants, traders, and politicians. Among the most famous New York coffeehouses were the Fraunces Tavern, where in 1793 George Washington bade farewell to the officers of the Continental army, and the Tontine Coffee House (see opposite), established on the corner of Wall and Water Streets in 1793 as a merchants’ exchange. Conveniently situated near the East River piers, the Tontine Coffee House became a bustling hub of commercial and political activity. Serving as headquarters for the buying and selling of stocks and bonds, it was essentially a forerunner of the New York Stock Exchange. In Philadelphia the favorite gathering place for merchants, traders, and shipmasters was the London Coffee House, established in 1754 by William Bradford, printer of *The Pennsylvania Journal*. Certainly news of the day could be had there, along with a steaming cup of coffee or tea. The London Coffee House was supplanted in the 1770s by the City Tavern, later known as the Merchants Coffee House, which hosted the local business community as well as members of the First Continental Congress. Whereas coffeehouses tended to foster male camaraderie, women and children and their male companions could take their tea in the more relaxed atmosphere of New York’s pleasure gardens. Modeled after their London namesakes, Vauxhall and Ranelagh, these public gardens offered refreshments in the form of coffee, tea, and hot rolls, in addition to outdoor entertainments such as summer concerts and firework displays.

Coffee, tea, and chocolate were also consumed in the home, where fashionable vessels and elaborate rituals were developed for their service. High prices and extravagant import duties restricted them at first to the wealthy. In 1728 an anonymous author in *The New-England Weekly Journal* complained about the high cost of food. After purchasing such essentials as bread, milk, meat, salt, and vinegar for his family, he lamented what he could not afford: “No Butter, Cheese, Sugar, Coffee, Tea, nor Chocolate.”⁶ Nevertheless, the leisured class embraced these beverages with enthusiasm. Coffee



Francis Guy (1760–1820), *Tontine Coffee House, N.Y.C.*, ca. 1797. Oil on linen, lined to fiberglass, 43 x 65 in. (109.2 x 165.1 cm). New-York Historical Society Museum Collection, Purchase, The Louis Durr Fund (1907.32)

was initially boiled, in the Turkish manner. Esther Singleton described its preparation: “Coffee was boiled in a copper pot lined with tin, and drunk as hot as possible with sugar or honey.” Boiled milk was sometimes added, or coffee and milk might be boiled together. “Rich people,” she continued, “mixed cloves, cinnamon, or sugar with ambergris in the coffee.”⁷ To serve the aromatic brew, “rich people” also favored silver and ceramic pots modeled after English and Continental vessels. Silver coffeepots were at first tall and tapered, with a curved pouring spout and a wooden handle, which protected the pourer’s hand from the heat-conducting metal (cat. no. 72). Inverted pear-shaped pots became popular during the rococo period (cat. nos. 73 and 74), and urn-shaped pots on pedestal feet dominated late-eighteenth-century design (cat. nos. 75 and 86).

Chocolate, always expensive, was enjoyed at breakfast by fashionable society. Its advertised medicinal benefits included digestive relief, and it was prescribed as a cure for consumption and even as an aphrodisiac. The English diarist Samuel Pepys noted its use as a morning-after remedy: “Waked in the morning with my head in a sad taking through the last night’s drink, which I am very sorry for; so rose and went out with Mr. Creed to drink our morning draft, which he did give me in chocolate to settle my stomach.”⁸ Although cakes of chocolate were usually purchased ready-made, thereby avoiding the tedious process of roasting and grinding the cocoa beans, preparation of the beverage was still time-consuming. Popular additives included sugar, eggs, wine, rosewater, chili peppers, lemon peel, vanilla, cinnamon, and cloves. Thick with cocoa butter, the brew needed to be milled prior to pouring.⁹ Chocolate pots in fact differ from coffeepots only in that their covers were made with a hinged or removable finial to accommodate a molinet, or stirring rod, for milling (see cat. no. 71). “To make Chocolate,” advised one eighteenth-century writer, “Scrape four Ounces of Chocolate and pour a Quart of boiling Water upon it, mill it well with a Chocolate Mill, and sweeten it to your Taste, give it a boil and let it stand all Night, then mill it again very well, boil it two Minutes, then mill it ’till it will leave a Froth upon the Top of your Cups.”¹⁰



Charles Philips (1703–1747), *The Strong Family*, 1732. Oil on canvas, 29 $\frac{3}{8}$ x 37 in. (75.2 x 94 cm). The Metropolitan Museum of Art, Gift of Robert Lehman, 1944 (44.159)

Tea, first imported by the Portuguese in the sixteenth century, was introduced into England by Dutch traders around 1650. Thomas Garway, a London coffeehouse proprietor, claimed to be the first merchant to sell tea in London. In 1660 he issued a broadsheet extolling its many virtues, among them relief from headaches, sleepiness, colds, fevers, and “obstructions of the spleen.” “The Drink is declared to be most wholesome, preserving in perfect health until extreme old age.”¹¹ One of tea’s most literate advocates was Dr. Samuel Johnson, who in defending the beverage against critical attack described himself as “a hardened and shameless tea-drinker, who has, for twenty years, diluted his meals with only the infusion of this fascinating plant; whose kettle has scarcely time to cool; who with tea amuses the evening, with tea solaces the midnight, and, with tea, welcomes the morning.”¹²

The practice of tea drinking arrived in America with colonists from both England and the Netherlands. It was already established by the mid-seventeenth century, as evidenced by the presence of tea wares in early household inventories. Eighteenth-century diaries and travelers’ accounts frequently mention both the beverage and its etiquette. Joseph Bennett, an English visitor to Boston in 1740, playfully noted that “the ladies here visit, drink tea and indulge every little piece of gentility to the height of the mode, and neglect the affairs of their families with as good grace as the finest ladies in London.”¹³ Others remarked upon the wide range of topics discussed over tea, from politics to economic affairs to gossip. “When there is no news at all,” observed the French visitor François, marquis de Barbé-Marbois, “they repeat old stories.”¹⁴ Tea parties, which provided excellent opportunities for young people to gather, often included music, dancing, or card playing, as they did in England (see above). The Philadelphian Nancy Shippen frequently recorded agreeable teatime gatherings in

her journal. “I had a very large company at Tea this Evening,” she wrote one Saturday in December 1783. “The company is but just now broke up, I dont know when I spent a more merry Even^s. We had music, Cards, &c &c—.”¹⁵ Tea was enjoyed throughout the colonies, in both urban and rural locales, even in what the Marquis de Chastellux called the “wild and warlike abode” he encountered at West Point: “We found, on our return in the evening, some pretty women, and an excellent dish of tea.”¹⁶ Colonists initially depended on imported silver and ceramic tea wares, but by the early eighteenth century American silversmiths were fashioning teapots of their own, albeit based on English and Continental examples. Silver teapots were at first globular or pear-shaped, but apple-shaped vessels became the norm by the mid-eighteenth century. Each was equipped with a built-in strainer—a pattern of pierced holes behind the spout that allowed the tea to flow while capturing the leaves. By the 1780s and 1790s drum- and oval-shaped pots with straight spouts reflected the preference for neoclassical designs; these were often accompanied by small footed stands to protect the tabletop from the damp heat of the pot (for examples of each form, see cat. nos. 65–70). Silver teakettles, which also emulated English and Continental styles, were made rarely by American silversmiths, and very few survive today (see cat. no. 64). The teakettle was intended to sit on a spirit lamp or chafing dish, which provided the heat source. By the 1760s and 1770s kettles were being replaced by large urns. Hot water, heated by means of a block of hot cast iron placed in an interior compartment, could be safely and efficiently dispensed by turning the ivory knob on a spigot tap (see cat. nos. 87 and 88).

Specialized wares for the service of tea and coffee also included sugar bowls; creampots; tea canisters; trays or salvers; and sometimes waste bowls, in which dregs of cold tea or other debris were collected. When first introduced to the West tea was enjoyed neat, as in China. The high price of sugar—another signifier of wealth and status—initially restricted its use in tea and coffee.¹⁷ By the eighteenth century, however, as sugar plantations prospered, the cost dropped sufficiently to increase consumption. The economic, social, and cultural ramifications of this seemingly minor development remain a rich topic of study. As historian Woodruff D. Smith has explained, the widespread “habit of putting sugar into tea . . . greatly reinforced demand for both products, thus helping

to foster British imperialism in Asia, plantation slavery in the West Indies, and economic growth in Europe and North America.”¹⁸

In America increased availability of sugar helped to foster the production of silver and ceramic sugar bowls, usually with covers and sometimes made en suite with a creampot or a pair of canisters for storing the dried leaves. Lumps of sugar were snipped with iron shears off large baked loaves or cones, transferred to the sugar bowl, and served with silver tongs or nippers. Milk or cream could also be added. As early as 1660 Thomas Garway’s broadsheet advised that tea, “Being Prepared and drank with milk and water strengthenth the inward parts, and prevents consumption.”¹⁹ Yet its use seems to have been dictated by local custom and personal preference. Describing the inhabitants of Albany in 1749 the Swedish Finnish naturalist Peter Kalm noted, “Their breakfast is tea, commonly without milk” (see figure at left).²⁰ Thirty-three years later a Frenchman, Victor, prince de Broglie, while visiting America, enjoyed “excellent tea with even better cream.”²¹ George Washington’s customary breakfast, as reported by his granddaughter Nelly Custis Lewis,



The Gansevoort Limner (possibly Pieter Vanderlyn; 1687–1778), *Susanna Truax*, 1730. Oil on bed ticking, 37¼ x 33 in. (95.9 x 83.8 cm). National Gallery of Art, Washington, D.C., Gift of Edgar William and Bernice Chrysler Garbisch (1980.62.31)



Johann Eckstein (act. in America, 1794–1817), *The Samels Family*, 1788. Oil on canvas, 25½ x 30 in. (64.7 x 76.2 cm). Museum of Fine Arts, Boston, Ellen Kellerman Gardner Fund (59.194)

consisted of three cornmeal cakes with butter and honey and three cups of tea without cream. Small pots for serving milk or cream are among the most delightful products of the eighteenth-century silversmith's shop. Their bulbous bodies with elongated lips and scrolled handles are supported by three cast legs on pad feet (cat. nos. 78 and 79). Rococo creampots were even livelier (cat. no. 82), their embossed bodies and elaborately scrolled handles steadied on a central circular foot. Neoclassical pots, designed as inverted helmets, were tall and stately, with loop handles and bright-cut ornament (cat. nos. 85 and 86). Until late in the eighteenth century individual items in the tea service were not intended to match. Surviving paintings, such as Johann Eckstein's 1788 depiction of the Samels family at tea (above), confirm that silver and ceramic vessels, both imported and locally made, were used together on the tea table. Visitors to this country noted the warmth and hospitality of these family gatherings. The Abbé Robin, one of the chaplains to the French army in America in 1781, reflected that Americans "use much tea, and this sober infusion constitutes the chief pleasure of their lives; there is not a single person to be found, who does not drink it out of china cups and saucers, and, upon your entering a house, the greatest mark of civility and welcome they can show you, is to invite you to drink it with them."²²

There was, however, a time during which tea did not constitute "the chief pleasure" of Americans' lives. In the 1760s the British government began imposing a tax on tea and other imported commodities, first through the Stamp Act of 1765 and later with the Townshend Act of 1767.²³ Outraged merchants, shippers, and colonists took to smuggling tea, encouraging boycotts, and staging demonstrations. These protests culminated in the famous Boston Tea Party of December 1773. By then the habit of tea drinking had become deeply woven into the fabric of everyday life. According to one source at least a third of the colonial population drank the beverage twice a day, amounting collectively to six million pounds of tea annually.²⁴ Patriotic citizens were now prepared to sacrifice

pleasure in the name of liberty, and tea became the symbol of their independence. It is no wonder that few silver tea wares were produced during the years of the American Revolution.

Political hostilities were of course eventually resolved, and residents of the new nation gathered once again around the tea table. Among those who continued to favor the brew were the Washingtons, who were depicted in 1796 by the architect Benjamin Henry Latrobe taking tea on the piazza at Mount Vernon (see page 228). “The whole family is united at tea,” observed Moreau de Saint-Méry, a foreign visitor to Philadelphia in the 1790s, “to which friends, acquaintances and even strangers are invited.”²⁵

Notes

1. Saba Holland, *A Memoir of the Reverend Sydney Smith by His Daughter, Lady Holland, with a Selection of His Letters*, ed. Mrs. [Sarah] Austin (New York: Harper & Brothers, 1855), vol. 1, p. 337.
2. Considerable literature has been published on this topic. See William H. Ukers, *All About Coffee*, 2nd ed. (New York: Tea & Coffee Trade Journal Company, 1935); William H. Ukers, *All About Tea*, 2 vols. (New York: Tea & Coffee Trade Journal Company, 1935); Sophie D. Coe and Michael D. Coe, *The True History of Chocolate* (London: Thames & Hudson, 1996); and Louis Evan Grivetti and Howard-Yana Shapiro, eds., *Chocolate: History, Culture, and Heritage* (Hoboken, N.J.: John Wiley & Sons, 2009). For briefer but very useful overviews, see Julie Emerson, *Coffee, Tea, and Chocolate Wares in the Collection of the Seattle Art Museum* (Seattle: Seattle Art Museum, 1991), and Peter B. Brown, *In Praise of Hot Liquors: The Study of Chocolate, Coffee and Tea-Drinking 1600–1850*, exh. cat. (York: York Civic Trust, 1995).
3. Esther Singleton, *Dutch New York* (New York: Dodd, Mead, and Company, 1909), p. 133.
4. *A Report of the Record Commissioners of the City of Boston, Containing the Boston Records from 1660 to 1701* (Boston: Rockwell and Churchill, 1881), p. 58.
5. A pen-and-ink drawing of the Green Dragon Tavern, signed and dated John Johnston, 1773, in the collection of the American Antiquarian Society in Worcester, Massachusetts, is inscribed: “Where we met to plan the consignment of a few shiploads of Tea Dec 16 1773”; see Boston 1975, cat. no. 167.
6. *The New-England Weekly Journal* 88 (November 25, 1728), p. 2.
7. Singleton, *Dutch New York*, p. 133.
8. *The Diary of Samuel Pepys*, April 24, 1661, available on the website of the same name.
9. It was not until 1828 that a Dutch chocolate maker, Casparus Van Houten (1770–1858), patented a method for pressing the fat out of cocoa beans; see Grivetti and Shapiro, *Chocolate*, p. 878.
10. Elizabeth Raffald, *The Experienced English House-Keeper* (Manchester: Printed by J. Harrop for the author, 1769), p. 295.
11. Garway’s broadsheet is in the rare book collection of the British Museum (Mic.A.19726) and is also available on numerous sites online.
12. Samuel Johnson, “Review of *A Journal of Eight Days’ Journey*,” *The Literary Magazine* 2, no. 13 (1757), pp. 161–67.
13. Quoted in Rodris Roth, “Tea Drinking in 18th-Century America: Its Etiquette and Equipage,” *United States National Museum Bulletin* 225 (1961), p. 66. Roth’s article is a rich source of information on this subject.
14. Quoted in *ibid.*, pp. 69–70.
15. Ethel Armes, *Nancy Shippen, Her Journal Book* (Philadelphia: J. B. Lippincott, 1935), p. 167.
16. Marquis de Chastellux, *Travels in North-America in the Years 1780–81–82* (New York, 1828), p. 51.
17. On this subject, see P. M. Guerty and Kevin Switaj, “Tea, Porcelain, and Sugar in the British Atlantic World,” *OAH Magazine of History* 18 (April 2004), p. 58.
18. Woodruff D. Smith, “Complications of the Commonplace: Tea, Sugar, and Imperialism,” *Journal of Interdisciplinary History* 23 (Autumn 1992), p. 259.
19. See note 11 above.
20. Adolph B. Benson, ed., *The America of 1750: Peter Kalm’s Travels in North America* (New York: Wilson-Erickson, 1937), vol. 1, p. 346.
21. Quoted in Roth, “Tea Drinking,” p. 70.
22. Claude C. Robin, *New Travels through North America* (Philadelphia: Robert Bell, 1783), pp. 24–25.
23. An excellent source on this topic is T. H. Breen, *The Marketplace of Revolution: How Consumer Politics Shaped American Independence* (New York: Oxford University Press, 2004).
24. *Ibid.*, p. 304.
25. Quoted in Roth, “Tea Drinking,” p. 68.



64 · Teakettle

With its broad pear-shaped body, stepped domed cover, bird's head spout, and turned wood grip handle, this rare colonial New York teakettle follows the design of early-eighteenth-century English, Swedish, and especially Dutch examples.¹ These substantial vessels, which were frequently equipped with their own three-legged lampstands, provided a ready supply of hot water for replenishing silver or ceramic teapots. The omission of a foot rim on the present kettle suggests that it was intended to sit on some sort of burner stand (see opposite page). The fine band of wrigglework soldered around the neck is distinctively New York, but other ornamental details, such as the cast bird's head spout chased with facial details, acanthus leaves, a ribbed midband, and delicate matting, are more characteristic of Dutch and Swedish silver.² The tight bud-shaped finial on the cover is especially unusual and resembles the cast knobs on an hourglass-shaped salt made in Amsterdam in 1646.³ Another charming touch is the engraving of rays

Cornelius Kierstede (1674–ca. 1757)
New York, 1710–20

Bequest of James Stevenson Van Cortlandt,
1917 (40.145a, b)

H: 10½ in. (25.7 cm); W: 10½ in. (27 cm);
D: 7¾ in. (18.7 cm); WT: 47 oz. 13 dwt.
(1481.7 g)

MARKS



Marked three times on underside and twice on cover: CK in rectangle (Waters 2000, vol. 1, p. 144)

INSCRIPTIONS

Engraved on underside in shaded roman:

D / A^N [over device] P

Engraved on underside: .46.ouñse,

Engraved on body to right of spout in interlaced script: AVC

CONSTRUCTION/CONDITION NOTES

There are minor dents and scratches on the body, commensurate with age. The finial is loose, and the spout appears to have been resoldered. There are two small dents on the outer edge of the cover. Thirty strainer holes are pierced in random oval formation behind the spout. The interlaced script monogram AVC is later engraved.

PROVENANCE

Probably Abraham De Peyster (1657–1728); probably his daughter Catharina De Peyster Van Cortlandt (1688–1734); by descent in the Van Cortlandt family to James Stevenson Van Cortlandt (1844–1917); by bequest to his sister Anne Stevenson Van Cortlandt (1847–1940) and following her death to The Metropolitan Museum of Art, 1940.

EXHIBITION HISTORY

New York 1931–32, p. 11, fig. 33; Chicago 1949, cat. no. 188; Kansas City 1950, no cat.; Boston 1956, cat. no. 196; New York 1962–63, no. 42, pl. XVI; Minneapolis–Pittsburgh 1989–90, p. 138, cat. no. 60.

around the center point on the underside, which turns this traditional craftsman’s measuring mark into a starlike ornament.

Family tradition held that the teakettle first belonged to Abraham De Peyster (1657–1728), a prosperous merchant and well-connected politician who served as mayor of New York City from 1691 to 1694.⁴ Certainly De Peyster would have been an appropriate candidate, given his considerable wealth and social standing and evidenced by the 1734 inventory of his estate, which itemizes more than 1,600 ounces of plate.⁵ Unfortunately, no teakettle appears in his plate listing, which does, however, include “Pots with wooden handles, viz: Coffee, Thea and Milk,” as well as “one Chafing dish,” which could have served as a heating device for the kettle. The initials engraved on the underside of the body, D / A^N P, are possibly De Peyster’s, although the meaning of the small n is unclear. In 1940, when this object was officially acquired by the Metropolitan Museum, curator Marshall Davidson wrote about it in the Museum’s *Bulletin*.⁶ His research led him to propose that the teakettle could have been made for the marriage of Elizabeth De Peyster (1694–1765), a daughter of Abraham and Catharina De Peyster, to John Hamilton (d. before December 1, 1750), acting governor of the province of New Jersey. In a codicil to her will, proved in 1765, Elizabeth left “my silver Tea Kettle, Chaffing Dish and two Silver Cannisters” to “my Sister Ann.”⁷ Davidson concluded that “it entered the Van Cortlandt family when Anne apparently left it to her nephew Pierre Van Cortlandt, great-grandfather of the donor.”⁸



Joseph Van Aken (ca. 1699–1749), *An English Family at Tea* (detail), ca. 1720. Oil on canvas, 39 $\frac{1}{8}$ x 45 $\frac{3}{4}$ in. (99.4 x 116.2 cm). Tate, Presented by Lionel A. Crichton through the Art Fund, 1930 (ref. no. N04500)

A more direct line of descent is traceable through the oldest daughter of Abraham and Catharina De Peyster. This daughter, also named Catharina (1688–1734), married Philip Van Cortlandt (1683–1746) in 1710.⁹ By that means the teakettle would have passed into the Van Cortlandt family and eventually to the donor, James Stevenson Van Cortlandt (1844–1917), who died unmarried.¹⁰ In his will, dated February 22, 1909, James Van Cortlandt bequeathed the teakettle to the Metropolitan Museum, although he granted his sister Anne Stevenson Van Cortlandt (1847–1940) a life interest in the piece.¹¹ Miss Van Cortlandt lived at Van Cortlandt Manor, the family manor house in the village of Croton-on-Hudson, New York. Used early in the eighteenth century as a hunting lodge, the house was renovated around 1749 to become the primary residence of Pierre and Johanna Van Cortlandt. It was home to Van Cortlandt family members until the 1940s.¹²

PUBLICATION HISTORY

Baxter 1897, illus. p. 295; Avery 1930a, pp. 150–51, 326–27, pl. XXVII; Davidson 1941b, pp. 8–10; *Antiques* 1946a, p. 248, fig. 8; Phillips 1949, p. 78; Powel 1954, illus. p. 213; Andrus 1955a, no. 2; Buhler 1972, vol. 2, p. 576; Schwartz 1975, pp. 21, 23, fig. 14; Safford 1983, pp. 26–27; Blackburn et al. 1988, cat. no. 322.

Notes

1. According to the *Oxford English Dictionary*, the term “tea-kettle” first appeared in print in 1705 in *The London Gazette*. The only other colonial New York teakettle known is an unmarked example of ca. 1720; see Buhler 1972, vol. 2, cat. no. 498. For comparable English examples, see Puig et al. 1989, cat. no. 37; Hartop 1996, cat. no. 69; and Wees 1997, cat. no. 245. For Dutch teakettles, see New York–Pittsburgh 1988–89, cat. no. 62, and Frederiks 1952–61, vol. 2, cat. nos. 454 and 493.
2. Compare, for example, Eric Andrén, *Swedish Silver* (New York: Gramercy Publishing Company, 1950), pls. 27 and 28, and Hernmarck 1977, vol. 2, no. 305. The bird’s head bears comparison with the handles on Kierstede’s large punch bowl, sold at Sotheby’s, New York, January 22, 2010, lot 443.
3. See Gruber 1982, fig. 220.
4. In his last will and testament, dated February 22, 1909, donor James Stevenson Van Cortlandt noted, “My silver tea kettle . . . was formerly the property of Abram De Peyster, Mayor of New York, 1691.” A transcription of this passage is filed in the MMA American Wing curatorial files. For biographical information on Abraham De Peyster, see DAB 1957–64, vol. 3, pp. 247–48; ANB 1999, vol. 6, pp. 460–61; and Waldron Phoenix Belknap Jr., *The De Peyster Genealogy* (Boston: Privately printed, 1956), pp. 5–8. See also cat. no. 42.
5. Avery 1920, p. xliv, and J. Watts De Peyster, *De Peyster and Watts* (N.p., 1854), p. 199. It should be noted that the published inventory indicates a “(List (partial?) of Silver.)”; thus the absence of the teakettle, if it did belong to De Peyster, could simply mean it was not included in the list or that it already had left his possession.
6. Davidson 1941b, pp. 8–10.
7. In a published transcription of Elizabeth Hamilton’s will, a footnote states, “All these articles came out from Holland with Johannes [1st], to whom they belonged”; see De Peyster, *De Peyster and Watts*, pp. 204–5. Whether this notation is on the original will or is an editorial comment is unknown, but it seems highly unlikely that Johannes De Peyster (1626–ca. 1685), who did not arrive in New Netherland until 1647 or 1649, would have owned a teakettle and tea canisters that early. Tea was still a relatively new luxury, and, as we have seen, silver teakettles were extremely rare even early in the eighteenth century.
8. Davidson 1941b, p. 10.
9. For genealogy on the Van Cortlandts, see L. Effingham de Forest, *The Van Cortlandt Family* (New York: Historical Publication Society, 1930).
10. From Catharina and Philip it would have passed to their son Pierre Van Cortlandt (1721–1814), who married Joanna Livingston (1722–1808) in 1748; then to their son Pierre Jr. (1762–1848), who first married Catherine Clinton Taylor (1770–1811), widow of Captain John Taylor, in 1801 and, after her death, Anne Stevenson (1774–1821) in 1813; to the sole issue of this second marriage, Pierre Van Cortlandt (1815–1884), who married Catherine Elizabeth Beck (1818–1895) in 1836; and finally to their son James Stevenson Van Cortlandt (1844–1917), donor to the Metropolitan Museum. The later engraved monogram, AVC, on one side of the teakettle probably belonged to Anne Stevenson Van Cortlandt, grandmother of the donor.
11. Anne Van Cortlandt placed the kettle on loan to the Metropolitan in 1925, and it remained at the Museum for the rest of her life.
12. Van Cortlandt Manor is now one of the properties of Historic Hudson Valley. See Kathleen Eagen Johnson, *Van Cortlandt Manor* (New York: Historic Hudson Valley Press, 1997), and for a colorful social and architectural sketch of what the author called “one of the most interesting historic houses on this continent,” see Martha J. Lamb, “Van Cortlandt Manor-House,” *Magazine of American History* 15, no. 3 (March 1886), pp. 217–36. The kettle is illustrated in a late-nineteenth-century essay on the house; Baxter 1897, p. 295.



65 · Teapot

Jacob Boelen (ca. 1657–1729)
New York, 1690–1700

Gift of Mrs. Lloyd K. Garrison, in memory of
her father, Pierre Jay, 1961 (61.246a, b)

H: 6 $\frac{7}{16}$ in. (16.4 cm); W: 10 $\frac{1}{8}$ in. (26.4 cm);
D: 5 $\frac{1}{16}$ in. (13.2 cm); WT: 22 oz. 18 dwt.
(713.3 g)

MARKS



Marked on underside of base and on rim of
cover: IB, with three pellets above in shaped
surround (Belden 1980, p. 66, and Waters
2000, vol. 1, p. 121)

INSCRIPTIONS

Engraved on body to right of handle with arms
and crest of the Philipse family

CONSTRUCTION/CONDITION NOTES

There is a repaired crack below the finial on
the underside of the cover. Piercing behind
the spout consists of 49 holes in diamond
formation.

This consummate expression of baroque silver in the New York idiom is one of the earliest surviving teapots made in the American colonies. Its overall form was probably inspired by Chinese ceramic tea- or wine pots, or perhaps by the Asian-inspired globular teapots made by Dutch silversmiths in the late seventeenth century.¹ The bold spherical body, long straight spout, and C-curve handle are enriched by luxurious feather mantling, a domed gadrooned cover, die-stamped footband, and decorative wrigglework, creating a satisfying juxtaposition of unadorned surfaces against opulent ornament. Although the precise design source for the dense feather mantling surrounding the shield-shaped cartouche is untraced, it is found on other New York forms (see cat. no. 9) as well as on English silver of the period.²

Similar feather mantling and identical armorials are engraved on a two-handled cup and cover and on a tankard, both marked by Jurian Blanck Jr. about 1690.³ The two-handled cup is additionally engraved with the initials C/I+E for Jacobus (1658–1739) and Eva Philipse (1660–1760) Van Cortlandt, who were married on May 31, 1691.⁴ Because the arms and crest engraved on the front of the cup—as on the present teapot—are those of the Philipse family, it has been suggested that the cup was commissioned for Eva by her father, the Dutch-born New York merchant and trader Frederick Philipse, first lord of Philipsburg

Manor in Sleepy Hollow, New York.⁵ Eva was by most accounts the adopted daughter of Philipse, who in 1662 had married her mother, Margaret Hardenbroeck de Vries (ca. 1637–1691), a young, ambitious, and extremely wealthy widow.⁶ Born into an Amsterdam-based family of overseas merchants, Margaret inherited a sizable fleet of ships upon the death of her first husband, Pieter Rudolphus de Vries, and became herself an able and active trader. Through his marriage to Margaret, Philipse also gained invaluable commercial contacts, which helped to establish the international empire that made him one of the richest men in seventeenth-century New York.⁷

Eva Philipse's marriage to Jacobus Van Cortlandt, the youngest child of the successful merchant Oloff Stevenszen Van Cortlandt, further contributed to the family's wealth and status. Van Cortlandt would later serve two terms as mayor of New York City. One of Eva and Jacobus's daughters, Maria (1705–1777), married Pierre Peter Jay (1704–1782) in 1728. One of their children was John Jay (1745–1829), president of the Continental Congress, first chief justice of the United States Supreme Court, and governor of the state of New York.

The Metropolitan's teapot descended in the Jay family, eventually to Pierre Jay (1870–1949), who in 1920 lent it to the Metropolitan Museum. In 1961 it was donated to the Museum in his memory by his daughter Ellen Jay Garrison (1898–1995).⁸

Notes

1. Compare, for example, several Chinese teapots in the Metropolitan Museum: a stoneware example from Yixing, ca. 1620–40, acc. no. 1982.362a, b; a Chinese porcelain teapot from the late seventeenth or early eighteenth century, acc. no. 79.2.189a, b; and another eighteenth-century porcelain example, acc. no. 1995.268.72a, b. See also a Dutch silver teapot by Hendrik van Pruysen in Blaauwen 1979, cat. no. 89.
2. For English silver with similar engraving, see Wees 1997, cat. nos. 10, 124, and 181.
3. For the cup, see Quimby 1995, cat. no. 152, and for the tankard, Buhler and Hood 1970, vol. 2, cat. no. 549.
4. The same initials appear on a tankard in the Museum of the City of New York, which is also engraved with the arms of Van Cortlandt; see Waters 2000, vol. 1, cat. no. 11.
5. Quimby 1995, p. 195.
6. For a biography of Margaret Hardenbroeck Philipse, see Jean Zimmerman, *The Women of the House: How a Colonial She-Merchant Built a Mansion, a Fortune, and a Dynasty* (Orlando, Fla.: Harcourt Inc., 2006). The genealogist Henry B. Hoff has argued that Eva was the natural daughter of Frederick Philipse and Margaret Hardenbroeck; see Henry B. Hoff, "Identity of Eva (Philipse) Van Cortlandt," *New York Genealogical and Biographical Record* 124 (July 1993), pp. 153–55. Unfortunately, insufficient documentation survives to confirm either case.
7. For an interesting overview of Frederick and Margaret Philipse's commercial success, see Tom Lewis, *The Hudson: A History* (New Haven, Conn.: Yale University Press, 2005), pp. 109–12.
8. At the age of eighty-three Mrs. Garrison played a featured role in Woody Allen's film *Zelig* (1983).

PROVENANCE

Probably Jacobus (1658–1739) and Eva Philipse (1660–1760) Van Cortlandt; by descent in the Jay family to Pierre Jay (1870–1949); his daughter Ellen Jay (Mrs. Lloyd K.) Garrison (1898–1995); gift to The Metropolitan Museum of Art, 1961.

EXHIBITION HISTORY

New York 1931–32, p. 11, fig. 19; New York 1962–63, cat. no. 22, pl. 9; New York–Pittsburgh 1988–89, cat. no. 63.

PUBLICATION HISTORY

Avery 1920, pp. cxxxiv, cviii, fig. 49; MMA 1920, p. 214; Avery 1930a, pp. 149–50, 161, 264, 320, 322, pl. XXVI; Avery 1931, p. 21, fig. 3; Halsey and Cornelius 1932, p. 52, fig. 36; Davidson 1939, p. 289; Downs 1947, p. 187; Kernan 1947, p. 34, frontis.; Phillips 1949, p. 61, pl. 16a; Andrus 1955a, no. 4; Miller 1962, p. 637, fig. 3; Biddle 1967, p. 484; Glaze 1969, p. 192, fig. 3; Hayden 1969, p. 344, fig. 20; Fales 1970, p. 84; Hood 1971, p. 53, fig. 57; Safford 1983, pp. 17, 20, 25, fig. 20; Davidson and Stillinger 1985, p. 209, fig. 321; Johnston 1988, p. 1377, fig. 8.



66 · Teapot

John Coney (1655/56–1722)

Boston, 1710–22

Bequest of Alphonso T. Clearwater, 1933
(33.120.526)

H: 7⁷/₁₆ in. (19.2 cm); W: 8¹/₄ in. (21 cm);

D: 4¹³/₁₆ in. (12.2 cm); WT: 18 oz. (560.3 g)

MARKS



Marked on underside and on body to left of handle: crown / IC / rabbit in shaped surround (Kane 1998, p. 316, mark C)



Marked on bezel of cover: IC in oval (Kane 1998, p. 316, mark F)

INSCRIPTIONS

Engraved on body to left of handle with the coat of arms of Mascarene; engraved on cover with the crest of a star for Mascarene

This rare surviving teapot by John Coney is an unusual interpretation of the standard pear-shaped model that predominated in England from the late seventeenth century into the 1720s.¹ Although its small shaped spout, set close to the body, is disproportionate to the bold C-scroll wooden handle and its cover has an especially high dome, the result is oddly appealing (for another pear-shaped teapot, see cat. no. 67).² The ornament consists of discreet banding around the foot, neck, and handle sockets, paneling on the cast spout, and heraldic engraving on the body and cover. The coat of arms is engraved on an oval shield within a symmetrical cartouche of acanthus leaves, scrolls, and swags.³

The arms are those of Mascarene, for Jean-Paul Mascarene (1685–1760), a military officer and later lieutenant governor of Nova Scotia, who married Elizabeth Perry (d. 1728/29) of Boston in 1714.⁴ Born of Huguenot parents near Castres in the Languedoc province of France, Mascarene was naturalized in England in 1706. He joined the British army as a lieutenant and was dispatched with his regiment to North America in 1709. Most of his military career was spent in Nova Scotia. A portrait of Mascarene by John Smibert (see following page) depicts him in military armor, standing beside an open window with a view of the harbor at Annapolis Royal, in whose capture by the British Mascarene had been involved. Throughout his many years in Canada, his family lived in Boston. After the death of his wife in January 1728/29 he made periodic trips from



John Smibert (1688–1751), *Major General Paul Mascarene*, 1729. Oil on canvas, 40½ x 31⅝ in. (103 x 80.4 cm). LACMA, Museum purchase with funds provided by Mr. and Mrs. William Preston Harrison Collection, Charles H. Quinn Bequest, Eli Harvey, and other donors (78.8)

Annapolis Royal to Boston to help care for their four children. By the time he retired in 1751 his eldest daughter, Elizabeth (1717–1745), wife of Thomas Perkins, had already died. His second daughter, Joanna (b. 1720), had married James Perkins in 1744/45. And his youngest, Margaret (1726–1793), had married Foster Hutchinson in 1750. Mascarene's only son, John (1722–1779), was the husband of Margaret Holyoke, a daughter of Harvard president Edward Holyoke, one of Mascarene's closest Boston friends.⁵

The precise descent of the teapot is unclear, although in his last will and testament, dated June 19, 1754, Mascarene bequeathed his silver to three of his children. In one instance he wrote, "I give and bequeath unto my Daughter Joanna Perkins, Wife to M^r. James Perkins . . . my Tea Chest with the Chagreen Case Studded with Silver," and elsewhere, "I will that the Plate, moveables and household Furniture now in my Mansion House . . . be shared between my Son John Mascarene and my two Daughters Joanna Perkins and Margueritt Hutchinson . . . one Moiety to my Said Son John and one quarter part to each of my Daughters, Joanna and Marguerit."⁶ Whichever of the children first inherited it, the teapot may have changed hands within the first generation. It is probably the "Silver Tea Pot with her Father's Arms thereon" that Margaret Holyoke Mascarene, wife of John, left to her sister-in-law Margaret Mascarene Hutchinson.⁷

Alphonso T. Clearwater, who bequeathed the teapot to the Metropolitan, reported having purchased it from an elderly lady in New York whose grandmother "was a Perkins and of Huguenot descent."⁸ Clearwater was at first quite insistent that the engraved arms and crest were those of the Perkins family. He engaged in lively correspondence with a Mascarene descendant and family genealogist, Paul M. Hamlen, who was certain that the arms belonged to Mascarene.⁹ Hamlen provided Clearwater with a biography of Mascarene, although admitting, "In regard [to] the descent of the teapot, I am . . . at a loss." He noted that Margaret Holyoke Mascarene had bequeathed a silver teapot "with 'her father's arms' to Margaret Hutchinson (daughter of John Paul Mascarene) wife of Foster Hutchinson of Halifax," but concluded that "the teapot may have

CONSTRUCTION/CONDITION NOTES

Piercing behind the spout consists of 19 holes in oval formation. There are scattered dents and scratches overall and a pin repair on the body to the right of the handle. The finial and handle are replacements.

PROVENANCE

Probably Jean-Paul Mascarene (1685–1760); by descent in the Mascarene and Perkins families; Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

Cambridge, Mass., 1936, cat. no. 108.

PUBLICATION HISTORY

Halsey 1916, p. 6; Bigelow 1917, p. 335, fig. 236; Avery 1920, pp. xl–xli, cxxxii, 32, no. 24, and fig. 78; Bowdoin 1922, p. 30; Adams 1927, p. xi, pl. VII; Bolton 1927, p. 109; Jones 1928, pp. 31–32, pl. XII, no. 1; Avery 1930a, pp. 73, 324, illus. p. 325; Clarke 1932, pp. 19, 21, 43–44, no. 111, pl. XXIX; Halsey and Cornelius 1932, p. 52, fig. 37; Ensko 1948, illus. p. 61; Phillips 1949, p. 76; Christensen 1950, p. 87, fig. 174; Powel 1954, illus. p. 213; Andrus 1955a, no. 12; Glaze 1969, p. 194, fig. 6; Kauffman 1969, pp. 120–21; Fales 1970, pp. 84–85, fig. 80; Colonial Society 1971, p. 202, fig. 91; Hood 1971, pp. 93, 105, fig. 83; Schwartz 1975, p. 21, fig. 13; Safford 1983, p. 33, fig. 39; Davidson and Stillinger 1985, p. 209, fig. 322; Ensko 1989, illus. p. 455; Kane 1998, pp. 74, 332, fig. 63; Murdoch 2008, pp. 76–77, pl. 44.

descended through Joanna Mascarene who married James Perkins.”¹⁰ Metropolitan Museum curator C. Louise Avery concurred. Writing to thank Hamlen for providing “biographical data,” she concluded, “Does it not seem probable to you that the teapot passed into the hands of Joanna Mascarene, as her sister Elizabeth returned with her husband Thomas Perkins to England? This would account for the assignment of the arms to the Perkins family.”¹¹ In any event, the arms engraved on the present teapot are certainly those of Mascarene rather than Perkins. An undated published memorandum underscores the prestige that colonists accorded armorial bearings. It indicates that Jean-Paul Mascarene applied to Herald’s College in London to be granted a coat of arms.¹² His arms were also carved on his gravestone in Boston’s Old Granary Burying Ground.¹³ According to Charles Knowles Bolton, Mascarene’s arms were also engraved on several additional pieces of silver.¹⁴

This teapot is one of several pieces of early American silver then on loan from Judge Clearwater that were reproduced by Tiffany & Co. in the late 1910s.¹⁵ “The Tiffanys wish to reproduce the Coney [sic] teapot and the Winslow chocolate pot which seem to have been much admired by many people,” he wrote to Metropolitan Museum secretary Henry W. Kent on January 29, 1917.¹⁶ Nearly forty years later it was reproduced by the Gorham Company.¹⁷

Notes

1. Kane (1998, p. 332) lists only one teapot marked by John Coney. An intriguing, but unidentified photograph of a very similar teapot with the same cast spout and what appears to be an identical cartouche surrounding a different coat of arms is on file in the MMA American Wing curatorial files.
2. A similarly tall dome cover appears on Coney’s spout cup at the Minneapolis Institute of Arts; see Puig et al. 1989, cat. no. 174. For other pear-shaped teapots, see Hofer et al. 2011, cat. no. 6.1, and Buhler and Hood 1970, vol. 2, cat. no. 593.
3. A related cartouche appears on other Coney silver, for instance a punch bowl made for Captain Walter Riddell, illustrated in Falino and Ward 2008, cat. no. 32, and a caster engraved with the Charnock arms, in Buhler 1972, vol. 1, cat. no. 62.
4. For biographical information on Jean-Paul Mascarene, see James Mascarene Hubbard, “The Life of Major-General Jean Paul Mascarene,” in R. H. Smythies, *Historical Records of the 40th (2nd Somersetshire) Regiment* (Devonport, U.K.: A.H. Swiss, 1894), pp. 527–45; *Dictionary of Canadian Biography Online*; and Barry Moody, “Mascarene, (Jean-) Paul (1685–1760),” *Oxford Dictionary of National Biography* (2004), Oxforddnb.com.
5. Edward Holyoke owned a tankard by John Coney now in the Metropolitan Museum; see cat. no. 10.
6. A copy of the will is included in the Mascarene Family Papers at the Massachusetts Historical Society, Boston.
7. Margaret Holyoke Mascarene’s will, dated December 25, 1792, is held by the Division of Archives and Records Preservation, Massachusetts Supreme Judicial Court (Will no. 20061).
8. C. Louise Avery to Paul M. Hamlen, March 11, 1919; Archives, The Metropolitan Museum of Art.
9. Paul M. Hamlen to “Curator of Colonial Silver,” December 19, 1918, and Alphonso T. Clearwater to Henry W. Kent, December 28, 1918; Archives, The Metropolitan Museum of Art.
10. Paul M. Hamlen to C. Louise Avery, April 9, 1919; Archives, The Metropolitan Museum of Art.
11. C. Louise Avery to Paul M. Hamlen, March 11, 1919; Archives, The Metropolitan Museum of Art.
12. William Henry Whitmore, ed., *The Heraldic Journal, Recording the Armorial Bearings and Genealogies of American Families* (Baltimore: Genealogical Publishing Co., Inc., 1972), pp. 125–26, and S. G. Drake, “Mascarene Family Papers,” in *New England Historical and Genealogical Register for the Year 1855*, vol. 9 (Boston: Samuel G. Drake, 1855), pp. 239–47. Regarding the arms of Mascarene, see also Bolton 1927, p. 109, and Vermont 1886, pp. 34–35, 172, and pl. 4.
13. Although well documented, Mascarene’s gravestone appears to have eroded over time; see Vermont 1886, p. 34; Bolton 1927, p. 109; and Loyd Grossman, “Heraldic Design on New England Gravestones,” *Old Time New England* 64 (Fall 1973), p. 57.
14. These include a “silver tray on legs, owned by the Misses Loring, 37 Mt. Vernon St., Boston . . . Also one silver mug owned by Ellery Sedgwick, Boston”; Bolton 1927, p. 109. A silver serving spoon by Jacob Hurd, engraved with the Mascarene crest, was recorded by Hollis French; see French 1939, p. 43, no. 189. See also Sotheby’s, New York, sale cat., October 29, 2004, lot 689.
15. It is cited as no. 1 in Tiffany & Co. [ca. 1919].
16. Archives, The Metropolitan Museum of Art.
17. Discussed and illustrated in MMA 1954b, unpaginated.



67 · Teapot

Pear-shaped teapots, either plain or octagonal, were favored by New York silversmiths of Dutch descent. The design was at once attractive and practical: the broad lower bodies facilitated proper brewing, while the wooden handles protected the pourers' hands from the heat-conducting silver.¹ Here the pyriform body is hammered smooth, in contrast to the octagonal faceting of the cast duck's head spout and the applied cut-card work on the cover.² The use of cut-card ornament emulates earlier London pots marked by Huguenot silversmiths such as Simon Pantin (ca. 1680–1728).³ The body of the present teapot is engraved to the left of the handle with the arms and crest of Schuyler within symmetrical baroque mantling. Although the engraving of the coat of arms is now quite worn, the inevitable result of years of overpolishing, the luxurious mantling is still visible. Its design of tightly furled leaves and pendant fruit is a formula used frequently on early New York silver (see cat. nos. 9 and 65).⁴ A later inscription, "Myndert Schuyler / b. 1672 d. 1755," is engraved on the reverse.

A son of Dutch immigrants David Pieterse Schuyler and Catalyn (also Catharina) Verplanck, Myndert Schuyler (1672–1755) was born at the family farm on the Hudson River near Albany.⁵ In 1693 he married Rachel Cuyler (1674–1747), the only child of Hendrick and Anna Schepmoes Cuyler. Myndert, Rachel, and their daughter Anna (1697–1750) lived on State Street in

Peter Van Dyck (1684–1750)
New York, ca. 1720

Rogers Fund, 1947 (47.7)

H: 7³/₁₆ in. (18.3 cm); W: 9⁵/₁₆ in. (23.7 cm); D:
4¹/₈ in. (12.4 cm); WT: 18 oz. 2 dwt. (563.5 g)

MARKS



Marked to right and left of handle: V / P•D
in trefoil surround (Belden 1980, p. 418,
and Buhler and Hood 1970, vol. 2, p. 286,
nos. 587–592)

INSCRIPTIONS

Engraved on body to left of handle with coat
of arms and crest of the Schuyler family
Engraved on body to right of handle in script:
Myndert Schuyler / b. 1672 d. 1755

CONSTRUCTION/CONDITION NOTES

Twenty strainer holes are pierced in random
oval formation behind the spout. The arms are
quite worn, and there are repairs at the spout,
hinge plate, and possibly the foot. There is a

considerable amount of scratching inside the body. The wood handle is a replacement, and the finial has been altered.

PROVENANCE

Myndert (1672–1755) and Rachel Cuyler (1674–1747) Schuyler; their granddaughter Anna De Peyster Douw (1723–1794); by descent to Susan Van Rensselaer (Mrs. Edward Hugh Gardner) Dayton (b. 1866); sold to The Metropolitan Museum of Art, 1947.

EXHIBITION HISTORY

Chicago 1949, cat. no. 214; Boston 1956, cat. no. 260, fig. 83; New York 1976–77, cat. no. 9; New York 2009–10, cat. no. 165.

PUBLICATION HISTORY

Downs 1947, p. 187; Downs 1948, p. 79; MMA 1948, p. 21; Thorn 1949, p. 189; Schwartz 1975, p. 23, fig. 15; Safford 1983, p. 34, fig. 42; McKinsey 1984, p. 66, fig. 8.

Albany, adjacent to the Schuyler house, which had been built by Myndert's uncle, Philip Pieterse Schuyler, between 1659 and 1667. Myndert enjoyed a successful career as a merchant, fur trader, and contractor. A prominent and politically active resident, he served as mayor of Albany, as a colonel in the local militia, and as deacon and elder in Albany's Dutch Reformed Church. For more than thirty years he sat on the board of the Commissioners of Indian Affairs.

In addition to the present teapot, silversmith Peter Van Dyck supplied Myndert and Rachel Schuyler with other plate, including a large silver caster and a tankard.⁶ A boldly gadrooned footed salver, made about 1700 by Jacobus Vander Spiegel (bapt. 1668–1708), bears their arms as well. (Schuyler family silver also includes cat. nos. 29, 44, 52, 91, and MMA acc. no. 55.31.3.)⁷ In Myndert's will, dated 1739 and proved July 4, 1756, he specified that following the deaths of both his wife and daughter, his entire estate, including his "silver plate," would be left to his granddaughters Anna and Rachel De Peyster.⁸ The birth of a third grandchild, Myndert Schuyler De Peyster, in 1739 prompted a codicil to the will, dated January 28, 1741, directing that "one good silver tankard" be made for "my only grand son." Sadly, the grandfather outlived the young boy, who died in 1745, just shy of his sixth birthday.

The teapot remained in the family until the mid-twentieth century, passing first to Myndert's granddaughter Anna De Peyster Douw (1723–1794), wife of Volkert P. Douw (1720–1801), and eventually by descent to Susan Van Rensselaer Dayton (b. 1866), wife of Edward Hugh Gardner Dayton and great-great-great-granddaughter of Anna De Peyster Douw. It was purchased by the Museum from Mrs. Dayton in 1947.⁹

Notes

1. The silver finial on the present teapot, which has been altered, may originally have had a wooden ball for insulation. Compare, for example, a Van Dyck teapot in Buhler and Hood 1970, vol. 2, cat. no. 593.
2. Similar strapwork appears on two other teapots by Van Dyck; see Buhler and Hood 1970, vol. 2, cat. no. 593, and Hastings 1937, part 2, p. 303, fig. 18.
3. See Hayward 1959, p. 46, pl. 40A, and for a coffeepot with similar cut-card, see Alcorn 2000, cat. no. 16.
4. Compare, for example, the engraved cartouches on the Van Dyck tankard and caster illustrated in Buhler and Hood 1970, vol. 2, cat. nos. 587 and 588.
5. Biographical information derives in part from the online resource the Colonial Albany Social History Project.
6. For the caster, see Buhler and Hood 1970, vol. 2, cat. no. 588; for the tankard, New York 1937–38, cat. no. 338.
7. See Quimby 1995, cat. no. 278. Schuyler family silver is held by various public institutions. A significant collection was bequeathed to the New-York Historical Society in 1915 by Philip Schuyler; see Hofer et al. 2011, pp. 15–16.
8. The will is published on the website for the Colonial Albany Social History Project.
9. Many of Mrs. Dayton's remaining antiques were sold at Parke-Bernet Galleries, New York, on February 7, 1948. Lots 213 to 224 featured early American silver, but nothing else appears to have derived from the Schuyler plate holdings.



68 · Teapot

Teapots of this so-called apple shape were raised from the top down. The sheet of silver was hammered over an anvil and tapered at the opening. The vessel was then turned upside down so that the slightly flattened bottom became the top. A circle of silver was cut out for the lid and attached with a flat three-part hinge at the shoulder, creating a flush fit. To seal the opening the craftsman inset a circular plate of silver and soldered a stepped flared foot to the lower rim. The spout was cast in identical halves soldered lengthwise and set higher on the body than was customary on pear-shaped pots. The design of the present spout—paneled and scalloped where it meets the body and curved at its tip with a folded lip—is a model used by other Boston-area silversmiths as well, for instance Jacob Hurd and Samuel Burt (1724–1754).¹ That Josiah Austin may have apprenticed with his cousin Jacob Hurd could explain the similarity between his teapots and those of the older silversmith.² Only three extant teapots marked by Austin are known. An almost identical example, engraved with a similar cartouche surrounding the arms of the Bradstreet family, differs only in the handle sockets.³ The third teapot is a pear-shaped model with the same paneled spout. It is stamped with one of Austin's initial marks and was formerly attributed to John Allen.⁴

The two areas of engraving on this teapot differ in style and could have been executed at slightly different times. The shoulder ornament consists of a tightly organized, symmetrical arrangement of fanlike shells and oval reserves interspersed with panels of diapering and foliage; narrow bands of overlapping

Josiah Austin (1719/20–ca. 1780)
Charlestown, Massachusetts, 1745–55

Bequest of Charles Allen Munn, 1924
(24.109.7)

H: 5 $\frac{5}{8}$ in. (14.3 cm); W: 8 $\frac{3}{4}$ in. (22.2 cm);
D: 4 $\frac{7}{16}$ in. (11 cm); WT: 16 oz. 14 dwt. (519.6 g)

MARKS



Marked on underside: J•AUSTIN in rectangle
(Kane 1998, p. 155, mark F)

INSCRIPTIONS

Engraved on body to left of handle with the
arms and crest of Ware
Engraved on upper handle socket: S / R * E

CONSTRUCTION/CONDITION NOTES

The hinged lid is slightly loose, and the handle
and wooden ball of the finial are replacements.
Piercing behind the spout consists of 34 star
holes in oval formation.

PROVENANCE

Descended in the Ware family; [Shreve,
Crump & Low, Boston]; Charles Allen Munn
(1859–1924); bequest to The Metropolitan
Museum of Art, 1924.

PUBLICATION HISTORY

Bolton 1927, p. 174; Jones 1928, p. 32, pl. 12, no. 5; Halsey and Cornelius 1932, pp. 141, 143, fig. 67B; Thorn 1949, p. 27; Andrus 1955a, no. 22; Buhler and Hood 1970, vol. 1, p. 154; Safford 1983, p. 45, figs. 57, 58; Davidson and Stillinger 1985, p. 209, fig. 323; Quimby 1995, p. 54; Kane 1998, p. 158.

leaves rim the cover, and a calyx of rayed leaves encircles the finial. The armorial engraving, and particularly the cartouche of ruffled shells, architectural scrolls, and foliage, is livelier and more fluid (see below). In both design and execution the cartouche resembles several that appear on silver marked by Jacob Hurd or Nathaniel Hurd, introducing the possibility that they could have been engraved in Nathaniel's workshop. Hurd was a skilled engraver, whose role in providing engraving services for other silversmiths is well documented.⁵



The coat of arms and crest on this teapot are those of the Ware family, as used by descendants of the English immigrant Robert Ware, who died in Dedham, Massachusetts, in 1699.⁶ The initials engraved in shaded roman letters on the upper handle socket, S/R*E, appear to predate the armorial engraving and likely belonged to an earlier owner. Attempts to link them to the Ware family have been unsuccessful. Two eighteenth-century tablespoons marked by Jacob Hurd are also engraved with the Ware crest of a griffin's head pierced by an arrow.⁷ Another piece of silver associated with the family is a beaker by John Edwards inscribed, "The gift of Hannah Ware to the church in Dedham, 1722."⁸ Unfortunately, the provenance of the present teapot is untraced, although according to Charles Knowles Bolton, in 1920 it belonged to the venerable Boston firm of Shreve, Crump & Low.⁹ Sometime between 1920 and his death four years later, it entered the collection of Charles Allen Munn (1859–1924), editor and publisher of *Scientific American*, whose collection of silver, paintings, and prints was bequeathed to the Metropolitan Museum in 1924.¹⁰ In an article published at the time of the bequest, curator C. Louise Avery began her overview of the silver with the following remarks: "Christopher, bring me my Josiah Austin teapot.' So did Mr. Munn summon his butler to bring from his sideboard or from out of his safe some rare piece of silver that he might place it before the appreciative eyes of a guest."¹¹

publisher of *Scientific American*, whose collection of silver, paintings, and prints was bequeathed to the Metropolitan Museum in 1924.¹⁰ In an article published at the time of the bequest, curator C. Louise Avery began her overview of the silver with the following remarks: "Christopher, bring me my Josiah Austin teapot.' So did Mr. Munn summon his butler to bring from his sideboard or from out of his safe some rare piece of silver that he might place it before the appreciative eyes of a guest."¹¹

Notes

1. For teapots by Jacob Hurd, see Buhler 1965, pp. 57–60; Buhler and Hood 1970, vol. 1, cat. no. 147; and Buhler 1972, vol. 1, cat. nos. 167, 168, 181, 182, and 194. For teapots by Samuel Burt with similar spouts, see Falino and Ward 2008, cat. nos. 22 and 23.
2. Austin's apprenticeship is undocumented, but Kane (1998, p. 154) suggests the possibility of Jacob Hurd as his master. Jacob Hurd's mother and Josiah Austin's mother were sisters.
3. Buhler and Hood 1970, vol. 1, cat. no. 188.
4. See Quimby 1995, cat. no. 2, and Kane 1998, p. 158.
5. Regarding Hurd's engraving of silver made by other silversmiths, see Martha Gandy Fales, "Heraldic and Emblematic Engravers of Colonial Boston," in *Colonial Society* 1971, p. 210; Emlen 1984, especially pp. 43–44; and Kane 1998, pp. 617–18.
6. For a family genealogy, see Emma Forbes Ware, *Ware Genealogy; Robert Ware of Dedham, Massachusetts, 1642–1699, and His Lineal Descendants* (Boston: Charles H. Pope, 1901).
7. See French 1941, no. 216a, and Johnston 1994, p. 87 (as unknown maker).
8. Illustrated in Alice Winchester, "Colonial Silversmiths: Masters and Apprentices," *Antiques* 70 (December 1956), p. 552.
9. Bolton 1927, p. 174.
10. See Avery, Wehle, and Newlin 1925, pp. 17–26. See also cat. nos. 13 and 60.
11. Avery 1925, p. 17.



69 · Teapot

In contrast to the pear- and apple-shaped teapots fashionable throughout most of the eighteenth century, drum-shaped models began to appear during the final years of the Revolutionary War. Teapots of this cylindrical design were more common in the mid-Atlantic states than in Boston, where the only known examples were made in the shop of Paul Revere Jr. The Revere teapots tend to be leaner and more vertical than those made in Philadelphia and Baltimore.¹ Six teapots of this form bearing Revere's mark are known, each with straight, fluted spouts and handle sockets.² Although the spouts and handle sockets are of seamed construction, the bodies were hammered up from single disks of silver. Each of Revere's drum-shaped teapots has an applied, seamed, concave shoulder, a slightly domed cover, and a right-angle hinge joining body and cover. Minor variations occur in the ornamental borders, which are usually gadrooned, and in the cast finial, which is most often in the shape of a pinecone.

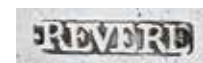
The interlaced script monogram SIB engraved within a leafy border is that of Stephen (ca. 1746–1806) and Isannah (1754–1809) Bruce, who were married at King's Chapel in Boston on November 4, 1776. Isannah (née Hichborn) was a cousin of Paul Revere's, and her father, Thomas Hichborn III, was the brother of Revere's mother.³ The Hichborns were a long-established New England family,

Paul Revere Jr. (1734–1818)
Boston, ca. 1782

Gift of Frances Arnold, 1969 (69.147)

H: 6½ in. (16.5 cm); W: 9¾ in. (23.8 cm);
D: 4½ in. (10.5 cm); WT: 17 oz. 7 dwt. (539.2 g)

MARKS



Marked twice on underside: •REVERE in rectangle (Kane 1998, p. 795, mark B)

INSCRIPTIONS

Engraved on body to left of handle in interlaced script: SIB

CONSTRUCTION/CONDITION NOTES

The body of the pot is raised from a single disk. There is a possible repair at the hinge where it joins the cover. The engraved monogram is rubbed. There are 18 pierced holes in random oval formation behind the spout.

PROVENANCE

Stephen (ca. 1746–1806) and Isannah Hichborn (1754–1809) Bruce; their daughter Charlotte

Bruce Snow (1780–1815); her daughter Frances Snow Arnold (b. 1815); her daughter Charlotte Bruce Arnold (1842–1924); her niece Frances Arnold (1874–1975); gift to The Metropolitan Museum of Art, 1969.

EXHIBITION HISTORY

New York and other cities 1981–82, cat. no. 68; Bordeaux 1981, cat. no. 207; Boston 1988–89, pp. 52–53, cat. no. 44, fig. 19.

PUBLICATION HISTORY

MMA 1975, p. 33; Kane 1998, p. 838.

dating back to David Hichborn, Isannah's great-great-grandfather, who had emigrated from England in 1641.⁴ The family's wealth is suggested by the quantity of silver they commissioned from Revere, several of whose earliest clients were Hichborns. The order for the present teapot appears in Revere's ledger listing for May 28, 1782, where under the name Stephen Bruce is the following record: "To ballance of a New Tea Pot, £ 2 8 0 / To Engraving a Cypher — £ 0 6 0."⁵ On October 10 of that year, Revere's cousin Thomas Hichborn purchased a teapot of nearly identical design and weight. The silversmith charged £4 16s. "To the Making" and £6 for the wooden handle.

Frances Arnold, the donor of the teapot to the Metropolitan Museum, wrote of her gift: "My Grandfather, Benjamin Greene Arnold (whose grandparents Stephen & Isa Bruce were the original owners of the teapot) . . . would be glad I'm sure to have the teapot resting in safety under the American Wing."⁶

Notes

1. Compare, for example, three cylindrical teapots in the Metropolitan's collection made by Philadelphia silversmiths: one by Joseph Richardson Jr., acc. no. 33.120.532; one by Abraham Dubois (1751–1807), acc. no. 35.73; and one by John Letelier (ca. 1740–1798), acc. no. 40.57.1a, b.
2. For the other five, see Buhler and Hood 1970, vol. 1, cat. no. 244; Buhler 1972, vol. 2, cat. no. 368; Boston 1975, cat. no. 288; Schwartz 1975, p. 67, no. 68; and Christie's, New York, January 24, 2013, lot 54.
3. The surname Hichborn is also spelled Hitchborn, Hitchborne, and Hitchburne. The spelling used here is that on Thomas Hichborn's tombstone in Boston's Granary Burial Ground.
4. On the Hichborn family, see Boston 1988–89, pp. 21–24.
5. These numerals designate pounds, shillings, and pence. The original Revere ledgers are housed at the Massachusetts Historical Society in Boston.
6. Undated letter from Frances Arnold to Ashton Hawkins; MMA American Wing curatorial files. Miss Arnold lived to one hundred years of age. Her obituary noted that she "was active in the women's suffrage movement in New York around World War I and . . . taught at the Brearley School here for nearly 30 years"; *The New York Times*, June 10, 1975, p. 41.



70 · Teapot

Stylistic and technical innovations in late-eighteenth-century silver production are abundantly evident in this iconic elliptical teapot. Its crisp broad flutes, straight tapered spout, and delicate bright-cut engraving epitomize the neo-classical style, which became the dominant aesthetic in the years following the Revolution. The output of Paul Revere's shop increased dramatically during this period and also became more standardized. His surviving ledgers itemize more than four thousand objects supplied to his patrons between 1779 and 1791.¹ This increase reflects the growing prosperity and social aspirations of his clients as well as the technological advances that helped to accelerate production. In November 1785 the silversmith had acquired his own flattening—or plating—mill, which facilitated the manufacture of uniform sheets of flattened silver without the time-consuming task of hammering out an ingot.²

Among the domestic objects that gained popularity at this time were vessels for tea, the consumption of which returned to fashion with the conclusion of the war. While only nine teapots are recorded in Revere's ledgers prior to the Revolution, some fifty were produced during the 1780s and 1790s, including paneled and fluted versions of the elliptical model.³ Teapots of this design were constructed from sheet silver hammered around a wooden pattern and secured with an overlapping seam that was both soldered and riveted to produce a particularly strong joint. Elegant and restrained, these teapots paired well with such

Paul Revere Jr. (1734–1818)
Boston, 1796

Bequest of Alphonso T. Clearwater, 1933
(33.120.543)

H: 6 $\frac{1}{16}$ in. (15.4 cm); W: 11 $\frac{1}{8}$ in. (29.5 cm);
D: 3 $\frac{3}{4}$ in. (9.5 cm); WT: 21 oz. 10 dwt. (668.7 g)

MARKS



Marked on underside: REVERE in rectangle
(Kane 1998, p. 795, mark D)

INSCRIPTIONS

Engraved on body in interlaced script: S B
Lightly scratched on underside: 20 = 13

CONSTRUCTION/CONDITION NOTES

The body is fashioned from sheet silver, lapped, pinned, and soldered at the handle end. There is one small element missing from the hinge. The inside of the spout is pierced with 28 holes in oval formation, 14 each in two flutes.

PROVENANCE

Samuel Paine (1754–1807); Alphonso T. Clearwater (1848–1933);¹⁴ bequest to the Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Halsey 1916, p. 8, illus. p. 9; Avery 1920, p. 146, no. 304, fig. 125; Bowdoin 1922, p. 30, illus. p. 7; Avery 1930a, pp. 86–87, pl. XLII; MMA 1944, [p. 2], fig. 20; Andrus 1955a, no. 27; Glaze 1969, p. 195, fig. 3; MMA 1973b, unpaginated; New York 1976–77, illus. p. 239; *Du* 1980, p. 69, illus. p. 68; Stillinger 1980, illus. p. 137; McNab 1981, colorpl. 15, fig. 19; Kane 1998, p. 839.

other fashionable tea wares as helmet-shaped creampots, urn-shaped covered sugar bowls, and bail-handled oval sugar baskets. They were often accompanied by shaped stands on four cast feet, which protected the surface of the table from the damp heat of the teapot (see cat. no. 84).⁴

Fluted elliptical teapots also were supplied by other Boston silversmiths, notably Joseph Loring (1743–1815) and Benjamin Burt. An example nearly identical to the present one, albeit unmarked, accompanied by a matching stand marked by Joseph Loring, has been attributed both to Loring and to Revere.⁵ Benjamin Burt’s oeuvre includes at least one similar teapot and stand, the teapot seamed in the same lapped, soldered, and riveted manner as those made in Revere’s shop, and it has been suggested that the swag and tassel ornament on that teapot was executed by the same engraver Revere used on several of his teapots.⁶ A likely candidate is Revere’s nephew Thomas Revere Jr. (ca. 1766–1817), identified by Deborah Federhen as responsible for the “distinctive feathery tassel and swag engraving” on the Metropolitan’s pot.⁷ What remains undetermined is whether any of these similar teapots were in fact made in the Revere workshop and subsequently retailed by contemporary Boston silversmiths. That Revere’s shop supplied other silversmiths with stock for resale is documented in his ledgers.

The present teapot can be identified by comparison of its scratch weight of 20 troy ounces, 13 pennyweights with entries in Revere’s surviving account books. The only teapot recorded with this exact weight was purchased in 1796 by Samuel Paine (1754–1807) of Worcester, Massachusetts.⁸ The entry reads as follows:

December 30, 1796

Mr. Samuel Paine of Worcester

To a Silver Teapot	wt 20–13	£ 7–4–6	Making & Eng	£ 8–5	£ 15–9–6
To a Silver Stand for d ^o	Wt 6–10	£ 2–5–6	Making . . .	£ 2–8	£ 4–13–6
To a pr Silver Cans	wt 28–0	£ 9–16–0	Making . . .	£ 6	£ 15–16
To a Tureen ladle	wt 5–15	£ 2–0–3	Making . . .	£ 1–10	£ 3–10–3
To the Engravg Cyphers		£ 7–6			

Samuel Paine was one of nine children born to Timothy and Sarah Chandler Paine. He graduated from Harvard College in 1771, and was later associated with his father as clerk of the courts and register of probate. According to the Chandler family biographer Samuel was listed as fourth in his class at Harvard, “when its members were arranged according to ‘dignity of family.’” He was later described as “a man of elegance and fashion in his day, and is said to have resembled closely in person and manners the Prince of Wales, afterwards George IV.”⁹ A loyalist, he fled to Halifax in 1776 and then to England, where he remained until 1805. When Paine’s older brother William, a doctor, married Lois Orne of Salem in 1773, he commissioned a vast silver service from Paul Revere.¹⁰ Although ordered by William Paine, the service is engraved with the arms of Orne.¹¹ Samuel Paine never married, and the monogram SB engraved on the Metropolitan’s teapot is undocumented. In addition to the order transcribed above, he had earlier ordered six large silver spoons and twelve teaspoons from Paul Revere, each engraved with a cipher.¹²

This teapot is one of several pieces of early American silver then on loan from Alphonso T. Clearwater that were reproduced by Tiffany & Co. in the late 1910s.¹³

Notes

1. In contrast, fewer than twelve hundred objects were recorded between 1761 and 1775. One explanation for the greater numbers is the proliferation of flatware forms produced by Revere's shop during these years; see Boston 1988–89, pp. 69, 75.
2. "Plating mill" was the period term for this equipment. On November 17, 1785, Revere was billed by Solomon Munro for "one day work a putting up plating mill" and an additional fee for constructing a frame; quoted in Kane 1998, pp. 805, 848 n. 91. Flating mills had been used by Philadelphia silversmiths since the 1730s, but Revere continued to raise the bodies of his teapots by hand, reserving precious imports of flattened silver for minor elements such as spouts and handle sockets; see cat. no. 69 and Boston 1988–89, pp. 53, 76–77; see also Kane 1998, p. 805.
3. Among numerous extant examples of nearly identical design are one of 1796 made for Jonathan Hunnewell, in Buhler 1972, vol. 2, cat. no. 405; and one for Stephen and Elizabeth Salisbury in Buhler 1979, cat. no. 60. The fluted teapots are routinely formed with eight flutes on each side, meeting at a point front and back. The handles extend the full height of the pot, and the spout is inset toward the base. For a paneled teapot, see Buhler 1972, vol. 2, cat. no. 383.
4. For an extensive tea service by Revere, see Puig et al. 1989, cat. no. 221.
5. See Buhler 1972, vol. 2, cat. no. 435; Boston 1988–89, pp. 53, 55, and cat. no. 52; Kane 1998, pp. 672, 840; and Falino and Ward 2008, cat. no. 157.
6. Buhler 1972, vol. 1, cat. nos. 309 and 310; see also Boston 1988–89, p. 53.
7. Kane 1998, p. 797. Federhen's research in the Revere ledgers revealed that the workshop employed at least three different engravers over a number of years; Boston 1988–89, p. 62 n. 39.
8. This identification was first made by Kathryn C. Buhler of the Museum of Fine Arts, Boston, on August 28, 1947, in a letter to Metropolitan curator C. Louise Avery; MMA American Wing curatorial files.
9. See George Chandler, *The Chandler Family: The Descendants of William and Annis Chandler Who Settled in Roxbury, Mass. 1637* (Worcester, Mass.: Charles Hamilton, 1883), pp. 242–43.
10. Lois Orne "was a young lady with a fortune of £3,000. The services of plate, magnificent for our own as well as ancient days, which Miss Orne brought into the Paine family, attest alike to the solidity of her fortune and the lustre of her descent, bearing upon it the oft-repeated broad shield and ducal coronet of the princely house of Horn"; Chandler, *Chandler Family*, p. 240.
11. For the Paine service, see Buhler 1979, cat. nos. 50–59.
12. That order was entered into the ledger on December 31, 1793.
13. Tiffany & Co. [ca. 1919]. The teapot is no. 12.
14. In a letter dated April 13, 1912, to J. H. Buck, Clearwater noted that the teapot "came from the Baudoin family of Massachusetts with which my mother's people are connected"; Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.1304.



71 · Chocolate Pot

Edward Winslow (1669–1753)
Boston, 1700–1710

Bequest of Alphonso T. Clearwater, 1933
(33.120.221)

H: 9 $\frac{1}{8}$ in. (23.2 cm); W: 6 $\frac{3}{4}$ in. (17.1 cm);
D: 5 $\frac{13}{16}$ in. (14.8 cm); WT: 23 oz. (715.4 g)

Chocolate, introduced to sixteenth-century Europe from Mesoamerica, arrived in the North American colonies by the late seventeenth century.¹ Exotic and expensive, it was served from a specialized pot with a removable finial that facilitated the insertion of a molinet, or stirring rod, through a hole in the cover. Edward Winslow's rare silver chocolate pot is one of the most fashionable objects produced in early-eighteenth-century Boston.² Epitomizing the baroque

style as interpreted in colonial America, its design juxtaposes a smooth expansive surface against orderly bands of vertical fluting, with the unexpected refinement of delicate cut-card ornament applied to the cover and spout. It is arguably the most beautiful of the eight early American chocolate pots known to survive, all of them made in Boston. Most closely related to the Metropolitan's pot is another example by Edward Winslow, now in the collection of the Yale University Art Gallery, differentiated primarily by an altered spout.³ On both these pots the handle is set at a right angle to the spout, a stylistic consideration found as well on English chocolate- and coffeepots of the period.⁴ The earliest-known Boston chocolate pot is one by John Coney, made in 1701 with funds bequeathed by Lieutenant Governor William Stoughton to his nephew's wife, Sarah Byfield Tailer. Rather than the tapered cylindrical body with incurved base that characterizes the Winslow chocolate pots, Coney's early pot resembles a broad-shouldered Chinese vase form, possibly modeled after an English prototype such as Isaac Dighton's 1697/98 chocolate pot in the Metropolitan Museum.⁵

Edward Winslow's lineage, military career, and government service have earned him more scholarly attention than is customarily accorded a colonial silversmith.⁶ He counted among his patrons such prominent New Englanders as Judge Samuel Sewall and Harvard tutor Henry Flynt, and he was sufficiently wealthy to have his portrait painted in 1730 by John Smibert (see page 8, upper left). A number of objects bearing his mark were owned by members of the Winslow family or, as here, by Hutchinson cousins to whom he was related through his mother, Elizabeth Hutchinson Winslow.⁷ This chocolate pot is engraved with the arms and crest of Hutchinson as used by the American branch of that family (below).⁸ Although the armorials are not specific to Thomas Hutchinson (1674/75–1739), family tradition holds that he was the original owner of the pot. Alphonso T. Clearwater purchased it from one of his descendants, along with a tankard also in the Museum's collection.⁹ Certainly a wrought silver vessel of such rarity and extravagance would have belonged to a prosperous colonist such as Thomas, or possibly to his half brother Edward Hutchinson (1678–1752).

Thomas Hutchinson was the son of Elisha Hutchinson and his first wife, Hannah Hawkins.¹⁰ In 1703 he married Sarah Foster (1685/86–1752), a daughter of Colonel John Foster, one of Boston's wealthiest merchants.¹¹ Thomas and



Sarah lived in the stately Foster–Hutchinson House, a three-story brick mansion in Boston's North End built around 1692.¹² Of their twelve children, seven survived childhood. Their son Thomas, a historian and politician, was appointed the last royal governor of the Massachusetts Bay Colony in 1771. In his will Hutchinson distributed more than 600 troy ounces of plate among his wife and children: "I Give and Bequeath unto my said wife Six hundred Ounces of the Household plate I am now owner of, she to choose what pieces she pleases; The

MARKS



Marked on body to left of handle and on cover to left of thumbpiece: EW over fleur-de-lis in shaped surround (Kane 1998, p. 968, mark A)

INSCRIPTIONS

Engraved on body to left of spout with the arms and crest of Hutchinson

CONSTRUCTION/CONDITION NOTES

Seven pierced holes behind the spout are in the form of a decorative fleur-de-lis. The hinge plate and upper handle socket appear to be repaired. The handle pins are replacements. There is minor scratching overall. The molding around the finial is disturbed, and the acorn finial, which is pinned and soldered to the removable insert, is slightly askew. The guard chain is hooked around the base of the acorn and into a ring near the bottom of the lower hinge plate.

PROVENANCE

Probably Thomas Hutchinson (1674/75–1739); by descent in the Hutchinson family; Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.¹⁶

PUBLICATION HISTORY

Dyer 1915, p. 62; Halsey 1916, pp. 6, 8; Bigelow 1917, pp. 367–70, fig. 263; Avery 1920, pp. cxxi, 21–24, 31–32, fig. 72; Bowdoin 1922, p. 30; Adams 1927, p. xi, pl. VII; Bolton 1927, p. 88; Wenham 1927, p. 32, illus. p. 36; Jones 1928, pp. 34–35, pl. XIII, no. 1; Avery 1930a, pp. 71–72, pl. XIII; Wenham 1931, illus. p. 33; Halsey and Cornelius 1932, p. 143, fig. 65; Comstock 1941, p. 206, fig. II; *Antiques* 1946a, p. 248, fig. 6; Phillips 1949, p. 57, pl. 15; Thorn 1949, p. 4; Savage 1953, p. 47; Andrus 1955a, no. 11; Wright et al. 1966, p. 327, pl. 244; Glaze 1969, p. 194, fig. 5; Buhler and Hood 1970, vol. 1, p. 56; Fales 1970, p. 88, fig. 86; Clayton 1971, p. 91, colorpl. 15; Hood 1971, pp. 66, 81, fig. 53; Schwartz 1975, pp. 20–21, figs. 11, 12; Buhler 1979, p. 15; McNab 1981, p. 117, colorpl. 24; Brown 1983, p. 9 n. 22; Safford 1983, p. 18, fig. 23; Ward 1983, p. 174, fig. 48; Davidson and Stillinger 1985, p. 202, fig. 315; Kane 1998, p. 977; Falino and Ward 2001, pp. 65, 69, 76, 79, 83, fig. 8; Sotheby's 2004, p. 183; Falino and Ward 2008, pp. 48, 141; Grivetti and Shapiro 2009, pp. 147, 149, fig. 11.6.

Remainder of my plate I will to be divided into Seven equal parts; my Son Thomas to have two Seventh parts, my Son Foster one Seventh, my Daughter Welsted one Seventh, my Daughter Davenport one Seventh, my Daughter Mather one Seventh, and my Daughter Rogers one Seventh part.”¹³ In addition to purchasing silver for domestic use, Hutchinson made donations of plate to his church, evidenced by a communion dish engraved on its underside, “The Gift of / Thomas Hutchinson / To the Second Church in Boston May. 1711.” An identical dish, donated by his half brother Edward, is similarly engraved.¹⁴ Thomas later presented a silver tankard engraved with the Hutchinson arms to the Old North Church in Boston.¹⁵ Although the present chocolate pot cannot be assigned definitively to Thomas Hutchinson, its sophistication and rarity, along with the engraved armorials, family history, and his extensive plate holdings, convincingly support the likelihood of its having been his.

Notes

1. See Sophie D. Coe and Michael D. Coe, *The True History of Chocolate* (New York: Thames & Hudson, 1996).
2. See Gerald W. R. Ward, “The Silver Chocolate Pots of Colonial Boston,” in Falino and Ward 2001, pp. 61–88.
3. Buhler and Hood 1970, vol. 1, cat. no. 49. The cut-card work, horizontal moldings, acorn finial, and engraved armorial shield and cartouche on the Yale pot all display strong similarities to those on the Metropolitan’s.
4. Compare, for example, a 1703/4 coffeepot by William Charnelhouse and a 1701/2 chocolate pot by Joseph Ward in Wees 1997, cat. nos. 182 and 209. These two pots also illustrate the same contrast of smooth and fluted surfaces. Right-angle spouts also appear on early Boston chocolate pots by Peter Oliver (1682–1712) and Edward Webb (ca. 1666–1718); see Sotheby’s, New York, sale cat., October 29, 2004, lot 692, and Falino and Ward 2008, cat. no. 127.
5. MMA acc. no. 43.108a-c; illustrated alongside the Coney pot in New York–Pittsburgh 1988–89, cat. no. 64. A second chocolate pot by Coney, made in 1715–20, is of elongated pear shape, its cast paneled spout terminating in a collared serpent’s head; see Falino and Ward 2008, cat. no. 35. The remaining two eighteenth-century Boston chocolate pots were made circa 1755–60 by Zachariah Brigden (1734–1787), both in the form of a tapering cylinder similar to contemporary coffeepots; Flynt and Fales 1968, fig. 79, and Buhler 1972, vol. 1, cat. no. 326.
6. The most thorough recent biography is provided in Kane 1998, pp. 967–84. See also John H. Shepard, “Genealogy of the Winslow Family,” *New England Historical and Genealogical Register* 17 (1863), pp. 159–62; John Marshall Phillips, “Edward Winslow Goldsmith, Sheriff, and Colonel,” *Bulletin of the Associates in Fine Arts at Yale University* 6 (June 1935), pp. 45–46; DAB 1957–64, vol. 10, pp. 394–95; and Ward 1983, pp. 25–31, 87–88, 174.
7. See Kane 1998, pp. 967, 976–82. Winslow’s mother was a granddaughter of the Protestant dissident Anne Hutchinson (1591–1643).
8. See Vermont 1886, pp. 19, 169, pls. II and XVII, and Bolton 1927, p. 88.
9. The tankard is acc. no. 22.130.510. See Avery 1920, p. 24; see also the letter of May 27, 1919, from Judge Clearwater to curator C. Louise Avery, where he states that the tankard “came to me from a descendant of Thomas Hutchinson, who told me that it belonged to her ancestor, the father of the Governor”; Archives, The Metropolitan Museum of Art.
10. On Thomas Hutchinson, see W. H. Whitmore, *A Brief Genealogy of the Descendants of William Hutchinson and Thomas Oliver* (Boston: S. G. Drake, 1865), pp. 9–10, and ANB 1999, vol. 11, pp. 597–600.
11. See also the Edward Winslow plate with Foster arms, cat. no. 53.
12. See Abbott Lowell Cummings, “The Foster–Hutchinson House,” *Old-Time New England* 54 (January–March 1964), pp. 59–76.
13. Last will and testament of Thomas Hutchinson, Suffolk County Archives, docket no. 7378. Hutchinson’s will is dated October 10, 1739, and was proved on December 11, 1739. See Whitmore, *Brief Genealogy*, pp. 18–19.
14. Both of these dishes are now at Winterthur; see Quimby 1995, cat. nos. 138 and 139. Edward (1678–1752), the son of Elisha Hutchinson and his second wife, Elisabeth Freake (née Clark), also owned several pieces of silver marked by Winslow; see cat. no. 92; Buhler 1972, vol. 1, cat. nos. 70 and 72; and Kane 1998, p. 979.
15. New Haven 1939, cat. no. 202. Kane (1998, p. 981) assigns no present location for this tankard.
16. This chocolate pot was among the pieces of early American silver then on loan from Judge Clearwater that were reproduced by Tiffany & Co. in the late 1910s; see Tiffany & Co. [ca. 1919], no. 2.



72 · Coffeepot and Salver

The earliest silver coffeepots made in England and America feature tall tapered bodies with hinged domed covers, as seen here.¹ Few colonial American examples of this elegant design survive and fewer still are accompanied by matching silver stands. A cylindrical coffeepot with an almost identical stand, also by Le Roux, is in the collection of the Yale University Art Gallery.² Clean lines and graceful proportions characterize the Museum's set, which is nearly devoid of ornament aside from simple applied moldings and engraved armorials. With its upturned rim and bracket feet, the stand most closely resembles English salvers of the late 1710s and early 1720s. Although the engraved cartouches on the salver and the coffeepot are dissimilar, they enclose the same coats of arms. The circular

Charles Le Roux (bapt. 1689–1745)
New York, 1725–35

Purchase, Friends of the American Wing Fund, Sansbury-Mills Fund, and Mr. and Mrs. Robert G. Goelet, Mr. and Mrs. Robert M. Rubin, Wunsch Foundation, Maxwell H. Gluck Foundation, Louis and Virginia Clemente Foundation Inc., and Anonymous Gifts, 1997 (1997.498.1, .2)

[.1] H: 9 $\frac{5}{8}$ in. (24.4 cm); W: 8 $\frac{3}{8}$ in. (21.3 cm); D: 4 $\frac{7}{16}$ in. (11.3 cm); WT: 25 oz. 16 dwt. (802.8 g)

[.2] H: 1 $\frac{1}{2}$ in. (2.9 cm); W: 6 $\frac{1}{4}$ in. (15.9 cm); D: 6 $\frac{1}{4}$ in. (15.9 cm); WT: 10 oz. 3 dwt. (315.2 g)



MARKS



[.1] Marked twice on underside: CLR (LR conjoined) in oval (Belden 1980, p. 269, and Waters 2000, vol. 1, p. 156)

[.2] Marked on underside: CLR (LR conjoined) in oval (Belden 1980, p. 269, and Waters 2000, vol. 1, p. 156)

INSCRIPTIONS

[.1] Engraved on body to left of handle with the arms of Assheton quartering Shepley; engraved on underside: 26 oz

[.2] Engraved at center with coat of arms of Assheton quartering Shepley; engraved on underside: 11 oz 1

CONSTRUCTION/CONDITION NOTES

[.1] The body of the pot is seamed vertically at the handle, and the base is inset. The finial is soldered to a disk at the top of the cover. There is a large oval pouring hole cut behind the spout. The engraved arms are somewhat rubbed, and the handle is a replacement.⁹

[.2] There are minor scratches on the surface and a small dent to the upper left of the arms.

PROVENANCE

Ralph Assheton (1695–1745/46); his daughter Frances Assheton Watts (b. 1743); her daughter Margaret Cyrilla Watts Stelle (1775–1829); her daughter Caroline Penn Stelle Brownson (1811–1883); her daughter Elizabeth Stelle Brownson Ker (b. 1829); her son John Brownson Ker (1860–1915); his daughter Elizabeth Ker Schermerhorn (1908–1960); by descent in the Schermerhorn family; (Sotheby's, January 27, 1989, lot 927); [bought by Lone Trail of Arizona, Inc.]; sold to The Metropolitan Museum of Art, 1997.

EXHIBITION HISTORY

Philadelphia 1999–2000, cat. no. 209, fig. 213.

PUBLICATION HISTORY

Antiques 1989, illus. p. 105; MMA 1998, pp. 52–53 [.1]; MMA 2001, pp. 110–11, fig. 84 [.1]; Hofer et al. 2011, p. 262 n. 3 [.1].

cartouche on the salver (at left) is identical to that on the Le Roux salver at Yale, which could certainly have been executed by the same engraver. The arms on the coffeepot are surrounded by a shield rather than a circle, and the cartouche is less tightly circumscribed. The charming mask at the bottom and the demi-figures on either side are similar to those that appear on contemporary English silver.³ One slight oddity is the demi-figure on the viewer's right, which appears to be holding a scythe rather than a garland, possibly a reference to the family's armorial crest.⁴

Although the maker's mark on both coffeepot and salver is that of the distinguished New York silversmith Charles Le Roux, their original owner was a Philadelphian, Ralph Assheton (1695–1745/46), who was born at Salford in Lancashire, England, and moved with his parents to Pennsylvania at the age of four.⁵ His father, Robert, was the first

member of the family to emigrate, in 1681, apparently at the invitation of his renowned kinsman and founder of the Province of Pennsylvania, William Penn. While most Americans were not officially armigerous, "a grant of arms was made Aug. 16, 1632 to Ashton of Shepley, co. Lancaster . . . who must be accounted the ancestor of the Asshetons of Pennsylvania."⁶ Like his father, Ralph Assheton played an active role in civic affairs. On his twenty-first birthday he succeeded his father as town clerk of Philadelphia, a position he held for the remainder of his life. In 1724 he became a common councilman for the city of Philadelphia, and four years later was called to the Provincial Council. He was made a county justice, and later sat in the Court of Chancery. On November 24, 1716, he married Susanna Redman (d. 1767) of Philadelphia. Susanna gave birth to nine children, only five of whom survived to adulthood. Their income came largely from their plantation on the Schuylkill River, as well as from a ferry franchise and several lots of real estate. Just before his death, however, Assheton was unable to pay the £1,982 6s. 2d. that he carried in debt.⁷ Notwithstanding, the inventory of his estate, exhibited at the Orphans' Court, included 290 troy ounces of plate, appraised at £123 5s., a figure that presumably included the present coffeepot and salver.

The descent of the coffeepot and salver within the family is detailed in the auction catalogue that accompanied their sale in January 1989.⁸ Between 1963 and 1984 they were lent to the Museum of the City of New York. Following their purchase at auction, the new owner placed them on loan to the Metropolitan Museum in 1993. They were purchased by the Museum four years later.

Notes

1. The earliest surviving English silver example, dated 1681, has a conical lid and a straight spout; see Clayton 1971, p. 69, fig. 134. On some pots the handle is placed at a right angle to the spout; see, for example, Alcorn 2000, cat. no. 60, and, for a pot made in New York, Hofer et al. 2011, cat. no. 1.8.

2. See Buhler and Hood 1970, vol. 2, cat. nos. 611 and 613. A similar coffeepot and stand were made some years later by Peter David (1707–1755), working in Philadelphia although trained by New York silversmith Peter Quintard (1699–1762); see Philadelphia 1999–2000, cat. no. 210. This model continued into midcentury, for both coffeepots and chocolate pots.

3. See Wees 1997, cat. nos. 307 and 321.

4. In both English and American armories, the family crest for Assheton or Ashton is a man holding a scythe; see Bernard Burke, *The General Armory of England, Scotland, Ireland and Wales* (London: Harrison, 1884), p. 29, and Bolton 1927, p. 6. The crest surmounts the coat of arms on the bookplate of Ralph Assheton; see Allen 1895, p. 166, and Bolton 1927, p. 6.

5. For Assheton's history and descent, see Charles P. Keith, *The Provincial Councillors of Pennsylvania* (Philadelphia, 1883), pp. 281–307.

6. *Ibid.*, p. 281.

7. *Ibid.*, p. 286.

8. See Sotheby's, New York, sale cat., January 27, 1989, lot 927.

9. The handle was replaced between 1984, when the coffeepot and salver left the Museum of the City of New York, and 1989, when these objects were sold at auction; MMA American Wing curatorial files.



73 · Coffeepot

By the 1740s the straight-sided, tapered silhouette characteristic of early coffee-pots had given way to an elongated pear-shaped body on a stepped circular foot. A more animated spout with fluted scalloped scrolls and an acanthus-leaf tip replaced the graceful bird's head design, and the tall domed cover was made lower and deeply molded. Widely produced by English silversmiths, this model was emulated by a number of colonial American makers, including John Coburn (1724–1803), Samuel Minott, and Paul Revere Jr. London-made examples owned in Boston could certainly have provided inspiration.¹

The present example is the only surviving coffeepot marked by Samuel Edwards.² It is notable as well for having been made for his niece Elizabeth Storer (1726–1786), who on October 9, 1746, married the Boston merchant Isaac Smith (1719–1787), coincidentally the brother of Edwards's wife, Sarah. It has quite plausibly been suggested that the pot was a gift to the couple from the silversmith on the occasion of their wedding.³ Isaac Smith was a patron of Edwards's, whose name also appears in Smith's account books.⁴ A merchant in

Samuel Edwards (1705–1762)
Boston, 1745–60

Rogers Fund, 1941 (41.70.1)

H: 9 $\frac{3}{8}$ in. (24.4 cm); W: 9 $\frac{1}{8}$ in. (23.2 cm); D:
4 $\frac{3}{16}$ in. (10.6 cm); WT: 27 oz. 11 dwt. (856.7 g)

MARKS



Marked on underside and on cover near finial:
S•E with crown above and fleur-de-lis below in
shaped surround (Kane 1998, p. 428, mark C)

INSCRIPTIONS

Engraved on body to right of handle in shaded
script: ES

Engraved on underside: 1742

CONSTRUCTION/CONDITION NOTES

There is a rounded teardrop-shaped hole cut into the body behind the spout. The mark on the cover is partially struck, and both the initials and date are later engraved. There are a few minor dents, scratches, and nicks, and the surface of the body is rippled, indicating that it was heated.

PROVENANCE

Elizabeth Storer Smith (1726–1786); her son William Smith (1755–1816); his son Thomas Carter Smith (1796–1880); his son William Vincent Smith Carter; his son Theodore Parkman Carter (b. 1880); [M. Knoedler & Co., New York, N.Y.]; sold to The Metropolitan Museum of Art, 1941.

EXHIBITION HISTORY

Chicago 1949, cat. no. 169; Minneapolis–Pittsburgh 1989–90, cat. no. 27.

PUBLICATION HISTORY

Davidson 1941a, pp. 234–35, fig. 2; *Antiques* 1946a, p. 251, fig. 15; Safford 1983, p. 48; Kane 1998, p. 448.

John Singleton Copley (1738–1815), *Isaac Smith*, 1769. Oil on canvas, 50 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (127.3 x 101.9 cm). Yale University Art Gallery, Gift of Maitland F. Griggs, B.A. 1896, L.H.D. 1938 (1941.73)

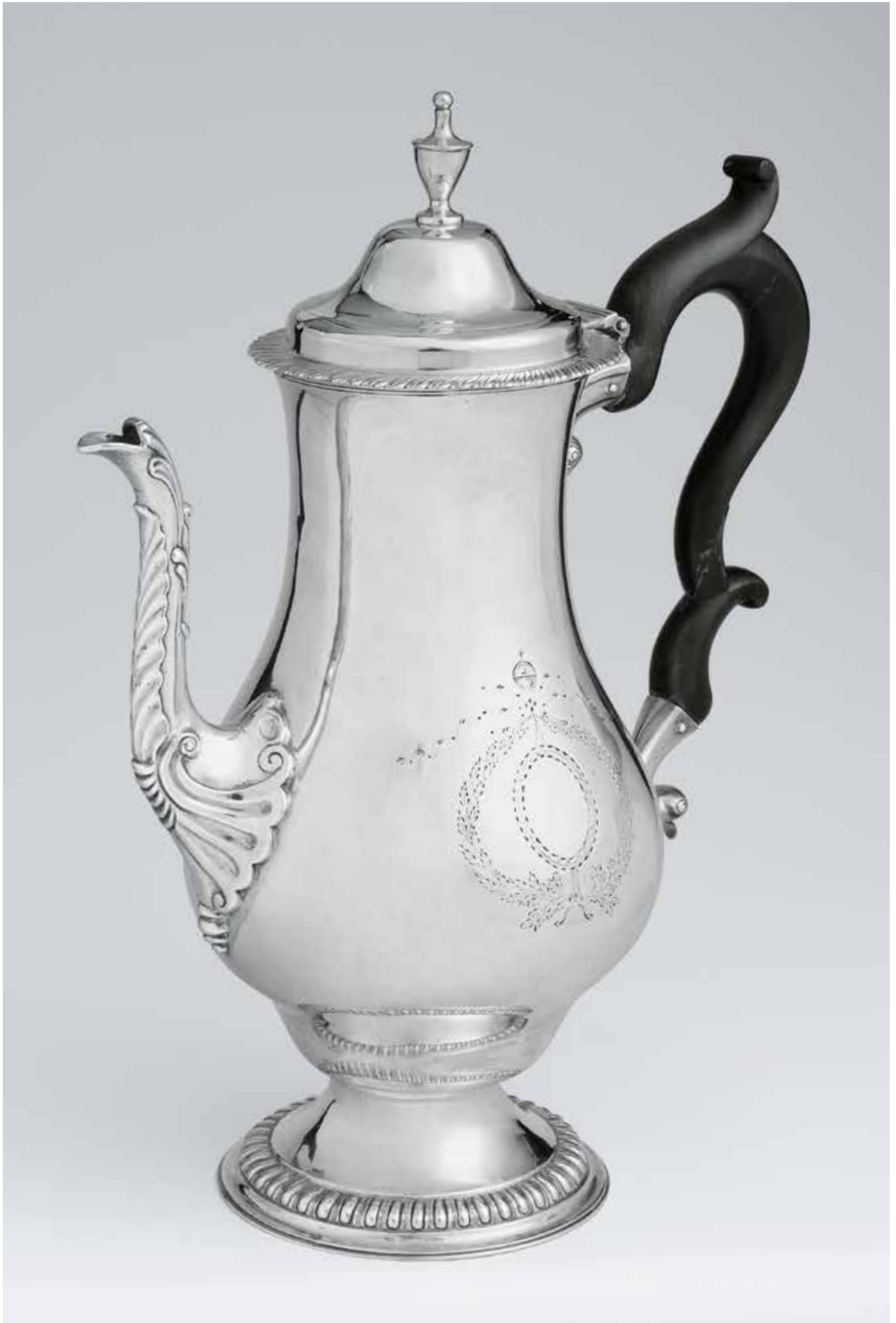
John Singleton Copley (1738–1815), *Mrs. Isaac Smith (Elizabeth Storer)*, 1769. Oil on canvas, 50 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (127.3 x 101.9 cm). Yale University Art Gallery, Gift of Maitland F. Griggs, B.A. 1896, L.H.D. 1938 (1941.74)

Boston and Salem involved in the cod fishing trade, Smith became one of the wealthiest merchant shipowners in the colony of Massachusetts. In 1758 he built a grand mansion on King Street in Boston, and in 1769 he commissioned John Singleton Copley to paint fashionable oil portraits of himself and his wife (see below).⁵ The couple's significant plate holdings included a ladle now in the Metropolitan's collection also marked by Samuel Edwards, as well as an Edwards strainer, a covered sugar bowl by John Coburn, and a spout cup by Andrew Tyler.⁶ In October 1764 Isaac Smith's niece Abigail married John Adams, who in 1797 would be inaugurated as the second president of the United States. Correspondence between Isaac and Elizabeth Smith and John and Abigail Adams survives among the Adams Family Papers at the Massachusetts Historical Society, demonstrating a particularly close and affectionate relationship. Upon the death of her aunt, Abigail Adams wrote a heartfelt letter to her uncle expressing distress at "the melancholy tidings. . . . She was to me a second Parent, and the Law of kindness and Hospitality was written upon her Heart. . . . I know not a better Character than hers. As Such I shall ever revere her memory."⁷

The script monogram ES is stylistically consistent with the time of Elizabeth Smith's death in 1786 and could have been added around that date. Rippling of the coffeepot's surface due to heating and several tiny nicks in the metal suggest the removal of earlier engraving on the body to the right of the handle. The date 1742 engraved beneath the pot is undocumented. The provenance indicates a direct descent in the family, first to Elizabeth and Isaac's son William Smith (1755–1816) and ultimately to Theodore Parkman Carter (b. 1880), who was its final private owner.⁸

**Notes**

1. A London coffeepot owned by the Faneuil family is illustrated in Alcorn 2000, cat. no. 103.
2. A prolific silversmith, Samuel Edwards left a remarkably complete inventory of his workshop, published in full in Kane 1998, pp. 429–45.
3. Davidson 1941a, p. 235.
4. See Kane 1998, p. 428. Isaac Smith's account books and other papers are among the Smith–Carter Family Papers, 1669–1880, MS. N-2170, housed at the Massachusetts Historical Society in Boston.
5. See Reborá et al. 1995, cat. nos. 50 and 51. Pastel portraits by Copley of Elizabeth Storer Smith's parents and her brother and sister-in-law were also made at about the same time; see *ibid.*, cat. nos. 41–44.
6. The ladle is MMA acc. no. 41.70.3. The other objects cited are in the collection of the Museum of Fine Arts, Boston; see Buhler 1972, vol. 1, cat. nos. 115, 202, and 257.
7. Letter dated "London July 31 1786"; see Adams Family Correspondence, vol. 7, at masshist.org.
8. Following his father's death in 1880, William Vincent Smith changed his surname to Carter, as did his wife. The Copley portraits of Isaac and Elizabeth Smith followed the same line of descent from Thomas Carter Smith to Theodore Parkman Carter. See also cat. no. 57.



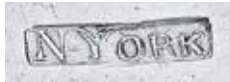
74 · Coffeepot

Ephraim Brasher (bapt. 1744–1810)
New York, 1780–90

Bequest of Alphonso T. Clearwater, 1933
(33.120.223)

H: 13³/₁₆ in. (33.5 cm); W: 9¹³/₁₆ in. (24.9 cm);
D: 5³/₄ in. (14.6 cm); WT: 44 oz. 2 dwt. (1371 g)

MARKS



Marked on underside: BRASHER in rectangle /
N-YORK in rectangle (Buhler and Hood 1970,
vol. 2, p. 277, nos. 689 and 690)

INSCRIPTIONS

Lightly scratched on underside in script: 515
loges / sGe

Scratched on underside: oz / 43 = 3

CONSTRUCTION/CONDITION NOTES

There is an ovoid hole in the body behind the
spout, and the finial has been soldered on. Both
handle sockets have been resoldered. The han-
dle is repaired, as is the juncture of the hinge
and cover. Engraving appears to have been
erased from the vacant medallion and added
to the area above the upper bow.

PROVENANCE

[Herbert Sills, Baltimore]; bought by Alphonso
T. Clearwater (1848–1933); bequest to The
Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Jewelers' Circular 1921, p. 73; MMA 1921b,
p. 136, illus. p. 137; MMA 1921c, p. 115;
Decatur 1938, p. 9; Safford 1983, p. 54,
fig. 72.

This commanding coffeepot marked by New York silversmith Ephraim Brasher represents a transitional moment between the rococo and neoclassical styles. Its elongated pyriform body, fluted and scalloped spout, and spirited handle sockets reflect the fanciful mood of rococo design, while its urn-shaped finial and the bright-cut medallion surrounded by ribbon-tied leafy garlands evoke the neo-classical taste. At more than thirteen inches in height it is tall for a rococo coffee-
pot, but its overall effect, particularly the animated spout encased in shells and leaves, is rooted in that era. Contemporary pots made in New York, Boston, and Philadelphia provide fruitful comparison, as do the English prototypes on which they were originally based.¹ Among the most similar surviving coffeepots is one dated circa 1770, also marked by Brasher, in the collection of the New-York Historical Society with an identical spout and handle sockets, as well as similar gadrooning on both the cover and the foot.²

Brasher is perhaps best known for the Brasher Doubloons, the gold coins he minted in 1787 for the state of New York.³ He was also the brother-in-law of another New York silversmith, William W. Gilbert (see cat. no. 85), whose sister Ann he married in 1766. Deborah Dependahl Waters has posited that the close personal ties between these two craftsmen suggest that they trained together under the same master.⁴ On most examples of Brasher's domestic silver with similarly engraved bright-cut ornament, interlaced script initials inhabit the oval or shield-shaped reserves; here, however, the medallion is vacant. If a monogram once graced this handsome vessel, it has since been removed and its owner remains untraced. Surviving records documenting Alphonso T. Clearwater's collection indicate that he purchased the coffeepot from Herbert Sills of Baltimore and placed it on loan to the Metropolitan Museum in 1921.⁵ It became part of the Museum's permanent collection by his 1933 bequest.

Notes

1. For comparable American coffeepots, see Waters 2000, vol. 1, cat. nos. 24 and 48 (Cary Dunn and Myer Myers, respectively); Buhler 1972, vol. 2, cat. nos. 367 and 388 (both Paul Revere Jr.); and Buhler and Hood 1970, vol. 2, cat. no. 884 (Joseph and Nathaniel Richardson). For a similar English example, see one by Hester Bateman, London, 1783, in Ross E. Taggart, ed., *Procter and Gamble Presents The Folger's Coffee Collection of Antique English Silver Coffee Pots and Accessories* (n.p.: Procter and Gamble, n.d. [1970]), p. 49.

2. See Hofer et al. 2011, cat. no. 6.15.

3. See Q. David Bowers, *The History of United States Coinage as Illustrated by the Garrett Collection* (Los Angeles: Bowers & Ruddy Galleries, 1980), pp. 156–59, and Walter H. Breen, "Brasher & Bailey: Pioneer New York Coiners, 1787–1792," in *Centennial Publication of the American Numismatic Society*, ed. Harald Ingholt (New York, 1958), pp. 137–45.

4. Waters 2000, vol. 2, p. 289. Unfortunately, the identity of that master is unknown. For additional biographical information, see Decatur 1938, pp. 8–9, 17.

5. Clearwater Papers, Downs Collection, Winterthur Library, Box 13.



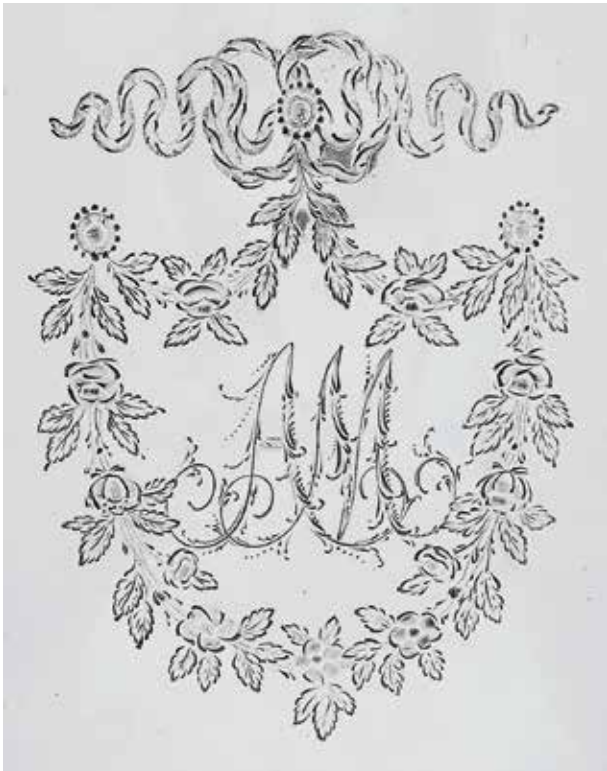
75 · Coffeepot

Refined elegance, simplicity, and geometry characterize silver of the late eighteenth century, with its conscious homage to antiquity. Here, Joseph Richardson has used the vase form for both the body of the coffeepot and the finial, setting the vessel on a classically inspired square plinth and punctuating each horizontal juncture with a tidy band of beading, a formula he used repeatedly in the mid-1790s.¹ The plain, gently curved spout is balanced by the well-proportioned carved wood handle, topped by a furred waterleaf.² The handle appears to be

Joseph Richardson Jr. (1752–1831)
Philadelphia, ca. 1795

Purchase, Dr. and Mrs. Burton P. Fabricand
Gift, 2006 (2006.446)

H: 15¾ in. (40 cm); W: 10⅞ in. (27.6 cm);
D: 6 in. (15.2 cm); WT: 47 oz. 10 dwt.
(1,476.7 g)



MARKS



Marked four times on underside of foot: J•R in rectangle (Belden 1980, p. 357 mark a, and Buhler and Hood 1970, vol. 2, p. 284, nos. 857–860)

INSCRIPTIONS

Engraved on body to right of handle in interlaced script: AM
Scratched on underside: oz dwt / 46 13

CONSTRUCTION/CONDITION NOTES

The carved wood handle appears to be original. The body is pierced behind the spout with an ovoid hole. There are minor dents and scratches overall and one notable dent in the body at the central upper flower of the engraved ornament. The spout has been pushed in slightly. There is an old dent and solder at the juncture of the spout and body, and two spots on the beaded shoulder have been restored. The lid does not close completely, and the finial, which is screwed to the top of the cover, is slightly loose.

PROVENANCE

Abigail Marshall (1773–1847); her son Joseph Saunders Morris (1805–1853); his son John Hite Morton Morris (b. 1832); his son James Craik Morris (1870–1944); his wife, Edith Tucker Morris (d. 1960); her daughter Edith Nelson Morris (1902–1979); her nephew James Craik Tucker Wells; sold to The Metropolitan Museum of Art, 2006.

original to the pot and is nearly identical to other coffee- and teapot handles of the period. In his account books Richardson customarily charged fifteen shillings for “a neat carved handle” on a coffeepot and twelve shillings sixpence each for teapot handles. Martha Gandy Fales, whose book on the Richardson family provides the most in-depth study of this silversmithing dynasty, noted that separate charges of this sort probably indicated an outside supplier for handles, just as similar charges did for contractual engravers.³ One possible supplier to Richardson was the Philadelphia cabinetmaker Daniel Trotter, who in February 1792 paid carver John Watson for “cutting leafs” on “pott Handles.”⁴

The initials AM, engraved within a ribbon-tied garland of leaves and flowers (at left), are those of Abigail Marshall (1773–1847), a daughter of Charles and Patience Parrish Marshall. Her father, a master apothecary, was a son of Christopher Marshall, a Philadelphia druggist and chemist, whose “remembrances” of the Revolutionary War period provide illuminating reading.⁵ On June 18, 1795, Abigail married Joseph Saunders Morris (1772–1817), scion of another prominent Philadelphia family who were customers

of at least two generations of Richardsons. When Abigail’s sister Sarah married Joseph’s brother Thomas Jr. in 1797, she too acquired a silver coffeepot engraved with her initials in foliate script. Sarah’s pot, which was made by Joseph and Nathaniel Richardson about 1790, was fashioned in the double-bellied style popular a decade or so earlier.⁶ It stands to reason that Quaker families such as the Marshalls and the Morrisses would have patronized the Richardsons, who practiced the same religion. This coffeepot, which descended through several generations of the Morris family, was first placed on loan to the Metropolitan Museum in 1945 by Edith Tucker Morris (d. 1960), widow of the Reverend James Craik Morris (1870–1944). It remained on loan through two subsequent generations until its purchase by the Museum in 2006.

Notes

1. See, for example, a similar coffeepot, illustrated in Department of State 1973, cat. no. 182, and the cover on a sugar urn, in Buhler and Hood 1970, vol. 2, cat. no. 857.
2. Consistent with the language of neoclassical architecture, craftsmen at that time differentiated among specific leaf types. In *The American Builder’s Companion*, Asher Benjamin illustrated three distinct leaves: waterleaf, parsley leaf, and acanthus. See Asher Benjamin, *The American Builder’s Companion* (Boston: Etheridge and Bliss, 1806), pl. 26. I am grateful to Peter M. Kenny for making this connection.
3. Fales 1974, pp. 187–88; for comparable handles, see *ibid.*, figs. 166 and 169.
4. This suggestion was first made by Milo M. Naeve; see Fales 1974, p. 309 n. 19. See also Anne Castrodale Golovin, “Daniel Trotter: Eighteenth-Century Philadelphia Cabinetmaker,” *Winterthur Portfolio* 6 (1970), pp. 163, 168. Trotter’s account books itemize orders for handles from various Philadelphia silversmiths. Although Richardson’s name does not specifically appear in the accounts, those of contemporary silversmiths John David and Joseph Lownes do.
5. Christopher Marshall’s papers are housed at the Historical Society of Pennsylvania in Philadelphia, Collection 395.
6. See Louise C. Belden, “Sallie Morris’ Silver,” *The Magazine Antiques* 100 (August 1971), pp. 214–16, and Quimby 1995, cat. no. 457. See also Robert C. Moon, *The Morris Family of Philadelphia*, 3 vols. (Philadelphia: Robert C. Moon, 1898–1909).



76 · Tea Caddy

Early-eighteenth-century English tea canisters, or caddies as they are now customarily called, were often made in this octagonal form, with a removable domed cap suitable for measuring the dry tea leaves.¹ Several colonial American silversmiths emulated this model, although surviving examples are quite rare (see also cat. no. 77).² Even more unusual are extant pairs, such as the two by Thauvet Besley (ca. 1691–1757), circa 1740, in the collection of the Museum of the City of New York, or the pair by Joseph Richardson Sr. made about 1740 for Oswald and Lydia Peel of Philadelphia.³ In England tea caddies were often made en suite with a sugar bowl and were supplied in a fitted case secured with a lock and key.⁴

Simeon Soumaine (bapt. 1685–ca. 1750)
New York, 1725–40

Gift of E. M. Newlin, 1964 (64.249.5a, b)

H: 4⁷/₁₆ in. (11 cm); W: 2¹/₁₆ in. (6.8 cm);

D: 2¹/₄ in. (5.7 cm); WT: 5 oz. 15 dwt. (178 g)

MARKS



Marked on underside: SS in square (Waters 2000, vol. 1, p. 193)

INSCRIPTIONS

Engraved on body with the arms and crest of Bayard

Engraved on underside: M + V + D

CONSTRUCTION/CONDITION NOTES

The body is seamed once vertically; the base is inset. The domed cover, which lifts off, is fashioned in two parts and seamed below the dome. The finial is soldered on. There are minor dents and scratches overall. Original engraving on the body has been recut.

PROVENANCE

Possibly Judith Bayard (b. 1696) and Rip Van Dam Jr. (1694–1728); their daughter Margaret Van Dam (b. 1720); by descent to Lilian Washburn Newlin (Mrs. Peyton) Van Rensselaer (1895–1956); her brother Earl Mortimer Newlin (1893–1977); gift to The Metropolitan Museum of Art, 1964.

PUBLICATION HISTORY

Hoffman 1941, p. 310; Buhler and Hood 1970, vol. 2, p. 24; Hood 1971, p. 108, fig. 101; Saford 1983, p. 40, fig. 48.

The present example was originally accompanied by another tea caddy and a sugar box, both now in a private collection.⁵ All three containers are of similar design, but the sugar box is slightly taller and significantly larger, measuring $4\frac{5}{8}$ inches in width and 4 inches in depth. Unlike the tea caddies the sugar box has a sliding cover, which would have facilitated refilling. Each of these objects is engraved with the arms and crest of the Bayard family, set within identical architectural cartouches typical of the second quarter of the eighteenth century.⁶ Although the original engraving on all three appears to have been refreshed by a later hand, family histories suggest that they were originally owned by the Bayard family. The same arms are engraved on a two-handled covered cup, 1690–1700, made by Gerrit Onckelbag.⁷ The Onckelbag cup was owned by Judith Bayard (b. 1696), who married Rip Van Dam Jr. (1694–1728) in 1719. It is possible that the Soumaine tea caddies and sugar box were made for the same couple; the inscription on the undersides of the caddies, M+V+D, suggests that their daughter Margaret Van Dam (b. 1720) had her initials added at a later date. Margaret married William Cockcroft (born ca. 1718) in 1747, but the couple had no children and the next owner must have been a collateral relation. The precise descent of these objects is not recorded, nor do we know when the present tea caddy was separated from its mates. It was placed on loan to the Metropolitan Museum in 1933 by Lilian Washburn Newlin Van Rensselaer (1895–1956), whose husband descended from the Bayard family through a later Judith Bayard (b. 1739), who married Jeremiah Van Rensselaer (1738–1764) in 1760. Lilian Van Rensselaer's brother Earl Mortimer Newlin (1893–1977) was her heir and the administrator of her estate. He donated the Soumaine tea caddy, along with several other family objects, to the Museum in 1964.

Notes

1. English examples also usually have sliding tops or bases for refilling; see Wees 1997, cat. nos. 287–289, and Hartop 2007, cat. no. 73.

2. See also one by Soumaine in Warren et al. 1998, cat. no. M55; two by Thauvet Besly in Waters 2000, vol. 1, cat. no. 9; and one at Winterthur with the mark of Soumaine overstruck by that of John Burt Lyng (active ca. 1761–85), acc. no. 1996.0010; mentioned in *ibid.*, p. 108.

3. Regarding the Peel caddies, see Christie's, New York, sale cat., June 21, 1995, lot 88, and Brunk Auctions, Asheville, N.C., sale cat., September 8, 2007, lot 408.

4. See Wees 1997, cat. nos. 292 and 295. Although usually made of wood, English tea chests came in a variety of materials and were sometimes covered in leather or the granular ray- or sharkskin called shagreen. See also John Gloag, "Tea Caskets and Containers," *The Connoisseur* 194 (February 1977), pp. 107–9.

5. These were sold at Christie's, New York, January 20, 1989, lots 300 and 301.

6. Another iteration of the Bayard arms is recorded as "Azure, a chevron or, between three escallops argent"; see Vermont 1886, p. 157, pl. 11; Bolton 1927, p. 11; and Zieber 1984, p. 65. However, in an article published in 1941 the author suggests that the present arms are "the oldest arms borne by this family in America"; Hoffman 1941, p. 310.

7. Buhler and Hood 1970, vol. 2, cat. no. 571. Other silver engraved with the Bayard arms or crest include a teapot by Philip Syng Jr., ca. 1755, in Jonathan L. Fairbanks and Gerald Ward, *Becoming a Nation: Americana from the Diplomatic Reception Rooms, U.S. Department of State* (Washington, D.C.: Trust for Museum Exhibitions, 2003), cat. no. 30, and a cann by William W. Gilbert in Waters 2000, vol. 2, cat. no. 191.



77 · Tea Caddy

This is the only known tea caddy marked by the New York silversmith Peter Van Dyck, whose surviving oeuvre includes such rare forms as an egg-shaped mustard pot, casters, and chafing dishes (for a cann by Van Dyck, see cat. no. 30). It is also one of the very few extant examples of this form in early American silver. Van Dyck numbered among his patrons some of colonial New York's most prosperous families. The Schuylers, for example, owned both a Van Dyck chafing dish (discussed in cat. no. 52) and a teapot in the Metropolitan Museum (cat. no. 67). Unfortunately, the original owners of this handsome tea canister are unrecorded, but it seems likely that the engraved monogram is that of John Davenport (1751/52–1830) of Stamford, Connecticut, and his wife, Mary Welles (1754–1847), who were married on March 7, 1780. The interlaced script lettering and the ornamented circular border are stylistically consistent with the final quarter of the eighteenth century, so that the tea caddy could well have been engraved around the time of their wedding. The ordering of the husband's and wife's initials in a single line—that is, the first initial of the husband's given name, followed by the first initial of the wife's, followed by the first initial of their surname—was a popular convention at that date.¹ The tea caddy eventually descended to John and Mary's great-great-granddaughters Cornelia Theodosia Strong (1869–1958), Elizabeth Davenport Strong (1874–1966), and Kate Wheeler Strong (1879–1977) of Setauket, Long Island, who sold it to the Metropolitan Museum in 1962. Prior to its acquisition, it had been on loan to the Museum from the Strong sisters since 1941.

Notes

1. On the topic of lettering, see Fales 1970, pp. 236–38. One possible source for ciphers and lettering was the popular English book *A New and Complete Set of Cyphers: Designed, Engrav'd & Publish'd . . .*, by John Lockington (London, [1777]).

Peter Van Dyck (1684–1750)

New York, 1725–40

Sansbury-Mills Fund, 1962 (62.184a, b)

H: 4¾ in. (12.1 cm); W: 3⅞ in. (8.6 cm);

D: 2⅞ in. (7.5 cm); WT: 9 oz. 4 dwt. (285.4 g)

MARKS



Marked twice on underside (one mark double struck): PVD in rounded rectangle (Belden 1980, p. 418, mark c, and Waters 2000, vol. 1, p. 205)

INSCRIPTIONS

Engraved on the body in interlaced script: IMD
Lightly scratched on underside: onz / 9¼ 2p

CONSTRUCTION/CONDITION NOTES

The body is seamed once vertically, and the base is inset. The domed cover, which lifts off, is fashioned in two parts and seamed below the dome. The finial is soldered on. A few minor dents and numerous scratches are visible overall.

PROVENANCE

Possibly John (1751/52–1830) and Mary Welles (1754–1847) Davenport; by descent to Cornelia Theodosia Strong (1869–1958), Elizabeth Davenport Strong (1874–1966), and Kate Wheeler Strong (1879–1977); sold to The Metropolitan Museum of Art, 1962.

EXHIBITION HISTORY

New York 1949–50, no cat., checklist no. 53.

PUBLICATION HISTORY

Biddle 1963, p. 59.



78 · Creampot

Benjamin Burt (1729–1805)

Boston, 1763

H: 3¾ in. (9.5 cm); W: 3⅞ in. (9.8 cm); WT: 3 oz. 2 dwt. (96.7 g)

Bequest of Alphonso T. Clearwater, 1933 (33.120.295)

MARKS



Marked on underside: B [lozenge] BURT in rectangle

(Kane 1998, p. 224, mark C)

INSCRIPTIONS

Engraved on body with the arms and crest of Brown

CONSTRUCTION/CONDITION NOTES

There are light scratches overall and minor stress cracks on the interior. The elongated lip was fashioned separately and soldered to the body.

PROVENANCE

Moses (1738–1836) and Anna (1744–1773) Brown; [probably Willoughby Farr, until 1911]; Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Avery 1920, p. 71, cat. no. 75, fig. 54; Andrus 1955a, no. 22; Safford 1983, p. 46, fig. 60; Emlen 1984, p. 47, fig. 11; Kane 1998, p. 234.

This well-proportioned three-legged creampot is enlivened by an elongated scalloped lip and vigorous scrolled handle, its cast pad feet conveying a subtle suggestion of movement. Its design resembles numerous creampots dating from the middle decades of the eighteenth century, including several marked by Benjamin Burt. The beautifully engraved cartouche encloses the arms of Brown for the Providence, Rhode Island, merchant Moses Brown (1738–1836) and his wife, Anna (1744–1773). With its balanced asymmetry and skillfully rendered scrolls, leaves, and flowers, the engraving is clearly the work of an experienced artist, one who can in this case be identified. Surviving correspondence between Moses Brown and Benjamin Burt confirms that it was Nathaniel Hurd who executed the engraving; it also provides a rare opportunity to trace the progress of Brown's order for wedding silver.¹ In a letter to Burt dated September 2, 1763, Brown describes the coat of arms to be engraved on his plate: "The Arms, a cheveron between Three Lyons Paws Erected with in a bordure and an Eagle display'd and the same that Mr. N. Hurd Ingravd on a Seal for me Some time past. That y^c arms be adorn'd in y^c most beautiful & best manner & y^c plate to be mark'd OB to AB."² The inscription "OB to AB" quoted in the letter, signifying Obadiah Brown to Anna Brown, likely commemorated the munificent bequest from Obadiah to his daughter that enabled her to purchase wedding plate (see cat. no. 59).

Perhaps better known as an engraver than as a silversmith, Nathaniel Hurd supplied engraving services to a number of fellow goldsmiths in addition to ornamenting silver of his own manufacture. His standard reference source for coats of arms was John Guillim's *A Display of Heraldry*, first published in 1611

and reprinted in several later editions.³ Guillim's volume is one of the two books depicted in John Singleton Copley's circa 1765 portrait of the craftsman (see page 7).⁴ The present armorials are nearly identical to those illustrated in Guillim (below), although there are minor discrepancies; the "Eagle displayed," for instance, in Hurd's version (at right) faces the opposite direction. This same reversal



occurs on other surviving pieces of the Browns' wedding silver. Omitted from the engraving on this creampot is the inscription "OB to AB" that Moses Brown requested and that is engraved on the teapot and on two extant porringers from that order.⁵

Alphonso T. Clearwater, who bequeathed this creampot to the Metropolitan Museum in 1933, appears to have purchased it in 1911 from a New Jersey antiques dealer named Willoughby Farr. Surviving correspondence indicates that Farr contacted Clearwater on October 31, 1911, offering a "fine Benjamin Burt pitcher on three feet for \$90."⁶ Clearwater wrote back on November 1, remarking that the pitcher was "very good although the lip has at some time been broken off and re-placed." The following day Farr replied, "The creamer is in its original condition, the lip has not been broken off and replaced, the creamer has been made that way, a very common practice with early creamers."⁷ Farr was correct. The line visible where the lip meets the body is indeed a solder line, but not a repair. To achieve the elegant elongated lip on creampots of this type, eighteenth-century silversmiths routinely fashioned it as a separate piece and soldered it to the upper body.

This creampot may have been one of the nineteen objects from Judge Clearwater's loan to the Metropolitan that were reproduced by Tiffany & Co. in the late 1910s.⁸ It was also reproduced by the Gorham Company in the 1950s.



Brown family coat of arms, from John Guillim, *A Display of Heraldry* (London, 1724), p. 43²

Notes

1. These letters, which are among the Moses Brown Papers, Manuscript Collections of the Rhode Island Historical Society, Providence, are quoted in Emlen 1984, pp. 41, 43.
2. Quoted in *ibid.*, p. 43.
3. Kane (1998, pp. 617–18) notes that of the coats of arms depicted on bookplates engraved by Hurd at least twenty-eight are illustrated in Guillim. On Guillim, see also Ward and Ward 1979, cat. no. 41.
4. Judging from its size in the Copley painting, Hollis French believed that Hurd was using Guillim's 1724 edition; French 1939, p. 83; see also cat. no. 39. The second book depicted in the Copley portrait is Samuel Sympton's *A New Book of Cyphers*, first published in 1726 and reissued in 1750; see cat. nos. 12, 16, and 17.
5. See Falino and Ward 2008, cat. no. 13, and the entry on the Metropolitan's porringer, cat. no. 59. Both Emlen (1984, p. 47) and Kane (1998, p. 234) indicate, incorrectly, that this inscription is engraved on the present creampot.
6. Although we believe this object to be the "fine Benjamin Burt pitcher," Clearwater owned two creampots by Burt; for the other example, see MMA acc. no. 33.120.296.
7. Clearwater Papers, Downs Collection, Winterthur Library, acc. nos. 69x83.1024–.1026.
8. The Burt creampot copied by Tiffany & Co. is either the present one or MMA acc. no. 33.120.296. It is no. 10 in the brochure Tiffany & Co. [ca. 1919].



79 · Creampot

Samuel Casey (ca. 1723–ca. 1773)
 Exeter or South Kingstown, Rhode Island,
 1750–70
 Bequest of Alphonso T. Clearwater, 1933
 (33.120.297)
 H: 3¹/₁₆ in. (9.4 cm); W: 3¹/₁₆ in. (10 cm);
 WT: 3 oz. 1 dwt. (94.7 g)

MARKS



Marked on underside: S:CASEY in rectangle
 (Belden 1980, p. 101, mark a)

INSCRIPTIONS

Engraved on underside in shaded roman: A*S

CONSTRUCTION/CONDITION NOTES

The elongated lip was fashioned separately and soldered to the body, consistent with Casey's usual construction method. One foot has been repaired.

PROVENANCE

Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.

The ubiquitous three-legged creampot with its bulbous pear-shaped body, scalloped lip, and lively scrolled handle is among the most charming hollowware forms produced by mid-eighteenth-century American silversmiths. Similar small-sized jugs were manufactured in Britain as well, but it was the colonial American makers who popularized this appealing, vaguely anthropomorphic form.¹ An earlier model was equipped with a domed cover, a small triangular spout, and a central circular foot.² Although examples of three-legged creampots were made throughout the colonies, many of the finest bear the marks of New England silversmiths such as Jacob Hurd, Benjamin Burt, and Paul Revere Jr. of Boston, and the Rhode Island maker Samuel Casey. One distinctive aspect of these creampots is that the body was raised only as far as the scalloped lip. Because the extension of the upturned pouring spout would have been difficult to hammer out from the original sheet, it was fashioned separately and applied, resulting in a broad semicircular solder line. What at first glance might appear to be a repair is in fact a practical technical solution.

Samuel Casey is generally regarded as one of Rhode Island's finest colonial silversmiths. His life was marked by disaster and high drama.³ Born in Newport in 1723 or 1724 he worked first in Exeter before moving to South Kingstown, then called Little Rest. In September 1764 a fire that began in his forge

destroyed his home and workshop, changing his life's course. Constantly in debt he turned to counterfeiting until, in September 1770, he and his younger brother Gideon were "indicted for Felony, in making and uttering counterfeit Dollars." Although the jury found them not guilty, "the Court told them, that their Verdict was so contrary to Law and Evidence, that it could not be accepted, and they were sent out again." They later "returned a special Verdict, which was accepted by the Court."⁴ Casey was sentenced to death by hanging. Awaiting his fate he found himself unexpectedly freed when "a considerable Number of People riotously assembled in King's County proceeded to his Majesty's Gaol there, the outer Door of which they broke open with Iron Bars and Pick-Axes . . . and set at Liberty sundry Criminals."⁵ Having escaped from jail he fled Rhode Island and apparently never returned. His death is believed to have occurred around 1773, but no official record has ever surfaced.

The contemporary initials A*S engraved on the underside of the creampot remain unidentified. Alphonso T. Clearwater, who purchased the vessel in 1910, reported that it "came from an elderly lady by the name of Davis who lives in Saratoga Springs in this State, and who has had it for over sixty years, and who inherited it from her mother who was of New England birth."⁶

PUBLICATION HISTORY

Avery 1920, p. 73; Miller 1928a, p. 8, illus. p. 6; Miller 1928b, p. vii, illus. facing p. 4; Avery 1930a, p. 107; Thorn 1949, p. 97; Schwartz 1975, p. 46, fig. 43.

Notes

1. For English examples, see Clayton 1971, pls. 154b, 155a, and 158d; Wees 1997, cat. no. 254; and Alcorn 2000, cat. nos. 92 and 118. Many English and Irish examples are chased rather than plain.
2. See Fales 1970, p. 92, fig. 91a.
3. For biographical information, see Miller 1928a, pp. 1–14, and Miller 1928b, pp. 3–9.
4. *The New-London Gazette* 7 (October 19, 1770), p. 3.
5. *The Essex Gazette* 3, no. 121 (November 13–20, 1770), p. 65.
6. A. T. Clearwater to Francis Hill Bigelow, December 19, 1910; Clearwater Papers, Downs Collection, Winterthur Library, acc. no. 69x83.165. Miller (1928b, p. 9) notes a spoon inscribed A*S, which could possibly have been made for the same patron.



80 · Sugar Bowl

Daniel Christian Fueter (1720–1785)

New York, ca. 1760

Gift of The Estate of Esther and Samuel Schwartz, Paterson, N.J., 2007 (2007.471.2a, b)

H: 3 $\frac{3}{8}$ in. (9.8 cm); Diam: 4 $\frac{5}{16}$ in. (11.6 cm);
WT: 10 oz. 1 dwt. (312.9 g)

MARKS



Marked twice on underside: DCF in oval (Buhler and Hood 1970, vol. 2, p. 279, nos. 716–719, and Ensko 1989, p. 254)

INSCRIPTIONS

Engraved on cover: W / I * C

CONSTRUCTION/CONDITION NOTES

Scattered minor dents are evident around the outside lip of the cover and the edge of the foot, and there is minor scratching overall. One

Mid-eighteenth-century American sugar bowls are circular in design and double-bellied, following English prototypes and consistent with the design of contemporary tea- and coffeepots. They are usually accompanied by a domed cover surmounted by a reel- or spool-shaped finial, which could be reversed for use as a spoon tray or small saucer.¹ Earlier sugar bowls had not yet developed the pyriform silhouette and were often hemispherical or octagonal in plan.² The double-bellied, reel-topped style remained fashionable longer in New York than in other colonial cities, where by the 1760s silversmiths had begun to adopt cast finials (see cat. no. 83).

The silversmith Daniel Christian Fueter trained and worked in his native Switzerland before fleeing Bern in 1752 following a failed attempt to overthrow the local political regime. He first immigrated to London, where on December 8, 1753, he entered his mark at Goldsmiths' Hall and where he appears to have become a member of the Moravian Church.³ The following spring he sailed for New York, announcing in the May 27, 1754, issue of *The New-York Gazette; or, The Weekly Post-Boy* that he had "Lately arrived in the Snow Irene, Capt. Garrison from London, living back of Mr. Hendrick Van De Waters, Gun-Smith, near the Brew-House of the late Harmanus Rutgers, deceased, makes all sorts of Gold and Silver work, after the newest and neatest Fashion."⁴ Fueter's newspaper

advertisements chronicle his movements in New York and itemize the types of goods and services he offered, which included stone-set jewelry as well as wrought silver. For example, by 1763 he was “living next door to Mr. Gerardus Dyckinck” and had “for sale a large assortment of the newest fashion diamond, ruby, topaz, emerald and opal rings; ear-rings, broaches, sleeve buttons, tweeser and tooth pick cases, seals, and a variety of other articles in the jewellery and silver ware way, which he will sell at prime cost. He likewise gives the highest prices for old gold and silver.”⁵

David Barquist has analyzed Fueter’s influence on the work of Myer Myers, with whom he had a close professional association; it has also been suggested that Fueter was instrumental in introducing the rococo style to America.⁶ Fueter was one of only a few colonial silversmiths to use a city mark in addition to his initial mark, a convention possibly derived from his time in London, where city marks were mandatory. Aside from a three-year relocation to Connecticut between December 1765 and 1768, Fueter continued to live and work in New York City. Then in 1769 he returned to Europe, eventually settling in Bern. He died there in 1785.

The initials engraved on the cover of this sugar bowl have not been identified. The bowl was first lent to the Metropolitan Museum in 1991 by Esther (1904–1988) and Samuel (1908–1994) Schwartz of Paterson, New Jersey, from whose estate it was acquired by gift in 2007.

of the marks appears to have been struck over Fueter’s NEW YORK mark.⁷

PROVENANCE

Esther (1904–1988) and Samuel (1908–1994) Schwartz; The Schwartz Family Foundation and The Schwartz Foundation; gift to The Metropolitan Museum of Art, 2007.

PUBLICATION HISTORY

Hofer et al. 2011, p. 244 n. 2.

Notes

1. See two examples in the Metropolitan’s collection, one by Nicholas Roosevelt (acc. no. 28.88.1a, b) and one by John Brevoort (acc. no. 24.109.17a, b). See also several by Myer Myers in New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 13, 23–25. For English examples, see Hayward 1959, p. 48, pls. 57a and b.
2. Handsome early examples include a covered sugar bowl by Simeon Soumaine at Yale, illustrated in Buhler and Hood 1970, vol. 2, cat. no. 603, and octagonal variations by Joseph Richardson Sr. in Fales 1974, figs. 50 and 52.
3. Quimby (1995, p. 230) documents Fueter’s history as recorded in the diaries of the Moravian congregation in New York; see also Grimwade 1976, p. 516 and mark no. 453.
4. Quoted in Gottesman 1938, p. 41.
5. *The New-York Mercury*, December 26, 1763, p. 4.
6. New Haven–Los Angeles–Winterthur 2001–2, pp. 40–41, and New York–Los Angeles 1992, p. 76.
7. See the marks on a salver by Fueter, cat. no. 90.



81 · Sugar Bowl

John Bayly (ca. 1720–1789)
Philadelphia, ca. 1765

Rogers Fund, 1939 (39.23a, b)

H: 5¼ in. (13.3 cm); Diam: 5¾ in. (14.6 cm);
12 oz. 3 dwt. (377.9 g)

MARKS



Marked on underside of body: IB in rounded rectangle (Belden 1980, p. 52, and Ensko 1989, p. 278)

INSCRIPTIONS

Lightly scratched on underside of body: oz d'gs / 12 " 16•12

CONSTRUCTION/CONDITION NOTES

There are a crack and a repair on the cover and around the finial, which is soldered to the top.

PROVENANCE

Possibly Pierre Van Cortlandt (1721–1814); his daughter Catherine Van Cortlandt Wyck (1751–1829); her son Philip Gilbert Van Wyck

Horizontal bands of naturalistic flowers and foliage chased in high relief transform this classic double-bellied sugar bowl into a fully developed expression of the rococo style. Rather than encasing the entire body and cover in an overall decorative scheme, however, the designer created compact bands of exuberant ornament that offset the smooth plain surfaces of the curvilinear forms.¹ The cast bird finial perched atop the cover adds a further note of movement and gaiety. Relatively rare in American silver, cast finials in the form of birds date mainly from the mid-eighteenth century and possibly derive from English prototypes. Late-eighteenth-century silver was occasionally fitted with eagle finials as well (see cat. no. 86).²

When first acquired by the Metropolitan Museum in 1939 this sugar bowl was attributed to the New York silversmith Jacob Boelen II (1733–1786). More recent research by Barbara Almquist, however, has determined that the mark IB in a rounded rectangle is that of the Philadelphia silversmith John Bayly.³ The steps involved in changing this attribution underscore the importance of both documentary and object-based study. Almquist began with an indenture dated 1790 in which one Elizabeth Dushane deeded to the Presbyterian Church in St. Georges, Delaware, “one Silver Tankard . . . and one silver Can . . . both marked D/I*E Makers Name John Bayly.”⁴ She then examined the tankard and the



(1786–1870); his daughter Ann Van Wyck Welles (b. 1822); her daughter Gertrude Welles Hamilton, later Baroness de Graffenried (1849–1944); [Robert Ensko, Inc., New York]; sold to The Metropolitan Museum of Art, 1939.

PUBLICATION HISTORY

MMA 1939b, p. 161; Randolph 1941, illus. facing p. 277; Schwartz 1975, p. 50, fig. 50; Safford 1983, p. 53, fig. 69; Davidson and Stillinger 1985, p. 215, fig. 334; Ensko 1989, illus. p. 463; Philadelphia Antiques Show 1996, cover ill.

cann, both now at Winterthur, and discovered that the tankard is marked three times—twice with the present IB mark and once with the silversmith’s full name mark, I-BAYLY. Thus the tankard, supported by the official deed, provided sound evidence that the IB mark on the Metropolitan’s sugar bowl should be reattributed to Bayly.

The sugar bowl was purchased by the Museum from Robert Ensko, Inc., New York. The invoice, dated October 13, 1939, provides the following provenance: “This sugar bowl originally was owned by one of the children of Pierre and Catherine Van Courtlandt and handed down through the Welles to the last owner Baroness van Graffenried of Westchester County, N.Y.” Although the precise provenance cannot be confirmed, it is indeed possible to trace a line of descent from Pierre Van Cortlandt (1721–1814) to Gertrude Van Cortlandt Welles (1849–1944), whose second marriage was to Baron Raoul de Graffenried.⁵

Notes

1. For other similarly chased sugar bowls of this era, see Buhler and Hood 1970, vol. 2, cat. no. 727, and Buhler 1972, vol. 2, cat. no. 344. English sugar bowls may well have served as models; see Wees 1997, cat. no. 278.
2. See New York–Los Angeles 1992, pp. 92–93, and a John Heath (act. 1760s) sugar bowl at the Philadelphia Museum of Art, acc. no. 1980-22-1a,b.
3. Barbara Almquist Soltis, “New Light on Old Subjects: John Bayly, Maker of an Important American Silver Sugar Dish,” unpublished [ca. 1988]. See also Barbara A. Almquist, “A Touch of Class: Silver in Social Settings,” in Philadelphia Antiques Show 1996, pp. 17–48.
4. Delaware State Archives, Hall of Records, Dover, Delaware, as cited in Soltis, “New Light on Old Subjects.” The initials D / I * E stand for Isaac (d. 1790) and Elizabeth Dushane (d. 1792) of Red Lion Hundred, Delaware; see Donald L. Fennimore, “A John Bayly Tankard & Cann,” *Silver* 19 (May–June 1986), pp. 18–19, and Quimby 1995, cat. nos. 319 and 320.
5. See Cuyler Reynolds, ed., *Genealogical and Family History of Southern New York and the Hudson River Valley* (New York: Lewis Historical Publishing Company, 1914), pp. 1401–4.



82 · Sugar Bowl and Creampot

Myer Myers (1723–1795)
New York, 1772–76

Purchase, Mr. and Mrs. Robert G. Goelet Gift,
2012 (2012.244.2, .3a, b)

[.2 creampot] H: 5 $\frac{1}{8}$ in. (14.3 cm); W: 4 $\frac{1}{4}$ in.
(12.1 cm); D: 2 $\frac{7}{8}$ in. (7.3 cm); WT: 5 oz. 9 dwt.
(169.7 g)

[.3 sugar bowl and cover] H: 6 $\frac{1}{2}$ in. (16.8 cm);
Diam: 4 $\frac{3}{16}$ in. (10.6 cm); WT: 8 oz. 19 dwt.
(278.6 g)

MARKS



[.2] Unmarked

[.3] Marked twice on underside in script: Myers
in shaped surround (New Haven–Los Angeles–
Winterthur 2001–2, pp. 256–57, mark 9)

INSCRIPTIONS

[.2] Engraved on body below lip in interlaced
script: DR

[.3] Engraved on body in interlaced script: DR
Lightly scratched on underside: oz / 9 " 5 $\frac{1}{8}$

As the popularity of tea and coffee drinking expanded in colonial America, consumers favored ever more stylish accessories. The concept of a matched service was slow to develop, but by the 1760s silversmiths were supplying vessels with related if not identical ornamentation.¹ Occasionally an eighteenth-century service has descended within a single family, offering valuable insights into both patronage and craft practices. The present sugar bowl and creampot provide an excellent case in point. They were acquired by Dorothea Remsen (1750–1834) around the time of her 1772 marriage to Abraham Brinckerhoff (1745–1823) and are engraved with her maiden initials in interlaced foliate script. Although only the sugar bowl is stamped with the mark of New York silversmith Myer Myers, the creampot as well was undoubtedly produced in his shop. Its overall form, chased ornament, and lively spiral handle resemble other creampots made by Myers, who produced several similar pairings at about this time.² Furthermore, the same foliate initials are engraved on an English silver coffeepot that was used en suite with these vessels (see following page).³ Chased in relief with rococo flowers, foliage, and scrolls, the London-made coffeepot is stylistically compatible with the New York vessels. It is possible that Myers stocked the coffeepot in his shop as second-hand plate, or that the bride acquired it elsewhere.⁴ Whatever their origins these



Robert and William Peaston (active ca. 1756–1763). Coffeepot, 1761/62. Silver, $9\frac{5}{16} \times 8 \times 4\frac{3}{4}$ in. (23.7 x 20.3 x 11.1 cm). The Metropolitan Museum of Art, Purchase, Mr. and Mrs. Robert G. Goelet Gift, 2012 (2012.244.1)

vessels were transformed into a three-piece set, linked by their matching monograms. That they are engraved with Dorothea Remsen's maiden initials is consistent with eighteenth-century practice, particularly on silver for the tea table, which was considered the woman's domain. How much additional plate was owned by the couple is unknown, although a surviving soup ladle marked by Myer Myers is engraved with the same foliate script monogram.⁵

Myers scholar David Barquist has suggested that the sugar bowl and cream-pot were chased by two different craftsmen, helping to explain their minor inconsistencies.⁶ Careful comparison of the circular foot on each vessel, the chased cartouche around the monograms, and the ornament surrounding the lip of the creampot and the neck of the bowl reveals differences in decoration. Nevertheless, the overall composition and even specific details of foliage, flowers, and overlapping scales confirm that they were intended as a set. The tall, slender proportions of the sugar bowl with its high domed cover anticipate later stylistic developments and contrast markedly with the broader, shorter bowls and ring finials characteristic of Myers's earlier production. The creampot is a model re-created in various plain and chased iterations in Myers's shop. Its distinctive

CONSTRUCTION/CONDITION NOTES

[.2] There are minor dents consistent with age and use. The lower handle juncture may have been reattached.

[.3] One mark on sugar bowl is double-struck. There are minor dents and scratches overall, and the finial may have been repaired or replaced.

PROVENANCE

Dorothea Remsen (1750–1834) and Abraham (1745–1823) Brinckerhoff; their son Abraham Brinckerhoff (1778–1828); his son Peter Remsen Brinckerhoff (1804–1874); his son Peter Remsen Brinckerhoff Jr. (1837–1875); his son Henry Morton Brinckerhoff (1868–1949); his son Remsen Brinckerhoff (1911–1969); his wife Elizabeth Merritt Brinckerhoff (b. 1916); her sons David M. Brinckerhoff, Nelson F. Brinckerhoff, Peter R. Brinckerhoff, and Robert W. Brinckerhoff, and their families; sold to The Metropolitan Museum of Art, 2012.

EXHIBITION HISTORY

Newark 1953–54, p. 13; New York 1972, no cat.; New York–Los Angeles 1992, pp. 91–92, cat. no. 56; New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 85 and 86.

PUBLICATION HISTORY

Kernan and Brinckerhoff 1948, pp. 248–49; Rosenbaum 1954, p. 130. [.3]; Tracy 1970, p. 62.

spiral handle was used as well by several other New York silversmiths, suggesting a common supplier.⁷

Dorothea Remsen was the daughter of Peter Remsen, a dry goods merchant, and his wife Jane, née De Hart. It was perhaps through a legacy from her father that Dorothea was able to purchase her wedding plate. In his will Remsen specified, “When any of my children are married or come of age, my wife may give to them such an outset and sums of money ‘as may put them into a way of Business at her discretion.’”⁸ On December 17, 1772, Dorothea married Abraham Brinckerhoff, whose great-great-grandfather Joris Dircksen Brinckerhoff had settled in Brooklyn in 1638. A dry goods merchant like his father and father-in-law, Abraham had by 1793–94 done sufficiently well to have his portrait painted by Gilbert Stuart. A portrait of Dorothea was made a decade later by John Trumbull (see below).⁹ Abraham and Dorothea’s silver coffee service descended six generations in the Brinckerhoff family before its sale in 2012 to the Metropolitan Museum, where it had been on loan since 1969.



John Trumbull (1756–1843), *Dorothea Brinckerhoff*, 1804–8. Oil on canvas, 28¾ x 23¾ in. (73 x 60.3 cm). Private collection



Gilbert Stuart (1755–1828), *Abraham Brinckerhoff*, 1793–94. Oil on canvas, 28¾ x 23¾ in. (73 x 60.3 cm). Private collection

Notes

1. A rare early New York example is the three-piece tea set made by Pieter de Riemer (1739–1814) in 1765–75, each item chased with similar although disparate decoration; see Waters 2000, vol. 1, cat. no. 23. Boston silversmith Paul Revere Jr. made a chased “sugar dish” and creampot set as a wedding gift in 1761; Buhler 1972, vol. 2, cat. nos. 344 and 345. Matched English silver services began to appear in the 1710s; Clayton 1971, p. 308. Regarding the fashion for matched tea equipage in America, see New Haven–Los Angeles–Winterthur 2001–2, pp. 164, 170–72.
2. See New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 71–76.
3. *Ibid.*, cat. no. 122. The coffeepot bears the London hallmarks for 1761/62 and the maker’s mark of William and Robert Peaston, who worked in partnership from 1756 to 1763; Grimwade 1976, pp. 617–18 and mark no. 3275.
4. Barquist has proposed that Myers took inspiration from this pot, perhaps using it as a model for the chasing on a bowl made in his shop between 1765 and 1776 and for a coffeepot spout design; see New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 47, 70, and 122.
5. Sold Sotheby’s, New York, January 20, 2012, lot 96.
6. New Haven–Los Angeles–Winterthur 2001–2, p. 184.
7. See, for example, Warren et al. 1998, cat. no. M51, and New Haven–Los Angeles–Winterthur 2001–2, cat. no. 113, for creampots by William Gilbert; and Buhler and Hood 1970, vol. 2, cat. no. 671, for one by Elias Pelletreau. The creampot in the Pieter de Riemer set has the same handle: Waters 2000, vol. 1, cat. no. 23.
8. *Abstract of Wills on File in the Surrogate’s Office, City of New York*, vol. 7, June 6, 1766–November 29, 1771 (New York: New-York Historical Society, 1899), pp. 433–34.
9. For discussion of these portraits, see Kernan and Brinckerhoff 1948, p. 248, and New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 136 and 137.



83 · Sugar Bowl

This handsome, well-proportioned sugar bowl reflects a stylistic transition from the squatter midcentury models to the tall urn-shaped vessels characteristic of the neoclassical period. Its inverted pear-shaped bowl is perfectly balanced by the domed pyriform cover, the verticality of which is accentuated by its cast flame finial. One can easily imagine it positioned beside a coffeepot of similar design.¹ Only a modest band of gadrooning at the lip of the bowl interrupts the smooth, even surface. Its seemingly effortless elegance is entirely in keeping with the talents of the craftsman whose mark it bears.

Philip Syng Jr. is one of the most celebrated silversmiths of his era. Born in County Cork, Ireland, the son of silversmith Philip Syng Sr. (1676–1739), he immigrated with his family to Philadelphia in 1714.² Following apprenticeship in his father's workshop Syng departed in November 1725 for London,

Philip Syng Jr. (1703–1789)
Philadelphia, 1765–70

H: 6¹³/₁₆ in. (17.3 cm); Diam: 4³/₄ in. (12.1 cm);
WT: 13 oz. 15 dwt. (427 g)

Gift of Mrs. Henry M. Post, 1944 (44.25.1a, b)

MARKS



Marked twice on underside of body: PS in rounded rectangle, separated by two leaf marks (Belden 1980, p. 401, mark d)

INSCRIPTIONS

Lightly scratched on underside of foot: 14 – 3½

CONSTRUCTION/CONDITION NOTES

The cast flame finial is soldered to the top of the cover.

PROVENANCE

Margaret Riker (Mrs. J. Amory) Haskell (1864–1942); her daughter Mary Haskell (Mrs. Henry M.) Post (1892–1955); gift to The Metropolitan Museum of Art, 1944.

where he befriended fellow Philadelphian Benjamin Franklin and undoubtedly made useful contacts in the London trade. Two years later, back in Philadelphia, he became one of the first members of Franklin's Junto. A vestryman of Christ Church, a dedicated Mason, treasurer of the city and county of Philadelphia, and provincial commissioner of appeals for Philadelphia County, Syng exemplified the civic-minded, philanthropic craftsman of pre-Revolutionary America. He was also an original member of the Library Company of Philadelphia, a founding trustee of what would later become the University of Pennsylvania, and an early contributor to Pennsylvania Hospital.

Syng was a prominent craftsman with an impressive clientele and ties to many other Philadelphia silversmiths. Best known for the inkstand he made in 1752 for the Pennsylvania Assembly, which was used to sign both the Declaration of Independence and the United States Constitution, he supplied elegant domestic silver to such notable local families as the Shippens, the Powells, and the Drinkers. He also manufactured church plate and made seals for Pennsylvania counties, companies, and individuals. In 1772 he retired from business and purchased a farm about ten miles outside the city. Syng died in Philadelphia in 1789 and was buried at Christ Church, where communion silver made by his father still survives. One curiosity that remains unexplained is Syng's use of small incuse leaf marks that he often, though not always, stamped alongside his initial marks. Some silver scholars believe that additional marks of this sort help to identify the actual maker of a piece, but evidence has thus far been elusive. Occasionally referred to in the literature as pseudo-hallmarks, Syng's variable leaf dies likely had significance at the time that has since been lost.³

The early history of this sugar bowl is unrecorded, and no monograms or other inscriptions are present to help identify the original or later owners. Museum records indicate that it was placed on loan to the Metropolitan with another Syng bowl in June 1939 by Margaret Riker Haskell (1864–1942), who assembled an exceptional collection of American furniture and other decorative arts.⁴ In April 1940 she transferred ownership of both bowls to her daughter Mary Haskell Post (1892–1955), although they remained on loan to the Museum. Mrs. Post donated them to the Metropolitan in February 1944.

Notes

1. See, for example, several inverted pear-shaped coffeepots in the collection of the Philadelphia Museum of Art, acc. nos. 1988-66-1, 1959-2-17, and 2005-68-88.

2. Much is known about Syng's life; see Philip Syng Physick Conner, *Syng, of Philadelphia* (Philadelphia, 1891), pp. 1–8; Philadelphia 1976, p. 30; and "Syng, Philip, Jr.," in ANB 1999.

3. For a study of pseudo-hallmarks, mostly mid-nineteenth century, see John R. McGrew, *Manufacturers' Marks on American Coin Silver* (Hanover, Pa.: Argyros Publications, 2004).

4. "The Americana Collection of the Late Mrs. J. Amory Haskell" was sold in six sessions at Parke-Bernet Galleries, New York, April 26, 1944–February 16, 1945.



84 · Sugar Basket and Teapot Stand

This fluted bail-handled sugar basket and elliptical teapot stand were originally part of a larger service ordered from Paul Revere Jr. in June 1796 by Jonathan Hunnewell (1759–1842). Fashioned in the prevailing neoclassical taste and engraved with delicate bright-cut swags and tassels, they closely resemble other tea wares supplied by Revere in the mid- to late 1790s. The sugar basket is a variation on the more common covered sugar urn, which Revere’s workshop produced in both fluted and plain models.¹ American-made sugar baskets

Paul Revere Jr. (1734–1818)
Boston, 1796

Bequest of Alphonso T. Clearwater, 1933
(33.120.544, .545)

[.544] H: 7¼ in. (18.4 cm); W: 6¾ in. (15.7 cm); D: 4 in. (10.2 cm); WT: 9 oz. 7 dwt. (291 g)
[.545] H: 7⁄8 in. (2.2 cm); W: 7⅞ in. (18.9 cm); D: 5 in. (12.7 cm); WT: 6 oz. 9 dwt. (200.8 g)

MARKS



[.544]: Unmarked

[.545]: Marked on underside: REVERE in rectangle with slightly irregular bottom (Kane 1998, p. 795, mark C or D)⁹

INSCRIPTIONS

[.544] Engraved on body at one end in script: H
Lightly scratched on underside: oz / 9 = 12
[.545] Engraved at center in script: H
Lightly scratched on underside: 7 – 10

CONSTRUCTION/CONDITION NOTES

[.544] There is minor scratching overall. The foot is slightly bent, especially on one side.
[.545] Minor scratching overall. Some of the bright-cut engraving is worn.

PROVENANCE

Jonathan Hunnewell (1759–1842); probably by descent in the Williams and Fearing families to Maria Wing Fearing; Alphonso T. Clearwater (1848–1933); bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Avery 1920, p. 146, nos. 302, 303, fig. 123
[.544]; Peet 1926, p. 6 [.544]; Buhler 1952, pp. 56–57; Andrus 1955a, no. 27; Glaze 1969, p. 195, colorpl. 3; Buhler 1972, vol. 2, p. 456; Schwartz 1975, p. 69, fig. 72 [.544]; *Du* 1980, p. 69, illus. p. 68; Kane 1998, pp. 827, 840, 846 n. 36; Falino and Ward 2001, p. 163.

are relatively rare and customarily emulate English examples of the 1780s and 1790s.² Hunnewell’s order also included a silver teapot, a second teapot stand, and four salt shovels. The individual pieces are itemized in Revere’s ledgers, along with their weights and costs:

June 18, 1796

Mr. Jonathan Hunnewell	D ^r	
To a Silver Tea pot	w ^t 20:3 @ 7/	7 1 —
To the Making & Engravg	————	7 10 —
To a Silver Stand for d ^o	7: 10 @ 7/	2 12 6
To the Making & Engraving	————	2 8 —
To a Silver Sugar bowl	9 – 12 – @ 7/	3 7 2
To the Making & Engravg ^e	————	3 12
To a Silver Stand for teapot	5: 15	2 0 3
To the Making	————	1 10
To 4 Salt Shovels		1 —

The present sugar basket is scratched underneath with the exact weight recorded in the ledger for “a Silver Sugar bowl.” It is also engraved with the initial letter H for Hunnewell. The teapot stand is similarly engraved, as is the teapot from this service, which is now in the Museum of Fine Arts, Boston.³ Furthermore, the scratch weight on the Metropolitan’s teapot stand, 7–10, matches one of the two ordered by Hunnewell. Beginning in the 1780s stands of this type were routinely ordered along with elliptical teapots.⁴ Their small cast feet served to elevate the flat-bottomed pots above the surface of fine wooden tables, protecting them from heat and drips.



Paul Revere Jr. (1734–1818). Sugar urn and creampot, ca. 1795. Silver, height 9⁷/₈ in. (23.2 cm) [.546]; height 6³/₄ in. (17.1 cm) [.547]. The Metropolitan Museum of Art, Bequest of Alphonso T. Clearwater, 1933 (33.120.546, .547)

Hunnewell's order, which was preceded by his purchase, on March 25, 1796, of twelve silver teaspoons and a pair of silver sugar tongs, underscores an important aspect of the craftsman's world, namely, the close affinity between patronage and personal relationships.⁵ Both Revere and Hunnewell were founding members of the Massachusetts Charitable Mechanics Association, an elite group of tradesmen and artisans established in 1795 to promote the mechanic arts and support the activities of its members.⁶ Revere was elected the association's first president. Hunnewell, described in Boston city directories as a bricklayer by profession, succeeded him in 1799. Like Revere, Hunnewell was active in political and civic organizations. In 1773, at the age of fourteen, he participated, with his father and older brother, in the Boston Tea Party.⁷ Among his professional accomplishments, he was affiliated with the renowned Boston architect Charles Bulfinch as an agent in the construction of the Massachusetts state prison in Charleston and served as chairman of the building committee for the New South Church.

Although the precise descent of these objects is not documented, they appear to have passed down through various branches of the family. Alphonso T. Clearwater purchased them in 1910 from Maria W. Fearing, a collateral descendant of Hunnewell's fourth wife, Theoda Williams Davis (b. 1764). Between 1910 and 1918 Clearwater assembled a service of stylistically compatible fluted tea wares: a teapot purchased by Samuel Paine in 1796 (cat. no. 70), the Hunnewell sugar basket and teapot stand, and a matched covered sugar urn and helmet-shaped creampot (see preceding page). The sugar basket and teapot stand were among the pieces of early American silver then on loan from Judge Clearwater that were reproduced by Tiffany & Co. in the late 1910s.⁸

Notes

1. For a plain urn-shaped sugar bowl, see Buhler 1972, vol. 2, cat. no. 415; for a fluted bowl, see MMA acc. no. 33.120.546a,b.
2. See Wees 1997, cat. nos. 282–286, and Alcorn 2000, cat. nos. 152 and 155.
3. Buhler 1972, vol. 2, cat. no. 405.
4. Kathryn Buhler suggests that the first order for such a stand, called a “salver” in the ledgers, was placed in April 1785; see Buhler 1972, vol. 2, p. 431. For a nearly identical stand and matching teapot, see *ibid.*, vol. 2, cat. no. 393. See also the large service ordered from Revere in 1792 and 1793 by John Templeman, which includes two similar teapot stands; Puig et al. 1989, cat. no. 221.
5. For more on this topic, see Jeannine Falino, “‘The Pride Which Pervades thro every Class’: The Customers of Paul Revere,” in Falino and Ward 2001, pp. 152–82.
6. The Mechanics Association is discussed at length in Gary John Kornblith, “From Artisans to Businessmen: Master Mechanics in New England, 1789–1850” (Ph.D. diss., Princeton University, 1983), pp. 49–130.
7. For Hunnewell's biography, see James Frothingham Hunnewell, *Hunnewell, Chiefly Six Generations in Massachusetts* (Cambridge, Mass.: The University Press, 1900), pp. 38–41.
8. Cited in Tiffany & Co. [ca. 1919] as nos. 13 and 14.
9. The mark struck on the teapot stand retains a faint vestige of the pellet that is clearly apparent on Revere's earlier marks, probably indicating that a degraded state of the earlier die was used; see comments on these marks in Buhler 1952, pp. 56–57, and Kane 1998, p. 797.



85 · Creampot and Sugar Bowl

William W. Gilbert (1746–1832)
New York, 1790–1800

Gift of Mr. and Mrs. William A. Moore, 1923
(23.80.20 and 23.80.23a, b)

[.20] H: 6½ in. (16.5 cm); W: 4⅞ in. (11 cm);
Diam. foot: 2⅞ in. (6.2 cm); WT: 4 oz. 16 dwt.
(148.6 g)

[.23] H: 9¾ in. (24.8 cm); Diam: 4⅞ in.
(11.3 cm); WT: 12 oz. 9 dwt. (387.6 g)

In the years following the American Revolution silversmiths favored such classical shapes as the covered urn and the inverted helmet, here represented by this matched set of sugar bowl and creampot. Each of these objects is finely engraved below its beaded lip with bright-cut geometric borders and wrigglework and on its body with floral festoons and a bow-tied shield-shaped medallion engraved with an interlaced monogram. The bow-tied ribbons are particularly distinctive, their twists and turns carefully shaded and their ends precisely frayed. Although only the creampot is marked, the ornamental beading and identical bright-cut

engraving confirm that they were intended as mates. It is entirely possible that they were two stock items—one supported by a square plinth and the other by a shaped foot—which the silversmith personalized for his client. The maker's mark W.G, stamped on the outer edge of the shaped base, is that of William W. Gilbert, a New York silversmith and merchant with ties to both Myer Myers and Ephraim Brasher, who was married to one of Gilbert's sisters.¹ David Barquist has ventured that both Myers and Brasher supplied hollowware to Gilbert, who never registered as a freeman and possibly never completed an apprenticeship.² He did, however, operate a retail shop on lower Broadway by 1770, selling silver, pewter, and other merchandise. He was also a devoted patriot, a military officer who attained the rank of captain in the New York militia during the Revolution, and a civic and political leader. Surviving objects bearing Gilbert's mark number somewhere between thirty-five and forty-seven, several of which are sugar and creampot sets.³ In both form and ornament they are closely related to the work of his contemporaries, including Myers and Brasher.⁴ Barquist has identified the hand of a specialist engraver who may have ornamented the work of several New York craftsmen with the then fashionable bright-cut engraving.⁵

The original owners of this sugar bowl and creampot are not known. At the time of their acquisition by the Metropolitan Museum the interlaced initials, ECA, were thought to belong to Augustus (1728–1823) and Elsie Cuyler (1737–1761) Van Cortlandt. However, Elsie's death in 1761 is too early for her to have acquired silver in this style, and by the time neoclassicism was in vogue Augustus had married Catherine Barclay (1744–1808). Because the objects were donated to the Metropolitan in 1923 by William A. Moore (1861–1922) and his wife, the former Emilie Vallete Clarkson (1863–1946), they could well have come down through the Clarkson line or through one of the other prominent families from whom the Moores descended.⁶

Notes

1. For William W. Gilbert's most recent biography, see Cushman 2007; see also Decatur 1941b, pp. 8–9, 20; Waters 2000, vol. 2, p. 354; and New Haven–Los Angeles–Winterthur 2001–2, pp. 57–58.
2. New Haven–Los Angeles–Winterthur 2001–2, pp. 57–58.
3. *Ibid.*, p. 58, posits thirty-five, Cushman 2007, p. 93, forty-seven. Several examples of Gilbert's work are illustrated in Decatur 1941b, pp. 8–9, 20.
4. Compare, for example, New Haven–Los Angeles–Winterthur 2001–2, cat. no. 104, and Buhler and Hood 1970, vol. 2, cat. nos. 692 and 754.
5. New Haven–Los Angeles–Winterthur 2001–2, p. 65.
6. For more on the Clarkson and Moore families, see cat. nos. 20 and 91.

MARKS



[.20] Marked on edge of base: W.G in rectangle (Darling Foundation 1964, p. 87)

[.23] Unmarked

INSCRIPTIONS

Each engraved on body within ribbon-tied shield-shaped reserve in interlaced script: ECA

CONSTRUCTION/CONDITION NOTES

[.20] The mark appears to be double-struck.

[.23] There is a split in the cover bezel.

PROVENANCE

Emilie Vallete Clarkson (1863–1946) and William Alonzo (1861–1922) Moore; gift to The Metropolitan Museum of Art, New York, 1923.

EXHIBITION HISTORY

New York 1986–87, p. 32.

PUBLICATION HISTORY

MMA 1923, pp. 101 [.20], 102 [.23]; Decatur 1941b, p. 9 [.20]; Cushman 2007, p. 130.



86 · Coffee and Tea Service

Attributed to **Christian Wiltberger**
(1766–1851)
Philadelphia, ca. 1800

Gift of H. H. Walker Lewis, in memory of his
parents, Mr. and Mrs. Edwin A. S. Lewis, 1980
(1980.503.1–4)

[.1] H: 14½ in. (36.8 cm); W: 10¼ in. (27.8
cm); D: 5½ in. (14.3 cm); WT: 41 oz. 11 dwt.
(1,292 g)

[.2] H: 7 in. (17.8 cm); W: 11¼ in. (28.7 cm);
D: 4½ in. (11.4 cm); WT: 21 oz. 17 dwt. (680 g)

[.3] H: 9¼ in. (24.9 cm); Diam: 4½ in. (10.5
cm); WT: 14 oz. 10 dwt. (451 g)

[.4] H: 6½ in. (16.8 cm); W: 4¾ in. (12.4 cm);
D: 2½ in. (6.7 cm); WT: 6 oz. 1 dwt. (187.7 g)

MARKS
Unmarked

INSCRIPTIONS
Each item engraved on body in shaded inter-
laced script: LEPL beneath the Lewis family crest

CONSTRUCTION/CONDITION NOTES
[.1] A large single oval hole is cut in the body
behind the spout. The finial is attached by means
of a screw and nut. There are minor dents and

Although assembled tea and coffee services were in use by the 1760s, it was not until the 1790s that matched services were manufactured in the American colonies. These sets varied in size, usually including a coffeepot and/or teapot (sometimes two), covered sugar bowl, creampot, and waste bowl; on rare occasions a dozen teaspoons and pair of tea tongs were supplied en suite.¹ The vessels are visually linked by their overall form, applied ornament, and engraved decoration. The present four-piece service reflects the bold fluted classicism favored at the close of the eighteenth century. Identical bands of geometric bright-cut engraving encircle the upper body of each item, while more delicate dotting defines each flute and horizontal band. Centered on the bodies is the interlaced script monogram LEPL, surmounted by a family crest (see following page).

The service descended in a single family, making it possible to identify these initials with certainty. They belonged to Lawrence and Eleanor Parke Lewis, who were married on February 22, 1799. Eleanor Parke Custis (1779–1852), or Nelly as she was called, was a granddaughter of Martha Washington's. After Nelly's father died in 1791, leaving four small children, her mother accepted George and Martha Washington's offer to raise the two youngest at Mount Vernon (see figure on following page).² Lawrence Lewis (1767–1839) was George Washington's nephew, a son of his sister Betty. Nelly and Lawrence were



Benjamin Henry Latrobe (1764–1820), *The Washington Family on the Terrace at Mount Vernon*, 1796. Watercolor, pen, and ink on paper, 16 $\frac{3}{4}$ x 24 in. (41.6 x 61 cm). Private collection

married at Mount Vernon on Washington's sixty-seventh birthday. As a wedding gift Washington presented the couple with more than two thousand acres of his estate on which to build their home, advising, "Few better sites for a house than Gray's Hill, and that range, are to be found in this Country, or elsewhere."³ For the site, which overlooks the Potomac River, William Thornton, first architect of the United States Capitol, designed a handsome two-story redbrick mansion called Woodlawn, which was completed in 1805 and is today a property of the National Trust for Historic Preservation.⁴ In Nelly's day the house was filled with furniture, silver, glass, and ceramics from Mount Vernon that Martha Washington had bequeathed to her in 1802. George Washington died in December 1799, less than ten months after he gave his granddaughter away in marriage. Nelly's early life was burdened by her own poor health and by the death of many loved ones. Of her eight children only one son and two daughters survived to adulthood. When she was widowed in 1839 she moved to Audley, the Virginia estate that Lawrence Lewis had purchased for their son Lorenzo and where Nelly lived for the remainder of her life. Upon her death in 1852 the coffee and tea service was inherited by Lorenzo, as was a portrait of Nelly painted in 1804 by Gilbert Stuart (see opposite page).⁵

Two questions concerning this elegant and historic service remain undocumented: Who made it, and who gave it to Nelly and Lawrence? An extensive family history supplied by Walker Lewis at the time of his gift of the service to the Museum in 1980 offers a likely answer to the second of these. "Two of my aunts, sisters of my father," he wrote, "who derived their information from my grandfather, told me in definite terms that the silver service had been a wedding gift from General Lafayette (and presumably from his son, George Washington de Lafayette, as well)."⁶ The Marquis de Lafayette (1757–1834) and his only son, George Washington de Lafayette (1779–1849), knew the Washington family well. For several years during the French Revolution the younger Lafayette resided in America. He studied at Harvard and then lived with the Washington family at the president's house in Philadelphia and at Mount Vernon, where he and Nelly became close friends. It was, in fact, through George

scratches overall. The upper handle socket is scratched and the molding appears to be replaced. The wooden handle is cracked at the lower curve.

[.2] There is a small circular steam hole on the cover to the left of the eagle. The eagle finial is attached with a screw and nut. Thirty-seven holes are pierced in oval formation behind the spout. There are minor scratches overall and a repair on the shoulder at the center of the body left of the handle. The hinge is flat, with a shaped triangular strengthening patch inside the cover at the hinge juncture; this appears to be original.

[.3] The finial has been repaired and is now soldered to the top rather than being screwed on. There are minor dents in the cover and a diagonal scraping near the engraved crest.

[.4] There is a small hole in one corner of the foot.

PROVENANCE

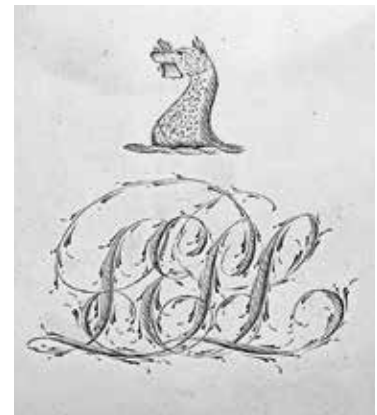
Lawrence (1767–1839) and Eleanor Parke Custis (1779–1852) Lewis; their son Lorenzo Lewis (1803–1847); his widow, Esther Maria Coxe Lewis (1804–1885); their son Edward Parke Custis Lewis (1837–1892); his son Edwin Augustus Stevens Lewis (1870–1906); his widow, Alice Stuart Walker Lewis (1877–1973); their son Henry Harrison Walker Lewis (1904–1999); gift to The Metropolitan Museum of Art, 1980.

EXHIBITION HISTORY

New York 1970, cat. no. 11; Alexandria 2002, no cat.

PUBLICATION HISTORY

Cornelius 1927, p. 129; Glubok 1972, p. 36; Sherrill 1981, p. 980 [.1]; MMA 1982, pp. 51–52; Davidson and Stillinger 1985, pp. 216–17, fig. 335; Wolf 1990, p. 112; Ribblett 1993, p. 47.





Gilbert Stuart (1755–1828), *Eleanor Parke Custis Lewis (Mrs. Lawrence Lewis)*, 1804. Oil on canvas, 29 x 24 ¼ in. (73.7 x 61.6 cm). National Gallery of Art, Washington, D.C., Gift of H. H. Walker Lewis in memory of his parents, Mr. and Mrs. Edwin A. S. Lewis (1974.108.1)

Washington that the young man learned of Nelly's impending marriage: "Your acquaintance Lawrence Lewis is appointed Captain of a Troop of Light Dragoons," Washington wrote on Christmas Day, 1798, "but intends, before he enters the Camp of Mars to engage in that of Venus; Eleanor Custis and he having entered into a contract of marriage; which, I understand, is to be fulfilled on my birthday (the 22d. of Feby)." ⁷ Walker Lewis felt certain that this family history was accurate, writing, "My grandfather was fifteen at the time of Nelly Custis's death, in 1852, and was brought up in the same household with her. She had moved to 'Audley' after her husband's death in 1839 . . . and was a member of the Lorenzo Lewis household during this entire period, Lorenzo having been her son and my grandfather's father. The tea set was there; it probably was used on occasion; . . . it was an item of family interest, and if it had been a gift from Lafayette this fact would have been known to the entire household." Mr. Lewis reasoned that "Philadelphia would have been a logical place to arrange for the commissioning of the set. GWL had lived there for a time with the Washingtons and had acquaintances who could have made the arrangements for him." ⁸

All four pieces in the service are unmarked, a rare occurrence even in America, where no guild system mandated the stamping of plate prior to its sale, as was the case in Britain. In the 1960s, in search of an attribution, curators at the Metropolitan compared these objects with surviving silver of the period and concluded that Philadelphia silversmith Christian Wiltberger was the most likely candidate. ⁹ A five-piece service in the collection of the Museum of Fine Arts, Boston, provides the closest comparison, both in the urn-shaped, deeply fluted bodies and in the execution of the bright-cut engraving. ¹⁰ Other Philadelphia and Baltimore silversmiths have been considered, but thus far the strongest formal and ornamental comparisons continue to be with Wiltberger. Of particular note are the original carved wooden handles on the coffeepot and teapot, which in typical Philadelphia fashion are surmounted by furled waterleaves. ¹¹ Similar handles are found on other silver pots marked by Wiltberger. A notable distinction, however, is in the choice of finial. Rather than the modest cast urns customarily found on Wiltberger's coffee- and teapots the present vessels are fitted with eagle finials, appropriate to the granddaughter and nephew of America's first president.

Notes

1. See Quimby 1995, cat. no. 446 a–s.
2. For a biography of Eleanor Parke Custis Lewis, see Ribblett 1993.
3. National Trust for Historic Preservation, "Woodlawn Plantation," *Antiques* 61 (March 1952), p. 258.
4. For a study of the house and the family, see Dorothy Elaine Ellesin, "Woodlawn Plantation," master's thesis, University of Delaware, 1968.
5. Ellen G. Miles, *American Paintings of the Eighteenth Century* (Washington, D.C.: National Gallery of Art, 1995), pp. 237–40.
6. H. H. Walker Lewis, "Background Memo on Metropolitan Museum of Art Item No. L.2641.1–4"; MMA American Wing curatorial files.
7. Quoted in Thomas J. Fleming, ed., *Affectionately Yours, George Washington: A Self-Portrait in Letters of Friendship* (New York: W. W. Norton & Company, Inc., 1967), p. 273.
8. Walker Lewis to curator Berry B. Tracy, December 5, 1980; MMA American Wing curatorial files.
9. Berry B. Tracy to Walker Lewis, October 20, 1969; MMA American Wing curatorial files.
10. See Buhler 1972, vol. 2, cat. nos. 530–534. Other extant tea wares marked by Wiltberger reveal similar styling; see, for example, Debra A. Hashim, "American Silver at the DAR Museum," *The Magazine Antiques* 117 (March 1980), p. 638, fig. 12; *Maine Antiques Digest*, February 1985, p. 7c; Beatrice B. Garvan, *Federal Philadelphia 1785–1825: The Athens of the Western World* (Philadelphia: Philadelphia Museum of Art, 1987), pl. 23; and Christie's, New York, sale cat., June 17, 1992, lot 52.
11. See discussion in cat. no. 75.



87 · Tea Urn

Paul Revere Jr. (1734–1818)

Boston, 1791

Purchase, The Annenberg Foundation Gift, Annette de la Renta, Mr. and Mrs. Robert G. Goelet, Drue Heinz, and Henry R. Kravis Foundation Inc. Gifts, Friends of the American Wing Fund, Margaret Dewar Stearns Bequest, Mr. and Mrs. Anthony L. Geller and Herbert and Jeanine Coyne Foundation Gifts, Max H. Gluck Foundation Inc. Gift, in honor of Virginia and Leonard Marx, and Rogers, Louis V. Bell and Dodge Funds; and Gift of Elizabeth K. Rodiger, 1990 (1990.226a–d)

Silver, ivory

H: 22¼ in. (56.5 cm); W: 10½ in. (27 cm); D: 10¾ in. (26.4 cm); WT: 110 oz. 10 dwt. (3437.2 g)

MARKS



Marked on front and back of plinth: •REVERE in rectangle (Kane 1998, p. 795, mark B)

INSCRIPTIONS

Engraved on each side in interlaced script: HR
Lightly scratched on underside of foot: 1011
(or 1101)

CONSTRUCTION/CONDITION NOTES

There is considerable firescale overall and a minor repair below the dome of the cover. The ring handle on the cover of the insert is slightly bent.

PROVENANCE

Hannah Speakman Rowe (1725–1805); her great-niece Hannah Rowe Linzee Amory (1775–1845); her daughter Mary Linzee Amory Dexter (1798–1859); her son Edward Amory Dexter (1819–1865); his daughter Ellen Amory Dexter King (b. 1858); her son Albert Freeman Amory King (1896–1979); his daughter Elizabeth Dexter King Rodiger (b. 1929); purchased by The Metropolitan Museum of Art, 1990.

EXHIBITION HISTORY

Philadelphia 1946, p. 77; New York 1972, no cat.

PUBLICATION HISTORY

Kimball 1946, p. 298; Buhler 1972, vol. 2, p. 443; Glaze and Bordes 1972, p. 249, illus. p. 248; Boston 1975, p. 193; WNET 1985, part 1; MMA 1991a, p. 59, illus. p. 58; MMA 1991b, p. 16, illus. p. 15; Kane 1998, p. 844; Falino 2005, p. 19, fig. 6; Scherer 2008, p. W14; Wees and Harvey 2012, p. 218, fig. 4.

Large urns for holding a ready supply of hot water were introduced into the English silver repertoire in the 1760s as efficient alternatives to teakettles on burner stands.¹ Their capacious bodies were fitted with interior compartments constructed to hold a heated rod or block of cast iron, which kept the water hot. Water was easily dispensed through a spigot tap, which eliminated the need to lift and tilt a heavy kettle. American silversmiths adopted the form toward the end of the eighteenth century, when attenuated urns with high looped handles and bright-cut engraving suited the fashionable neoclassical taste. An early example, made in 1774 by Richard Humphreys (1750–1832), suggests the status accorded some of these vessels; it was commissioned by members of the First Continental Congress for presentation to its secretary, Charles Thomson.²

Imported English examples owned in America could certainly have served as models for American urns, which are extremely rare.³ Three survive bearing the mark of Paul Revere Jr. The present urn is the earliest and largest of the three, all of which have the same overall shape with a high incurved cover, tall loop handles, and a central splayed foot on square base supported by four claw feet.⁴ They differ, however, in significant design details. In contrast to the Metropolitan's urn, which is the purest statement of classical restraint, the urn made two years later, in 1793, and engraved with the initials of Burrell and Anne Carnes, has a fluted body, which is engraved around its center with bright-cut floral swags. The latest of the three, made in 1800 and presented to Captain Gama-liel Bradford for his heroic defense of the ship *Industry* when it was attacked by French privateers, is fuller and less vertical, with a wide decorative border around the upper body. Although probably intended for hot water rather than for coffee or tea, the Carnes urn is recorded in Revere's ledgers as "a Silver fluted & Engr^d Coffe Urn" and the present example as "a Silver Tea Urn."⁵

The tea urn is well documented, beginning with its appearance in Revere's ledgers of April 20, 1791, where its weight is recorded at an impressive 111 troy ounces. It was charged to Mrs. Hannah Speakman Rowe (1725–1805), who in 1743 had married the English-born merchant John Rowe (1715–1787).⁶ John Rowe was resident in Boston by 1742, when he purchased land and a warehouse from Governor Jonathan Belcher. By 1748 the couple was sufficiently affluent to have their portraits painted by the Long Island–born Robert Feke (see figure on following page).⁷ In 1764 Rowe developed what has been known ever since as Rowe's Wharf, a thriving commercial center where he prospered selling English dry goods and imports from the West Indies. His allegiances during the fraught years leading up to the Revolution were divided. As a Boston selectman he was an early champion of nonimportation, but he also contracted to supply British troops quartered in Boston. Rowe owned one of the ships involved in the Boston Tea Party, yet he remained in Boston after the outbreak of hostilities in 1775 rather than fleeing with other loyalists.⁸ His response to the events of December 16, 1773, sheds some light on his ambivalence. Although he remained at home that evening, he noted, "A number of People appearing in Indian Dresses went on board the three Ships Hall, Bruce & Coffin, they opened the Hatches, hoisted out the Tea & flung it overboard—this might I believe have been prevented. I am sincerely sorry for the Event."⁹ In the end, however, he weathered the war years unscathed and lived a successful professional life.

Around the time of their marriage John and Hannah Rowe acquired a large and costly two-handled silver cup engraved with the Rowe family arms.¹⁰ Some fifty years later, in her widowhood, Hannah commissioned several objects from Paul Revere Jr., whose ledgers document these sales. On January 20, 1791, he recorded the purchase of a silver teapot weighing 17 troy ounces, as well as a silver sugar dish and the bottom of a snuffbox in brass. Three months later, on April 20, 1791, he added the present “Silver Tea Urn” with “Ivory key & Heater.” Hannah Rowe’s purchase of tea wares at this date indicates not only her continued prosperity but her return to tea drinking, a social ritual that had caused such discontent among the colonists. In his pre-Revolutionary diaries John Rowe frequently mentioned the custom, as on September 23, 1764, when he noted, “Just after dinner Cap^t Bishop & Cap^t Gidyion came to our house & got a piece of a Round of Beef. Was well pleased they stayed all the afternoon & drank tea.” In the early 1760s he ordered “Two pounds of Green Tea” for his wife on at least two occasions, along with such other luxuries as black satin shoes, a dozen tablecloths, and two dozen blue-and-white china plates.¹¹

Delicately engraved on both the pourer’s and the guest’s sides with Hannah Rowe’s initials within bright-cut bow-tied swags, this stately urn reflects the aspirations of one of Boston’s most successful eighteenth-century merchant couples as well as the fashionable society in which they lived. In her will the childless widow Rowe bequeathed her “Silver Urn, Coffee pot, Tea pot, Sugar bowl, Silver Castors, four silver salt cellars and spoons,” in addition to such possessions as her wearing apparel, household linens, portraits, books, and “two pews in Trinity Church,” to her great-niece and namesake, Hannah Rowe Linzee Amory (1775–1845).¹² According to the history provided by the family, the tea urn descended through several generations of the Linzee, Amory, Dexter, and King families before being placed on loan to the Metropolitan Museum in 1969. It became part of the Museum’s permanent collection in 1990.



Robert Feke (ca. 1708–ca. 1751), *Mrs. John Rowe (Hannah Speakman)*, 1748. Oil on canvas, 35 x 29 in. (88.9 x 73.7 cm). Private collection

Notes

1. See G. Bernard Hughes, “The Georgian Vogue of the Tea Urn,” *Country Life* 132 (October 25, 1962), pp. 1026–27.
2. Illustrated in Houston 1987–88, figs. 62 and 63.
3. Compare, for example, an urn marked by London silversmith John Scofield in 1786/87 that was owned in America; Alcorn 2000, cat. no. 149.
4. For the other two examples, of 1793 and 1800, see Buhler 1972, vol. 2, cat. no. 392, and *Witness to America’s Past: Two Centuries of Collecting by the Massachusetts Historical Society* (Boston: Massachusetts Historical Society, 1991), cat. no. 104.
5. These references and the following ledger entries are in the Revere Family Papers (P-230, Reel 5), Massachusetts Historical Society, Boston.
6. For a biography of John and Hannah Rowe with reference to their silver, see Falino 2005, pp. 15–19.
7. See *ibid.*, fig. 4 and cat. no. 1.
8. Regarding Rowe’s political activities and suspicions of his smuggling, see “Rowe, John,” in ANB 1999, and Falino 2005, pp. 16–17.
9. Anne Rowe Cunningham, *Letters and Diary of John Rowe, Boston Merchant, 1759–1762, 1764–1779* (Boston: W. B. Clarke Company, 1903), p. 258.
10. On this cup, made by Jacob Hurd, see Buhler 1972, vol. 1, cat. no. 187, and Falino 2005, p. 18 and fig. 5. The Rowe cup is nearly identical to one in the Metropolitan’s collection, cat. no. 37.
11. Cunningham, *Letters and Diary of John Rowe*, pp. 63, 362, and 420–21.
12. John William Linzee, *The Linzee Family of Great Britain and the United States of America*, vol. 2 (Boston: Privately printed, 1917), p. 597.



John McMullin (1765–1843)

Philadelphia, 1799

Purchase, Sansbury-Mills Fund and Frank P. Stetz
Gift, 2009 (2009.420.1, .2)

Silver, ivory

Urn: H: 21¼ in. (55.2 cm); W: 11½ in. (28.3 cm);
D: 13⅝ in. (33.3 cm); WT: 166 oz. 5 dwt.
(5,171 g) [.2]

Tray: W: 20 in. (50.8 cm); L: 30½ in. (77.5 cm);
WT: 175 oz. (5,443 g) [.1]

88 · Hot Water Urn and Tea Tray

Monumental in scale and rich in historical significance, this twelve-sided urn and massive octagonal tea tray (see following page) rank among the finest silver produced in late-eighteenth-century America. In design and ornament both objects represent late iterations of the neoclassical style. Details such as the orderly bands of bright-cut engraving, the ball feet, and the lion's head handles reflect turn-of-the-century aesthetics, yet in their immense scale and boldness these objects anticipate the grandeur of nineteenth-century presentation silver. They also bear close



resemblance to contemporary English and Scottish silver and fused silverplate; lion ring handles are found on English silver well before this time. Trays of this size and weight are extremely rare in America. The labor of hammering an ingot of silver into a flat sheet of consistent thickness was one of the silversmith's most challenging undertakings. These commanding objects were manufactured and engraved with confidence and skill, and their artistry is matched by their compelling histories.



MARKS



[.1] Inscribed on the underside: *John M:Mullin / Fecit / Philad^a 1799*

[.2] Marked four times on underside of base; *J:M:Mullin* in rectangle (Buhler 1972, vol. 2, p. 621, mark b)

INSCRIPTIONS

[.1] Engraved on center of tray within a cartouche: From the BOARD of MANAGERS of the / MARINE & CITY HOSPITALS / to / PHILIP SYNG PHYSICK M.D. / this Mark of their respectful / approbation of his voluntary / and inestimable services as / Resident Physician at the / City Hospital in the / Calamity of 1798

[.2] Engraved on the body of the urn within a shield-shaped reserve: From the BOARD of MANAGERS / of the Marine and City / Hospitals to / PHILIP SYNG PHYSICK M.D. / this Mark of their / respectful approbation / of his voluntary and / inestimable services as / Resident Physi- cian at the / City Hospital in the / Calamity / of / 1798

CONSTRUCTION/CONDITION NOTES

[.1] The body and rim of the tray were raised from an ingot. Rectangular strips of solder join each of the cut corners, and a reeded molding was pinned and soldered around the perimeter. There are minor dents and scratches overall.

[.2] The urn was fashioned from more than ninety separately produced elements soldered together. The ball feet are hollow, joined horizontally and attached to brackets on the under-



side of the plinth by means of threaded silver rods and nuts. The eagle finial and lion's head handles were cast and chased. There are minor repairs and minor dents and scratches overall.

PROVENANCE

[.1] Philip Syng Physick (1768–1837); his son Philip Physick (1807–1848); his sister Susan Dillwyn Physick Conner (1803–1856) and her husband David Conner (1792–1856); by family descent to Tamsin Lee Conner; (Freeman Fine Arts, Philadelphia, April 14–16, 1994, lot 167 [withdrawn]); [Hirschl & Adler Galleries, New York]; sold to The Metropolitan Museum of Art, 2009.

[.2] Philip Syng Physick (1768–1837); his son Emlen Physick (1812–1859); his son Emlen Physick Jr. (ca. 1857–1916); his aunt Emilie Parmentier (1853–1935); by gift to her caregiver Frances Cresse Brooks; her son Joseph Robinson Brooks (b. 1893); by descent in the Brooks family; (Christie's, May 22, 2008, lot 262); [Hirschl & Adler Galleries, New York]; sold to The Metropolitan Museum of Art, 2009.

EXHIBITION HISTORY

[.1] Philadelphia 1921, cat. no. 140; Philadelphia 1978–94, no cat.

PUBLICATION HISTORY

Hobler 2011, pp. 22, 24–25, figs. 111–18, 121.



In the summer of 1793 and again in 1798 the city of Philadelphia was ravaged by epidemics of yellow fever, which killed thousands and caused many to flee what was then America's largest city and busiest port, as well as the nation's capital. Among those who remained to tend to the sick was Dr. Philip Syng Physick (1768–1837), known as “the father of American surgery.”¹ Philadelphia born and British trained, Physick was the grandson of colonial silversmith Philip Syng Jr. (see cat. nos. 13, 83, and 94). Although twice afflicted with the fever himself, Physick continued to minister to the stricken while conducting autopsies that aided the medical community in treating the disease. In recognition of his exceptional dedication the Board of Managers of the Marine and City Hospitals voted on November 22, 1798, that “one thousand dollars out of the funds now in the hands of the President, be applied to the purchase of an ornamental piece or pieces of plate, to be presented to Doct^r Philip Syng Physick, as a testimony of the high sense which the Board entertain of his voluntary, benevolent, and important services at the City Hospital during the prevalence of the late malignant fever.”² Physick acknowledged the gift with unassuming modesty: “I am very sensible that the token of approbation which the Board of Health have resolved to present to me for my endeavours to be useful at the City Hospital far surpasses my merit—I shall receive it however with much gratitude, and it will ever be considered by myself and my family as a singular honor.”³

The commission—the cost of which exceeded the sum appropriated by \$29—was entrusted to Philadelphia silversmith John McMullin, who completed the work in April 1799.⁴ A prominent philanthropist and active participant in community affairs, McMullin epitomizes the civic-oriented craftsman.⁵ A surviving portrait of the silversmith painted by Joseph Biays Ord in 1834 depicts a prosperous, elegantly dressed man in his late sixties (see page 8, upper right). His three-story house on Front Street, described in a fire insurance survey taken in 1810, identifies the front room as a silversmith's shop “with two bulk windows of 25 lights each glass 9 x 15 inches & fronticepiece with flat pediment & pilasters to street door.”⁶ McMullin's mark is found primarily on tea and dinner wares in the late neoclassical taste, stylistically similar to objects marked by such neighboring silversmiths as Samuel Williamson (1772–1843), Joseph Lownes (1758–1820), and Christian Wiltberger (see cat. no. 86).⁷ In an early advertisement McMullin offers “an elegant assortment of fashionable plated ware,” “a general assortment of jewellery & silver ware,” and “compleat tea sets, plain and engraved in the neatest stile.”⁸ Among his surviving oeuvre the present tray and urn are unquestionably his greatest achievements. How he happened to receive the commission is unknown, but his pride in its accomplishment is evidenced

by the rare engraved signature inscribed on the reverse of the tray in lieu of the customary maker's mark (see preceding page). The two presentation pieces were soon augmented by additional tea and coffee vessels. According to family tradition there were two such sets—an evening service, also made by John McMullin about 1799, which included the tray and urn, and a morning service, ordered about 1825 from the Philadelphia firm of Robert and William Wilson (active ca. 1825–ca. 1846). All these items were designed and engraved to match the urn and tray. When the silver was later divided, the additional items appear to have been randomly assigned. The urn descended with a creamer and waste bowl made by McMullin and a coffeepot, teapot, and covered sugar bowl by R. & W. Wilson, all of which are now in the collection of the Metropolitan Museum.⁹

Although the rewarding of civic heroism with gifts of silver dates back to sixteenth-century England, few major examples survive from colonial America. Donations of silver to houses of worship and academic institutions predominated well into the eighteenth century, but the custom found firm footing in America in the nineteenth century. Identified by engraved inscriptions and in later years by elaborate iconographic programs, presentation silver marks significant life events or achievements.¹⁰ The excellent condition of the present objects attests to the high regard in which they were held by the Physick family. In his last will and testament Physick specifically mentions these objects by name, stating, “I give and bequeath my silver tea tray and my silver Tea Urn which were presented to me in the year One thousand Seven hundred and Ninety Eight by the Managers of the Marine and City Hospital, that is to say the said tea tray to my son, Philip and the said Tea Urn to my son, Emlen.”¹¹ The tray and urn descended in separate branches of the family from the time of Physick's death in 1837 until being reunited in 2009. As testimonies to his memory these objects convey the respect and admiration expressed upon his death by the Philadelphia diarist Sidney George Fisher: “Doctor Physick died yesterday. He had been for many years at the head of his profession in this country, and ranked as probably the best surgeon in the world.”¹²

Notes

1. Biographical information derives from the following sources: J. Randolph, “A Memoir on the Life and Character of Philip Syng Physick, M.D.,” *The Medical Examiner* 2 (April 27, 1839), parts 1 and 2, pp. 261–84; William Elder, “Philip Syng Physick, M.D.” in Henry Simpson, *The Lives of Eminent Philadelphians, Now Deceased* (Philadelphia: William Brotherhead, 1859), pp. 788–801; George B. Roberts, “Dr. Physick and His House,” *Pennsylvania Magazine of History and Biography* 92 (January 1968), pp. 67–86; and “Physick, Philip Syng,” in ANB 1999.

2. Philadelphia Board of Health Minutes, Record no. 37.1, p. 211, Philadelphia City Archives.

3. *Ibid.*, pp. 228–29.

4. *Ibid.*, p. 255.

5. The most thorough examination of McMullin's life and work is Hobler 2011.

6. *Philadelphia Contributionship for the Insurance of Houses from Loss by Fire*, Survey no. 3051, Mic. 32–Mic. 43, Downs Collection, Winterthur Library.

7. Hobler (2011, pp. 20, 57–58) cites documented instances of McMullin collaborating on orders with Samuel Williamson. A twelve-sided covered sugar bowl in the Ruth J. Nutt collection, although much smaller, bears particular resemblance to the present urn in both shape and ornament; see *ibid.*, fig. 29.

8. *Aurora General Advertiser*, October 30, 1805, p. 3.

9. This information was provided by Hirschl & Adler Galleries, New York. When the urn was sold at Christie's in 2008 (see Provenance), the five pieces now at the Metropolitan (acc. nos. 2009.505.1–5) were included in the same lot.

10. See Houston 1987–88.

11. Will of Philip Syng Physick, file no. W-220-1837, City of Philadelphia Register of Wills.

12. Quoted in Roberts, “Dr. Physick and His House,” p. 81.



Simeon Soumaine (bapt. 1685–ca. 1750)
New York, 1735–45
Purchase, Joseph Pulitzer Bequest, 1933 (33.42)
H: 1½ in. (4.1 cm); Diam.: 10¼ in. (27.8 cm);
WT: 28 oz. 5 dwt. (878.7 g)

MARKS



Marked on the front: SS in square (Buhler and Hood 1970, vol. 2, p. 285, nos. 602–610)

CONSTRUCTION/CONDITION NOTES

The salver is constructed with a separate applied

89 · Salver

Used in various capacities for the service of food and drink, salvers also took their place on the tea table. Small-sized salvers, sometimes called waiters, were occasionally made en suite with flat-bottomed coffeepots as protection for fine wood tables (see cat no. 72). Larger trays could hold a variety of tea and coffee equipment (as, for example, cat. no. 88). The earliest type of salver made in England and America was a flat circular tray supported on a central trumpet foot (see cat. no. 38). The footed salver was replaced



during the first quarter of the eighteenth century by circular or square models on three or four small cast feet. Popular through the middle decades of the eighteenth century was the so-called piecrust border seen here. These borders were usually raised as one with the flat surface of the salver, but in this case the rim was made separately and soldered to the flat plate. A smaller salver of this type in the Metropolitan's collection, also marked by Soumaine, is constructed in a similar fashion.¹

When acquired by the Museum in 1933, this salver was said to have belonged originally to John Thurman (b. 1695), a baker and merchant who became a freeman in 1720.² An estate inventory for Thurman taken on August 18, 1778, lists a sizable collection of plate, but no salver is mentioned, and no documentation has come to light to confirm this provenance.³ Thurman was also the father-in-law of silversmith Nicholas Roosevelt, who married Thurman's daughter Elizabeth in 1754. The salver was purchased by the Metropolitan Museum from Richard M. Gipson (1895–1962), whose obituary in *The New York Times* on February 7, 1962, credits him with having started the 1925 Rockaway real-estate boom.⁴

rim. There are minor scratches overall, and one of the feet has been repaired.

PROVENANCE

Possibly John Thurman (b. 1695); Richard Gipson (1895–1962); purchased by The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

New York 1931–32, fig. 71; Chicago 1949, cat. no. 207; Bordeaux 1981, cat. no. 210.

PUBLICATION HISTORY

Avery 1933, pp. 106–7.

Notes

1. MMA acc. no. 35.68.4. For a tankard and a tea caddy by Soumaine, see cat. nos. 12 and 76.

2. Avery 1933, p. 107.

3. The inventory is preserved in the Northeastern Silversmiths' Records, 1778–1901, Collection 20, acc. no. 85x121, Downs Collection, Winterthur Library.

4. "Richard Gipson, Realty Operator," *The New York Times*, February 7, 1962, p. 37.



90 · Salver

Daniel Christian Fueter (1720–1785)
New York, 1754–69

Bequest of Charles Allen Munn, 1924
(24.109.37)

H: 1½ in. (3.5 cm); Diam: 15¾ in. (40.3 cm);
WT: 48 oz. 3 dwt. (1,497 g)

MARKS



Marked on underside: N / YORK in shaped surround; DCF in oval (Buhler and Hood 1970, vol. 2, p. 279, nos. 716–719)

Made for a member of the Provost family of New York, this salver is one of the largest and most elegant produced in America during the third quarter of the eighteenth century. Its serpentine rim of conjoined curves bordered by a narrow band of gadrooning is at once fluid and precise, displaying the silversmith's exceptional technical skills. The generous tray is supported on three openwork feet of sophisticated design, their cast scrolls echoing the scalloped rim (see following page). Enclosing the arms of Provost the engraved shield is surrounded by an asymmetrical cartouche of rococo shells, scrolls, flowers, and foliage, surmounted by the Provost crest and with the family motto on a scrolled banner below. The finely gadrooned border and delicately engraved armorials provide a pleasing contrast to the salver's plain expansive surface. Daniel Christian Fueter

is among the most highly regarded American silversmiths of his era.¹ His relatively brief residence in the colonies, between 1754 and 1769, circumscribes the dating of his American oeuvre, which includes an exceptional pierced basket, a chased water jug, and a pair of candlesticks patterned on a Swiss model.² Trained in Bern and London, Fueter advertised in 1769 the arrival of “Mr. John Anthony Beau, Chaiser, from Geneva” to work with him.³ He was also assisted by his eldest son, Lewis (1746–1784), whose mark appears on an even larger salver, engraved with the seal of the City of New York.⁴

Although the original owner of this salver is undocumented, it could well have been Samuel Provost (1741/42–1815), the first bishop of the Protestant Episcopal Church in New York.⁵ Provost graduated from King’s (now Columbia) College before departing for England, where following studies at St. Peter’s College, Cambridge, he was admitted to orders in the Church of England. In June 1766 he married Maria Bousfield (d. 1799), daughter of a wealthy Irish banker. Shortly after their wedding the couple returned to New York, where Provost was appointed assistant minister at Trinity Church. He held that post until the eve of the Revolution, when he moved with his family to a small farm near Claverack, New York. In 1784, back in New York City, he was unanimously elected rector of Trinity Church. It was possibly around this time that he also changed the spelling of his name from Provost to Provoost. First bishop of the Diocese of New York and third bishop of the Protestant Episcopal Church in America, he also served as first chaplain to the United States Senate. Provoost counted among his friends George Washington, John Adams, John Jay, and Alexander Hamilton. Known to be scholarly and easygoing, he lived with his family in an elegant house at No. 2 Nassau Street. Provoost’s considerable professional and personal contacts were such that, at the time of his death in 1815, his obituary notice advised, “As among such a number of relations, and so long a list of friends, it is impossible to send particular invitations, without some, tho’ involuntary, omissions; the friends and relations of the family, and of Mr. Colden, and generally the friends of the Church, are hereby invited to attend the funeral of the Bishop . . . to-morrow afternoon at 5 o’clock.”⁶

Provoost’s will does not specify any of his possessions, although he left his personal effects to his two daughters: “I give and bequeath to my daughter Elizabeth, now the Wife of George Rapelje, and to my daughter Maria, now the Wife of Cadwallader D. Colden, or to their lawful issue respectively all my Estate and property both real and personal.”⁷ No reference to this salver has been found. However, Provoost is known to have owned a silver loving cup that later belonged to Anne Wilkes, whose sister Frances (b. 1796) married Provoost’s grandson David Colden (1797–1850) in 1819, thereby supporting the possibility that such a grand salver did indeed belong to Bishop Provoost.⁸

An ardent bibliophile with an extensive library, Samuel Provoost had two bookplates designed for his own use.⁹ The first, undated and unsigned, is similar to the engraved arms on the present salver. It features a rococo cartouche and

INSCRIPTIONS

Engraved at center with coat of arms, crest, and motto, PRO LIBERTATE, of the Provost family

CONSTRUCTION/CONDITION NOTES

There are numerous small scratches and pits on the surface. The N: / YORK mark is partially effaced. There are three small air holes on the back of the rim.

PROVENANCE

Possibly Samuel Provoost (1741/42–1815); Charles Allen Munn (1859–1924); bequest to The Metropolitan Museum of Art, 1924.

EXHIBITION HISTORY

New York–Los Angeles 1992, cat. no. 74.

PUBLICATION HISTORY

Bolton 1927, p. 135; Jones 1928, p. 39, pl. XV, no. 1; Buhler 1945, p. 349; *Antiques* 1946a, p. 253, fig. 3; Hood 1971, p. 157, fig. 168; Safford 1983, pp. 53–54, fig. 71; Davidson and Stillinger 1985, fig. 331; Hofer et al. 2011, pp. 222–23 n. 4.



asymmetrical shield enclosing three pierced mullets (five-pointed stars), the crest of an armored arm holding an arrow, and the motto *Pro Libertate* (For Liberty) displayed on a scrolled banner. A later bookplate, neoclassical in style and surmounted by a bishop's miter, is signed "Maverick Sculpt." by the engraver Peter Rushton Maverick (1755–1811).¹⁰ Best known for his bookplates, Maverick also undertook commissions for engraving on silver and gold, seal sinking, and copperplate engraving. An advertisement published in 1784 announced his shop at "No. 3, Crown-street . . . where gentlemen may have their coats of arms, crests or cyphers done in the neatest manner, ladies may have their tea-table plate ornamented in the newest fashion, with elegancy and dispatch, by applying to their humble servant."¹¹ Maverick's signature on two surviving gold freedom boxes and a silver Masonic jewel confirms this type of work.¹² It is possible, but as yet unconfirmed, that Maverick or an engraver in his employ executed the arms on the present salver. Another intriguing candidate is "Mr. Michael De Bruels, Engraver, in Smith-Street, at Mr. Fueter, Silversmith," who advertised in the *The New-York Gazette* in 1759.¹³ We shall probably never know for certain, since engravers are among the silent members of the craft. Nevertheless, a silversmith of Fueter's skill and training would undoubtedly have employed the finest artists available in mid-eighteenth-century New York.

Notes

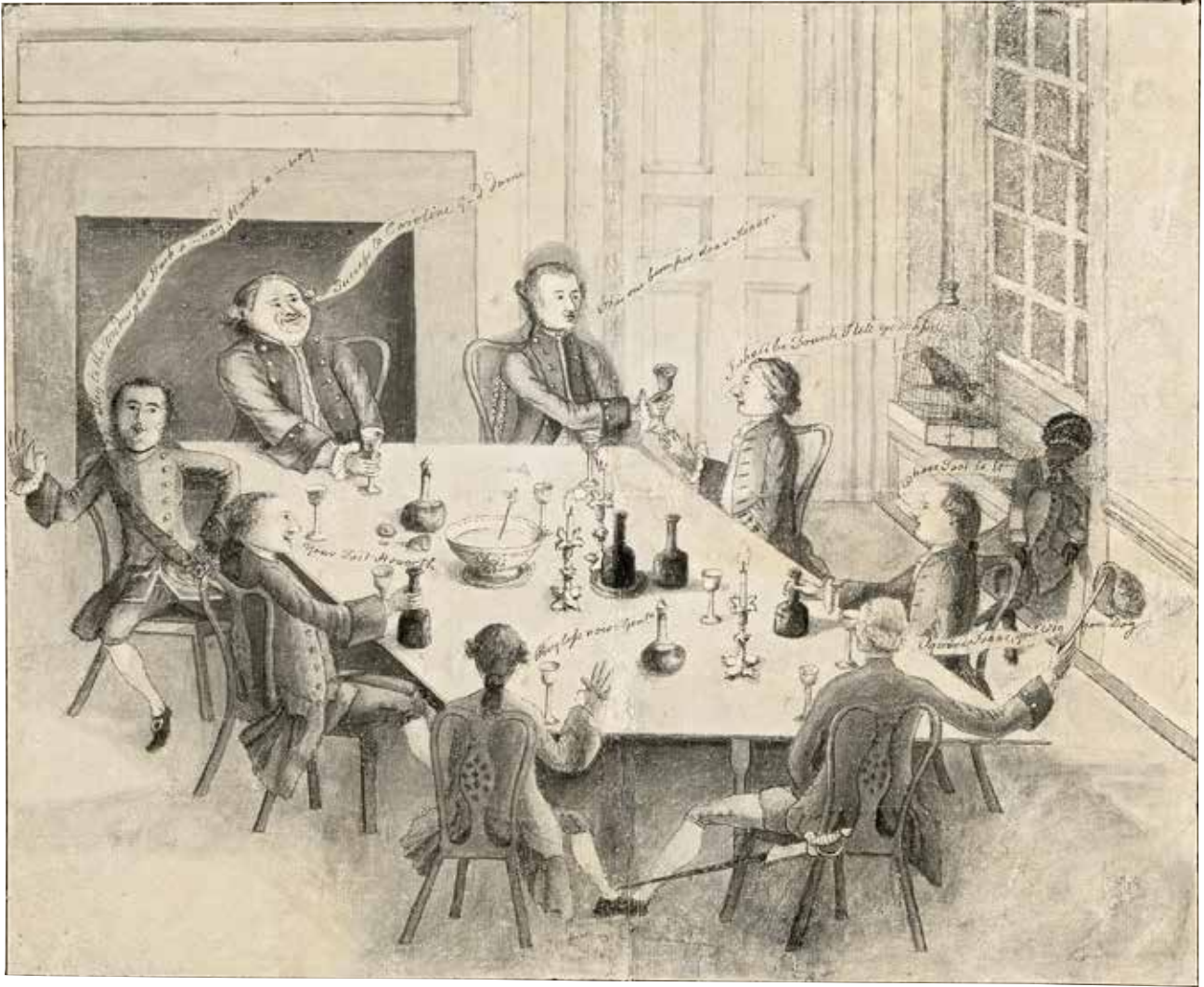
1. For Fueter's biography, see cat. no. 80 and Quimby 1995, p. 230.
2. The basket is in the collection of the Museum of Fine Arts, Boston; see Buhler 1972, vol. 2, cat. no. 504. The jug, now at Winterthur, was sold at Sotheby's, New York, January 17, 2003, lot 490. The candlesticks are also at Winterthur; see Quimby 1995, cat. no. 195a, b.
3. *The New-York Gazette*, and *The Weekly Mercury*, August 14, 1769, p. 4.
4. See Hofer et al. 2011, cat. no. 3.2.
5. Biographical information is based on Andrew J. Provost, *Biographical and Genealogical Notes of the Provost Family from 1545 to 1895* (New York, 1895), pp. 43–46; DAB 1957–64, vol. 8, pp. 249–50; and ANB 1999, vol. 17, pp. 911–12.
6. *The Evening Post*, September 6, 1815, p. 2. The Mr. Colden to whom the obituary refers was Cadwallader David Colden (1769–1834), who would become mayor of the City of New York in 1818 and was married to Provost's younger daughter, Maria.
7. Provoost's will is on file in the Surrogate's Office, New York, Liber 52, p. 462.
8. See Morgan Dir [Dix], ed., *A History of the Parish of Trinity Church in the City of New York*, vol. 2 (New York: G. P. Putnam's Sons, 1901), p. 118, and Edwin R. Purple, *Genealogical Notes of the Colden Family in America* (New York: Privately printed, 1873), pp. 22–23.
9. Both bookplates are illustrated in Dir, *History of the Parish*, following p. 120.
10. On Maverick, see Stephen DeWitt Stephens, *The Mavericks, American Engravers* (New Brunswick, N.J.: Rutgers University Press, 1950).
11. *The New York Packet and The American Advertiser*, June 7, 1784, p. 3.
12. For the freedom boxes, see Buhler and Hood 1970, vol. 2, cat. no. 667, and Christie's, New York, sale cat., January 19, 2001, lot 354. For the Masonic jewel, see Stephens, *Mavericks*, p. 96, fig. 70.
13. *The New-York Gazette* 4 (March 12, 1759), p. 4.

Other Civic & Domestic Wares

Silver figured in the lives of colonial Americans in a multitude of ways, from the dining and drinking vessels catalogued in the preceding chapters to the candlesticks that illuminated their dinner or tea tables, items of personal adornment or utility such as jewelry, writing equipment, nutmeg graters, whistles, and snuffboxes, and the coins they used as currency. Silver was used routinely in church services, and the custom of presenting domestic objects to houses of worship was already well established by the mid-seventeenth century. Sometimes cash gifts were made or bequeathed to churches and synagogues for the purchase of liturgical vessels or to fraternal organizations, universities, or government agencies for the acquisition of official plate. Of the varied objects discussed in this chapter the majority were common in England and on the Continent and were brought over by colonists or imported by merchants for sale to their patrons. Colonial silversmiths in turn often modeled their work after imported prototypes.

Lighting the colonial home was a constant challenge, especially during the winter months when daylight hours were limited.¹ Windows, the primary source of natural light, were customarily quite small, and the few sources of artificial light—open fireplaces, whale oil or fat lamps, and tallow, bayberry, or beeswax candles—were smoky, messy, and foul-smelling. The popular betty lamps, which produced a dim smoky light, were made of iron or brass, their wicks suspended in fish oil or animal fat. Candles were preferable, although costly, and the process of making them was time-consuming and unpleasant, whether they were produced by dipping or by pouring molten wax into tin or pewter molds. Furthermore, wicks were not self-consuming until the nineteenth century and had to be trimmed with snuffers at regular intervals lest the flame die out in the pool of melting wax. Expensive throughout the eighteenth century, candles were used quite sparingly, even in the wealthiest households, such as that of Peter Manigault of Charleston, depicted opposite in a drawing of after-dinner repartee in the late 1750s. The number of candles burned was a measure of a host's prosperity and their use an implicit compliment to his guests. On December 18, 1773, for example, Philip Vickers Fithian, tutor to the children of Robert Carter at Nomini Hall in Westmoreland County, Virginia, described what would seem today rather sparse lighting at a fancy supper ball: "The room looked luminous and splendid; four very large candles burning on the table where we supp'd, three others in different parts of the Room; a gay, sociable Assembly."² Wax candles, which could maintain an even flame, were considered superior to those made of tallow, or animal fat. The finest and most desirable were made of spermaceti wax, derived from the head cavities of the sperm whale—the demand for which ultimately depleted the North Atlantic whale population. Philip Fithian cheerfully noted at Christmastime 1773, "Last Night and to night I had large clear, & very elegant Spermaceti Candles sent into my Room."³ Holders to support candles were produced in a variety of materials, including brass, iron, ceramic, glass, and more rarely silver. Where possible, mirrors were hung to magnify the candlelight.

Many of the candlesticks used in eighteenth-century American homes were imported, as documented by merchants' accounts and newspaper advertisements. *The New-York Mercury* announced in 1761 that "very neat branched and brass candlesticks" were among the "good Assortment of Ironmongery, Hard Ware, Cutlery and Pewter" imported "in the last Vessels from England, and to be sold cheap by Joseph Hallet, In Hanover-Square."⁴ And in Boston John Cutler advertised "brass candlesticks, hand ditto," and "iron, brass & steel snuffers," imported from London and Bristol, England.⁵ Hand candlesticks, also called chambersticks, were conveniently portable for carrying around the house and lighting one's way to bed. Like candlesticks, snuffers were made of a variety



George Roupell (1726–1794), *Peter Manigault and His Friends*, 1757–60. Ink, graphite, and wash on paper, 10¼ x 12⅜ in. (26 x 31.4 cm). Winterthur Museum, Museum Purchase (1963.0073)

of metals, but their blades were routinely produced by specialist cutlers out of steel, which retained its sharpened edge. Silver candlesticks were also imported by elite colonists, such as Daniel Parke Custis, who ordered “2 pair of Gentel Silver Candle Sticks with my arms” through his London agent in 1754. And in 1759 New York merchant Gerard G. Beekman asked ship’s captain William Davis to purchase for him in London “Two pair of Neat and Genteel Silver Candlesticks with Stand and snuffer not too heavey,” for his personal use.⁶ Some of these imports served as prototypes for American silversmiths, who made casting molds with which to manufacture their own candlesticks. During the last quarter of the eighteenth century less expensive fused silverplate candlesticks became popular and were ordered from both France and England by fashionable American consumers.⁷ The invention and patenting in 1784 by the Swiss scientist Aimé Argand of an improved oil lamp revolutionized home lighting. Not only did the Argand lamp produce much brighter light than traditional candles or oil burners, but since the wick was more completely consumed it did not require frequent snuffing.

Adequate light was necessary for countless daily tasks, and certainly for the act of writing.⁸ Letters to and from family members, business associates, and friends were an important aspect of eighteenth-century life, when means of communication were few and travel could be slow and difficult. To this end quill pens, writing paper, and ink were requisite items in elite households, as were

sealing wax and wafers to ensure privacy. Until the nineteenth century pens were fashioned from the wing feather of a goose, a turkey, or some other bird, cut to a point and split to allow the flow of ink. When the point became dull it was simply recut. Inks were made from dry powder or by concocting a solution of gall nuts, iron sulfate, and gum arabic. In 1786 George Fisher published the following recipe for black ink:

To six Quarts of Rain or River Water (but Rain Water is the best) put one Pound and a Half of fresh blue Galls of *Aleppo* (for those of *Smyrna* are not strong enough) bruised pretty small; eight Ounces of Copperas, clean rocky and green; also eight Ounces of clean, bright and clear Gum Arabick; and two Ounces of Roche Alum: Let these stand together in a large Stone Bottle, or clean Stone Pot, or Earthen Pot, with a narrow Mouth, to keep it free from Dust; shake, roll, or stir it well, once every Day, and you will have excellent Ink in about a Month's Time; and the older it grows, the better it will be for Use.⁹

Nonabsorbent, highly glazed writing papers were not introduced until late in the eighteenth century. Until then wet ink was fixed by sprinkling sand or pounce, the fine powder of gum sandarac, on the paper. To corral the variety of writing accessories, ingenious inkstands were created. Usually comprising a flat tray fitted with separate pots for ink, pounce, lead shot for cleaning pens, and gummed wafers for sealing letters, the stands were made in a variety of materials, including brass, pewter, fish skin, wood, and silver plate. Silver inkstands, or standishes as they were also called, were listed in English household inventories by the sixteenth century and are recorded on the Continent as well. (An inkstand with writing implements is shown opposite in a seventeenth-century Dutch interior.) In colonial America, however, they were exceedingly rare (see cat. no. 95). For the most part they were imported. At the New-Printing Office in Philadelphia, David Hall advertised in 1754 that he had "Imported in the last Ship from London . . . Ink powder, Quills, Sealing-wax, and Wafers; neat pewter Ink-stands, Fish-skin and Wooden Ditto; Brass Ink-pots, with and without Knives," and various other writing implements. Bernard Lintot, on Wall Street, offered imported "enamel'd inkstands." And Richard Sause, at "the lower End of Fly-Market," listed the convenient combination of "Round inkstands with candlesticks."¹⁰

Whereas few Americans would have owned a silver inkstand, small silver boxes for cosmetics or tobacco were more affordable and far more common. Tiny boxes, often engraved, held the black patches popular for covering unsightly facial spots and scars.¹¹ Patches were cut into various shapes from black velvet, silk, or taffeta and affixed to the face or neck. In France the position of the patch (called a *mouche*) was presumed to intimate that the wearer was flirtatious, playful, passionate, or married. In eighteenth-century England beauty patches could denote political affiliation, as Joseph Addison noted in *The Spectator* following a Saturday night at the opera on June 2, 1711: "Two parties of very fine women . . . were patched differently; the faces, on one hand being spotted on the right side of the forehead, and those upon the other on the left. . . . Upon inquiry I found that the body of amazons on my right hand, were whigs, and those on my left, tories; and that those who had placed themselves in the middle boxes were a neutral party, whose faces had not yet declared themselves."¹²

The cultivation of tobacco in the American colonies was an early enticement to Europeans, and trade in tobacco became lucrative, particularly in the Tidewater and Chesapeake regions of Virginia. It was exported to England as early as the 1610s, and it continued to play an important commercial role throughout the eighteenth and nineteenth centuries. Its use as a consumer product prompted the production of various sorts of tobacco equipage, such as bottles for snuff, tobacco knives, and a range of snuff and tobacco boxes made of tortoiseshell, brass, tin, wood, papier-mâché, silver, and gold.¹³ Gold snuffboxes, often exquisitely ornamented with gemstones or enameling, were especially popular among the royalty and aristocracy of eighteenth-century France.¹⁴ American examples are extremely rare; the Metropolitan's gold snuffbox by Myer Myers (cat. no. 96) is one of the very few made in the European style, with an elaborately chased scene on the cover and an engraved rococo cartouche on the underside.



Gesina ter Borch (1631–1690), Sijbrant Schellinger and Jenneken ter Borch with Two Children in an Interior, 1699. Watercolor on paper, 9 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in. (24.3 x 36 cm). Rijksprentenkabinett, Rijksmuseum, Amsterdam (BI-1887-1463-74)

The scarcity of gold in colonial America restricted its use. Most surviving examples of wrought gold are quite small, for example buttons, buckles, and plain or gem-set rings. Occasionally gold whistles and bells (also called rattles), mounted with coral for teething, were presented as christening gifts (see cat. no. 97). The more common silver rattles, as well as those made of gold, were imported from London by American silversmiths and merchants, as were separate pieces of coral to be mounted. The Boston goldsmith Daniel Parker, for example, advertised in 1765 that he had imported “Coral beads & stick coral for childrens whistles.”¹⁵ Paintings of children, sometimes with a parent, document the popularity of these rattles. William Whiting Boardman, together with his mother, wife of the Connecticut dry goods merchant Elijah Boardman, was depicted by Ralph Earl, clutching his rattle in both hands (see following page).¹⁶ The stick of coral, in addition to being a practical teething device, was also thought to protect the child against illness and evil spirits. Coral bead necklaces were similarly worn as talismans. Henry Wadsworth Longfellow commemorated these precious toys in his poem “To A Child,” published in 1845:

With what a look of proud command
Thou shakest in thy little hand
The coral rattle with its silver bells,
Making a merry tune!

Items made of silver served not only domestic and ecclesiastical functions; they were also used by governments, universities, and other organizations.¹⁷ Official silver was far less common in America than it was in Britain and on the Continent, where royal and aristocratic traditions fostered pomp and ceremony. Towns in England frequently owned an ornamental mace or other civic regalia such as collars and badges of office. Few such ceremonial objects were made in America, although the inkstand made by Philip Syng Jr. in 1752 and used to sign both the Declaration of Independence and the Constitution qualifies as official silver. Silver seals, which impressed in wax a town



Ralph Earl (1751–1801), *Mrs. Elijah Boardman and Her Son William Whiting Boardman*, ca. 1796. Oil on canvas, 85¼ x 56½ in. (216.5 x 143.5 cm). The Huntington Library, Art Collections, and Botanical Gardens, Gift of the Virginia Steele Scott Foundation (83.8.15)

or organization's official stamp, also survive. An early-eighteenth-century example is documented as having been ordered in 1704 from silversmith Jacob Boelen by the town of Marbletown, New York (cat. no. 99), and Paul Revere Jr. cut a school seal for Phillips Academy in Andover, Massachusetts, which was chartered in 1780.

The final entry in this catalogue discusses in detail examples of the earliest coins minted in colonial America. Founded in 1652 to address a serious shortage of currency, the mint of the Massachusetts Bay Colony operated for some thirty years, producing four different denominations of coinage: shillings, sixpence, threepence, and twopence. That silversmiths were selected to produce these coins is entirely consistent with their skills and training. As a precious metal silver has always been associated with wealth and social standing, and its value has traditionally been equivalent to that of currency, as sterling silver is in England. The thin, lightweight, sometimes ragged bits of silver minted by John Hull and Robert Sanderson carry significant historical weight, far more than their few pennyweights would suggest. Impressed with letters, numerals, and native tree motifs, these modest coins speak volumes about the earliest years of colonial settlement and the symbolic value of the metal from which they were fashioned.

Notes

1. The discussion of lighting in early America is drawn from the following sources: Elisabeth Donaghy Garrett, *At Home: The American Family 1750–1870* (New York: Harry N. Abrams, 1989); the website for Gunston Hall Plantation; and Richard L. Bushman, *The Refinement of America: Persons, Houses, Cities* (New York: Vintage Books, 1992), pp. 122–27. For an overall history, see also Butler 1967.
2. Hunter Dickinson Farish, ed., *Journal & Letters of Philip Vickers Fithian, 1773–1774: A Plantation Tutor of the Old Dominion* (Williamsburg, Va.: Colonial Williamsburg, 1943), p. 45.
3. *Ibid.*, p. 54.
4. *The New-York Mercury*, June 15, 1761, p. 1.
5. *The Boston Evening-Post*, February 22, 1762, p. 4.
6. The Custis order is quoted on the Gunston Hall website from the “Daniel Parke Custis, Invoice Book, 1749–1757,” PH 02 16, John D. Rockefeller Jr. Library, Colonial Williamsburg Foundation. For the Beekman order, see Philip L. White, *The Beekman Mercantile Papers 1746–1799* (New York: New-York Historical Society, 1956), p. 349.
7. See, for example, Hofer et al. 2011, cat. no. 4.11, and Carol Borchert Cadou, *The George Washington Collection: Fine and Decorative Arts at Mount Vernon* (Manchester, Vt., and New York: Hudson Hills Press, 2006), cat. no. 50.
8. For a brief overview, see Leonée Ormond, *Writing: The Arts and Living* (London: Victoria and Albert Museum, HMSO, 1981), and Wees 1997, pp. 538–39.
9. George Fisher, *The Instructor; or, American Young Man's Best Companion Containing Spelling, Reading, Writing, and Arithmetick* (Worcester, Mass.: Isaiah Thomas, 1786), pp. 56–57.
10. *The Pennsylvania Gazette*, January 1, 1754, p. 3; *The New-York Mercury*, January 14, 1765, p. 3; and *The New-York Gazette, and The Weekly Mercury*, June 21, 1773, supplement p. 1.
11. Several patch boxes are represented in the Metropolitan Museum, acc. nos. 33.120.140a, b–33.120.144a, b.
12. *The Spectator; with Notes and a General Index*, vol. 1 (New York: Samuel Marks, 1826), p. 108.
13. For an overview, see Clare Le Corbeiller, *European and American Snuff Boxes 1730–1830* (New York: The Viking Press, 1966).
14. See Charles Truman, *Wallace Collection Catalogues: Gold Boxes* (London: Paul Holberton, 2013).
15. *The Boston Evening-Post*, December 2, 1765, p. 4.
16. A portrait of Elijah Boardman, also by Ralph Earl, is in the Metropolitan Museum, acc. no. 1979.395.
17. On the topic of official plate, see Fales 1970, pp. 159–65.



91 · Pair of Candlesticks and Snuffer Stand

The most frequently published examples of early American silver in the Metropolitan's collection, these objects are extraordinary by any measure. Silver candlesticks on square bases with stop-fluted columns were fashionable in seventeenth-century England, Holland, and France. They were made by hammering rather than casting and are surprisingly lightweight for their size. Tall and dignified, candlesticks of this design are customarily ornamented with horizontal bands of gadrooning. Examples marked by colonial American silversmiths survive as well, but they are exceedingly rare.¹

Rarer still is the flat-chased chinoiserie decoration on each of the present objects.² Executed with steel punches and hammers, this ornamentation depicts gesturing figures and oversized birds, insects, and plants, all exotic in character yet distinctively English in design. From the 1670s to the 1690s chinoiserie chasing was used to embellish a variety of common English silver forms, including two-handled cups, tankards, mugs, footed salvers, monteiths, toilet services, and occasionally candlesticks.³ Although the imagery on these objects is generally quite consistent, there were clearly different hands at work, and specific

Cornelius Kierstede (1674–ca. 1757)
New York, ca. 1705

Gift of Robert L. Cammann, 1957 [57.153a, b]; Gift of Mrs. Clermont L. Barnwell, 1964 [64.83a, b]; Gift of Mr. and Mrs. William A. Moore, 1923 [23.80.21]

[57.153a, b] H: 11¹/₁₆ in. (29.1 cm); W: 6¹/₂ in. (16.5 cm); D: 6¹/₂ in. (16.5 cm); WT: 26 oz. (808.3 g)

[64.83a, b] H: 11³/₄ in. (29.8 cm); W: 6⁷/₁₆ in. (16.4 cm); D: 6⁷/₁₆ in. (16.4 cm); WT: 26 oz. 2 dwt. (811.9 g)

[23.80.21] H: 8³/₁₆ in. (20.8 cm); W: 5¹/₈ in. (13 cm); D: 5¹/₈ in. (13 cm); WT: 17 oz. 2 dwt. (532.6 g)

MARKS



Each object is marked twice on its base: CK in rectangle (Waters 2000, vol. 1, p. 144)





design sources remain elusive.⁴ Philippa Glanville has suggested that the motifs derive from a variety of sixteenth- and seventeenth-century architectural design books, textiles, costume prints, and possibly theater designs.⁵ She also notes that London's delftware potters and textile embroiderers employed similar motifs, executed with a related "stitched" or "stabbed" technique. This style migrated to Dublin, Boston, and New York, but it was never as popular in those cities as it was in London. Chinoiserie decoration is known on American silver on only one other object, a tankard made around 1685 by Jeremiah Dummer of Boston.⁶ On the Kierstede candlesticks and snuffer stand each of the bases' four sides is chased with a different figure or figures clothed in exotic dress. Independent scholar Maureen Cassidy-Geiger has raised the intriguing possibility that the feather skirts and headdresses on some of the figures may have been inspired by South American rather than Asian imagery.⁷ Some of these figures interact with birds; others carry daggers or play musical instruments; one, apparently intoxicated, exposes himself. The imagery throughout is cheerful, amusing, and original. The remaining ornament consists of typically baroque gadrooning, acanthus

INSCRIPTIONS

[57.153a, b] Engraved on underside of base in shaded roman: S / I * E; scratched on underside of base: 26:½ onsen

[64.83a, b] Engraved on underside of base in shaded roman: S / I * E; scratched on underside of base: 26 = onsen: 8 (tilted to the side): pinnie

[23.80.21] Engraved on underside of base in shaded roman: S / I * E; scratched on underside of base: 21 = onsen

CONSTRUCTION/CONDITION NOTES

[57.153a, b] There is a small dent in the corner of the upper base. The nut on the column is soldered in place, and the screw is a later replacement.

[64.83a, b] The corners on the bobèche rim are bent.

[23.80.21] The upper section is a later addition. The eagle panels on the upper section are cast, and the construction is crude. The iron screw is a replacement, and the fit is quite loose. The

current weight is about four ounces less than the scratch weight.

PROVENANCE

[23.80.21] Johannes (1668–1747) and Elizabeth Staats Wendell (ca. 1659–1737) Schuyler; by descent to Emilie Vallete Clarkson (1863–1946) and William Alonzo (1861–1922) Moore; gift to The Metropolitan Museum of Art, 1923.

[57.153a, b] Johannes (1668–1747) and Elizabeth Staats Wendell (ca. 1659–1737) Schuyler; by descent to Thomas Streatfeild Clarkson (1834–1898); his daughter Helena Van Cortlandt Clarkson (Mrs. Edward C.) Cammann (1877–1967); her son Robert Livingston Cammann (1912–2001); gift to The Metropolitan Museum of Art, 1957.

[64.83a, b] Johannes (1668–1747) and Elizabeth Staats Wendell (ca. 1659–1737) Schuyler; by descent to Elizabeth Marié (Mrs. Robert Morgan Gibbes) Barnwell (1860–1945); her daughter-in-law Elizabeth Steward Morris

leaves, and matting. Characteristically New York, however, are the horizontal bands of wrigglework that define the ribbed borders on the fluted columns. Each of the candlesticks is fitted with a bobèche (wax pan), similarly ornamented with gadrooning, matting, and acanthus leaves.

These remarkable objects were made by Cornelius Kierstede for two of his most distinguished patrons, Johannes Schuyler (1668–1747), mayor of Albany from 1703 to 1706, and his wife, Elizabeth Staats Wendell (ca. 1659–1737).⁸ Prominent both politically and socially, the Schuylers appear to have acquired a great deal of fashionable plate. In addition to the present candlesticks and snuffer stand, they owned one of the earliest known American silver teapots, probably made on the occasion of their marriage in 1695, as well as a footed salver and a pair of mugs (cat. no. 29).⁹ Each of the surviving objects is engraved with their initials or coat of arms. A rare double portrait of the couple attributed to John Watson was painted about 1725–35 (see page 5). Johannes and Elizabeth Schuyler had four children, and their descendants include members of the Van



Cortlandt, Cuyler, Livingston, Van Horne, and Clarkson families.¹⁰ Although the precise descent of the candlesticks and snuffer stand is undocumented, we know that each was passed down in different branches of the family, and all three were given to the Museum by heirs of the original owners. The snuffer stand was part of a large gift made in 1923 by Emilie Vallete Clarkson and her husband, William A. Moore.¹¹ Both candlesticks were loaned to the Metropolitan before being donated years later.

When the snuffer stand was first acquired by the Museum in 1923, curator Charles Over Cornelius noticed some structural anomalies “suggesting its possible adaptation from a candlestick.” “The snuffer stand,” he wrote in the Museum’s *Bulletin*, “is mystifying. The maker’s mark is that of Cornelius Kierstede . . . but the character of the workmanship is not wholly consistent with known specimens of his work. One possibility is that the body of the piece is European (Dutch) and was altered by Kierstede, who added the square upper portion and the handle with the beaded rat-tail.”¹² Cornelius’s observation was overlooked in subsequent publications, although when it was exhibited at the Museum of the City of New York in 1962–63 the exhibition catalogue noted, “Probably a composed piece.”¹³ The snuffer stand went on to become an icon of early American silver, frequently cited as a prime example of baroque styling. Once described as “a bizarre object, in which richness of detail competes with a disunified form not notable for its beauty,” it was repeatedly published without reference to the possibility of its being a “marriage.”¹⁴ In the meantime two matching candlesticks entered the Museum’s collection, one in 1957 and the other in 1964. Stylistic comparison confirms that the snuffer stand and candlesticks were intended as a set, and the identical early-eighteenth-century monogram S/I*E engraved beneath each provides additional evidence.¹⁵

In 2005 the candlesticks and snuffer stand underwent scientific analysis at the Metropolitan Museum to compare the alloy compositions of the metals.¹⁶ The two candlesticks appear to be very similar in composition to each other, but the stand was found to diverge. Although the results of the study cannot clarify the history of the snuffer stand, they do help to explain the stylistic aberrations. The two sections of the stand are held together by a modern screw, and the fit is quite loose. The quality of chasing on the central baluster is coarser than that on the base; the acanthus leaves are heavier and the matting less evenly applied. The box to hold the snuffers is particularly unusual. The panels of double-headed eagles are cast, and the construction is crude. Furthermore, the scratch weight on the underside of the stand is 21 troy ounces, but the object’s current weight is 17 ounces 2 pennyweights—a loss of nearly four ounces. The candlesticks, on the other hand, have lost less than one ounce each.¹⁷

The significance of the double-headed eagles has been investigated by a number of scholars but has never been conclusively explained. Gerald W. R. Ward noted that the motif appears on the town seal of the Dutch city of Groningen, as well as on medals from that region.¹⁸ Another possible link is Anne McVickar Grant (1755–1838), a Scottish girl who lived during the 1760s in the home of Margarita Schuyler (1701–1782), a daughter of Johannes and Elizabeth. Anne Grant later published *Memoirs of an American Lady*, which chronicles the life of Margarita Schuyler in pre-Revolutionary New York. The McVickar family crest is “an eagle displayed, with two heads.”¹⁹ Were elements from a McVickar object perhaps combined with Margarita Schuyler’s silver? It is an intriguing but unsubstantiated notion. The snuffer stand remains a curious object, retaining its

Burrill (Mrs. Clermont Livingston) Barnwell (1895–1985); gift to The Metropolitan Museum of Art, 1964.

EXHIBITION HISTORY

New York 1889, cat. no. 183 [57.153a, b]; New York 1931–32, p. 18, fig. 34 [23.80.21]; Chicago 1949, cat. no. 186 [23.80.21]; Kansas City 1950, no cat. [23.80.21]; Boston 1956, cat. no. 197 [23.80.21]; New York 1961, no cat. [57.153a, b]; New York 1962–63, cat. nos. 29, 31 [57.153a, b and 23.80.21]; New York–Pittsburgh 1988–89, cat. no. 72 [57.153a, b]; Minneapolis–Pittsburgh 1989–90, pp. 139, 142 n. 16, cat. no. 55 [57.153a, b].

PUBLICATION HISTORY

Baxter 1897, p. 433 [23.80.21]; Buck 1903, pp. 121–22 [57.2153a, b]; Cornelius 1923, pp. 139–40 [23.80.21]; *New-York Tribune* 1923, p. 8 [23.80.21]; *World* 1923, p. 7 [23.80.21]; Avery 1930a, pp. 151, 350 [23.80.21 and 57.153a, b]; Avery 1930b, p. 125, fig. 11 [23.80.21]; Wenham 1930, p. 493 [23.80.21]; Halsey and Cornelius 1932, p. 61, fig. 35 [23.80.21]; Phillips 1932, pp. 150–51 [23.80.21 and 64.83a, b]; Eberlein and Hubbard 1936, p. 10, illus. p. 5 [23.80.21]; *Antiques* 1946a, p. 248, no. 7 [23.80.21]; Thorn 1949, p. 203 [23.80.21]; Buhler 1950, p. 32 [23.80.21 and 57.153a, b]; Powel 1954, p. 212 [23.80.21]; Andrus 1955a, nos. 1, 4 [23.80.21 and 57.153a, b]; *Craft Horizons* 1955, p. 34, fig. 20 [23.80.21]; MMA 1958, p. 39 [57.153a, b]; Dauterman 1964, p. 13 [57.153a, b and 64.83a, b]; MMA 1964, p. 54 [57.153a, b and 64.83a, b]; Davidson 1965a, pp. 729–30 [57.153a, b and 64.83a, b]; Davidson 1965b, p. 548 [64.83a, b]; Wright et al. 1966, p. 324, pl. 241 [57.153a, b]; Biddle 1967, p. 484; Butler 1967, nos. 10, 11; Glaze 1969, pp. 191–92, pl. 1 [57.153a, b and 64.83a, b]; Hayden 1969, pp. 335, 337, fig. 16 [23.80.21]; Fales 1970, pp. 108–9, fig. 107; Clayton 1971, pp. 55, 60, figs. 76, 361, 529 [57.153a, b and 23.80.21]; Hood 1971, pp. 69–72, fig. 56; Wills 1974, fig. 36 [57.153a, b]; Schwartz 1975, pp. 16, 18, fig. 7 [57.153a, b and 64.83a, b]; Cooper 1980, pp. 147–48, fig. 165; Williams 1980, p. 60; Safford 1983, pp. 20, 23, figs. 25, 26; Davidson and Stillinger 1985, pp. 202, 205, fig. 318; Johnston 1988, p. 1374, pl. 5; Ensko 1989, p. 462 [23.80.21 and 57.153a, b]; Hood 1989, pp. 69–71, fig. 56, cover illus.; Glanville 1992, fig. 6 [64.83a, b]; Quimby 1995, p. 257; Wahlberg 2008, p. 205, fig. 4; Hofer et al. 2011, pp. 38, 241 n. 12, fig. 15.

original base but altered at some time in its history. Despite these alterations the candlesticks and snuffer stand are among Kierstede's most ambitious works and certainly without peer in the canon of early American silver. Exceptional, too, is that they descended in different branches of the original family, to be reunited 250 years later in the American Wing of the Metropolitan Museum.

Notes

1. See, for example, a pair made by Jeremiah Dummer about 1680–90 in Buhler and Hood 1970, vol. 1, cat. no. 9, and a pair by John Noyes, 1695–1700, in Buhler 1972, vol. 1, cat. no. 90.
2. "Chinoiserie" is a late-nineteenth-century term for European interpretations of Chinese art and ornament.
3. Compare, for example, a pair of candlesticks made in London in 1681, sold at Sotheby's, New York, May 21, 1992, lot 150. This sale catalogue includes more than twenty examples of late-seventeenth-century silver with chinoiserie decoration. Small-sized candlesticks with this ornament made as part of a toilet service are also known; see a pair by William Fowle, London, 1683/84, in the Metropolitan's collection, acc. no. 1963.63.70.7a, b–.8a, b.
4. See Dauterman 1964, pp. 11–25.
5. Glanville 1992, unpaginated.
6. This tankard is now in the collection of Ruth J. Nutt; see "An American Sampler," *Silver Magazine* 35 (January–February 2003), p. 29.
7. Letter from Maureen Cassidy-Geiger, January 5, 2013; MMA American Wing curatorial files.
8. For biographical information on Johannes and Elizabeth Schuyler, see cat. no. 29.
9. For the teapot, see Hofer et al. 2011, cat. no. 6.1; for the footed salver, *ibid.*, cat. no. 7.11; and for the pair of mugs, *ibid.*, cat. no. 5.9.
10. For an extensive family history, see Florence Christoph, *Schuyler Genealogy: A Compendium of Sources Pertaining to the Schuyler Families in America Prior to 1800*, 2 vols. ([Albany]: Friends of Schuyler Mansion, 1987–92).
11. Regarding the Moore gift, see cat. no. 20.
12. Cornelius 1923, pp. 139–40. Cornelius's suggestion that the body is possibly European has merit. Compare the baluster stem, for example, to a seventeenth-century Dutch candlestick illustrated in Gruber 1982, fig. 342, or to a French chalice in Jones 1913, pp. 49–50 and pl. 21. At the time of its acquisition by the Metropolitan, the snuffer stand was accompanied by an unmarked and unrelated pair of eighteenth-century snuffers, MMA acc. no. 23.80.22.
13. New York 1962–63, cat. no. 31.
14. Hood 1971, p. 72.
15. It has been suggested that there were originally four candlesticks, but no corroborating evidence has come to light; see New York 1962–63, cat. no. 29.
16. The analysis was undertaken by Mark T. Wypyski of the Museum's Department of Scientific Research. Energy dispersive and wavelength dispersive X-ray spectrometry (EDS/WDSP) quantitative elemental analyses were done on micro-samples taken from the objects.
17. I would like to thank the following individuals for helpful discussions about these objects: Ellenor Alcorn, Metropolitan Museum; Jeanne Sloane, Silver Department, Christie's, New York; and Ubaldo Vitali, silversmith and art historian.
18. Minneapolis–Pittsburgh 1989–90, p. 139.
19. Vermont 1886, p. 130.



92 · Pair of Candlesticks

Popular in England from about 1700 to 1730, plain baluster-shaped candlesticks were seldom made in the American colonies, where imported brass lighting equipment was more readily available and considerably less costly.¹ Indeed, silver candlesticks of American manufacture remained rare into the nineteenth century.² Devoid of excessive ornamentation, these courtly forms encourage the play of light on their angular facets and swelling curves. Only two other pairs marked by silversmith Edward Winslow are known, one in the collection of Colonial Williamsburg and the other in the Museum of Fine Arts, Boston.³ In contrast to earlier silver candlesticks, which were made by hammering, candlesticks of this era were cast in three separate molds—the stem, including the socket, in two mirror halves, and the base as a separate unit. Among other early silversmiths who manufactured candlesticks of this type were John Coney and John Burt in Boston and Adrian Bancker and Charles Le Roux in New York. The estate inventory of Coney’s workshop in fact itemized, among his extensive silversmith’s tools, “2 Candlestick moulds,” demonstrating that colonial silversmiths were equipped to cast such objects.⁴

Edward Winslow (1669–1753)
Boston, ca. 1720

Friends of the American Wing Fund, 1973
(1973.152.1a, b, .2a, b)

[.1] H: 6 $\frac{5}{16}$ in. (16 cm); W: 3 $\frac{3}{16}$ in. (8.7 cm);
D: 3 $\frac{3}{16}$ in. (8.4 cm); WT: 7 oz. 15 dwt. (240.9 g)
[.2] H: 6 $\frac{5}{16}$ in. (16 cm); W: 3 $\frac{3}{16}$ in. (8.6 cm);
D: 3 $\frac{3}{16}$ in. (8.4 cm); WT: 7 oz. 17 dwt. (243.8 g)

MARKS



Each candlestick marked once on base: EW in shaped surround (Kane 1998, p. 968, mark C)

INSCRIPTIONS

Engraved on each base with the arms of Hutchinson
Engraved on underside of each base in shaded roman: ER

CONSTRUCTION/CONDITION NOTES

The baluster stems are cast in identical vertical halves, soldered vertically, and soldered to the base. Minor scratching overall is commensurate with age. The original coats of arms were recut at a later date. Separate wax pans, called bobeches, are later additions and are no longer shown with the candlesticks.

PROVENANCE

Hutchinson family, possibly Edward Hutchinson (1678–1752); by descent through the Vernon, Seymour, Ellery, and Horton families; Helena Brooks Seymour Horton (1884–1969); her daughter Helena Frances Horton Gilbert (1903–2004); sold to The Metropolitan Museum of Art, 1973.

PUBLICATION HISTORY

Comstock 1941, pp. 206–7, fig. v; Buhler and Hood 1970, vol. 1, p. 7; Buhler 1972, vol. 1, p. 87; MMA 1975, p. 32; Safford 1983, p. 34, fig. 41; Davidson and Stillinger 1985, p. 210, fig. 324; Ensko 1989, illus. p. 462; Kane 1998, p. 976; Falino and Ward 2008, p. 149.

Each of the present candlesticks is engraved with the coat of arms of the Hutchinson family in a shield-shaped surround (below). Helena Horton Gilbert (1903–2004), from whom the Metropolitan purchased the pair in 1973, reported that they were made by Edward Winslow for his first cousin Edward Hutchinson (1678–1752); Winslow's mother, Elizabeth Hutchinson Winslow, was a sister of Hutchinson's father, Elisha. Edward was also a half brother of Thomas Hutchinson, who probably owned the Winslow chocolate pot in the Metropolitan's collection (cat. no. 71).⁵ Unfortunately, aside from family tradition, it has been impossible to confirm Edward's ownership of the candlesticks, which could equally well have belonged to another member of this prominent colonial family. According to Helena Gilbert the candlesticks subsequently passed through the Vernon, Seymour, Ellery, and Horton families, all of whom were related to the Hutchinsons.⁶ The precise descent, however, is undocumented. Also unrecorded is the owner of the initials ER, which are engraved in shaded roman letters



on the underside of each candlestick. Although individuals with these initials appear on the various family trees, they remain unidentified. Regardless of their descent, however, these elegant candlesticks are important examples of a rare form in American silver, and their existence helps to inform patterns of ownership among elite colonial families.

Notes

1. For brass candlesticks, see Rupert Gentle and Rachel Field, *English Domestic Brass, 1680–1810 and the History of Its Origins* (New York: E. P. Dutton, 1975), pp. 93–117, and Eloy Koldeweij, *The English Candlestick, 1425–1925* (London: Christie's, 2001), cat. nos. 55–57.
2. On this subject, see Wenham 1930, pp. 491–93, and Butler 1967.
3. See Hood 1971, fig. 70, and Falino and Ward 2008, cat. no. 133.
4. Kane 1998, p. 321, and Falino and Ward 2008, p. 149.
5. For a discussion of Hutchinson family silver made by Winslow, see Comstock 1941.
6. For the family descent as reported by Helena Gilbert, see her letter dated December 6, 1972; MMA American Wing curatorial files.



93 · Pair of Candlesticks

Silver objects marked by Myer Myers are among the most ambitious of his generation, and these candlesticks are no exception. Cast candlesticks, which were rarely made in the American colonies, represented a major investment in silver and required specialized casting and chasing skills to achieve a flawless result. Myers's candlesticks, with their shell-ornamented baluster stems and spreading hexagonal feet, were clearly modeled on mid-eighteenth-century English prototypes by such prolific candlestick makers as the Cafes and the Goulds.¹ A pair of candlesticks by John Cafe (act. 1740–57) with similar rococo design were owned by Captain Samuel Cary of Charlestown, Massachusetts, evidence that such objects were imported to the colonies.² This popular pattern was also produced in brass and in paklong, an alloy of copper, zinc, and nickel first manufactured in China.³ Myers's specific design source is undocumented, but he appears to have made a casting mold directly from an imported English candlestick. Shadows of English hallmarks, still visible beneath the bases, were captured in the mold-making and then partially effaced before molten silver was poured into the mold (see opposite page).⁴ On a related model with square bases, also cast from an English prototype, Myers struck his mark four times on the underside, each strike positioned over the vestige of a hallmark.⁵

Myer Myers (1723–1795)
New York, 1755–60

Sansbury-Mills Fund, 1972 (1972.3.1a, b–2)
and Sansbury-Mills Fund, 1977 (1977.88)¹⁰

[.1] H: 10³/₁₆ in. (25.9 cm); Diam: 5¹/₂ in.
(14 cm); WT: 20 oz. 14 dwt. (643.2 g)

[.2] H: 9¹/₁₆ in. (25.2 cm); Diam: 5¹/₁₆ in.
(12.9 cm); WT: 19 oz. 4 dwt. (596.6 g)

MARKS



Both are marked on the nozzle of the bobèche and on the socket: MM in rectangle (New Haven–Los Angeles–Winterthur 2001–2, p. 254, mark 6, no. 36)

INSCRIPTIONS

Engraved on underside of each foot: THE GIFT
OF PETER & SARAH V^o BRUGH TO CATHA^e LIVINGSTON•

CONSTRUCTION/CONDITION NOTES

[.1] The entire candlestick leans slightly. The bottom edge of the bobèche is slightly crushed, and the upper surface bends to one side. Minor

dents and scratching are evident overall. There appear to be shadows of earlier marks on the underside of the base.

[2] There are minor dents and scratching on the candlestick, and the bottom edge of the bobèche is slightly crushed. The stem appears to be repaired on the neck below the socket. Shadows of earlier marks are discernible on the underside of the base.

PROVENANCE

Catherine Livingston Lawrence (bapt. 1733–1807); the wife of her grandnephew, Louisa E. F. Patterson (b. 1774); [Harry Arons Antiques, Bridgeport, Conn.]; The Metropolitan Museum of Art, 1972.

EXHIBITION HISTORY

New York 1975–76, no cat.; New Haven–Los Angeles–Winterthur 2001–2, pp. 41–42, 124, cat. no. 36.

PUBLICATION HISTORY

Antiques 1972, p. 121; MMA 1973b, unpaginated; MMA 1975, p. 33; Buhler 1979, p. 83; Safford 1983, p. 46, figs. 64, 65; Davidson and Stillinger 1985, figs. 328, 329; Quimby 1995, p. 267; Hofer et al. 2011, p. 40.



Underside of candlestick showing traces of earlier marks

The Metropolitan's candlesticks are also remarkable in having originated as a set of four.⁶ Sets of four candlesticks were customary in eighteenth-century England, where they were placed at the corners of card tables or used to illuminate a tea or dinner party. Colonial American sets, however, are almost nonexistent. The present set was made for Catherine Livingston Lawrence (bapt. 1733–1807), the youngest child of Philip Livingston, second Lord of Livingston Manor, and his wife, Catharina Van Brugh, probably around the time of her marriage to John Lawrence (1721–1764) in April 1759. According to the inscriptions engraved on the undersides the candlesticks were purchased with funds bequeathed by Catherine's maternal grandparents, Pieter and Sarah Cuyler Van Brugh, both of whom died in the early 1740s. As David Barquist has noted, Catherine, in ordering silver candlesticks for her home, was following family tradition. Her Van Brugh grandparents owned a handsome pair, as did several of her Livingston relatives.⁷

Unfortunately, Catherine's marriage was short-lived; her husband died just five years after they wed. In his will, written in 1761 and proved on September 25, 1764, Lawrence left "all my household furniture and plate" to his widow, as well as all his real estate, two slaves, and "as much money as I had with her in Marriage." In addition, Catherine inherited "all the Estate that was left her by her father Philip Livingston Esq."⁸ She was, in short, a very wealthy woman. Catherine Lawrence never remarried and she died childless; however, in her own will and its codicil, proved in August 1807, she was very generous to the children and grandchildren of her siblings. She specified the distribution of her candlesticks as follows: "I bequeath to Louisa E. F. Patterson Wife of my Grand Nephew John W. Patterson one pair of my Silver Candlesticks and the sum of Two hundred and fifty Dollars & the other pair of Silver Candlesticks I leave to my Niece Lady Mary Watts."⁹ The present pair was that left to Louisa Patterson, whose husband, John W. Patterson, was the grandson of Catherine's eldest brother, Robert Livingston Jr. Their further descent is untraced prior to their purchase by the Metropolitan in 1972 from the Bridgeport, Connecticut, antiques dealer Harry Arons.

Notes

1. See John P. Fallon, "The Goulds and Cafes, Candlestick Makers," *Proceedings of the Society of Silver Collectors* 2 (Autumn 1980), pp. 146–50. For a pair of similar design in the Metropolitan's collection marked by John Cafe in 1752/53, see MMA acc. nos. 13.41.52a–d.
2. Alcorn 2000, cat. no. 104.
3. For examples in brass, see Peter, Nancy, and Herbert Schiffer, *The Brass Book: American, English and European Fifteenth Century through 1850* (Exton, Pa.: Schiffer, 1978), pp. 201–3. For paktong, see Keith Pinn, *Paktong: The Chinese Alloy in Europe, 1680–1820* (Woodbridge, Suffolk: Antique Collectors' Club, 1999), especially colorpl. 12 and pls. 45, 46, 49, 50, and 52.
4. Another pair of candlesticks attributed to Myer Myers, with sockets marked by Otto Parisien (ca. 1725–1811), exhibits identical shadows, suggesting they were cast from the same molds; Christie's, New York, sale cat., January 18, 2002, lot 310. See also New Haven–Los Angeles–Winterthur 2001–2, cat. nos. 8 and 9.
5. See Wenham 1930, fig. 11, and Brooklyn Museum, "Exhibition of Works in Silver and Gold by Myer Myers" (1954), checklist nos. 17 and 18.
6. The other two are at Yale; see Buhler and Hood 1970, vol. 2, cat. no. 658; see also New Haven–Los Angeles–Winterthur 2001–2, cat. no. 35.
7. See Buhler and Hood 1970, vol. 2, cat. no. 694, and New Haven–Los Angeles–Winterthur 2001–2, pp. 122, 124. A pair of candlesticks by William Cafe (act. from 1757) in the collection of the Clark Art Institute, Williamstown, Massachusetts (acc. no. 2003.4.75.1–2), also has a Livingston family provenance.
8. Lawrence's will is preserved in the New York City Probate Records at the New York State Archives in Albany, liber 24, pp. 481–86; it is quoted in New Haven–Los Angeles–Winterthur 2001–2, p. 122 n. 9.
9. Catherine Lawrence's will is preserved in the New York City Probate Records at the New York State Archives in Albany, liber 47, pp. 97–104; quoted in New Haven–Los Angeles–Winterthur 2001–2, p. 119 n. 1.
10. One of the original bobèches was separated from these candlesticks and was acquired subsequently, in 1977, from Charles Andrew Golden of Megett, South Carolina.



94 · Snuffer Stand

First recorded in the fifteenth century, snuffers were an essential household tool used to trim the burnt wicks of candles.¹ Enjoying widespread use until the invention of self-consuming wicks around 1840, snuffers were often accompanied by a tray or stand on which they rested, ensuring that flakes of wax did not fall onto the surface below. Although snuffers would have been common in colonial American households, stands of silver were rare; most were fashioned out of base metals. Indeed, only three silver snuffer stands from the colonial period are known: one vertical in form (cat. no. 91) and two horizontal. The horizontal stands, the present example and a closely related stand at Yale marked by Myer Myers,² follow contemporary English models.³ The present stand, marked by Philadelphia silversmith Philip Syng Jr., ranks among the finest rococo silver made in colonial America.⁴ Its sinuous border of exquisitely cast and chased scrolls and shells recalls Syng's best-known work, the inkstand commissioned in 1752 by the Pennsylvania Assembly and used for the signing of both the Declaration of Independence and the United States Constitution.⁵

Comparison of this stand with the one by Myer Myers raises intriguing questions about Syng's working methods and the nature of the silversmithing trade. The two stands have nearly the same dimensions and differ only in the finishing of details and in the design of the feet. The borders are virtually identical, which is somewhat surprising given that Syng worked in Philadelphia while Myers worked in New York. One possible explanation for the similarities is that the castings for the borders were taken from the same English prototype. Alternatively, the borders may have been made by the same craftsman, either a specialist who worked in both Philadelphia and New York or someone associated

Philip Syng Jr. (1703–1789)
Philadelphia, 1755–65

Bequest of Charles Allen Munn, 1924
(24.109.39)

H: 2 $\frac{3}{8}$ in. (6.7 cm); W: 7 $\frac{7}{16}$ in. (18.6 cm);
D: 3 $\frac{1}{8}$ in. (9.8 cm); WT: 10 oz. 10 dwt. (327.3 g)

MARKS



Marked twice on underside: PS in square; and once with an incuse leaf (Belden 1980, p. 401, marks b and d, and Buhler and Hood 1970, vol. 2, p. 285, no. 824)

INSCRIPTIONS

Engraved in center of tray with the crest of Hamilton

CONSTRUCTION/CONDITION NOTES

There are minor scratches overall, and three feet are resoldered.

PROVENANCE

Probably William Hamilton (1745–1813); Charles Allen Munn (1859–1924); bequest to The Metropolitan Museum of Art, 1924.

EXHIBITION HISTORY

Boston 1956, cat. no. 338; Philadelphia 1956, cat. no. 535; New York–Los Angeles 1992, cat. no. 86.

PUBLICATION HISTORY

Andrus 1955a, no. 26; Buhler and Hood 1970, vol. 2, p. 100; Safford 1983, pp. 46, 50, fig. 66; New Haven–Los Angeles–Winterthur 2001–2, p. 124.



with both shops. We know that Syng and fellow Philadelphia silversmith Joseph Richardson Sr. did work for each other on a number of occasions; Syng may have had a similar relationship with Myers.⁶ A 1748 advertisement in *The Pennsylvania Gazette* announces that an engraver named Lawrence Herbert from London is working out of Syng's shop, supporting the possibility that a European craftsman could have created the borders.⁷

The crest engraved on the present stand (at left) is that of the Hamilton family and was known to have been used by the descendants of Andrew Hamilton (ca. 1676–1741) of Philadelphia.⁸ Although ownership is undocumented, the stand likely belonged to Andrew's grandson William Hamilton (1745–1813).⁹ Almost nothing is known of Andrew Hamilton's origins and early life, but he rose to prominence in Philadelphia as a successful lawyer, handling legal affairs for the family of William Penn, founder of the Province of Pennsylvania, and serving as attorney general of Pennsylvania from 1717 to 1726.¹⁰ In gratitude for his legal services the Penn family granted Andrew two large Philadelphia estates, Bush Hill and Woodlands (see below). William Hamilton inherited Woodlands in 1747 upon the death of his father, and there he built a grand house and created magnificent gardens, the design and maintenance of which became his lifelong passions.¹¹ The snuffer stand was likely used both at Woodlands and at Bush Hill, which William also inherited—from his uncle James Hamilton—and where he resided from 1786 to 1789 while renovating the house at Woodlands.¹² William Hamilton entertained lavishly and was widely celebrated as a gracious host. Of Woodlands it was written, in the 1808 publication *The Country Seats of the United States of North America*: "The beauties of nature and the rarities of art, not more than the hospitality of the owner, attract to it many visitors . . . and do credit to Mr. Wm. Hamilton, as a man of refined taste."¹³



James Peller Malcom (1767–1815), *Woodlands, the Seat of W. Hamilton Esqr., from the Bridge at Gray's Ferry*, ca. 1792. Watercolor and ink on paper, 3 $\frac{3}{8}$ x 6 $\frac{1}{2}$ in. (9.8 x 16.2 cm). Dietrich American Foundation Collection

A mate to the Syng snuffer stand has come to light at Burghley House in Lincolnshire, England.¹⁴ Nothing is known about when and why the two stands were separated or how the mate found its way to England. Unaware of the existence of the present stand, the curators at Burghley House believed that the Hamilton crest was associated with Elizabeth Burrell, Dowager Duchess of Hamilton (1757–1837), who married Henry Cecil, 10th Earl and 1st Marquess of Exeter (1754–1804). The obscurity of Philadelphian Andrew Hamilton's origins makes it impossible to determine whether he was related to Elizabeth's first husband, Douglas, 8th Duke of Hamilton (1756–1799). William Hamilton traveled through England from 1784 to 1786, when he could have connected with Scottish members of the Hamilton family. Tax records indicate that William's silver holdings diminished considerably between 1780 and 1786.¹⁵ Perhaps the stand was among the plate he sold or gave away at that time. William Hamilton never married, and his will makes no mention of his plate.¹⁶ Eventually the stand was acquired by the publisher of *Scientific American*, Charles Allen Munn (1859–1924), who bequeathed his collection of silver, paintings, and prints to the Metropolitan Museum in 1924.¹⁷

MHH

Notes

1. The earliest known surviving English snuffers date to 1512; Clayton 1971, p. 262.
2. For the Myers stand, see New Haven–Los Angeles–Winterthur 2001–2, cat. no. 38. Also recorded, in Paul Revere's ledgers for 1762, are a "Pr. of Snuffers & Snuff Dish"; see New York–Los Angeles 1992, p. 126.
3. See, for example, Alcorn 2000, cat. no. 104. A similar snuffer stand made about 1760 in Sheffield is in the Victoria and Albert Museum (M270-1920).
4. For more information on Philip Syng Jr., see DAB 1957–64, vol. 9, part 2, p. 261; Philadelphia 1976, p. 30; and Quimby 1995, p. 450. See also cat. no. 83.
5. For this inkstand, in the collection of Independence National Historical Park, see Ian M. G. Quimby, "How America Really Looked," *American Art Journal* 7 (May 1975), p. 69.
6. See Harold E. Gillingham, "The Cost of Old Silver," *Pennsylvania Magazine of History and Biography* 54 (January 1930), pp. 43–44, and Fales 1974, pp. 67, 132, 155, 202–3, 206, 289 n. 63.
7. *The Pennsylvania Gazette*, May 19, 1748, p. 3.
8. Zieber 1984, p. 84, and Bolton 1927, pp. 74–75. A version of this crest appears on a pair of tankards by Myer Myers that belonged to Ann Hamilton Lyle (1769–1798), niece of William Hamilton; see New Haven–Los Angeles–Winterthur 2001–2, pp. 197–98. If these tankards were indeed owned by William Hamilton, they offer another link to Myers.
9. Other members of the family who could have owned the snuffer stand are William's uncle James Hamilton (ca. 1710–1783) and his brother Andrew Hamilton (1742/43–1784). If James owned the snuffer, it probably would have descended to William, as James left his home and other property to William.
10. For biographical information on Andrew Hamilton, see *Colonial and Revolutionary Families of Pennsylvania: Genealogical and Personal Memoirs* (New York: Lewis Publishing Co., 1911), pp. 519–27; Burton A. Konkle, *The Life of Andrew Hamilton, 1676–1741* (Philadelphia: National Publishing Company, 1941); and DAB 1957–64, vol. 4, pp. 181–82.
11. On Bush Hill and Woodlands, see Henry A. Boorse, "Bush Hill: An Historic Philadelphia House," *Imprint: Journal of The American Historical Print Collectors Society* 9 (Autumn 1984), pp. 12–18; Karen Madsen, "To Make His Country Smile: William Hamilton's Woodlands," *Arnoldia* 49 (Spring 1989), pp. 14–24; and James A. Jacobs, "William Hamilton and the Woodlands: A Construction of Refinement in Philadelphia," *Pennsylvania Magazine of History and Biography* 130 (April 2006), pp. 181–209.
12. An engraving by James P. Malcom (1767–1815) depicting the Georgian-style house at Bush Hill includes the inscription, "Bush Hill / The Seat of W^m Hamilton Esq^r. near Philadelphia." Centered in the inscription is the Hamilton crest also found on the snuffer stand, offering further evidence of William Hamilton's use of the crest. A copy of the engraving is housed in the John Carter Brown Library at Brown University, Providence, Rhode Island.
13. William Birch, *The Country Seats of the United States of North America* (Springland near Bristol, Pa.: W. Birch, 1808), unpaginated.
14. Oliver Impey, *The Cecil Family Collects: Four Centuries of Decorative Arts from Burghley House* (Alexandria, Va.: Art Services International, 1998), cat. no. 111.
15. See Jacobs, "William Hamilton," p. 200 n. 71, where the author cites Pennsylvania tax assessment ledgers dating from 1779 through 1787 for Blockley Township. In 1779 and for several years thereafter William Hamilton was taxed for 64 ounces of plate. In 1785, however, he was taxed for only 20 ounces. Apparently he soon acquired more silver, as he was taxed for 200 ounces of plate in 1787, the year following his return from England.
16. The will is preserved at the Philadelphia Department of Records; microfilm available at Winterthur Library.
17. For a teapot in the Munn bequest, see cat. no. 68.



95 · Inkstand

John Coney (1655/56–1722)

Boston, 1710–20

Bequest of Charles Allen Munn, 1924

(24.109.36a–d)

H: 4 1/8 in. (10.5 cm); W: 6 1/2 in. (16.5 cm);

WT: 23 oz. 14 dwt. (736.7 g)

MARKS



Marked on stand: IC with crown above and rabbit below in shaped surround (Kane 1998, p. 316, mark C)

Marked on bezel of wafer pot cover and on outer rim of ink pot: IC in oval (Kane 1998, p. 316, mark F)

INSCRIPTIONS

Engraved on cover of wafer pot with the crest of the Belcher family

Engraved on underside of stand: z encircled by an o dw^l / 20 : 9

Lightly scratched on underside of pounce pot in shaded roman: E^B / V

Lightly scratched on underside of pounce pot in script: June 1805; R Sto(ck?) . . . [illeg.] / June 19th–1805

CONSTRUCTION/CONDITION NOTES

Each cylindrical element is seamed once, and the central handle is attached with a screw. The holes in the pounce pot are pierced in concentric circles. There are minor scratches overall, commensurate with age. A section of the pounce pot's rim was repaired, and its cover is

Silver inkstands are exceptionally rare among surviving colonial American silver. Newspaper advertisements suggest that inkstands, also called standishes in England, were imported to colonial America from Europe in significant numbers; however the majority, rather than being made of silver, were fashioned out of brass, pewter, wood, tin, fish skin, and various other materials. This inkstand is one of only two known extant examples in silver from the colonial period. The other one is marked by Philip Syng Jr. and dates to 1752.¹ Three exquisitely modeled and chased feet in the form of lions support the simple triangular tray, which elegantly accommodates three cylindrical receptacles, one for ink, one for seals, and one for pounce, or sand. The contrast between the unadorned, reflective surfaces and the intricately sculptured lions reflects baroque styling, while the tray and vessels express the contemporary taste for geometric, planar forms. Highly unusual in colonial American silver, the cast lions unquestionably draw on European precedents; lion feet and thumbpieces appear on a variety of English and European forms.²

The inkstand is engraved with the crest of the Belcher family (see following page) and likely belonged to Jonathan Belcher (1681/82–1757).³ Son of an affluent merchant active in Massachusetts politics, Belcher enjoyed a privileged upbringing. He graduated from Harvard at the age of seventeen, traveled extensively in England and Europe,⁴ and like his father became a successful merchant. Elected in 1718 to the Massachusetts Governor's Council, in 1729/30 he was appointed governor of both Massachusetts and New Hampshire, an office he held for eleven years. He then served as governor of New Jersey from 1747 until his death.⁵ An inventory taken of Belcher's "Goods and Chattles" in 1757 lists "Total value of the plate" as £589 9s. 6d. and makes clear that Belcher's was a lavishly appointed home consistent with ownership of elegant silver such as this inkstand.⁶

Belcher likely saw grand inkstands during the course of his European travels and frequent visits to London, and his exposure to English silver may also explain the choice of cast lions as the inkstand's feet. Patricia Kane argues that the three lions refer to the arms of the Province of Massachusetts Bay, whose design comprises three lions passant.⁷ If so, they are particularly appropriate for an inkstand belonging to the colony's governor.

The inkstand eventually came into the possession of Boudinot Keith (1859–1925), who loaned it to the Metropolitan Museum in 1919. Although its descent to Keith is undocumented, it likely came to him through the Boudinot family from his great-grandparents Elisha (1748/49–1819) and Catherine Smith (1749–1797) Boudinot, who were married in Jonathan Belcher's mansion in Elizabeth, New Jersey, in 1778.⁸ At that time the mansion was owned by Catherine's father, William Peartree Smith, a devoted friend of Governor Belcher, who inherited some of Belcher's belongings.⁹ In July 1921 Boudinot Keith contacted the Museum's assistant director, Joseph Breck, to say that he had received an offer from a dealer to purchase the inkstand for \$3,500; he indicated that he would be willing to sell it for \$4,500. Breck, in turn, communicated this information to Alphonso T. Clearwater, whose reply characterized the price as "grotesquely excessive." Clearwater also stated that he knew of "two precisely similar inkstands, one of which I hope to inherit."¹⁰ Neither of the inkstands mentioned in Clearwater's letter is known today. What is evident, however, is that Clearwater did not purchase Keith's inkstand, because at some point between 1921 and 1924 it was acquired by Charles Allen Munn (1859–1924), who bequeathed it to the Metropolitan Museum in 1924.¹¹

MHH

soldered on, likely as a result of damage. One corner of the stand has been repaired, and the lion feet have been reattached.¹²

PROVENANCE

Probably Jonathan Belcher (1681/82–1757); by descent in the Boudinot family; Boudinot Keith (1859–1925); Charles Allen Munn (1859–1924); bequest to The Metropolitan Museum of Art, 1924.

EXHIBITION HISTORY

Boston 1932, cat. no. 63; Chicago 1949, cat. no. 153; Kansas City 1950, no cat.; Boston 1956, cat. no. 39, fig. 20; Minneapolis 1956, cat. no. 196; Richmond 1960, cat. no. 36; New York–Pittsburgh 1988–89, cat. no. 81.

PUBLICATION HISTORY

Avery 1925, pp. 17–18; Halsey and Tower 1925, p. 29, fig. 18; Jones 1928, p. 31, pl. 11, no. 1; Avery 1930a, p. 50, pl. L; Clarke 1932, pp. 19, 52, pl. XVI; Halsey and Cornelius 1932, p. 52, fig. 30; MMA 1944, unpaginated, fig. 2; Powel 1954, illus. p. 212; Andrus 1955a, no. 18; Norman-Wilcox 1955, p. 73, fig. 6; Glaze 1969, p. 194, fig. 4; Fales 1970, pp. 104–5, fig. 105; Clayton 1971, p. 156; MMA 1973b, unpaginated; McNab 1981, p. 58, colorpl. 11; Safford 1983, pp. 30, 33, figs. 37, 38; Quimby 1995, p. 78; Kane 1998, pp. 72, 106, 316, 325, fig. 58.

Notes

1. The Syng inkstand is housed at Independence National Historical Park in Philadelphia; see Ian M. G. Quimby, "How America Really Looked," *American Art Journal* 7 (May 1975), p. 69.
2. For an English inkstand dating to 1639 with feet of cast lions and other animals, see the illustration in Clayton 1971, p. 10. For other cast-lion feet, see a 1688–89 silver-gilt caddinet by Anthony Nelme and a 1683 silver-gilt caddinet possibly by William Eycott, both in the Royal Collection, nos. 31736 and 31735. These caddinets have occasionally been mistaken for inkstands in American silver literature.
3. See Bolton 1927, p. 13; Zieber 1984, p. 34; and Allen 1895, pp. 170–71.
4. A record of one of Belcher's European tours, titled "Journal of my intended voyage and journey to Holland, Hannover etc.: beginning at London Saturday July 8th, 1704," is preserved at the Massachusetts Historical Society in Boston.
5. On Jonathan Belcher, see DAB 1957–64, vol. 1, pp. 143–44; ANB 1999, vol. 2, pp. 490–91; and Michael C. Batinski, *Jonathan Belcher, Colonial Governor* (Lexington: University Press of Kentucky, 1996). Belcher's letterbooks dating from 1723 to 1755 are housed at the Massachusetts Historical Society, and a cache of letters and other documents from his later years are in the "Jonathan Belcher Collection, 1708–1950," Princeton University Library.
6. A copy of the inventory is found in the Jonathan Belcher Collection (AC352), Box 1, Folder 4, Seeley G. Mudd Manuscript Library, Princeton University. The original inventory is in private hands.
7. Kane 1998, p. 72.
8. Boudinot Keith to the "Curator of Silver," September 27, 1919; Archives, The Metropolitan Museum of Art.
9. According to a letter dated June 2, 1966, from Mary Glaze of the Metropolitan Museum to Gerald R. W. Watland, Glaze had received a "Governor Belcher inventory" (now lost) from Watland which indicated that "Elisha Boudinot's father-in-law acquired many of the Belcher household effects"; MMA American Wing curatorial files.
10. Correspondence between Joseph Breck and Alphonso T. Clearwater, July 18, 1921; Archives, The Metropolitan Museum of Art.
11. See Avery, Wehle, and Newlin 1925, pp. 17–26.
12. Noninvasive surface X-ray fluorescence analysis (XRF) shows that the inkstand and the feet are made of similar silver alloys. Analysis of a small sample of silver taken from one of the rectangular blocks used to join the lion feet to the underside of the inkstand using energy dispersive X-ray spectrometry in the scanning electron microscope (SEM-EDS) revealed that the block has an elemental composition different from the other parts of the inkstand. This difference suggests that the blocks may have been made to reattach the feet. It is impossible to determine whether the blocks were simply made of different silver, the feet were reattached at a later date, or the original juncture was strengthened subsequent to the inkstand's creation. For XRF and SEM-EDS reports, see MMA American Wing curatorial files.





96 · Snuffbox

Myer Myers (1723–1795)
New York, 1760–70

Purchase, Mr. and Mrs. Marshall P. Blankarn
Gift, 1966 (66.102)

Gold

H: 1½ in. (2.7 cm); Diam: 2¾ in. (6 cm); W:
2⅞ in. (6.2 cm); WT: 2 oz. 12 dwt. (81.3 g)

MARKS



Marked four times on underside and four times
on underside of cover: MM in rectangle (New
Haven–Los Angeles–Winterthur 2001–2,
p. 254, mark 6)

CONSTRUCTION/CONDITION NOTES

This box is slightly misshapen on the underside,
with numerous small dents around the bottom
edge. The small dark area below the hinge is a
restoration.

PROVENANCE

Harry Burke (1904–1991); sold to The Metro-
politan Museum of Art, 1966.

EXHIBITION HISTORY

New Haven 1963, pp. 7–8, cat. no. 15; New
York–Los Angeles 1992, p. 119, cat. no. 79;
New Haven–Los Angeles–Winterthur 2001–2,
p. 56, cat. no. 50.

PUBLICATION HISTORY

Bohan 1965, p. 814, fig. 1.

Gold wares fashioned in colonial America are extremely rare; most extant examples are small objects of personal adornment, such as necklaces, rings, buckles, and buttons. It has been estimated that, excluding jewelry and coins, fewer than one hundred fifty pieces bear the marks of American makers from the eighteenth and early nineteenth centuries.¹ Myer Myers's known oeuvre includes only six gold objects, most of which are buckles and rings.² Eighteenth-century newspaper advertisements indicate, however, that gold jewelry, boxes, and other wares were more prevalent in colonial America than the few surviving examples would suggest, likely because gold's intrinsic value would have led owners, once their gold objects were no longer fashionable or useful, to melt them down for refashioning. In Europe gold snuffboxes were popular presentation gifts among royalty and the aristocracy, and they were frequently described in colonial American newspapers.³ The tradition of presenting snuffboxes likely inspired the custom of giving gold boxes to individuals who had been awarded the freedom of the city, a practice common in England as well as in colonial and federal America.⁴ Such presentations were made in American cities as early as 1702.⁵ Although it is not known for whom or on what occasion Myers made this elegant gold snuffbox, it certainly should be considered within this context.

The form and decoration of the Myers snuffbox are European in inspiration.⁶ Both the elaborate scene chased in repoussé on the cover and the lively, asymmetrical rococo cartouche of scrolls, shells, flowers, and leaves flat-chased on the underside draw on European models. Whether the chasing was executed by domestic craftsmen or by European craftsmen working either independently or within Myers's shop is a matter of conjecture.⁷ It was not unusual for specialist European chasers and engravers to advertise in colonial New York, often making

specific mention of their ability to ornament watchcases and snuffboxes. Michael DeBruls advertised in *The New-York Gazette* in 1757: "Curious Chasing or other Raised Work, in general, on Gold and Silver Watch-Cases, Snuff-Boxes &c."⁸ And in 1769 the New York silversmith Daniel Christian Fueter ran an advertisement informing "the Public that Mr. John Anthony Beau, Chaiser, from Geneva, works with him; where chaising in general, viz. Snuff Boxes, Watch Cases, &c. &c. is done in the best and cheapest Manner."⁹

The chased image on the cover of the Myers snuffbox depicts the biblical scene described in 1 Samuel 16:19–21:

Wherefore Saul sent messengers unto Jesse, and said, Send me David thy son, which is with the sheep. And Jesse took an ass laden with bread, and a bottle of wine, and a kid, and sent them by David his son unto Saul. And David came to Saul, and stood before him: and he loved him greatly; and he became his armour-bearer.

Here David appears before Saul, presenting the donkey laden with offerings of bread, wine, and a kid. The soldiers in the background refer to David as the bearer of Saul's armor. Also notable are the two columns in the background, which possibly carry Masonic associations. Double columns often represent the two pillars of King Solomon's Temple, a central Masonic image.¹⁰ Myers was a founding member and senior warden of King David's Masonic Lodge, established in New York City in 1769, the first exclusively Jewish lodge in colonial America. Its members included many prominent Jewish colonists, including the founding master, Moses M. Hays, who was Myers's brother-in-law, and the junior warden, Isaac Moses, a patron of Myers who was married to the silversmith's first cousin Reyna Levy.¹¹ Perhaps the snuffbox was commissioned by a member of King David's Lodge, either for himself or as a gift for a fellow member. Unfortunately, the history of this object remains obscure; nothing is known of its provenance until the mid-twentieth century, when it was owned by Philadelphia collector and antiques dealer Harry Burke (1904–1991), from whom the Metropolitan Museum purchased it in 1966.

MHH

Notes

1. Bohan 1965, p. 812. For more on American gold, see Edwin J. Hipkiss, "Some Early American Objects of Gold," *Bulletin of the Museum of Fine Arts* (Boston) 44 (October 1946), pp. 63–66, and New Haven 1963.
2. See New Haven–Los Angeles–Winterthur 2001–2, pp. 56–57.
3. See, for example, "Paris, Sept. 19," *The American Weekly Mercury*, January 23–February 8, 1738/39, p. 1; "London, June 11," *The New-York Gazette; or, The Weekly Post-Boy*, August 29, 1757, p. 2; and "Dresden (in Saxony) April 18," *The New-York Mercury*, July 17, 1758, p. 1.
4. Clare Le Corbeiller, *European and American Snuff Boxes 1730–1830* (New York: Viking Press, 1966), p. 17.
5. In 1702 a gold box made by Jacob Boelen was presented by the Common Council of the City of New York to Provincial Governor Edward, Viscount Cornbury. For a list of other gold freedom boxes presented in colonial America, see New Haven 1963, pp. 8–9.
6. See Le Corbeiller, *European and American Snuff Boxes*, pp. 18–45. According to silver scholar Charles Truman, the shape of the box and the chasing on the underside resemble boxes made in Birmingham, England; notes on his examination of the box can be found in MMA American Wing curatorial files. On English gold chasing, see Richard Edgcumbe, *The Art of the Gold Chaser in Eighteenth-Century London* (Oxford: Oxford University Press, 2000).
7. David Barquist argues that the chasing on the underside of the box was executed by "the chaser he [Myers] used most frequently to ornament his silver"; see New Haven–Los Angeles–Winterthur 2001–2, p. 137.
8. *The New-York Gazette; or, The Weekly Post-Boy*, December 19, 1757, p. 2.
9. *The New-York Gazette, and The Weekly Mercury*, July 31, 1769, p. 3.
10. New Haven–Los Angeles–Winterthur 2001–2, p. 137, and *Masonic Symbols in American Decorative Arts* (Lexington, Mass.: Scottish Rite Masonic Museum and Library, Inc., 1976), p. 49.
11. Davis Coen, "Pioneer Jewish Masons in New York," *Transactions: The American Lodge of Research, Free and Accepted Masons* 6 (March 29, 1954–December 27, 1955), pp. 158–60. For silver owned by Isaac and Reyna Moses, see cat. no. 27.



Nicholas Roosevelt (1715–1769)

New York, 1755–68

Rogers Fund, 1947 (47.70)

Gold, coral

L: 6½ in. (15.6 cm); WT: 2 oz. 13 dwt. (82.3 g)

MARKS



Marked on shaft near coral: N•RV (conjoined) in rounded rectangle (Belden 1980, p. 365, and Waters 2000, vol. 1, p. 182)

CONSTRUCTION/CONDITION NOTES

The mouthpiece has numerous dents. Two of the eight bells are missing, and a number of the rings to which the bells are attached have been resoldered.

PROVENANCE

[James Graham and Sons, Inc., New York]; sold to The Metropolitan Museum of Art, 1947.

97 · Rattle, Whistle, and Bells

Refined silver and gold luxury goods were not the exclusive purview of adults in colonial America. This elegant gold and coral whistle and bells, likely presented as an extravagant christening gift, would have belonged to an infant boy or girl. Often such rattles, variously called whistle and bells or coral and bells, were given to children by adoring relatives. This precious object is at once a toy, teething device, and talisman to ward off illness. It would have hung by the loop on the whistle from a ribbon or chain around the neck or waist of a privileged child. A conspicuous mark of affluence and refinement, the rattle attested to the status of the young owner's family. Rattles of this type feature prominently in portraits of European and colonial American children not only as emblems of prosperity and social standing but also, and perhaps more important, because they serve the serious purpose of safeguarding the child (see following page). Since ancient times coral has been considered a potent amulet against disease and evil. Pliny is known to have touted the medicinal virtues of coral, and throughout history coral was thought to safeguard against dangers ranging from witchcraft to epilepsy.¹ In addition to its protective properties coral was ideal for soothing infants' sore gums, and it was believed as well to strengthen teeth. Far more than

a frivolous toy to be shaken, blown, and chewed, the rattle was endowed with the power to protect the health and welfare of the child who used it.

Objects of gold that have survived from colonial America are rare, and gold rattles are rarer still. Indeed, only a handful are known, all of which are marked by New York silversmiths.² Rattles, whistles, and bells were more commonly made of silver, although these too survive in relatively small numbers.³ Newspaper advertisements indicate, however, that both gold and silver whistles and bells were imported from Europe and England, particularly London, in significant quantities.⁴ The scarcity of marked American examples suggests that it cost less to purchase imported whistles and bells than to have them made by local craftsmen; nevertheless, advertisements and business records also document the importation of coral for use in rattles, further evidence that these objects were produced domestically.⁵ The Philadelphia silversmith Joseph Richardson Sr. both imported rattles and crafted them in his shop. According to his letterbook he imported seventy-six plain and fifty-four “chast” “Correll & Bells” between 1758 and 1773 and also occasionally ordered “Correll Pieces for Whisels & Bells.”⁶

The present rattle bears a striking resemblance to London examples of the 1750s and 1760s.⁷ Whether it was imported and marked by Nicholas Roosevelt or actually made by Roosevelt in New York is difficult to determine given the complexity of New York’s silversmithing community during the third quarter of the eighteenth century. Beginning around 1750 imports of English silver to New York increased significantly, providing local craftsmen with readily available models and inspiration for their work.⁸ Immigrant craftsmen also introduced new methods and design vocabularies. In the colonies European-trained silversmiths, engravers, and chasers advertised their skills and services in local newspapers.⁹ If this whistle and bells was made in New York, immigrant craftsmen may well have contributed to its production, specifically the exceptional chased repoussé ornament of flowers, leaves, scrolls, and shells. It is an exquisite and sophisticated expression of the rococo style. By contrast, Roosevelt’s known oeuvre is characterized by elegant but plain and simple forms. If Roosevelt in fact made this rattle, he likely would have turned to one of the many skilled specialist chasers working in New York for its decoration. Indeed, the ready availability of European chasers would support the probability that Roosevelt made it. This likelihood is further strengthened by the fact that Roosevelt is known to have worked in gold.¹⁰

Nothing is known of this object’s history prior to its purchase in 1947. Helen Burr Smith, in her 1950 article on Nicholas Roosevelt, wrote that the rattle was “probably” made for John Crolius, the son of the founder of the Crolius Pottery

EXHIBITION HISTORY

Boston 1956, cat. no. 232, fig. 100; New Haven 1963, p. 11, cat. no. 25; New York–Los Angeles 1992, pp. 116–17, cat. no. 77; New York 2007, p. 15, fig. 9.

PUBLICATION HISTORY

MMA 1948, p. 21; Smith 1950, pp. 313–14; Ball 1961, p. 555, fig. 9; Bohan 1965, p. 816, fig. 3; Safford 1983, p. 50, fig. 70; Davidson and Stillinger 1985, p. 211, fig. 325; Libin 1985, p. 41, fig. 11; Peters 1990, p. 31; Warren et al. 1998, p. 318.



William Johnston (1732–1772), *Mrs. Jacob Hurd and Child*, ca. 1762. Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm). The Metropolitan Museum of Art, Anonymous Gift, 1964 (64.114.2)

in New York; however, she provides no support for this statement and no corroborating documentation has been found.¹¹ But whomever it was made for certainly put it to good use, as the teeth marks on the whistle indicate. MHH

Notes

1. On rattles in colonial America, see Harry B. Weiss, *American Baby Rattles from Colonial Times to the Present* (Trenton, N.J.: Privately printed, [ca. 1941]), p. 7, and Karin Calvert, *Children in the House: The Material Culture of Early Childhood, 1600–1900* (Boston: Northeastern University Press, 1992), pp. 48–49.
2. See New Haven 1963, cat. nos. 22–26, and Buhler and Hood 1970, vol. 2, cat. no. 716. A gold rattle by George Ridout (active ca. 1743–51) is at the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, acc. no. 1964.1. One by Henricus Boelen (1697–1755) was owned by Ginsburg & Levy, Inc., New York, in 1963, and another, which is unmarked but is thought to be either New York or Dutch, was in the collection of Mr. and Mrs. Edgar H. Sittig as of 1963.
3. A silver and coral rattle marked by Richard van Dyck (1717–1770) of New York and dating to 1740–50 is in the Metropolitan Museum, acc. no. 33.120.361. An example by Thomas Edwards (1701–1775) of Boston is illustrated in Fales 1970, p. 105, fig. 102; and for an example made by the shop of Thauvet Besley (ca. 1691–1757) in New York, see Warren et al. 1998, cat. no. m95.
4. Such advertisements can be accessed through the Early American Newspapers database; a search should include the various spellings of whistle, including wissel, and the term “gumstick.”
5. One such advertisement appeared in *The Boston Evening-Post*, December 2, 1765, p. 4. It lists goods “Imported from London, and to be sold by Daniel Parker Goldsmith,” including “stick coral for childrens whistles.” See also Ball 1961, p. 554.
6. New York–Los Angeles 1992, pp. 115–17; see also Fales 1974, pp. 219–60. An order dated June 1759 lists “2 Chast Correls with 8 Bells Gilt with Gold,” the only instance where gold is specified. Rattles and whistles also appear in records for other silversmiths. Paul Revere’s ledger entry for July 18, 1762, indicates that his shop made a “Silver Childs Wisel” for a Foster Hutchinson; originals are housed at the Massachusetts Historical Society, Boston. Philip Syng Jr. was paid forty shillings nine pence in 1770 by John Cadwalader for a whistle and bells; see Nicholas B. Wainwright, *Colonial Grandeur in Philadelphia: The House and Furniture of General John Cadwalader* (Philadelphia: The Historical Society of Pennsylvania, 1964), p. 53. And coral and bells were made for Martha Washington by Joseph Anthony in 1791; see Ball 1961, p. 554.
7. See R. Alexander Briggs, *Coral Whistles and Bells* (Appleby, Cumbria: Appleby Business Services, 1999), especially pls. 69, 74, and 75, and a silver and coral rattle made by London silversmith Sandylands Drinkwater (d. 1776), ca. 1745, featured on the website for Daniel Bexfield Antiques.
8. Hofer et al. 2011, p. 40. On occasion silversmiths even cast objects or decorative elements from English or Continental originals; see for example cat. no. 93.
9. See cat no. 96 for European chasers John Anthony Beau and Michael DeBruls advertising in New York. Daniel Christian Fueter also made specific mention of his chasing skills in advertisements for his shop in New York, as did Otto Parisien (ca. 1725–1811), a Huguenot silversmith who came to New York via Berlin; see New Haven–Los Angeles–Winterthur 2001–2, pp. 51–57.
10. Roosevelt was commissioned in the 1750s and 1760s by the Common Council of New York to produce six gold boxes for presentation to royal governors and military leaders; unfortunately, none survive; see Smith 1950, pp. 312–13. A gold ring in the collection of the New-York Historical Society is also attributed to Roosevelt; see Hofer et al. 2011, cat. no. 4.13.
11. Smith 1950, p. 313.



98 · Communion Dish

This large circular dish is finely engraved with a presentation inscription, a coat of arms within a foliate cartouche, and an ornamental winged cherub's head flanked by curled fronds. As the inscription reveals, it was the gift of Thomas Hancock (1703–1764; see portrait opposite) to the Brattle Street Church in Boston. Thomas Hancock's will, dated March 5, 1763, and proved August 10, 1764, includes two separate mentions of the church. In the first he writes, "I give to the Church in Brattle Street whereof the Rev^d. M^r. Samuel Cooper is Minister the sum of One hundred Pounds Lawfull Money, and order that the same be paid unto the Deacons of said Church for the time being and that they put it out at Interest on good Security and apply said Interest for the support and benefit of the [parishioners?] of saide Church forever." In a later portion of the will he makes two bequests of church plate. First, "I give to the Church in Lexington whereof my late Rev^d & Honoured Father was minister, to be laid out in two silver Cups for the Communion Table, the sum of Twenty pounds, In case I do not give em in my lifetime."¹ And "I give to the Church in Brattlestreet whereof the Reverand M^r. Cooper is Minister two Silver Flaggons for the Communion

Samuel Minott (1732–1803)
Boston, ca. 1764

Bequest of Alphonso T. Clearwater, 1933
(33.120.235)

H: 1 $\frac{1}{16}$ in. (3.3 cm); Diam: 13 in. (33 cm);
WT: 24 oz. 5 dwt. (753.5 g)

MARKS



Marked on underside in script: Minott in rect-
angle (Kane 1998, p. 686, mark B)

INSCRIPTIONS

Engraved on rim with arms and crest of
Hancock

Engraved on rim in script: The Gift of the
Hon^{ble} THOMAS HANCOCK ESQ^r to the
CHURCH in Brattle Street Boston 1764.

[Words in capitals are in shaded roman.]

Engraved on underside: oz wt / 2=5=1=

CONSTRUCTION/CONDITION NOTES

There is minor abrasion on the underside of the dish.

PROVENANCE

Brattle Street Church, Boston; Francis Hill Bigelow (1859–1933), by 1912; sold to Alphonso T. Clearwater (1848–1933), 1912; bequest to The Metropolitan Museum of Art, 1933.

EXHIBITION HISTORY

Boston 1906, possibly no. 187, pl. 9; Boston 1911, no. 724, pl. 25.

PUBLICATION HISTORY

Jones 1913, pp. 67–69, pl. 27; MMA 1913b, p. 164; Halsey 1916, p. 4; Avery 1920, cat. no. 122, figs. 102, 103; Andrus 1955a, cover; Safford 1983, p. 46, fig. 59; Kane 1998, p. 692.

Table of the same size with those that are now used there, in case I do not give em in my Lifetime.”² E. Alfred Jones and subsequent scholars assumed that the £100 bequest to the Brattle Street Church was intended to pay for the two silver flacons, but the language of the will does not make that intent entirely clear. The church apparently declined to purchase two flacons to add to the four already in use. Instead, Hancock’s funds, as well as his coat of arms, were applied to six silver communion dishes, including the present example.³ In her cogent study of communion vessels and community values in early New England, Barbara McLean Ward notes that whereas benefactors may have specified the type of vessels they intended to donate, church deacons were not necessarily required to comply with the donor’s wishes.⁴ Silver communion dishes were, in fact, a rarity in New England’s Puritan churches, where priority was given to acquiring



John Singleton Copley (1738–1815), *Thomas Hancock*, 1764–66. Oil on canvas, 95½ x 59⅜ in. (242.7 x 150.9 cm). Harvard Art Museums / Fogg Museum, Harvard University Portrait Collection, Gift of John Hancock, nephew of Thomas Hancock, to Harvard College, 1766 (H22)



silver pouring and drinking vessels. Plates for the communion bread were more routinely made of pewter and were often melted down as scrap when they were no longer of use.

Ward observes that, in addition to the spiritual message conveyed by church plate, communicants were repeatedly reminded of the social rank and status of those whose generosity is so clearly proclaimed in the engraved inscriptions. Indeed, Thomas Hancock was a prominent Bostonian and an affluent merchant, the son of a minister and uncle of patriot John Hancock (1737–1793), a signer of the Declaration of Independence.⁵ Upon completion of his apprenticeship with bookseller and publisher Samuel Gerrish, he set up shop in 1724 in Boston's North End, where he quickly prospered. In 1730 Hancock married Lydia Henschman (1714–1776), daughter of the Boston bookseller Daniel Henschman, with whom he had partnered two years earlier in a papermaking venture.⁶ Hancock's business expanded to include extensive overseas trade and lucrative military contracts, making him an extraordinarily wealthy man. In the mid-1730s he erected one of the finest mansions on Beacon Hill, which the childless couple later bequeathed to their nephew John. Thomas's will itemizes a considerable number of charitable gifts, including those to the Brattle Street Church.

The six dishes commissioned by the church with Hancock's bequest are marked by two of Boston's leading midcentury silversmiths—three by John Coburn (1724–1803) and three by Samuel Minott.⁷ Without further documentation it is impossible to determine why the commission was divided between these two workshops. Both men supplied communion plate to a number of New England churches and enjoyed the patronage of a prosperous clientele. Both were also members of the Brattle Street Church.⁸ Several years earlier Minott had been commissioned by Thomas Hancock to make a teapot engraved with his family's arms and with a presentation inscription.⁹ However Minott, who in the *Boston Directory* of 1789 advertised as a "gold-smith and importer of plated and jewellery-ware Ann-street," is known to have retailed silver objects made by other local silversmiths.¹⁰ It is evident that he also diversified his offerings. In the 1770s he advertised "an assortment of single & double Flint Glass, Agate, Cream colour'd, Delp, Brown and Flint Ware," as well as teas, spices, French Indigo, and sundry other goods, in addition to "plated Buckles by the Gross . . . Silver-mounted Swords, Coral-Beeds, Plate and Jewellery." His advertisement concludes, "He carries on the Goldsmiths Business in all its Branches as usual, at his other Shop, Northward of the Draw-Bridge, near the Drum-Maker's."¹¹ Whether the engraving on these dishes is the work of either Coburn or Minott is uncertain. There are minor but obvious differences in the execution and

placement of the engraving on the six dishes. While Minott is believed to have engraved his own silver, the ledgers of Paul Revere Jr. reveal that both silversmiths commissioned objects from Revere, who also supplied engraving services to Coburn.¹² Given this relationship, it is possible that Revere's workshop executed the engraving. Alternatively, since Nathaniel Hurd was commissioned to make the two engraved cups that Hancock bequeathed to the Church of Christ in Lexington, he could equally well have been chosen to engrave the Brattle Street dishes. The high quality of the engraving certainly suggests that it was undertaken by an experienced craftsman.

The six communion dishes left the church's possession early in the twentieth century, at a time when increased awareness of church plate piqued the interest of collectors, dealers, and museums (see cat. no. 3). Among those who took a special interest in the subject was Francis Hill Bigelow (1859–1933), who helped to organize the 1911 exhibition of early American church silver at the Museum of Fine Arts, Boston. Several pieces lent by the Brattle Street Church were featured in that display, including all six of the communion dishes.¹³ Two years later fourteen pieces of silver from the Brattle Street Church—including two of the Hancock dishes—were donated by the Benevolent Fraternity of Churches to the Museum of Fine Arts.¹⁴ Surviving correspondence indicates that in December 1912 Bigelow offered Alphonso T. Clearwater what he termed “the Brattle St. Church duplicates,” among which was the present dish.¹⁵ Another of the dishes marked by Minott was sold by Bigelow to the Worcester Art Museum in 1915.¹⁶ The church had been discussing the sale of its historic plate since the 1830s, when published records indicate a clash of opinions. That it took nearly seventy-five years for the silver to be dispersed underscores the sensitive nature of this topic.

Notes

1. A copy of Hancock's will was obtained from the Massachusetts Historical Society, Boston. The result of this bequest followed the dictates of Hancock's will: two inverted bell-shaped cups on circular bases were supplied by Nathaniel Hurd, each engraved with the Hancock arms and the inscription, “The Gift of the Honourable / Thomas Hancock Esq. to the Church of Christ in Lexington / 1764”; Jones 1913, p. 246 and pl. 58-1.

2. Quoted in Jones 1913, p. 69.

3. These armorials appear to have been newly acquired some twenty-five years earlier. In November 1739 Hancock had instructed one of his London agents “to Look into the Herald Office & take out My Arms Let it be well Cutt Crest & Arms in Silver & fixt to Ivory for the use of a Compting Room”; see W. T. Baxter, *The House of Hancock: Business in Boston, 1724–1775* (Cambridge, Mass.: Harvard University Press, 1945), p. 69.

4. See Barbara McLean Ward, “In a Feasting Posture: Communion Vessels and Community Values in Seventeenth- and Eighteenth-Century New England,” *Winterthur Portfolio* 23 (Spring 1988), pp. 1–24.

5. For biographies of Thomas Hancock, see Baxter, *House of Hancock*, especially pp. 3–10; and William M. Fowler, “Hancock, Thomas,” in *ANB* 1999, vol. 9, pp. 968–69.

6. John Smibert painted portraits of Thomas and Lydia Hancock about 1730; see Saunders 1995, cat. nos. 56 and 63. For the Copley portrait pictured in this entry, see Boston 1975, cat. no. 41.

7. The Museum of Fine Arts, Boston, owns one each by Coburn and Minott; see Buhler 1972, vol. 1, cat. nos. 272 and 321. Another marked by Coburn belongs to the Smithsonian; see Houston 1987–88, cat. no. 33. The third of Coburn's dishes was formerly in the collection of Mrs. Edsel Ford (see Detroit 1967, cat. no. 84); its current location is unknown. The sixth dish, marked by Minott, is at the Worcester Art Museum; see Buhler 1979, cat. no. 47.

8. See Kane 1998, pp. 293–306, 686–99, and Houston 1987–88, p. 45.

9. Falino and Ward 2008, cat. no. 94.

10. Kane 1998, pp. 688–89, and Falino and Ward 2008, pp. 9–10, 109.

11. *The Boston Gazette and Country Journal*, October 19, 1772, p. 4.

12. Kane 1998, pp. 297–98, 687–89. On Minott as an engraver, see Falino and Ward 2008, p. 10.

13. Boston 1911, cat. nos. 215–217 and 724.

14. Buhler 1972, vol. 1, cat. nos. 272 and 321.

15. Clearwater Papers, Downs Collection, Winterthur Library, acc. nos. 69x83, 1378–1379.

16. Buhler 1979, cat. no. 47.



99 · Seal

Situated in central Ulster County, New York, on the eastern edge of the Catskill Mountains, Marbletown was settled in 1669. By 1672 the village comprised fifty-three houses. It received its patent in 1703, and soon thereafter the town trustees commissioned a seal with which to stamp official documents. Although the seal is unmarked, town records identify Jacob Boelen as the maker. The minutes of the Marbletown trustees' meeting of March 1, 1704, state, "Ordered that Mr. Chairman arrange with Mr. Boelen, silversmith, to make a seal to seal town papers." Three months later, on June 3, the minutes note, "Ordered that warrant issue to Mr. Chairman to 23s 6d to pay him for the seal made by I. Boelen and for parcel stationer's wax."¹ The seal bears the name Marbletown at the top and the town motto, Be Just To Trust, on the sides. At its center is a shield with two deer in the upper register and, in the lower register, three sheaves of wheat. The deer are said to represent the hunting grounds of the mountainous forests, while the wheat symbolizes the fertility of the town's lowlands.

Seals, typically engraved in metal or hardstone, are known to have been used in the West since the Middle Ages. Individuals, towns, churches, and universities and other institutions have long employed seals to attest to the authenticity of documents. For their town seal the trustees of Marbletown turned to Jacob Boelen, a prominent Dutch-born silversmith working in New York. Boelen was a logical choice for the commission, having in 1702 completed for the Common Council of the City of New York a gold box containing the city seal that was presented to Edward, Viscount Cornbury, governor of the province. Although many colonial American towns and institutions likely had such seals, few survive, making the Marbletown seal a rare and notable example.² A reproduction of the present seal continues to be used today for official Marbletown business.

How this seal came to Alphonso T. Clearwater, who bequeathed it to the Museum, is unknown. In 1907, when Clearwater wrote *The History of Ulster County, New York*, the seal was in the possession of the office of the town clerk. By 1925 it was in Clearwater's collection.

MHH

Notes

1. Alphonso T. Clearwater to curator Charles Over Cornelius, November 13, 1925; MMA American Wing curatorial files.
2. For other colonial American seals, see MMA acc. no. 33.120.374; Buhler and Hood 1970, vol. 1, cat. no. 251; and Sotheby's, New York, June 26, 1991, lot 126.

Jacob Boelen (ca. 1657–1729)
New York, 1704

Bequest of A. T. Clearwater, 1933; in cooperation with the Town of Marbletown, Ulster County, N.Y. (33.120.375)

H: 1¹¹/₁₆ in. (4.3 cm); W: 1¹/₂ in. (3.8 cm);
L: 2⁷/₈ in. (7.3 cm); WT: 1 oz. 11 dwt. (48.9 g)

INSCRIPTIONS

Engraved with the coat of arms of Marbletown, New York, in a shield-shaped surround
Engraved in reverse above and to the right and left of the coat of arms in shaded roman: MARBLE•TOWN / •BE IVST• / TO TRVST•

CONSTRUCTION/CONDITION NOTES

There are minor scratches overall, consistent with age and use.

PROVENANCE

Town of Marbletown, New York; Alphonso T. Clearwater (1859–1933); bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

Clearwater 1907, p. 275; MMA 1968, unpaginated; Fales 1970, p. 160; Kaufman 1973, p. 83; *New York Times* 1975, p. 39; Quimby 1995, p. 199.



Obverse



Reverse

John Hull (1624–1683) and **Robert Sanderson Sr.** (ca. 1608–1693)
Boston

Bequest of Alphonso T. Clearwater, 1933
(33.120.376–380)

[.376] **Shilling**, 1652

Diam: 1 $\frac{1}{8}$ in. (2.8 cm); WT: 2.906 dwt. (4.52 g)

INSCRIPTIONS

Stamped on obverse at center top: NE in curved surround

Stamped on reverse at center bottom: XII in rectangular surround

DIE CLASSIFICATION

Salmon 1-A; Noe 1-D¹²

[.377] **Shilling**, ca. 1667–ca. 1682

Diam: 1 $\frac{3}{16}$ in. (3 cm); WT: 3.009 dwt. (4.68 g)

INSCRIPTIONS

Stamped on obverse: A pine tree encircled by MASATHVSETS • IN [six pellets surrounding a central pellet]

Stamped on reverse: 1652 over XII encircled by NEWENGLAND : AN : DOM [eight pellets arranged in circular pattern around central pellet]

100 · Five Coins¹

In its early years the Massachusetts Bay Colony was plagued by unreliable mediums of exchange and a chronic shortage of hard currency.² To facilitate trade, the lifeblood of the colony's economy, the Massachusetts Bay General Court voted to establish a mint in May 1652, appointing silversmiths John Hull and Robert Sanderson mintmasters on June 10, 1652.³ The coins produced by Hull and Sanderson were the first currency minted in the American colonies, and they quickly began to circulate throughout New England, North America, and beyond. As silversmiths, Hull and Sanderson possessed skills essential to operating a mint: they had the knowledge and training to craft objects out of precious metals and were able to assay and weigh metals to determine their purity and value. The mint was housed in the same building as the Hull and Sanderson shop, although separate accounts were kept for each. Clients who brought in silver to be coined could observe the melting and refining processes and would be issued a receipt for its value to ensure that they received the appropriate coinage in return. Hull and Sanderson were permitted to charge fees for their minting services, the amount of which varied over time, and they were adept at maximizing their profits. The mint proved to be a lucrative venture, remaining in operation for thirty years.⁴ During that period four different designs were used. The coins were struck in denominations of shilling, sixpence, threepence, and, beginning in 1662, twopence.

The earliest coin issued by the Massachusetts Bay Colony mint was the New England shilling (33.120.376), which was produced between June 10, 1652, and around October 19 of the same year.⁵ The simple design of this coin, with NE (for New England) on one side and Roman numerals to indicate the denomination on the other, left most of the coin unornamented. Such a design proved problematic because it was susceptible to clipping, the act of removing small pieces of silver from the edges of the coin.⁶ In response the Massachusetts Bay Court issued an order on October 19, 1652, requiring “that henceforth all pieces of mony Cojned . . . shall have a double Ring on either side, with this Inscription—Massachusetts, and a tree in the Center on the one side, and New England and the yeere of our lord on the other side.”⁷ Thereafter the Massachusetts coins were struck with more complex designs that extended to the edge of the rim, hindering the practice of clipping. Although Hull and Sanderson did not precisely follow the specifications outlined in the October 19 order, the coins all bore on their obverse the image of a tree. The first tree was a willow (below left), which was succeeded by an oak (below right). In the final design the central tree was a pine, as seen on the preceding page.



John Hull (1624–1683) and Robert Sanderson Sr. (ca. 1608–1693), Willow Tree shilling. Silver, 71.5 gns. (4.63g)



John Hull (1624–1683) and Robert Sanderson Sr. (ca. 1608–1693), Oak Tree shilling. Silver, 72.7 gns. (4.71g)

All of the Willow, Oak, and Pine Tree coins were struck with the date 1652, with the exception of the twopence coins, which are dated 1662. There is much speculation about this date. Generally coins are struck with the date on which they were minted. However, the appearance of 1652 on every shilling, sixpence, and threepence produced at the Massachusetts mint subsequent to the first “New England” coins makes clear that the date in this case does not indicate when the coin was minted. Minting coins was a royal prerogative. Many scholars argue that the persistent use of the 1652 date was an effort to circumvent this privilege without technically violating it; in 1652, during the Interregnum, there was no reigning monarch in England, and thus the royal prerogative to issue coinage did not exist. However, the most logical and compelling explanation for the persistent use of the date 1652 on Massachusetts coins is simply that it gives the year the court authorized the minting of the coin.⁸ The date was a feature of the initial design and was never changed.

The methods used to produce these coins have also been the subject of a great deal of recent research and scholarly debate. It is widely agreed that the New England coins (33.120.376) were cut from strips of silver and struck with punches much the way Hull and Sanderson would have marked silver objects. Significant controversy, however, surrounds the production methods used for

DIE CLASSIFICATION

Salmon “Large Planchet” 1-A; Noe 1; Crosby 12-1¹³

CONSTRUCTION/CONDITION NOTES

A slight crack is visible at the top of the coin. The lower edge is trimmed such that the bottom pellets and part of the M and A are cut off on the obverse. Evidence of cracks in the die, particularly the horizontal lines extending from the 1 and the 2 and the break on the N of AN on the reverse, identify this coin as having been struck when the die was in a late state. For an early state of this die, see .378.

[.378] **Shilling**, ca. 1667–ca. 1682

Diam: 1³/₁₆ in. (3 cm); WT: 3.003 dwt. (4.67 g)

INSCRIPTIONS

Stamped on obverse: A pine tree encircled by MASATHVSETS • IN [six pellets surrounding a central pellet]

Stamped on reverse: 1652 over XII encircled by NEWENGLAND : AN : DOM [eight pellets arranged in circular pattern around a central pellet]

DIE CLASSIFICATION

Salmon “Large Planchet” 1-A; Noe 1; Crosby 12-1¹⁴

CONSTRUCTION/CONDITION NOTES

Smearing is evident at the lower left of the obverse, a common consequence of striking with a rocker press. The coin was struck with early states of the obverse and reverse dies.

[.379] **Sixpence**, ca. 1667–ca. 1682

Diam: ³/₄ in. (1.9 cm); WT: 1.608 dwt. (2.5 g)

INSCRIPTIONS

Stamped on obverse: A pine tree encircled by M [ASATHVSET] S • IN •

Stamped on reverse: 1652 over VI encircled by NEWENGLAND • ANO •

DIE CLASSIFICATION

Salmon 2-B; Noe 33; Crosby 1-A¹⁵

CONSTRUCTION/CONDITION NOTES

The obverse strike is off-center so that the ASATHVSET does not appear on the coin.

[.380] **Sixpence**, ca. 1667–ca. 1682

Diam: ³/₄ in. (1.9 cm); WT: 1.376 dwt. (2.14 g)

INSCRIPTIONS

Stamped on obverse: A pine tree encircled by MASATHVSETS • IN •

Stamped on reverse: 1652 over VI encircled by NEWENGLAND • ANO •

DIE CLASSIFICATION

Salmon 2-B; Noe 33; Crosby 1-A¹⁶

CONSTRUCTION/CONDITION NOTES

The obverse strike is slightly off-center so that the upper portions of the letters THVSET are cut off.

PROVENANCE

Alphonso T. Clearwater (1859–1933); bequest to The Metropolitan Museum of Art, 1933.

PUBLICATION HISTORY

MMA 1919b, pp. 264–65 and illus. p. 265; MMA 1973b, unpaginated [.377 & .378 only]; Safford 1983, p. 4, figs. 2, 3.

the subsequent tree coins. The Willow Tree coins represent a transitional period, when Hull and Sanderson appear to have been working out the new, more complex coin design. Numismatic scholar Christopher Salmon argues convincingly that these coins were likely cold-struck with a handheld hammer, a practice that would explain the inconsistent quality of and frequent multiple impressions found on surviving Willow Tree coins.⁹ In contrast, the Oak Tree and large planchet Pine Tree coins (33.120.377 and .378) are more consistent and far superior in quality. Close examination of the surviving examples supports the argument that these coins were produced with a rocker press, which employed two slightly convex dies secured to opposing shafts.¹⁰ The engraved faces of the dies impressed images into each side of a strip or disk of silver through a rocking motion generated by the rotation of a handle that turned the shafts and brought the dies together.¹¹ The resulting coins are exquisitely rendered and remarkably crisp. Long after the Massachusetts mint ceased operation, these coins continued to circulate, and today they are highly prized by silver and numismatic collectors alike.

MHH

Notes

1. For the dating, classification, and interpretation of these coins we are indebted to several generations of numismatic scholars who have undertaken exhaustive study of colonial America's first coins. The earliest thorough scholarly treatment of the subject was Crosby 1875, and all subsequent scholarship is founded on this seminal work. See also Noe 1943; Noe 1947; Noe 1952; Breen 1988; Doty 1992; and Jordan 2002, which draws on primary documents to shed new light on the operation of the mint, its production techniques, practices, and the broader context in which the Massachusetts coins were produced. The newest addition to the body of literature on these coins, Salmon 2010, introduces a new classification system. Our thanks to Robert Hoge, curator of North American coins and currency at the American Numismatic Society, for his gracious assistance and insights.
2. Numismatic scholars have various theories as to what precipitated the establishment of the Massachusetts mint, including the difficulties associated with the earlier use of different foreign currencies and the devaluation of the wampum. For detailed discussions, see sources listed in note 1 above and "Robert Sanderson and the Founding of the Boston Silversmiths' Trade," vol. 3, in Boston 1982, p. 492.
3. Jordan 2002, pp. 220–21, see also pp. 1–19 and 27–53. On John Hull and Robert Sanderson, see Kane 1998, pp. 567–72, 882–86, and Boston 1982, vol. 3, pp. 480–96.
4. Although it is unclear precisely when the mint closed its doors, its contract expired in 1682.
5. Some numismatic scholars believe that production of the New England shilling continued after the introduction of the more complex tree design required by the October 19, 1652, legislation. See Jordan 2002, pp. 85–86, and the website for the University of Notre Dame Coin and Currency Collections.
6. The bits of silver that had been removed could then be melted down to make new coinage or silver objects, while the clipped coin looked unchanged but actually contained less silver than was required, making it worth less than its face value.
7. Crosby 1875, p. 44, citing Massachusetts Records, vol. IV, p. 98.
8. Documentary evidence suggests that the English crown was aware of but did not interfere with the existence of the Massachusetts mint.
9. Salmon 2010, pp. 76–77; see also pp. 37–49. Other scholars argue that these coins could have been produced with a rocker press.
10. For extensive discussion and analysis of the use of the rocker press, see Jordan 2002 and Salmon 2010.
11. The later small planchet Pine Tree coins are believed to have been produced with a screw press; see Jordan 2002, p. 92. That the small planchet Pine Tree coins are thought to be later in date than the large planchet versions argues that 33.120.377 and .378 were produced in the earlier part of the ca. 1667–ca. 1682 date range.
12. Christopher Salmon's new classification system identifies the die used to strike the obverse of this coin as 1 and the die used on the reverse as A. Noe identifies this pair of dies as 1-D, and Crosby does not classify these "New England" coins. According to Salmon there are only two or three of these 1-A coins known; see Salmon 2010, pp. 84–95, 284.
13. The term "large planchet" refers to the first series of Pine Tree shillings that were made on large thin planchets (disks) of silver. In contrast, the second and final series of Pine Tree shillings were struck on smaller and thicker planchets; see Salmon 2010, pp. 190–91; Noe 1952, p. 29; and Crosby 1875, pp. 49–60. There are approximately one thousand of these 1A shillings known today.
14. See note 13 above.
15. Salmon 2010, pp. 220–21; Noe 1952, p. 40; and Crosby 1875, pp. 53–61. According to Salmon there are between two hundred and five hundred extant examples of the 2-B Pine Tree sixpence.
16. See note 15 above.

Checklist of Hollowware Not in the Catalogue



DRINKING VESSELS

Tumbler
Benjamin Wynkoop
(bapt. 1675–1751)
New York, 1695–1730
H: 1 7/8 in. (4.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.615)



Tumbler
Philip Goelet (1701–1748)
New York, ca. 1735
H: 1 15/16 in. (4.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.614)



Tumbler
Maker's mark PR
Location unknown, 1769
H: 2 3/8 in. (6 cm)
Gift of R. Thornton Wilson, 1939
(39.18.1)



Tankard
Thomas Savage Sr. (1664–1749)
Boston, ca. 1690
H: 6 7/8 in. (17.5 cm)
Gift of Frances E. Markoe and
Stephen C. Markoe, 1943
(43.83.3)



Tankard
Jeremiah Dummer (1645–1718)
Boston, ca. 1690
H: 6 3/8 in. (16.2 cm)
Gift of Mrs. George Walcott, 1951
(51.55)



Tankard
Jacobus Vander Spiegel
(bapt. 1668–1708)
New York, 1695–1700
H: 7 1/4 in. (18.4 cm)
Fletcher Fund, 1938 (38.83)



Tankard
Jacob Boelen (ca. 1657–1729)
New York, 1700–1720
H: 6 3/4 in. (17.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.512)



Tankard
Edward Winslow (1669–1753)
Boston, 1700–1725
H: 6 in. (15.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.511)



Tankard
Attributed to Jacob Marius Groen
(1678–1750)
New York, 1700–1730
H: 5 5/16 in. (14.1 cm)
Bequest of Charles Allen Munn,
1924 (24.109.5)



Tankard
Bartholomew Schaats
(ca. 1683–ca. 1758)
New York, 1700–1730
H: 6 1/2 in. (16.5 cm)
Gift of Dr. Thomas Hammond
Foulds, 1935 (35.76)



Tankard
Benjamin Wynkoop
(bapt. 1675–1751)
New York, 1700–1730
H: 6 3/8 in. (16.2 cm)
Bequest of Honoria L. McVitty,
2000 (2000.508)



Tankard
Benjamin Wynkoop
(bapt. 1675–1751)
New York, 1700–1730
H: 6 3/8 in. (16.8 cm)
Gift of Mrs. Abraham Lansing,
1901 (01.3.1)



Tankard
John Noyes (1674–1749)
Boston, ca. 1708
H: 7 $\frac{1}{16}$ in. (17.9 cm)
Gift of Mrs. George Walcott, 1951
(51.88)



Tankard
Samuel Vernon (1683–1737)
Newport, Rhode Island, 1720–35
H: 6 $\frac{1}{2}$ in. (16.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.509)



Tankard
Samuel Vernon (1683–1737)
Newport, Rhode Island, 1705–15
H: 8 $\frac{3}{16}$ in. (20.8 cm)
Gift of Sylvester Dering, 1915
(15.98.4)



Tankard
Simeon Soumaine
(bapt. 1685–ca. 1750)
New York, 1720–40
H: 7 $\frac{3}{8}$ in. (18.7 cm)
Gift of Mrs. J. Amory Haskell,
in memory of Jonathan Amory
Haskell, 1938 (38.38.3)



Tankard
William Vilant (active ca. 1725)
Philadelphia, ca. 1725
H: 5 $\frac{1}{8}$ in. (13 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.522)



Tankard
Henricus Boelen (1697–1755)
New York, 1720–40
H: 6 $\frac{3}{8}$ in. (16.2 cm)
Gift of Annie Clarkson, 1927
(27.85.2)



Tankard
Attributed to John Le Roux
(bapt. 1695)
New York or Albany, New York,
ca. 1725
H: 7 $\frac{1}{8}$ in. (18.1 cm)
The Collection of Giovanni P.
Morosini, presented by his
daughter Giulia, 1932 (32.75.73)



Tankard
John Hastier (1691–1771)
New York, 1725–50
H: 7 in. (17.8 cm)
The Collection of Giovanni
P. Morosini, presented by his
daughter Giulia, 1932
(32.75.74)



Tankard
John Burt (1692/93–1745/46)
Boston, ca. 1725
H: 7 $\frac{7}{8}$ in. (20 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.501)



Tankard
Peter Quintard (1699–1762)
New York, 1725–50
H: 7 $\frac{3}{16}$ in. (18.3 cm)
Gift of Mrs. Abraham Lansing,
1901 (01.3.2)



Tankard
William Cowell Sr.
(1682/83–1736)
Boston, 1720–30
H: 7 $\frac{7}{16}$ in. (18.6 cm)
Rogers Fund, 1953 (53.154)



Tankard
Attributed to Benjamin
Wynkoop (bapt. 1675–1751)
New York, 1725–50
H: 6 $\frac{1}{2}$ in. (16.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.520)



Tankard
Edward Winslow (1669–1753)
Boston, 1725–50
H: 7¹¹/₁₆ in. (19.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.510)



Tankard
Nicholas Roosevelt (1715–1769)
New York, 1740–50
H: 7¹/₄ in. (18.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.518)



Tankard
Maker unknown
Probably New York State,
1730–55
H: 7 in. (17.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.521)



Tankard
John Hastier (1691–1771)
New York, 1740–50
H: 6³/₈ in. (16.8 cm)
Gift of Annie Clarkson, 1927
(27.85.3)



Tankard
Maker's mark I-P
New York, 1730–60
H: 6¹⁵/₁₆ in. (17.6 cm)
Gift of Miss Mary T. Cockcroft,
1928 (28.88.5)



Tankard
George Fielding
(active ca. 1731–65)
New York, 1740–60
H: 6⁷/₈ in. (17.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.514)



Tankard
Adrian Bancker (1703–1772)
New York, 1731–50
H: 6¹¹/₁₆ in. (17 cm)
Bequest of Charles Allen Munn,
1924 (24.109.4)



Tankard
John Brevoort (1715–1775)
New York, 1740–65
H: 7¹/₂ in. (19.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.513)



Tankard
Jonathan Clarke (1705–1770)
Newport or Providence,
Rhode Island, 1735–45
H: 8³/₈ in. (21.3 cm)
Bequest of Edward Pearce Casey,
1941 (41.112.1)



Tankard
Maker unknown
Probably New York State,
1745–65
H: 6³/₄ in. (17.1 cm)
Gift of Mr. and Mrs. William A.
Moore, 1923 (23.80.18)



Tankard
Attributed to Thomas Milner
or Miller (ca. 1682–1745)
Boston, 1735–45
H: 8¹/₄ in. (21 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.505)



Tankard
Paul Revere Jr. (1734–1818) or
Paul Revere Sr. (1702–1754)
Boston, ca. 1750
H: 6³/₈ in. (16.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.506)



Tankard
 Nicholas Roosevelt (1715–1769)
 New York, 1750–68
 H: 7 $\frac{3}{4}$ in. (19.7 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.2)



Tankard
 Andrew Underhill (1749–1794)
 New York, 1780–90
 H: 7 $\frac{3}{16}$ in. (18.3 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.519)



Tankard
 Samuel Casey (ca. 1723–ca. 1773)
 Exeter or South Kingstown,
 Rhode Island, 1750–75
 H: 8 $\frac{3}{16}$ in. (21.1 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.502)



Tankard
 Possibly David Tyler (1760–1804)
 Boston, 1785–95
 H: 8 $\frac{3}{16}$ in. (20.5 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.508)



Tankard
 Daniel Christian Fueter
 (1720–1785)
 New York, ca. 1760
 H: 7 $\frac{1}{2}$ in. (19.1 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.515)



Tankard
 Samuel Alexander
 (active ca. 1796–1814)
 Philadelphia, ca. 1796
 H: 7 $\frac{5}{8}$ in. (19.4 cm)
 Bequest of Claire L. Wilson, 1967
 (1971.99.1)



Tankard
 Benjamin Burt (1729–1805)
 Boston, ca. 1765
 H: 8 $\frac{1}{2}$ in. (21.6 cm)
 Gift of Robert S. Grinnell, 1970
 (1970.287.1)



Dram Cup
 Jeremiah Dummer (1645–1718)
 Boston, 1670–1700
 H: $\frac{3}{4}$ in. (1.9 cm)
 Gift of Robert S. Grinnell, 1970
 (1970.287.2)



Tankard
 Samuel Tingley
 (active ca. 1762–96)
 New York, 1765–70
 H: 7 $\frac{15}{16}$ in. (20.2 cm)
 Gift of Misses Mary Thurston
 Horn and Sarah Lawrence Horn,
 1935 (35.87)



Dram Cup
 John Coney (1655/56–1722)
 Boston, ca. 1680
 H: 1 $\frac{1}{2}$ in. (4.1 cm)
 Gift of Robert S. Grinnell, 1970
 (1970.287.3)



Tankard
 Jacob Gerritse Lansing
 (1737–1803)
 Albany, New York, 1770
 H: 8 $\frac{3}{8}$ in. (22.5 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.516)



Dram Cup
 Jacob Boelen (ca. 1657–1729)
 New York, 1680–1700
 H: 1 $\frac{1}{8}$ in. (4.8 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.218)



Dram Cup
Benjamin Wynkoop
(bapt. 1675–1751)
New York, ca. 1700
H: 1 ¼ in. (4.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.219)



Beaker
George Hanners Sr. (ca. 1696–1740)
Boston, 1720–40
H: 5 15/16 in. (15.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.112)



Dram Cup
Maker unknown
Location unknown, 1700–1730
H: 1 1/16 in. (2.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.199)



Beaker
Attributed to Joseph Russell
(1702–1780)
Barnstable, Massachusetts, or
Bristol, Rhode Island, ca. 1730
H: 4 ½ in. (11.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.119)



Two-Handled Bowl
Jacob Boelen (ca. 1657–1729)
New York, 1675–1700
H: 3 3/8 in. (8.6 cm)
Gift of Margaret S. Remsen, 1924
(24.105)



Beaker
Adrian Bancker (1703–1772)
New York, 1730–70
H: 7 in. (17.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.104)



Two-Handled Cup
Joseph Goldthwait (1706–1780)
Boston, 1730–45
H: 3 in. (7.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.229)



Beaker
John Burt Lyng (active ca. 1761–85)
New York, 1761–85
H: 4 ½ in. (11.4 cm)
Gift of Suzanne dePeyster
and Valerie dePeyster, 1997
(1997.488.11)



Beaker
Maker's mark S:D
Location unknown, 1680–1730
H: 3 1/16 in. (7.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.106)



Beaker
Joseph Edwards Jr. (1737–1783)
Boston, ca. 1768
H: 4 ¼ in. (10.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.109)



Beaker
Moody Russell (1694–1761)
Barnstable, Massachusetts,
ca. 1715
H: 4 15/16 in. (12.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.120)



Pair of Beakers
Jacob Jacobse Lansing
(bapt. 1714–1791)
Albany, New York, 1770–90
H: 3 5/16 in. (8.4 cm)
Gift of Mrs. Abraham Lansing,
1901 (01.34.5)



Beaker
Benjamin Burt (1729–1805)
Boston, 1770–1800
H: 3¼ in. (9.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.105)



Spout Cup
Jacob Boelen (ca. 1657–1729)
New York, ca. 1714
H: 4⅞ in. (11.6 cm)
The Andrew V. and Ethel D. Stout
Fund, 1952 (52.91a, b)



Beaker
Samuel Drowne (1749–1815)
Portsmouth, New Hampshire,
1770–1800
H: 3⅜ in. (8.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.107)



Spout Cup
Joseph Edwards Jr. (1737–1783)
Boston, 1782
H: 6 in. (15.2 cm)
Rogers Fund, 1949 (49.158a, b)



Beaker
Thomas Lynde (1745–1811)
Worcester, Massachusetts,
ca. 1775
H: 2⅝ in. (7.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.115)



Cup
John Coney (1655/56–1722)
Boston, ca. 1700
H: 2¾ in. (7 cm)
Rogers Fund, 1941 (41.70.5)



Beaker
Cary Dunn (active ca. 1765–96)
New York, 1776–96
H: 3⅜ in. (8.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.108)



Cup
John Dixwell (1680/81–1725)
Boston, ca. 1715
H: 3¼ in. (8.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.226)



Beaker
David Moseley (1752–1812)
Boston, ca. 1780
H: 3⅜ in. (8.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.116)



Cup
Andrew Tyler (1692/93–1741)
Boston, 1715–25
H: 2⅞ in. (6.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.228)



Beaker
Laurent Amyot (Amiot)
(1764–1839)
Quebec, Canada, ca. 1800
H: 2⅞ in. (6.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.102)



Cup
Paul Lambert (1691–1749)
Quebec, Canada, 1729–49
H: 2⅞ in. (7.1 cm)
Rogers Fund, 1943 (43.139)



Cup
Cary Dunn (active ca. 1765–96)
New York, 1784–96
H: 2 ¹⁵/₁₆ in. (7.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.227)



Mug
George Fielding
(active ca. 1731–65)
New York, ca. 1740
H: 3 ³/₁₆ in. (9 cm)
Gift of Mr. and Mrs. William A.
Moore, 1923 (23.80.19)



Mug
Benjamin Wynkoop
(bapt. 1675–1751)
New York, 1700–1725
H: 2 ⁷/₈ in. (7.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.288)



Mug
Maker unknown
Boston, ca. 1740
H: 4 ³/₈ in. (11.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.290)



Mug
Maker's mark HB conjoined
Probably New York, 1700–1725
H: 3 ³/₁₆ in. (9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.37)



Mug
Maker's mark VB
New York State, 1770–1800
H: 3 ³/₈ in. (8.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.284)



Mug
Maker unknown
Probably New York State,
1725–75
H: 3 ³/₁₆ in. (8.1 cm)
Rogers Fund, 1913 (13.41.97)



Mug
Maker's mark MH
Possibly New York State,
1785–1815
H: 3 ³/₈ in. (7.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.268)



Mug
Maker's mark LA
Probably Massachusetts, ca. 1731
H: 4 ³/₈ in. (11.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.275)



Cann
George Hanners Sr. (ca. 1696–
1740) or George Hanners Jr.
(1721–1760)
Boston, ca. 1735
H: 5 ⁵/₁₆ in. (13.5 cm)
Gift of Robert Ogden Bishop,
1951 (51.123.2)



Mug
Jacob Ten Eyck (1705–1793)
Albany, New York, 1735–50
H: 4 in. (10.2 cm)
Gift of Mrs. Abraham Lansing,
1901 (01.3.3)



Cann
Jeffrey Lang (1708–1758)
Salem, Massachusetts, ca. 1740
H: 4 ¹/₂ in. (11.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.271)



Cann
 Thomas Skinner (1712–1761)
 Marblehead, Massachusetts,
 1737–50
 H: 5 $\frac{3}{8}$ in. (13.7 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.22)



Cann
 Maker's mark MN
 Location unknown, 1750–75
 H: 5 $\frac{1}{4}$ in. (13.3 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.278)



Cann
 William Swan (1715–1774)
 Boston or Worcester,
 Massachusetts, 1740–50
 H: 5 $\frac{1}{4}$ in. (13.3 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.282)



Cann
 Daniel Boyer (1725–1779)
 Boston, 1750–75
 H: 5 in. (12.7 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.263)



Cann
 Joseph Moulton (1724–1795)
 Newbury, Massachusetts,
 ca. 1750
 H: 4 $\frac{7}{8}$ in. (12.4 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.274)



Cann
 Daniel Dupuy (1719–1807)
 Philadelphia, 1750–1800
 H: 6 $\frac{5}{8}$ in. (16.8 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.18)



Cann
 George Hanners Jr. (1721–1760)
 Boston, 1750
 H: 4 $\frac{13}{16}$ in. (12.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.269)



Cann
 Edmond Milne (1724–1822)
 Philadelphia, 1760–85
 H: 5 $\frac{1}{16}$ in. (12.9 cm)
 Gift of Mrs. J. Amory Haskell, in
 memory of the families of John L.
 Riker and Jonathan Amory Haskell,
 1940 (40.57.5)



Cann
 John Coverly (1713–1783)
 Newburyport, Massachusetts,
 1750–60
 H: 5 $\frac{1}{8}$ in. (13 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.264)



Cann
 Jonathan Otis (1723–1791)
 Newport, Rhode Island or
 Middletown, Connecticut,
 1760–85
 H: 5 $\frac{1}{16}$ in. (12.9 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.279)



Cann
 Richard Van Dyck (1717–1770)
 New York, 1750–70
 H: 4 $\frac{13}{16}$ in. (12.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.286)



Cann
 Samuel Minott (1732–1803)
 Boston, ca. 1765
 H: 5 in. (12.7 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.273)



Cann
 Samuel Minott (1732–1803)
 Boston, ca. 1770
 H: 5⁵/₁₆ in. (13.2 cm)
 Gift of Robert Ogden Bishop,
 1951 (51.123.1)



Cann
 Joseph Richardson Jr. (1752–
 1831) and Nathaniel Richardson
 (1754–1827)
 Philadelphia, ca. 1785
 H: 4³/₁₆ in. (10.6 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.281)



Cann
 S. Mars (active ca. 1770)
 Location unknown, ca. 1770
 H: 5¹/₂ in. (14 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.272)



Cann
 Possibly Cary Dunn
 (active ca. 1765–96)
 New York, 1784–96
 H: 3¹/₂ in. (8.9 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.265)



Cann
 Paul Revere Jr. (1734–1818)
 Boston, 1770–95
 H: 5¹/₄ in. (13.3 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.21)



Cann
 Attributed to Paul Revere Jr.
 (1734–1818)
 Boston, ca. 1795
 H: 5¹³/₁₆ in. (14.8 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.289)



Cann
 Otto Parisien (ca. 1725–1811)
 New York, 1775–1800
 H: 5⁵/₁₆ in. (13.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.280)



Punch Bowl
 Maker's mark WT
 Location unknown, 1730–75
 H: 3⁷/₈ in. (9.8 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.127)



Cann
 Maker unknown
 Location unknown, 1775–1800
 H: 5¹/₂ in. (14 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.291)



Punch Bowl
 Joseph Richardson Sr. (1711–1784)
 Philadelphia, ca. 1755
 H: 3³/₈ in. (8.6 cm)
 Gift of Jane Wyeth, in memory
 of her mother, Gertrude Ketover
 Gleklen, and her father, Leo
 Gleklen, 2003 (2003.481)



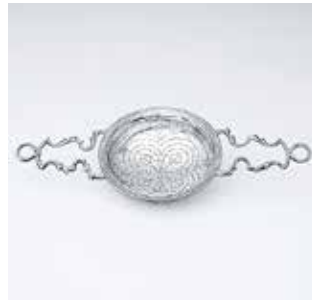
Cann
 Stephen Emery (1749–1801)
 Boston, ca. 1785
 H: 5¹³/₁₆ in. (14.8 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.20)



Punch Bowl
 Ephraim Brasher (bapt. 1744–1810)
 New York, 1785–1800
 H: 3⁵/₈ in. (9.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.123)



Two-Handled Cup and Cover
Joseph Loring (1743–1815)
Boston, ca. 1790
H: 11 $\frac{3}{8}$ in. (29.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.233)



Strainer
Benjamin Burt (1729–1805)
Boston, 1760–75
L: 10 $\frac{1}{2}$ in. (26.7 cm)
Rogers Fund, 1952 (52.65)



Footed Salver
Maker unknown
Probably New York, 1700–1735
Diam.: 5 $\frac{5}{8}$ in. (14.3 cm)
Gift of Annie Clarkson, 1927
(27.85.6)



Strainer
Jacob Gerritse Lansing
(1737–1803)
Albany, New York, 1760–80
L: 5 $\frac{1}{4}$ in. (13.3 cm)
Gift of Mrs. Abraham Lansing,
1901 (01.3.6)



Salver
Simeon Soumaine
(bapt. 1685–ca. 1750)
New York, ca. 1740
Diam.: 5 $\frac{1}{16}$ in. (14.4 cm)
Dodge Fund, 1935 (35.68.4)



Strainer
Maker unknown
Location unknown, ca. 1800
L: 5 in. (12.7 cm)
Gift of Estate of Mrs. Abraham
Lansing, 1929 (29.159.4)



Salver
John Burt Lyng (active ca. 1761–85)
New York, 1765–80
Diam.: 7 $\frac{1}{16}$ in. (17.9 cm)
Gift of Miss Julia Stuyvesant
Winterhoff, 1942 (42.144.2)



DINING SILVER

Pair of Trencher Salts
Formerly attributed to John Coney
(1655/56–1722)
Boston, 1700–1720
H: 1 $\frac{3}{8}$ in. (3.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.364, .365)



Strainer
Maker unknown
Location unknown, 1730–75
L: 8 $\frac{3}{16}$ in. (20.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.497)



Salt
Jacob Hurd (1702/3–1758)
Boston, 1730–40
H: 1 $\frac{1}{4}$ in. (3.2 cm)
Rogers Fund, 1943 (43.75)



Strainer
John Coburn (1724–1803)
Boston, 1760–70
L: 10 $\frac{1}{2}$ in. (26.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.496)



Pair of Salts
Josiah Austin (1719/20–ca. 1780)
Charlestown, Massachusetts,
1755–65
H: 1 $\frac{1}{2}$ in. (3.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.362, .363)



Salt
Benjamin Halsted (1734–1817)
New York, 1760–80
H: 1 ¼ in. (4.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.368)



Pair of Salts
Thomas Shields (1742–1819)
Philadelphia, 1765–85
H: 1 ⅜ in. (3.5 cm)
Bequest of Charles Allen Munn,
1924 (24.109.28, .29)



Pair of Salts
Possibly David Tyler (1760–1804)
Boston, 1785–95
H: 1 ⅜ in. (3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.369, .370)



Pair of Salts
Robert Cruickshank
(active ca. 1774–1809)
Montreal, Canada, 1795–1805
H: 3 ⅜ in. (7.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.366, .367)



Pepper Box
Moody Russell (1694–1761)
Barnstable, Massachusetts,
1720–35
H: 3 ⅜ in. (9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.215a, b)



Pepper Box
William Pollard (1690–1740)
Boston, ca. 1725
H: 3 ⅝ in. (9.2 cm)
Bequest of Charles Allen Munn,
1924 (24.109.31a, b)



Pepper Box
William Breed (1719–1761/62)
Boston, ca. 1755
H: 3 ⅜ in. (9.7 cm)
Bequest of Margaret N. Breck Stone,
in memory of the Hall-Mansfield
families of New Haven, Connecticut,
1932 (33.71.3)



Pepper Box
Jonathan Otis (1723–1791)
Newport, Rhode Island or
Middletown, Connecticut,
1750–75
H: 4 in. (10.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.214a, b)



Caster
Charles Le Roux (bapt. 1689–1745)
New York, ca. 1730
H: 6 ⅜ in. (17.6 cm)
Purchase, Mr. and Mrs. Marshall P.
Blankarn Gift, 1966 (66.101a, b)



Caster
John Burt (1692/93–1745/46)
Boston, 1730–45
H: 5 ⅜ in. (13.2 cm)
Bequest of Charles Allen Munn,
1924 (24.109.30a, b)



Caster
Jacob Hurd (1702/3–1758)
Boston, 1740–50
H: 5 ¼ in. (13.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.211a, b)



Caster
Samuel Edwards (1705–1762)
Boston, 1740–60
H: 5 ⅜ in. (13.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.209a, b)



Caster
Possibly Mark Nelson
(1733–1787)
Portsmouth, New Hampshire,
1750–70
H: 5 in. (12.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.213)



Chafing Dish
John Coney (1655/56–1722)
Boston, ca. 1719
H: 3 3/8 in. (8.6 cm)
Rogers Fund, 1941 (41.70.4)



Pair of Casters
Zachariah Brigden (1734–1787)
Boston, 1760–75
H: 5 1/4 in. (14.6 cm)
Gift of Suzanne dePeyster and
Valerie dePeyster, 1997
(1997.488.8a, b, .9a, b)



Chafing Dish
John Burt (1692/93–1745/46)
Boston, 1740–45
H: 4 1/16 in. (11.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.147)



Caster
Maker unknown
Probably Rhode Island, ca. 1773
H: 5 5/8 in. (14.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.216)



Porringer
John Allen (1671/72–1760) and
John Edwards (ca. 1671–1746)
Boston, ca. 1700
W: 7 1/16 in. (19.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.323)



Caster
Maker unknown
Location unknown, 1770–1800
H: 6 7/8 in. (17.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.217a, b)



Porringer
Samuel Vernon (1683–1737)
Newport, Rhode Island,
1700–1730
W: 8 1/16 in. (20.5 cm)
Gift of Sylvester Dering, 1915
(15.98.2)



Caster
Nathaniel Helme (1761–1789)
South Kingstown, Rhode Island,
ca. 1780
H: 5 1/16 in. (13.8 cm)
Gift of Elizabeth S. Gilbert, 1939
(39.127a, b)



Porringer
Samuel Vernon (1683–1737)
Newport, Rhode Island,
1700–1730
W: 7 3/8 in. (19.4 cm)
Rogers Fund, 1913 (13.41.96)



Caster
Samuel Johnson (1720–1796)
New York, 1780–96
H: 3 3/4 in. (9.5 cm)
Gift of Mrs. J. Amory Haskell, in
memory of the families of John L.
Riker and Jonathan Amory Haskell,
1940 (40.57.6a, b)



Porringer
Maker's mark PB
Location unknown, 1700–1730
W: 7 1/8 in. (18.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.325)



Porringer
John Noyes (1674–1749)
Boston, ca. 1710
W: 6⁵/₁₆ in. (16.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.352)



Porringer
John Edwards (ca. 1671–1746)
Boston, 1725–45
W: 8¹/₁₆ in. (20.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.341)



Porringer
Possibly John Coddington
(ca. 1690–1743)
Newport, Rhode Island, ca. 1720
W: 8¹/₁₆ in. (20.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.338)



Porringer
John Burt (1692/93–1745/46)
Boston, 1725–45
W: 7¹³/₁₆ in. (19.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.332)



Porringer
William Cowell Sr.
(1682/83–1736)
Boston, 1720–30
W: 7¹/₂ in. (19.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.339)



Porringer
John Cluett Jr. (active ca. 1725–
after 1758)
Albany or Kingston, New York,
1725–50
W: 7 in. (17.8 cm)
Gift of Mrs. Denise Barkalow,
1961 (61.245.2)



Porringer
Samuel Vernon (1683–1737)
Newport, Rhode Island, 1720–35
W: 8¹/₈ in. (20.6 cm)
Gift of Sylvester Dering, 1915
(15.98.1)



Porringer
Jonathan Clarke (1705–1770)
Newport or Providence,
Rhode Island, 1725–50
W: 7¹/₂ in. (19.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.336)



Porringer
Samuel Vernon (1683–1737)
Newport, Rhode Island, 1725–35
W: 7⁷/₈ in. (20 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.360)



Porringer
Samuel Edwards (1705–1762)
Boston, 1726–50
W: 7¹/₁₆ in. (18.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.342)



Porringer
John Edwards (ca. 1671–1746)
Boston, 1725–45
W: 7⁷/₈ in. (20 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.340)



Porringer
Attributed to Benjamin Brenton
(1710–1766)
Newport, Rhode Island, 1730–47
W: 8¹/₈ in. (20.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.327)



Porringer
Paul Revere Sr. (1702-1754)
Boston, 1730-50
W: 7¾ in. (19.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.356)



Porringer
Joseph Clark(e) Jr. (1716-1783)
Boston, 1750-65
W: 7¾ in. (20 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.337)



Porringer
John Pitts (active ca. 1735) or
Richard Pitts (active ca. 1738-48)
Boston or Philadelphia, ca. 1735
W: 8½ in. (20.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.354)



Porringer
Samuel Casey (ca. 1723-ca. 1773)
Exeter or South Kingstown,
Rhode Island, 1750-70
W: 7½ in. (19.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.333)



Porringer
John Brevoort (1715-1775)
New York, ca. 1738
W: 7¾ in. (18.3 cm)
Bequest of Charles Allen Munn,
1924 (24.109.13)



Porringer
Samuel Casey (ca. 1723-ca. 1773)
Exeter or South Kingstown,
Rhode Island, 1750-70
W: 7½ in. (19.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.334)



Porringer
Jacob Hurd (1702/3-1758)
Boston, ca. 1740
W: 8½ in. (20.6 cm)
Anonymous Gift, in memory of
Robert Gordon Butler, godson of
Robert Gordon, a founder of The
Metropolitan Museum of Art,
1953 (53.195)



Porringer
John Tanner (1713-1785)
Newport, Rhode Island, 1750-75
W: 8 in. (20.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.359)



Porringer
William Swan (1715-1774)
Boston or Worcester,
Massachusetts, 1740-74
W: 8½ in. (20.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.358)



Porringer
David Northee (1709-1778)
Salem, Massachusetts, 1750-75
W: 7½ in. (20 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.351)



Porringer
Paul Revere Sr. (1702-1754)
Boston, ca. 1745
W: 8½ in. (21.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.355)



Porringer
Josiah Austin (1719/20-ca. 1780)
Charlestown, Massachusetts,
1750-76
W: 8 in. (20.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.324)



Porringer
Paul Revere Jr. (1734–1818)
Boston, 1750–1800
W: 6 $\frac{1}{16}$ in. (16.7 cm)
Bequest of Charles Allen Munn,
1924 (24.109.14)



Porringer
Zachariah Brigden (1734–1787)
Boston, 1760–75
W: 7 $\frac{1}{4}$ in. (18.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.329)



Porringer
Maker unknown
Location unknown, 1750–1800
W: 8 in. (20.3 cm)
Gift of Suzanne dePeyster and
Valerie dePeyster, 1997
(1997.488.10)



Porringer
Benjamin Burt (1729–1805)
Boston, 1760–80
W: 8 in. (20.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.331)



Porringer
Jonathan Clarke (1705–1770)
Newport or Providence, Rhode
Island, ca. 1755
W: 7 $\frac{3}{4}$ in. (19.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.335)



Porringer
Andrew Billings (1743–1808)
Poughkeepsie, New York,
1785–1805
W: 6 $\frac{1}{16}$ in. (17 cm)
Purchase, Mr. and Mrs. Marshall
P. Blankarn Gift, 1968 (68.88)



Porringer
Bancroft Woodcock
(1732–1817)
Wilmington, Delaware, 1754–90
W: 7 $\frac{1}{4}$ in. (18.4 cm)
Gift of Mrs. Laurence Eyre,
1958 (58.124.7)



Porringer
Robert Evans (1768–1812)
Boston, 1790–1810
W: 6 $\frac{1}{8}$ in. (17.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.343)



Porringer
Paul Revere Jr. (1734–1818)
Boston, ca. 1760
W: 8 $\frac{3}{8}$ in. (21.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.357)



Porringer
Ebenezer Moulton (1768–1824)
Boston or Newburyport,
Massachusetts, ca. 1800
W: 8 $\frac{3}{8}$ in. (21.3 cm)
Gift of Mrs. Theodore Roosevelt,
in memory of Quentin Roosevelt,
1922 (22.114)



Porringer
Zachariah Brigden (1734–1787)
Boston, 1755–85
W: 8 $\frac{1}{4}$ in. (21 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.328)



Porringer
Ebenezer Moulton (1768–1824)
Boston or Newburyport,
Massachusetts, ca. 1800
W: 8 $\frac{1}{8}$ in. (20.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.349)



Porringer
Ebenezer Moulton (1768–1824)
Boston or Newburyport,
Massachusetts, ca. 1800
W: 8 $\frac{3}{8}$ in. (21.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.347)



Sauceboat
Elias Boudinot (1706–1770)
Philadelphia, 1740–50
H: 4 in. (10.2 cm)
Gift of Mr. and Mrs. Robert G.
Golet, 1986 (1986.312)



Porringer
Saunders Pitman (1732–1804)
Providence, Rhode Island, ca. 1800
W: 7 $\frac{3}{4}$ in. (19.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.353)



Sauceboat
Possibly Zachariah Brigden
(1734–1787)
Boston or Charlestown,
Massachusetts, 1755–70
H: 3 $\frac{1}{8}$ in. (7.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.373)



Porringer
Robert Evans (1768–1812)
Boston, ca. 1800
W: 7 $\frac{3}{4}$ in. (19.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.345)



Cruet Stand
Joseph Dubois (1767–1798)
and Teunis Denise Dubois
(1773–1843)
New York, ca. 1796
H: 9 $\frac{13}{16}$ in. (24.9 cm)
Purchase, Rogers Fund and Mr. and
Mrs. Marshall P. Blankarn Gift,
1972 (1972.225.1)



Porringer
Nicholas Geffroy (1761–1839)
Newport, Rhode Island, ca. 1800
W: 7 $\frac{1}{2}$ in. (19.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.346)



Dish
Maker unknown
Possibly New York State, 1740–80
H: 2 in. (5.1 cm)
Gift of Mr. and Mrs. William A.
Moore, 1923 (23.80.24)



Porringer
William Moulton IV
(1772–1861)
Newburyport, Massachusetts,
1800–1850
W: 8 in. (20.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.348)



Dish
Myer Myers (1723–1795)
New York, 1754–70
H: 2 $\frac{3}{8}$ in. (6 cm)
Gift of William Samuel Johnson,
in memory of his wife, Carrie G.
Johnson, 1926 (26.95)



Porringer
Thomas Emery (1781–1815)
Boston, ca. 1805
W: 8 $\frac{1}{8}$ in. (20.6 cm)
Rogers Fund, 1941 (41.70.6)



Nutmeg Grater
William Cowell Sr.
(1682/83–1736)
Boston, 1705–10
H: 2 $\frac{1}{16}$ in. (6.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.238)



Nutmeg Grater
 Maker unknown
 Location unknown, 1775–1800
 H: 3 1/8 in. (7.9 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.241)



Mustard Pot
 Joseph Shoemaker (1765–1829)
 Philadelphia, 1795–1820
 H: 2 1/8 in. (7.3 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.32)



Nutmeg Grater
 Maker unknown
 Location unknown, 1775–1800
 H: 2 3/4 in. (7 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.242)



Saucepan
 Maker's mark IN
 Possibly Philadelphia,
 1795–1820
 H: 3 3/16 in. (8.1 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.236)



Nutmeg Grater
 Maker unknown
 Location unknown, 1775–1800
 H: 3 1/8 in. (7.9 cm)
 Gift of Suzanne dePeyster and
 Valerie dePeyster, 1997
 (1997.488.7)



Plateau
 Benjamin Halsted (1734–1817)
 New York, 1790–1805
 Silver and glass
 L: 21 1/16 in. (53.5 cm)
 Partial and Promised Gift of
 The Estate of Esther and Samuel
 Schwartz, Paterson, N.J., 2007
 (2007.471.1)



Nutmeg Grater
 Maker's mark JR
 Location unknown, 1780–1825
 H: 3 1/2 in. (8.9 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.240)



COFFEE, TEA & CHOCOLATE

Teapot
 Jesse Kip (bapt. 1660–1722)
 New York, 1715–22
 H: 7 3/16 in. (18.3 cm)
 Gift of Mrs. Denise Barkalow,
 1961 (61.245.1)



Nutmeg Grater
 Maker's mark DF
 Possibly Philadelphia,
 1780–1850
 H: 1 3/8 in. (3.5 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.42a, b)



Teapot
 Benjamin Wynkoop Jr.
 (bapt. 1705–1766)
 Fairfield, Connecticut, 1725–35
 H: 6 3/16 in. (15.7 cm)
 Purchase, Robert G. Goelet Gift
 and Friends of the American Wing
 Fund, 1980 (1980.89)



Nutmeg Grater
 Maker's mark I-K
 Location unknown, 1785–1810
 H: 1 in. (2.5 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.239)



Teapot
 Maker unknown
 Possibly Boston, 1735–55
 H: 5 5/16 in. (14.1 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.542)



Teapot
Joseph Richardson Sr.
(1711–1784)
Philadelphia, ca. 1740
H: 5¼ in. (13.3 cm)
Bequest of Charles Allen Munn,
1924 (24.109.9)



Teapot
Daniel Van Voorhis (1751–1824)
New York, 1785–1800
H: 6⅝ in. (16.8 cm)
Bequest of Charles Allen Munn,
1924 (24.109.6)



Teapot
Maker unknown
Probably New York, 1755–75
H: 7⅞ in. (18.7 cm)
Gift of Miss Mary T. Cockcroft,
1928 (28.88.3)



Teapot
Simeon A. Bayley (act. 1784–99)
New York, ca. 1790
H: 6⅝ in. (17.5 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.525)



Teapot
Joseph Edwards Jr. (1737–1783)
Boston, 1760–75
H: 5⅝ in. (14.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.528)



Teapot
Jabez Halsey (1762–1820)
New York, 1790–1800
H: 6⅝ in. (16 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.531)



Teapot
Joseph Richardson Jr. (1752–1831)
and Nathaniel Richardson
(1754–1827)
Philadelphia, 1777–90
H: 5¼ in. (13.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.532)



Teapot
Isaac Hutton (1766–1855)
Albany, New York, ca. 1795
H: 6⅝ in. (16.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.533)



Teapot
Abraham Dubois (1751–1807)
Philadelphia, 1780–1800
H: 6½ in. (16.5 cm)
Samuel D. Lee Fund, 1935 (35.73)



Teapot
John A. Schanck (1774–1864)
New York, ca. 1795
H: 7⅞ in. (19.2 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.538)



Teapot and Stand
Jeronimus Alstyne
(active ca. 1787–99)
New York, 1787–99
H: 6⅝ in. (15.7 cm) [teapot]
Bequest of Alphonso T. Clearwater,
1933 (33.120.523, .524)



Chocolate Pot
Maker's mark W·N
Location unknown, 1725–40
H: 9⅝ in. (23.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.220)



Coffeepot
 Maker's mark HM conjoined
 Possibly New York, 1705–35
 H: 10³/₁₆ in. (26.2 cm)
 Gift of Annie Clarkson, 1927
 (27.85.8)



Creampot
 Adrian Bancker (1703–1772)
 New York, 1730–45
 H: 3¹/₂ in. (8.9 cm)
 Rogers Fund, 1944 (44.88)



Coffeepot
 Maker's mark IP
 Location unknown, 1735–45
 H: 10¹/₁₆ in. (25.6 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.224)



Creampot
 Jacob Hurd (1702/3–1758)
 Boston, 1735–45
 H: 3¹/₂ in. (8.9 cm)
 Rogers Fund, 1955 (55.126)



Coffeepot
 John Vernon (1755–1845)
 New York, ca. 1790
 H: 13¹/₁₆ in. (33.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.225)



Creampot
 William Homes Sr.
 (1716/17–1785)
 Boston, 1750–75
 H: 5³/₈ in. (14.3 cm)
 Gift of Edward Robinson, 1923
 (23.130.2a, b)



Hot Water Pot
 Van Voorhis & Schanck
 (active ca. 1791–93)
 New York, 1791–93
 H: 14¹³/₁₆ in. (37.6 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.11)



Creampot
 Samuel Casey (ca. 1723–ca. 1773)
 Exeter or South Kingstown, Rhode
 Island, 1755–70
 H: 3¹³/₁₆ in. (10 cm)
 Bequest of Edward Pearce Casey,
 1941 (41.112.2)



Tea Caddy
 Christian Wiltberger
 (1766–1851)
 Philadelphia, 1797–1815
 H: 6³/₈ in. (16.2 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.18a, b)



Creampot
 Benjamin Burt (1729–1805)
 Boston, 1755–70
 H: 3¹¹/₁₆ in. (9.4 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.296)



Tea Caddy
 Browne and Seal (active ca. 1810)
 Philadelphia, ca. 1810
 H: 4⁷/₈ in. (12.4 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.19a, b)



Creampot
 Jonathan Otis (1723–1791)
 Newport, Rhode Island, or
 Middletown, Connecticut,
 ca. 1760
 H: 3⁵/₈ in. (9.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.310)



Creampot
 Thomas Arnold (bapt. 1739–1828)
 Newport, Rhode Island, 1760–75
 H: 3¹⁵/₁₆ in. (10 cm)
 Gift of Estate of James Hazen
 Hyde, 1959 (59.208.75)



Creampot
 Elias Davis (ca. 1746–1783)
 Newburyport, Massachusetts,
 ca. 1782
 H: 4³/₈ in. (11.7 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.299)



Creampot
 Joseph Edwards Jr. (1737–1783)
 Boston, 1760–80
 H: 3¹¹/₁₆ in. (9.4 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.300)



Creampot
 Daniel Van Voorhis (1751–1824)
 New York, 1785–1800
 H: 7³/₈ in. (18.7 cm)
 Gift of Annie Clarkson, 1927
 (27.85.5)



Creampot
 Maker's mark JH
 Possibly New York State, 1765–85
 H: 4³/₈ in. (11.7 cm)
 Gift of Miss Mary T. Cockcroft,
 1928 (28.88.4)



Creampot
 Paul Revere Jr. (1734–1818)
 Boston, 1790–95
 H: 6³/₄ in. (17.1 cm)
 Gift of Mrs. Frank V. Burton,
 1967 (67.83)



Creampot
 Maker's mark IT
 Location unknown, 1765–85
 H: 4¹/₁₆ in. (10.3 cm)
 Bequest of Charles Allen Munn,
 1924 (24.109.25)



Creampot
 Possibly John David Jr.
 (1772–1809)
 Philadelphia, 1790–1800
 H: 6¹/₁₆ in. (17 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.298)



Creampot
 Attributed to James Adam (1755–
 1798) or John Adam (1775–1848)
 Alexandria, Virginia, 1770–1810
 H: 6 in. (15.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.292)



Creampot
 Maker unknown
 Location unknown, 1790–1800
 H: 7 in. (17.8 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.318)



Creampot
 Possibly Stephen Reeves
 (active ca. 1767–76) or
 Samuel Richards Jr.
 (1768–1827)
 Philadelphia or New York,
 1775–1800
 H: 6 in. (15.2 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.313)



Creampot
 James Adam (1755–1798) or
 John Adam (1775–1848)
 Alexandria, Virginia, ca. 1795
 H: 6⁷/₈ in. (17.5 cm)
 Bequest of Alphonso T. Clearwater,
 1933 (33.120.293)



Creampot
Hugh Wishart
(active ca. 1793–1824)
New York, ca. 1800
H: 5½ in. (14 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.316)



Sugar Bowl
Philip Syng Jr. (1703–1789)
Philadelphia, ca. 1760
H: 2⅞ in. (7.3 cm)
Gift of Mrs. Henry M. Post, 1944
(44.25.2)



Creampot
Hugh Wishart
(active ca. 1793–1824)
New York, ca. 1800
H: 6¼ in. (15.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.315)



Sugar Bowl
David Vinton (1774–1833)
Providence, Rhode Island,
ca. 1795
H: 6⅞ in. (16.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.134)



Creampot
Maker unknown
Location unknown, ca. 1800
H: 6⅞ in. (17.5 cm)
Bequest of Charles Allen Munn,
1924 (24.109.24)



Sugar Bowl
Maker's mark RG
Location unknown, 1795–1810
H: 8⅞ in. (21.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.137a, b)



Sugar Bowl
Maker unknown
Location unknown, 1735–55
H: 3½ in. (8.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.128a, b)



Sugar Bowl
John Sayre (1771–1852) or
Joel Sayre (1778–1818)
New York, ca. 1800
H: 9⅞ in. (25.2 cm)
Gift of Miss Annie-May Hegeman,
1928 (28.94.1a, b)



Sugar Bowl
Nicholas Roosevelt (1715–1769)
New York, 1750–60
H: 4 in. (10.2 cm)
Gift of Miss Mary T. Cockcroft,
1928 (28.88.1a, b)



Sugar Bowl and Creampot
Paul Revere Jr. (1734–1818)
Boston, ca. 1795
H: 9⅞ in. (23.2 cm) [sugar bowl]
Bequest of Alphonso T. Clearwater,
1933 (33.120.546a, b, .547)



Sugar Bowl
John Brevoort (1715–1775)
New York, 1750–70
H: 4⅞ in. (11.7 cm)
Bequest of Charles Allen Munn,
1924 (24.109.17a, b)



Sugar Bowl and Waste Bowl
Joseph Lownes (1758–1820)
Philadelphia, ca. 1800
H: 10⅞ in. (27.6 cm) [sugar bowl]
Bequest of Alphonso T. Clearwater,
1933 (33.120.563, .564)



Tea Service
John Letelier Sr. (ca. 1740–1798)
Philadelphia, 1770–95
Thomas Shields (1742–1819)
Philadelphia, 1765–85
[sugar bowl]
H: 5½ in. (14 cm) [teapot]
Gift of Mrs. J. Amory Haskell, in
memory of the families of John L.
Riker and Jonathan Amory Haskell,
1940 (40.57.1a,b–4a,b)



OTHER CIVIC & DOMESTIC WARES

Pair of Candlesticks
Formerly attributed to Jacob Hurd
(1702/3–1758)
Boston, 1740–50
H: 6½ in. (15.6 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.202, .203)



Teapot, Stand, and Sugar Bowl
Daniel Van Voorhis (1751–1824)
New York, 1790–1800
H: 7¼ in. (18.4 cm) [teapot]
Bequest of Alphonso T. Clearwater,
1933 (33.120.565–567a,b)



Candle Holder
Joseph Lownes (1758–1820)
Philadelphia, 1790–1810
H: 5½ in. (12.9 cm)
Bequest of Charles Allen Munn,
1924 (24.109.38a–c)



Coffee Service
Charles Faris (1764–1800)
Annapolis, Maryland, 1790–1800
H: 14¾ in. (36.7 cm) [coffeepot]
Bequest of Charles Allen Munn,
1924 (24.109.10, .15a,b, .23)



Patch Box
Attributed to John Windover
(active ca. 1694–1726/27)
New York, 1694–1726/27
W: 2¼ in. (7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.143a, b)



Coffee and Tea Service
John McMullin (1765–1843)
Philadelphia, ca. 1799
[creampot and waste bowl]
Robert and William Wilson
(active ca. 1825–ca. 1846)
Philadelphia, ca. 1830
[coffeepot, teapot, sugar bowl]
H: 9⅞ in. (23.2 cm) [coffeepot]
Gift of Peter A. Feld, 2009
(2009.505.1–.5)



Patch Box
Maker unknown
Location unknown, 1700–1735
W: 2⅞ in. (7.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.142a, b)



Salver
Thomas Hamersley (1727–1781)
New York, ca. 1760
Diam.: 13¼ in. (33.7 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.612)



Patch Box
Maker unknown
Location unknown, 1700–1740
W: 1⅞ in. (4.3 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.144a, b)



Tray
Christian Wiltberger (1766–1851)
and Samuel Alexander (active
ca. 1796–1814)
Philadelphia, 1796
L: 22⅝ in. (57.5 cm)
Bequest of Claire L. Wilson, 1967
(1971.99.2)



Patch Box
William Cowell Sr.
(1682/83–1736)
Boston, 1722
W: 1½ in. (3.8 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.140a, b)



Patch Box
Maker's mark IT
Location unknown, 1750–80
W: $\frac{1}{16}$ in. (2.1 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.141a, b)



Box
Possibly Samuel Burrill
(1704–1740)
Boston, 1730–40
W: $4\frac{1}{2}$ in. (11.4 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.138a, b)



Box
Attributed to Elias Pelletreau
(1726–1810)
Southampton, New York,
1753–76
Diam.: $3\frac{3}{16}$ in. (9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.139a, b)



Rattle, Whistle, and Bells
Peter Van Dyck (1684–1750) or
Richard Van Dyck (1717–1770)
New York, 1735–45
Silver and coral
L: $6\frac{1}{4}$ in. (15.9 cm)
Bequest of Alphonso T. Clearwater,
1933 (33.120.361)



Church Seal
Maker unknown
New York State, ca. 1725
L: $2\frac{5}{16}$ in. (7.5 cm)
Jointly owned by The Metropolitan
Museum of Art and The Reformed
Protestant Dutch Church, Kingston,
N. Y., 1933 (33.120.374)

Glossary

ALLOY

A substance composed of two or more metals. Because silver is too soft to be worked in its pure state, it is alloyed with a base metal, usually copper, for hardness. See also *fineness* and *sterling*.

ANNEALING

The process of heating and cooling the silver object during its manufacture. Because the metal becomes hardened and brittle through hammering, repeated annealing is necessary to soften the silver and make it more workable.

ASSAY

The testing of the silver or gold alloy to determine its elemental content. In the process of removing a tiny amount of metal for analysis, the characteristic assay scrape is formed on the underside of the object.

AURICULAR

A style of ornament especially popular in northern Europe during the seventeenth century. Its undulating forms resemble the inside of a conch shell or the human ear, hence the name auricular.

BRIGHT-CUT ENGRAVING

A method of *engraving* short angled facets to achieve a reflective effect. This decorative engraving was fashionable during the late eighteenth and early nineteenth centuries.

CARTOUCHE

An ornamental reserve used as a frame for an engraved coat of arms, crest, monogram, or inscription.

CARYATID

In classical art, a draped female figure used as an architectural support; later, a standard motif in the decorative arts, used, for instance, as a handle or a candlestick column.

CASTING

The process of fashioning entire objects or component parts (e.g., finials, feet, or handles) by pouring molten metal into a mold of the desired shape.

CHASING

Sculpting the surface of the metal with hammers and steel punches to achieve decoration in high or low relief. Chasing indents the metal rather than removing

it, as occurs in *engraving*. See also *flat-chasing*, *matting*, and *repoussé*.

CIPHER

An interlaced monogram. The British spelling is cypher.

COIN SILVER

A term used to describe an *alloy* of 90 percent pure silver. Coin silver was often used in America between about 1830 and 1870.

CUT-CARD

Designs cut from sheets of silver and applied with silver solder. Cut-card ornament, often geometric, was popular during the late seventeenth and early eighteenth centuries.

DIAPER

An overall ornamental pattern, usually consisting of geometric motifs such as rectangles, squares, or lozenges.

DIE-STAMPING:

A process for creating impressed designs by striking the metal against a steel die. See also *swage*.

ENGRAVING

Linear decoration achieved with a sharp tool called a burin or graver, which removes a very small amount of metal in a V-shaped groove. Engraving is used for ornamental designs as well as for inscriptions, monograms, and armorials.

FINENESS

A term used to describe the purity or standard of the metal. *Sterling* silver, for example, has a fineness of .925 (925 parts per thousand) or 92.5 percent pure silver.

FIRESCALE

Purplish staining on or just below the surface of the metal, caused by oxidation of the copper in the silver *alloy*. Firescale is seen often on early American silver.

FLAT-CHASING

Linear surface decoration achieved with steel punches and hammers. Flat-chasing differs from *engraving* in that no metal is removed in the process.

FLUTING

A type of ornament consisting of shallow grooves, either rounded or concave, running vertical and parallel to one another. Fluting derives from classical columns.

FREEMAN

A craftsman or other individual granted the privilege to open a retail shop, to vote, and to hold political office.

FUSED SILVERPLATE

A metal product formed by sandwiching a thick copper sheet between thin layers of silver. Through pressure and heat the layers are fused into a single sheet that can be worked like solid silver. The process was discovered by Thomas Boulsover in Sheffield, England, around 1742.

GADROONING

A band of convex parallel elements, often used as a border. Gadrooning can be arranged either vertically or diagonally.

GOLDSMITH

A worker in precious metals. This term is synonymous with silversmith during the period considered in this volume.

HOLLOWWARE

Vessels with volume or depth, such as bowls, cups, and pots, formed by raising, stamping, or spinning. Hollowware contrasts with flatware, which refers to eating or serving utensils such as spoons and forks.

INGOT

A bar or block of metal cast in a mold for storage and processing.

MANTLING

In heraldry, the drapery emanating from the helmet, which falls behind and around the armorial shield to form a decorative frame.

MATTING

A type of *chasing* that creates a fine textured area by the close, repeated hammering of a single punch. Matting is often used as a ground for other ornament.

MEANDER WIRE

An applied sinuous wire used as ornament, particularly on early New York silver.

PARCEL-GILT

Silver that is only partially gilded for an ornamental effect. See *silver-gilt*.

PIERCING

Cut decoration executed with a hammer and chisel or a fretsaw.

PLANISHING

The process of giving wrought silver a smooth, level surface by striking it overall with a broad-faced polished planishing hammer.

PLATE

The generic term for articles of wrought silver or gold; not to be confused with silver-plated wares (see *fused silverplate*).

RAISING

The basic technique used to create hollowware vessels. A sheet of silver is hammered in concentric rows over cast-iron stakes until the desired shape is achieved. The metal becomes brittle as it is worked, necessitating repeated *annealing* to avoid cracking and to restore malleability.

REPOUSSÉ

Relief decoration created by hammering onto the back of the object. The embossed pattern is then further defined by *chasing* on the front. A specialized hammer called a snarling iron is used when chasing a narrow-necked vessel.

SCRATCH WEIGHT

The weight of an object, recorded in troy ounces, pennyweights, and grains, engraved or scratched on to the underside at the time of completion. Scratch weights are more common on English and Continental silver than on American.

SILVER-GILT

A silver object with a thin layer of gold covering all or part of its surface. In mercury- or fire-gilding, an amalgam of mercury and gold was applied to the silver surface and then heated, causing the mercury to evaporate and fusing the gold on to the silver. Gilding is now achieved through an electrolytic process.

SILVER PLATE

See *fused silverplate*.

SINKING

The process of forming a silver sheet into a shallow bowl, cover, or saucer by hammering it over a hollowed-out tree trunk or similarly shaped hardwood block.

STERLING

An alloy of 92.5 percent silver and 7.5 percent copper. Sterling silver is the minimum standard of *fineness* for English silver.

STRAPWORK

Bands of interlaced ornament, *engraved*, *flat-chased*, or *cast*, and applied. Interlaced seventeenth-century strapwork often encloses foliate or floral ornament.

SWAGE

A stamp or die into which hot or cold metal is hammered or stamped to achieve a desired form. See also *die-stamping*.

WRIGGLEWORK

Zigzag ornament achieved by moving a gouge back and forth along the surface of an object.

Concordance

Acc. No. / Cat. No.	Acc. No. / Cat. No.	Cat. No. / Acc. No.	Cat. No. / Acc. No.
13.197.1	17	41.70.7	57
13.197.2, .3	26	41.186	38
15.98.3a, b	54	43.38a, b	45
22.90	31	44.25.1a, b	83
23.80.17	20	45.17	22
23.80.20	85	46.40.1, .2	61
23.80.21	91	46.61	34
23.80.23a, b	85	46.171.2	14
24.109.1	13	47.7	67
24.109.7	68	47.70	97
24.109.26, .27	60	48.15	35
24.109.34	28	48.152a, b	46
24.109.36a-d	94	50.161	36
24.109.37	90	50.225	5
24.109.39	95	52.170a, b	37
27.85.1	12	53.100	4
27.85.4	56	54.167	62
27.85.9	29	57.153a, b	91
28.131.1, .2	25	58.3.1-4	6
29.139	11	58.3.5, .6	33
29.159.6	48	61.246a, b	65
33.42	89	62.184a, b	77
33.120.221	71	64.83a, b	91
33.120.223	74	64.249.5a, b	76
33.120.230a	2	66.102	96
33.120.231a, b, .232a, b	3	69.147	69
33.120.235	98	98.1.3	16
33.120.277	32	1972.3.1a, b, .2	93
33.120.285	30	1972.204	41
33.120.295	78	1972.233.1a, b- .3a, b	47
33.120.297	79	1973.152.1a, b, .2a, b	92
33.120.319	53	1977.88	93
33.120.326	58	1980.501.1-3	27
33.120.330	59	1980.503.1-4	86
33.120.350a, b	55	1986.452	7
33.120.375	99	1987.143	63
33.120.376-.380	100	1989.193	49
33.120.503	10	1990.226a-d	87
33.120.504	15	1997.488.5, .6	42
33.120.507	18	1997.489.6	40
33.120.517	9	1997.498.1, .2	72
33.120.526	66	2004.458	51
33.120.543	70	2006.446	75
33.120.544, .545	84	2007.471.2a, b	80
33.120.621	23	2009.420.1, .2	88
33.120.622	24	2010.197	39
34.16	8	2012.244.2, 3a, b	82
35.68.1	52	2012.513	1
35.68.2, .3	44		
37.108	43		
38.63	21		
39.23a, b	81		
39.109	19		
40.106	50		
40.145a, b	64		
41.70.1	73		
		1 2012.513	57 41.70.7
		2 33.120.230a	58 33.120.326
		3 33.120.231a, b, .232a, b	59 33.120.330
		4 53.100	60 24.109.26, .27
		5 50.225	61 46.40.1, .2
		6 58.3.1-4	62 54.167
		7 1986.452	63 1987.143
		8 34.16	64 40.145a, b
		9 33.120.517	65 61.246a, b
		10 33.120.503	66 33.120.526
		11 29.139	67 47.7
		12 27.85.1	68 24.109.7
		13 24.109.1	69 69.147
		14 46.171.2	70 33.120.543
		15 33.120.504	71 33.120.221
		16 98.1.3	72 1997.498.1, .2
		17 13.197.1	73 41.70.1
		18 33.120.507	74 33.120.223
		19 39.109	75 2006.446
		20 23.80.17	76 64.249.5a, b
		21 38.63	77 62.184a, b
		22 45.17	78 33.120.295
		23 33.120.621	79 33.120.297
		24 33.120.622	80 2007.471.2a, b
		25 28.131.1, .2	81 39.23a, b
		26 13.197.2, .3	82 2012.244.2, .3a, b
		27 1980.501.1-3	83 44.25.1a, b
		28 24.109.34	84 33.120.544, .545
		29 27.85.9	85 23.80.20 and 23.80.23a, b
		30 33.120.285	86 1980.503.1-4
		31 22.90	87 1990.226a-d
		32 33.120.277	88 2009.420.1, .2
		33 58.3.5, .6	89 33.42
		34 46.61	90 24.109.37
		35 48.15	91 23.80.21; 57.153a, b; 64.83a, b
		36 50.161	92 1973.152.1a, b, .2a, b
		37 52.170a, b	93 1972.3.1a, b, .2 and 1977.88
		38 41.186	94 24.109.39
		39 2010.197	95 24.109.36a-d
		40 1997.489.6	96 66.102
		41 1972.204	97 47.70
		42 1997.488.5, .6	98 33.120.235
		43 37.108	99 33.120.375
		44 35.68.2, .3	100 33.120.376-.380
		45 43.38a, b	
		46 48.152a, b	
		47 1972.233.1a, b-.3a, b	
		48 29.159.6	
		49 1989.193	
		50 40.106	
		51 2004.458	
		52 35.68.1	
		53 33.120.319	
		54 15.98.3a, b	
		55 33.120.350a, b	
		56 27.85.4	

Bibliography

Adams 1927

Adams, James Truslow. *A History of American Life*. Vol. 3, *Provincial Society 1690–1763*. New York: The Macmillan Company, 1927.

Albany 1964

Albany Silver 1652–1825. Exhibition, Albany Institute of History and Art, March 15–May 1, 1964. Catalogue by Norman S. Rice. Albany: Albany Institute of History and Art, 1964.

Albany 1986

“Remembrance of Patria: Dutch Arts and Culture in Colonial America, 1609–1776.” Exhibition, Albany Institute of History and Art, May 9–October 12, 1986. For the associated publication, see Blackburn et al. 1988.

Alcorn 1993

Alcorn, Ellenor M. *English Silver in the Museum of Fine Arts, Boston*. Vol. 1, *Silver before 1697*. Boston: Museum of Fine Arts, 1993.

Alcorn 2000

Alcorn, Ellenor M. *English Silver in the Museum of Fine Arts, Boston*. Vol. 2, *Silver from 1697 Including Irish and Scottish Silver*. Boston: Museum of Fine Arts, 2000.

Alexandria 2002

“50th Anniversary Collection.” Exhibition, Woodlawn, A National Trust Historic Site, Alexandria, Va., April 15–July 15, 2002. No catalogue.

Allen 1895

Allen, Charles Dexter. *American Book-Plates: A Guide to Their Study*. London: George Bell & Sons, 1895.

ANB 1999

Garraty, John A., and Mark C. Carnes, eds. *American National Biography*. 24 vols. New York and Oxford: Oxford University Press, 1999.

Andrus 1955a

Andrus, Vincent D. *Early American Silver: A Picture Book*. New York: The Metropolitan Museum of Art, 1955.

Andrus 1955b

Andrus, Vincent D. “Recent Accessions for the American Wing.” *The Metropolitan Museum of Art Bulletin*, n.s., 13, no. 7 (March 1955), pp. 225–30.

Antiques 1938a

“A Rare Silver Plate.” *Antiques* 33 (June 1938), p. 333.

Antiques 1938b

“Where There’s Still-Life There’s Hope.” *Antiques* 34 (November 1938), pp. 262–65.

Antiques 1943

“The Editor’s Attic.” *Antiques* 44 (November 1943), pp. 236–37.

Antiques 1946a

“Antiques in the American Wing.” *Antiques* 50 (October 1946), pp. 246–59.

Antiques 1946b

“Accessions to the American Wing.” *Antiques* 49 (May 1946), pp. 312–14.

Antiques 1947a

“The Corner Cupboard.” *Antiques* 51 (January 1947), p. 60.

Antiques 1947b

“The Editor’s Attic.” *Antiques* 51 (April 1947), pp. 260–72.

Antiques 1972

Advertisement for Harry Arons. *The Magazine Antiques* 101 (January 1972), p. 121.

Antiques 1989

Advertisement for Sotheby’s. *The Magazine Antiques* 135 (January 1989), p. 105.

Antiques 1995

Advertisement for Firestone and Parson. *The Magazine Antiques* 148 (October 1995), p. 453.

Arkell 2010

Arkell, Roland. “Welsh Discovery Steeped in Colonial History.” *Antiques Trade Gazette*, February 13, 2010, p. 14.

Avery 1920

Avery, C. Louise. *American Silver of the Seventeenth and Eighteenth Centuries: A Study Based on the Clearwater Collection*. New York: The Metropolitan Museum of Art, 1920.

Avery 1922

Avery, C. Louise. “Early New York Silver Tankards.” *Art in America and Elsewhere* 10, no. 4 (June 1922), pp. 159–70.

Avery 1924

Avery, C. Louise. “Early New York Silver.” *Antiques* 6 (November 1924), pp. 246–49.

Avery 1925

Avery, C. Louise. "The Charles Allen Munn Bequest: Silver." *Bulletin of The Metropolitan Museum of Art* 20, no. 1 (January 1925), pp. 17–18.

Avery 1930a

Avery, C. Louise. *Early American Silver*. New York and London: Century Co., 1930.

Avery 1930b

Avery, C. Louise. "The Beginnings of American Silver." *Antiques* 18 (August 1930), pp. 122–25.

Avery 1931

Avery, C. Louise. "One Hundred Notable Examples of Early New York Silver." In "The American Wing: An Addition Containing the Great Hall from the Van Rensselaer Manor House," *Bulletin of The Metropolitan Museum of Art* 26, no. 12, part 2 (December 1931), pp. 17–21.

Avery 1933

Avery, C. Louise. "A Salver by Soumain." *Bulletin of The Metropolitan Museum of Art* 28, no. 6 (June 1933), pp. 106–7.

Avery 1934a

Avery, C. Louise. "Notes: An Early American Silver Tankard." *Bulletin of The Metropolitan Museum of Art* 29, no. 5 (May 1934), p. 86.

Avery 1934b

Avery, C. Louise. "The Clearwater Collection." *Bulletin of The Metropolitan Museum of Art* 29, no. 6 (June 1934), pp. 90–98.

Avery, Wehle, and Newlin 1925

Avery, C. Louise, H. B. Wehle, and Alice Newlin. "The Charles Allen Munn Bequest." *Bulletin of The Metropolitan Museum of Art* 20, no. 1 (January 1925), pp. 1, 17–26.

Ball 1961

Ball, Berenice. "Whistles with Coral and Bells." *Antiques* 80 (December 1961), pp. 552–55.

Barratt and Zabar 2010

Barratt, Carrie Rebor, and Lori Zabar. *American Portrait Miniatures in The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art; New Haven: Yale University Press, 2010.

Barter et al. 1998

Barter, Judith A., Kimberly Rhodes, Seth A. Thayer, and Andrew Walker. *American Arts at The Art Institute of Chicago, from Colonial Times to World War I*. Chicago: The Art Institute of Chicago, 1998.

Bath 1963

Long-term Loan of American Silver. Exhibition, American Museum in Britain, Bath, England. Loan began in 1963; extended for some pieces. No catalogue.

Baxter 1897

Baxter, Katharine Schuyler. *A Godchild of Washington: A Picture of the Past*. London and New York: F. Tennyson Neely, 1897.

Beard 1934

Beard, Charles R. "Heraldry." *The Connoisseur: An Illustrated Magazine for Collectors* 93 (January–June 1934), p. 279.

Belden 1980

Belden, Louise Conway. *Marks of American Silversmiths in the Ineson-Bissell Collection*. Charlottesville: Published for the Winterthur Museum by the University Press of Virginia, 1980.

Biddle 1963

Biddle, James. "Reports of the Departments: American Wing." *The Metropolitan Museum of Art Bulletin*, n.s., 22, no. 2 (October 1963), pp. 58–59.

Biddle 1967

Biddle, James. "Collecting American Art for the Metropolitan: 1961–1966." *Antiques* 91 (April 1967), pp. 481–86.

Bigelow 1917

Bigelow, Francis Hill. *Historic Silver of the Colonies and Its Makers*. New York: The Macmillan Company, 1917.

Blaauwen 1979

Blaauwen, A. L. den, ed. *Nederlands zilver/Dutch Silver, 1580–1830*. Exh. cat. The Hague: Staatsuitgeverij, 1979. Published in conjunction with the exhibition of the same name.

Blackburn et al. 1988

Blackburn, Roderic H., et al. *Remembrance of Patria: Dutch Arts and Culture in Colonial America 1609–1776*. Albany: Albany Institute of History and Art, 1988. For the associated exhibition, see Albany 1986.

Bliss 1990

Bliss, Joseph R. *The Jerome and Rita Gans Collection of English Silver on Loan to The Virginia Museum of Fine Arts*. Richmond: Virginia Museum of Fine Arts, 1990.

Bohan 1965

Bohan, Peter J. "Early American Gold." *Antiques* 88 (December 1965), pp. 812–19.

Bolton 1927

Bolton, Charles Knowles. *Bolton's American Armory: A Record of Coats of Arms Which Have Been in Use within the Present Bounds of the United States*. Boston: The F. W. Faxon Company, 1927.

Bordeaux 1981

Profil du Metropolitan Museum of Art de New York: De Ramsès à Picasso. Exhibition, Galerie des Beaux-Arts, Bordeaux, May 15–September 1, 1981. Catalogue edited by Philippe de Montebello and Gilberte Martin-Méry. Bordeaux: La Galerie, 1981.

Boston 1906

American Silver: The Work of Seventeenth and Eighteenth Century Silversmiths. Exhibition, Museum of Fine Arts, Boston, June–November 1906. Catalogue by R. T. Haines Halsey and John Henry Buck. Boston: Museum of Fine Arts, 1906.

Boston 1911

American Church Silver of the Seventeenth and Eighteenth Centuries with a Few Pieces of Domestic Plate. Exhibition, Museum of Fine Arts, Boston, July–December 1911. Catalogue by George Munson Curtis and Florence Virginia Paul Berger. Boston: Museum of Fine Arts, 1911.

Boston 1930

"Silver by American Silversmiths of the Seventeenth Century and Silver of the Bay Colony Churches." Exhibition, Museum of Fine Arts, Boston, 1930. No catalogue.

Boston 1932

Exhibition of Silversmithing by John Coney 1655–1722. Exhibition, Museum of Fine Arts, Boston, Summer 1932. Catalogue. Boston: Museum of Fine Arts, 1932.

Boston 1956

Colonial Silversmiths: Masters & Apprentices. Exhibition, Museum of Fine Arts, Boston, November 14–December 30, 1956. Catalogue by Kathryn C. Buhler. Boston: Museum of Fine Arts, 1956.

Boston 1975

Paul Revere's Boston: 1735–1818. Exhibition, Museum of Fine Arts, Boston, April 18–October 12, 1975. Catalogue by Jonathan L. Fairbanks. Boston: Museum of Fine Arts, 1975.

Boston 1982

New England Begins: The Seventeenth Century. 3 vols. Exhibition, Museum of Fine Arts, Boston, May 5–August 22, 1982. Catalogue by Jonathan L. Fairbanks and Robert F. Trent. Boston: Museum of Fine Arts, 1982.

Boston 1988–89

Paul Revere: Artisan, Businessman, and Patriot—the Man Behind the Myth. Exhibition, Museum of Our National Heritage, Lexington, Mass., April 17, 1988–March 19, 1989. Catalogue by Patrick M. Leehey, Janine E. Skerry, Deborah A. Federhen, Edgar Moreno, and Edith J. Steblecki. Boston: Paul Revere Memorial Association, 1988.

Bowdoin 1922

Bowdoin, W. G. "The Metropolitan Museum of Art: Some of Its Many Treasures and Manifold Activities." *Tavern Topics*, November 1922, pp. 4–7, 30.

Brackett 1907

Brackett, Herbert I. *Brackett Genealogy: Descendants of Anthony Brackett of Portsmouth and Captain Richard Brackett of Braintree.* Washington, D.C.: H. I. Brackett, 1907.

Breen 1988

Breen, Walter H. *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins.* New York: Doubleday, 1988.

Brockman 1983

Brockman, Dan Berwin. *Mackay-Hunt Family History.* Cohasset, Mass.: Dan Berwin Brockman, 1983.

Brown 1983

Brown, Michael K. "A Tankard by John Coney." *The Museum of Fine Arts, Houston, Bulletin*, Winter 1983, pp. 2–10.

Buck 1888

Buck, J. H. *Old Plate, Ecclesiastical, Decorative, and Domestic: Its Makers and Marks.* Providence, R.I.: The Gorham Manufacturing Company, 1888.

Buck 1903

Buck, J. H. *Old Plate: Its Makers & Marks.* New York: The Gorham Manufacturing Company, 1903.

Buck 1912

B[uck], J. H. "Accessions and Notes: American Silver." *Bulletin of The Metropolitan Museum of Art* 7, no. 8 (August 1912), p. 154.

Buhler 1936

Buhler, Kathryn C. "The Ledgers of Paul Revere." *Bulletin of the Museum of Fine Arts (Boston)* 34, no. 203 (June 1936), pp. 38–45.

Buhler 1945

Buhler, Kathryn C. "Some Engraved American Silver: Part II. From about 1740 to about 1810." *Antiques* 48 (December 1945), pp. 348–52.

Buhler 1950

Buhler, Kathryn C. *American Silver.* Cleveland: World Publishing Company, 1950.

Buhler 1952

Buhler, Kathryn C. "A Pair of Cups by Paul Revere." *Bulletin of the Museum of Fine Arts (Boston)* 50, no. 281 (October 1952), pp. 56–59.

Buhler 1961

Buhler, Mrs. Yves Henry (Kathryn C.). "Toward a Tea Set by Paul Revere." *The Minneapolis Institute of Arts Bulletin* 50, no. 2 (June 1961), pp. 5–24.

Buhler 1964

Buhler, Kathryn C. "The Nine Colonial Sugar Boxes." *Antiques* 85 (January 1964), pp. 88–91.

Buhler 1965

Buhler, Kathryn C. *Massachusetts Silver in the Frank L. and Louise C. Harrington Collection.* Worcester, Mass.: Barre Publishers, 1965.

Buhler 1972

Buhler, Kathryn C. *American Silver 1655–1825 in the Museum of Fine Arts, Boston.* 2 vols. Boston: Museum of Fine Arts, 1972.

Buhler 1979

Buhler, Kathryn C. *American Silver from the Colonial Period through the Early Republic in the Worcester Art Museum.* Worcester, Mass.: Worcester Art Museum, 1979.

Buhler and Hood 1970

Buhler, Kathryn C., and Graham Hood. *American Silver, Garvan and Other Collections in the Yale University Art Gallery.* 2 vols. New Haven: Yale University Press, 1970.

Butler 1967

Butler, Joseph J. *Candleholders in America, 1650–1900: A Comprehensive Collection of American and European Candle Fixtures Used in America.* New York: Crown Publishers, Inc., 1967.

Cambridge, Mass., 1936

Harvard Tercentenary Exhibition: Catalogue of Furniture, Silver, Pewter, Glass, Ceramics, Paintings, Prints, Together with Allied Arts and Crafts of the Period 1636–1836. Exhibition, Harvard University, Robinson Hall, School of Architecture, Cambridge, Mass., July 25–September 21, 1936. Catalogue. Cambridge, Mass.: Harvard University Press, 1936.

Carpenter 1954

Carpenter, Ralph E., Jr. *The Arts and Crafts of Newport, Rhode Island, 1640–1820.*

Newport: The Preservation Society of Newport County, 1954. Illustrated objects composed the loan exhibition held during the summer of 1953 at the Nichols-Wanton-Hunter House.

Chicago 1949

From Colony to Nation: An Exhibition of American Painting, Silver, and Architecture from 1650 to the War of 1812. Exhibition, The Art Institute of Chicago, April 21–June 19, 1949. Catalogue by Frederick A. Sweet. Chicago: The Art Institute of Chicago, 1949.

Chicago 1971

American Art of the Colonies and Early Republic: Furniture, Paintings, and Silver from Private Collections in the Chicago Area. Exhibition, The Art Institute of Chicago, July 17–September 13, 1971. Catalogue by Charles E. Buckley. Chicago: The Art Institute of Chicago, 1971.

Chicago 1976

"My Brother's Keeper: The History of the Jewish Community in Chicago." Exhibition, Jewish Federation of Metropolitan Chicago, American Jewish Congress, and Illinois Bicentennial Commission with the Museum of Science and Industry, Chicago, November–December 1976. No catalogue.

Christensen 1950

Christensen, Erwin O. *The Index of American Design.* New York: The Macmillan Company, 1950.

Chrysler Museum 1989

The Chrysler Museum. *Treasures for the Table: Silver from The Chrysler Museum.* Essays by David Revere McFadden; entries by Mark A. Clark. New York: Hudson Hills Press, 1989.

Clarke 1932

Clarke, Hermann Frederick. *John Coney, Silversmith 1655–1722.* Boston: Houghton Mifflin Company, 1932.

Clarke 1940

Clarke, Hermann Frederick. *John Hull: A Builder of the Bay Colony.* Portland, Maine: The Southworth-Anthoensen Press, 1940.

Clarke and Foote 1935

Clarke, Hermann Frederick, and Henry Wilder Foote. *Jeremiah Dummer: Colonial Craftsman & Merchant 1645–1718.* Boston: Houghton Mifflin Company, 1935.

Clayton 1971

Clayton, Michael. *The Collector's Dictionary of the Silver and Gold of Great Britain*

and North America. New York: The World Publishing Company, 1971.

Clearwater 1907

Clearwater, Alphonso T., ed. *The History of Ulster County, New York*. Kingston, N.Y.: W. J. Van Deusen, 1907.

Clearwater Papers, Downs Collection, Winterthur Library

Alphonso T. Clearwater, 1848–1933. Papers 1901–1933. Collection 65 (69x83). The Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur Museum, Winterthur, Delaware.

Colonial Society 1971

The Colonial Society of Massachusetts. *Boston Prints and Printmakers, 1670–1775: A Conference Held by the Colonial Society of Massachusetts*. Boston: The Colonial Society of Massachusetts, 1971.

Comstock 1941

Comstock, Helen. "Silver by Edward Winslow of Boston, 1669–1753." *The Connoisseur* 108 (August 1941–January 1942), pp. 205–9.

Comstock 1942

Comstock, Helen. "Chafing Dishes by New York Silversmiths." *The Connoisseur* 110 (October 1942), pp. 66–69.

Comstock 1969

Comstock, Helen, ed. *The Concise Encyclopedia of American Antiques*. New York: Hawthorn Books, Inc., 1969.

Conforti and Kohls 1989

Conforti, Michael, and Ann Kohls. "The American Craftsman and the European Tradition, 1620–1820." *The Magazine Antiques* 136 (October 1989), pp. 834–43.

Cooper 1980

Cooper, Wendy A. *In Praise of America: American Decorative Arts, 1650–1830/ Forty Years of Discovery since the 1929 Girl Scouts Loan Exhibition*. New York: Alfred A. Knopf, Inc., 1980.

Cornelius 1923

Cornelius, Charles O. "A Notable Gift of American Decorative Art." *Bulletin of The Metropolitan Museum of Art* 18, no. 6 (June 1923), pp. 139–43.

Cornelius 1927

Cornelius, Charles O. "Changes in The American Wing." *Bulletin of The Metropolitan Museum of Art* 22, no. 4 (April 1927), pp. 128–29.

Cornelius 1929

Cornelius, Charles O. "Accessions and Notes: The Bequest of a Silver Tankard." *Bulletin of The Metropolitan Museum of Art* 24, no. 9 (September 1929), p. 245.

Craft Horizons 1955

"Masterworks of the Past: From the Metropolitan Museum." *Craft Horizons* 15 (March/April 1955), pp. 28–34.

Crosby 1875

Crosby, Sylvester. *The Early Coins of America and the Laws Governing Their Issue*. Boston: Printed by the author, 1875.

Cushman 2007

Cushman, Paul. *Soldiers, Civil Servants and a Silversmith: William Gilbert, Theunis Dey and Their Dutch-American Families Participate in the Development of 18th Century America*. Hackensack, N.J.: Long Dash Publishing, 2007.

Cutten 1942

Cutten, George Barton. "The Ten Eyck Silversmiths." *Antiques* 42 (December 1942), pp. 299–303.

DAB 1957–64

Dictionary of American Biography. New ed., with 2 supplements. 11 vols. New York: Charles Scribner's Sons, 1957–64. First published in 20 vols., 1928–36.

Daily Evening Item 1976

"A Fine Sense of Design." *Daily Evening Item: Suburban* (Lynn, Mass.), December 16, 1976.

Darling Foundation 1964

New York State Silversmiths. New York: The Darling Foundation of New York State Early American Silversmiths and Silver, 1964.

Dauterman 1964

Dauterman, Carl Christian. "Dream-Pictures of Cathay: Chinoiserie on Restoration Silver." *The Metropolitan Museum of Art Bulletin*, n.s., 23, no. 1 (Summer 1964), pp. 11–25.

Davidson 1935

Davidson, Marshall. "Two New York Tankards." *Bulletin of The Metropolitan Museum of Art* 30, no. 11, part 1 (November 1935), pp. 221–22.

Davidson 1937

Davidson, Marshall. "A Colonial Silver Trencher Salt." *Bulletin of The Metropolitan Museum of Art* 32, no. 8 (August 1937), pp. 186–88.

Davidson 1938

Davidson, Marshall. "A Colonial Silver Bowl." *Bulletin of The Metropolitan Museum of Art* 33, no. 10 (October 1938), pp. 227–28.

Davidson 1939

Davidson, Marshall. "Recent Purchases of Early American Silver." *Bulletin of The Metropolitan Museum of Art* 34, no. 12 (December 1939), pp. 289–90.

Davidson 1940a

Davidson, Marshall. "Colonial Cherubim in Silver." *Antiques* 37 (April 1940), pp. 184–86.

Davidson 1940b

Davidson, Marshall. "Recent Purchases for the American Wing." *Bulletin of The Metropolitan Museum of Art* 35, no. 12 (December 1940), pp. 259–60.

Davidson 1941a

Davidson, Marshall. "A Selection of Early New England Silver." *Bulletin of The Metropolitan Museum of Art* 36, no. 11 (November 1941), pp. 233–35.

Davidson 1941b

Davidson, Marshall. "A Unique Silver Teakettle." *Bulletin of The Metropolitan Museum of Art* 36, no. 1, part 1 (January 1941), pp. 8–10.

Davidson 1942

Davidson, Marshall. "An Early New England Silver." *Bulletin of The Metropolitan Museum of Art* 37, no. 2 (February 1942), p. 40.

Davidson 1943

Davidson, Marshall. "Yankee Silversmithing." *The Metropolitan Museum of Art Bulletin*, n.s., 2, no. 2 (October 1943), pp. 99–101.

Davidson 1965a

Davidson, Ruth. "In the Museums." *Antiques* 87 (June 1965), pp. 726–34.

Davidson 1965b

Davidson, Ruth. "In the Museums." *Antiques* 88 (October 1965), pp. 534, 538–40, 542, 548.

Davidson and Stillinger 1985

Davidson, Marshall B., and Elizabeth Stillinger. *The American Wing at The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1985.

Decatur 1938

Decatur, Stephen. "Ephraim Brasher, Silversmith of New York." *American Collector* 7 (June 1938), pp. 8–9, 17.

Decatur 1941a

Decatur, Stephen. "The Moulton Silversmiths." *Antiques* 39 (January 1941), pp. 14–17.

Decatur 1941b

Decatur, Stephen. "William Gilbert, Silversmith of New York." *American Collector* 10 (July 1941), pp. 8–9, 20.

Deerfield 1950

"Colonial Silver." Exhibition, Memorial Hall Museum, Pocumtuck Valley Memorial Association, Deerfield, Mass., October 27–November 8, 1950. No catalogue.

Dennis 1960

Dennis, Faith. *Three Centuries of French Domestic Silver: Its Makers and Its Marks*. 2 vols. New York: The Metropolitan Museum of Art, 1960. Associated with a 1938 exhibition at the Metropolitan Museum.

Department of State 1973

Department of State. *Silver Supplement to the Guidebook to the Diplomatic Reception Rooms*. Washington, D.C.: Department of State, 1973.

Detroit 1967

American Decorative Arts from the Pilgrims to the Revolution: An Exhibition from Detroit Area Collections. Exhibition, The Detroit Institute of Arts, 1967. Catalogue introduction by Irving Levitt. Detroit: The Detroit Institute of Arts, 1967.

Doty 1992

Doty, Richard G. *Making Money in Early Massachusetts*. New York: The American Numismatic Society, 1992.

Downs 1935

Downs, Joseph. "New York Silver." *Bulletin of The Metropolitan Museum of Art* 30, no. 6 (June 1935), pp. 130–31.

Downs 1946

Downs, Joseph. "Sauce for the Boston Goose." *The Metropolitan Museum of Art Bulletin*, n.s., 5, no. 2 (October 1946), pp. 70–72.

Downs 1947

Downs, Joseph. "Sugar and Spice." *The Metropolitan Museum of Art Bulletin*, n.s., 5, no. 7 (March 1947), pp. 185–87.

Downs 1948

Downs, Joseph. "Recent Additions to the American Wing." *The Metropolitan Museum of Art Bulletin*, n.s., 7, no. 3 (November 1948), pp. 79–85.

Downs Collection, Winterthur Library

The Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur Museum, Winterthur, Delaware.

Du 1980

"300 Jahre amerikanische Kunst." *Du: Die Kunstzeitschrift* 40 (September 1980), pp. 24–71.

Dyer 1915

Dyer, Walter A. "Edward Winslow, Master Craftsman." *Country Life in America* 29, no. 1 (November 1915), pp. 62–64.

Eberlein and Hubbard 1936

Eberlein, Harold Donaldson, and Cortlandt Van Dyke Hubbard. "17th Century New York Silver Was Both Dutch and English." *American Collector* 5 (July 1936), pp. 4–5, 10.

Emlen 1984

Emlen, Robert P. "Wedding Silver for the Browns: A Rhode Island Family Patronizes a Boston Goldsmith." *American Art Journal* 16 (Spring 1984), pp. 39–50.

Ensko 1948

Ensko, Stephen Guernsey Cook. *American Silversmiths and Their Marks*. Vol. 3. New York: Robert Ensko, Inc., 1948.

Ensko 1989

Ensko, Stephen Guernsey Cook. *American Silversmiths and Their Marks*. Vol. 4. Rev. and enl. ed. compiled by Dorothea Ensko Wyle. Boston: David R. Godine, 1989.

Failey, Hefner, and Klaffky 1998

Failey, Dean F., with Robert J. Hefner and Susan E. Klaffky. *Long Island Is My Nation: The Decorative Arts & Craftsmen, 1640–1830*. Cold Spring Harbor, N.Y.: Society for the Preservation of Long Island Antiquities, 1998. An updated reprint of Setauket 1976.

Fales 1961

Fales, Martha Gandy. "Some Forged Richardson Silver." *Antiques* 79 (May 1961), pp. 466–69.

Fales 1970

Fales, Martha Gandy. *Early American Silver for the Cautious Collector*. New York: Funk & Wagnalls, 1970.

Fales 1974

Fales, Martha Gandy. *Joseph Richardson and Family, Philadelphia Silversmiths*. Middletown, Conn.: Wesleyan University Press, published for The Historical Society of Pennsylvania, 1974.

Fales 1983

Fales, Martha Gandy. *Silver at the Essex Institute*. Salem, Mass.: Essex Institute, 1983.

Falino 2005

Falino, Jeannine. *Lives Shaped by the American Revolution: Portraits of a Boston Family*. Cambridge, Mass.: Harvard University Art Museums, 2005.

Falino and Ward 2001

Falino, Jeannine, and Gerald W. R. Ward, eds. *New England Silver and Silversmithing 1620–1815*. Boston: The Colonial Society of Massachusetts, 2001.

Falino and Ward 2008

Falino, Jeannine, and Gerald W. R. Ward, eds. *Silver of the Americas, 1600–2000: American Silver in the Museum of Fine Arts, Boston*. Boston: Museum of Fine Arts, 2008.

Feigenbaum 1979

Feigenbaum, Rita. "Craftsman of Many Styles." *American Art & Antiques* 2 (May–June 1979), pp. 58–59.

Fennimore 1983

Fennimore, Donald. "Cornelius Kierstede Tankard." *Silver* 16, no. 3 (May–June 1983), pp. 30–32.

Flynt and Fales 1968

Flynt, Henry N., and Martha Gandy Fales. *The Heritage Foundation Collection of Silver*. Deerfield, Mass.: The Heritage Foundation, 1968.

Frederiks 1952–61

Frederiks, J. W. *Dutch Silver*. 4 vols. The Hague: Martinus Nijhoff, 1952–61.

French 1939

French, Hollis. *Jacob Hurd and His Sons Nathaniel and Benjamin, Silversmiths 1702–1781*. Cambridge, Mass.: The Walpole Society, 1939.

French 1941

French, Hollis. *Addenda to Jacob Hurd and His Sons Nathaniel and Benjamin, Silversmiths 1702–1781*. Cambridge, Mass.: The Walpole Society, 1941.

Garrett 1985

Garrett, Elisabeth Donaghy. *The Arts of Independence: The DAR Museum Collection*. Washington, D.C.: The National Society, Daughters of the American Revolution, 1985.

Gillingham 1937

Gillingham, Harold E. "Philadelphia Silverware in the South." *Antiques* 31 (January 1937), pp. 22–23.

- Glanville 1987**
Glanville, Philippa. *Silver in England*. London: Unwin Hyman, 1987.
- Glanville 1990**
Glanville, Philippa. *Silver in Tudor and Early Stuart England: A Social History and Catalogue of the National Collection, 1480–1660*. London: Victoria and Albert Museum, 1990.
- Glanville 1992**
Glanville, Philippa. "English 17th Century Chinoiserie Silver." In *The Jaime Ortiz-Patiño Collection*, unpaginated. Sale cat. New York: Sotheby's, May 21, 1992.
- Glanville and Goldsborough 1990**
Glanville, Philippa, and Jennifer Faulds Goldsborough. *Women Silversmiths 1685–1845: Works from the Collection of The National Museum of Women in the Arts*. Washington, D.C.: The National Museum of Women in the Arts, 1990.
- Glanville and Lee 2007**
Glanville, Philippa, and Sophie Lee, eds. *The Art of Drinking*. London: V & A Publications, 2007.
- Glaze 1969**
Glaze, Mary. "Some Leading Examples of American Silver in The Metropolitan Museum of Art." *The Connoisseur* 172 (November 1969), pp. 189–95.
- Glaze and Bordes 1972**
Glaze, Mary, and Marilyn Johnson Bordes. "Two American Wing Exhibitions." *The Metropolitan Museum of Art Bulletin*, n.s., 30, no. 5 (April–May 1972), pp. 248–49.
- Glubok 1972**
Glubok, Shirley. *The Art of the New American Nation*. New York: The Macmillan Company, 1972.
- Gottesman 1938**
Gottesman, Rita Susswein. *The Arts and Crafts in New York, 1726–1776: Advertisements and News Items from New York City Newspapers*. New York: New-York Historical Society, 1938.
- Grimwade 1976**
Grimwade, Arthur G. *London Goldsmiths 1697–1837: Their Marks and Lives from the Original Registers at Goldsmiths' Hall and Other Sources*. London: Faber and Faber, 1976.
- Grivetti and Shapiro 2009**
Grivetti, Louis Evan, and Howard-Yana Shapiro, eds. *Chocolate: History, Culture,*
and Heritage. Hoboken, N.J.: John Wiley & Sons, Inc., 2009.
- Groft and MacKay 1998**
Groft, Tammis K., and Mary Alice MacKay, eds. *Albany Institute of History & Art: 200 Years of Collecting*. Albany: Albany Institute of History & Art, 1998.
- Gruber 1982**
Gruber, Alain. *Silverware*. New York: Rizzoli, 1982.
- Guarner 1993**
Guarner, Paul. "New York's First Native Born Silversmith: Cornelius Vander Burgh (Burch) 1653–1699 and His Two Marks." *Silver* 26 (January–February 1993), pp. 24–27.
- Guillim 1724**
Guillim, John. *A Display of Heraldry*. 6th ed. London: Printed by T. W. for R. and J. Bonwicke and R. Wilkin, in St. Paul's Church-Yard and J. Walthoe and Thomas Ward, in the Temple, 1724.
- Hackenbroch 1969**
Hackenbroch, Yvonne. *English and Other Silver in the Irwin Untermyer Collection*. Rev. ed. New York: The Metropolitan Museum of Art, 1969.
- Halsey 1916**
Halsey, R. T. H. "The Clearwater Collection of Colonial Silver." *Bulletin of The Metropolitan Museum of Art* 11, no. 1 (January 1916), pp. 3–9.
- Halsey and Cornelius 1932**
Halsey, R. T. H., and Charles O. Cornelius. *A Handbook of the American Wing*. 5th ed. New York: The Metropolitan Museum of Art, 1932.
- Halsey and Tower 1925**
Halsey, R. T. H., and Elizabeth Tower. *The Homes of Our Ancestors as Shown in the American Wing of The Metropolitan Museum of Art of New York from the Beginnings of New England Through the Early Days of the Republic*. Garden City, N.Y.: Doubleday, Page, and Company, 1925.
- Hammerslough 1958–73**
Hammerslough, Philip. *American Silver: Collected by Philip H. Hammerslough*. 4 vols. Hartford, Conn.: Privately printed, 1958–73.
- Hanks 1970**
Hanks, David A. "American Silver at the Art Institute of Chicago." *Antiques* 98 (September 1970), pp. 418–22.
- Hanks 1977**
Hanks, David A. "Recent Acquisitions of American Silver." *Bulletin of The Detroit Institute of Arts* 55, no. 2 (1977), pp. 109–14.
- Hanley 1948**
Hanley, Catherine M. "American Silver through the Centuries." *Boston Teachers News Letter*, January 1948, pp. 21–22.
- Harris 1969**
Harris, Ian. *The Price Guide to Antique Silver*. Woodbridge, Suffolk, U. K. Antique Collectors' Club, 1969.
- Hartford 1985–86**
The Great River: Art & Society of the Connecticut Valley, 1635–1820. Exhibition, Wadsworth Atheneum, Hartford, Conn., September 6, 1985–January 6, 1986. Catalogue edited by Gerald W. R. Ward and William N. Hosley Jr. Hartford, Conn.: Wadsworth Atheneum, 1985.
- Hartop 1996**
Hartop, Christopher. *The Huguenot Legacy: English Silver 1680–1760 from the Alan and Simone Hartman Collection*. London: Thomas Heneage & Co., Ltd., 1996.
- Hartop 2007**
Hartop, Christopher. *British and Irish Silver in the Fogg Art Museum*. Cambridge, Mass.: Harvard University Art Museums, 2007.
- Hastings 1935**
Hastings, Mrs. Russel. "The Sanders-Garvan Beaker by Cornelius Vander-Burch." *Antiques* 27 (February 1935), pp. 52–55.
- Hastings 1936a**
Hastings, Mrs. Russel. "Cornelius Vanderburgh: Silversmith of New York," parts 1, 2. *Antiques* 29 (January 1936), pp. 10–12; (February 1936), pp. 70–72.
- Hastings 1936b**
Hastings, Mrs. Russel. "Two Chafing Dishes by Peter Van Dyck." *Antiques* 30 (October 1936), pp. 152–55.
- Hastings 1937**
Hastings, Mrs. Russel. "Peter Van Dyck of New York, Goldsmith, 1684–1750," parts 1, 2. *Antiques* 31 (May 1937), pp. 236–39; (June 1937), pp. 302–5.
- Hayden 1969**
Hayden, Arthur. *Chats on Old Silver*. New York: Dover Publications, Inc., 1969.
- Hayward 1959**
Hayward, J. F. *Huguenot Silver in England 1688–1727*. London: Faber and Faber, Ltd., 1959.

Heckscher 1985

Heckscher, Morrison H. *American Furniture in The Metropolitan Museum of Art*. Vol. 2, *Late Colonial Period: The Queen Anne and Chippendale Styles*. New York: The Metropolitan Museum of Art, 1985.

Hennessy 1955

Hennessy, William G. "The Silversmiths of Portsmouth." *New Hampshire Profiles* 4 (February 1955), pp. 35–38.

Hernmarck 1977

Hernmarck, Carl. *The Art of the European Silversmith, 1430–1830*. 2 vols. London: Philip Wilson Publishers, for Sotheby Parke Bernet, 1977.

Hervey 1944

Hervey, John. *Racing in America 1665–1865*. 2 vols. New York: The Jockey Club, 1944.

Hobler 2011

Hobler, Linnard R. "Pure, Bright & Solid: Raising a New Standard for John McMullin and His Silver." Master's thesis, The Smithsonian Associates and Corcoran College of Art, Washington, D.C., 2011.

Hofer 2005

Hofer, Margaret K. "Seventeenth- and Eighteenth-Century Family Silver." *The Magazine Antiques* 167 (January 2005), pp. 156–61.

Hofer et al. 2011

Hofer, Margaret K., Debra Schmidt Bach, Kenneth L. Ames, and David L. Barquist. *Stories in Sterling: Four Centuries of Silver in New York*. New York: The New-York Historical Society, 2011. Published in conjunction with the exhibition of the same name.

Hoffman 1941

Hoffman, William. "An Armory of American Families of Dutch Descent." *The New York Genealogical and Biographical Record* 72 (October 1941), pp. 308–15.

Hood 1971

Hood, Graham. *American Silver: A History of Style, 1650–1900*. New York: Praeger Publishers, 1971.

Hood 1989

Hood, Graham. *American Silver: A History of Style, 1650–1900*. Paperback ed. New York: E. P. Dutton, 1989.

House Beautiful 1914

"American Silver." *The House Beautiful*, October 1914, p. xxv.

Houston 1987–88

Marks of Achievement: Four Centuries of American Presentation Silver. Exhibition, The Museum of Fine Arts, Houston, September 19, 1987–January 3, 1988. Catalogue by David Warren, Katherine Howe, and Michael Brown, introduction by Gerald W. R. Ward. New York: Harry N. Abrams, in association with The Museum of Fine Arts, Houston, 1987.

Hunt 1929

Hunt, Marion Frances. "A Merchant Ship-Owner of Old Boston." Master's seminar paper, Columbia University, New York, 1929.

Huntley 1938

Huntley, Richmond. "The Artistic Cornelius Kierstede." *American Collector* 7 (December 1938), p. 5.

Hyde 1971

Hyde, Bryden Bordley. *Bermuda's Antique Furniture and Silver*. Hamilton, Bermuda: The Bermuda National Trust, 1971.

Indianapolis 1970–71

Treasures from the Metropolitan: Catalogue of the Inaugural Exhibition of the Indianapolis Museum of Art. Exhibition, Indianapolis Museum of Art, October 25, 1970–January 3, 1971. Catalogue edited by Carl J. Weinhardt Jr. Indianapolis: Indianapolis Museum of Art, 1970.

Jackson 1995

Jackson, Kenneth T., ed. *The Encyclopedia of New York City*. New Haven: Yale University Press, 1995.

Jewelers' Circular 1919

"An Historic Piece of American Silver Added to the Collection at the Metropolitan Museum of Art." *The Jewelers' Circular*, August 13, 1919, p. 59.

Jewelers' Circular 1921

"Coffee Pot Made by Ephraim Brasher Now in the Clearwater Loan Collection at the Metropolitan Museum of Art." *The Jewelers' Circular*, August 3, 1921, p. 73.

Johnston 1988

Johnston, Phillip M. "The William and Mary Style in New York City." *The Magazine Antiques* 134 (December 1988), pp. 1370–77.

Johnston 1994

Johnston, Phillip M. *Catalogue of American Silver: The Cleveland Museum of Art*. Cleveland: The Cleveland Museum of Art, 1994.

Jones 1913

Jones, E. Alfred. *The Old Silver of American Churches*. Letchworth, U.K.: Privately printed for The National Society of Colonial Dames of America, at the Arden Press, 1913.

Jones 1928

Jones, E. Alfred. *Old Silver of Europe and America from Early Times to the Nineteenth Century*. Philadelphia: J. B. Lippincott Company, 1928.

Jones 1974

Jones, Karen M. "Museum Accessions." *The Magazine Antiques* 106 (September 1974), pp. 382–95.

Jordan 2002

Jordan, Louis. *John Hull, the Mint and the Economics of Massachusetts Coinage*. N.p.: The Colonial Coin Collectors Club, 2002.

Kane 1998

Kane, Patricia E. *Colonial Massachusetts Silversmiths and Jewelers: A Biographical Dictionary Based on the Notes of Francis Hill Bigelow & John Marshall Phillips*. New Haven: Yale University Art Gallery, 1998.

Kansas City 1950

"Exhibition of Antique American and English Silver." Exhibition, William Rockhill Nelson Gallery and Mary Atkins Museum, Kansas City, Mo., 1950. No catalogue.

Kauffman 1969

Kauffman, Henry J. *The Colonial Silversmith: His Techniques & His Products*. New York: Galahad Books, 1969.

Kaufman 1973

Kaufman, Michael T. "Marbletown Contests Metropolitan's Ownership of 1702 Town Seal." *The New York Times*, March 26, 1973, p. 83.

Kellerman 1996

Kellerman, Regina Maria. *The Publications and Reproductions Program of The Metropolitan Museum of Art: A Brief History*. New York: The Metropolitan Museum of Art, 1996.

Kenney 1969

Kenney, Alice P. *The Gansevoorts of Albany: Dutch Patricians in the Upper Hudson Valley*. Syracuse, N.Y.: Syracuse University Press, 1969.

Kenny and Gronning 2009

Kenny, Peter, and Erik Gronning (in conversation with John Fiske). "New York Begins: The Material Culture of the

New York Dutch." *New England Antiques Journal*, January 2009, pp. 20–23.

Kernan 1947

Kernan, John D. "A Discovery in Silver." *Antiques* 51 (January 1947), pp. 34–35.

Kernan 1954

Kernan, John D. "The Mystery of IGL Silver." *Antiques* 66 (October 1954), pp. 284–87.

Kernan 1961

Kernan, John D. "Some New York Silver of Exceptional Interest." *Antiques* 80 (October 1961), pp. 338–40.

Kernan and Brinckerhoff 1948

Kernan, John D., and Remsen Brinckerhoff. "Family Treasure: Some Brinckerhoff Silver and Portraits." *Antiques* 54 (October 1948), pp. 248–49.

Kimball 1946

Kimball, Fiske. "Styles in Silver." *Antiques* 49 (May 1946), pp. 296–98.

Kolter 1979

Kolter, Jane Bentley, ed. *Early American Silver and Its Makers*. New York: Mayflower Books, Inc., 1979.

Levy 1988

Bernard & S. Dean Levy, Inc. Catalogue. Vol. 6. New York: Bernard & S. Dean Levy, Inc., 1988.

Libin 1985

Libin, Laurence. *American Musical Instruments in The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1985.

London 1960

American Silver and Art Treasures: An Exhibition Sponsored by The English-Speaking Union and Held at Christie's Great Rooms. Exhibition, The English-Speaking Union, London, 1960. Catalogue by Kathryn C. Buhler. London: The Union, 1960.

Lord and Gamage 1972

Lord, Priscilla Sawyer, and Virginia Clegg Gamage. *Marblehead: The Spirit of '76 Lives Here*. Radnor, Pa.: Chilton Book Company, 1972.

McCusker 2001

McCusker, John J. *How Much Is That in Real Money? A Historical Commodity Price Index for Use as a Deflator of Money Values in the Economy of the United States*. Worcester, Mass.: American Antiquarian Society, 2001.

McKinsey 1984

McKinsey, Kristan Helen. "New York City Silversmiths and Their Patrons: 1687–1750." Master's thesis, Winterthur Program in Early American Culture, University of Delaware, Newark, 1984.

McNab 1981

McNab, Jessie. *Silver*. New York: Cooper-Hewitt Museum, Smithsonian Institution, 1981.

Miller 1928a

Miller, William Davis. "Samuel Casey, Silversmith." *The Rhode Island Historical Society Collections* 21 (January 1928), pp. 1–14.

Miller 1928b

Miller, William Davis. *The Silversmiths of Little Rest*. Boston: Merrymount Press, 1928.

Miller 1962

Miller, V. Isabelle. "New York Silver of the Seventeenth Century." *Antiques* 82 (December 1962), pp. 636–38.

Minneapolis 1956

French, English and American Silver: A Loan Exhibition in Honor of Russell A. Plimpton. Exhibition, The Minneapolis Institute of Arts, Minneapolis, June 9–July 15, 1956. Catalogue by Kathryn C. Buhler. Minneapolis: The Minneapolis Institute of Arts, 1956.

Minneapolis–Pittsburgh 1989–90

The American Craftsman and the European Tradition 1620–1820. Exhibition, The Minneapolis Institute of Arts, Minneapolis, September 23–December 31, 1989; Carnegie Institute, Pittsburgh, April 14–June 10, 1990. Catalogue by Francis J. Puig, Michael Conforti, et al. Minneapolis: The Minneapolis Institute of Arts, 1989.

MMA 1913a

The Metropolitan Museum of Art. "Early American Silver." *Bulletin of The Metropolitan Museum of Art* 8, no. 1 (January 1913), pp. 18–19.

MMA 1913b

The Metropolitan Museum of Art. "Early American Silver." *Bulletin of The Metropolitan Museum of Art* 8, no. 7 (July 1913), pp. 164–65.

MMA 1913c

The Metropolitan Museum of Art. "Complete List of Accessions." *Bulletin of The Metropolitan Museum of Art* 8, no. 12 (December 1913), pp. 274–75.

MMA 1914

The Metropolitan Museum of Art. "American Silver." *Bulletin of The Metropolitan Museum of Art* 9, no. 2 (February 1914), pp. 49–50.

MMA 1915

The Metropolitan Museum of Art. "List of Accessions and Loans: March, 1915." *Bulletin of The Metropolitan Museum of Art* 10, no. 4 (April 1915), pp. 83–85.

MMA 1916

The Metropolitan Museum of Art. "Recent Accessions: An Oncleragh Tankard." *Bulletin of The Metropolitan Museum of Art* 11, no. 1 (January 1916), pp. 21–22.

MMA 1918

The Metropolitan Museum of Art. "Paul Revere Silver." *Bulletin of The Metropolitan Museum of Art* 13, no. 7 (July 1918), p. 161.

MMA 1919a

The Metropolitan Museum of Art. "Notes and List of Accessions and Loans." *Bulletin of The Metropolitan Museum of Art* 14, no. 8 (August 1919), pp. 185–87.

MMA 1919b

The Metropolitan Museum of Art. "Notes." *Bulletin of The Metropolitan Museum of Art* 14, no. 12 (December 1919), pp. 264–68.

MMA 1920

The Metropolitan Museum of Art. "In the Department of Decorative Arts." *Bulletin of The Metropolitan Museum of Art* 15, no. 9 (September 1920), pp. 213–15.

MMA 1921a

The Metropolitan Museum of Art. "Accessions and Notes." *Bulletin of The Metropolitan Museum of Art* 16, no. 9 (September 1921), pp. 196–97.

MMA 1921b

The Metropolitan Museum of Art. "Accessions and Notes." *Bulletin of The Metropolitan Museum of Art* 16, no. 6 (June 1921), pp. 133–38.

MMA 1921c

The Metropolitan Museum of Art. "List of Accessions and Loans." *Bulletin of The Metropolitan Museum of Art* 16, no. 5 (May 1921), pp. 114–15.

MMA 1922

The Metropolitan Museum of Art. "Accessions and Notes." *Bulletin of The Metropolitan Museum of Art* 17, no. 6 (June 1922), pp. 140–41.

MMA 1923

The Metropolitan Museum of Art. "List of Accessions and Loans." *Bulletin of The Metropolitan Museum of Art* 18, no. 4 (April 1923), pp. 101–3.

MMA 1925

The Metropolitan Museum of Art. "Early New York Silver." *Bulletin of The Metropolitan Museum of Art* 20, no. 2 (February 1925), pp. 50–53.

MMA 1927

The Metropolitan Museum of Art. "List of Accessions and Loans." *Bulletin of The Metropolitan Museum of Art* 22, no. 4 (April 1927), pp. 129–30.

MMA 1928

The Metropolitan Museum of Art. "List of Accessions and Loans: April and May, 1928." *Bulletin of The Metropolitan Museum of Art* 23, no. 6 (June 1928), pp. 169–71.

MMA 1939a

The Metropolitan Museum of Art. "The Bequest of Giulia P. Morosini." *Bulletin of The Metropolitan Museum of Art* 34, no. 1 (January 1939), pp. 15–21.

MMA 1939b

The Metropolitan Museum of Art. "Notes." *Bulletin of The Metropolitan Museum of Art* 34, no. 6 (June 1939), pp. 159–63.

MMA 1944

The Metropolitan Museum of Art. *Paul Revere: A Picture Book*. New York: The Metropolitan Museum of Art, 1944.

MMA 1948

The Metropolitan Museum of Art. "Review of the Year 1947." *The Metropolitan Museum of Art Bulletin*, n.s., 7, no. 1 (Summer 1948), pp. 10–29.

MMA 1952

The Metropolitan Museum of Art. "Reports of the Departments." *The Metropolitan Museum of Art Bulletin*, n.s., 11, no. 1 (Summer 1952), pp. 18–51.

MMA 1953a

The Metropolitan Museum of Art. "Recent Accessions." *The Metropolitan Museum of Art Bulletin*, n.s., 11, no. 6 (February 1953), p. 172.

MMA 1953b

The Metropolitan Museum of Art. "Additions to the Collections: American Art." *The Metropolitan Museum of Art Bulletin*, n.s., 12, no. 1 (Summer 1953), p. 14.

MMA 1954a

The Metropolitan Museum of Art. "Additions to the Collections." *The Metropolitan Museum of Art Bulletin*, n.s., 13, no. 1 (Summer 1954), p. 14.

MMA 1954b

The Metropolitan Museum of Art. *Reproductions of Early American Silver*. New York: The Metropolitan Museum of Art, 1954.

MMA 1958

The Metropolitan Museum of Art. "Reports of the Departments." *The Metropolitan Museum of Art Bulletin*, n.s., 17, no. 2 (October 1958), pp. 38–64.

MMA 1964

The Metropolitan Museum of Art. "Reports of the Departments." *The Metropolitan Museum of Art Bulletin*, n.s., 23, no. 2 (October 1964), pp. 51–92.

MMA 1968

The Metropolitan Museum of Art. *Checklist of American Silversmiths' Work 1650–1850 in Museums in the New York Metropolitan Area*. New York: The Metropolitan Museum of Art, 1968. Unpaginated.

MMA 1973a

The Metropolitan Museum of Art. "Outstanding Recent Accessions." *The Metropolitan Museum of Art Bulletin*, n.s., 31, no. 4 (Summer 1973), unpaginated.

MMA 1973b

The Metropolitan Museum of Art. *The American Bicentennial Wing of The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 1973. Unpaginated.

MMA 1975

The Metropolitan Museum of Art. *Notable Acquisitions, 1965–1975*. New York: The Metropolitan Museum of Art, 1975.

MMA 1981

The Metropolitan Museum of Art. *Notable Acquisitions, 1980–1981*. New York: The Metropolitan Museum of Art, 1981.

MMA 1982

The Metropolitan Museum of Art. *Notable Acquisitions, 1981–1982*. New York: The Metropolitan Museum of Art, 1982.

MMA 1983

The Metropolitan Museum of Art. *The Metropolitan Museum of Art Guide*. Selected by Philippe de Montebello; descriptive texts by the curatorial staff of the Museum;

edited by Kathleen Howard. New York: The Metropolitan Museum of Art, 1983.

MMA 1987

The Metropolitan Museum of Art. *Recent Acquisitions: A Selection, 1986–1987*. New York: The Metropolitan Museum of Art, 1987.

MMA 1990

The Metropolitan Museum of Art. *Recent Acquisitions: A Selection, 1989–1990*. New York: The Metropolitan Museum of Art, 1990.

MMA 1991a

The Metropolitan Museum of Art. *Recent Acquisitions: A Selection, 1990–1991*. New York: The Metropolitan Museum of Art, 1991.

MMA 1991b

The Metropolitan Museum of Art. *Annual Report for the Year 1990–1991*. New York: The Metropolitan Museum of Art, 1991.

MMA 1998

The Metropolitan Museum of Art. *Recent Acquisitions: A Selection, 1997–1998*. New York: The Metropolitan Museum of Art, 1998.

MMA 2001

The Metropolitan Museum of Art. *A Walk Through the American Wing by the Curators of the American Wing*. New York: The Metropolitan Museum of Art, 2001.

Murdoch 2008

Murdoch, Tessa. *Beyond the Border: Huguenot Goldsmiths in Northern Europe and North America*. Brighton, U.K., and Portland, Ore.: Sussex Academic Press, 2008.

Newark 1953–54

An Introduction to Silver. Exhibition, Newark Museum, October 31, 1953–May 9, 1954. Catalogue by Margaret E. White. Newark, N.J.: Newark Museum, 1953.

Newburyport 1955

"Upon This Occasion": *A Loan Exhibition of Important Presentation Silver from Colonial Times to Today*. Exhibition, Gallery of the Towle Silversmiths, Newburyport, Mass., June 1–November 1, 1955. Catalogue. Newburyport, Mass.: Towle Mfg. Company, 1955.

New Haven 1931

"Cornelius Kierstede." Exhibition, Yale University Trumbull Gallery, New Haven, Spring 1931. No catalogue. For a related publication, see Phillips 1932.

New Haven 1939

Masterpieces of New England Silver 1650–1800. Exhibition, Gallery of Fine Arts, Yale University, New Haven, June 18–September 10, 1939. Catalogue by John Marshall Phillips. Cambridge, Mass.: Harvard University Press, 1939.

New Haven 1963

American Gold, 1700–1860. Exhibition, Yale University Art Gallery, New Haven, April 2–June 28, 1963. Catalogue by Peter J. Bohan. New Haven: Yale University Art Gallery, 1963.

New Haven–Los Angeles–Winterthur 2001–2

Myer Myers: Jewish Silversmith in Colonial New York. Exhibition, Yale University Art Gallery, New Haven, September 14–December 30, 2001; Skirball Cultural Center, Los Angeles, February 20–May 26, 2002; Winterthur Museum, Winterthur, Del., June 20–September 13, 2002. Catalogue by David Barquist. New Haven and London: Yale University Press, 2001.

New York 1889

Loan Exhibition of Historical Portraits and Relics. Exhibition, The Metropolitan Opera House, New York, April 17–May 8, 1889. Catalogue by the Committee on Art and Exhibition. New York: The Committee, 1889.

New York 1909

The Hudson-Fulton Celebration. Exhibition, The Metropolitan Museum of Art, New York, September–November 1909. Catalogue, vol. 2, by Henry Watson Kent and Florence N. Levy. New York: The Metropolitan Museum of Art, 1909.

New York 1911

Catalogue of an Exhibition of Silver Used in New York, New Jersey and the South. Exhibition, The Metropolitan Museum of Art, New York, November 6–December 31, 1911. Catalogue by R. T. Haines Halsey. New York: Gilliss Press, 1911.

New York 1931–32

An Exhibition of Early New York Silver. Exhibition, The Metropolitan Museum of Art, New York, December 8, 1931–January 31, 1932. Catalogue by C. Louise Avery. New York: The Metropolitan Museum of Art, 1931.

New York 1937–38

Silver by New York Makers, Late 17th Century to 1900. Exhibition, Museum of the City of New York, December 7, 1937–January 17, 1938. Catalogue by V. Isabelle Miller. New York: Museum of the City of New York, 1937.

New York 1949–50

“Form in Handwrought Silver.” Exhibition, The Metropolitan Museum of Art, New York, December 16, 1949–January 29, 1950; organized by Handy & Harman and circulated by The American Federation of Arts, Washington, D.C. No catalogue. The MMA supplemented the exhibition with several cases of silver; a typed checklist of this silver is available in the MMA American Wing curatorial files.

New York 1955

Art Treasures Exhibition. Exhibition, Parke-Bernet Galleries, New York, June 16–30, 1955. Catalogue by The New York Antique & Art Dealers Association, Inc. New York: The Galleries, 1955.

New York 1961

“Collecting Americana 1956–1961.” Exhibition, The Metropolitan Museum of Art, New York, 1961. No catalogue.

New York 1962–63

New York Silversmiths of the Seventeenth Century. Exhibition, Museum of the City of New York, December 5, 1962–February 1, 1963. Catalogue by V. Isabelle Miller. New York: Museum of the City of New York, 1962.

New York 1963

American Art from American Collections: Decorative Arts, Paintings, and Prints of the Colonial and Federal Periods, from Private Collections, in an Exhibition Sponsored by The Friends of the American Wing. Exhibition, The Metropolitan Museum of Art, New York, March 6–April 28, 1963. Catalogue by James Biddle. New York: The Metropolitan Museum of Art, 1963.

New York 1967

Art Treasures Exhibition. Exhibition, Parke-Bernet Galleries, New York, May 24–June 7, 1967. Catalogue by The National Antique & Art Dealers Association of America. New York: The Galleries, 1967.

New York 1970

19th-Century America. Exhibition, The Metropolitan Museum of Art, New York, April 16–September 7, 1970. Catalogue, vol. 1, *Furniture and Other Decorative Arts*, by Berry B. Tracy, Marilyn Johnson, Marvin D. Schwartz, and Suzanne Boorsch. New York: The Metropolitan Museum of Art, 1970.

New York 1972

“Rarities in Early American Silver.” Exhibition, The Metropolitan Museum of Art, New York, May 17–September 5, 1972. No catalogue.

New York 1975–76

“Patterns of Collecting: Selected Acquisitions, 1965–1975.” Exhibition, The Metropolitan Museum of Art, New York, December 6, 1975–March 23, 1976. No catalogue.

New York 1976–77

A Bicentennial Treasury: American Masterpieces from the Metropolitan. Exhibition, The Metropolitan Museum of Art, New York, January 29, 1976–January 2, 1977. Catalogue by Berry B. Tracy and John K. Howat. New York: The Metropolitan Museum of Art, 1976.

New York 1979–80

The Jewish Community in Early New York, 1654–1800. Exhibition, Fraunces Tavern Museum, New York, October 18, 1979–April 30, 1980. Catalogue. New York: Fraunces Tavern Museum, 1979.

New York 1986–87

Capital City: New York after the Revolution. Exhibition, Fraunces Tavern Museum, New York, October 27, 1986–June 12, 1987. Catalogue by Robert I. Goler. New York: Fraunces Tavern Museum, 1987.

New York 2007

James Graham & Sons: A Century and a Half in the Art Business 1857–2007. Exhibition, James Graham & Sons, Inc., New York, May 10–June 29, 2007. Catalogue by Betsy Fahlman. New York: James Graham & Sons, 2007.

New York 2009–10

Dutch New York Between East and West: The World of Margrieta Van Varick. Exhibition, Bard Graduate Center, New York, September 18, 2009–January 3, 2010. Catalogue edited by Deborah L. Krohn and Peter Miller, with Marybeth De Filippis. New York: Bard Graduate Center, Decorative Arts, Design History, Material Culture, and New-York Historical Society; New Haven: Yale University Press, 2009.

New York and other cities 1981–82

5000 Years of Art from the Collection of The Metropolitan Museum of Art. The Metropolitan Museum of Art, New York, and circulated to four other museums by the American Federation of Arts, October 10, 1981–November 14, 1982. Catalogue. New York: The Metropolitan Museum of Art, 1981.

New York–Bloomfield Hills 1975

Forms in Metal: 275 Years of Metalsmithing in America. Exhibition, Finch College Museum of Art, New York, January 17–March 2, 1975; Cranbrook Academy,

Bloomfield Hills, Mich., March 16–April 20, 1975. Catalogue. New York: Museum of Contemporary Crafts of the American Crafts Council, 1975.

New York–Chicago–Los Angeles

1976–77

The World of Franklin and Jefferson: The American Revolution Bicentennial Administration Exhibition. Exhibition, The Metropolitan Museum of Art, New York, March 5–May 6, 1976; The Art Institute of Chicago, July 4–September 1, 1976; The Los Angeles County Museum of Art, November 2, 1976–January 2, 1977. Catalogue. New York: The Metropolitan Museum of Art, 1976.

New York–Los Angeles 1992

American Rococo, 1750–1775: Elegance in Ornament. Exhibition, The Metropolitan Museum of Art, New York, January 26–May 17, 1992; The Los Angeles County Museum of Art, July 5–September 27, 1992. Catalogue by Morrison H. Heckscher and Leslie Greene Bowman. New York: The Metropolitan Museum of Art, 1992.

New York–Pittsburgh 1988–89

Courts and Colonies: The William and Mary Style in Holland, England, and America. Exhibition, Cooper-Hewitt Museum, Smithsonian Institution, New York, November 15, 1988–February 12, 1989; Carnegie Museum of Art, Pittsburgh, Pa., March 18–May 28, 1989. Catalogue by Reinier Baarsen, Gervase Jackson-Stops, Phillip M. Johnston, and Elaine Evans Dee. New York: Cooper-Hewitt Museum, Smithsonian Institution; Seattle: University of Washington Press, 1988.

New York Herald 1923

“Museum Receives Notable Collection of Early Furniture.” *New York Herald*, June 16, 1923, p. 8.

New York Herald Tribune 1946

“Early America at the Museum.” *New York Herald Tribune*, February 16, 1946.

New York Sun 1938

“Largest American Silver Bowl Found: Cornelius Kierstede Piece Ten Inches Across.” *The New York Sun*, April 9, 1938, p. 9.

New York Sun 1940

“Unidentified Silver Mark Believed Jurian Blanck’s.” *The New York Sun*, October 5, 1940.

New York Times 1975

“A Town Regains Its Seal from Museum—Almost.” *The New York Times*, October 3, 1975, p. 39, col. 2.

New-York Tribune 1923

“Metropolitan Gets Rare Early American Art: Silverware, Duncan Phyfe Furniture and Portrait by Samuel Waldo Included in Gift of William Moores.” *New-York Tribune*, June 16, 1923, p. 8, col. 4.

Noe 1943

Noe, Sydney P. *The New England and Willow Tree Coinages of Massachusetts.* New York: The American Numismatic Society, 1943.

Noe 1947

Noe, Sydney P. *The Oak Tree Coinage of Massachusetts.* New York: The American Numismatic Society, 1947.

Noe 1952

Noe, Sydney P. *The Pine Tree Coinage of Massachusetts.* New York: The American Numismatic Society, 1952.

Norman-Wilcox 1955

Norman-Wilcox, Gregor. “The American Silversmith in the Eighteenth Century.” *The Connoisseur* 135 (March 1955), pp. 72–78.

Oman 1970

Oman, Charles. *Caroline Silver, 1625–1688.* London: Faber and Faber, 1970.

Ormsbee 1941

Ormsbee, Thomas Hamilton. “Peter Quintard, Silversmith of New York and Norwalk.” *American Collector* 10 (December 1941), pp. 8–9.

Osborne 1971

Osborne, Walter D. *The Thoroughbred World.* New York: The World Publishing Company, 1971.

Parsons 1983

Parsons, Charles S. *New Hampshire Silver.* Warner, N.H.: R. C. Brayshaw & Co., Inc., 1983.

Pearce 1961

Pearce, John N. “New York’s Two-Handled Paneled Silver Bowls.” *Antiques* 80 (October 1961), pp. 341–45.

Pearce 1966

Pearce, John N. “Further Comments on the Lobate Bowl Form.” *Antiques* 90 (October 1966), pp. 524–25.

Peet 1926

Peet, Alec J. “Paul Revere, Colonial Silversmith.” *Herald Tribune Supplement*, April 18, 1926, pp. 6, 8.

Penzer 1949

Penzer, N. M. “Scroll Salts.” *Apollo Annual*, 1949, pp. 48–53.

Peters 1990

Peters, Brooks. “The Roosevelts of Oyster Bay.” *Quest*, November 1990, pp. 30–31.

Peterson 2001

Peterson, Mark A. “Puritanism and Refinement in Early New England: Reflections on Communion Silver.” *The William and Mary Quarterly*, ser. 3, 58, no. 2 (April 2001), pp. 307–46.

Philadelphia 1921

Special Silver Catalogue. Exhibition, Philadelphia Museum of Art, 1921. Catalogue of loan exhibition of colonial silver published in *Bulletin of the Pennsylvania Museum* 17, no. 68 (June 1921), pp. 1–58.

Philadelphia 1946

Styles in Silver. Exhibition, Philadelphia Museum of Art, 1946. Catalogue by Fiske Kimball, published in *Philadelphia Museum Bulletin* 41, no. 209 (March 1946).

Philadelphia 1956

Philadelphia Silver, 1682–1800. Exhibition, Philadelphia Museum of Art, April 14–May 27, 1956. Catalogue published in *Philadelphia Museum Bulletin* 51, no. 249 (Spring 1956).

Philadelphia 1976

Philadelphia: Three Centuries of American Art. Exhibition, Philadelphia Museum of Art, April 11–October 10, 1976. Catalogue by Christine Ivusic. Philadelphia: Philadelphia Museum of Art, 1976.

Philadelphia 1978–94

Long-term Loan of American Silver. Exhibition, Hill Physick Keith House, Philadelphia, 1978–94. No catalogue.

Philadelphia 1999–2000

Worldly Goods: The Arts of Early Pennsylvania, 1680–1758. Exhibition, Philadelphia Museum of Art, October 10, 1999–January 2, 2000. Catalogue by Jack L. Lindsey. Philadelphia: Philadelphia Museum of Art, 1999.

Philadelphia Antiques Show 1996

Philadelphia Antiques Show: A Benefit for the Hospital of the University of Pennsylvania. Philadelphia, 1996. Published in conjunction with the exhibition held at the 33rd Street Armory, Philadelphia, April 13–17, 1996.

Phillips 1932

Phillips, John Marshall. “Cornelius Kierstede.” *Bulletin of the Associates in Fine Arts at Yale University* 4, no. 3 (October 1932), pp. 149–51.

Phillips 1936

Phillips, John Marshall. "A Puritan Spoon." *Bulletin of the Associates in Fine Arts at Yale University* 7, no. 9 (June 1936), pp. 25–26.

Phillips 1943

Phillips, John Marshall. "Identifying the Mysterious IK: Jesse Kipp, New York Goldsmith." *Antiques* 44 (July 1943), pp. 19–21.

Phillips 1947

Phillips, John Marshall. "Silver in the World of Washington Irving." *American Collector* 16 (October 1947), pp. 22–24, 50. Later reproduced as "Flashback: Silver in the World of Washington Irving" on collectorsweekly.com.

Phillips 1948

Phillips, John Marshall. "Masterpieces in American Silver: Part I, Seventeenth-Century Traditions." *Antiques* 54 (December 1948), pp. 412–16.

Phillips 1949

Phillips, John Marshall. *American Silver*. New York: Chanticleer Press, 1949.

Pierce 1930

Pierce, Margaret H. "A Winslow Tankard." *The Pennsylvania Museum Bulletin* 25, no. 131 (January 1930), pp. 16–18.

Pomona 1953

Painting in the U.S.A.: 1721 to 1953. Exhibition, Los Angeles County Fair Association, Pomona, Calif., September 18–October 4, 1953. Catalogue by Arthur Millier. Pomona, Calif.: Los Angeles County Fair Association, 1953.

Powel 1954

Powel, Lydia B. "The American Wing." *The Metropolitan Museum of Art Bulletin*, n.s., 12, no. 7 (March 1954), pp. 194–216.

Providence 1965

The New England Silversmith: An Exhibition of New England Silver from the Mid-Seventeenth Century to the Present Selected from New England Collections. Exhibition, Rhode Island School of Design, Providence, R.I., October 23–November 28, 1965. Catalogue by Hugh J. Gourley III. Providence, R.I.: Museum of Art, Rhode Island School of Design, 1965.

Providence 1980

American Silver 1670–1830: The Cornelius C. Moore Collection at Providence College. Exhibition, Providence College and The Rhode Island Bicentennial Foundation, 1980. Catalogue by Anne E. Spokas et al. Providence, R.I.: Rhode Island

Bicentennial Foundation and Providence College, 1980.

Puig et al. 1989

Puig, Frances J., Judith Banister, Gerald W. R. Ward, and David McFadden. *English and American Silver in the Collection of The Minneapolis Institute of Arts*. Minneapolis: The Minneapolis Institute of Arts, 1989.

Quick 1942

Quick, Arthur Craig. *A Genealogy of the Quick Family in America (1625–1942): 317 Years*. South Haven and Palisades Park, Mich.: Privately printed, 1942.

Quimby 1995

Quimby, Ian M. G., with Dianne Johnson. *American Silver at Winterthur*. Winterthur, Del.: Winterthur Museum, 1995.

Ralston 1928

R[alston], R[uth]. "Accessions and Notes: Two American Silver Beakers." *Bulletin of The Metropolitan Museum of Art* 23, no. 8 (August 1928), pp. 204–5.

Randolph 1941

Randolph, Howard S. F. "Jacob Boelen, Goldsmith of New York, and His Family Circle." *The New York Genealogical and Biographical Record* 72 (October 1941), pp. 265–94.

Rebora et al. 1995

Rebora, Carrie, Paul Staiti, Erica E. Hirschler, Theodore E. Stebbins Jr., and Carol Troyen. *John Singleton Copley in America*. Exh. cat. New York: The Metropolitan Museum of Art, 1995. Issued in conjunction with the exhibition of the same name.

Ribblett 1993

Ribblett, David L. *Nelly Custis: Child of Mount Vernon*. Mount Vernon, Va.: Mount Vernon Ladies' Association, 1993.

Richmond 1960

Masterpieces of American Silver. Exhibition, The Virginia Museum of Fine Arts, Richmond, January 15–February 14, 1960. Catalogue by Kathryn C. Buhler. Richmond: Virginia Museum of Fine Arts, 1960.

Rogers 1959

Rogers, Meyric R. "Americas: Art Since Columbus: The Decorative Arts, ca. 1625 to 1850." In *Encyclopedia of World Art*, vol. 1, pp. 325–28. New York: McGraw-Hill, 1959.

Rosenbaum 1954

Rosenbaum, Jeanette W. Myer Myers. *Goldsmith 1723–1795*. Philadelphia: The

Jewish Publication Society of America, 1954.

Safford 1983

Safford, Frances Gruber. "Colonial Silver in the American Wing." *The Metropolitan Museum of Art Bulletin*, n.s., 41, no. 1 (Summer 1983), pp. 1–56.

Salmon 2010

Salmon, Christopher J. *The Silver Coins of Massachusetts: Classification, Minting Technique, Atlas*. New York: The American Numismatic Society, 2010.

Sandwich 1994

A Cubberd, *Four Joyne Stools & Other Smalle Things: The Material Culture of Plymouth Colony and Silver and Silversmiths of Plymouth, Cape Cod & Nantucket*. Exhibition, Heritage Plantation of Sandwich, Mass., May 8–October 23, 1994. Catalogue by Brian Cullity. Sandwich, Mass.: Heritage Plantation, 1994.

Saunders 1995

Saunders, Richard H. *John Smibert: Colonial America's First Portrait Painter*. New Haven: Yale University Press, 1995.

Savage 1953

Savage, Mary Radclyffe. "The Stoddard-Edwards Porringer." *Princeton University Library Chronicle* 15 (Autumn 1953), pp. 45–49.

Scherer 2008

Scherer, Barrymore Laurence. "Not Only an American Patriot but a Craftsman." *Wall Street Journal*, April 12, 2008, p. w14.

Schroder 2009

Schroder, Timothy. *British and Continental Gold and Silver in the Ashmolean Museum*. 3 vols. Oxford: Ashmolean Museum, University of Oxford, 2009.

Schwartz 1975

Schwartz, Marvin D. *Collectors' Guide to Antique American Silver*. New York: Doubleday & Company, Inc., 1975.

Scott 1960

Scott, Kenneth. "Daniel Greenough, Colonial Silversmith of Portsmouth." *Historical New Hampshire* 15 (November 1960), pp. 26–31.

Setauket 1976

Long Island Is My Nation: The Decorative Arts & Craftsmen, 1640–1830. Exhibition, Society for the Preservation of Long Island Antiquities, Setauket, N.Y., 1976. Catalogue by Dean F. Failey et al. Setauket, N.Y.: Society for the Preservation of Long Island Antiquities, 1976.

Reprinted as Failey, Hefner, and Klaffky 1998, with additional information; catalogue numbers remain unchanged.

Shelley 1958

Shelley, Donald A. "Henry Ford and the Museum: The Silver." *Antiques* 73 (February 1958), pp. 174–77.

Sherrill 1981

Sherrill, Sarah B. "Current and Coming." *The Magazine Antiques* 119 (May 1981), pp. 976, 980, 984, 988, 1000, 1006, 1010, 1014, 1020, 1024.

Sias 1973

Sias, Elizabeth H. "A Soumain Bowl in the Mercer Museum." *The Magazine Antiques* 103 (January 1973), pp. 126–27.

Singleton 1902

Singleton, Esther. *Social New York under the Georges, 1714–1776*. New York: D. Appleton and Company, 1902.

Smith 1950

Smith, Helen Burr. "Nicholas Roosevelt-Goldsmith (1715–1769)." *New-York Historical Society Quarterly* 34 (October 1950), pp. 301–14.

Smith 1966

Smith, Helen Burr. "The Bancker Silver." *The New York Genealogical and Biographical Record* 97 (October 1966), pp. 192–207.

Solis-Cohen 2009

Solis-Cohen, Lita. "The American Wing Opens to Enthusiastic Audience." *Maine Antique Digest*, August 2009, pp. 24B–25B.

Sotheby's 2002

100 Years of American Silver, 1690–1790: Including the Inventory of the First United Church of Christ, Congregational, Milford, Connecticut. Sale cat. New York: Sotheby's, January 18, 2002.

Sotheby's 2004

The Collection of Mr. and Mrs. Walter M. Jeffords: Early American Silver, Vol. III. Sale cat. New York: Sotheby's, October 29, 2004.

Spencer 2001

Spencer, Hope Judkins. *American Silver 1700–1850: The Mrs. John Emerson Marble Collection at The Huntington Library, Art Collections, & Botanical Gardens*. Santa Barbara, Calif.: Fithian Press, 2001.

Spinney 1942

Spinney, Frank O. "Daniel Greenough: Early New Hampshire Silversmith." *Antiques* 41 (June 1942), pp. 371–73.

Stein 1993

Stein, Susan R. *The Worlds of Thomas Jefferson at Monticello*. Charlottesville, Va.: Thomas Jefferson Memorial Foundation, Inc., 1993.

Still 1994

Still, Bayard. *Mirror for Gotham: New York as Seen by Contemporaries from Dutch Days to the Present*. New York: Fordham University Press, 1994.

Stillinger 1980

Stillinger, Elizabeth. *The Antiquers*. New York: Alfred A. Knopf, 1980.

Stokes 1915–28

Stokes, I. N. Phelps. *The Iconography of Manhattan Island, 1498–1909: Compiled from Original Sources and Illustrated by Photo Intaglio Reproductions of Important Maps, Plans, Views and Documents in Public and Private Collections*. 6 vols. New York: Robert H. Dodd, 1915–28.

Stony Brook 2002

"The Crowd Goes Wild! Spectator Sports on Long Island." Exhibition, The Long Island Museum of American Art, History & Carriages, Stony Brook, N.Y., 2002. No catalogue.

Stow 1950

Stow, Millicent. *American Silver*. New York: M. Barrows and Company, Inc., 1950.

Tardy 1981

Tardy, Les. *Les Poinçons de garantie internationaux pour l'argent*. 14th ed. Paris: Tardy, 1981.

Thorn 1949

Thorn, C. Jordan. *Handbook of American Silver and Pewter Marks*. New York: Tudor Publishing Company, 1949.

Tiffany & Co. [ca. 1919]

Tiffany & Co. *The Clearwater Collection at The Metropolitan Museum of Art*. New York: Tiffany & Co., n.d. [ca. 1919].

Tracy 1970

Tracy, Berry B. "Loans Accepted." *The Metropolitan Museum of Art Bulletin*, n.s., 29, no. 2 (October 1970), p. 62.

Truman 1993

Truman, Charles, ed. *Sotheby's Concise Encyclopedia of Silver*. London: Conran Octopus Limited, 1993.

Ulrich 1997

Ulrich, Lauren Thatcher. "Hannah Barnard's Cupboard: Female Property and Identity in Eighteenth-Century New England." In *Through a Glass Darkly*:

Defining Self in Early America, edited by Ronald Hoffman and Mechal Sobel, pp. 238–73. Chapel Hill: University of North Carolina Press for the Institute of Early American History and Culture, 1997.

Vermont 1886

Vermont, E. de V., ed. *America Heraldica: A Compilation of Coats of Arms, Crests and Mottoes of Prominent American Families Settled in This Country before 1800*. New York: Brentano Bros., 1886.

Wahlberg 2008

Wahlberg, Katherine. "Cornelius Kierstede: Colonial Silversmith." *The Magazine Antiques* 173 (January 2008), pp. 202–11.

Ward 1983

Ward, Barbara McLean. "The Craftsman in a Changing Society: Boston Goldsmiths, 1690–1730." Ph.D. diss., Boston University, 1983.

Ward 1988

Ward, Barbara McLean. "In a Feasting Posture: Communion Vessels and Community Values in Seventeenth- and Eighteenth-Century England." *Winterthur Portfolio* 23, no. 1 (Spring 1988), pp. 1–24.

Ward 1991

Ward, Gerald W. R., ed. *American Furniture with Related Decorative Arts 1660–1830: The Milwaukee Art Museum and the Layton Art Collection*. New York: Hudson Hills Press, 1991.

Ward and Ward 1979

Ward, Barbara McLean, and Gerald W. R. Ward, eds. *Silver in American Life: Selections from the Mabel Brady Garvan and Other Collections at Yale University*. Exh. cat. Boston: D. R. Godine, 1979. Published in conjunction with the exhibition of the same name held at the Yale University Art Gallery, New Haven, and elsewhere, 1979–82.

Ward and Ward 2002

Ward, Barbara McLean, and Gerald W. R. Ward. "Patterns of Inheritance and Acquisition." In *The Art of Family: Genealogical Artifacts in New England*, edited by D. Brenton Simons and Peter Benes, pp. 177–90. Boston: New England Historic Genealogical Society, 2002.

Wardwell 1966

Wardwell, Allen. "One Hundred Years of American Tankards." *Antiques* 90 (July 1966), pp. 80–83.

Warren et al. 1998

Warren, David B., Michael K. Brown, Elizabeth Ann Coleman, and Emily Ballew Neff. *American Decorative Arts and Paintings in the Bayou Bend Collection*. Houston: The Museum of Fine Arts, Houston, in association with Princeton University Press, 1998.

Washington 1925–26

Exhibition of Early American Paintings, Miniatures and Silver. Exhibition, National Gallery of Art, National Museum, Washington, D.C., December 5, 1925–January 3, 1926. Catalogue assembled by the Washington Loan Exhibition Committee. Washington, D.C.: National Museum, 1925.

Waters 2000

Waters, Deborah Dependahl, ed. *Elegant Plate: Three Centuries of Precious Metals in New York City*. Essays by Kristan Helen McKinsey, Gerald W. R. Ward, and Deborah Dependahl Waters. 2 vols. New York: Museum of the City of New York, 2000.

Wees 1997

Wees, Beth Carver. *English, Irish & Scottish Silver at the Sterling and Francine Clark Art Institute*. New York: Hudson Hills Press, 1997.

Wees 2009

Wees, Beth Carver. "American Silver and Jewelry." *Antiques & Fine Art* 9 (early Summer 2009), pp. 142–43.

Wees and Harvey 2012

Wees, Beth Carver, and Medill Higgins Harvey. "A New Gallery for Early American Silver." *Antiques & Fine Art* 11 (12th Anniversary, Winter 2012), pp. 217–18.

Wenham 1927

Wenham, Edward. "Evolution of Coffee and Chocolate Pots." *International Studio* 87 (May 1927), pp. 30–36.

Wenham 1929

Wenham, Edward. "The Silversmiths of Early Philadelphia." *The Antiquarian* 13 (September 1929), pp. 48–49, 68, 70, 72.

Wenham 1930

Wenham, Edward. "Candlesticks and Snuffers by American Silversmiths." *Antiques* 18 (December 1930), pp. 491–93.

Wenham 1931

Wenham, Edward. "The Silversmiths of Early Boston." *The Antiquarian* 17 (July 1931), pp. 31–34, 60.

Wenham 1949

Wenham, Edward. *The Practical Book of American Silver*. Philadelphia: J. B. Lippincott, 1949.

Wentworth 2001

Wentworth, Robert. "Antique Communion Beakers Now at New York Museum." *The Spire: Newsletter First Church of Christ in Sandwich* 34, no. 8 (October 2001), unpaginated.

Wilcoxon 1982

Wilcoxon, Charlotte. "A Third Lansing Silversmith of Albany, New York." *The Magazine Antiques* 122 (October 1982), pp. 796–99.

Williams 1980

Williams, Roger M. "The Metropolitan Museum's American Wing." *Americana* 8 (May–June 1980), pp. 39–62.

Wills 1974

Wills, Geoffrey. *Candlesticks*. New York: Clarkson N. Potter, Inc., 1974.

Winterthur–New York 2007–8

Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842. Exhibition, Winterthur Museum, Winterthur, Del., and The Metropolitan Museum of Art, New York, November 20, 2007–May 4, 2008. Catalogue by Donald L. Fennimore, Ann K. Wagner, et al. Woodbridge, Suffolk, U.K., and Easthampton, Mass.: Antique Collectors' Club, 2007.

WNET 1985

WNET/Thirteen, The Metropolitan Museum of Art, and the British Broadcasting Corporation. *New World Visions: American Art and the Metropolitan Museum (1650–1914)*. Produced and directed by Lorna Pegram. Written by Vincent Scully. Chicago: Films Incorporated, 1985. Two videocassettes, 60 minutes each.

Wolf 1990

Wolf, Edwin II. *Philadelphia: Portrait of an American City*. Philadelphia: Camino Books, 1990.

Woodhouse and Jayne 1922

Woodhouse, S. W., Jr., and Horace H. F. Jayne. "Little-Known Masterpieces, VII: A Unique Early Colonial Salt." *Antiques* 2 (July 1922), pp. 16–18.

World 1923

"Museum Gets Art Treasures in One Family Since 1690." *The World*, June 16, 1923, p. 7, col. 2.

Wright et al. 1966

Wright, Louis B., G. B. Tatum, J. W. McCoubrey, and R. C. Smith. *The Arts in America: The Colonial Period*. New York: Charles Scribner's Sons, 1966.

Zieber 1984

Zieber, Eugene. *Heraldry in America*. New York: Crown Publishers, Inc., 1984.

Index

Page numbers in **bold** refer to catalogue entries. Page numbers in *italic* refer to comparative illustrations, details, and images in the Checklist.

- Abraham Brinckerhoff* (Stuart), 219, 219
Adam, James, 296
Adam, John, 296
Adams, Abigail, 29, 201
Adams, John, 24 n6, 201, 240
Adams, John Quincy, 24 n6
Aigner, Mrs. Martin, III, 141
alcoholic beverages, 18–20, 64
Alexander, Samuel, 280, 298
Allen, Abigail Waldo, 112
Allen, Jeremiah, 112
Allen, John, 153–54, 188, 288
 Standing Salt (cat. no. 41; with
 J. Edwards), 3, 122–24
Almqvist, Barbara, 215–16
Alphonso T. Clearwater Collection at The
 Metropolitan Museum of Art,
 13–16, 14
 reproductions by Tiffany & Co., 16, 27,
 90, 185, 194, 210, 224
Alstyne, Jeronimus, 294
American Armory (Bolton), 91
American Cookery (Simmons), 117, 117
American Philosophical Society, 52, 151
American Revolution, 54, 59, 67, 83, 93, 94,
 104, 116, 172, 177, 190, 192, 205,
 226, 231
*American Silver of the Seventeenth and Eighteenth
Centuries: A Study Based on the
Clearwater Collection* (Avery), 14–15
Amiot, Laurent, *see* Amyot, Laurent
Amory, Hannah Rowe Linzee, 232
Amyot, Laurent, 282
Andrus, Vincent D., 32, 163
Anthony, Isaac, 154 n1
applied ornament, 19, 20, 44, 48, 50, 98,
 110, 198, 227
appliqués de cabinet, 48, 49
apprenticeship system, 6
Apthorp family, 170
Argand, Aimé, 243
armorial engraving, 10, 61, 70, 109 n6, 118,
 120, 156
 see also coats of arms; crests; mottoes
Arnold, Anna, 158
Arnold, Benjamin Greene, 191
Arnold, Frances, 191
Arnold, Mary Brown, 158
Arnold, Thomas, 296
Arons, Harry, 257
Art Institute of Chicago, 71
Aspinwall, Gilbert, 90
Aspinwall, John, 90
Aspinwall, Sarah Sands, 90
Assheton, Ralph, 199
Assheton, Robert, 199
 arms of, 198–99, 199
Assheton, Susanna Redman, 199
Atherton, Elizabeth, 74
Austin, Josiah, 286, 290
 Teapot (cat. no. 68), 16, 188–89
Avery, C. Louise, 14–16, 15, 46, 185, 189
 *American Silver of the Seventeenth and
Eighteenth Centuries: A Study Based on
the Clearwater Collection*, 14–15

Baddia, Maria, 76
Baltimore, Md., silversmiths in, 190
baluster stems, 21, 25
Bancker, Abraham Boelen, 102
Bancker, Adrian, 143, 254, 279, 281, 295
 Casters, set of three (cat. no. 47), 137
 Porringer (cat. no. 58), 155
 Punch Bowl (cat. no. 35), 5, 101–2
Bancker, Christopher, 5, 101–2
Bancker, Evert, 102
Barbé-Marbois, François, Marquis de, 174
Barnard, Jane, 172
Barnard, John, 45
Barnstable, Mass., 7
baroque style, 70, 107 n6, 123, 125, 140,
 181, 186, 195–96, 250, 252,
 261
Barquist, David, 10
baskets, pierced silver, 9, 119–20, 165–66,
 166
 Basket (Myers), 165–68
Bayard family, arms of, 207
Bayley, Simeon A., 294
Bayly, John, *Sugar Bowl* (cat. no. 81), 11,
 215–16
beading, 73, 87, 166, 204, 225
beakers, 20–21, 62
 Beaker (Blanck), 75–77, 78
 Beaker (Wynkoop), 77, 78–79
 Beakers, pair of (Dunn), 62, 82
 Beakers, pair of (Russell), 7, 11, 80–81
 Beakers, set of three (Myers), 83–84
Beau, John Anthony, 11, 264
beauty patches (*mouches*), 244
Beekman, Gerard G., 253
Beekman, Gerard William, 8, 59, 60
beer and ale, 18–20, 64
Beeton, Isabella, *Book of Household Management*,
 116
Belcher, Abigail Allen, 111–12, 112
Belcher, Andrew, 112
Belcher, Jonathan, 111–13, 112
Belcher, Jonathan (governor), 111–12, 231,
 261–62
Belcher family, arms of, 111, 111, 261, 262
Bellomont, Earl of, 41–42

- Benevolent Fraternity of Churches, Boston, 29–30
- Benjamin, Asher, 26
- Bennett, Joseph, 174
- Besley, Thauvet, 206
- betty lamps, 242
- Biddle, Clement, 36 n3
- Bigelow, Francis Hill, 12, 27, 28–29, 30, 153, 271
Historic Silver of the Colonies and Its Makers, 12
- Billings, Andrew, 291
- Blanck, Jurian, Jr., 181
Beaker (cat. no. 23), 75–77, 78
Spoon (cat. no. 49), 140
- Blodgett, Martha Bland, 117–18
- Blount, Thomas, 110
- Boardman, Mrs. Elijah, 245, 246
- Boardman, William Whiting, 245, 246
- Boelen, Henricus, 278
- Boelen, Jacob, 76, 247, 277, 280, 281, 282
Dram Cup (cat. no. 19), 20, 67
Seal (cat. no. 99), 272
Teapot (cat. no. 65), 181–82
- Boelen, Jacob, II, 215
- Boitard, Louis Philippe, *Treatise on the Use and Abuse of the Steward's Table in Families of the First Rank*, 121
- Bolton, Charles Knowles, 91, 185, 189
American Armory, 91
- Book of Household Management* (Beeton), 116
- bookplates, 108, 111, 112, 240–41
- Boston, Mass.
silversmiths in, 23, 35, 37, 39, 53, 54, 81, 100, 123, 147–48, 162, 188, 190, 193, 195–96, 203, 254, 270
slave trade in, 135
- Boston Tea Party, 172, 176, 224, 231
- Boudinot, Catherine Smith, 262
- Boudinot, Elias, 292
- Boudinot, Elisha, 262
- Bourne, Bathsheba Hallett, 80
- Bourne, Bathsheba Skiff, 80
- Bourne, Richard, 80
- Bourne, Shearjashub, 21, 80–81
- Bowen, Jabez, 156, 157–58
- Bowen, Sarah Brown, 156, 157–58
- bowls, 21, 68
Punch Bowl (Bancker), 5, 101–2
Punch Bowl (maker unknown), 5, 103–4
sugar, *see* sugar bowls, baskets, and urns
Two-Handled Bowl (Kierstede), 70–72
Two-Handled Bowl (Kip), 68–69
waste, 227
- boxes, silver, 244
see also snuff bottles and boxes; sugar boxes
- Boyer, Daniel, 284
- Brackett, Alice Blower, 21, 23–24
- Brackett, Richard, 21, 23–24
- Bradford, Gamaliel, 231
- Bradford, William, 172
- Bradlee, Agnes, 66
- Bradlee, Agnes Love, 64
- Bradlee, Elisa, 66
- Bradlee, Elizabeth Foster, 64, 66
- Bradlee, Samuel, 64–66
- Bradlee, Samuel Ebenezer, 64–65
- Bradstreet family, arms of, 188
- Braintree Church, 23–24
- brandywine bowls (*brandewijn-kommen*), 21, 68
- Brasher, Ann Gilbert, 203, 226
- Brasher, Ephraim, 114, 226, 285
Coffecpot (cat. no. 74), 173, 202–3
- Brasher Doubloons, 203
- Brattle, Thomas, 38
- Brattle, William, 38
- Brattle Street Church, Boston, 28–30, 268–69, 270, 271
- Breck, Joseph, 262
- Breed, William, 287
- Brenton, Benjamin, 289
- Brevoort, John, 279, 290, 297
- Brevoort family, 158
- Brigden, Zachariah, 288, 291, 292
- bright-cut engraving, 30, 61–62, 192, 222, 225–26, 227, 229, 231, 232, 233
- Brinckerhoff, Abraham, 217, 219, 219
- Brinckerhoff, Dorothea Remsen, 217–18, 219, 219
- Britannia standard, 153, 154 n1
- Broome, John, 59
- Broome, Phebe Platt, 59
- Broome, Samuel, 8, 59
arms of, 58, 59
- Brown, Anna, 156–58, 209
- Brown, John Nicholas, 167–68
- Brown, Moses, 4, 156–58, 209
- Brown, Nicholas, 157
- Brown, Obadiah, 156–58, 209
- Browne and Seal, 295
- Brown family, arms of, 156, 157, 157, 209–10, 210
- Brown University, 111
- Bruce, Isannah Hichborn, 190, 191
- Bruce, Stephen, 190, 191
- Bryant, William Cullen, 11
- Bryant Vase, 11
- Buck, John Henry, 11–12, 14, 15
Old Plate, Its Makers & Marks, 11
- Buhler, Kathryn C., 7, 106–7, 109, 163
- Bulfinch, Charles, 224
- Burghley House, Lincolnshire, England, 260
- Burke, Harry, 264
- Burnet, William, 132
- Burrill, Samuel, 299
- Burroughs, Mary, 4, 148
- Burroughs, Thomas, 4, 148
- Burt, Benjamin, 4, 30, 108, 193, 211, 280, 282, 286, 291, 295
Creampot (cat. no. 78), 4, 209–10
Porringer (cat. no. 59), 4, 156–58
Tankard (cat. no. 14), 54–55, 57
Tankard (cat. no. 15), 6, 56–57
- Burt, John, 56, 105, 107 n11, 254, 278, 287, 288, 289
- Burt, Samuel, 188
- butter boats, *see* sauceboats
- cadency marks, 114–15, 115
- Cafe, John, 256
- Cafe family, 256
- candlesticks, 9, 10, 240, 242–43
Candlesticks, pair of (Winslow), 6, 254–55
Candlesticks, pair of (Myers), 256–57
Candlesticks, pair of, and *Snuffer Stand* (Kierstede), 4, 88, 248–53, 258
- cans and mugs, 20, 46, 55, 62, 87, 89, 167, 215–16
Cann (J. Hurd), 91–92
Cann (Myers), 6, 10, 93–94
Cann (Van Dyck), 89–90
Canns, pair of (Revere Jr.), 95–97
Mug (K. Ten Eyck), 31, 87–88, 251
- Captain and Mrs. Johannes Schuyler* (Watson, attributed), 5, 251
- Carnes, Anne, 231
- Carnes, Burrell, 231
- Carter, Alice Parkman, 154
- Carter, Robert, 242
- Carter, Theodore Parkman, 154, 201
- Carter, William Vincent, 154
- cartouches, 25, 26, 31, 37, 41, 58, 71, 101, 107, 109 n6, 112, 159, 160, 170, 181, 183, 188, 189, 198–99, 199, 207, 209, 210, 218, 234, 239, 240, 244, 263, 268, 270
- Cary, Lewis, 26, 81
- Cary, Samuel, 256
- caryatid handles, 21, 68, 69, 70, 71
- Casey, Gideon, 212
- Casey, Samuel, 280, 290, 295
Creampot (cat. no. 79), 211–12
- casters, 55, 119, 169, 187, 208
Caster (Leverett), 134–35
Casters, set of three (Bancker), 137
Pepper Box (Jones), 132–33
- Cave, William, 106
- chafing dishes, 175, 208
Chafing Dish (Van Dyck), 4, 143–44
- Charity (emblematic figure), 21, 75–76, 76, 78, 79
- chasing, 10–11, 69, 70, 71, 108, 148, 178, 215, 217, 218, 240, 244, 252, 256, 258, 261, 263–64
flat-, 248, 249, 250, 251
- Chastellux, Marquis de, 116–17, 175
- Chinese forms, 181, 196
- chinoiserie, 248, 249, 250, 251
- Choate, John, 57
- chocolate, 172, 173
equipment for, 172, 173, 195
- chocolate pots, 173
Chocolate Pot (Winslow), 6, 173, 195–97
- Christ Church, Philadelphia, 221
- Church of Christ, Lexington, Mass., 268, 271
- Church of England, 23

- church silver, 7, 12, 14, 21, 22–24, 23,
25–27, 28–30, 57, 73, 75–77,
78–79, 80–81, 89, 107, 146, 197,
221, 242, 268–71
- ciphers, *see* monograms and ciphers
- city marks, 214
- City Tavern, Philadelphia, 172
- civic silver, 245, 247, 272
- Claesz, Pieter, *Still Life with a Fish*, 119
- Clark(e), Joseph, Jr., 290
- Clark, Sarah Hall, 135
- Clarke, Jonathan, 279, 289, 291
- Clarkson, Annie, 16, 50, 51, 88 n9, 152
- Clarkson, Ann Mary Van Horne, 48
- Clarkson, Catherine van Schaick, 69
- Clarkson, David, 69
- Clarkson, David, Jr., 69, 170
- Clarkson, Edward Levinus, 49
- Clarkson, Elizabeth Van Horne, 51
- Clarkson, Levinus, 48
- Clarkson, Levinus, Jr., 48
- Clarkson, Matthew, 69
- Clarkson, Thomas Streatfield, 51
- Clarkson College, 51
- Clearwater, Alphonso T., 12–16, 13, 27,
30, 40, 43, 46, 57, 64, 66, 77, 90,
150–51, 155, 158, 184, 185, 194,
196, 203, 210, 212, 224, 262, 271,
272
History of Ulster County, New York, The,
272
see also Alphonso T. Clearwater
Collection at The Metropolitan
Museum of Art
- Cluett, John, Jr., 289
- coats of arms, 3, 20, 26, 37–38, 38, 41, 42,
46, 46, 58, 59, 91, 92, 106, 107,
108, 109, 111, 111, 112, 114, 115,
125, 127, 157, 159, 160, 181, 182,
183, 186, 187, 189, 189, 196, 196,
198–99, 199, 207, 209–10, 210,
239, 240–41, 252, 255, 255, 259,
268, 269, 270
- Coburn, John, 200, 270, 286
- Cockcroft, Margaret Van Dam, 207
- Cockcroft, William, 207
- Coddington, John, 289
- coffee, 172–73
 equipment for, 172, 173, 175, 217
 matched services for, 217, 227–29
- coffeehouses, 172
- coffee pots, 167, 173, 217, 218
 Coffee and Tea Service (Wiltberger,
 attributed), 4–5, 173, 227–29
 Coffee pot (Brasher), 173, 202–3
 Coffee pot (Richardson Jr.), 173, 204–5
 Coffee pot and Salver (C. Le Roux), 173,
 198–99
- coiled-snake handles, 98, 99, 148
- coins, 203, 247
 Five Coins (Hull and Sanderson Sr.), 273–75
 New England shilling, 273, 274
 Oak Tree coins, 274, 274, 275
 Pine Tree coins, 273, 274, 275
 Willow Tree coins, 274, 274, 275
- Colden, Cadwallader D., 240
- Colden, David, 240
- Colden, Frances Wilkes, 240
- Colden, Maria Provoost, 240
- College and Academy of Philadelphia, 52, 221
- Colombier, Denis, 34, 35
- Colonial Massachusetts Silversmiths and Jewelers
 (Kane), 7
- Colonial Revival movement, 12
- Colonial Williamsburg, 99, 254
- Committee of 100, 51
- Communion Dish (Minott), 12, 268–71
- Coney, Daniel, 162, 163–64
- Coney, Elizabeth Nash, 164
- Coney, John, 164
- Coney, John (silversmith), 7, 70, 105, 146,
 162, 164, 196, 254, 280, 282, 286,
 288
 Footed Salver (cat. no. 38), 108–9
 Inkstand (cat. no. 95), 16, 261–62
 sugar box, 100
 Sugar Box (cat. no. 34; attributed), 3, 6,
 98–100
 Tankard (cat. no. 7), 37–38
 Tankard (cat. no. 10), 19, 44–47
 Teapot (cat. no. 66), 183–85
- Coney, Nathaniel, 162
- Coney, Sarah, 163–64
- Congregational Church, Yarmouth, Mass., 86
- Congregation Shearith Israel, New York, N.Y.,
 83
- Constitution, U.S., 52–53, 221, 245, 258
- Cooper, Samuel, 268
- Copland, Henry, 58
- Copley, John Singleton, 14
 Edward Holyoke, 45, 45
 Hugh Hall, 135, 135
 Isaac Smith, 201, 201
 Mrs. Isaac Smith (Elizabeth Storer), 201, 201
 Nathaniel Hurd, 7, 7, 106–7, 112, 210
 Paul Revere, 7, 7
 Thomas Hancock, 269
- coral, 245, 265–66
- Cornbury, Edward, Viscount, 272
- Cornelius, Charles Over, 16, 77, 252
- Cornell, Samuel, 167, 167
- Cornell, Susannah Mabson, 167
- Cosnett, Thomas, 117, 118, 119
 Footman's Directory, and Butler's
 Remembrancer, The, 117
- Council of Trade and Plantation, 42
- Country Seats of the United States of North
 America, *The*, 259
- Coverly, John, 284
- Cowell, William, Sr., 278, 289, 292, 298
 Porringer (cat. no. 57), 153–54
 Two-Handled Cup (cat. no. 22), 73–74
- Crainsborough, Oliver, 41
- creampots, 175, 176, 193, 223, 224
 Coffee and Tea Service (Wiltberger,
 attributed), 4–5, 173, 227–29
- Creampot (B. Burt), 4, 176, 209–10
- Creampot (Casey), 176, 211–12
- Creampot and Sugar Bowl (Gilbert), 176,
 225–26
 Sugar Bowl and Creampot (Myers), 176,
 217–18
- crests, 38, 42, 46, 46, 59, 62, 62, 63, 91, 92,
 93, 94, 106, 107, 108, 109, 111,
 112, 114, 115, 125, 127, 156, 157,
 171, 181, 189, 189, 207, 227, 228,
 239, 241, 252, 259, 259, 260, 261,
 262
- Crolius, John, 266–67
- Cross, William, 73
- Crowninshield, George, 35
- Crowninshield, Mary Derby, 35
- cruets, 119, 169
- cruet stands, 119, 120
 Cruet Stand (Myers), 119, 169–71
- Cruickshank, Robert, 287
- cups, 20–21
 Dram Cup (Boelen), 67
 Spout Cup (J. Edwards), 6, 85–86
 Two-Handled Cup (Cowell), 73–74
 Two-Handled Cup and Cover (J. Hurd),
 105–7
 Wine Cup (Hull and Sanderson Sr.), 3,
 16, 22–24
 Wine Cup (S. Edwards), 25–27
 Wine Cups and Covers, pair of (Foster), 8,
 12, 28–30
- Custis, Daniel Parke, 243
- Custis, Eleanor Parke (“Nelly”), *see* Lewis,
 Eleanor Parke Custis (“Nelly”)
- cut-card ornament, 19, 39, 40 n2, 50, 186,
 196
- Cutler, John, 242
- Cuyler, Abraham, 128
- Cuyler, Anna Schepmoes, 186
- Cuyler, Hendrick, 186
- Daniell, Jabez, 169–70
- Darling, Thomas, 71
- Dartmouth College, Providence, R.I., 111
- dates, Gregorian vs. Julian, 5, 139 n5
- Davenport, John, 208
- Davenport, Mary Welles, 208
- David, John, 170
- David, John, Jr., 296
- Davidson, Marshall, 48, 133, 154, 179
- Davis, Amasa, 64
- Davis, Charles K., 55
- Davis, Elias, 296
- Davis, William, 243
- Day, Stephen, 3
- Dayton, Edward Hugh Gardner, 187
- Dayton, Susan Van Rensselaer, 187
- DeBruhl, Michael, *see* DeBruls, Michael
- DeBruls, Michael, 10, 241, 264
- Declaration of Independence, 52–53, 62,
 104, 151, 221, 245, 258
- de Forest, Robert W., 12

- delftware pottery, 250
- De Peyster, Abraham, 125–26, 179, 180
- De Peyster, Abraham, Jr., 115, 126
- De Peyster, Catharina, 179, 180
- De Peyster, Elizabeth, 179
- De Peyster, Frederick, 115, 126
- De Peyster, Frederick Ashton, 115, 126
- De Peyster, Frederick James, 115
- De Peyster, James Abraham, 115
- De Peyster, James Ferguson, 115
- De Peyster, Margaret Van Cortlandt, 115, 126
- De Peyster, Myndert Schuyler, 187
- De Peyster, Rachel, 187
- De Peyster, Suzanne, 126
- De Peyster, Valerie, 126
- De Peyster family, 12
- arms of, 114–15, 115, 126, 127
- De Peyster Mansion in Queen Street, The*, 126, 126
- Derby, Arthur Lawrence, 36, 96
- Derby, Elias Hasket, 34–36, 54, 95–96, 96
- Derby, Elias Hasket, Jr., 96
- Derby, Elias Hasket, III, 36, 96
- Derby, Elizabeth Crowninshield, 35, 95
- Derby, Hasket, 36, 96
- Derby, John, 54, 55
- Derby, Mary Hodges, 35, 55
- Derby, Richard, 35, 54
- Derby, Richard, Jr., 54
- Derby, Richard Crowninshield, 36
- Dering, Sylvester, 148
- Devereux, Abigail Burrill, 132–33
- Devereux, Humphrey, 132–33
- Devereux, John, 133
- Devereux, Robert, 133
- de Vries, Pieter Rudolphus, 182
- die-stamping, 70, 181
- Dighton, Isaac, 196
- dining, 116–21
- à la française, 117, 118
- English and Continental fashions in, 116–18
- dining rooms, 116
- Dinner Party, The* (Sargent), 120
- dishes and plates
- Communion Dish (Minott), 12, 268–71
- Plate (Winslow), 6, 118, 145–46
- service, 118
- Display of Heraldry* (Guillim), 112, 157, 209–10, 210
- Dixwell, John, 282
- Dorothea Brinckerhoff (Trumbull), 219, 219
- Douw, Anna De Peyster, 187
- Douw, Volkert P., 187
- Downs, Joseph, 74, 131, 136, 154
- dram cups, 20
- Dram Cup (Boelen), 67
- Draper, Sarah Hayward, 124
- “Drinker’s Dictionary, The” (Franklin), 18
- Drowne, Samuel, 282
- Dubois, Abraham, 294
- Dubois, Joseph, 292
- Dubois, Teunis Denise, 292
- Duffield, Benjamin, 150, 151
- Duffield, Edward, 150, 151
- Dummer, Jeremiah, 7, 123, 131 #4, 250, 277, 280
- Tankard (cat. no. 8), 6, 39–40
- Trifid Spoon (cat. no. 50), 141
- Dunn, Cary, 10, 282, 283, 285
- Beakers, pair of (cat. no. 26), 62, 82
- Tankard (cat. no. 17), 10, 61–63
- Dunster, Elizabeth Glover, 3
- Dunster, Henry, 3
- Dupuy, Daniel, 284
- Dushane, Elizabeth, 215
- Dutch design, 21, 68, 70, 71, 75–76, 140, 178, 181, 186, 252
- Dutch Reformed Church, 75
- Earl, Ralph, Mrs. Elija Boardman and Her Son William Whiting Boardman, 245, 246
- Eckstein, Johann, *The Samels Family*, 176, 176
- écuelles, 147, 147
- Edward Holyoke (Copley), 45, 45
- Edwards, Abigail Fowle Smith, 153–54
- Edwards, John, 26, 153–54, 189, 288, 289
- Spout Cup (cat. no. 28), 6, 20, 85–86
- Standing Salt (cat. no. 41; with Allen), 3, 118, 122–24
- Edwards, Jonathan, 123
- Edwards, Joseph, Jr., 281, 282, 294, 296
- Edwards, Samuel, 154, 287, 289
- Coffecpot (cat. no. 73), 173, 200–203
- Wine Cup (cat. no. 2), 25–27
- Edwards, Sarah Smith, 154, 200
- Edward Winslow (Smibert), 8, 196
- Eleanor Parke Custis Lewis (Mrs. Lawrence Lewis) (Stuart), 228, 229
- Elegant Plate: Three Centuries of Precious Metals in New York City* (Waters), 7
- Elias Hasket Derby (Frothingham), 96
- Eliot, Robert, 99
- Eliot, Sarah Fryer, 99, 100
- Emery, Stephen, 285
- Emery, Thomas, 292
- English design, 21, 22, 58–59, 71, 108, 118, 130, 142, 159, 166, 196, 198, 200, 203, 213, 217, 231, 234, 256, 258, 261, 262, 266
- English Family at Tea, An* (Van Aken), 179
- engravers, 7–8, 10–11, 157, 193, 209–10, 241, 263–64, 271
- see also Hurd, Nathaniel
- engraving
- bright-cut, 30, 61–62, 192, 222, 225–26, 227, 229, 231, 232, 233
- see also armorial engraving; cartouches; coats of arms; crests; inscriptions; mantling; monograms and ciphers; mottoes
- Ensko, Stephen, 163, 164
- Erving, John, 38
- European design, 261, 262, 263, 266
- Evans, Robert, 291, 292
- Exeter, Henry Cecil, 10th Earl and 1st Marquess of, 260
- Eyre, John, 38
- Eyre, Martha Hubbard, 38
- Eyre, Simon, 38
- Eyre family, 37–38
- arms of, 37, 38
- Fairchild, Helen Lincklaen, 151
- Faith (emblematic figure), 21, 75–76, 76, 78, 79
- Fales, Martha Gandy, 7, 205
- Faneuil family, 170
- Faris, Charles, 298
- Farr, Willoughby, 15, 40, 43, 210
- Fearing, Maria W., 224
- Federhen, Deborah, 193
- Feke, Robert, Mrs. John Rowe (Hannah Speakman), 231, 232
- Fettyplace, Hannah Devereux, 133
- Few, Catherine Nicholson, 94
- Few, William, 94
- Fielding, George, 279, 283
- Fifteen Directions for Health* (Vaughan), 86
- financial security, silver ownership as, 3, 4, 116
- First Church of Boston, 22, 23
- First Church of Christ, Congregational, Farmington, Conn., 40
- First Congregational Church, Marblehead, Mass., 45
- First Continental Congress, 172, 231
- First Dutch Church, Kingston, N.Y., 77, 78
- First Parish Church, Sandwich, Mass., 80–81
- First Reformed Church, Albany, N.Y., 76
- Fisher, Ann Eliza George, 161
- Fisher, George, 244
- Fisher, James Logan, 161
- Fisher, Sarah Logan, 160
- Fisher, Sidney George, 161, 236
- Fisher, Thomas, 160
- Fithian, Philip Vickers, 242
- Fitzhugh, William, 4
- flat-chasing, 248, 249, 250, 251
- flattening (plating) mills, 192, 194 #2
- fleur-de-lis motif, 68, 69
- fluting, 192, 196, 222, 227, 229, 231
- Flynt, Henry, 196
- fly-piercing, 166
- Footed Salver* (Coney), 108–9
- Footman’s Directory, and Butler’s Remembrancer, The* (Cosnett), 117
- Forest, Hendrick de, 138
- Foster, Abigail Hawkins Moore Kellond, 145–46
- Foster, John, 145–46, 196
- Foster, Joseph, 8
- Wine Cups and Covers, pair of (cat. no. 3), 8, 12, 28–30
- Foster, Lydia Turell, 145
- Foster family, arms of, 145, 146, 146 #7

- Franklin, Benjamin, 18, 52, 220–21
 “The Drinkers Dictionary,” 18
- Franks family, 165
- Fraunces Tavern, New York, 172
- French design, 10, 34, 35, 36 n3, 39, 44, 69, 141, 147
see also Huguenot silver- and goldsmiths
- French Revolution, 228
- Frothingham, James, *Elias Hasket Derby*, 96
- Fueter, Daniel Christian, 10, 11, 165, 166, 264, 280
Salver (cat. no. 90), 10, 11, 16, 239–41
Sugar Bowl (cat. no. 80), 10, 213–14
- Fueter, Lewis, 11
- Funeral Spoon* (maker unknown), 5, 118, 138–39
- gadrooning, 73, 74, 98, 108, 109, 110, 114, 123, 148, 181, 187, 190, 203, 220, 239, 248, 250
- Gallatin, Albert, 94
- Gallatin, Hannah Nicholson, 94
- Gansevoort, Magdalena Douw, 139
- Gansevoort Limner (possibly Pieter Vanderlyn), *Susanna Truax*, 175
- Gardiner, Abigail, 91–92
- Gardiner, Lion, 92
- Gardiner, Samuel, 91–92
- Gardiner (Gardner) family, 91–92
 arms of, 91–92, 92
- Gardiners Island, 92
- Gardner, Anna Coffin, 92
- Gardner, Solomon, 92
- Garrison, Ellen Jay, 182
- Garvan, Francis P., 12
- Garway, Thomas, 174, 175
- Geffroy, Nicholas, 292
- genealogies, 4
- Gerrish, Samuel, 270
- Gerrish, Sarah Eliot, 100
- Gerrish, Timothy, 100
- Gilbert, Helena Horton, 255
- Gilbert, William W., 8, 203
Creampot and Sugar Bowl (cat. no. 85), 225–26
- Gipson, Richard, 238
- Glanville, Philippa, 250
- Glossographia* (Blount), 110
- Glover, Elizabeth, 123
- Glover, Jose, 3
- Goddard, John, 158
- Goelet, Philip, 277
- gold, gold work, 6, 142, 203, 241, 244–45, 263–64, 265–66, 272
- Goldsmiths’ Company, England, 6, 166, 213
- Goldthwait, Joseph, 281
- Gookin, Mary Larkin, 85
- Gookin, Samuel, 85
- Gorham Manufacturing Company, 11
 reproductions by, 16, 33, 67, 185, 210
- Gould family, 256
- Graffenried, Gertrude Van Cortlandt Welles, Baroness van, 216
- Grant, Anne McVickar, *Memoirs of an American Lady*, 252
- Green, Irene Pierce, 33
- Green, Norvin Hewitt, 33
- Green Dragon Tavern, Boston, 172
- Greene, Rufus, 153
- Greenleaf, Daniel, 86
- Greenleaf, Elizabeth Gookin, 85–86
- Greenough, Abigail, 99
- Greenough, Abigail Eliot, 98–99
- Greenough, Daniel, *Sugar Box* (retailer), 3, 6, 98–100
- Greenough, Elizabeth, 99
- Greenwood, John, *Sea Captains Carousing in Surinam*, 18
- Groen, Jacob Marius, 277
- Groningen, Netherlands, 252
- Guillim, John, *Display of Heraldry*, 112, 157, 209–10, 210
- Guy, Francis, *Tontine Coffee House*, 173
- Hall, Benjamin, 135
- Hall, David, 244
- Hall, Elizabeth Pitts, 134–35
- Hall, Hugh, Jr., 26, 134–35, 135
- Hall, Hugh, Sr., 134–35
- Hall, Lydia Gibbs, 134
- Hallet, Joseph, 242
- hallmarks, English, 6, 153, 154 n1, 256, 257
- Halsey, Jabez, 294
- Halsey, R. T. Haines, 12–13, 14, 15, 16, 43
- Halsted, Benjamin, 170, 287, 293
- Halsted & Myers, 170
- Hamersley, Thomas, 8, 9, 298
Tankard (cat. no. 16), 8, 58–60
- Hamilton, Alexander, 240
- Hamilton, Andrew, 259, 260
- Hamilton, Douglas, 8th Duke of, 260
- Hamilton, Elizabeth Burrell, Dowager Duchess of, 260
- Hamilton, Elizabeth De Peyster, 179
- Hamilton, James, 259
- Hamilton, John, 179
- Hamilton, William, 259, 260
- Hamilton family, arms of, 259, 259, 260
- Hamlen, Paul M., 184–85
- Hancock, John (patriot), 165, 270
- Hancock, John (silversmith), 29
Tankard (cat. no. 15; retailer), 6, 19, 54, 56–57
- Hancock, Lydia Henschman, 107, 270
- Hancock, Thomas, 107, 268–69, 269, 270
- Hancock family, 165
 arms of, 268, 269, 270
- handles
 caryatid, 21, 68, 69, 70, 71
 coiled snake, 98, 99, 148
 lion’s head, 233–34, 235
 twisted wire, 67
- Hanners, George, Jr., 283, 284
- Hanners, George, Sr., 281, 283
- Hanoverian pattern, 118, 121 n10, 142
- Harper’s Monthly Magazine*, 11
- Harper’s New Monthly Magazine*, 120
- Harris, Mary Ann Mather, 74
- Harvard College, Cambridge, Mass., 44–46, 123
- Harvard Tercentenary Exhibition, 46
- Haskell, Margaret Riker, 221
- Hastier, John, 278, 279
- Hastings, Mrs. Russel, 9
- Hatton, Emily Burrall Hoffman, 102
- Hatton, Villiers, 102
- Hays, Moses M., 264
- Heath, John, 114
- Heda, Willem Claesz, *Still Life with Silver Goblets* (detail), 140
- Heister, General de, 69
- Helm, Nathaniel, 288
- Henchman, Daniel, 270
- Hendricks, Ahasuerus, 76
- Hennell, David, 130
- Henry Ford Museum, 69
- Hichborn, David, 190–91
- Hichborn, Thomas, 191
- Hichborn, Thomas, III, 190
- Hichborn family, 6–7, 190–91
- Hicks, Emma Endicott, 163
- Hicks, Josephine Mackay, 163
- Hipkiss, Edwin J., 163
- Historic Silver of the Colonies and Its Makers* (Bigelow), 12
- History of the City of New York* (Lamb), 126
- History of Ulster County, New York, The* (Clearwater), 272
- Hoffman, W. W., 102
- Holyoke, Edward, 46
 arms of, 46, 46
- Holyoke, Rev. Edward, 44–46, 45, 184
- Holyoke, Edward Augustus, 45
- Holyoke, Elizur, 44
- Holyoke, Margaret, 46
- Holyoke, Mary Elliott, 44
- Holyoke, Samuel, 44
- Homes, William, Sr., 295
- Honorable Henry Fane with Inigo Jones and Charles Blair, The* (Reynolds), 19
- Hood, Graham, 7
- Hope (emblematic figure), 21, 75–76, 76, 78, 79
- Hopper, Sarah Dockery, 94
- Hopper, William, 94
- Hoppin, Cornelia van Rensselaer Erving, 38
- Hoppin, Hamilton, 38
- horse racing, 5, 21, 103–4
- House Servant’s Directory* (Roberts), 117
- Howard, Bezaleel, 124
- Howard, Prudence Williams, 124
- Hudson-Fulton exhibition, 12, 13, 14, 38
- Hugh Hall* (Copley), 135, 135
- Huguenot silver- and goldsmiths, 40 n2, 125, 130, 186
- Hull, John, and Robert Sanderson Sr., 7, 40, 247
Five Coins (cat. no. 100), 273–75
 New England shilling, 273, 274

- Oak Tree coins, 274, 274, 275
 Pine Tree coins, 273, 274, 275
 Willow Tree coins, 274, 274, 275
 Wine Cup (cat. no. 1), 3, 16, 22–24
- Humphreys, Richard, 231
 Hunnewell, Jonathan, 222–24
 Hunnewell, Theoda Williams Davis, 224
 Hunt, Charles G., 163
 Hunt, Helen Trowbridge, 163
 Hunt, Lowell, 163
 Hunt, Obadiah, 125
 Hunt, Ruth Mackay, 164
 Hurd, Benjamin, 111
 Hurd, Jacob, 7, 21, 46, 108, 109, 111, 188, 189, 211, 286, 287, 290, 295, 298
 Cann (cat. no. 31), 91–92
 Two-Handled Cup and Cover (cat. no. 37), 105–7
 Hurd, Nathaniel, 7, 7, 91, 106–7, 157, 189, 209, 271
 bookplates designed by, 108, 111, 112
 Salver (cat. no. 39), 110–13
 Hutchinson, Edward, 145, 197, 255
 Hutchinson, Elisha, 196, 255
 Hutchinson, Foster, 184, 197
 Hutchinson, Hannah Hawkins, 196
 Hutchinson, Lydia Foster, 145, 146 n7
 Hutchinson, Margaret Mascarene, 184
 Hutchinson, Sarah Foster, 145, 196–97
 Hutchinson, Thomas, 145, 196–97, 255
 Hutchinson, Thomas, Jr., 196–97
 Hutchinson family, 6
 arms of, 196, 196, 197, 255, 255
 Hutton, Isaac, 294
- Iconologia* (Ripa), 77 n3
 immigrants, as silversmiths, 10–11
 see also Huguenot silver- and goldsmiths
- Industry* (ship), 231
 initials, *see* monograms and ciphers
 ink, 243–44
 inkstands, 52–53, 221, 244, 245, 258
 Inkstand (Coney), 16, 261–62
 Inman, Henry, *Philip Syng Physick*, 6
 inscriptions, 3, 4–6, 26, 80, 101, 103, 147, 157, 157, 186, 189, 209, 210, 234, 257, 268
 Isaac Moses (Jarvis), 84
 Isaac Smith (Copley), 201, 201
- Jaffray, Evelyn A., 60
 Jaffray, Isaac Gibson, 60
 Jarvis, John Wesley, *Isaac Moses*, 83, 84
 Jay, John, 62, 182, 240
 Jay, Maria Van Cortlandt, 182
 Jay, Pierre, 182
 Jay, Sarah Livingston, 62
 Jefferson, Thomas, 19, 34, 36 n3, 151
 John McMullin (Ord), 8, 235
 Johnson, John J., 67
 Johnson, Samuel, 174
 Johnson, Samuel (silversmith), 288
- Johnson, Thomas, 58
 Johnston, William, *Mrs. Jacob Hurd and Child*, 266
 Jones, Dorothy, 172
 Jones, E. Alfred, 12, 22, 30, 76, 269
 Old Silver of American Churches, The, 12, 22, 76
 Jones, Martha Mary Thomas, 170
 Jones, Samuel Tonkin, 170
 Jones, William, *Pepper Box* (cat. no. 45), 132–33
- Kalm, Peter, 175
 Kane, Patricia, *Colonial Massachusetts Silversmiths and Jewelers*, 7
 Keith, Boudinot, 262
 Kent, Henry Watson, 12, 16
 Kidd, William “Captain,” 42
 Kierstede, Cornelius, 7
 Candlesticks, pair of, and Snuffer Stand (cat. no. 91), 4, 9, 248–53, 258
 Tankard (cat. no. 11), 48–49, 50
 Teakettle (cat. no. 64), 178–80
 Two-Handled Bowl (cat. no. 21), 70–72
kindermaal, 21, 68
 King David’s Masonic Lodge, New York, 264
 King’s Arms, New York, 172
 Kip, Benjamin, 70
 Kip, Jesse, 70, 293
 Two-Handled Bowl (cat. no. 20), 68–69
 Klaarwater, Theunis Jacobsen, 76–77
 Kleyn, Barent de, 89
 Knevels, Daniel C. V., 31–32
 Knevels, Elizabeth Verplanck, 31–32
 knops, 118, 119, 123, 143
 Kouwenhoven, Anti Bergen, 67
 Kouwenhoven, Garret, 67
- La Chapelle, Vincent, *The Modern Cook*, 118
 Lafayette, George Washington de, 228–29
 Lafayette, Marquis de, 228
 Lamb, Martha J., *History of the City of New York*, 126
 Lambert, Paul, 282
 Lamerie, Paul de, 130, 165
 lampstands, 178
 Lansing, Abraham, 139
 Lang, Jeffrey, 283
 Lansing, Catherine Gansevoort, 139
 Lansing, Jacob Gerritse, 280, 286
 Lansing, Jacob Jacobse, 281
 Lardner, Lynford, 170
 Latrobe, Benjamin Henry, *The Washington Family on the Terrace at Mount Vernon*, 177, 228
 Lawrence, Catherine Livingston, 257
 Lawrence, John, 257
 Lear, Tobias, 36 n3
 Lee, Henry, 8, 30
 Le Roux, Bartholomew, 89
 Trencher Salts, pair of (cat. no. 42), 125–27
- Le Roux, Bartholomew, II, 171
 Le Roux, Charles, 125, 128, 254, 287
 Coffecpot and Salver (cat. no. 72), 173, 198–99
 Salts, pair of (cat. no. 44), 130–31, 144
 Le Roux, Gertrude Van Rollegom, 125
 Le Roux, John (Jan), 125, 278
 Le Roux, Pierre, 125
 Le Roy, Hannah Cornell, 167
 Le Roy, Herman, 167
 Le Roy, Stuyvesant, 167–68
 Letelier, John, 36 n3
 Letelier, John, Sr., 298
 Leverett, Knight, *Caster* (cat. no. 46), 134–35
 Levy, Hayman, 83
 Levy, Reyna, 264
 Levy, Sloe Myers, 83
 Lewis, Eleanor Parke Custis (“Nelly”), 5, 175–76, 227–29, 229
 Lewis, Lawrence, 5, 227–29
 Lewis, Lorenzo, 228
 Lewis, Walker, 228–29
 Library Company of Philadelphia, 52, 221
 lighting, 242–43
 Lintot, Bernard, 244
 lion’s head handles, 233–34, 235
 Livingston, Catharina Van Brugh, 257
 Livingston, Christina Ten Broeck, 129
 Livingston, Margaret Beekman, 63
 Livingston, Philip, 129, 257
 Livingston, Robert, Jr., 8, 59, 257
 Livingston, Robert R., 62, 63
 Livingston family, 12, 62, 82
 Livingston Manor, 59, 257
 Lock, Matthias, 58
 Lodge, Abraham, 143
 Logan, Hannah Emlen, 160
 Logan, James, 159–60
 Logan, Sarah, 160
 Logan, Sarah Read, 160
 Logan, William, 160
 Logan family, arms of, 159, 160
 London, England, 116
 delftware potters in, 250
 gold- and silversmiths in, 6, 130, 159, 165, 169–70, 186, 213, 214, 217, 243, 245
 London Coffee House, Philadelphia, 172
 Longfellow, Henry Wadsworth, 245
 Loring, Joseph, 193, 286
 Loring, Joshua, 71
 Lowell, Charles, 109
 Lowell, James Burnett, 109
 Lowell, James Russell, 109
 Lowell, John (judge), 108, 109
 Lowell, Rev. John, 109
 Lowell family, arms of, 108, 109
 Lowle, Percival, 108
 Lownes, Joseph, 235, 297, 298
 loyalists, 62, 167, 193, 231
 Ludlow, Elizabeth Harrison, 170
 Ludlow, James, 170
 Ludlow, Mary Duncan, 170, 171

- Ludlow, William, 170, 171
 Ludlow family, 170
 Luzerne, Chevalier de la, 116
 Lynde, Thomas, 282
 Lyng, John Burt, 114, 281, 286
- Mabson, Arthur, 167
 McCagg, Mary Augusta, 168
 McFadden, Josephine Ettlinger, 84
 McFadden, Louis Ettlinger, 84
 McFadden, Ruth Neilson, 84
 McIntyre, Samuel, 55
 Mackay, Fanny, 163
 Mackay, John, 163
 Mackay, Mungo, 162–63
 Mackay, Ruth Coney, 162–63
 McKim, Mead, and White, 84
 McMullin, John, 8, 298
 Hot Water Urn and Tea Tray (cat. no. 88),
 5–6, 233–36
 McVickar family, arms of, 252
 Madagascar, 41–43
 Magnolia Vase, 11
 Major General Paul Mascarene (Smibert), 183,
 184
 makers' marks, 6, 23, 30, 40, 44, 54–55, 73,
 76, 93, 107, 141, 150, 159, 166,
 213, 215–16, 226, 252
 overstriking of, 6, 40, 56, 99, 154 n1,
 256, 257
 retailers' marks vs., 56, 99–100
 Malcom, James Peller, *Woodlands, the Seat of
 W. Hamilton Esqr., from the Bridge at
 Gray's Ferry*, 259
 Manigault, Peter, 242, 243
 mannerism, 70
 mantling, 41, 68, 125, 181, 186
 Marbletown, N. Y., 247, 272
 Marine and City Hospitals, Philadelphia,
 5–6, 235, 236
 Mars, S., 285
 Marshall, Charles, 205
 Marshall, Christopher, 205
 Marshall, Patience Parish, 205
 Marshpee Indians, 80
 Mascarene, Elizabeth Perry, 183
 Mascarene, Jean-Paul, 183–84, 184
 Mascarene, John, 184
 Mascarene, Margaret Holyoke, 184
 Mascarene family, arms of, 183, 185
 Masons, 264
 Massachusetts Bay Colony, 3
 mint of, 273–75
 Massachusetts Charitable Mechanics
 Association, 224
 Mather, Cotton, 73
 Mather, Eleazer, 123
 Mather, Increase, 73
 Mather, Timothy, 74
 Mather family, 73–74
 Maverick, Peter Rushton, 10, 63 n9, 241
 Mead Art Museum, 66
 meander wire, 19, 50, 87
 medallions, 62, 62, 225
Memoirs of an American Lady (Grant), 252
 Merchants Coffee House, Philadelphia, 172
 Metropolitan Museum of Art
 American Wing of, 12–13
 history of silver collecting at, 11–16
 Hudson-Fulton exhibition at, 12, 13, 14,
 38
 see also Alphonso T. Clearwater
 Collection at The Metropolitan
 Museum of Art
 Metsu, Gabriël, *The Visit to the Nursery*, 20
 Middle Ages
 dining in, 116, 123
 silver- and goldsmiths in, 6
 Miller, Thomas, *see* Milner, Thomas
 Milne, Edmond, 284
 Milner, Thomas, 279
 Minneapolis Institute of Arts, 38
 Minott, Samuel, 54, 200, 284, 285
 Communion Dish (cat. no. 98), 12,
 268–71
Modern Cook, The (La Chapelle), 118
 molinets, 173, 195
 monograms and ciphers, 3, 5, 20, 23, 23, 31,
 33, 48, 49, 50, 51, 51, 53, 58, 59,
 60, 61, 62, 64, 66, 69, 71, 83, 85,
 87, 88, 90, 91–92, 95, 97, 99, 100,
 106, 118, 120, 123, 128, 130, 130,
 133, 141, 143, 147, 148, 151, 152,
 155, 156, 160–61, 162, 164, 167,
 179, 181, 189, 190, 194, 201, 205,
 205, 208, 212, 214, 217, 223, 225,
 226, 227, 228, 231, 232, 252, 255
 Montauk Indians, 92
 Montgomery, Charles F., 55
 Montgomery, Janet Livingston, 62, 63
 Montgomery, Richard, 62–63
 Moore, Emilie Vallete Clarkson, 16, 51, 69,
 88 n9, 226, 252
 Moore, Frances Lambert, 155
 Moore, John, 155
 Moore, William A., 16, 69, 226, 252
 Morris, Abigail Marshall, 205
 Morris, Charles Manigault, 104
 Morris, Edith Tucker, 205
 Morris, Elizabeth Manigault, 104
 Morris, James Craik, 205
 Morris, Joseph Saunders, 205
 Morris, Lewis (Charles's son), 104
 Morris, Lewis, Jr., 21, 103, 104
 Morris, Mary Walton, 104
 Morris, Sarah Marshall, 205
 Morris, Thomas, Jr., 205
 Morrisania Manor, 104
 Moseley, David, 282
 Moses, Isaac, 83, 84, 264
 Moses, Isaac (Solomon's son), 83–84
 Moses, Lionel, 84
 Moses, Lionel, Jr., 84
 Moses, Reyna Levy, 83
 Moses, Solomon, 83–84
 mottoes, 62, 62, 63, 106, 107, 108, 109, 111,
 112, 239, 241, 272
 mouches (beauty patches), 244
 Moulton, Ebenezer, 291, 292
 Moulton, Joseph, 284
 Moulton, William, IV, 292
 Mrs. Elija Boardman and Her Son William
 Whiting Boardman (Earl), 245, 246
 Mrs. Isaac Smith (Elizabeth Storer) (Copley),
 201, 201
 Mrs. Jacob Hurd and Child (Johnston), 266
 Mrs. John Rowe (Hannah Speakman) (Feke),
 231, 232
 mugs, *see* cans and mugs
 Munn, Charles Allen, 16, 22, 161, 189, 262
 Murdock, Mary Pearson Paulding, 141
 Museum of Fine Arts, Boston, 12, 27, 37, 46,
 64, 99, 108, 109, 163, 165, 223,
 229, 254, 271
 Museum of the City of New York, 137, 143,
 199, 206, 252
 mustard pots, 208
 Myers, Myer, 7, 10, 62, 114, 214, 226, 258,
 292
 Basket (cat. no. 62), 9, 165–68
 Beakers, set of three (cat. no. 27), 83–84
 Candlesticks, pair of (cat. no. 93), 9,
 256–57
 Cann (cat. no. 32), 6, 10, 93–94
 Cruet Stand (cat. no. 63), 169–71
 Snuffbox (cat. no. 96), 11, 263–64
 Sugar Bowl and Creampot (cat. no. 82), 11,
 217–18
 Nassau (ship), 41, 43
 Nathaniel Hurd (Copley), 7, 7, 106–7, 112,
 210
 Nelson, Mark, 288
 Nelson, Thomas, Jr., 116
 neoclassical style, 62, 63, 95, 175, 192, 220,
 222, 231, 233, 235, 261
 Netherlands, 21, 174
New Book of Cyphers, A (Sympson), 51, 58, 61,
 106, 210 n4
 New England, silversmiths in, 19–20, 21,
 123, 148–49, 203, 211
 see also Boston, silversmiths in
New-England Weekly Journal, 172
 Newkirke, Joseph (Jan Van Nieu Kirke), 150,
 151
 Newlin, Earl Mortimer, 207
 New Netherland, 75
 Newport, R.I., 148
 New South Church, Boston, 224
 New York, N.Y.
 coffeehouses in, 172
 Hanover Square in, 8, 59–60, 242
 silversmiths in, 7, 8, 10, 11, 19, 20, 21,
 33, 39, 41, 44, 48, 50, 51, 58, 59,
 67, 68, 70, 75, 76, 87, 89, 114, 138,
 140, 143, 148, 150, 165, 166–67,
 181, 186, 213, 251, 254, 258, 266

- New York City Common Council, 130
New-York Gazette, 103, 213, 241, 264
 New-York Historical Society, 102, 203
New-York Mercury, 242
New York Times, 53
 Nicholas Brown & Co., 157
 Nicholls, Richard, 103
 Nichols, Andrew, 46
 Nicholson, Frances Witter, 10, 93–94
 Nicholson, James, 93–94
 crest of, 93, 94
 Nicholson, Joseph, Jr., 94
 Nicholson, William Hopper, 94
 nonimportation agreements, 10
 Northampton Church, Northampton, Mass.,
 123
 Northee, David, 290
 Nourse, Charles Joseph, 92
 Nourse, Julia Livingston, 92
 Nourse, Juliet L., 92
 Noyes, John, 154, 278, 289
- Obadiah Brown & Co., 157
 official silver, 245, 247, 272
 oil lamps, 242, 243
 Old English pattern, 118, 121 n10, 142
 Old First Church, Brooklyn, N.Y., 76
 Old North Church, Boston, 146, 197
Old Plate, Its Makers & Marks (Buck), 11
Old Silver of American Churches, The (Jones),
 12, 22, 76
 Onckelbag, Gerrit, 207
 Tankard (cat. no. 9), 15, 41–43
 Ord, Joseph Biays, *John McMullin*, 8, 235
 Otis, Jonathan, 284, 287, 295
- Paine, Lois Orne, 193–94
 Paine, Samuel, 193, 224
 Paine, Timothy and Sarah Chandler, 193
 Paine, William, 193–94
 Pantin, Simon, 186
 Parisien, Otto, 285
 Parke-Bernet Galleries, New York, 73
 Parker, Daniel, 245
 Parsons, Elizabeth Greenleaf, 141
 Parsons, William, 141
 patronage, 6–7, 8, 224
 pattern books, 51, 58, 61, 77 n3, 106, 112
 Patterson, John W., 257
 Patterson, Louisa E. F., 257
Paul Revere (Copley), 7, 7
 Peabody Essex Museum, Salem, Mass., 55
 Pearson, Isaac Green, 141
 Pearson, Priscilla Holyoke, 46
 Peaston, Robert and William, coffeepot, 217,
 218
 Peel, Lydia, 206
 Peel, Oswald, 206
 Pelletreau, Elias, 51, 299
 Penn, William, 151, 160, 199, 259
 Penn family, 259
- Pennsylvania, University of, 52, 221
 Pennsylvania Assembly, 52, 221, 258
 Pennsylvania Hospital, 221
Pepper Box (Jones), 132–33
 Pepys, Samuel, 143, 173
 Perkins, Elizabeth Mascarene, 184, 185
 Perkins, James, 184–85
 Perkins, Joanna Mascarene, 184–85
 Perkins, Thomas, 184, 185
Peter Manigault and His Friends (RouPELL), 242,
 243
 Philadelphia, Pa., 116
 coffeeshouses in, 172
 silversmiths in, 10, 11, 159, 170, 190,
 203, 220–21, 235, 258
 yellow fever epidemics in, 5–6, 235
 Philips, Charles, *The Strong Family*, 174
 Philipsburg Manor, 181–82
 Philipse, Frederick, 181–82
 Philipse, Margaret Hardenbroeck de Vries, 182
 Philipse family, arms of, 181, 182
 Phillips, Samuel, 99
 Phillips Academy, Andover, Mass., 247
 Phoenix, Broome & Company, 59
 Physick, Philip Syng, 5–6, 6, 235, 236
Philip Syng Physick (Inman), 6
 Pickman, Benjamin T., 154
 Pickman, Hannah Smith, 154
 pierced decoration, 143, 147–48, 152, 165–
 68, 167, 240
 pirates, 41–43
 Pitman, Sanders, 292
 Pitts, Elizabeth Lindall, 134
 Pitts, John, 134, 290
 Pitts, Richard, 290
plateaux, 36 n3
 plates, *see* dishes and plates
 plating (flattening) mills, 192, 194 n2
 Platt, Jeremiah, 59
 Platt, Rebecca Wood, 59
 Platt, Zophar, 59
 pleasure gardens, 172
 Pliny the Elder, 265
 Plummer, William, basket, 165–66, 166
 Pollard, William, 287
Poor Richard's Almanack, 18
 porringers, 46, 55, 118
 Porringer (A. Bancker), 155
 Porringer (B. Burt), 4, 156–58
 Porringer (Cowell Sr.), 153–54
 Porringer (Van Dyck), 152
 Porringer with Cover (maker unknown), 4,
 147–49
 Porringer with Cover (maker unknown),
 150–51
 Post, Mary Haskell, 221
 Potwine, John, 153
 pounce, 244
 Presbyterian Church, St. Georges, Delaware,
 215
 presentation pieces, 4–6, 20, 21, 46, 71,
 101, 105, 107, 118, 140, 147, 231,
 233–36, 263, 268
- pricking, 70, 71, 100
 privateers, 162, 231
 Provoost, Maria Bousfield, 240
 Provoost, Samuel, 240
 bookplates of, 240–41
 Provost (Provoost) family, 239
 arms of, 239, 240–41
 Pruyn, Carolyn P., 38
 punch, 18, 19, 101
 punch bowls, 21
 Punch Bowl (Bancker), 5, 101–2
 Punch Bowl (maker unknown), 5, 103–4
- Quick, Jacob Theuniszen, 71
 Quick, Neeltje Cornelis, 71
 Quick, Theunis Jacobsen, 71–72
 Quick, Vrutje Janse Haring, 71–72
 quill pens, 243–44
 Quintard, Peter, 278
- racing trophies, 5, 21, 103–4
 Ranelagh Gardens, London, 172
 Rantoul, Edward Lambert, 109
 Rantoul, Lois Burnett, 109
 Rapelje, Elizabeth Provoost, 240
 Rapelje, George, 240
 rattles, 245
 Rattle, Whistle, and Bells (Roosevelt), 11,
 265–66
- Rawlings, William, 22
 Reboul, Garetta Johnson Hagemeyer, 67
 Reeves, Stephen, 296
 Remsen, Jane De Hart, 219
 Remsen, Peter, 219
 Renaissance, dining in, 123
 Renaissance design, 68
 repoussé work, 70, 71, 263
Reproductions of Early American Silver (Gorham
 Company), 67
 Revere, Paul, Jr., 6–7, 7, 200, 211, 247, 279,
 285, 291, 296, 297
 Canns, pair of (cat. no. 33), 95–97
 ledgers of, 34–35, 65, 95, 163, 191,
 192, 193, 223, 231, 232, 271
 Sauceboats, pair of (cat. no. 61; possibly
 with Revere Sr.), 162–64
 Sugar Basket and Teapot Stand (cat. no.
 84), 222–24
 sugar urn and creampot, 223, 224
 Tankard (cat. no. 18), 64–66
 Teapot (cat. no. 69), 6–7, 190–91
 Teapot (cat. no. 70), 192–94
 Tea Urn (cat. no. 87), 230–32
 Tumblers, set of four (cat. no. 6), 10,
 34–36
 Revere, Paul, Sr., 146 n7, 279, 290
 Sauceboats, pair of (cat. no. 61; attributed,
 with Revere Jr.), 162–64
 Revere, Thomas, Jr., 193
 Reynolds, Joshua, *The Honorable Henry Fane*
 with Inigo Jones and Charles Blair, 19

- Rhode Island, silversmiths in, 211–12
- Richards, Samuel, Jr., 296
- Richardson, Caroline Mackay, 163
- Richardson, Joseph, 163
- Richardson, Joseph, Jr., 170, 205, 285, 294
Coffeepot (cat. no. 75), 204–5
- Richardson, Joseph, Sr., 9, 169, 206, 266, 285, 294
Sauceboats, pair of (cat. no. 60), 16, 159–61
- Richardson, Nathaniel, 170, 285, 294
- Ridgway family, 40
- Ripa, Cesare, *Iconologia*, 77 n3
- Robert and William Wilson, 236
- Robert Ensko, Inc., 216
- Roberts, Robert, 117, 118
- Robin, Abbé, 176
- Robinson, Edward, 14, 46
- rocker press, 275
- rococo style, 51, 58, 108, 110, 130, 156, 159, 162, 165, 173, 176, 203, 214, 215, 217, 240, 244, 256, 258, 263
- Roe, Albert S., 3
- Roosevelt, Elizabeth Thurman, 238
- Roosevelt, John, 5, 101, 102
- Roosevelt, Nicholas, 8–9, 171, 238, 279, 280, 297
Rattle, Whistle, and Bells (cat. no. 97), 11, 265–66
Serving Spoon (cat. no. 51), 142
- RouPELL, George, *Peter Manigault and His Friends*, 242, 243
- Rouse, William, 146
- Rowe, Hannah Speakman, 105, 231–32, 232
- Rowe, John, 105, 231–32
- rum, 18, 101
- Russell, Joseph, 281
- Russell, Moody, 7, 281, 287
Beakers, pair of (cat. no. 25), 7, 11, 80–81
- Saint-Méry, Moreau de, 177
- Salisbury, Nancy, 165
- Salmon, Christopher, 275
- salts, 55, 118
Salts, pair of (C. Le Roux), 130–31, 144
Standing Salt (Allen and J. Edwards), 3, 122–24
Trencher Salt (J. Ten Eyck), 128–29
Trencher Salts, pair of (B. Le Roux), 125–27
- salvers, 20, 88, 144, 175, 187
Coffeepot and Salver (C. Le Roux), 198–99
Footed Salver (Coney), 108–9
Salver (Fueter), 10, 11, 16, 239–41
Salver (maker unknown), 114–15
Salver (N. Hurd), 110–13
Salver (Soumaine), 237–38
- Samels family, 176, 176
- Samels Family, *The* (Eckstein), 176
- Samuel Broome & Company, 59–60
- Samuel Cornell (unidentified artist), 167, 167
- Sanderson, Robert, Sr., *see* Hull, John, and Robert Sanderson Sr.
- Sargent, Henry, *The Dinner Party*, 120
- sauceboats, 55, 119, 120
Sauceboats, pair of (Revere Jr.; and possibly Revere Sr.), 162–64
Sauceboats, pair of (Richardson Sr.), 16, 159–61
- Sause, Richard, 244
- Savage, Thomas, Sr., 277
- Sayre, Joel, 297
- Sayre, John, 297
- Schaats, Bartholomew, 277
- Schanck, John A., 294
- Schuyler, Anna, 186–87
- Schuyler, Anne Van Rensselaer, 130
- Schuyler, Arent, 130
- Schuyler, Catalyn (Catharina) Verplanck, 186
- Schuyler, Catherine Van Rensselaer, 170
- Schuyler, David Pieterse, 186
- Schuyler, Elizabeth Staats Wendell, 4, 5, 87, 88, 251, 252
- Schuyler, Johannes, 4, 5, 87, 88, 251, 252
- Schuyler, John, 130, 131 n4, 143
- Schuyler, Margarita, 252
- Schuyler, Margarita Van Slichtenhorst, 88
- Schuyler, Myndert, 186–87
- Schuyler, Philip Pieterse, 88, 187
- Schuyler, Rachel Cuyler, 186–87
- Schuyler, Sara Walter, 131 n4, 143
- Schuyler, Van Rensselaer, 130
- Schuyler family, 12, 89, 144, 208
 arms of, 186, 187
- Schwartz, Esther, 214
- Schwartz, Samuel, 214
- Scott, Dorothy Quincy Hancock, 165
- Scott, James, 165
- Scottish design, 233–34
- scratch weights, 53, 91, 193, 252
- Sea Captains Carousing in Surinam* (Greenwood), 18
- sealing wax, 244
- seals, official, 245, 247
Seal (Boelen), 272
- Second Church of Boston, 197
- Second Congregational Church, Marblehead, Mass., 45, 46
- service plates, 118
- Sewall, Samuel, 196
- Sharples, James, William Gilbert, 8
- Shelley, Giles, 41–43
 arms of, 41, 42
- Shelley, Hillegond Van Hooren
 Crainsborough, 41
- Shelter Island, 148
- Shields, Thomas, 287, 298
- Shippen, Nancy, 116, 174–75
- Shoemaker, Joseph, 293
- Shreve, Crump & Low, 189
- Sijbrant Schellinger and Jenneken ter Borch
 with *Two Children in an Interior* (ter Borch), 245
- Sills, Herbert, 203
- silver
 commemorative, 4–6, 20, 21, 46, 71, 101, 105, 107, 118, 140, 147, 231, 233–36, 263, 268
 hygienic and antibacterial properties of, 86
 imported, 9–10, 11, 22, 34, 35, 60, 123, 141
 inheritance of, 4
 ownership of, as mark of social status and financial security, 3, 4, 116
- silverplate, 243
- silversmiths
 apprenticeship system for, 6
 Huguenot, 40 n2, 125, 130, 186
 immigrants as, 10–11
 patronage and, 6–7, 8, 224
 social status of, 6–7
see also specific cities and regions
- Simmons, Amelia, *American Cookery*, 117, 117
- Simpkins, William, 153
- Singleton, Esther, 115, 172, 173
- Skinner, Thomas, 284
- slave trade, 135
- Smibert, John, 135
Edward Winslow, 8, 196
Major General Paul Mascarene, 183, 184
- Smith, Alice Parkman, 154
- Smith, Charles Robinson, 74
- Smith, Elizabeth Storer, 154, 200–201, 201
- Smith, Hannah Logan, 160
- Smith, Hannah Logan Fisher, 160
- Smith, Helen Burr, 76, 266–67
- Smith, Isaac, 154, 200–201, 201
- Smith, James, 160
- Smith, Jeannie Porter Steele Robinson, 74
- Smith, John, 160
- Smith, Sydney, 172
- Smith, Thomas Carter, 154
- Smith, William, 153–54, 201
- Smith, William Peartree, 262
- Smith, William Vincent, 154
- Smith, Woodruff D., 175
- Smyth, John, 155
- Smyth, Susannah Moore, 155
- snuff bottles and boxes, 244
Snuffbox (Myers), 11, 263–64
- snuffers, snuffer stands, 242–43
Candlesticks, pair of, and *Snuffer Stand* (Kierstede), 4, 9, 248–53, 258
Snuffer Stand (Syng Jr.), 10, 16, 258–60
Social New York Under the Georges (Singleton), 115
- social status
 silver ownership as mark of, 3, 4
 of silversmiths, 6–7
- Soumaine, Simeon, 144, 278, 286
Salver (cat. no. 89), 237–38
Tankard (cat. no. 12), 50–51
Tea Caddy (cat. no. 76), 206–7
- South Church, Ipswich, Mass., 57
- spoons, 120, 227
Funeral Spoon (maker unknown), 5, 138–39

- Serving Spoon* (Roosevelt), 142
Spoon (Blanck), 140
 trifid, 5, 118, 138
Trifid Spoon (Dummer), 141
 spout cups, 20
 Spout Cup (J. Edwards), 6, 85–86
 Spry, Richard, 105, 107
 Stamp Act (1765), 10, 59, 60 n8, 176
 Steele, Elizabeth Wadsworth Harris, 74
 Stenton (house), 160
 Sterling standard, 154 n1
 Stevens, Anna Loockermans Van Cortlandt, 138
 Stevens, Olaf, 138
 Stiles, Ezra, 45
 Stillinger, Elizabeth, 15
Still Life with a Fish (Claesz), 119
Still Life with Silver Goblets (Heda; detail), 140
 Stoddard, Anthony, 123
 Stoddard, Esther Warham, 123–24
 Stoddard, John, 124
 Stoddard, Mary Downing, 123
 Stoddard, Solomon, 123–24
 Stoughton, William, 196
 Stout, Andrew Varick, 163–64
 Stout, Ethel Dominick, 163–64
 strapwork, 79
 Strong, Cornelia Theodosia, 208
 Strong, Elizabeth Davenport, 208
 Strong, Kate Wheeler, 208
Strong Family, The (Philips), 174
 Stuart, Gilbert
 Abraham Brinckerhoff, 219, 219
 Eleanor Parke Custis Lewis (Mrs. *Lawrence Lewis*), 228, 229
 sugar, price of, 175
 sugar bowls, baskets, and urns, 175, 193, 206, 222, 223, 224
 Coffee and Tea Service (Wiltberger, attributed), 4–5, 227–29
 Creampot and Sugar Bowl (Gilbert), 225–26
 Sugar Basket and Teapot Stand (Revere Jr.), 222–24
 Sugar Bowl (Bayly), 11, 215–16
 Sugar Bowl (Fueter), 10, 213–14
 Sugar Bowl (Syng Jr.), 6, 10, 220–21
 Sugar Bowl and Creampot (Myers), 11, 217–18
 sugar boxes, 4, 207
 Sugar Box (Coney; Greenough, retailer), 3, 6, 98–100
 Susanna Truax (Gansevoort Limner), 175
 Swain, Elizabeth Gardner, 92
 Swan, William, 105, 284, 290
 Swedish silver, 178
 Switzerland, silversmiths in, 213, 240
 Sylvester, Brinley, 148
 estate inventory of, 4
 Sylvester, Mary Burroughs, 148
 Sylvester, Nathaniel, 148
 Sympson, Samuel, 51, 58, 61, 106, 210 n4
 Syng, Elizabeth, 53
 Syng, Philip, Jr., 10, 235, 297
 inkstand, 52–53, 221, 245, 258, 261
 Snuffer Stand (cat. no. 94), 10, 16, 258–60
 Sugar Bowl (cat. no. 83), 6, 10, 220–21
 Tankard (cat. no. 13), 10, 52–53
 Syng, Philip, Sr., 220, 221
 Table of Fifteen or Sixteen Covers for a Supper, A, 118
 Tailer, Sarah Byfield, 196
 tankards, 19–20, 187, 215–16
 Tankard (B. Burt), 54–55, 57
 Tankard (B. Burt; Hancock, retailer), 6, 56–57
 Tankard (Coney), 37–38, 44–47
 Tankard (Dummer), 6, 39–40
 Tankard (Dunn), 10, 61–63
 Tankard (Hamersley), 8, 58–60
 Tankard (Kierstede), 48–49, 50
 Tankard (Onckelbag), 15, 41–43
 Tankard (Revere Jr.), 64–66
 Tankard (Soumaine), 50–51
 Tankard (Syng Jr.), 10, 52–53
 Tanner, John, 290
 taverns, 19, 172
 Taylor, Francis Henry, 167
 tea, 172–77
 equipment for, 172, 175, 193, 217
 matched services for, 217, 227–29
 rituals of, 172, 174–75
 tea caddies (canisters), 175, 206
 Tea Caddy (Soumaine), 206–7
 Tea Caddy (Van Dyck), 208
 tea gardens, 172
 teakettles, 175
 Teakettle (Kierstede), 178–80
 tea parties, 174–75
 teapots, 88, 156, 175
 Coffee and Tea Service (Wiltberger, attributed), 4–5, 227–29
 Teapot (Austin), 16, 188–89
 Teapot (Boelen), 181–82
 Teapot (Coney), 183–85
 Teapot (Revere Jr.), 6–7, 190–91, 192–94
 Teapot (Van Dyck), 4, 186–87
 teapot stands, 193
 Sugar Basket and Teapot Stand (Revere Jr.), 222–24
 tea tongs, 227
 tea urns, 175
 Hot Water Urn and Tea Tray (McMullin), 5–6, 233–36
 Tea Urn (Revere Jr.), 230–32
 Ten Broeck, Dirck, 128–29
 Ten Broeck, Margarita Cuyler, 128–29
 Ten Eyck, Barent, 87
 Ten Eyck, Catharina Cuyler, 128
 Ten Eyck, Jacob, 87, 283
 Trencher Salt (cat. no. 43), 128–29
 Ten Eyck, Koenaet, 31, 128
 Mug (cat. no. 29), 87–88, 251
 ter Borch, Gesina, *Sijbrant Schellinger and Jenneken ter Borch with Two Children in an Interior*, 245
 Thomas, Frances Mary Ludlow, 170
 Thomas, Philip, 170
Thomas Hancock (Copley), 269
 Thomson, Charles, 231
 Thornton, William, 228
 Thurman, John, 238
 Tiffany & Co., 11
 Alphonso T. Clearwater Collection
 reproductions by, 16, 27, 90, 185, 194, 210, 224
 Tillotson, Howard, 63
 Tillotson, John C., 63
 Tillotson, Margaret Livingston, 63
 Tillotson, Maria, 63
 Tillotson, Marie Louise, 63
 Tillotson, Thomas, 63
 Tillotson family, 82
 Tingley, Samuel, 280
 “To A Child” (Longfellow), 245
 tobacco, equipment for, 244
 tobacco boxes, 244
 Todd, William, 64
 Tontine Coffee House, New York, 172, 173
Tontine Coffee House (Guy), 173
 Townshend Act (1767), 10, 176
 trays, 175
 Hot Water Urn and Tea Tray (McMullin), 5–6, 233–36
Treatise on the Use and Abuse of the Steward’s Table in Families of the First Rank (Boitard), 121
 Trent, Robert F., 3
Trip to New England (Ward), 18
 Trotter, Daniel, 205
 Trowbridge, Justine Pruyn, 38
 Trumbull, John, *Dorothea Brinckerhoff*, 219, 219
 Tryon, William, 167
 tumblers, 20, 35
 Tumbler (maker unknown), 31–32
 Tumbler (Vander Burch), 33
 Tumblers, set of four (Revere Jr.), 10, 34–36
 twisted wire handles, 67
 Tyler, Andrew, 282
 Tyler, David, 280, 287
 Tyng, Edward, 105, 107
 Underhill, Andrew, 280
 United First Parish Church, Quincy, Mass., 23
 Van Aken, Joseph, *An English Family at Tea* (detail), 179
 Van Brugh, Pieter, 257
 Van Brugh, Sarah Cuyler, 257
 van Buren, Caroline Powers, 170
 van Buren, Elizabeth Ludlow Jones, 170

- van Buren, John Dash, 170
van Buren, Maurice Pelham, 170
Van Cortlandt, Anne Stevenson, 179, 180
Van Cortlandt, Augustus, 226
Van Cortlandt, Catharina De Peyster, 180, 216
Van Cortlandt, Catherine Barclay, 226
Van Cortlandt, Elsie Cuyler, 226
Van Cortlandt, Eva Philipse, 181–82
Van Cortlandt, Frances Jay, 51
Van Cortlandt, Frederick, 51
Van Cortlandt, Jacobus, 181, 182
Van Cortlandt, James Stevenson, 180
Van Cortlandt, Johanna, 180
Van Cortlandt, Oloff Stevenszen, 182
Van Cortlandt, Philip, 180
Van Cortlandt, Pierre, 179, 180, 216
Van Cortlandt Manor, 180
Van Dam, Judith Bayard, 207
Van Dam, Rip, Jr., 207
Vander Burch, Cornelius, *Tumbler* (cat. no. 5), 33
Vanderlyn, Pieter, *see* Gansevoort Limner
Vander Spiegel, Jacobus, 187, 277
Van Dyck, Cornelia, 89
Van Dyck, Cornelia Van Varick, 89
Van Dyck, Hannah, 89
Van Dyck, Peter, 7, 299
 Cann (cat. no. 30), 89–90, 125
 Chafing Dish (cat. no. 52), 4, 143–44
 Porringer (cat. no. 56), 152
 Tea Caddy (cat. no. 77), 208
 Teapot (cat. no. 67), 4, 186–87
Van Dyck, Rachel Le Roux, 89, 125
Van Dyck, Richard, 284, 299
Van Horne, Anna Maria Van Cortlandt, 51
Van Horne, Augustus, 50–51
Van Horne, Augustus Vallete, 48
Van Horne, Cornelius, 50–51
Van Horne, Judith Jay, 50–51
Van Nieu Kirke, Jan (Joseph Newkirke), 150, 151
Van Rensselaer, Catherine Livingston, 129
Van Rensselaer, Jeremiah, 207
Van Rensselaer, Jeremias, 138
Van Rensselaer, Judith Bayard, 207
Van Rensselaer, Kiliaen, 88, 131 n4, 138
Van Rensselaer, Lilian Washburn Newlin, 207
Van Rensselaer, Louisa Lane, 129
Van Rensselaer, Maria Stevens, 5, 138–39
Van Rensselaer, Maria Van Cortlandt, 131 n4
Van Rensselaer, Stephen, 129
Van Rensselaer, William Bayard, 129
Van Rensselaer family, 89, 129
Van Voorhis, Daniel, 294, 296, 298
Van Voorhis & Schanck, 295
Vaughan, Dr., *Fifteen Directions for Health*, 86
Vauxhall Gardens, London, 172
Vernon, John, 295
Vernon, Samuel, 148, 278, 288, 289
Verplanck, Adrianje Bayard, 31
Verplanck, John Bayard Rodgers, 32
Verplanck, Samuel, 31
Victor, Prince de Broglie, 175
Vilant, William, 278
Vinton, David, 297
Visit to the Nursery, The (Metsu), 20
Wadsworth, Benjamin, 45
waiters, *see* salvers
Walton, Jacob, 104
Walton, William, 59, 60
Ward, Edward, *Trip to New England*, 18
Ware, Robert, 189
Ware family, arms of, 189, 189
Warren, Nathan, 51
Washington, George, 5, 10, 34, 36, 169, 172, 175–76, 227–29, 240
Washington, Martha, 227, 228
Washington family, 177, 227–29, 228
Washington Family on the Terrace at Mount Vernon, The (Latrobe), 177, 228
waste bowls, 227
Waters, Deborah Dependahl, *Elegant Plate: Three Centuries of Precious Metals in New York City*, 7
Watson, John, 205
 Captain and Mrs. Johannes Schuyler (attributed), 5, 251
Watts, Mary, 257
Welch, Elizabeth Hall, 135
West Church, Boston, 25–27
West Indies, 18, 101, 175
Wetherill, Joseph, 40
Wetherill, Mercy Ridgway, 40
Wetherill family, 40
Wickes, George, two-handled cup with cover, 106, 107
Widmer, Frederick T., 66
Wilkes, Anne, 240
William Doyle Galleries, New York, 170–71
William Gilbert (Sharples), 8
Williams, Prudence Stoddard, 124
Williamson, Samuel, 235
Wilson, Robert and William, 236, 298
Wiltberger, Christian, 235, 295, 298
 Coffee and Tea Service (cat. no. 86; attributed), 4–5, 227–29
Windover, John, 298
wine, 19, 20, 64, 98
wine cups, 21
 Wine Cup (Hull and Sanderson Sr.), 3, 16, 22–24
 Wine Cup (S. Edwards), 25–27
 Wine Cups and Covers, pair of (Foster), 8, 12, 28–30
Winkley, Samuel, 99
Winslow, Edward, 6, 7, 8, 43, 81, 98, 108, 109, 123, 154 n1, 277, 279
 Candlesticks, pair of (cat. no. 92), 6, 9, 254–55
 Chocolate Pot (cat. no. 71), 6, 195–97
 Plate (cat. no. 53), 6, 145–46
Winslow, Elizabeth Hutchinson, 6, 196, 255
Winston, Anthony, 136
Winston, Geogre Otis, 136
Winterthur, 37, 215–16
Winthrop, John, 123
Winthrop, Katherine Brattle Eyre, 38
Winthrop, Waitstill, 38
Wishart, Hugh, 297
Wistar, Esther Fisher Smith, 160–61
Wistar, Mifflin, 160–61
Wodell, Ethel Paul Schuyler, 130–31, 143–44
Wodell, Silas, 130
Wood, Edward, 130
Wood, Samuel, 170
Woodcock, Bancroft, 291
Woodlands, 259, 259
Woodlands, the Seat of W. Hamilton Esqr., from the Bridge at Gray's Ferry, 259
Woolsey, Theodore S., 11
Worcester Art Museum, 271
World's Columbian Exposition (1893), Chicago, 11–12
wrigglework, 178, 181, 225, 251, 251
writing, equipage for, 243–44
writing papers, 243, 244
Wyman, Benjamin, 57
Wynkoop, Benjamin, 277, 278, 281, 283
 Beaker (cat. no. 24), 77, 78–79
Wynkoop, Benjamin, Jr., 293
Wynkoop, Cornelius, 78
Yale University Art Gallery, New Haven, Conn., 37, 76, 108, 109, 196, 198, 258

Photograph Credits

Unless otherwise specified all photographs were supplied by the owners of the works of art, who own the copyright thereto, and are reproduced with permission. For photographs in the collection of The Metropolitan Museum of Art, see copyright page. Additional photograph credits are listed below:

Barquist, David L., *Myer Myers: Jewish Silversmith in Colonial New York*, London 2001, p. 230: p. 167

British Library/Robana via Getty Images: p. 118

© The Cleveland Museum of Art: p. 7 (left)

Courtesy of the East Hampton Library, Long Island: p. 4

Guillim 1724, p. 432: p. 210

© President and Fellows of Harvard College: pp. 45, 269

Reproduced by permission of The Huntington Library, San Marino: p. 246

Jones 1913, pl. CXXXI: p. 23

Courtesy Massachusetts Historical Society: p. 65

Digital Image © 2013 Museum Associates/LACMA, licensed by Art Resource, NY: p. 184

Photograph © 2013 Museum of Fine Arts, Boston: pp. 7 (right), 100, 106, 120, 166, 176

Museum of the City of New York/The Art Archive at Art Resource, NY: p. 84

© RMN-Grand Palais/Art Resource, NY: p. 140

Courtesy of Sotheby's: p. 228 (top)

Images courtesy of Stack's Bowers Galleries: p. 274

© Tate, London 2013: p. 179

Courtesy of the University of Pennsylvania Art Collection, Philadelphia: p. 6





ISBN 978-0-300-19183-7



9 780300 191837

PRINTED IN SPAIN