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NEW YORK CITY SILVERSMITHS AND THEIR PATRONS, 1687-1750

University of Delaware (Winterthur Program)

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NEW YORK CITY SILVERSMITHS AND THEIR PATRONS,
1687 - 1750

By
Kristan Helen McKinsey

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

August 1984

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NEW YORK CITY SILVERSMITHS AND THEIR PATRONS,

1687 - 1750

By

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INTRODUCTION

The mixing of three distinct ethnic groups in colonial New York City produced a culture peculiar to that community. First settled by the Dutch as a trading post in 1624, the English effected a peaceful conquest of the colony in 1664, providing liberal terms of peace to the original inhabitants. Following Louis XIV's revocation of the Treaty of Nantes in 1685 French Huguenots fleeing renewed persecution entered the city in substantial numbers. The arrival of each group and the degree of success achieved by its members led to ethnic tensions between residents of New York City.

Social historians who have studied colonial New York City have focussed on this tension. However, because the greatest amount of information survives on the ruling elite, these scholars have concentrated on that segment of the population. When discussing artisans, historians usually consider all craftsmen together as one group. This ignores the range of economic success achieved by the artisan class within the community and renders it difficult to examine variations within one artisan group.

Thomas J. Archdeacon's New York City, 1664 - 1710: Conquest and Change explored how the introduction of English society in 1664 changed the basic social, economic and political conditions of New York City.¹ He stressed the ethnic tensions between the Dutch, English and French populations and how the tensions influenced political events at the end of the century. Archdeacon provided extensive and useful statistics on the ethnic composition of the population, the extent to which each group participated in various activities of society and how they were distributed geographically over Manhattan. Archdeacon did examine artisans as well as the elite, yet without being able to differentiate between different types of artisan groups. He saw the English and French as a single group in opposition to the Dutch population. However, evidence on artisans indicates that as often as not the French acted separately or in concert with the Dutch.

Gary Nash took a broader approach in The Urban Crucible.² He examined "how people worked, lived, and perceived the changes going on about them" in colonial Boston, New York and Philadelphia.³ Nash set out to concentrate on "the lower levels of urban society" yet had to study those in the middle and at the top as well.⁴ He recognized the economic and social stratification of

colonial society, however the scope of his work did not allow him to overcome the need to generalize like other social historians. His treatment of New York up to 1776 stressed the effects of ethnic diversity. Nash believed that ethnic tensions undermined certain traditional deferential values in seventeenth-century New York City, creating a society in which artisans enjoyed greater political representation than in other seaport towns. His treatment of eighteenth-century New York society developed a subtheme of a narrowing of opportunities for the non-elite and non-merchant classes. The present study found information to support this.

This paper examines one group of artisans to determine their role in their craft and community, silversmiths working up to 1750. During the last years of the seventeenth century the small number of New York City silversmiths enjoyed considerable economic success and had opportunities to hold positions within the city government. After that time the merchant class and ruling elite maintained control of such positions and silversmiths could only hope for lesser posts. A parallel narrowing of opportunities occurred within the craft as more artisans entered the field. The added competition meant that fewer silversmiths operated shops comparable in size to those of

earlier silversmiths or achieved a like level of economic success.

Two families of silversmiths are examined in detail to follow these changes in the craft over time. The LeRoux and Van Dyck families of silversmiths, working from 1687 to 1750, provide a good case study of New York City silversmiths for three reasons. They represent two of the major ethnic groups of New York City, Huguenot and Dutch. They were related to one another and members of both families were silversmiths representing all levels of the craft hierarchy, some of whom not only created some of the finest New York silver, but helped determine its stylistic development.

Finally, patronage patterns for all silversmiths in general and the two families of the case study are examined as one manifestation of the effects and resolution of ethnic tensions in New York City society. Some segments of the population more readily discarded their ethnic identities than others, affecting which artisan they patronized and for what types of products. Dutch and French citizens valuing economic power aligned themselves with the English ruling elite and more readily discarded their ethnic identities than members of the middle economic class who maintained their ethnic identities into the 1700s. This latter group patronized

silversmiths of their same ethnic background, ordering silver in styles characteristic of that same ethnic group. By 1720, however, English influences predominated in New York City and even members of the middle economic range ceased perpetuating ethnic identities. Dutch residents outside the urban area were slower to abandon that ethnic identification and continued to order silver reflecting traditional Dutch styles.

Scholars of colonial silver have neglected New York City silversmiths and their products. The survival rate of contemporary documents is much lower for New York City than other colonial cities. And New York City society was more complex due to the three ethnic segments of the population. R. T. H. Halsey's essay on "New York City Silversmiths" in An Exhibition of Silver Used in New York, New Jersey and the South is still the best work on the subject.⁵ He was able to create a sense of the opportunities available to silversmiths and their role in the community, concentrating his discussion on the foremost producers of the craft. However, he did not discuss patronage and the original ownership of objects.

Other writers on silver have concentrated on the evolution of forms and have done little with placing the artisans into the context of the craft and community or with issues of patronage. C. Louise Avery, in

American Silver of the Seventeenth and Eighteenth Centuries, emphasized the European origins of American styles, the evolution of colonial forms and their decoration, using silver produced by Massachusetts silversmiths for the bulk of her work.⁶ She did explain production techniques and shop practices, and included bits of information on the lives of individual craftsmen. Ten years later, in Early American Silver, she expanded her discussion of shop practices to include the training of apprentices and the design sources available to the silversmith.⁷ She mentioned patronage only to point out that the patron determined what the craftsman produced, all work being on a commission basis.

Scholarship on colonial American silver changed little over time. John Marshall Phillips, in American Silver published in 1949, stated that early silver reflects "the racial background, social, economic and political conditions of its day. One cannot disassociate it from its maker or its original owner."⁸ Yet in his own work Phillips related little more than the social conditions with the silver. Nor did he suggest the significance of the maker or original owner of objects.

Graham Hood, in American Silver published in 1971, took the same basic approach but made some mention

of the craftsmen's activities within the community.⁹ Martha Gandy Fales also began her study of Early American Silver with a survey of the stylistic development of the silver forms.¹⁰ Her section on "The Role of the Silver-smith" describes the work of the artisan in fashioning and selling silver objects rather than the nature of his interactions with the rest of society.

Works on individual craftsmen such as John Coney, Paul Revere, John Hull, Myer Myers and Elias Pelletreau do give more attention to the life of the silver-smith than the more general works. Yet they also fail to fully explore the whole range of factors influencing a craftsman or place him into the context of his trade and community. Even comprehensive biographical studies such as Fales' Joseph Richardson and Family do little with these issues or with patronage patterns.¹¹

A wealth of information actually exists on this group of artisans. While business papers do not exist, various other public documents survive providing information on the silversmiths' activities in municipal and religious affairs and their interactions with other members of the community. This study made extensive use of the Minutes of the Common Council, church records, tax assessments and other documents collected in the last century. Genealogies, wills and indentures contain keys

to family connections and other relationships between artisans.

The artifacts produced by the silversmiths are themselves valuable documents. Silver objects are one manifestation of specific interactions between society and technology, style and taste, the patron and the artisan. The products of the silversmiths were used in this study as documents of specific economic transactions between individuals and to understand patronage patterns. Artifacts produced by and for New Yorkers reflect the ethnic tensions of the community and how they evolved over time. Silver objects are an especially good index of changes in the ethnic composition of the population and of interactions between the three groups. The melding of English and French traditions with the prevalent Dutch forms can be traced in the stylistic development of New York City silver. And patronage patterns, or the interactions between artisan and patron, reflect the ways ethnic identities affected the silversmith and his products and evolved over time.

Before 1720, while citizens perpetuated ethnic identities through artifacts, silver produced in New York City reflected the traditional styles of the artisan's ethnic group or a blending of styles unique to New York. Dutch silversmiths produced basically Dutch forms for

Dutch patrons and English styles for the English. French silversmiths fashioned French forms for French patrons.

After 1720 ethnic considerations were no longer significant for urban residents or determined patronage patterns and silver styles. Citizens adopted English ways of life and silver reflected English styles. Surviving objects with known histories of maker and original ownership provide the best source of information on issues of ethnic influence and patronage. Together with contemporary documents it is possible to use these artifacts to recreate certain aspects of life as a New York City silversmith up to 1750.

CHAPTER 1: LIFE AS A SILVERSMITH IN NEW YORK CITY,
1640 - 1750

Various aspects of the lives of New York City silversmiths can be investigated through surviving documents and artifacts. The first section of this study examines the craft as a whole in terms of the ethnic composition of its members and their training. Following a discussion of how each silversmith fit into the craft hierarchy, the artisans are compared to each other and the community as a whole in terms of economic status and place of residence. Finally, the involvement of this group of artisans in community affairs, both municipal and religious, is examined and compared with activities of the total population.

Silversmiths began working in New York City around 1640. Over the next 110 years there were sixty-two silversmiths there. [Chart 1] They accounted for 1.2 to 1.7 percent of the population, peaking in the late 1720s when as many as twenty-three silversmiths plied the trade at the same time. Of those sixty-two silversmiths working up to 1750, 34 (54%) were of Dutch extraction, 17 (27%) were French, a mere 7 (11%) were of English background,

and the final 4 (6%) were of uncertain heritage. Bartholomew LeRoux, who arrived in 1687, was the first non-Dutch silversmith. No other non-Dutch silversmith worked in New York City until 1710, the approximate date when Simeon Soumaine began working.

For most of the period Dutch silversmiths dominated the trade. As many as sixteen Dutch silversmiths and up to eleven French silversmiths worked at one time; there were never more than four English silversmiths working in any year. For most of the period more Dutch silversmiths worked than French or English ones. Only during 1729 - 1737 did French silversmiths outnumber the Dutch, a period which coincided with a serious economic depression throughout the colony.¹ Also curiously, no new Dutch silversmiths assumed the rank of master between 1725 and 1733, although for the following eleven years all new master silversmiths in New York City were of Dutch extraction. [Chart 2]

Thomas Archdeacon found that intermarriages between ethnic groups were rare in colonial New York City.² A slight increase in mixed marriages occurred between Dutch and French in the Dutch church during the 1680s, when large numbers of French Huguenot refugees arrived in New York. All forty-four marriages performed in the newly formed Eglise du Saint-Esprit from 1689 to 1710

were between persons of French heritage. Archdeacon fails to mention that when intermarriages did occur they most often involved Dutch women, and that therefore these unions took place in the Reformed Dutch Church.

Looking at the silversmiths we see the same patterns. Marriage records and wills provide information on the marriages of 34 (56%) of the sixty-two silversmiths. Twenty-five (74%) of those married within their own ethnic group (twenty-two Dutch couples, three French couples). Another six French silversmiths are known to have married Dutch women. The remaining three cases involve confusion on the ethnic backgrounds and so cannot be classified.

New York City silversmiths received their professional training through the traditional apprenticeship system, following European practice. Regulations governing the terms and duration of the apprenticeship period began under English rule. Before 1711 apprenticeships lasted only four years under law;³ at that time the requirement was raised to seven years,⁴ consonant with European custom. Yet the actual term sometimes varied for several reasons. An apprenticeship could be terminated due to negligence on the part of the master or the death of the master or the apprentice's father. If the young person entered into the apprenticeship late in life, after

the usual fifteen years of age, the term might be shortened to terminate in the youth's twenty-second year. There were also some apprenticeships which lasted longer than the prescribed seven years.⁵ Records exist only for that ten year period, providing information on only six apprenticeships among New York City silversmiths.⁶

In format the indentures reflect the common form, requiring obedience and seemly behavior on the part of the apprentice, and the provision of food, clothing and instruction by the master.⁷ Of the sixty-two silversmiths in this study, as many as seven may have been trained elsewhere before they emigrated to New York.⁸ Of the remaining, documented references to specific master - apprentice relationships exist for 6 (9%)⁹ and 15 (24%) other such relationships can be assumed based on family ties. Of these, 11 (17%) were sons of silversmiths. The remaining three apprenticeships were cases of stepsons, or full or half-brothers of silversmiths.¹⁰

At the end of the apprenticeship period the new silversmith began to ply his trade. Family connections, wealth and the craftsman's ability determined whether he entered the craft as an independent artisan or as a day laborer. Two levels of each type are defined in this study: the masters and the small craftsmen were

independent artisans and the jobbers and dependent journeymen worked as day laborers. Freemanship records, level of productivity, tax assessments and civic activities of the artisan and economic standing of his patrons determined the classification of the silversmiths into the craft hierarchy for the purposes of this study. In addition to tax assessments and published freemanship records, information came from Minutes of the Common Council and extant silver objects in both public and private collections with known histories.

Preeminent in the craft were the masters. These were the men who trained subsequent generations of silversmiths by taking on apprentices who learned the trade while assisting in the workshop. Masters also hired journeymen. From nine to fifty-six objects survive by each of the men found to be master silversmith. These were wealthy artisans with taxable property of £35 or more, above the average £27 assessment for all New York City residents.¹¹ Fourteen (22%) of New York City silversmiths were masters. Most of these men (9 or 69%) participated in church or civic affairs.

Another group of silversmiths were the small independent craftsmen. This category of artisan does not necessarily fall below that of master on a hierarchy scale, as in many ways the differences are a matter of

degree. Both master and small independent craftsmen frequently operated retail shops of imported plate and related wares in conjunction with their workshops. This second group of silversmiths operated smaller businesses than the masters and produced fewer silver objects. Only up to seventeen pieces of silver survive by each of them. Their tax assessments were lower, ranging from £20 to £70. Many were as active outside the shop as the master silversmiths. The small independent silversmiths chose not to train other artisans, relying solely on journeymen for assistance. An important distinction is that some small independent silversmiths focussed on the mercantile aspect of business more than many masters did; some eventually left silversmithing altogether to pursue careers as merchants.¹² This could explain the relatively high tax assessments of the small independent silversmiths. Twenty-four (39%) of New York City silversmiths were small independent craftsmen.

The third category of silversmiths are the jobbers and piece workers, craftsmen unable or unwilling to establish themselves permanently within the craft. These men possessed their own tools, yet remained dependent upon other craftsmen for piece work orders. They did not engage in retail business. Most were young craftsmen just entering the craft. But there were many artisans who

never achieved a higher status and remained dependent upon other craftsmen for employment. Twenty-one (34%) of silversmiths in New York City up to 1750 probably never achieve full independence. Society apparently recognized these men as responsible citizens, for 6 (28%) served terms as Constable or Collector of their Ward.¹³

Some journeymen were dependent laborers who worked for a single silversmith, living in the shop or with the silversmith and his family. These craftsmen owned fewer tools than the jobbers and were dependent upon other silversmiths for workspace. Also, they never received orders directly from customers. Dependent journeymen have not been identified in New York City through the records examined. Assessment lists provide information only on property ownership and rentals. All but five New York City journeymen owned some property.¹⁴

A final group of silversmiths were transients. These men presumably found it difficult to achieve independent status in New York City and after working as day laborers for other silversmiths they eventually moved to other locations to ply their trade. No silver is known to survive from their time in New York City. At least three men - Jacob Barker, George Fielding and Richard Overin - were transients.

New York City silversmiths appear not to have used the labor of indentured servants or slaves in their craft. Records on slave ownership survive only in the form of the 1703 Census of the City of New-York.¹⁵ Only 3 (23%) of the thirteen silversmiths working at that time owned a slave, compared with forty-one percent ownership among the general population.¹⁶ In the cases of the silversmiths the slave was an adult female, most likely a house servant;¹⁷ these artisans did not substitute unfree labor for apprentices as some other artisan groups did.

Charts 3 - 5 indicate where individual New York City silversmiths fall within the craft hierarchy defined by this study, and indicate the ethnic composition of each group. The dominance of Dutch silversmiths in the craft is apparent. While a higher percentage of French than Dutch craftsmen are assigned master status, a greater proportion of Dutch silversmiths owned their own shops. Half of the Dutch silversmiths were small independent workers whereas most French and English silversmiths were journeymen. No Englishmen were master silversmiths.

Personal wealth is one measure of a person's relative standing in society. Information on the wealth of New York City silversmiths was found in assessment lists, available up to 1733.¹⁸ This source cannot be used for absolute values, however, as each assessor may have used

his own scale. Moreover, there is evidence that assessments were skewed to ease the taxes on the wealthy.¹⁹ Nonetheless, assessments suggest the distribution of wealth among New York silversmiths and suggest the means to compare their economic standing with the population in general. Of the fifty-one silversmiths believed to have worked before the February 18, 1731/32 assessment list was recorded, information exists on 26 (51%). Assessments range from £5 on an estate alone (personal belongings) to £145. A number of the craftsmen rented living quarters, especially as they first entered the craft, although all but 6 (23%) owned property by 1731/32.²⁰ Those six may well have purchased property and houses later in their careers. Eighteen (72%) of the remaining twenty-five silversmiths not listed were jobbers or transients. Eight of the silversmiths on whom information is available owned houses and/or land other than that they occupied. In sum, silversmiths compared favorably with the average New Yorker: 16 (25%, or 59% of those for whom assessments survive) were assessed at or above £30, the most frequent assessment in the tax lists.²¹

No apparent correlation existed between the ethnic background or economic status of a silversmith and where he lived, although such relationships have been traced for New Yorkers as a whole. As the English presence grew in

New York City, many wealthy English families displaced older, less well-to-do Dutch families. The ethnic composition of the city wards reflected this trend. Neighborhoods nearest the business district comprised the Dock Ward, the most desirable and wealthiest section of town. By 1710 only thirty-seven percent of the residents of the Dock Ward were Dutch. The North Ward, at the other extreme, became home to many of the city's poorer residents, many of them displaced by the English. Dutch residents comprised eighty percent of the North Ward population by 1700.²²

New York City silversmiths, however, lived in all parts of the island and were fairly mobile across wards. The residences of 39 (62%) of the silversmiths were determined through tax assessments and the Minutes of the Common Council. Nine (23%) lived in the North Ward. Of those nine, three were French and one was English. Eight (20%) silversmiths, half of whom were Dutch, lived in the Dock Ward. Seven (18%) lived in each of the East and South Wards, 6 (15%) in the West Ward and two in Montgomerie's Ward. Eight silversmiths moved at least once during their adult life and nine lived as adults in a different ward than they did as children.

The New York City charter required that an artisan register as a freeman before he received the right to ply

his trade within the bounds of the city.²³ This tradition paralleled European practice. The Dutch termed the privilege the Burgher Right; the English changed the term to Freemanship in 1675.²⁴ Under the Dongan and Montgomerie charters of 1686 and 1731 respectively, freemanship guaranteed to its holders the right to share in the monopoly of all retail trade and handicraft work, the right to hold municipal office and the right to vote in municipal and provincial elections.²⁵ The right to hold office and vote also belonged to any man owning a freehold of £40 in property.²⁶

Regulations requiring that only freemen ply their trades in the City were apparently not enforced during this entire period, although the Common Council reiterated them every few years.²⁷ For example, of the twenty-eight persons elected to municipal offices in 1720, 15 (53%) had not previously registered as freemen and only 8 (53%) of those subsequently registered.²⁸ Very often the wealthy and influential members of society were the ones who never became freemen, having the right to vote and hold office through their freeholds.

Many artisans ignored the freemanship rules. Only 42 (70%) of the sixty-two silversmiths are recorded as freemen. Only sixty-two percent of the Dutch silversmiths, sixty-five percent of the French, and fifty-seven

percent of the English silversmiths registered. No pattern appears among silversmiths who never registered.

Artisans who did become freemen did not always do so immediately upon completing their apprenticeships, but waited some time before registering, even one or two decades. When they finally assumed freemanship, it was often in response to a particular political event. The two periods of heaviest registration were 1698 and 1731. Both rises in the rate of registration suggest increased artisan interest and participation in politics. The city election of 1698, reflecting tensions between a court and a popular party that stemmed from Leisler's Rebellion of 1689, brought the artisan class out in force and placed a high number of its members in elected positions.²⁹ A large number of artisans were among the 289 men who paid the fees that year to obtain freemanship; six of them were silversmiths.³⁰ When Governor Montgomerie issued his charter in 1731, the names of nine silversmiths were added to the lists. In both instances, the majority had been in the city and practicing their trade for several years prior.

Another indication of an individual's status in New York society was his election to civic and religious office. Silversmiths held all levels of elective offices within their Ward - Assessor, Collector and Constable -

and on the Common Council, the city's governing body - Alderman and Assistant Alderman.³¹ The data suggests that silversmiths were active, respected members of society. Twenty-seven (43%) served at least one year in an elected civic post over the sixty-five years covered by this study. During fifty-six of those years at least one silversmith was elected to one of the five offices.

Silversmiths first served on the Common Council in 1692 when Johannes Vander Spiegel was elected Assistant Alderman. Jacob Boelen and Nicholas Roosevelt were the only silversmiths to serve as Aldermen, also in the period between 1692 and 1703. These were years of higher representation of artisans in city government, when the after-effects of Leisler's Rebellion came to a head in court versus popular party politics, to the benefit of the artisan class.³² Merchants began regaining control of the Common Council after 1704, although two master silversmiths, Bartholomew LeRoux and Garrit Onclebagh served as Assistant Aldermen between 1708 and 1713. The next period of increased artisan participation began in 1734 when a popular party again rose against court politics, this time in response to Governor Cosby's unpopular policies. Charles LeRoux served five terms as Assistant Alderman at that time.

Silversmiths held Ward positions for most of the period ending 1750, with representation highest from 1733. The large number elected as Collectors and Assessors confirms that silversmiths were believed to understand the value of money.

Silversmiths did not comprise a large percentage of the men elected to civic office. For thirty-four of the fifty-six years that they did serve, two or more were elected. Only three times were as many as four elected in the same year, and only once were five silversmiths elected together. Terms ranged from one to fourteen years, for an average of 4.4 years.

Many of the silversmiths held more than one office (16 or 25%) during their career, beginning with a ward office such as Constable or Collector and progressing on to positions on the Common Council. Twelve (44%) silversmiths held two positions, 3 (11%) served in three capacities and one served in four positions. This multiple, although not coincidental, office holding meant that eleven silversmiths were Constables, fifteen were Collectors, fourteen served as Assessors, six as Assistants and only two filled the topmost position of Alderman. Dependent silversmiths never served on the Common Council in the Assistant or Alderman positions.

Nineteen (70%) of the silversmiths elected to a civic post were Dutch and 8 (30%) were French. This represents forty-three percent of all the silversmiths, or fifty-six percent of the Dutch ones and forty-seven percent of the French silversmiths. If freemanship was legally required for an office-holder, the populace ignored that law in their choices from the silversmiths. Only 19 (70%) were recorded as freemen, and of those, twenty-one percent registered at least one year after first serving as an elected official.

The names of silversmiths also turn up on the rolls of church officers, although with less frequency. This may be because some church positions were held for life or at the pleasure of the incumbent, whereas civic posts were subject to yearly elections. Twenty-nine (46%) of the silversmiths are known to have belonged to one of the three major congregations. Nineteen belonged to the Reformed Dutch Church, three were members of Trinity, and eight joined the Eglise du Saint-Esprit. Five of the French silversmiths were among those who belonged to the Reformed Dutch Church and two who joined Trinity; in all other cases the artisan attended the church of his ethnic heritage.

Not as many silversmiths participated in the government of their churches as did in civic affairs.³³

Only 8 (13%) silversmiths belonging to the Reformed Dutch Church were selected as officers. Two silversmiths served as officers of Trinity Church, neither of them of English heritage. The majority (seventy-five percent) of the silversmiths who served on a church board were also politically active.

Certain characteristics of life as a New York City silversmith remained nearly consistent up to 1750. Except for a nine year period beginning 1729, Dutch artisans dominated the trade. Members of the craft accounted for approximately one-and-one-half percent of the total population during the period. All silversmiths received their training by being apprenticed, usually for seven years, to a master silversmith of the same ethnic background as themselves. At the completion of their training, they entered the craft hierarchy as a jobber in the shop of another silversmith. Nearly all the silversmiths who married took wives of the same ethnic background as their own.

Although freemanship status was a legal requirement for a person to practice a trade in New York City, artisans did not always observe the laws. Many silversmiths never registered, or did so only to have the right to vote when election issues held special interest for them. Some were elected to civic positions without being

freemen. Silversmiths who held civic office were usually Collector or Assessors.

Many aspects, however, changed over time. The range of opportunities available to silversmiths narrowed. The craft became increasingly competitive as more men attempted to enter the field, requiring greater professional diversity, movement to another location or abandonment of the trade altogether by some silversmiths. The craft could accommodate only a few master silversmiths, so the other levels of the hierarchy swelled with the new craftsmen. Representation in city government also decreased for silversmiths, just as it did for artisans in general. Except for a few years in the 1730s when artisan participation in politics increased briefly at all levels, the opportunities to serve on the Common Council disappeared for dependent silversmiths. There was an eventual increase in participation for all silversmiths at the Ward level. Prior to 1720 ethnic background and economic status were criteria for community leaders; after that date economic status alone determined them. All of these changes can be traced through the careers of the silversmiths of the LeRoux and Van Dyck families who spanned the years 1687 to 1750.

CHAPTER 2: THE LEROUX AND VAN DYCK FAMILIES OF SILVERSMITHS: CHANGES IN THE CRAFT OVER TIME

The size of this study does not permit an in-depth examination of the activities and productivity of all sixty-two silversmiths working in New York City up to 1750, nor easily to trace changes in the craft over time. It is possible, however, to investigate the lives of a few artisans to arrive at a clearer picture of how silversmiths fit into New York City society. The LeRoux and Van Dyck families produced six silversmiths over three generations, spanning the sixty-three year period of this study and typifying artisans at all levels of the craft hierarchy. Bartholomew and Charles LeRoux and Peter Van Dyck were preeminent master craftsmen and influential in the stylistic development of New York silver. Bartholomew LeRoux worked up to 1711 while silversmiths were still politically active in the community. Charles LeRoux and Peter Van Dyck began working as opportunities were narrowing for silversmiths. Bartholomew LeRoux II and Richard Van Dyck were small independent craftsmen working after 1720 when fewer silversmiths could achieve elevated ranks within the craft or community. John LeRoux was a dependent silversmith also working after 1720. He was

unable to make a successful career of the craft in New York City and moved away. Of the 414 pieces of silver identified in this study as made in New York City up to 1750, 128 (30%) survive by these six craftsmen, providing a sizable body of data. Of the 128 objects, half can be associated with the original owner.¹

The first of these silversmiths to work in New York City was Bartholomew LeRoux (1663 - 1713). He represents a master silversmith of the seventeenth century, when Dutch influences still characterized New York City society. The lower degree of social stratification among New York City society at that time made it possible for artisans to achieve greater political prominence than in later years. Bartholomew was politically active, achieved considerable economic success in the trade and was instrumental in training the next generation of silversmiths, including members of his own family.

Bartholomew LeRoux's life prior to coming to New York City remains a mystery at this time.² He was a Huguenot refugee fleeing religious and professional persecution following Louis XIV's Revocation of the Treaty of Nantes.³ Bartholomew arrived fully trained as a silversmith sometime before June 6, 1687 when he received his freedom.⁴ He married Geertruyd van Rollegom on November 16, 1688 in the Reformed Dutch Church. All of their

children and grandchildren were baptized in that same church,⁵ although by 1703 Bartholomew was a Vestryman of Trinity Church.⁶ His membership in that church strengthened his associations with clients among the merchant and ruling classes.

Bartholomew lived in the West Ward at the corner of Broadway and Morris, a house and lot he bought on December 30, 1693.⁷ He also owned land in Westchester.⁸

Bartholomew was related to four other New York City silversmiths and must have known another six who lived in the West Ward during his lifetime rather well. He trained his sons Charles and John, and Peter Van Dyck who married his daughter, Rachel.⁹ Bartholomew may have trained his wife's nephew Tobais Stoutenburgh (1700 - 1759) who grew up near the LeRouxes in the West Ward.¹⁰ Philip Goelet (1701 - 1748) grew up next door to the LeRouxes. Juriaen Blanck, (1645 - 1714), Jacobus (1668 - 1708) and Johannes Vander Spiegel (c. 1670 - ?) and Jacob Boelen (c. 1654 - 1729/30) all lived in the West Ward for parts of their adult lives before moving to other sections of town.¹¹

Bartholomew served in the New York City militia from his earliest days in the colony. He was in Captain Gabriel Minvielle's company at the time of "Leisler's

Rebellion" in 1689.¹² Events leading up to the "Rebellion" began with the decision by James II in 1688 to add New York to the Dominion of New England. He appointed Edmund Andros, former governor of New York, as royal executive of the Dominion. A group of Andros' former allies accompanied him to Boston as councillors, leaving the mid-Atlantic colony a mere outpost short of both English and Dutch leaders. This aggravated feelings of decreasing political influence among the Dutch residents. Their level of participation in important civic affairs had diminished steadily since the English takeover in 1664. The ensuing struggle stemmed from these ethnic and social divisions as the two groups sought hegemony. The outcome was more than a decade of conflict and recrimination.¹³

When William, Prince of Orange, and Mary assumed the English throne early in 1689, immediate rumors of war with France frightened French Protestant refugees who felt that Fort James at the tip of Manhattan was poorly defended and could too easily be captured. Fears of Catholic domination lay in the minds of many who had recently fled such circumstances. Dutch residents may have felt that with Dutch monarchs on the English throne their own status within New York City society would return to its earlier level. Many French and Dutch

citizens therefore participated in the popular plea to Jacob Leisler on May 31 to do what Nicholson had not done and secure the fort. This Leisler did on June 3.

Nicholson soon fled the city, leaving Leisler in control of what government operated in New York. Leisler assumed the title of Lieutenant Governor. For nearly two years and with generally decreasing influence he governed New York City.¹⁴

Bartholomew LeRoux was a vocal participant at the start of the Rebellion, acting as a spokesman for the soldiers at Fort James to Lt. Gov. Nicholson and Colonel Nicholas Bayard. LeRoux provided their reasons for armed assembly at Fort James in an "Affidavit Against Col. Bayard and Certain Parties on Staten Island." Fear of Papist invasion underlay the reasons for the assembly outlined in the affidavit: suspicion that the French population was threatened by Papists from Staten Island and from Boston, fear that the fort was poorly defended, and anxiety about Governor Dongan's brigantine being fitted out and sailed as if to engage in military procedures. Although transcribed several months after the fact, on September 25, 1689, the affidavit purports to be a true rendering of what transpired and was said. It is

signed under oath by Bartholomew LeRoux with Jacob Leisler and Peter White as witnesses.¹⁵

Leisler's rebellion should not be viewed as a conspiracy to restore Dutch rule - that had been attempted in 1671 with brief success. According to Thomas Archdeacon, the majority of Leisler's supporters were frustrated Dutch artisans with longstanding political and economic grievances, forced out of their former economic and social positions by life under English rule.¹⁶ A minority of Dutch residents, such as Nicholas Bayard, who identified with English society and values, aligned themselves with the Anti-Leislerian party. Members of all ethnic groups and economic levels supported both sides. No simple issues divided the populace, as both groups shared the same basic political philosophy and Protestant heritage. Rather people identified themselves with regard to the protagonist himself: either Leislerian or Anti-Leislerian.¹⁷

Like many original supporters of Leisler, sometime between 1689 and 1691 Bartholomew LeRoux withdrew his support as Leisler became domineering and demagogic.¹⁸ LeRoux and others joined with Bayard, the most prominent Anti-Leislerian, in protest to King William over Leisler's policies.¹⁹ Like many Anti-Leislerians the silver-smith suffered the hostility of unruly Leislerians who

attacked the personal property of their opponents. Some had their homes ransacked and even set on fire; Bartholomew LeRoux was lucky to lose only five barrels of pork.²⁰

Bartholomew remained active in the community and served ten years in various elected capacities from the West Ward. Only two other silversmiths surpassed that length of involvement.²¹ Bartholomew LeRoux was the West Ward Constable in 1691 and Assessor twice, 1698 and 1707. During the interim he served as Collector for 1699 and Assistant Alderman 1702, 1702 and 1708 to 1711. Only three other silversmiths were elected Assistant Alderman up to 1750.²²

Bartholomew's personal wealth indicates his success in his craft and would have increased his standing as a respected citizen of New York. Already by 1695 Bartholomew had amassed a house and estate worth £50, placing him in the upper thirty percent of all residents.²³ Records indicate his assessment fell to £30 in 1697, and rose back to £45 by the 1703 and 1709 tax lists. According to the 1703 New York City Census Bartholomew's household included two males aged 16 to 60 (Bartholomew and Peter Van Dyck), one adult woman (Bartholomew's wife Geertruyd), three male children (Charles, John and Bartholomew, Jr.), three female children (including Rachel and

Geertruyd) and one adult female slave.²⁴ Jacobus Vander Spiegel is the only other silversmith listed in that census with negroes in the household. The same census shows that 306 households owned slaves, for an average of 2.26 per family.²⁵ When a family owned merely one, the slave was more often female, probably a domestic servant, as was the case with both Bartholomew LeRoux and Jacobus Vander Spiegel.

Although only sixteen pieces of silver survive by Bartholomew LeRoux, the workmanship demonstrates his skill as a craftsman. [Chart 6] The pieces range from a two-handled bowl and a marrow scoop to a pierced strainer and a condiment caster. In all, ten forms are represented.

Bartholomew LeRoux called himself a "silver Smith" in his will dated July 10, 1713.²⁶ He named wife Geertruyd and son Charles as executors. The majority of his property and goods went to Geertruyd until her death or remarriage, a typical clause of the period. Robert Darkin, Cornelius Lodge and John Conrad Panwise witnessed the will. It was proved August 28, 1713.

Bartholomew LeRoux passed his knowledge on to his apprentices and sons. Peter Van Dyck and Charles LeRoux represent the master silversmiths of the early eighteenth

century. These men were working during the period when French and English silversmiths entered the field and when the English achieved political hegemony in New York City. Silversmiths no longer had the opportunities to achieve the political prominence of earlier artisans, yet many of them were active at lower levels of the government. Early in the century it was still possible for them to achieve financial success equal to or greater than that of previous craftsmen. Peter Van Dyck was one who directed the majority of his energies into his business with a little involvement in outside affairs, while Charles LeRoux became quite politically active as he allied himself with the English ruling elite.

Peter Van Dyck (1684 - 1750), the third son of Dirck Franszen Van Dyck (c. 1646 - 1691) and Urseltje Jans Schepmoes, was born in New York City.²⁷ His baptism on August 17, 1684 in the Reformed Dutch Church was witnessed by his uncle Tymon Franszen Van Dyck and Aeltie Keteltas.²⁸ Peter Van Dyck married Rachel LeRoux, daughter of Bartholomew, on October 27, 1711.²⁹ They had one daughter, also named Rachel.³⁰ After his wife's death, Peter married Cornelia Van Varik, merchant heiress and recent and wealthy widow of Barend de Klein on July 22, 1715.³¹ Peter and Cornelia had six daughters and three sons over the next fifteen years. Three of the daughters

never married. Two of those died within months of each other in 1780 in Hanover Township, Morris City, New Jersey. The other one called herself a shopkeeper in her will of 1785. Peter's eldest daughter, Rachel, married Daniel Shatford, schoolmaster. One son, Richard, followed his father in the silversmithing craft, so his life shall be examined in some detail shortly. Both he and his brother Rudolphus became merchants which suggests a certain degree of upward social mobility available to this family with craftsman's beginnings.³²

In 1704 Peter Van Dyck signed with Captain Nicholas Everttsen to participate in an expedition against a French privateer near New York.³³ As they drew near the French ship the crew withdrew their support of the venture and returned to shop. Peter Van Dyck's interest in affairs affecting the public welfare continued. On September 12, 1737, he joined four other silversmiths (of a total of 354 persons) in signing a petition to Lt. Gov. George Clarke protesting the illegal election of Adolph Phillipse to the Provincial Assembly.³⁴ This action was part of residual discontent with former Governor Cosby. Peter also held elected positions in the East Ward: Constable in 1715 and Assessor for 1730.³⁵

Peter Van Dyck accumulated substantial wealth. Of all the LeRouxes and Van Dycks examined in this study, Peter had the highest tax assessment over the period covered by extant lists. He began his career with merely an estate valued at £5 in 1709.³⁶ His second marriage helped increase his wealth. By 1723 he owned two houses plus his estate in the East Ward, worth a total of £80, placing him economically in the upper twenty percent of the population. Of all the silversmiths, only Benjamin Wynkoop with his five houses was assessed at a higher rate than Peter Van Dyck that year.³⁷ And although Peter's assessment fell to £60 in the 1732 tax list, it remained the second highest of the silversmiths, again trailing Wynkoop.³⁸ All of Peter's property was in the East Ward, the second wealthiest section of town.

Peter Van Dyck was the most prolific of the six silversmiths being examined. This study found fifty-four extant objects with his mark. [Chart 6] These include twenty different types of objects, mostly hollow-ware. Several were types not surviving by Richard Van Dyck or the LeRouxes: a chafing dish, chocolate pot, picture frames, mustard pot, snuff box, serving spoon, sword hilt, tea caddy and teapots. Some of these are rare forms in New York silver. His work exhibits a high degree of craftsmanship and design.

Similar to Peter Van Dyck in his training, working dates, and craftsmanship was Charles LeRoux, eldest son of Bartholomew LeRoux. Charles was also a master silversmith and more active than his brother-in-law in both civic government and his church. Some of Charles' status derived from his position as "official" silversmith of the City - he received all official commissions from the Corporation of the City of New York for over twenty years. His political activities and his work reflect his alliance with the English elite of the community, although Charles remained a member of the Dutch congregation.

Charles was baptized on December 22, 1689 in the Reformed Dutch Church, New York City.³⁹ Records do not exist on his apprenticeship, however it is likely that he learned the craft from his father. Charles received his freemanship on February 16, 1725, at least ten years after he began working.⁴⁰ Before 1717 he married Catarina Beekman, daughter of Dr. Gerardus and Magdalena Abeel Beekman, also members of the Reformed Dutch Church.⁴¹ Charles and Catarina had five children who survived to adulthood: Bartholomew, Charles, Madgalon (married Joseph Cook), Catharine (married Thomas Ludlow) and Gortruyd (married Thomas Doughty).⁴²

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Charles was very active in his community and concerned with public affairs. During the controversy surrounding the actions of William Cosby, Governor of New York and New Jersey between 1732 and 1736, Charles sided with the anti-Cosby faction.⁴⁵

Before assuming his duties in the colonies, William Cosby (c. 1690 - March 10, 1736) delayed his stay in London six months to lobby against the Sugar Act. He arrived in New York on September 1, 1732. In addition to financial support for a five-year term and a bonus for his efforts against the Sugar Act, Cosby demanded half of the salary received by Rip Van Dam, President of the Governor's Council, who had filled the executive office in Cosby's absence. Cosby's efforts to oust the uncooperative Van Dam began the chain of events which disrupted New York politics for more than four years.

Governor Cosby turned to the courts for assistance against Van Dam, having the New York Superior Court sit as a Court of Exchequer. Chief Justice Lewis Morris agreed with Van Dam's lawyers, William Smith and James Alexander, on the questionable legality of that court, and published his views in a pamphlet. Cosby dismissed Morris in August, 1733. Rip Van Dam was eventually suspended from the Council in November 1735.

Supporters of Van Dam and Morris began a campaign of criticism of Governor Cosby. With financial and editorial backing from this "popular" party, John Peter Zenger began publishing the New York Weekly Journal on November 5, 1733. The only other paper in New York was William Bradford's New York Gazette which reflected the "court" views.

Support grew for the popular party, especially in New York City and Westchester County. The extent of that support was demonstrated by the New York City elections of 1734. The number of artisans elected increased that year, and only one pro-Cosby man received a seat on the New York City Common Council.

A year after the New York Weekly Journal appeared, Cosby had Zenger arrested for seditious libel. Andrew Hamilton of Philadelphia successfully defended Zenger.⁴⁴ For his services the Corporation of the City of New York presented Hamilton a gold freedom box [Figure 1] fashioned and engraved by Charles LeRoux, official silversmith and Assistant Alderman on the Common Council.⁴⁵

Cosby died the year following the Zenger trial and was succeeded by his principal advisor, George Clarke. The division of court and popular parties continued, and the memory of Cosby lived on in the equally unpopular form of

his son, William, Jr. Charles joined Peter Van Dyck in signing the petition to Lt. Gov. George Clarke protesting Cosby's action as High Sheriff of New York City and County in declaring Adolphe Philipse a representative to the Assembly. The petitioners called for both the review of that appointment and for the removal of Cosby from office.⁴⁶

During the same period, Charles is believed to have authored a poem, eleven satirical lines against Cosby and the Iroquis Indians.⁴⁷ He likened the latter to a violent and cruel animal and described Cosby as laughing when citizens met ill-fortune. LeRoux prayed the province would soon be rid of both Cosby and the Indians. The poem survives in handwritten manuscript in French. This indicates both that Charles LeRoux's father maintained a French identity which he passed on to his family and that there was a French-speaking population in New York City as late as the 1730s.

Charles also served his church and community in more traditional roles. He served one term as Churchmaster in 1722 and three as Deacon: 1724, 1729 and 1733.⁴⁸ While a member of the Consistory, the governing body of the Reformed Dutch Church composed of the Elders and Deacons, Charles served on a committee with Philip Van Cortlandt, Abraham Van Horne and Samuel C. Bayard to

"maintain to the end, the cause of the Church" in regard to disputed land in Fordham Manor.⁴⁹

Charles was elected Assistant of the East Ward five consecutive terms beginning in 1734.⁵⁰ He also served in the city militia during this time. By 1738 Captain Charles LeRoux had charge of one of the eleven city militia companies, commanding ninety-four men. His cousin Tobias Stoutenburgh served as his Second Lieutenant. Later that same year Charles was promoted to Major.⁵¹

Charles' social standing undoubtedly benefitted from his position as official silversmith of New York City from 1720 to 1743, even before he had registered as a freeman.⁵² During those years he made all of the gold freedom boxes presented by the Common Council to men who had performed noteworthy service for the community and to highly honored visitors. Charles engraved these boxes with the arms of the city. The city seal and engrossed freedom accompanied each box. Charles made at least nine freedom boxes. Recipients included Governors Burnet, Montgomerie and Clinton, Captain Peter Solgard (for capturing two pirate sloops offshore), Andrew Hamilton and Lord Augustus Fitz Roy. Charges to the city ranged from £14 8s. for Lord Roy's box to £23 19s. for a freedom box fashioned and engraved in August 1732.⁵³

Over the first two decades of his career Charles seems to have reinvested in his business instead of building up a large estate or buying a house. He is listed in the 1723 and 1732 tax assessment lists as living in the East Ward, a slightly more prestigious neighborhood than the West Ward where he grew up.⁵⁴ Both assessments indicate he rented living quarters. His estate of £20 in 1723 fell by 1732 to only £15 with a lot nearby valued at £5. Charles may have had difficulty collecting payment from some of his debtors, a common problem among even the most successful colonial artisans. Charles also owned land outside New York City in Dutchess County by this time.⁵⁵

The number of commissions Charles LeRoux received and especially his involvement on the Common Council and in the Dutch Church suggests that he actually must have achieved a high degree of economic success during his career. Assessments do not survive to show how much wealth he eventually amassed. However, he eventually owned land in Dutchess County and probably also in New York City. It is also known that Charles took on Peter Quintard (1700 - 1762) and Jacob Ten Eyck (1704 - 1793) as apprentices.⁵⁶ Quintard must have completed his apprenticeship before 1726 by which time he had already married. Jacob Ten Eyck, son of Koenraet Ten Eyck and born in

Albany, was apprenticed on July 23, 1719. Charles may have trained other silversmiths as well. These apprentices and the quantity and quality of Charles' work class him as a master among the New York City silversmiths.

There are twenty-seven extant examples of Charles' work as a silversmith representing seventeen different types of objects. [Chart 6] Some of the most interesting are the freedom box made for Andrew Hamilton and an admiralty oar made for the Court of Vice Admiralty, New York. The oar is a rare piece in silver. Silver by Charles LeRoux is some of the finest of New York in terms of design and proportion. Much of it is heavily decorated with fine and elaborate engraving by the silversmith himself.

Not every son who followed the same trade as a successful father automatically achieved equal success in the craft. Although John LeRoux trained as a silversmith like his father Bartholomew and brother Charles LeRoux, John never advanced beyond journeyman status while in New York City. He eventually moved away. John therefore represents both the journeyman and transient groups of New York City silversmiths.

John LeRoux (1695 - .?) was the second son of Bartholomew and Geertruyd LeRoux, born in New York City.

He was baptized in the Reformed Dutch Church on April 14, 1695.⁵⁷ On June 19, 1714, he married Margarit Britel in the same church.⁵⁸ Apprenticeship records do not survive for him, so he may have trained in his father's shop. John is registered in the freemanship rolls on January 8, 1722/2 as a Goldsmith, two years before his older brother Charles registered.⁵⁹ John may have been working in New York from as early as 1715. It is doubtful, however, that he ever owned a shop there.

John never held an elected post or position in the Reformed Dutch Church. He was witness to the indenture of George Duncan to Captain Thomas Smith on June 27, 1721.⁶⁰ The only assessment found of his property lists an estate of £5 as part of his mother's household in 1723.⁶¹

It seems likely that John worked as a journeyman while he lived in New York. There was a John LeRoux working as a journeyman silversmith in Boston in 1724 and 1725; he probably lived in Albany after that.⁶²

Eleven objects survive by John [Chart 6], many of them made after he moved to Albany. Half of the objects are flat silver. Most are simple pieces, yet suggest a degree of talent in line with that of the other silversmiths of his family.

The final two silversmiths, Bartholomew LeRoux II and Richard Van Dyck, were born in the same year in New York City. Each probably trained with their father. They entered the trade in the late 1730s after the English had achieved complete political and social hegemony in New York City and ethnic identities no longer determined relationships between artisan and patron or affected the stylistic development of New York City silver. The greater number of silversmiths working in New York City at this same time meant increased competition within the craft. Most silversmiths had to use their profits to diversify in related fields whereas previous generations had been able to reinvest in their business and specialize. This condition led to a different attitude on the part of the artisan. Silversmiths such as Richard Van Dyck came to see the craft as one step en route to achieving a higher social status.

Bartholomew LeRoux (1717 - 1763), son of Charles and Catarina LeRoux, was the third generation and fourth in a line of LeRoux silversmiths. He was baptized on October 30, 1717, at the Reformed Dutch Church.⁶³ He registered as a freeman on May 15, 1739.⁶⁴ Bartholomew probably never married; he is not listed in the marriage records of his church and he left the whole of his estate to his siblings, with no mention of a wife or children.

His will named the four siblings executors and was proved March 30, 1763.⁶⁵

Bartholomew held no civic or church positions of leadership, however he did serve as an ensign in the militia. He was in Captain Cornelius Van Horne's company in 1738.⁶⁶

Bartholomew's economic and social standing cannot easily be determined for assessment records do not survive from the time of his adult life. Nonetheless, based on the types of objects extant and the men known to have patronized him; Bartholomew is considered to have run a small production and retail business as a silversmith. Ten pieces of silver survive by Bartholomew. [Chart 6] They range from a tankard and caster to a salver. Bartholomew was the only one of the six silversmiths under close consideration to fashion a covered sugar bowl. Some of his pieces are engraved, possibly by the silversmith himself.

Richard Van Dyck (1717 - 1770) was the first son of Peter and Cornelia Van Dyck. Like his father, Richard was baptized in the Reformed Dutch Church, on December 4, 1717.⁶⁷ His uncle Jacobus Van Dyck and Margrietje Van Varik (an aunt or maternal grandmother) stood as witnesses. Richard married Elizabeth Strang of Rye, New

York, and they had at least one son.⁶⁸ No freemanship records exist for Richard.

Richard worked as a silversmith with a small retail business from the late 1730s. He gradually shifted towards more retail trade and less silver production during the early 1750s, until 1755 when he advertised exclusively as an importer of "pictures, European and indian goods, looking glasses, sconses and Florence oyl [sic]."⁶⁹ By this time he lived in Hanover Square in the East Ward, among other merchants.

Richard's years as a practicing silversmith coincided with the heaviest concentration of silversmiths and it may be that he preferred the higher status and income as a merchant to the competition he faced even as a skilled craftsman.

Seven pieces of silver survive by Richard. [Chart 6] They are rather conventional forms, mostly hollow-ware. The engraving over large portions of his work is related and suggests that Richard did it himself. The quality of the craftsmanship and design comes close to that of his father, yet his productivity appears to have been much less.

No political or civic involvement on the part of Richard is known. His participation in church affairs

began after he became a merchant. In 1753 he was Churchmaster in the Reformed Dutch Church and served for two years as Deacon from 1755.⁷⁰

As Gary Nash indicates, there was a narrowing of opportunities for artisans in eighteenth-century New York City, both among society as a whole and within each given craft.⁷¹ Social stratification increased in New York City as the population grew and the ruling English elite got closer to achieving cultural and political hegemony. Silversmiths enjoyed a relatively elevated status in seventeenth-century New York City and frequently participated in city government. Yet as society became increasingly stratified at the end of the century all artisan groups fell behind the merchants and gentlemen. After 1720, only in times of popular unrest were silversmiths represented on the Common Council in the eighteenth century. Church leadership remained open to the artisans throughout the period.

Opportunities narrowed in professional terms as well. As a slowly increasing number of men entered each field it became harder to rise to the top of the craft hierarchy. Although the number of silversmiths relative to the total population of New York City barely increased

from 1687 to 1750, the craft could not accommodate all the men who plied the trade there. More silversmiths operated small businesses like Bartholomew LeRoux II rather than running masters' shops like his grandfather and father. A higher percentage of silversmiths remained journeymen and/or moved away to find business, like John LeRoux. And some moved into another career, such as Richard Van Dyck. Even family connections with highly economically successful family members did not guarantee professional success to these silversmiths.

In another way the craft improved during this period. As ethnic divisions of society disappeared in New York City, patronage patterns changed, giving silversmiths of any ethnic heritage a broader pool of perspective patrons. The following chapter explores this and other aspects of the patronage patterns of New York City silversmiths. It uses the silver artifacts as visible manifestations of those patterns and to consider how these interactions changed over time.

CHAPTER 3: PATRONAGE OF NEW YORK CITY SILVERSMITHS

Colonial silversmiths worked almost entirely on commission, so the number and nature of their customers was extremely important to their survival in the trade and to what they produced.¹ The patronage of silversmiths up to 1720 reflects the ethnic tensions prevalent in New York City society of the time: patrons chose silversmiths who could produce objects to make certain statements about their ethnic identity and status. Thus, patrons of each ethnic group generally took their business to silversmiths of a single ethnic background. Changes in patterns of patronage indicate the intensity of ethnic tensions and the degree to which the patrons perceived a need to perpetuate an ethnic identity. That need varied between the three major ethnic populations, and within each group the need varied by economic position. Wealthy individuals most readily identified with the ruling elite, the English. Patrons of any ethnic background in the middle economic range, however, were most likely to perpetuate their ethnic identities, and one way was through their artifacts.

The passage of time and a process of Anglicization eased the tensions among New York City residents by 1720. As the English achieved political and economic hegemony their ways were adopted by an increasing number of non-English residents eager to reap the benefits of association with the ruling class. New generations, growing up under English rule, clung less and less to the "old-fashioned" habits of their ancestors and embraced the life of the society around them. By 1720, residents born before the English conquest had ceased to be active members of the community and their ways passed on with them. The process of Anglicization was complete in the city. Outside New York City, Dutch and French families perpetuated their national identities more strongly and for a longer period of time than wealthy urban residents in closer contact with other ethnic groups.

Patronage patterns were determined through extant silver.² Most is marked with the maker's touchmark; in many instances the owner's initials, name or coat of arms are engraved on the silver. Such pieces and unmarked ones with histories of original ownership provided the link between artisan and patron. Stylistic influences were used to study the ethnic tensions in New York City society.

The total number of silversmiths, patrons and plate associated with this study renders it a difficult task to identify all types of connections between patron and artisan. Proximity of residence, church membership, civic duties and various family connections would be significant variables to consider. In dealing with the group of sixty-two silversmiths, the emphasis instead has been placed on the ethnic identity of artisan and patron. Only in the more detailed examination of the patronage of the LeRoux and Van Dyck silversmiths is it possible to consider all those factors.

Patrons of New York City silversmiths came from a wide geographic area and a broad economic range. Most were residents of the city, and a large number lived on nearby Long Island. Another large group were residents of Albany and other Hudson River towns. New York City silversmiths also received commissions from a few persons living in Connecticut and Maryland.

Most commissions came from private individuals, who purchased silver flatware for their tables, serving pieces for their sideboards and tea sets for their tea tables. Porringers and tankards were popular objects

wrought in silver, judging by the large number surviving to the present. These and other forms were often given as a gift to commemorate significant life events: a birth, baptism, wedding, or even a death.

Silversmiths produced communion silver for churches, commissioned either as a gift from an individual or family to a church or by an entire congregation. Organizations and communities or parts thereof also commissioned commemorative or symbolic pieces of silver. The Vice Admiralty Court of New York commissioned an oar-shaped mace from Charles LeRoux.³ For twenty-three years LeRoux was the official silversmith of the Corporation of the City of New York.⁴ He and other silversmiths also engraved copper plates for the Province of New York to print bills of credit.⁵

Patrons were identified for sixty-one percent of all silversmiths included in this study. This includes 11 (78%) of the masters, 20 (83%) of the small independent craftsmen and 7 (3%) of the jobbers. [Chart 7] In terms of the ethnic backgrounds of those artisans, this information relates to 25 (73%) of the Dutch silversmiths, 3 (42%) of the English and 10 (58%) of the French silversmiths. [Chart 8]

The patrons identified for New York City silver-smiths up to 1750 include ninety-nine families defined by surname. Fifty-two were English, thirty-seven had Dutch backgrounds, and seven families were French. The total number of individual patrons was 132, or 62 (47%) English, 59 (44%) Dutch and 8 (6%) French. Nearly as many individual Dutch men and women owned silver made by New York City craftsmen as did English residents. This is explained in part by demographics and in part by social custom. English families had not been in New York City long enough at that time to have multiplied through natural increase as Dutch families had done. So there were more members of any one Dutch family to purchase silver than there were of English families. And although a higher percentage of English families were wealthier than Dutch ones, English families are generally known by single commissions while many Dutch families are known by multiple commissions. For example, the English Cranes are known by a single commission and the Dutch Schuylers owned several pieces of silver by just Peter Van Dyck. Also, the Dutch frequently observed special occasions with gifts of silver. The result of all these factors is that Dutch patrons purchased a greater absolute amount of silver than any other group.

The ethnic composition of patrons of New York City silversmiths changed over time. To some degree this reflects shifts in the general population - increasing non-Dutch populations - and the economic levels of members of the different ethnic groups. Dutch patrons predominated in the earliest period while English persons were the majority of the patrons from 1725 to 1750. Commissions from French men and women began after 1700; although never numerous, they were greatest after 1735. The largest increase in the number of all patrons came in the early 1700s, and the number of English patrons rose far more rapidly than the number of patrons of Dutch heritage. Charts 9 - 11 indicate the numbers of individual patrons by ethnic group who patronized New York City silversmiths.

Chart 9 suggests some general trends or patterns of patronage between 1640 and 1750. This chart indicates the number of pieces known to have been commissioned from a New York City silversmith, arranged by the ethnic background of both patron and artisan. Some patrons owned silver by more than one silversmith, even ones of different ethnic backgrounds, hence the variations of numbers between Charts 7 and 9.

Of the eighty-three individual Dutch patrons, 64 (77%) went to Dutch silversmiths. This compares with 17

(20%) who patronized French artisans and only two who patronized an Englishman. English patrons showed a slight preference for Dutch silversmiths. Thirty-five (50%) of English commissions went to Dutch silversmiths, 27 (39%) to French silversmiths and only 7 (10%) of them to English silversmiths. The English did patronize French silversmiths more than any other group of patrons. French patrons most often gave their business to French silversmiths, and never to English silversmiths. John Berrien patronized Charles LeRoux; Peter Jay patronized LeRoux and Simeon Soumaine. The sixteen commissions from persons of uncertain ethnic background were to Dutch and French silversmiths.

Thus, Dutch and English persons most often patronized Dutch silversmith, and French residents usually patronized French silversmiths. The most frequent patrons of the English silversmiths were other Englishmen. In part, these patterns reflect the general ethnic composition of the craft in New York City and how members of the three ethnic groups were spread across the craft hierarchy. With more Dutch silversmiths, and with the few English ones less successful in terms of craft status, it is easily understandable that these patterns developed.

Chart 7 provides some further insight into these patronage patterns. Most dramatically it shows that the French took all of their business to master craftsmen, those at the top of the craft hierarchy. The English showed a preference for masters, yet did patronize silversmiths at all levels. Dutch patrons provided the small independent silversmiths with the bulk of their business. These patrons included the middle-income Dutch individuals. For example, Teunis Quick, a Dutch baker, had Cornelius Kierstede fashion him a distinctively Dutch two-handled bowl, now in the Metropolitan Museum of Art. These patrons were part of the group which perpetuated their ethnic identities through their artifacts.

Patronage of the LeRoux and Van Dyck silversmiths mirrors some of the patterns for all silversmiths. Altogether, thirty-nine percent of the ninety-nine families and 47 (35%) of the individual patrons owned silver by one or more of the LeRouxes or Van Dycks. Charts 12 and 13 show the number of family and individual patrons, by ethnic group, of each silversmith. As with the general population of silversmiths, some patrons in each category patronized more than one of the silversmiths. This raises the number of patron families to forty-six and individual patrons to forty-nine.

Patronage patterns of the LeRouxes and Van Dycks are nearly identical to those of the craft as a whole. Nineteen (41%) families were Dutch, 21 (45%) English and 4 (8%) French. Twenty-two (44%) of the individual patrons were Dutch, 21 (42%) were English and 4 (8%) French. There were nearly as many Dutch and English patrons of LeRoux and Van Dyck silversmiths, and very few French.

Examining the patronage of the two families separately reveals that the LeRouxes had more Dutch patrons and the Van Dycks had more English ones. Looking at Charles LeRoux and Peter Van Dyck, the two most comparable members of the families in terms of working dates, skill, and productivity, shows that their patronage barely differed. Seventeen individual private patrons of Charles LeRoux are identified and nineteen of Peter Van Dyck. Charles had 8 (47%) English patrons and only 6 (35%) Dutch patrons. He had two French patrons. Peter had 9 (47%) each Dutch and English patrons and only one French patron. The percentage of their patrons who were English is nearly equal. These figures reflect the fact that the careers of these silversmiths extended well past 1720 when the ethnic identity of the

artisan ceased to be a consideration of New York City patrons. Charles LeRoux and Peter Van Dyck drew their patronage from all segments of the population after that time.

Both Peter Van Dyck and Charles LeRoux received commission from institutions, all English by ethnic identity. Peter fashioned communion silver for at least three churches: the First Presbyterian Church of Setauket, Long Island; the First Presbyterian Church of Southampton, Long Island; and the Church of Christ in Stratfield (now Bridgeport), Connecticut.⁶

As mentioned in the previous chapter, Charles LeRoux served as official silversmith for the Corporation of the City of New York and produced and engraved seals for the City. On July 8, 1735, the City commissioned him to make a new seal for "the Office of Mayoralty of the City of New York."⁷ It pictured the arms and motto of the city. In September of that year the Common Council issued a warrant to the Treasurer to pay Charles £5 9s. 3p. for that seal.⁸

He also engraved bills of credit for the Province of New York in 1715, 1716, 1719, 1734 and 1737.⁹ These copper-plates usually were printed by William Bradford, the first printer working in New York City. He may have

done other engraving for printers. A 1731 print of the New Dutch Church, dedicated to Rip Van Dam, a major contributor to the building fund, may be by Charles LeRoux.¹⁰ The two men were brothers-in-law.

Chart 14 lists the private patrons of the LeRoux and Van Dyck silversmiths, indicating ethnic origin and place of residence. There were thirty-nine surname groups of patrons, comprising forty-six different individual patrons commissioning forty-nine single or sets of objects. Twenty-six of the commissions came from members of twenty family groups living in New York City. Information on the area of residence or terms on a church or civic board is known for only eleven of those. Four lived in the same ward at the same time as a silversmith they patronized. Nicholas Bayard, Johannes Van Brugh and Peter Van Dyck and John Schuyler, James Livingston (a possible patron) and Charles LeRoux all lived in the East Ward at the same time. All six of the LeRoux and Van Dyck silversmiths attended the Reformed Dutch Church at one time; at least seven patron families did as well. One connection through the Consistory of that church was Cornelius DePeyster and Charles LeRoux. LeRoux may have received a commission from Peter Jay because LeRoux's term on the Common Council overlapped with the year Peter's father John was an Alderman.

Earlier in this chapter patron families of the LeRoux and Van Dyck silversmiths were considered by their ethnic background and how frequently they purchased silver from one of these six artisans. Chart 14 also indicates how many other silversmiths they are known to have patronized and the ethnic backgrounds of those craftsmen. Twenty-three (59%) of the identified patrons are listed as owning only LeRoux or Van Dyck silver. Thirteen patronized more than one silversmith without regard for ethnic identity.

Dutch families outside New York City tended to patronize only Dutch silversmiths in addition to the LeRouxes and Van Dycks. Those Dutch families identified with their ethnic identities more strongly and for a longer period of time than did their counterparts in New York City. Wealthy Dutch families in the city in closer contact with other ethnic groups were the first to identify with the English. For example, the Van Cortlandts who lived along the Hudson River north of New York City, continued to perpetuate a Dutch ethnic identity and patronize Hendrick Boelen II, Cornelius Kierstede and Peter Van Dyck, all Dutch silversmiths, after the Philipases of New York City took business to Charles LeRoux and to George Ridout, French and English craftsmen. Frederick Philipse's choice of silversmiths and the nature

the products he commissioned reflect his conscious association with English merchants and the ruling elite.

New York City silver shows traces of the mixing of three heritages into one community. The earliest forms were purely Dutch in nature, as in the work of Juriaen Blanck and Cornelius Vander Burgh. The arrival of English and French residents with European plate introduced English and French stylistic traditions into New York City silver. Pure forms of either tradition were not immediately produced - the design of a particular piece of silver was the result of the overlay of consumer preference onto the craftsman's technical capabilities. What occurred in late seventeenth-century New York City silver was thus the development of a style distinct to that area. A style characteristic of Dutch and English forms decorated with Dutch and French motifs.

Tankards illustrate this most clearly. New Yorkers adopted the English form of tankards and decorated them with elements from Dutch and French stylistic traditions. [Figure 2] These tankards, like much New York furniture, tended to be more substantial in size than those of New England or Philadelphia. New York tankards also retained a flat lid whereas others evolved to domed lids. From Dutch traditions New York City silversmiths adapted the castings applied to the tops of tankard handles. These

were castings of foliage and dependent fruit or a cherub such as was used on the handle terminal. The cutcard border and meander wire derived from French silver. Most New York tankards have cocoon thumbpieces, and many have a coin set into the lid which was a Northern European characteristic. Engraved ornament on any piece of New York silver covers a greater surface area than on silver of the other colonies. [Figure 3]

This New York style developed in response to the tastes of English and French patrons imposed on Dutch artisans. Numerous examples could be cited illustrating this; two are a Cornelius Vander Burgh tankard in the Metropolitan Museum of Art made for Captain Giles Shelley, and the Everardus Bogardus and Hendrick Boelen II tankard in the Yale University Art Gallery made for Johannes de la Grange. As the artisans became more familiar with English forms they began producing them. The New York style and English forms eventually replaced Dutch and French forms. The same process of Anglicization which occurred among New York City residents affected the products of the artisans.

Categorizing extant silver of the LeRoux and Van Dyck silversmiths by its ethnic prototype - Dutch, English, French or New York - and classifying it according to date of production and ethnic background of original

owner when known, brings out some patterns useful to understanding New York City silver made before 1750.

Bartholomew LeRoux arrived in New York City while Dutch patrons predominated. A majority of his commissions came from Dutchmen for whom he produced silver with strong Dutch influences. No silver survives by him which is purely French in inspiration, although the first appearance of French decorative motifs - cutcard ornament on teapot lids and around the bases of tankards, applied acanthus leaves on bowls, etc. - coincided with the start of LeRoux's career in the New World. He produced a piece similar to Garret Onckelbagh's cup [Figure 4], a Dutch form with French decoration. LeRoux's panelled bowl [Figure 5] is another Dutch form; other New York silversmiths interpreted the form with repoussé and chased designs on each panel.

LeRoux was the first French silversmith in New York and he undoubtedly introduced French styles to the silversmiths. He would have passed those stylistic traditions on to his apprentice, Peter Van Dyck, who began working c. 1705. Van Dyck's silver exhibits the widest range of influences of the six silversmiths. He made rare Dutch forms such as an egg-shaped mustard pot. [Figure 6] Some of his silver relates more nearly to French styles than that of other New York City silversmiths, such as his

covered porringers. Figure 7 is one made for Peter Herring. These porringers recall French ecuelles, but with distinctive New York cast handles. A mixed form is the pear-shaped teapot with French cutcard ornament on the lid and broad New York engraving. [Figure 8] And Van Dyck produced English forms such as a sauceboat made for John and Jerusha Cannon, on loan at the Museum of the City of New York and the chocolate pot originally owned by Beverly and Susanna Robinson, now in the New-York Historical Society.

Charles LeRoux's career also spanned the first half of the eighteenth century. Like Van Dyck, LeRoux produced a full range of forms: two sets of now privately owned baluster candlesticks similar to Dutch designs; a covered jug, and two square salvers after French styles for members of the Hicks and Asheton families; and New York style tankards for members of the Overing and the Rutgers families.¹¹ Yet the majority of extant silver by LeRoux is English in style. He was closely associated with the ruling elite of the community through his work for the City and his terms on the Common Council. His patrons included both English and non-English residents who had adopted English ways to advance their economic and social positions in society. For them LeRoux could fashion highly up-to-date English forms such as the pair

of salt cellars [Figure 9] and the lighthouse coffee pot [Figure 10].

Surviving silver by John LeRoux is all distinctively New York or English in ornament. Nearly all of it was produced after he moved to Albany and therefore has not been considered in this study.

Silversmiths working only after 1720 did not produce silver with direct reference to Dutch or French stylistic traditions. Neither did national identities determine patronage patterns. All patrons identified for Richard Van Dyck were English and three-quarters of the persons who ordered silver from Bartholomew LeRoux II were Dutch. Other than their characteristically New York tankards, all silver by these silversmiths was fashioned in English styles. Ethnic tensions no longer affected New York City silver styles.

New York City silversmiths produced silver to satisfy the tastes of their patrons. Ethnic characteristics of the silver therefore reflect the ethnic identity of the patron and not of the artisan. Dutch styles were gradually joined by English and French styles as the ethnic composition of the population evolved in the late seventeenth century. The three stylistic traditions

intermixed to create a style distinct to New York City, generally English forms with Dutch and/or French decorative motifs.

Master craftsmen were the first silversmiths to produce the new styles appealing to the English elite. It was these men, then, who received commissions from patrons of other ethnic groups consciously associating themselves with the elite to increase their political and economic position within the community. Middle economic groups continued patronizing silversmiths of their same ethnic background into the early 1700s. During this time, the English elite of the community worked to achieve political and social hegemony. The gradual process of Anglicization replaced non-English ways and ideas with English ones. The same process can be discerned clearly in the stylistic development of New York City silver, which tended toward the production of solely English forms by the second quarter of the eighteenth century. Society and its artifacts reflected English tastes after that time, demonstrating that the process of Anglicization was complete in New York City by mid-century, and affected not only political life but social and material life as well.

CONCLUSION

Artisans represented a distinctive yet socially stratified segment of colonial society. Most work to date has been confined to the elite of colonial communities because more data survives concerning their lives and political activities. The diversity of the artisan class, which extended vertically across nearly all economic levels of society, increases the complexity of studying that group. Attempts usually lead to generalized statements in an effort to include each group of artisans individually and then compare them to each other.

Silversmiths working in New York City up to 1750 were active members of their community, serving in elected civic positions and on church boards. Especially in the late seventeenth century silversmiths could have considerable political influence. Yet increasing stratification in the eighteenth century excluded the majority of silversmiths from high city government positions. For all but nine years the majority of New York City silversmiths were Dutch and English ones were never numerous. Even within the craft an increasing stratification appeared. Although

the number of total silversmiths versus the total population only increased by one-half-of-one percent, the craft had trouble accommodating all the new craftsmen and more remained jobbers throughout their career or moved away or into another occupation. Those who did reach master or small independent craftsman status could achieve a high level of economic success even compared with all of New York City residents. Presumably this indicates that such silversmiths were atypical of artisans in general.

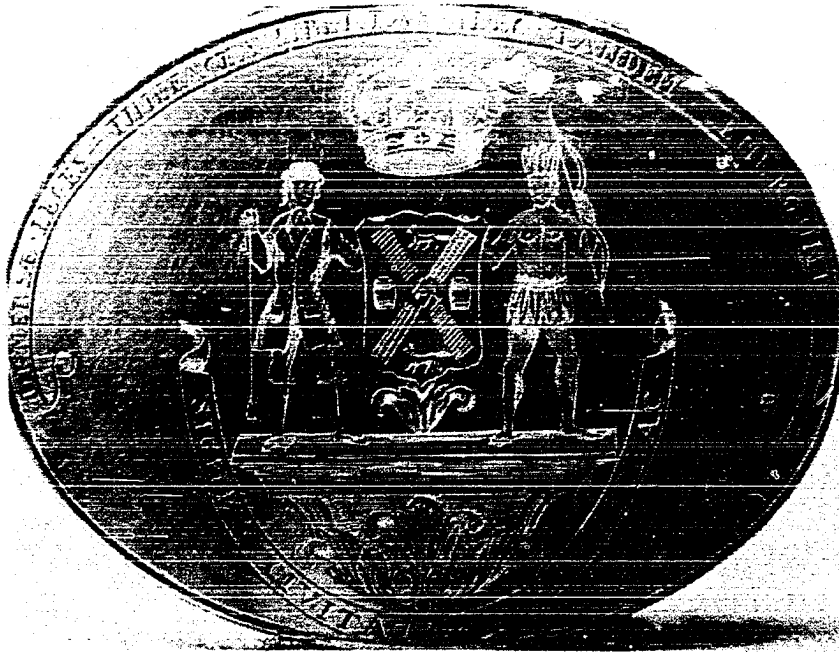
Parallel to the process of social stratification was the Anglicization of New York City as the English worked to achieve hegemony in a society where they were outnumbered by a Dutch population which originally had complete political control. Time helped the English and with each successive generation their dominance and influence increased. By the second quarter of the eighteenth century ethnic tensions and characteristics disappeared from the urban New York City experience. This affected the silversmiths in terms of patronage and the stylistic development of New York City silver. Small independent silversmiths drew most of their patrons from within their own ethnic group. These were the middle-class patrons who perpetuated their ethnic identity through their artifacts for the longest time. Many French patrons, who had never enjoyed political ascendancy in New

York, were more quickly absorbed into the English way of life and began ordering silver in a unique blend of English, Dutch and French stylistic traditions or in English styles, but always from French silversmiths. English residents, who comprised the largest group of patrons of New York City silversmiths (although Dutch patrons purchased a greater number of objects), patronized Dutch silversmiths more than French or English ones. English patrons ordered either New York or English forms. By 1720 all silver fashioned in New York City reflected distinctly New York styles or the latest English fashions.

Within the silversmithing craft in New York City up to 1750, the master craftsmen were the ones who achieved the greatest economic success and associated most closely with the merchant class and ruling elite of the community through involvement in civic and religious offices. Like other citizens with political aspirations these men were the first to accept English hegemony and recognize that power is achieved through accommodation of the ruling elite's social as well as political preferences. Hence these silversmiths produced artifacts for patrons with like aspirations, who wanted to be identified as belonging to the upper class, not a Dutch or an English upper class. Small independent silversmiths and their middle income patrons maintained their ethnic

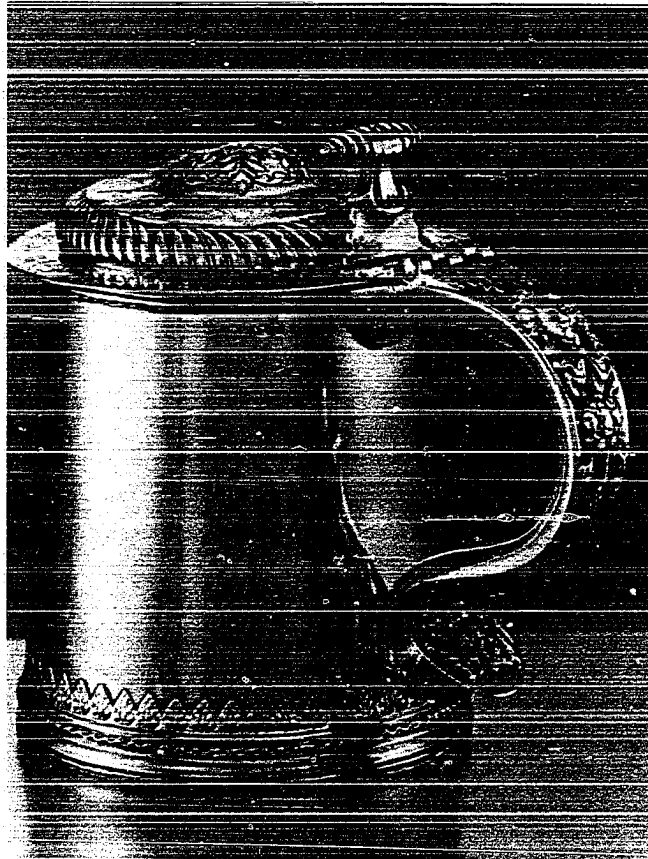
loyalties longer. It was not until 1720 that the same aspirations had filtered down to this group of citizens and the artifacts of at least the upper and middle economic classes ceased to reflect ethnic identities. After this time ethnic considerations ceased to affect the craft except that silversmiths of Dutch heritage continued to dominate the craft. No longer did the craftsman's heritage determine the style or patronage of his products.

FIGURE 1



Charles LeRoux, freedom box, 1735; The Historical Society of Pennsylvania.

FIGURE 2



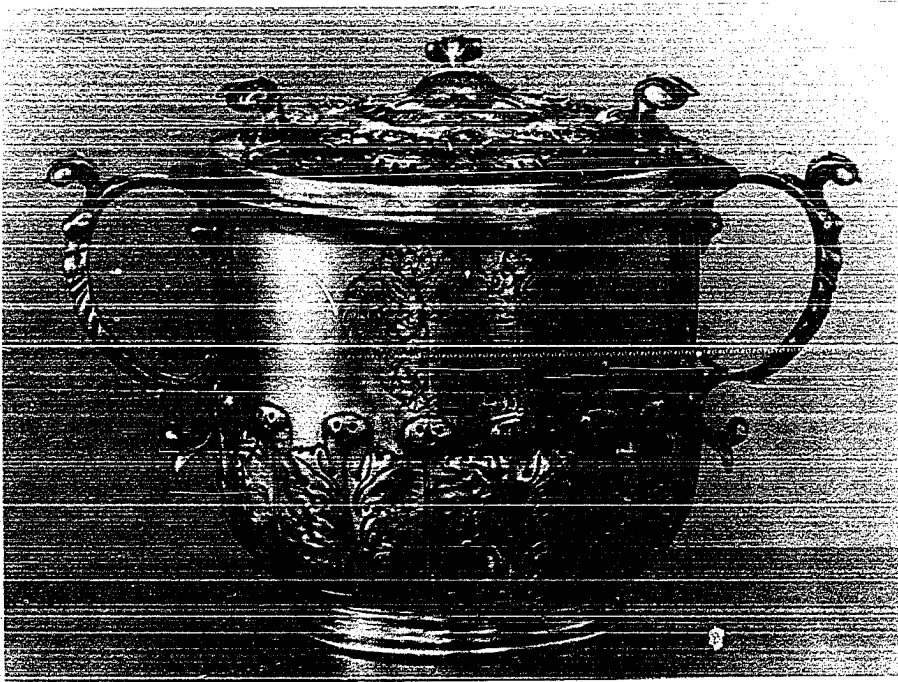
Peter Van Dyck, tankard, 1705 - 1715; Yale University Art Gallery.

FIGURE 3



Detail of Figure 2.

FIGURE 4



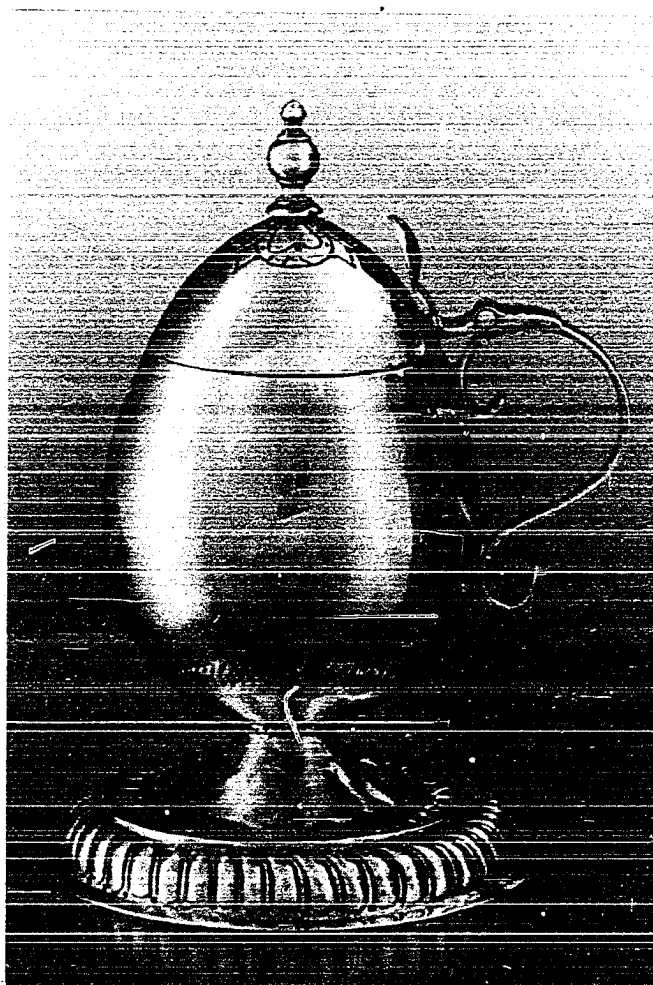
Garret Onckelbagh, covered cup, 1690 - 1700; Yale University Art Gallery.

FIGURE 5



Bartholomew LeRoux, two-handled bowl, 1687 - 1700; Yale University Art Gallery.

FIGURE 6



Peter Van Dyck, mustard pot, 1700 - 1715; Yale University Art Gallery.

FIGURE 7



Peter Van Dyck, covered porringer, 1715 - 1725; Yale University Art Gallery.

FIGURE 8



Peter Van Dyck, teapot, 1715 - 1725; Metropolitan Museum of Art.

FIGURE 9



Charles LeRoux, salt cellar, 1720 - 1740; Metropolitan Museum of Art.

FIGURE 10



Charles LeRoux, coffee pot, 1720 - 1740; Yale University Art Gallery.

NOTES

INTRODUCTION

1. Thomas J. Archdeacon, New York City, 1664 - 1710 (Ithaca, NY: Cornell University Press, 1976).
2. Gary B. Nash, The Urban Crucible (Cambridge, MA: Harvard University Press, 1979).
3. Ibid., p. viii.
4. Ibid., p. x.
5. R. T. H. Halsey, Early New York Silversmiths (New York: Metropolitan Museum of Art, 1930), p. xv.
6. C. Louise Avery, American Silver of the Seventeenth and Eighteenth Centuries (New York: Metropolitan Museum of Art, 1920).
7. C. Louise Avery, Early American Silver (New York: The Century Co., 1930).
8. John Marshall Phillips, American Silver (New York: Chanticleer Press, 1949), p. 24.
9. Graham Hood, American Silver (New York: Praeger Publishers, 1971).
10. Martha Gandy Fales, Early American Silver. rev. and enlarged. (New York: E. P. Dutton and Co., Inc., 1973).
11. Martha Gandy Fales, Joseph Richardson and Family (Middletown, CT: Wesleyan University Press, 1974).

CHAPTER ONE: LIFE AS A SILVERSMITH IN NEW YORK CITY,
1640 - 1750

1. Nash, The Urban Crucible, p. 123.
2. Archdeacon, New York City, p. 48.
3. Arthur Everett Peterson, New York As An Eighteenth Century Municipality: Prior to 1731 (New York: Columbia University Press, 1917), p. 70.
4. Michael Kammen, Colonial New York (New York: Charles Scribner's Sons, 1975), p. 182. The law was passed in the Common Council on October 31, 1711 and is recorded in New York, Common Council, Minutes of the Common Council (New York: Dodd, Mead and Co., 1905), vol. II, pp. 454 - 455.
5. Paul Howard Douglas, American Apprenticeship and Industrial Education (New York: Columbia University Press, 1921), p. 40.
6. Indentures of Apprentices, 1718 - 1727, Vol. XLII: Collections of the New-York Historical Society, 1908 (New York: The New-York Historical Society, 1909).
7. For an example, see Jacob Ten Eyck's indenture to Charles LeRoux in Fales, Early American Silver, pp. 192 - 193, citing New York, Conveyances, Liber 29.
8. Juriaen Blanck was trained in Holland before he came to New York; Thauvet Besley, George Ridout and John Windover trained in London. Bartholomew LeRoux was trained before he came to New York City. Peter Marius Groen and Simeon Soumaine were born in Amsterdam and London respectively, but trained to the craft in New York City.
9. The recorded indentures document the following apprenticeships: Peter Quintard to Charles LeRoux, 1715 - 1722; William Anderson, Jr. and Elias Boudinot to Simeon Soumain, 1717 - 1724 and 1721 - 1728; Peter David to Peter Quintard, 1722 - 1729; Christopher Robert to John Hastier, 1723 - 1730; and Robert Lyell to Abraham Poutreau, 1726 - 1733. These are recorded in Indentures of Apprentices, 1718 - 1727.
10. Several silversmiths were followed into the field by their sons: Juriaen and Juriaen Blanck, Jr.; Jacob and Hendrick Boelen; Bartholomew LeRoux and sons Charles and John; Benjamin and Cornelius Wynkoop; Nicholas

and Nicholas Roosevelt, Jr.; Peter and Richard Van Dyck; and Charles and Bartholomew (II) LeRoux. Benjamin Kip was eighteen years younger than his brother Jesse, and could have been apprenticed to him. Bartholomew Schaats may have trained his half-brother Samuel Broadhurst. Ahasuerus Hendricks married Garrit Onckelbagh's mother just before Onckelbagh would have begun an apprenticeship and may have trained his new step-son. Bartholomew LeRoux is believed to have trained his nephew Tobias Stoutenburgh. Juriaen Blanck probably trained Cornelius Vanderburgh and Jesse Kip may have trained Cornelius Kierstede.

11. Tax assessment lists for 1695 to 1699 are published in the Collections of the New-York Historical Society for 1910 and 1911. Microfilms of the original lists up to 1732/33 are in the Historical Documents Collection housed in Klapper Library of Queens College. A random assessment for all of New York City was selected from the years of extant lists. They are: December 1695; August 28, 1696; August 21, 1697; November 29, 1699; July 9, 1703; August 1709; February 19, 1723; and February 18, 1732/33.

12. The Burghers of New Amsterdam and The Freeman of New York, 1675 - 1866, Vol. XVIII: Collections of the New-York Historical Society, 1885 (New York: The New-York Historical Society, 1886).

13. Some of the journeymen who held elected positions within their Wards did so after they left silversmithing for mercantile activities. Others may have been sons of well-known families and expected to progress within their craft to an independent status.

14. These silversmiths were Samuel Bourdet, Cornelius Kierstede, John LeRoux, Christopher Robert and Tobias Stoutenburgh.

15. 1703 Census of the City of New-York in Edmund Bailey O'Callaghan, The Documentary History of the State of New-York Vol. I (Baltimore: Genealogical Publishing Co., Inc., 1979), pp. 611 - 624.

16. Nash, The Urban Crucible, p. 14.

17. Archdeacon, New York City, p. 47.

18. See Note 10, Chapter 1.

19. Nash, The Urban Crucible, p. 71.

20. Only four of the silversmiths categorized as journeymen appear in tax assessments and none of the transients.

21. Thomas Archdeacon used the tax assessments to develop scales of economic standing. Each interval of his ten-interval scale corresponds to roughly 10% of the population. The monetary values refer to tax assessments.

1 = \leq £0.5.6	6 = up to £30
2 = £0.5.7 - £5	7 = up to £45
3 = £5.0.1 - £10	8 = up to £70
4 = £10.0.1 - £15	9 = up to £110
5 = up to £20	10 = >£110

For further explanation of Archdeacon's scales, see Archdeacon, New York City, p. 161 and "The Age of Leisler," Aspects of Early New York Society and Politics, ed. Jacob Judd and Irwin H. Polishook (Tarrytown, NY: Sleepy Hollow Restorations, 1974), pp. 63 - 82.

22. Archdeacon, New York City, p. 30.

23. For further information see George William Edwards, New York As An Eighteenth Century Municipality: 1731 - 1776, (New York: Columbia University Press, 1917), pp. 43 - 44 and Samuel McKee, Jr., Labor in Colonial New York (New York: Columbia University Press, 1935), pp. 36 - 37. For data on the fees charged for registration, see McKee, Labor in Colonial New York, pp. 36 - 38 and Beverly McAnear, "The Place of the Freeman in Old New York," New York History, XXI (October, 1940), 420 and 428.

24. McAnear, "The Place of the Freeman in Old New York," 418.

25. Ibid., 419.

26. Edwards, New York As An Eighteenth Century Municipality, p. 43.

27. These laws were reiterated every three months and that fact recorded in the Minutes of the Common Council.

28. McAnear, "The Place of the Freeman in Old New York," 422.

29. Political alignments continued to be Leislerian or Anti-Leislerian for a decade after Leisler surrendered and was executed for treason in 1691. The

struggle for control of New York City government culminated in the 1701 elections. Leislerian candidates received most of their support from Dutch citizens born about the time of the English conquest. This was the generation which most strongly felt the impact of the displacement by the English.

30. The following silversmiths registered that year: Jacob Boelen, Ewardus Bogardus, Ahasuerus Hendricks, Cornelius Kierstede, Garrit Onckelbagh, and Benjamin Wynkoop. Nash, The Urban Crucible, p. 91 and The Burghers of New Amsterdam and the Freeman of New York, 1675 - 1866.

31. Information on the results of civic elections is found in New York, Common Council, Minutes of the Common Council (New York: Dodd, Mead and Co., 1905).

32. Nash, The Urban Crucible, p. 34.

33. Records of the Reformed Dutch Church are in Collection of the New York Genealogical and Biographical Society Vols. I - III (New York: New York Genealogical and Biographical Society, 1890 - 1902) and Edward T. Corwin and Hugh Hastings, eds. Ecclesiastical Records of the State of New York (Albany: The University of the State of New York, 1916). For records of Trinity Church see the photocopy of the Minutes of the Vestry, Vol. I (1697 - 1791) on file in the Archives of Trinity Church. Some references to the Eglise du Saint-Esprit are included in Corwin's Ecclesiastical Records.

CHAPTER 2: THE LEROUX AND VAN DYCK FAMILIES OF SILVER-SMITHS

1. These numbers are based on silver objects in major American collections: the Metropolitan Museum of Art, the Yale University Art Gallery, the Boston Museum of Fine Arts, the Henry Francis DuPont Winterthur Museum, the New-York Historical Society, the Museum of the City of New York, Bayou Bend, the Philadelphia Museum of Art and the Saint Louis Art Museum. Other objects were identified through the files of the Decorative Arts Photographic Collection at the Winterthur Museum and the files of Margaret Stearns, Curator of Decorative Arts, Museum of the City of New York.

2. Two examples, although not necessarily the first cases, of the perpetuation of what may be a myth are: Louise C. Belden, "The Verplanck Cup," Antiques 92 (6), 842; and Kathryn C. Buhler, Colonial Silversmiths. Masters and Apprentices (Boston: Museum of Fine Arts, 1956), p. 22. The myth states that Bartholomew LeRoux worked as a silversmith in London prior to emigrating to New York City. Correspondence between this author and Susan Hare, Librarian, Goldsmiths' Hall, London, reveals that no Bartholomew LeRoux ever registered at Goldsmiths' Hall, although he could have worked in London. (February 23, 1984) The idea that LeRoux came from London undoubtedly derives from the Marriages from 1639 - 1801 in the Reformed Dutch Church, Vol. I: Collection of the New York Genealogical and Biographical Society, 1890. (New York: New York Genealogical and Biographical Society, 1890), p. 66, listing his place of origin as London. Whether he did pass through London en route from France is not known. This author also investigated the possibility that LeRoux might have worked in Amsterdam before he came to New York. Correspondence with Karel Citroen, author and scholar on Amsterdam goldsmiths, Amsterdam, uncovered no record of a LeRoux working in that city between the fifteenth-century and the present. (April 16, 1984)

3. Louis XIV revoked the Treaty of Nantes in 1685. He further persecuted Huguenot silversmiths in 1686 by banning all production of gold and silver objects.

4. The Burghers of New Amsterdam and The Freemen of New York, 1675 - 1866, p. 53.

5. Marriages from 1639 - 1801 in the Reformed Dutch Church, p. 66 and Baptisms in the Dutch Church, New York, 1639 - 1730, Vol. II: Collection of the New York Genealogical and Biographical Society, 1901 (New York:

New York Genealogical Society, 1901), passim. LeRoux's children must have attended church with their mother and then spouses although their father joined another church.

6. Bartholomew LeRoux was a Vestryman of Trinity Church, the highest lay position within the congregation, for six years beginning in 1703. Many Huguenots attended Trinity Church before the French church, Eglise du Saint-Esprit, opened in 1689. Although the Huguenot theology most nearly mirrored that of the Reformed Dutch Church, the Anglican service more nearly paralleled the French services. See Archdeacon, New York City, p. 48.

7. Dictionary of American Biography, ed. Dumas Malone, Vol. XI (New York: Charles Scribner's Sons, 1933), pp. 180 - 181.

8. Bartholomew LeRoux was one of many freemen to sign a petition addressed to the Provincial Assembly seeking protection of their property against settlement by outsiders. The one dated May 27, 1704, was against inhabitants of Eastchester seeking a grant of Westchester land. A November 24, 1708, petition requested the prevention of a survey of Westchester land by nonresidents. These petitions are reprinted in Calendar of New York Colonial Manuscripts Indorsed Land Papers in the Office of the Secretary of State of New York, 1643 - 1803, Vol. IV (Albany: Weed, Parsons and Co., 1864), pp. 148 and 171. A photostat of LeRoux's deed to land in New Rochelle, Westchester, is in Miscellaneous Manuscripts N., the New-York Historical Society.

9. Marriages from 1639 - 1801 in the Reformed Dutch Church, p. 116.

10. The family connection of Bartholomew LeRoux and Tobias Stoutenburgh was discovered in Jacobus Stoul and Margaret Teller, Stoutenburgh (unpublished manuscript in the possession of the Holland Society, New York).

11. This information was taken from the tax assessments.

12. Edmund B. O'Callaghan, The Documentary History of the State of New-York Vol. II (Albany: Weed, Parsons and Co., 1849), p. 28.

13. Archdeacon, New York City, p. 106.

14. For more detailed accounts of the Leisler affair see Thomas Archdeacon, "The Age of Leisler," ed. Jerome R. Reich, Leisler's Rebellion (Chicago: University of Chicago Press, 1953); and Kammen, Colonial New York, pp. 121 - 126.

15. O'Callaghan, The Documentary History of the State of New-York Vol. II, pp. 28 - 30.

16. Archdeacon, New York City, p. 115 and "The Age of Leisler," p. 79, and Kammen, Colonial New York, p. 124.

17. Ibid.

18. Kammen, Colonial New York, p. 126.

19. Dictionary of American Biography Vol. XI, pp. 180 - 181.

20. Bartholomew Le Roux hereby enters his Claime and Demand in the Secretarys office Against the undernamed Persons for the damage by him sustained in the Times of the Late Rebellion and Disorders Within this Province Viz^t for the sume of Twelve Pounds & Ten Shillings for five Barrells of Porke taken from him by the Undermentioned Partyes Viz^t

Nicholas Blanck
Urian Nagell
William Churcher

Dated at New York this 7th of 7^{er} 1691.

BARTH: LE ROUX

O'Callaghan, The Documentary History of the State of New-York Vol. II, p. 395.

21. LeRoux was Collector 1691 - 1692, Constable 1699, Assessor 1698 and 1707, and Assistant Alderman 1702 - 1704 and 1708 - 1712. William DePeyster served twelve years in elected positions and Jacob Boelen served fourteen.

22. Other silversmiths who served terms as Assistant Aldermen up to 1750 were: William DePeyster, Charles LeRoux, Garrit Onckelbagh, Johannes Vander Spiegel and Nicholas Roosevelt, Jr.

23. New York Tax List, 1695 - 1699. Vol. XLIII: Collections of the New-York Historical Society, 1910 (New

York: New-York Historical Society, 1911), p. 13. LeRoux's relative economic position was determined by the use of Archdeacon's economic scale, explained in Note 28, Chapter 1.

24. Census of the City of New-York, p. 619.

25. Archdeacon, New York City, p. 46.

26. Bartholomew LeRoux, Will #410, Historical Document Collection, Klapper Library, Queens College, Queens, New York.

27. Richard W. Cook, Van Dycks (South Orange, New Jersey: Genealogical Society of New Jersey, 1954).

28. Baptisms in the Dutch Church, New York, 1639 - 1730. Vol. II: Collection of the New York Genealogical and Biographical Society, 1901 (New York: New York Genealogical and Biographical Society, 1901), p. 163.

29. Marriages from 1639 - 1801 in the Reformed Dutch Church, p. 116.

30. Baptisms in the Dutch Church, New York, 1639 - 1730, p. 363.

31. Marriages from 1639 - 1901 in the Reformed Dutch Church, p. 124.

32. Cook, Van Dycks, p. 12; Marriages from 1639 - 1801 in the Reformed Dutch Church, p. 159; and Burghers of New Amsterdam and The Freeman of New York, 1675 - 1866, p. 150.

33. O'Callaghan, The Documentary History of the State of New-York Vol. I, p. 450.

34. O'Callaghan, The Documentary History of the State of New York Vol. III, pp. 484 - 487.

35. Minutes of the Common Council Vol. III, p. 99.

36. New York City. Assessment Rolls, August 1709. Microfilm. Historical Documents Collection. Klapper Library. Queens College.

37. Ibid.

38. New York City. Assessment Rolls, February 18, 1732/1733. Microfilm. Historical Documents Collection. Klapper Library. Queens College.

39. Baptisms in the Dutch Church, New York, 1639 = 1730, p. 195.

40. The Burghers of New Amsterdam and The Freemen of New York, 1675 = 1866, p. 105.

41. Marriages from 1639 = 1801 in the Reformed Dutch Church, p. 134.

42. Baptisms in the Dutch Church, New York, 1639 = 1730, passim. and Marriages from 1639 = 1801 in the Reformed Dutch Church, passim.

43. Charles LeRoux was a member of the Common Council at this time and aligned with the popular party which supported Rip Van Dam and Zenger.

44. For more information on Governor William Cosby and his affairs see: James Alexander, A Brief Narrative of the Case and Trial of John Peter Zenger (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1963); Dictionary of American Biography Vol. IV, pp. 459 - 460; John W. Raimo, Biographical Directory of American Colonial and Revolutionary Governors 1607 = 1789 (Westport, Connecticut: Meckler Books, 1980), pp. 260 - 262; The Memorial History of the City of New-York ed. James Grant Wilson Vol. II (New York: New-York History Co., 1892), pp. 209 - 258; and William Smith, Jr., The History of the Province of New York ed. Michael Kammen Vol II (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1972), pp. 203 - 223.

45. Minutes of the Common Council Vol. IV, p. 272.

46. O'Callaghan, The Documentary History of the State of New-York Vol. III, pp. 484 - 487.

47. New York Public Library. "Eleven Satirical Lines on Clarke and L'Irois." Cosby 4. Miscellaneous Papers - Clarke.

48. Corwin and Hastings. Ecclesiastical Records of the State of New York Vol. II, pp. 1446 - 1448 and 2001.

49. Ibid, p. 2217ff.

50. Minutes of the Common Council Vol. IV, passim.
51. O'Callaghan, Documentary History of the State of New-York, Vol. IV, pp. 225 - 226.
52. LeRoux was the only silversmith mentioned in the Minutes of the Common Council during this period for engraving copper plates or fashioning presentation silver.
53. Minutes of the Common Council vol. IV, pp. 147 and 187.
54. New York City. Assessment Rolls, February 19, 1723 and February 18, 1732/1733. Microfilm. Historical Documents Collection. Klapper Library. Queens College.
55. Deeds of Dutchess County property belonging to Charles LeRoux are in New-York Historical Society. Miscellaneous Manuscripts D.
56. Indentures of Apprentices, 1718 - 1727, p. 122.
57. Baptisms in the Dutch Church, New York, 1639 - 1730, p. 226.
58. Marriages from 1639 - 1801 in the Reformed Dutch Church, p. 122.
59. The Burghers of New Amsterdam and The Freemen of New York, 1675 - 1866, p. 103.
60. Indentures of Apprentices, 1718 - 1727, p. 142.
61. New York City. Assessment Rolls, February 19, 1923. Microfilm. Historical Documents Collection. Klapper Library. Queens College.
62. For John LeRoux's years in Boston see Barbara McLean Ward, The Craftsman in a Changing Society: Boston Goldsmiths, 1690 - 1730 (Ph.D. dissertation. Boston University, 1983), pp. 83 - 83 and 365. Belknap's notes on silversmiths list LeRoux being in Albany. John Marshall Phillips, Barbara N. Parker and Kathryn C. Buhler, eds. The Waldron Phoenix Belknap Jr. Collection of Portraits and Silver (Cambridge, MA: Harvard University Press, 1955), p. 119.

63. Baptisms in the Dutch Church, New York, 1639 - 1730, p. 400.
64. Indentures of Apprentices, 1718 - 1727, p. 139.
65. Bartholomew LeRoux. Will #1702. Historical Documents Collection. Klapper Library. Queens College.
66. O'Callaghan, The Documentary History of the State of New-York Vol. IV, pp. 225 - 226.
67. Baptisms in the Dutch Church, New York, 1639 - 1730, p. 401.
68. Richard Van Dyck. Will #2333. Historical Documents Collection. Klapper Library. Queens College.
69. The New-York Gazette, or the Weekly Post Boy, May 27, 1754, cited in Gottesman, The Arts and Crafts in New York 1726 - 1776 Vol. LXIX: Collections of the New-York Historical Society, 1936 (New York: New-York Historical Society, 1938), p. xiii.
70. Corwin and Hastings, Ecclesiastical Records of the State of New York Vol. III, pp. 2101 and 2749.
71. Nash, The Urban Crucible, p. x.

CHAPTER 3: PATRONAGE OF NEW YORK CITY SILVERSMITHS

1. For the purposes of this discussion, clients are referred to as patrons, regardless of the frequency and exclusiveness of the business arrangements between customer and artisan. It should be kept in mind that these patrons were drawn almost exclusively from the upper and middle economic ranges of society.

2. See Note 1, Chapter 2.

3. Charles LeRoux fashioned and engraved the oar-shaped mace for the Vice Admiralty Court of New York. The mace is currently on loan to the Museum of the City of New York (L2966).

4. Commissions from the City to Charles LeRoux for presentation silver and engraved plates for printing are recorded in the Minutes of the Common Council Vols. I - V, passim.

5. O'Callaghan, The Documentary History of the State of New-York, passim.

6. This silver remains in the churches of original ownership. It is illustrated in Metropolitan Museum of Art, Catalogue of An Exhibition of Silver Used in New York, New Jersey and the South (New York: Metropolitan Museum of Art, 1911) pp. 60 - 61 and Alfred E. Jones, The Old Silver of American Churches (Letchworth, England: The Arden Press, 1913), p. 119.

7. Minutes of the Common Council Vol. IV, p. 266.

8. Ibid., p. 272.

9. O'Callaghan, The Documentary History of the State of New-York Vol. I, p. 254.

10. Ibid., pp. 254 and 262.

11. The jug was identified through the files of the Decorative Arts Photographic Collection of the Winterthur Museum; one salver and the tankards are in the collection of the Museum of the City of New York; the other salver is at the Yale University Art Gallery; and the candlesticks are owned by Mrs. Edsel Ford and Mr. W. R. T. Wilkinson.

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APPENDIX

CHARTS

NEW YORK CITY SILVERSMITHS, 1640 TO 1750

SILVERSMITH	ETHNIC BACK- GROUND ¹	PLACE OF BIRTH ²	CRAFT STATUS ³	FREEMAN- SHIP DATE	WARD ⁴	CHURCH ⁵	CIVIC OFFICE ⁶	TAX AS- SESS- MENT ⁷	MILITARY SERVICE	NUMBER EXTANT WORKS
ANDERSON c.1701/2- 1771	E		2	1746		T				3
BANCKER 1703-1772	D	A	1	1731	D	RDC 3	4	30		22

- 1 Ethnic background: D=Dutch, E=English, F=French, U=Unknown.
- 2 Place of birth: NYC=New York City, A=Albany, H=Holland, L=London, HR=along the Hudson River.
- 3 Craft status: 1=Master, 2=Small independent, 3=Jobber, 4=Journeyman, 5=Transient.
- 4 City Ward in which silversmith lived: E=East, W=West, N=North, S=South, D=Dock, O=Out, M=Montgomerie's.
- 5 Church membership and highest office held: RDC=Reformed Dutch Church, T=Trinty, ESE=Eglise du Saint-Esprit.
1=Elder or Vestryman, 2=Deacon or Warden, 3=Churchmaster.
- 6 Highest civic office held: 0=Mayor, 1=Alderman, 2=Assistant Alderman, 3=Assessor, 4=Collector, 5=Constable.
- 7 Highest tax assessment in surviving records (in pounds).

CHART 1 cont.

NEW YORK CITY SILVERSMITHS, 1640 TO 1750		ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH											
BARKER W.C.1694	E			5							1
BESLEY C.1706-57	F	L	2	1727			ESE				8
BLANCK C.1620- C.1691	D	A	1	1657			RDC				1
BLANCK, Jr. C.1645- 1714	D	NYC	2	1695	W				40		8
BOELEN, H I 1661-91	D	NYC	2								8
BOELEN, H II 1695/7- 1755	D	NYC	2		E				30		17

CHART 1 cont.

NEW YORK CITY SILVERSMITHS, 1640 TO 1750										
SILVERSMITH	ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
BOELEN, J C.1654- 1729/30	D	H	1	1698	N W	RDC 1	1	145		11
BOGARDUS 1675- C.1725	D	NYC	2	1698	D			25	X	3
BONTICOU 1693-?	F	NYC	3		N	ESE	5			1
BOUDINOT 1706-?	F	NYC	3		N					--
BOURDET C1709-?	F	NYC	3	1730	N	ESE	4	20		--
BREVOORT 1715-1775	D	NYC	2	1742		RDC 2				11
BROADHURST 1700-1735	D	A	3	1725						--

CHART 1 cont.

NEW YORK CITY SILVERSMITHS, 1640 TO 1750

	ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH										
CORNELISON 1661-1717	D		3	1712						--
DAVID 1707-?	F	NYC	3			RDC				2
DEPEYSTER 1709-80/4	D	NYC	3	1733	M	RDC 3	2		X	--
EDWARDS 1701/2-55	E		3	1731						5
FIELDING c1710-?	E		5	1731						--
GOELET ?-1750	F	NYC	2	1731	S	RDC 2	3	20		2
GROEN 1701-48	D	H	3		S		3			--
HASTIER 1692-1771	F	NYC	1	1726	D M	ESE	3	30	X	7

NEW YORK CITY SILVERSMITHS, 1640 TO 1750									
SILVERSMITH	ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE
									NUMBER EXTANT WORKS
HENDRICKS C.1655- 1730	D	A	2	1698	N		4	40	1
HEURTIN 1699-1765	F		3	1731		ESE			2
HUTTON c1699-	D		4	1720					1
JACKSON C.1704-43	E		4	1731	D			5	8
JOHNSON 1720-96	D	NYC	2						5
KIERSTEDE 1675-1757	D		2	1698	S N		4	15	11
KIP, B. 1678-1702	D		3	1702					--

NEW YORK CITY SILVERSMITHS, 1640 TO 1750		ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH											
KIP, J. 1660-1722	D			2		N		3	40		4
LEROUX, B. 1663-1713	F			1	1687	W	T 1	2	50	X	16
LEROUX, B. II 1717-63	F	NYC	2	1739			RDC			X	10
LEROUX, C. 1689-1745	F	NYC	1	1725	E		RDC 2	2	20	X	27
LEROUX, J. 1695-?	F	NYC	4	1723	W		RDC		5		11
LYELL, D. C.1679-?	U		2	1700	D			5			--
LYELL, R. C.1712-?	U		3								--

CHART 1 cont.

NEW YORK CITY SILVERSMITHS, 1640 TO 1750		ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH											
MOULINAR 1722-c.1770	F			3	1744						7
MYERS 1723-95	D			1	1746						42
ONCKELBAGH c.1670- 1732	D	NYC	1	1698	N			2	50		7
OVERIN c.1668-?	U		5	1702	D						---
POUTREAU 1701-?	F	NYC	1								1
QUINTARD 1700-62	F		1	1731	E		ESE		35		2
RIDOUT c.1722-65	E	L	2	1745							6

CHART 1 cont.

NEW YORK CITY SILVERSMITHS, 1640 TO 1750		ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH											
ROBERT 1708-93	F			4	1731	E			5		1
ROOSEVELT 1687- 1717/23	D	HR	1			S	RDC 1	1	55		--
ROOSEVELT, Jr. 1715-69	D	NYC	2	1739		S	RDC 2	2		X	14
SCHAATS 1670-1758	D		2	1708		E		4	65		6
SOUMAINE c.1685- c.1750	F	L	1			E	T 1	3			30
STOUTEN- BURGH 1700-59	D	NYC	4	1731		W		3	5	X	3

NEW YORK CITY SILVERSMITHS, 1640 TO 1750		ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH											
TEN EYCK 1678--1753	D	NYC	2	1716	D	RDC 2	4				2
VANDER BURGH 1653--99	D	NYC	2		D				30		6
VANDER SPIEGEL, Ja. 1668--1708	D		2	1702	W E	RDC 1	3	5		X	13
VANDER SPIEGEL, Jo. c.1670--?	D		2		W E	RDC	2	70			--
VAN DYCK, P. 1684--1750	D	NYC	1		E D	RDC	3	80			54
VAN DYCK, R. 1717--1740	D	NYC	2		E	RDC	2				7

CHART 1 cont.

NEW YORK CITY SILVERSMITHS, 1640 TO 1750		ETHNIC BACK- GROUND	PLACE OF BIRTH	CRAFT STATUS	FREEMAN- SHIP DATE	WARD	CHURCH	CIVIC OFFICE	TAX AS- SESS- MENT	MILITARY SERVICE	NUMBER EXTANT WORKS
SILVERSMITH											
VAN IMBURGH 1689--1740	D			3		S		4			2
VAN NIEU- KIRKE c.1687-1715	D			2							2
VERGEREAU 1700--55	U	NYC	2	1721	M		ESE			X	3
WINDOVER ?-1726/27	E	L	3		N				20	X	--
WYNKOOP, B. 1675-- 1728/41	D	HR	1	1698	S		RDC 2	3	145		12
WYNKOOP, C. 1701--40/42	D	NYC	3	1727	N S		RDC 1	3		X	2

CHART 2

APPROXIMATE NUMBER OF SILVERSMITHS WORKING EACH YEAR
1687 TO 1750
(Silversmiths by Ethnic Group)

YEAR ¹	SILVERSMITHS			TOTAL TAXABLES
	DUTCH	ENGLISH	FRENCH	
1687	7	--	1	
1688	7	--	1	
1689	8	--	1	
1690	8	--	1	
1691	9	--	1	
1692	9	--	1	
1693	8	--	1	
1694	9	--	1	
1695	9	--	1	761
1966	10	--	1	
1697	10	--	1	
1698	12	--	1	
1699	12	--	1	
1700	13	--	1	
1701	12	--	1	1005
1702	13	--	1	
1703	13	--	1	
1704	13	--	1	
1705	12	--	1	
1706	12	--	1	
1707	14	--	1	
1708	15	--	1	1064
1709	14	--	1	
<hr/>				
1716	15	--	2	
1711	14	--	2	
1712	14	--	2	

(continued)

1 The divisions indicate time periods significant to the ethnic composition of the craft. French silversmiths began entering the field in number only after 1710. English silversmiths entered the field in 1724. The years 1729 - 1738 were the only ones French artisans dominated the craft; the Dutch regained their position after 1738.

APPROXIMATE NUMBER OF SILVERSMITHS WORKING EACH YEAR
1687 TO 1750, cont.

YEAR	SILVERSMITHS			TOTAL TAXABLES
	DUTCH	ENGLISH	FRENCH	
1713	16	--	2	
1714	16	--	3	
1715	14	--	3	
1716	15	--	3	
1717	14	--	4	
1718	12	--	4	
1719	12	--	4	
1720	13	--	4	
1721	14	--	4	
1722	15	--	6	
1723	15	--	8	1429
<hr/>				
1724	12	1	7	
1725	14	2	7	
1726	12	2	6	
1727	12	2	8	
1728	10	2	9	
<hr/>				
1729	9	3	10	
1730	9	3	11	1391
1731	8	4	10	
1732	8	3	10	
1733	9	3	9	
1734	9	3	9	
1735	8	3	9	1556
1736	8	3	9	
1737	7	3	9	
<hr/>				
1738	9	3	8	
1739	10	3	8	
1740	10	3	8	
1741	10	2	8	
1742	10	2	8	

(continued)

APPROXIMATE NUMBER OF SILVERSMITHS WORKING EACH YEAR
1687 TO 1750, cont.

YEAR	SILVERSMITHS			TOTAL TAXABLES
	DUTCH	ENGLISH	FRENCH	
1743	10	2	8	1762
1744	10	2	9	
1745	11	3	9	
1746	10	3	8	
1747	10	3	7	
1748	10	3	7	
1749	10	3	5	
1750	10	3	5	

NEW YORK CITY SILVERSMITHS BY CRAFT HIERARCHY

MASTERS

tax assessment \geq £35	A. Bancker	G. Oncklebagh
registered freeman	J. Blanck	A. Poutreau
took apprentice(s)	J. Boelen	P. Quintard
large number of	J. Hastier	N. Roosevelt
extant work	B. LeRoux	S. Soumaine
active in civic and	C. LeRoux	P. Van Dyck
church government	M. Myers	B. Wynkoop

T=14 (22%)

Dutch=8 (57%); French=6 (43%)

SMALL INDEPENDENT CRAFTSMEN

assessment £20 - 35	W. Anderson	J. Kip
registered freeman	T. Besley	B. LeRoux II
some extant work	J. Blanck Jr.	D. Lyell
active in civic and	H. Boelen I	G. Ridout
church government	H. Boelen II	N. Roosevelt Jr.
	E. Bogardus	B. Skaats
	J. Brevoort	C. Vanderburgh
	P. Goelet	Ja. Vander Spiegel
	A. Hendricks	Jo. Vander Spiegel
	S. Johnson	R. Van Dyck
	C. Kierstede	J. Van Nieuikirke
		P. Vergereau

T=24 (34%)

Dutch=17 (71%); French=4 (17%); English=2 (8%);

Unknown=1 (4%)

(continued)

CHART 3, cont.

NEW YORK CITY SILVERSMITHS BY CRAFT HIERARCHY, continued

JOBBERs

tax assessment \leq £20
 some extant work
 some involvement in
 civic and church
 government

T=21 (34%)
 Dutch=9 (43%)
 French=8 (38%)
 English=3 (14%)
 Unknown=1 (5%)

T. Bonticou	J. Hutton
E. Boudinot	J. Jackson
S. Bourdet	B. Kip
S. Broadhurst	J. LeRoux
C. Cornelison	R. Lyell
P. David	J. Moulinar
W. DePeyster	C. Robert
T. Edwards	T. Stoutenburgh
P. Groen	P. Van Imburgh
W. Heurtin	J. Windover
	C. Wynkoop

TRANSIENTS

T=3 (5%)
 English=2 (66%)
 Unknown=1 (33%)

J. Barker	G. Fielding
	R. Overin

CHART 4

NEW YORK CITY SILVERSMITHS
BY ETHNIC GROUPS AND CRAFT HIERARCHY STATUS

ETHNIC GROUP	STATUS				
	MASTER	SMALL	JOBBER	TRANSIENT	T
DUTCH	8 (24%)	17 (50%)	9 (26%)	--	34
FRENCH	6 (33%)	4 (22%)	8 (44%)	--	18
ENGLISH	--	2 (29%)	3 (43%)	2 (29%)	7
UNKNOWN	--	1 (33%)	1 (33%)	1 (33%)	3

CHART 5

NEW YORK CITY SILVERSMITHS
BY CRAFT HIERARCHY AND ETHNIC BACKGROUND

STATUS	ETHNIC GROUP				T
	DUTCH	FRENCH	ENGLISH	UNKNOWN	
MASTER	8 (57%)	6 (43%)	--	--	14
SMALL	17 (72%)	4 (19%)	2 (8%)	1 (4%)	24
JOBBER	9 (43%)	8 (38%)	3 (14%)	1 (5%)	21
TRANSIENT	--	--	2 (66%)	1 (33%)	3

SILVER IDENTIFIED BY THIS STUDY¹

EXTANT SILVER BY BARTHOLOMEW LEROUX

<u>FORM</u>	<u>DATE</u>	<u>COLLECTION</u>
bowl	1690 - 1700	Yale
cann		(Christie's - July 1984)
caster	1700 - 1710	Yale
chalice		St. Michael's Church, Trenton, NJ
covered cup	1702 - 1712	Minneapolis Institute of Art
marrow scoop		(DAPC)
trencher salts	1687 - 1700	MMA
footed salver	c. 1700	St. Peter's Episcopal Church, Perth Amboy, NJ
	c. 1700	Uncertain
spoon	c. 1700	(<u>Silver</u> 6(6), p. 7)
strainer	1690 - 1700	Winterthur
sucket forks(4)	c. 1710	Historic Deerfield
tankard		(Buhler, <u>Masters and Apprentices</u> , cat. #264)

(continued)

¹ For sources, see Note 1, Chapter 2.

SILVER IDENTIFIED IN THIS STUDY, cont.

EXTANT SILVER BY CHARLES LEROUX

<u>FORM</u>	<u>DATE</u>	<u>COLLECTION</u>
admiralty oar	1725	MCNY
candlesticks(2)	1720 - 1740 1720 - 1740	private private
caster	c. 1730	MMA
coffee pot	1725 - 1735 1720 - 1735 1715 - 1730	Yale MCNY private
covered cup	c. 1730	Yale
dredger	c. 1735	Historic Deerfield
freedom box	1735	Historical Society of Pennsylvania
covered jug	c. 1720	(DAPC)
marrow scoop	c. 1744	MCNY
porringer	1720 - 1730	MCNY
salt cellars(2)	1725 - 1745	MMA
salver	1725 - 1735 1725 - 1740	Yale MCNY
sauceboat	1724 - 1740	Philadelphia Museum of Art
tablespoon	1720 - 1740 1720 - 1740	Winterthur NY State Historic Trust
teaspoon	1720 - 1745 1720 - 1745	NYHS NYHS
tankard	c. 1740 c. 1725	NYHS MMA
(3)	1715 - 1745	MCNY

(continued)

CHART 6 cont.

SILVER IDENTIFIED IN THIS STUDY, cont.

EXTANT SILVER BY JOHN LEROUX

<u>FORM</u>	<u>DATE</u>	<u>COLLECTION</u>
creamers	1725 - 1740	private
forks(2)	c. 1725	(DAPC)
knives(2)	c. 1725	(DAPC)
pipkin	1725 - 1735	MCNY
salvers(2)	1730 - 1745	Minneapolis Institute of Art
teaspoon	1716 - 1723	NYHS
strainer	c.1723	private
tankard	1726 - 1730	MMA

EXTANT SILVER BY BARTHOLOMEW LEROUX II

cannons(2)	c. 1739	NYHS
casters (3)	c. 1745	Detroit Institute of Art
creamers	c. 1735	(DAPC)
covered cup	1740 - 1750	Winterthur
salver	c. 1740	MCNY
covered sugar	1750 - 1760	MCNY
tankard	1750 - 1760	MCNY

(continued)

SILVER IDENTIFIED BY THIS STUDY, cont.

EXTANT SILVER BY PETER VAN DYCK

<u>FORM</u>	<u>DATE</u>	<u>COLLECTION</u>
bowl	c. 1740	private
cann	1735 - 1750	MMA
caster	1705 - 1715 1732 - 1745 1710 - 1725	Yale MCNY (DAPC)
chafing dish	1715 - 1725 1725 - 1750	MMA MCNY
chocolate pot	c. 1715	NYHS
communion cup	1710 - 1725	First Presbyterian Church, Setauket, LI
dredger	1720 - 1740 1715 - 1730	Winterthur MCNY
frame (gold)	1715 - 1740 1715 - 1740	(DAPC) Darling Foundation
mugs(2)	1739	First Presbyterian Church, Southampton, LI
mustard pot	1705 - 1715	Yale
porringer	c. 1704 1705 - 1725	NYHS MMA
(covered)	1705 - 1725 1710 - 1725	Yale (DAPC)
sauceboat	1720 - 1745	MCNY
snuff box	1705 - 1720	Yale
serving spoon	1705 - 1720	Yale
tablespoon (5)	c. 1725 1730 - 1750	MMA Winterthur
strainer	1710 - 1720	Unknown

(continued)

CHART 6 cont.

SILVER IDENTIFIED BY THIS STUDY, cont.

EXTANT SILVER BY PETER VAN DYCK, cont.

<u>FORM</u>	<u>DATE</u>	<u>COLLECTION</u>
sword	1730 - 1740	private
tankard	1705 - 1715	Yale
	1740 - 1750	Yale
	1715 - 1730	Minneapolis Institute of Art
	c. 1730	Philadelphia Museum of Art
	1715 - 1730	Bayou Bend
(8)	various	private
tea caddy	1725 - 1740	MMA
(pair)	1720 - 1740	Providence College
tea pot (3)	1715 - 1740	Yale
(2)	c. 1710	MMA
(3)	1725 - 1735	(DAPC)

EXTANT SILVER BY RICHARD VAN DYCK

bowl (2)	1745 - 1750	Yale
cann	1745 - 1750	MMA
rattle	1740 - 1750	MMA
tablespoon	1740 - 1750	Winterthur
tankard	1740 - 1750	Yale
	c. 1750	Historic Deerfield

CHART 7

NUMBER OF PATRONS, BY ETHNIC GROUP, OF EACH SILVERSMITH
(Silversmiths Arranged by Craft Hierarchy Status)

SILVERSMITH	ETHNIC BACKGROUND OF PATRONS			
	DUTCH	ENGLISH	FRENCH	UNKNOWN
MASTERS				
A. Bancker	3	2	1	--
J. Roelen	2	1	--	--
J. Hastier	--	1	--	1
B. LeRoux	3	2	1	1
C. LeRoux	5	10	2	2
M. Myers	5	8	--	5
G. Onckelbagh	4	1	--	1
P. Quintard	--	1	--	--
S. Soumaine	3	6	2	1
P. Van Dyck	11	9	1	--
B. Wynkoop	7	--	1	--
SMALL INDEPENDENT				
W. Anderson	--	2	--	--
T. Besley	2	2	--	2
J. Blanck Jr.	4	1	--	--
H. Boelen I	1	--	--	--
H. Boelen II	2	--	--	--
E. Bogardus	1	--	--	1
J. Brevoort	1	1	--	--
P. Goelet	--	2	--	--
A. Hendricks	1	--	--	--
S. Johnson	--	2	--	--
C. Kierstede	4	1	--	--
J. Kip	1	--	--	--
B. LeRoux II	3	1	--	--
G. Ridout	2	2	--	--
N. Roosevelt Jr.	3	--	--	1
B. Skaats	1	1	--	--
C. Vander Burgh	3	2	--	--
Ja. Vander Spiegel	4	3	--	1
R. Van Dyck	--	2	--	--
J. Van Nieuikirke	2	--	--	--

(continued)

CHART 7 cont.

NUMBER OF PATRONS OF EACH SILVERSMITH, cont.

ETHNIC BACKGROUND OF PATRONS
 DUTCH ENGLISH FRENCH UNKNOWN

JOURNEYMEN

J. Jackson	--	3	--	--
J. Moulinar	1	1	--	--
C. Robert	--	1	--	--
T. Stoutenburgh	1	--	--	--
K. Ten Eyck	1	--	--	--
P. Van Imburgh	1	1	--	--
C. Wynkoop	1	--	--	--

CHART 8

NUMBER OF PATRONS, BY ETHNIC GROUP, OF EACH SILVERSMITH
(Silversmiths Arranged by Ethnic Background)

SILVERSMITH	ETHNIC BACKGROUND OF PATRONS			
	DUTCH	ENGLISH	FRENCH	UNKNOWN
DUTCH				
A. Bancker	3	2	1	--
J. Blanck Jr.	4	1	--	--
H. Boelen I	1	--	--	--
H. Boelen II	2	--	--	--
J. Boelen	2	1	--	--
E. Bogardus	1	--	--	1
J. Brevoort	1	1	--	--
A. Hendricks	1	--	--	--
S. Johnson	--	2	--	--
C. Kierstede	4	1	--	--
J. Kip	1	--	--	--
M. Myers	5	8	--	5
G. Onckelbagh	4	1	--	1
N. Roosevelt Jr.	3	--	--	1
B. Skaats	1	1	--	--
T. Stoutenburgh	1	--	--	--
K. Ten Eyck	1	--	--	--
C. Vander Burgh	3	2	--	--
Ja. Vander Spiegel	4	3	--	1
P. Van Dyck	11	9	1	--
R. Van Dyck	--	2	--	--
P. Van Imburgh	1	1	--	--
J. Van Nieuikirke	2	--	--	--
B. Wynkoop	7	--	1	--
C. Wynkoop	1	--	--	--
ENGLISH				
W. Anderson	--	2	--	--
J. Jackson	--	3	--	--
G. Ridout	2	2	--	--

(continued)

CHART 8 cont.

NUMBER OF PATRONS OF EACH SILVERSMITH, cont.

SILVERSMITHS	ETHNIC BACKGROUND OF PATRONS			
	DUTCH	ENGLISH	FRENCH	UNKNOWN
FRENCH				
T. Besley	2	2	--	2
P. Goelet	--	2	--	--
J. Hastier	--	1	--	1
B. LeRoux	3	2	1	1
C. LeRoux	5	10	2	2
B. LeRoux II	3	1	--	--
J. Moulinar	1	1	--	--
P. Quintard	--	1	--	--
C. Robert	--	1	--	--
S. Soumaine	3	6	2	1

INDIVIDUAL INSTANCES OF PATRONAGE OF
NEW YORK CITY SILVERSMITHS
(by Ethnic Background of Patrons and Silversmiths)

ETHNIC BACK- GROUND OF SILVERSMITHS	ETHNIC BACKGROUND OF PATRONS				
	DUTCH	ENGLISH	FRENCH	UNKNOWN	T
DUTCH (25)	64 (58%) (76%)	35 (32%) (51%)	3 (3%) (38%)	9 (8%) (56%)	111
ENGLISH (3)	2 (22%) (2%)	7 (78%) (10%)	--	--	9
FRENCH (10)	17 (30%) (21%)	27 (47%) (39%)	5 (9%) (63%)	7 (12%) (44%)	56
TOTAL	83	69	8	16	176

CHART 10

NUMBER OF OBJECTS COMMISSIONED OVER TIME
THREE DIVISIONS

(Patrons and Silversmiths by Ethnic Background)

TIME	SILVERSMITHS	ETHNIC BACKGROUND			
		DUTCH	ENGLISH	PATRONS FRENCH	UNKNOWN
1660	DUTCH	12	3	--	--
to	ENGLISH	--	--	--	--
1700	FRENCH	2	--	--	1
1700	DUTCH	21	11	1	1
to	ENGLISH	--	--	--	--
1725	FRENCH	3	4	1	--
1725	DUTCH	11	9	2	--
to	ENGLISH	3	3	--	--
1750	FRENCH	13	18	3	2

CHART 11

NUMBER OF OBJECTS COMMISSIONED OVER TIME
FIVE DIVISIONS (Based on Chart 2)

(Patrons and Silversmiths by Ethnic Background)

TIME	SILVERSMITHS	ETHNIC BACKGROUND			
		DUTCH	ENGLISH	PATRONS FRENCH	UNKNOWN
1685 to 1700	DUTCH	12	3	--	--
	ENGLISH	--	--	--	--
	FRENCH	2	--	--	1
	UNKNOWN	--	--	--	--
1700 to 1710	DUTCH	6	5	1	1
	ENGLISH	--	--	--	--
	FRENCH	--	1	1	--
	UNKNOWN	1	--	--	--
1710 to 1725	DUTCH	9	4	--	--
	ENGLISH	--	--	--	--
	FRENCH	2	2	--	--
	UNKNOWN	--	--	--	--

(continued)

NUMBER OF OBJECTS COMMISSIONED OVER TIME, cont.

ETHNIC BACKGROUND

TIME	SILVERSMITHS	PATRONS			
		DUTCH	ENGLISH	FRENCH	UNKNOWN
1725 to 1735	DUTCH	4	1	--	--
	ENGLISH	--	1	--	--
	FRENCH	6	9	--	--
	UNKNOWN	--	1	--	--
1735 to 1750	DUTCH	5	7	2	--
	ENGLISH	3	1	--	--
	FRENCH	4	4	2	--
	UNKNOWN	--	--	--	--

CHART 12

NUMBER OF PATRON FAMILIES OF THE
LEROUX AND VAN DYCK SILVERSMITHS
(Patrons by Ethnic Background)

PATRONS	SILVERSMITHS ¹						TOTAL COMMIS- SIONS
	BLR	CLR	JLR	BLR II	PVD	RVD	
DUTCH	3	5	--	3	8	--	19
ENGLISH	1	8	--	1	9	2	21
FRENCH	1	2	--	--	1	--	4
UNKNOWN	1	1	--	--	--	--	2
TOTAL COMMIS- SIONS	6	16	--	4	18	2	46

¹ BLR=Bartholomew LeRoux, CLR=Charles LeRoux, JLR=John LeRoux, BLR II=Bartholomew LeRoux II, PVD=Peter Van Dyck, RVD=Richard Van Dyck.

CHART 13

NUMBER OF INDIVIDUAL PATRONS OF THE
 LEROUX AND VAN DYCK SILVERSMITHS
 (Patrons by Ethnic Background)

PATRONS	SILVERSMITHS ¹						TOTAL COMMIS- SIONS
	BLR	CLR	JLR	BLR II	PVD	RVD	
DUTCH	3	6	--	3	10	--	23
ENGLISH	1	8	--	1	9	2	21
FRENCH	1	2	--	--	1	--	4
UNKNOWN	1	1	--	--	--	--	2
TOTAL COMMIS- SIONS	6	17	--	4	20	2	49

1 BLR=Bartholomew LeRoux, CLR=Charles LeRoux, JLR=John LeRoux, BLR II=Bartholomew LeRoux II, PVD=Peter Van Dyck, RVD=Richard Van Dyck.

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS

PATRONS	ETHNIC ¹	RESIDENCE ²	SILVERSMITHS ³					OTHERS ⁴	COM. CNCL. ⁵	CHURCH ⁶
			BLR	CLR	JLR	BLR II	PVD	RVD		
ALEXANDER James	E	NYC		X						
ASHEON	E			XX						
ASPINWALL John & Sarah	E	NYC W					XX		3	

1 Ethnic background: D = Dutch, E = English, F = French, U = Unknown.
2 Residence: NYC = New York City, A = Albany, CT = Connecticut, NJ = New Jersey. If New York City, Ward is indicated: E = East, W = West, S = South, D = Dock, O = Out.
3 BLR = Bartholomew LeRoux, CLR - Charles LeRoux, JLR = John LeRoux, BLR II = Bartholomew LeRoux II, PVD = Peter Van Dyck, and RVD = Richard Van Dyck.
4 Ethnic origin of other silversmiths patronized. See note 1.
5 Highest civic position held: 0 = Mayor, 1 = Alderman, 2 = Assistant Alderman, 3 = Assessor, 4 = Collector or Constable.
6 Church membership: RDC = Reformed Dutch Church, TC = Trinity Church, E = Eglise du Saint-Esprit.

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.									
PATRONS	ETHNIC	RESIDENCE	SILVERSMITHS					OTHERS	COM.CNCL.
			BLR	CLR	JLR	BLR II	PVD		
BAYARD Nicholas Judith Sarah	D	NYC D	X				X	F D D	0
BEEKMAN	E	NYC				X		D	
BERRIEN John & Marg.	F			X					
BLANCHARD Francoise	F	NYC					X		
BUSSING Abra. & Eliz.	D	NYC O				X			
CANNON John & Jerusha	E	NYC					X		
CORNELL Sarah Saml. & Sus. Mary	E						X	DD D	

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.

PATRONS	ETHNIC	RESIDENCE	SILVERSMITHS					OTHERS	COM.CNCL.	CHURCH
			BLR	CLR	JLR	BLR II	PVD	RVD		
CRUGER John & Maria Henry & Eliz.	D	NYC D					X		1	RVD
DEPEYSTER Frederick Corn. & Mary ?	D	NYC S	X	X					3	RDC
GIBBS Thos. & Sarah	E	NYC					X			
HERRING Peter & Marg.	D	NYC					X			
HICKS Whitehead Charlotte	E	NYC		X						
JAY John Peter & Marie	F	NYC W&D		X					1	

CHART 14, cont.

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.

PATRONS	ETHNIC	RESIDENCE	SILVERSMITHS					OTHERS	CHURCH COM.CNCL.	CHART 14, cont.
			BLR	CLR	JLR	BLR II	PVD	RVD		
LANSING Johannis Joh. Gerritse ?	D	A		X					D D D	
L'ESCUYER	F		X							
LIPPIT	E			X						
LIVINGSTON Robert Phil. & Cath. Robert R. Robert G. ?	E	NYC NYC S		X			X		D ED EF	RDC T 3
LOUTIT Eliz.	D						X			
MASTERS Philadelphia	E		X							

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.									
PATRONS	ETHNIC	RESIDENCE	SILVERSMITHS					OTHERS	CHURCH COM.CNCL.
			BLR	CLR	JLR	BLR II	PVD	RVD	
MERCER Alex. & Mary ?	E	NJ					X		D
MOORE Thos. II	E	NYC		X					
NELSON John	E							X	
PEARSALL Thos. & Free- love	E	NJ		XXX					
PHILIPSE Frederick Phil. & Marg.	D	NYC S		S		S		D EE	1
OVERING C. M.	U			X					

CHART 14, cont.

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.

CHURCH

COM. CNCL.

OTHERS

PATRONS	ETHNIC	RESIDENCE	SILVERSMITHS					PVD	RVD	OTHERS
			BLR	CLR	JLR	BLR II				
ROBINSON Beverly & Susanna	E	A						X		
RUTGER Maria Hend. & Cath.	D	NYC		X				X		F
SCHUYLER Joh. & Eliz. Myndert & Rach. Jere. & Sus. Gertrude John & Ann Margaret ?	D	NYC & A						XXX X		DDD D
VAN BRUGH Catharine Joh. & Marg. Peter & Sarah	D	NYC E								DD DE

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.

PATRONS	ETHNIC	RESIDENCE	SILVERSMITHS					OTHERS	COM. CNCL.	CHURCH
			BLR	CLR	JLR	BLR II	PVD	RVD		
VAN CORT- LANDT Frederick Jac. & Eva Olof Stev. Stephanus ?	D	NYC					X		D DDD D D DDF	RDC RDC
VERPLANCK William	D					X				
WARDEL Jos. & Sarah	U	NJ	X							
WATERS Elinor	E			X						
WENDELL Har. & Anna Evert & Eng.	D	A					X		DD	

CHART 14, cont.

CHART 14, cont.

PATRONS OF LEROUX AND VAN DYCK SILVERSMITHS, cont.									
PATRONS	ETHNIC		RESIDENCE		OTHERS				
					BLR	CLR	JLR	BLR II	PVD RVD
WOLCOTT Roger	E	CT							
									X
WOOLSEY Benj. & Abig.	E	CT							
									X

CHURCH

COM.CNCL.

OTHERS

RESIDENCE

ETHNIC

PATRONS

WOLCOTT
Roger

WOOLSEY
Benj. & Abig.

X

X