



The Metropolitan Museum of Art

Bulletin
Summer 1983



COLONIAL *SILVER*

In The American Wing

FRANCES GRUBER SAFFORD

THE METROPOLITAN MUSEUM OF ART
NEW YORK

Director's Note

Until the turn of the century the fine tradition of colonial silversmithing was virtually unknown. Before then, it was generally assumed that the colonists had imported their silver from abroad. John H. Buck, who was curator of metalwork at the Metropolitan from 1906–1912, was the first to document in a major publication that silversmiths did indeed work in the American colonies. In his book *Old Plate* (1888) he described not only European but American silver, although even the 1903 edition of that pioneering study attributed Harvard's magnificent Stoughton cup, soon to be identified as the work of the American John Coney, to an Englishman. Three years later, however, early American silver was the subject of a special exhibition at the Museum of Fine Arts, Boston, and in 1909 the Metropolitan included nearly three hundred pieces, many of them colonial, in an exhibition held as part of the Hudson-Fulton Celebration.

The first silver objects to enter the Metropolitan's collection, in the late nineteenth century, were examples of contemporary craftsmanship, such as the very first accession, in 1877, of a large Tiffany vase commissioned by friends of William Cullen Bryant for his eightieth birthday. The earliest major gift of colonial silver came to the Museum in 1924, when Charles Allen Munn bequeathed fifty objects, among them rare pieces such as the Coney inkstand (fig. 38)—once called a "tour de force for its period." In 1933 the Metropolitan received as a bequest the collection of Judge Alphonso T. Clearwater, who hoped it would demonstrate that

colonial silver was comparable in "beauty of line and workmanship" to that of European origin. The 97 European and 512 American objects dating from the seventeenth century to about 1820 included several unique pieces and splendid examples of early New York and Boston silver (see for example figs. 23, 29). The Museum's present holdings of American silver comprise some nine hundred objects, of which nearly four hundred are from the colonial period.

The *Bulletin*, by Frances Gruber Safford, Associate Curator of American Decorative Arts, clearly demonstrates that colonial silversmiths developed a distinctive tradition of their own. The exuberance of American silver, its refinement of taste, and its accomplished execution are fully expressed in the variety of forms and range of styles of the pieces illustrated on the following pages. Vessels such as tankards or teapots filled the practical needs of the prospering colonists, while virtuoso pieces such as the regal inkstand and the delicately vibrant, lacy cake basket (figs. 67, 68) met the demands of the most style-conscious. Keeping pace with Europe, American silversmiths worked with a rich vocabulary of styles, from the rhythmic opulence of the Baroque to the simple grace of the Queen Anne to the spritely whimsicality of the Rococo. The pieces published here are a tribute to the lively creativity and consummate skill of these early American craftsmen.

Philippe de Montebello
Director

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On the cover: Rococo cream pot by Benjamin Burt (see fig. 60).
Inside front cover: Detail of the engraved lid of tankard fig. 29.



1. Cherub's head from a New York tankard made about 1700–20 by Cornelius Kierstede. Bequest of Edward L. Clarkson, 1929 (29.139)

During the colonial period the silversmith, or goldsmith as he was often called, ranked at the top of the hierarchy of craftsmen and his work often reflected European styles more quickly and more closely than did the other branches of the decorative arts. Much more so than today, the possession of gold and silver objects was the prerogative of the style-conscious elite that wanted articles in the latest fashion. As they had in Europe, such items established status, and in a society where social standing was determined primarily by wealth and material possessions the silversmith early on found patronage. For the home he made vessels for food and drink that not only filled practical functions but also were prominently displayed as overt symbols of affluence and position. For the daily use of individuals of means, the silversmith provided items of adornment—countless gold and silver buttons and buckles as well as jewelry. For the more prosperous parishes he fashioned communion silver and baptismal basins.

As they began to prosper, the colonists carried on the Old World practice of converting their accumulated wealth into plate, as solid-silver wares were then generically called. Thus in 1688 William Fitzhugh of Virginia wrote his agent in London: “For now my buildings finished, my plantations well settled . . . & being sufficiently stored with goods of all sorts, I esteem it as well politic as reputable, to furnish my self with an handsom Cupboard of plate which gives my self the present use & Credit, is a sure friend at a dead lift, without much loss, or is a certain portion for a Child after my decease.” Plate continued to be a strong indicator of wealth and family as well as a convenient form of investment throughout the colonial period. In 1770 John Woolman of Philadelphia decried “the Customary use of Silver Vessels about houses” by his prosperous Quaker brethren because it clearly represented “Outward show and greatness.”



2. This New England shilling, the earliest type coined in Massachusetts, must have been produced between June 10, 1652, when John Hull and Robert Sanderson were appointed mintmasters, and October 19 of that year, when an order was passed to adopt a tree design. Two punches, one for the obverse and one for the reverse, seem to have been used rather than dies, and they were struck at opposite ends of the planchet so that one stamp would not obliterate the other. Diam. $1\frac{1}{8}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.376)

3. Pine-tree shillings were minted between 1667 and 1682, those produced through 1674 having a larger diameter than the later smaller, thicker, and more common ones. This example belongs to the earlier group and was struck from dies thought to have been among the first of the many used for shillings in the pine-tree design. The smaller pine-tree denominations, such as the sixpence seen here, show few variations. Massachusetts coins were of the same standard but of lesser weight than their English equivalents. Diam. $1\frac{3}{16}$ inches; $\frac{3}{4}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.377,380)

Silversmiths played an important role in colonial society beyond the fashioning of luxury items and, when necessary, the conversion of such objects back into negotiable silver and gold. They also functioned in a sense as bankers, serving the practical commercial needs of the community—they might safeguard money on deposit or make loans—and some silversmiths also entered into business ventures. Working in the metals of coinage, they could assess and, if need be, assay the diverse currency of varying weights and standards that entered the colonies through trade. Most of the money in circulation was foreign: coins from Spanish colonial mints predominated and mingled with Dutch, French, Portuguese, Spanish, and of course English pieces.

The confusion created by this variety of coins, some of which were worn, clipped at the edges, or counterfeit, and the shortage of hard currency prompted the Massachusetts General Court to establish a mint in Boston in 1652. New England's first known working silversmiths, John Hull in partnership with Robert Sanderson, became the mintmasters, and the earliest datable silver item in the Museum's collection is a 1652 shilling from that mint (fig. 2). The first coins issued were irregularly circular pieces of silver stamped on the obverse with NE for "New England" and on the reverse with Roman numerals indicating the value. Three denominations were struck: tweldepence, or shilling; sixpence; and threepence. The uneven, undecorated edges obviously invited the practice of clipping, or cutting off, of minute pieces of silver, and before the end of 1652 a law was passed ordering "that henceforth all peices [sic] of mony Coined . . . shall have a double Ring on either side, with this Inscription—Massachusetts, and a tree in the Center on the one side, and New England and the yeere of our lord on the other side." The first tree design was a willow, followed by an oak, and then a pine tree (fig. 3), of which the greatest number of examples have survived. All coins bore the date 1652 no matter when issued, except for the twopence pieces first struck in 1662.

The Massachusetts mint, which was established without any legal authority from England, ceased operating about 1682, but the coins, often known at the time as "New England money," continued in circulation into the nineteenth century. No other coins were officially struck in North America before the Revolution, although a few smiths did succumb

to the temptation of counterfeiting. Silversmiths remained involved with the monetary system, however, even when paper currency was introduced: both John Coney, who engraved the plates for the paper money printed in Massachusetts in 1702 (and probably also for the 1690 issue), and Jeremiah Dummer, who did those for Connecticut in 1709, were Boston silversmiths.

Silver and gold arrived in the colonies through legal and illegal trade. Ships from Central and South America laden with bullion and coins and those returning to Europe around Africa with rich cargoes from the East Indies were the targets not only of enemy privateers but also of pirates, and the latter as well as the former had connections with American ports. In 1698 Governor Bellomont, writing to the Lords of Trade in London, indignantly described New York as "a nest of Pirates." Among those he singled out in his reports as engaging in the hugely profitable commerce with the pirates in Madagascar, a trade that apparently brought to New York quantities of "Arabian gold" as well as silver, was Captain Giles Shelley, whose tankard is shown in fig. 29. By tradition the tankard was given to him by the merchants who financed his trip to Madagascar in the ship *Nassau*, presumably represented on the lid (see inside front cover). If, as reported, Shelley was able to sell a two-shilling gallon of rum to the pirates for fifty shillings or more, the merchants could well afford to present him with a handsome piece of plate.

Coins, whatever their source, and out-of-fashion or broken articles generally provided the raw material from which the silversmith made new objects. Often of various standards, the silver was melted down and refined, if necessary, so that the metal would have the proper content. Pure silver is too soft for most practical purposes; copper was therefore added to make it harder and more durable. The proportion of silver to copper determines the quality or standard of the metal. The English sterling standard for coinage and objects alike was set at 925 out of 1000 parts silver. Varying standards were used on the Continent: in Amsterdam, for instance, more than one quality of silver was permitted, the first being above sterling standard, the second below.

In Europe the quality of the metal and of the workmanship was supervised by guilds. Before an object could be sold, it had to be brought to the



4. The mark on the dram cup in fig. 8 is one of five used by John Coney during his career and is found on many of his earlier pieces.



5. Knight Leverett struck both a mark with his full surname and first initial and his shorter initial mark on the caster in fig. 44.

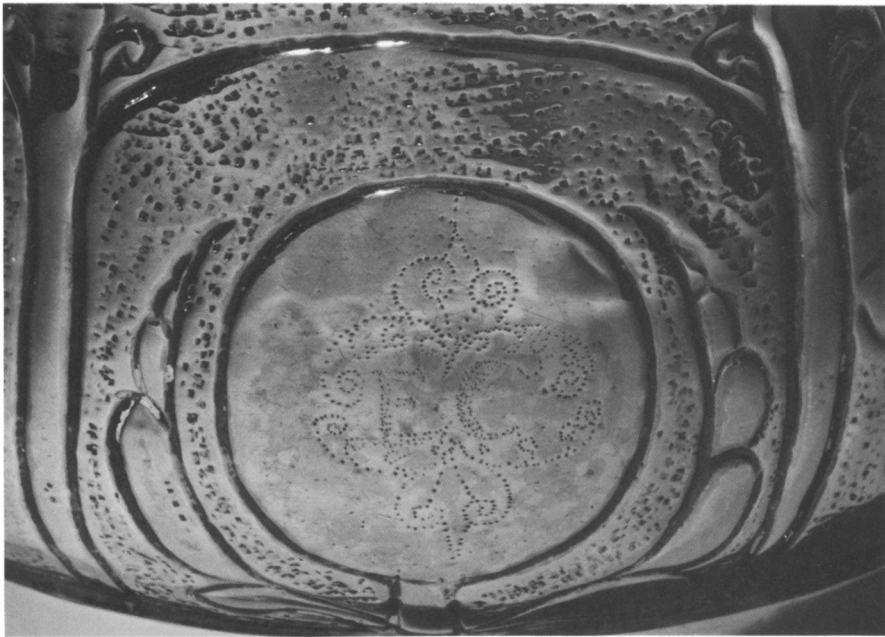
6., 7. With its stylized flowers set within panels, this two-handled cup made in Boston about 1660–70 by Robert Sanderson (1608–1693) and John Hull (1624–1683) illustrates the earliest type of chased designs used in New England. It also shows the earliest manner of inscribing initials: the letters *EC*, probably referring to the original owner, and the surrounding cartouche are simply pricked into the surface (see detail). Engraved block initials were introduced toward the end of the century, and those on this cup may have belonged to a member of the Mascarene family, whose crest is engraved on the underside. The cup's low stepped foot is now reinforced by an applied band. W. with handles 5½ inches. Lent by Mr. and Mrs. Eric M. Wunsch (L. 1979.134)

guild hall to be assayed and marked—hence the term “hallmark.” English silver was usually struck with a mark indicating the standard, a town mark, a date letter denoting the year, and the mark of the maker so that both silversmith and assayer could be identified.

Guilds were never established in the colonies. Local ordinances such as that passed by a Boston town meeting in the 1670s, requiring “that care be taken all ware made of pewter or silver whether brought to the cuntry or made here . . . be of ye just alloy,” placed the burden of maintaining standards on the silversmiths. The “just alloy” for silver was the English sterling standard of purity, and it was generally followed in the American colonies without the supervision of assay offices. Though he was not required to do so by law, the silversmith usually stamped his individual mark on his work to identify it as his and have it serve as his guaranty of quality. “And I hereby certify, that I will warrant all Gold and Silver to be good, which is marked with the following stamp, viz. *W H*, by William Howard,” advertised one silversmith in Maryland in 1749.

The silversmith’s mark in the seventeenth century usually consisted of his initials within a shaped reserve that sometimes contained additional small devices such as a pellet or a fleur-de-lis (fig. 4). In the eighteenth century initials were more often set within a rectangle or oval, and by about 1725, as silversmiths became more numerous, a mark with the full surname, with or without first initial, came into use (fig. 5). The silversmith cut his own die and often employed more than one die either simultaneously or consecutively during his working life. The mark was struck by giving a hammer blow to the die held against the silver.

As in Europe, artisans were trained through the apprenticeship system, in which a young man usually spent seven years, between the ages of fourteen and twenty-one, learning the technical skills and design traditions of the craft. The earliest native-born silversmiths were taught their trade by immigrant craftsmen. Thus in Boston, the first silversmithing center to develop, the craft was founded by Robert Sanderson (1608–1693) and John Hull (1624–1683). Sanderson had been trained in London and so brought to New England the craftsmanship of the English capital. He arrived in Massachusetts Bay Colony in 1638 but may not have



practiced his calling in the New World much earlier than 1652, when he formed a partnership with the younger Hull, whose final years of training he had most likely overseen. In this shop were taught three Sanderson sons and seven other apprentices, including Jeremiah Dummer and John Coney, who, with Dummer's apprentice Edward Winslow, dominated Boston silversmithing until the second quarter of the eighteenth century.

New York, or New Amsterdam, as it was called until 1664, was the next center to develop as prosperity in that colony began to increase after the mid-century. In Philadelphia, founded only in 1682, silversmiths were established before 1700. Although silversmiths were soon also at work in other towns up and down the eastern seaboard, the three leading cities of Boston, New York, and Philadelphia remained the major centers of silver production throughout the colonial period, for the trade flourished primarily in a thriving urban environment.

Since there were no guilds, colonial craftsmen in all trades relied for their success on a network of family and business ties. Intermarriage within the craft was common and many apprentices were related to their masters. The silversmithing trade was well regarded, and apprentices, recruited from families of good standing, included the sons of ministers, who ranked high in colonial society. The leading silversmiths—like Hull, who was active in the Atlantic trade and held important public offices—were often prominent members of the community with close ties to the affluent mercantile class. The willingness of many merchants to patronize local smiths rather than order from Europe was central to the early flowering of this art and attested to the skill of the colonial silversmiths and the quality of their work.

The successful merchants in colonial America, in close touch with London and other European cities, were intent on keeping up with the latest fashions from abroad and emulating the life style of their European counterparts. They therefore demanded silver that was up-to-date. Because silver is easily portable, examples of the latest style could reach the colonies in a short time, and the silversmiths were able to supply objects that rivaled the imports. Silver was thus in the vanguard of stylistic trends and the earliest of the art forms to flourish in the colonies.

Seventeenth-century records indicate a surpris-

ing richness and variety of silver in use in the households of prominent merchants and ministers from early on. The wealth of silver brought to Boston in 1638 by the wife of the Reverend Jose Glover, Elizabeth, widowed on her voyage from England, included a ewer and basin, a sugar box, a chafing dish, plates, and several salts, in addition to assorted drinking vessels and numerous spoons, the whole described as "a faire and full cubbard of plate . . . as might ordinarily be seen in most gentlemen's houses in England." During the second half of the century locally made silver joined that from





abroad and the amount of plate listed in household inventories of wealthy colonists steadily increased. Unfortunately, one cannot determine from probate records either the rate at which colonial silver supplanted the European as the craft became established or the complete range of forms made by the earliest American smiths, since inventories hardly ever indicate whether an article was produced locally or came from abroad. (Indeed they often do not itemize individual silver objects and give only the total weight and value of the plate.)

The American silver that has survived from the

8. The two-handled shallow drinking bowls above, both from about 1680–1700, represent regional variations of a popular seventeenth-century form. The plain dram cup in front, made by John Coney (1655/56–1722) of Boston and probably originally owned by Robert and Sarah Stone of Salem, is of a type produced mainly in New England. Slightly larger bowls divided into six lobes were fashioned only in New York. They were often chased with conventionalized designs, as is the one by Jacob Boelen (about 1657–1729) with anthemion decoration, shown in back. The origin of the tumbler-shaped cup on the right by Cornelius Van der Burch (about 1653–1699) is suggested by the engraved knotted wreath, a motif found on other New York silver of the late 1600s. Front: Diam. $3\frac{1}{16}$ inches. Gift of Robert S. Grinnell, 1970 (1970.287.3). Back: Diam. $4\frac{3}{8}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.218). Right: Diam. $2\frac{1}{16}$ inches. Rogers Fund, 1950 (50.225)

first stylistic period—before 1690—presents a more restricted picture than that given in inventories. The most popular forms in use were spoons and drinking vessels, and it is the latter category, often preserved in churches, that now exists in the greatest number. Spoons, which were the most common, have had a poor survival rate, and the earliest types, of which the Metropolitan has no examples, are rare. Other kinds of articles are truly exceptional and are also unrepresented in the collection. Thus the first style in American silver is illustrated here by drinking vessels.

One of the early forms whose popularity did not long outlive the seventeenth century was the bulbous two-handled cup, often called a caudle cup (fig. 6). Caudle was a warm drink made usually of ale or wine mixed with eggs, bread or gruel, sugar, and spices. Doubtless the cups were used for other beverages as well, and in the nonconformist churches, which utilized domestic forms in order to eschew anything smacking of popish practice, they often served as communion vessels. The example shown here, probably of the 1660s, represents the earliest style of New England caudle cup, which follows the form and decoration of English cups of the mid-century. With the curve of the sides slight and the body wider than it is tall, the cup shows the solid proportions typical of shapes of the period, which characteristically stand low to the ground. Although small in comparison to some of the more ambitious cups made later in the century, it has a firm, sure presence. As on many English cups, the lower section of the body is ornamented with chasing, while the upper is left plain. Here, as on other early examples, the decoration consists of panels enclosing conventionalized flowers; pebbling, or matting, adds texture to the ground. On ornamented cups from the last two decades of the century the foliate design around the base is usually free-flowing and more naturalistic, while the body tends to be more emphatically curved.

A variety of other vessels, small and large, were in use during the seventeenth century. The low, shallow dram cups for the tasting of small quantities of wine or brandy also have two handles, or "ears," and their horizontal emphasis is typical of seventeenth-century forms (fig. 8, front). The earliest one known has chased decoration in panels similar to that on the caudle cup in fig. 6, but virtually all dram cups that have survived are plain. These

vessels, primarily made in New England, passed out of favor during the early eighteenth century. In New York a somewhat larger six-lobed drinking bowl, often ornamented with chased designs, was more common (fig. 8, back). Seventeenth-century examples of the small cups with rounded bottoms called tumblers survive only from New York (fig. 8, right). Among the larger forms designed to hold beverages were tall beakers (see fig. 14) and shorter versions, probably called wine cups or sometimes tuns, not shown here. Also unrepresented in the collection is the cup on a baluster stem, the antecedent of the eighteenth-century example in fig. 40. Beakers and wine cups as well as tankards served both in the church and in the home.

Popular throughout the colonial period, tankards were the largest of the drinking vessels, and their capacious bodies were filled most commonly with generous draughts of beer. The seventeenth-century style is illustrated here by a Boston example of 1680–1700 that can hold a full two quarts (fig. 9). With a broad drum as wide at the bottom as it is high and a majestic curving handle that extends all the way to the base, the tankard exhibits the imposing strength of seventeenth-century forms. Typical of tankards of this period are the narrow base band and the low, stepped, overhanging lid, both of which reinforce the horizontal weight of the mass. Other early stylistic elements are the double-cusped thumbpiece and the plain, shield-shaped handle terminal.

Not widely produced, spout cups are thought to have been used in the feeding of infants and invalids and were made in the colonies from the late seventeenth to the mid-eighteenth century. An example (fig. 10) very likely dates from the early 1700s, but its shape bespeaks a previous period. The globular body with straight neck, which in this case nicely flares out, is a seventeenth-century form, probably traceable to sixteenth-century German stoneware.

9. Made by John Coney, probably the most prolific and versatile of Boston's early silversmiths, this handsome tankard of 1680–1700 is notable for its robust form and the fine heraldic engraving representing the arms of the Eyre family. On the underside are the initials *J^EK*, for John Eyre, active in business and in the affairs of the Massachusetts Bay Colony, and his wife Katherine (Brattle), who were married in 1680. H. 7 inches. Lent by Erving Pruyne (L. 40.36)





The body of this shapely cup, like that of most colonial vessels, was made without a seam from one piece of silver. It was raised—that is, hammered up—from a disk of silver that had been previously forged from an ingot. On the underside is clearly visible the punch mark that indicated the center of the disk and allowed the smith to measure to the edge of the sides with his calipers to check that the form was being hammered up evenly (fig. 11). The stepped lid was raised from another disk. On the other hand, the spout was made from a sheet of silver that was cut to size, given its tubular shape, and soldered together where the edges joined. The wide, hollow handles of tankards were formed similarly from a flat outer and a rounded inner section seamed together. The body of a straight-sided object could also be made by seaming, but this method was the exception during the colonial period. Though sheets of silver machine-rolled by flattening mills, which obviated the need to hammer them out from ingots, may have been produced in the colonies as early as the 1730s, they do not appear to have been readily available or commonly used for hollowware until the end of the century.

More than one technique went into the fashioning of most objects. The handle and the finial of the spout cup, for instance, were cast and soldered on, as was the thumbpiece of the tankard in fig. 9. “Pairs of flasks for casting” listed in inventories of silversmiths’ tools and newspaper advertisements for casting sand indicate the method frequently used in the colonial period. The flasks were filled with the special casting sand and a pattern impressed in the sand by means of a model. The flasks were then clamped together and the hollow filled with molten silver. Before the cast parts were soldered into place, rough surfaces were smoothed and details sharpened up. On areas that sometimes remained untouched, such as the inner side of a cast foot ring, the pittings left by the sand are very visible. Another process required for the completion of many articles was the making of wire and moldings on a drawing bench. Wire was formed by pulling a tapered strip of silver through successively smaller holes of the desired shape—circular, oval, or square. For moldings the strip of silver was drawn between sets of dies until the proper contours were obtained. The tankard rests on an applied molded base band: a ring made of a length of molding that has been soldered to the bottom of the piece.



10. Most known American spout cups are of New England origin. This rare New York example, made by Jacob Boelen probably in the early 1700s, has a particularly broad and squat form and the uncommon feature of a cap for the spout that is attached to the lid by a chain. As usual, the spout is at a right angle to the handle. The initials $w\frac{1}{2}D$ on the other side have not been identified; the date below, 1714, may be by a different hand. H. $4\frac{5}{8}$ inches. The Andrew V. and Ethel D. Stout Fund, 1952 (52.91)

11. The underside of the spout cup in fig. 10 shows the center point next to the maker’s mark. The cup’s base—with just a very low step in the body and no applied footband to reinforce it—has become badly dented at the sides.

When first completed, a raised form showed strong evidence of the countless hammer strokes that went into the fashioning of its shape. The hammer marks on the outer surfaces were therefore smoothed, or planished, with a flat-faced hammer, and the piece was burnished and polished. Even then some slight irregularities and variations remained to catch the light and give the mellow look associated with old silver. (To this must also be added the countless minuscule scratches and other blemishes that have been inflicted by wear.) The surface of the spout cup clearly shows the rippling, shimmering quality characteristic of early colonial silver—a vibrancy that mechanically produced silver cannot possess.

Surfaces that were not left plain were decorated in the seventeenth century mainly with engraved or chased designs. Engraving (see fig. 14) is executed with a sharp-edged tool that cuts and actually removes metal. In chasing (see fig. 8, back), a

blunt-edged tool tapped against the silver with a hammer is used and the line is formed by displacing, not removing, metal. Chasing is thus usually seen in reverse on the inner surface. Repoussé, or pushed-out, designs stand out from the surface and are hammered from within and then given definition from the outer side, as can be seen on the superbly worked bowl (figs. 12, 13). Ornament in relief was also obtained by more mechanical methods: the foot band of the bowl just mentioned is decorated with a strip of silver that has been stamped with a repeated pattern; the relief designs on the handle and bowl of the spoon (figs. 16, 17) were made by hammering the silver against a swage bearing the pattern in intaglio.

The design of silver produced in the colonies followed for the most part English interpretations of European styles. The seventeenth-century style in American silver reflects late Renaissance traditions and at times clearly reveals the distinct influence of





Mannerist ornament. Mannerism, which originated in Italy and then spread to Northern Europe, was brought to England by German and Netherlandish craftsmen and adopted there by the last quarter of the sixteenth century. It spread not only through the migration of artisans and objects but also through printed patterns of ornament. From the 1520s on, books or smaller sets of engravings that provided design ideas for the professional craftsman were available in Europe and became important vehicles for the dissemination of stylistic trends. Such Mannerist prints featured elaborate compositions of symmetrical foliage that could include urns and other devices and was populated with a variety of strange and hybrid creatures. The caryatid handles on the bowl in fig. 13 are related to these composite figures and are of a standard type made in both New York

12., 13. This impressive piece is the most lavishly decorated and one of the largest of the known six-lobed bowls characteristic of New York. It was made about 1700–10 by Cornelius Kierstede (1675–1757), an outstanding early smith of that colony. The bowl was probably filled, in the Dutch custom, with a beverage of brandy and raisins that was drunk with a silver spoon. The initials are said to be those of Theunis Jacobsen Quick, a baker, and his wife Vroutje, who married in 1689. Quick very likely owed his prosperity to the regional monopoly on the inspecting, bolting, and exporting of flour held by New York City between 1678 and 1694. Diam. 10 inches. Samuel D. Lee Fund, 1938 (38.63)



and New England. Popular in northern Europe were patterns that also incorporated interlacing bands called strapwork, which can be seen combined with foliage on the beakers (fig. 14). In this case the design impulse most likely came directly from Holland, for the beakers were made in New York, where similar Dutch beakers were available as models; some Dutch beakers have survived in New York churches, and others must have been in domestic use. Although in two known instances the engraving on New York beakers can be traced to specific printed sources, the design on these appears to follow a standardized Dutch formula that includes oval medallions with figures, representing in this instance Faith, Hope, and Charity. Tall beakers with strapwork decoration were produced in London, Norwich, and Aberdeen, ports where Dutch influence was strong, and three examples from Boston are also known.

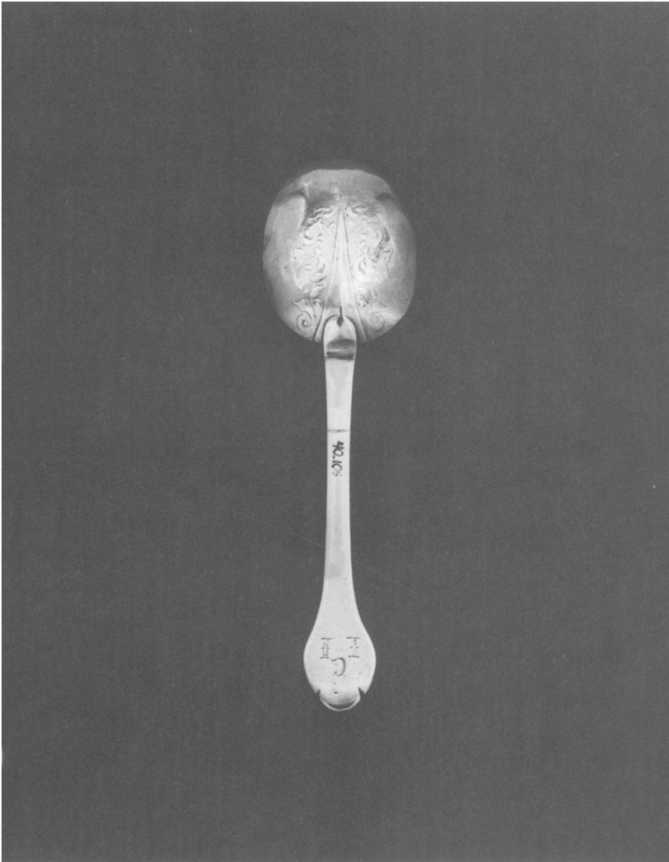
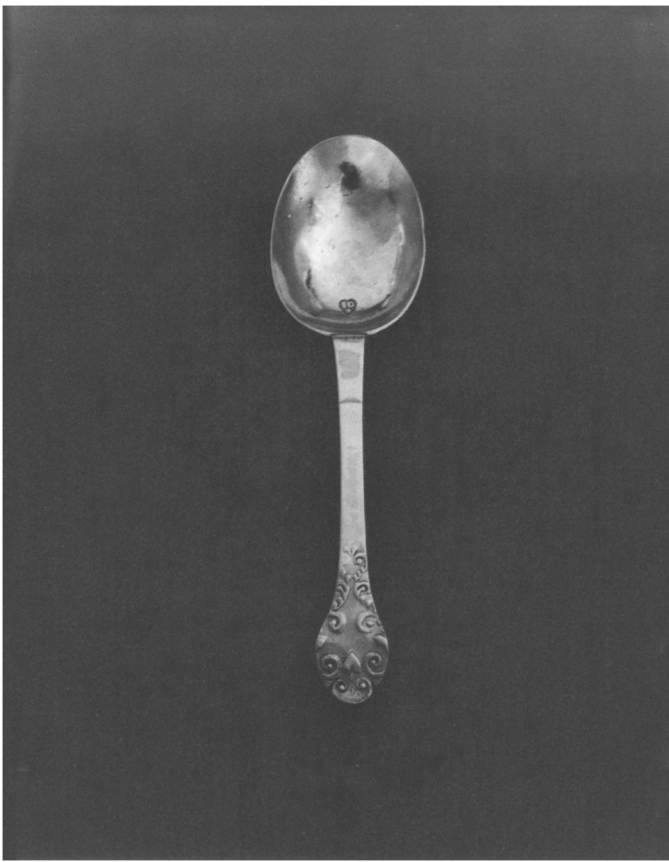
A newer style was introduced to the colonies at the end of the seventeenth century—the Baroque, which dominated American silver from about 1690 to 1720. That period produced many of the most striking objects in colonial silver. Forms were massive and monumental in concept, if not always in size, and a diversity of ornament, principally in relief, endowed the objects with the richness and sense of movement that were characteristics of Baroque design. Styles change gradually, however, and objects in the earlier fashion or still incorporating elements from the seventeenth century continued to be made into the early 1700s, particularly in New York. The bowl in figs. 12, 13, made about 1700–10, displays the horizontal form, floral decoration in panels, and caryatid handles of the previous century, but its exuberant opulence and the regular, rhythmic disposition of its motifs are in the spirit of the Baroque. Naturalistic repoussé ornament, when it occurred in that style, was formed into repetitive geometric patterns. Typical of foliage motifs used about 1700 is the symmetrical arrangement of acanthus leaves seen on the lids of the porringer (figs. 18, 19) and teapot (fig. 20). The lower body of a vessel was also sometimes decorated with a series of acanthus leaves.

The most widespread motif of the Baroque period was a wholly geometric one—gadrooning. Its alternating reeds and flutes, repoussé and chased, created rhythmic patterns of projections and recessions and contrasts of light and shade; often a spi-



14. The New York beaker on the left, attributed to Jurian Blanck, Jr. (about 1645–1714), bears an inscription in Dutch, which translated reads: “A token of devotion and loyalty to the church in Kingston, 1683.” Its mate, later made to match by another New York silversmith, Benjamin Wynkoop (1675–1728), is similarly inscribed but dated November 21, 1711. The smooth, highly polished surface of the interior of the earlier cup is the regrettable result of modern relining and buffing. Dutch traditions remained strong in New York well into the eighteenth century and this handsome type of beaker, which closely follows seventeenth-century Dutch prototypes in both form and decoration, continued to be made there into the 1730s. H. 7¼ inches; 7⅝ inches. Jointly owned by the Reformed Protestant Dutch Church of Kingston, New York, and The Metropolitan Museum of Art, 1933 (33.120.621,622)

15. The detail of the left-hand beaker shows a medallion with a figure representing Charity. The Dutch type of house in the background, with a steep, stepped gable end that faced the street, was also built in New York.



ral variation was used. Such ornament provided the rich three-dimensional effects that distinguish Baroque silver. The oval sugar box (fig. 21) with its bands of spiraled gadrooning, coiled serpent finial, and outward curving feet is alive with circular motion and bold contrasts of surface as the strongly refractive gadrooning is juxtaposed to a matted border and areas of plain, smooth silver.

In addition to the contrast of gadrooning with plain silver, the decorative vocabulary of the period included a variety of motifs as well as diverse techniques that were often combined to create bold and complex compositions. Ornament in relief was preferred, be it repoussé, cast, stamped, or cut-card work. Cut-card designs consist of a pattern cut from a sheet of silver and soldered to the surface of the object. Engraving was used principally for armorials. Though bands of gadrooning are the most prominent feature on the chocolate pot (fig. 23), other decorative elements include the cast acorn finial, which echoes the shape of the high domed lid, and the hinge, whose cast scrolled thumbpiece recalls the gadrooning. The geometric pattern around the upper lid and the leaf decoration at the top and bottom of the spout, both cut-card elements, impart variety and richness to a design that balances a tall tapering form and the vertical thrust of the gadrooning with horizontal accents of moldings and bands of plain silver.

16., 17. The relief ornament and the flat handle with trifid end of this spoon by Jeremiah Dummer (1645–1718) of Boston are characteristic of spoons made about 1685–1700 that reflect the emerging Baroque style. Stamped designs were commonly used on the back of the bowl but only rarely on the front of the handle as seen here. In this period spoons were placed on the table facedown, and initials were engraved on the back of the handle. L. 7 inches. Rogers Fund, 1940 (40.106)

18., 19. Of the few covered porringers known, none other is embellished with gadrooning or the rich foliage exhibited here, which is typical of repoussé work of about 1700. With one exception they come from New York, where this unmarked example was probably made. The initials are those of Thomas and Mary Burroughs of New York, who married in 1680. Later inscriptions on the bowl record subsequent ownership in the Sylvester and Dering families. This type of geometric handle, based on English prototypes, was popular in New England but was used in New York and Philadelphia as well. L. with handle 9½ inches. Gift of Brigadier-General Sylvester Dering, 1915 (15.98.3)



1680

B.
T. M



1680

B.
T. M



20. The luxuriance of the armorial engraving with its cornucopias at the bottom, the stamped base band, and the meander wires all point to a New York origin for this richly decorated teapot, which was made about 1700–15 by Jacob Boelen and is probably the earliest American one known. Its lid is detachable and its globular shape can be traced to oriental ceramic teapots. The arms and crest are those of the Philipse family of New York; the teapot later passed into the Jay family. H. 6½ inches. Gift of Mrs. Lloyd K. Garrison, in memory of her father, Pierre Jay, 1961 (61.246)

21., 22. This elaborate sugar box of about 1710 is attributed to Daniel Greenough (1685/86–1746), who worked in New Castle, New Hampshire, but may well have been trained in Boston, where the eight other such boxes known, of a somewhat earlier date, were made. It is inscribed with the initials of Robert and Sarah Eliot, Greenough's father- and mother-in-law. Before the drinking of tea and coffee became widespread in the eighteenth century, sugar, still a costly commodity imported from the West Indies, was in demand to sweeten not only foods but also wines and liquors. L. 7½ inches. Rogers Fund, 1946 (46.61)

On the teapot in fig. 20, variations on the rhythmic pattern of the gadrooning are provided by the stamped geometric foot band and the applied meander wire at base and rim as well as the repetitive repoussé and chased leaf designs around the lid. On one side this rhythmic variety is set off by the broad, unadorned surface of the strong globular body while on the other it is enriched by lush armorial engraving that envelops the whole form. Such symmetrical arrangements of acanthus leaves are characteristic of Baroque cartouches. The richness of this foliage and the addition at the bottom of cornucopias (or in other cases swags of fruit) are typical of New York engraving.

The most luxurious objects in the collection from this period are a pair of candlesticks and matching snuffer stand (fig. 26), on which barely any





surface is left unadorned. Gadrooning, acanthus leaves, pebbling, and meander wires can be seen on numerous pieces of that time, but the chinoiserie designs of figures, birds, and animals chased on the bases of these pieces are highly unusual in American colonial silver though they were very much in vogue on English silver in the 1670s and 1680s. (During the seventeenth century objects from the Far East were increasingly in demand in Europe, and their popularity prompted the production of locally made articles with decoration evocative of that on oriental wares.) The candlesticks are impressive not only for their rich and exotic chasing but also for their imposing size and architectonic grandeur.

The silver that has survived from the Baroque period gives concrete evidence of the wide variety of forms made in the colonies by that time and of the high quality of production achieved. Among the more ambitious and exceptional pieces illustrated here are forms that remained rare in American silver even beyond the colonial period. Candlesticks were never common and the lavish pair just discussed are the earliest extant examples from New York. They were made by the same silversmith who created the robust and lively kettle (fig. 28), which is the earliest of just four colonial ones known. Most unusual is the inkstand in fig. 38, for only one other has survived from the colonial period, the example at Independence Hall by Philip Syng, Jr., of Philadelphia, commissioned in 1752 by the Assembly of Pennsylvania and later used for the signing of the Declaration of Independence.

Two of the objects shown represent seventeenth-century forms that were produced briefly in New England before they went out of style soon after 1700. The magnificent standing salt (fig. 24), one of only three known, is descended from the late medieval great salt, which marked the place of honor and was the most important piece of table silver at that time. The spool shape with scroll supports was the last used for this form and came into fashion in England in the 1630s. Here the spool has an octagonal top and base whose geometric lines are juxtaposed with swirled gadrooning and scrolled knops. Another elaborate form that fell into disuse was the sugar box of oval casket shape, fashionable in England during the second half of the seventeenth century. The one in fig. 21, datable to not before 1707, when its maker became of age and would



23. Among the earliest colonial chocolate pots is this vivid Baroque example with contrasting plain and broken surfaces made in Boston about 1700–10 by Edward Winslow (1669–1753). The removable acorn finial, attached by a chain to the handle socket, allowed a stirring rod to be inserted while the cover was kept closed and the contents remained warm. Engraved with the Hutchinson arms, the pot is said to have belonged to Thomas Hutchinson, a prosperous Boston merchant and member of the legislature whose son was the last royal governor of Massachusetts. H. 9 $\frac{1}{8}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.221)

24. Bold swirled gadrooning at top and bottom makes this perhaps the most imposing of the three known American standing salts, all from Boston. Fashioned by John Allen (1671/72–1760) and John Edwards (1671–1746) during their brief partnership around 1700, the salt bears the initials of Solomon Stoddard, minister at Northampton, Massachusetts, from 1672 to 1729, and his wife Esther. The shallow receptacle at the top is small in relation to the overall size of the object, reflecting the costliness of salt at the time the form first came into use and the original ceremonial function of these pieces. The knops were designed to support a dish of fruit or nuts served at the end of the meal. H. 5 $\frac{7}{8}$ inches. Gift of Sarah Hayward Draper, 1972 (1972.204)



CK



have been permitted to work on his own, is considered the latest of the nine extant examples.

On the other hand, the Baroque teapot (see fig. 20) and chocolate pot (see fig. 23) presage an increasingly large output of articles for the serving of tea, coffee, and chocolate during succeeding periods. The growing popularity of tea and the other newer hot beverages was the social change that most influenced the forms produced by silversmiths during the eighteenth century. Tea, introduced to Europe from the Orient in the early 1600s, was being drunk in London by the 1650s and in the colonies at the end of the century—at the same time that coffee and chocolate were also becoming known. The earliest surviving colonial pots are in the Ba-

25., 26. Probably the most ambitious pieces of New York silver of the Baroque period known and the only ones with chinoiserie decoration are these magnificent candlesticks with matching snuffer stand. The scissorlike snuffers for cutting and trimming candlewicks fitted vertically in the open rectangular box. Made by Cornelius Kierstede about 1700–10, the three objects are inscribed with the initials of Johannes and Elizabeth Schuyler of Albany, New York, who married in 1695. Schuyler was active in the affairs of his city and colony, serving as mayor of Albany from 1703 to 1706. Possibly the set was ordered at that time. The detail shows two of the chased chinoiserie designs on the base of the left-hand candlestick. H. 11½ inches; 8¼ inches. Right candlestick: Gift of Robert L. Cammann, 1957 (57.153). Left candlestick: Gift of Mrs. Clermont L. Barnwell, 1964 (64.83). Snuffer stand: Gift of Mr. and Mrs. William A. Moore, 1923 (23.80.21)



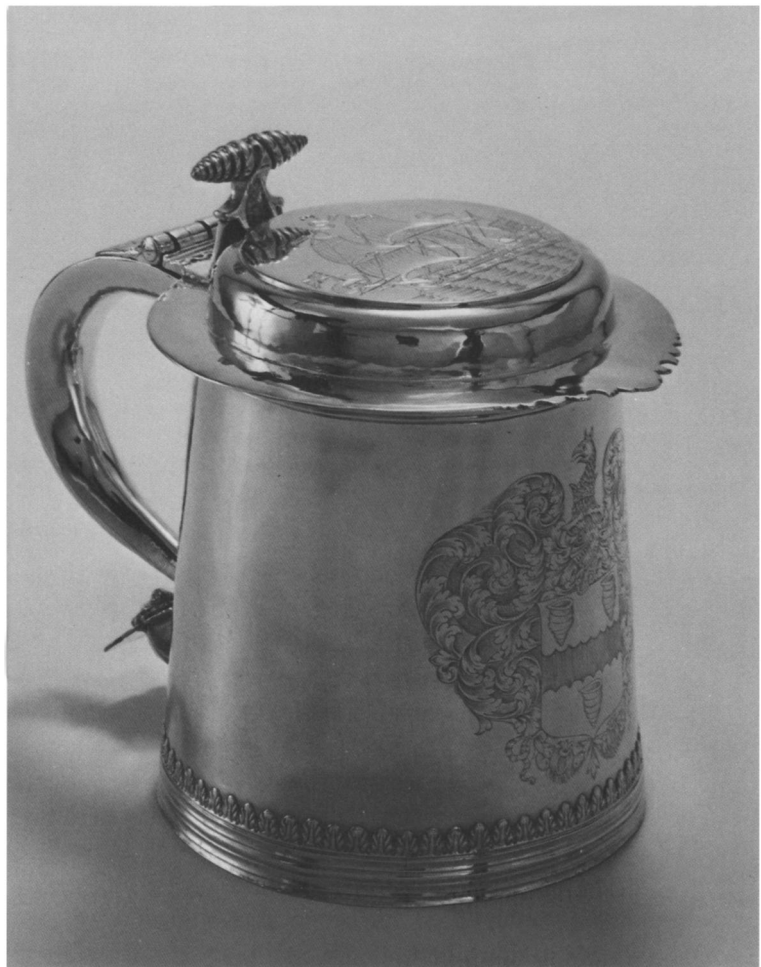
roque style and show the distinction made by then between lower vessels for tea and taller ones for coffee and chocolate. Chocolate pots are identifiable by the hole in the lid under a removable finial that permitted the insertion of a stirring rod.

Other specialized serving pieces that began to be regularly made were casters for sugar and spices, small salts, chafing dishes, and salvers, as trays were then called and which in this period were circular and stood on a central, trumpet-shaped foot. Nonetheless, a large part of the silversmith's production continued to be spoons and drinking vessels.

Tankards from the Baroque period have survived in goodly numbers and the Metropolitan's collection has a particularly strong representation of fine New York examples. These are distinctive not only because of their high degree of elaboration but also because they are of a design unique to such pieces from that area. Drawing on varied sources and combining them in new ways, New York silversmiths—at the time mostly of Dutch and a few of Huguenot descent—created tankards that unmistakably proclaim their local origin.

The shape of the tankards with their straight, slightly tapering drums, flat, stepped lids with serrated lips, and wide curving handles is derived from the same English prototypes of the second half of the seventeenth century as the contemporary New England examples. New York tankards, however, are distinguished by their broad stance and strong proportions and the heavy gauge of the metal as well as by their decoration. A stamped foliate base band, which occurs on Dutch beakers, was often used, sometimes together with a meander wire, and the tightly spiraled corkscrew thumbpiece was invariably present (fig. 29).

The greatest elaboration occurred on the handle and the lid. Engraving was used more extensively in New York than in the other colonies during the Baroque period and on tankards it was employed not only in the coat of arms on the front but also in the embellishment of the lid. At times the engraving consisted only of a circular cartouche with the cipher, or monogram, of the owner. The more ornate designs usually followed what appears to be a generally accepted formula that included foliate scrolls, cherubs' heads, and birds around the central reserve (figs. 30, 31). The motifs are traceable to printed patterns of ornament, especially those of northern Europe, but it is probable that



27., 28. A remarkable birdlike spout embellished with acanthus leafage distinguishes this rare and large kettle made in New York about 1710–20 by Cornelius Kierstede. The broad, flat bottom indicates the kettle was probably designed to sit on a stand over a warmer. Initials on the side and bottom relate to a history of ownership in the De Peyster and Van Cortlandt families of New York. H. with handle 10 inches. Bequest of James Stevenson Van Cortlandt, 1917 (40.145)

29. Made about 1700 by Gerrit Onckelbag (1670–1732), this splendid tankard has the ample proportions, foliate base band, corkscrew thumbpiece, and well-executed engraved decoration that characterize early New York examples of this form. On the front are the Shelley family arms, with three welk shells, a rebus for the name. The square-rigger with thirty-two guns on the lid (see detail on inside front cover) is purportedly the ship *Nassau*, in which Captain Giles Shelley sailed to Madagascar in 1698 for an astonishingly profitable trading venture with pirates, which this piece is said to commemorate. H. 7½ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.517)



30. This interpretation by Benjamin Wynkoop of the standard decorative elements—a circle of foliation with winged-cherubs' heads and/or birds—that usually composed the engraved design on ornate lids of New York tankards of the early Baroque period shows a schematic cherub with large wings and a rather loose arrangement of scrolled leaves. In the center is a double cipher of the initials *JD*, those of the tankard's original owner, who may have been Jonas Douw. A repair at the front of the lid hides a portion of the engraved border around the flange. Gift of Mrs. Abraham Lansing, 1901 (01.3.1)

31. The particularly fine engraving on this New York tankard by Jacobus Van der Spiegel (1668–1708) displays a pair of birds, perhaps phoenixes, amid lush foliage, and the piece can be accurately dated between 1695 and 1700. The double cipher *RHM* on the lid refers to the original owners, Robert and Maria Harris, who were married in 1695. In April 1701 the widowed Maria married John Gorne. That couple's initials, *RG*, are on the handle, which has engraved foliate decoration at the top and on the terminal. Fletcher Fund, 1938 (38.83)

32. The applied ornament that imparted an especially rich Baroque note to the handles of New York tankards is a cast mask with swags and pendent fruit and flowers. The example illustrated is on a tankard of about 1705–25 by Simeon Soumain (1685–1750); here the mask on the upper handle was reused, shorn of its pendants, on the terminal. H. 7½ inches. Gift of Annie Clarkson, 1927 (27.85.1)

33. This tankard made about 1700–20 by Jacob Boelen is distinguished by two types of relief ornamentation typical of New York tankards of the period: a coin inserted into the lid for decorative effect (in this case an English William III crown dated 1696) and a cast appliqué on the upper handle (here a lion, one of the motifs favored for that location). The action of the thumbpiece repeatedly hitting the handle has worn away some of the relief and detail on the front of the lion. H. (closed) 7 inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.512)



the designs shown here were conventionalized ones that found varying interpretations with different silversmiths. The depiction of a ship on the lid of Giles Shelley's tankard is exceptional (see inside front cover).

Ciphers, which in this period were particularly popular in New York, had appeared in special publications in England and the Continent from the mid-seventeenth century on. New York smiths no doubt relied on such helpful books to devise their ciphers and double ciphers. In about 1725 Joseph Richardson of Philadelphia, who was beginning his silversmithing apprenticeship with his father, asked a friend to buy him books in England, including specifically "an alphabet Cypher book to Engrave by."

Another manner of decorating lids that was characteristic of New York, particularly during the Baroque period, was the insertion of coins and

occasionally medals (fig. 33), a practice that had precedence in northern European and Scandinavian silver. Coins provided ornament in relief, and it is cast relief decoration on the handle that distinguishes many New York tankards. Though varying cast cherubs' heads and masks decorate the handle terminals of both New England and New York tankards of the Baroque period, the cast ornament on the upper handle is found only in New York. Most typical is an arrangement of a mask with swags and pendent fruit and flowers (fig. 32). Though distinctive of New York tankards, this motif did not originate there. French bronze ornaments for furniture and bronze appliques on English clocks are known that are virtually identical to some of the New York castings for both upper handle and tip, though elements were used selectively and sometimes rearranged. It is therefore very likely that these castings were made from imported models, as was probably also the lion in fig. 33, whose source has not yet been traced.

New England tankards of the Baroque period have the same overall shape as their New York cousins but they are generally less massive and less showy and they differ in many of their decorative elements. Lids, when ornamented, have cut-card work or gadrooning (figs. 34, 35). The handle often has a long drop at the upper juncture, and the cast thumbpieces are distinctive. The typical double-scroll thumbpiece in fig. 35 is easily distinguishable from the tightly spiraled New York variety. Several Boston silversmiths used a most curious type, whose exact source is not known, that combines two dolphins with a mask (fig. 34). Other animal-form thumbpieces such as the bird (fig. 36) are exceptional. Cast animal figures in the round are rare, though the three-dimensional effects they created were very much in the Baroque spirit, and those few that are known from the early colonial period were made in New England. Prime examples on a form other than a tankard are the crouch-



34. The cast thumbpiece composed of a mask supported by dolphins, a design of unknown origin used by various New England smiths in the Baroque period, is the eye-catching feature of a tankard made about 1700–15 by John Noyes (1674–1749) of Boston. Highly uncommon on the flat-topped tankards in style at that time is the addition of a finial, which here recalls the pattern of the gadrooned step of the lid. Gift of Mrs. George Walcott, 1951 (51.88)



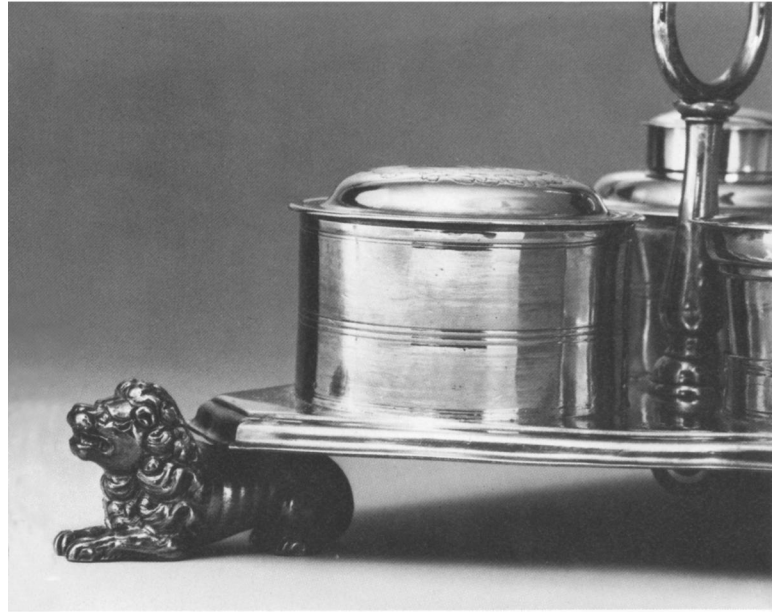
35. Applied cut-card work, a type of ornamentation introduced to England by Huguenot silversmiths, enriches the lid and lower handle juncture of this Boston tankard made about 1690–1705 by Jeremiah Dummer. The molded outer face of the handle and the curl near the base are decorative elements that, like the cast appliqué on New York tankards, are thought to have also served a practical purpose—to facilitate a firm grip. The holes below the hinge plate were caused by wear from the thumbpiece. H. 7 inches. Purchase, Anonymous Gift, 1934 (34.16)

36. An unusual detail on a tankard made about 1710–20 by Samuel Vernon (1683–1737) of Newport, Rhode Island, is this striking bird thumbpiece. Only three others like it are known, and they are on tankards by silversmiths working in Boston, where Vernon possibly trained. The lid on this piece, having more than one step, is high, and it has a finial, two characteristics that would become common on New England tankards beginning with the succeeding stylistic period. Gift of Brigadier-General Sylvester Dering, 1915 (15.98.4)



37., 38. Exceptional for the rarity of the form and the use of animal figures in the round, this Boston inkstand of 1710–20 is the work of John Coney. It includes an inkwell, a sand shaker (the precursor of blotting paper), and a box to hold the wafers with which folded letters were sealed. The lid of the wafer box is engraved with the Belcher family crest, suggesting that the inkstand may have been made for Jonathan Belcher, a wealthy Boston merchant active in politics who became governor of Massachusetts and, later, of New Jersey. The detail shows a cast foot in the form of a lion. Greatest w. $7\frac{3}{4}$ inches. Bequest of Charles Allen Munn, 1924 (24.109.36)

39. Probably the earliest known New England teapot, this example of 1710–20 by John Coney has a soft, curvilinear pear shape and a discrete oval cartouche that reflect the Queen Anne taste then being introduced. The piece represents the third and last style espoused by this outstanding Boston silversmith. The arms and crest are those of the Mascarene family; the teapot most likely belonged to Jean-Paul Mascarene, who came to Boston in 1709 and later served as commander-in-chief of Nova Scotia. H. $7\frac{1}{2}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.526)





ing lions supporting the inkstand (fig. 37).

The influence of a newer style that was in marked contrast to the elaborateness of the Baroque began to be felt in the colonies about 1715. Now called Queen Anne after the monarch during whose reign (1702–14) the style became popular in England, it was the dominant fashion in American silver from about 1720 to 1750. The Queen Anne emphasized form rather than decoration, allowing the inherent beauty of the metal to be revealed in harmonious lines and graceful proportions. An early expression of this newer taste is the teapot in fig. 39 with its pear-shaped outline and its modicum of decoration. The engraving itself on the side of the pot is clearly in a different spirit. Gone are the expansive flourishes of the earlier Baroque cartouches. In their place is a self-contained oval surround of scrolls and leaves that exemplifies the reserve and quiet

grace of the Queen Anne. Very similar foliage encircles the crest engraved on the lid of the wafer box of the inkstand in fig. 38, made about the same time as the teapot and by the same Boston smith. The form of the inkstand, however, with its lion supports that give it a monumentality beyond its size, still bespeaks the Baroque, evincing the gradual acceptance of the newer style.

The basis of most Queen Anne silver shapes was the S-curve, also seen in the cabriole leg typical of furniture in the same style, and which the painter Hogarth was to call the “line of beauty.” Bulbous and baluster forms distinguished by flowing, well-balanced lines of curves and reverse curves were hence popular. On the teapot (fig. 39) the curves are all full and the almost globular body stands close to the ground on a very low foot. On a standing cup (fig. 40) the shapely serpentine curves of the stem



contrast with the straight sides of the bowl and its somewhat abruptly everted lip. Among the most elegant and fluid forms of the period are the sugar bowls based on Chinese porcelain shapes (see fig. 47). The complementing vertical curves of body and cover coupled with the horizontals of the molded foot and of the lid's rim and handle achieve a beautifully proportioned and balanced form.

Another aspect of the Queen Anne is seen in the "eight-square," or octagonal, pieces that became fashionable in this period. On these, curves interplay with straight lines and the surface becomes divided into facets that exploit the reflective properties of the metal. The delicate baluster-shaped candlesticks (fig. 41) sparkle with their surfaces divided into polygonal forms, the highly faceted socket and lower knop contrasting with the quieter pattern of the baluster and foot. In New York during this period, cut-card work was sometimes used to create effects similar to that of faceting, as on the lid of the teapot (fig. 42), where the lambrequins on the cover echo the faces of the octagonal spout and add a touch of piquancy to the soft, almost languid contours of the form. While on octagonal objects the surface was broken up vertically,



40. On this communion cup the Queen Anne style is manifest in the dominant S-curves of the baluster stem and the neat symmetrical surround of the inscription, which reads: "Belongs To the Church in Lynde Street Boston." It is one of a pair made about 1740 by Samuel Edwards (1705–1762) of Boston, and its design closely follows that of a cup made about 1737 by his father, John Edwards, for the same church. Such stemmed vessels, which were produced in the eighteenth century mainly for church use, derived their form from earlier domestic wine cups. H. 8 $\frac{1}{8}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.230)

41. These candlesticks with their delicate faceted baluster stems were made in Boston about 1715–25 by Edward Winslow and are among the loveliest objects of the Queen Anne period in the American silver collection. Only the engraved Hutchinson arms disrupt the sheer brilliance of the metal. The candlesticks are thought to have been fashioned for Edward Hutchinson, the half-brother of Thomas, for whom Winslow is said to have made the chocolate pot in fig. 23. H. 6 $\frac{5}{16}$ inches. Friends of the American Wing Fund, 1973 (1973.152.1,2)

42. Distinguished by the cut-card work on its lid, this teapot was made about 1715–25 by Peter Van Dyck (1684–1751) of New York. There, early heraldic conventions remained strong well into the eighteenth century, and on this Queen Anne pot the Schuyler family arms, now partially effaced, were enclosed within an ample Baroque cartouche. A later inscription on the other side identifies the first owner as Myndert Schuyler, who was twice mayor of Albany. H. 7 $\frac{1}{4}$ inches. Rogers Fund, 1946 (47.7)





43. Eighteenth-century casters were usually made in pairs or in sets of three with a larger container for sugar in addition to the two for spices (generally pepper and mustard). This rare complete set of about 1725–35, one of the few to have survived intact from the colonial period, is the work of Adrian Bancker (1703–1772) of New York. He produced an early version of the baluster shape with midband that with variations would remain the standard form for casters until the end of the century, but he retained the “bayonet” lid fastenings popular in the early 1700s. H. 7 inches; 5 $\frac{1}{8}$ inches. Sansbury-Mills Fund, 1972 (1972.233.1–3)

44. A vivid example of the emphasis given to line and reflective surfaces in the Queen Anne period, this octagonal caster of an accentuated baluster form was made about 1730–40 by Knight Leverett (1702/03–1753) of Boston probably for Hugh and Elizabeth (Pitts) Hall of that city. It is engraved with the crest of the Hall family and may well be part of the set of casters listed in their plate inventory of 1750. H. 5 inches. Rogers Fund, 1948 (48.152)

on others the expanses of plain silver were divided horizontally by midbands whose molded contours reflected those of the base, lid, or finial (fig. 43). Whether in the masterful composition of curve recalling curve of the large two-handled cup (fig. 45) or in the more angular outlines of an octagonal caster (fig. 44), silversmiths working in the Queen Anne style strove to achieve perfection in line and proportion with little or no decoration disrupting the purity of the surfaces.

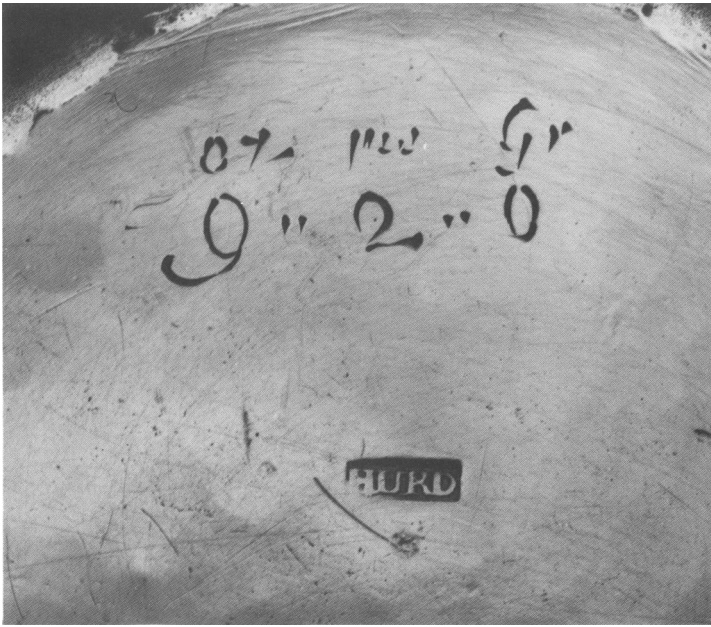
Although the style can be viewed as a reaction against the elaborateness of the preceding Baroque, it also represents the preference for plain, well-proportioned silver forms that has existed to some degree in every period. Silver made for churches during the eighteenth century tended to be in the plain styles; so did many domestic pieces, even in times when highly ornamented silver was in vogue. Newspaper advertisements of the third quarter of the eighteenth century offered silver articles either "plain or chased," to accommodate different tastes as well as different price requirements. Not only was the initial cost of the sturdy, plain piece smaller, but also the object was less likely to be damaged or look outmoded and therefore need to be melted down and refashioned. William Fitzhugh had such practical considerations in mind when he ordered silver from his London agent in 1688, requesting that the plate "be strong & plain, as being less subject to bruise, more Serviceable, & less out for the fashion."

Engraved inscriptions, initials, and family coats of arms were customarily the only decoration added to Queen Anne silver. Engraving was charged separately, while the basic price of a silver object was determined by the amount of silver required, at the current value, plus the charge for fashioning, which was usually figured at so much per ounce. The going rate in Pennsylvania in about 1698 was "between Half a Crown and Three Shillings an Ounce for working . . . Silver, and for Gold equivalent." On some pieces the weight of the silver is scratched or engraved on the underside as an exact accounting for smith and client (fig. 46). If a customer supplied more silver than was used, the credit was applied toward the cost; if he did not provide any or all of the metal, he was charged accordingly for the material.

During the Queen Anne period, the cartouches for the family coats of arms were oval, as already



45. This large, imposing two-handled covered cup, probably of about 1740, is one of four known similar cups made by Jacob Hurd (1702/03–1758), a leading figure in Boston silversmithing during the second quarter of the eighteenth century. Such cups were usually presentation pieces and on ceremonial occasions might have been filled with "bishop," a rich port-wine drink. The cipher of the original owner is thought to be that of William Cave, a clergyman of Virginia; the impaled arms of the Cave and Petit families were added at a later date on the other side. H. 10 $\frac{3}{8}$ inches. Morris K. Jesup Fund, 1952 (52.170)



noted, or a reasonably tight, symmetrical arrangement of architectonic scrolls and leaves around a shield-shaped reserve (figs. 47, 48). By this time the surrounds usually relied on general ornamental designs of the period instead of strictly following the heraldic conventions of shield, helmet, crest, and mantling. On the sugar bowl in fig. 47, for instance, the crest is engraved on the lid and the space above the arms where the crest traditionally stood is filled with a purely decorative element—a bowl of the same outlines as the object itself.

While in Europe the right to use a coat of arms was strictly regulated, in the colonies, where there was no Herald's College, arms were assumed with considerable freedom. Already in 1673, it was noted in regard to a piece of armorial silver: "Both families have long borne arms, regularly come by in



ancient times, though some others do now claim arms on slight ground if report be true, having no warrant therefor." Books such as Guillim's *Display of Heraldry* (London, sixth edition, 1724), a favorite reference, made it possible to simply look up the family name, and at least in one instance the arms of a name close to but not identical with that of the customer were used by the silversmith. Thomas Hancock, a wealthy merchant of Boston whose arms are engraved on the dish in fig. 59, may well have appropriated them from another branch of the family. The design was very likely provided by his London agent, since Hancock wrote him in 1739 asking him to find the Hancock arms. In engraving, established patterns indicate the heraldic tinctures: thus, on the Hancock arms the vertical lines denote gules, or red, and the plain areas argent, or silver. On many of the arms engraved on American silver, however, the tinctures were omitted, or only partially or inaccurately shown.

Because of family arms and inscriptions that relate objects to their owners, and also because most pieces bear a maker's mark, silver is the best documented of the colonial decorative arts. In its time, such engraving not only provided ornament and, in the case of arms, social status, but it also served the very practical purpose of identifying objects in case of theft. The theft of silver was a common recorded crime in colonial times and arms, ciphers, initials, the maker's mark, and the weight were all important means of identifying the stolen articles, which were "stopped" by silversmiths if offered for purchase. Jacob J. Lansing of Albany advertised in the *New-York Mercury* of April 24, 1758, that "a Silver Tankard, weight 34 oz. and some Pennyweight, marked *HL* the Maker's Mark *L.C.*" was taken from his house. Block initials were common in the eighteenth century and in the case of a married couple were often in a triangular arrangement. Usually, the family initial was at the top and the first-name initial of husband and wife at the bottom (see fig.13); Lansing's tankard appears to follow the pattern often used in Albany with the wife's first initial at the apex.

It was during the Queen Anne period that articles for the serving of tea began to constitute an important segment of the colonial silversmith's production. At first a costly luxury enjoyed by few in America, tea was being drunk by more and more people in both town and country by the mid-eighteenth cen-



46. The underside of the sugar bowl in fig. 47 shows the carefully engraved weight of the piece, given, as was the custom, in troy ounces, pennyweights, and grains. The bowl's lid is marked with its separate weight. Often the weight was just scratched rather than engraved into the silver.

47. The earliest colonial sugar bowls for use at the tea table were made in the Queen Anne style. Of circular or, on occasion, octagonal outlines, they had a gently curving shape and a saucerlike lid that could be inverted to serve as a small footed dish. This particularly handsome and large bowl was made in Boston about 1740 by Jacob Hurd and is engraved with the arms and crest of the Henschman family. The fine cartouche is typical of the period in its well-measured arrangement of scrolls and leaves on a scaled ground but exceptional in its depiction of a bowl. Common at the time—if a crest was not shown at the top of the cartouche—was a design of leaves or scrolls or a shell, a motif that was to predominate in the succeeding period. H. 4½ inches. Anonymous Loan (L.57.12)

48. This tea caddy, or canister, made about 1725–40 by Simeon Soumain of New York, is notable for its well-proportioned, distinctly geometric form enhanced by the heraldic engraving of the Bayard family arms. It is one of the few to have survived from the colonial period. Fashionable accessories for the tea table, caddies for the storing of dried tea leaves were introduced around 1725 but never became common in American silver. H. 4¾ inches. Gift of E. M. Newlin, 1964 (64.249.5)

ture. The custom of tea drinking, with its own etiquette and special equipment, became the center of social life in the home, and objects of silver adorning the tea table proclaimed the status of the house.

Queen Anne teapots were either of the globular form favored in Boston and Philadelphia (see fig. 57) or of the pear shape more commonly used in New York (see fig. 42). Cream or milk pots, sugar bowls, slop bowls for collecting the dregs of tea, tea caddies (see fig. 48), teaspoons, and tea tongs, as they were then known, were all introduced during that period and became integral parts of the well-appointed tea table. Articles of the tea equipage were among those silver forms that assiduously reflected each changing fashion. Individual items, however, were not necessarily of the same design or even of the same style, for they were often acquired piece by piece to replace less costly ceramic vessels. While more than one object was sometimes ordered at a time, complete matching tea services did not become common until the end of the eighteenth century.

The demand for coffeepots, though it did not equal that for teapots, was also steadily growing. In this period the former assumed a tapering cylindrical shape, as did chocolate pots, whose popularity, like that of chafing dishes, was on the wane by mid-century. Other forms such as casters, salts, and salvers, as well as numerous smaller items of function or ornament, became increasingly prevalent as the century progressed, while the regular output of spoons, tankards, mugs, and porringers continued.

Tankards made in the major silversmithing centers of Boston, New York, and Philadelphia during the eighteenth century exhibited distinct regional characteristics probably more consistently than did any other form. In Massachusetts, the flat lid remained in fashion only into the early 1700s. From the Queen Anne period on, a domed lid was in use, but unlike that of its English prototypes, it was customarily ornamented with a finial. In addition, the body became more slender, and a midband was introduced (fig. 49). In New York, on the other hand, tankards retained their flat, stepped lids, straight sides, and slightly tapering bodies throughout the eighteenth century, reflecting changing fashions through details of ornament and lighter proportions rather than through a variation in basic form (fig. 50). In Philadelphia, domed lids succeeded the flat tops of early tankards as in Boston, but a finial was

not added (fig. 51), and in the second half of the century a bulbous body was introduced that was also occasionally used in New York. The bulb shape was a common form for mugs, or cans, from about 1720 on (fig. 52). By about 1730 the so-called key-hole pattern for porringer handles (fig. 53) had superseded the earlier geometric designs (see fig. 18), and it remained in widespread use for the rest of the century.

The variety of colonial silver that has survived increases with every chronological period. From the second quarter of the eighteenth century come the earliest extant silver-hilted small swords, which not only served as weapons but also were worn as fashionable accessories. The type of silver hilt that was in vogue at that time (fig. 54), with its lack of decoration, prominent use of curves, and in this instance octagonal treatment at the base of the

49. Typical of the fully developed Massachusetts eighteenth-century tankard are the high, stepped, domed lid with finial and the midband seen on this example made in Boston probably about 1760–70 by Benjamin Burt (1729–1805). Its slender proportions clearly show the trend toward taller and more tapered tankard forms as the century progressed. H. 8½ inches. Gift of Robert S. Grinnell, 1970 (1970.287.1)

50. Made about 1750–69 by Nicholas Roosevelt (1715–1769), this tankard exhibits the flat top and slightly tapered body that characterized New York tankards throughout the eighteenth century. The double-scroll handle, the extra rise in the lid, and the slight attenuation of the form suggest that this tankard was not produced before the mid-century. H. 7⅞ inches. Bequest of Charles Allen Munn, 1924 (24.109.2)

51. In close imitation of English models of the early to mid-eighteenth century, this Philadelphia tankard of about 1725–50 by Philip Syng, Jr. (1703–1789), features a high domed lid without a finial. During the second half of the century, tankards in that city retained this type of lid but often had a rounded body similar to that of cans (see fig. 52). H. 7⅞ inches. Bequest of Charles Allen Munn, 1924 (24.109.1)

52. Drinking vessels without lids and of bulbous outlines, such as this one made in Boston about 1740–55 by Jacob Hurd, were popular in all the colonies from the 1720s until the end of the century. Today this form is usually called a “cann,” in opposition to straight-sided “mugs,” though in the 1700s the two terms seem to have been used interchangeably. Cans varied little in shape other than in their handles, which tended to be double-scrolled beginning at the mid-century. The current style was chiefly indicated by engraved decoration—a Rococo cartouche can be partially seen here. H. 5½ inches. Rogers Fund, 1922 (22.90)





pommel, is in keeping with the Queen Anne. Derived from English examples of about 1720, hilts in this style remained popular in the colonies into the third quarter of the century.

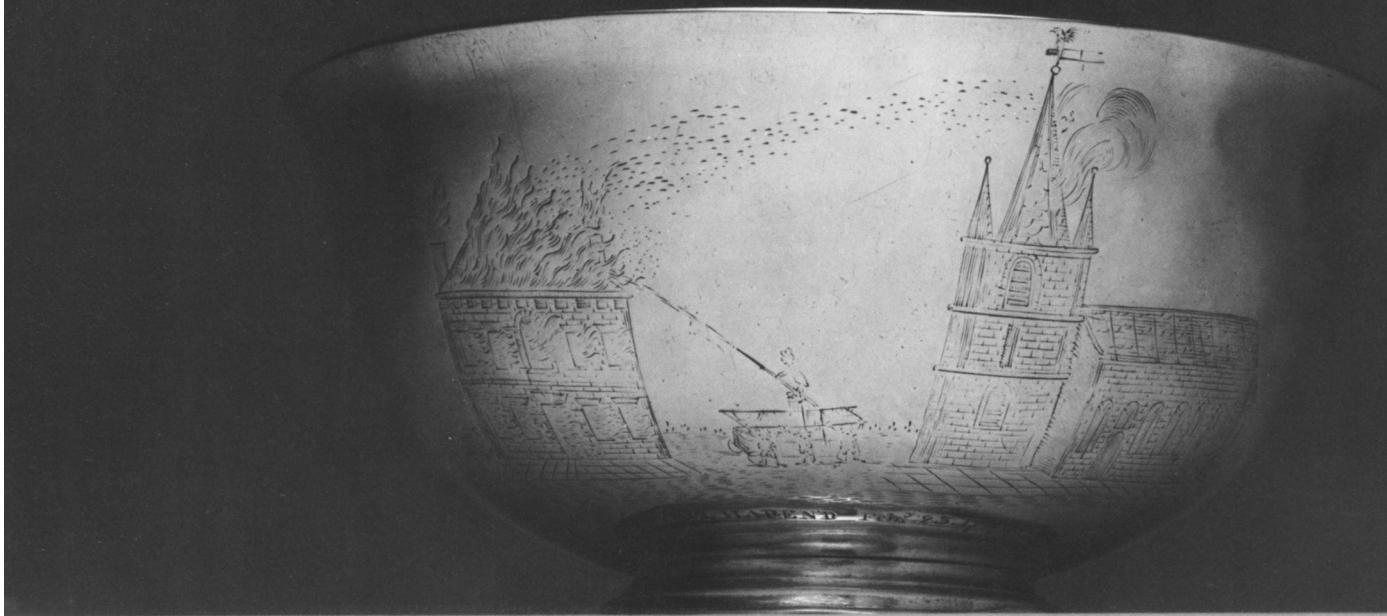
Before the practice of giving presentation swords began during the Revolution and the trophylike presentation piece was developed in the nineteenth century, silver that commemorated military and other heroes took the usual domestic shapes. The large Queen Anne two-handed cup (see fig. 45), which evolved out of the earlier covered caudle cup, is the colonial form that probably most evokes a purely ceremonial piece. The occasion for the fashioning of the cup illustrated is not known, but two of the other cups of this type, both also by Jacob Hurd of Boston, were made to honor captains whose ships captured French privateers in coastal waters in 1744. Probably the largest group of presentation silver is that given to ship captains in recognition of their daring in protecting their ships against attack or in seizing an enemy privateer as well as in reward for completing a profitable venture. An early example of this latter category is the tankard reputedly presented to the notorious Giles Shelley (see fig. 29).

While the exact history of many pieces that marked important personal occasions such as christenings, marriages, or wedding anniversaries has been lost, engraving usually documents the more public presentation silver that honors outstanding performances of all kinds. Among the several bowls of the mid-century on view in The



53. Porringer handles in this pattern, now called "keyhole," prevailed from the 1730s on. The engraved crest shown here is that of the Brown family and the initials denote a gift from Obadiah Brown of Providence, Rhode Island, to his daughter Anna. The porringer was part of a group of silver made for her in 1763 by Benjamin Burt of Boston. L. handle 2 $\frac{3}{8}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.330)

54. The simple, chaste design of this hilt made in Boston about 1725–50 by Edward Winslow is characteristic of the earliest colonial silver sword hilts known. Typically, the grip is bound with braided wire and the only touches of decoration are at the top of the knuckle guard and on the pommel, which here is not only molded but also faceted. The steel blade is European in origin. The inscription on the counter-guard indicates a gift from IM to FB; the latter is said to be Francis Baudouin [Bowdoin], a descendant of the Huguenot family that settled in Maine and Boston. L. hilt 5 $\frac{7}{8}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.500)



American Wing is one (fig. 55) that commemorates bravery during the fire that destroyed the New Free School and part of the steeple of the adjacent Trinity Church in New York City on February 23, 1750. The event is recorded by the engraved scene on the front. One of the men who helped save the church was a chair maker, Andrew Gautier, who had this small bowl made out of his share of the fifty-pound reward given by the church. A considerably larger bowl (fig. 56) celebrates a horse named Old Tenor who won the New York Subscription Plate race on October 11 of the following year. The tradition of silver racing trophies goes back to the seventeenth century in the colonies, for a 1670 description of a Long Island plain used for racing mentions that the swiftest horse in a yearly event was “rewarded with a silver cup.” The most historic colonial bowl of all is one in the Museum of

55. The fire that broke out in the New Free School in New York City in the early hours of February 23, 1750, destroyed that recently completed building, and as depicted in this commemorative scene the blaze was spread by flying cinders to the steeple of Trinity Church, where happily it was extinguished. (The engraved date is “1749/50” because two calendars were then in use.) The reward money received by Andrew Gautier, a chair maker, for his part in saving the church apparently went toward this bowl made by Adrian Bancker and inscribed A^GE for Andrew and his wife Elizabeth. Diam. 7 inches. Anonymous Loan (L.50.18)



Fine Arts in Boston. Made by Paul Revere II, it memorializes the ninety-two members of the Massachusetts House of Representatives, who in June 1768 voted not to rescind their protest to George III even though their vote meant the dissolution of the assembly. All such bowls have a basically similar gently curving form that changed little throughout the century, though by the time Revere made this fa-

mous Sons of Liberty bowl, a newer prevailing style was conspicuous for its more exuberant shapes.

With the introduction at mid-century of the Rococo, the last of the colonial styles, silver took on a playful elegance and surface decoration once again became an important element of design. The term "Rococo" is thought to derive from the French *rocaille* ("rockwork"), and naturalistic decoration

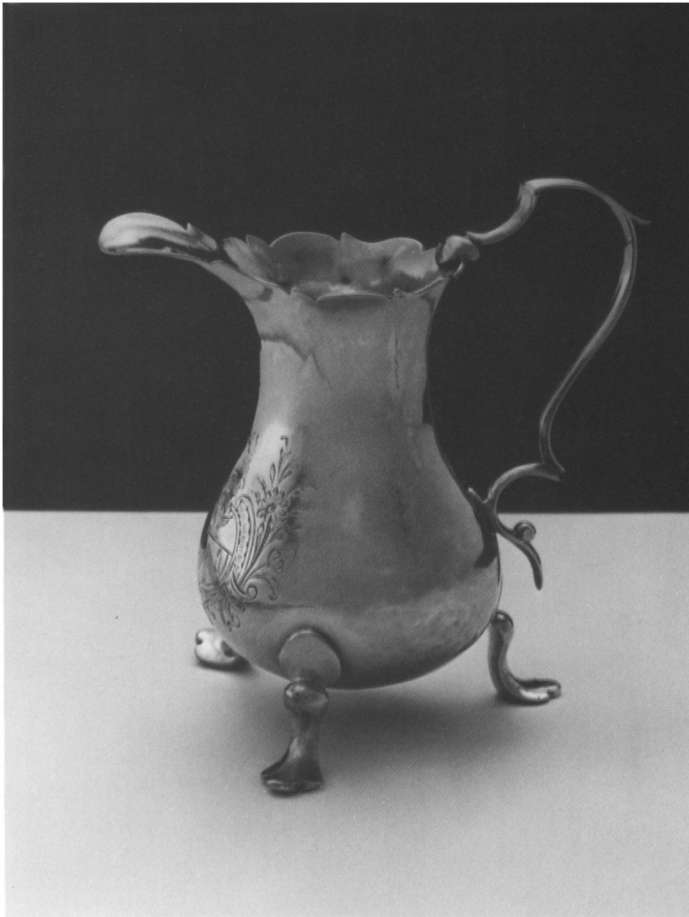
was a keynote of this style, which originated in France and was transmitted to the colonies by way of England. Among the earliest manifestations of the style were those in engraved ornament such as that on the teapot (figs. 57, 58). The Rococo motifs of shells and diapering seen around the shoulder of the pot first appeared on late Queen Anne silver in the type of regular, contained arrangement of this border. Entirely in the spirit of the Rococo is the lively composition of the armorial cartouche, which enunciates not only the strongly naturalistic decorative vocabulary but also the taste for asymmetry and fantasy of this newer style.

The basically curvilinear shapes of the Queen Anne were retained by the Rococo but they became lighter and more fanciful as well as embellished by ornament. Such objects as cream pots, sauceboats, and salts, instead of standing on a single solid base, were raised on small scroll feet (figs. 60, 61). Double-scroll handles became more popular than the single scroll and sometimes seemed to perform a bit of acrobatics. On sauceboats such as the pair by Paul Revere II (see fig. 61) they reach up into space, endowing the vessel with a touch of free and airy asymmetry. The globular outline of the teapot discussed above, already popular in the 1730s, continued in use past the mid-century. By the 1760s, however, many pots assumed the



56. The history of this punch bowl with its rare early engraving of an American racehorse is recorded in the inscription, which reads: "This, Plate Won By A Horse, Cal^d OLD Tenor Belonging To Lewis Moris, Jun^r, Octo^{br}, y^e 11, 1751." ("Old tenor" was a term applied to eighteenth-century colonial paper currency issued before the late 1730s, when "new-tenor" notes were introduced.) The trophy is unmarked but must have been made in New York, where the race was held, as announced on September 9 by the *Gazette* or *Weekly Post Boy*, which on October 15 duly published the name of the winner. The bowl was given to the Museum by one of Morris's descendants. Diam. 9¹⁵/₁₆ inches. Gift of Mrs. Lewis Morris, 1950 (50.161)

57., 58. Fine engraved decoration distinguishes this teapot of about 1745–55 by Josiah Austin (1719–1780) of Charlestown, Massachusetts. The border around the shoulder exhibits the careful symmetry of Queen Anne engraving and the shells, scrolls, and oval cartouches on a diapered ground are characteristic of the 1740s. The freer, asymmetrical type of design that surrounds the arms of the Ware family on the side shows the changes introduced by the Rococo at mid-century. H. 5⁵/₈ inches. Bequest of Charles Allen Munn, 1924 (24.109.7)



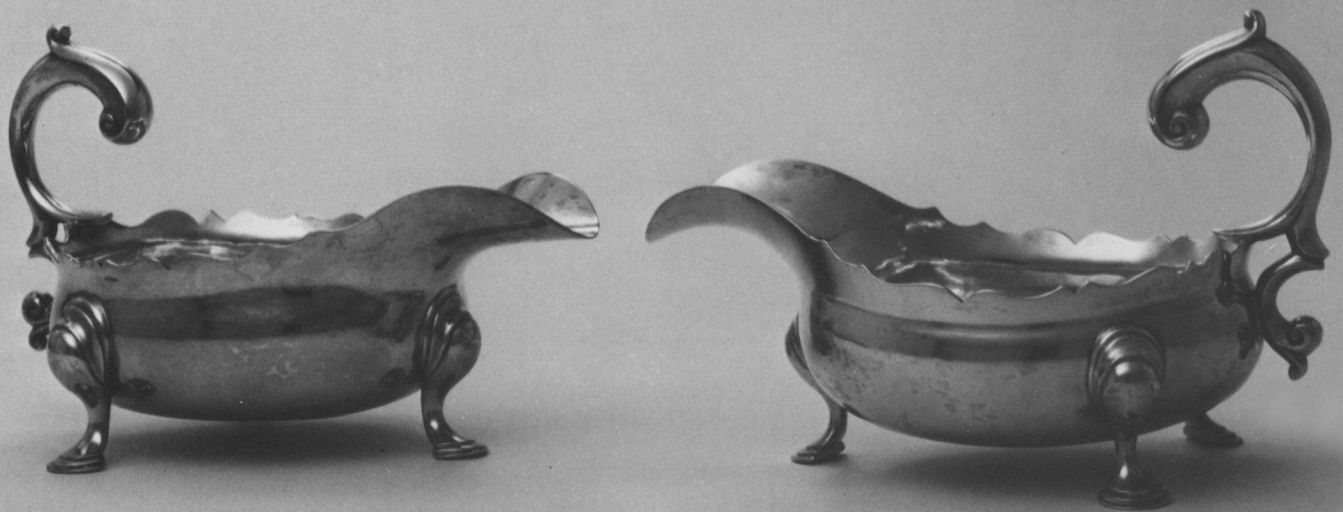
inverted-pear form, the most typically Rococo shape. Called “double-bellied” at that time, it became particularly favored for tea-, coffee-, and cream pots as well as for sugar bowls (see fig. 69). Early in the century bulbous forms had been earthbound: the teapot in fig. 39 carries its weight low and has a very shallow foot band. By the late Rococo period, shapes had stretched upward and stood on a splayed foot and, on double-bellied pieces, the center of gravity was raised high above the base, conveying a sense of imbalance consonant with the whimsicality of the style. The final stage of this evolution can be clearly seen by comparing the coffeepot (fig. 63) with that in fig. 72.

With the Rococo, the gently flowing curves of the Queen Anne gave way to livelier, more irregular rhythms that combined C-, broken C-, and serpentine curves, as can be seen in the scalloped rims of the cream pot and sauceboats (see figs. 60, 61). The bowl of the ladle (fig. 62) is all curves and lobes and the whole form evokes the shells that were the period’s dominant decorative motif. Stylized shells compose the bases of the candlesticks (fig. 64). The shape of the snuffer stand (fig. 66) is entirely determined by the decoration: cast scrolls and shells create the elaborate outlines of the tray and serve as feet and the handle. Form and decoration thus become inseparable, and such a synthesis is at the heart of the most successful Rococo creations.

The design of a basket (figs. 67,68) elegantly pierced with arabesques that alternate with quatrefoils in a diaper pattern is beautifully cohesive. One area of decoration moves into the next: the shells on the rim continue the gadrooning into the pierced

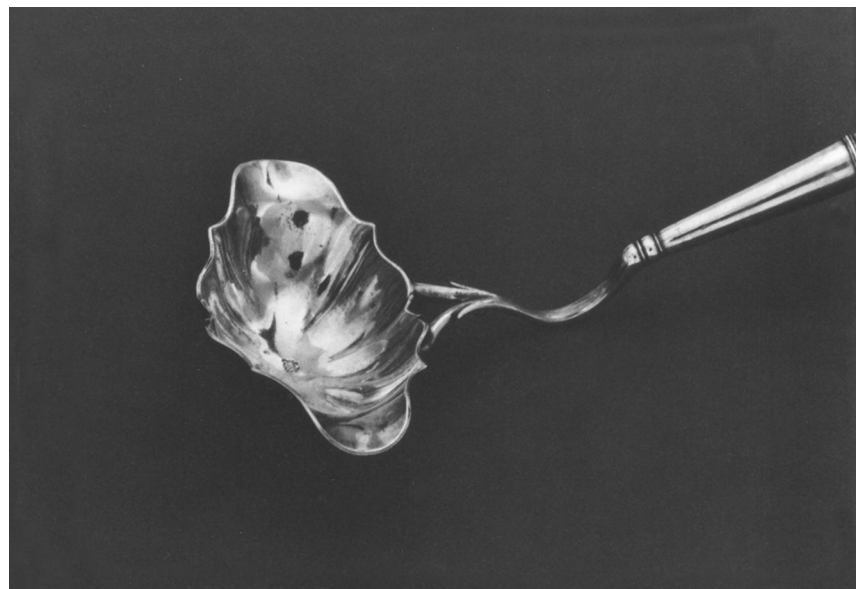
59. This large communion dish by Samuel Minott (1732–1803) of Boston is one of six—three by Minott and three by John Coburn—presumably purchased with the one hundred pounds bequeathed by Thomas Hancock in 1764 to the church in Brattle Street, Boston. The Rococo style is here manifest in the exuberant cartouche of the Hancock arms and in the slight asymmetry of the fronds surrounding the winged cherub’s head. All six dishes are similarly engraved, though on the others the cherub tends to be placed more directly under the coat of arms. Diam. 13½ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.235)

60. Rococo cream pots with their elongated scalloped lips balanced by elaborately scrolled handles often have a jaunty air, an effect enhanced on this example by the sprightly armorial engraving. The arms are those of the Brown family and this piece, by Benjamin Burt of Boston, may have been made for Anna Brown of Providence, Rhode Island, in 1763, at the same time as the porringer in fig 53. H. 3¾ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.295)



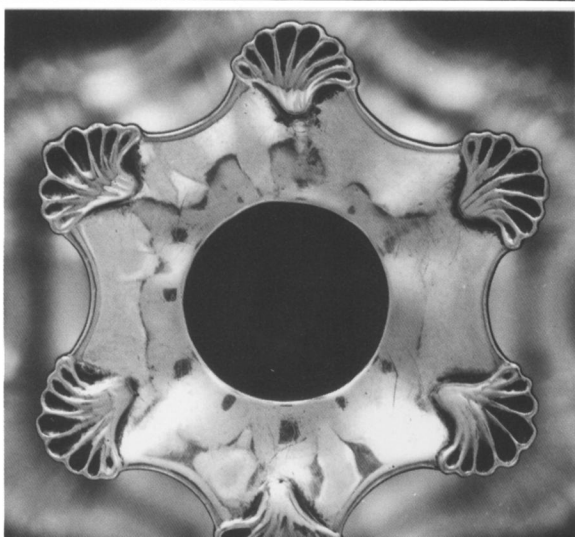
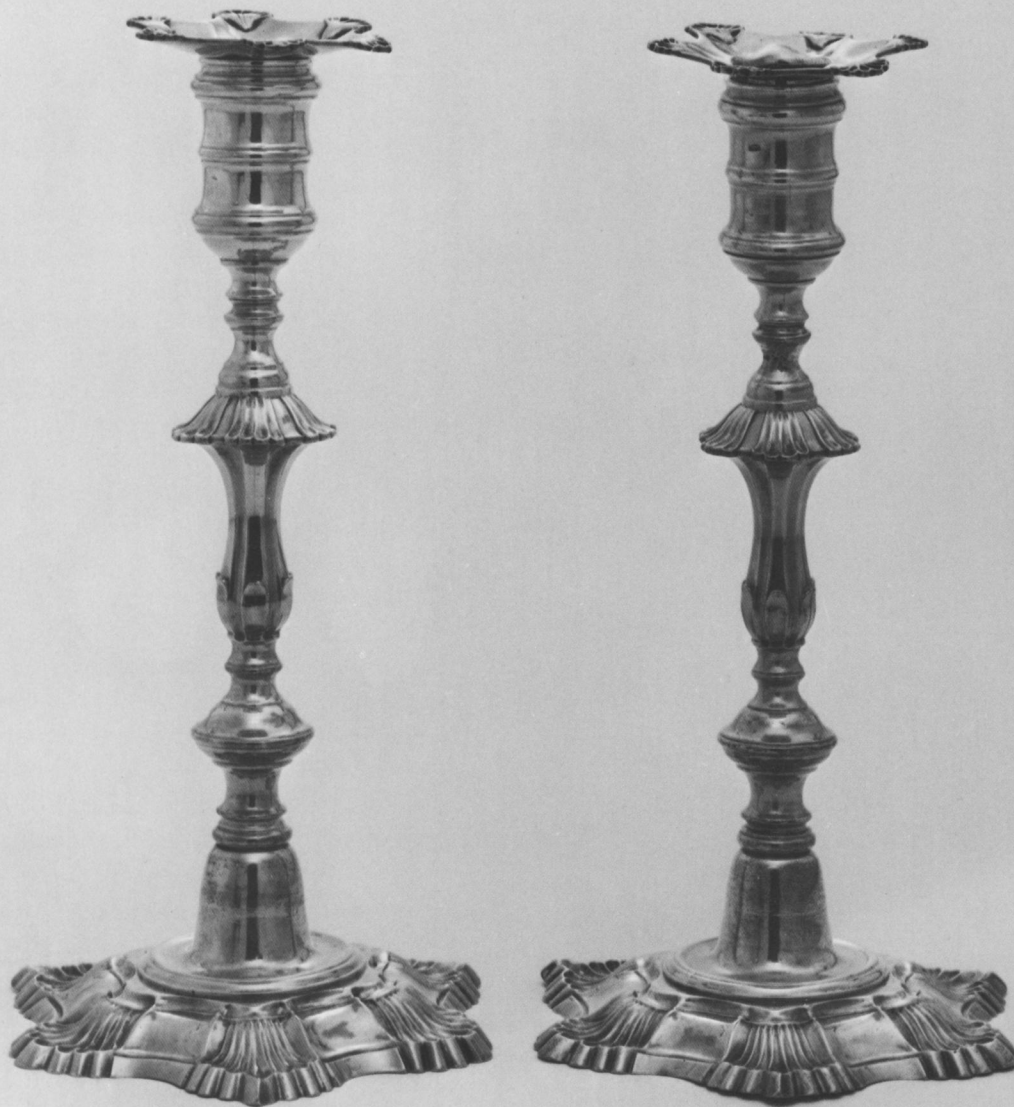
61. Bold, freestanding handles give a visual lift to the long, low bodies of these Boston sauceboats, or butter boats, fashioned in the Rococo form popular in the 1750s and 60s. Each of these bears a different mark of Paul Revere II (1735–1818). One of these marks is believed to have been used also by his father, but it is presumed that the sauceboats were made at the same time and by the younger Revere—about 1765, after Revere I's death—for sauceboats were customarily bought in pairs and both are engraved with the initials of Mungo and Ruth MacKay, who married in 1763. L. $7\frac{1}{16}$ inches. Gift of Mr. and Mrs. Andrew Varick Stout, 1946 (46.40.1,2)

62. The shape of the graceful scalloped and lobed bowl of this ladle, which is attached to the wooden handle by a curved support, recalls the shell forms that were a favorite Rococo motif. Made by Samuel Edwards of Boston about 1750–60, the ladle is inscribed I^SE for Isaac Smith and his wife Elizabeth (Storer), who was Edwards's niece; the couple was married in 1746. L. bowl 4 inches. Rogers Fund, 1941 (41.70.3)



63. A restrained New England expression of the Rococo style, this coffeepot made in Boston about 1750–60 by Samuel Edwards combines a shapely form with only a few details of ornament, notably the design of bold flutes and scrolls that envelops the base of the cast spout and is recalled in the tighter patterns of the pineapple finial and of the acanthus on the spout tip. The coffeepot is said to have belonged to Elizabeth Smith, who owned the ladle in fig. 62. The ES monogram on the side is a later addition. H. 9¾ inches. Rogers Fund, 1941 (41.70.1)





64., 65. Shell motifs determine the intricate lobed outlines of both the bases and the removable bobèches of these tall, elegant candlesticks. Originally part of a set of four, they were made by Myer Myers (1723–1795), New York's leading silversmith of the Rococo period, who fashioned silver for both churches and synagogues as well as for many prominent individuals. According to the inscription on the underside of each base, the sticks were a gift to Catharine Livingston from Peter and Sarah Van Brugh, her grandparents. She probably received the set in 1759, when she married John Lawrence. H. 10 $\frac{1}{8}$ inches. Sansbury-Mills Fund, 1972 (1972.3.lab,2); 1977 (1977.88)



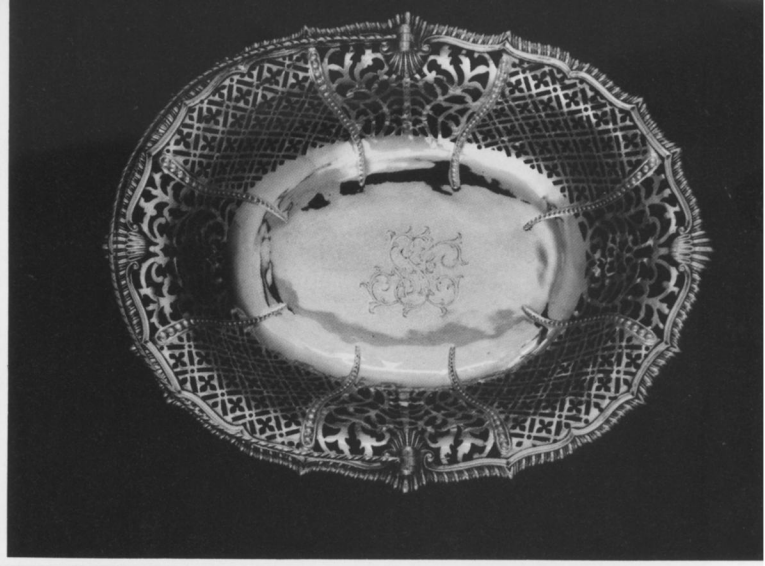
66. Cast foliate scrolls and shells, embellished by chasing, create the fanciful form of this elaborate snuffer stand made about 1755–70 by Philip Syng, Jr., of Philadelphia and engraved with the crest of the Hamilton family. A scissorlike snuffer would have rested on the tray, and the stand might have originally accompanied a set of candlesticks similar to those in fig. 64. L. 7¾ inches. Bequest of Charles Allen Munn, 1924 (24.109.39)

67., 68. A delicate, vital Rococo creation, this rare American basket is a superbly integrated composition of pierced patterns and cast and chased ornament. Modeled closely after its English contemporaries, it was made about 1760–70 by Myer Myers of New York and is engraved with the monogram ssc for Samuel and Susannah (Mabson) Cornell, wealthy patrons from New York and New Bern, North Carolina. The inscription on the underside indicates the basket descended to their daughter Hannah upon her marriage to Herman Le Roy of New York in 1786. L. 14½ inches. Morris K. Jesup Fund, 1954 (54.167)

panels, while the wavy bands of repoussé beads, echoing the pattern of the gadrooning, extend beyond the panels into the solid bottom, which is monogrammed in a flowery script befitting the grace of the piece. While piercing produced objects of an airy elegance, the richest decorative effects were achieved by repoussé and chased designs. Patterns of flowers and leaves combined with scrolls were the most popular. Also used was an irregular, ruffled, ribbonlike motif seen at the top of the lid of the sugar bowl (fig. 69), whose bird finial is in keeping with the naturalistic tendencies of the style. Elaborate repoussé work also adorns the gold toy (fig. 70), which is as fully expressive of the current style as any form of the period. Consisting of a whistle, a piece of teething coral, and bells, these toys, already known in the seventeenth century, became popular in the colonies in the eighteenth and were more often made of silver than gold.

Relatively few colonial items of gold are known, though their production is documented from the seventeenth century on. They were all small articles: primarily jewelry, buckles, buttons, thimbles, and the like. Particularly popular were rings; funeral rings, customarily given to the minister, pallbearers, relatives, and close friends of the deceased, were made in great numbers. On a somewhat larger scale were luxury items such as the coral and bells as well as boxes meant to hold snuff or patches or, on occasion, to be officially presented with “the freedom of the city.” Small wares were often not marked so that little gold has survived that can be documented as American.

Especially from the mid-century on, newspapers advertised that quantities of such smaller objects, both imported and locally made, were for sale. Whether in gold or silver, it was “small work” that constituted the silversmith’s regular business, along with a steady flow of repairs from polishing and taking out “bruises” to replacing handles and lids. The objects reported stolen out of the shop of Boston silversmith Joseph Edwards, Jr., in March 1765 were all on the small side and represent the types of wares that might be kept on hand in a showcase. The larger items of silver were two pepper casters, twelve teaspoons and two larger spoons, a punch ladle, and a cream pot. These were all described as being stamped with Joseph Edwards’s mark and had therefore been made in his shop. If there were marks on any of the other missing items—over sixty





pairs of silver buckles, three gold necklaces, five gold rings, and other jewelry, in addition to two snuffboxes, three child's whistles, and a silver pipe—that fact is not mentioned, and many were probably imported.

Large objects were less likely to be in stock since they represented a greater investment in precious metal, and outstanding pieces of hollowware such as many of those illustrated in this publication were most often made to order. On the other hand, with the steadily increasing importation of plate at mid-century to help fill the ever greater demand, larger articles such as tea- and coffeepots “just imported

from London” were also being sold by silversmiths. These imported wares as well as those ordered directly from England by private individuals were the primary vehicles for stylistic change.

The rare Rococo candlesticks in fig. 64, made by Myer Myers of New York, closely follow the contemporary English style and an imported piece no doubt served as the model for them. The fact that Myers could produce objects in the latest London fashion and forms not commonly made here most likely helped him win the patronage of Samuel Cornell, a native of New York who moved to North Carolina in the 1750s and became “the most opu-

lent merchant” of that colony. Thanks to this wealthy client Myers had the opportunity to make the Metropolitan’s splendid basket (see figs. 67, 68) and also, among several pieces in other collections, a pierced dish ring and a pair of openwork coasters, all exceptional forms in colonial silver whose design must have been based on imported examples.

Immigrant craftsmen also played an important role in the transmittal of styles. Daniel Christian Fueter, whose elegant salver is shown (fig. 71), worked in Switzerland and London before coming to New York in 1754. With his knowledge of current European design he could convincingly advertise that he, “lately arrived . . . from London,” could make “all sorts of Gold and Silver work, after the newest and neatest Fashion.” The very skillfully engraved arms in the center of the salver could have been done by Fueter or by a specialist in his own or another shop. In 1769, actually the year he returned to England, Fueter advertised that he had working with him a chaser from Geneva. Although the master’s mark was put on objects produced in his shop, he did not necessarily have a hand in making all of them. A silversmith might have one or more apprentices to help with the more menial work and additional experienced workers, all of whose contributions would remain anonymous. The latter could be locally trained men who lacked the means to set up their own businesses or immigrant silversmiths who were not able to establish themselves. Shop workers might also be indentured servants or, particularly in the South, black slaves who had been trained as silversmiths. Some of these men might have special skills such as jewelry- or watchmaking, or engraving.



Though silversmiths often performed a wide range of work, they were not all equally adept in all branches and some relied on others for particular aspects of the trade. The Rococo cream pot in fig. 60 was fashioned by Benjamin Burt of Boston, who is known to have sent his silver to be engraved by a fellow craftsman, Nathaniel Hurd (1729/30–1777), who in all probability cut the coat of arms on this piece. Hurd is better known today for his numerous heraldic bookplates, whose skillful execution is mirrored in his armorials on silver, than for his limited production of plate. The patriot Paul Revere II was another Boston silversmith of the Rococo period who engraved silver for others and, like Hurd, made copper plates for paper currency, trade cards, billheads, and the like. The best-known colonial smith of versatile talents, Revere not only worked in metals and did the more routine printing jobs but also engraved scenic views, portraits, and political prints.

The production of silver understandably declined during the years of the Revolution; no entries for silversmithing are recorded in Paul Revere’s day-

69. The emphatic curves of this double-bellied sugar bowl and its rich repoussé decoration reflect the extravagance of fully developed Rococo designs. Here the repoussé pattern of naturalistic flowers and scrolling leaves is disposed into rather compact bands, while on other Rococo pieces such ornament might be more freely arranged. The bowl was made in New York about 1760–75 by Jacob Boelen II (1733–1786), his grandfather’s namesake and the third generation of silversmiths in the family. H. 5½ inches. Rogers Fund, 1939 (39.23)

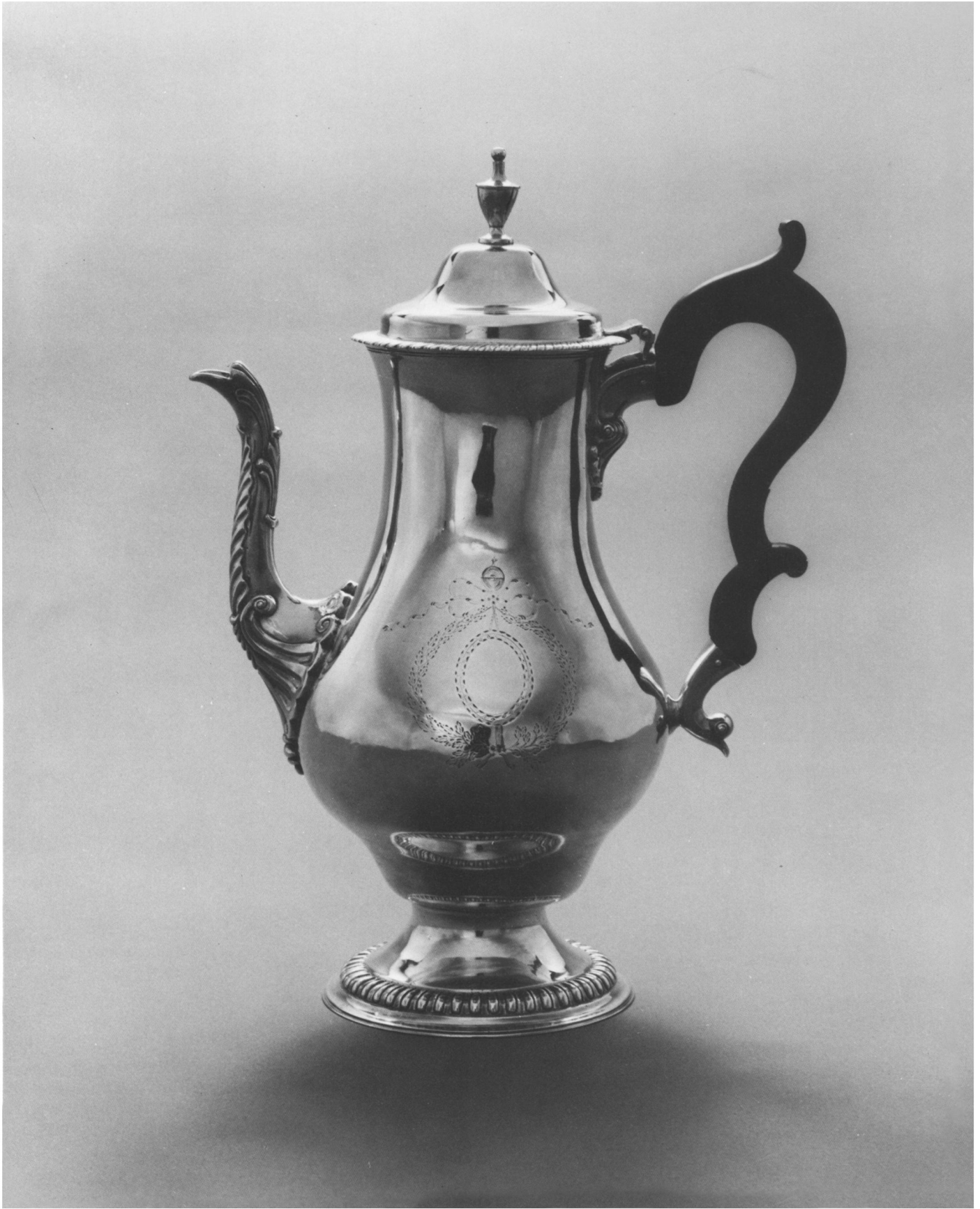
70. Perhaps a lavish christening gift, this gold whistle and bells with coral was made by Nicholas Roosevelt about 1755–65 in New York, where the few known colonial examples in gold originated. A loop behind the whistle allowed the toy to be hung from a chain or ribbon, usually from the child’s waist. What appear to be teeth marks on the whistle would indicate that this piece saw active use; six of the original eight bells remain. L. 6⅞ inches. Rogers Fund, 1947 (47.70)



books from 1775 to 1780. The hiatus created by the Revolution coincided with the waning of the Rococo taste in silver, so that when the demand for plate resumed after the war another style was emerging. Naturally the change was gradual and some Rococo forms lingered on into the first years of the newly independent nation. The inverted-pear shape of a coffeepot probably made 1780–90 (fig. 72), the scroll-and-leaf decoration of its spout, and its elaborately curved handle are all part of the Rococo vocabulary as is the gadrooning on foot and cover, a motif that was reintroduced in the 1760s. On the other hand, the urn finial, the restrained engraving of ribbons and wreath, and the attenuation of the form all reflect the neoclassical taste of the early Federal period, which embraced at the same time a new form of government and a new style.

71. Made in New York between 1754 and 1769 by Daniel Christian Fueter (1720–1785), this large salver has a beautifully shaped rim of lively conjoined curves edged with fine gadrooning. A delicate cartouche engraved with exceptional sureness encloses the Provost family arms. Salvers supported on three or four small cast feet first became popular in the second quarter of the eighteenth century, and during the Rococo period their curvilinear outlines were echoed in the “piecrust” edges of contemporary tea tables. Diam. 15 $\frac{5}{8}$ inches. Bequest of Charles Allen Munn, 1924. (24.109.37)

72. On this splendid Rococo coffeepot a high domed lid complements the harmonious curves of the body, and the fanciful scrolls of the handle balance the rich ornament of the spout. Fashioned by Ephraim Brasher (1744–1810) of New York about 1780–90, when the early Federal style was becoming established, the piece has an urn finial and engraving in the newer neoclassical fashion, which, like the earlier styles, relied primarily on English precedent. The oval reserve was meant to hold a script monogram. H. 13 $\frac{1}{4}$ inches. Bequest of Alphonso T. Clearwater, 1933 (33.120.223)



NOTES

- P. 3 Richard Beale Davis, ed., *William Fitzhugh and His Chesapeake World, 1676–1701, The Fitzhugh Letters and Other Documents*. Chapel Hill, N.C., 1963, p. 246.
- P. 3 Woolman: Quoted in Martha Gandy Fales, *Joseph Richardson and Family, Philadelphia Silversmiths*. Middletown, Ct., 1974, p. 67.
- P. 4 1652 law: Quoted in Sylvester S. Crosby, *The Early Coins of America*. Boston, 1875, p. 44.
- P. 5 *Documents Relative to the Colonial History of the State of New York* (Albany, 1853–87). Vol. 4, ed. by E. B. O'Callaghan, 1854, p. 304 (“a nest of pirates”), p. 532 (“Arabian gold” and price of rum).
- P. 6 Local ordinance: Quoted in Kathryn C. Buhler, *American Silver*. Cleveland and New York, 1950, p. 9.
- P. 6 William Howard advertisement: Alfred Coxe Prime, comp., *The Arts and Crafts in Philadelphia, Maryland, and South Carolina, 1721–1785, Gleanings from Newspapers*. Topsfield, Mass., 1929, p. 70.
- P. 8 Elizabeth Glover: Quoted in Jonathan L. Fairbanks et al., *New England Begins: The Seventeenth Century*. Exh. cat., Museum of Fine Arts, Boston, 1982, vol. 3, p. 481.
- P. 30 Richardson: Quoted in Fales, p. 54.
- P. 37 Fitzhugh: Davis (ed.), p. 246.
- P. 37 “. . . going rate”: Quoted in Fales, p. 7.
- Pp. 38–39 “Already in 1673 . . .”: Quoted in John Marshall Phillips, *American Silver*. New York, 1949, p. 47.
- P. 39 Lansing advertisement: Rita Susswein Gottesman, comp., *The Arts and Crafts in New York, 1726–1776, Advertisements and News Items from New York City Newspapers*. New York, 1938, p. 36.
- P. 43 1670 description: Quoted in Phillips, p. 50.
- Pp. 50–52 “The objects reported stolen . . .”: George Francis Dow, comp., *The Arts and Crafts in New England, 1704–1775, Gleanings from Boston Newspapers*. Topsfield, Mass., 1927, pp. 44–45.
- P. 52 “the most opulent merchant”: Description of Cornell by Governor Martin of North Carolina in 1775, cited in introduction to *Papers Relating to Samuel Cornell, North Carolina Loyalist*. New York, 1913.
- P. 53 Fueter advertisement: Gottesman (comp.), p. 41.

FOR FURTHER READING

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Inside back cover: Detail of repoussé design on bowl fig. 13

