

***Daniel Hendrickson of Middletown, New Jersey:
An Eighteenth-Century Farmer, Entrepreneur, and Artist in the Limner Tradition***

By Joseph W. Hammond

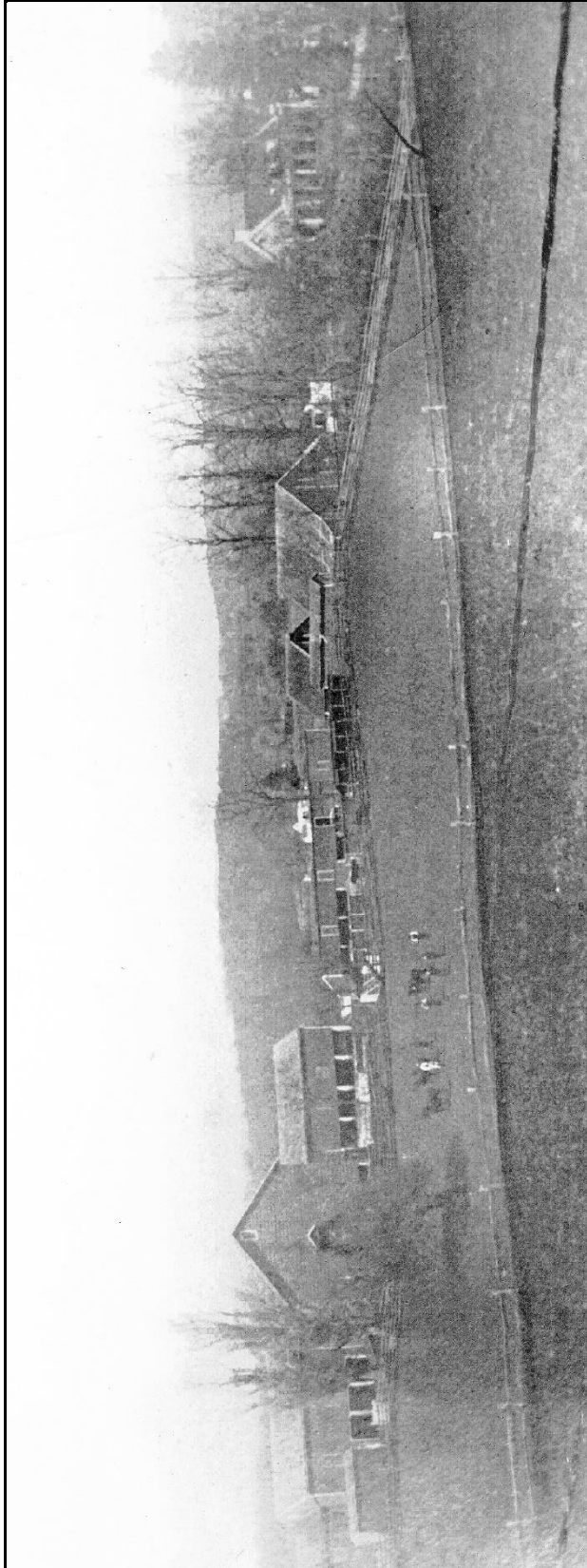
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In every generation there are individuals who succeed in a wide variety of activities that are seemingly unrelated to each other. Today we might describe them as overachievers, or perhaps some sort of so-called Renaissance personality endowed with a Midas touch. Daniel Hendrickson, an eighteenth-century entrepreneur from Middletown, Monmouth County, New Jersey, was just such a person. He engaged in farming, coastwise shipping, milling, distilling, and many other business endeavors. He also became an author in print, a musician, a deacon in the Reformed Dutch Church, and a very versatile artist in the limner tradition, which by definition means an early painter with little or no formal training. This essay touches on the many aspects of Hendrickson's extraordinary life, then focuses primarily on his artistic career.

Daniel Hendrickson was born on January 5, 1723, the youngest of 11 children of Daniel Hendrickson (1673–1728) and Catherine Van Dyke (1675–1744), who had been married in Brooklyn, New York, in 1692. The couple moved to Monmouth County from Flatbush, Long Island, in that same year, when Daniel leased a farm of 104 acres in the section of Middletown Township known later as the Holland neighborhood, and in that part of Middletown that was split off in the nineteenth century to become Holmdel Township. Hendrickson subsequently took possession of the farm in 1698.¹ It remained in the hands of his descendants until 1946.²

¹ Genealogical and historical information on the Hendrickson family has largely been taken from George C. Beekman, *Early Dutch Settlers of Monmouth County, New Jersey, Second Edition* (Freehold: Moreau Brothers, 1915), 121–147. See also Henry B. Hoff, “Origins of the Hendrickson Family of Monmouth County, New Jersey,” in *The New York Genealogical and Biographical Record*, Vol. 106, No. 1 (January 1975), 1–5. Acquisition of the farm in Middletown is described in Beekman on pages 121–122.

² *Asbury Park Press*, September 14, 1946.



A panoramic photograph of the Hendrickson homestead farm in Holmdel, Monmouth County, New Jersey, looking north and taken in its heyday, circa 1890. The family residence appears at the extreme right. The complex of barns, sheds, outbuildings, paddocks, etc., were among the most extensive in Monmouth County. The large barn on the left began as an eighteenth-century Dutch barn, but was enlarged and rebuilt in the nineteenth century. From the Edna M. Netter Collection. Courtesy Rutgers University Special Collections & University Archives, New Brunswick, New Jersey.

The elder Daniel Hendrickson died on January 29, 1728, at the age of 54. He was interred on the family farm beneath an elaborately carved sandstone headstone ornamented with the heads of angels. His very lengthy will provided generous bequests to his seven daughters, four sons, and widow.

To my Loving Wife Tayte [meaning Catherine] the use of my Homestead plantation & three parcels of Land more . . . with the use of my Personal Estate for & During the Term of her Widowhood, if the Same continue Not Longer than That my Youngest Son Daniel Attain ye Age of Twenty One Years. If at That Time she be my widow unmarryd [sic] my Will is that ye Said Lands be Equally Divided between her and my Said Son Daniel during her Widowhood and at the Expiration thereof, I give and Devise all ye Lands and Meadow [at Shoal Harbor] herein given her the use of to my Said Son Daniel His heirs & Assigns for Ever . . .³

Catherine Hendrickson died on December 9, 1744, the year in which her son Daniel turned 21. Sole ownership of the homestead farm on what is now Holland Road in Holmdel therefore became his. On December 22 of the previous year, young Daniel had married Catherine Covenhoven (1720–1801), daughter of Cornelius Covenhoven (1671–1736) and Margarett Schanck (1678–1751) of Holmdel. The Hendricksons became the parents of three sons and a daughter: Daniel (1744–1836), Cornelius (1746–1828), Catherine (1753–1835), and Hendrick (1758–1840). Several of these individuals will figure prominently later in this story.

A very detailed estate inventory was taken after the senior Daniel Hendrickson died in 1728. Dated May 23, it itemized a full array of household furnishings and utensils taken room by room, farming equipment, crops, livestock, and book debts, all appraised at £1,130:08:00½. The saltbox-shaped family residence, an Anglo-Dutch cottage apparently dating from 1721, consisted of a main dwelling room, two chambers above, a garret, a cellar, a lean-to bedroom, a kitchen, and a milk room.⁴ It is clear from the contents of their dwelling that the Hendricksons were living quite

³ Beekman, *Op. Cit.*, 123–124.

⁴ A brick inscribed 1721 had been found in the attic of the house, incorporated into a mid-nineteenth-century chimney. The use of date stones and date bricks was common among Dutch families in the Hudson Valley area.



The Hendrickson House on the homestead farm in Holmdel, Monmouth County, as it appeared circa 1980. Begun in 1721, the building was enlarged and reroofed about 1750, and renovated again about 1850, at which time the porches were added. The property remained in the hands of Hendrickson descendants until 1946. The venerable historic landmark was demolished in 2000. Author's photo.

comfortably. A large Dutch kast was listed with “Earthen Ware on the mantle (sic) and cupboard,” all valued at £8:10:0. That may refer to displays of Dutch delftware. The same room contained a great chair and “Six Turkey Work’d Chairs,” which with a small cupboard were assessed at £4:19:0. Three high-post bedsteads in the house were fully equipped with beds and bolsters, pillows, flannel sheets, coverlets, and hangings. They averaged £5 each in value. Hendrickson also owned five Black slaves: “a Negro Ladd named Peter” valued at £40, “a Negro Woman named Dinah & her Child” at £10, “a Negro Woman named Kate and her Bedding” at £10, and “a Negro Man named Bobb Given to his Son Hendrick” at £65. Even a cursory review of the lengthy estate inventory reveals that Daniel Hendrickson had become highly successful in life.⁵

⁵ The New-York Historical Society, New York, New York, Dr. John E. Stillwell Collection, *A True and Perfect Inventory of All Singular and every the Goods, Chattells [sic] and Credits of Capt. Daniel Hendricks of Middletowne [sic] of Late Deceased, May 23, 1728.*

Young Daniel Hendrickson was only five years old when his father died. He was therefore raised primarily by his mother, Catherine, perhaps assisted by older siblings still living at home, and also by the enslaved household servants. No information is available regarding what educational opportunities he may have been afforded. It is clear, however, that, after taking over the homestead farm in 1744, he possessed a high degree of business acumen. During his lifetime, Daniel expanded his real estate holdings from 154 acres originally to over 850, making him the largest landowner in Middletown Township at the time.⁶ The house was also greatly enlarged in the mid-eighteenth century by raising the lean-to rear section to a full story and a half, adding another range of rooms on the east side of the original structure, and reframing the roof to center the ridge.⁷

In addition to extensive farming, Hendrickson ran a tanyard, and employed several cordwainers who made and sold commercial quantities of leather goods.⁸ He also bred and trained racehorses, and built a gristmill on Mahoras Brook, along his eastern boundary. The mill later passed jointly to his sons Daniel and Cornelius. A distillery was set up in the front yard of Hendrickson's residence near a spring, the operation of which was taken over by his youngest son, Hendrick.⁹ As if all of this commercial activity were not enough, a brickyard and earthenware pottery were established on Waycake Creek, near the shore of Sandy Hook Bay.¹⁰ The brickyard

⁶ After the death of Daniel Hendrickson in 1788, his four children executed quitclaim deeds among themselves, dividing 854.67 acres formerly belonging to their father. See Monmouth County Clerk's Office, Freehold, New Jersey, Deeds, Book K, 64–74; Book L, 511–512; and Book K2, 459–462.

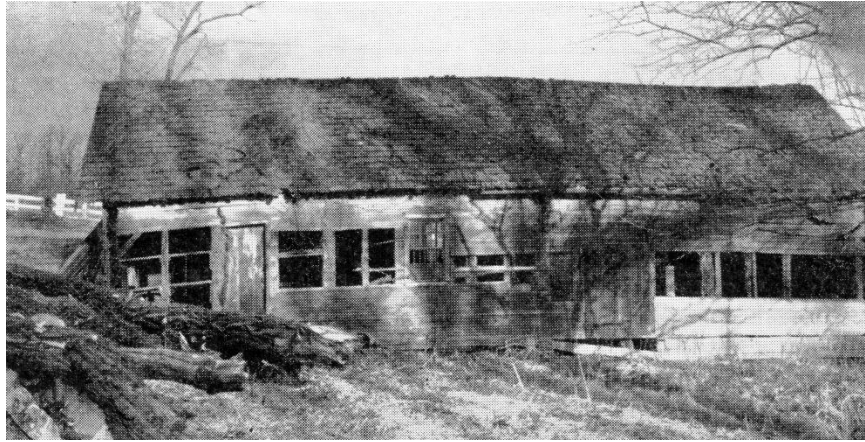
⁷ In the 1980s, this writer was able to examine the house in detail. Floor plan and framing sketches with notes were drawn to document its evolution. The main dwelling room of 1721 became the southwest corner of the enlarged structure. The house was demolished in 2000, with only a few timbers incorporated into a new residence on the site.

⁸ The summary of Hendrickson's business activities that follows is derived from five of his ledgers that survive, covering the years 1747 to 1772, plus some loose documents. See: Rutgers University, New Brunswick, New Jersey, Special Collections & University Archives, Hendrickson Family Papers, Box 2 [hereafter cited as HFP].

⁹ The Hendrickson distillery is discussed fully in Harry B. Weiss, *The History of Applejack or Apple Brandy in New Jersey from Colonial Times to the Present* (Trenton: New Jersey Agricultural Society, 1954), 212–216.

¹⁰ For an extended discussion of the Hendrickson pottery, see M. Lelyn Branin, *The Early Makers of Handcrafted Earthenware and Stoneware in Central and Southern New Jersey* (Rutherford, NJ: Associated University Presses, 1988), 30–41.

also manufactured roofing tiles, “the same Sort as are made Use of in London, and most Parts of England, and are the soundest and most lasting Covering made use of . . .” Advertised as “made by Daniel Hendrickson, at Middletown Point,” they were sold in New York in 1765 through John Edward Pryor.¹¹ He was an English-born master builder/architect who emigrated to America in 1761, and who designed and built the Proprietary House in Perth Amboy from 1762–1764.



The Hendrickson stillhouse in an image taken about 1950, shortly before the building was dismantled. From Harry B. Weiss, *The History of Applejack or Apple Brandy in New Jersey from Colonial Times to the Present* (Trenton: New Jersey Agricultural Society, 1954), 213. Courtesy Joseph J. Felcone, Princeton, New Jersey.

For each of his manufacturing endeavors, Daniel Hendrickson employed skilled labor. Henry Strickland, for example, ran the cordwaining shop for many years, while James Kelley and Elias Bayley supervised the brickyard and pottery, respectively.¹² In 1751, Hendrickson contracted to have a sloop built at Perth Amboy by shipwright Elias Marsh. He then began trading directly from the Monmouth Bayshore to such destinations as Jamaica, Montserrat, Curacao, Virginia, the Carolinas, and of course New York. Patrick Boyle served as master of the vessel, which Hendrickson named the *Catherine* for either his mother, wife, daughter, or all three. As an adjunct to coastwise shipping, Hendrickson developed a general merchant business in Middletown. He

¹¹ *New-York Mercury*, December 2, 1765.

¹² There is no evidence to date that Elias Bayley (or Bailey) was in any way related to the well-known Bayley family of potters from Newburyport, Massachusetts.

imported a wide variety of consumer goods, and in return exported local agricultural products, some of which he obtained through barter.

On April 25, 1747, Daniel Hendrickson; his wife, Catherine; his oldest sister, Geesye Schenck; and youngest sister, Jannetje Covenhoven, together joined the Reformed Dutch Church of Freehold and Middletown.¹³ This event proved to be a pivotal one in Daniel's life.

From this time to his death Daniel Hendrickson was very zealous and active in church work. In his own home he conducted regularly family worship by reading the Scripture and prayer, and when requested at the houses of his neighbors. Sometimes when the regular minister was absent or sick he would conduct the services on Sunday from the pulpit. It is said that he could preach almost as good a sermon as the pastor himself.¹⁴

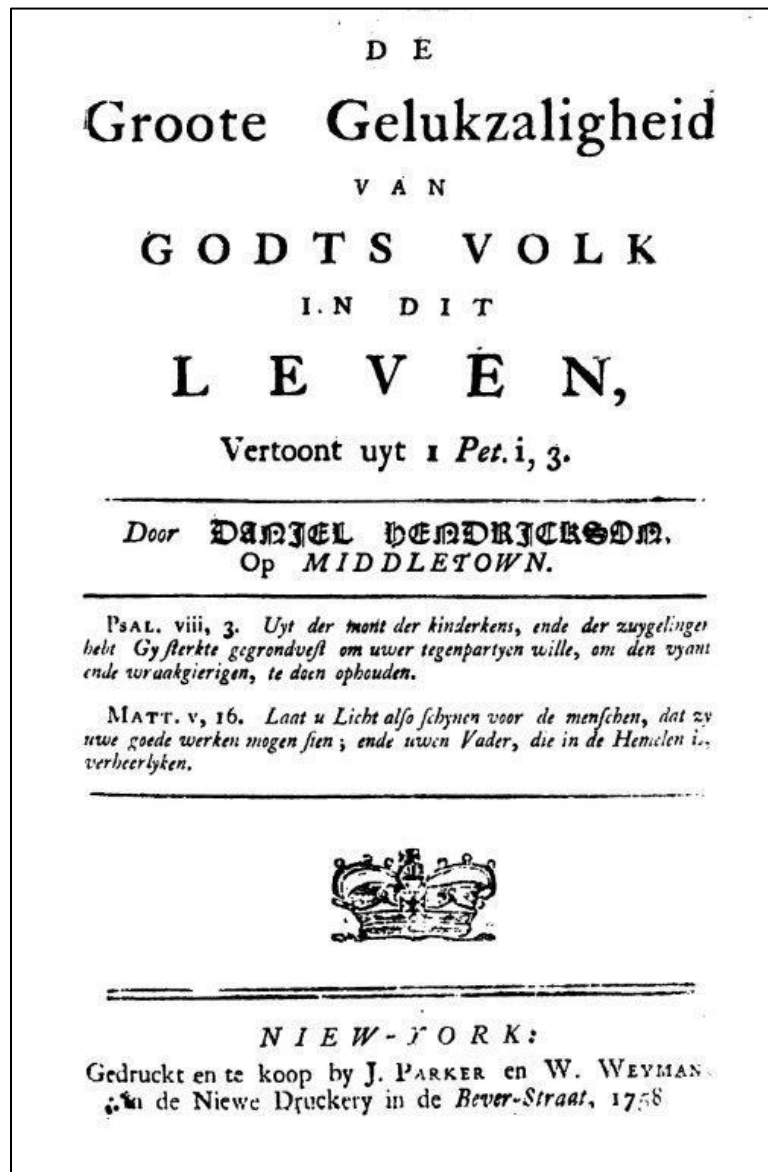
It was this ardent devotion to the Reformed Church that earned Hendrickson the nickname "Dominie Daniel," that being the Dutch term for a minister, even though he remained a lay member. It also served to distinguish him from several Hendrickson cousins and nephews who bore the same given or first name. The large Dutch Bible owned by Daniel Hendrickson and his descendants was printed by Peter Keur in Dordrecht, the Netherlands, in 1716. It is inscribed on the inside of the front board: "Daniel Hendrickson" in red, and also "Catherine Hendrickson Her Book" on the title page to the New Testament. A further inscription on the reverse of the frontispiece reads "Catherine Hendrickson her book Given to William H. Hendrickson after her death, February 10, 1811," possibly meaning that it was given ten years after the death of Daniel Hendrickson's widow in 1801 to a grandson. The date may also represent when the inscription was written.¹⁵

¹³ This congregation has gone by several names over more than three centuries of its existence. Since the late nineteenth century, it has been known as Old Brick Reformed Church, which is located in what is now Marlboro, New Jersey. Two meetinghouses served by one minister were maintained by the church for more than 100 years—one in Middletown and the other in Freehold. In 1825, they separated into two independent congregations.

¹⁴ Beekman, *Op. Cit.*, 143.

¹⁵ The Bible was given to the Monmouth County Historical Association, Freehold, New Jersey, in 1956. In Daniel Hendrickson's estate inventory taken on August 12, 1788, one entry reads "To a large Dutch bible and looking glass," both valued at £1:5:0.

As a testament to his preaching abilities, a sermon written in the Dutch language by Daniel Hendrickson appeared in 1758 as a 20-page pamphlet. Printed in New York by James Parker and William Weyman, it was titled *De Groote Gelukzaligheid van Godts Volk in Dit Leven, Vertoont uye I Pet. i, 3. Door Daniel Hendrickson Op Middletown*. This pamphlet is a rare example of early American printing in Dutch. The title translates as *The Great Blessings of God's People in This Life*. Hendrickson's text expanded on a biblical citation from I Peter, chapter 1, verse 3:



The title page of Daniel Hendrickson's sermon in the Dutch language printed in 1758. Courtesy New-York Historical Society, New York, New York.

Blessed be the God and Father of our Lord Jesus Christ, which according to his abundant mercy hath begotten us again unto a lively hope by the resurrection of Jesus Christ from the dead,¹⁶

The pamphlet begins with a short introduction written by the Rev. Reinhart Erickzon, minister of the Reformed Church in Middletown and Freehold. In it, he noted that Hendrickson had become a deacon in his congregation, and, having read the text, he stated that nothing conflicted with the regularity of faith or forms of unity.¹⁷

Music represented another aspect of Daniel Hendrickson's personal interests. As one later family genealogist recalled:

He was possessed of a decided taste for music, as he had in the house when pianos were scarcely known a stringed instrument called a spinnet [sic], and also obtained for his personal use a large organ which he had placed in one of the rooms of his dwelling, and in order to accommodate the instrument then had the ceiling taken out and raised higher.¹⁸

The pipe organ, one of the first known in New Jersey, was installed in the house about 1755. On April 16 of that year, a ledger entry debited to Patrick Dugan in New York read: "To Cash promis'd to pay for Jacob Wilson for seeing the organ."¹⁹ New York newspapers of the day advertised pipe organs suitable for home use. As an example, the *New-York Gazette, or Weekly Post-Boy* carried a notice on June 15, 1751, of "A Good genteel ORGAN, with six Stops, to be sold: Enquire of the Printer hereof."²⁰ Others contained as few as three stops. The location of the instrument in the homestead house in Middletown was still called the Organ Room into the nineteenth century by the family. Hendrickson at one point also owned a violin, which he sold on

¹⁶ The quotation is taken from the King James English version of the Bible.

¹⁷ Copies of this rare pamphlet can be found at the New-York Historical Society, in the Rare Books Collection of the New York Public Library, and in the Seeley G. Mudd Library at Yale University.

¹⁸ Monmouth County Historical Association, Freehold, New Jersey, Library & Archives, Hendrickson Miscellaneous Vertical File, Manuscript *Sketch of Daniel Hendrickson* by the Rev. Garret Conover Schanck, circa 1879 [hereafter The Rev. Garret Conover Schanck Memoir]. The Rev. Schanck married Sarah Ann Hendrickson, a great-granddaughter of Daniel Hendrickson, in 1834. For a short time after their marriage, they lived at the homestead farm.

¹⁹ HFP, Daniel Hendrickson Ledger, 1753–1763, 18.

²⁰ *New-York Gazette, or Weekly Post-Boy*, June 15, 1751.

September 30, 1751, to his cordwainer Henry Strickland for £1.²¹ At the time of his death in 1788, an inventory taken of Hendrickson's estate itemized a "spinnet" valued at £3. No mention was made by the appraisers of the pipe organ, which presumably had been removed by then.²²

Daniel Hendrickson suffered from extreme corpulence toward the end of his life. "In person he was large and became very gross, so much it is said that the person who made his coffin remarked that it was large enough to contain 25 bushels."²³ Hendrickson died very suddenly on June 21, 1788, at the age of 65. "He had been down to the shore of the bay, and on his return when but a short distance from his home the person who was with him got out of the conveyance to open a gate, and on his return found him dead in his seat."²⁴ He was interred in the family burial plot on the homestead farm, his grave marked with a sandstone headstone ornamented with a winged carved angel head. Daniel Hendrickson was declared intestate even though he left a draft will, which was not accepted for probate.²⁵ Its terms, however, were followed in general by his heirs. Farms were given to his three sons, Hendrick, the youngest, receiving the homestead farm plus the distillery. The gristmill went to sons Daniel and Cornelius jointly. The widow, Catherine, and her single daughter, also named Catherine, obtained life rights to certain rooms in the house, and they were to be supported by the sons. Appraisers valued the estate, exclusive of the extensive real estate holdings, at £1,245:0:3. Like his father before him, Daniel Hendrickson lived comfortably. The inventory itemized household furnishings and utensils of every sort, provisions, crops, livestock, farming equipment, vehicles, and the contents of the stillhouse, as well as book debts, notes, and cash in hand. Hendrickson also owned six Black slaves: "a Negro man named Tone"

²¹ HFP, Daniel Hendrickson Ledger, 1750–1751, 12.

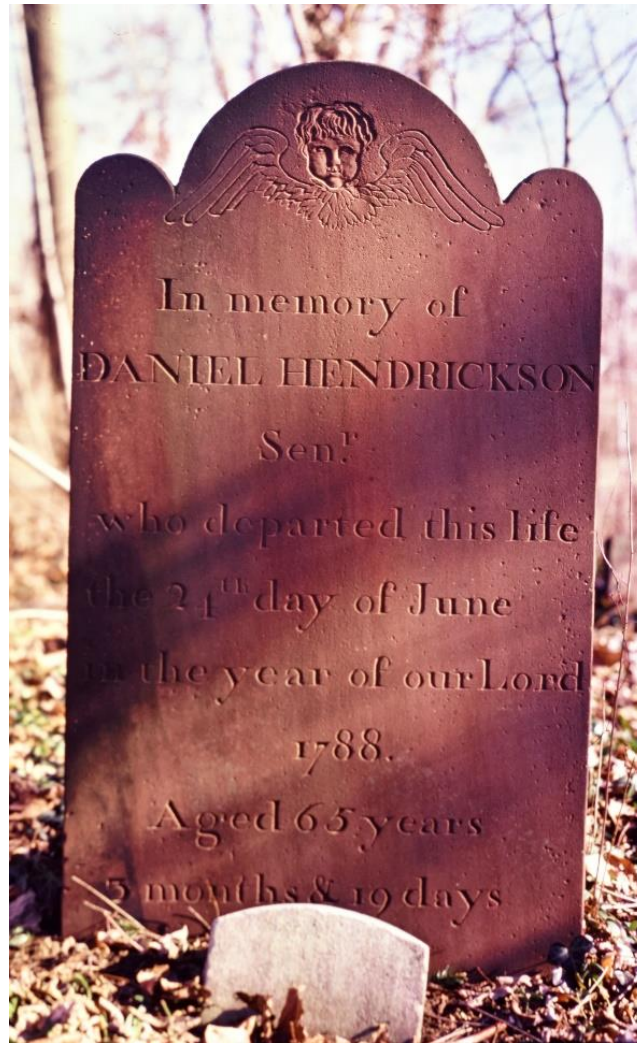
²² Monmouth County Historical Association, Library & Archives, *A Coppy [sic] of the Inventory taken the 12th of August 1788 by Garret Hendrickson & John Stillwill Apprisors [sic] of the Personal Estate of Daniel Hendrickson Decs'd*, gift of Edna M. Netter.

²³ 25 United States bushels = 31.1114 cubic feet.

²⁴ The Rev. Garret Conover Schanck Memoir, Op. Cit.

²⁵ HFP, Daniel Hendrickson Draft Will, 1788.

valued at £10, “a Negro man named Robin” at £12, “a Negro woman named Jane” at £8, “a Negro man named Joe” at £65, “a Negro man named Peter” at £50, and “an old Negro man named Peter” who was given no value.²⁶ This aged individual may well have been the Black lad named Peter listed in the 1728 inventory of Daniel’s father. He would have been in his seventies by 1788.



The original headstone of Daniel Hendrickson in the family burial plot on the homestead farm in Holmdel, New Jersey. Most of the historic stones in the cemetery, including this one, were turned into crushed rock in 2010 by the management of a surrounding condominium community. The graveyard has since been restored with new headstones that closely replicate the originals. Author’s photo.

²⁶ Daniel Hendrickson Inventory, Op. Cit.

A biography of Daniel Hendrickson written in 1879 by the Rev. Garret Conover Schanck (1806–1888) contained reference to his activities as an artist.

He had also an unusual genius for painting as without any known instruction and in a creditable manner he executed life size portraits in oil of himself, several of his family, of a daughter of Governor Belcher, and also one of the Rev^d Mr. Erickson [sic] now in possession of the writer.²⁷

The Rev. Mr. Schanck had ample opportunity to learn about the life of Daniel Hendrickson. In 1834, he had married Sarah Ann Hendrickson (1816–1843). She was a great-granddaughter of the artist, and the newlywed couple had lived with her family on the homestead farm for a short time after their marriage. Schanck began collecting family history information when in his twenties. He later became a noted historian and genealogist. In addition, he helped to settle the estates of several Hendrickson family members, including that of the artist's daughter, Catherine, in 1835. Schanck noted in his diary that on March 30, 1835, "The heirs of Old Aunt were here to day [sic] and occupied in dividing her things." Seventeen days later he "was engaged during the afternoon & evening in arranging the business of the estate of Aunt Caty."²⁸ So Schanck, living in the house at the time, would have had direct access to information about his wife's ancestor, including his activities as a painter.

The 1788 estate inventory of Daniel Hendrickson contains a number of items of some potential relevance to his artistic endeavors. Thirteen pictures were lotted with a looking glass and three canisters, all appraised at only 15 shillings. These may, however, have just been prints, given their low value. "A Cagg & Cup With White Lead in them & a paper of D^o" were assessed at £2:16:0. Other references include "some yellow oaker (sic) paint," and a paint stone, both of which

²⁷ The Rev. Garret Conover Schanck Memoir, Op. Cit.

²⁸ Monmouth County Historical Association, Library & Archives, Schanck Family Papers, Diaries of the Rev. Garret Conover Schanck [hereafter The Rev. Conover Schanck Diaries], entries for March 30, 1835, and April 16, 1835.

were also contained in lots with other items. It would be unusual to find a paint stone listed in an ordinary household inventory, as it was used to mix dry paint pigments with oil, typically linseed.²⁹



A paint stone used in the nineteenth century at the Clayton chairmaking shop in Allentown, Monmouth County, New Jersey. Dry pigments and oil were mixed on its surface with a heavy white marble muller not pictured. The stone broke while still in use. Brightly colored paints then ran down between the two pieces of the slab. Courtesy Monmouth County Historical Association, Freehold, New Jersey, William H. MacDonald Chairmaking Collection. McKay Imaging photo.

The draft will of Daniel Hendrickson and the probated will of his daughter, Catherine, provide better evidence of paintings in the house on the homestead farm. Daniel intended to devise to Catherine “Her own picture, and the large one in the guilded [sic] frame . . .”³⁰ Catherine in turn bequeathed five paintings to various relatives as follows: to her niece Catherine Lane she left the “one large picture with guilt [sic] frame,” to great-niece Francincka Hendrickson “the large picture of Sir William Pitt,” “the profile of myself in guilt [sic] frame” to great-niece Catherine Hendrickson, “the likeness of my father” to great-niece Adelia Hendrickson, and to her great-nephew William H. Hendrickson “the likeness of his great grandfather,” meaning artist Daniel.³¹ All of these relatives were descendants of Catherine’s brother Hendrick, with whom she lived. An

²⁹ Daniel Hendrickson Inventory, Op. Cit.

³⁰ Daniel Hendrickson Draft Will, Op. Cit.

³¹ Monmouth County Surrogate’s Office, Freehold, New Jersey, Wills, Book C, 459 [hereafter Monmouth Wills].

inventory of Catherine's assets taken on March 11, 1835, noted that she possessed five "pictures." Three were placed in a lot with a mirror and appraised at \$4.00, while the other two were valued at \$8.00, along with a mahogany desk.³² Four of the five paintings will be discussed in detail later in this essay.

Surviving ledgers and loose documents pertaining to Daniel Hendrickson provide further insight into his artistic career. Citations indicate that, in addition to portraiture, he decorated such items as architectural woodwork, furniture, a carriage, and a tavern sign. The account books also establish his connections to other artists. The remainder of this article is divided into separate sections on portraits, furniture, architectural decoration, drawings, miscellaneous projects, artistic techniques and details, and relationships to other artists and art suppliers.

Portraits

Drawing from all sources of information, it is known that Daniel Hendrickson painted two portraits of himself, one each of his daughter, Catherine; son Hendrick; and possibly other members of the family; the Rev. Reinhart Erickson; an unnamed daughter of New Jersey Governor Jonathan Belcher; and Sir William Pitt. Four portraits can be located today. A fifth, known from a photograph, was destroyed in a fire in 1948. The most dramatic of the portraits is that of Catherine, now in the collection of the National Gallery of Art in Washington, DC.³³

Catherine Hendrickson (1753–1835), who remained single, is shown in a three-quarter-length portrait facing left while holding a folded fan in her right hand and two flowers in her left. It measures 46 inches high by 38 inches wide, and is executed in oil on canvas. She wears a fashionable orange-red gown, with separate white lace sleeves and a white lace tucker around her

³² Monmouth Wills, Book K, 566–567.

³³ Deborah Chotner, *American Naïve Paintings* (Washington, DC: National Gallery of Art and Cambridge University Press, 1992), 177–180.

neckline. Brown hair pulled back and piled high is covered with an elegant white lace cap ornamented with perhaps an embroidered sprig of flowers and a row of what resemble coral beads, although they may also be made of gathered red ribbon. The only jewelry she wears are earrings.³⁴ Catherine is posed in a landscape setting with two trees depicted to her right and one on her left. Three birds perch on her right, while a fourth flies toward her from her left with what might be an olive sprig in its beak. Two of the birds are a brilliant red cardinal and a gray dove or pigeon. A third, often identified as a robin, may well be a passenger pigeon given its more rosy-colored breast rather than dark orange, and the shape of its head.³⁵ The artist has placed a two-handled silver vase of red carnations in bud and bloom in the lower left-hand corner of the composition. Catherine's face is heart-shaped with elongated eyes and pentimenti, or an underlying layer of darker paint, around it. She also appears to wear a bit of rouge on her cheeks and lips.

The Rev. Mr. Schanck recorded in his daily diary on March 19, 1835, that he:

heard the unexpected intelligence of the death of old Aunt Caty at Grand Father Hendrickson's. She died Sunday evening of the 1st of March and very suddenly. She complained for only an hour or two before she died. How true the words of our Savior for in such an hour as ye think not the son of man cometh.³⁶

Interment took place in the family burial ground on the homestead farm, where Catherine had lived all her life. Her grave was marked with a suitably inscribed white marble headstone.

Art historians have dated the portrait of Catherine Hendrickson as circa 1770 in spite of an inscription on its reverse that reads "Catherine Hendrickson / 1781."³⁷ She would have been 17 in 1770 and 28 in 1781. This writer believes the latter date to be correct,

³⁴ Bernadette M. Rogoff, *Portrait of Catherine Hendrickson: Fashion Notes*, manuscript report, 2020.

³⁵ The passenger pigeon was once the most abundant bird in North America. It lived in vast flocks. Hunted commercially for a cheap source of meat in the nineteenth century, the species went extinct in 1914 with the death in captivity of the last known bird.

³⁶ The Rev. Garret Conover Schanck Diaries, March 19, 1835.

³⁷ Deborah Chotner, Op. Cit. The name and date were believed to be written in different handwriting.



Portrait of Catherine Hendrickson, 1781. Oil on canvas, 46 x 38 inches. Courtesy National Gallery of Art, Washington, DC, gift of Col. Edgar William and Bernice Chrysler Garbisch, 1953.

especially in light of a similar portrait, recently identified and to be discussed next, of her younger brother Hendrick. Catherine devised the portrait in her will to a great-niece named Catherine Hendrickson Sickles, daughter of her brother Hendrick's daughter Jane Hendrickson and Garret D. Hendrickson (Hendrickson married Hendrickson). It was described in the 1835 will, as mentioned before, as "the profile of myself in guilt [sic] frame." It eventually ended up in the hands of Catherine's Sickles niece Miss Eleanor H. Longstreet, who in her will bequeathed "Aunt Katie's picture in oil" in 1901 to her niece Bertha Hendrickson Conover (Mrs. Cecil S.) of Middletown, New Jersey.³⁸ The portrait was then placed on loan to the Monmouth County Historical Association on October 17, 1931, a few days before their newly constructed museum and library in Freehold opened to the public. It remained on prominent display there until April 7, 1940, when the painting was returned to Bertha Conover.³⁹ A local antiques dealer named Edna M. Netter next acquired Catherine's portrait. She sold it in 1951 to Col. Edgar William and Bernice Chrysler Garbisch, preeminent collectors of early American folk art. They donated the portrait to the National Gallery of Art in 1953, where it again went on prominent exhibit the following year as part of their gift to the museum of more than 100 primitive or naïve paintings "of maximum benefit to the American people . . ."⁴⁰ The portrait of Catherine Hendrickson was included in two major National Gallery traveling exhibits of the Garbisch collection that first toured the United States (1961–1964),⁴¹ and then Europe and other parts of America (1968–1970).⁴² It remains a

³⁸ Monmouth Wills, Book I-2, 40–41.

³⁹ Monmouth County Historical Association, Freehold, New Jersey, Curatorial Department, Loan Records.

⁴⁰ *American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch* (Washington, DC: National Gallery of Art, 1954), 17.

⁴¹ *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch* (New York: American Federation of Arts, 1961), 43.

⁴² *American Naïve Painting of the 18th and 19th Centuries: 111 Masterpieces from the Collection of Edgar William and Bernice Chrysler Garbisch* (New York: American Federation of Arts, 1969), 17.

very compelling example of eighteenth-century American folk art, especially from the Hudson Valley and northern New Jersey region, where portraiture by native artists had long been popular.

Another three-quarter-length portrait of a family member by Daniel Hendrickson was recently identified still in the possession of descendants. It depicts the artist's youngest son, Hendrick (1758–1840), who succeeded his father as owner of the homestead farm in Middletown. The portrait, in oil on canvas, measures 44.25 inches high by 33 inches wide. The subject faces left in a landscape setting with trees depicted to his left and right. He wears a dark blue coat with a narrow collar and matching trousers, a lighter blue waistcoat, a long-sleeved white shirt, and white stock. Hendrick was posed with his left hand tucked into his waistcoat, while his right points to the lower left corner of the painting. Like the portrait of his sister, Catherine, recognizable native American birds appear in the upper left. They are a red-headed woodpecker, and a gray pigeon identified by the line of red around its eye. Although hard to see, the artist has added a small three-legged tea table or stand on a turned pedestal in the lower left, a highly unusual and arbitrary detail, as it bears no relationship as a prop to the pose of the sitter. Hendrick's face is also heart-shaped with elongated eyes and pentimenti around its edges. His natural brown hair is pulled back tightly into a queue tied with a ribbon, a portion of the bow showing above his left shoulder. No powdered wig on this young man, who served as a Patriot captain in the American Revolution.⁴³

A modern inscription, written on twentieth-century relining canvas, dates the portrait of Hendrick Hendrickson as circa 1770, like the date initially ascribed by art historians to the portrait of his sister. The subject would have been only 12 years old in that year. It was more likely painted about 1780, when Hendrick would have been in his early twenties. That date is consistent with the year 1781, inscribed on the reverse of Catherine's portrait.

⁴³ Personal communication, Bernadette M. Rogoff to the author, July 8, 2021.



Portrait of Hendrick Hendrickson, circa 1780. Oil on canvas, 44.25 x 33 inches. Private Collection. Jennifer Graham photo.

Hendrick Hendrickson died on December 1, 1840, at the age of 82. Like most other members of his family, he was interred in the family burial ground on the homestead farm. Neither his will nor his estate inventory make specific reference to the portrait, although his inventory did itemize “4 pictures” in one lot in the second-floor northwest room that were appraised at \$1.00.⁴⁴ Hendrick’s portrait could be the “one large picture with guilt [sic] frame,” left to his daughter Catherine Lane by her aunt Catherine Hendrickson in 1835. Two other options are contained in Hendrick’s will, which provided generously for the comfort and support of his widow, Francincka Covenhoven. Among other things, it reads:

I also give and bequeath unto my beloved wife Francincka Hendrickson the use of all my household and kitchen furniture and goods of every kind and description during her Widowhood, empowering her at any time during her said Widowhood to distribute the same or any part thereof to such of my daughters or the children of my daughters or the children of my son William Hendrickson deceased as she shall think proper to give the same, and in such proportions as she shall think proper . . .

The homestead farm and distillery were devised to William Henry Hendrickson, Hendrick’s grandson. After his widow’s death, the will provided for the disposition of his household possessions as follows:

I give and bequeath unto my daughters Catherine Lane and Jane Hendrickson all the residue of my estate . . . to be divided between them share and share alike . . .⁴⁵

It seems more likely that the portrait passed to the next generation through either of these two will clauses. It ended up in the hands of daughter Catherine Lane, whose descendants own it to this day.⁴⁶

⁴⁴ Monmouth Inventories, Book N, 227.

⁴⁵ Monmouth Wills, Book D, 310–313.

⁴⁶ The line of descent is as follows: Catherine Hendrickson Lane, to her son Garret Smock Lane, to his daughter Mary Lane Rusling, to her daughter Margaret Rusling Hammond, to her daughter Mary Hammond Roper, to her daughter, to her son, the present owner.

Returning to the 1835 will of Catherine Hendrickson, she left “the likeness of his great grandfather” to her great-nephew William Henry Hendrickson (1813–1899), who succeeded in 1840 to ownership of the homestead farm through the will of his grandfather Hendrick. William represented Monmouth County in the New Jersey Senate in 1875 and 1877, and was one of the leading and well-respected citizens of the area. He served as president of the Farmers and Merchants Bank in Matawan, and it was primarily through his efforts that the New York & Long Branch Railroad, which opened through Middletown in 1875, received a charter to operate.⁴⁷ William H. Hendrickson died on February 20, 1899, and, like all of his family before him, he was interred in the private family cemetery on the homestead farm. In his will, he left:

unto my said son, James P., all the goods and chattels, household furniture and other in door [sic] movables contained in my homestead house at my death not herein otherwise disposed of.

Presumably, that included the self-portrait of ancestor Daniel Hendrickson. Youngest son James P. also received ownership of the southern half of the homestead farm, which contained the ancestral house begun in 1721 that had then been extensively remodeled in a Gothic Revival style by his father about 1850.⁴⁸

James P. Hendrickson moved from the farm to Red Bank in 1901. He retained ownership of his portion of the homestead property, however, until 1946, when it was sold out of the family. Many of the family heirlooms and historical papers went with him to Red Bank, where Hendrickson died on July 16, 1959, at age 85. He and his wife (who predeceased him) having had no children, all of his real and personal property was sold at public auction at his home on Leroy Place on Saturday, October 17, 1959. Advertisements for the sale listed many pieces of antique furnishings and other household items, noting that “all of the antiques in this sale are from the

⁴⁷ *Red Bank Register*, February 22, 1899.

⁴⁸ Monmouth Wills, Book E-2, 258–265.

original Hendrickson homestead in Middletown, N. J.” Among the items to be offered were “oil paintings.”⁴⁹ Edna M. Netter, a former antiques dealer by then turned Realtor, purchased the self-portrait of Daniel Hendrickson at the auction, plus another portrait by him not identified at the time, as well as a collection of family papers that included the eighteenth-century ledgers and loose documents pertaining to the business endeavors of the artist that are cited in this essay. Netter was able to sell the papers immediately to Rutgers University Special Collections & University Archives, where they are available today for research. She held on to the two portraits until 1976, when they were purchased by the Monmouth County Historical Association.

The bust-length self-portrait, executed in oil on canvas backed originally by a wood panel, is identified by an inscription on the panel that reads “Daniel Hendrickson’s Likeness / my father / Catherine Hendrickson.” That wording leaves no doubt that this is the portrait bequeathed by Catherine in 1835 to her great-nephew William Henry Hendrickson. It measures 18.25 inches high by 16.25 inches wide. The artist has depicted himself against a blue background wearing a collarless dark blue coat, a black waistcoat, and a white shirt with stock. His long gray hair, which ends in curls, may be a powdered wig. Hendrickson has used a familiar heart-shaped face again, along with elongated eyes, red cheeks, and pentimenti, as found on the larger portraits of his two children. This work retains its original bolelection molding frame. It has been arbitrarily dated by art historians as circa 1770, when the artist would have been 47 years old. Hendrickson may well have painted his own portrait as late as 1780, or at roughly the same time as when the likenesses of Catherine and Hendrick were executed. The second “likeness of my father,” devised by Catherine to her great-niece Adelia Hendrickson Carson, has disappeared. It was rumored in the 1970s to have been a larger three-quarter-length portrait, and perhaps owned at some point by

⁴⁹ *Red Bank Register*, October 8, 1959.



Self-portrait of Daniel Hendrickson, circa 1770–1780. Oil on canvas, 18.25 x 16.25 inches. Courtesy Monmouth County Historical Association, Freehold, New Jersey, Marshall P. Blankarn Purchasing Fund, 1976. McKay Imaging photo.

John L. Hendrickson Sr. of Hazlet, New Jersey. He was a younger brother to Bertha Hendrickson Conover, who, as previously discussed, had inherited the portrait of Catherine in 1901.

The second bust-length portrait acquired by Edna Netter at the 1959 James P. Hendrickson auction is identified only by a faint pencil inscription in its obverse upper left corner that reads “Peter.” It measures 14.3 inches by 12.5 inches, and was also rendered in oil on canvas backed by a wood panel. The portrait depicts a balding male with a long fringe of natural brown hair facing left against a light brown background. Due to the subject’s receded hairline, Hendrickson did not use a heart-shaped face. Rather, he has accentuated his very high forehead. Otherwise, the artist applied his usual conventions of elongated eyes, reddish cheeks, and pentimenti around the face, while adding a very pronounced chin. The sitter wears a dark blue jacket, and a white shirt with stock. Hendrickson has also placed a red-and-white wicker basket filled with eggs behind “Peter’s” right shoulder, which, like the tea table in his son Hendrick’s portrait, bears no relationship as a prop to the subject’s pose. The eggs may simply be a humorous reference to the sitter’s lack of hair. Or they could be a clue to his identity.

The given name of Peter was not one used in this branch of the Hendrickson family, although an elderly Black slave identified as Peter resided in the household in 1788. This portrait clearly does not depict him. Daniel Hendrickson may have captured a likeness of his near neighbor Peter Luyster, whose farm abutted his on the east and south. Like Hendrickson, Luyster was born on his father’s Middletown farm in 1719, which he later inherited. He lived to be almost 91 years old, dying there in 1810. Hendrickson and Luyster were lifelong friends who occasionally engaged in business transactions with each other. Luyster bills and receipts ranging in date from 1739 to 1787 reveal that the family frequently shipped cargoes of corn, flour, apples,



Portrait presumed to be Peter Luyster, circa 1770–1780. Oil on canvas, 14.3 x 12.5 inches. Courtesy Monmouth County Historical Association, Freehold, New Jersey, Marshall P. Blankarn Purchasing Fund, 1976. McKay Imaging photo.

beef, and tallow to New York markets, using at times the sloop *Catherine*, owned by Daniel Hendrickson. In return, the Luysters purchased such commodities as fabrics, ribbon, tape, tea, buttons, and flaxseed.⁵⁰ They also apparently developed an early specialty in providing fresh eggs to the New York market. Peter's younger brother Cornelius at one point sent over 84 eggs, which sold at 22 per shilling.⁵¹ On another occasion, Peter shipped 100 eggs to New York, realizing 5 shillings or 20 eggs per shilling.⁵² The Luysters were not the only individuals in Monmouth County to become involved in the New York fresh egg trade. Merchant John Burrowes of Middletown Point (now Matawan) settled part of his large sugar account with Philip Van Cortland by sending eggs to him. Between April and October of 1759 alone, he shipped 1,040 eggs, which were credited to Burrowes at the rate of 16 to 20 per shilling.⁵³ So the basket of eggs depicted in the portrait by Daniel Hendrickson, combined with the inscription "Peter," has been used to conjecture that the sitter was his neighbor Peter Luyster. Regardless of his true identity, the artist has created a likeness filled with character and humor.

Daniel Hendrickson produced one more known portrait of a close associate, his minister, the Rev. Reinhart Erickzon. To recall, the Rev. Garret Conover Schanck wrote in the 1870s that he owned this likeness, noting that it had been painted by his first wife's great-grandfather. The Rev. Mr. Erickzon became pastor of the Reformed Dutch Church of Freehold and Middletown in December of 1736. Of Swedish background, he had been educated at Groningen University in the Netherlands and ordained by the Classis of Amsterdam on September 4, 1725. Erickzon came to

⁵⁰ In the late 1970s and early 1980s, small batches of Luyster family papers circulated in the antiquarian book trade in Monmouth County. A complete set of photocopies was obtained by this author at that time. Some of the manuscripts ended up in the archives of the Monmouth County Historical Association. Others remain today scattered among several private collections.

⁵¹ Photocopy of an undated receipt, author's collection.

⁵² Ibid.

⁵³ New York Public Library, New York, New York, Manuscripts Division, account book of Philip Van Cortland, 1757–1763, 39–40, 167–168, 285–286, and 291–292. See also the account book of John Van Cortland, 1764–1770, 166–167, and 174–175.

America soon after, when about 25 years of age. He first settled with the church at Hackensack, Paramus, and Schraalenbergh in Bergen County, New Jersey, but within three years removed to the First Reformed Church in Schenectady, New York. While there, he also ministered from time to time to the people at Schoharie. Erickzon was remembered as a man of considerable intellectual ability, highly esteemed by his ministerial colleagues, and influential in the counsels of the Reformed Church. He married twice, the first time at Hackensack, and the second time while residing in Monmouth County to Sarah Luyster, the widow of Rulif Brokaw and sister to Peter Luyster, discussed above. Erickzon's pastorate lasted for 27 years. It came to an end in 1763 when his consistory denied him access to the pulpit and had his salary withheld for having fallen victim to excessive drinking.⁵⁴ He continued to live in the church parsonage until 1770, six years after his successor had been called. He then removed to New Brunswick, where he died. It was said that Erickzon's remains were returned to Monmouth County and interred in an unmarked grave.⁵⁵

The portrait of the Rev. Reinhart Erickzon in possession of the Rev. Mr. Schanck was subsequently procured for a memorial exhibition celebrating the bicentennial of the First Reformed Church in Schenectady, held there from June 21 to 24, 1880. It was then purchased from Schanck by Daniel Vedder, an Erickzon descendant.⁵⁶ The portrait eventually ended up in the historical collections of the Schenectady church. It was hung on the tower wall of their consistory chapel. Sadly, however, it was consumed in a tragic fire on February 1, 1948, that destroyed the church

⁵⁴ A consistory is the governing body of a Reformed Church congregation.

⁵⁵ The Rev. Theodore W. Wells, comp., *Brick Church Memorial, 1699–1877: The Days of Old and Their Commemoration, Wednesday, September 5, 1877* (Marlborough, New Jersey: Published by Request under the Direction of the Consistory, 1877), 32–40.

⁵⁶ *Three Centuries: The History of the First Reformed Church of Schenectady, 1680–1980*, 2 vols (Schenectady, NY: The First Reformed Church of Schenectady, 1980), vol. I, 88. This section of the history reprints a history of the church written by historian Jonathan Pearson and first published in 1880.



Portrait of the Rev. Reinhart Erickzon, circa 1765–1770. Taken from *The Two Hundred and Twenty-fifth Anniversary of the First Reformed Church Observed in Connection with the One Hundred and Ninth Commencement of Union College* (Schenectady, New York: *Evening Star* Print, 1905), 8. Courtesy New York Public Library, New York, New York.

and chapel. Fortunately, a black-and-white photograph of the portrait had been taken for use in a brochure issued in connection with the 225th anniversary of the church in 1905.⁵⁷ That grainy reproduction, heavily cropped to just an oval bust view, shows a mature male facing right. He lacks the heart-shaped face common to three of the other Hendrickson portraits due to his high forehead and/or receded hairline. Otherwise, Erickson's facial features follow the artist's other conventions, including elongated eyes and apparent penitenti. Light-colored hair, which hangs in long curls and is parted in the middle, may again be a powdered wig. The dominie is also portrayed wearing the traditional clerical collar of the day, with two lappets covering his neck and upper chest.⁵⁸

Furniture

Like many other amateur and professional artists, Daniel Hendrickson applied his talents to other media beyond portraits. Of special interest to this story is a set of New York fiddleback side chairs made circa 1770–1785 that also descended in the Hendrickson family. The household inventory taken when Daniel died in 1788 made reference as follows: “To 13 Common black Chairs To 1 Windsor Chair,” the lot valued at £1:10:0.⁵⁹ By her 1835 will, daughter Catherine left “six green chairs” to her niece Catherine Lane, who also got the large picture in a gilded frame, among other things.⁶⁰ The chairs in question are indeed painted a dark olive green. However, more to the point are the “6 fiddleback chairs” appraised at \$3.00 that appeared in the 1840 inventory of Catherine's brother Hendrick. These were located in the northwest room upstairs, the same place as Daniel's four pictures mentioned above.⁶¹

⁵⁷ John J. Birch, *The Pioneering Church of the Mohawk Valley* (Schenectady, NY: Published by the Consistory of the First Reformed Church, 1955), 47 and 151–152.

⁵⁸ *The Two Hundred and Twenty-fifth Anniversary of the First Reformed Church Observed in Connection with the One Hundred and Ninth Commencement of Union College* (Schenectady, NY: *Evening Star* Print, 1905), 8.

⁵⁹ Daniel Hendrickson Inventory, Op. Cit.

⁶⁰ Monmouth Wills, Book C, 459–463.

⁶¹ Monmouth Inventories, Book N, 227.

It may be recalled that the will of Hendrick Hendrickson allowed his widow to give away anything she wished to relatives, and after her death, his residual personal property was to be divided equally between his two daughters, Catherine Lane and Jane Hendrickson. At least some of the fiddleback chairs came into the possession of Jane. Two of them descended in her branch of the family—one to granddaughter Miss Elizabeth W. Carson, who gave it in 1932 to the Monmouth County Historical Association,⁶² and the other to great-great-granddaughter Adeline Holmes Lubkert.⁶³ Lubkert died in 2016 at the age of 100. At an auction of her estate held on October 7, 2017, the chair was purchased by private collectors, in whose possession it remains today. A third fiddleback chair from the set was owned formerly by Mr. and Mrs. William C. Riker of Holmdel, and later Rumson. The Riker farm abutted that inherited by Adeline Lubkert, both located in a section of the township called Pleasant Valley. Many Hendrickson descendants also lived in that area. Unfortunately, the family provenance of the Riker chair is not known. Mrs. Mary Jackson Riker, who served as president of the Monmouth County Historical Association for more than 17 years, died in 1970. She collected Americana, especially items with local histories, and gave many things over the years to the association. She also took a leadership role in funding the relocation, restoration, and furnishing of the circa-1754 Holmes–Hendrickson House, which was placed on a lot divided from her farm, which she donated. Coincidentally, Mrs. Riker was a niece of Margaret Riker Haskell (Mrs. J. Amory), legendary collector of Americana and principal early patron of the Monmouth County Historical Association. The Riker fiddleback chair from the

⁶² The line of descent is as follows: Hendrick Hendrickson, to his daughter Jane Hendrickson, to her daughter Adelia Hendrickson Carson, to her daughter Miss Elizabeth W. Carson.

⁶³ The line of descend is as follows: Hendrick Hendrickson, to his daughter Jane Hendrickson, to her daughter Sarah Hendrickson Longstreet, to her son Garret D. Longstreet, to his daughter Sarah Matilda Longstreet Holmes, to her daughter Adeline Holmes Lubkert.

Hendrickson set was subsequently sold by an heir at Sotheby's in New York. It, too, remains in a private collection.

The three fiddleback side chairs share identical construction details as well as ornamentation with paint. Made of maple and ash, they generally measure 41 inches high by 20.25 inches wide by 15.5 inches deep, varying very slightly due perhaps to wood shrinkage and different wear histories. The chairs consist of a rounded yoke-shaped crest rail above a vase-shaped splat that is tenoned at the bottom into a rectangular shoe. The rear stiles are column-turned over a small baluster and flattened ball, with a conical-shaped terminal where it attaches to the crest rail. The front legs have been turned in "country Queen Anne" versions of cabriole legs that have baluster shapes just under the seat lists, and that end in double-pad feet. The front tripartite stretchers feature a ring turning flanked by two ball elements, and baluster-shaped terminals. The other five stretchers are simply dowel-turned. Original painted decoration consists of a ground color of dark olive green, and a floral arrangement on the splat that includes red roses in bud and bloom and a yellow four-petal flower. Other details have been highlighted in yellow. Two of the chairs retain their original tightly woven rush seats, preserved by multiple layers of paint. The depictions of flowers relate to the vase that appears in the lower left corner of the portrait of Catherine, as well as to architectural decoration yet to be discussed. They will be given detailed assessment in the upcoming section on artistic techniques and details. The painted ornamentation, combined with the family histories, however, link these fiddleback side chairs firmly to the hand of Daniel Hendrickson.

The Daniel Hendrickson ledgers provide ample documentation for the artist's work as an ornamental decorator of chairs. For example, on July 25, 1763, he debited his wife's cousin

Cornelius Albertse Covenhoven £2:4:7 for “Chair Work.” A detailed listing of the pigments applied to the chairs and their prices included:

- ½ oz. Prussian Blue at 5 shillings, an expensive deep synthetic blue pigment first developed in Berlin, Germany, about 1706.
- ½ oz. Yellow Pink at 1 shilling, a lighter variant of red that, when mixed with yellow, results in an orange tint quite close to a peach color.
- ½ oz. Blue Frost at 1 shilling 3 pence, a much lighter shade of blue.
- 2 Books Leaf Gold at 12 shillings.
- A quart and pint of linseed oil at 3 shillings 4 pence, used to mix with the dry pigments on a paint stone.
- 1 lb. of white lead at 1 shilling 3 pence, the principal white pigment of the day, and often used as an additive to fortify other colors.
- 1 ½ lb. Spanish Brown at 9 pence, a ubiquitous but variable cheap dark brown color in colonial America made from dirt with a high content of iron oxide ground into a fine powder.

After itemizing all of the supplies, Hendrickson then charged Covenhoven £1:0:0 for “my work in painting & gilding.”⁶⁴ These chairs would indeed have been very richly decorated with those bright pigments and gold leaf applied over an apparent ground of dark brown.

⁶⁴ HFP, Daniel Hendrickson Ledger, 1763–1769, 4.

		Chair work Cornelius Covenhoven — ^{Son of Albert Dr} Dr		L	S	D
1763 July 25	{	To 1/2 an oz. Prussian blue	-----	5	-	-
		1/2 an oz. Yellow pink	-----	1	-	-
		1/2 an oz. Blue tooth	-----	1	3	-
		2 Books Leaf Gold	-----	12	-	-
		a Quart and pint of Linseed oyl a g p p p	-----	3	4 1/2	-
		To a lb of White Lead	-----	1	3	-
		To 1 1/2 lb Spanish brown D. S.	-----	-	-	9
		my work in painting & gilding	-----	5	-	0
				L	2	4 7

Chair work account of Cornelius A. Covenhoven dated July 25, 1763. Daniel Hendrickson Ledger, 1763–1769, 4. Courtesy Rutgers University Special Collections & University Archives, New Brunswick, New Jersey. Author's photo.



New York fiddleback side chair, circa 1770–1785, 40.5 inches x 20.5 inches x 16 inches, maple and ash with original woven rush seat and paint decorated by Daniel Hendrickson. Courtesy Monmouth County Historical Association, Freehold, New Jersey, gift of Miss Elizabeth W. Carson, 1932. McKay Imaging photo.



New York fiddleback side chair, circa 1770–1785, 41 inches x 20.25 inches x 15.5 inches, maple and ash with replaced rush seat and paint decorated by Daniel Hendrickson. Descended to Adeline Holmes Lubkert, Holmdel, New Jersey, and sold at auction on October 7, 2017. Private Collection. McKay Imaging photo.



New York fiddleback side chair, circa 1770–1785, 40.75 inches x 20.25 inches x 15.5 inches, maple and ash with original rush seat and paint decorated by Daniel Hendrickson. Former collection of Mr. and Mrs. William C. Riker, Holmdel and Rumson, New Jersey. Private Collection. McKay Imaging photo.

Architectural Decoration

At some point between 1760 and 1780, Daniel Hendrickson was called upon to decorate a door in the childhood home of his wife, Catherine Covenhoven (1720–1801). She was the youngest child of Cornelius W. Covenhoven (1672–1736) and Margaretta R. Schanck (1678–1751). The door in question was located between the two main living spaces at the front of the house. Like Hendrickson's own residence, the Covenhoven House, located in the Pleasant Valley section of Holmdel, had been first begun in the early eighteenth century as a saltbox-shaped dwelling. Around 1750, the house was enlarged, the rear section raised up to a full story and a half, and the roof changed in order to center its ridge. The door, fashioned of yellow pine and white oak, dated from the first phase of construction, to judge from its early joinery and hardware characteristics.



The Cornelius Covenhoven House in Holmdel, New Jersey, in an image taken in the 1930s by the Historic American Buildings Survey. The house still stands. Courtesy Library of Congress, Washington, DC.

Hendrickson decorated the side of the door that faced into the main dwelling room. Upper and lower rectangular panels in a vertical alignment are set into wide stiles and rails, which with the door casing were painted a dark green. Brown borders surround the two flat panels. Decoration

of the lower panel consists of a stylized floral bouquet in a spherical two-handled vase with a pedestal base. The flowers depicted include five blue tulips, four red blossoms with dark centers accompanied by four buds, and four four-petal yellow flowers. All are placed in a symmetrical arrangement. The upper panel contains a garden scene that features a large two-story mansion in the background with a projecting central section and two flanking wings. Hipped roofs on all three sections are surmounted by cupolas. The formal garden is divided into four rectangular parterres enclosed by a metal fence in the foreground and tall evergreen trees on both sides. Two males in the center of the garden are posed with crossed swords as if in an argument. A male figure, accompanied by a female, heads toward the house on the center pathway beyond the dueling males. The meaning of this scene is now lost.⁶⁵ But the mansion, of a type popular in the Netherlands, may have been inspired by Dutch architectural print sources, many of which were issued in the seventeenth and eighteenth centuries.⁶⁶ One example, engraved between 1682 and 1726 and/or 1710 to 1746 by Daniel Stopendaal, depicts an estate called Clingendael near The Hague. A large three-part residence features a projecting central pavilion and hipped roofs. It is landscaped in the foreground with four symmetrically arranged parterres that are enclosed on two sides by tall plantings. People stroll about the garden on broad walkways. Daniel Hendrickson almost certainly drew his ideas for the upper panel of the Covenhoven door from just such a Dutch print.

The paint-decorated door remained in place in the Cornelius Covenhoven House until September of 1927. Under the bold headline of “\$1,200 PAID FOR AN OLD DUTCH DOOR,” a very lengthy newspaper article that appeared in the *Matawan Journal* told the story.

⁶⁵ The Covenhoven House door is illustrated and discussed in Stacy C. Hollander, *American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum* (New York: American Folk Art Museum in association with Harry N. Abrams, Publishers, 2001), 100, 419.

⁶⁶ One example of a Dutch print that shows a large house of this general type is *Gezicht op Kasteel Duivenvoorde te Voorschoten T' Huys te Duivenvoorde* (circa 1681–1728). The royal residence, called Het Loo in Apeldoorn, built between 1684 and 1686, represents an even larger structure, with a central pavilion and two wings set back on either side.

An old Dutch door in the home of Mr. and Mrs. Hendrick P. Conover in the Pleasant Valley section of Holmdel was sold recently to Robert Babcock of Long Island for \$1,200. The door is perhaps the most ancient in Monmouth County. Its existence has been known to a number of collectors of antiques for a dozen years or more and Mr. and Mrs. Conover have been deluged with offers for it.

These offers began with \$75 several years ago and each year saw an increased bid. Last year an offer of \$500 was made and declined. The news of this offer and the refusal to sell for the price mentioned travelled about among antique collectors and for a time Mr. and Mrs. Conover had no more bidders. Finally Mr. Babcock came along with an offer of \$1,200 and a sale was made.

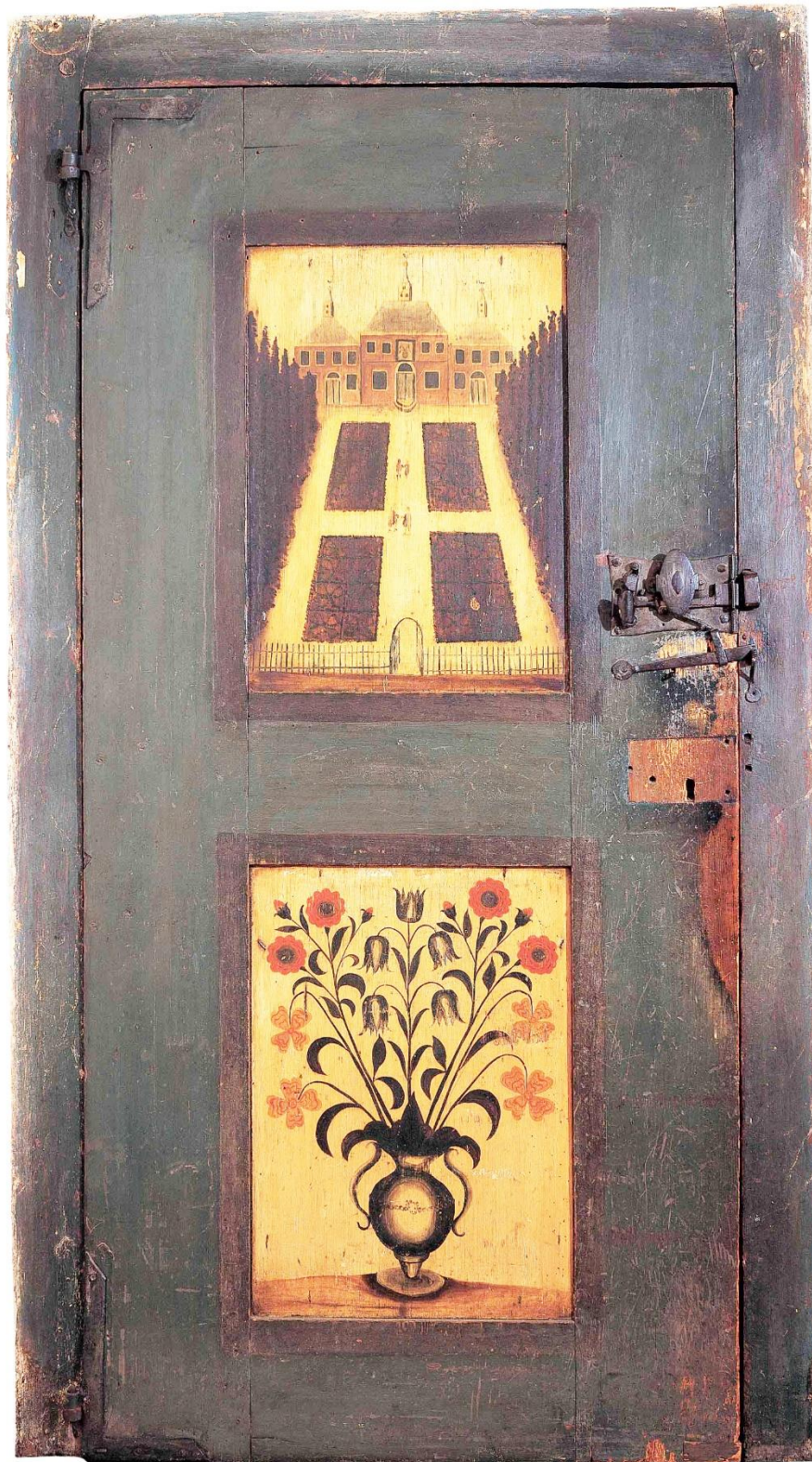
The old door is still at the Conover homestead, but it will be moved in a few days to Long Island, where it will be used in a fine residence which Mr. Babcock is building. Mrs. Babcock is a daughter of Lewis S. Thompson of Brookdale farm, Lincroft, and she became aware of the existence of the door while at Lincroft on a visit.⁶⁷

The long article then went on to tell the history of the Covenhoven family in Monmouth County and elsewhere. Its author also speculated incorrectly that the door had been made in the Netherlands.

Elisabeth Thompson Babcock (1900–1985) became a collector of American antiques, which she used to furnish her stately Colonial Revival residence called “Hark Away” in Woodbury, Long Island. The Covenhoven door, complete with its original frame and early hardware, was installed in her home. Removed after Mrs. Babcock’s death, it was offered at auction as part of her collection on November 15, 1985, by Robert W. Skinner Inc., at their Bolton, Massachusetts, gallery. The door, lot 264 in the sale with a presale estimate of \$8,000 to \$12,000, soared to a purchase price of \$67,500.⁶⁸ The successful bidder was preeminent American folk art collector Ralph Esmerian of New York City. Today the door is part of the Esmerian collection at the American Folk Art Museum in New York, one of more than 400 works given by their

⁶⁷ *Matawan Journal*, September 27, 1927.

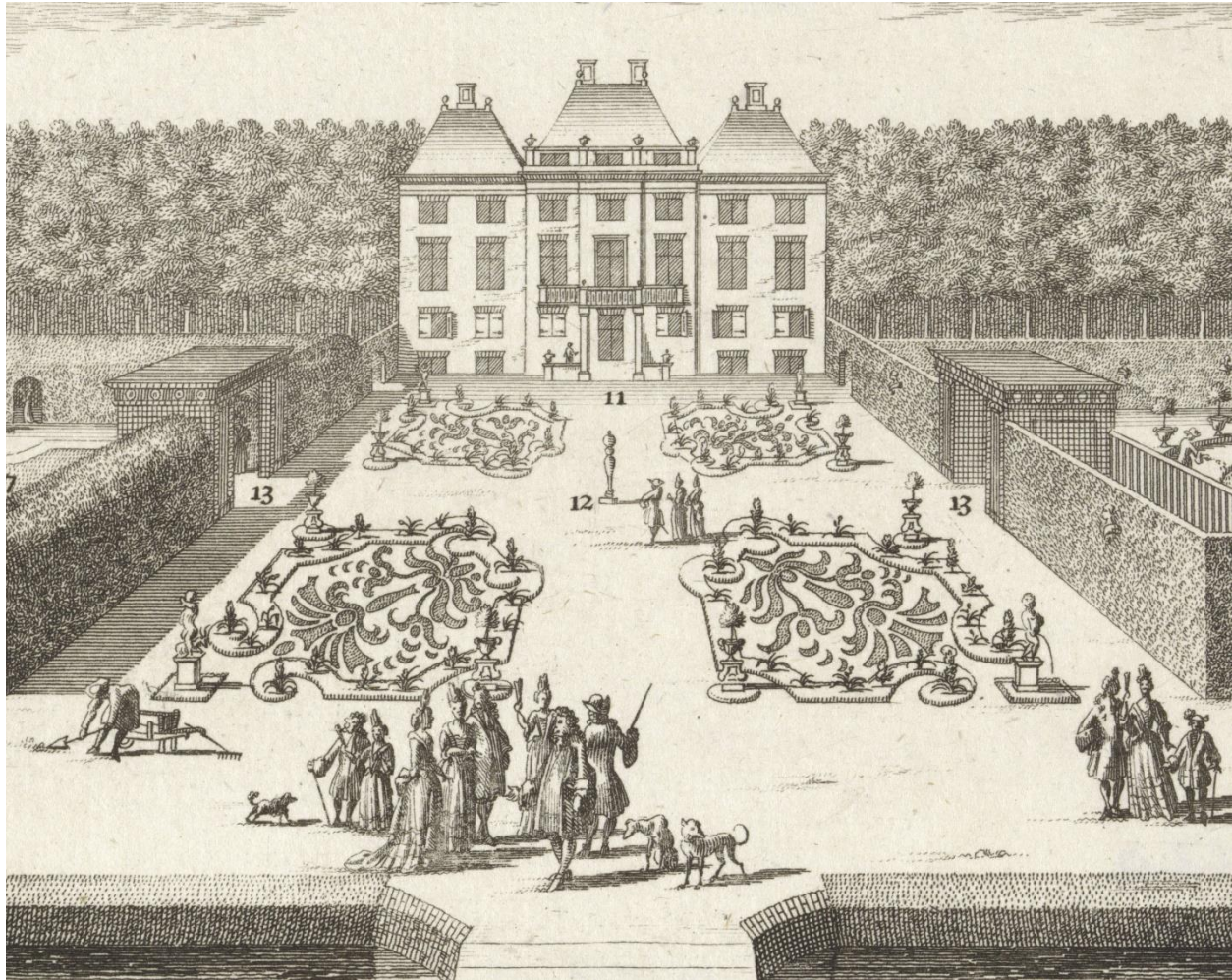
⁶⁸ Robert W. Skinner Inc., *Hark Away: The Estate of Elisabeth T. Babcock of Woodbury, Long Island* (Bolton, MA: Robert W. Skinner Inc, sale 1100, November 1985), lot 264.



Painted door from the Cornelius Covenhoven House in Holmdel, New Jersey, 78.5 x 44.25 inches (with door frame), decorated circa 1760–1780 by Daniel Hendrickson. Courtesy American Folk Art Museum, New York, New York, gift of Ralph Esmerian, 2001.



**Detail of the upper panel of the painted door from the Cornelius Covenhoven House in Holmdel, New Jersey.
Decorated circa 1760–1780 by Daniel Hendrickson.**



Detail from a print titled *Gezicht op de achterzijde van Huis Clingendael met de Tuinen*, engraved by Daniel Stopendaal, circa 1682–1726 and/or 1710–1746, 128 x 164 millimeters. Courtesy Rijksmuseum, Amsterdam, the Netherlands. Daniel Hendrickson almost certainly developed his design ideas for the upper panel of the Covenhoven door from a Dutch print source such as this.

magnanimous donor in 2001 in conjunction with the opening of their new museum facility on West 53rd Street.⁶⁹

A second eighteenth-century paint-decorated door removed from an early Wyckoff House at Six Mile Run (now Franklin Park), Somerset County, New Jersey, relates very closely to the Covenhoven door. It was given to the Jane Voorhees Zimmerli Art Museum at Rutgers University

⁶⁹ Stacy C. Hollander, *Op. Cit.*, 419. In 2011, the American Folk Art Museum sold its West 53rd Street facility to the Museum of Modern Art, which tore it down. Exhibits since then have been held at 2 Lincoln Square in New York.

in New Brunswick, New Jersey, by Casper Buechner, class of 1914.⁷⁰ The front side of the door contains two large, almost square panels in a horizontal alignment surrounded by narrower stiles and rails than the Covenhoven door. The upper panel was decorated with a stylized and symmetrical floral bouquet in another round or spherical two-handled vase on a pedestal base. The flowers include seven blue and two red tulips, four red blossoms with dark centers also depicted with four in bud, and four four-petal flowers. Three-leaf clusters further ornament the two bottom corners of the panel. Even a cursory comparison to the lower panel of the Covenhoven door confirms that the two were decorated by the same artistic hand, varying only because of the different sizes and proportions of the panels. The lower panel of the Wyckoff door contains a scene of a man on horseback wearing a red coat and dark hat. Two stylized trees appear to the left and right of the rider, with foliage occupying the upper corners of the panel. The stiles and rails of the door were grain-painted, although that decoration is now severely worn.

Two observations can be made about the equestrian scene in the lower panel. First off, the rider is wearing a type of riding coat popular in Britain in the eighteenth century. Often made of wool, the ample skirt is vented at the back for maximum movability.⁷¹ Second, Daniel Hendrickson has depicted the horse in what would have been called an ordinary amble gait, today known as a racking gait. It falls between a walk and a gallop speed. The ability to amble is an inherited characteristic in horses that cannot be taught, although training can refine the rack. In it, both legs on one side are moved together, and then alternated between sides. This particular gait was described in an eighteenth-century book on horsemanship written in French by Rais Baron von

⁷⁰ For a discussion of the Wyckoff door, see: Roderic H. Blackburn with Ruth Piwonka, *Remembrance of Patria: Dutch Arts and Culture in Colonial America, 1609–1776* (Albany, NY: Albany Institute of History and Art, 1988), 272–273. See also: <https://zimmerli.emuseum.com/objects/3332/painted-door?ctx=3de2f300a3706c22ec8e7eabfe21f73cc7bfb9bd&idx=0> (Retrieved July 13, 2021).

⁷¹ For an example of a British riding coat circa 1760 in the collection of the Metropolitan Museum of Art in New York, see: <https://www.metmuseum.org/art/collection/search/81754>.

Eisenberg titled *Description du Manège Moderne, Dans Sa Perfection*. Originally printed in London in 1727, a reprint edition came out in 1748, followed by an expanded edition in 1759. All three contained 59 plates engraved on copper by Bernard Picart, 48 of which illustrated various horse positions, gaits, and movements. Plate XII, titled “Le Commode,” showed what he called “De L’Amble Ordinaire.” The accompanying text stated that “I have seen among the English Horses some excellent Ambulans, who ambled naturally, without ever trotting, and, what is most surprising, who continued this gait all day long.”⁷² The ambling gait remained popular in America long after it had passed out of favor in Europe, as it was more comfortable for a rider when traveling on horseback for long distances over poor roads. It would not be surprising if Daniel Hendrickson had obtained a copy of Eisenberg’s important work on horsemanship, as the breeding and training of horses was one of his numerous business involvements. A print such as Plate XII could have provided him with ideas for laying out the equestrian scene on the Wyckoff door.

The reverse of the Wyckoff door, retaining its original wrought-iron hinges and latch, was also grain-painted using the same technique as on its front. Consisting of three vertical boards, two rectangular panels have been created in the painted decoration, each surrounded by a lighter brown border. The upper panel contains a depiction of what may again be a passenger pigeon, like that in the portrait of Catherine Hendrickson. It is identified by its rose-colored breast, the shape of its head, and the red circle around its eye. The bird is perched on a branch with a small sprig in its beak. A bright red bird eating what may be cherries appears in the lower panel. It is clearly not a depiction of a cardinal, the only all-red bird native to the northeastern United States. So it may be

⁷² Le Baron D’Eisenberg, *L’Art de Monter a Cheval ou Description du Manège Moderne, Dans Sa Perfection* (Amsterdam et Leipzig: Arkstee et Merkus, 1759), 12. Translated from French to English using DeepL Translator.



Painted door from a Wyckoff House in Six Mile Run (now Franklin Park), New Jersey, 72 x 37 inches, decorated circa 1760–1780 by Daniel Hendrickson. Courtesy Jane Voorhees Zimmerli Art Museum of Rutgers University, gift of Casper Buechner, class of 1914.



Reverse side of the door removed from a Wyckoff House in Six Mile Run (now Franklin Park), New Jersey. Courtesy Jane Voorhees Zimmerli Art Museum of Rutgers University, gift of Casper Buechner, class of 1914.



Detail of the lower panel from the obverse of the door removed from the Wyckoff House. It shows a rider wearing a red British-style riding coat, seated on a brown horse using the ordinary amble gait. Both legs on the right side of the horse are raised. Significant paint wear has erased many additional details.



Plate XII from Le Baron D'Eisenberg, *L'Art de Monter a Cheval ou Description du Manege Moderne, Dans Sa Perfection* (Amsterdam et Leipzig: Arkstee et Merkus, 1759) showing the "L'Amble Ordinaire." In this image, the legs on the left side of the horse are raised. Courtesy Gallica BnF Digital Library.

a creation of the artist's imagination.⁷³ Like the bird in the upper panel, this red one sits on a branch, and foliage appears in the upper corners, but here both loaded with red berries. To summarize for the moment, the symmetrical floral arrangements in their distinctive spherical vases link the two doors to each other, while the inclusion of at least one bird native to North America on the Wyckoff door connects it to the portrait work of Daniel Hendrickson. Again, more will be said about these details in a subsequent section of this narrative.

Two additional examples of paint-decorated architectural woodwork from central New Jersey help set the context for the two examples discussed above that are attributed with strong justification to Daniel Hendrickson. The first consists of a section of eighteenth-century paneling from the Christopher Hoagland House in Griggstown, Somerset County, New Jersey. The main house was built circa 1808 in the Federal style. The paneling was found in the early twentieth century in the attic of a later wing of indeterminate date. It may have been salvaged from an earlier house on the site, or possibly removed from this wing before it was reconstructed.⁷⁴ Because of its well-done and colorful painted decoration, the paneling was acquired in 1925 by the Metropolitan Museum of Art in New York. It features six vertical panels, each ornamented with a floral arrangement, three in spherical two-handled containers, and three in baskets. The center two panels are part of a narrow door. At the top of the wall segment, a full-width horizontal panel contains a biblical scene that depicts the prophet Elijah ascending in a fiery chariot.⁷⁵ At first glance, the painted decoration appears to resemble the work of Daniel Hendrickson. On closer examination,

⁷³ Another all-red bird called a summer tanager appears in the southern parts of the United States, but it is not known to range as far north as New Jersey.

⁷⁴ National Register of Historic Places Registration Form, River Road Historic Rural District, Hillsborough and Montgomery Townships, Somerset County, New Jersey, 19–20. https://npgallery.nps.gov/NRHP/GetAsset/NRHP/91000256_text (Retrieved July 14, 2021).

⁷⁵ Metropolitan Museum of Art, Panels and Door from the Hoagland Farm, Griggstown, New Jersey, <https://www.metmuseum.org/art/collection/search/5509> (Retrieved July 14, 2021).



Painted paneling and door from the Christopher Hoagland House in Griggstown, New Jersey, 99.25 x 63 inches, circa 1760–1780. Artist unknown. Courtesy Metropolitan Museum of Art, New York, New York, Rogers Fund, 1925.

there are significant differences that suggest another artistic hand. First, the bouquets of flowers are more naturally rendered and in asymmetrical arrangements. They do, however, contain roses, tulips, carnations, and four-petal yellow flowers, all of which appear in Hendrickson's various compositions. Six of the seven panels are surrounded by borders that resemble light-colored graining. And the pictorial scene at the top of the wall is unlike any artwork so far attributed to Hendrickson. It seems more likely that the unknown artist who executed this impressive wall decoration may have been known to Hendrickson, or at least he may have been familiar with his work.

It should be noted that Six Mile Run and Griggstown are about five miles apart, both being located in Franklin Township, Somerset County. Hendrickson is known to have served clientele this far from his home in Middletown, which is 28 miles east of Six Mile Run. In November of 1758, for example, he debited "Aurt Van Kerk of Cranbury," Middlesex County, £2:8:0 York money for "a Sign for your Tavern."⁷⁶ Cranbury is situated 26 miles southwest of Middletown, and 10 miles southeast of Six Mile Run. The demand for Daniel Hendrickson's talents as an artist extended well beyond just his own family, friends, and community. His regional reputation may have been facilitated by his diverse activities in central New Jersey as a merchant, shipowner, distiller, and deacon in the Reformed Church. Through them, he would have come into contact with a wide range of people.

Of all the examples of early painted woodwork that survive in America, certainly the principal upstairs chamber in the William A. Covenhoven House in Freehold, Monmouth County, ranks among the foremost. The house, erected in 1752–1753, incorporated an earlier structure as a kitchen wing. It was an ambitious statement of the English Georgian style in this part of New

⁷⁶ HFP, Daniel Hendrickson Ledger, 1753–1763, 55.



Painted chamber fireplace wall in the William A. Covenhoven House in Freehold, New Jersey, built 1752–1753 and owned by the Monmouth County Historical Association. Artist unknown. Author's photo.

Jersey. Fireplace walls in the two main rooms of the first and second floors were finished with elaborate paneling that featured engaged pilasters. Closets on either side of the parlor fireplace contained arched carved shells with some details picked out in gold leaf. The second-floor chamber above, however, received a comprehensive application of painted decoration.⁷⁷ Every panel on the fireplace wall was ornamented with arabesques of foliage executed skillfully in blue on white, with green borders. This work was accomplished freehand with no use of stencils, but probably paper patterns punctured with tiny holes and transferred to the panels using a pounce in order to assure evenness of the design. The artist engaged by Covenhoven also painted on the fireplace overmantel

⁷⁷ A paint study of the first-floor parlor and stair hall conducted in the 1990s has suggested that these spaces may also have received elaborate paint treatment.

panel a marine scene that depicts a battle between the British and Dutch navies.⁷⁸ Moldings of the cornice around the room were picked out in blue, with a foliage frieze in a repeating pattern above a convex imitation egg-and-dart molding. The decorative treatment of this chamber had never gone entirely out of memory, even though all of it but the marine scene had at some point been painted over. It was uncovered carefully and the missing elements re-created during restoration of the house in the 1960s.⁷⁹ The person who executed this riot of painted ornamentation remains unknown. In its manner of application, the decoration exhibits an expert level of artistic talent that exceeded that of Daniel Hendrickson. But it was created within Hendrickson's circle of acquaintances, as William Albertse Covenhoven, owner of the house, was a cousin to Hendrickson's wife, as well as a brother to Cornelius Albertse Covenhoven, whose chairs Hendrickson had decorated in 1763.

The examples of painted architectural decoration discussed above were unquestionably executed by three different artists. When viewed together, however, they demonstrate that there was a definite early interest in central New Jersey for brightly decorated doors and paneling, especially among those individuals of Dutch heritage. Dutch culture and identity persisted in this area until well after the American Revolution. It manifested itself by continued use of the Dutch language, adherence to the Reformed Dutch Church, and in a taste for painted ornamentation in their daily surroundings.

Drawings

The papers of Daniel Hendrickson at Rutgers University Special Collections & University Archives contain several sketches by the artist. Some represent nothing more than doodles in the

⁷⁸ This naval battle scene was probably based on a print source not yet identified.

⁷⁹ An image of the painted chamber appeared as the cover illustration in the January 1980 issue of *The Magazine Antiques*.

blank spaces of his ledgers. A more formal drawing is found among the loose documents. One of the more interesting ledger drawings is that of an individual standing in a high pulpit, which was enhanced with watercolors. The pulpit is positioned between two windows. It is of the so-called wineglass type, with access on the left via a steep flight of stairs whose railing is made up of boldly turned balusters. Three sides of the pulpit show, each of which consists of six rectangular panels, capped with a wide horizontal panel and heavily molded rail. The individual can be seen from the waist up behind a reading stand. A three-cornered hat is hung on one of two pegs on the wall behind him. Above, an octagonal sounding board appears to be suspended by iron rods from the wall. The panels of the pulpit, the paneling behind the speaker, and the panels of the sounding board were colored yellow ochre, while the conical pulpit base, its stiles and rails, and stair balustrade were picked out in dark brown, as were the stiles and rails of the sounding board.⁸⁰ Yellow ochre and Spanish brown were two inexpensive earth paint pigments commonly available at the time.

An unusual detail to the right of the pulpit apparently represents two collection poles with cloth bags on their upper ends hanging on a triangular rack suspended from a large hook.⁸¹ On November 9, 1749, Peter Kalm, the noted Swedish/Finnish naturalist who spent three years traveling in North America, attended a service in the New Dutch Church at New York City. Among other observations of the event, he described the use of such poles in his diary. Kalm recorded that, at a break in the very lengthy sermon, “two men came forward, took the [longhanded] contribution bags and placed themselves before the pulpit, holding the handles upright, with the bags at the top.

⁸⁰ HFP, Daniel Hendrickson Ledger, 1763–1769, 56.

⁸¹ For an image of wall-hung collection poles today in the 1740s Augustus Lutheran Church in Trappe, Pennsylvania, see: https://commons.wikimedia.org/wiki/File:Augustuschurch_nside.JPG (Retrieved October 2, 2021).

After the minister had mentioned a few facts about church work, they went about taking the offering. It was the custom here that everyone contributed . . .”⁸²



Sketch of a speaker standing in a high pulpit, ink drawing enhanced with watercolor by Daniel Hendrickson, after 1766. Courtesy Rutgers University Special Collections & University Archives, New Brunswick, New Jersey. Author's photo.

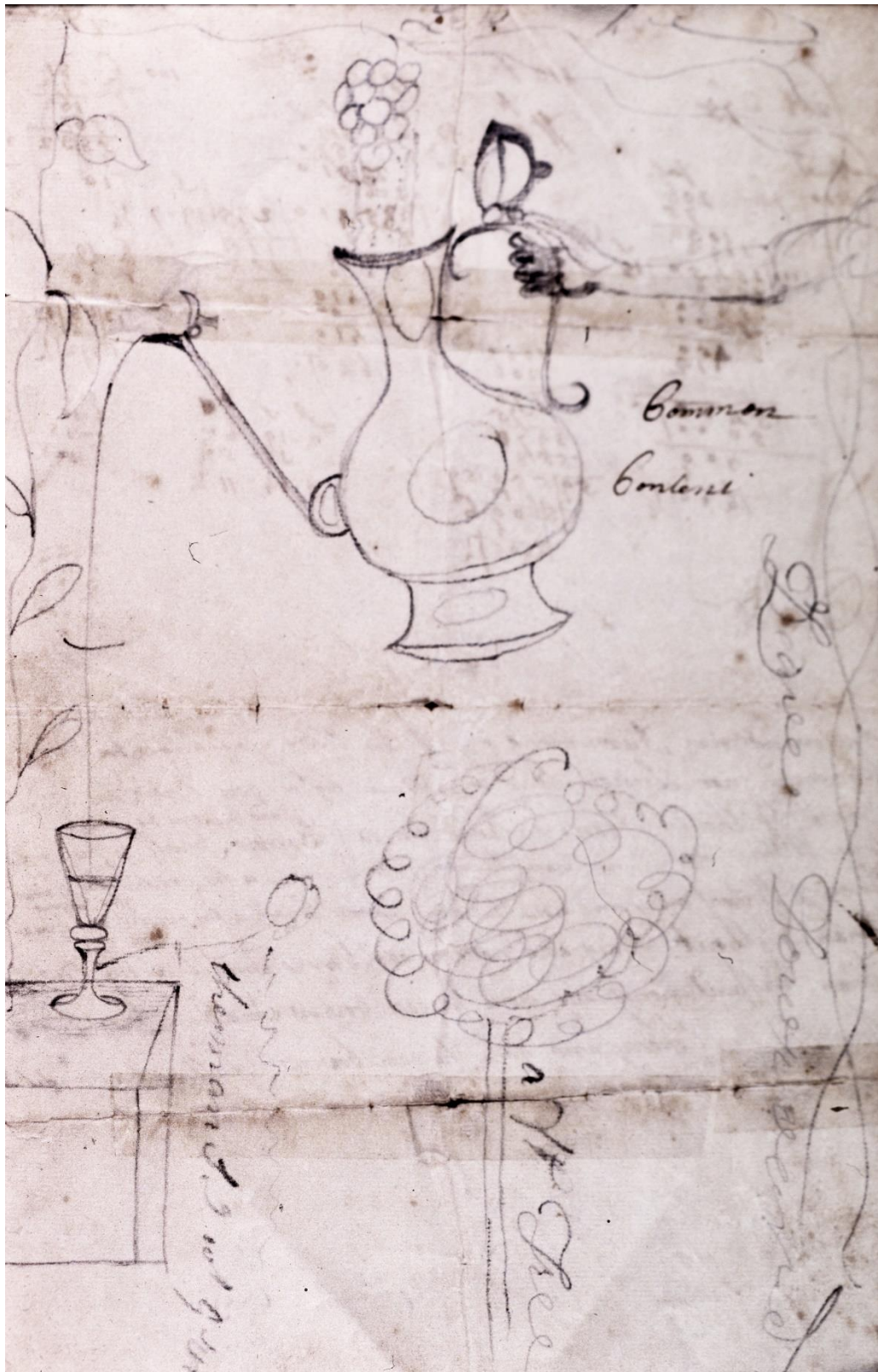
⁸² Adolph B. Benson, ed., *The America of 1750: Peter Kalm's Travels in North America: The English Version of 1770*, 2 vols. (New York: Dover Publications, 1966), 2, 622. Thanks to Philip D. Zimmerman for bringing this quotation to the author's attention.

As mentioned previously, the united Reformed Dutch Church of Freehold and Middletown maintained two meetinghouses. That on the Middletown side, built about 1723, was replaced by a new house of worship in 1764. The Freehold congregation erected their large meetinghouse in 1732. That building remained in use for 94 years, being taken down in 1826 for construction of the present brick edifice. A detailed 1877 description of the Freehold meetinghouse characterized its pulpit as “small, but quite high. It was reached by a narrow flight of stairs, and over it hung a sounding board to give volume and depth to the minister’s voice.”⁸³ The architectural style of the pulpit depicted in Daniel Hendrickson’s sketch dates it as early eighteenth century, so it could have been a central feature in either meetinghouse. And the individual shown in the pulpit may be the Rev. Reinhart Erickzon, who was well known to Hendrickson. It might also represent the artist himself as in his role as deacon he was known to conduct services for the congregation and deliver sermons in the absence of its pastor. The drawing appears as a later addition filling blank space on a ledger page of accounts dated 1766. That weighs in favor of the Freehold meetinghouse, as Middletown had built their new house of worship two years earlier. Whichever building or person is depicted in the Hendrickson sketch, it is still a most remarkable and unique eighteenth-century representation in color of an early Monmouth County meetinghouse pulpit.

A second sketch of considerable interest was drawn on a loose piece of paper. It depicts a large ewer or pitcher with its lid open being held by a hand from the right pouring wine into a glass sitting on a table to the left. Grape vines are shown against the right and left edges of the paper, while a bunch of grapes over the ewer drips juice into it. The drawing is titled “Common Content.”⁸⁴ A second partially legible inscription written vertically in the lower left corner reads “the man . . . ,” accompanied by a lightly sketched suggestion of a head, plus an arm reaching for

⁸³ The. Rev. Theodore W. Wells, *Op. Cit.*, 27, 31–32, 58–59.

⁸⁴ Hendrickson Family Papers, Box 1.



Drawing entitled "Common Content," circa 1765–1780, by Daniel Hendrickson. Courtesy Rutgers University Special Collections & University Archives, New Brunswick, New Jersey. Author's photo.

the stem of the wineglass. The imagery of the drawing relates to a third decorated door and another painting formerly in an early eighteenth-century house built by Garret Schanck that was very near to the Cornelius Covenhoven House in the Pleasant Valley section of Holmdel. Writing in 1892, Dr. William Schanck described a recent visit to the house:

Mr. and Mrs. Rappalye showed us an old coat of arms of the Schanck family painted on canvas and very old. It was a hand holding a pitcher from which was being poured wine into a goblet, while another hand to the left was squeezing a bunch of grapes . . . When I was there, about forty one or two years ago, there was standing a spring house of stone . . . on the door of which, was painted, in red, a hand squeezing a bunch of grapes, the juice falling into a goblet below . . . But the spring house has now entirely disappeared.⁸⁵

An earlier reference to this unusual painted scene was made by the Rev. Garret Conover Schanck. On August 6, 1833, he recorded in his diary that he:

Went over to Mr. Garret Smock's & took dinner & tea there. In their house on one of the doors, the coat of arms of the Schanck family used to be painted. The door has now been removed & the devise [sic] painted out, but a copy of it . . . is in the care of the family. In this house my forefathers lived."⁸⁶



The Garret Schanck House in the Pleasant Valley section of Holmdel, New Jersey, begun in the early eighteenth century but enlarged and reroofed about 1750. It descended through the female line to the Smock and Rappalye families. Remodeled beyond recognition in the early twentieth century, a severe fire in 1977 exposed its early Dutch origins. The remains of the structure were removed a few years later. From George C. Beekman, *Early Dutch Settlers of Monmouth County, New Jersey* (Freehold: Moreau Brothers, 1915), 12.

⁸⁵ Samuel Mount Schanck, *Genealogical Notebooks*, owned formerly by the late Mrs. Lotta Reid Burke of Marlboro, New Jersey.

⁸⁶ The Rev. Garret Conover Schanck Diaries, August 6, 1833.

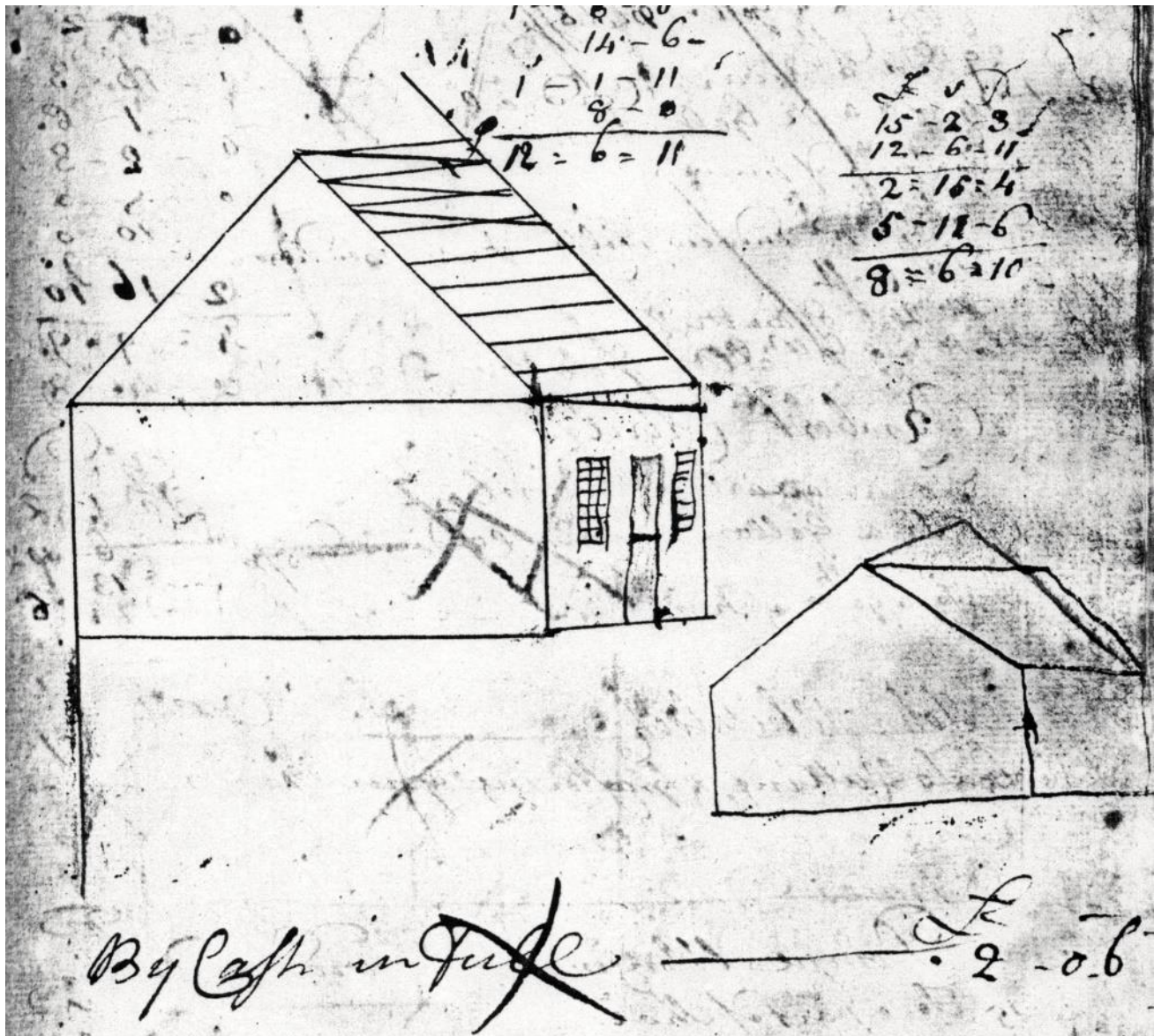
Apparently at some point in the nineteenth century, the paint-decorated door was removed from the house and rehung on the springhouse. In any case, while the door and painting have since disappeared, their unusual imagery, by then assumed to be the Schanck family coat of arms, was engraved on a silver seal made for Peter Schanck (1734–1823). The seal was later copied, also in silver, for Samuel Mount Schanck (1838–1899), an attorney and indefatigable family genealogist from Hightstown, New Jersey. The seal copy subsequently came into the possession of Schanck's granddaughter, the late Mrs. Lotta Reid Burke (1896–1991) of Marlboro, Monmouth County. It was photographed by the author while in her hands. A shield containing the design, centered on the round seal and surrounded by rococo-style scrolls, again shows an arm on the right, this time emerging from a cloud. It holds a large ewer or pitcher that is pouring wine into a goblet on a table to the left that is being held in place by a male figure in eighteenth-century attire. In this instance, grape vines climb up the left side of the design and across the top, with a bunch of grapes positioned over the pitcher, dripping juice into it. The imagery is so close to the Hendrickson drawing, as well as to those described on the Schanck door and painting, that there is little doubt that artist Daniel provided the original design source for them all. At the least, he probably painted the Schanck door, if not the painting as well.

In another less formal sketch again executed in some blank space in one of his ledgers, Daniel Hendrickson drew an image in ink of a single-story cottage. In reality, he was trying to work out how to render a structure in perspective. He changed the angle of the roof lines in order to improve on his effort. Hendrickson also depicted in the drawing a divided Dutch door in which the top section could be opened independently of the bottom, a perfect solution for letting air and light in, while keeping chickens or other farmyard animals out.⁸⁷

⁸⁷ HFP, Daniel Hendrickson Ledger, 1763–1769, 51.



Silver seal, circa 1880, 1.25 inches in diameter, engraved with the presumed Schanck family coat of arms, imagery based on a drawing circa 1765–1780 by Daniel Hendrickson. Courtesy the late Mrs. Lotta Reid Burke, Marlboro, New Jersey. Author's photo.



Perspective rendering in ink of a small cottage, sketched by Daniel Hendrickson, after 1765. Courtesy Rutgers University Special Collections & University Archives, New Brunswick, New Jersey. Author's photo.

Miscellaneous Projects

The ledgers kept by Daniel Hendrickson make occasional reference to various projects for which customers sought out his artistic skills. The diversity of tasks given to him expand on his versatility with a paintbrush or pen. Painting a tavern sign in 1758 for Aurt Van Kerk of Cranbury has already been mentioned. Four other examples are listed below.

- The earliest ledger reference to an art-related task occurred on January 3, 1753, when Hendrickson charged the account of his neighbor Johannes Luyster 3 shillings 3 pence for “printing 3 vallings for a Bed.” Meaning three valances, these may have been designs drawn in ink on linen to be embroidered. Johannes Luyster (1691–1756) was the father of Peter Luyster, whose presumed portrait by Hendrickson has already been discussed.⁸⁸
- On June 16, 1758, Hendrickson itemized “paint for Domini’s Shaize [sic]” which included 1 quart of oil at 2 shillings, 2 1/2 pounds of red lead at 2 shillings 1 pence, 2 pounds of Spanish brown at 1 shilling 4 pence, and 1 barrel of lamp black at 6 pence, all coming to 5 shillings 11 pence York money. This no doubt refers to painting a vehicle for the Rev. Reinhart Erickzon. A chaise is a two-wheeled carriage typically with an open top that accommodates one or two passengers. Whether Hendrickson just provided the supplies for painting the chaise, or whether he actually applied the paint gratis as a courtesy to his pastor, is not indicated in the entry.⁸⁹ Incidentally, this transaction took place in the same year that Erickzon wrote the introduction to Hendrickson’s printed sermon.
- In an account of various transactions with Dr. Gilbert Tennent, Hendrickson on January 17, 1770, charged him 5 shillings for “2 days painting” and an additional 1 shilling 4 pence

⁸⁸ HFP, Daniel Hendrickson Ledger, 1750–1757, 19.

⁸⁹ HFP, Daniel Hendrickson Ledger, 1753–1763, 29.

for 2 pounds of yellow ochre.⁹⁰ Dr. Tennent died less than two months later on March 6, 1770, just a few weeks short of his 28th birthday. He was interred in the yard of Old Tennent Presbyterian Church near Freehold, where his father, the Rev. William Tennent, served as pastor.

- In October of 1770, Hendrickson charged Rike Seddam (Suydam) 1 shilling for “painting your pew door.” Suydam was a fellow member of the local Reformed Dutch Church. Hendrickson may have ornamented the door with some sort of heraldic device or presumed coat of arms.⁹¹

Artistic Techniques and Details

Like most artists, Daniel Hendrickson used common techniques and details across his known works, regardless of medium. This section of the narrative will discuss the eyes of his subjects in the portraits; his depictions of birds native to North America; how he portrayed flowers, leaves, and stems in his floral arrangements; and the inclusion of domestic objects in the portraits not related to the pose of his sitters.

It has already been pointed out that Hendrickson favored heart-shaped faces in three of his five portraits, along with elongated eyes in them all. Detailed images of the eyes from four of the portraits show the consistency with which he used the almond shape, and also a line above the iris to form the eyelid (without lashes), and pinkish red for the lacrimal caruncle in the inner corners.

⁹⁰ HFP, Daniel Hendrickson Ledger, 1763–1770, 69.

⁹¹ Ibid, 81.



From top to bottom, details of the eyes from the portraits of Catherine Hendrickson, Daniel Hendrickson, Hendrick Hendrickson, and Peter Luyster.

It is unusual for early artists to portray wild birds native to North America. This is a common detail, however, in the works of Daniel Hendrickson. In reference to the portrait of Catherine Hendrickson and the Wyckoff House door, the argument has been made previously that the rose-breasted birds appearing in both are passenger pigeons. Regardless, the depiction of the same bird in a portrait and on a door link the two to a common artist.



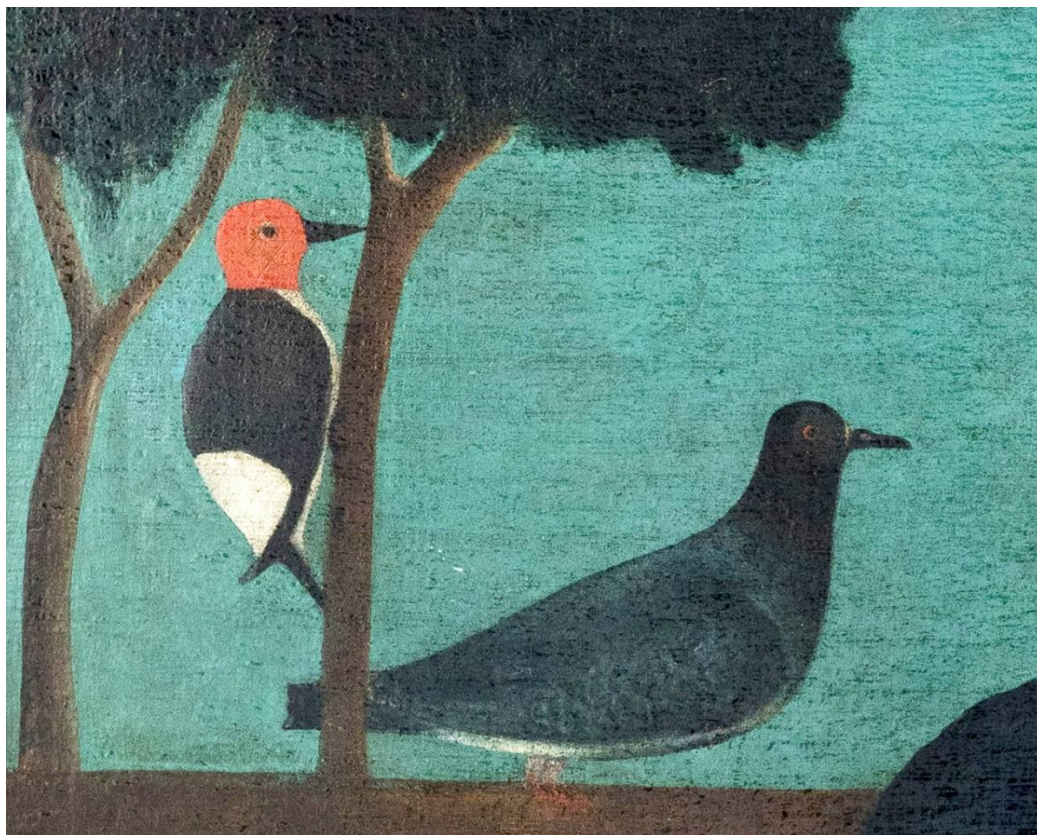
Details of what are presumed to be passenger pigeons from the portrait of Catherine Hendrickson on the left, and from the reverse of the Wyckoff door on the right. The head and eye of the Wyckoff bird most resemble a pigeon. In both, the wings of the birds sweep back over their tails.



A mounted male passenger pigeon from the Field Museum in Chicago, Illinois. Note especially the red eye, and how the wings sweep back over the tail. Courtesy Wikimedia Commons.



On the left, detail of a cardinal, the only all-red bird native to the northeastern United States, from the portrait of Catherine Hendrickson, and on the right, detail of perhaps an imaginary red bird from the reverse of the Wyckoff door.



Detail of a red-headed woodpecker and a gray pigeon from the portrait of Hendrick Hendrickson.

Daniel Hendrickson had a distinctive stylized way in which he depicted floral arrangements in two dimensions. Leaves and stems are shown as solid colors lacking any veins or variegation.⁹² Blossoms begin with a solid base color, which is then overlaid with a contrasting color such as yellow or red to create the illusion of petals. Typically, stems and leaves do not overlap one another.



Detail of the symmetrical floral arrangement from the bottom panel of the door removed from the Cornelius Covenhoven House in Holmdel, New Jersey.

⁹² Where variegation does occur, it may be from wear or aggressive overcleaning.



Detail of the symmetrical floral arrangement from the upper panel of the door removed from the Wyckoff House at Six Mile Run, New Jersey.

The two floral-decorated door panels shown above share many characteristics in common, varying only in the dimensions and proportions of the spaces on which they were painted. The flowers were arranged symmetrically in identical spherical vases with two handles and a pedestal base, both of which sit on what appear to be tabletops. The arrangements contain the same selection of tulips, red flowers with dark centers in bloom and bud, and four-petal yellow flowers. Hendrickson may have obtained his inspiration for the panel designs from a Delft tile, an example of which is illustrated below. Like in his own work, the tile decorator worked in two dimensions to create a symmetrical arrangement in a spherical vase with two handles on a pedestal base. And again, no stems or leaves cross one another. The Hendrickson House on the homestead farm was

known to have been decorated with early Delft tiles. Those that featured biblical scenes were gathered together in a mid-nineteenth-century fireplace in what became the dining room. The tiles were photographed in the 1930s by the Historic American Buildings Survey.

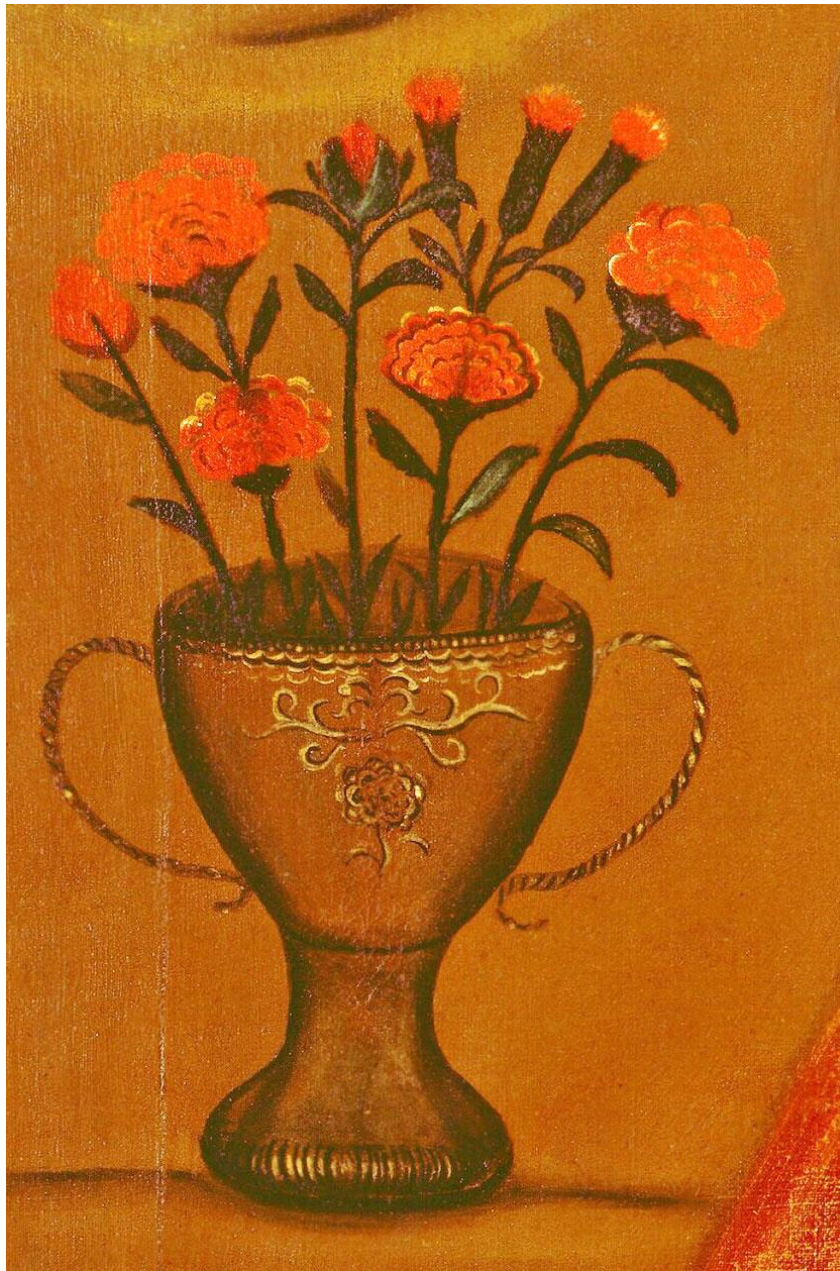


An early Delft tile decorated with a two-dimensional symmetrical floral arrangement in a spherical container with two handles, seventeenth century. Author's image.



A group of Delft tiles decorated with biblical scenes in blue on white, from the Hendrickson House on the homestead farm in Holmdel, New Jersey. Detail from a photograph taken in the 1930s by the Historic American Buildings Survey. The tiles remained in place until the house was demolished in 2000. Courtesy Library of Congress, Washington, DC.

Daniel Hendrickson also placed a vase of carnations in the lower left-hand corner of the portrait of his daughter, Catherine. As in the two door panels, the stems and leaves do not overlap or cross one another, and the flowers shown in bud and bloom are built up in contrasting colors over a base of solid red. They are arranged in a two-handled silver goblet.



Detail of a silver goblet containing carnations in bud and bloom from the portrait of Catherine Hendrickson.

The three fiddleback side chairs from the set that descended in the Hendrickson family feature a floral arrangement on their vase-shaped splats. A rose in bloom has been built up in the same way as the flowers on the portrait and two doors. It is accompanied by a rose in bud, and the usual four-petal yellow flower. In this instance, however, the stems do cross, creating an asymmetrical arrangement.



Detail from the fiddleback side chair decorated by Daniel Hendrickson that descended in the family to the late Adeline Holmes Lubkert of Holmdel, New Jersey. McKay Imaging photo.

One last feature distinguishes the portraits by Daniel Hendrickson from those of his contemporaries. That is the inclusion at random of items from everyday life. Many artists depict their subjects seated in chairs next to tables or desks, which become props in scale to their pose.

Hendrickson inserted a wicker basket of eggs into the portrait of Peter Luyster, as well as a tripod tea table or stand in the portrait of his son Hendrick, objects that bear no relationship to the rest of his composition, nor to the scale of the subjects. That is indeed an unusual characteristic.



Detail of a wicker basket filled with eggs from the portrait thought to be of Peter Luyster.



Although difficult to discern, detail of a small three-legged tea table or stand with a turned pedestal from the portrait of Hendrick Hendrickson.

Relationships to Other Artists and Art Suppliers

Art historians assume quite frequently that those individuals who worked in a naïve, primitive, or nonacademic style developed their skills without formal instruction. That may well be the case in many instances. But that assumption does not appear to apply to Daniel Hendrickson. His wide range of business endeavors put him in contact with many people, including two important figures in the eighteenth-century art scene of the New York City area.

As early as 1752, Hendrickson began engaging in transactions with Alexander Watson, a landowner, shipowner, and later Loyalist of Perth Amboy.⁹³ These began in the same year that the sloop *Catherine* was being built for Hendrickson in this bustling capital city of East Jersey. From August through October of 1752, Hendrickson sold Watson a pound of sugar at 8 pence, 12 pounds of sugar at 8 shillings, 3 gallons of spirits at 19 shillings 6 pence, and a barrel of “cyder” at 11 shillings 2 pence. He also advanced Watson 8 shillings in cash.⁹⁴ Hendrickson’s ledgers show that in May and August of 1757, Watson purchased three pairs of leather shoes and a “Pair of Spatterdashes” from the cordwaining shop in Middletown. He also took a second cash advance of 8 shillings 6 pence. The four transactions amounted to £1:17:2.⁹⁵ Finally, on January 24, 1772, Hendrickson sent Watson four pieces of paper currency in York money and Jersey bills, all valued at £15:6:3, which were taken to Perth Amboy by his son Cornelius.⁹⁶ So for at least 20 years, Hendrickson and Watson came into occasional contact with each other.

Alexander Watson was the nephew of John Watson, who has been recognized since the early nineteenth century as one of the earliest artists to work in central New Jersey and New York

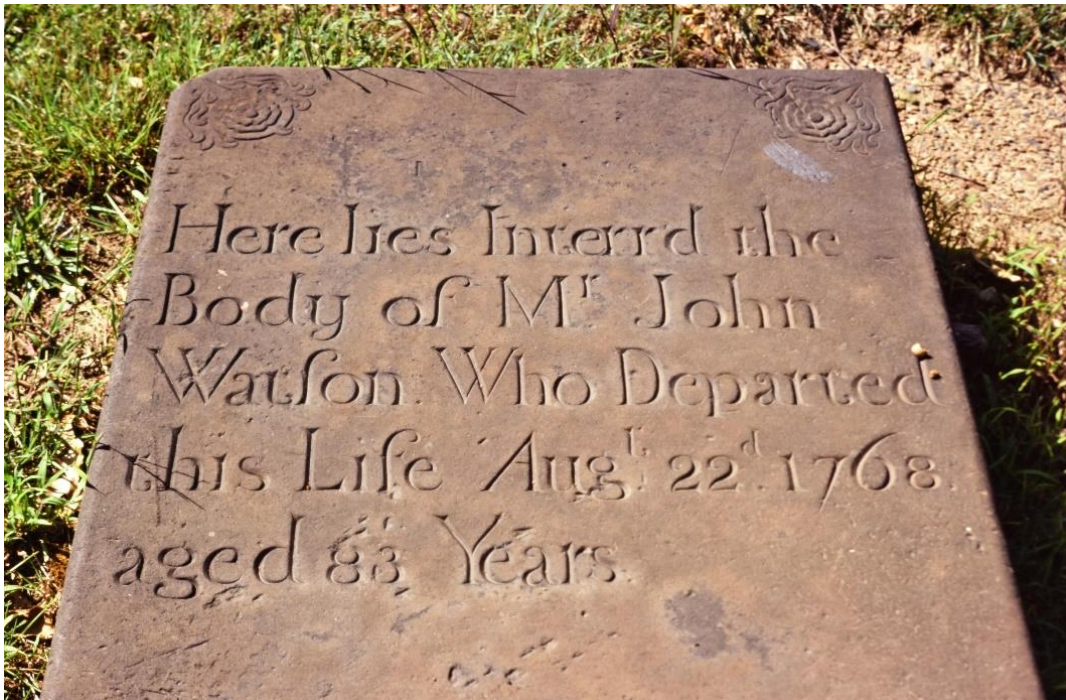
⁹³ For biographical information on Alexander Watson, see John Hill Morgan, *John Watson: Painter, Merchant and Capitalist of New Jersey, 1685–1768* (Worcester, MA: American Antiquarian Society, 1941), 55–59.

⁹⁴ HFP, Daniel Hendrickson Ledger, 1750–1757, 16.

⁹⁵ HFP, Daniel Hendrickson Ledger, 1753–1763, 32. Today the term “spatterdashes” has been shortened to “spats.”

⁹⁶ HFP, Daniel Hendrickson, Small Memorandum Book, 1768–1772, last leaf.

City. Watson was born in Scotland in 1685, and apparently trained there as a house, sign, and portrait painter. He had emigrated to Perth Amboy by 1714. There he was known at first as a limner, but later he became a merchant and capitalist (some referred to him as a moneylending usurer). The bachelor artist died on August 22, 1768, at the age of 83. He was interred in the yard of St. Peter's Episcopal Church in the city where he lived, and where he maintained for many years an art gallery adjacent to his house. John Watson's known work today consists of a few portraits in oil on canvas, and a larger group of small portrait miniatures, many of which, on vellum or paper, were executed in pencil and black ink enhanced with wash applied by brush.⁹⁷



The grave of John Watson in the yard of St. Peter's Episcopal Church in Perth Amboy, New Jersey. Author's photo.

That Daniel Hendrickson met John Watson is beyond dispute. Since the 1930s, one of Watson's signature miniature portraits has been identified as his fellow artist from Middletown. It

⁹⁷ John Hill Morgan, *Op. Cit.*, 7–33. See also: Mary C. Black, "Tracking Down John Watson: The Henderson Portraits at Boscobel," in *American Art & Antiques* (September–October 1979), 78–85.

had been inherited by Miss Marie B. Conover of Middletown, New Jersey, then sold to Ginsburg & Levy, New York antiques dealers, who in turn placed it in the distinguished collection of Erskine Hewitt. After being lent by Hewitt to the New-York Historical Society, the miniature was sold at



Self-portrait miniature of John Watson, pencil and gray wash on paper, 3.75 x 3.1 inches, 1720. Courtesy Henry Ford Museum, Dearborn, Michigan. Former collections of William A. Whitehead, Benson J. Lossing, and Hall Park McCullough. One of several portrait miniatures that Watson created of himself at various ages. This one, known and published often since the mid-nineteenth century, depicts the artist at age 35. Watson continued to work in this medium and style for 40 years.

auction in 1938 by the Parke-Bernet Galleries in New York, and purchased a second time by Ginsburg & Levy.⁹⁸ It then passed through several hands (including antiques dealer Edna M. Netter) before finally being acquired in 1948 by the New-York Historical Society.⁹⁹



Portrait miniature of Daniel Hendrickson by John Watson, pencil, gray wash, and black ink on paper, 5 3/16 x 4 7/16 inches, 1758. Courtesy New-York Historical Society, New York, New York, Arthur C. Jones Fund, 1948.

The three-quarter-length miniature was executed on paper in pencil, enhanced with gray wash and black ink. It shows Hendrickson attired in a medium-colored coat, dark waistcoat, white

⁹⁸ Ibid, 79.

⁹⁹ <https://www.nyhistory.org/exhibit/reverend-daniel-hendrickson> (retrieved July 21, 2021).

shirt with stock, and a well-coiffed wig. It is signed on the reverse “John Watson De[lina]vet AE T. S. 73,” which translates to “John Watson, he drew it, in the 73rd year of his age,” or 1758. Hendrickson would have been 35 years old at the time. His full face seems to confirm the statement quoted earlier that he was an overweight person. Shading on his nose suggests also that Hendrickson enjoyed tipping quite frequently in the products of his distillery.

One art historian named Mrs. Russell Hastings challenged the identity of the sitter in this Watson miniature. She published an article entitled “A John Watson Discovery” in the July 1939 issue of *The Magazine Antiques*. In it, she claimed that the sitter was really John Watson himself, and dismissed the family tradition handed down to Miss Conover that it depicted her ancestor.¹⁰⁰ John Hill Morgan fired back two years later in his exceedingly detailed, scholarly, and lengthy monograph on the Perth Amboy artist titled *John Watson: Painter, Merchant and Capitalist of New Jersey, 1685–1768*, published in 1941 by the American Antiquarian Society. He revisited the inscription, interpreted it correctly, and accepted the Conover belief in the subject’s identity as Daniel Hendrickson.¹⁰¹ What neither Hastings nor Morgan knew at the time was that a second Watson miniature existed that was also identified as Hendrickson. It was purchased in 1946 from antiques dealer Edna M. Netter by the Monmouth County Historical Association in Freehold, New Jersey, accompanied by the copy of Hendrickson’s estate inventory cited in this article and an early family quitclaim deed.

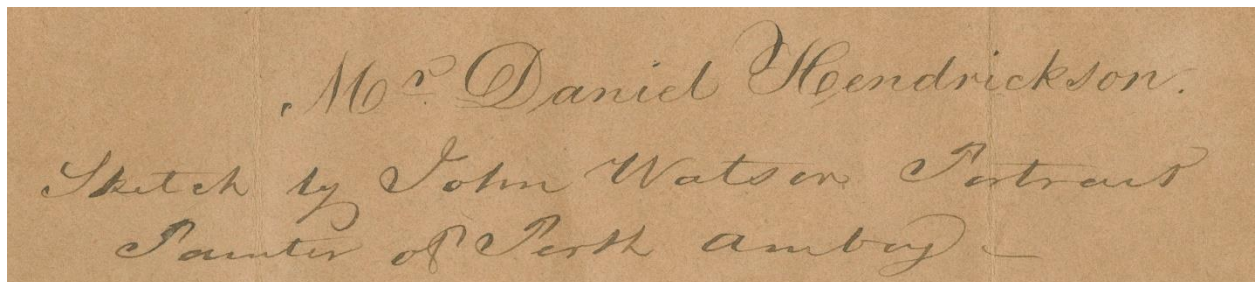
This Watson miniature, executed in a smaller size although with the same materials and technique as the first one, portrayed its subject in a darker coat but wearing the same dark waistcoat, white shirt and stock, and a wig that had been carefully combed and curled. He was this time shown in a bust-length image, again with a full face showing a double chin, and definite

¹⁰⁰ Mrs. Russell Hastings, “A John Watson Discovery,” in *The Magazine Antiques* (July 1939), 26–27.

¹⁰¹ John Hill Morgan, *Op. Cit.*, 79–80.



Portrait miniature of Daniel Hendrickson by John Watson, pencil, gray wash, and black ink on paper, laid down on brown paper, 3 3/4 x 2 7/8 inches, circa 1758. Courtesy Monmouth County Historical Association, Freehold, New Jersey, Museum Purchase, 1946.



Inscription on the nineteenth-century brown paper backing of the Daniel Hendrickson miniature in the collection of the Monmouth County Historical Association, Freehold, New Jersey.

shading on his nose. The second miniature had been laid down in the nineteenth century on a piece of brown-colored paper. It bears the inscription in handwriting contemporary with the paper: “Mr. Daniel Hendrickson / Sketch by John Watson Portrait / Painter of Perth Amboy.” Because of being mounted, any earlier inscription that might exist on the back of the miniature, typical of Watson’s customary practice, cannot be examined.

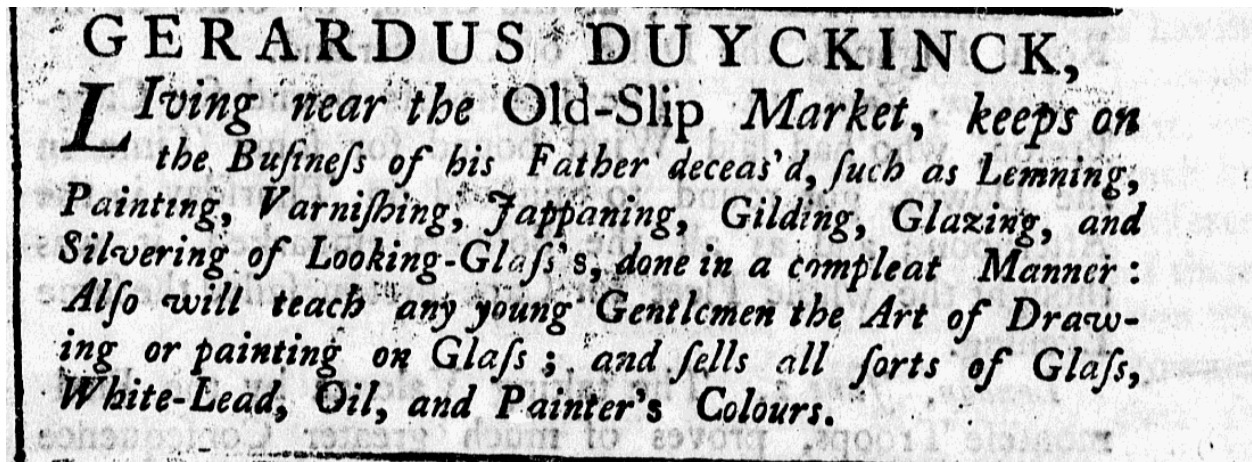
Comparison of the two Watson miniatures confirms that they represent the same individual, and that the subject is Middletown artist Daniel Hendrickson, portrayed in one at age 35 in 1758. That year also marks about the point in Hendrickson’s career when his involvement with painting seemed to pick up. It is entirely possible that the elderly Watson, then age 73, could have given Hendrickson some instruction on how to mix paints, how to apply them, and/or how to create a composition. At the least, the intelligent budding artist from Monmouth County could have spent time in Watson’s “painting and picture house” or art gallery, studying his various works on display.¹⁰²

Another person with whom Daniel Hendrickson did some business was Gerardus Duyckinck II of New York City, a fourth-generation member of an art dynasty involving five relatives who were painters. The list included his father, Gerardus I; grandfather Gerrit; and great-grandfather Evert I. Gerardus II was born in 1723, admitted as a Freeman of New York City in 1748, and died in 1797.¹⁰³ On September 8, 1746, at the age of 23, Duyckinck advertised in the *New-York Evening Post* that he “keeps on the Business of his Father deceas’d, such as Limning, Painting, Varnishing, Japanning [sic], Gilding, Glazing, and Silvering of Looking-Glass’s, done

¹⁰² Ibid, 14.

¹⁰³ Peter Hastings Falk, ed., *Who Was Who in American Art, 1564–1975* (Madison, CT: Sound View Press, 1999), I, 994.

in a compleat [sic] Manner: Also will teach any young Gentleman the Art of Drawing or painting on Glass; and sells all sorts of Glass, White-Lead, Oil, and Painter's Colours [sic]."¹⁰⁴



An advertisement from the *New-York Evening Post* issue dated September 8, 1746, that was placed by Gerardus Duyckinck II. Courtesy GenealogyBank.com.

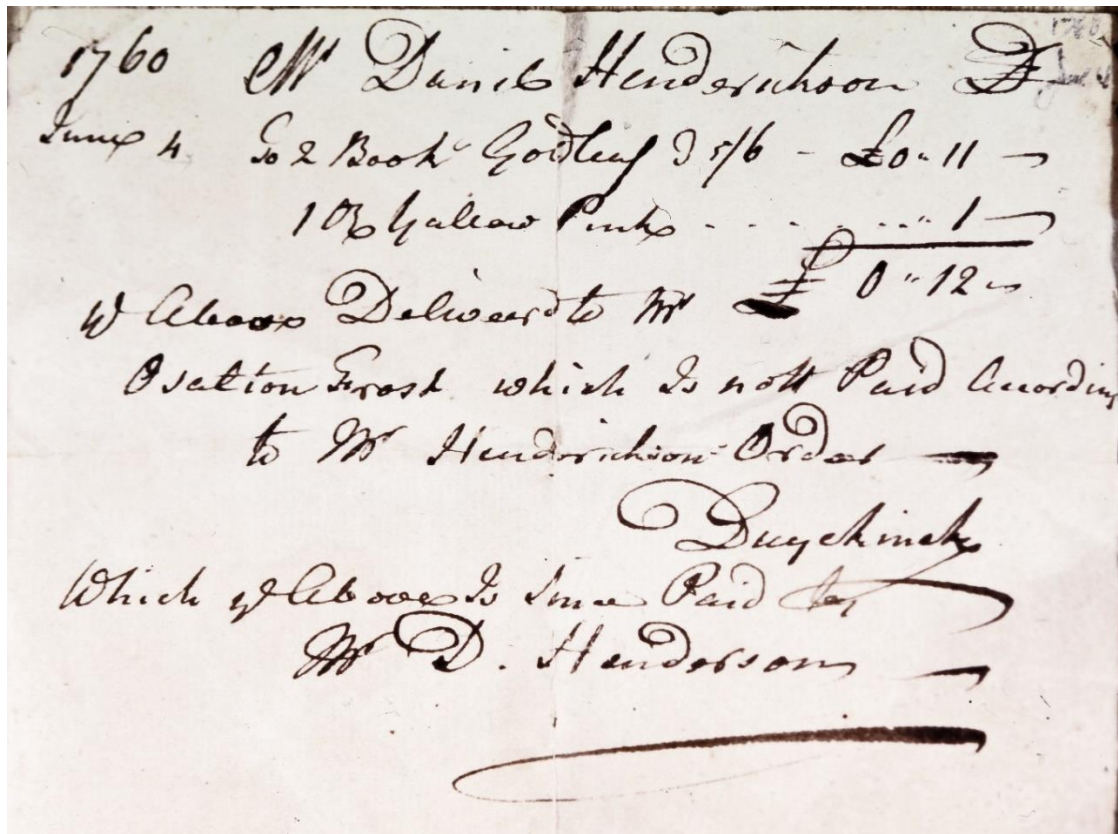
In 1752, he announced in the *New-York Gazette, or Weekly Post-Boy* that he had “Just imported in the last Vessels from *London*, and to be sold cheap . . .” a very long list of paint pigments of every color and type, gold, silver and brass in leaf or powder, varnishes and shellack, oils, mezzotints and other prints, and “Painters Brushes, & Tools of all sorts.”¹⁰⁵ Gradually, Duyckinck evolved into a general merchant. An advertisement that ran in the *New-York Mercury* on June 9, 1766, pointed out that he offered “a curious Assortment of new Pictures of PITT, Conway, Barre, &c. and several new Prints relative to the Repeal of the Stamp Act.”¹⁰⁶ It is probable that a print of Sir William Pitt, such as was sold by Duyckinck, served as the source of the British statesman’s image that Daniel Hendrickson turned into a portrait bequeathed in 1835 by his daughter, Catherine, to a great-niece, as discussed previously.

¹⁰⁴ *New-York Evening Post*, September 8, 1746.

¹⁰⁵ *New-York Gazette, or Weekly Post-Boy*, July 13, 1752.

¹⁰⁶ *New-York Mercury*, June 9, 1766.

It comes as no surprise that Daniel Hendrickson would transact some business with one of New York City's leading vendors of art supplies. A loose receipt from Duyckinck dated January 4, 1760, indicated that Hendrickson purchased two books of gold leaf from him for 11 shillings, plus one ounce of "Yellow Pink" for one shilling. That's the same peachy-orange paint pigment



Receipt, Gerardus Duyckinck II to Daniel Hendrickson, January 4, 1760. Courtesy Rutgers University Special Collections & University Archives, New Brunswick, New Jersey. Author's photo.

that Daniel used on the chairs he decorated for Cornelius A. Covenhoven three years later. These items were delivered to one Psalton Frost and put on Hendrickson's account, which he later settled.¹⁰⁷ The small memorandum book that documented a transaction with Alexander Watson also included a notation that on February 29, 1768, Hendrickson sold to Duyckinck a barrel of cider for £1:10:0 and another barrel containing peach brandy for £6:6:0.¹⁰⁸ Hard cider and peach

¹⁰⁷ HFP, loose receipt from Gerardus Duyckinck II to Daniel Hendrickson, January 4, 1760.

¹⁰⁸ HFP, Daniel Hendrickson, Small Memorandum Book, 1768–1772, February 29, 1768.

brandy were two of the main products of the Hendrickson cider press and distillery. In that same year, Hendrickson charged Duyckinck £1:6:0 for “Frate of 2 Casks of Earthen and Glass ware to Virginia and back again to N York.” Apparently, the cargo consigned to Hendrickson’s vessel did not sell.¹⁰⁹ As was the case with John Watson, though, Gerardus Duyckinck II would have been completely capable of providing Daniel Hendrickson with art instruction in addition to selling him supplies.

The ledgers of Daniel Hendrickson document a business relationship with one more person involved in the art supply trade. He is identified only as “Mr. Fielder Brushmaker,” with no first name or location given. Between December 31, 1763, and March 28, 1764, Hendrickson painted a total of 77 brushes for Fielder, presumably meaning the handles. He charged between 1 1/2 pence to 4 pence per brush, apparently depending on size. In return, Hendrickson purchased from Fielder a lengthy list of commodities, including a broom of hair at 3 shillings 3 pence, a brush at 2 shillings 6 pence, an ounce of vermilion at 1 shilling 6 pence, an ounce of umbra at 6 pence, six ounces of white lead at 4 pence, a half pound of white lead at 4 1/2 pence, and a scrub broom for which he was not charged.¹¹⁰

Conclusion

Daniel Hendrickson has emerged as one of the earliest artists identified to date who was a native of New Jersey. He also left behind a body of work that can be recognized today, and which was an outgrowth of his Dutch cultural heritage. Like many of his limner contemporaries, the Middletown painter applied his largely (but not necessarily exclusively) self-taught skills with a brush to a wide range of media, including portraits in oil on canvas, furniture decoration, architectural ornamentation, and miscellaneous projects such as painting a tavern sign or his

¹⁰⁹ HFP, Daniel Hendrickson Ledger, 1763–1769, 83.

¹¹⁰ Ibid, 18.

pastor's carriage. Hendrickson pursued his artistic endeavors while also engaged in numerous lines of business and other personal interests.

The story contained in this narrative gains its strength through the well-documented Hendrickson family histories of descent for many of the items discussed. Genealogy, especially when used at the local history level, can serve as an indispensable and powerful research tool. It becomes the matrix in which objects of close association can be studied within their kinship network and community. It also tightens the debate beyond simple attribution by art connoisseurs and museum curators, who often lack context. Such was the case with the works of Daniel Hendrickson. His descendants carefully preserved their provenance, which in most instances accompanied items as they left the family to enter some of the country's leading museums and private collections. Works by or related to Daniel Hendrickson can be found today in such prestigious institutions as the National Gallery of Art in Washington, DC; the American Folk Art Museum in New York City; the Jane Voorhees Zimmerli Art Museum at Rutgers University; the New-York Historical Society; the New York Public Library; and the Monmouth County Historical Association. It is a testament to their colorful, creative, and individualistic compositions that has made many of Daniel Hendrickson's works so desirable, even at a time when his identity was not known. His business papers at Rutgers University Special Collections & University Archives, a rare survival for any eighteenth-century artist, provided great insight into the varied involvements of this remarkable individual, including his art career. Daniel Hendrickson definitely qualifies as a Renaissance-style overachiever in all aspects of his exceptional life.

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Joseph W. Hammond writes on New Jersey history topics from his retirement home in northern New Hampshire. His interests include decorative and fine arts, architecture, and social history. A resident of Freehold for more than 40 years, he has in the past served the Monmouth County Historical Association as director, consulting archivist, curator of museum collections, and director of collections. Hammond holds a BA in American history and civilization from Boston University, and an MA in history museum studies from the Cooperstown Graduate Program of the State University of New York, College at Oneonta. He can be reached by email at jwhammond@aol.com.