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NEW AMSTERDAM YESTERDAY AND TODAY

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Letter from the President

Dear Friends, Enthusiasts, and Generous Supporters of the New Amsterdam History Center,

The Spring '21 newsletter is bursting at its digital seams from much quality content. But let me first quickly reflect with you on the past few months.

In 2020, due to the pandemic, NAHC reinvented itself as tech-savvy by organizing two well-attended Zoom programs with talented speakers. Both were pre-recorded to ensure high-quality sound and video, while providing live Q&A afterwards. We will keep applying this successful formula to future virtual events. If you missed any of our events, you may view them [here](#).

By letter dated November 16, 2020, from the New York State Education Department, the New Amsterdam History Center's formal application for a five-year extension of its Charter has been granted in full by the Board of Regents in Albany. We are in receipt of the original Charter document. Warm thanks to Trustee Mike Cavanaugh for legal assistance. The larger news, of our new Advisory Board, is related in an

article below, *A Great Leap Forward for NAHC*.

Our events in 2021 will be covering diverse and exciting topics, including the upcoming March 9 program, “From Netherlandic to Dutch Colonial: The Story of an Evolving House Style in America.” Join Len Tantillo, Jeroen van den Hurk and moderator, Rob Snyder for a fascinating conversation.

Please keep an eye on your mailbox, as well as on our social media (Facebook and Twitter), for the latest news on this program, future programs, and other developments as they occur.

Allow me to extend special thanks to our many contributors, whose support enables us to keep exploring Dutch New York collectively. If you are not a contributor yet, please consider becoming one. I trust you will find something in this newsletter and this year’s programs that will be of interest to you.

Kind regards,

Tom Visée
NAHC President

PS: Are you getting bored at home? We have video recordings of many of our past events available for you to watch for free! Have a look at www.newamsterdamhistorycenter.org/past



Manhattan 1660



Schenectady, NY, c. 1695

Images courtesy of Len Tantillo

SAVE THE DATE! GET YOUR TICKETS!

FROM NETHERLANDIC TO DUTCH COLONIAL: THE STORY OF AN EVOLVING AMERICAN HOUSE STYLE

“From Netherlandic to Dutch Colonial: The Story of an Evolving American House Style” is NAHC’s next Zoom program, to be aired on March 9. At this writing, even before the invitation has gone out, thirty-five persons have signed up for tickets! The program, which is structured as a conversation between Architectural Historian Jeroen van den Hurk and Historic and Marine painter Len Tantillo, will be moderated by Dr. Robert Snyder, Manhattan Borough Historian.

Architectural-style labels can be both confusing and misleading. The program will discuss the difference between a house now commonly labeled Dutch Colonial and a house built by the settlers of New Netherland during the Dutch Colonial period (1624-1664). Join us for a lavishly illustrated conversation with Architectural historian Jeroen van den Hurk and Historical and Marine artist Len Tantillo to explore how 17th-century architecture from the Dutch Republic was adapted by immigrants in the New

World. And how by the end of the 19th century, rediscovery of these Dutch roots led to a reappraisal of this architectural heritage and ultimately to the popular Dutch Colonial Revival style of architecture during the first half of the 20th century.

[CLICK HERE FOR MORE INFORMATION](#)

A GREAT LEAP FORWARD FOR NAHC

As the New Amsterdam History Center observed its fifteenth anniversary in 2020, the Board of Trustees began to consider “next steps.” Where do we go from here? Deep discussion throughout the year resulted in an understanding that an Advisory Board was needed. Under the guidance of Trustee Dr. Suzanne Roff, the Board entered into a discernment process that defined the ideal appointed board as made up of prestigious business, cultural, and philanthropic leaders who appreciate and support NAHC’s mission and who agree to lend their stature in the community to the ongoing growth of NAHC.

Such a Board has now been formed! It consists of five individuals who will communicate at least twice a year as a group online or in person. The Advisory Board will assign one member as a liaison with the President and/or Executive Director, and this liaison will report a synopsis of the Advisory Board’s insights to the Board of Trustees at least twice a year.

The Advisory Board does not have formal legal responsibilities or decision-making authority. Its role is to make recommendations as to the organization’s direction and to provide information and materials to the Board of Trustees.

The Board of Trustees considers the work of the Advisory Board critical to the ongoing growth and success of the New Amsterdam History Center and its mission. The service of members of the Advisory Board is deeply appreciated, and the Board of Trustees looks forward to a productive relationship.

Brief biographies of the Advisory Board members follow.

Robin van Bokhorst was born on the island of Curaçao. Robin holds an LLM from Leiden University in the Netherlands. Robin is a partner with the law firm STvB, which has offices in Curaçao, New York, and Amsterdam, and is a Principal at Valico Holdings LLC, a family office with diversified holdings across the real estate, finance, and media sectors. Robin sits on the WCS Council of the Wildlife Conservation Society and is a member of the Advisory Council of the Fabien Cousteau Ocean Learning Center. He lives in New York City with his wife and two children.

Kenneth H. Chase was Secretary and Trustee of New Amsterdam History Center for thirteen years. A Great Consistory Elder of West End Collegiate Church (founded in 1628 by the Dutch), Ken helped organize a 2009 Henry Hudson Commemorative Service including the Prince and Princess of the Netherlands. 1/64th part Dutch himself, Ken belongs to the Holland Society of New York, the St. Nicholas Society, and the Dutch Settlers Society of Albany. He is a Board Member and Book Award Chair of Sons of the Revolution. Ken received A.B. and LL.B. degrees from the University of Pennsylvania and was associated with Davis Polk & Wardwell for twenty-three years.

Marilyn E. Douglas, BA, MSLS, a founding member of the New Netherland Institute, has been secretary, treasurer, vice president, and currently serves as President. As a librarian, she worked at the New York Public Library and spent eight years in London, England, as a school librarian and Chair of the English Department. Upon returning to Albany, her career included technical services, reference, and legislative and governmental services, and she worked as a regional library consultant. She established the nonprofit New York State Interagency Information Group and helped develop the Pine Hills Film Colony, the Beautify Upper Madison Project, and the PHNA-Upper Madison Group. She is currently Vice President of the Pine Hills Neighborhood Association (PHNA) and Treasurer of the annual Upper Madison Street Fair in Albany.

D. Joshua Taylor is a nationally known and recognized speaker and author on genealogy and family history. Joshua is the President of the New York Genealogical & Biographical Society (NYG&B, New York's oldest and largest genealogical organization). He holds an MLS (Archival Management) and an MA (History) from Simmons College and in 2017 was named one of *Library Journal's* Movers and Shakers. He has been a featured genealogist on *Who Do You Think You Are?* and can be seen taking Americans through their past as a host on the popular PBS series *Genealogy Roadshow*.

Jan Willem van Bergen Henegouwen has developed a unique blend of business experience and community service and over three decades has risen to the top ranks of the hospitality industry. In doing so, he has accumulated a rare and valuable combination of experience at leading hotels and resorts, with C-suite contacts worldwide. With his entrepreneurial approach he has created, served, and advised many non-profits; perhaps most notable, was his contribution to transforming Hell's Kitchen, serving as Board President of the Residential and Commercial Sections of the Worldwide Plaza Complexes for nineteen consecutive years, and co-founding the Student Outreach serving the two schools in the neighborhood.



The Remarkable Life of Teuntje Straetmans, a Woman in New Amsterdam

Annette M. Cramer van den Bogaart, Ph.D.

Today, when you look at the impressive façade of the neoclassical building at 55 Wall Street in Manhattan, known as the National City Bank Building, you would never guess that somewhere buried deep below its foundation lie the remnants of a house owned by a woman with a storied past in the Dutch Atlantic world. On a map of Manhattan in 1660, we find at the intersection of Wall Street and Williams Street the entry, “two small houses under one roof” listed as owned by “Teuntje Straetmans and her fourth husband.”^[1]

Following Straetmans’ winding journey from the Netherlands to New Amsterdam shows the many and varying paths that brought migrants to the city, and it highlights the resourcefulness and determination with which women, no less than men, approached settling there. Before she even arrived in New Amsterdam, Teuntje Straetmans had led a remarkable life for a seventeenth-century woman. She migrated from the Netherlands to Dutch Brazil and then moved again, stopping in the Caribbean, before finally making New Amsterdam her home.

Her life was different from the lives of her contemporaries who stayed in the Netherlands, but Straetmans’ life also differed from the lives of English women she met in the North American colonies. In New Amsterdam she lived in close proximity to the English, and important distinctions can be made between the two cultures, particularly regarding female legal status and custom. To the Dutch, marriage was a partnership in which husband and wife worked together to ensure the economic survival and prosperity of the family. Although legally, women fell under the guardianship of their husbands, in practice, they often acted as agents for their families and engaged in trade and other businesses. Dutch women could also keep their property separate from that of their husbands because prenuptial agreements were common.

Teuntje Straetmans originally crossed the Atlantic with her first husband, Dutch West India Company (WIC) soldier Jan Meijerinck, when they sailed to Dutch Brazil in the mid-1630s. Once they arrived, the couple lived at the coastal fort Cabadelo, near present-day Recife, where Straetmans gave birth to a son named Mauritie. The child was likely named after the governor of Brazil, Count Maurits van Nassau, who, in a rare occasion, was present at the baptism in 1637.^[ii] Sadly, the couple lost their young son, but his death was followed by the birth of a daughter, Margariet, in 1639.^[iii]

In the mid 1640s, after some ten years in Brazil, Straetmans' husband died. It is likely that combat or disease caused his early demise, for the Dutch casualty rate among men in Brazil was high. However, since there were many more European men than women in Dutch Brazil, it must have been fairly easy for Straetmans to find a new spouse. She married Georg Haff, a field-trumpeter who was employed by the WIC, and she gave birth to twin boys, Laurens and Pieter, who were baptized in 1649.^[iv] Yet again, she lost a child when Pieter died in infancy.

It is not clear exactly when Straetmans left Brazil or with whom. Most likely, she was swept up in the stream of refugees who left the colony during the early 1650s when it became clear that the Dutch would not be able to hold on to their possessions in Brazil. Around this time, Straetmans suffered the loss of her second husband and married yet again. Her third husband was Tieneman Jacobsen, with whom she had a daughter named Anna around 1654. At this point, records indicate that Straetmans was on the island of Guadeloupe with Jacobsen and her three children. When it came time to move on, however, Straetmans and her children left the Caribbean island, but Jacobsen remained behind. It is unclear why she left without her husband.

Straetmans arrived in New Amsterdam with a teenage daughter, a small boy, and an infant girl. Upon arrival she was, for all intents and purposes, a single woman. At first, she may have had some hope Jacobsen would join her, but eventually she had him declared dead, a necessary pre-condition for a new marriage. With the consent of director-general Peter Stuyvesant, she married Gabriel Corbesij, another Company soldier, in the Dutch Reformed Church in Manhattan on June 15, 1657. In the church records, the bride is described as a widow.^[v]

During Straetmans' marriage to Corbesij, she took advantage of Dutch property laws and arranged to keep some of her assets separate from those of her husband. The aforementioned houses at Wall Street were hers, purchased before she married, evidence of this being in the Land Papers of New Amsterdam. In January of 1657, Straetmans is mentioned in a patent to Nicolaes Bernard. In the description of the location of his lot we find that it was "24 feet in length on the north side bordering Teuntie Straetmans," which means she owned these properties prior to her wedding to Corbesij.^[vi] In July 1660, they were still listed as hers in a patent given to another neighbor.^[vii] After she married Corbesij, Straetmans apparently held on to the property and rented the houses out while she and Corbesij moved to a small farm in Breuckelen (Brooklyn) at the Gowanus. Additional evidence of the fact that she kept her property separate from that of her husband is that the proceeds of the sale of the houses were listed in her inventory at the time of her death.

A court case involving rent that was due on the property illustrates the fact that Dutch women, even when married, were considered competent to conduct business. In February of 1660, Corbesij appeared before the court of New Amsterdam demanding payment of twenty-five guilders in unpaid rent on the property at Wall Street.^[viii] What is interesting to note here is that, even though Corbesij was

Straetmans' husband and thus her legal guardian, the court refused to hear the case in Straetmans' absence. Instead, Corbesij was told to have his wife appear in court. When the court met again, Straetmans did indeed appear as the plaintiff. She demanded payment from her tenants, but because she had not kept the homes well, she received only a portion of the rent that was due.^[ix] Later that year, Straetmans would appear in court several times, once to act on behalf of her husband who demanded payment from a third party, further proving that the courts considered women competent to represent their families.^[x]

Several incidents in 1660 were the last ones in the New Amsterdam records relating to Straetmans and her husband. Straetmans must have been in her mid-forties when on October 19, 1662, she died. The minister of the Dutch Reformed Church of Brooklyn, *dominee* Henricus Selijns, made the arrangements for her funeral. It was a simple service. Carel de Beauvois, the schoolmaster gave a "funeral oration," and she was buried in a plain wooden coffin.^[xi] Before her death, Straetmans had asked Selijns and deacon Teunis Jansen to be the executors of her estate, so after the funeral they went to her house at the Gowanus to take an inventory of her possessions. Most likely they also discussed with Corbesij and Margriet Meijerink, Straetmans' oldest daughter, who was married by this time, what to do with the two youngest children, Laurens and Anna, eleven and eight years old respectively.

According to Dutch law, a child became an orphan if either one or both parents died, and in this case, the surviving spouse was not even the biological father of the children. Ordinarily, the Orphanmasters would take care of the orphaned, but since Straetmans had asked her minister to take care of her children, the church took charge of her affairs. Selijns made sure the children were cared for by two different families.

Selijns also had to make sure the children received their "just due" from their mother's estate. Straetmans estate was divided according to Dutch custom, which dictated that property was divided into two equal shares: one part went to the surviving spouse, while the other part was divided equally among the children regardless of their gender.^[xii] In the inventory of Straetmans' belongings, there are some illustrations of this division of property. For example, she left two pieces of linen measuring thirty-five els (twenty-four meters), Selijns writes, "which was divided in two: one half for Gabriel Corbesij and the other half for the children; [this latter half] will be subdivided in three: for Margriet, Laurens, and Anna."^[xiii] After the English takeover in 1664 a slow transition in inheritance practices took place, and sons came to be favored over daughters, as was the custom among the English.

Just when the children's lives must have regained some sense of normalcy, the church leadership received shocking news. On February 17, 1664, a traveling Englishman informed Selijns that Tieleman Jacobsen, Straetmans' third husband, was still alive on the island of Jamaica. The church leadership decided to write a letter to Jacobsen to inform him of his wife's death, and they assured him that his daughter Anna was with a family who treated her very well and "like your daughter as much as their own children."^[xiv] The church then added that he might want to send for his daughter or send her something as a "token of paternal affection."^[xv] Not wanting to hand over Anna to just anyone, Selijns suggested Jacobsen could get a warrant with "proper procuration and a certain statement" so that they would know for sure he was alive and well and whether he wanted Anna sent to him, the "risen father."^[xvi] From Selijns' correspondence it becomes clear that Jacobsen had wanted to go to New Netherland but changed course once he learned that his wife had remarried. Bigamy was a serious crime, and Jacobsen's appearance would have led to, at the very least, an

uncomfortable situation. But after Straetmans' death, it seems that Jacobsen did indeed settle in New Netherland to care for his daughter.

From Straetmans' story, it becomes clear that some women, like men, were highly mobile migrants in the Atlantic World. She was one of the many women who lost several husbands, and without a spouse, she had to fend for herself and her children in foreign, sometimes even hostile, lands. When Straetmans arrived in New Amsterdam, she was clearly able to take care of herself, purchasing two small houses before marrying her fourth husband. Moreover, she was able to hold on to this property and preserve it for her children. During her final years, the English were slowly encroaching onto territory the Dutch considered theirs. In 1664, the English took over the colony, and with the introduction of their common law system, many rights of women slowly eroded.

[1] I.N. Phelps Stokes, *The Iconography of Manhattan Island 1498-1909*(v.2) (New York: Robert H. Dodd, 1915-1928), 324. The houses owned by Straetmans are listed at block Q: nr. 1 on the Castello Plan of Manhattan, created by surveyor Jacques Cortelyou in 1660.

[1] C.J. Wasch, *Doopregister der Hollanders in Brazilïë, 1633-1654*(’s-Gravenhage: Genealogisch en Heraldisch Archief, 1889). Mauritie was baptized on November 1, 1637.

[1] Ibid, Margariet was baptized "Margarita" on April 20, 1639.

[1] Ibid, June 30, 1649

[1] *Records of the Reformed Dutch Church in New Amsterdam- Marriages* (New York Genealogical and biographical Record, 1890 and 1940).

[1] Charles T. Gehring, trans. & ed. *New York Historical Manuscripts: Dutch, Volumes GG, HH & II, Land Papers* (Baltimore: Genealogical Publishing Co., Inc., 1980), Patent HH72.

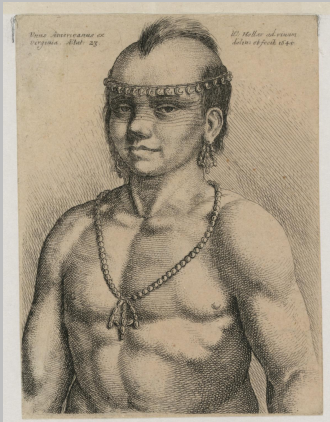
[1] Ibid, Patent HH113, July 13, 1660.

[1] Minutes of the Court of Burgomasters and Schepens of New Amsterdam, February 17, 1660. New York City Municipal Archives. Available from <https://newamsterdamstories.archives.nyc/nycma-records-new-amsterdam>

[1] Ibid, February 24, 1660.

[1] Ibid, June 8, 1660

Image: *Unus Americanus ex Virginia*, 1645. Munsee Indian, Library of Congress.



QUESTION 1. Why **Not** Lenape?

William Starna, Professor Emeritus of Anthropology, State University of New York at Oneonta

The word "Lenape," used to identify the Native people of Manhattan and Greater New York, appears with some frequency in the popular literature in addition to school curricula, museum programming, news stories, and most recently, concert opera. Even so, the application of this term to what were in fact Munsee-speakers--local communities of Munsee Indians--resident in the region is

in error. (The Munsee-speakers are now also correctly included among the "Delaware Indians," a term applied to them and the closely related Unami-speakers collectively.)

At the time Munsee-speakers were in New York, from before the arrival of Henry Hudson into the nineteenth century, they referred to themselves by their local band affiliations. There was no known socially inclusive or political cover term. The Munsee form of "Lenape," which is correctly "Lunáapeew," means "Indian" for modern speakers, and for some also "Delaware Indian," but was additionally used in the plural for "human beings, people" in the nineteenth century. The Unami word "Lenape," "the people" (plural), which the Oklahoma Delawares today use for themselves, was already in use by their ancestors in Kansas in the 1830s. In the past Unami was spoken in central and southern New Jersey and farther west and south.

It is therefore a mistake to assume that because the Oklahoma Delawares call themselves "Lenape," all "Delaware Indians" are Lenape. And to close the circle, neither is it appropriate to apply the term "Leni-Lenape" or any of its variants. It is rejected as redundant by present-day speakers. The Indians who lived on Manhattan and its environs were Munsees.

Information source: Ives Goddard, Senior Linguist Emeritus, Department of Anthropology, National Museum of Natural History, Smithsonian Institution

Question 2. Why New *Netherland*?

What's in a name? On October 11, 1614, the States General of the United Provinces of the Netherlands granted exclusive trade rights to a certain group of merchants. The area of trade was from latitudes forty to forty-five degrees between New France and Virginia. The name of the area in this resolution and in following associated documents is New Netherland. This is the first time that this name appears in print and should be commemorated by groups promoting awareness of our colonial Dutch heritage. From that day to this, New Netherland is always singular, never New Netherlands!

With thanks to Charly Gehring of the New Netherland Research Center, Albany, NY. For the text of the Resolution, see *Documents Relative to the Colonial History of the State of New York*, E. B. O'Callaghan, trans and ed., vol. 1, p. 10.

Anticipating Spring with Crispijn de Passe's *Garden of Flowers*

Vanessa Bezemer Sellers, Ph.D.

Director of the Humanities Institute, New York Botanical Gardens

One of the most impressive flower books ever created is Crispijn van de Passe's (1594-1670) *Hortus Floridus - Den Blom-hof*, or *Garden of Flowers*, published in 1614 in Utrecht, the Netherlands (see note*). This elegant printwork was an immediate success, so much so that an English and French translation hit the book market the following year. What was the reason for this printwork's great popularity? The sheer number and unusual life-likeness of its illustrations? Sure, but more than that: there is something very *personable* about this booklet that cannot be found in other publications at the time. The author speaks directly to its readers and explains the right use of his book. Let's explore.

A true celebration of Spring as well as other flower seasons, De Passe's printwork should be viewed against the backdrop of the era's gardening evolution and burgeoning bulb fixation. In the early decades of the 17th century bulbous plants such as the tulip, originally imported from Turkey, were becoming increasingly fashionable. Numerous books were published at the time on the subject of floriculture, though none quite like this one.

Unlike other works, the *Hortus Floridus* affords an incredibly detailed and realistic view of gardens and flowers in a grand total of 164 engravings, offering a rich illustrated compendium on then current floriculture in the Netherlands. The flower prints were remarkable in their quality and degree of reality, depicting in all their delicate detail an array of newly introduced bulb flowers—anemone, crown-imperial, hyacinth, iris, fritillary, narcissus and tulip—among many other bulbs and tuberous plants.



De Passe's opening print is iconic for what would come to be known as the "Dutch Golden Age" of horticulture: a courtyard garden encompassed by a portico is laid out in various geometrically shaped parterres filled with spring flowers. It welcomes the spectator inside to come and discover – the gate in the foreground is open. The garden's decoratively shaped flowerbeds and their colorful plantings offer rich visual appeal. But that is not all. The garden is designed to stimulate *all* the senses: the flowers' crisp, spicy fragrance enhances a stroll along its paths while the song of birds nestling in the surrounding verdure inspires the imagination, soothing the mind; a paradise in short.

While De Passe's garden print shows an ideal, imaginary place, such garden layouts did exist in the early 17th-century Netherlands, as other art works from the period and historical descriptions indicate. Of course, such gardens were very rare and could be afforded only by the wealthy, given the fact that bulbs were expensive, each tulip costing astronomical sums. This print, in fact, shortly predates and in a sense predicts *Tulip-mania*, an obsession with the speculative tulip market trade that ended in the year 1637 with the bulb-commodity bubble bursting and investors losing fortunes, some equivalent to the value of an Amsterdam canal house.

The interest in Van de Passe's work turns to full-blown admiration if one considers that he was still a teenager when he compiled this work. His younger sister and brother, draughtsman-artists in their own right, assisted in making the drawings and preparing the copperplates in the family's Utrecht studio – all under the watchful eye of father Crispijn Senior (1564-1637). The youthful enthusiasm of its creators is reflected in this publication and may well account for various unusual aspects and uncommon attractiveness of its illustrations.



Firstly, as the Introduction explains, this print work was meant to be a coloring book. Indeed, this may be considered the very first do-it-yourself coloring book, which

heralded a tradition that is still popular today (especially in Covid time). The readers are admonished to select a favorite page and color it as they like or after nature. A playful and unpretentious way of enjoying a book, but also an important educational tool, encouraging the reader to observe plant cultivars carefully with their own eyes.

Unusually imaginative is also the way the flowers are placed on the page: the artist has chosen a very low perspective, drawing the reader near the ground and into the plot of turf itself, almost Alice in Wonderland-like, with a mouse chewing on a bulb and insects buzzing about. The attentive detail of each plot of earth lends great realism to the engravings. It is quite extraordinary that today's botanists are able to identify the bulb and tuberous plant specimens from the scientific precision with which the flowers are outlined.

No doubt important families in New Netherland would have kept a copy of the *Hortus Floridus* in their book collection and cherished this masterpiece as much as is still done up to this day. A copy of this volume can be viewed in the LuEsther T. Mertz Library at the New York Botanical Garden.

*Note:

Full title of the English translation:

Crispijn van de Passe, A Garden of Flowvers : wherein very lively is contained a true and perfect discription of al the flovvers contained in these foure followinge bookes : as also the perfect true manner of colouringe the same vvith theire naturall coloures, beinge all in theire seasons the most rarest and excellentest flovvers, that the vvorld affordeth ... / all vvhich ... the diligent authore ... hath very laboriously compiled ... ; faithfully and truely translated out of the Netherlandish originall into English ... Utrecht, Salomon de Roy for Crispin de Passe, 1615.

NAHC UPCOMING EVENTS

Please check your inboxes for future information.

Meet Vermeer, An online event, Spring 2021

You may think Vermeer needs no introduction. Think again. Let Adam Eaker, Assistant Curator, Metropolitan Museum of Art, and Rozemarijn Landsman, Anne L. Poulet Curatorial Fellow at the Frick Collection, show you a fresh way to look at one the world's most beloved painters.

The Diary of Asser Levy, First Jewish Citizen of New York, An online event, June 8, 2021

Author Daniela Weil and historian Noah Gelfand will talk about her recent book, which introduces middle-grade readers to the real-life figure of Asser Levy through imagined diary entries about his experiences fleeing persecution in Recife, Brazil, and arriving in New Amsterdam in 1654 where he and others began a legal fight for religious and civil rights that helped shape the character of modern-day New York.

IN REMEMBRANCE

It is with sadness that we report the death of architectural historian, Barry Lewis, whose last public appearance performance was our October 6, Zoom program, "New York Is a Dutch City." Mr. Lewis' s expertise was in European and American architecture of the last 300 years and he lectured at the New-York Historical Society, among other institutions. From 1994 to 2018, he taught at the Cooper Union's Department of Continuing Education. He was well known for his ten-year-long series on PBS, Walking Tours of New York.

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NAHC relies on volunteer help and contributions for its existence. Only by partnering with history enthusiasts like you we can continue to preserve, share, and enrich public understanding of this singular American story.

Your contribution to the NAHC large or small continues to help us:

- Maximize our story-telling capacities
- Further develop our website as an information-rich and dynamic educational portal
 - Organize events and substantive public programs
- Further develop a virtual experience that reveals the multifaceted history of New Amsterdam
- Help us achieve our ultimate goal – creation of a physical center of exploration and learning about New Amsterdam.

Please consider using the AmazonSmile NAHC link to make your next purchases and help support our upcoming programs and beyond! Please remember, the pennies add up.

<https://smile.amazon.com/ch/65-1259949>

Thank you,
NAHC Board of Trustees

NAHC GIVING PROGRAM

JOIN THE NAHC FAMILY AND support our mission to inform the public about the history of New Amsterdam and New Netherland during the short period of Dutch rule in the 17th Century.

Support our programs or become a sponsor of some of our events. All contributors will receive invitations to exclusive events as well as free or reduced admission to general programs.

NAHC is a 501(c)(3) corporation. All contributions are tax-deductible to the extent permitted by law.

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- ☐ \$100 Family - Benefits for a family
- ☐ \$125 Organizational Level - Admission for up to 4 members of an organization
- ☐ \$250 Subscriber
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