

AMERICAN SAMPLERS

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MASSACHUSETTS SOCIETY
OF THE
COLONIAL DAMES OF AMERICA



LOARA STANDISH'S SAMPLER. Plymouth, Mass. Cir. 1640
Pilgrim Hall, Plymouth
Plate presented by Mrs. William L. McKee

AMERICAN SAMPLERS

BY

ETHEL STANWOOD BOLTON
and EVA JOHNSTON COE



THE MASSACHUSETTS SOCIETY OF THE
COLONIAL DAMES OF AMERICA . . . 1921

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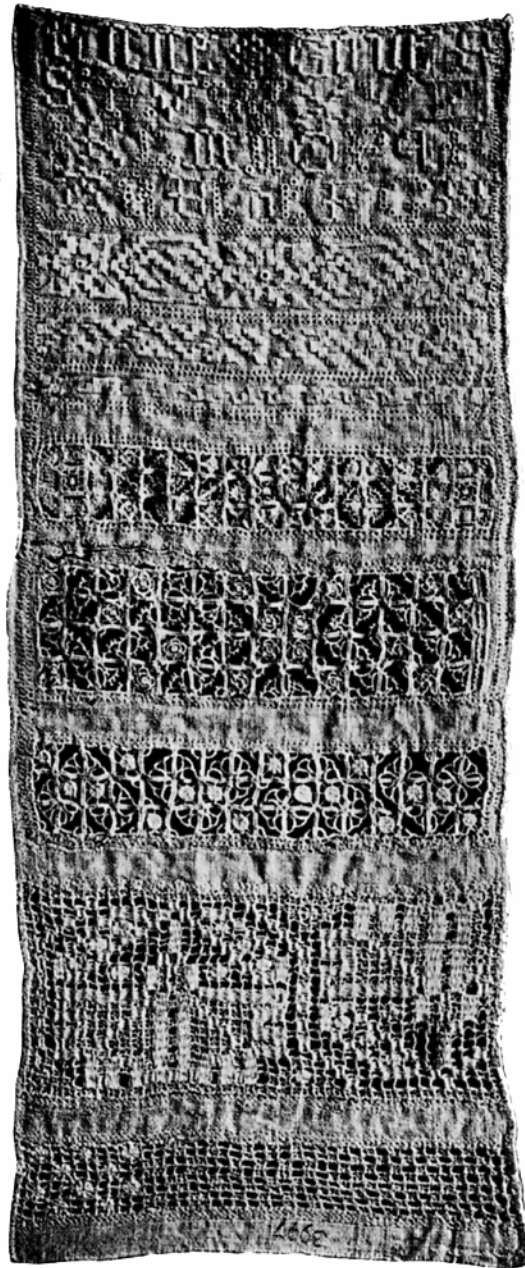


PLATE I

ANNE GOWER'S SAMPLER. Salem, Mass. About 1610
Owned by the Essex Institute

PREFATORY NOTE

IN preserving the memory of our ancestors, their domestic virtues have been scantily recorded, a neglect which demands attention. Unable to answer many inquiries for publications on early American needlework, the Massachusetts Society of the Colonial Dames took upon itself the task of remedying in part this neglect. Considering samplers to be the primary basis and training school of American needlework in the early days of the Nation, our associates have collected materials and discussed needlework in this volume.

With the wish to make this work national and not local, an appeal for aid was made to our sister societies, which brought prompt and generous response. Through their coöperation, this volume contains contributions from many of the societies of the Colonial Dames in the United States and from many interested friends. The New Jersey Society, through its chairman, Mrs. Trueman Clayton, has furnished the largest number of descriptions outside of Massachusetts. Mrs. Clayton worked untiringly, and her descriptions were so clear, not only in matter but in chirography, that they were a delight to all who used them.

The late Mrs. T. Harrison Garrett, of Baltimore, had gathered for the Maryland Dames more than a hundred records of samplers from that state, which were most welcome, as our collection of Southern samplers was somewhat meager. The Connecticut and Kansas Societies, and many others, have responded to the best of their ability. Mrs. Cyrus Walker, of California, spent one of her summers in northern Maine, collecting and photographing the samplers she found there.

In March, 1920, the Rhode Island Historical Society arranged an exhibit of samplers, partly from a local interest in such things and partly to aid in the preparation of this book. It was under the direction of the librarian, Howard M. Chapin, Esq., of Providence, assisted by a committee of the Society. It was a most successful affair, and

brought together nearly three hundred samplers which would not otherwise have come to our notice. Mrs. Powel, the acting president of the *Colonial Dames of Rhode Island*, contributed to the book descriptions of all the samplers in the exhibition.

In our own Society, Mrs. Edwin A. Daniels, of Boston, collected a very large number of descriptions.

Mrs. Henry E. Coe, of New York, who has a wonderful collection of her own, has added a very large number of descriptions, enhanced by pictures taken with her kodak. Many friends have contributed pictures, and to them our thanks are due. The Committee wishes that it could reproduce in the book many more pictures of very real interest which it has in its archives; but it has felt, in choosing the illustrations, that the pictures must be either typical or necessary to bring out some point under discussion. Therefore, those only have been chosen which exhibit American types or are interesting historically.

It is believed that there are here reproduced examples of most of the various stitches and model patterns used in such needlework. While many American samplers contain only the alphabet and numerals, with added moral mottoes, yet others display such sense of artistic feeling and tasteful ornamentation as merit attention.

The book is based upon some twenty-five hundred descriptions of samplers which have been collected by the Committee and its friends during the last five years. We have also got together nearly four hundred pictures of samplers that we felt might be especially interesting. In addition, many other samplers have been seen. The Committee believes that every book on needlework, ancient and modern, has been searched in the hope of finding material. Of course, there are many samplers that are not recorded here, for until one begins the search, it is impossible to realize how busy the fingers of our young ancestresses were. We do feel, however, that we have collected enough to have a good basis for our assertions.

In order to increase the value of this monograph, it seemed wise to focus attention on that period in which sampler work was at its best, and no samplers have been included of later date than 1830.



PLATE II

MARY HOLLINGSWORTH'S SAMPLER. Salem, Mass. Cir. 1665
Owned by the Essex Institute

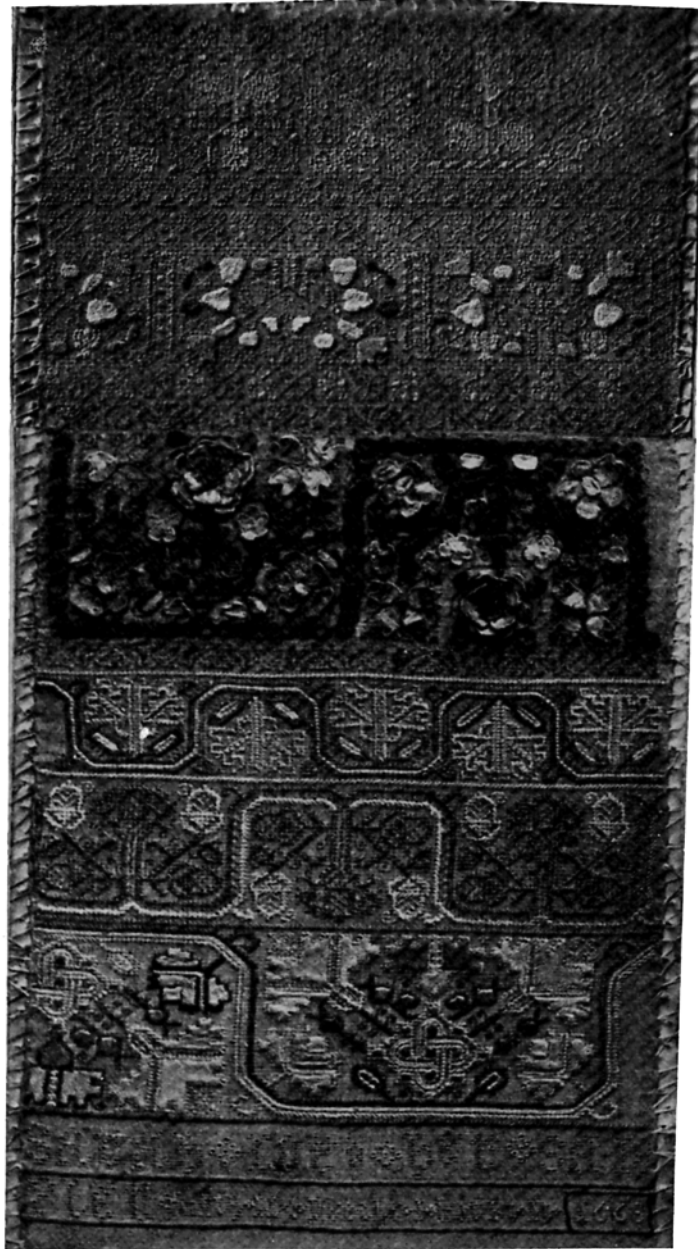


PLATE III

SARAH LORD'S SAMPLER. 1668
Owned by Mrs. Thomas Sinnickson, Jr.

AMERICAN SAMPLERS

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Although this volume comprises the work of many, the successful consummation of the plan is due to the administrative ability, enthusiasm, and ready sympathy of Mrs. Barrett Wendell, President of the Massachusetts Society of Colonial Dames.

MARGARET WOODBRIDGE CUSHING,
For the Committee.

Newburyport, Massachusetts,
December, 1920.

MARGARET WOODBRIDGE CUSHING
ETHEL STANWOOD BOLTON
GEORGIANNA WEST PERRY

“He errs who thinks those hands were set
All spinster-like and cold
Who spelt a scarlet alphabet,
And birds of blue and gold,
And made immortal garden plots
Of daisies and forget-me-nots.

“The bodkins wove an even pace,
Yet these are lyrics too,
Breathing of spectral lawn and lace,
Old ardors to renew;
For in the corners love would keep
His fold among the little sheep.”

John Drinkwater, "Samplers."

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*Quoted by Daniel Boston, *Uitahnae, Resa**

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AMERICAN SAMPLERS

SEVENTEENTH CENTURY SAMPLERS

THOSE who go fishing for whales in the ocean of the past, sometimes catch only sprats. Unfortunately, this is the result of fishing in the past for the origin of the sampler. Not only are sprats the only fish, but they are thin and very few. Just when samplers began to be worked no one now knows, for aside from a few rather casual remarks in literature, we have nothing to tell us.

The earliest mention of a sampler so far found is in 1502, when Elizabeth of York paid 8d. for an ell of linen cloth for one. Her account book shows the entry on July 10, 1502: "an for an elne of lynnyn cloth for a sampler for the Queen viii d. To Thomas Fische." John Skelton, the poet, at about this same time in Norfolk, wrote, "The Sampler to sowe on, the laxis to embroid."

In 1546, Margaret Thompson, of Freston-in-Holland, Lincolnshire, left a will, in which she says, "I gyve to Alys Pynchebeck my syster's doughter my sawmpler with semes." This last item would seem to indicate that probably the Tudor sampler, of which we have no survival, was the same long and very narrow affair that the seventeenth century shows. The loom of the day was quite narrow, and this accounts for the width of the sampler. Thus the "semes" may mean that several pieces were joined together, or perhaps, as one writer suggests, the word is used in an obsolete and transferred meaning, and shows that it was made in ordered rows, like the seventeenth century sampler. Much fine work was done to make beautiful the "open seam," which the narrow loom rendered necessary.

Certainly toward the middle of the sixteenth century the sampler was growing in popularity, for an inventory taken in the fourth year of Edward VI's reign shows:

"Itemxii samplers

"Itemone sampler of Normandie Canvas wrought with green and black silk."*

* Harleian Manuscript No. 1419.

The *raison d'être* of the sampler is most practical. Needlework and embroidery were practically the only relaxation of most women, and almost everything was embroidered. In the seventeenth century a book called "Needles Excellency"* gives a list of things for which a sampler was required. They include "handkerchiefs, table cloathes for parlours or for halls, sheets, towels, napkins, pillow-bearers." A long period of peace had brought luxury to the household in the sixteenth century. Napery and drapery increased, and along with them the craze for embroidery. In fact, so great was the craze, that clothing, household linen, and everything of the sort fell a victim. France had the same tendency, and in 1586 Catherine de Medici was petitioned to put a stop to it, on the plea that "mills, pastures, woods and all the revenues are wasted on embroideries, insertions, trimmings, tassells, fringes, hangings, gimps, needleworks, small chain stitchings, quiltings, back stitchings, etc., new diversities of which are invented daily." The need for the sampler lay in the fact that there were few, if any, books of patterns. Thus the sampler was the pattern-book, and long or short, contained the designs which appealed to each girl's taste. So we can imagine that each girl, as she gathered together her linen for filling one of those lovely old oak dower-chests, added a sampler to take with her on her new adventure in life.

There have been many surmises as to just how these patterns grew up in England, and many experts favor the idea that most of them came from Italy and from other foreign sources. Certainly one did, for an Italian towel shows the same design as that on Mary Hudson's sampler. (See Plate ix.)

One book tells us of "a tradition that Catherine of Aragon taught the Bedfordshire women cut-work or reticella made of linen, an art which we know to have been practised in Italy and Spain at the time, and which the early evidences of old English samplers prove to have been made, though with less taste, in England."†

*"The Needles Excellency. A New Booke wherein are Divers admirable workes wrought with the needle, newly invented and cut in Copper for the pleasure and profit of the industrious. Printed for James Boler and are to be sold at the Syne of the Marigold in Paules Churchyard. 1632." There were twelve editions before 1640, but the book is extremely rare.

† "Buckinghamshire and Bedfordshire Lace in Point and Pillow Lace," by A. M. S. 1899.

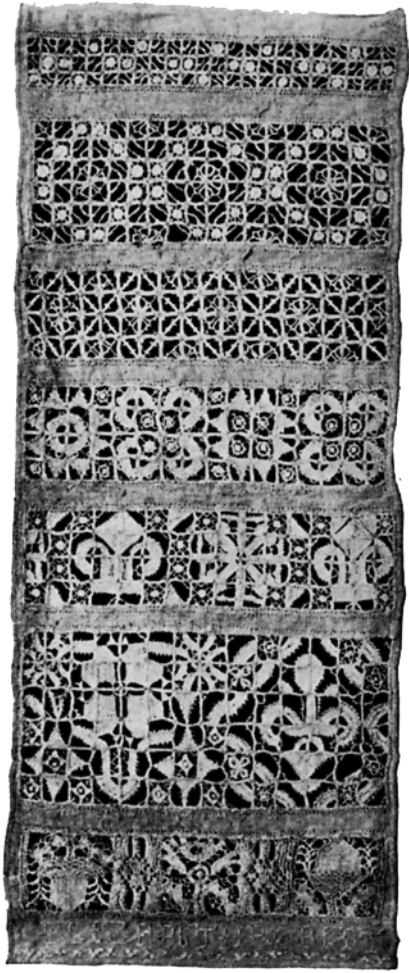


PLATE V

ELIZABETH ROBERT'S SAMPLER. Cir. 1665
Owned by Miss Georgianna Welles Sargent

Perhaps our ancestors did have "less taste," but I think there is no question that needlework on the older English samplers is most exquisite. The earliest samplers which we know were, as has been said, very long and narrow. The upper portion was nearly always given to elaborate running designs in color of conventionalized roses, tulips, strawberries, trefoil, "Indian pink," the "tree of life," and geometric designs, either alone or in combination. Sometimes human figures were inserted, but not often, the famous "boxers" being the most frequent. The lower half was often filled with lovely drawn- or cut-work designs in white. Occasionally an alphabet appeared, but in so subordinate a position that it is quite negligible, and was evidently included merely as a pattern for marking linen. So the sampler was really an "Exemplar," as some of our modern American specimens still call it. Some early English references call them "samp-cloths" or "samplettes."

A great deal of stress has of late been laid upon the affiliation of the sampler and the horn-book, but it seems as if the horn-book, if it had any influence upon the sampler at all, was distinctly toward its degeneration. Certainly the seventeenth century sampler shows not the slightest influence of the horn-book, for it was not until the early eighteenth century that the dismal sampler, containing merely rows of alphabet, appeared at all.

But to return to the Tudor sampler, which lives only in our imagination, it is interesting to know that Sir Philip Sydney, in his "Arcadia," wrote:

"O love, why dost thou in thy beautiful sampler set such a work for my desire,
to set out which is impossible?"

and that Shakespeare, in the "Midsummer Night's Dream," makes Helena exclaim:

"We, Hermia, like two artificial Gods,
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion."

Shakespeare certainly reflected the state of mind of the children of a later date, who were doomed by stern schoolmistresses to sew on samplers, when he says:

AMERICAN SAMPLERS

“Fair Philomela, she but lost her tongue,
 And in a tedious sampler sew’d her mind.”*
 (*Titus Andronicus*)

These first samplers had no names or dates upon them, for probably they were a continuous performance, and so could never be dated. The early ones were kept on a roll as a convenience, for one English sampler done in 1664, while but seven inches wide, was three feet long. The old samplers were always on linen, and were not done by children, but by girls and women, for very practical use. The earliest appear to be entirely of lace or drawn-work. Of seventeenth century samplers, it may also be said that the needlework in itself was more beautiful and the design more intricate and definite. One English writer goes so far as to say that the oldest were the best and the youngest the worst. That would not be entirely true of American samplers.

As the sampler grew out of the lack of books on embroidery, it is interesting to know that there was a progressive soul, one Peter Quentel, who printed a book of patterns as early as 1527. No copy exists, so far as is known; but in 1701 a similar book “gives borders and corner pieces, some few of which, at least, are derived from those included in the book of patterns for various kinds of needlework published by Peter Quentel.” The ubiquitous Germans also printed a book in Nuremberg, in 1748.

There has been an amusing controversy between English and American collectors as to which nation owned the oldest dated sampler. These many years we have held the palm, for Anne Gower’s sampler is in the Essex Institute in Salem, Massachusetts. Now Anne Gower became the wife of Governor Endecott before 1628; and while it was embroidered, of course, in England, the sampler itself was here, and we claimed it as American. The English connoisseurs date it at about 1610. There is one other American claimant earlier than the earliest English one of 1643; this is Loara Standish’s, now in Pilgrim Hall at Plymouth. Loara Standish, the daughter of Captain Myles Standish, was born in 1623 and died before 1656. It is probable that the sampler was made before she was twenty, so that it was

* This verse is on the sampler of Anne Hathaway, 1797.

done before or at nearly the same time as the *punto in aria* sampler of Elizabeth Hinde, in 1643. This latter sampler would be more convincing if the name and date were not on finer linen sewed to the bottom.

Anne Gower's sampler was, of course, done in England, and is a good specimen of drawn-work, filet, and the flat white-stitch used on damask. So it is to Loara Standish's sampler that we must turn for our earliest American-made example. It is in the regular English style, done in blues and browns, soft now with time. The designs are intricate and beautifully done. Our Loara, besides making the first American sampler, worked upon it the first aphorism which appears upon any sampler. She began, poor Pilgrim maid, that long line of pious verse that decorates, even unto the end, both English and American samplers.

"Lord Guide my Heart that I may do Thy Will
And fill my heart with such convenient skill
As will conduce to Virtue void of Shame
And I will give the Glory to Thy Name."

She worked upon her sampler, also, "Loara Standish is my name," and so was the forerunner of that long series of girls who so indicated the work of their hands. Evidently she did not know the whole verse as it later came into use.

New England was the home of all but one of the seventeenth century samplers that have so far been reported. The next oldest after Loara Standish's was made by Mary Hollingsworth, of Salem. She was born in 1650 and married, in 1675, Phillip English, a Salem merchant. Her sampler, probably made about 1665, is typical of the time, but bears an alphabet and her name. Mary Hollingsworth English was accused of witchcraft in 1692, but escaped with her life to New York. She was so overcome by the shock of the accusation that she died soon after her escape.

At about the same time another New England maid, Sarah Lord, made a lovely sampler in 1668. It is of extremely fine needlework, and shows a tendency, which was apparently developing in America, toward shorter and broader samplers. The workmanship had not

degenerated as yet, nor had the patterns, but there are fewer of them. Sarah Lord made one pattern upon her sampler in which the petals of the roses are raised and free from the groundwork, done in button-hole-stitch. Some English samplers of the same time show this form of work, in the raised draperies of ladies' dresses and men's coats.

Only two other American seventeenth century samplers have been reported, and both, perhaps, may be questioned. The first, done in 1675 by Isabella Ercy, is very attractive, though it shows the tendency toward less interesting and less elaborate design. It bears the inscription:

"WORKE. AND. LETTER^d. 1675
WOULD. HAVE. MENDED. BOTH.
MY. SKILL. HAD. BEN. BETTER. I.
ROUGHT. THE. SAME. BUT. IF.
WITH. NEDEL. AND. SCILK. I. W.
ISABELLA ERCY IS MY NAME."

The owner of this sampler frankly acknowledges that he does not know who Isabella Ercy was, and so we cannot be sure that it is really American after all.

The other sampler bears no name, but has the date 1698. It is long and narrow and is done in crewel in brilliant hues, which is not an especially common medium for either English or American samplers of the period.

It is impossible to call this chapter complete without mentioning three samplers which were, of course, made in England, but which have been in this country for over two hundred years. About 1650, Elizabeth, daughter of Nicholas Roberts, of London, was born in England. As a young girl, about to be married to a Mr. Breeden, she embroidered two samplers; one contains designs in color, and one is of *punto tagliato*. The lace one is signed "Elizabeth Robert," and the other has her initials "E R" many times repeated. She was a widow in 1672, when she married Colonel Samuel Shrimpton, a wealthy merchant, and owner of Noddle's Island in Boston Harbor. When she came to Boston she brought her samplers with her, as all thrifty housewives should. Later, a wealthy widow, she married Simeon Stoddard,

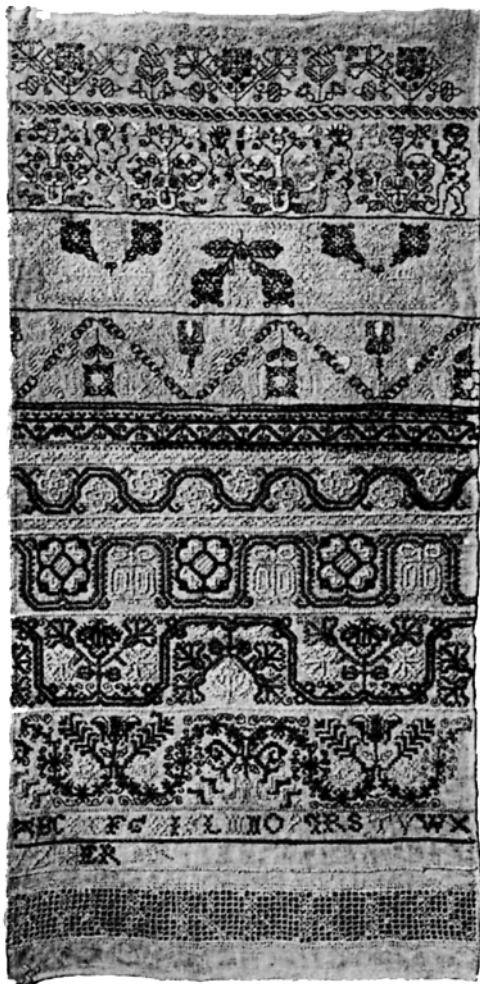


PLATE VI

ELIZABETH ROBERT'S SAMPLER. Cir. 1665
Owned by Miss Georgianna Welles Sargent

another Boston merchant, and she lived in Boston until her death in 1713. The chief interest that these two samplers have is this: that they are the earliest samplers, either in England or America, which were worked by some one whose portrait we also have. The portrait hangs in the rooms of the Massachusetts Historical Society, and for the benefit of the curious we will say that the eyes and hair are light brown, and the dress black and white.

The third sampler, which was brought by the Quincys to New England before 1700, is signed:

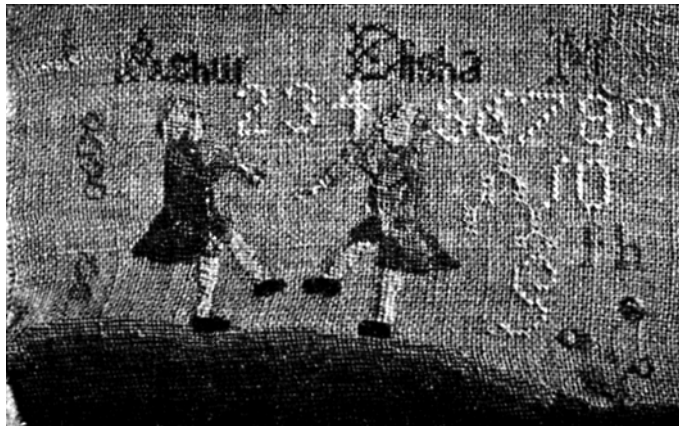
“Miles Fletwood, Abigail Fletwood 1654.
In prosperity friends will be plenty, but
In adversity not one in twenty.”

Mrs. Henry Quincy, who was Mary Salter and herself an expert needlewoman, gave this sampler to her daughter, with the remark that it was “an old family thing.” Tradition says that a General Charles Fleetwood, of Cromwell’s army, had a brother Miles who retained his allegiance to the King. His experience in those troublous times perhaps inspired the verse, if these two Miles’s are the same man. The connection with the Quincys is not clear, but it is true that at this time the Quincys lived in Thorpe-Achurch and the Fleetwoods in Aldwinckle, in Northamptonshire, not thirteen miles apart. The sampler has the figures of three ladies in flowing skirts at the top. Over the central one are the initials “S. Q.” The others are labeled, respectively, “A” and “E.” The former owner thinks that these letters, added in steel beads, are a later addition when the sampler passed into the hands of the Quincys. The ladies themselves, as you see them depicted in the sampler, are Quincy ladies. The heads are stuffed and the dresses sewed on. Underneath the heads and the dresses are the heads of the Fleetwood ladies, and their much more archaic dresses. The back of the sampler discloses the substitution. Below the three ladies are a man and a woman on either side of an unrestful lion seated beneath a tree. The rest of the sampler is taken up with repeating designs of more or less elaborateness, and is unusual and lovely.

So the seventeenth century ended, showing several distinct tendencies in sampler art.

Samplers in America were broadening and shortening, they were becoming distinctly less interesting, and the elaborate embroidery of household linen had vanished from the land. Folk were too busy taming the wilderness to attach much importance to the frills and furbelows, and one can feel this distinctly as one realizes how very few samplers our American girls did in the seventeenth century. One may say that the sampler of that type became extinct, for while there were echoes of a design here and there in the next century, such as that of Grace Tay, it was a very feeble echo, and is more like the haunting of a ghost than anything else. The reason for the sampler had gone, and the revival was on different lines and for a different purpose. As one caustic writer says, "When meaning is gone, art and beauty vanish too." While they did vanish for a time, a purpose later crept in which gave our American samplers some art and much quaintness.

ETHEL STANWOOD BOLTON.



MARY LEAVITT. 1718

Owned by Miss A. B. Willson

SAMPLERS—1600—1700

- ERCY, ISABELLA. 1675. 8" x 16". Line, satin, and cross-stitch. Cross-borders of conventionalized roses, carnations, urns, birds, animals, etc. Verse 128 (var.). Illustrated.
Daniel Penton Hitchner, Esq.
- GOWER, ANNE. [Cir. 1610.] 6" x 16". Alphabet. Eyelet, satin, and various kinds of lace stitches. Worked in bands across sampler. Illustrated. *Essex Institute, Salem*
- HOLLINGSWORTH, MARY. [Cir. 1665.] 7" x 25". 1 alphabet. Cross-stitch. The patterns in the cross-borders are those used for shawl borders and the squares at the top those used for the corners. Illustrated. *Essex Institute*
- HUDSON, MARY. 1700. 8 yrs. 7" x 29". Eyelet, outline, stem, satin, and cross-stitch. Cross-borders of conventional leaves and rosebuds, also Italian designs. Illustrated.
Miss Sarah Rebecca Nicholson
- LORD, SARAH. 1668. 9 $\frac{3}{4}$ " x 17 $\frac{3}{4}$ ". Eyelet, satin, buttonhole, chain, outline, and cross-stitch. Wide bands of elaborate needlework and embroidery, with geometrical and floral designs. In band across center the flowers and figures are raised from linen and attached only at center of figure. Illustrated. *Mrs. Thomas Sinnickson, Jr.*
- STANDISH, LOARA. [Cir. 1636.] Cross-borders like the others of this period. Verses 128 (1st line), 338. Illustrated in color. *Pilgrim Hall, Plymouth*
- UNKNOWN. 1698. 8 $\frac{1}{4}$ " x 33". 1 alphabet. Buttonhole, eyelet, flat, and cross-stitch, also hemstitching. Long series of conventional flowers in brilliant crewel. *Mrs. Thomas A. Lawton*

EIGHTEENTH CENTURY SAMPLERS

HISTORY would be so much more comfortable for those who indulge in writing it if its terminations were more abrupt, and if its characters had a less ghost-like manner of melting into space—and lo! the place that knew them knows them no more. So it would be much more comfortable, in considering samplers, to say that when we meet a new century we meet a new style of sampler; but the truth is that it took about twenty years after the new century came in before the English sampler types became sufficiently ghostly to ignore in favor of the new and truly American development.

The maiden to be married, on her outlying farm, in her frontier town, now happily freed from Indian terror, had no use for embroidery as an accessory for either her clothes or her linen; she was thankful for either unadorned. Life in the towns, too, was hard and poor after the Indian wars had taken their toll of the Colonies' wealth. Even so, we have one beautiful specimen of the old English style which was done by Grace Tay, or Toy as she calls herself. She was born in Woburn, Massachusetts, May 18, 1704; married, in 1724, Benjamin Walker, and went with him to Andover to live. It is a beautiful example of colored and white work, a yard long; the looms were capable of making quite wide linen before this sampler was made, for the selvage is at the top and bottom. (See Plate x.)

Having laid this last ghost, we can turn to other samplers made during the same years that Grace Toy wrought, and we see the beginnings of the essentially American sampler. Let us look first at the English sampler, which also changed at this same period, but in a different way. The English sampler clung much longer than did the American to the form of the seventeenth century. By the middle of the eighteenth century, by gradual stages, it had become square and had acquired a border. It soon had verses, alphabets, and numerals; and then, toward the end of the century, more and more tended toward



PLATE VII

ELIZABETH ROBERT

Owened by the Massachusetts Historical Society

a mass of unrelated designs; so that in the end it looked more like a sale-sheet of a modern vender of cross-stitch designs than anything else.

We may consider that we in America were more fortunate, for while many of the samplers contain little but alphabets, numbers, and verses, separated by rows of extremely debased patterns, yet as a rule they had form and coherence of design, which the English sampler lacks.

In the first half of the eighteenth century, as in the entire seventeenth, New England furnishes by far the largest number of samplers, followed by Long Island, New Jersey, and Pennsylvania. It is, perhaps, inevitable that, as the material has been collected from Boston as a center, New England should have been more easily reached and more prolifically represented than are other parts of the coast.

The girls of most of the great nations of Europe worked samplers, quite characteristic and differing in their basic essentials. The Spaniards brought the art to Mexico, but neither the early Dutch nor the early Germans seem to have brought their particular form to this country. In the late eighteenth and early nineteenth centuries in certain localities—such as parts of Pennsylvania—a certain Dutch or German influence can be seen, but it is quite rare; so we are really left with a very clear-cut result. We have first a century of imitation of the old English model, good but gradually degenerating, followed by a very distinct type of American sampler. It is the development of this second type with which we now have to do. It is inevitable, as one considers the schools of this century, to feel that the samplers, like the schools, fall into two classes. First came the Dame School, where the very young were taught, and where the samplers done by these small hands were very simple things indeed. And so we have the commonest form of sampler, that which contains merely alphabets and numbers. Not much from an artistic point of view, we shall all agree, but very much as an indication that our ancestresses got a little learning, meager though it was. This sampler must have been a wonderful assistance in driving home to the weary, childish brain

the letter learned from her horn-book primer. And so we have poor little Mary Smith, in her sixth year, in 1714, working a simple form of the long sampler, with one large and one small alphabet. It was done on fine linen, and contained that most frequent of all verses, "Mary Smith is my name and with my nedel I wroght the same." She is not, by any manner of means, the only child of five who worked a sampler at this time.

The other form, done by the older girl at her finishing school, was, as a rule, a more elaborate object. Quite early in the century, originality began to be shown. Take, for instance, Mary Leavitt's sampler, done in 1718. Having accomplished the stupid task of embroidering four sets of alphabets separated by the simplest of cross-borders, she then, at the bottom, made a nice green hill, with one fair plant upon it, and "Ashur" and "Elisha" in long-tailed coats, white stockings, and black shoes, dancing and playing pipes thereon. (See tailpiece, page 8.) Mary Leavitt was a Salem, Massachusetts, girl; and that same year Eunice Bowditch, another Salem girl, embroidered a sampler, but she did not have Mary's originality.

By 1721 we may feel that the real American sampler is with us, for in that year Mary Daintery, aged eight, embroidered a sampler broader than it was long, and put a border all around it. This is the first example of a border as a frame which has come to our notice on an authentic American sampler, though of course there may be earlier cases. In the upper center stands the figure of Christ, and all around and beneath is "PUBLIUS LENTULUS his Letter to the Senate OF Rome Concerning JeSUS ChrIST (&c.)." (See Plate xi.) This fascinating sampler is owned on Long Island, but came from a farmhouse near New Haven, Connecticut. Until 1730, with this one exception, the samplers are, as a rule, alphabets separated by very simple cross-borders, with little or no design. A few had framing borders. The childish hands were not able to make the lovely, complicated "Indian pink," the rose, and "Tree of life" that the older girls of a previous century had done so beautifully. So we have simple strawberry, acorn, and Greek frets, varied occasionally with a vine

made free-hand. One small girl, in 1724, Mary Frye, made a cross-border of hearts, and her biographer tells of her that "she was an orphan from infancy, but an heiress and a belle, if a devout Quaker maiden can be called a belle. When young Samuel Willis fell in love with her, he found he must win her from many competitors. But he had this in his favor, she was his father's ward and was dwelling under his father's roof."

In 1730, Pennsylvania contributes a wonderful sampler; it is only saved from ostracism as a needlework picture by the fact that Mary or Martha Bulyn signed and dated it. Thus early in the century does the decision as to what a sampler is and what is a needlework picture have to be made. The needlework picture of the period, like many that preceded it, was done all over the linen canvas in either petit-point, cross-stitch, or, occasionally, tent-stitch. This form of needlework had been done in England since the days of the Conqueror. Our ancestors, lacking pictures and feeling the need for some form of wall decoration, used the needlework pictures and samplers in that way. The story has come down to us of one little girl who left out her middle name when she worked her sampler. She put the initial in up above, but her parents were so annoyed at the omission that as a punishment they refused to frame her sampler. Poor mite! she may have hated that middle name as many of us hate ours to this day.

To return to our muttons, an arbitrary ruling was felt to be necessary to distinguish between these two forms, and so all needlework signed and dated by the maker has been accepted as a sampler. Thus we have had to eliminate much that was lovely and interesting. Mary Bulyn's sampler is of a shepherdess beneath a tree, surrounded by her flocks and dogs. The perspective is what one expects on a sampler of any age; the flowers are much bigger than the sheep, and the birds that roost upon the tree inevitably, in any other world, would tear it limb from limb, so large and fat are they. But it is most charming. (See Plate xii.) Just at this same time, Pennsylvania gave us another form of sampler. Two lines of verse and then a rather elaborate cross-border, in some cases returning to seventeenth century

design; then two more lines and another border, and so on, the whole framed in a simple border or not, as the case might be. (See Plate xiii, Sarah Howell, Plate cxi, and Abigail Pinniger, Plate cxii.) This precise form appears but once after 1735, though the alternation of verse and cross-borders in other mixtures does appear spasmodically. The exception is Ann Tatnal's sampler, done in Delaware in 1785; and it is so like the Pennsylvania ones, both in form and detail, as to make us suspect that she copied an early one. Even from the beginning, when Loara Standish put her short verse upon her sampler, pious verse was always an adjunct. Verse was not inevitable; sometimes there were prose quotations of a religious nature, often the Lord's Prayer, the Creed, or a metrical version of the Ten Commandments. The Lord's Prayer and the Creed were most frequently done in a form to reproduce the tablets to be seen, during the eighteenth century, in the east end of English and American Episcopal churches. Hannah Trecothick, of Boston, did one such in 1738, and she had many followers. (See Plate xiv.)

About this time some school, evidently near Boston, conceived the idea of using Adam and Eve and the apple as a subject for the religious enlightenment of its pupils. Two samplers, done in 1741, and one in 1753, are practically identical, design for design. The apple trees are laden with fruit of such a size as to make the modern farmer green with envy. Adam is accompanied by a goose and Eve by a rabbit. Let us hope that there was no irony in the tender minds of those whose fingers wrought so well. And each of the six figures presses one hand upon man's dearest spot, as if already each felt the result of the coming indigestible meal. The serpent—he looks much more like a fat angle worm—embraces the tree with one or more coils, tempting our universal mother. The fig leaves are large and very modest. In 1745, we find another version of the story, for Adam and Eve face us; and Adam has one of those lovely beards, now so little seen, running under the chin and up in front of the ears, which most Irish laborers of our early childhood fancied. Eve has an enormous quantity of hair, and the serpent has his eye on all comers. He is



PLATE VIII

MILES FLETWOD ABIGAL FLETWOOD. 1654
Owned by Mrs. Michael Foster

just as short and fat as his predecessors. Thereafter, Adam and Eve appear quite often, but later times were far more modest and less true to history than were our mid-eighteenth century grandmothers. (See Plates xv and xvi.)

One other sampler of the forties is unique. Mary Ellis, of Milton, Massachusetts, inside a border made a hundred diamonds, and on the diamonds embroidered the multiplication table. Only a few of the figures are still visible. Of course she made such a sampler at school, for no one but a schoolmarm would condemn any small girl to such a task as making a hundred diamonds all alike for such a prosaic result. Perhaps Mary wasn't good at arithmetic and needed severe discipline. (See Plate xvii.) At this time, too, we first find the two spies returning from Palestine, bearing between them the grapes of Eschol. Needless to say that none of our sampler artists in any way scamped the bunch, which was usually carried between the two staggering men upon a pole.

About 1750, the sampler becomes a much freer and more original piece of work than was true of the first half of the century. The "period of gloom," as so many writers designate the first fifty years, was over. The wilderness, so far as our original thirteen states were concerned, was pretty well conquered, and prosperous towns had taken the place of struggling and toiling settlements. Once again the amenities of life could be considered, and once again the children had some leisure to cultivate them. The result is an increasing variety of design. In fact, if we look at Elizabeth Pecker's sampler, made at the age of fifteen in 1750, we may realize that the sampler artist at this time went back to nature for her models—more or less. Two trees stand on hillocks on either side, with birds both roosting and flying. Between stands a mammoth basket of flowers. Deer, dogs, and enormous fowl disport themselves on the greensward for the edification of a damsel in the lower left-hand corner. She is dressed, not in embroidery, but in a lovely brocaded skirt, appliquéd upon the canvas, and she has a lock of real red-gray hair upon her head. (See Plate xviii.) The truth is that we had so few models that we were forced to

try to depict the scenes around us. We began with animals and trees, and later progressed to more complicated scenes. Western Pennsylvania,* in 1755, contributes a sampler with verses and a tapestry design in diamond shapes; while the next year conservative Massachusetts, under cross-borders of the older style, gives us an orchard scene† with an apple tree, two deer, two rabbits, two bumblebees, and two eagles. "The animals walked in two by two" upon her sampler. The chief interest, however, lies in the fact that this is the first time that eagles, later symbolic of the country, appear. The same year Sarah Afflick, whom we suspect of Pennsylvania lineage, put three open baskets at the bottom of her sampler, and therein vines of an infinite variety of leaves upon the same parent stems; while tulips, pinks, roses, peonies, and flowers only conceived by the imaginative mind of seven adorn the vines also. And while we laugh, we know that it is very lovely as a piece of design, harmonious in color, and covering the space most interestingly. Really it is a sampler of Oriental design tinged with American feeling, and is unique in its appeal.

It would be unfair to leave this period without mentioning Dorothy Lynde's sampler, now forever on exhibition at the Old South Church on Washington Street, Boston. Most of it is beautifully worked petit-point, with just enough embroidery in other stitches to give it the needed variety. Overhead is a very startled-looking sun, flanked on either side by a cherub. Below, on either side of the square containing the lettering and verse, stand two figures upon pedestals. The left-hand one carries a book, and some one has carefully cut out the head. Below is a rural scene; a shepherdess and crook, a bounding, spotted black dog, and two meek sheep with huge black eyes. The coloring is lovely, and the illustration gives but a poor idea of its beauty. (See Plate xix.)

When once you have let originality run riot, you cease to have conventionality, and it becomes increasingly hard to say that any sampler belongs to any period, because it may be a survival of an older period, copied by a girl in an isolated town where new models were

* Margaret Simpson.

† Sarah Toppan.

hard to come at. Perhaps that is the secret of the charm of samplers, that they were distinctly the expression of the mind of the girl or of her mother or her teacher, and so they are pretty nearly as varied as the mind of man. Even among those which have alphabets alone, there are seldom two alike, because the form varies and so does the color. Probably it is lucky for us that many years separate us from the new and freshly done sampler. Home-dyed colors were, as a rule, quite soft and lovely, and the combinations were almost always felicitous and according to our taste—if it is still uncorrupted by futurist art. It is, perhaps, cruel to say it of the Shakers, but it seems as if they alone had held over from an earlier century their delight in crude and clashing colors, such as our ancestresses used in their youth and inexperience. These distressing mixtures time and the sun have softened and blended into an harmonious whole.

And so, having turned to nature as a model, these dear girls saw it through the distorted glasses of their imagination. And the result? A wonderful mixture of animals, birds, trees, houses, urns, baskets of flowers and fruit. Vines bearing six kinds of flowers are the ordinary sort on samplers. Perspective there was none, and comparative size matters not at all. Usually our beruffled shepherdess is at least three times the size of her house, and once in a while her sheep are so large that they might swallow her whole without inconvenience. But all this was a fairy story, taking form under the child's needle, and all such things happen naturally in fairy tales. Sometimes the children painted in the faces of their people; sometimes they gave them the real hair of the person whose portrait they were attempting.

About 1760 began the period when no sampler was quite complete without its pious verse, and it makes our untheological modern minds ache to think what these children must have been like, if their verses and sayings were anything more than conventional usage. Yet when one reads the records of almost any town, it is to have the realization thrust upon one that at that time theological discussion gave the most abounding joy to our forefathers. So why should not the children, too, have put forth their religious or pious convictions upon the sam-

pler which was to hang upon the wall? They wished to show that they were not one whit behind their elders in taking up cudgels for their pet dogma, to show that death and the tomb had no terrors for their well-prepared souls.

Mary Webb, a nice little Pennsylvania girl, in 1760 made a clever sampler. She encircled it with a carnation border, and turned the corners with a tulip. Inside she divided the space into nine squares. The middle and the corners she decorated with delightful flowers, and in the four remaining squares embroidered her pious sentiments. She also gives a hint here of the genealogical sampler soon to come, for she put her parents' names upon it. This type, which is quite unusual in America, was more common in England. Perhaps she copied some English model brought overseas. (See Plate xx.)

The genealogical sampler, in all its glory, did not come into ripe fruition until late in the eighteenth century, but as early as 1730 Ann Robins put her father's, mother's, and grandparents' names upon her sampler. Sarah van Forhies, in 1742, embroidered the initials of her family, and the habit was quite common until the real genealogy came to displace them. Margaret Swain, in 1754, embroidered the initials, but she went a step farther and added the dates of births and deaths. Catherine Van Maater, in 1765, records that her "Father" was Daniel Van Maater, her mother, Mary Covenhaven, and that her brothers and sisters were Sarah, Gilbert, Micah, and Milly.

The first real genealogy seems to be of the Olmsteads, of Connecticut, made in 1774, but it has not half the charm of one done by an unknown girl, recording an unknown family, which probably resided in or near Springfield, Massachusetts:

"Phoebe	Born April 7, 1751
"Lew"	bor feb 23, 1753
"Zebbo"	Au 29, 1755
"Cal"	bor Jun 29, 1758

and then only initials up to the last child's birth in 1771.

From 1780, on to the end of the century, the real genealogy and the one containing initials only, flourished side by side, but were never



PLATE IX

MARY HUDSON'S SAMPLER. 1700

Owned by Miss Sarah Rebecca Robinson

nearly as common as they were after 1800. These samplers are just as useful to the student as the Family Bible, and should be cherished for their information with equal care.

It is just at this time that the little Dutch sampler of Catherine van Schaick was done in Albany. The border is difficult to place; two birds stand on two unnameable objects, one of which may be a house. She signed it "C V S-OUT 10-JAER 1763". (See Plate xxi.)

By 1766, the South had taken up Adam and Eve, and Sally Rea gives us a very interesting example. Adam and Eve, encircled in ballet skirts of fig leaves, stand in the attitude of the minuet, holding the apple together. The serpent coiled around the tree leans out and whispers in Eve's ear, while her accompanying rabbit stands in a scared attitude, ready to run at need. Adam, who looks a most courtly and smiling gentleman, is in this instance accompanied by two very interested dogs, one white with black decorations, the other "counter-changed." The whole thing is adorable, and envy surges in your breast. (See Plate xxii.)

The same year a child in Dighton, Massachusetts, Bath-sheba Searing her name, began that noble series of samplers which grew from picturing one's own house and yard to putting public buildings on the "carpet" of the sampler, and finally led to the delineation of whole towns. (See tailpiece, p. 254, the town of Crawford, New Hampshire.) Bath-sheba made a picture of her nice, hip-roofed brick house, and she pictured her mother in one window and her father in the other. Sarah van Forhies, of New Jersey, mentioned above, had made a house in 1742, but it seems to have been an isolated experiment and had no copiers until this later time.

About this time, too, the girls in the Southern states began to make samplers. South Carolina has one as early as 1752, and Georgia in 1763. Sarah Jones, of Savannah, did the Ten Commandments in verse, the Lord's Prayer, and the Creed, surrounded it with a flowered vine, and added a basket and flowers. It was not only Puritan New England, but the South also, which mixed religion and samplers inextricably. Philadelphia, in the person of Elizabeth Coleman, offers

Pope's "Universal Prayer"; and so it is with relief that we turn to Margaret Calef and her wonderful scene, undisturbed by pious sentiments. This Middletown, Connecticut, girl shows us the fruit of her imagination in most beautiful petit-point. There is a brick castle with high tower and many windows, with five straight poplar trees looking over the roof; on either side an apple tree, and on the lawn in front a lamb and a mottled dog. To the left, a wasp-waisted lady sits on a chair, with one dog behind and one with three white spots leaping up in front. She holds an enormous rose to her painted face. Before her stands her husband, long, buttoned coat, silk stockings, and shoes, all of the latest cut, his queue correctly tied, holding a parrot in his hand. And as a background, high hills, with poplar trees and deer, and a huge tulip plant, that dwarfs the trees. The sky is cloudy and contains one star. Each time you look you find some new delight. And if you love this sampler, doubly will you love Hannah Johnson's, made in 1768 in "Newbury Newton" (Newburyport). Never before and never again will the mind of child conceive such a flirtatious and lovely cow as Hannah Johnson did. The deer with which she's flirting is almost as charming. (Plates xxiii and xxiv.)

The next decade seems to have been given over to country scenes, to shepherds and shepherdesses, flocks and herds, houses and farm buildings. It also introduced a new stitch which was developed in two ways. At this period appears the crinkled silk, which looks as if it were unwound from larger and tight-twisted hanks. This silk is most commonly applied in long stitches as a background for vines or animals in a closer satin-stitch. Occasionally it is appliquéd, when the embroidery represents the bricks of a house or something else appropriate. At one school in Essex County, Massachusetts, taught by Sarah Stivour, the children used long stitches in this crinkly silk to represent the grass and sky. The particular use is limited to that school, and to the years between 1778 and 1786. Work from her school can be identified at a glance. (See Plates xc and xci.)



PLATE X

GRACE TOY'S SAMPLER. Woburn, Mass. Cir. 1717
Owned by Mrs. N. A. Prentiss

The scenes depicted become more elaborate during this ten years, and are saved from being classed as needlework pictures by a very narrow margin. This is true as far south as Georgia. But even in their elaboration, the feeling persists that if one could only really know their history, many samplers that are now far separated over the country were made under the same school-mistress's eye. These samplers are not always identical, but the whole action and design savor of the same controlling mind. Grace Welsh, Sukey Makepeace, Abigail Mears, and perhaps Elizabeth Pecker, who used a form of hunting scene, illustrate very well the probable common origin of a group. (See Plates xxv, cvi, xxvi, and xviii.)

Now the stiff cross-stitch trees of a former decade give place to those with gracefully bending trunks, and tops that look like dejected and lop-sided feather dusters. This is well exemplified on Betsey Adams's sampler. She lived in Quincy, Massachusetts, as all the great Adamses did, but I'm sure that she never saw the prototype of those trees in Quincy. (See Plate xxvii.)

The children of this decade abandoned cross-stitch and its kindred stitches more than their predecessors, and used satin-stitch increasingly. They also added queen-stitch, with very pleasing results, and often included punch-work fruit.

It would be unfair to leave the time of the Revolution without mentioning the unknown child who embroidered Christ at the foot of a huge tree, with arms outstretched. From the branches hang fruit labeled "Peace," "Sanctification," "Election," "Refuge," "Repent," "Buffeting," "Temptation," "Reproach," "Everlasting Love," "Death," and many more. This and Mary Daintery's, earlier in the century, are the only representations of Christ on samplers so far known. (See Plate xxviii.)

A form of sampler very common in England was little used in this country, though a few have been recorded—the map sampler. The earliest example which has come to light in the Colonies was a map of France done on an oval of satin by Frances Brenton, of Newport, Rhode Island, in 1775. Perhaps the education of the girls began

at this period to include a knowledge of the world outside their own narrow horizon. Ann Smith made a map of Europe in 1787. Later, in 1793, Betty Scott, whose mother became John Hancock's second wife, made a beautiful map of England, very accurate, and beautifully worked. It was, perhaps, one of those stamped in England and brought to this country. At one time they were very popular with English damsels. Five years later, Leonora Louisa Spechet also made a map of England, and Frances Wade made a map of North and South America, which was of her own drawing, one might surmise. Her geography was almost as frenzied as that during the war, and even Mercator's projection looks far less queer. (See Plate xxix.)

During the last years of the Revolution, the sampler began to increase in the land. Originality ran riot, and everything that the children saw was pictured with more or less fidelity to nature. Perhaps the most interesting pair of samplers done in the 1780's are two which come from Tuckerton, New Jersey. They are painted samplers done by John Mason, in 1780, and by Sarah Platt, about 1784. (See Plate xxx.) Sarah painted a picture of herself in an oval at the bottom, and we should guess that John tried to portray his father and mother. The pair of samplers is most interesting, and calls to mind that later, by some fifty years, pen and ink samplers were accomplished by some pupils in the schools. They are quite rare now, as, of course, paper is much more perishable than linen.

There is a unique little sampler in Essex County, Massachusetts, which was cut in the form of a Liberty Bell, with a little ring at the top. It was done by "Rocksalana Willes," in 1783. What she put on the sampler was neither very artistic nor interesting, but it certainly was of the era. (See Plate xxxi.)

Two years later, Hannah Janney made a sampler, and worked upon it a verse "On Education." One might almost feel that this was truly prophetic on her part, for later she became the mother of Johns Hopkins, who founded the University which bears his name. Just at this time began that most interesting series of pictures of Brown University which is discussed in the chapter on Schools. They

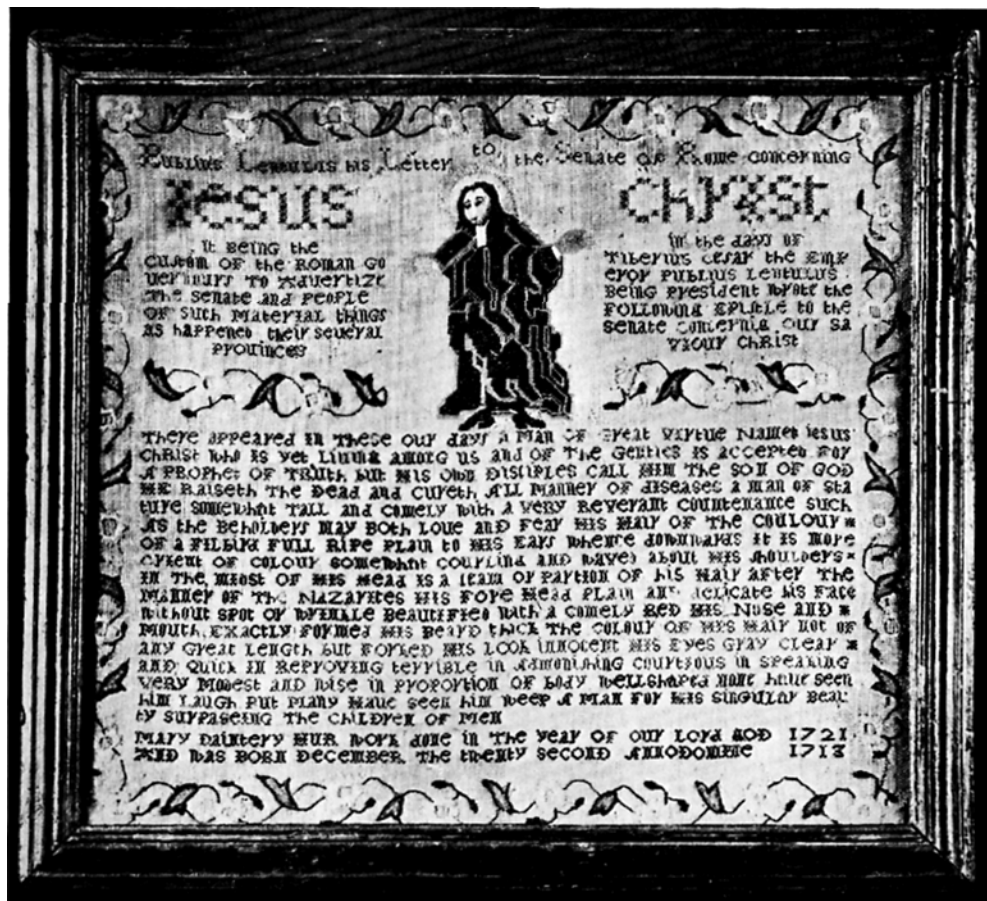


PLATE XI

MARY DAINTERY'S SAMPLER. New Haven, Conn.: 1721
Owned by Mrs. G. H. Buck

are so lovely that it is impossible to refrain from mentioning them again here. From the college on the hill at Providence to Pennsylvania is not so very far, so at the same time that our New England maidens were learning to embroider what they saw, little Ann Buller made her unique contribution in Philadelphia. She pictured scenes which never were on sea or land. One can almost see the child sitting in wrapt silence, drinking in the strange tales of some sailor-man who had been overseas and in far Eastern lands. He had told her of the Arab in his tent, of camels, and flocks, and herds. Perhaps she remembered Abraham sitting in his tent door, with all his flocks around him. And then she constructed her amazing country. In the middle, at the right, sits her hero in the door of a large, white tent, while before him graze six of the leanest sheep that sampler-land has ever produced. Next a lean cow stands, wondering, with mournful eyes; and then a woman and two men, in modern dress, one of whom holds a camel by its bridle. Below two camels, with protuberant necks, eat fruit from two trees, and a man and woman stand near a well-house. Desert camels and a typical New World well! (See Plates xxxii and xxxiii.)

Then we come to the very modest era when Adam and Eve went clothed to their doom, and fig leaves were insufficient. In Salem, Massachusetts, there was a Quaker maid who pictured Adam and Eve in plain Quaker dress, with Cain and Abel standing beside them in knee breeches. The "tree of knowledge" is there and many animals, but Rebekah Hacker's childish heart was too tender toward the sinful pair to put in the serpent as a reminder of their fall. Margaret Ramsay (see Plate xxxiv) helped out our first parents in a different way, for she planted her tree of knowledge just outside the garden fence, and back of its flower-borders she put a comfortable cottage, with nice lace windows. From this time on, Adam and Eve again become a favorite theme, clothed or unclothed, fat or lean. Meanwhile, all through the period, we have lovely pictures of workless shepherds courting with pipes the equally workless shepherdesses; beside them bloom flowers as large as cabbages. Their houses are flanked with trees, or, as Lucy Cushing embroidered her home, set between two

enormous sunflowers reaching the second-story windows. Newport and Sally Munro give us a wonderful doctor's gig with a horribly knock-kneed horse. (See Plate xxxv.)

By 1790, the variety of sampler work was infinite. Two Philadelphians, Jane Humphreys and Elizabeth Lehman, and one Delaware girl, Mary Clark, each made on fine linen a basket filled with flowers in the finest "hollie-point." These three samplers are exquisite things, and most beautifully wrought. By this time, sampler making seems to have become an art and many new stitches came in fashion, so Zebiah Gore made her lambs in bullion-stitch. One often wonders just how the child carried out the design which she or her teacher had conceived. Sally Baldwin, of Providence, never finished her sampler, and so our question is answered. A house and a cow stand stark in their nakedness of pen and ink. In one case, the needle and thread are left to this day in a child's unfinished work. (See Plates xxxvi-xxxix.)

At the end of the century, we are on the verge of several new methods of work. Again, alas! the magic of a new century does not create the beginning of a new era sharply, though one may feel that the increasing prosperity of the country and the awakening interest in the education of girls elaborates and develops what has gone before. Pious verse is not always a *sine qua non*, and at times neither verse nor alphabet appear. The borders, done now as fancy wills, are not the old repeating designs which have held sway since first the sampler formed part of the maiden's outfit.

The genealogical sampler had had no great vogue, and the new century was to develop that form most interestingly. Houses at this period begin to sit on terraces, each step of which displays a tree, and on many samplers the house is broader than this pyramid of green lawns. True to this pastoral era, sheep and a shepherd invariably disport upon the lawns. Beulah Hollinshead was the first girl, apparently, who started this fashion, which the new century adopted most enthusiastically.

Ann Macomber, in the last year of the century, revived a fashion originally set by Miss Polly Balch, of Providence, Rhode Island, at her school. No one, apparently, had followed her idea of depicting public buildings, until Ann Macomber put Liberty Hall, Philadelphia, upon her work. She set the building in more rural surroundings than we are used to associating with it, for a horse and two dogs run merrily about in the grass on either side. (See Plates xl and xli.)

During the study of the records and pictures which make up the material from which these facts are drawn, certain small things obtrude themselves and give a human interest to all this needlework. We are struck, at first, by the number of surnames which have died out in the course of years. Perhaps some of them have only gone West, leaving no one in the East to carry on the family. Certain it is that many names are strangers to their east-coast homes now. Again, the names left by the Roundheads impress us, and we meet Constant Brayton, Content Silsbee, Content Wing, Faithy Trumbull, Desire Williams, Temperance Matthews, and Charity Peters. Our forefathers were greatly daring in their choice of names, as witness: Rosefair Brooks, Welthe Barker, Lucretia Creaton, Sarah Doubt, Perese Hopton, Leafea Ide, Maieson Howard, Rocksalana Willes, Robe A. Ormsbee, Lendamine Draper, Increase Githernon, Sibilah Moore, and Petheny Geer. The most amazing family as to names, however, was the Jones family, duly recorded with births and deaths in 1797. Perhaps the name Jones seemed too feeble in its appeal, and so "Pappa" and "Mamma" Jones named their children Thetis, Thisbe, Sabra, Atlas, the twins Mithra and Luna, and Andes. No one could ever brand that Jones family as commonplace.

Another interest is in noticing just what each girl says about her work. They "wrought" it in many ways, according to their own testimony. One was "written by Tabitha Smith Feb 18th 1713 being then aged 9 years." Sometimes they tell when they began, as did Sarah Troup, in 1738; and some are cryptic, like the child who says, "I made it in the year of January 1st 1751." Most children tell you when they finished their work, and you can almost feel the pride with

which they worked the date. There are, however, some rather odd ways of conveying their meaning:

"In the year of our Lord, 1793".

"Hannah Sanderson Her Exemplar", 1789.

"Drusilla Tomlin Her Sampler and Work", 1793.

But of them all, none gives the hustling American view of life so succinctly as did one child in the strained year of the outbreak of the Revolution:

"Sarah Ann Souder worked this in great speed
And left it here for you to read."

Of the children who embroidered samplers, there were some who deserve mention because they themselves or their near relatives became well-known. We have recorded the sampler of Abigail Williams, granddaughter of the "Redeemed Captive" of Deerfield, Massachusetts, the Rev. John Williams. Abigail Wadsworth, of Hartford, whose sampler is dated 1730, was the daughter of Jonathan Wadsworth, the great Indian fighter, and granddaughter of Joseph, who hid the Charter in the "Charter Oak." Dorcas Gatcomb, who made a sampler two years later, became the wife of John Welch, who carved the original "Codfish" weathervane, now in the Old State House; and a sampler having a date somewhat later, 1751, bears the name of Dorcas Welch, daughter of the carver. Abigail Janney, as we have mentioned before, was the mother of Johns Hopkins. Mary Sterrett, of Baltimore, made a sampler when she was eleven; at sixteen, a famous beauty and belle, she had married Richard Gittings, of Long Green, Maryland. The Massachusetts Historical Society owns a pair, one done by the sister and one by the niece of Governor Thomas Hutchinson, of Massachusetts. Doubtless there were other famous people in this long list of girls, but their fame has not come down to us.

Various other strange things may be noted in passing. Mary Studley, of Portsmouth, made two samplers in 1753, and so far as we know broke all known records by each one. The habit of sampler makers, as a rule, was to make the numerals from 1 to 9 and then to add a 0. Sometimes they go to 12, and once in a while to 20; but



PLATE XII

MARY OR MARTHA BULYN. Kensington, Pa. 1730
Owned by Mrs. Frederick F. Thompson

Mary Studley made one sampler with the numerals from 1 to 49, and another one marked from 1 to 50. One sampler bears two dates and two names, that of "Mary Wheatley, 1760," and "Isabella Thompson, 1797." Apparently, Mary Wheatley never finished her work, and Isabella Thompson used the unfinished linen to try her skill. Margaret Starr, in 1795, worked the name of William Cox with her design, and so helps us all to suspect a romance.

Roman numerals were only occasionally used on samplers. Elizabeth Holyoke said that her age was *xiii* in 1784, and Susanna Holyoke confessed to *x* in 1790.

The average age of the sampler makers after the seventeenth century was about thirteen, but we have a record of one made by a woman of sixty. At the other end of the scale we find Mary Smith, who was six years old in the year "17014." In her fifth year, Agnes Rust made one which was only three and a half inches wide, but sixteen inches long. Polly Fuller, in 1790, was only four years old; and Catherine Bispham, in 1755, was five. Phebe Cash, a Negro child belonging to the widow of Dudley Atkins, Esq., of Newbury, Massachusetts, worked her sampler in 1789. We might add that there are at least three in the collection done by boys. Lemuel Vose, of Milton, Massachusetts, worked one in 1773; and two years earlier, Gideon Freeborn, of Rhode Island, embroidered one. He covered the canvas with diagonal lines in black, with diamonds of yellow, purple, pink, green, blue, and red between. It would seem to be a rather garish sampler. Nicholas Bleecker, of Albany, worked one in 1790.

And so the century ended which had seen the growth of a truly American handicraft, crude in many cases, but a real and sincere effort to develop artistically. Best of all, it was a growth along original lines, and no slavish copying of English models; for the American sampler, bound by no conventional type, is more varied and more interesting from 1740 on than its English cousin. Being a freer art, the result is generally pleasing and often quite beautiful.

ETHEL STANWOOD BOLTON.

THE EARLIEST SAMPLER KNOWN IN THE
VARIOUS STATES

Massachusetts	1630	New Jersey (1675?)	1740
New York	1720	Delaware	1747
Long Island	1713	Maine	1750
New Hampshire	1719	Georgia	1763
Connecticut	1721	Virginia	1765
Pennsylvania	1724	Maryland	1766
Rhode Island	1725	North Carolina	1786
Vermont	1728	Kentucky	1800
South Carolina	1734	Ohio	1807

EARLIEST APPEARANCE OF VARIOUS DESIGNS

Cir. 1610	Alphabet (part). <i>Anne Gower.</i>
Cir. 1610	Name of maker. <i>Anne Gower.</i>
Cir. 1610	Alphabet in eyelet-stitch. <i>Anne Gower.</i>
1630-40	Verse. <i>Loara Standish.</i>
1708	House and tree (doubtful).
1714	Church (doubtful).
1718	Pot of flowers.
1718	Use of "carpet." "Ashur" and "Elisha." <i>Mary Leavitt.</i>
1720	Numerals.
1721	First border used as a frame. <i>Mary Daintery.</i>
1730	Shepherdess. <i>Mary or Martha Bulyn.</i>
1738	Lord's Prayer and Creed in Tablets. <i>Hannah Trecothick.</i>
1738	Queen-stitch.
1741	Adam and Eve.
1742	House. Does not appear often until 1766.
1743	Multiplication Table. <i>Mary Ellis.</i>
1747	Grapes of Eschol.
1750	Appliqué dress and real hair.
1752	Abraham and Isaac. South Carolina.
1754	Heart.
1756	Eagle.
1763	Revival of lace-work, "hollie-point," "darned lace," and drawn-work.
1766	House.
1774	Genealogical sampler.
1775	Map. France. <i>Frances Brenton.</i>
1778	First Public Building. Brown University and the Old State House, Providence, Rhode Island.
1780	Painted Sampler. <i>John Mason.</i>
1791	Anchor.
1799	Public Buildings. Liberty Hall. <i>Ann Macomber.</i>

REGISTER OF SAMPLERS, 1700-1799

- ADAMS, BETSEY. [1773.] Quincy [Mass.]. 8 yrs. Born in 1764. 17" x 22". 1 alphabet. Cross, satin, French knot, and stem-stitch. Borders of carnation, strawberry, Greek fret, vine, tree of life. House and trees. Verse 603. Illustrated. *Mrs. Henry Eugene Coe*
- ADAMS, ELIZABETH. 1776. 3 alphabets. Cross and eyelet-stitch. Strawberry cross-border. *Mrs. Emma B. Dodge*
- ADAMS, ELIZABETH. [1791.] Red Hook [N. Y.]. 12 yrs. Born March 20, 1779. 8" x 10½". 2 alphabets. Cross-stitch. Border of cross-stitch blocks. *Mrs. Hubert G. Rose*
- ADAMS, POLLY. 1779. 7½" x 8½". 2 alphabets. Cross-stitch. Cross-stitch border. Conventional design, punch-work corners. *Herbert N. Hixon, Esq.*
- ADAMS, SARAH. 1786. Medway [Mass.]. 13 yrs. Born September 26, 1773. 6½" x 8". 1 alphabet. Cross-stitch. Plain border. *Herbert N. Hixon, Esq.*
- AFFLICK, SARAH. 1756. 6 yrs. Three vases containing vines which cover the whole sampler. Illustrated. *Mrs. Henry E. Coe*
- AKERLY, SUSAN. 1797. 8" x 22". 3 alphabets. Cross-stitch. 2 small dogs, 2 small trees, large basket of flowers. *Mrs. Henry E. Coe*
- AKIN, MARY. 1715. Born near Providence [R. I.]. 8¼" x 18½". 1 alphabet. Cross, satin, and eyelet-stitch. Strawberry border. Flower and conventional cross-borders. Verse 491. *Miss Alice Henderson*
- ALGER, SALLY. 1782. [Providence, R. I.] 14½" x 12". Stem, satin, cross-stitch, and chain. House with figures above it. [Miss Polly Balch's School.] Verse 611. *Mrs. Alfred H. Wilkinson*
- ALLEN, ABBY. [Cir. 1793.] Born September 6, 1782. 9" x 5½". 1 alphabet. Cross and chain-stitch. Unfinished. *Miss Marie L. Hawkins*
- ALLEN, AME. 1791. Medfield [Mass.]. 12 yrs. 8" x 9". 2 alphabets. Cross-stitch. *Mrs. Myra B. Whittemore*
- ALLEN, ELIZABETH. 1774. 19 yrs. 6" x 5". Cross-stitch. *Mrs. William H. Gilbane*
- ALLEN, ELIZABETH. 1793. Smithfield. 7 yrs. 12" x 5". 1 alphabet. Cross-stitch. Verse 377. *The Misses Austin*
- ALLEN, LYDIA. 1796. 11½" x 16½". 1 alphabet. Carnation border. Hill surmounted with vase of flowers, also 2 trees with a bird on the top of each. Verse 343 (1, 7). *Memorial Hall, Fairmount Park, Philadelphia*
- ALLEN, MARGARET. [1728. Vermont.] 7 yrs. Born January 20, 1721. 9" x 12". 3 alphabets. Cross, satin, stem, chain, and eyelet-stitch. Plain hemstitched border. Conventional vine, leaves, and blossoms. *Mrs. James H. Bailey*
- ALMY, ANN. 1783. 11 yrs. 8" x 19". 3 alphabets. Eyelet and cross-stitch. Various cross-borders in rose, carnation, and strawberry designs. Verses 488, 489 (2, 3). Illustrated. *Mrs. John H. Morison*

- ALMY, KATHARINE. [Cir. 1728.] 6" x 9½". 1 alphabet. French knot, chain, and cross-stitch. Cross-borders in various designs. Initials "H T" [Hannah Townsend] in lower corner. Verse 128. *The Misses Kenyon*
- ALSO, MARY. 1772. 9 yrs. 2 alphabets. Cross-stitch and eyelet-stitch. Greek fret. Butterflies, birds, flowers, animals. Verse 602. *Mrs. A. E. Also*
- ANDREW, ELIZABETH ANN HERETH. 1755. [Woodbury, Conn.?] 6 yrs. and 10 dys. 8½" x 13½". 3 alphabets; 1 alone, 3 grouped. Cross-stitch. Trefoil border. Conventional flowers and cross-borders. *Mrs. Henry Eugene Coe*
- ANTHONY, RUTH. 1797. 12 yrs. 6" x 5". 2 alphabets. Cross-stitch. *Mrs. Walter Slade Gardner*
- ANTHONY, SARAH. Verses 129 (var.), 182 (1, 2), 488, 490.
- ARNOLD, ELIZABETH. 1737. 12 yrs. 9" x 9". 2 alphabets. Chain and cross-stitch. Verse 184. *Arthur H. Smith, Esq.*
- ATKINS, HANNAH. 1758. Boston [Mass.]. 20 yrs. 7½" x 14¾". 3 alphabets. Cross, satin, and eyelet-stitch. Cross-borders. *Miss Helen L. Wells*
- ATKINS, MARY RUSSELL. 1762. Newbury [Mass.]. 9 yrs. Born August 30, 1753. 7" x 11". 2 alphabets. Cross, satin, and eyelet-stitch. Greek fret. *The Misses Marquand*
- ATKINSON, ABIGAIL. 12 yrs. 8" x 12". Cross-stitch. Carnation border. *Miss Sarah C. Currier*
- ATKINSON, JUDITH. [Cir. 1735.] Newbury [Mass.]. 6½" x 11". 1 alphabet. Cross-stitch. Cross-border. *Miss Sarah Jackson Leigh*
- AYER, PATTY. 1792. Haverhill [Mass.]. 10 yrs. 13" x 7". 2 alphabets and parts of 3 others. Cross, satin, stem, and eyelet-stitch. Strawberry and conventional border. Baskets of flowers. Verse 223. *Mrs. Thomas A. Lawton*
- BACKLER, SARAH. 1788. 17½" x 14". Cross and satin-stitch. Border of strawberry, rose, carnation, and other flowers. Trees, birds, butterfly, and rabbit. Verse 210. *Mrs. Thomas A. Lawton*
- BAIN, ELIZA M. 1795. East Nottingham [Md.]. 8 yrs. 15" x 17". 3 alphabets. Cross and flat-stitch. Greek fret border. Verse 648. *Mrs. A. G. Brandace*
- BAKER, BETSY. [Cir. 1789.] Ipswich [Mass.]. 12" x 18". Verses 371, 490. *Mrs. H. C. Bunner*
- BAKER, ELIZABETH. 1786. [Milton or Dorchester?] 11 yrs. 8½" x 18½". 2 alphabets. Cross-stitch. Verse 40 (var.). *Mrs. Lydia Bowman Taft*
- BAKER, LYDIA. [Cir. 1790.] Born January 1, 1777. 8" x 11". 2 alphabets. Cross, stem, chain, French knot, cat, hem, queen, buttonhole, and satin-stitch. Vine border and queen-stitch border. *Mrs. Lydia Bowman Taft*
- BALCH, BETTY. 1786. Bradford [Mass.]. 12 yrs. 8½" x 10¾". 1 alphabet. Satin-stitch. Verse 364. [Grandmother of General Greeley.] *Mrs. Adolphus W. Greeley*
- BALCH, POLLY. [Cir. 1788.] Born December 3, 1776. 8½" x 11¾". 3 alphabets. Cross-stitch. Border of wild roses, thistles, clover. Name of Clarissa Wallingsford at bottom. *Miss Lucasta J. Boynton*
- BALDWIN, ELIZA. 1780. 10½" x 12". 2½ alphabets. Cross-stitch. Vine border. Baskets of fruit and conventional clover. *Mrs. Frederick F. Thompson*

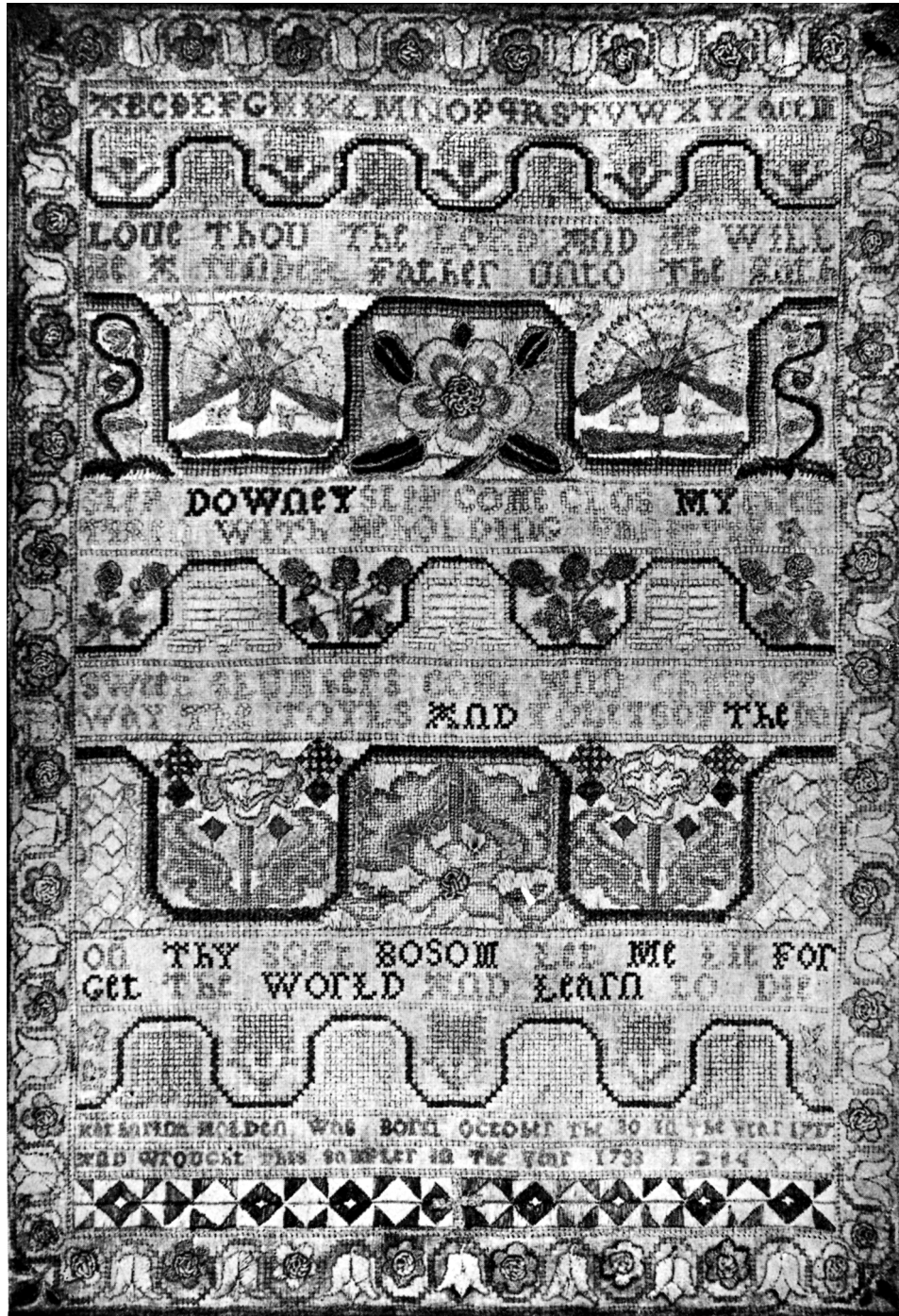


PLATE XIII

KATHERINE HOLDEN'S SAMPLER. Providence, R. I.? 1733
 Owned by Miss M. Frances Babcock and Mrs. Winslow Upton

- BALDWIN, RUTHE. 1794. 11 yrs. Satin, stem, cat, chain, and cross-stitch. Elaborate floral border. In upper section large bush with two birds and lamb on mound. In lower section two large birds on tree stumps and sheep on mound in center. Verse 92 (2).
Edward R. Trowbridge, Esq.
- BALDWIN, SALLY. [Cir. 1794.] Satin, stem, cat, chain, and cross-stitch. Floral border. House sketched in at bottom and unfinished. Two birds on branch growing from tree stump at right and bird on stump at left. Sheep at either side of house climbing up steep bank, house and one sheep sketched in but unfinished. Verse 72. Illustrated.
Edward R. Trowbridge, Esq.
- BALEY, SARAH. 1738. 10 yrs. 8" x 16". 3 alphabets. Cross and queen-stitch. Conventional border. Rose and carnation, queen-stitch strawberries. Verse 184.
Newport Historical Society
- BALL, JANE. 1762. Charleston [S. C.]. 8½" x 8½". Cross-stitch. Hemstitched edge with Greek key design on sides. 4 hearts forming an oval at top and bottom. Verses 92 (2, var.), 185 (var.), 345.
Mrs. William Ball
- BANCROFT, MARY STANCLIFFE. 1792. 7 yrs. 16" x 16". Cross and satin-stitch. Carnation border. Cross-borders of animals, trees, dishes, carnations, and acorns. Verse 636.
Robert P. Jordan, Esq.
- BANCROFT, RACHEL. 1793. Barnard [Vt.]. 11 yrs. 17½" x 17½". 3 alphabets. Cross, chain, eyelet, and loop-stitch. Outside border, openwork; inside border, vine and flowers. Greek fret cross-borders. Verse 617.
Mrs. W. P. Brooks
- BANCROFT, SARAH. 1795. [12 yrs.] 8½" x 8½". Cross, stem, and tent-stitch. Vine border with roses. Scene with church, house, and man fishing. "Do justly, love mercy, walk humbly with thy God." See Cover.
Estate of Samuel Bancroft, Jr.
- BARCLAY, ANNE. 1797. 8 yrs. 12" x 15". 2 alphabets. Cross and eyelet-stitch. 2 large vases containing carnations, 1 small vase. Verse 655.
Barclay Ward, Esq.
- BARKEE, WELTHE. 1781. 9 yrs. 7¾" x 9¾". 2 alphabets. Cross and satin-stitch. Strawberry border. Verse 506.
Miss Ruth B. Franklin
- BARNEY, SARAH. 1741. 11 yrs. 8" x 15". 3 alphabets. Petit-point and very fine cross-stitch. Tulip border with cross-borders of rose, Greek fret, wide conventionalized tulip, rose, and fuchsia, and wide conventionalized passion flower and bird, and trefoil designs. Verse 489.
Brooks-Reed Gallery
- BARTLETT, ELIZABETH. 1762. Plymouth [Mass.]. 7 yrs. 12½" x 15". 1 alphabet. Cross and satin-stitch. Strawberry border. Cross-borders of flowers and scrolls. "Remember your Creator," etc. Verse 595.
Mrs. Cora L. Pike
- BATCHELDER, MARY. [1773.] Born June 13, 1757. 10½" x 16". 3 alphabets. Eyelet, stem, satin, and cross-stitch. Trefoil border on three sides. Cross-borders of conventionalized carnations. Large vase filled with carnations, two birds, two butterflies, and flowers growing in the grass. Verse 211.
Mrs. Henry E. Coe
- BEAL, SUSANNA. 1784. 10 yrs. 8½" x 9¼". 1 alphabet. Cross-stitch. Hemstitched with Greek border at top. Sheep, lambs, and trees.
Mrs. Lillian M. Highley
- BECK, ELIZABETH. 1791. Philadelphia [Pa.]. 21 yrs. 4½" x 7¾". 1 alphabet. Cross, cat, and eyelet-stitch. Conventional cross-border, pine trees.
Mrs. Henry I. Budd
- BECKET, SALLY. 1782. Salem [Mass.]. 14 yrs. 15" x 18½". 1 alphabet. Stem, eyelet, satin, and tent-stitch. Solid stem-stitch border. Flowers, trees, house, building at bottom; flowers, birds, vines, plant in tub at top. Verse 490 (var.).
Louis D. Millett, Esq.

- BERRY, MARY. 1799. 11 yrs. 11" x 18". 2 alphabets. Cross, satin, and eyelet-stitch. Border, baskets of flowers, strawberries, etc. House, 2 women, bird, conventional tree.
Mrs. Richard H. Hunt
- BEVIS, HANNAH. 1769. 11 yrs. 7½" x 9½". 1 alphabet. Cross-stitch. Conventional cross-borders. Verse 9.
Miss Susan W. Osgood
- BICKNALL, MARY. [1798. Barrington, R. I. Born in 1783.] 8" x 7". 1 alphabet. Cross-stitch.
Howard M. Chapin, Esq.
- BICKNELL, ELIZA [or Elizabeth]. 1793. Abington [Mass.]. 17 yrs. 9" x 8". Alphabet. Cross-stitch. Verse 490 (var.).
Mrs. James M. Hunnewell
- BIGBI, ELIZABETH. 1796. 8 yrs. and 8 mos. 12" x 15". 1 alphabet. Cross-stitch. Carnation and vine cross-borders. Animals and plants. Verses 280, 522. *Robert P. Jordan, Esq.*
- BILLINGS, HANNAH R. 1784. 15 yrs. 16½" x 16½". 3 alphabets. Border of flowers and vines. Verse 186.
Estate of James L. Little, Esq.
- BISPHAM, CATHERINE. 1755. 5 yrs. 7½" x 10". Parts of 3 alphabets. Plain, broad border.
Mrs. R. S. Southard
- BLÜCKER, NICHOLAS. 1790. Albany [N. Y.]. 9 yrs., 7 mos., 11 dys. 20½" x 24". 2 alphabets. Cross-stitch. Rose border. Conventional cross-border. Verse 215.
Sons and daughters of John N. and Margaret Blücker
Perry Blücker, Mary Blücker, Anatla Blücker, Letty
Blücker, Elizabeth Blücker, Hannah Blücker, Nicholas Blücker
Mrs. George Walton Green
- BLUNT, MARY ANN. 1799. 10 yrs. Alphabet. Verse 601 (1, 2). *Miss Frances Goodwin*
- BOARDMAN, SARAH. 1799. Newburyport [Mass. 12 yrs.]. Born April 2, 1787. 8½" x 11". 3 alphabets. Cross, satin, and eyelet-stitch. Hemstitched at sides. Greek fret cross-border at bottom, also birds, tree, and strawberries. *Offn Boardman Marshall, Esq.*
- BOLLARD, SUSANNAH. 1787. 11½" x 19¼". Cross and satin-stitch. Strawberry border. Trees, antelope, birds, and basket of flowers. "If thou scorn the Rod, Believe and tremble, thou art judged of God." Verse 208.
Miss Isabella Hagner
- BOND, CATHERINE. 1797. 12 yrs. 13" x 14½". Alphabet. Cross and eyelet-stitch. Conventional border. Hearts, pedestals, baskets, animals, etc. Verses 99, 232, 345.
Mrs. Bradbury Bedell
- BOND, LYDIA. 1794. Leicester [Mass.]. 12" x 7". 2 alphabets. Cross-stitch. *Mrs. Brouwer*
- BOSWORTH, OLIVE. 1795. 10 yrs. 9½" x 14". 2 alphabets. Cross and satin-stitch. Border of flowers. Panel with verse and flowers. Verse 140.
Mrs. Robert Mercur
- BOUTIN, ANNE. 1769. 11 yrs. 9" x 11". 1 alphabet. Very fine cross and satin-stitch. Border of upright trees. House and tree, etc. Verses 129, 358. *Estate of James L. Little, Esq.*
- BOWDITCH, EUNICE. 1718. Salem [Mass.]. 11 yrs. Born March 22, 1707. 4 alphabets. Cross-stitch. Narrow conventional cross-borders.
Essex Institute
- BOWERS, MARTHA. [1790.] 11 yrs. Born May 21, 1779. 8" x 11". 1 alphabet. Cross-stitch. Cross-border of irregular figures at top.
Horace Cecil Fisher, Esq.
- BOWMAN, ANNE. 1779. Brownsville [Pa.]. 8 yrs. 18" x 21". Cross and stem-stitch. Rose border. Trees, flower-pots, and bees. Verse 504.
Mrs. William G. Park
- BOWMAN, LYDIA. 1757. 15 yrs. 6¼" x 7½". 2 alphabets. Cross-stitch. Greek fret border.
Mrs. Lydia Bowman Taft

- BOYLSTON, MARY. 1763. [Boston?]. 11 yrs. 8" x 12". 3 alphabets. Eyelet, stem, and cross-stitch. Strawberry cross-border. Verse 596. *Mrs. Charles E. Cotting*
- BRADBURY, HARRIET. 1786. 15" x 17½". Cross and stem-stitch. Rose border. Vase of flowers. Verse 625. *Mrs. Henry E. Coe*
- BRADFORD, SYLVIA. 1788. 2½" x 11". 1 alphabet. Cross-stitch. *Pamelia Washburn Cram*
- BRADLEE, RACHEL. 1792. Milton [Mass.]. 13 yrs. Cross-stitch. Verse 637. *Mrs. E. D. Wadsworth*
- BRADLEY, ELIZABETH. 1792. Dracut [Mass.]. 10 yrs. 3 alphabets. Cross-stitch. Vine border. Verse 518. *Mrs. Edward Steese*
- BRADWAY, SARAH. 1792. [Lower Alloway Creek Township, N. J. 17 yrs.] Born June 12, 1775. 8½" x 12". 3 alphabets. Eyelet, cross, and flat-stitch. Flat-stitch border. Cross-borders, Greek cross and strawberry. Verse 586 (1, 2). S. B. [Sarah Bradway], A. B. [Anna Bradway], E. B. [Ezra Bradway], J. B. [John Bradway], R. B. [Rachel Bradway]. William Bradway, Sarah Bradway [*née* Hancock], [parents]. *Miss Kate S. Harris*
- BRAY, NANCY. 1799. 10½" x 17¼". 3 alphabets. Eyelet and cross-stitch. Plain cross-stitch border. Trees, diamonds, hearts, etc. "John Bray Susan Bray." *Mrs. William H. Chew*
- BRAYTON, CONSTANT. 1770. Somerset [Mass.]. 12 yrs. 15" x 20". [Born 1758.] 1 alphabet. Cross-stitch. Vine border. Conventional cross-borders of flowers and birds. Verses 127, 488 (var.). *Miss Nancy Winslow Mitchell*
- BRAYTON, REBECCA. [1788.] 9" x 9". 2 alphabets. Chain and cross-stitch. *Mrs. James N. Bourne*
- BRECK, MARGARET. 1741. Dorchester [Mass.]. 12 yrs. 7½" x 16". 1 alphabet. Cross and satin-stitch. Conventional cross-borders. Verses 128 (1, var.), 188. *Miss Helen M. Shaw*
- BRECK, MELIA. 1781. Boston [Mass.]. 10 yrs. 17" x 18". 3 alphabets. Cross, satin, flat, and cat-stitch. Vine border. Verse 507. *Mrs. Bradbury Bedell*
- BREED, HANNAH. 1760. Charlestown[?]. [13 yrs.] Born December 28, 1747. 11½" x 7¾". 4 alphabets. Eyelet, cross, and stem-stitch. Hemstitched edge. Conventional border in cross and stem-stitch. Conventional cross-borders. Verse 132 (1, var.). *Mrs. Mary H. Hayes*
- BRENTON, FRANCES. 1775. Newport [R. I.]. Oval shape. Outline-stitch. Border of flowers. Design, map of France. Illustrated. *Mrs. Thomas A. Lawton*
- BREWSTER, SARAH. 1777. Unfinished. Preston [Conn.]. 8 yrs. 8½" x 11½". 1 alphabet. Cross-stitch. Two rows of stars connected by cross-lines. Verses 128 (1), 188. *W. G. Bowdoin, Esq.*
- BRIGGS, ANNA. 1799. Salem [Mass.]. 17" x 17". 3 alphabets. Stem and chain-stitch. Border of vine and flowers. Flower baskets in corners and small arbor in center. *Mrs. Lucy Lyman*
- BRIGHAM, SUKEY LORINDA. 1786. Boston [Mass.]. 10 yrs. 12¾" x 16¾". 2 alphabets. Flat, cross, and stem-stitch. Vine border. Wild rose vine around panel. *Thomas Munroe Shepherd, Esq.*
- BRITTON, CATHARINE. 1786. Near Wilmington [Del.]. 7" x 7½". 1 alphabet. Eyelet, flat, chain, and cross-stitch. Cross-stitch border. Family initials. *Mrs. Richard T. Cann*
- BROMFIELD, ABIGAIL. 1787. 11 yrs. 8½" x 16½". 3 alphabets. French knot, stem, eyelet, and cross-stitch. Cross-borders in rose and vine designs. Verse 185. *Mrs. M. A. DeWolfe Howe*

- BROOKS, ROSEFAIR.** 1786. Barre [Mass.]. 15 yrs. 11" x 14". 2 alphabets. Eyelet, cross, and satin-stitch. Berry and vine border. Ephraim Brooks her father, Eunice Brooks her mother. *Miss Fanny Young*
- BROWN, ABIGAIL ("Nabby").** 1774. Tiverton [R. I.]. 15 yrs. 10" x 12". 3 alphabets. Cross-stitch. Symmetrical floral design. *Adoniram B. Judson, M.D.*
- BROWN, ANNA.** 1797. 13 yrs. 18" x 22". 1 alphabet. Tapestry, eyelet, stem, satin, and cross-stitch. Border of vivid and elaborate conventional flowers. Conventional cross-borders of flowers. House, trees, and birds in center. Verse 100. *Mrs. Thomas A. Lawton*
- BROWN, BETTY.** 1793. Lexington [Mass.]. 10 yrs. 8" x 9½". 1 alphabet. Eyelet and cross-stitch. Border of scrolls. Birds and strawberries. *Miss Emily A. Peirce*
- B[ROWN], E[LIZA].** 1793. Salem [N. J.]. 7 yrs. 8" x 7½". 1 alphabet. Eyelet, buttonhole, and cross-stitch. Border across top and sides of modified Greek fret with strawberries. F. B. E. B. F. A. E. A. F. B. A. B. E. B. A. B. M. A. B. (Supposed to be initials of members of family of E. B.) Verse 343 (1). *Miss Lucy Dennis Holme*
- BROWN, ELIZABETH.** August 16, 1770. 12½" x 13". Eyelet and cross-stitch. Saw-tooth and carnation border. Hill, sheep, trees, conventional urns with flowers, etc. Verses 500, 501. *Mrs. Bradbury Bedell*
- BROWN, EUNICE.** 12 yrs. 7½" x 21½". 3 alphabets. Cross-stitch. *Mrs. Flower*
- BROWN, FANNY.** 1773. 9 yrs. 7½" x 9½". Cross-stitch. Adam and Eve and Tree of Knowledge; sun and moon in upper corners. *Mrs. Renwick C. Hurry*
- BROWN, JOANNA.** 1794. 9 yrs. 8" x 5". 1 alphabet. Cross-stitch. *Mrs. Willis H. White*
- BROWN, MARY.** 1761. 9" x 11". 1 alphabet. Satin, stem, and cross-stitch. Border of vines and rosebuds. Trees and baskets of flowers. Verse 594 (1). *Mrs. Winthrop H. Wade*
- BROWN, MARY.** [1785.] 9 yrs. Born January 19, 1776. 17" x 23". 4 alphabets. Petit-point, eyelet, and cross-stitch. Border of vines, strawberries, and saw-teeth. Cross-borders. Trees, birds, animals, baskets, etc. Verse 202 (1). *Mrs. Bradbury Bedell*
- BROWN, MARY.** 1787. [Salem, Mass.?] 11 yrs. 17" x 22". 1 alphabet. Cross and overhand stitch. Shepherd and shepherdess at bottom with lambs; trees and vines at sides; roses at top. Verse 40 (var.). *Francis H. Bigelow, Esq.*
- BROWN, MARY.** 1792. 8 yrs. 13" x 17". Cross-stitch. Carnation border. Adam and Eve, apple tree, serpent, and bay trees, at bottom. In center, two men, stag, crowns, etc. Verse 71. *Mrs. Willard Saulsbury*
- BROWN, MARY.** 1793. New Haven [Conn.]. 15 yrs. 10" x 12". [Born 1777.] 2 alphabets. Eyelet, stem, satin, and cross-stitch. Hemstitched border. Cross-borders, trees, and fancy stitches. Verse 377. *Edward M. Bradley, Esq.*
- BROWN, MARY.** 1799. Newburyport [Mass.]. 16" x 18". Alphabets. Chain, eyelet, stem, feather, cross, and other stitches. "How ridiculous is the girl who wilfully swallows the poison of flattery. For any personal charms, and, in the height of her intoxication can be insolent or conceited! What woman of spirit should not aspire to qualities that are less accidental and less subject to change! What woman of reflexion should not resolve to adorn and cultivate a mind whose treasure may be inexhaustible and whose attractions never die." "Each pleasing art lends highness to our minds, and with our studies are our lives refin'd?" Verse 102. *Newburyport Historical Society*



PLATE XIV

HANNAH TRECOTHICK'S SAMPLER. BOSTON, MASS. 1738
 Owned by Miss Jane E. C. Chapman

- BROWN, POLLY. 1785. [Boston?] 15 yrs. Born May 19, 1770. $8\frac{1}{2}'' \times 12\frac{1}{2}''$. 2 alphabets. Cross and stem-stitch. Flowers and vines around panel with name; also flanked by Continental soldier. Verse 599. *Thomas Munroe Shepherd, Esq.*
- BROWN, SARAH. [Cir. 1750.] Salem [Mass.]. 12 yrs. $11\frac{1}{2}'' \times 15\frac{1}{2}''$. 4 alphabets. Cross and satin-stitch. Strawberry borders. *Mrs. Elizabeth Babbidge Heald*
- BRUCE, OLIVE. 13 yrs. $8'' \times 8''$. 3 alphabets. Cross, satin, and cat-stitch. Cross-borders. Verse 668. *Fitchburg Antique Shop, 1917*
- BUCK, PHEBE. 1798. [Fairfield Township, N. J.] 10 yrs. Born November 4, 1787. $13\frac{1}{2}'' \times 17\frac{1}{4}''$. 5 alphabets. Cross, satin, stem, eyelet, chain, queen, tent, and outline stitch. Cross-borders of rosebuds and strawberries; urns of flowers on sides; detached geometrical designs at bottom. Verse 662. *Mrs. J. Ogden Burt*
- BUCKLIN, BETSY. 1781. Providence [R. I.]. $12'' \times 16''$. Great variety of stitches. Strawberry border. House, trees, a man and two women, sheep, and angels. Verses 2, 366. *Miss Elizabeth L. Betton*
- BUCKMINSTER, MARY. [Cir. 1740.] Framingham [Mass.]. Born November 5, 1726. $7\frac{1}{4}'' \times 9''$. 2 alphabets. Cross-stitch. Hemstitched border. Greek fret cross-borders. *Miss Frances M. Lincoln*
- BUFFUM, LUCY. 1786. 14 yrs. $6'' \times 4''$. 1 alphabet. Chain and cross-stitch. *The Misses Collins*
- BULLOD, MERCY. [Cir. 1770.] Born July 30, 1757. $7'' \times 13''$. 2 alphabets. Petit-point, queen, and cross-stitch. Queen-stitch border. Cross-stitch designs of strawberries, birds, roses, house, trees, man, and woman. Verse undecipherable. *Miss Deborah Stoddard*
- BULL, MARTHA H. 1795. $8'' \times 8''$. 2 alphabets. Eight lines and a serpentine border at bottom. *Walpole Galleries, 1917*
- BULLARD, MAR[Y]. 1781. Oakham [Mass.]. 12 yrs. Cross and stem-stitch. Flowers. Verse 490 (var.). *Miss Editha Keefe*
- BULLER, ANN. 1786. [Philadelphia?] $21'' \times 20''$. Fine cross-stitch, satin, eyelet, stem-stitch, buttonholing in scallops, chain-stitch. Strawberry border, trefoil and saw-tooth cross-borders. Man sitting in a tent, orange trees, camels, six lean sheep, a cow, and men and women. Also a well-house. Verses, top and middle, too indistinct to read. Illustrated. *Mrs. Charles M. Greene*
- BULYN, MARY OR MARTHA[?]. 1730. Kensington [Pa.]. $9\frac{1}{2}'' \times 9\frac{1}{2}''$. Petit-point and background stitch. Tree, birds, shepherdess, sheep, and other animals. Illustrated. *Mrs. Frederick F. Thompson*
- BURGESS, MARY. August 23, 1725. 10 yrs. $17'' \times 17\frac{1}{2}''$. 1 alphabet. Flat, satin, and cross-stitch. Cross-borders of carnation. Greek fret. Rose, vine, trefoil, trees, birds, and small designs. Verse 127. *The Misses Kenyon*
- BURRAGE, MEHITABEL. 1747. $6'' \times 7\frac{1}{4}''$. 1 alphabet. Eyelet and cross-stitch. *Miss H. E. Cummings*
- BURRILL, HANNAH. June 2, 1770. 11 yrs. "Born September 10, 1758." $14'' \times 18''$. 2 alphabets. Cross, satin, stem, flat-stitch. Floral border. At top, two couples sitting under a tree. In center, a lady and gentleman, each with a large bird on the hand, on either side of an urn. *George L. Shepley, Esq.*
- BUTCHER, MARY. 1740. [New Jersey.] $12'' \times 18''$. 1 alphabet. Satin, eyelet, and cross-stitch. Greek fret border. Father and mother, John and Mary Butcher. Grandfathers and grand-

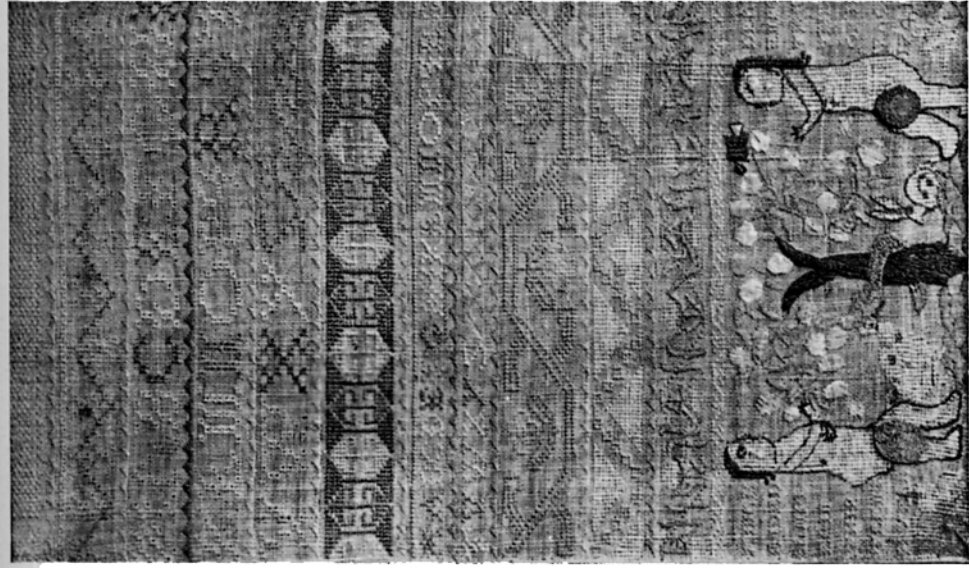
- mothers, John and Damaris Butcher, Peter and Sarah Harvey. Brothers and sisters, Sarah, John, Jonathan, Kathura, Thomas. Chinese designs, trees, and birds. Verse 488 (var.).
Miss Jessie Nicholson
- C—, B—. 179—. 4 yrs. Born February 17, [?]. $8\frac{1}{2}$ " x $11\frac{1}{2}$ ". 2 alphabets. Cross-stitch. Saw-tooth border. Strawberry and carnation border at bottom. *Mrs. Thomas A. Lawton*
- C—, E—. 1796. 4" x $2\frac{3}{4}$ ". 1 alphabet. Cross-stitch. Parrots and baskets of flowers.
Mrs. Miles White, Jr.
- CALDWELL, LYDIA. 1796. [11 yrs.] Born March 27, 1785. Eyelet, satin, and cross-stitch. Verse 386.
Mrs. George F. Choate
- CALDWELL, RUTH. [Cir. 1780.] Hartford [Conn.]. Born August 12, 1767. 8" x $9\frac{1}{2}$ ". 1 alphabet. Cross-stitch. Trees, birds, fruit, flowers, and lambs. Fancy design below name.
Mrs. Henry P. Briggs
- CALDWELL, SUSANNA. 1797. Ipswich [Mass.]. 9 yrs. 8" x 9". 1 alphabet. Chain and cross-stitch. Scroll border. Verses 10 (1), 128 (1, var.).
Miss Martha A. Palmer
- CALEF, MARGARET. 1767. Middletown [Conn.]. 13" x 16". Cross-stitch. House, hill, trees, man, woman, birds, sheep, and flowers. Illustrated.
Mrs. W. S. Fulton
- CAPEN, MARY. 1784. 11 yrs. 12" x $14\frac{1}{2}$ ". 2 alphabets. Tapestry, eyelet, satin, and cross-stitch. Strawberry border. Elaborate pastoral scene. Unfinished verse 43.
Estate of James L. Little, Esq.
- CARBUTT, MARY. 1761. 13 yrs. 8" x 4". 2 alphabets. Satin, bird's-eye, and cross-stitch. Plain cross-borders. Birds and conventional designs.
Mrs. Thomas A. Lawton
- CARLETON, SARAH. 1789. Methuen [Mass.]. 10 yrs. 15" in length. 2 alphabets. Tent, stem, satin, and cross-stitch. Vine and strawberry border. Trees, rose-bush, and bird.
Miss Lucy W. Davis
- CARPENTER, ABBY. 1795. $11\frac{1}{4}$ " x $8\frac{1}{4}$ ". 5 alphabets. Chain and cross-stitch. Cross-stitch border. Verse 520 (2). (Unfinished.)
Edward I. Mulchahey, Esq.
- CARPENTER, ELIZA. 1797. $16\frac{1}{2}$ " x $16\frac{1}{2}$ ". 1 alphabet. Eyelet and cross-stitch. Vine and strawberry border. Houses, trees, man, woman, children, deer, birds, and flowers.
W. R. Lawshe, Esq.
- CARR, WAIT. 1737. 10 yrs. $20\frac{1}{4}$ " x $10\frac{1}{4}$ ". 3 alphabets. Verses 186 (1), 343 (1, 2), 346.
- CARBELL, MEHETABLE. 1773. [Near Salem, Mass.] 10 yrs. $10\frac{1}{2}$ " x $16\frac{3}{4}$ ". 2 alphabets. Eyelet, flat, stem, and cross-stitch. Vine and flower border. Bunches of strawberries. Verse 128.
Miss Elizabeth R. Colles
- CARROLL, MARY CLARE. 1738. 12" x 24". 10 alphabets. Cross-stitch. Large vases of flowers, roses on each side, flower border below. Verses 130, 345 (1).
Exhibited in National Museum, Washington, D. C., by National Society of Colonial Dames
- CARROLL, MARY CLARE. 1739. 18" x 9". Alphabets. French knot, chain, eyelet, stem, cat, tent, satin, and cross-stitch. Flowers and cross-borders.
Maryland Society of the Colonial Dames
- CARVEL, PATIENCE. 1785. Middleborough [Plymouth County, Mass.]. 3 alphabets. Unfinished.
Old Dartmouth Historical Society
- CASH, PHEBE. 1789. Newbury [Mass.]. 14 yrs. $9\frac{3}{4}$ " x $11\frac{1}{2}$ ". 2 alphabets. Eyelet, cross, and quadruple cross-stitch. House, trees, and shed. Below, second design of birds and trees. Made by Negro child belonging to Mrs. Sarah (Kent) Atkins, widow of Dudley Atkins, Esq., of Newbury.
The Misses Marquand

- CHACE, ELIZABETH D. 1743. 3 alphabets. Cross-stitch. Verses 189, 342 (var.), 390. "Value your time. The foundations of virtue and knowledge are laid in youth."
Old Dartmouth Historical Society
- CHACE, MARY. 1788. [North Paxton, Mass.] 11 yrs. 16" x 16". 3 alphabets. Stem-stitch. Rose border. Shield, eagle, and horn of plenty. "In God we Hope." Verse 2a.
Mrs. George H. Davenport
- CHADWICK, CHARLOT. 1798. [Huntington or Greenport, L. I.] 12" x 14". Cross-stitch. Acorn border. Verse at top; scattered designs of trees, flowers, houses, etc., in center; row of conventional flowers at bottom. Verse 26.
Mrs. Henry Eugene Coe
- CHALMERS, KATHERINE. 1796. 12 $\frac{3}{4}$ " x 17 $\frac{3}{4}$ ". Cross-stitch, long and short. Strawberry border. Lady and gentleman in Colonial dress, also dogs, birds, trees, etc. *Mrs. George C. Fraser*
- CHAMBERLAIN, HETTY S. 1774. 9" x 8". 3 alphabets. Cross-stitch. Hemstitched border, plain cross-borders.
Miss Eleanor S. Hall
- CHANDLER, ANNA and ELIZABETH. [Cir. 1774.] Gloucester [Mass.]. "A. Chandler born in York March 8th 1743 E. Chandler born in Gloucester May 2nd 1763". 16 $\frac{3}{4}$ " x 15 $\frac{3}{4}$ ". 3 alphabets. Eyelet, cross, and satin-stitch. Small triangular pattern cross-borders. Verses 128, 187, 490 (var.).
Dedham Historical Society
- CHASE, SALLY. [Cir. 1790.] Newbury [Mass.]. Born September 5, 1779. 7" x 7". 1 alphabet. Cross-stitch. Cross-stitch border.
The Misses Tenney
- CHAUVER, ELIZABETH. 1758. 8" x 11".
Mrs. H. E. Gillingham
- CHELTON, JOANNA. 1796. 10" x 17 $\frac{1}{2}$ ". 3 alphabets. Tent, eyelet, and cross-stitch. Rose border. Trees and scattered blossoms on a grassy slope. "J C. A C. T E C. W C. J C. E C."
W. R. Lawshe
- CHEQUIRE, ANN LOUISE. 1799. Baltimore [Md.]. 9 yrs. 15" x 18". 4 alphabets. Cross, eyelet, and chain-stitch. Hemstitched edge with strawberry border. Verse 665.
National Museum, Washington, D. C.
- CHESTER, ELIZABETH. 1784. 11 yrs. 9" x 12". 2 alphabets. Cross-stitch. Elaborate cross-stitch border. Rising sun in center.
Elsie Schuyler Cram
- CHILD, ELIZABETH. 1764. 12 yrs. 13 $\frac{1}{4}$ " x 11 $\frac{1}{2}$ ". 2 alphabets. Satin, bird's-eye, and cross-stitch. Zigzag border. Basket of carnations.
Mrs. Thomas A. Lawton
- CHURCH, HANNAH. 1747. 14 yrs. 10 $\frac{1}{2}$ " x 26 $\frac{1}{2}$ ". 2 alphabets. Cross and satin-stitch. Conventional borders. Figures of persons and trees in pots. Verse 40 (var.) and Collect for the Fourth Sunday after Trinity.
Edward R. Andrews, Esq.
- CHURCH, LYDIA. 1791. New Haven [Conn.]. "Mrs. Mansfield's School." 4 alphabets. Petit-point, stem, satin, chain, queen, eyelet, couching, and cross-stitch, also spangles sewed on. Vine and flower border rising out of vases at lower corners. Large flowers in upper corners. At bottom, scene with house, trees, fence, two men and a woman, and several small animals. Verse 217. Illustrated.
Hartford Historical Society
- CHUTE, JUDITH. 1762. [Rowley, Mass.] 18 yrs. 8" x 13". 3 alphabets. Satin and cross-stitch. Cross-borders in various stitches.
Howard M. Chapin, Esq.
- CLAP, HANNAH. 1770. Dorchester [Mass.]. 11 yrs. 13 $\frac{1}{2}$ " x 16 $\frac{1}{2}$ ". Stem, cross, and other stitches. Strawberry border. Conventional cross-borders. Fruit tree, birds, animals, etc. Verse 129 (var.).
Miss Marion S. Abbot
- CLAPP, CATHERINE. 1793. Dorchester [Mass.]. 12 yrs. 16" x 16". Cross-stitch. Strawberry border and cross-borders. Flowers, lions, etc. Verse 516.
Miss Anna Humphreys

- CLARK, MARY. 1716. 18 yrs. 7½" x 18". Alphabet. Cross-stitch, very little satin-stitch. Part of sampler worked upside down. *Mrs. Charles H. Atkinson*
- CLARK, MARY. 1789. 19" x 16¼". Floral and vine border in outline, chain, French knot, satin, stem, and cat-stitch. Center of sampler done in great variety of hollie-point lace. Illustrated. *Mrs. Caroline R. Patterson*
- CLARK, PHEBE. 1798. Stony Brook [N. J.]. 14½" x 20". Cross, satin, and stem-stitch. Carnation and tulip border. House on terrace, trees, flowers, cows, and sheep. Verse 236 (var.). *Charles Clark Black, Esq.*
- CLARK, RUTH. [Cir. 1798. Vermont.] 11" x 14". 3 alphabets. Cross-stitch. Greek fret border across center. Initials of 13 persons with date of birth, and initials of 4 persons with date of death, probably the Clark family. *Mrs. George G. Barnes*
- CLASSEN, MARY. 1725. [Newport, R. I.] 7 yrs. 10" x 17". 2 alphabets. Cross, satin, and cat-stitch. Carnation, trefoil, and Greek fret borders. Birds and flowers at the bottom. Verse 342. *Mrs. Charles K. Bolton*
- CLAYTON, MARY. 1787. 18" x 25". Cross-stitch. Morning-glory border. Strawberry and other conventional designs across top. Verse 370. *Sale of Ross H. Maynard, Esq., March, 1916*
- COALE, MARY ABBY. 1797. ["Morven" in Anne Arundel County, Md.] 8 yrs. [Born February 4, 1789.] 7" x 10½". 4 alphabets. Cross-stitch. Cross-borders of different stitches. *Mrs. Francis T. Redwood*
- COALE, MARY ABBY. [1799 or 1800. "Morven," Anne Arundel County, Md. 10 or 11 yrs.] 7½" x 8½". 1 alphabet. Cross-borders. *Mrs. Francis T. Redwood*
- COFFIN, DOROTHY F. [Cir. 1785.] Born May 8, 1774, at Newburyport [Mass.]. 17" x 22". 4 alphabets. Cross, satin, and eyelet-stitch. Strawberry border. Hill, trees, flowers, birds, animals, etc. Verse 368. *Miss Helen Pike*
- COFFIN, MARY JOHNSON. 1799. Newbury [Mass.]. 8 yrs. 11" x 14¼". 2 alphabets. French knot, stem, satin, outline, and cross-stitch. Hemstitched and rose borders. Cherry tree, bird, lamb, vase of roses, etc. *Mrs. Edward O. Shepard*
- COGGESHALL, ELIZA. 1784. 10 yrs. 16½" x 12". 1 alphabet. Stem, satin, and cross-stitch. Rose border. House, people, birds, and dogs. "Duty to God Fear and Love we owe above." *Miss Eliza A. Kaighn*
- COGGESHALL, MARY. 1774. Newport. 15" x 10½". 2 alphabets. Eyelet and cross-stitch. Verse 502 (var.). *Miss Eliza A. Kaighn*
- COGGESHALL, PATTY. [Cir. 1790.] "Bristol New E." Born February 15, 1780. 15" x 20". 1 alphabet. Cross, split, satin, and queen-stitch. Border of various flowers at sides, and at top figures of men, women, animals, etc. In center, two scenes with men, women, children, trees, birds, animals, etc. Verse 594 (1, var.). Illustrated in color. *Metropolitan Museum, New York*
- COGILL, MARTHA. 1768. Philadelphia. 18 yrs. 18" x 12". Eyelet, satin, petit-point, drawn-work, and hemstitch. Drawn-work and buttonhole-stitch in border. Flower-pot with sprays of flowers. Flowers in drawn-work in 14th century embroidery. Name and date on pot. *Mrs. Clarence North*
- COGSWELL, ABIGAIL. 1792. Ipswich [Mass.]. 11 yrs. Born January 7, 1781. 8" x 9½". 3 alphabets. Eyelet and cross-stitch. Plain hemstitched border. Conventional design in eyelet-stitch. *Mrs. William C. West*



MARY PARKER'S SAMPLER. 1741
Owned by Mrs. Henry H. Edes



MARIAH DEAVENPORT'S SAMPLER. 1741
Owned by the Windham Library

PLATE XV

- COGSWELL, BETSY. [Cir. 1775.] Born August 25, 1764. 13" x 17". 2 alphabets. Cross and satin-stitch. Space left unfinished. *Mrs. Henry Lowell Hiscock*
- COGSWELL, HANNAH. [Cir. 1778.] Born November 6, 1767. 9½" x 10". 1 alphabet. Cross and satin-stitch. Cross-borders. Trees. *Mrs. Henry Lowell Hiscock*
- COGSWELL, SARAH. 1773. Born June 8, 1763. 8" x 8½". 2 alphabets. Cross and satin-stitch. Cross-borders. *Mrs. Henry Lowell Hiscock*
- COLCOTT, DORCAS. 1796. Romsey. 16" x 24". 2 alphabets. Stem, petit-point, eyelet, cross, satin, and 2-sided line-stitch. Strawberry border. Darky stealing a chicken, bushes, birds, parrot on a tree, pillars of flowers, etc., in center; at bottom, parrot on a tree, house, fence, barn, deer, etc. Verse 531a. *Mr. Colket*
- COLEMAN, ANN. Verse 341.
- COLEMAN, ELIZABETH. 1766. Philadelphia [Pa.]. 9 yrs. 12½" x 12½". Cross, satin, stem, and tent-stitch. Floral border. Verse, "The Universal Prayer," by Pope. *Horace Wells Sellers, Esq.*
- COLLINS, RUTH. [Cir. 1795.] Hopkinton, R. I. [Born May 2, 1784.] 7½" x 11". 2 alphabets. Eyelet, satin, and cross-stitch. Floral borders. Fruit trees topped by large birds. Verse 649. *Miss F. R. Kenyon*
- [COLLINS, TRYPHENIA. Cir. 1790.] 21" x 22". Cross-stitch. Rosebud border. Strawberry and conventional cross-borders. Large sprays of flowers and two butterflies in center. Verses 23, 34. Illustrated. *Mrs. B. Osgood Peirce*
- CONANT, CHARLOTTE. 1790. 4" x 6½". "Her Exemplar." 1 alphabet. *A. Stainforth, Dealer, 1917*
- CONANT, SARAH. 1790. 6" x 4". "Her Exemplar." 1 alphabet. Cross-stitch. *M. B. Lemon, Dealer*
- COOCHE, FRANCIS ELIZABETH. 1735. 11" x 14". Large vase with handles, holding carnations, tulips, and rosebuds. Flowers scattered on grass. *Mrs. E. A. Whelan and Miss Mary Zellar*
- COOK, MORILLA. 1714. [Date questionable.] 10 yrs. 9" x 7". Satin and cross-stitch. House, trees, and shrubs, also large detached rose in upper corner. *Mrs. Thomas A. Lawton*
- COOPER, ELIZABETH. 1763. Woodbury [N. J.]. 11 yrs. 9" x 11½". 2 alphabets. Eyelet and cross-stitch. Cross-borders. Initials: J. C. A. C. T. M. M. M. D. C. S. C. A. C. A. C. P. C. A. C. W. C. Verse 597. *Miss Sibyl T. Jones*
- COOPER, SUSANNA. 1798. 12 yrs. 12½" x 13½". Stem, satin, chain, and cross-stitch. Vine and flower border. In center, large basket filled with fruit. *Mrs. G. H. Buek*
- COPP, ESTER. 1755. 11 yrs. 12" x 15". 3 alphabets. Cross-stitch. Tree and tulips. "Better it is to be of an humble spirit with the lowly, than to divide the spoil with the proud." *Gift of John B. Copp to the National Museum, Washington, D. C.*
- COWAN, ELEANOR. 1797. Salem [Mass.]. 8 yrs. 12½" x 17". 2 alphabets. Stem and cross-stitch. Strawberry. Verse 601 (1, 2, 3). *Miss Susan W. Osgood*
- COWDREY, ELIZA. 1787. 12 yrs. 13" x 17½". Satin, stem, and cross-stitch. Border at top and bottom of carnations and vine; at sides of vine and triangular leaves. House, peacocks at each side of door, birds, children, men, and animals in upper half. Large tree, men, children, birds, flowers, and shrubs in lower half. Verse 41. *Alice W. Belcher*
- COWING, RACHEL. 1793. Born September 9, 1782. 8½" x 8". 3 alphabets. Cross-stitch. *Estate of James L. Little, Esq.*

- COWING, SARAH. [Cir. 1793.] Born March 29, 1782. $8\frac{1}{2}$ " x $8\frac{1}{2}$ ". 2 alphabets. Cross-stitch.
Estate of James L. Little, Esq.
- COX, ESTHER. [Cir. 1768. Near Boston.] Born March, 1759. $9\frac{1}{2}$ " x 14". 2 alphabets. Cross, satin, stem, chain, French knot, and buttonhole-stitch. Border of conventional flowers, which spring from a basket in middle of border across bottom; peacock in middle of border at top. "Nothing lovelier can be found in woman than to study household Good and good works in her Husband to promote." "Remember thy Creator in the days of thy youth," etc.
Mrs. Henry E. Coe
- COZZENS, ELIZA. 1795. Satin, split, eyelet, and stem-stitch. Border of vine and flowers. In center, basket filled with fruit and berries; birds flying above. Illustrated.
Rhode Island School of Design
- CRANE, MEHITABLE. 1793. 10" x 16". 4 alphabets. Eyelet and cross-stitch. Simple cross-stitch borders. Verse 641.
Miss Hannah Weston Clap
- CREATON, LUCRETIA. 1790. Charleston [S. C.]. $16\frac{1}{2}$ " x $21\frac{1}{2}$ ". Alphabet. Split, cat, tent, stem, satin, eyelet, and cross-stitch. Strawberry border. Cross-borders in Greek fret, diamond, and vase designs. Verses 92a (2, var.), 627.
Mrs. John F. Bennett
- CROSS, BETSY. 1799. Haverhill [N. H.]. 9 yrs. $12\frac{1}{2}$ " x $16\frac{1}{2}$ ". 3 alphabets. Border design is little rings linked together.
Mrs. Abram Whitcomb
- CROW, ELIZABETH. 1747. $12\frac{1}{2}$ " x 16". Cross and satin-stitch. Double strawberry border. At bottom, trees, rabbits, basket of flowers, etc. Verse 131.
Mrs. George E. Dadmun
- CROWNINSHIELD, MARY. 1748. Salem [Mass.]. "Union Academy." 8 yrs. 8" x 8". 2 alphabets. Cross-stitch.
Mrs. Carl A. de Gersdorff
- CUMMINGS, NANCY. 1799. Westford [Mass.]. $18\frac{1}{2}$ " x 20". 4 alphabets. Eyelet, cross, satin, and stem-stitch. Border of strawberries, carnations, poppies, roses, and vines, also berries. Trees and vase filled with carnations, roses, etc. Verse 601 (1, 2, 3, var.).
Mrs. Henry G. Mitchell
- CURTIS, LYDIA. 1799. 9 yrs. $10\frac{1}{2}$ " x $11\frac{1}{2}$ ". 3 alphabets. Eyelet, satin, stem, and cross-stitch. Carnation border. Trees on mounds.
Mrs. Thomas A. Lawton
- CURTIS, SARAH. 1770. Salem [Mass.]. 8 yrs. 8" x 10". 2 alphabets. Cross-stitch. Strawberry border on three sides. Small, separate designs.
Essex Institute
- CUSHING, HANNAH. [1796.] 10 yrs. 16" x 12". Cross-stitch. Flowers tied with a blue bow-knot.
Miss Julia Cushing
- CUSHING, JOANNA. 1775. Hingham [Mass.]. 12 yrs. 12" x 14". Alphabet. Cross-stitch. Grecian border. Verses 128 (1, var.), 607.
Mrs. Frederick Cate
- CUSHING, LUCY. 1792. Turner [Me.]. 13 yrs. $12\frac{1}{4}$ " x 16". 3 alphabets and separate letters. Eyelet and cross-stitch. Conventional border. House, grassy terrace, rose bushes, and sun-flowers. Verse 128 (1, var.). Tailpiece.
Mrs. Paul Blatchford
- CUSHING, MARY. 1799. Scituate. $9\frac{3}{8}$ " x $9\frac{3}{8}$ ". 2 alphabets. Drawn-work and cross-stitch. Verse 527.
A. Stainforth, Dealer, 1917
- CUTTER, HANNAH. 1771. Portsmouth [N. H.]. 11 yrs. $10\frac{3}{4}$ " x $22\frac{1}{4}$ ". 4 alphabets. Cross, satin, stem, and eyelet-stitch. Trees and clover.
Miss Mary Hale Wheeler
- DAINTERY, MARY. 1721. 8 yrs. [Born December 22, 1713. Near New Haven.] 12" x 11". Stem, satin, and cross-stitch. Border of vine and strawberry blossoms, and cross-border of the same. "Publius Lentulus his Letter to the Senate of Rome concerning Jesus Christ." Illustrated.
Mrs. G. H. Buek

- DAVENPORT, ABIGAIL. [Cir. 1750?] 11 yrs. 22" x 8". 2 alphabets. Two crowned lions on either side; two trees topped by birds; strawberries, baskets, etc. Verse 126 (1, 2).
Massachusetts Historical Society
- DAVIS, ELES. 1798. 10" x 12". 3 alphabets. Cross-stitch. Simple line border. Verse 490 (var.).
Miss Charlotte M. Smith
- DAVIS, LYDIA. 1799. Concord [Mass.]. 10 yrs. 15½" x 17½". 2 alphabets. Eyelet, satin, and cross-stitch. Conventional border on three sides. Conventional designs. Verses 142, 490 (var.).
Mrs. Joseph B. Ross
- DAVIS, MARY. 1778. [Burlington County, N. J.] 8" x 12". 2 alphabets. Eyelet and cross-stitch. Strawberry border.
Mrs. Morris D. Wickersham
- DAY, DEBORAH. 1777. Methuen [Mass.?). 10" x 16". 1 alphabet. Stem-stitch. Border of carnations at top and vine with small flowers on sides. House, tree, birds, dog, two ladies, etc. Verse.
Mrs. Charlotte C. Ames
- DEANE, SYLVIA. 1784. 17 yrs. 9" x 9". 2 alphabets. Chain and cross-stitch.
Mrs. L. Earle Rowe
- DEAVENPORT, MARIAH. 1741. 12 yrs. 16" x 10". 2 alphabets. Eyelet, stem, satin, and cross-stitch. Conventional cross-borders. Adam and Eve and Tree of Knowledge. Illustrated.
Windham Library
- DE BANC, SUZANNE LOUISE. 1748. 8 yrs. 18" x 8¼". 3 alphabets. Eyelet, satin, and cross-stitch. Vine border. House, trees, birds, animals, woman, two angels, etc. Verse in French, 588.
Mrs. Rebecca S. Price
- DEMING, HANNAH. 1786. Born November 16, 1776. 9½" x 8". 2 alphabets. Cross-stitch. Cross-lines. Verses 205, 206.
Albert C. Bates, Esq.
- DEMING, SALLY. 1725. 3½" x 12". 2 alphabets. Cross-stitch. Following additions probably put in by Florence Davis:
 Florence Davis, 1865 Born Dec 19
 Francis Mead Davis 1845 Dec 1
 Elizabeth Deyo Mead 1820 Jan 16
 Sally Deming Deyo 1799 March 15
Mrs. Riley A. Vose
- DENNY, POLLY. 1785. Leicester [Mass.]. 12 yrs. 14" x 7". 2 alphabets. Cross, eyelet, and satin-stitch.
Mrs. John A. Sweetser
- DERBY, ELIZABETH. 1774. Salem [Mass.]. 10½" x 14". 4 alphabets. Stem and cross-stitch. Conventional border of vine and flowers. Conventional cross-border of flowers. "Idleness is the root of all Evil." "Modesty becomes the fair sex thro life."
Essex Institute
- DEWEY, CHARLOTTE. 1796. 11 yrs. 8" x 12". 2 alphabets. Cross, tent, and chain-stitch. Vine border. Tree design.
Miss Mary Jeannette Tilton
- DICK, A[NNA]. 1797. [Salem, N. J. 10 yrs.] 8¼" x 11¾". 2 alphabets. Cross, satin, eyelet, buttonhole, and tent-stitch. Strawberry border. [Father and mother] Samuel Dick Sarah Dick. [Sisters and brothers] R. D. [Rebecca] M. D. [Maria] J. D. [Jane] S. D. [Sally] A. D. [Anna] I. D. [Isabel] A. D. S. D. [Samuel] W. D. [William]. Verse 343 (1 var.).
Miss Maria H. Mecum
- DICK, A[NNA]. 1799. [Salem, N. J. 12 yrs.] 10¾" x 11¾". 3 alphabets. Cross, satin, and buttonhole-stitch. Conventional border. Cross-lines. S D [Dr. Samuel Dick, father] S D [Sarah Dick, mother] R D [Rebecca] M D [Maria] J D [Jane] S D [Sally] I D [Isabel] A D [Anna, who made sampler] S D [Samuel] W D [William] M D [Mary]. Verse 240.
Miss Maria H. Mecum

- DICKINSON, POLLY. 1798. Hadley, Mass. 11 yrs. Born November, 1787. $8\frac{1}{2}$ " x 9". 2 alphabets. Cross-stitch. Narrow hem. Verse 237. [The linen was woven by Polly Dickinson.]
Mrs. H. H. Wells
- DILLWYN, ANN. 1758. 8 yrs. [Born in 1745 at Burlington, N. J.] $8\frac{1}{2}$ " x 9". 2 alphabets. Cross-stitch with hole in center.
Miss Susan P. Wharton
- DOLE, ELIZABETH. 1752. 9 yrs. Born December 3, 1743. $10\frac{1}{2}$ " x 14". 4 alphabets. Eyelet, satin, and cross-stitch. Twenty-two cross-borders. *Newburyport Historical Society*
- DOLE, POLLY. [1793.] Newbury [Mass.]. 8 yrs. Born January 25, 1785. $7\frac{1}{2}$ " x 9". 2 alphabets. Chain and cross-stitch. Sides hemstitched, strawberry vine at top, picture at bottom. Basket of flowers.
Miss Sarah Jackson Leigh
- DOLIBER, ANNE S. 1767. [Marblehead.] 16 yrs. $7\frac{1}{2}$ " x 10". 1 alphabet. Eyelet and cross-stitch. Saw-tooth border. Carnation cross-border at bottom. Flower designs. Verse 357.
Marblehead Historical Society
- DOUBT, SARAH. 1764. 9 yrs. 12" x 20". 1 alphabet. French knot, buttonhole, stem, satin, and cross-stitch. Strawberry border. Cross-borders in various designs. Elaborate pastoral scene at bottom, with trees, birds, flowers, animals, man, and woman. Verse 188.
Mrs. Richard Cobb
- DOUGLASS, PEGGY. 1796. [Kent County, Del. Worked at Mme. Capron's School, Philadelphia, Pa.] $15\frac{1}{2}$ " x $15\frac{1}{2}$ ". 3 alphabets. Stem, satin, and cross-stitch. Roses, carnations, and white berry sprays in border. Strawberry wreath at bottom enclosing verse. Verse 488 (var.).
Miss Harriet Clayton Comegys
- DOW, RUTH. 1792. 12 yrs. Born May 3, 1780. 18" x 21". 3 alphabets. Cross-stitch. Double strawberry border. Cross-border of carnations. Scene with house, red lion, sheep, birds, etc. Verse 222.
Mrs. Thomas A. Lawton
- DRAPER, ELIZABETH. 1773. [Age worn off.] $12\frac{1}{2}$ " x $17\frac{1}{4}$ ". 3 alphabets. Mostly cross-stitch. Plain border. Trees and animals. "Bless the Lord O My Soul," etc.
Miss Sarah M. Draper
- DRAPER, LENDAMINE. [Cir. 1791. 11 yrs.] Born in Dedham, March 30, 1780. 11" x 15". 1 alphabet. Eyelet and cross-stitch. Double border of eyelet and cross-stitch. Birds, cats, vases, trees, etc. Verse 373.
Mrs. George Marsh
- DRAPER, LYDIA. 1742. 13 yrs. Born December 16, 1729. $10\frac{1}{2}$ " x $15\frac{1}{2}$ ". 2 alphabets. Eyelet and cross-stitch. Hemstitched border. "Nothing is so sure as Death & nothing is so uncertain as the Time When I may be to old to Live but I can never be to young to Die I will so live every hour as if I was to die the next."
Mrs. Oliver Wyeth
- DRAPER, SUSANNA. 1778. [10 yrs.] $12\frac{1}{2}$ " x $17\frac{1}{4}$ ". 3 alphabets. Mostly cross-stitch. Plain border. Trees and animals. "Bless the Lord O my Soul," etc. *Miss Sarah M. Draper*
- DRIVER, ELIZABETH. 1795. Salem [Mass.]. 18" x 18". 3 alphabets. Rose border across top. Cross and stem-stitch. Scene with man and woman gayly dressed, hill, dog, and butterflies.
Essex Institute
- DUDLEY, ELIZABETH. 1736. Roxbury [Mass.]. 12 yrs. 8" x 18". 3 alphabets. Great variety of stitches. Plain border. Elaborate design with birds, etc. Verse 128 (var.), the Lord's Prayer, and "Remember thy Creator," etc. [Granddaughter of Governor Joseph Dudley.]
Rev. Dudley Richards Child
- DUDLEY, LUCY. 1788. Concord [Mass.]. 14 yrs. 10" x 10". 3 alphabets. Eyelet and cross-stitch. Greek fret borders.
Miss Gertrude Pierce



PLATE XVI

RUTH HASKELL'S SAMPLER. Cir. 1760

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