

certain girls must have worked their samplers side by side in school—and yet one can never be certain, because there were vaguely indefinite styles in samplers which pertained over a large part of the country, as there were in clothes. Some years ago there was an exhibition of samplers in an old house in Lowell, Massachusetts; it was not large, and yet two samplers hung side by side which were almost alike. It transpired afterward, when the owners met, that the two as girls had lived in Concord, and that the same teacher had instructed them both. The teacher apparently drew the pattern on the linen in ink, and as there were no ways in those days of transferring patterns, she did them free-hand, and she often set free her imagination at the same time. This would account both for their similarity and for their divergence.

Perhaps the most interesting example of this grouping of descriptions will be found in the samplers worked between 1785 and 1810 in Miss Polly Balch's Seminary in Providence, Rhode Island. It is a unique set of samplers; thirteen it is possible to be sure of, and there are a few more which were quite possibly done there also.

Five of these samplers contain a picture of the Old State House in Providence, or of old University Hall at Brown, and some contain both. The girls were always fairly accurate in the architecture of University Hall, but they were far less sure of the Old State House. The cupola rises and sinks in size, and the clock in the tower sometimes descends into the building itself. Nancy Hall and Sally Alger concentrated on University Hall, and add to the picture of the building the President's House. Above, each has given her idea of the First President's reception at the College. The President stands under curtains, looped back on either side with cords and enormous tassels. Below are pictured the guests on their way to the festivity. The two samplers are not identical, for one incloses hers with an oval, and the other, Sally Alger, uses the pseudo-classic arch, so very common to the samplers made in Miss Balch's School. The arch was echoed by Miss Sarah Stivour's School in Salem, Massachusetts, which was giving us another interesting group of samplers of the same period.

Miss Balch's School was responsible for the wonderful maritime scene done by Nancy Winsor, which is reproduced in color. (See Plates xlv, lxii, xcix, and c.)

Miss Mary Balch, known later variously as "Polly Balch" or "Marm Balch," was the second child of Timothy Balch, a Boston man, who had gone to Newport early in his career, and there married Sarah, daughter of Captain Joseph Rogers, of that city. The daughter Mary was born in Newport, February 9, 1762. Before she was twenty-three she had started a school in Providence, sometime before 1785. At one time the school was in George Street, for a paper of the time says that "A prominent private-school whose influence lasted many years, was opened on George Street early in 1800 or late in the previous century." The mystery is very puzzling as to just who the teacher was who made the delectable samplers coming from the school. Whoever it was who was responsible, certain it is that she was with Miss Balch from 1785 to 1800. About 1800, the character of those made in Miss Balch's School changes, if, as is probable, the representation of the First Baptist Church by Maria Hopping, and the two of the First Congregational Church, were the work of her pupils. The only other one which we are certain was done in her school, that of Eliza Pearce Jones, is a reversion to the usual type of sampler, hitherto not in the least characteristic of her school.

Strangely, there are two samplers, those of Anna Sanders, 1801, and Nancy Baker, 1808 (see Plate cviii), both made in Warren, which carry on the former tradition of Polly Balch's School. Therefore it seems probable that the sewing teacher was not Miss Balch herself, for Miss Balch's School continued in Providence till her death in 1831; and after that time it was carried on by one of her assistants, Miss Walker, for many years. In 1820, the school was at 427 and 429 North Main Street, in a building which is still standing. Miss Balch's gravestone in the North Burying Ground is still to be seen.

"Consecrated to the memory
of Miss Mary Balch .
the 1st to establish a female Academy
in Providence
Who departed this life
Jan. 3rd, 1831, in her 69th year."

Whoever it was who taught needlework at Miss Balch's School, she certainly had by far a finer sense of what the art was capable of than any one who was in a like position. She had a sense of color, form, and design, and she taught her pupils to use their silks so that they not only made harmonious color, but they were applied in such a way as to bring out the luminosity of the silk. The backgrounds in many cases are entirely covered with a whitish silk in split-stitch, which gives a most wonderful sheen to the whole. She had certain mannerisms and certain forms of design, of which each sampler contains one or two, so that they are very easy to identify, even though they are not marked, and they are never commonplace. Aside from the Old State House, usually depicted with five windows on the façade, is a house with nine windows and a fence between the two chimneys. It has two dormer windows in the roof, and a long flight of steps on either side. Polly Turner, of Warren, made an example of this in 1786, at Miss Balch's School, and Anna Sanders made one in Warren in 1801. They are very alike all through, except for the style of dress in the people walking by the house and standing under the trees on either side. Nancy Baker again did it in Warren in 1808. Between these two extremes we find it on Susan Whitmore's sampler, which though undated was certainly made at Miss Balch's School. Again it appears on the funny little sampler of Frances Jones, 1789. Julia Lippit and Eliza Cozzens used the split-stitch background and the arch to frame baskets of fruit in wonderfully harmonious colors, and Susan Whitmore put a basket of fruit under her house and pseudo-classic arch. After 1800, the samplers which come from Miss Balch's School are less elaborate and have a less sure touch. None the less, nowhere else can so interesting a group of samplers be found as those coming from this school, where for many years the girls of the best Rhode Island families were taught.

But Miss Balch's School was the flowering of a rather barren twig. Rhode Island had not paid great heed to education, as far as girls were concerned, but private schools helped there as they did elsewhere. In 1758:

"Sarah Osborne, school mistress in Newport, proposes to keep a boarding school. Any person disirous of sending children may be accomodated and have them instructed in reading, writing, plain work, embroidery, tent stitch, samplers, &c. on reasonable terms."

It is sad to think that no Newport sampler of the date has so far come to hand. About 1770, private schools were few and far between; they were "but little thought of; there were in my neighborhood three small schools, perhaps about 12 scholars each. Their books were the Bible, spelling book and primer."* But in the end, Miss Balch and her numerous rivals changed all this, and gave the Rhode Island girls as good an education as the times considered necessary.

Of Connecticut schools for girls we know but little, and yet there must have been very good ones quite early, if we are to judge by Margaret Calef's wonderful scene which she worked in 1767. (See Plate xxiii.) The perspective and architecture might perhaps be considered odd, for certainly neither the man nor the animals could possibly get inside the house. But sampler land is a very different country from ours, and there the impossible happens every day; so why not enjoy the gorgeousness of a poppy bigger than a poplar tree, and consider it in the light of a perpetual sunset? Samplers come from all the towns which we of later days associate with seats of learning—Middletown, Farmington, New Haven, Hartford.

In 1791, Mrs. Mansfield had a school in New Haven, where Lydia Church embroidered a sampler. One is tempted to think that she made a picture of her school, for that same year Elizabeth Lyon also embroidered a "picture of an old girls school on State Street," and in both ladies and "gentlemen with crooked sticks" walk about, and in each is a flock of sheep.

In Litchfield, Connecticut, "Miss Sarah Pierce opened a School in this town for the instruction of Females in the year 1792, which has very justly merited and acquired a distinguished reputation." The school was opened with one pupil in the dining-room of her house, but it soon grew. The diaries of two girls who went there as day scholars have been printed, and they give the impression of a rather

* Samuel Thurber.



PLATE CXIV

TRYPHENIA COLLINS'S SAMPLER. Cir. 1790
 Owned by Mrs. B. Osgood Peirce

casual attendance. During 1797 and 1798, both girls embroidered shawls, so that the work that they did upon their samplers was not wasted. The first building was made in 1798, and in 1827 it was incorporated as the "Litchfield Female Academy." Miss Pierce maintained the school for forty years. In 1802, Nancy Hale, of Glastonbury, who was a pupil in the school, wrote her sisters a letter which gives a far better picture of what a school was in those days than can we, who only imagine.

Litchfield Sept^r 1802

Dear Sisters

Miss Sophia Hale informs me that she expects her Parents in Litchfield tomorrow who are going directly on to G—y* and she with them & I very soon have retired from my studies to enquire after your health & that of all friends. My Dreams often present me with you enjoying great happiness; but I awake & find it nothing but the visionary fancies of a Dream; not that I am by any means Home-sick tho I wish to hear from their very much indeed. I spend my time very agreeably am very much engaged about my Picture. C Smith began one when she first came here like mine but I have got some ways before her I shall endeavor to be as diligent as possible. I have visited a few times, Miss Pierce gave me an invitation to visit her last Fryday and several others; their was 40 that drank tea in one room at one time; Their was some Gentlemen came in the afternoon and gave us all an invitation to attend a Ball that Evening the greatest part of us attended. Miss P. approves of our dancing very much she says that we set so much that it is very necessary that we should dance sometimes for exercise. Besides Embroidering I study Geography and write Composition I get my lessons in Evening. she does not allow any one to Embroider without they attend to some study for she says she wishes to have them ornament their minds when they are with her.

Parson Morgan of Canaan call'd on me this Afternoon and brought me a Letter from Nancy M. he says that our Friends are all well their & he gave me a very polite invitation to go that way when I go home & make his daughter a visit. He is now on his way to N. Haven— I shall expect a Letter when S. Hale returns, for her Parents are going to leave her here when they return. I hope to finish my Picture before I return home which I hope you will let me stay as long as you possibly are willing Vacation is either 2 or 7 weekes from now their has several left the School since I have been here 2 young Ladies that board in the House with me that are going home tomorrow the school being so much less makes it much better for us that are here. their has been 70 in the School since I have been here but there is two Miss Pierces who assist in the School. If the wether continues as cold as it is now (as very probably it will be) I wish you to bring my Habit when you come after me. Last Sunday we all wore woolen Shawls and several wore cloaks to Meeting and there was several that carried Muffs. Tuesday Morn 9 oClock Coll Hale & Lady have arrived in Town this Morning Colonel Hale I have seen he knew me altho I was with a number of others he says he shall be here either next week or the beginning of week after I shall certainly

*Glastonbury.

expect a Letter then— I have some silk paper in my drawer in the Case of Drawers I wish you to enclose it in a Letter and send it to me as I am in great want of some and their is none to be had in town I want it for my Picture I am with sentiments of esteem your

Affectionate

Sister *Nancy Hale*.

Addressed to

Miss Hannah Hale
Glastonbury.*

As we leave New England, we embark on more uncharted seas, for we leave the familiar English school to encounter those of other nations. So it gives us quite a shock to find that the Dutch were far more liberal in their attitude toward educating girls than were our English ancestors.

Dame Schools were very common in Holland at the time when the Dutch came to New York, but the records are silent as to whether they brought their Dame Schools with them or not. An author tells us that "a continuation of discreet ignorance seems the wisest course" in discussing them. The school dame was not an early product of Dutch New Netherlands, except that the summer school, if it consisted of less than twenty children, might be taught by the schoolmaster's wife. The parochial school seems to have taken in both boys and girls. In 1698, they appear to have had a sort of contest, in which forty-four boys and twenty-one girls took part, in repeating psalms, hymns, etc. Dr. Selyns reported that "the girls though fewer in number, had learned and recited more in proportion than the boys." The girls evidently had their intellects much better attended to in New York than in New England, but the needle, alas! was neglected, for almost no Dutch samplers done in New York have come down to us. The early New York samplers all come from Long Island, where the English influence was strong. The only exception is the sampler of Catherine Van Schaick "out 10", worked "Jaer 1763", in Albany. It is a very plain little sampler, but most interesting, as it stands almost alone.

New York also had finishing schools, as did all the other large cities up and down the coast. Before 1800, the Yearly Meeting of the

* Letter owned by George Dudley Seymour, New Haven.



PLATE CXV

PATTY KENDALL STERLING'S SAMPLER. 1806
The Emma B. Hodge Collection

Society of Friends of the State of New York had opened a boarding school. The real name of the school was so long that, like other Quaker schools, it went by a nickname, and was called the "Nine Partners' Boarding School". There the same patterns were used as those at the other Quaker school at West Town, Pennsylvania. The designs are quite simple, and run to scattered flowers and geometric figures. These latter are most often in the form of half hexagons along the edge of the sampler, and have a Dutch or German effect. Another school in New York had the interesting name of "African Free School." Rosena Disery made a sampler at this school in 1820. The sampler was seen in a shop, and unfortunately nothing beyond the name of the girl and the name of the school were reported.

New Jersey offers us the earliest sampler with a teacher's name upon it. Hannah Foster, of Evesham, records in 1743, "Elizabeth Sullivan taught me." The state also had so many schools that one might think that all education in the early nineteenth century centered around Philadelphia and the adjacent coasts of New Jersey. Though the schools were many and all of them enticed the girls on in the art of sampler making, the result as a whole was not thrilling. The samplers are nearly all very simple. In fact, only two of the collection stand out as interesting. In 1808, Eliza F. Budd made an elaborate picture of the Court House at Mount Holly, New Jersey, and crowned the corners and the top of the hip roof with noble urns. Beneath, on the Court House terraces, Ruth gleans the sheaves of Boaz; and on the other side of the approach, King David tends his flocks. And overhead fly birds, quite undisturbed that they are living both in Palestine and New Jersey at the same time.*

The reason for the great numbers of schools in Pennsylvania and New Jersey was that the Society of Friends believed in education; but again, alas! in the early days, not in the education of girls. Female education was limited to the bare understanding of the rudiments. Many have deplored the lack of letters from Colonial women; the lack was not in preserving them, for the absence of letters is the direct

* See also Margaret Kerlin and Sarah Montgomery Blair.

result of insufficient education. It is most amusing, as one reads the educational history of each state, to see how each author in turn calls the period of 1700–1750 one of “gloom and darkness.” New Jersey made a struggle in the right direction, but it apparently was a very real struggle. There was a young ladies’ seminary in Elizabethstown in 1789, but it soon failed. Two years later a French school was opened to teach the fashionable accomplishments, but no permanent school resulted.

In 1808, Red Bank, a farm belonging to Barnes Smock, was made into a school, whose first teacher was George Morford. In 1825, Mary Ann Burroughs embroidered a sampler at the school and marked it so. The school was made an Academy in 1830, and is or was the most important industrial school in Monmouth County. The Evesham School, which, as we know from the samplers, flourished from 1808 to 1820, at least, furnishes us with a very interesting example of the fact that the schools in Southern New Jersey and Eastern Pennsylvania used common designs. In 1808, Julia Haines, at the Evesham School, used the same flattened oval wreath, a single stitch in width, which the Bristol and Pleasant Hill Boarding Schools employed, and which the North School, Philadelphia, used in even simpler form. Outside this she embroidered a border which is distinctly reminiscent of many which are found on the samplers from the West Town School.

Pennsylvania, very early, thanks to the Moravians, had schools which seem to have taught even the girls some sort of learning. In 1746, the sect founded a school at Lititz, near Bethlehem, in Lancaster County. The school was in the midst of the community, and one suspects was at first only for the children of the Moravians. It had early a national reputation, and was later known as Linden Hall Seminary.

In 1799, Mr. John C. Ogden, “Presbyter in the Protestant Episcopal Church in the United States,” printed a book called “An Excursion into Bethlehem of Nazareth, in Pennsylvania.” One is led by the title to expect other things, but our learned presbyter certainly



PLATE CXVI

JULIA BOUDINOT'S SAMPLER. 1800
Owned by Mrs. Theodore Weston

took his expedition in almost the same spirit in which he might if he had gone to more sacred lands.

He found things much to his taste in this Moravian settlement, and it may have been the seal of his approval which later led good little Episcopalians like our sampler maker to go to this school.

Having gone to the boys' school, our traveler next visited the girls'.

"The hour being convenient for visiting the girls school, so much celebrated, a pleasing groupe appeared in different rooms, under the care of their tutresses, where they learn reading, writing, arithmetic, embroidery, drawing, and music.

Since the application to receive pupils from abroad, have become so frequent and numerous, a new building has been erected for their use, upon a similar model, with the sisters house. A small courtyard, or grass plat, is between these buildings.

In the rear of this, is another small enclosure, which forms a broad grass walk, and is skirted on each side by beds devoted to flowers, which the girls cultivate as their own."

The visitor goes on to explain that the teachers are in no respect like nuns, but nevertheless the "instructresses are treated with due respect. All females are educated by them." Then when he has seen all that there was to see, read their books, and enjoyed their hospitality, he ends enthusiastically with these words:

"The whole system is well calculated to make mankind wiser and better; to ameliorate the conditions of the untutored, and correct the devious: It softens the rugged temper, and expands the benevolent heart."

With this seal of approval from a high dignitary of her church, is it any wonder that some twenty years later Catherine Jones Elder was sent there, so that the good influences of the place might be very strongly felt? Catherine was *seven*, and was sent to Lititz to recover from an unfortunate love affair! A schoolmate had written her a love-letter, and the occasion was felt by her family to demand a separation of the lovers. She made two samplers at the school, one in 1826 and one in 1827. Tradition does not tell whether these very youthful lovers were faithful or not.

Rather earlier than most, the Society of Friends discerned the great lack of education among girls and its consequent retarding force on the growth of the nation. Pennsylvania had had schools perhaps of the same sort that were prevalent farther north, but Philadelphia

had no boarding schools until the Revolution. In 1770, Mr. Griscom advertised his private "Academy" at the North End of Philadelphia; but until Mr. Horton started the idea of a separate school for girls in 1795, education for them had been purely ornamental. The same year, Poor's "Academy for young ladies" was at No. 9 Cherry Street.

The Society of Friends carried Mr. Horton's idea out, but in a different form. The "Philadelphia Yearly Meeting" started a school in 1794, to give children "a guarded religious education." The land was purchased at West Town the next year, and in 1796 the school was founded, and the brick building a hundred feet long by fifty-six wide was built. It was three stories high, as Martha Heuling's sampler pictures it for us. In 1799, "5 mo 6", it opened with twenty pupils of both sexes, but by midwinter boasted a hundred of each. From that time on, the school was in continuous session for thirty-seven years, without a single vacation. Scholars entered at any time for a year or more. The sexes were kept strictly apart in the early years. It is somewhat of an indication of the popularity of the school that we have sixteen samplers which were known to have been made there between 1802 and 1820. Of these, ten are distinctly plain, usually showing a vine or conventional border, with a verse—true Quaker plainness. Two show a rather German influence, as they are covered with detached sprays of flowers, like Susanna Cox's (see Plate xciv). Martha Heuling portrayed the first building of the school. Her sampler is, unfortunately, dim with age, and as a consequence the reproduction is quite vague. There were other forms of samplers done in the school. One is in white blocks two inches square,* with the maker's name and the date in black; another is entirely in blue;† while a third has the lettering done with pen and ink.‡ (See Plate cxiii.)

The game of matching descriptions is quite exciting when brought to bear on the Philadelphia collection, though the result is not very definite. From 1796 to 1828, some school in Philadelphia evidently

* Hannah E. Deacon, 1816.

† Phebe Ann Speakman, 1820.

‡ Hannah Mendinhal, 1810.

specialized on houses and scenes. Two of the earlier, Susan Lehman's and Hetty Lees', both done in 1799, show half a house on the left, trees, a fence, and half a barn. Thereafter follows a somewhat long line of houses, with weeping willows, poplars, sheep, cattle, men, and women. The sky is sometimes filled with small flowers; one has the sun, one the stars with the sun, and three the American Eagle with outspread wings. They are none of them actually alike, but they give the impression that one mind, having conceived a general type,* used it in varying forms. Another interesting fact develops by this comparison. The Pleasant Hill Boarding School and the Bristol School evidently exchanged patterns; and Mary Hamilton, who went to Mrs. Welchan's School at Maytown, Pennsylvania, in 1812, and Ann E. Kelly, who went to Mrs. Leah Meguire's School, in Harrisburg, in 1825, embroidered samplers whose form is almost identical. The North School, in Philadelphia, echoes in a much simpler form that used by the Pleasant Hill and Bristol Schools.

William Penn provided for education in Delaware, which seemed to his mind most important in order that "all wicked and scandalous living may be prevented and that youth may be successively trained in virtue, and useful knowledge and arts."

It was also agreed that all children of the age of twelve years "shall be taught some useful trade or skill to the [end that] none may be idle, so the poor could may be work to live and the rich if they became poor, may not want."† In his last lines to his wife, William Penn exhorts her to let his "children be husbandmen and housewives; it is industrious, healthy, honest and of good example." In order to gain this result, she is "to spare no cost" for their education.

Penn's high ideals, like those of our Pilgrim and Puritan ancestors, had no long duration in fact; and Delaware fell a prey, as did the other colonies, to the period of "gloom and darkness" which held sway until the middle of the eighteenth century.

The Swedes founded schools early in the eighteenth century

* Emily Sharpless, Hetty Lees, Susan Lehman, Eliza Wire, Mary Ann Tawn, Mary Magdalen Wolf, Rebecca Skinner, Margaret Moss, Mary H. Dwier. (See Plates xlv and cii.)

† U. S. Dept. Interior. "Monograph on Education in Delaware."

where they endeavored to educate both boys and girls. In 1717, a school was opened in the house of Johan Gustafsson, in Christiana, Delaware, and the schoolmaster examined the children sent to him. There were eleven scholars, of whom five were girls, whose capabilities were duly recorded by Mr. Gioding:

Mary Geens, 9 years old, can read Swedish and say the Ten Commandments.

Mans Gustaf's daughter Anika, 6 years old can spell Swedish tolerably well.

Anders Gustaf's daughter, Catherina, 12 years old, can read in a book, but must begin to learn to spell right.

Margaretta, the late Peter Stalcop's daughter, 11 years old, reads Swedish indifferently well, but must learn to spell anew.

Annika, Anders Gustaf's daughter, 8 years old, can spell a little.

The girls were not so far behind the boys in education, and when the school ended the next year, it was so wonderful a success as to bring tears to the parents' eyes.

The English schools of the same time seem to have been in a much worse way. The Rev. George Ross, in a sketch of the history of his church at New Castle, Delaware, described the condition of education in 1727. "There are some private schools within my reputed district which are put very often into the hands of those who are brought into the country and sold for servants. Some school masters are hired by the year by a knot of families who in their turns entertain him monthly and the poor man lives in their houses like one that begged an alms, more than like a person in credit and authority. When a ship arrives in the river it is a common expression with those who stand in need of an instructor for their children, 'let us go and buy a school master.' The truth is, the office and character of such a person is generally very mean and contemptible here, but it cannot be otherwise 'til the public takes the education of children into their mature consideration."*

This dismal period and dismal education eventually came to an end, and with it the girls' education arose to what was normal throughout the colonies. During the Revolution, John Thelwell had a famous school in Wilmington. His first school was at the foot of Quaker Hill, but he soon moved to the little Senate Chamber over the Market House, † at the corner of King and Third Streets. Most boys

* "History of Public School Education in Delaware." Stephen B. Weeks. P. 16.

† "History of Education in Delaware." Lyman Pierson Powell.

"Indian Pink."

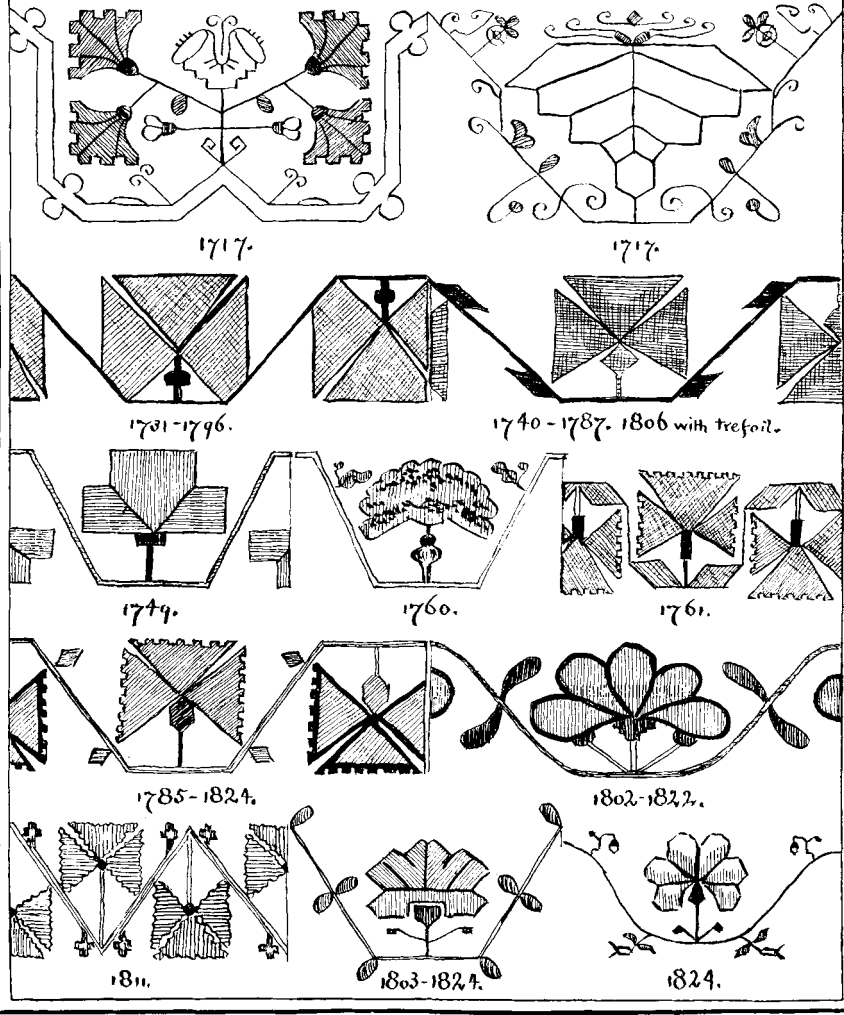


PLATE CXVII

and girls were his pupils, at least during part of their school days. The attitude of the times toward girls' education is still quite evident, from the fact that the boys went in the front door, and the girls had to go through a side door up an alley. Miss Debby Thelwell, his eldest daughter, had charge of the girls. Her sister, Miss Polly, was too timid to teach, but after their father's death the two sisters carried on the school for many years.

In 1785, Ann Askew had a school for girls in Wilmington, where Ann Tatnall embroidered a sampler, which resembles in a marked degree those of about 1730. Nineteen years later, her daughter, Eliza Tatnall Sipples, embroidered her sampler at the "Southern Boarding School" in Wilmington. Later the Wilmington Boarding School, which lasted from 1813 to 1824, taught the girls in that city the gentle arts. (See Plate cxi.)

Again, we are disturbed because there is a definite bond of type between samplers. The first pair might easily be put down to family taste. Susannah James, in 1788, and Mary James, in 1798, embroidered their samplers, not entirely alike, but distinctly of the same sort. The other pair is more remarkable. Sarah Bancroft, in 1795 (see Cover), and Sally Brierly, in 1828, thirty-three years apart, each embroidered the same church upon her sampler. That coincidence would not be extremely remarkable except for the fact that the two are almost identical, stitch for stitch. Sally Brierly did not add the scene in front, with the pond, boat, and swans, but she made the groundwork of her sampler more ornate.

On Second Street, Wilmington, from 1790 on, Mrs. Elizabeth Way kept a school. She "was a celebrated teacher of needlework, so important for misses in those times that even the art of shirt-making was strictly attended to; the fitting and cutting were taught here with neatness and care. Most of the older females brought up in this town have been her pupils. Mrs. Way was a very respectable and worthy woman. She had received an education superior to most women of her day and was endowed with a strong mind and strict principles of morality; yet an irritable temper was a drawback to her usefulness

and it was annoying to some of her pupils. She was a disciplinarian of the old school and strictly adhered to the wise king's advice. A bunch of switches of cat-o'-nine-tails were freely used to correct the naughty.

"Leather spectacles were worn for slighted work. Much attention was paid to the position, for if the head leaned down Jamestown-weed burs strung on tape were ready for a necklace; or if a person stooped a steel was at hand—this was the length of the waist—and held up the chin by a piece extending around the neck, and a strap confined it down. It was not very comfortable to the wearer, though fitted to make the 'crooked ways straight', but a morocco spider worn on the back confined to the shoulders by a belt was more usual.

"The celebrated painter, Benjamin West, had been a companion of Mrs. Way's childhood and youth. As absent friends they kept up a correspondence and it seemed much pleasure to her to relate anecdotes of his early days."

In 1797, Mr. Crips built the house called the "Old Boarding School." Here, a few years later, Mrs. Capron, who had had a school in Philadelphia, came and taught the young ladies of Wilmington. She was succeeded by Joshua Maule and Eli Hilles. After Mr. Maule died, Samuel Hilles joined his brother, and the school was continued by one or both until about 1832.

Delaware and Maryland children, both boys and girls, we are told, were often sent abroad to English schools, and many must have had private tutors, because plantation life meant that there were, outside the cities, fewer towns than there were in the more northern states. The southern cities, however, furnished the same sort of "finish" to girls that the northern cities did. The following advertisement might as easily have emanated from Boston as from Annapolis:

"MARY SALISBURY proposes keeping school in Annapolis, at the house where Mr. Sparrow lived, near the church, to teach young ladies French and all sorts of fine needlework, tapestry, embroidery with gold and silver, and every other curious work which can be performed with a needle, and all education fit for young ladies except dancing."*

*"History of Education in Maryland." Bernard C. Steiner.

The Chesterfield School seems to have existed quite early, for we have samplers marked with the school name from 1795 to 1821.* Teresia Fenwick had a governess, Eleanor Norland, and the sampler done under her care is the only one so far reported which has a Calvary Cross upon it. Mary Robertson may also have been a governess; certainly if the two samplers done under her care are any criterion, she was well beloved, for her pupils gave her their samplers, and she recorded the gift with words of praise and affection. The childish heart is hard to know, and the childish mind is sometimes quite canny in its reading of adult character. Perhaps "the two dear girls" were flatterers, and had gauged Miss Robertson's gullibility. Only one other school in Maryland is known, Mary Walden's, in Baltimore, where, in 1818, Caroline Vaughan embroidered a sampler.

Virginia samplers hardly exist before the nineteenth century, if the records so far gathered are of any value as proof, and there is no school recorded among them. We do know, however, that in 1811 Amelia Hough and Mary Lawrence were the teachers of Amy Ann Phillips, of Waterford, Virginia.

North Carolina boasted a Female Academy at Salem, at least as early as 1805. It was a Moravian school, and, judging the rest of the education by the very elaborate sampler done by Dovey Winslow Wilson while a student, they must have given the girls a very fair knowledge. They allowed her to use not only embroidery, but pen and ink, and oil painting for the face of the mourning woman. And Hillsboro had a school in 1828, where Mary T. Lindsay, of Greensboro, embroidered a simple sampler.

The states to the south give us no inkling at all as to how their girls were educated, for they record neither teachers nor schools upon the rather meager collection of descriptive blanks which have come to hand. Perhaps the Pennsylvania schools received their share of pupils, and governesses and mothers taught the rest. Kentucky seems to have awakened to the academy idea when all the more northern states did, and Ohio had one school at least, at Waynesville, as early as 1807.

*Jane Henderson, Abigail and Margaret Decou.

On the whole, it is quite surprising to find how large a contribution to the history of girls' education these samplers furnish. While the information is meager in itself, it still gives an impetus to the inquiring mind to find out the condition of our forebears; and of course it increases our feeling of smug satisfaction that we of the present day are not as they were, but quite emancipated from the dominating intellect and erudition of man.

ETHEL STANWOOD BOLTON.

A LIST OF EARLY SCHOOLS

MAINE

	SAMPLER WORKERS
1799 Temperance P. Jackson, instructress, East Harpswell.	<i>Eunice Purinton</i>
1805 Boarding School, Portland.	<i>Betsy Warren</i>
1818 Mme. Neil's School, Portland.	<i>Mary Jane Barker</i>

NEW HAMPSHIRE

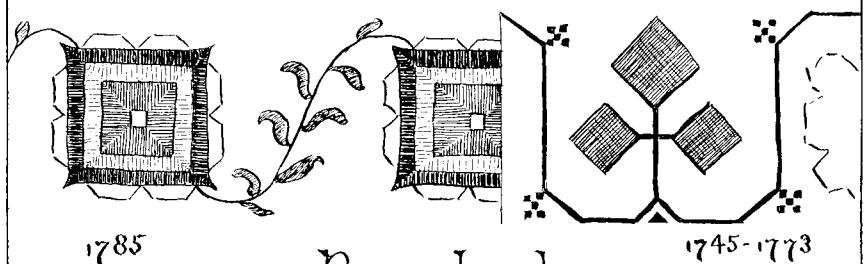
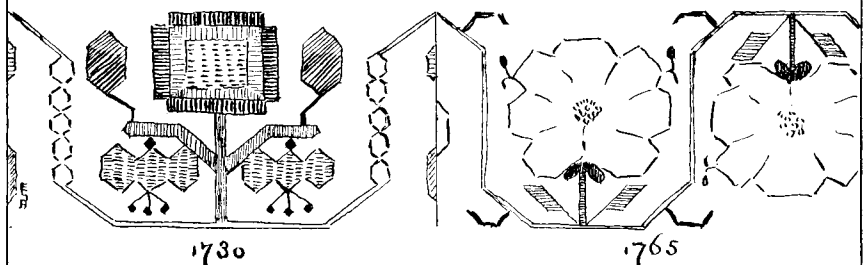
1784-5 Mrs. Montague's School, Portsmouth.	
1802 Miss Ward's School, Portsmouth.	<i>Sarah Catherine Moffat Odiorne</i>
1810 Mary E. Hills School, Portsmouth.	<i>Sarah FitzGerald</i>
Canaan Family (Shakers). Emma Johnson, teacher.	<i>Hannah Wilson</i>

VERMONT

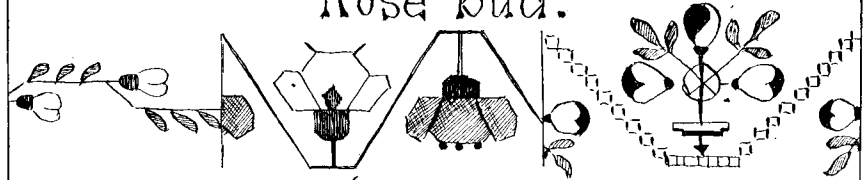
MASSACHUSETTS

1706 Mistress Mary Trufrey, South End, Boston.	
1714 James Ivers Boarding School, Bowling Green House, Cambridge Street, Boston.	
17—-1731 Mrs. Rebecca Lawrence, Boston. Died October 2, 1731.	
1739-1741 No school named.	<i>Anne Wing</i> <i>Lydia Kneeland</i>
1742-1747 Mrs. Condy, embroidery school.	
1747-1748 Mrs. Hiller, 5th Street, North End, Boston.	
1748 Mrs. Morehead, Head of the Rope Walks, Fort Hill, Boston.	
1748 Union Academy, Salem.	<i>Mary Crowninshield</i>
1750 Susanna Babbidge, Salem. (Cir. æt. 90, 1804, "a superior woman".)	
1751 Elinor and Mary Purcell, Summer Street, Boston.	
1751-1753 Elizabeth Murray, Cornhill, Boston.	
17— Elizabeth Waldron, near the Common, Boston. 1752, removed to Milton.	
1757-1758 Eleanor McIlvaine, opposite the Governor's, Boston.	
1759 Mrs. Jane Day, opposite the Brazen Head, Cornhill, Boston.	

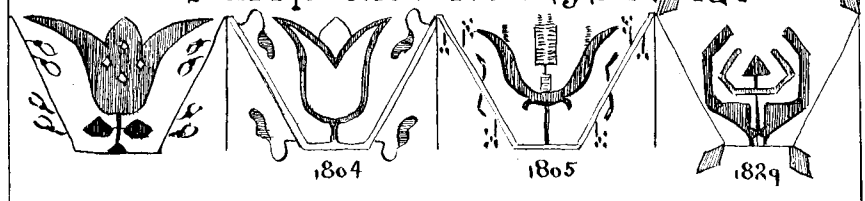
Rose and Trefoil.



Rose-bud.



Tulip and Honeysuckle.



SAMPLER WORKERS

- 1764 Mrs. Rawson's School (?).
 1769 Amy and Elizabeth Cumings School, Boston.
 1778-1786 Sarah Stivour's School, Salem? 1778 *Betsy Ives*
 1778 *Nabby Mason Peele*
 1779 *Mary Gilman Woodbridge*
 1779 *Sarah Perkins?*
 1786 *Sally Witt*
- 1785 Miss Southerland's School, Boston. *Hannah G. Gowen*
- 1784-1800 Lydia Babbidge, Salem.
 1800 "Died Lydia Babbidge æt. 67 who, with her mother now aged 86,
 has kept a school for little children. Her mother has been a School
 Dame above $\frac{1}{2}$ a Century."*
- 1787 Mrs. Horton's School, Springfield? *Salla White*
- 1788 on Mrs. Higginson's School, later Miss Hetty Higginson's. Miss Higgin-
 son died in 1846.*
- 1790 Priscilla Gill, schoolmistress, Salem.*
- 1791 Madam Mansfield, Salem. "April 18. Last Saturday died suddenly
 Madam Mansfield a very aged Matron, who for many years has been
 a School-Mistress." (d. æt. 82, "the good habits suited to her times
 & her success."*)
- 17 to 1794 }
 1796 to 18— } Mr. and Mrs. Nathaniel Rogers, Salem.*
- 1792 Sarah Knight, Schooldame, Ivers Lane, Salem.*
- 1792 Hannah Mascoll, Schooldame, Salem.*
- 1794 Derby School, Leominster? *Lydia Loring*
- 1797 Miss Sally Flint's School, Methuen. *Lydia Tyler*
- 1802 Mrs. Saunders, Gloucester.*
- 1803 Mrs. Dobell's Seminary, Boston. *Eliza Crocker*
- 1803 Westport School, Westport. *Pamela Brownell*
- 1803 "A Boston School." *Mary Tyler*
- 1807 Bridgewater Academy, Bridgewater. *Eliza Wentworth*
- 1808 Bradford Academy, Bradford. *Roxana Peabody*
- 1812 Miss Perkins Academy, Boston. *Hannah Loring*
Eliza Pratt (?)
- 1812 Miss Mary Cummings School, Westford. *Mary Richardson*
- 1812 Mrs. Rowson's Academy, Boston. *Mary Ann Barry*
- 1813 Mrs. Tufts' School, Charlestown. *Eliza W. Gale*
- to 1814 Mrs. Hannah Tucker, Gloucester.*
- 1818 L. Brigham's School, Marlborough. *Hannah Peters*
- 1818 N. L., "by my superintendency." *Lydia Kimball*
- 1819 L. Johnson's School, Salem? *Lydia Johnson*
- 1825-1828 Groton Female Seminary, Groton. 1825 *Mary Eliza Brannum*
 1828 *Almira Bates Brannum*

* William Bentley's Diary.

SAMPLER WORKERS

1825	Mr. Thomas Cole, Salem.	
1828	Salem Street Academy, Boston.	<i>Sarah C. Rendols</i>
Undated	Harriet Ellis' School, Newburyport.	<i>Eliza Reed</i>
Undated	Miss Damon's School, Boston.	<i>Elizabeth M. Ford</i>
Undated	Maria S. Aiken's School, Newburyport.	<i>Joanna Huse</i>

RHODE ISLAND

1785-1810	Miss Polly Balch's Seminary, Providence.	
	1785	<i>Loana Smith</i>
	1786	<i>Polly Turner</i>
	1786	<i>Nabby Martin</i>
	1786	<i>Nancy Winsor</i>
	1788	<i>Nancy Hall</i>
	1789	<i>Frances Jones</i>
	1789	<i>Sally Alger</i>
	1790	<i>Ann Hamlin?</i>
	1791	<i>Sophie Packard</i>
		<i>Judith Paul</i>
	1796	<i>Mary Talbot</i>
		<i>Phebe Hughes?</i>
	1797	<i>Julia Lippitt</i>
	1798	<i>Mehitable Hamlin?</i>
		<i>Eliza Cozzens</i>
	[1799]	<i>Susan Whitmore</i>
	1810	<i>Eliza Pearce Jones</i>
	Undated	<i>Maria Hopping?</i>
	Undated	<i>Unknown. 1st Congregational Church</i>
	After 1814	<i>Sarah F. Sweet?</i>
1801	Warren.	<i>Anna Saunders</i>
1810	West School, Providence?	1809 <i>Nancy Baker</i>
		<i>Eliza Talbot</i>
Undated	Jenck's Street School, Providence.	<i>Abby Mareford</i>

CONNECTICUT

1791	Mrs. Mansfield's School, State Street, New Haven.	<i>Lydia Church</i>
		<i>Elizabeth Lyon?</i>
1792 on	Miss Sarah Pierce's School, Litchfield.	<i>Jerusha, Mary and Sarah Perry</i>
		1820 <i>Marian Lewis</i>
1816	Miss L. P. Mott's School, Hartford.	<i>Anna Huntington</i>
1824	Miss Lucy W. Case, teacher, Canton.	<i>Clarissa Case</i>
1825	Sally Hinsdale, New Hartford.	<i>Sixteen small samplers</i>

NEW YORK

1800	The School of the Yearly Meeting of the Society of Friends, of the State of New York, nicknamed the "Nine Partners Boarding School", New York City.	1800 <i>Eliza Bowne</i>
		1805 <i>Jane Merritt</i>
1810	School No. 13.	<i>Elizabeth Stevens</i>

AMERICAN SAMPLERS

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SAMPLER WORKERS

- | | |
|--|-----------------------|
| 1814 Huntington Academy, Long Island. | <i>Caroline Kelcy</i> |
| 1820 African Free School, New York City. | <i>Rosena Disery</i> |

NEW JERSEY

- | | |
|---|---------------------------------|
| 1743 Elizabeth Sullivan, teacher, Salem. | <i>Hannah Foster</i> |
| 1797 Sarah Shoemaker, teacher, Pemberton. | <i>Esther Earl</i> |
| 1808-1820 Evesham School. | 1808 <i>Jane Haines</i> |
| | 1820 <i>Hannah Gardiner</i> |
| 1810 Westfield School. | <i>Sarah Lippincott</i> |
| 1812 Rancocus School. | <i>Ann Wills</i> |
| 1813 Haines Neck School. | <i>Rebecca Peterson</i> |
| 1816 Greenville School. | <i>Henrietta Kay</i> |
| 1817 Great Egg Harbor School. Monthly Meeting of Friends. | <i>Margaret Lake</i> |
| 1821 Greenwich School. | <i>Mary V. Hughes</i> |
| 1825 Red Bank School. | <i>Mary Ann Burroughs</i> |
| 1826 Middletown Academy. | <i>Leah Conover</i> |
| 1829 Mrs. Hayward's School, Hackensack. | <i>Catherine A. Van C. Boyd</i> |
| 1835 Mrs. Elmendorf's Seminary, Kingston. | <i>Catherine De Wit Young</i> |

PENNSYLVANIA

- | | |
|---|--------------------------------|
| 1746-1827 Linden Hall Seminary, Lititz, Lancaster County. (1826 and 1827.) | <i>Catherine Jones Elder</i> |
| 1796 Mrs. Capron's Boarding School, Philadelphia. | <i>Peggy Douglas</i> |
| 1796-1820 The School of the Yearly Meeting of Friends of the City of Philadelphia at West Town, called the "West Town Boarding School." (Quaker.) | 1800 <i>Keziah Mickle</i> |
| | 1802 <i>Susanna Cox</i> |
| | <i>Mary Lea</i> |
| | <i>S. W. Miller</i> |
| | 1803 <i>Eunice Bloomfield</i> |
| | <i>Rebecca Black</i> |
| | 1805 <i>Elizabeth Goodwin</i> |
| | 1806 <i>Hannah Ellet</i> |
| | <i>Martha Heuling</i> |
| | 1810 <i>Alice Jarrett</i> |
| | <i>Ruth Almy</i> |
| | <i>Ann Deacon</i> |
| | 1813 <i>Ann T. Newbold</i> |
| | 1816 <i>Hannah E. Deacon</i> |
| | 1820 <i>Phebe Ann Speakman</i> |
| 1808-1827 Bristol School, Bristol. (Quaker.) | 1808 <i>Barbary Eagles</i> |
| | 1827 <i>Susanna Magarge</i> |
| 1808 Pleasant Hill Boarding School. | <i>Julia Knight</i> |
| 1808-1813 Mrs. Armstrong's School, Lancaster. | 1808 <i>Fanny Rice</i> |
| | 1813 <i>Willamina Rine</i> |

	SAMPLER WORKERS
1812 North School, Philadelphia.	<i>Hannah D. Lambert</i>
1812 Mrs. Welchan's School, Maytown, near Pottstown.	<i>Mary Hamilton</i>
1818-1822 Easton School, Easton.	<i>Hannah E. Moore</i> <i>Catherine Withoim</i>
1814 Chesterford School, near West Chester.	<i>Lydia Burroughs</i>
1818 Ellisburg School, near Philadelphia.	<i>Mary Coles</i>
1819 Mrs. Buchanan's School, Wrightsville. Dame School, Philadelphia.	<i>Mary Fitz</i> <i>Mary Magdalen Wolf</i>
1824 Ruth H. Redman's School, "Strawsburg" [Strasburg].	<i>Elizabeth Herrher</i>
1825 Mrs. Leah Meguire's School, Harrisburg.	<i>Ann E. Kelley</i>
1827 Northern Liberty School, Philadelphia?	<i>Jane E. Sharp</i>
1830 West Chester School.	<i>Juli Ann Crispin</i>
1833 Mrs. D. H. Maundel's Seminary, 101 South 5th Street, Philadelphia.	<i>Victorine Delacroix</i>

DELAWARE

1775 on Miss Debby Thelwell, Wilmington. Taught first in her father's school. Later, she and her sister taught many years.	
1785 Ann Askew, teacher, Wilmington.	<i>Ann Tatnall</i>
1788 Mme. Abigail Giles, an Englishwoman, Newcastle County.	<i>Susanna James</i>
1790 on Mrs. Elizabeth West, Wilmington.	
1798 "Old Boarding School", Wilmington, taught by	
1797 Mr. Crips	
1798-1809 Mrs. Capron of Philadelphia q.v.	
1809 Joshua Maule and Eli Hilles	
Later, Eli and Samuel Hilles	
1828 Samuel Hilles	
1804 Southern Boarding School.	<i>Eliza Tatnall Sipples</i> <i>Mary Middleton</i>
1809 Frankford School.	<i>C. Sanderson</i>
1813-1824 Wilmington Boarding School.	<i>M. Woodnut</i> <i>Mary Gaw Janvier</i>
1827 Middletown Academy. Girls' School. Miss Isabella Anderson, preceptress.	

MARYLAND

1754 Mary Salisbury, teacher, Annapolis.	
1795-1821 Chesterfield School.	<i>Jane Henderson</i> <i>Abigail Decou</i> <i>Margaret Decou</i>
1798 Easton Academy, Talbot County.	
1802 Eleanor Norland, governess.	<i>Teresia Fenwick</i>
1811 Amelia Hough and Mary Lawrence, teachers, Waterford.	<i>Amy Ann Phillips</i>

AMERICAN SAMPLERS

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SAMPLER WORKERS

- 1813 Mary Robertson, teacher.
 "Mary Clapham for Mary Robertson. 1813 or 1815 *S.E.Z.* and
 M.C. [Mary Clapham?] through the industry of two dear girls I
 have been made the proprietor of this very excellent sampler to whom
 I feel much indebted. M. Robertson, 1816."
 1818 Mary Walden's School, Baltimore. *Caroline Vaughan*

VIRGINIA

- 1809 Piney Grove School, Charles City County. *Tulliana Evans*

NORTH CAROLINA

- 1805 Salem Female Academy (Moravian School), Salem. *Dovey Winslow Wilson*
 1828 Hillsboro School. *Mary T. Lindsay*

KENTUCKY

- 1808 Domestic Academy, Washington. *Matilda Ward*
 Mrs. Keats, principal.
 1810 Mrs. Mary Scotts' School, Louisville. *Martha Matvina Miledge Jones*

TENNESSEE

- 1832 Carthage Female Institute. *Penelope C. Williams*

OHIO

- 1807 Waynesville School, Waynesville. *Margaret Holloway*

UNIDENTIFIED

- 1782 Miss Brunton, teacher. *Esther Hoston*
 1795 "School of Industry." *Jane Eglow*
 1802 Mrs. Woodson's School. *Mary Elizabeth Porthress Doswell*
 1814 Laurel Grove School. *Beulah Barton*
 Hannah Barton, preceptress.
 1816 Polly Huntington, teacher, Lebanon. *Caroline Walton*
 1819 Miss Moody's School. *Caroline Carleton*
 1819 "Lydia Sata Lee, Instructress." *Mary Chapel*

Samplers probably worked in the same School:

HUNTING SCENE.

*Sukey Makepeace
 Grace Welch
 Abigail Mears*

SCENE WITH BLACK BACKGROUNDS.

*Mary Russell
 Patty Coggeshall*

MATERIALS, DESIGNS, STITCHES

IN 1738, Sarah Troup embroidered on her sampler, "Let none despise the criss-cross row." It is in this spirit that we would have our readers approach the consideration of the material, design, and stitchery of the sampler. For we are here not considering great works of art, but the spontaneous growth of a handicraft in a very young civilization.

Of the three subjects under discussion, the first is by far the easiest to approach, for we have a very solid foundation in the fact that the greater number of samplers in all periods were worked upon linen. The English writers on samplers tell us that the early hand-loom wove linen but eight or nine inches wide, and adduce from the fact the reason that the early sampler was long and narrow. Perhaps that may have been the case with those very earliest examples, which have so completely disappeared, but a study of the seventeenth century sampler does not bear out the contention. Very many of the samplers of that period have the selvage at the top and bottom. The continental looms were much broader than the English, and the linen for these samplers was evidently imported. Perhaps the truth is that the narrow English loom, and the fact that eight inches was amply wide to accommodate the ordinary repeat pattern, set the style. So the English embroiderer was bound by convention to the narrow form, even though the wide continental linen allowed more freedom in shape and size. Gradually, as the English wove wider linen, the long sampler gave place to the square, and the latter quarter of the eighteenth century saw the final passing of the narrow type. In the latter part of the seventeenth century, the English began to use a mustard colored linen, not very attractive to our modern taste. Toward the middle of the eighteenth century it became quite common. This material was not so much used in America, though there are some examples. The American linen, of the same color, was coarser and rougher than the English,

Some Sampler Stitches.

Cross Stitch
 Flat Stitch
 Cat Stitch
 Chain Stitch
 Stem Stitch
 Gouging
 Van Dyke Stitch
 Split Stitch
 Queen Stitch
 French Knot
 Bullion Stitch
 Tent Stitch or Point Point
 Feather Stitch
 Back Stitch
 Ruch Work
 Scrah
 Stivours
 School

which was often quite fine enough for the making of lace samplers. We, on the other hand, sometimes used a dark green linen, which is at times mournful and at times artistic. The two Brierly sisters used a light blue.

We have the record of one sampler done on brown linen in different shades of brown and dark green. The result must be rather monotonous and subdued. The linen used was not always the plain homespun which forms the background of the great majority, for once in a while the more elaborately woven "bird's-eye" linen was used. Elizabeth Lea, who lived in Delaware, embroidered on this kind of linen in 1752.

Some of the early samplers were bound with silk tape. Hannah Wiggins did it in 1730; and the habit was never quite abandoned, though the later ribbons were sometimes put on with gathers, and were generally wider than Hannah Wiggins's, which was only half an inch wide. Many put rosettes in the corners, and some children sewed their samplers to paper. Perhaps these were ancient forms of *passe-partout*, and used when parents were too poor or too indifferent to frame the children's work.

Another background was used in England, called "catgut," a kind of canvas, but whether we in America ever used it or not is quite difficult to answer. I fancy that the material is not well known, because in the "Vicar of Wakefield," where a young lady was spoken of as "flourishing upon catgut," most people inferred that she played the violin. One critic, however, discovered that she did no such unmaidenly act. This was merely another way of saying that she did embroidery on canvas, with "flourishing thread," which is a flat, very shiny linen thread. "Flourishing" was advertised to be taught in Boston as early as 1716.

The English began, about 1750, to use tammy cloth and, sad to say, some of our ancestors also used it. This, being of wool, did all the evil things it could: it shrank, it curled, and it furnished food for moths. The stuff itself resembles mohair in its sheen, and was probably chosen because the threads were more even than in linen, and

finer in quality. The sampler, when just finished, was probably much more symmetrical and perhaps more attractive than one done on linen. Cotton was sometimes used, but never imparted an elegant appearance. Canary canvas and Penelope canvas were used in the nineteenth century. The finest samplers were embroidered on bolting-cloth, a very transparent woolen gauze, used to bolt flour. This form of sampler was, of course, as useful as food for moths as were those on tammy cloth, and as a result many lovely ones have regrettable holes. Satin was sparingly used for samplers proper, being as a rule reserved for the "mourning pieces," with tombs, willow trees, and mourning shepherdesses. Satin was better for these doleful pictures because usually the tombs and their inscriptions were painted in, and satin was a better medium than anything else for the combination of paint and embroidery. One sampler at least was made on "lute-string" silk. A few of the samplers in Providence, Rhode Island, by a skillful running of blue silk thread from the back, give the effect of a combination of silk and linen that is very charming and quite misleading, if only the right side is seen.

The thread that was used, whatever its nature—silk, linen, wool, or cotton—was always home dyed, and so the resulting color was dependent upon the taste and skill of the dyer. The colors were made from our native herbs, from log-wood, cochineal, and indigo from overseas, from saffron, from the *planta genesta*, which gave its name to a line of Kings, and which now runs wild in Essex County, Massachusetts.

Linen thread was sometimes used, and crewels are known on samplers as early as 1686, but neither of these threads ever really rivalled silk as a medium. Crewels appear somewhat sporadically. Alice Woodwell, of Newburyport, in 1760, used them, and so did Betty Tippit in 1774. This latter sampler is the most remarkable that has come to be recorded. It is about six *feet* long and ten inches wide, and done on rather heavy cotton. The whole is divided into squares, and on each is a crewel-worked flower, fern, or branch. Across the top, running the whole length of the sampler, is embroidered in



PLATE CXXI

ARMS OF THE HON. GEORGE BOYD, of Portsmouth, N. H., impaling Brewster
Hatchment embroidered by Submit Boyd, cir. 1795
Owned by Barrett Wendell, Esq.

cross-stitch the verse, "Betty Tippit is my name, and with my needle I wrought the same" etc., with her age, eighteen, and the year, 1774.

Some of the silk thread on our American samplers shows a queer kinkiness, which looks as if it had been twisted in large hanks, and later ravelled to finer thread for use. Some of this silk is on samplers which can be traced back to Essex County, Massachusetts, particularly to the environs of Salem, whence ships went to all parts of the world. The hint has come to us that such silk can be seen in Japan and China, and so we wonder whether these Essex County maidens were not using early spoils from the Orient, brought overseas by Yankee captains. The Dutch of Pennsylvania also used it, and they were traders, too.

The effect of this kinky silk is very attractive, and gives a more interesting surface than the smooth or tightly twisted silks. It is nearly always used in very long stitches,* couched sometimes, and sometimes left free. All the threads they used were wound on cardboard "stars," or on those lovely ivory winders that our merchants brought from China. Most of our great-grandmothers used a gold thimble, which they had inherited, cherished, and handed down till the top was so worn as to let the needle through, instead of pushing it, as its duty was. Some of them had no top at all, like a tailor's thimble. Sometimes chenille was added to make the sampler more elaborate, but this was general only after 1800.

As we turn to design we are already plunged into the midst of a controversy, which depends so much more on tradition than on fact, that it seems in a fair way to continue forever. This is the controversy as to the origin of English design. With a rather grim lack of confidence in English ability to evolve things artistic, the experts seek foreign influence for everything. Some say it is all Italian, and others, looking to broader fields, contend that Holland, Spain, France, Persia, and the other countries may also have contributed. Again some English experts agree that the purely lace sampler antedates those in colored work, while others maintain that those that have the

* See Sarah Stivour's School. Sally Witt, Plate xci. and Nabby Mason Peele, Plate xc.

isolated designs in color are the oldest of all. As there are none at all that can be dated with accuracy until about 1610, when Anne Gower, the wife of Governor Endecott, of the Massachusetts Bay Colony, made hers, neither side can prove its claim. So it will be better to say that these three kinds exist, separate often, and oftentimes all upon the same sampler.

The lace sampler certainly was very early, and was the earliest to disappear. Tradition tells us that Catherine of Aragon taught the Bedfordshire women *punto tagliato*, and whether the tradition is true or not, that form appears very early, combined with *punto tirato* and some filet. *Punto tagliato* is lace made on linen, where both the warp and the woof are removed; *punto tirato* is also made on linen, where the threads are drawn, but part of the warp and woof remain to be used as a background. With filet we are all familiar.

The lace sampler, of either kind, was always exquisitely done, particularly about the middle of the seventeenth century, which seems to mark the crest of the wave of all sampler work. These lace samplers contained repeating designs, in almost every case, and so they were worked in bands across the linen. The *punto tagliato* was often enhanced by raised petals of flowers,* and the coats and draperies on small human figures made separately and sewed on. This was not often done in America, but perhaps it is unfair to generalize too much on the few American seventeenth century samplers that remain to us. One always has the feeling that there must have been many more, but that the Indian wars, with their burning houses, and the destruction which comes of careless and indifferent owners through two centuries and more, have diminished them most unfortunately. The lace sampler as developed by the English showed designs that were beautiful and varied, and had real distinction. We in America in the seventeenth century fell rather below the best English level. Our samplers were somewhat shorter, and were not always as elaborate in design.

Turning now to the embroidered design, we find that the seven-

* See Sarah Lord, Plate iii, and the Fleetwood sampler, Plate viii.

teenth and the early eighteenth centuries give us two kinds, one done in white, and one in color. The white embroidery was nearly always done in satin-stitch, in repeating geometric designs. Anne Gower's* sampler is a good example in the seventeenth century, and Grace Tay's† in the eighteenth. This form fell into disuse about the time that the lace sampler did, so that its history in America was nearly over in 1720. We seldom find white thread used in the later samplers, except in darning or stocking stitch. Mary Gill's‡ sampler, done in white cotton, is an illustration of its later use.

In the seventeenth century the designs in color were most complicated and elaborate, and the stitches used were many. The designs were always conventionalized flowers or fruits, partly because the angular cross-stitch and tent-stitch were the most common means of expression, and partly because a repeating motif demanded it. The commonest designs were the rose, "Indian pink," trefoil, strawberry, acorn, and the "Tree of Life." These and others were mixed into most complicated combinations. The designs are sometimes so conventionalized that their origin is lost in obscurity. In addition, there were patterns of a purely geometric character. The popularity of the acorn is supposed to have arisen from King Charles's adventure in the "Boscabelle Oak." Be this as it may, the acorn and strawberry were soon so distorted from their pristine form that it is a bold person who would say with definiteness which is which. Strawberry and acorn became so conventionalized that they resembled each other more than they resembled their original. Two other designs on these early samplers are worth a word, for both so suddenly disappear. The first are the famous "boxers," which can be seen on Elizabeth Robert's§ sampler. Of course, their pose is not the least like a boxer's, though their attitude is always the same. They vary only in what they hold in their upraised hand. They are akin in reality to the Greek Erotes, and the Renaissance Cupids. The second is a design which may be seen in Mary Hudson's|| sampler near the middle, which resembles an S on

* Plate i.
† Plate x.
‡ Plate lxi.
§ See Plate vi.
|| See Plate ix.

a V-shaped running design. This is called by some the "Stuart S," but another critic, still grudging to England any originality, shows this same design on an Italian towel of an earlier period.

These seventeenth and early eighteenth century samplers are less interesting from a pictorial point of view than many that succeeded them, but from the point of view of design, of use, and of needlework, they make the latter hide their diminished heads.

With the coming of the eighteenth century, many changes came to the American sampler. The original use had passed away, and the new sampler was an exercise for children, and had no longer a place in the maiden's dower chest. So both in England and America the complicated and lovely repeat designs were abandoned, and after a dreary period of alphabets, horn-book style, we emerge again with a new form, with new designs, founded on the old ones, but simplified for childish fingers. In the sampler which contained alphabets only, the cross-border lingered in a debased state, becoming a simple row of cross-stitch or Greek fret, a poor substitute for its former glory. So the sampler, originally made to fix and retain a pattern for later use, was now become a childish exhibition of skill. In England the result was what one writer calls a "thoroughly mixed affair," with isolated bits of pattern strewn across its surface.

About 1725 the border became a frame, and matching the corners tortured the childish mind and fingers. So about this time the old English cross-borders reappear in simple form, and again strawberry, "Indian pink," rose, tulip, and the rest bloom modestly upon our samplers. It would be interesting to know whence these new patterns sprung, for they are entirely lacking in the elaborateness of the earlier century. Yet it seems as if they must, even in earlier days, have lingered somewhere in the background, for the English and American borders of this period resemble each other in their general appearance too closely not to have been developed from a common source. Perhaps after all it was only a combination of nature and the exigencies of an angular stitch which forced both nations to a common result.

Drawings have been made from the many pictures which we have,



PLATE CXXII

ARMS OF GOVERNOR THOMAS FITCH, of Connecticut, impaling Hall. Cir. 1773
Owned by Miss Margaret W. Cushing

and from available samplers, of the strawberry, "Indian pink," rose,* and other flowers as they appear chronologically upon the samplers. This was done with the hope that in some way the series would show development, but the hope was an *ignis fatuus*. No particular evolution is traceable in any of the various forms. Often the same type persists through a long period, and some are never even approximately repeated. The Rhode Island School of Design at Providence owns a sampler made in 1730 by Abigail Pinniger.† It is lovely, though unfinished, and is an example of the hesitation between the new eighteenth century and the old seventeenth century types. It has one cross-border of rose, which was echoed with marvelous exactitude fifty-three years later, when Ann Almy‡ made her sampler in 1783. Moreover, she copied the earlier type of sampler, containing nothing but cross-borders throughout, and without the date to guide us it would inevitably be put in the earlier period. All of which goes to prove that those who would date samplers which have no date must not be too sure, but should add that saving clause with which we swear, "to the best of my knowledge and belief." This same amazing persistence in type may be seen if one examines the samplers of Sarah Howell, of Philadelphia, in 1731, and Ann Tatnall, of Wilmington, Delaware, in 1785. The arrangement is the same; both are framed by "Indian pink." While the cross-borders are not identical, they differ no more than would the borders on the samplers of two girls, embroidered under the same teacher. (See Plate cxi.)

The earlier borders, done in cross-stitch, follow the angular lines which the stitch demands, but very soon some of the children shook off the shackles of the stitch, and less stiff vines of a combined satin and stem-stitch came into favor. The cross-stitch border was, however, never abandoned. So passion-flowers and forget-me-nots rioted on the same vine, and blue roses vied with green pinks upon the same parent stem. We find lovely grapevines and morning glory borders in the nineteenth century; in fact, there were few flowers which were sufficiently simple to copy which were not used. The cross-border

* See Plates cxvii, cxviii, cxix.

† See Plate cxii.

‡ See Plate cxii.

of the olden time had entirely passed away in the nineteenth century, or survived only like a thin and tired ghost in the bare cross-stitch division lines between the letters of the alphabet.

Just before the Revolution there was a revival of the lace sampler, this time in "hollie point." Jane Humphreys* (1763) and Mary Clark† (1783) are both good examples of this work. In 1783 we find, too, a drawnwork sampler, and a little later "darned lace"‡ samplers came into vogue. At about this same time there was a tendency, shown best, perhaps, in Sarah Bancroft's sampler (see Cover), to outline the design in black or some dark color. Appha Woodman§ did it, not in cross-stitch, but stem-stitch. Others who copied this method of accentuating the design were Mary J. Condon and Mehitable Foster. The custom never became popular.

The nineteenth century designs echoed those of the century before and added some new ones. In a few instances they elaborated the common forms to almost the same degree that the seventeenth century workers did, but less elegantly.

The stitches that were used throughout the whole period are few; cross-stitch, tent-stitch or petit-point, satin-stitch, and eyelet pretty much comprise the list. Cross-stitch and tent-stitch, with their kindred tapestry stitches learned from the older embroideries, were the foundation. The seventeenth century added back-stitch, which is much like the hand-stitching that our grandmothers did, and rope-stitch, which is done in the opposite direction to stem-stitch, making a more solid line. All through the period the square eyelet-stitch vied in popularity with cross-stitch for making alphabets, and few indeed were the samplers which did not contain one alphabet worked in it. Satin-stitch, originally used mostly in white embroidery, had great vogue in the eighteenth century in making a saw-tooth border-frame for the alphabets, inside the more elaborate floral one. Queen-stitch next came into vogue, and was used, though rather sparingly, until the sampler perished.

* See Plate xxxvi.
 † See Plate xxxvii.
 ‡ See Plate lxi.
 § See Plate cxiii.

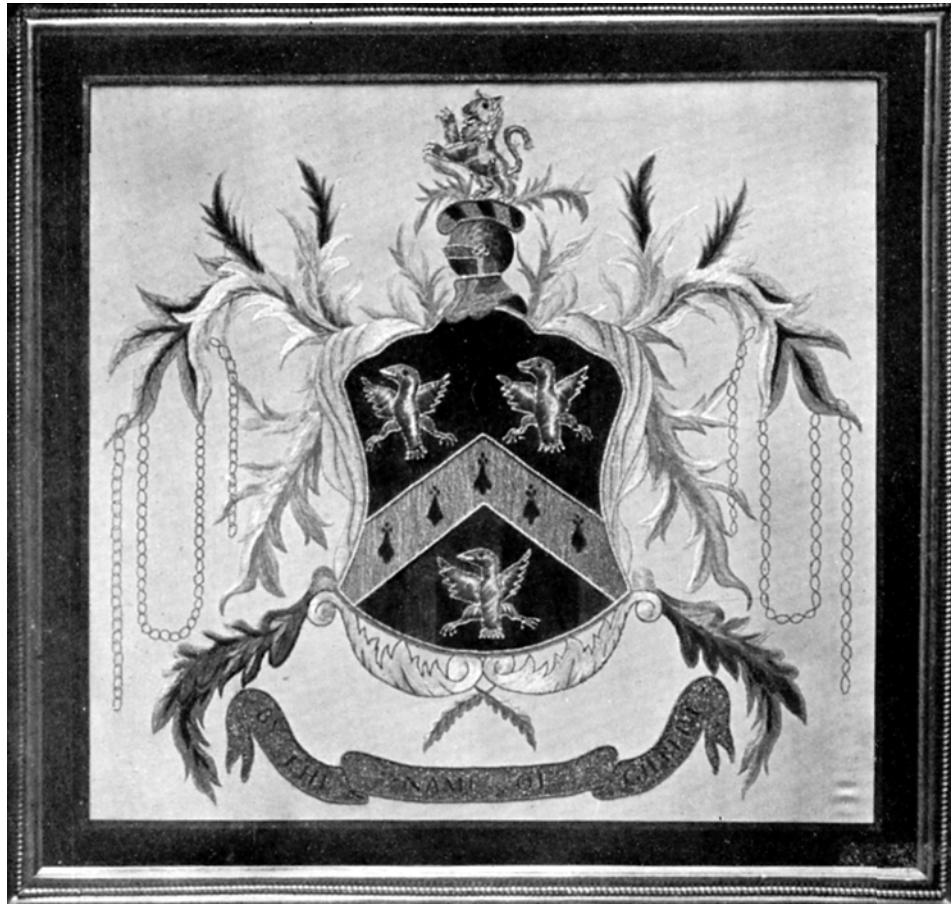


PLATE CXXIII

EMBROIDERED ARMS OF THE GILBERT FAMILY
Owned by Mrs. Horatio J. Gilbert

During about a decade, at the time of the Revolution, Sarah Stivour, who had a school near or in Salem, used a long-stitch to indicate sky, clouds, and grass.* These stitches were sometimes two or three inches in length, and were always placed diagonally. The outer edge was irregular, and upon this were perched men, women, and sheep. Sometimes the sheep disporting thereon have the aspect of drowning in a dark green sea.

As one contemplates the millions of stitches worked by these young girls, one wonders what their thoughts were as they sewed them. Children are conventional and conservative beings, and so, perhaps, the universality of the employment kept most from boredom. But there must always have been a residuum of the discouraged, and of the rebels "who hated every stitch," and so made their samplers badly or left them unfinished if they could possibly shirk their task. A plodding schoolmistress, whose whole artistic horizon was bordered by alphabets and numerals, must have been torture to an imaginative child, who saw all nature to mimic with her colored threads.

ETHEL STANWOOD BOLTON.

SOME DESIGNS USED

Tree of life	17th century	Trefoil
Fleur-de-lis	17th century	Greek cross
Indian Pink		Tulip
Pineapple	17th century	Honeysuckle
Acorns, "Boscabelle oak"		Grapevine, after 1800
Stuart S	17th century	Morning glory, after 1800
Strawberry		Passion flowers
Rose		Forget-me-nots
Rosebud		Fuchsia, 1740
Greek fret and geometrical designs		Vine with berries, 1763
"Wall of Troy"		Clover

* See Plates xc and xci.

SOME OF THE STITCHES USED

Cross stitch	Long and short stitch
Tent stitch or petit point	“Sarah Stivour’s” stitch
Satin stitch	Tapestry stitch
Rope stitch	Darning stitches
Stem stitch	Stocking stitch
Eyelet stitch	Punch work
Chain stitch	Two-sided line stitch
French knot	Flat stitch
Queen stitch	Feather stitch 1716
Bullion stitch	Chenille
Van Dyke stitch	“Lazy Daisy” (Mary Train)
Cat stitch	1795
Hem stitch	Knotted stitch (Desire Williams)
Split stitch	1754

EMBROIDERED HERALDRY

REVENGEFUL LAERTES, speaking of his father's funeral, said that

“No Trophee, Sword, nor Hatchment o'er his bones
No Noble rite, nor formal ostentation,
Cry to be heard.”

When Shakespeare lived, respect for the dead was to be shown in no small measure by display at the funeral. The dramatist had not heard of the modern biographical dictionary which can assuage grief if one is willing to make a liberal expenditure for a memoir and engraved portrait. So it was that the “ordering and marshalling of funerals” had come to be a part of the ostentation of pride as well as of grief. So much so that strife between the two reapers of harvests in these endeavors—the Kings of Arms, on the one side (those who tried to regulate the use of heraldic devices), and funeral undertakers and heraldic painters, on the other—came to blows. Parliament sided with the Kings of Arms in their attempt at a monopoly of the funeral perquisites, but their decision conflicted with the charter of the Painters Company, and the battle went on. Persons of standing often buried their dead in private, to avoid extortionate fees; while “others again”—to quote Edmondson—“under the notion of their dying seized of estates, had hatchments publicly affixed to the fronts of their houses.” In the Netherlands the hatchment, or family coat of arms on a lozenge, was “sett upon their doores for a yeare following, and the widowe so long kept her house.” This custom was observed by Fynes Moryson in his “Itinerary of the Year 1617,” and the Dutch of New Netherland may have brought the custom with them. Little, however, has yet been recorded of heraldic embroidery in New York or the South, although much has been written of social life there in Colonial times.

Hatchments were often painted on wood, like those to be seen in English churches. At St. Chad's, in Shrewsbury, for example, there

are said to be over one hundred of these memorials of the dead. An excellent example is that brought to this country by William Avery, and now in the rooms of the Dedham Historical Society. More often, no doubt, they were done on canvas stretched over a wooden frame, to be carried in a funeral procession and then hung for a time in the church. The account of the funeral of Colonel Samuel Shrimpton, in 1697/8, mentions heraldic hatchments and death's heads as part of the panoply of grief. The hatchment was in the form of a diamond or lozenge, painted black, with the arms in color upon it in a shield. For a married person it was the custom to divide the lozenge, as well as the shield, by a perpendicular line, and to blacken the half of the lozenge which included the arms of the deceased person. The husband's arms were in the left half of the shield, and the wife's arms in the right half, as seen by the observer. (Heraldry, it should be said, views the coat as on an owner's breast, and the side next his right hand is the dexter side of the shield.)

How far an embroidered hatchment was in actual use at funerals in America cannot be known until specific statements from contemporary Colonial letters and diaries are brought together for study. Perhaps it was the reverential needlework of a gentle lady—an echo merely of an ancient custom, just as the giving of the right hand in greeting is a survival of the ancient sign of trust when one gave over the sword arm into the keeping of another, standing defenseless for the moment.

We may be certain, however, that on both sides of the Atlantic embroidered heraldry was in vogue. In an old English romance, reference is made to the custom of embroidering heraldic devices on the gowns of ladies:

"A Coronell on hur hedd set,
Hur Clothys with bestes and byrdes wer bete
all aboute for pryde."

Hulme, in his "History of Heraldry," writes:

"In the palmy days of heraldry ladies, if unmarried, wore the paternal arms embroidered on their robes, or if married, the paternal arms and those of their husband, one on either half of their dress, so that in old brasses, stained glass, etc.,

we may see the whole of the dexter half of the figure covered with certain devices, while the sinister half has entirely different forms and tinctures."

In 1773, Rebecca Robins sent to her uncle, John Rowe, the Boston merchant and diarist, an heraldic embroidery which she did at Exeter, in old England. The three little paschal lambs still carry their silver staves and banners, as they did in Rebecca's day. As early as 1715, we find Elizabeth, daughter of Captain John Charnock, of Boston, doing a hatchment of the Charnock arms impaling the arms of King, her mother. One or two examples in the seventeenth century might be named, but the eighteenth century was the period of heraldic embroidery in America. With many of these works of young hands there went stories of romance, if we could but conjure them back from the past. With more, perhaps, were tales of filial sorrow.

It is strange that the custom of embroidering arms seems to have been limited to New England in the New World. So far, none have been found without its bounds, and the period from 1750 to 1770 was by far the most prolific. One advertisement in the *Boston Chronicle* tells us who may have been responsible for the many hatchments and coats of arms which are found in and around Boston:

"Amy & Elizabeth Cumings"

"Hereby inform the public, that they have *This day opened their School* for instructing young ladies in embroidery, Coats of arms, Dresden, Catgut, and all sorts of coloured work, at their house on Corn Hill opposite the Old Brick Meeting, where they have to see, a great variety of Goods suitable for the season. Also blue *China* and yellow ware." (May 1st, 1769.)

Hatchments were most often done on a frame in what is known as ecclesiastical embroidery. They used gold and silver, and wonderful smooth silks. In nearly every case the whole surface was covered with silk, couched or done in long and short stitch, though some—such as Amy Davis's—were entirely worked in cross-stitch. A few combine the two forms. (See Plate cxxiv.)

Captain Nicholas Johnson, of Newburyport, in one of his voyages, in 1773, along the New England coast, came one day upon a deserted ship—perhaps

"As idle as a painted ship
Upon a painted ocean"

or as weird and unhuman as the schooner, with shivering sails, watched by the lad of "Treasure Island" from his unstable coracle. Climbing on board, Johnson took from the cabin an embroidered hatchment, described in heraldic language as "Vert a chevron argent between three leopards' faces of the second. Impaling argent a chevron sable between three columbines azure." Above was a leopard's face pierced by a cruel sword. These three silver leopards' faces proclaim the Fitch family, and the columbine is the symbol of the Hall family. We find that this is probably the hatchment—or, to use the original term, the achievement—of Governor Thomas Fitch, of Connecticut, who married Hannah, daughter of Richard Hall, of New Haven. Was it wrought by the fair Hannah or by a daughter? And where was it bound on its lonely voyage? What a wealth of questioning a mystery like this may call forth! Here and in other examples the mantling or foliage is gracefully and effectively embroidered, showing the color and form with delightful precision. In the case of heraldic pictures (not in a diamond-shaped frame), the decoration is sometimes even more delicate, as in the shields of the Norwood or Gilbert families. (See Plates cxxi, cxxii, cxxiii, cxxv, cxxvi.)

Our ancestors knew little of the rules of heraldry and less about "the right to bear arms," a subject for endless controversy and of little profit. The distinguished Page family, of Virginia, complacently permitted the Pagit arms to adorn a Page family tomb. Thomas Jefferson, the great Democrat, sent to London, in 1771, for his family arms; and ordered his agent, in case none could be found, "to become a purchaser, haveing Sterne's word for it that a coat-of-arms may be purchased as cheap as any other coat." The love of symbolism is inborn, and "the right to bear arms" is only limited in our day by leisure to cultivate a taste for good design along heraldic lines, and a willingness to difference a coat so that it shall not give a false impression as to the ancestry of the user. Even these ideals our Colonial needle worker did not always take to heart. But, such as they are, these examples of heraldic embroidery have a human interest above and beyond that of most Colonial handicraft.

ETHEL STANWOOD BOLTON.



PLATE CXXIV

THE ARMS OF E. DAVIS

Owned by the Rev. Glenn Tilley Morse

Plate presented by Mrs. Perry, Miss Cushing, and Miss Vaughan

REGISTER OF EMBROIDERED ARMS

BILLINGS

Gules a fleur-de-lis or, a canton argent.

Crest: a buck trippant proper, an arrow in its breast.

"Wrought by Mrs. Eunice (Minot) Glover, mother of John I. Glover, when 15 years old; born Sept. 28, 1781. Her mother's maiden name was Eunice Billings." Cross and Kensington stitches. Framed. C. F. Libbie & Co. auction, Boston, Dec. 6, 1915.

BOYD

Quarterly: 1 and 4, Argent a fess chequy gules and or; 2 and 3, sable a chevron ermine between 3 six pointed estoiles argent (Brewster).

Tapestry hatchment, signed "Submit Boyd", daughter of George Boyd.

Owned by Barrett Wendell, Esq., Portsmouth, N. H. Framed.

Illustrated. Plate cxxi.

CHARNOCK

Argent on a bend sable 3 crosses crosslet of the field.

Impaling: Sable a lion rampant between 3 crosses crosslet or (King).

A hatchment, 1715, by Elizabeth, daughter of Captain John Charnock, of Boston. Mrs. Mary Charnock was daughter of Captain Ralph King, son of Daniel, of Watford, Herts, and Lynn, Mass.

CHEEVER

Per bend dancettée argent and azure, 3 cinquefoils, 2 in chief and 1 in base, counterchanged.

Crest: a stag's head couped.

Embroidered by M[ary] C[heever], 1700. Owned by Mrs. William S. Eaton.

CHESTER

Ermine on a chief sable a griffin passant or.

Miss Sarah Perkins, of Norwich, Conn., sold this embroidered hatchment to W. N. Andrews of that town. It was seen in his shop by Mrs. Coe.

CONY. See FOXCROFT

CURWEN

Argent a fret gules, on a chief gules a crescent argent.

Impaling: argent a chevron sable between 3 crosses crosslet fitchée (Russell).

Crest: a demi unicorn erased.

Embroidered hatchment, Essex Institute, Salem, Mass.

CUSHING

Quarterly: 1 and 4, [Gules] an eagle displayed [argent] (Cosyn); 2 and 3, [Gules] two dexter hands coupéd [argent] each bendways, fingers up, one in the 2d quarter, one in the 3d; a canton chequy [or and azure]. (Denvers, of County Norfolk.)

Crest: Two lion's gambes erect erased [sable] supporting a marquis's cor. [or] from which hangs a heart [gules].

An embroidered hatchment 17 inches square, owned by the Misses Newman, Concord, Mass. Deborah Cushing m. Henry Newman, 1781. Cross-stitch and petit point.

The same arms in a hatchment, but embroidered in satin and split-stitch, and with elaborate mantling, is owned by the Misses Vose, of Milton, Mass., and Providence, R. I.

CUTTS?

Argent on a bend engrailed sable, 3 plates.

Crest: a bird rising.

Owned by Mrs. William S. Eaton.

DAVIS

Or a chevron azure between 3 pierced mullets sable.

Crest: a swan rising proper.

Also two supporters in liberty caps, brown coats, and blue boots. Signed Amy Davis, 1753, "being the arms of E Davis And is the Paternal Coat Armour of the Right Honorable Thomas Davis, Kt. Lord Mayor of London Anno 1677." On a stand and used as a fire screen. There was a Sir Thomas Davies, sheriff, 1667.

Owned by Rev. Glenn Tilley Morse, West Newbury, Mass.

Illustrated in color. Plate cxxiv.

DOANE

Azure 2 bars argent [embroidered dark]; on a bend over all gules 3 arrows points downward in bend argent [embroidered] dark.

Impaling: sable [embroidered bluish] a chevron ermine [embroidered or] between 2 lions passant argent [embroidered dark]. (Rich.)

Crest: a sheaf of arrows, points down, or, bound [gules].

Hatchment by Hope Doane, 1750-1830, later wife of Samuel Savage, of Barnstable, Mass. Embroidery, very elaborate.

Henry Savage, Esq., Camden, S. C., from Samuel Savage Shaw, Esq., Boston. Hope Doane was the daughter of Colonel Isaiah and Hope (Rich) Doane, of Cape Cod, Mass.

DUNCAN

Gules a chevron or between in chief two cinquefoils and in base a hunting horn argent [garnished azure].

Crest: a ship with 3 sails spread on foremast, 2 on main and one on mizzen mast.

Motto: Disce pati.

Embroidered hatchment made by Isabella Duncan, daughter of Mrs. Isabella Caldwell Duncan. Owned by Mrs. Richard Morgan, Plymouth, Mass., daughter of Judge Davis. The red has faded.

ELLIS

Per chevron sable and gules a chevron or between 3 fleurs-de-lis argent.

Embroidery by Elizabeth Ellis, born 1732, daughter of Dr. Edward Ellis, of Boston.

Owned by Henry W. Montague, Esq., Boston.

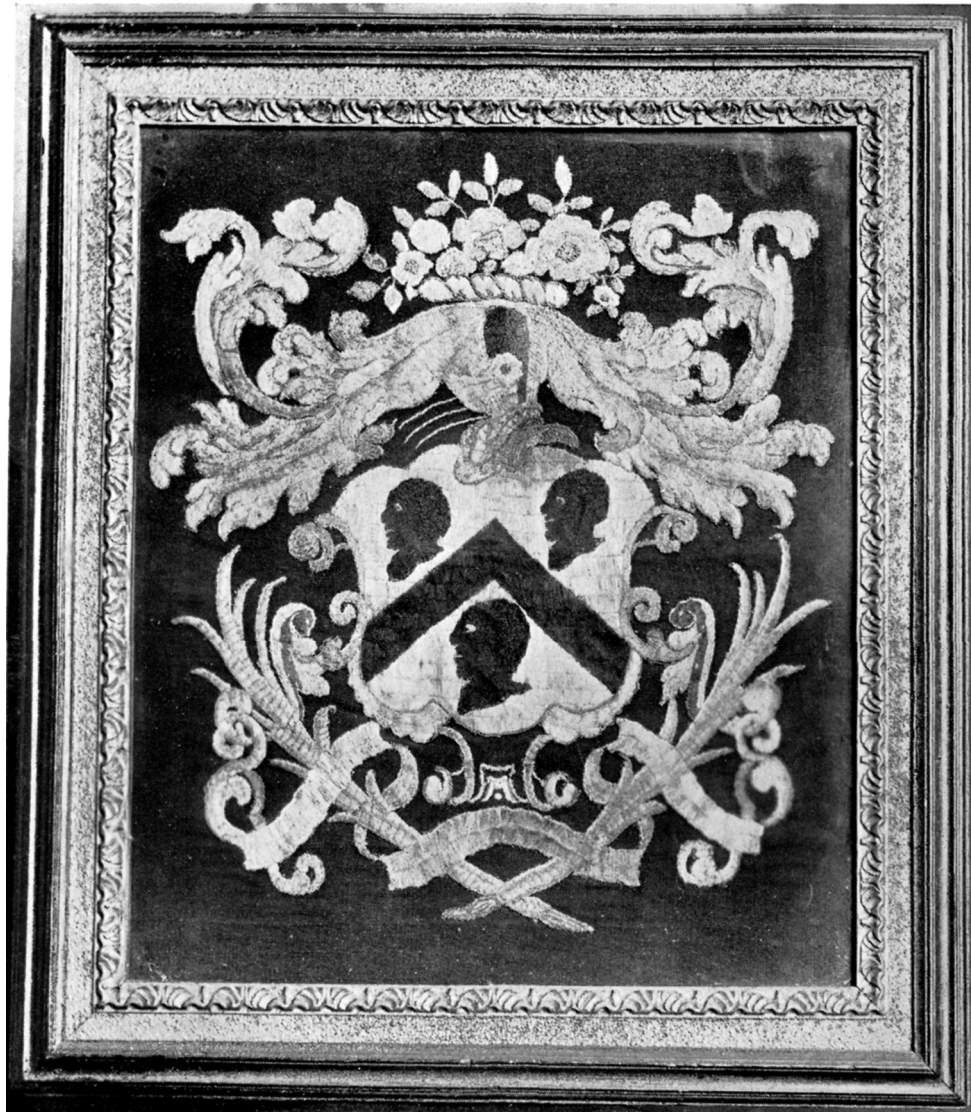


PLATE CXXV

THE IVES ARMS

Embroidered by Rebecca Ives, cir. 1770

Owned by Mrs. Robert Hale Bancroft

FISK

[] three battle axes erect, turned to the sinister, and in chief a crescent.

Crest: an arrow erect, point down.

"The name of Fisk" below. Embroidered hatchment owned by a grandson of General John Fisk, of Salem. Possibly from a painting by John Coles. Gibbs arms (?), but not their crest.

Owned by the Essex Institute, Salem, Mass.

FITCH

Vert (?) a chevron between 3 leopards faces argent.

Impaling: argent a chevron sable between 3 columbines azure (Hall).

Crest: a leopard's face of the field, pierced in the mouth by a sword bend-sinister ways.

Embroidered hatchment found about 1773 at sea, in the cabin of a deserted ship, by Captain Nicholas Johnson, of Newburyport. Owned by his great-granddaughter, Miss Margaret W. Cushing, Newburyport. Arms of Governor Thomas Fitch, who married Hannah, daughter of Richard Hall, of New Haven.

Illustrated. Plate cxxii.

FORBES

Azure a cross pattée argent between 3 bears' heads coupé argent muzzled gules.

Crest: a cross of the field.

Hatchment embroidered in silk by Mary Forbes Coffin, in Boston; born 1774, married Henry Phelps, 1795. Owned by Mrs. Charles C. Goodwin, Lexington, Mass.

FOXCROFT

Quarterly per chevron sable and azure a chevron between 3 foxes' heads or.

Crest: A head of the arms.

Embroidered framed arms about 40 by 32 inches. The arms of Coney, Sable, on a fess between 3 conies dormant or, as many escallops of the field, occupy the top of the above shield, the third coney being placed between the two foxes' heads. Elaborate roses and lilies surround the shield. Owned by the Misses Gertrude and Agnes Brooks, Marlborough Street, Boston, daughters of William Gray Brooks.

Francis Foxcroft, of Cambridge, married, 1722, Mehitable Coney. Their daughter married Lieutenant Governor Samuel Phillips, founder of Phillips Academy, Andover, Mass.

GARDNER

[Azure] a chevron [ermine?] between 3 griffins' heads erased [argent?].

Crest: a griffin's head.

For Samuel Gardner (Harvard College, 1732), of Salem.

Embroidered hatchment by Lois Barnard, made before 1769.

Picture in Pickering Genealogy (1897), Volume 1, page 91.

Same arms on a silver teapot owned, 1897, by Colonel Henry Lee, Brookline, Mass.

GERRISH

Argent a dart between 3 escallops sable.

Embroidered hatchment by Elizabeth Gerrish. Owned by the late Mrs. Gordon Prince, Boston.

GILBERT

Azure a chevron ermine between 3 eagles displayed or.

Crest: a lion rampant.

"By the name of Gilbert" and palm branches (?) with pendant chains.

An embroidery, framed, owned by Mrs. Horatio J. Gilbert, Milton, Mass.

Illustrated. Plate cxxiii.

GRAY

Gules a lion rampant argent within a bordure engrailed of the second.

Impaling: sable a chevron between 3 trefoils slipped argent (Lewis).

Crest: a stag trippant.

Embroidered hatchment by Elizabeth Gray, who married Samuel Alexander Otis, in 1764. Her father, Hon. Harrison Gray, married Elizabeth Lewis, in 1784. Owned by Mrs. John H. Morison, Boston.

Illustrated. Plate cxxvi.

IVES

Argent a chevron sable between 3 Moors' heads in profile erased proper.

Embroidered arms of Robert Hale Ives, 22 x 15 inches, worked by his sister, Mrs.

Rebecca Ives Gilman, 1746-1823. Owned by Mrs. Robert H. Bancroft, Boston.

Illustrated. Plate cxxv.

JONES

Sable a stag statant argent attired or.

No crest.

"By the name of Jones". Embroidered hatchment, framed, arms of Colonel Elisha Jones, of Weston, Mass., great-grandfather of Henry D. Thoreau, writer. Owned by Concord (Mass.) Antiquarian Society.

NORWOOD

Ermine a cross engrailed gules.

Crest: a demi lion rampant and erased argent, holding in his gambs a palm branch vert.

"By the name of Norwood" and palm branches [not after Coles]. Framed embroidery by Judith Norwood, of Gloucester, Mass., who died in 1762. Owned by Mrs. J. L. Stevens, Milton, Mass.

PEIRCE

Argent a fess humettée gules between three ravens rising sable.

Crest: a raven or.

Embroidered hatchment in the Nichols House, Salem, Mass., made by Sarah, daughter of Jerathmiel Peirce, in 1796. Arms of Peirce, of London.

PICKERING

Ermine a lion rampant [azure] crowned [or].

Embroidered hatchment by [Mrs.] Sarah Pickering [Clarke], 1758.

Picture in Pickering Genealogy, 1897, Volume 1, page 11.

PRESCOTT

Quarterly 1 and 4: Salle a chevron between three owls argent. 2 and 3: Ermine a cross raguly argent [gules?] (Lawrence).

Crest: Out of a mural crown a head (boar's?) erased.

Embroidered hatchment, 24 x 24, framed, given to Groton (Mass.) Historical Society by Rev. F. J. Walton, whose wife is a descendant of the Rev. Daniel Chaplin, who m., 1779, Susanna (b. 1757), daughter of Hon. James and Susanna (Lawrence) Prescott, of Groton.

QUINCY

Gules 7 mascles 3, 3, 1 or.

Impaling: Azure a chevron between 3 crosses crosslet fitchée within a bordure engrailed or (Sturgis).

Crest: A plume of ostrich feathers (?).

Embroidered hatchment owned by Mrs. Josiah Quincy, Boston. An early Josiah Quincy married, 1738, Hannah, daughter of John Sturgis, of Yarmouth.

RIPLEY

Argent a chevron vert between 3 lions rampant or.

Motto: Regard the end.

Embroidered hatchment, 21 x 17 inches, done by Lucy Ripley, at the Hartford Female Seminary, in 1802. Signed L. R. Owned by Laura M. Ripley, of Connecticut.

ROWE

Gules 3 paschal lambs, 2 and 1, staves and banners argent.

Motto: Libera nos Domine.

Embroidered in Exeter, England, the shield surrounded by a wreath of flowers caught at the bottom with a bowknot of blue ribbons. Underneath the ribbon, "17 Rebecca Robins 73." Sent to her uncle, John Rowe, the Boston merchant and diarist, who used the paschal lamb as a crest on silver and seal.

Owned by Mrs. Caleb L. Cunningham, Milton, Mass.

RUSSELL

Argent a chevron between 3 crosses crosslet fitchée sable.

Impaling: Argent a lion rampant gules (Russell?).

Crest: a lion rampant gules.

Hatchment owned by Russell Gray, Esq., Boston. The foliage about the shield was done by Mrs. Horace Gray (born in 1807).

SALTER

[Gules] 10 billets, 4, 3, 2, 1 or, a bordure engrailed argent charged with 8 [hurts and tor-teaux alternating].

Impaling: Or 3 piles meeting in the base [azure?] (Bryan).

Crest: a unicorn.

Needlework by Mary Salter (Mrs. Henry Quincy, of Boston), 1726-55. For picture, see "Earle's Home Life in Colonial Days," 1898, opposite page 266. Owned by Mrs. Frank Bolles, Cambridge, Mass.

SARGENT

Argent a chevron between 3 dolphins embowed sable.

Impaling: Sable on a chevron between 3 leaves argent as many crosses crosslet of the field (Norwood?).

Crest: an arm erect, grasping a serpent.

An embroidery marked "Nathaniel and Mary Ellery, Anno Dom. 1745." Mary was Nathaniel's daughter by Abigail Norwood. His second wife was Anne, daughter of William and Ann Sargent. *Heraldic Journal*, Volume 4, page 42.

SELBY

Azure a negro head sable, a chief bendy sable and argent.

Sampler, 1678, owned by Mrs. Eugene Hale, Ellsworth, Me.

SHERBURNE

Quarterly: 1 and 4, Vert an eagle displayed argent; 2 and 3, argent a lion rampant or. (Bayley.)

Crest: a unicorn's head argent.

"By the name of Sherburne". Embroidery on silk. Owned by Merrill Spalding, Walnut Street, Brookline, Mass. Colors not as in Burke.

SOUTHWORTH

Sable a chevron between three crosses flory [*i. e.*, crosslet?] argent.

Crest: a bull's head proper.

Embroidered hatchment with elaborate mantling. Mentioned in Governor Bradford's inventory as "a crest". From Major William to David, to Lydia (Mrs. Lebaron), to Priscilla (Mrs. M. A. Hammett), to Elizabeth (Mrs. Isaac Goodwin), to J. A., to William Bradford Goodwin, of Lowell, present owner. Alice, widow of Edward Southworth, married Governor William Bradford. Fine floss (?) silk on fine mesh canvas.

STEDMAN

Or a cross crosslet vert.

Crest: a demi-virgin, gowned vert, her hair dishevelled, and holding in her dexter hand a cross crosslet fitchée of the same.

Owned by the Historical Society of Old Newbury, Mass.

WILLARD

Argent 3 leopards' heads or.

Crest: Leopard's head.

Made about 1780-90. Miss Susanna Willard, the donor, calls this imaginary.

Embroidered hatchment by Miss Mary Willard, daughter of Joseph, President of Harvard College.

Owned by the Massachusetts Society of the Colonial Dames, Quincy Homestead, Quincy, Mass.

WILLIAMSON

Argent a chevron gules between three trefoils slipped sable.

Crest: out of a ducal coronet gules a dragon's head.

Motto: Constare in sententia.

Embroidered hatchment, 11½ inches by 9 inches. Owned by Mrs. Henry H. Edes, Cambridge, Mass.

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PLATE CXXVI

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of Massachusetts, impaling Lewis
Hatchment embroidered by Elizabeth Tracy
Owned by Mrs. John H. Morison

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