

and below are the names of the eleven. On either side she has tall, slender pedestals surmounted by a pair of celestial and terrestrial globes, such as were used in the schools of that period. Directly over the register is a very elaborate lambrequin, similar to those used over the tops of windows. The globes and the lambrequin foreshadowed the Victorian Era that was so soon to come. At the bottom, Elizabeth has a landscape. The largest house which she depicts was erected by her father, and was the first brick house built in North Brookfield, Massachusetts. A smaller building in the very corner represents a store, with its swinging sign near by.

In 1803, two little New York girls of eight and ten, named Caroline and Elizabeth Grimes, each worked a sampler and sent them across the ocean as gifts, to give pleasure to their English grandmother. Caroline, the younger, worked a quaint poem beginning, "The broad Atlantic rolls between fair England's Isle and me," and made perfectly lovely portraits of "Nero" the dog and "Tiger" the cat on the canvas. Elizabeth had a more ambitious huntsman and some didactic poetry headed *LINES*, in script capitals. This is not the only case in which such a piece of work was embroidered as a token of affection to be sent across this "Broad Atlantic," for in 1799 a sampler signed

"Hannah Wilson Bradford, Yorkshire, Old England
to
Phebe Speakman, Concord, North America"

was dispatched from the other side. If the address outside the package was equally vague, the postman of those days must have had clever brains to have enabled it to reach its destination. Still another instance of a sampler taking a long journey is that worked by Lydia Austin, a little Hindu girl. Though made in British India, it is a typical New England sampler, which leads us to the conclusion that she had a model from the New World to copy, and the deeply religious verse confirms the belief that she had been brought up as a Christian. We know that she was supported and educated by Miss Lydia Austin, who lived and died in New Haven, Connecticut, and who bestowed

her name upon her little *protégée*. It was probably a token of gratitude sent to the benefactress.

Two specimens from Virginia indicate that a custom may have prevailed there of making samplers and giving them as betrothal or wedding presents to a relation or some particularly dear friend. One of these was made for a sister, and the design is rich with turtle doves, a wedding bell, and is marked "an emblem of love".

Still another one from Virginia is the handiwork of "Content Phillips, aged 12 October" (Plate lv). Her alphabets are inscribed on an unmistakable memorial tablet, but this does not interfere with her little dream of romance. For the urns at the four corners of her floral border contain rosebuds tied with true lovers' knots, while under the vines of the lower border the true lovers approach each other with arms outstretched. The antlered animal just between them in the picture, but evidently climbing a hillside, seems utterly oblivious of the proximity of the lovers. Content has succeeded in giving him a sublimely unbiased expression. This charming sampler is worked in bright colors on rich tan linen, and the outline of the tablet gives it distinction.

Many of the sampler makers were descendants or relatives of illustrious people, some of them American patriots, some English nobility. Two cousins of John Adams are on the list. Mary Ann Fenno had as ancestor Governor Thomas Dudley, of the Massachusetts Bay Colony; Sarah Jane Fletcher came of Mayflower stock; Jane Arthur was descended from James Dalrymple, Lord Stair of Scotland. Rebecca Old, born 1808, was the granddaughter of Elizabeth Stiegel and great-granddaughter of Henry William Stiegel, "Baron Stiegel," the pioneer Pennsylvania glass maker. The list of these notables could go on indefinitely.

In 1819, the great-great-great-granddaughter of "Marchant" Richard Dole, the builder of the first public wharf in Newburyport, embroidered a charming sampler, which is still cherished by the family. This little Sarah Dole (Plate lvi), aged nine, certainly did herself proud in her choice of soft and harmonious colors, perhaps having

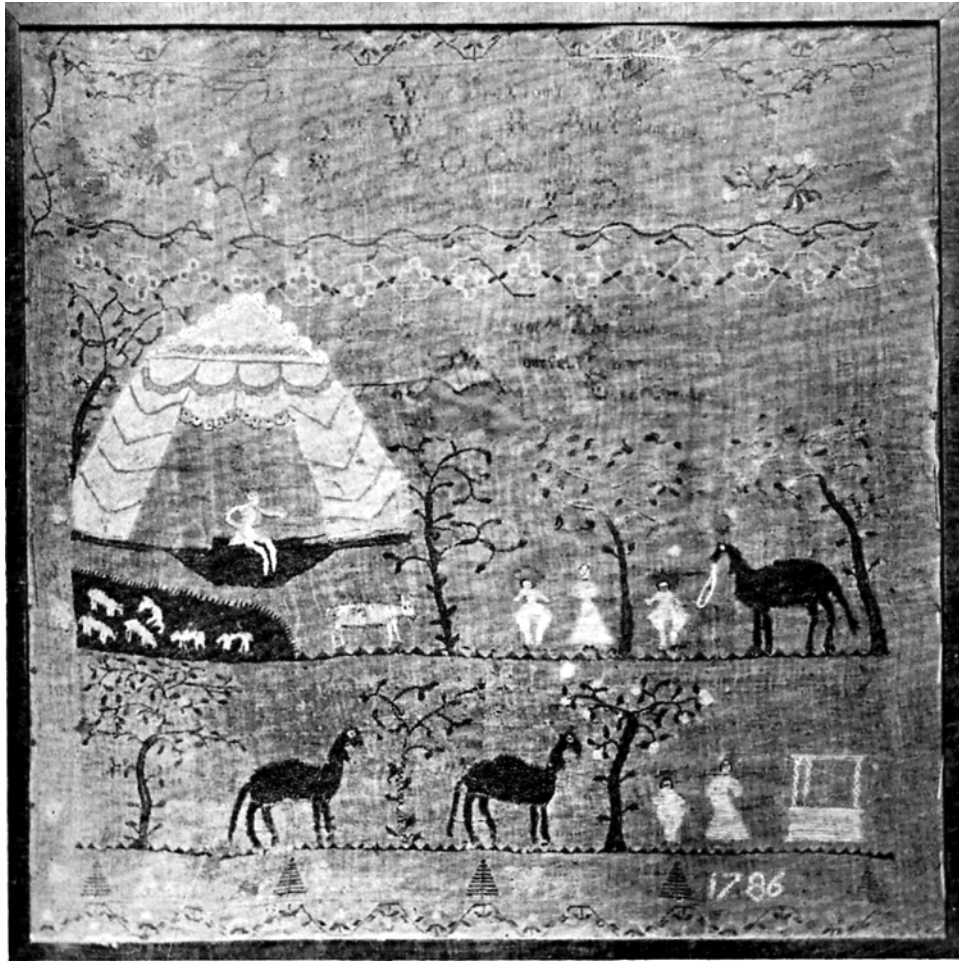


PLATE XXXIII

ANN BULLER'S SAMPLER. 1786
Owned by Mrs. Charles M. Greene

inherited this good taste from her mother. The story runs that when Washington visited Newburyport he was entertained at a house where the guest-chamber bed and windows were draped with a beautiful orange-yellow India print. In those days, neighbors and friends were often called in to assist and criticize the arrangements made for housing illustrious guests; and Sarah's mother, happening to see this room, found the effect so charming that she secured the pattern of the curtains, bought the goods in Newburyport, and reproduced them for her daughter's bed when she was married in 1831. Sarah's sampler still hangs in the room adorned by these draperies, and the sprightly bird which she embroidered in the lower left-hand corner, while keeping a watchful eye on a stag facing him from the further side of a basket of flowers, has an air of casting an occasional wink across the room at these cheerful-looking curtains, as much as to say, "You and I are in very good taste, are we not?"

Caroline Maria Welch, the maker of a sampler in 1827, was the descendant of John Welch, the carver of the sacred Codfish so much revered by all Bostonians, which once occupied the proud position of weathervane. It is now preserved in the museum inside of the old State House. This disposes of the story that it fell from Heaven into the Frog Pond.

It gives one real pleasure to find family samplers, long separated by the breaking up of homes, brought together again at last between the covers of this book. This is the case with the work of the Rine sisters, probably Pennsylvania Dutch, who both attended Mrs. Armstrong's school at Lancaster, Pennsylvania, where they did the embroidery. Fanny, having rather the best of it, was twelve years old, while Wilamina had to struggle through hers at the tender age of six. No wonder that the younger child's flowers and vines are a bit clumsier in workmanship.

We know that the Pennsylvania Dutch, as the early German settlers of that region were called, produced many samplers, for the children's names betray their Teutonic origin. Their fathers and mothers must have inspired or exacted awe, for the children often

“Respectfully present” the finished product to their parents. A certain sort of weeping willow must have been indigenous to that part of the country, as it frequently appears on these samplers. Sarah Yeakel (Plate lvii), 1806, shows one growing beside her hilltop house, evidently buffeted by a strong easterly wind. A velvety lawn in different shades of green sweeps down to the bottom of the hill, where some sheep are browsing in the shade of a large tree, while in the distance others are seen. But unfortunately the perspective fails here and the meadow stops at the nearer sheep, leaving the others suspended in mid-air. Near the house, a thoroughly English peacock suns himself—a rather unusual variety, however, boasting only eight large feathers to his tail.

Poplar trees, owing to their contour, always lend themselves well to embroidery; but Anna Sophia Beckwith (Plate lviii), 1829, makes it distinctly understood that *her* farmhouse stood in a “Poplar Grove”, and has labeled it accordingly. It conveys the impression that farmers of that day understood the art of placing their houses happily, for although in a valley it looks well swept by breezes, and the dark shutters tightly closed seem calculated to keep out the heat.

Nancy Platt (Plate lix), 1804, presumably lived in a house on a terrace, above a row of poplars. Whether or not she moved, later on, to the home of many windows pictured below the terraced one, outdoor life was evidently to her taste, for we find a cow and a dog of almost equal size; and can it be *Herself* on horseback?

Another pair of sisters reunited in these pages are Betty and Sally Brierly. They each cut a generous piece of pale blue linen as a groundwork—a departure from the usual white or cream color—which very possibly may have been spun, woven, and dyed in their home, not an unusual task and sometimes done by the maker of the sampler. Both girls were inspired by English ideals, especially Betty (Plate lx), as her chief ornament is “A Representation of the Temple of Solomon or the House of the Lord”, a curiously thin-walled edifice which frequently appears on English samplers, but which is rarely seen on those made in this country. Betty’s five fruit trees below are very

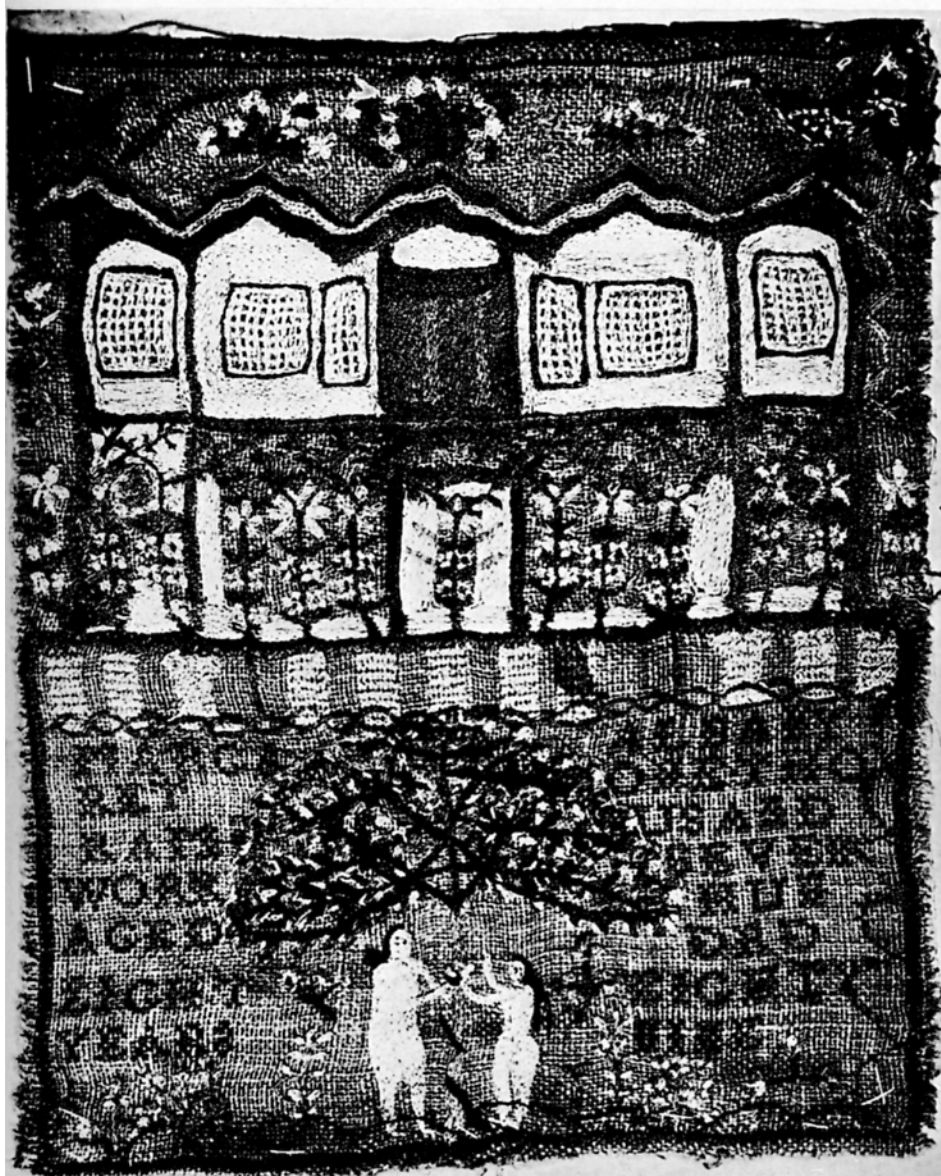


PLATE XXXIV

MARGARET RAMSAY'S SAMPLER. Albany. 1789
*Owned by the New York Society of the Colonial Dames,
Van Cortlandt Manor, New York*

ornamental, and her "Evening Meditation on the Crucification", though serious, is a less lugubrious poem than we usually find. Sally Brierly, two years later, copied her sister's complicated strawberry border and also some of the detached roses, but contented herself with a much smaller and more practical church, which, strange to say, appears unmistakably in an earlier sampler by Sarah Bancroft. How interesting it would be if we could identify it!

Still another child of this period, Faith Walker (Plate lxi), erects a Solomon's Temple on her sampler, but makes up for the absence of the usual court by an ornamental fence with arched gateways. It does not appear that either child tried to follow very clearly the description given in the Bible. Below is a most original representation of Adam and Eve, the latter overshadowed by a huge rooster, and the "grand old gardener and his wife" both sadly in need, not only of clothes, but also of a course in physical culture. Those spindle shanks must have made the journey out of Eden very arduous.

The same couple are much more fully clothed in Elizabeth Rowe Terry's handiwork; as a matter of fact, she goes to the other extreme and has dressed them in the fashion of 1828. Fortunately, as the serpent has been omitted, they are labeled, so one is saved from the error of mistaking them for Elizabeth's relations. Eve's train is very stiff and heavy, as if whaleboned. Adam shows no enthusiasm for the proffered apple.

In the nineteenth century, however, our first parents are not often depicted. They evidently did not appeal to our little countrywomen's taste for original design, though it is amusing to note a decided lack of originality in two samplers of 1820, worked by sisters, Abigail and Mary Harding. They are precisely alike; perhaps the younger girl tried to emulate her sister in everything, as little sisters are apt to do. The Reding sisters, Mary A. and Harriet Biron, embroidered pictures of the same house and distant landscape, simply viewed from a different angle. Another copy was the sampler of Phebe Esther Copp, 1822, which was almost a facsimile of that of her grandmother and namesake, Esther Copp, worked in 1765.

Not only temples and churches, but all sorts of public buildings are found on the samplers of this century. The architecture was frequently curiously modified to suit the whim of the maker or to meet the exigencies of embroidery, but we must not be too critical so long as these scenes bear a sufficient resemblance to the original or are labeled. Unfortunately this is often not the case, and many imposing buildings depicted may be real structures and not merely flights of fancy, although, alas, they cannot now be identified. The earliest samplers of this kind show the public buildings at Providence, Rhode Island, and for those, undoubtedly, our thanks are due to old "Marm" Balch's Select Female Academy, a description of which will be found in the chapter on schools.

On many of these samplers stand the old State House and the buildings of Brown University; some ambitious children combine the two. The First Congregational Church of Providence also proved popular. Sarah F. Sweet has embroidered it with great attention to detail and with the inscription that it was destroyed by fire on June 14, 1814. On another unsigned piece of work we see the same church, minus the towers. The child undoubtedly meant to add them, but my theory is that she started to use too many alphabets above, and realizing when she reached R that she had encroached too far on the space required, she stopped short in discouragement, leaving a long, loose end of silk running down and then upward through the linen, to prevent it from tangling. (See Plate lxii.)

A still more ambitious undertaking is that of Maria Hopping, who essayed the First Baptist Church of Providence. We should be devoutly thankful that this church in real life did not share the fate of its Congregational brother, for in its lovely setting of green it still remains, a delight to the eye. She has erected a rather ungainly arch over the church, with curious bases and capitals, in the nature of some of the Family Record arches or those used in the Balch school samplers, only less graceful.

Another sampler (Plate lxiii) bearing many names, but with that of Saunders predominating, shows the building of the College



PLATE XXXV

SALLY MUNRO'S SAMPLER. Cir. 1790
Probably done at Miss Polly Balch's School
Owned by the Newport Historical Society

of William and Mary at Williamsburg, Virginia. This college shares with Harvard the honor of being a pioneer institution of learning in this country, and dates back to 1681, though it did not receive its charter till 1693. Many illustrious men received their education in this historic place. Their parents may have especially approved of sending their sons to a college whose rules forbade any student keeping a race horse, and ordered that drinking be confined to the moderation that becomes a prudent and industrious student. It is truly appropriate that this college should appear as chief ornament on a piece of needlework, for one of the officials appointed in 1761 was a stocking mender, who received the munificent salary of twelve pounds a year. The buildings are pictured as standing on the banks of a river or lake, upon which float several boats. This must be taken as poetic license, as both the York and James Rivers are some miles away.

The "Old Brick Row" of Yale University, which was the chief feature of the college until about thirty years ago, when all but Connecticut Hall was demolished, is to be found on a most interesting sampler by Emily Clark (Plate lxiv). The whole scene, though so tiny, is unmistakable, for every building is there, as well as some of the elms which in those days overshadowed them. As the colors are beautifully harmonious and the stitchery quite wonderful, this is a specimen which leaves very little to be desired.

"Princeton College" (Plate lxv) is the imposing label at the top of an early nineteenth century sampler. But what a different scene from the Princeton we now know! If the child meant to show Nassau Hall, Princeton's oldest building, she altered the architecture very materially. Whatever building is represented is probably still standing, but at present we cannot discover its identity.

Sally Whittington, who lived at Annapolis, chose St. Ann's Church, a notable bit of early architecture, as the chief ornament of her work made in 1819; and the New York City Hall proved equally decorative as embroidered by Elizabeth Jane Hamil (Plate lxvi) in 1828, with the tall trees on either hand and the charmingly shaded

lawn in the foreground—a far cry, indeed, to the same building in the midst of the seething business crowds of today.

Independence Hall, in Philadelphia, birthplace of our Declaration of Independence, lends great dignity to Ann Macomber's (Plate xli) work, 1799, and below it, with only half of the building on the canvas, she gives us a glimpse of Carpenter's Hall, where our First Congress met. As the two views stand alone, without border or alphabet, this sampler has a rather unusual appearance.

Eliza F. Budd (Plate lxxvii), 1808, crowned a delightful hillside landscape with the courthouse of Mount Holly, New Jersey. There is some effort at perspective in the broad path leading up to the building on the hill, planted with trees alternating in shape, and with one neat tree on each step of the terrace. There, strange to say, David guards his sheep on one side of the slope and Ruth gleanes on the other; though why these Biblical characters should appear in the vicinity of Mount Holly, history does not tell.

This form of sampler, where a building stands directly in the center on a hilltop, with trees or jardinières outlining the slope on either side, is quite characteristic of the period. Sometimes the building looks like a castle or church, sometimes a more humble, homelike structure. A group, consisting of a man and woman and strange varieties of domestic animals, generally occupies the foreground. Little "E. T.'s" sampler man looks as if he had donned an Indian suit and headdress for the occasion. He is shown offering a flower to a lady.

Julia Ann Nivers tastefully arranged on her canvas all the public buildings of the main street of Crawford, New Hampshire, and added a long poem entitled "The Young and Giddy", and in smaller letters, "Invited to Christ". (See tailpiece, p. 254.)

Palmyra M. Keen gives us a large church, a schoolhouse, and two other buildings; not in a row, as in a village street, but detached, with a grapevine wandering between. Sophia Stevens Smith (Plate lxxviii), 1818, shows the white church at North Branford, Connecticut, a near-by red farmhouse, and a bridge over which an imposing coach

is passing. The whole scene, well composed and crowned by a graceful garland of flowers and bowknots, was easily recognizable until a few years ago, when the church was burned to the ground.

Though beyond the period dealt with in this book, it is interesting to note that by 1839 the custom of sampler making had penetrated as far west as Missouri, for a child from Brunswick, in that state, embroidered one with a picture of the "Methodist Episcopal Church."

Two varieties of sampler, much in vogue in England at the period of which I write, never became popular in our country. I refer to those showing the darning stitches and to the embroidered maps. The Dutch were probably the originators of the darned samplers, those fine pieces of work where squares of the linen groundwork are cut out and the holes filled in with different damask patterns worked in contrasting shades of silk; where "barn door" and "winklehawk" tears, purposely made, are darned so as to be almost invisible unless a colored thread is used. The English embellished this work of "stoppage" still further by using baskets or bunches of flowers as a central ornament, with a different darning-stitch in each flower and leaf. For some unknown reason, very little of this work was produced here. It is distressing to reflect that even at this early period our national sin of extravagance betrayed itself in our failure to train the young in the art of repairing and conserving.

One of the happy exceptions is the work of Julia Boudinot (Plate cxvi), 1800. It is a real darned sampler, giving about thirty different designs of darned damask-stitch, the colored silk threads running only in one direction, and the pattern made by picking up the threads of the groundwork which has not been cut away. This resembles the only French darned sampler which has been brought to my notice, so one is not surprised to learn that the Boudinots were French Huguenots. They lived in Newark, New Jersey, and when Julia's sister married a Baltimorian she was one of the six bridesmaids who accompanied the happy pair to their home in Baltimore, where they all spent a most delightful winter, society being especially gay that season, because of the visit of Jerome Bonaparte and his officers.

The charming Northern girls were evidently a great success, for the story of their merry pranks and many festivities is still remembered by their descendants.

Mary Gill (Plate lxxix), of Wilmington, Delaware, 1814, made a similar sampler, but she used white cotton and only made six squares, filling the seventh square in the center with a sort of knitting-stitch, such as could be used for repairing stockings. Hannah Bennet, of Hubbardston, 1800, in addition to a panel in which three boats are being rowed up hill, worked a border across the bottom with some damask patterns, but, following Mary Gill's example, the groundwork is not cut out and the threads run only one way.

It is easier to understand the rarity of our map samplers, as an embroidered map of our whole country would, indeed, be an undertaking. The English children turned out maps of "England, Scotland and Wales" by the dozen, some of which are interesting because of the originality of the geography, embellishments in the way of pretty boats or ships in the surrounding waters, or a figure of Britannia in the corner, guarding a coat of arms. Some are so exact in design as to recall the fact that they were sometimes printed on silk and could be bought in shops ready to embroider, with an inscription such as "A New Map of Scotland for Ladies Needlework, 1797". Mr. Huish, in his book, gives an illustration of a Map of North America made in 1738, but implies that it was an English production. It is amusing as an example of the general conception of our country at that time, the "parts unknown" occupying a very large area.

Only about a dozen maps of American origin have come to light, among them the State of New Jersey; the State of Maryland, by Elizabeth Susannah Bowie; and also one of Massachusetts, by Elizabeth Stevens (Plate cv), made in Public School No. 13 in New York.

Elizabeth Ann Goldin (Plate lxx) exercised her utmost skill, which was considerable, on a map of the State of New York; not only is her stitching wonderful—it is hard to guess how she procured silk fine enough for the curls and tendrils that ornament her capitals—



PLATE XXXVI

JANE HUMPHREYS' SAMPLER, 1771

Given by Miss Letitia Humphreys to Memorial Hall, Fairmount Park, Philadelphia

but she had a turn for statistics and gives valuable information, namely, that the population of New York State in 1829 was 1,392,812 and that "Long Island is the most important Island belonging to the State of New York, 140 miles in length and from 10 to 15 broad, contains three counties and numerous flourishing towns, population 87,000". She gives also this bit of history: "Lake Erie is the celebrated scene of Perry's victory over a British fleet, September 10th, 1813", and "Lake Champlain is celebrated for the victory gained by Macdonough over a British fleet of far superior force, September, 1814". So many of our little sampler makers seemed to have died in early life that it is refreshing to know that Elizabeth Ann lived to a ripe old age and is buried in the cemetery at Watkins Glen, New York.

Betsy Scott made a very large, clear map of England and Wales, and we have also a very pretty little "New Map of France" embroidered by a small American child. But the most original of all is the map of North and South America, by Frances Wade (Plate lxxi), 1798, for the "Great War" has not played such havoc with the map of Europe as did the little needlewoman with the countries of our hemisphere. Chili and Patagonia have changed places; the "Amazon country" occupies a big section of Brazil; Florida is more than half as large as the portion marked "United States". New Mexico is even larger, and Louisiana is tucked in snugly above, right in the heart of the Continent; while Canada, a detached section toward the top of the map, does not touch the United States at all. Altogether it would be difficult to find a more unusual conception of the Western Hemisphere, and one wonders if it was due to a vivid imagination or to ignorance on the part of her instructors.

Two less imaginative but even more courageous children actually embroidered charts of the world, one of them being an ambitious affair, embellished at the corners with allegorical figures of Europe, Asia, Africa, and America. (See Plate xcii.)

I imagine that many of these samplers took many years to work, and in most cases one such effort was considered sufficient to establish a reputation for proficiency in needlework; but cases have been

found where one child made two samplers in one year, or two a year or so apart. Mary Hatch, in 1808, set an example in industry by embroidering a sampler and in the same year completing a most elaborate pen-and-ink drawing of the State of New York, the counties being outlined, the rivers and even the turnpikes traced; altogether a most laborious task.

Here and there we find a child incorporating useful bits of information from other branches of learning on her work, such as the "Boundaries of the State of Connecticut" on Lucy Ann Johnson's sampler, 1822, and Frances Parker's multiplication table done at Piny Grove, Charles City County, Virginia, in 1800. Frances did not waste any time on ornamentation, not even as much as did the earlier arithmetical sampler maker mentioned in a previous chapter, but contented herself with marking off the squares in plain cross-stitch and placing a numeral in each.

It was not until the nineteenth century was well on its way that the American Eagle took his place in embroidery as an emblem of patriotism, and even then his appearance is so rare as greatly to enhance the value of any specimen on which he is found. His rarity, however, is less surprising when we reflect that on all the thousands of English samplers we see, the British Lion is generally conspicuous by his absence.

South Carolina contributes the first of the species in a truly patriotic form, for the pennant in the eagle's beak is inscribed with the word "Independence" and he is surrounded by stars. On those of Sarah S. Caldwell, 1806, and Ann Eliza Eyre, 1829, he is suspended in the sky above a rural landscape, his wings outspread and the shield upon his breast. (See Plate lxxii.)

Mary Hallowell, at the very end of this period, made her eagle look so singularly like a dove of peace—even giving him an olive branch to carry—that it requires the surrounding stars and a study of ornithology to identify him positively. However, in those peaceful days he could afford to cultivate this resemblance. Margaret Moss (Plate lxxiii), 1825, makes him resplendent; bearing two American



PLATE XXXVII

MARY CLARK'S SAMPLER. 1780

Owned by Miss Caroline R. Patterson

flags in his claws and an *E pluribus unum* streamer in his beak. He hovers over an animated scene, in which we see a red house, sheep and shepherd, cows and beehive (around which the bees fly most symmetrically), while the father and mother stroll in the sunshine, watching their three children at play. In a wreath in the upper corner, supported by cherubs clad in dark undershirts, Margaret's name and the date of her work are recorded; and in the pendant the death date, presumably of a grandmother, aged eighty. This sampler came from the vicinity of Philadelphia, and the house is said to represent William Penn's little brick home which stands in Fairmount Park. To be sure, it is a story higher than the original, but that is an unimportant detail. Can it be that the male figure is intended for William himself? It would not be an anachronism to have his wife gayly clad, as she was not a Quakeress.

Another heraldic animal, a cross between a dog and a lion, and wearing a crown, a frequent figure on English work, peeps out from the corner of Emmeline Ivins's attractive house at Mechanicks Town. A crown is another Tory emblem which is rare in this country, and usually indicates an English origin.

Lucy P. Wyman, 1810, uses the aces of hearts, diamonds, clubs, and spades in her design, which strikes one as rather odd in a day when cards were usually taboo in a respectable community.

Other bits of design characteristic of European countries often crop out in American samplers in most unexpected places and apparently without reason, such as the spies bearing the grapes of Eschol or the gnarled pear trees on one of the Brierly samplers, both of which patterns might have been transplanted from the Dutch samplers, where they were favorites. The "West Town" School, near Philadelphia, and "Nine Partners" School, near New York, frequently used the geometric figures characteristic of those from the Vierlande, in Northern Germany. Still others, composed entirely of detached motives—baskets of flowers, wreaths, etc.—need only the addition of a broken column or two, and a Temple of Love or a grotto, to make them resemble the rare early French samplers covered with patterns to be used on embroidered waistcoats.

Early in the last century, the custom arose of making samplers serve the double purpose of decorative needlework and a record of the family births, marriages, and deaths. This idea, in its simplest form, originated perhaps fifty years before, but was never fully developed till later, when it gained rapidly in favor and very many were made. They are generally inscribed, "Genealogy", "Family Register", or "Family Record" (in one case spelled Rechord), and seem to have been a purely American specialty. Many of the records are simply worked on straight lines in cross-stitch, with only a narrow border for decoration—very dull affairs except for the immediate descendants, or where there is some historical interest attached, as in the sampler of Sophia Smith, the founder of Smith College.

Another type manages to be decorative as well as genealogical, for many of them have architectural pillars at the sides and an arch over the top, frequently beautified with garlands of flowers. Dorcas A. Kelly, who was born and lived at Mendon (called Men on the sampler), Massachusetts, and also Betsy Cleveland, inscribed on their floral arches, "Keep sacred the memory of thy Ancestors". On several others, one of them the Loring Family Record (Plate lxxiv), the following lines are found carefully stitched in the lower corners:

The duty
of parents in
bringing up their
children is great and
important no one will deny
that good example set before
children will induce them
to follow the like example
and may lay a founda-
tion for their usefulness
in the world and a
blessing to their
parents.

The duty
of children to-
wards parents is e-
qually great and impor-
tant the great god of heaven
and earth has given a com-
mand to children to honour
their parents that their days
may be long upon the land
children would do well
to observe this great
commandment.
* * *

One can imagine that enumerating the duties of parents to their children was a far more congenial as well as important task to the childish mind than the dry recital of their duties to their parents. Usually these genealogies only give the names of two generations, those of the parents and children, but occasionally the grandparents' names also appear.

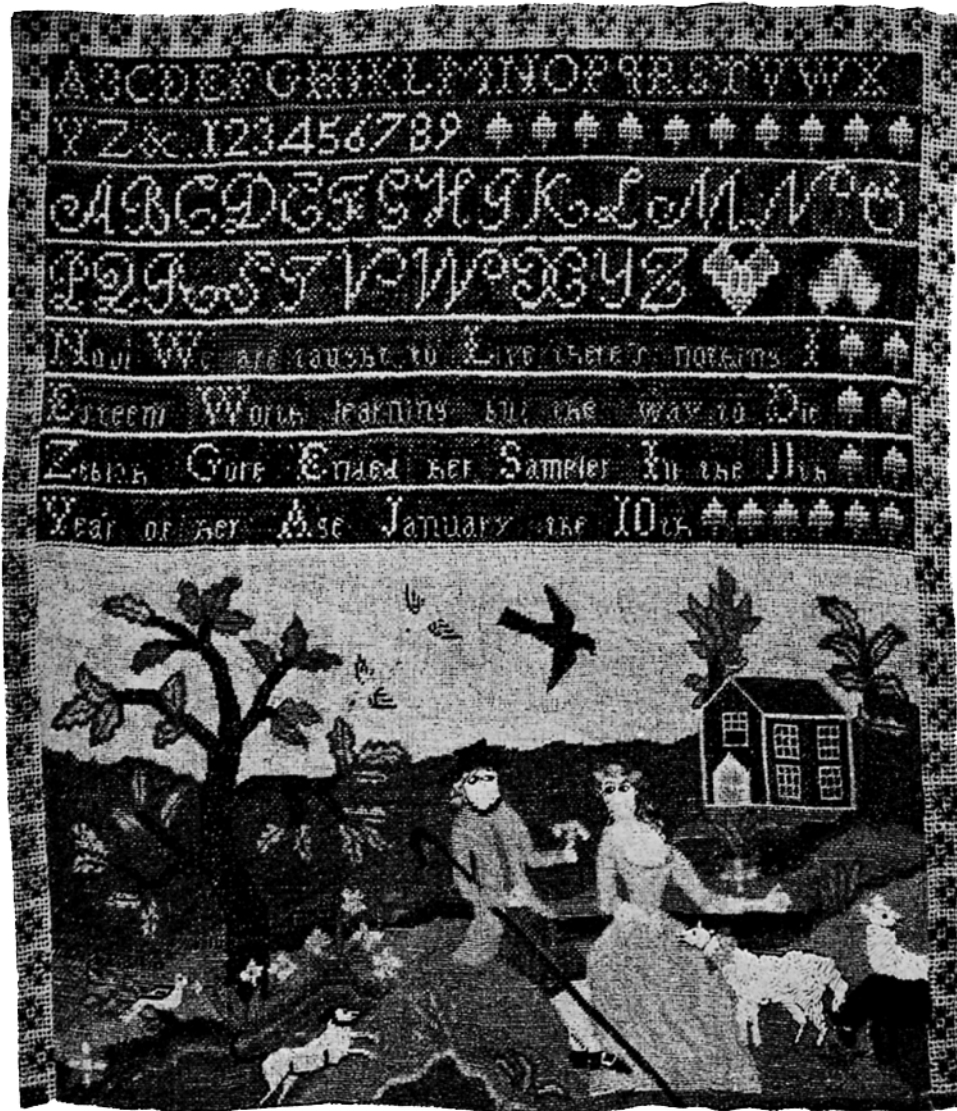


PLATE XXXVIII

ZEPHIAH GORE'S SAMPLER. Boston. 1791
 Owned by Miss Mary H. Leeds

Harriet Van Wart, in 1822, at the age of thirteen, embroidered a most elaborate Family Record, thirty inches square. It would seem almost the work of a lifetime, as she gives the names of her grandparents, both paternal and maternal, her parents, also those of her thirteen brothers and sisters, with dates of birth and deaths, all of these without abbreviation. Chain-stitching in human hair separates the groups of genealogical data.

Second and third marriages seem to have been very general, and the children bestowed equal care in recording the names of mother and stepmother. Eliza Ann Hunt, in 1824, does this in a pretty way by entwining three hearts. The upper left-hand heart is devoted to the father's name and date of birth; the upper right-hand heart has one lobe assigned to the mother, the other to the stepmother; while the lower inverted heart gives the two marriages, one on each lobe. In addition to the genealogy, this sampler shows an unusually tall house of four stories, surrounded by spacious grounds and lofty trees.

Jane E. Blatchford, 1814, records the birth of seventeen children between the dates of December, 1788, and March, 1811. With so many brothers and sisters, one would think that she, as well as the mother, would have had their hands too full to embark on such a piece of needlework. In our utilitarian age, we do not attempt elaborate phraseology; but a century ago, parents were "United in Marriage" or "Departed this Life", and children occasionally listed under the head of "Progeny", with little economic regard for the number of stitches.

One of the earliest and handsomest of these family registers is that made in 1802 by Harriet Jones (Plate lxxv), the daughter of William Jones, governor of Rhode Island from 1811 to 1817, a man who could boast of a varied career previous to that time. During the Revolution, he first held a commission in Babcock's regiment, then became Captain of Marines on the frigate *Providence*, and was afterwards the bearer of dispatches to Benjamin Franklin in Paris and the first delegate from the United States to be received at the French court. The record is a pathetic one, because of the fact that of his six

children only two survived. Four little urns in a row surmount a tomb on which their names are inscribed, with this verse below the dates of their deaths:

“These tender blossoms of the opening year,
Secure from harms still claim a parents tear.”

Another sampler records the birth of a still-born child. It is sad to find how great was the mortality among the young children of large families. From Geneva, New York, comes the cry of poor little Catherine Meach, who in 1824 bewails the loss of four small brothers and sisters “all removed from this world in the course of five months”; she adds, “This little tribute of affection is recorded by a sister who deeply mourns their loss”.

In many of these genealogies, below the lines of names and dates, willow trees are to be seen shading elaborate monuments, inscribed with the names or simply the initials of departed members of the family. These closely resemble the tombs so often found on the embroidered pictures of the period, or recall the designs of the mourning rings and brooches which were so popular with our ancestors. Little Betsy Cook may have been naturally of a gloomy disposition, or perhaps was depressed by the verse she embroidered, so common on samplers:

“This work in hand my friends may have,
When I am dead and laid in grave.”

In either case, she was feeling pretty pessimistic about her future when she placed a little tomb, surmounted by an urn, under the usual willow tree, and carefully labelled it “Miss B.C.” Ruthy Trufry, of Portland, 1807, embroidered a row of little tombstones under her weeping willows, all ready for the inscriptions should any one of the family pass away. But only one stone, bearing the parents’ initials, evidently was needed in her lifetime. Poor little Ruthy had a hard time with the corners of her rather unusual border and, after all, failed to make the ends of the vine meet at the bottom. Mary A. Gale, 1825, beautified her symmetrical record by placing a tiny wreath of flowers about each name and date. The little Sawyer girl evolved a rather ingenious



PLATE XXXIX

SALLY BALDWIN'S SAMPLER. Cir. 1794
Owned by Edward R. Trowbridge, Esq.

idea for working in a little genealogical information. She makes a border of elongated, interlacing wreaths, in which she places the births of her brothers and sisters. Her name and date, done in black, have gone the way of most of the black silk of those days, which was dyed in iron rust and disintegrated sooner than the colored threads. Charlot Chadwick recorded the birth of a little brother in slightly different colored silk (probably her silk had given out), just after she had finished the sampler. One finds, frequently, that deaths have been added to the records years after their original completion.

In a few instances, the records take the form of a *real* tree, with the names inscribed on the pendant fruit, such as Lydia Russell's tree, 1809, which grows in a meadow surrounded by an elaborate landscape, and flanked by two large pedestals or tombs on either side, bearing the parents' names and supporting jardinières, from which admirably trained rose vines wander to the top of the sampler, where, in a thoroughly Lord Lovell and Lady Nancy Bell manner, "they entwine in a true lover's knot for all lovers true (of samplers) to admire—mire—mire". Lydia's apples, as well as the names thereon, are painted.

Lucy Wyman (Plate lxxvi), 1807, kept strictly to embroidery. Her tree springs from entwined hearts bearing her parents' names, and she provides for such a contingency as the arrival of a baby brother or sister by supplying an upper branch with one extra apple, left blank. Another quaint and somewhat lugubrious tree has branches bearing portrait heads of the different members of the family instead of fruit.

The Rice family genealogy, and that embroidered by Eliza F. Parker, 1818, can be mentioned in the same category. The former is on dark linen, and the tree grows poetically out of two hearts that form a sort of jardinière. The latter has some delightful shading on the wiggly tree trunk. One wishes that the records more often took this truly decorative form.

Finally, there is a type of register where the genealogical data (generally rather brief) is squeezed into some vacant corner, occa-

sionally seeming the result of an after-thought, as in the work of Elizabeth McIntire, 1807, where the names and dates crowd a pastoral scene, in which we see cows grazing under a double row of trees on the banks of a canal or river, with a row of houses on the farther side. (See Plate lxxvii.)

The record of the Lamborn family (undated), formerly in Mr. Alexander Drake's collection, is of this same type, and very elaborate and beautiful. A large jardinière filled with flowers stands on the top of a grassy knoll, while three white lambs reposing in the foreground seem rather overawed by the size of the flowers growing in the meadow about them, the whole being gracefully bordered with flowers at the sides and a grape vine winding across the top.

Considering that so much of this American needlework came from states bordering on the Atlantic, it is astonishing that ships and boats did not figure more often in the designs. We occasionally see them in distant views, but rarely with such fine effect as on Susan Munson's skillful work, 1824. Her unique contribution is the good ship *Potosi*, in black with white sails, American flag and ensign, on a light green sea. Behind it she shows a blue and white sky, with a rainbow, moon, and star. She has placed the ship in the center of the sampler, and on either side of it the words:

From Rocks	O God
Shoals and	Protect the
Stormy	Potosi
Weather	ever.
A	Is a
Rainbow	Sailors
at night	delight. (See Plate lxxxii.)

As we have seen, the samplers of the nineteenth century were used for all sorts of purposes and to commemorate many different events, having traveled far from their original purpose of simply preserving valuable patterns in convenient form. Sarah Hillhouse, 1810, chose a long poem entitled "The Hermit" as the *pièce de résistance* of her work, one utterly devoid of interest to a child. Let us hope she did not realize how dull the poem was. Another sampler, depicting a rural scene, eulogizes Washington:



PLATE XL

LOANN SMITH'S SAMPLER. Providence. 1785
Done at Miss Polly Balch's School
Owned by the Rhode Island School of Design

“Mourn Hapless Brethern Deeply mourn,
The source of every joy is fled.
Our Father dear, the Friend of Man,
The Godlike Washington is dead.”

It was made by Eliza Thomas, in 1804, but probably was begun nearer the time of Washington's death. Still another one of much later date commemorates the death of McPherson, with a poem of seventeen lines bidding “Columbia mourn”.

Hannah J. Robinson (Plate lxxviii), 1818, embroidered what we might call a missionary sampler, in which “every prospect pleases”, man, fortunately, being omitted. An eagle perches upon a tablet inscribed with a verse, “The Spread of the Gospel”; flowering vines on either side entwine around tall stakes, making a novel border, the whole surrounded by a solid black band of cross-stitch, on which is Hannah's name in white. This border resembles the black mats painted on glass and edged with gold, so often used in framing old prints and memorial pictures.

In 1821, Lucinda Brooks's sampler took the form of an embroidered Marriage Certificate of herself, aged sixteen, and Ruben Dade, aged twenty-two, on one side, and on the other these words:

“May the cares that bind the covetous never disturb our peace. May we yield therefore one to the other and be equally yoked together in the command of God. May neither of us seek basely to through an undue weight on the other's shoulders. Suffer no interference from any other to interrupt our harmony. We are connected for life, nothing can separate our fate in this world. Oh, let nothing divide our affections. May we regard each other with the fullest confidence, the least spark of suspicion from either might forever blast the comfort of both. There can be no harmony where there is no faith.”

Sixteen seems a very early age to commit matrimony, but we find that Elizabeth Floyd, also a sampler maker, was married at Smithtown, Long Island, at the age of fifteen.

A curious effusion is found on the handiwork of Catherine Snyder, of Clarkstown, New York, made in 1800. It reads:

“DIALOGUE”

Men	“Tell us O Woman, we would know Whither so fast we move
Women	We called to leave the World below Are seeking one above
Men	Whence came ye, sa—”

There it ends, unfortunately, as we would greatly enjoy knowing whence they came.

A romantic interest attaches itself to the three samplers made by a son and two daughters of the Gauffreau family (Plate lxxix), who immigrated to New York from St. Barthelemey, one of the Leeward Islands, in 1815. The oldest girl lived to be eighty-seven, and her account of the family's terrible experiences in San Domingo, handed down from her mother, is still remembered. During the slave insurrection of 1791, the members of the family had a narrow escape, having been saved by a faithful slave, who hid them in an abandoned chicken house and then conducted them by night to the coast, whence they fled to Philadelphia. All these sampler inscriptions are in French, and, indeed, the one embroidered by the boy Fortuné was made before coming to this country, and is therefore not strictly American. It is interesting as being the only one of this period made by a boy, although boys' samplers are sometimes found in Europe and Mexico. The girls, Louisa and Celestine, dated theirs from New York. Louisa seems to have been especially fond of her mother, for she dedicated her work to "*Ma Mère*" and accompanied it with some pretty verses and emblems of affection.

Speaking of boys' samplers, the signature of a boy, George Terrell, is found with her name on the work of Margareta Whann, but one cannot tell whether or not he helped with the embroidery. Possibly he furnished the design, but if so he was not a very skillful draughtsman, for the vine border wanders aimlessly about and the central oval containing the house and landscape is oddly irregular. We forget, however, these shortcomings in the charm of the coloring of the grass, the trees, and the pretty draperies above, held back by little cords and tassels. This feature, *i. e.*, the draperies, is generally reserved for the sampler scenes where it is desired to indicate that the action takes place indoors. We see it on a choice English sampler of 1767, around a group of charming ladies clad in stump-work dresses, with real lace fichus and headdresses, who are sweeping their voluminous trains across a tessellated floor, as though on their way to a repast. In this

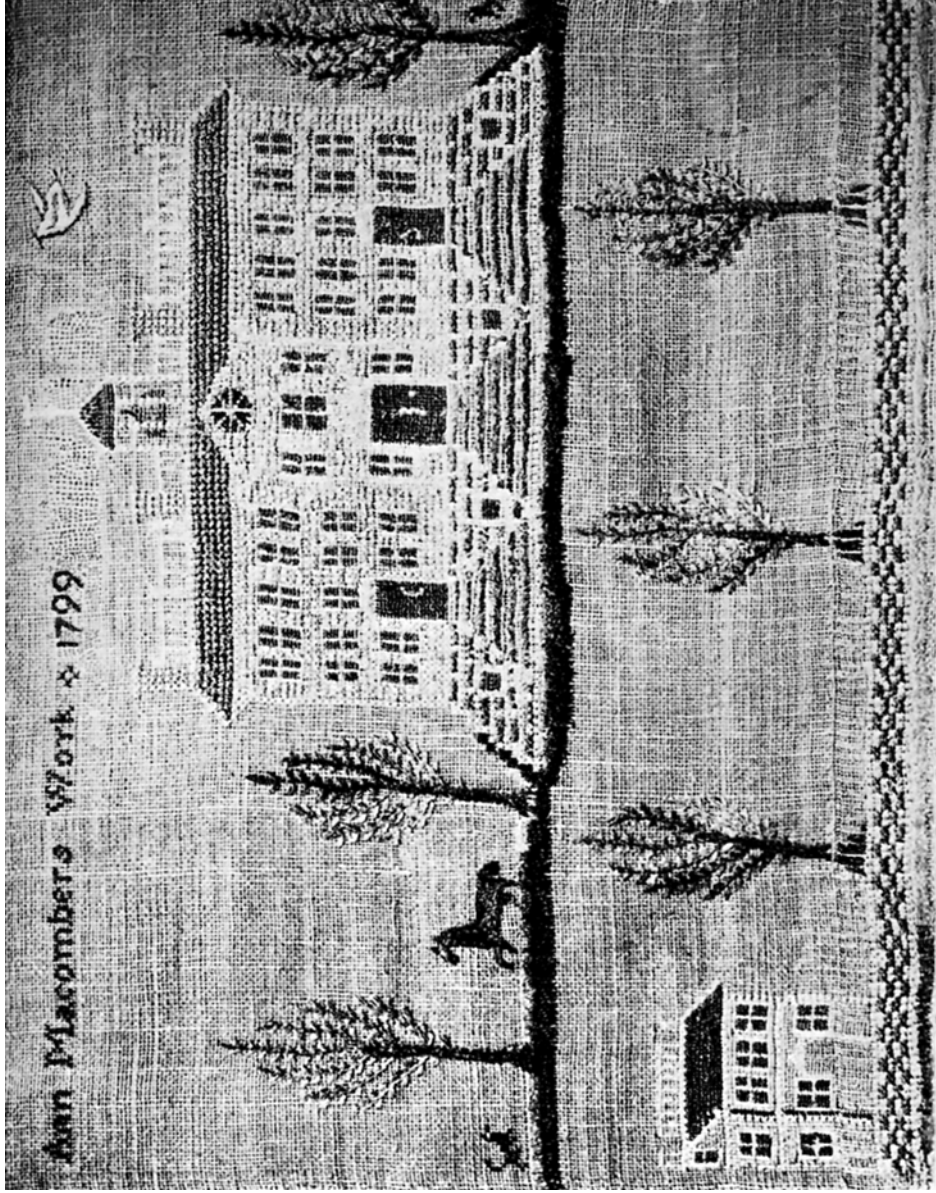


PLATE XII
ANN MACOMBER'S SAMPLER, 1799
Owned by Mrs. Lorenzo Sears

case the curtains are also in stump-work. Though never used in as elaborate a way, the American samplers made at Providence quite often resort to this effect, as in the President's Inaugural Reception shown on Nancy Hall's (Plate xcix) sampler.

Among other unusual touches that add interest to different samplers we may mention the coach and four horses on Priscilla Ward's; Melissa Marsh's collection of sampler stitches; a branch of autumn leaves lending a note of color to the background of Sally Oliver's work; the hemstitching and fringing done by Nancy Merrill, and bands of openwork on some others.

Several unusual samplers of a very distinctive type have come to light, consisting of a groundwork of white net, without any border, on which are patterns of needle-run lace, such as was in vogue about 1825 (Plate lxix). One of these samplers, which is in the Philadelphia Museum, though unsigned, has a piece of paper sewed to the net on which a name is written. It would be interesting to know more about these samplers, but very little information is forthcoming. We have to content ourselves with believing that the facts point to their probably being of American production some time between 1820 and 1830.

Having touched on most of the varieties to be seen in the examples of the nineteenth century, one comes to what is perhaps the most attractive type, the design which shows the little girl's own home. Such is the sampler of Sophia Cutter, 1801, where a particularly cosy farmhouse nestles against a hillside shaded by a fine tree, enlivened by three large birds perching near by, all seeming to indicate a happy home in the country; the effect only marred by a dreadfully gloomy verse, which "like a worm i' the bud preys on" the peaceful scene.

Usually the little needlewomen were not ultra-realistic, but allowed a playful fancy to improve upon every-day life; especially on the sampler lawns do we meet most delightful, unusual things. There gigantic strawberries grow in orderly rows; beside them graze many strange animals, such as antlered dogs and sheep; sometimes two white horses make a meal of strawberries. Perhaps a gentleman

advances across the lawn, hat in hand, to greet a lady with a fan, or a man is seen fishing from a pond set in the midst of the grass, but all has a charming air of "make-believe"; and it is only occasionally that we come upon a scene such as Polly Parker, of Bradford, embroidered in 1802, which is truly pastoral, and more like the "petit-point" pictures of a far earlier period. In this sampler, the shepherd's expression as he pipes to his lady-love, seated in a bosky dell, is almost too sweet to be borne, and we, as well as the sheep dog, share her embarrassment. We often find incongruities in color as well as in perspective and proportion. A lovely border of pink roses admirably shaded in natural colors will suddenly break out into a bright blue rose at the top. Did the child weary of pink, and take liberties in the absence of her mother or teacher; or had she, perhaps, heard of the legend that a blue rose means happiness or love—or, at least, something pleasant to dream of?

Mary Ann Fessenden Vinton (Plate lxxx), 1814, makes her work as nearly like a memorial picture as possible, and yet keeps it a true sampler, and has cleverly arranged the alphabet and numerals in different styles, so as to form a narrow inner border around the tomb and the weeping female, the ornate rose border being quite different in character from the earlier conventionalized pattern. Olive E. Hewins, of Boston, 1829, has done very much the same thing, except that there is no note of sadness about her wide-awake young lady, clad in the dress and coiffure of the period, and the landscape is enriched with chenille. Elizabeth Williams, of Baltimore, uses a similar border, and depicts a very spacious Colonial house set in a lawn, across which the sun casts shadows that are lovely in coloring. The proverbial Southern hospitality had its influence on the young sampler makers, and nearly all of their productions show generous-sized mansions, capable of housing many guests. Eliza Picket's (Plate lxxxix) canvas has given us a particularly spacious house of this type, with wings on either side; in fact, it is so large that she has not left room for anything else except a rose border and her name and age, even the date being omitted.



PLATE XLII

PATTY COGGESHALL'S SAMPLER. Bristol. Cir. 1795
 Owned by the Metropolitan Museum of Art, New York
 Plate presented by Mrs. Bayard Thayer

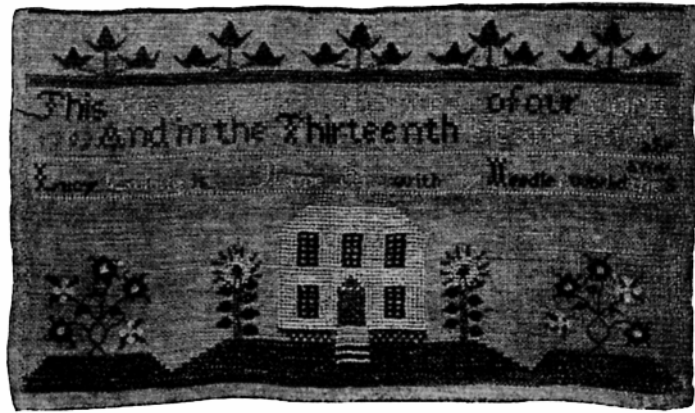
Aimena Sherman shows an amusing scene. The imposing house does not take up as much room on the sampler as usual (some of its shutters are invitingly open, showing pretty curtains, while other windows are tightly closed), so there is space for ample grounds, with a barn at one side, a long stretch of fence and a road in front, where a procession is passing. We see a man leading a horse and driving three cows, a nurse pulling a very archaic baby carriage, a laborer going to work, and a woman leading a dog, all combining to make an animated scene, the proportions throughout being surprisingly good.

But of these pictured houses, the one above all others in which I would choose to live is that created by Hannah Kibbes, 1806. It is embroidered on dark green tammy, which gives a mellow, warm tone. The house, viewed from a slight angle, is approached by a winding path leading up to the door, on which hangs an engaging knocker. On one side, an arbor, shaded by a sturdy grape vine, forming the border across the top of the sampler; on the other, a well, with hanging bucket, offers refreshment—how many pleasant days could be spent in such a spot! To be sure, the well is very near the house, and in real life might be infected with typhoid and other noxious germs; but sampler-land has its advantages—disagreeable things simply do not exist. The poets of this happy country are, one must confess, a rather gloomy band, but no doubt their morbid lines have but little effect on the peaceful atmosphere of the embroidered scenes, where large families can live happily in small houses, where flowers never fade, where there is always leisure and every one looks happy. If laborers rest on their rakes it does not trouble us, as the crops are never spoiled; the sunny summer afternoon is just comfortable for sitting out of doors in pretty clothes; though flies and insects sometimes assume large proportions, they never molest. Long live this happy sampler-land, a delightful refuge for the imagination in times of stress and worry!

Soon after 1830, a general deterioration may be noticed in both the quality of workmanship and the number of samplers produced; perhaps the demand for a slightly wider education for girls may have

led them to devote less time and care to the art of needlework; but more probably it was due to the craze for Berlin wool-work, with its garish colors, coarse cross-stitch, and banal designs, which spread across the ocean, the mothers and teachers thinking the new patterns and methods more modish, and wishing their daughters to be up-to-date. Whatever the cause, the custom gradually died out, and so ended the most prolific and characteristic period of American samplers.

EVA JOHNSTON COE.



LUCY CUSHING'S SAMPLER. 1792
Owned by Mrs. Paul Blatchford

REGISTER OF SAMPLERS, 1800-1830

- ACKERMAN, ELIZABETH. 1808? [Born in 1799.] 8" x 16½". 4 alphabets. Eyelet and cross-stitch. Cross-borders, with tree, birds, dog, chair, woman, and small floral designs. Verse 343 (1).
Mrs. Lucien Lee Kinsolving
- ADAMS, ELLEN E. 11 yrs. 16¼" x 17". 3 alphabets. Stem, cross, and satin-stitch. Rose and grape borders. House with trees and grass. "Under instruction of C. Rockwood." Verses 179, 394.
Miss Mary C. Wheelwright
- ADAMS, LYDIA. 1814. [Newington, N. H.] 14 yrs. 8" x 12". 3 alphabets. Cross-stitch. Hemstitched edge. Strawberry cross-border. [Parents, Samuel Adams and Lydia Coleman.]
Mrs. Paul H. McMillin
- ALDEN, CYNTHIA. 1802. Claremont, Mass. Born August 10, 1784. 13" x 14½". 4 alphabets. Cat and cross-stitch. Cross-lines and cross-borders in simple designs. Verses 40, 247.
Mrs. Lathrop C. Harper
- ALGER, ABBY. 1802. 11 yrs. 12" x 11". 3 alphabets. Cross-stitch. Verse 676 (1).
George H. Havens, Esq.
- ALLEN, CHLOE. 1802. 6 yrs. 17" x 8". 3 alphabets. Cross-stitch. Verse 343 (1).
The Misses Austin
- ALLEN, ELIZABETH W. 1821. 10 yrs. 16" x 16". 3 alphabets. Queen and cross-stitch. Strawberry border. Verse 90.
The Misses Austin
- ALLEN, MARY. 1824. 14" x 15½". 2 alphabets. Eyelet and cross-stitch. Vine border. Verse 472.
Pennsylvania Museum, Memorial Hall, Fairmount Park
- ALLEN, POLLY ANN. 1821. Born in 1810. Connecticut. 7¾" x 7⅝". 3 alphabets. Cross-stitch. Simple border.
Mrs. Harry Hale Goss
- ALLEN, SARAH. 1823. 11 yrs. 8" x 11½". 3 alphabets. Chain and cross-stitch.
Vernette R. Mowry
- ALLEN, WAITY. 1802. 9 yrs. 18" x 18½". 3 alphabets. Cross-stitch. Verse 343 (1).
The Misses Austin
- ALLEYNE, DOROTHY DEBORAH FOSTER. 1800. 12½" x 8". 4 alphabets. Cross-stitch. Hemstitched edge.
Mrs. R. M. Chickering
- ALMY, RUTH. 1803. 9 yrs. 17" x 17". 5 alphabets. Chain, eyelet, and cross-stitch. Verses 612, 614.
Mrs. Howard I. Gardner
- ALMY, RUTH. 1810-1811. 19" x 17". Cross-stitch. Birds and flowers. Ovals containing initials and dates.
Mrs. Howard I. Gardner
- ANDERSON, CATHERINE. 1808. [Stockton, N. J. 12 yrs.] 15" x 16". 3 alphabets. Cross-stitch. Border, a single line of cross-stitch with short branches on either side, inclosing a vine on which are leaves, rosebuds, and carnations. In center, at top, is a basket of flowers, and on either side of basket is a square inclosing two initials: "J A" [Joshua Anderson, father], "E A" [Elizabeth Anderson, mother]. Row of birds standing on vine at bottom. In four other squares are the initials: "C A" [Catherine Anderson], "E A" [Eliza Anderson, sister], "J H A" [John Hoppock Anderson, brother], "S A A" [Sarah A. Anderson, sister].
The Misses Anderson

- ANDERSON, ELIZABETH. 1814. 8 yrs. 11" x 14". Alphabet. Cross-stitch and padded-stitch. Strawberry border. Scene with house, lambs, dog, rose bushes, and man, basket of apples, vases and conventional flowers, trees and birds. Verse 343 (1). Initials: "A A, H A, AA, S A." *Mrs. Bradbury Bedell*
- ANDERSON, MARY A. E. 1802. 18" x 17". Satin, cat, and cross-stitch. Floral border. Scene with house, weeping willow tree with crow, and red tree with robin. Verse 398. *Mrs. Thomas A. Lawton*
- ANDERSON, MARY ALETTA. 1814. 10 yrs. 12½" x 21". 3 alphabets. Satin and cross-stitch. Conventional cross and strawberry vine border. Design at bottom of baskets, peacocks, blue strawberries, and vines. Verse 488. *Estate of James L. Little, Esq.*
- ANDERSON, NANCY. 1804. [Hamilton Township, N. J.] 20" x 24". Flat, chain, and cross-stitch. Carnation border. Scene with house, lawn, strawberries, trees, and vines. "George Anderson" [father], "Sarah Anderson" [mother]. Verse 594 (1, var., 3). *Mrs. John H. Scudder*
- ANDERSON, RACHEL. 1803. 10 yrs. 16" x 17". "Andrew Anderson, Jane Anderson, Andrew Liburn, Jane Liburn, Robert Anderson, Elizabeth Anderson, Andrew Anderson, Jane Anderson, James Anderson, Thomas Anderson, Ann Anderson, Robert Anderson, Anna Anderson." Verses 252, 403. *Mrs. Bradbury Bedell*
- ANDERSON, REBECCA ANN. 1809. Salem [N. J. 11 yrs. Born September 26, 1798.] 10¼" x 14". 2 alphabets. Outline, stem, and satin-stitch. Vine border with brilliant clusters. Wreath incloses name. Green mounds surmounted by birds, also baskets of flowers, sprays of pansies, carnations, roses and rosebuds, pine tree and weeping willow. *Mrs. John V. Craven*
- ANEAR, THOMASIN PAINTER. 1828. 12 yrs. 10" x 11½". 4 alphabets. Eyelet and cross-stitch. Saw-tooth border. Two hearts intertwined. *W. G. Bowdoin, Esq.*
- ANGELL, SALLY. 1804. 12½" x 7½". 3 alphabets. Cross and eyelet-stitch. Verse 18. *Mrs. H. W. Bradford*
- ANTRIM, ELIZABETH S. 1827. 12 yrs. 16" x 16". Cross-stitch in worsted. Strawberries and leaves, 2 bunches of roses, at top; 2 bunches of carnations, pitchers with an aster in each, blue vase with red tulips, 2 birds, at bottom. Verse 482. *Mrs. Bradbury Bedell*
- APPLETON, BETSY. 1806. Ipswich [Mass.]. 17" x 20". 3 alphabets. Stem and cross-stitch. Floral border. Willow sprays at bottom. "Family Record. Oliver Appleton Married Sarah Cogswell Dec. 19th 1790.
Births of Children.
1st Child a daughter born & died Nov. 21, 1790
Harry Appleton born Jan. 25, 1793, & died Aug. 18, 1793
Betsy Appleton born Nov 17, 1794
Harriet Appleton born July 9th 1796.

Mr. Oliver Appleton died Dec. 11th 1797 aged 40 yrs and 18 days." Verse 268. *Mrs. Henry Lowell Hiscock*
- APPLETON, HARRIET. 1805. Born July 9, 1796, at Ipswich. 15" x 18". 3 alphabets. Cross-stitch. Conventionalized clover border. Verse 538. *Mrs. Henry Lowell Hiscock*
- ARCHER, LYDIA. 1807. Salem [Mass.]. 12 yrs. 16" x 24". 3 alphabets. Eyelet, chain, stem, satin, and cross-stitch. Elaborate border, with clump of strawberry vines alternating with clumps of violets or white flowers. Grass, huge vase of roses flanked by a strawberry vine, large and small trees. Verse 129 (var.). *Mrs. Francis H. Russell*

- ARMSTRONG, MARY ANN. 1824. 9 yrs. Baltimore, Md. 20" x 25". Split, petit-point, cat, tent, chain, stem, satin, and cross-stitch. Rose border outside, and running design in flat-stitch inside. Three-story brick house, lawn, fence, driveway, dogs, weeping willow trees, and birds. Verse 526 (1).
Mrs. Mary Elizabeth Elmer
- ARMSTRONG, MARY ANN. 1824. Baltimore, Md. 9 yrs. 16" x 18". 3 alphabets. French knot, queen, tent, cat, petit-point, split, stem, chain, eyelet, satin, and cross-stitch. Strawberry border. Divided into 8 sections. Tree and vase on either side of verse. Verse 526 (1).
Mrs. Mary Elizabeth Elmer
- ARNOLD, AMERSHA. [1818. Born December 7, 1809, in Somers, Conn.] 9 yrs. 12½" x 9½". 3 alphabets. Cross-stitch. Heart design.
Miss Julia Amersha Carpenter
- ARNOLD, ANN L. 1802. Providence. 17" x 12". 2 alphabets. Cross-stitch. Verse 676.
Miss Rosamond W. Austin
- ARNOLD, JULIANA. [Before 1830. Born in 1815.] Troy, N. Y. 18" x 18". Cross-stitch. Hem-stitched edge, with border of vine and carnations. Verse 177. *Mrs. William H. Walker*
- ARNOLD, MARCY. 1801. 13 yrs. 15" x 15". 3 alphabets. Stem, cat, and cross-stitch. Basket of flowers. "Favor is deceitful and Beauty is vain. But Woman that feareth the Lord she shall be praised".
Mrs. William A. Spicer
- ARNOLD, MARY ELIZABETH. [After 1825.] 20¾" x 18". Long and short and hem-stitch. Arch with landscape at bottom, also monument. "Family Register: Mr. Welcome Arnold born Nov. 15th, 1777; died Feb. 15th, 1821; Miss Mary Peirce born Oct. 22nd, 1779; Married August 8th, 1803. Christopher Bentley Arnold born May 13th, 1804; Sally James Arnold born Dec. 4th, 1805; died Aug. 14, 1825; Welcome Arnold born March 23rd, 1809; William Peirce Arnold born Sept. 3rd, 1811; Mary Elizabeth Arnold born April 4th, 1816." "Sacred to the best of Fathers. May angels guard thy sleeping dust."
Frederick W. Arnold, Jr., Esq.
- ARTHUR, JANE. 1804. 9 yrs. 11½" x 16½". 3 alphabets. Cat, satin, stem, and cross-stitch. Strawberry border. In center, 2 cross-borders of flowering bushes. Verse 408.
Miss Anna Dunbar
- ASHBURNER, FANNY. 1811. 17" x 19". Outline, stem, tent, and cross-stitch. Border of flowers and vine. At top, spray of flowers; in center, 3 flowering rose bushes; at bottom, roses and other flowers in urns at each end. Verse 515 (1, var.).
Mr. William Boyer
- ATKINSON, MARY C. 1810. Newbury, Mass. 12" x 16½". Cross-stitch. Strawberry border.
"Michael Atkinson, born Feb. 14, 1774.
Joanna Lunt born Feb. 14, 1775.
Married April 17, 1794.
Benj'n Atkinson, born May 28, 1795.
Joana' C. Atkinson, born Dec. 22, 1799.
Mich'l Atkinson, born Mar'h 18, 1801.
Dyed Mar'h 22, 1801.
Josh' Atkinson, born Aprl, 18, 1802.
Eliza Atkinson, born Mar, 6, 1804.
Dyed Sept. 1, 1805.
Eliza Atkinson, born June 5, 1806.
Mary C. Atkinson, born Dec. 25, 1808.
Dyed March 27, 1810.
Mary C. A" [unfinished]
- Randolph Haigh, Esq.*

- ATWOOD, ESTHER. [Cir. 1820.] Born October 23, 1807. 12" x 16". Cross-stitch. Strawberry border. Pine tree, cherry tree, and 2 birds. *Mrs. Bradbury Bedell*
- AUSTIN, MARTHA. 1811. [Buckingham, Berks County, Pa.] 10 yrs. 11½" x 14". Cross-stitch. Border of carnations, flowers, and buds, also 2 birds at top. *Charles Clarke Black, Esq.*
- AUSTIN, MARY. [Cir. 1819.] 7 yrs. 13½" x 16". 3 alphabets. Fine cross-stitch. Strawberry border. "Remember thy Creator," etc. Verse 458. *Rev. Glenn Tilley Morse*
- AUSTIN, SARAH. 1822. 15" x 8". 6 alphabets. Chain and cross-stitch. *The Misses Austin*
- AYER, ABIGAIL. 1808. Haverhill [Mass.]. 14 yrs. 19" x 16". 3 alphabets. Petit-point, tapestry, bullion, stem, satin, and cross-stitch. Green grass at bottom, with basket of flowers in either corner, from which springs a vine covered with flowers, extending all around sides and top; baskets with fruit, and small trees on grass, and strawberries growing in grass. Conventional borders around verse, alphabets, etc. Verse 144. *Mrs. Thomas A. Laveton*
- AYER, HARRIET. 1829. 10 yrs. Haverhill [Mass.]. 17" x 12½". 4 alphabets. Stem, eyelet, French knot, cross-stitch, and running cross-stitch. Vine and strawberry border. 2 pine trees in lower corners. *Mrs. J. W. Hunter*
- BAGG, MARY. 1811. West Springfield [Mass.]. 9 yrs. 13" x 18". 3 alphabets. Chain and cross-stitch. Cross-stitch border. Trees. Verse 291. *Miss May Bliss Dickinson*
- BAGGS, ELIZABETH. 1811. [Queen Anne's County, Eastern Shore, Md.] 9 yrs. Alphabet. Cross, satin, and stem-stitch. Carnation border with birds. House and trees. "This is my Verse. She maketh fine linen and selleth it and delivereth the goods unto the merchant." Verse 424. *Mrs. Frank Rea*
- BAILY, RACHEL P. [Cir. 1800.] Born August, 1783. 12½" x 17". Flat, eyelet, and cross-stitch. 2 alphabets. Vine and pointed flat-stitch borders. Wall of Troy at bottom. Conventional flowers at top. *Mrs. Bradbury Bedell*
- BAKER, NANCY. 1808. Warren [R. I.]. 8 yrs. 19" x 16". 3 alphabets. Stem, satin, and cross-stitch. Strawberry border. House with terrace; also figures of men, women, and children walking about. Verse 710. [Same style as those done in Miss Polly Balch's School.] *Mrs. Thomas W. Aldrich*
- BAKER, SARAH. 1811. Gorham [Me.]. Born May 4, 1800. 17½" x 17". 5 alphabets. Eyelet and cross-stitch. Simple border. Conventional design. *Mrs. William Tenter*
- BALDWIN, MARTHA A. 1820. Newark [N. J.]. 8 yrs. 15" x 17". 3 alphabets. Eyelet, satin, and cross-stitch. Strawberry and carnation border, with rosettes in lower corners. Cross-borders in Greek fret and double hemstitching. House, tree, hedge, and flower-bed. Verse 560. *Miss Martha C. Pollock*
- BANCROFT, ELIZA A. [1815.] Chelmsford [Mass.]. 9 yrs. 12" x 10". 3 alphabets. Satin, cat, and cross-stitch. Hemstitched edge and simple inner border. *Mrs. Elizabeth B. Heald*
- BARCALOW, LYDIA. 1825. [Butler County, O.] 11 yrs. 10" x 14". 4 alphabets. Outline, stem, and cross-stitch. Cross-border of trees, also dividing lines in various stitches. *Mrs. Harvey S. Gruver*
- BARKER, MARY JANE. 1818. Portland [Me.]. 9 yrs. 8" x 23". Outline, chain, satin, cross, and an odd cluster-stitch. Rose-vine border. Green wreath around verses. Names and dates of children of "Thomas and Sarah Barker": "Susan M. Barker born at Hiram Aprilth 3, 1790; Thomas Barker born at Hiram Oct. 27, 1791; died N 3; Sarah Barker born at Limerick Oct. 18, 1792; Thomas A. Barker born at Cornish Oct. 28, 1794; Pamela Barker born at Cornish Julyth 17, 1796; Asenath Barker born at Cornish Septh 23, 1798; Sophia



PLATE XLIII

LUCY WARNER'S SAMPLER. Middletown, Conn. Cir. 1786
Owned by Mrs. Clarence Weart

- Barker born at Hiram Julyth 10, 1800; Noah Barker born at Hiram Augth 10, 1802; Elizabeth P. Barker born at Hiram Augth 27, 1804; Peleg Barker born at Cornish Mayth 29, 1807; Mary Jane Barker and Flavilla Ann Barker born at Hiram Julyth 8, 1809; Caroline Barker born at Hiram Julyth 29, 1812." [Mary Jane went to Mme. Niel's School in Portland with Henry W. Longfellow, hand in hand. They were playmates and near neighbors.] Verse 515 (1, var.).
Mrs. Jesse B. Thomas
- BARNES, SARAH E. 1812. 5½" x 14". 3 alphabets. Cross and hem-stitch. Small motifs.
Wilbur M. Stone, Esq.
- BARNHOTT, MARGARET. 1831. 12 yrs. Cross-stitch. Rose-vine border on three sides. At bottom, church with conventional tree on either side, lawn, fence, shed, animals, and men. Adam and Eve scene. Scene with tombstone, weeping willow, man, woman, and children, and initials "R W" and "E B" on stone. Large basket of flowers. Trees with birds on top, and animals and men and women underneath. Detached flowers, birds, animals, and angels are scattered all about.
Mrs. Henry E. Coe
- BARNUM, ABIGAL. 1822. 12 yrs. 7" x 10". 3 alphabets. Cross-stitch. *Wilbur M. Stone, Esq.*
- BARRETT, CHARLOTTE C. 1805. 14" x 11". Chain and cross-stitch. "Family Register: John Barrett Esq. Born Aug. 16th 1756; Miss Martha Dickinson Born Oct. 13, 1761; and were married Oct. 29th 1790. Mary Barrett Born July 19th 1791; Eliza E. Barrett Born Dec. 18th 1792; Martha D. Barrett Born Sept. 12, 1794; Died July 18th 1804; Charlotte C. Barrett Born Feb. 27th 1796; Sarah P. Barrett Born Dec. 3rd 1804; John Barrett Born Feb. 21st 1802; Charles Barrett Born Jan. 6th 1804."
The Misses Vose
- BARRETT, ELIZABETH. 1814. Doddington. 9 yrs. 12½" x 13". Chain, stem, satin, and cross-stitch. Floral border. Large bunch of flowers in lower half. Verse 306.
Mrs. S. A. Cunningham
- BARRETT, ELIZABETH E. After 1816. 16¼" x 12½". Cross-stitch. Rose and vine border. "Family Register: John Barrett Born Aug. 16th 1756; Martha Dickinson Born Oct. 18th 1761; and were married Oct. 29th 1790. Mary Barrett Born July 19th 1791; Elizabeth E. Barrett Born Dec. 18th 1792; [—] D. Barrett Born Sept. 12th 1794; Died July 18th 1804; Charlotte C. Barrett Born Feb. 27th 1796; Sarah W. Barrett Born Jan. 5th 1798; Louisa W. Barrett Born Dec. 3rd 1799; Died May 24th 1804; John Barrett Jun'r Born Feb. 21, 1802; Charles Barrett Born Jan. 6th 1804; Died Dec. 2, 1816; — Died May —; — Died June 19th 181[-]."
The Misses Vose
- BARTLETT, ELIZABETH. 1818. Newburyport [Mass.]. 16" x 10". 3 alphabets. Satin and cross-stitch. Strawberry border. Basket of flowers under an arbor of flowers.
Miss Margaret Bartlett
- BARTLETT, EMILY. [Cir. 1818.] Born June 28, 1807. 18" x 22". Stem, satin, and cross-stitch. Fine strawberry border. Weeping willows over a tomb and urn. Roses growing in the grass. Names and dates: "Daniel Bartlett, Born August 15, 1778
Jemima Smith, Born June 26, 1785
They were married April 10, 1806 and have issue
Emily Bartlett, Born June 28, 1807
Daniel Bartlett, Born April 7, 1809
Eliza Bartlett, Born March 21, 1810
Adaline Bartlett, Born May 6, 1812
Stephen S. Bartlett, Born August 6, 1816."
On the tomb is inscribed: "Daniel Bartlett Died May 2 1809 Altho dead not forgotten."
Miss E. B. Batchelder

- BARTLETT, HANNAH. 1804. Newburyport [Mass. Born September 25, 1791.]. 13 yrs. 17" x 22". 5 alphabets. Queen, French knot, eyelet, stem, tent, and cross-stitch. Strawberry border and 8 cross-borders. Scene with shepherd, sheep, and fruit trees. Verse 601 (1, 2).
Newburyport Historical Society
- BARTLETT, PEGGY. 1801. "Haverhill, County Essex." 10 yrs. 12" x 11½". 4 alphabets. Eyelet, stem, tent, satin, and cross-stitch. Conventional border on sides. At bottom, solid bluish ground on which strawberries are growing, and on tops of mounds are small trees and large basket of flowers. Verse 94.
Mrs. Richard H. Hunt
- BARTON, BETSY. 1818. "Bloomsburg, Columbia County, State of Pennsylvania." 12 yrs. 7¾" x 10". 4 alphabets. Cross-stitch. Conventional border. *Mrs. Frederick E. Barber*
- BARTON, BEULAH. 1814. "Laurelgrove School. Hannah Barton, Preceptress." 14½" x 14". Stem, satin, and cross-stitch. Rose-vine border at sides. At bottom, green hill with trees, dogs, and bird. Flowers scattered over whole sampler. Verse 742. *Mrs. Richard H. Hunt*
- BARTON, HARRIET. July 4 [1809. 9 yrs.]. "Shirleysburgh." 7½" x 17". Cat, buttonhole, and eyelet-stitch. 2 alphabets. Strawberry border. A curious medley of eyelet stitches, wavy lines, bars, and an urn done in black, green, and yellow. The effect is that of a lot of Indian signs.
W. J. Kennedy, Esq.
- BASSET, RACHEL. [Cir. 1807.] 12 yrs. 8" x 10½". 1 alphabet. Eyelet, stem, satin, and cross-stitch. Geometrical designs in border. Geometrical design in center, and on each side a branch with fruit.
Mrs. Henry J. Irick
- BASSETT, ELIZABETH. 1802. 11 yrs. 12½" x 17¾". 3 alphabets. Flat, eyelet, tent, queen, and cross-stitch. Conventionalized carnation border. Cross-lines in different stitches.
Frances D. Smith
- BATES, PARLEY. 1824. 13 yrs. 16" x 17". Chain and cross-stitch. Family Register: Nathan Bates, born April 7, 1773; Parley Ballou, born July 9, 1778; married June 4, 1797; Varnum G. Bates, born Feb. 28, 1798; married Dec. 2, 1821; Whitman Bates, born Jan. 21, 1800; died Dec. 21, 1802; Calvan Bates, born July 5, 1802; Married Nov. 24, 1824; Whitman Bates, born Mar. 9, 1805; married Dec. 13, 1827; Julia Bates, born Oct. 9, 1807; married Aug. 14, 1827; Parley Bates; Nahum Bates, born Mar. 6, 1811; William W. Bates, born Nov. 15, 1813; Sylvia W. Bates, born Dec. 15, 1818.
Francis H. Anthony, Esq.
- BAYLEY, MARY KING. 1810. Boston [Mass.]. 8 yrs. 8" x 18". Alphabets. Cross-stitch. Greek fret design.
Essex Institute
- BAYLIES, AMELIA F. July 26, 1826. [Born in 1817.] Taunton [Mass.]. 16½" x 16½". 3 alphabets. Cross-stitch. Conventional border. Verse 786.
Mrs. William Brewster
- BEACH, ANNA MARIA. 1825. 9" x 8". 3 alphabets. Cat and cross-stitch.
Miss Anna M. Scholfield
- BEACH, ELIZA. [1812.] 10 yrs. 10" x 7". 2 alphabets. Eyelet and cross-stitch.
Miss Anna M. Scholfield
- BEAKES, LYDIA. [Cir. 1804.] Trenton. [Born April 3, 1791.] 17½" x 12". 3 alphabets. Cross-stitch. Chain design in border. Small basket of flowers and 2 darning designs. "Remember thy Creator," etc. Verse 511 (1).
Miss Anna Morgan Rossell
- BEALL, HARRIET. 1801. Georgetown [D. C.]. 3 yrs. 16" x 22". Stem and buttonhole-stitch. "A chart of the World."
Jane E. Beall
- BEAN, MARY A. After 1820. Brookville [Mass.]. Born August 21, 1807. 17½" x 25". French knot, stem, satin, and cross-stitch. Trees, birds, and baskets of flowers. Family record:



PLATE XLIV

MARY TRAILL'S SAMPLER. Marblehead, Mass. 1791
Owned by Mrs. Fletcher Hodges

- "Simeon Draper, born March 27 1755. Mary Lewis born Jan. 29, 1770. Were married August 24, 1785. Their Children: Abigail born March 12, 1787; Betsy born Sept 6, 1789; Henry born June 10, 1790; Lorenzo born Mach 27, 1792; Horace born Jan. 30, 1794; Mary born Dec. 5, 1796; Sophia born Feb. 14, 1799; William F. born April 2, 1801; Francis born Dec. 26, 180 ; William B. born Feb. 15 1804; Simeon born Jan 19, 1806; Mary A. born Aug. 21, 1807; Benjamin H. born May 9, 1810; Sally A. born Feb. 27, 1812; Joshua born Sept. 3, 1814; Theodore E. born June 15, 1816; Abigail died July 27, 1788; Mary died June 16, 1800; William F. died June 20, 1801; Francis died Dec. 30, 1802."
Miss S. Ross
- BECKWITH, ANN SOPHIA. 1829. "Poplar Grove." 11 yrs. 3 alphabets. Petit-point, satin, and cross-stitch. Solid cross-stitch border. House in a valley, with trees on the hillsides, name "Poplar Grove", and poplars on left. Illustrated. *The Emma B. Hodge Collection*
- BEDFORD, MARY ANN. 1817. 13 yrs. [Born at Old Boonton, Morris County, N. J., August 9, 1804.] 8" x 10". 3 alphabets. Cross-stitch. Border in point design.
Miss Frances A. Force
- BEECHER, SARAH P. 1822. New Haven [Conn.]. 9 yrs. 20 $\frac{1}{4}$ " x 17 $\frac{3}{4}$ ". 7 lines of alphabets. Cross-stitch and single-stitch. Carnation border. Cross-borders. Verse 467.
Mrs. H. Croswell Tuttle
- BENNETT, ANN MARGARET. 1820. Charleston [S. C.]. 17" x 22". 4 alphabets. Split, flat, satin, eyelet, and cross-stitch. Hemstitched edge with Greek fret border, with stars in corners. Baskets of flowers and stars. "We are in nothing more unhappy than in not being truly sensible of our own happiness in the favor of God under free and easy administration" ". . . according to the real want of advantage of a liberal Education". Verse 120.
Miss Anna Bell Bruns
- BENNETT, HANNAH. [Cir. 1811.] Born at Hubbardston, July 27, 1800. 17" x 12". 4 alphabets. Catch, darning, chain, satin, and cross-stitch. Strawberry border across middle. Satin-stitch border in a variety of designs. Sea with boats in one section at bottom, name and date in middle, and carnation, bird, hen, and cat in the third. At the bottom, darning stitches. Verse 292.
Mrs. Thomas A. Lawton
- BENNETT, JANE. 1813. Bridgeton [Cumberland County, N. J.]. 8 yrs. 12 $\frac{3}{4}$ " x 17 $\frac{1}{2}$ ". 4 alphabets. Eyelet, stem, satin, tent, queen, and cross-stitch. Strawberry and Greek fret borders. Urns of flowers. "Jane Bennett did this work in the 9th year of her age 1813 being the 38th year of American Independence Modesty is one of the chief ornaments of youth. A Contented mind is an inestimable treasure." Verse 736. Initials: "J B" [Jeremiah Bennett], "J B" [Joanna Bennett, *née* Fish, mother], "R S B" [Ruth S. Bennett, sister], "M B", "J B" [Jeremiah Bennett, brother], "S F B" [Samuel Bennett, brother], "J B" [Jane H. Bennett]. *Cumberland County Hist. Society, Bridgeton, N. J.*
- BENTHAM, MARY ANN. 1820. [Charleston, S. C.] 8 yrs. 10 $\frac{1}{4}$ " x 16". 2 alphabets. Cross-stitch. Scroll cross-border. Rose bush in bloom, with tree on each side; bird on mound on each side of trees.
Miss Leila Waring
- BENTHAM, MARY ANN. 1830. 22" x 23". [Charleston, S. C.] Satin, stem, eyelet, and cross-stitch. Carnation border. Tree in a basket; moss roses in an urn; tree in center, with flowers; design repeated.
Miss Leila Waring
- BERR, SARAH MONTGOMERY. 1804. 10 yrs. "Only child of William and Sarah Berr." 22" x 19". Petit-point, eyelet, satin, stem, and cross-stitch. Carnation and tulip border, alternating. At bottom, house with four steep terraces; path in front; barn, fence, and trees flanking house; variety of trees surmounting each terrace edge; man and two ladies with animals

- on lawn. Conventionalized carnations in vases on either side of picture. Basket of fruit on either side of verse. Wreath around name, age, etc., and trees on either side; tiny birds in each corner. Verse 343 (1, var.). *Mrs. Thomas A. Lawton*
- BERRY, BETSY. 1802. Rye [N. H.]. 12 yrs. 8" x 18". Alphabets. Stem, satin, and cross-stitch. Cross-border of flowers and vines. *Hannah M. W. Merrill*
- BERRY, SARAH. 1813. 13 yrs. 12" x 12". Cross-stitch. Scroll design in border. Conventional scrolls and flowers in cross-borders. Verses 488 (var.), 737. *Robert P. Jordan, Dealer*
- BETHLEM, LUCY GREEN. September 6, 1804. 9 yrs. 11½" x 4¾". 1 alphabet. Cross-stitch. Narrow hem with simple border in cross-stitch. Maltese cross. "Let Virtue be thy guide." *Mrs. H. H. De Yerland*
- BICKFORD, LOVEY. 1800. 8 yrs. 8½" x 12". 2 alphabets. Tent and cross-stitch. *Mrs. George C. Fraser*
- BIER, SOPHIA CATHERINE. 1810. 17½" x 22". French knot, eyelet, stem, tent, satin, and cross-stitch. Strawberry border. 4 alphabets. Verse 722. *Mrs. Miles White, Jr.*
- BILLINGS, SUSANNA. 1805. 11 yrs. 16½" x 21". 2 alphabets. Stem, satin, and cross-stitch. Greek fret border; inside border, vine with flowers issuing from flower-pots in lower corners. House in center; trees; basket of flowers and birds above house. Verse 410. *William B. Thayer Memorial Collection, University of Kansas*
- BINGHAM, MARY SPRAGUE. 1823. Andover [Conn.]. 10 yrs. 15" x 15". 3 alphabets. Cross-stitch. Simple border. Trees, birds, and baskets of fruit. *Mrs. Lathrop C. Harper*
- BINNS, MARTHA E. 1829. [Silver Hall, New Kent County, Va.] 18" x 17". 4 alphabets. Cross-stitch and eyelet. Strawberry border. At bottom, Greek key, vine, and cross. *Mrs. F. B. T. Hollenberg*
- BISSETS, ELIZA. 1817. 10½" x 13". 2 alphabets. Cross-stitch. Strawberry border. *Mrs. George Plimpton*
- BIXBY, JANE. July the 1 [1812]. 13 yrs. 15½" x 21". 3 alphabets. Satin and cross-stitch. Floral border. Small flowers. Names and dates: "James F. Bixby, Born September 10, 1784; Sarah Bixby Born November 6, 1786; William Bixby, Born February 6, 1788; John Bixby Born September 18, 1789; Thomas Bixby, Born May 12, 1791 and died November the 30 1793 aged 2 years; Phebe Bixby, Born April 30, 1793; Polly Bixby, Born January 11, 1796; Thomas Bixby, Born October 15, 1797; Jane Bixby, Born February 1, 1799; Parker Bixby, Born April 9, 1801; Lydia Bixby, Born August 12, 1803." *Mrs. Thomas A. Lawton*
- BLACK, REBECCA. 1803. West Town School. [Born in 1792.] 13" x 13". 5 alphabets. Cross-stitch. Vine border. Verse 406. *Elizabeth Butcher Page*
- BLACKHALL, ANN. 1817. 10 yrs. 11" x 12". 3 alphabets. Cross-stitch. Flower-pots, flowers, lions, birds, and strawberry, done in crewel. *Fitchburg Antique Shop, 1917*
- BLANCHARD, ADELINE. 1813. [Billerica, Mass.] 8 yrs. 10½" x 13½". 4 alphabets. Rose border at top and bottom, and vines on sides. Chain, flat, satin, and cross-stitch. Verse 162 (1). *Miss Adèle Blanchard Randall*
- BLANCHARD, ADELINE. August, 1817. [Billerica, Mass.] 11 yrs. 17¼" x 17¼". 3 alphabets. Chain, flat, satin, cross, and hem-stitch. Rose border on three sides. House in center and flowers across top. Family record: "Jeremiah Blanchard born July 10th, 1764; Mary Gowen born July 22nd, 1769; Married June 17, 1776; Jeremiah Blanchard, junr, born January 29, 1797; John G. Blanchard born January 30, 1799; Mary Blanchard born September 7, 1801;

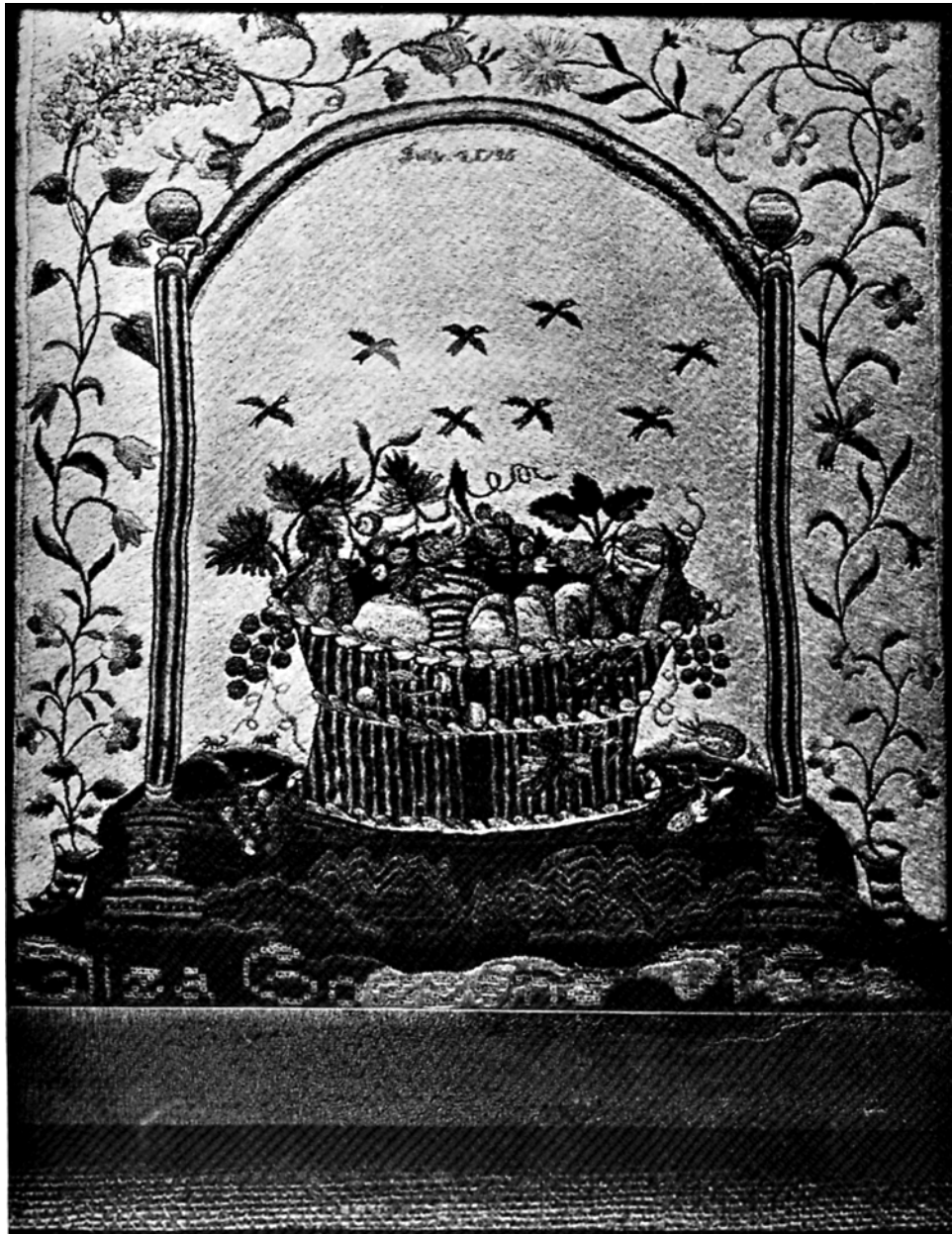


PLATE XLV

ELIZA COZZENS'S SAMPLER. Providence. 1795
Done at Miss Polly Balch's School
Owned by the Rhode Island School of Design

Sophia Blanchard born November 27, 1803; died June 22nd, 1816; Adaline Blanchard born December 8th, 1805; Catherine Blanchard born June 2th, 1810; Rhoda Blanchard born February 19^d, 1815; died May 5th, 1817." *Miss Adèle Blanchard Randall*

BLATCHFORD, E. JANE. June 8, 1814. [Lansingburgh, N. Y.] 8 yrs. Born November 23, 1805.

20½" x 16½". 6 alphabets. Eyelet, flat, and cross-stitch. Names and dates:

"Samuel Blatchford, August 1, 1767. [father]

Alicia Blatchford, Nov. 19, 1767. [mother]

[Children]

Henry Blatchford, Dec. 4, 1788.

Mary M. W. Blatchford, Jan. 24, 1790.

Alicia W. Blatchford, Feb. 14, 1791.

Sarah Blatchford, April 23, 1792.

Samuel Blatchford, May 3, 1793.

Thomas W. Blatchford, July 20, 1794.

Harriet P. Blatchford, Oct. 25, 1795.

Samuel M. Blatchford, Jan. 5, 1797.

R. Milford Blatchford, April 23, 1798.

John Blatchford, May 24, 1799.

Sophia Blatchford, Aug. 21, 1800.

Frederick Blatchford, Dec. 7, 1801.

George Blatchford, Jan. 7, 1803.

Charles B. Blatchford, Sept. 6, 1804.

E. Jane Blatchford, Nov. 23, 1805.

George E. Blatchford, Aug. 1, 1807.

Edgcumbe Blatchford, March 24, 1811."

Mrs. Alicia Blatchford Judson

BLISS, REBECCA. 1824. [Marblehead?] 8 yrs. 10½" x 17½". 4 alphabets. Stem and cross-stitch. Strawberry and clover borders. Flower. "O virtue how amiable thou art". Verses 515 (1, var.), 645. *Marblehead Historical Society*

BLISS, SARAH ANN. 1823. 12 yrs. 12" x 16½". 4 alphabets. Stem and cross-stitch. Border in conventional clover leaf. Verses 188, 601 (1, 2). *Marblehead Historical Society*

BLOOD, LUCINDA. 1816. Concord [Mass.]. Born November 18, 1805. 11 yrs. 16" x 16". 3 alphabets. Stem, satin, and cross-stitch. Conventional border on sides and across top. At bottom, two houses, with flowering shrubs between and vines at the side. Verses 308, 691 (var.). *Miss Helen A. Whittier*

BLOOMFIELD, EUNICE. 1803. "Weston School." 13½" x 13½". Cross-stitch. Conventional border, with roses at corners. Groups of flowers. Initials of schoolmates in wreaths. ["West Town School"]. *Eleanor A. Bloomfield*

BOLLER, HARRIOT. 1802. 10 yrs. 9½" x 12". 3 alphabets. Satin and cross-stitch. Saw-tooth border and cross-borders. Verse 248. *Mrs. De Forest Danielson*

BOND, JOANN. 1810. 12 yrs. 19" x 21". 5 alphabets. Bird's-eye, stem, French knot, satin, and cross-stitch. Double strawberry border, with inside border in chain pattern. Vine and flowers on either side of upper half, and a weeping willow tree on either side of lower half. Verse 718. *Mrs. Thomas A. Lawton*

BOOTH, FANNIE. 1807. 9 yrs. 11" x 6½". 3 alphabets. Eyelet and cross-stitch.

Charles F. Smith, Esq.

- BOOTH, MARY. 1814. 10 yrs. 18" x 18½". Cross-stitch. Border of fern and autumn leaves, foxgloves, and roses. Basket of flowers. Verse 160. *Mrs. John H. Hall*
- BORTON, LYDIA. 1811. 12" x 16". 4 alphabets. Cross-stitch. Strawberry border. Basket of fruit, pair bluebirds, basket of flowers, rose, 3 carnations, tulip plant, rosebuds, urn with 3 flowers. Initials: "R L E". *Mrs. Bradbury Bedell*
- BOSWORTH, ANGELINA. 1818. 11 yrs. 8" x 10½". 3 alphabets. Cross-stitch. Verse 88. *Miss Emeline B. Butts*
- BOUDINOT, JULIA. April 23d 1800. 10" x 7½". Twenty-five parallelograms of darning-stitch, imitating damask. *Mrs. Theodore Weston*
- BOURN, CELIA SOPHIA. 1822. 12 yrs. 16" x 17". 3 alphabets. Stem and cross-stitch. Strawberry border. House. Verse 121. *Mrs. J. F. P. Lawton*
- BOWEN, RACHEL S. 1818. [Alloways Creek Township, Salem County, N. J.] 12½" x 13½". Alphabet. Outline, stem, satin, and cross-stitch. Vine border with Oriental design. Willow tree at bottom. "Behold fond man thy pictured life". Verses 119, 448. *Richard W. Ware, Esq.*
- BOWEN, SARAH. 1824. 14 yrs. 17" x 16". 4 alphabets. Cat and cross-stitch. Strawberry border. Verse 563. *Old Ladies' Home, Providence*
- BOWER, MARY. 1808. 18" x 16". Cross-stitch. Double carnation border. *Mrs. Lathrop C. Harper*
- BOWIE, ELIZABETH SUSANNAH. 1800. [Howard Grove or Mulberry Hill, Anne Arundel County, Md.] 15 yrs. Chain and cross-stitch. Map of Maryland. *Allen Bowie Howard, Esq.*
- BOWKER, LAURA. 1817. 11 yrs. 21½" x 17". 2 alphabets. Stem, satin, and cross-stitch. Floral border. Landscape with trees, woman, lambs, and gigantic basket of flowers. Woman's face painted on paper and glued on. Some of trees are embroidered in chenille. Lambs are cut out of kid and pasted on. Illustrated. Verse 515 (1, var.). *Mrs. Henry E. Coe*
- BOWMAN, HARRIET CARPENTER. [Cir. 1820.] Cambridge [Mass.]. Born August 25, 1811. Cat, stem, and cross-stitch, and drawn-work. 3 alphabets. Bands of cross-stitch and strawberry vines. Large white house with a porch at either end, with weeping willows; barn and poplar trees. Verse 703 (1, 3). *Mrs. B. Percy Mincher*
- BOWNE, ELIZABETH. 1805. [Near Trenton, N. J.] 11 yrs. [Born September 2, 1794.] 12" x 17". 2 alphabets. Eyelet, cross-stitch, and other stitches. Rose border. Crown, stars, and dogs at bottom. *Mrs. Henry P. Mason*
- BOYD, CATHARINE WILLSEY VAN CLEVE. 1829. Born May 30, 1819. "Made at Mrs. Haywood's School, Hackensack." 13½" x 14½". 3 alphabets. Cat, eyelet, and cross-stitch. Vine border. "Honor thy Father and thy Mother that thy days may be long . . ." "Dilligence, Industry and proper improvement of time are material duties of the young and the acquisition of Knowledge is one of the most honourable occupations of youth." "Remember thy Creator in the days of thy youth." Verse 94 (var.). *Mrs. Bradbury Bedell*
- BOYD, MARGARET. 1827. Baltimore [Md.]. 7 yrs. 18" x 18". Cross-stitch. Vine border. Basket of flowers. Landscape on either side under verse. Below, larger landscape. Verse 515. *Mrs. Bertram North Stump*
- BOYNTON, ABIGAIL L. 1810. Newbury [Mass.]. 10 yrs. Born August 19, 1800. 8" x 8". 3 alphabets. Cross-stitch. Hemstitched edge. Cross-borders of vine and strawberry. *Charlotte M. Smith*



PLATE XLVI

LYDIA STOCKER'S SAMPLER. 1798
Owned by Mrs. Henry E. Coe

- BRACE, MARY. 1809. Salem [Mass.]. 10 yrs. 18" x 20". 2 alphabets. Chain, stem, satin, cross, and hem-stitch. Border of spreading vine, with vase at lower corners. Pillars with double arch, also Horn of Plenty and vine with various flowers. Verse 515 (var.).
Mrs. Charles W. Ward
- BRADFORD, ANNA. "September the 8, 1811." Plymouth [Mass.]. 11 yrs. 17½" x 17½". 2 alphabets. Two-sided line-stitch, flat, eyelet, stem, and cross-stitch. Border in conventional design of diamond and octagon-shaped units around three sides, with festoon of knots and tassels across the top. Basket with flowers, trees and birds, at bottom. Verses 673, 725.
Miss Bertha Sumner Johnson
- BRADFORD, MARIA. 1828. Providence [R. I.]. 9" x 13". 3 alphabets. Cross-stitch. "The United States of America, The Eden of the World and the Best of the Nations."
Mrs. William C. H. Brand
- BRADFORD, NANCY. 1817. Charlestown [Mass.]. 11 yrs. 17" x 20". 4 alphabets. Cross-stitch. Honeysuckle border. "Youth is the time for Improvement and Instruction." Verse 754.
Mrs. Henry E. Coe
- BRADFORD, SARAH GREENOUGH. 1802. 12" x 14". 2 alphabets. Satin, stem, and cross-stitch. Rose border, with bowknot in center at bottom. Verse 144.
- BRADLEY, REBECCA L. 1807. 9 yrs. 2" x 2½". 3 alphabets. Vine border, with leaves and flowers in corners. Verse 203.
D. A. R., "Spalding House," Lowell
- BRADWAY, SARAH. 1820. [Port Elizabeth, Cumberland County, N. J. Born in 1809.] 13" x 20". 5 alphabets. Eyelet, stem, satin, and cross-stitch. Border of vine and buds. Vase with flowers. Verse 511 (1).
Mrs. Elmer Griscom
- BRAITHWAITE, EMMA. 1809. 7 yrs. 20" x 16½". French knots and cross-stitch. Vine border. Scene with houses, trees, bushes, lambs, dog, etc. Verse 425.
Mrs. Frank Thompson
- BRANNUM, ALMIRA BATES. 1828. "Groton Female Seminary." 9 yrs. 19" x 18". 5 alphabets. Flat, eyelet, satin, and cross-stitch. Rose vines rising out of cornucopias at the side.
Groton Historical Society
- BRANNUM, MARY ELIZA. 1825. "Groton Female Seminary." 10 yrs. 19" x 18". 5 alphabets. Flat, eyelet, satin, and cross-stitch. Rose-vine border.
Groton Historical Society
- BRAY, SUSAN. 1809. 17½" x 17½". Outline, fine and heavy cross-stitch. Border of floral and geometrical designs. Cornucopia of flowers. Trees and birds, sprays of carnation and bluebells. Verse 426. Family initials.
Wilmer Moore, Esq.
- BRICKETT, ABIGAIL T. September 27, 1827. West Newbury [Mass.]. 10 yrs. 16" x 17". 5 alphabets. French knots, stem, satin, eyelet, and cross-stitch. Border of vines rising from vases at lower corners, with roses and other flowers at top. Grass, trees with fruit, basket of flowers, etc. Verse 692.
Mrs. Lizzie Huntington Sargent
- BRIDGES, DELIA. 1820. [Warren, Mass.] 12 yrs. 16" x 18". 2 alphabets. Satin, cross, and hem-stitch. Vine border. Divided into sections; 1st, alphabets and numerals; 2d, trees, birds, and dogs; 3d, trees, birds, two houses, basket of flowers; 4th, trees, flowering plant, birds; 5th, trees, birds, lions, and name-plate in center.
Mrs. William N. Eaton
- BRIERLY, BETTY. 1826. 18 yrs. 26" x 26". Blue linen. Cross-stitch. Strawberry border. In center, reproduction of Solomon's Temple, surrounded by various kinds of trees and sprays of flowers. Verse 567.
Mrs. Renwick C. Hurry
- BRIERLY, SALLY. 1828. [Delaware.] 15 yrs. 20" x 22". Blue linen. Satin and cross-stitch. Triple strawberry border. Two jardinières in lower corners with tulip plants, and tulip sprays in between. Just above, church flanked by birds on branches. Verse in upper half, flanked by conventionalized rose sprays and flowering trees. Verse 484.
Mrs. Henry E. Coe

- BRIGGS, ANNA. 1802. Scituate. 9 yrs. 12½" x 17". 3 alphabets. Eyelet, stem, satin, cross, and hem-stitch. Conventional cross-stitch border. House with fence, trees, and bushes. Verse 609. *Miss Antoinette Clapp*
- BRIGGS, ELIZABETH. 1805. Salem [Mass.]. 10 yrs. 3 alphabets. Satin-stitch made with crinkly silk, couching, French knot, stem, eyelet, split, and cross-stitch. Vine border, with flowers starting from vase in center at bottom and ending in large conventional blossom in center at top; the whole border is solid satin-stitch. Bird on either side of blossom at top. Verse 40 (var.). *Essex Institute, Salem*
- BRIGGS, LAURENTIA. September 11, 1801. Pembroke [Mass.]. 9 yrs. Born September 20, 1792. 8" x 12½". 3 alphabets. Cross-stitch. Cross-border. *Miss Adeline Collomore Young*
- BRIGGS, SARAH ANN. 1828. Dighton [Mass.]. 10 yrs. 15" x 17½". Cross, satin, stem, eyelet, tent, and two-sided line-stitch. 3 alphabets. Verse 279. *Mrs. Albert Paull*
- BRIGGS, SARAH JACOB. 1805. 10 yrs. 13" x 16½". 3 alphabets. Cross-stitch. House, fence, garden, and trees. Verse 269. *Mrs. Charles J. White*
- BRIGHAM, SUSAN B. 1814. Grafton [Mass.]. 10 yrs. 11½" x 12". 3 alphabets. Flat and cross-stitch. Flowering-vine border. *Albert C. Bates, Esq.*
- BROOKS, LUCINDA. 1816. Gloucester [Mass.]. 12 yrs. 8" x 10". 3 alphabets. Eyelet, cross-stitch, and solid embroidery. Greek fret border, with hemstitched edge. Verse 166. *Mrs. W. R. Beecher*
- BROOKS, LUCINDA. 1821. 16" x 16¼". Cross-stitch, hemstitch, and solid embroidery. Hemstitched edge and Greek fret border. Large bunch of roses in right-hand corner. "Marriage Certificate between Reuben Dade and Lucinda Brooks, She, 16 yrs, He 22 yrs." "Mutual happiness our mutual object."
 "May the cares that bind the covetous never disturb our peace."
 "May we yield therefore one to another and be equally yoked together in the command of God. May neither of us seek basely to throw an undue weight on the others shoulders. Suffer no interference from any other to interrupt our harmony. We are connected for life—nothing can separate our fate in this world. Oh let nothing divide our affections. May we regard each other with the fullest confidence—the least spark of suspicion from either might forever blast the comfort of both.
 There can be no harmony where there is no faith."
 Verse 166. *Mrs. William R. Beecher*
- BROUSE, ELEANOR. 1816. [Hillsboro, O. Born in Berkley Springs, Va., March 8, 1808.] 18" x 17". 6 alphabets. Cross-stitch. Vine and flower border. House with pump at one side, also trees, birds, and a number of conventional designs. *Mrs. Charles P. Lesh*
- BROWN, ABIGAIL. 1821. Seabrook [N. H.]. 10 yrs. 12" x 18". 5 alphabets. Eyelet, chain, stem, French knot, cat, flat, solid stem, satin, and cross-stitch. Cross-border. At bottom, scroll, rose and vine, with conventional designs of trees, pyramids, and basket of flowers. Verse 763. *Dr. A. B. Chase*
- [BROWN, ANN CARTER.] Providence [R. I.]. 5" x 10". 6 alphabets. Cross-stitch. *Hon. John Carter Brown Woods*
- BROWN, ANNA. 1804. Dover [N. H.]. 8 yrs. Born May 19, 1796. 13" x 15". 3 alphabets. Eyelet, satin, and cross-stitch. Conventional strawberry border with flowers in corners. Verse 685. *Miss Anna H. Howell*



PLATE XLVII

SUSAN LEHMAN'S SAMPLER. Philadelphia. 1799
Owned by Mrs. Charles Schäfer

- BROWN, ELIZABETH. 1813. Seabrook [N. H.]. 11 yrs. 9" x 7½". 2 alphabets. Hemstitch, eyelet, satin, and cross-stitch. Double hemstitched border with cross-stitch inside. Greek fret border at bottom. *Mrs. George L. Greene*
- BROWN, ELIZABETH A. 1826. 10 yrs. 11½" x 18". 3 alphabets. Cross-stitch. Greek fret border. Verse 787. *A. Stainforth, Dealer, 1917*
- BROWN, ELIZABETH M. 1818. [Hartford County, Md.] 16½" x 15½". Alphabet. Solid stem, satin, and cross-stitch. Wide border with roses, pineapples, and trees with birds. Verse 757. *Mrs. John Butterfield*
- BROWN, MARTHA. 1829. 11 yrs. 8" x 17". 3 alphabets. Cat and cross-stitch. Cross-borders. 2 baskets of piled fruit. *A. Stainforth, Dealer, 1917*
- BROWN, NANCY. 1808. 10 yrs. 16" x 19". Alphabet. Satin and cross-stitch. Cornucopias at lower corners, out of which rise vines with roses, tulips, strawberries, etc. 2 trees at top. Verse 503. *Mrs. H. Russell Perkins*
- BROWNELL, MARY ANN. 1816. 11 yrs. 16" x 17". 5 alphabets. Flat and cross-stitch. Strawberry border. Verse 245. *Mrs. Roswell B. Burchard*
- BROWNELL, PAMELA. 1808. Westport [Mass.]. 12 yrs. 9½" x 17". 5 alphabets. Eyelet and cross-stitch. Conventional designs in border of squares and trefoils, also cross-border of the same. Verse 343 (1). "Westport School". *Mrs. S. Frank Hammett*
- BROWNING, REBECCA T. 1825. 7" x 14½". 4 alphabets. Queen, flat, stem, and cross-stitch. Cross-border. Flowering trees, birds, and dog. *Mr. Joseph C. Street*
- BROWNRIGG, MARY ANN. July 18, 1805. Warrenton [N. C.]. 8 yrs. 15" x 12". 2 alphabets. Fine cross-stitch. Conventional borders. Birds, trees, and various decorations. Verse 411a. *James Hardy Dillard, Esq.*
- BRYANT, CYNTHIA. 1815. Lexington [Mass.]. 9 yrs. 11" x 16". Born October 7, 1806. Satin, stem, and cross-stitch. 3 alphabets. Simple cross-borders. Strawberry plant, bird, insect, and conventional designs. *A. Cynthia Shurtleff*
- BRYANT, LUSANNA TUCKER. 1815. Lexington [Mass.]. 12 yrs. 11" x 16". 3 alphabets. Stem, satin, and cross-stitch. Simple cross-stitch borders. Spray of strawberry blossoms and leaves, with bird and bee in opposite corners, also small designs on each side. Conventional flowers across top and bottom. *Mrs. Charles C. Goodwin*
- BRYANT, MARY. 1812. Portland [Me.]. 4 alphabets. Satin, eyelet, stem, buttonhole, and cross-stitch. Rose border. Verse 144 (var.). *Ross H. Maynard, Dealer*
- BRYANT, MARY P. 1815. Boston, Mass. 10 yrs. 10" x 13". 2 alphabets. Scroll borders. Verse 749. *Mrs. Edward D. Brandegee*
- BRYARLY, ELIZABETH. 1812. Winchester [Va. 11 yrs. Born March 4, 1801.]. 18" x 18". Alphabet. Stem, satin, and cross-stitch. Border at top of strawberries and at sides of vine. At bottom, turtle doves, harebells, fuchsias, roses, blackberries, and carnations, also baskets of fruit. Names of father and mother: "Robert and Sarah Bryarly." Verse 436. *Mrs. Worthington Hopkins*
- BUDD, ELIZA F. 1808. 9 yrs. Cross-stitch. Strawberry border outside and saw-tooth border on the inside. In center, Mount Holly, N. J., Court House, with terraced steps and lawn, each terrace surmounted by a pine tree; birds flying about. Large sprays of carnations in four corners, and small designs of birds, trees, berries, flowers, etc., on saw-tooth borders, above and below scene. On the left, Ruth gleans the sheaves of Boaz, and on the right, David tends his father's flocks. Verses 422, 708. *Miss M. Eliza Smalley*

- BUFFINGTON, MARY. 1801. 9 yrs. 6" x 5½". 1 alphabet. Cross-stitch. Verse 10.
Miss Amey L. Willson
- BUGBE, MARY. 1803. [Bristol.] 10 yrs. 11" x 17". 4 alphabets. Eyelet, stem, satin, and cross-stitch. Cross-border. Scroll of flowers and leaves, also conventional flowers in pots. Verse 526 (last six lines altered).
Mrs. Mary Chapman Stetson
- BULL, ESTHER M[EARIA]. 1813. Hartford [Conn.]. Satin and cross-stitch. Wreath of vine and flowers, open at the bottom, where there is a basket of flowers. Sampler filled in with names and dates of Esther's maternal grandfather's family:
"William Whetten born Dec. 12, 1730.
Margaret Amy Whetten born July 4, 1739.
Were married September 7, 1756.
William Whetten Junr born July 10th, 1757.
Sarah Whetten born June 16th, 1758.
Margaret Whetten born August 23d, 1760.
Jane Whetten born January 27th, 1763.
William Whetten born June 2d, 1766.
Samuel Whetten born January 6th, 1768.
Mary Whetten born October 23d, 1771.
Ann Whetten born February 3d, 1773.
Joseph Whetten born August 23d, 1776.
William Whetten Sr. died June 7th, 1778.
Margaret Whetten Sr. died April 21st, 1809.
William Whetten Jr. died September, 1801.
Samuel Whetten died 1789.
Joseph Whetten died May 1778."
William W. Huntington, Esq.
- BULL, MARGARET ANN. April 23, 1811. Hartford [Conn.]. 8 yrs. 10" x 16½". 11 alphabets. Eyelet and cross-stitch. Cross-stitch borders, in chain design. Verses 431, 433, 631.
William W. Huntington, Esq.
- BUNKER, ELIZABETH. 1812. 14 yrs. 17½" x 20½". 4 alphabets. Cross-stitch. Border of poppies, tulips, and carnations. Verse 733 (2, var.).
Newport Historical Society
- BUNTING, JANE ELIZABETH. 1818. 7 yrs. 15" x 10". 3 alphabets. Chain, cat, and cross-stitch. "Give me o Lord thy early Grace to guide me in the paths of life and fit me for celestial scenes where Peace and joy forever reign."
Mrs. David S. Seaman
- BURDEN, MARY. [Cir. 1814.] Born February 25, 1801. 16½" x 18". Queen, cat, stem, and cross-stitch. Strawberry border. Inn, with swinging sign on post; another house, three storied, and fences. Bound with tape. Verses 333, 554.
Miss Jennie Allen
- BURNS, ELIZA. 1808. Gilmanton [N. H.]. 8 yrs. 14" x 17½". 4 alphabets. Stem, satin, and cross-stitch. Saw-tooth border. Vase of flowers, with birds and flowers on either side. Verse 110.
Mrs. Edward V. Shepard
- BURR, KEZIAH. 1807. 11 yrs. Mt. Holly, N. J. Born July 31, 1796. 18" x 23". Cross and satin-stitch. Vine and pink satin rose quilling. House, lawn, trees, men and women, dogs, birds, and flowers. Verse 278a.
Mrs. Hervey Muhlenburg Sperry
- BURROUGHS, LYDIA. 1809. 9 yrs. and 6 mos. 16½" x 20½". 4 alphabets. Cross-stitch. Alternate strawberry, rose, and lily border. Initials: "F B, M R, M B, A R."
Mrs. William Howard Crosby

- BURROUGH, LYDIA. 1814. "Chesterford School." 16" x 26". Stem, satin, and cross-stitch. Rose-vine border. In upper section, wreath inclosing verse, and on either side detached sprays of flowers and birds. In lower section, a picture of the Chesterford schoolhouse, with poplar and willow trees on either side, path directly in front, lawn, fence, small trees on either side of gate, also swans. Verse 746. *Mrs. Bradbury Bedell*
- BURROUGHS, MARY ANN. 1825. "Red Bank School." 10 $\frac{3}{4}$ " x 7". 3 alphabets. Cat, eyelet, and cross-stitch. Cross-stitch border. Fancy cross-stitch between alphabets. *Miss Annie Middleton*
- BURROUGHS, MARYANN. 1825. 19" x 15". Satin and cross-stitch. Border of roses and rosebuds. At bottom, rose, carnation, lilies of the valley, tree with birds, etc. In center, rose bush, vine with flowers, and tulips. At top, two baskets of flowers and two birds. *Miss Annie Middleton*
- BURTON, ABIGAIL. 1829. [Unfinished.] 9 yrs. Trumbull [Conn.]. 12" x 8 $\frac{1}{2}$ ". 2 alphabets. French knot, cat, and cross-stitch. *W. G. Bowdoin, Esq.*
- BUTCHER, RUTH. 1804. Salem County [N. J.]. 12 yrs. 16" x 15 $\frac{1}{4}$ ". 2 alphabets. Outline, herring-bone, flat, tent, eyelet, stem, satin, and cross-stitch. Greek fret border with rosebuds. At bottom, band of Greek fret, trees, strawberries, Greek cross, and birds. Verse 688. Initials: "BB, R B, H B, R B, E B, M B, S A B B." *Mrs. John Ogden*
- BUTLER, HANNAH. 1812. 13 yrs. 12" x 13". 2 alphabets. Bird's-eye, eyelet, stem, satin, and cross-stitch. Trefoil and scroll cross-borders. Large basket of flowers and butterfly. Verse 157. *Mrs. Thomas A. Lawton*
- BUTMAN, SALLY. 1801. [Marblehead.] 1 alphabet. Tulip border. Cross, satin, eyelet, and other stitches. Man, woman with a fan on either side of a rose bush. Four sheep at the bottom. Verse 188. *Miss Martha D. Howes*
- BUTTRICK, LUCRETIA. 18—(?). Concord [Mass.]. 12" x 14". 3 alphabets. Flat, satin, and cross-stitch. Unusual strawberry border. Basket and two trees. Verse 92. *Concord Antiquarian Society*
- BUTTRICK, MIRIAM. [Cir. 1805. Concord, Mass.] 8" x 10". 1 alphabet and part of a second. Cross and satin-stitch. Scroll and saw-tooth borders. *Mrs. W. C. Dunton*
- BUTTRICK, MIRIAM. 1812. Concord [Mass. 16 yrs.]. Satin and stem-stitch and French knots. Charity with a child in her arms. Flowering trees. Five Lombardy poplars and three clipped yews. Farmhouse and fence. *Mrs. W. C. Dunton*
- BUXTON, ALICE. 1805. 10 yrs. 12" x 8". 3 alphabets. Chain and cross-stitch. Verse 132. *Mr. James W. Craig*
- BUXTON, LYDIA. 1814. 10 yrs. 13 $\frac{3}{4}$ " x 14". 3 alphabets. Satin, eyelet, and cross-stitch. Strawberry border. Cross-stitch dividing lines. Verse 553. *William B. Thayer Memorial Collection, University of Kansas*
- C—, T. } 1800. 17" x 32". Eyelet, stem, satin, and cross-stitch. Carnation and tulip border.
C—, M. } Birds, trees, butterflies, and large conventionalized flower cross-borders. Verse 530.
P—, E. } *Mrs. Thomas A. Lawton*
- CAISE, MARY H. 1805. [New England.] 9 yrs. 13" x 16". 3 alphabets. Eyelet, flat, chain, and cross-stitch. Border of unfinished flat-stitch points. Green lawn with rose bushes and conventional flowers. *Mrs. Bradbury Bedell*
- CALDER, AGNES ELIZABETH. 1817. 15" x 11". 4 alphabets. Cross-stitch. *Mrs. Ralph V. Hadley*

- CALDER, OLIVIA CAROLINE. 1820. Charleston [S. C.]. 13 yrs. $8\frac{1}{2}$ " x $10\frac{1}{2}$ ". 3 alphabets. Greek fret border. Cross-stitch. "May I govern passions absolute sway." *Miss Marie Lebby*
- CALDWELL, SARAH S. July 7, 1806. Barre [Mass.]. 15 yrs. 17" x 21". 2 alphabets. Stem and cross-stitch. Scene with house, barn, fence, trees, birds, owner, American eagle, and colored man. Verse 187 (var.). Illustrated. *Mrs. W. F. Allen*
- CANADEY, CLARA. 1802. 9 yrs. Stem and cross-stitch. Verse 24 (3, var.).
Mrs. Christine Thayer Calderwood
- CANFIELD, CORNELIA C. 1825. New Haven, Conn. 8 yrs. $16\frac{1}{2}$ " x $16\frac{1}{2}$ ". 5 alphabets. Chain, satin, and cross-stitch. Greek fret border. Cluster of roses at top. Conventionalized roses in each corner. Verse 325.
Miss Marion Belden Cook
- CARLETON, CAROLINE. 1819. "Miss Moody's School." 8 yrs. $14\frac{1}{2}$ " x 17". 5 alphabets. Eyelet, tent, stem, and cross-stitch. Strawberry border. Basket of fruit, pine tree, jardinière, etc., in row at bottom.
Mrs. Lathrop C. Harper
- CARMAN, MARTHA. 1826. Bordentown. 8 yrs. 18" x 18". 3 alphabets. Eyelet and cross-stitch. Strawberry border. House, trees, birds, and basket of flowers. Verse 480.
Mary F. Wilgus
- CARMICHAEL, ALMIRA MARTHA. 1829. Born October 21, 1814. Sandlake [Rensselaer County, N. Y.]. 13" x 13". 3 alphabets. Flat and cross-stitch. Saw-tooth border. At top, house, pine trees, weeping willows, rose, basket of flowers, etc. Verse 703 (1, var.).
Mrs. Bradbury Bedell
- CARSON, ANN. July, 1818. Alexandria [Va. 10 yrs.]. Cross and one other stitch. Strawberry border. Colonial house, and two cornucopias filled with flowers.
Miss Ursula Carson Greene
- CARTER, ELIZA. 1811. Peterboro [N. H.]. 11 yrs. 17" x 17". 2 alphabets. Stem, satin, and cross-stitch. Vine and cherry border. Verse 33.
Mrs. George Plimpton
- CARTER, JOANNA S. 1821. 10 yrs. $16\frac{1}{2}$ " x $17\frac{1}{2}$ ". 2 alphabets. Satin and cross-stitch. Border, Greek fret and rose vine. Birds, pots of carnations and leaves. *Charles S. Henry, 2d, Esq.*
- CARTER, MARY ANN. 1818. Danville [Ky.]. 8 yrs. $17\frac{1}{2}$ " x 17". 4 alphabets. Eyelet and cross-stitch. Strawberry border. Tree, baskets, beehives, bees, butterfly, and dogs. Verse 515 (1, var.).
Miss Louisa S. Baird
- CARTER, POLLY. 1828. Killingworth [Conn.]. 9 yrs. 17" x $13\frac{1}{2}$ ". 3 alphabets. Cross-stitch. Strawberry border. Trees. Verse 40 (var.).
Wilbur M. Stone, Esq.
- CARTYS, MARTHA ANN R. [Cir. 1810.] 10 yrs. 17" x $25\frac{1}{2}$ ". Cross-stitch, eyelet, and tent-stitch. Acorn border. House, lawn, trees, birds, butterflies, deer, dogs, etc. Verse 716.
Mrs. Siegfried Wachsman
- CARY, HANNAH. 1821. Newburyport [Mass.]. 10 yrs. Born April 28, 1811. 8" x 8". 3 alphabets. Cat and cross-stitch.
Abby A. Newman
- CASE, CLARISSA. April 14, 1824. Canton [Conn.]. 10 yrs. Teacher, Miss Lucy W. Case. 18" x 20". 4 alphabets. Cat and cross-stitch. Verses 128 (var.), 187 (var.).
H. W. Erving, Esq.
- CHACE, ELIZABETH. 10 yrs. 21" x 8". 2 alphabets. Chain and cross-stitch. Verse 342.
Mrs. Daniel Beckwith
- CHACE, ELIZABETH JONES. 1816. 8 yrs. 15" x 11". Cross and stem-stitch. Strawberry design.
Mrs. William C. Greene

- CHADWICK, NANCY. 1811. 13 yrs. 10" x 14". Petit-point, cross-stitch. Conventionalized carnation border. Landscape with house, trees, man, lady feeding hens, 2 cows lying down, sheep, dog; and below, large basket with conventional flowers, topped on each side by a bird and conventional tulip and pot, with carnation on either side. Verse 726.
Mrs. Bradbury Bedell
- CHAMPION, ANN W. 1816. 8 yrs. 8" x 15 $\frac{3}{4}$ ". 4 alphabets. Flat, queen, eyelet, stem, and cross-stitch. Cross-border. Trees, dogs, flowers, and birds, also initials.
Mrs. Elizabeth Kay
- CHAMPNEY, MARY ANN. 1822. Roxbury [Mass.]. 8 yrs. 6" x 6". 3 alphabets. Cross-stitch. Hemstitched edge.
Elizabeth N. Champney
- CHAMPNEY, SALLY. 1801. New Ipswich [N. H.]. 9 yrs. 12" x 12 $\frac{3}{4}$ ". 2 alphabets. French knot, stem, and cross-stitch. Conventional border in scrolls and points, also vine cross-borders. Fence, flowers, trees, and birds, also large urn holding leaves and flowers, and on either side a basket of flowers. "May virtue mark my footsteps here. And point the way to Heaven."
Mrs. John H. Morison
- CHANDLER, SALLY. [1805.] Bedford [N. H.]. 9 yrs. [Born March 3, 1796.] 18" x 18". 3 alphabets. Cross-stitch. Conventional borders.
Mrs. Sarah C. Baldwin
- CHAPEL, MARY. 1819. 4 alphabets. "Lydia Sata Lee Instructress." Verse 132 (1, var.).
Alexander W. Drake Collection, 1913
- CHAPIN, SARAH. 1816. 18" x 17". 2 alphabets. Chain, eyelet, stem, and cross-stitch. Strawberry border. Verse 503.
Mrs. Louis W. Downes
- CHAPLIN, ELIZA C. 11" x 13". Cross-stitch. Verse 64.
Groton Historical Society
- CHAPLIN, HARRIOT. 1803. 13 yrs. 10 $\frac{1}{2}$ " x 12". 2 alphabets. Flat, stem, satin, and cross-stitch. Three urns, one with flowers and two with fruit.
Groton Historical Society
- CHAPMAN, CHARLOTTE. 1814. Greenfield, Mass. 17 $\frac{1}{4}$ " x 16 $\frac{1}{2}$ ". 3 alphabets. Cross-stitch. Strawberry border. Tree, dogs, birds, and baskets of flowers. Verse 647.
Mrs. Arthur Clark Nason
- CHASE, MARY. 1814. Chester [N. H.]. 11 yrs. 12" x 16". 4 alphabets. Tent, cross-stitch, and much solid work. Rose and vine border. Verse 609.
Jennie P. Hazelton
- CHASE, SALLY. 1800. Saco [Me.]. Born May 10, 1793. 16 $\frac{3}{4}$ " x 18". 3 alphabets. Stem, satin, and cross-stitch. Conventional border. Elaborate design of flowers and basket. Verse 606 (1).
Miss Caroline Manett
- CHASE, SALLY. 1810. [Hopkinton, N. H.] 12" x 16". 4 alphabets. Cat, feather, tent, satin, herring-bone, and cross-stitch. Hemstitched edge and saw-tooth border. Verse 182 (1, var.).
Arthur Chase, Esq.
- [CHATTIN, ELIZABETH. 1813.] Born April 5, 1804 [at Chattinville, near Mullica Hill, N. J.]. 16 $\frac{1}{2}$ " x 20". 2 alphabets. Greek cross-border. Squirrel seated on branch eating a nut, and flanked on either side by large full-blown rose, bud, and green spray. Names and dates: "The age of Clark Chatin and wife and children he was born July the first 1770.
Anne his wife was born April forth 1780.
James Chatin was born may the 11 1798.
Sarah Chatin was born september the 29 1800.
John Chatin was born february the 5 1802.
Elizabeth Chatin was born april the 5 1804.
Jonathan Chatin was born february the 1 1806.
Benjamin Chatin was born november the 4 1807.
Mary and Anne was born March the 28 1810."

Clark Chatin Hewitt, Esq.

- CHEEVER, MARY A. 1812. 10" x 10". 2 alphabets. Cross-stitch. *C. W. Goodspeed, Esq.*
- CHEEVER, MARY A. 1817. Attleborough. 11 yrs. 16" x 17". Stem, satin, and cross-stitch. Oak-leaf border. Family Register:
 "Samuel Blackinton born March 7, A.D. 1753 George Cheever born Oct. 10, 1771
 Mehetabel Richards born Nov. 1, 1755 Sally Blackinton born March 7, 1779
 They were Married May 23, 1778 They were Married April 27, 1800
 Sally Blackinton born March 7, 1779 Samuel B. Cheever born Nov. 18, 1801
 Nabby Blackinton born October 26, 1763 George W. Cheever born Augt 19, 1803
 Was Married to Henry Maxey Jan. 1, 1806 Mary A. Cheever born Sept. 30, 1806
 And Died Dec. 26, 1807 Sally Cheever died 1816"
 Samuel Blackinton Died March 14, 1816
 "Blessed are the dead that die in the Lord from henceforth. Yea, saith the spirit that they may rest from their labours, and their works do follow them." Verse 310.
Mrs. Lathrop C. Harper
- CHEFTON, MARIA. 1810. 16" x 18". Satin and cross-stitch. Double strawberry border. Scene with house, trees, gateway, and flowers. *Mrs. Renwick C. Hurry*
- CHEW, FRANCES. 1808. 8 yrs. 9" x 7½". Cross-stitch. Simple border. *Mrs. H. C. Bunner*
- CHILD, HARRIOT. 1802. Roxbury [Mass.]. 9 yrs. 11½" x 17½". 6 alphabets. Eyelet and cross-stitch. Hemstitched on sides, strawberry border at top and bottom, but unfinished. Cross-borders with birds, animals, trees, fruit, etc. Verse 396. *Miss Cornelia P. Stone*
- CHOATE, CLARISSA. 1821. Essex. 9" x 12". 4 alphabets. Cat, cross, and hem-stitch. *W. G. Bowdoin, Esq.*
- CHURCH, SARAH LOUISE. 1824. 5 alphabets. Cross-stitch. Tulip border, and dividing lines in scroll pattern. Verse 515. *Old Dartmouth Historical Society*
- CLAPHAM, MARY. 1813 or 15. 7½" x 10½". 6 alphabets. Eyelet and cross-stitch. "Done this 20th day of March by Mary Clapham for Mary Robertson 1813."
Miss Fanny G. Crenshaw
- CLARK, ACHSA. 1810. Woodbury [N. J.]. 14 yrs. 17" x 21". Cross-stitch. Flowers and birds. Names and dates: "Thomas Clark was born the 18th of the first mo. 1767. Achsa Clark was born the 26th of the first mo 1767 and departed this life the 10th of the fifth mo. 1808. The ages of their children are as follows: Hannah Clark was born the 18th of the tenth mo. 1787. Thomas P. Clark was born the 17th of the fifth mo. 1789. Mary B. Clark was born the 23rd of the fifth mo. 1791. Beulah Clark was born the 25th of the seventh mo. 1793. Achsa Clark was born the 6th of the second mo. 1796. Eliza Clark was born the 2nd of the fifth mo. 1798. Edith Clark was born the 15th of the ninth mo. 1800. Ann Clark was born the 10th of the third mo. 1804. Achsa Clark wife of Thomas Clark was a Pan-coast."
Miss Eliza W. Knight
- CLARK, CLARA. 1816. Pelham [Mass.]. 12 yrs. Born in 1804. 18" x 18". Alphabets. Cross-stitch. Cross-borders. Verse 308a. *Mrs. Mary A. Fisher*
- CLARK, SARAH. 1811. Bridgeton [N. J.]. 10" x 12". [10 yrs.] 3 alphabets. Chain, queen, eyelet, satin, and cross-stitch. Basket of conventionalized fruit; 3 trees on each side; bird on central tree. Names: "Arthur Clark, Mary Clark [father and mother]; James C x John C x Susanna C x Elisabeth C x Sarah C x Nicolas C x Thomas D C [children]."
Mrs. I. Smith Reed
- CLARK, SARAH. 1811. Bridgeton [N. J. 10 yrs.]. 14" x 17". 1 alphabet. Buttonhole, queen, chain, eyelet, stem, satin, and cross-stitch. Borders in Greek fret, rose, and conventional

- geometrical flower designs. House surrounded with floral design. Verse 432. "Sarah Clark was born November 10th 1801." *Mrs. I. Smith Reed*
- CLARK, SOPHRONIA. [Cir. 1800.] Southampton [Mass.]. 18½" x 16½". Cross-stitch. 3 alphabets. Flower basket, dogs, trees, and geometrical figures. *Edward Clark Bridgman, Esq.*
- CLARKE, MARTHA ANN. January 22, 1808. [Westmoreland County, Pa.] Born May 21, 1792. 17" x 17". 3 alphabets. Cross-stitch. Strawberry border. Figures of children at bottom. Verse 707. *Mrs. W. H. Udall*
- CLARKE, RACHEL. 1816. Stony Brook [N. J.]. 18 yrs. Born November 10, 1798. 17" x 21½". Alphabet. Cross-stitch. Rose border with two carnations. Initials: "C C [Charles Clarke, father]; M C [Mary Clarke, mother]; TFC [Thomas F. Clarke, brother]; RN C [Robert N. Clarke, brother]." Verse 558. *Charles Clarke Black, Esq.*
- CLARKE, RUTH. 1809. 10 yrs. 17" x 12". 5 alphabets. Cross-stitch. Verse 223 (var.). *E. C. Williams, Esq.*
- CLARKE, SUSANNA. October 16, 1800. 8½" x 12". 2 alphabets. Petit-point, tent, satin, and cross-stitch. Conventional tent-stitch border, strawberry cross-borders. Terrace in center, with urn, 2 baskets of flowers, flower-bed, bird on tree, 2 swallows flying. Verse 46. *Mrs. Bradbury Bedell*
- CLEAVER, HANNAH. May 9, 1814. 11 yrs. 14" x 16". 2 alphabets. Cross-stitch. Vine border. Conventional designs. Verse too faded to decipher. *Robert P. Jordan, Esq.*
- CLEMENT, HANNAH ANN. 1823. [12 yrs.] 13" x 12". 3 alphabets. Cross-stitch. *Mrs. Beulah A. Saunders*
- CLEMENT, ISABELLA. 1812. Philadelphia. About 7 yrs. 6" x 6½". 2 alphabets. Flat, satin, and cross-stitch. Grapevine border, also saw-tooth border. *The Misses Jennie and Helen Gwynne*
- CLEMENT, MARY. 1807. Amesbury [Mass.]. 11 yrs. 12½" x 12½". 2 alphabets. Stem, eyelet, and cross-stitch. Border in stem-stitch. Pointed design at bottom. *Miss Carrie W. Keniston*
- CLEVELAND, MARY S. 1823. 14 yrs. 25" x 21". 4 alphabets. Cross-stitch. Realistic strawberry border. Verses 94 (var.), 469. *Mrs. Charles Cleveland*
- C[LEWS], E[LIZABETH] A[NN]. 1820? Amherst Court House [Amherst County, Va.]. 4" x 17". 3 alphabets. Great variety of stitches used. Border has been cut off. *Mrs. Clementine Watson Boles*
- CLOUTMAN, SALLY H. 1807. Marblehead [Mass.]. 11 yrs. 16" x 13½". 1 alphabet. Satin, stem, and cross-stitch. Rose border. Scene with men, women, dog, etc. Verse 188. *Mrs. Theodore Parker Gooding*
- COBB, ESTHER G. 1813. Springfield [Vt.]. 11 yrs. 16" x 16". 3 alphabets. Stem and cross-stitch. Border design a cross alternating with strawberry on a criss-cross vine. Urn with flowers, woman, two large trees, two dogs, two cats, and a bunch of roses at bottom. Verse 732. *Mrs. John DeLoss Underwood*
- COCKE, ANN BLAWS. 1822. Brems. 10" x 12". 5 alphabets. Eyelet and cross-stitch. Hem-stitched border. *Mrs. Richard K. Campbell*
- COFFIN, APPHIA. 1819. Boscawen [N. H.]. 8 yrs. 17¾" x 15¾". 4 alphabets. Eyelet, stem, satin, and cross-stitch. Strawberry and carnation border. Pine trees on either side at bottom. Verse 279 (var.). *Miss Mary F. Sawyer*

- COFFIN, MARY. 1801. Newburyport [Mass.]. 10 yrs. Cross, satin, flat, and stem-stitch. Sawtooth and vine borders. 2 incomplete alphabets. At the bottom a grape arbor, and in front a lady with a train, followed by a Negro slave holding a parasol over her head. In the center, a pond with four ducks, a man fishing, and two women under an orange tree. There are two weeping willows by the pond. Verse 666. *Miss Helen Pike*
- COHEN, BELLA H. October 10, 1806. [South Carolina.] 14 yrs. 1 mo. Cross, eyelet, and satin-stitch. Rose border. American eagle with pennant, with word "Independence" on it, surrounded by stars. At bottom, house, tree, two lambs, rose vine, baskets of flowers. Verse 609 (var.). *Mrs. M. C. Hammond*
- COIT, FANNY. 1801. 9 yrs. 7½" x 10". 2 alphabets. Cross-stitch. Simple border. Small basket, birds, and animals. *Mrs. H. C. Bunner*
- COIT, HARRIET. 1829. [New York.] 9 yrs. [Born in New London, Conn.] 16½" x 16½". Cross, stem, queen, cat-stitch, and petit-point. Carnation and strawberry cross-borders. 2 cornucopias with roses and grapes. Verse 515. *Mrs. John Lester Keep*
- COIT, SUSAN. 1806. 7 yrs. 10" x 11". 3 alphabets. Cross-stitch. Verse 46 (var.). *Mrs. H. C. Bunner*
- COLBY, ELIZABETH. 1803. Haverhill, County Essex. 8 yrs. 8" x 9". Trees and urn. *Mrs. G. C. Fraser*
- COLE, BROOKSEY. 1817. Sutton [Mass.]. 14 yrs. 17" x 18". 5 alphabets. Stem, satin, and cross-stitch. Vine border, with carnations and roses. Verse 168. *Miss Mary Lavey Riley*
- COLE, CAROLINE. [Cir. 1800.] Fayetteville [Oneida County, N. Y.]. 9½" x 6½". Eyelet and cross-stitch. 3 alphabets. Plain border. *Mrs. Siegfried Wachsmann*
- COLE, LAURA MARGARET. 1814. 4 alphabets. Eyelet, satin, stem, and cross-stitch. Strawberry border. Verse 734. *Reported by Mrs. A. A. Lawrence*
- COLE, MARY ANN. 1816. Providence. 9½" x 10". Alphabet. Cross-stitch. *Miss Ellen Chase*
- COLE, ZILPHA. 1828. "Carve." 8" x 18". 3 alphabets. Cross-stitch. Borders of Greek fret and trees. Basket of flowers and other conventional designs. *Fitchburg Antique Shop, 1917*
- COLES, MARY. 1818. Ellisburg School [near Philadelphia]. 22" x 21". Stem, satin, and cross-stitch. Floral border on three sides, with name, date, and small birds in center at top. At bottom, house, queer conventionalized trees, and small animals. Detached designs of flowers, baskets, birds, etc., fill in remainder of space. Verse 758. *Mrs. Henry E. Coe*
- COLLAMORE, ADELINÉ. 1829. Pembroke [Mass.]. 8 yrs. 9" x 12". 3 alphabets. Cross-stitch. *Adeline Collamore Young*
- COLLAMORE, LAURA ANN. 1829. Pembroke [Mass.]. 10 yrs. 9" x 12". 3 alphabets. Cross-stitch. *Adeline Collamore Young*
- COLLENS, HARRIOT. 1804. 14 yrs. 18" x 16". Stem and cross-stitch. Unusual conventional flowers in border at top and sides; at bottom, basket of fruit in center, with baskets of carnations and poppies on either side. Family record: "Friend Collens born September 16, 1726; Philana Norton born September 12, 1761; Married February 20, 1785. John Collens born October 1, 1785; Mary Ann Collens born March 21, 1787; William Henry Collens born Nov. 3, 1788; Harriot Collens born September 2, 1790; George Lemon Collens born Oct. 23, 1792, George Lemon Collens died Sept. 10, 1793; Sophia T. Collens born Sept. 23, 1794, died 1795; Sophia Theresa Collens born June 16, 1797; Jonathan Collens born December 19, 1799; Emily Collens born March 6, 1801." *Mrs. Henry Eugene Coe*



PLATE XLVIII

MARY HAMILTON'S SAMPLER. Maytown. 1812
Done in Mrs. Welch's School
Owned by Mrs. Henry E. Coe

- COLLINS, ANN S. 1801. 17½" x 19". Cross and satin-stitch. Carnation border. Elaborate rose cross-border at bottom, and also cross-border of roses and tulips. Verses 132 (1, var.), 246 (var.), 359 (1). *Mrs. Algernon Sydney Sullivan*
- COLLINS, ELIZA. 1807. 8 yrs. Verse 606 (1, var.). Names and dates:
 "John Collins Born Aug. 30, 1771.
 Rebeckah Collins Born May 1, 1773.
 Married July 3, 1798
 Their offspring.
 Eliza Born Mar 3rd 1799.
 George Born Mar 23rd 1801.
 Caroline W. Born Ap 22d 1803.
 Charles Born Aug 8th 1807." *Miss Susan Varney*
- COLLINS, ELIZA M. 1828. 17" x 17". 3 alphabets. Stem and cross-stitch. Rose border. House. Verse 792. *The Misses Collins*
- COLLINS, SARAH ANN MARRIOTT. 1824. 9 yrs. 12" x 12". 4 alphabets. Chain, stem, queen, and cross-stitch. Verse 60. *The Misses Collins*
- COLQUHOUN, REBECCA BOLLING. [Cir. 1800.] Petersburg [Va.]. 12" x 16". 7 alphabets. Cross-stitch. Simple designs. Verse 393. *Mrs. James N. Edwards*
- COLTON, BETSEY. 1807. Hartford [Conn.]. 11½" x 15". Stem and cross-stitch. Ornamental cross-stitch border. Large design at bottom of fruits, leaves, etc. Design at top, bow-knot and festoon of moss roses, buds, and leaves. Verse 277. Names and dates:
 "Aaron Colton Born December 5, 1758.
 Elizabeth Olmsted Born August 26, 1762.
 Married April 6, 1787.
 Laura Colton Born May 2, 1788.
 Betsey Colton Born March 18, 1794.
 Anson Colton Born December 23, 1797.
 Nathan Colton Born May 27, 1799." *Miss Bessie Colton Farr*
- COMBS, ABIGAIL. 1820. 15" x 17". Alphabet. Cross-stitch. Greek fret border and conventional strawberry along 3 sides. Design in center of star, fruit, flowers, birds, and animals. Initials: "SC, AC, EC, RC, SC, MC, LC." Verse 395 (4, var.). *Miss Anna Bell Weatherby*
- COMPTON, HANNAH B. 1826. Port Elizabeth [Cumberland County, N. J.]. 10 yrs. 17" x 18". 1 alphabet. Eyelet and cross-stitch. Greek cross and Greek fret border. Trees, birds, flowers, fruits, sprays of strawberries, cats and dogs, urn of flowers, basket of flowers, crowns, swan, doves, etc., at sides and at bottom. Verse 172. *Mrs. Japhet M. Fox*
- COMSTOCK, E. 1822. 9" x 11". 3 alphabets. *Mrs. C. D. Owen*
- CONE, LUCINTHIA. 1808. Westchester [Conn.]. 11 yrs. 9½" x 7". 2 alphabets. Satin and cross-stitch. Cross-border. At bottom, rosebuds and some large flowers. *Eveline W. Brainerd*
- CONGDON, MARY I. 1821. New Bedford [Mass.]. 12 yrs. 5 alphabets. Stem, satin, and cross-stitch. Rose border; cross-borders in strawberry, vine, and other designs. Two cornucopias, filled with flowers, in center, at bottom. Verse 515. *Old Dartmouth Historical Society*
- CONGDON, REBECCA H. 1812. 13 yrs. 11" x 9½". 3 alphabets. Cross-stitch. *Miss Eliza B. Hazie*

- CONKLIN, AGNES MARY. 1805. Jamaica [L. I.]. 9 yrs. 13" x 16". Trefoil border. House, tree, and fence at bottom; dog and tree in center. Verse 693 (1). *F. C. Thomas, Esq.*
- CONOVER, ALICE. 10 yrs. 18" x 17". 2 alphabets. Design at bottom, replica of Mechanicstown, also 2 baskets and lions. Verse 576. *Mrs. Renwick C. Hurry*
- CONOVER, SARAH ANN. [Cir. 1809.] Born July 8, 1797. 16½" x 21". 3 alphabets. Satin and cross-stitch. Triple strawberry border on sides. Flowers and bird across top and baskets of fruit and animals at bottom. Scene with Adam and Eve and Tree. "Abraham, Abraham here am I and he said lay not thine hand." Verse 515 (1, var.). *Mrs. Thomas A. Lawton*
- CONOVER, LEAH. 1826. 16 yrs. Middletown [now Holmdel, N. J.]. 15" x 18". Made at Middletown Academy. 1 alphabet. Trees. "Favor is deceitful and beauty is vain, but a woman that feareth the Lord She shall be praised. Give her the fruit of Her hands and let her own Works praise her in the gates." *Miss Anna Lawrence Crawford*
- CONWAY, ELIZABETH. 1807. Marblehead, Mass. 11 yrs. 13" x 11". French knot, stem, satin, and cross-stitch. Basket of flowers with a spray in each corner. *Miss F. P. Hammond*
- COOK, MARY ANN. 1823. Newburyport, Mass. 9 yrs. 6" x 12". 4 alphabets. Flat, satin, and cross-stitch. Verse 150 (1). *Elizabeth B. Myrick*
- COOK, MARY MARIA. 1820. 10 yrs. Born July 16, 1810. 16" x 20". Alphabets. Eyelet, stem, satin, cross, and flat-stitch. Strawberry border on three sides; cross-borders in trefoil, heart, carnation, and vine designs. At bottom, weeping willow trees, with tombstone in center bearing inscription: "Sacred to the Memory of Humphrey Cook who died May 18, 1812 Aged 24." Names and dates: "Humphrey Cook was Born March 21st 1788. Died May 18, 1812. Harriet Cook was Born August 8, 1790. Mary Maria Cook was Born July 16, 1810. Humphrey Cook was Born Novr 5, 1811." Verse 315. *Mrs. Thomas A. Lawton*
- COOK, NANCY. 1823. Lyme [N. H.]. 18" x 18". 4 alphabets. Cross-stitch. Border in pointed design. Large candlestick design. Cross-borders in diamond, candlestick, or flower tree designs. "S. M." Verse 511 (1). *Louise Mears*
- COOK, SALLY. 1809. 14 yrs. 5 alphabets. Verses 155, 286.
- COOK, SARAH. 1814. 7½" x 13½". Pineapple border. Scene with house, trees, and deer, also detached birds, trees, butterflies, large dog, and leopard.
On sale at Walpole Galleries, June 29, 1917
- COOKE, ELIZABETH. 1818. 16" x 10". 3 alphabets. Cross-stitch. Verse 150. *Mrs. Harold W. Oatley*
- COOKE, FRANCIS REBECCA. [Cir. 1810.] Schenectady [N. Y.]. Born April 7, 1798. 11½" x 22". 3 alphabets. Cross-stitch. Greek fret border. Medallion design at bottom. Verse 31. *Mrs. Quincy O'M. Gillmore*
- COOL, ABIGAIL. 1810. [14 yrs.] Born February 6, 1796. 14" x 14". 6 alphabets. Eyelet, flat, and queen-stitch in a square. Zigzag border. Verse 128 (1, var.). *Mrs. Thomas A. Lawton*
- COOMBS, ELIZA ANN. 1818. Newburyport. 8 yrs. 26½" x 20". Chain, eyelet, stem, satin, and cross-stitch. Greek fret border. Flowery hillside. Family record: "The family of Philip and Ann Jewett Coombs. Philip Coombs was born Dec. 16th, 1779; Ann J. Morse was born May 11th, 1782; (children) Mary, April 6th, 1807; Eliza Ann, July 15th, 1809; John, Sept. 17th, 1812; Philip, July 26th, 1815." Verse 513. *Mrs. John F. Pearson*
- COOPER, ANN P. September 4, 1816. 19" x 23". Cat, outline, stem, tent, satin, and cross-stitch. Vine border in double outline with flowers and buds. Scene with terrace, flowering

tree, squirrel seated between limbs of tree, at bottom; in center, green bank with 2 weeping willows. Pleated satin ribbon around sampler, with rosette at each corner.

Mrs. Walter Hunt

COOPER, MARTHA ANN. 1826. Baltimore [Md.]. 8 yrs. 18" x 20". Split, chain, cat, stem, tent, queen, satin, and cross-stitch. True lovers' knot with tassels, also carnations with leaves at top; vine with birds and flowers alternating at sides. House with peaked roof, two and one-half stories high; large flower urn on one side; flower boxes and cedar trees on the other side; front lawn inclosed with panel fence and iron gate. Verse 536.

Mrs. Lewis Stewart Elmer

COPP, PHEBE ESTHER. 1822. 8 yrs. 18" x 24". 3 alphabets. Cross-stitch. Double zigzag and strawberry border. Trees and rose bushes, also hearts, tulips, etc., scattered about. Verses 41, 553.

National Museum

CORBIN, JANE VIRGINIA. 1825. The Reeds, Caroline County. 12" x 16". 3 alphabets. Eyelet and cross-stitch. Eyelet border. "Conscious virtue is its own reward."

Fitchburg Antique Shop, 1917

COREY, SARAH. [Cir. 1800.] Born in 1787. 12" x 15". 2 alphabets. Eyelet, satin, and cross-stitch. Conventional border. Vases, trees, flowers, birds, grass, etc.

Mrs. Thomas A. Lawton

CORNELL, ELIZABETH BALDWIN. 1810. White Plains [N. Y.]. 9 yrs. 12" x 12". Alphabet. Cross-stitch. Cross-borders of vine, rose, fret, and cross-stitch designs. Beautiful bouquet of forget-me-nots, jonquils, and roses, also a spray of moss roses, harp in wreath, pot of flowers, and rabbit.

Mrs. Thomas W. Strange

CORNING, PATTY [MARTHA CORNING]. 1803. Londonderry [N. H.]. 12 yrs. Born July 14, 1791. 17" x 17". 4 alphabets. Chain, eyelet, stem, and cross-stitch. Border in tree and diamond designs, and outlined with fancy hemstitching. Verse 679.

Miss Louisa A. Orbeton

CORNSTOCK, E. 1822. 9" x 11". 3 alphabets. Cross-stitch.

Mrs. C. D. Owen

CORTLAND, LUCY MARIA RANDALL. 1828. 18" x 18". 3 alphabets. Cross-stitch. Zigzag border.

National Museum

CORTWRIGHT, HANNAH. 1807. [Wilkes-Barre, Pa. Born February 7, 1798.] 9 yrs., 6 mos., and 14 days when finished. 7½" x 8½". 3 alphabets. Cross-stitch.

Mrs. Robert Miner Abbott

COSTILL, REBECCA. 1817. 7½" x 7½". Cross-stitch. Vine border. Flowers and birds.

Louise Burr Taylor

COVELL, LYDIA. [Cir. 1808 or 10.] Glastonbury [Conn. Born in 1800.]. 11" x 11". 3 alphabets. Cross-stitch. Greek border. Verse 163.

Mrs. Eugene C. Stratton

COX, SUSANA. [Cir. 1802.] "West Town Boarding School." 14" x 13½". [Born in 1785.] Very fine cross-stitch. 28 designs of flowers, fruit, wreaths, and baskets of fruit and flowers. Illustrated.

Miss Susan P. Wharton

COZZENS, ANNE. [Cir. 1804.] Sherborn [Mass.]. 9 yrs. [Born in 1795.] 9" x 12". 2 alphabets. Cross-border. Lines of feather-stitching between rows of letters.

Augusta Barber

CRAWFORD, ELIZABETH. 1822. Cape May [N. J.]. 8 yrs. 18½" x 15½". 3 alphabets. Eyelet, outline, and queen-stitch. Silk fringe, vine, and flower design in border. Births of children of Jonathan and Hannah Crowell Crawford: "Jonathan and William Crawford were born May 15th, 1811; Elizabeth Crawford was born July 22nd, 1814, and did this work April, 1822; Rebecca Crawford was born Sept. 4th, 1818; Barnabas Crawford was born Aug. 27th, 1820; Sarah Crawford was born May 7th, 1823; Isaac O. Crawford [no date given]."

Mrs. Thomas Stevens

- CRAWFORD, REBECCA. 1829. Cape May [N. J.]. 11 yrs. Born September 4, 1818. $12\frac{1}{2}$ " x 18". 2 alphabets. Star, eyelet, queen, and cross-stitch. Border of links and diamonds, also Walls of Troy. Vine design. Verse 553. *Miss Mary Elizabeth Smith*
- CRESPIN, JULI ANN. 1830. West Chester School. 16" x 15". Satin, couch, and cross-stitch. Strawberry border on three sides. Heart-shaped border of pink rosebuds and leaves incloses verse. In center, at bottom, brick house, trees, lawn, etc. In upper left-hand corner, an aster and rosebud within border; outside border, in upper corners, are stars. Verse 338. *Mrs. Bradbury Bedell*
- CROCKER, ELIZA. 1803. "At Mrs. Dobell's Seminary in Boston." 16" x 18". Stem, satin, and cross-stitch. In center, picture with house and tree in background and two children under tree in foreground. Picture surrounded by elaborate floral design of roses, carnations, and tulips. Odd conventional strawberry band above picture, forming sort of arch, supported by solid cross-stitch pillars. Verses in lower corners and name, date, etc., in upper corners. Verse 634. Illustrated. *Susan P. Peabody*
- CROCKER, LEONICE H. 1806. 16" x 20". Eyelet, cat, satin, and cross-stitch. 4 alphabets. Conventional design in border. Verse 412. *Miss Lucy G. Peabody*
- CROFT, SARAH ELIZA. 1829. Charleston [S. C.]. 9 yrs. 18" x 18". Eyelet and cross-stitch. Primrose border. Primrose vine and flowers.
- "No trees bear fruit in autumn × unless they blossom in the spring × to the end that our age may be profitable and laden with ripe fruit × let us all endeavour that our youth may be studious × and flowered with blossoms of learning and observation."
- "Virtue is the greatest ornament of youth, it is the foundation of honor and esteem and the source of all beauty, order and happiness in Nature. Beauty and wit will die, learning will vanish away and all the arts of life will soon be forgotten, but virtue will remain forever."
- "The flower of youth never appears more beautiful than when it bends toward the sun of Righteousness."
- Verse 126. *Miss Georgie L. Gready*
- CROSBY, ELIZABETH H. 1812. Born August 12, 1804. 8 yrs. 10" x 11". 3 alphabets. Eyelet, stem, and cross-stitch. Rose and vine border. Verse 601 (1, 2, var.). *Mrs. Horace N. Fisher*
- CROSSMAN, NANCY. [Cir. 1823. West Boylston, Mass.] 8" x 10". 3 alphabets. *Miss Pamela H. Parker*
- CROWNINSHIELD, MARIA LOUISA. 1825. Salem. 9 yrs. 17" x 17". 4 alphabets. Single, double, and quadruple cross-stitch. Conventionalized strawberry and leaf design around verse. "Do as you would be done by." Verses 123, 645 (2). *Mrs. Helen Suzette de Gersdorff*
- CUMMINGS, JUDITH. 1805. Topsfield [Mass.]. 13 yrs. $12\frac{1}{4}$ " x $15\frac{1}{4}$ ". 2 alphabets. Satin and cross-stitch. Hemstitched edge. Rose border at sides and strawberries in center at top and in each lower corner. Fuchsias and other flowers in fancy vase in center. Pine tree and grass on each side of vase. Verse 270. *Mrs. Horace Plumer*
- CUNNINGHAM, SUSANNAH. [Before 1813.] "August 27th." 14 yrs. $15\frac{1}{2}$ " x $18\frac{1}{2}$ ". 3 alphabets. Stem, satin, and cross-stitch. Conventional design of leaves and flowers in border. Various designs in cross-borders. Verse 549. *Mrs. Andrew C. Wheelwright*
- CURRIER, ABIGAIL A. 1830. Newbury, Mass. 19 yrs. 10" x 16". 5 alphabets. Chain, eyelet, satin, tent, cross, and hem-stitch. Hemstitched edge. Rose border. 14 cross-bands. Roses, leaves, and bow. Verses 178, 236. [Her hands were lame and every stitch was drawn through with her teeth.] *Newburyport Historical Society*

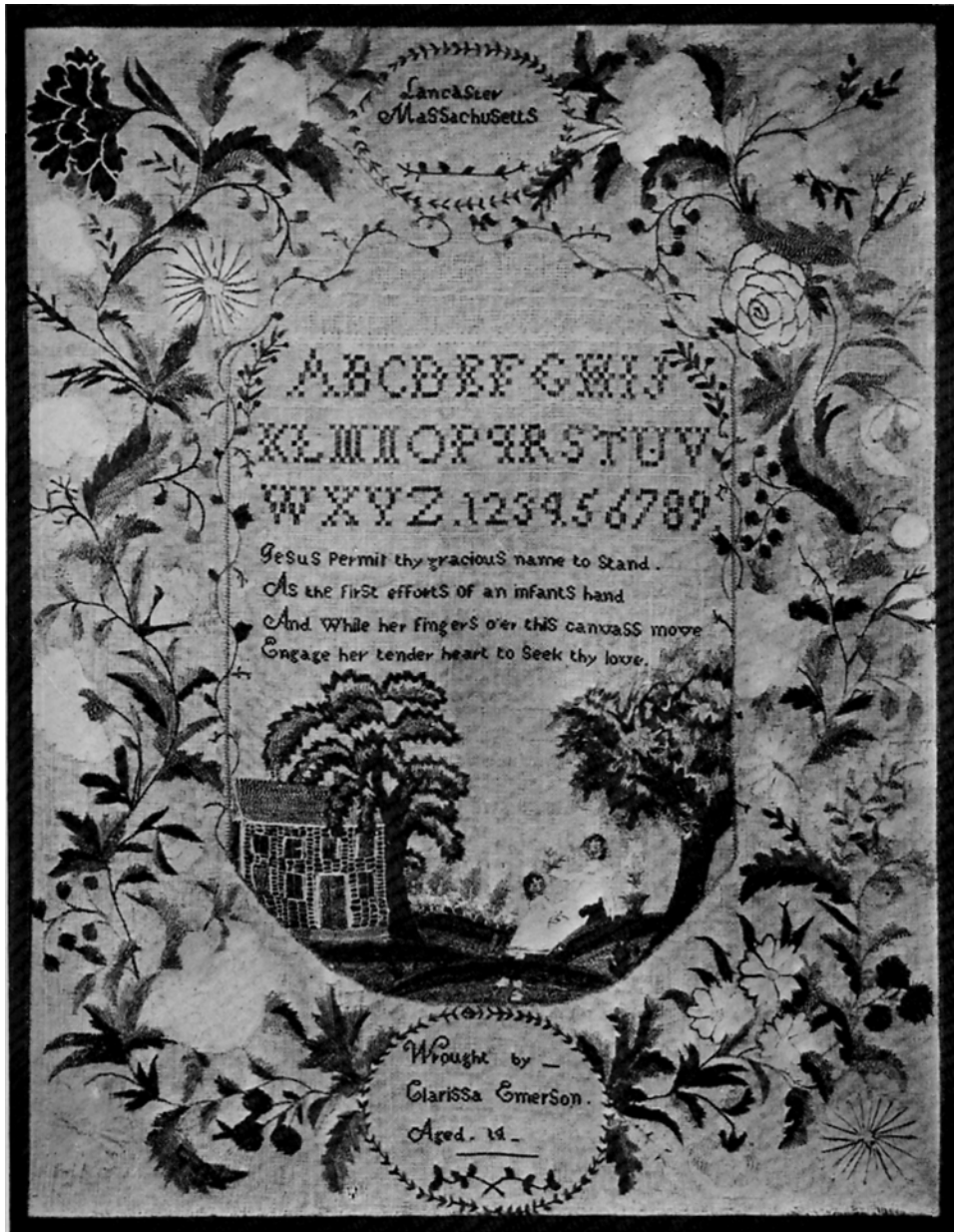


PLATE XLIX

CLARISSA EMERSON'S SAMPLER. Lancaster, Mass.
Formerly owned by Dwight M. Prouty, Esq.

- CURRIER, CHARLOTTE. 1806. Methuen [Mass.]. 8 yrs. 12" x 5". 2 alphabets. Cross-stitch. Geometrical designs in border. Rose design at bottom. *Miss Bessie M. Swan*
- CURRIER, CHARLOTTE. 1808. Methuen [Mass.]. 10 yrs. 12" x 10". 2 alphabets. Cat and cross-stitch. Vine border. *Miss Bessie M. Swan*
- CURRIER, SALLY. 1806. Methuen [Mass.]. Born March 7, 1796. 12" x 10". 3 alphabets. Satin and cross-stitch. Flat-stitch design in border. *Miss Bessie M. Swan*
- CURTIS, ELISABETH. 1826. Beverly [Mass.]. 16" x 16". Born August 1, 1815. Stem, satin, and cross-stitch. Border of ivy leaves and berries, also saw-tooth border. Family record: "Mr. William Curtis was born in Beverly, Mass. Sept. 18, 1792. Miss Betsey Dodge was born in Wenham Mass. Nov. 25th, 1792. They were married 1812. Mr. Curtis died in Cape Henry, West Indies, Feb. 17, 1820. Blest be the tie which binds our hearts in nuptial love. Lucy Ann Curtis born May 3, 1813. Elisabeth Curtis born Aug. 1st, 1815. Mary S. Curtis Born Nov. 9th, 1817. Abigail Curtis Born Feb. 17, died 20, 1820." Verse 61. *Mrs. Bradbury Bedell*
- CUSHING, JANE L. 1825. Hull [Mass.]. 9 yrs. Born December 20, 1816. 12" x 12". 3 alphabets. Eyelet and cross-stitch. Triangular design in border. Verse 515. *A. Stainforth, Dealer, 1917*
- CUSHING, MARY. July, 1820. Hull [Mass.]. 9 yrs. 10" x 9½". 3 alphabets. Petit-point and cross-stitch. Elaborate vine in the form of a Greek fret in border. Birds, beast, and plants. *A. Stainforth, Dealer, 1917*
- CUSHING, MARY ANN. 1822. Newburyport [Mass.]. 6 yrs. 15" x 16½". 5 alphabets. Eyelet, satin, and cross-stitch. Strawberry border. Cross-borders with heart, Greek key, trefoil, and triangular designs. Tree on either side of name. *Miss Ellen Gilliss Todd*
- CUSHING, NANCY. 1816. [Probably Hingham, Mass.] 9½" x 5½". 1 alphabet. Cross-stitch. Two diamonds and one heart. Initials "S C B" in left-hand corner. *Miss Margaret W. Cushing*
- CUTLER, ABIGAIL BIGELOW. 1808. Rockingham [Vt.]. 8 yrs. 11" x 12". 3 alphabets. Tent, eyelet, satin, and cross-stitch. Border of vine and double tent. Verse 515 (1, var.). *Arthur Chase, Esq.*
- CUTLER, HARRIET. 1808. Rockingham [Vt.]. 11 yrs. Born November 15, 1796. 12" x 16". Cat, eyelet, satin, and cross-stitch. Conventional border. Verse 279 (var.). Names and dates: "Samuel Cutler and Jennett Caldwell were married July 15th 1786. Maria Ann and John Lenox Cutler born April 23rd 1788. James Iredell Cutler born May 20th 1792. Harriet Cutler born Novr 15th, 1796. Abigail Bigelow Cutler born Jan 7th 1799. Abigail B. Cutler died March 15th 1806." [All were born at Hartford, Conn.] *Lawrence Brainerd, Esq.*
- CUTLER, LYDIA. 1818. Royalston [Mass.]. 11" x 13". 2 alphabets. Satin and cross-stitch. Rose border. Basket of roses and several other flowers. Plants in each corner. Wreath of roses. *Mrs. John Brooks*
- CUTLER, SOPHIA. [Cir. 1807.] Rindge [N. H.]. Born January 30, 1794. 20" x 17". 3 alphabets. Satin and cross-stitch. Three borders, one of solid work and two in Greek fret. Verse 511 (1, var.). *Mrs. Charles H. Atkinson*
- CUTLER, SOPHIA. 1801. 8 yrs. 17½" x 21". Wide vine border on three sides. Scene with house, bridge over a river, birds, baskets, etc. Verse 222. *The Emma B. Hodge Collection*

- DAGGETT, MARIA. 1819. Providence [R. I.]. 9 yrs. 17" x 17". 3 alphabets. Stem, satin, and cross-stitch. Rose border. Verse 57. *Mrs. Joseph H. Jewett*
- DAGGETT, MARY M. 1813. Holmes Hole [Mass.]. [8 yrs.] 17" x 15". 5 alphabets. Eyelet and cross-stitch. Rose border. House. Verse 94 (var.). *Mrs. Rebecca D. Getchell*
- DALLAS, ANN. 1810. Salem [N. J.]. 10 yrs. Born March 11, 1800. 17¼" x 22¼". 7 alphabets. Buttonhole, outline, tent, stem, satin, and cross-stitch. Vine and strawberry border. Sampler divided into 3 panels, running lengthwise. Designs of blooming plants and buds. "See that ye fall not out by the way." Verses 54, 82, 511 (1, var.). *Miss Adaline Sinnickson*
- DANA, MARY. 1812. 10" x 8". 1 alphabet. Cross-stitch. Verse 515. *Mrs. B. Ray Phelan*
- DANFORD, ELIZABETH PARKER. 1805. 16 yrs. 17" x 12". Flat and cross-stitch. 4 alphabets. Realistic vine border. Verses 220a, 688. *Mrs. William Henry Gilbane*
- DANFORTH, REBECCA BROWN. 1820. Newbury [Mass.]. 9 yrs. Born January 8, 1811. 17" x 17". 5 alphabets. Eyelet, stem, tent, flat, cat, French knot, satin, and cross-stitch. Trefoil border. Vase of flowers, trees, lambs, butterflies, and other ornamental designs. Verse 515 (1, var.). *Etta T. Lovett*
- DANIELS, NABBY SHILABER. Danvers [Mass.]. 9 yrs. 19" x 25". 3 alphabets. Stem and cross-stitch. Vine border with tulips, carnations, and marguerites. Vase with flowers and vine running upward. Verses 40 (var.), 128 (var.). *Miss Annie S. Symonds and Mrs. Frank M. Goss*
- DANIELS, SALLY. 1810. Danvers [Mass.]. 10 yrs. 22" x 24". 3 alphabets. Stem, French knots, and cross-stitch. Rose and tulip border. Elaborate cornucopia design at bottom. Verse 515 (var.). *Mrs. Lucy F. Caller*
- DANIELS, SARAH P. 1814. Born October 22, 1802. 16" x 20". 5 alphabets. French knots, chain, stem, satin, double and single cross-stitch. Carnation and vine border. Large basket in center, holding roses, pansies, tulips, and forget-me-nots; at left, a smaller basket of fruit; at right, a pitcher with sprays of berries. Verse 609. *Sara Adeline Thompson*
- DARE, JANE. 1821. Bridgeton [Cumberland County, N. J.]. 11 yrs. Born January 11, 1810. 17" x 18". 5 alphabets. Stem, eyelet, queen, tent, satin, and cross-stitch. Saw-tooth border done in flat-stitch. Sprays of flowers and buds on either side of rectangle inclosing verse. Verse 319. Initials: "D D [David Dare, father]; R D [Rebecca Dare, mother, daughter of Jonathan and Mary Fithian]; E F D [Enoch Fithian, brother]; S D [Sarah, sister]; W D [William, brother]; E D; M H D [Mary Hay, sister]; J F [Jonathan Fithian, maternal grandfather]; M F [Mary Fithian, maternal grandmother]; A F [Ann, daughter of J. & M. F.]; E F [Elizabeth, daughter]; D F [Daniel, son]; M F [Mary, daughter]; J F [Joel, son]; E F [Emily, daughter]; M F [Mary, daughter]; S F [Sarah, daughter]." *Mr. Charles E. Sheppard*
- DARLING, ELIZABETH. 1823. Henniker [N. H.]. 11 yrs. 16" x 16". 4 alphabets. Eyelet, stem, satin, and cross-stitch. Border of vine, roses, carnations, and berries, in clusters. Verse 645 (2). *Julia B. Park*
- DAVENPORT, ELIZA. 1818. New Bedford [Mass.]. 11 yrs. 16" x 18". 5 alphabets. Stem, satin, and cross-stitch. Rose border. Verse 104 (2). *Francis O. Allen, Esq.*
- DAVENPORT, JOANNA C. 1826. 15 yrs. 16¾" x 16¾". Saw-tooth and rose borders. Family register: "Jereme Davenport Born Feb. 1781; Polly B. Davenport Born Aug. 2, 1784. Were married Sept. 19, 1806 and had the following children:—"



PLATE L

Laura Bowker's Sampler. 1817
 Owned by Mrs. Henry E. Coe
 Plate presented by Mrs. Barrett Wendell

Jereme Davenport died September 19, 1838. Polly B. Davenport died January 1, 1870.

Warren T. & Rufus	Born Dec. 23, 1807.	Died Apr. 25, 1809.
Jereme B.	Born Jan. 28, 1809.	Died Apr. 7, 1830.
Rufus W.	Born Jan. 30, 1810.	
Joanna C.	Born Mar. 2, 1811.	Died Sept. 18, 1831.
Oliver G.	Born April 30, 1812.	
Ariel H.	Born Nov. 1813.	Died Oct. 13, 1871.
John N.	Born Dec. 10, 1814.	
Aaron K.	Born Feb. 12, 1816.	
Jesse C.	Born Mar. 22, 1817.	Died May 20, 1863.
Mary	Born Aug. 28, 1818.	
Phebe J.	Born Dec. 11, 1819.	
Jonas	Born May 10, 1821.	
Joseph C.	Born June 2, 1822.	
Charles W.	Born Mar. 8, 1826.	
Abner B.	Born May 22, 1827."	

[The dates later than 1826 were put in by some member of the family other than Joanna.]

A. Stainforth, Dealer, 1915

DAVENPORT, LYDIA. 1800. Dorchester [Mass.]. 14 yrs. 13" x 16". 1 alphabet. Stem, filler, chain, cat, and cross-stitch. Scene with house, trees, and flowers. Verse 490 (var.).

The Emma B. Hodge Collection

DAVIS, ABIGAIL. 1820. 19½" x 19½". Queen, stem, satin, and cross-stitch. Rose border. Scene with house, trees, parrots, and flowers. Verse 532.

Mrs. Renwick C. Hurry

DAVIS, HANNAH (B.?) 1827. Woodstown [N. J.]. 13 yrs. 21¼" x 21¼". Cross-stitch. Rose border. Border of flowers, trees, animals, and birds around the verse. Verse 481.

Mrs. Isabella Smith Lippincott

DAVIS, LUCY ANN. 1808. Newburyport [Mass.]. 11 yrs. 7½" x 8½". 3 partial alphabets. Satin and cross-stitch. Greek fret border across top.

Lucie A. Peabody

DAVIS, MARA ANN. 1816. [Cumberland County, N. J.] 7 yrs. 6¼" x 9½". 2 alphabets. Outline and cross-stitch. Vine border. Strawberry and Greek cross designs at bottom. Verse 41 (var.). Initials: "J A, L A, R D, M D, A D, E D, A D, E D, L A D."

Mrs. Jonathan W. Acton

DAVIS, MARY E. 1816. Woodstown [N. J.]. 17¼" x 21¼". Eyelet, satin, and cross-stitch. Border of strawberries and sprays of flowers. Urn with flowers, also animals and birds, in design at bottom. Verse 750.

Mrs. Isabella Smith Lippincott

DAVIS, RUTH. 1817. Cumberland [N. J.]. 11 yrs. 11¼" x 13¼". 3 alphabets. Eyelet, satin, and cross-stitch. Simple line border. At bottom, tree surmounted by bird and geometrical and floral figures. Verses 41 (var.), 490 (var.), 526 (1). Initials: "R D, H D, J A, L A, S D, L D, D A D, J W D, W D, R D, A D, I D, S D, L D, G B D, H W D."

Miss Josephine McAltoner

DEACON, ANN [BURR]. [Before 1810.] Weston School. [Born September 22, 1788.] 13" x 14". Eyelet, stem, and cross-stitch. 18 sprays of flowers around outside; inside, 11 different designs, baskets of flowers, wreaths inclosing initials, etc. Initials "I D H" stand for John and Hannah Deacon, father and mother.

Gertrude N. Deacon

DEACON, HANNAH E. 1816. Weston School. [Born June 14, 1799.] 11" x 11". Flat, darning, chain, and cross-stitch. Sampler divided into blocks of 7 different designs.

Gertrude E. Deacon

- DEALY, MARY. 1806. 7 yrs. Stem, satin, and cross-stitch. Vines intertwined across sampler. Addition made to sampler: "She was a blessing here below. An only child of a widow. Subscribed by Sally Parker." *Mrs. Richard H. Hunt*
- DEAN, CATHARINE. 1813. Charlestown [Mass.]. 11 yrs. 12" x 14". 3 alphabets. Cross-stitch. Vine and rosebud border. Strawberry cross-border. Verse 159. *Worcester Art Museum*
- DEAN, ELIZABETH. 1806. Taunton [Mass.]. 9 yrs. 14½" x 18½". 5 alphabets. Satin and cross-stitch. Zigzag border and floral border. Verse 647. *Sarah B. Williams*
- DEAN, MARY. 1819. 11 yrs. 11" x 11". 3 alphabets. Cross-stitch. Cross-stitch motifs. Verse 79. *Wilbur M. Stone, Esq.*
- DEARTH, ELIZABETH B. 1825. 13" x 8". 4 alphabets. Cross-stitch. *Miss Kate Simmons*
- DECOW, ABIGAIL. 1821. Chesterfield School. 17" x 19". Outline, flat, satin, and cross-stitch. Rose border with bluebirds, butterflies, and baskets of roses and buds. Large and small pine trees and rose bushes on strip of green grass. Verse 316. *James Linton Engle, Esq.*
- DECOW, MARGARET. 1825. Chesterfield [Burlington County, N. J.]. 18" x 16". Cross-stitch. Strawberry border. At top, five plants in pots; at bottom, scene with house, tree, birds, and butterfly. Verses 316, 478. *Mrs. Margaret T. Engle*
- DEERING, ELLEN D. 1810. 7 yrs. 17" x 16". 6 alphabets. Eyelet, chain, queen, and cross-stitch. *Mrs. Ellen J. Richardson*
- DENNETT, ELIZABETH. 1815. 11 yrs. 8" x 12". 3 alphabets. Cross-stitch. *Mrs. Thomas A. Lawton*
- DENNIS, ELIZABETH. 1822. Salem [N. J. 9 yrs. Born in 1813.] Cross-stitch. Vine border. Geometrical design in center, containing 2 birds, name and date, trees, flowers, vases, 2 dogs, and verse. Verse 377. *Miss Elizabeth Dennis Holme*
- DENNY, ADELINE. [Cir. 1800.] Leicester [Mass.]. 12 yrs. 17" x 17". 2 alphabets. Cross-stitch. Simple border. Scene with large brick house, one large tree, and two unfinished trees. Verse 511 (1, var.). *Mrs. William Hooper*
- DENNY, CAROLINE. 1814. Leicester [Mass.]. 13 yrs. 17" x 12½". 1 alphabet. Satin and cross-stitch. Hemstitched edge with border of rose design. In center, a large brick house with road in front. Verse 41 (var.). *Mrs. John A. Sweetser*
- [DE VENT, MARIA CATHERINE ELIZABETH.] 181[2]. New Haven. 7 yrs. 8" x 16". 2 alphabets. Hemstitched edge. Cross-stitch. *Howard M. Chapin, Esq.*
- DEVEREUX, MARY. 1804. [Marblehead, Mass.] 10 yrs. 1 alphabet. Stem, satin, and cross-stitch. Verse 407. *The Emma B. Hodge Collection*
- DIAMENT, ROSENA. 1801. Jones Island [near Cedarville, Cumberland County, N. J.]. 8 yrs. Born January 11, 1793. 14" x 17". 5 alphabets. Eyelet, stem, tent, queen, and cross-stitch. Carnation border. Strawberry and baskets of flowers at bottom. Verse 662. *Mrs. Rosena Foster Whitlock*
- DICK, MARIA. [Cir. 1807.] Salem [N. J. About 11 yrs.]. 7½" x 11½". 2 alphabets. Eyelet and cross-stitch. Vine border. Initials: "S D [Dr. Samuel Dick, father]; S D [Sarah Dick, mother]; R D [Rebecca]; M D [Maria]; J D [Jane]; S D [Samuel]; A D [Anna]; I D [Isabel]; S D [Sally]; W D [William], [children of Samuel and Sarah Dick]." *Miss Maria H. Mecum*