

The original documents are located in Box 27, folder “6/29/76 - Plymouth, Massachusetts - "Remember the Ladies" Exhibit (2)” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

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THE WHITE HOUSE
WASHINGTON

Friday

Sheila,

I have the press
kit in my office so I
could start thinking about
this speech. Also I
clipped a Post today about
the exhibit you may want
to see closer to the event!

(K)





RUDER & FINN

May 25, 1976

Mrs. Sheila Weidenfeld
Press Secretary to Mrs. Ford
White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Mrs. Weidenfeld:

Enclosed is a press kit containing background materials for Mrs. Ford's information on the art exhibition "...REMEMBER THE LADIES..." Women in America 1750-1815.

Ms. Paris was kind enough to take time away from her busy schedule to provide me with information which will aid in the coordination of activities related to Mrs. Ford's possible appearance at the opening events.

As Mrs. Brandon indicated we will cooperate with you completely when and if Mrs. Ford's participation is confirmed.

Sincerely,

Carole Suzanne Sorell

Carole Suzanne Sorell
Senior Account Executive
Ruder & Finn Fine Arts
(212) 593-6333

CSS/vw

Encl.

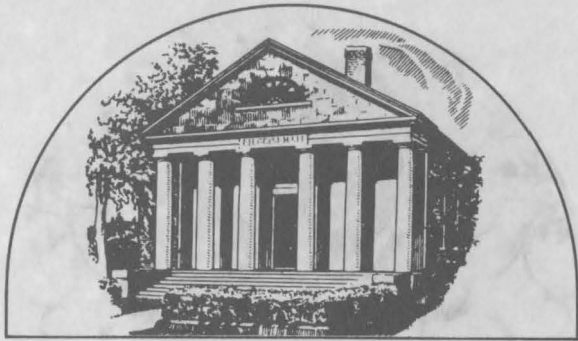




Remember the Ladies

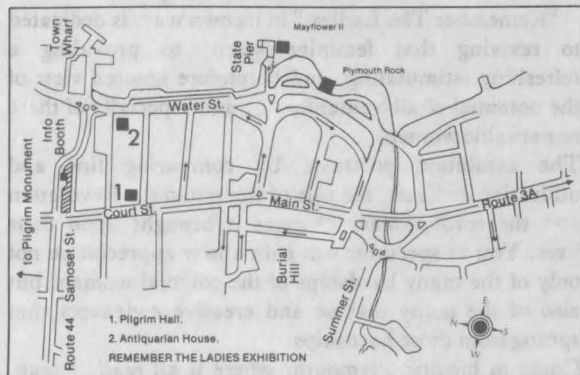
1750 WOMEN IN AMERICA 1815

NATIONAL CORPORATE SPONSORS
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PILGRIM HALL

Dating from 1824, Pilgrim Hall is the oldest public museum in the country, and is on the National Register of Historic Places. It contains the most complete collection of Pilgrim possessions and lore to be found anywhere. The Pilgrim Society was founded in 1820 to study and interpret the many facets of Plymouth history, to preserve the Pilgrim possessions, and to promote a continuing awareness of the Pilgrims' contribution to the founding of this country. By participating in the "Remember The Ladies" exhibition, the Pilgrim Society adds a new dimension to its concern for the history of the nation and the town of Plymouth.



ADVANCE CATALOGUE ORDER

Order your "Remember the Ladies" color catalogue, published by Viking press, today. Send check or M.O. for \$8.50 payable to Pilgrim Society — Catalogue, 75 Court St., Plymouth, Mass. 02360. Mass. residents add 45 cents sales tax.

NAME _____

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Please send Copies of "Remember the Ladies" @\$8.50.

Catalogues will be mailed after June 30.

ADMISSIONS & HOURS

Combined admission to Pilgrim Hall, 75 Court St., and Antiquarian House, 126 Water St.; adults, \$2; children, 50 cents; Senior Citizens, \$1.75; Groups over 35, by reservation only, \$1.50. For Group Reservations, call 617-746-1620 or write The Pilgrim Society, 75 Court St., Plymouth, Mass. 02360.

The exhibition will be open daily, including Sundays and holidays, from 10 a.m. to 5 p.m. June 30 to Sept. 26, 1976.

COMBINATION TICKET

A combination ticket for nine Plymouth historic sites will be available and will include the "Remember the Ladies" exhibit. Adult tickets: \$5.25; Children (under 14) \$1.95.



National Corporate Sponsors: Philip Morris Incorporated, Clairol Inc.

Our grateful thanks to Commonwealth of Massachusetts Bicentennial Grants Program and Plymouth Bicentennial Commission.

Produced in cooperation with the Plymouth County Development Council Inc.

"remember the ladies"

WOMEN IN AMERICA 1750-1815



A NATIONAL BICENTENNIAL EXHIBITION
June 30- Sept. 26
1976

The Pilgrim Society & The Plymouth Antiquarian Society
 Plymouth, Massachusetts.



ANTIQUARIAN HOUSE

Built in 1809, when Plymouth was a major East Coast port, the Antiquarian House is a superlative example of Federal architecture. The furnishings reveal the influence of the China trade of the early 19th Century, and the gracious lifestyle of the merchants and ship-owners who resided there.



REMEMBER THE LADIES

Presented jointly by the Plymouth Antiquarian Society and the Pilgrim Society, "Remember the Ladies" is the first comprehensive exhibit dealing with the historic role of women during the American Revolutionary era. Separated by a short stroll in historical Plymouth, the beautifully restored Antiquarian House and Pilgrim Hall will have on display a veritable treasury of the art and artifacts of Revolutionary women patriots.

Period Costumes. Diaries and letters. Portraits. Furniture. Jewelry. Fine needlework. And a rich selection of women's art. There'll be special sections including Women in the Home, Women in the Arts, Women in Commerce, and a highlight display tracing the role of women in the Revolution itself . . . including those who actually *fought* for the cause of freedom.

Abigail Adams. Deborah Sampson. Martha Washington. Mercy Otis Warren. Political women. Working women. Black, Slave, and Native American Women. From seamstress to gunsmith to smuggler and spy . . . They're all vividly portrayed in "Remember the Ladies," June 30 to Sept. 26, 1976, in historic Plymouth, Massachusetts.



"A Society of Patriotic Ladies, at Edenton in North Carolina," Mezzotint and engraving on paper.

THE FORGOTTEN STORY

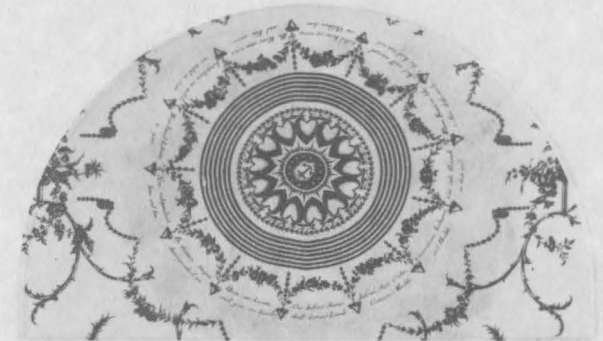
"The heroism of the females of the Revolution has gone from memory with the generation that witnessed it and nothing, absolutely nothing remains upon the ear of the young of the present day."

Charles Francis Adams - 1840

Abigail Adams was really speaking to us when, in 1776, she wrote the words "remember the ladies." She was witness to the profound changes brought upon the mentality and spirit of the American woman by the pressures of the struggle for independence. Unlike the generations before hers, the Revolutionary Woman — inspired by the fervor of new nationhood—struck out



"Mercy Otis Warren" (Mrs. James Warren 1728-1814) by John Singleton Copley, (1738-1815). Oil on canvas, Boston, circa 1763. Museum of Fine Arts, Boston, Massachusetts.



"... Our husbands call'd to bloody war . . ." Printed Hankerchief. Copper plate printing (red) on cotton, England, circa 1784-1800. Concord Antiquarian Society.

from home and hearth with a new spiritualism, a boundless energy that literally disintegrated the feminine image of domestic servitude. In the face of what we today see as incredible hardships and excessively restrictive traditions, America's Revolutionary Woman was able to conjure up great courage, strength and endurance. And at the same time she left us an artistic legacy that not only gives us a new understanding of the Revolutionary era, but also a new creative enrichment of our own lives.

It was a place in history for the American woman that Abigail Adams was asking of us. And perhaps a continuing liberation of the feminine spirit through an appreciation of the past. But it was not to be. Although the Declaration of Independence promised equality for all, the equal potential of women which was so aptly proven during the Revolution was soon to be forgotten.

"Remember The Ladies," in its own way, is dedicated to reviving that feminine spirit, to providing a refreshing, stimulating, and heretofore ignored view of the potential of all humanity . . . and especially of these remarkable women.

The exhibition portrays, by comparing fine and utilitarian artifacts, the role of women in the Revolution and the revolutionary changes it brought upon their lives. You as spectator will gain a new appreciation not only of the many hardships of the colonial woman, but also of the many diverse and creative endeavors that sprang from those hardships.

Come to historic Plymouth, where it all *really* began. And "Remember The Ladies."

...should take possession of
warning given them to see
to heed that you have
by the way in the view
of it will be necessary for
remember the ladies
to them than your an
comes into the hands of
would be tyrants if the
attention is not paid to



An 18th-century kitchen, The Colonial Williamsburg Foundation.

cover: Abigail Adams, *Letter to John Adams*, March 31, 1776. Courtesy Massachusetts Historical Society.

"The heroism of the females of the Revolution has gone from memory with the generation that witnessed it, and nothing, absolutely nothing, remains upon the ear of the young of the present day but the faint echo of an expiring general tradition."—Charles Francis Adams, 1840

Less than a century after the Revolution, the grandson of Abigail Adams lamented the fact that the early history of American women had virtually been forgotten. Bit by bit we are recovering this lost heritage. The relatively few famous women who lived between 1750 and 1815 are the easiest to bring onto the stage. Dusted free of myths, they emerge sturdy and plain-spoken, whether cast into prominence by chance or by their own achievements.

Then there are the host of obscure farm wives, slaves, bound servants, Indians, working women, ladies of leisure, and school girls. The truth about their experiences must be painstakingly pieced together from faded indentures, broadsides, newspaper advertisements, prints and portraits, surviving needlework, everyday tools, bills and receipts, letters, diaries, and inscriptions on gravestones.


Such artifacts and mementos illuminate the lives of these American women and reveal the changing world in which they moved. For the Revolutionary era—when practical skills and self-reliance were highly esteemed—gave way to a period when fashionable appearance and decorous modesty were extolled as the most valued attributes of the female sex.

Let us then remember the ladies in all of their variety, not through the eyes of proper Victorian historians, but in their joy and pain, in homespun and slave cloth, as well as in their silks—this is the way they really were.

In Colonial America there were great social pressures to marry. Most women chose wedlock even if it meant the loss of personal property and legal rights. Many marriages were based on social and economic considerations — not love — and unhappy partnerships were not uncommon. Divorce was nearly impossible to obtain.

Before 1750 there was a shortage of women, and large families were considered an advantage. Women married early, and usually experienced an uninterrupted series of pregnancies during the child-bearing years. Many died because of poor pre-natal care.

Indeed, few Colonial Americans lived long enough to die of old age. High infant mortality rates, disease, and overall poor health practices worked to take their toll on the population. Doctors were scarce, so women most often nursed and treated the sick.



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Medical care was only one of the back-breaking tasks that occupied the bulk of the average woman's time. Cooking, cleaning, spinning, sewing, quilting, mending, candle and soap making, and tending the kitchen garden were among the endless chores that women faced in their daily lives. The production of textiles was a major domestic activity; that some women found time to embellish these articles is a tribute to their industry and skill.

Before 1800 the great shortage of labor in America afforded women the opportunity to engage in virtually all activities and pursuits entered by men. Colonial newspapers carried advertisements for women teachers, apothecaries, midwives, blacksmiths, shipwrights, gunsmiths, milliners, dressmakers, shoemakers, and undertakers. A substantial portion of the printers and newspaper publishers in America were women.

After the shortage of labor eased and families accumulated more wealth, a large segment of the upper and middle women withdrew from the work force. Others remained in low-paying jobs, particularly in the factories that emerged after the Revolution.

Revolutionary Americans practiced a wide variety of religious beliefs, and women played a part in every persuasion. Jewish, Catholic, and Anglican women were excluded from playing an active role in the rituals of their synagogues and churches, but made valuable contributions to their groups by raising funds and organizing benevolent societies.

Many German Pietist groups that came to America believed in sexual equality, and women became elders within their religious communities. The Quakers and their offshoots encouraged women preachers. The egalitarian Shakers held that God was both male and female.

Early American women were actively involved in war and politics, particularly during the Revolution. Women organized mobs to obtain supplies, and the patriotic "Daughters of Liberty" as well as other groups launched effective tea and textile boycotts, spun cloth to clothe the Army, and raised funds for the Continental troops.

Camp followers performed a great service as nurses, cooks, and housekeepers in camps. A few women enlisted as men to fight with the armies. In scores of isolated instances women used hatchets, muskets, and even farm tools to defend their families' homes and property and some acted as spies.

After the Revolution women were affected by a new set of standards that eschewed such manly behavior in favor of demure femininity. Far fewer women played an active part in the War of 1812.

The growing number of Americans who acquired some wealth at the end of the 18th century felt a need to adopt attitudes of taste and culture that would distinguish them from the lower classes. After the Revolution, women began to turn their attention away from industry towards more ornamental pursuits. The emergence of this new group of accomplished ladies had a profound effect on reducing the active participation of women in politics, business, and community affairs.

Civilized women throughout history have been subject to the dictates of prevailing fashion. It was not until the second half of the 18th century that large numbers of American women became

Exhibition Checklist

Entries followed by numbers in parentheses will appear only at some of the museums in the tour of the exhibition as coded below:

1. The Pilgrim Society and The Plymouth Antiquarian Society, Plymouth, Massachusetts.
2. The High Museum of Art, Atlanta, Georgia.
3. The Corcoran Gallery of Art, Washington, D.C.
4. The Chicago Historical Society, Chicago, Illinois.
5. The Lyndon Baines Johnson Library, Austin, Texas.
6. The New York Historical Society, New York City.

Entries with no numbers following them will appear at all the above museums.

1. Anonymous. **Embroidered [wedding?] picture.** Wool and silk yarns on linen, 20 1/2" x 14 3/4" (52.1 x 37.5 cm). New England, dated on clock tower "1756." American Antiquarian Society, Worcester, Mass. (1)

2. Anonymous. **The Old Maid.** Engraving. 10 3/16" x 8 13/16" (30.4 x 22.3 cm). London: Published by J. Walker, November 17, 1777. Library of Congress, Department of Prints and Drawings, Washington, D.C.

3. Anonymous. **A New Bundling Song.** Broadside, 12" x 8 1/2" (30.5 x 21.6 cm). Boston: Printed by Nathaniel Coverly, late 18th century. From the original in the American Antiquarian Society, Worcester, Mass.

4. Henry Drinker (1734-1809). **Valentine** [to Elizabeth Sandwich (1735-1807)]. Pen and ink, watercolor on cut paper mounted on velvet, 13" (23 cm) in diameter. [Pennsylvania] February 14, 1753. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

5. Anonymous. **Courtship Drawing.** Watercolor and pen on paper, 11 7/8" x 15 1/8" (30.2 x 38.4 cm) framed. Pennsylvania (?), 1800-1825. A North Carolina Collection.

6. Nat[haniel] Hurd (1729-1777). **Courtship and Marriage.** Engraving, 9" x 8" (22.9 x 20.3 cm). Boston, c. 1760-1775. American Antiquarian Society, Worcester, Mass. (1)

7. Anonymous. **The Old Plantation.** Watercolor on paper, 16" x 20" (40.6 x 50.8 cm) framed. Found in Columbia, South Carolina, c. 1800. From the original at the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

8. Nicholas Collin (Rector of the Swedish Churches in the State of Pennsylvania). **Marriage Certificate of Robert Jackson and Judith Jones** (free blacks). Printed and completed in manuscript, 7 5/8" x 9 1/4" (19.8 x 23.5 cm). Philadelphia, September 9, 1794. The Historical Society of Pennsylvania, Philadelphia.

9. Anonymous. **Dower chest.** Walnut with maple inlay, 29 1/8" x 53 5/16" x 24 13/32" (74 x 137 x 62 cm). Front feet probably replaced; replacement brasses, Maxatawney Township (?), Berks County, Pennsylvania, inscribed and dated on front "MARIA KUTZ 1783." The Philadelphia Museum of Art. (1)

10. Anonymous. **Dower chest.** Painted pine, 25" x 37 3/4" x 22 1/2" (63.5 x 95.9 x 57.6 cm). Minor restoration on back feet. Berks County (?) Pennsylvania, c. 1790. Private collection. (2-6)

11. Anonymous. **Coverlet.** Crewels on linen, 92" x 71" (233.7 x 180.3 cm) including fringe. Pennsylvania, c. 1810. Kate and Joel Kopp, America Hurrah Antiques, New York City.

12. Isaiah Thomas. **Divorce Petition against Mary Thomas.** Manuscript, 12 3/4" x 8" (32.4 x 20.3 cm). Boston, May 27, 1777. From the original at the American Antiquarian Society, Worcester, Mass.

13. Aristotle (pseudonym). **Aristotle's Complete Master-Piece, in three Parts, Displaying the Secrets of Nature in the Generation of Man.** . . . Printed book, 5 1/2" x 3 3/8" (14 x 8.6 cm). Thirteenth edition. [Philadelphia: Printed by M. Cary] 1796. The Library Company of Philadelphia.

14. Anonymous. **Maternity dress.** Blue and white striped linen. West Chester, Pennsylvania, c. 1740-1790. Philadelphia Museum of Art.

15. William Smellie. **An Abridgement of the Practice of Midwifery: and A set of Anatomical Tables with Explanations.** Printed book, 7 3/4" x 4 3/4" (19.7 x 12.1 cm). Boston: Printed and Sold by J[ohn] Norman [1786]. The Library Company of Philadelphia.

16. Charles White. **A Treatise on the Management of Pregnant and Lying in Women and the Means of Curing, but more especially of Preventing the principal Disorders to which they are liable.** Printed book, 8 1/2" x 5 1/4" (21.6 x 13.4 cm). Worcester, Massachusetts: Printed by Isaiah Thomas, 1793. The Library Company of Philadelphia.

17. Anonymous. **Obstetric case with tools.** Wood, brass, leather, steel, wool, 2 1/2" x 18 1/4" x 19 1/2" (6.4 x 46.3 x 19.5 cm) open. Europe, c. 1780. Smithsonian Institution, Washington, D.C.

18. Anonymous. **Obstetrical forceps.** Steel, 16" x 3" (40.6 x 7.6 cm) closed. Eighteenth century (?). Waring Historical Library, Medical University of South Carolina, Charleston.

19. Joseph Sympson, Jr. (?-1736), after William Hogarth (1679-1761). **A Woman Swearing a Child to a Grave Citizen.** Etching and engraving, 12" x 11" (30.6 x 35.6 cm). London, c. 1730-1735. Anglo-American Art Museum, Louisiana State University, Baton Rouge.

20. Anonymous. **Infant's shirt.** Linen, 7 7/8" x 22" (20 x 58.9 cm). Boston, c. 1761. Collection of Mr. and Mrs. Charles Fox Hovey.

21. Anonymous. **Child's petticoat** (worn by John Wilson). Crewels on homespun wool, 26" (66 cm). Pennsylvania, c. 1760-1780. Chester County Historical Society, West Chester, Pa.

22. Anonymous. **Child's dress.** Linen embroidered with crewels, 22" x 37" (55.9 x 93.9 cm). America, 18th century. Wadsworth Atheneum, Hartford, Conn. Gift of Mrs. Charles B. Salisbury.

23. Anonymous. **Infant's shoes.** Yellow kid, canvas, China silk, leather, 4 1/2" (11.4 cm). America (?), c. 1805. Textile Resource and Research Center, Valentine Museum, Richmond, Va.

24. Anonymous. **Child's moccasins.** Deerskin, porcupine quills, dyed deer hair, 5 1/2" x 3 3/4" (13.9 x 9.5 cm). Iroquois, late 18th or early 19th century. Courtesy of the Peabody Museum of Archaeology and Ethnology. Gift of the Misses Palfrey.

25. Anonymous. **Mary P. Dakin.** Oil on wood, 8 1/4" x 6 13/16" (20.9 x 17.3 cm). America, 1811. New York State Historical Association, Cooperstown.

26. Anonymous. **Nipple shield.** Free-blown non-lead glass (impure), 1" x 2 7/8" (2.5 x 7.3 cm) in diameter. New England, c. 1780-1820. Courtesy Society for the Preservation of New England Antiquities, Boston.

27. John McMullin (1765-1813). **Nipple and tube.** Silver, 7 7/16" (18.9 cm). Mark "I M'MULLIN" (in rectangle flanked by incised star forms, eagle below) above tube. Philadelphia, c. 1795-1800. Museum of Fine Arts, Boston. Gift of Philip L. Spaulding.

28. Thomas Danforth Boardman (1784-1873). **Nursing bottle.** Pewter, 6 1/2" (16.5 cm). Marks: (on bottom) "x" in block capital, eagle beneath. "T.D.[B]" the whole within two beaded scrolls: in serrated reverses. "HARTFORD." Hartford, Connecticut, c. 1810-1850. Lent by The Metropolitan Museum of Art. Gift of Joseph France, 1943.

29. Samuel Danforth (1774-1816). **Child's porringer.** Pewter, 1" x 3 1/8" (2.5 x 7.9 cm) in diameter. Marks; S.D" in oval, eagle, sword over "x." Hartford, Connecticut, c. 1795-1816. Mabel Brady Garvan Collection, Yale University Art Gallery, New Haven, Conn.

30. William Homes (1716/17-1783). **Child's porringer.** Silver, 1 3/4" x 6 1/8" (4.6 x 15.6 cm). Mark "HOMES" in rectangle under handle; engraved "I-Q/to/H-Q" on handle. Boston, c. 1740-1770. Museum of Fine Arts, Boston. Bequest of Miss Grace W. Treadwell.

31. Matthew Harris Jouett (1787/88-1827). **Mrs. Matthew Harris Jouett** (Margaret Henderson Allen, 1795-1873) and **George Payne Jouett** (1813-1862). Oil on wood, 26" x 20 1/2" (66 x 52.1 cm). Kentucky, 1814. Collection of Mrs. James Ross Todd.

32. Henry Inman (1801-1816), after Charles Bird King (1785-1862). **Portrait of a [Chippewa] Squaw and Child.** Oil on canvas, 38" x 33" (96.5 x 83.8 cm). America, c. 1830-1840. Courtesy the Peabody Museum of Archaeology and Ethnology, Cambridge, Mass.

33. "Ehre Vater Artist" [attrib.]. **Birth and Baptismal Certificate of Sarah Zimmerman** [born in Friedland, North Carolina, March 10, 1777]. Watercolor and ink on paper, 15 3/8" x 12 3/4" (39.1 x 32.4 cm). Rowan County, North Carolina, c. 1800-1810. Old Salem, Inc., Winston-Salem, N.C.

34. Anonymous. **The History of Little Fanny, Exemplified in a Series of Figures.** Printed book with cutouts, 4 1/2" x 3 5/8" (11.4 x 9.2 cm). Boston: Printed by J. Belcher, 1812. American Antiquarian Society, Worcester, Mass. (1)

35. Anonymous. **ELLEN, or The Naughty Girl Reclaimed, a story, Exemplified in A SERIES OF FIGURES.** Printed book with cutout figures, 5 1/4" x 4 1/4" (13.4 x 10.8 cm), in case. Second edition. London: Printed for S. & J. Fuller, 1811. The Colonial Williamsburg Foundation, Williamsburg, Va. (2-6)

36. Reuben Moulthrop [attrib.] (1763-1814). **Elizabeth and Mary Daggett.** Oil on canvas, 36" x 28 1/2" (91.4 x 72.4 cm). Connecticut, c. 1794. The Connecticut Historical Society, Hartford.

37. Philip Syng, Jr. (1703-1789). **Child's whistle and bells.** Silver and mother-of-pearl, 6" (15.2 cm). Marks "PS" in rectangle, engraved "IH" on whistle. Philadelphia, c. 1750. Museum of Fine Arts, Boston. Bequest of Samuel A. Green.

38. Anonymous. **Doll.** Painted wood, gesso, glass, silk, linen, human hair, 17" (43.2 cm). England or Germany, late 18th century. The Colonial Williamsburg Foundation, Williamsburg, Va.

39. Anonymous. **Doll.** Carved and painted wood, cloth arms, 10 1/4" x 2 11/16" (26 x 6.8 cm). Massachusetts, c. 1790. Collection of the Maryland Historical Society, Baltimore.

40. Charles Willson Peale (1741-1827). **Rachel Weeping.** Oil on canvas, 36" x 32" (91.4 x 81.3 cm) framed. Begun in Annapolis, 1772. The Barra Foundation, Inc., Philadelphia. (2-6)

41. Anonymous. **Bleeding kit.** Wood, polished steel, pewter, brass, 1" x 9 1/2" x 16 1/2" (2.5 x 24.1 x 41.9 cm) open. Europe, c. 1780. Smithsonian Institution, Washington, D.C.

42. W. & N. Hutchinson. **Scarifier** (bleeder). Steel and brass, 2 9/16" x 2 1/8" x 1 27/32" (6.5 x 5.4 x 4.7 cm), Sheffield [England], c. 1760-1780. The Charleston Museum Collection, S.C.

43. Anonymous. **Bleeding bowl.** Pewter, 2 1/2" x 5" (6.4 x 12.7 cm) in diameter. America, c. 1800. Smithsonian Institution, Washington, D.C.

44. Photo reproduction.

45. Anonymous. **Medical kit.** Walnut, pewter, glass, iron, brass, 6 1/4" x 6 1/2" x 6 1/4" (15.8 x 16.5 x 15.8 cm). Europe, c. 1750. Smithsonian Institution, Washington, D.C.

46. William Meyrick, surgeon. **The NEW FAMILY HERBAL; or DOMESTIC PHYSICIAN: . . .** Printed book, 8 3/16" x 5 1/4" (20.8 x 13.4 cm). Birmingham [England]: Printed by Thomas Pearson . . . and Sold by R. Baldwin, 1790. The Library Company of Philadelphia.

47. Nathaniel Smibert (?) (1735-1756). **Mrs. George Davie(s)** (Mary Mirick 1635-1752). Oil on canvas, 13" x 9 1/4" (33 x 23.5 cm). Massachusetts, c. 1750. Courtesy Massachusetts Historical Society, Boston. (1)

48. Anonymous. **Senility (invalid's) cradle.** White pine, oak, 30 1/2" x 38 1/2" x 83 1/2" (77.5 x 97.8 x 212 cm). America, c. 1832. Schenectady County Historical Society, N.Y.

49. Anonymous. **Memorial ring.** Gold, black and white enamel, watercolor on ivory, glass, 1 3/8" x 11/16" (3.5 x 1.8 cm). Inscribed on black enamel "IN DEATH LAMENTED AS IN LIFE BELOVED"; on tomb "WEEP/NOT/FOR/THE/DEAD"; on reverse engraved in script "ELLEN/APPLETON/obt 4 Augt/1791/Aet. 46." England (?), c. 1791-1795. Museum of the City of New York.

50. Anonymous. **Mourning brooch.** Watercolor on ivory; gold, pearls, glass, 2 1/4" x 1 5/8" x 3/16" (5.7 x 4.1 x .5 cm). Inscribed "Our darling Babe to Heaven has flown and left us in a World of pain" "FCB [Frances Courtenay Baylor, 1779-1780] April 3, 1780." English (?), c. 1780-1785. The Colonial Williamsburg Foundation, Williamsburg, Va. (1)

51. Anonymous. **Sacred to the memory/of Miss/Clarissa Champion/OB October 22/1801/ AE 16 years 7/months 22 days.** Miniature. Watercolor on ivory; hair, gold, glass, 2 1/2" x 3 1/4" (6.4 x 8.3 cm). Initials "CC" on urn. America (?) c. 1801-1805. The Litchfield Historical Society, Conn. (2-6)

52. Abby Bishop. **Sampler,** worked at Miss Mary Balch's school. Silk and wool on linen, 16 3/4" x 19" (42.6 x 48.3 cm). Providence, Rhode Island, signed and dated "1796." Museum of Fine Arts, Boston. Gift of Mrs. Samuel Cabot.

53. Anonymous. **SACRED to the Memory of WASHINGTON.** Silk and watercolor on silk, 23" (58.4 cm) in diameter. America, c. 1800-1815. Collection of Mr. and Mrs. Gregg Ring. (5)

54. Anonymous. **Mourning picture.** Silk and watercolor on silk, 25 3/8" (64.5 cm) in diameter, framed. Inscribed "In Memory of a Father/Shubael Abbe/Ob. April 16, 1804/aged 59 years." Windham County, Connecticut, c. 1804-1810. Courtesy the Society for the Preservation of New England Antiquities, Boston. (1, 2, 3, 6)

55. Eunice [Griswold] Pinney (1770-1849). **In Memory of Eunice Pinney.** Watercolor, ink, and pinpricks on paper, 16 1/2" x 19 1/4" (41.9 x 48.7 cm) oval. Connecticut, c. 1813. Museum of Fine Arts, Boston. M. and M. Karolik Collection. (1-3)

56. Eunice [Griswold] Pinney (1770-1849). **Memorial for Herself.** Watercolor and ink on paper, 16" x 13 1/8" (40.6 x 33.3 cm) framed. Inscribed "Sacred to the Memory of Mrs. Eunice Pinney who died — aged —, Connecticut, signed and dated "Drawn by Herself July 1813." New York State Historical Association, Cooperstown. (4-6)

57. E. Smith. **Compleat Housewife: or, Accomplish'd Gentlewoman's Companion. Being A Collection of upwards of Six Hundred of the most approved Receipts in Cookery . . . To which is added A Collection of above Three Hundred Family Receipts of Medicines: viz. Drinks, Syrups, Salves, Ointments, and various other things of sovereign and approved Efficacy in most Distempers, Pains, Aches, Wounds, Sores, &c.** Printed book, 8" x 5 1/4" (20.3 x 13.4 cm). Fourteenth edition. London: Printed for R. Ware, S. Birt, T. Longman, C. Hitch, J. Hodges, J. and J. Rivington, J. Ward, W. Johnston, and M. Cooper, 1750. The Library Company of Philadelphia.

58. Lucy Emerson. **The NEW-ENGLAND COOKERY, or the ART of DRESSING ALL KINDS OF FLESH, FISH, AND VEGETABLES. . . .** Printed book, 5 3/4" x 3 1/2" (14.6 x 8.8 cm). Montpelier [Vermont]: Printed for Josiah Parks, 1808. Collection of Esther Aresty.

59. Susannah Carter. **The Frugal Housewife, or Complete Woman Cook.** Printed book, 6 3/8" x 3 7/8" (16.2 x 9.8 cm). New York: Printed for Berry and

Rogers, [1792]. The Library Company of Philadelphia.

60. Anonymous. **Pie marker.** Carved boxwood with copper wheel, 5 9/16" x 1 21/32" (14.1 x 4.2 cm). Inscribed "H.R." America, dated 1753. Philadelphia Museum of Art.

61. Anonymous. **Turner/peel.** Wrought iron, 19" x 6" (48.3 x 15.2 cm). New England, 18th century. Pilgrim John Howland Society, Plymouth, Mass. (1)

62. Paul Revere II (1735-1818). **Skewer.** Silver, 9 1/4" (23.5 cm). Mark "REVERE" in rectangle. Boston, 1796. Museum of Fine Arts, Boston. Gift of Pauline Revere Thayer.

63. Anonymous. **Larding pin.** Silver, 5 1/2" (13.9 cm). America, c. 1790. Museum of Fine Arts, Boston. M. and M. Karolik Collection. (1)

64. Philip Miller. **The Gardeners Dictionary.** Printed book, 8 1/16" x 1 9/16" (20.5 x 13.4 x 4 cm). London: Sold by John and James Rivington, 1754. Library of the Massachusetts Horticultural Society, Boston.

65. Bernard McMahon (c. 1775-1816). **The AMERICAN GARDENER'S CALENDAR: Adapted to the Climates and Seasons of the UNITED STATES.** Printed book, 8 3/4" x 5 1/2" x 2 1/4" (22.2 x 13.9 x 5.7 cm). Philadelphia: Printed by B. Graves, 1806. Library of the New York Botanical Garden, Bronx, N.Y.

66. Anonymous. **Candle box.** Painted pine, 5 5/8" x 12" x 6 1/4" (14.2 x 50.5 x 15.9 cm). Pennsylvania, c. 1800. Lent by the Metropolitan Museum of Art. Gift of Mrs. Robert W. de Forest, 1933.

67. Anonymous. **Basket.** Cane, 4 3/4" x 7 1/2" x 6" (12 x 19.1 x 15.2 cm). Cherokee, c. 1730-1780. Courtesy the Peabody Museum of Archaeology and Ethnology, Cambridge, Mass.

68. Deleted from exhibition.

69. Anonymous. **Hunting pouch.** Cloth, beads, 9" 7 3/4" (22.9 x 19.6 cm) without fringe. Cherokee, late 18th or early 19th century. Courtesy the Peabody Museum of Archaeology and Ethnology, Cambridge, Mass.

70. Anonymous. **Black pouch Thunderbird.** Leather, quillwork, 8 1/2"

x 6" (21.6 x 15.2 cm) without strap. Iroquois, c. 1750. Courtesy the Peabody Museum of Archaeology and Ethnology, Cambridge, Mass.

71. Anonymous. **Robe.** Deerskin with quillwork, 48" x 58" (121.9 x 147.3 cm). Iroquois, late 18th century. Courtesy the Peabody Museum of Archaeology and Ethnology, Cambridge, Mass.

72. Anonymous. **Short gown.** Printed cotton. Pennsylvania, c. 1790-1810. Chester County Historical Society, West Chester, Pa.

73. **Open robe.** Block-printed linen. Pennsylvania, c. 1740-1790. Chester County Historical Society, West Chester, Pa.

74. Anonymous. **Quilted petticoat.** Linen, cotton. America, c. 1790. Textile Resource and Research Center, Valentine Museum, Richmond, Va.

75. Anonymous. **Bed rugg.** Wool with embroidered wool knots, seamed, 84 1/2" x 66" (203.2 x 167.6 cm). Probably Loudoun or Clarke County, Virginia, c. 1770-1800. Association for the Preservation of Virginia Antiquities, Richmond. Gift of Miriam K. Richards.

76. Anonymous. **Bed curtain** (one of a pair). Crewels on linen, 79 1/4" x 31 1/2" (201.3 x 80 cm). Connecticut, c. 1740-1780. A North Carolina collection.

77. Esther Wheat (1774-1847). **Quilt.** Glazed wool, wool filling and lining (later wool lining added), 91" x 93" (231.1 x 236.2 cm). Conway, Massachusetts, c. 1790. Smithsonian Institution, Washington, D.C.

79. Anonymous. **Pieced quilt.** Homespun linen and wool, wool padding, 76 1/2" x 62 1/2" (194.3 x 158.8 cm). America, c. 1790-1820. Museum of Early Southern Decorative Arts, Winston-Salem, N.C.

81. Anonymous. **Blanket.** Wool embroidered with crewels, 96" x 80" (243.9 x 203.2 cm). America, c. 1770. Greenfield Village and Henry Ford Museum, Dearborn, Mich.

82. Cephas Thompson [attrib.] (1775-1856). **Elizabeth Wyche** (?) (1771-1819). Oil on canvas, 31 1/2" x 21 1/2" (80 x 54.7 cm). Virginia, c. 1800-1810. Collection of Mrs. John Van B. Metts.

83. Anonymous. **Work table.** Mahogany and bird's-eye maple with painted decoration; secondary wood, pine, 28 1/4" x 20 1/2" x 15 1/4" (71.8 x 52.1 x 38.8 cm). Portland, Maine (?), c. 1810. Museum of Fine Arts, Boston.

84. Anonymous. **Tape loom.** Wood inlaid with pewter, 23 1/2" x 7 3/4" x 1 1/4" (59.6 x 19.6 x .6 cm). Inscribed "L. W." Rhode Island, late 18th century. The New-York Historical Society.

85. Anonymous. **Needlecase with needles.** Maple, steel, brass, 3 1/4" x 11/16" (8.2 x 1.8 cm). America, 18th century. The Colonial Williamsburg Foundation, Williamsburg, Va.

86. Anonymous. **Spinularium** with chain (to hold pincushion). Silver, 2" (5.1 cm) in diameter. Engraved "Rachel * Lord * Her * Spinularium * October 20th 1765." Connecticut (?), c. 1760-1765. The Connecticut Historical Society, Hartford.

87. Anonymous. **Chatelaine** with sewing tools. Silver, steel; pincushion worked in silk on canvas, 26" (66 cm); pincushion, 2 1/4" (10.8 cm) in diameter; scissors, 4 1/2" (11.4 cm). Pennsylvania, 1799. Chester County Historical Society, West Chester, Pa.

88. Anonymous. **Pole screen.** Mahogany with pine, embroidered panel of wool and silk yarns and paint on linen worked by a member of the Revere family, 64 1/2" x 22 1/2" (163.8 x 57.2 cm); screen, 27 3/4" (70.5 cm). Boston, c. 1760-1790. Museum of Fine Arts, Boston. Request of Mrs. Pauline Revere Thayer. (1)

89. "B.W." **Belt.** Leather, brass, worked in wools on canvas, 5" x 41 1/8" (12.7 x 104.5 cm). Baltimore (?). Inscribed and dated "James Cox his Belt/Worked by B W 1766." Collection of the Maryland Historical Society, Baltimore.

90. Anonymous. **Pocketbook.** Wool on canvas, silk, 4 3/8" x 6 1/2" (11.1 x 16.6 cm). Pennsylvania, dated under flap "1776." Chester County Historical Society, West Chester, Pa.

91. Anonymous. **Pockets.** Wool on canvas, 13" x 10" (31 x 25.4 cm). Pennsylvania, c. 1740-1790. Chester County Historical Society, West Chester, Pa.

92. Anonymous. **Seat cushion.** Crewels on linen, 19" x 21 1/8" (48.4 x 53.7 cm). New England, c. 1750. Courtesy Society

for the Preservation of New England Antiquities, Boston. (1, 2, 3, 6)

95. Thomas Jefferys after William de Brahm, et al. **A Map of South Carolina and a Part of Georgia.** Hand-colored engraving, 28 27/32" x 49 2/3" (72 x 126.5 cm). London: October 20, 1757. The Charleston Museum Collection, S.C.

96. Anonymous. **For Sale, At Miss Goldwait's Shop.** Broadside completed in manuscript, 13 3/8" x 8 1/4" (34 x 21 cm), Boston, c. 1800. Trustees of the Boston Public Library.

97. Anonymous. **Priscilla Abbot, At her Shop . . .** Receipt, printed and completed in manuscript, 7 9/32" x 4 17/32" (18.5 x 11.5 cm). Salem, Massachusetts, April 19, 1794. Courtesy Massachusetts Historical Society, Boston. (1)

98. **The Maryland, Delaware, Pennsylvania, Virginia, and North-Carolina Almanack, and Ephemeris . . .** Printed almanac, 6 3/4" x 4 1/8" (17.2 x 10.5 cm). Baltimore: Printed and Sold . . . by M.K. Goddard, 1781. Library of the Maryland Historical Society, Baltimore.

99. Anonymous. **Life, Last Words and Dying Confession of RACHEL WALL. . . .** Broadside, 17 1/2" x 13 9/16" (44.5 x 34.5 cm) Boston, 1789. Courtesy Massachusetts Historical Society, Boston (1)

100. Sarah Savage. **The Factory Girl.** Printed book, 5 3/4" x 3 1/4" (14.6 x 8.3 cm). Boston: Printed by Monroe, Francis, and Parker, 1814. American Antiquarian Society, Worcester, Mass. (1)

101. Eliza Anderson [Godefroy] (trans.). **MILITARY REFLECTIONS, on Four Modes of Defense, for the United States. . . .** Printed book, 8 3/8" x 5" (21.3 x 12.7 cm). Baltimore: Printed by Joseph Robinson, 1807. Library of Maryland Historical Society, Baltimore.

102. Anonymous. **Mitten.** Fur, deerskin, 8 1/2" x 5 1/2" (21.5 x 13.9 cm). Early 19th century. Courtesy the Peabody Museum of Archaeology and Ethnology, Cambridge, Mass.

103. Anonymous. **ELIZABETH CANNING, Drawn from the Life, as she stood at the Bar to Receive her Sentence, in the Session's House, in the Old-Bailey.** Hand-colored etching, 16" x 10 5/16" (40.6 x 26.1 cm) overall. London, 1754. The Historical Society of Pennsylvania, Philadelphia.

104. Anonymous. **The Fortunate Transport, Rob. Theif or the Lady of ye Gold Watch Polly Haycock.** Engraving, 11 1/4" x 15 3/4" (28.6 x 40 cm). England, c. 1760-1780. The Colonial Williamsburg Foundation, Williamsburg, Va.

105. The Almshouse and House of Employment, City of Philadelphia, and Margaret Risk, Middletown Township, Bucks County. **Indenture of Catharine Potts, aged thirteen years, an Apprentice to serve Margaret Risk for five years.** Printed and completed in manuscript, 13" x 8" (33 x 20.3 cm). Bucks County, Pennsylvania, December 12, 1808. The Historical Society of Pennsylvania, Philadelphia.

106. Anonymous. **TO BE SOLD, . . . A CARGO OF ninety-four PRIME, HEALTHY NEGROES.** Broadside, 12 1/2" x 7 3/4" (31.8 x 19.7 cm). Charleston [S.C.], July 24th, 1769. American Antiquarian Society, Worcester, Mass. (1)

107. Robert Matthew Sully [attrib.] (1803-1855). **Mammy Sally Brown.** Oil on canvas, 31 3/32" x 26 1/16" (81.2 x 66.2 cm). Virginia, c. 1842. Courtesy Massachusetts Historical Society, Boston. (1)

108. Anonymous. **The Mirror of Misery: or, Tyranny Exposed.** Printed Book, 6 1/4" x 4" (15.9 x 10.1 cm). New York: Printed and Sold by Samuel Wood, 1811. The Historical Society of Pennsylvania, Philadelphia.

109. Anonymous. **Bilbah Abigail Levy Franks** (Mrs. Jacob, 1696-1756). Oil on canvas, 44" x 35" (111.7 x 88.9 cm). New York c. 1740. The American Jewish Historical Society, Waltham, Mass.

110. Thomas Sully [attrib.] (1783-1872). **Rebecca Gratz** (1781-1869). Oil on canvas, 20" x 17" (51 x 43.2 cm). Philadelphia, begun in 1830. Delaware Art Museum, Wilmington.

111. Anonymous. **Hanukkah lamp.** Tin, iron, 11" (27.9 cm). Ipswich (?), Massachusetts, c. 1790-1820. Collection of Mr. and Mrs. Samuel Schwartz.

112. Anonymous. **Marie Elizabeth Blum** (1743-1817). Oil on poplar, 9 3/8" x 6 3/4" (23.8 x 17.2 cm). Salem, North Carolina, or Pennsylvania, c. 1802-1817. Old Salem, Inc. Winston-Salem, N.C.

113. Anonymous. **Moravian haube.**

Linen, silk ribbons, 8" x 8" (20.3 x 20.3 cm). North Carolina (?), 19th century. Old Salem, Inc., Winston-Salem, N.C.

114. I. Rod Holzhalb. "Marriage de 12 Couples de Colonists" (Marriage of 12 Colonial [Moravian] Couples) and Easter Love Feast, double engraving, 22" x 15 1/4" (58.9 x 38.8 cm) overall, framed. From *Kurze, Zururlässige, Nachrecht Von der, unter dem Namen der Böhmsch-Mährischer Brüder bekannten, Kirsche UNITAS FRATRUM* . . . [Germany, 1757] or *Brevre et Fidele Exposition de L'origine, de la Doctune . . . de Freres de Boheme* . . . [France, 1758] Old Salem, Inc. Winston-Salem, N.C.

115. Anonymous. **Quaker Meeting**. Oil on canvas, 25" x 30" (63.5 x 76.2 cm). America, c. 1790. Museum of Fine Arts, Boston. M. and M. Karolik Collection.

116. Anonymous. **Quaker hat**. White beaver, 18" (45.6 cm) in diameter. Pennsylvania, c. 1790-1810. Chester County Historical Society, West Chester, Pa.

117. S[ophia] Hume (1702-1774). **AN EXHIBITION TO THE INHABITANTS OF THE PROVINCE OF SOUTH-CAROLINA, to bring their Deeds To the Light of Christ, in their own Consciences**. Printed book, 7 1/2" x 4" (9.1 x 10.2 cm). Philadelphia: Printed by B[enjamin] Franklin and D[avid] Hall, 1748. Boston Athenaeum.

118. James A. Weld after S.C. Cleveland. **Jemima Wilkinson** (1752-1819). Photograph of the lost original engraving, 6 1/2" x 4 1/2" (16.5 x 11.4 cm). New York, 1872. The Oliver House Museum. Yates County Genealogical and Historical Society, Inc., Penn Yan, N.Y.

119. Photo reproduction.

120. Minerva Brewster Langworthy. **Shaker sampler**. Wool on linen, 5 1/4" x 7 1/8" (13.4 x 18.1 cm) framed. Hancock, Massachusetts, or Mount Lebanon, New York, signed and dated "MINERVA BREWSTER/LANGWORTHY BORN/DECEMBER THE TWE/NTY FIFTH EIGHTEEN/HUNDRED SEVEN HER/EXAMPLE MARKED IN/THE YEAR EIGHTEEN/HUNDRED NINETEEN. The Shaker Museum, Old Chatham, N.Y.

121. Anonymous. **Oval Shaker box**. Maple (sides) and pine (top and bottom), copper, 2 1/4" x 5 3/4" x 3 7/8" (5.7 x

14.6 x 9.8 cm). Alfred, Maine, c. 1860. The Shaker Museum, Old Chatham, N.Y.

122. Anonymous. **Shaker rocking chair**. Pine, bird's-eye maple, 45 1/2" x 21 1/2" x 23 1/2" (115.6 x 54.6 x 59.6 cm). Owned by Sister Molly Smith (1780-1867) and Elderess Emma Neale (1846-1943). Mount Lebanon, New York, c. 1775-1840. The Philadelphia Museum of Art.

123. Harriet Sewall. **The Orphans**. Watercolor and ink on paper, 14 3/4" x 21 5/16" (37.5 x 54.1 cm). New England (?) signed, dated and inscribed "1808 \$10 Paid." Museum of Fine Arts, Boston. M. and M. Karolik Collection. (1-3)

124. Mrs. J. Akin (active c. 1803). **Membership Certificate in the Female Charitable Asylum for the Protection of Indigent Orphans**. Engraving, 15 3/4" x 9 15/16" (40 x 25.2 cm). Newburyport, Massachusetts, 1803. Worcester Art Museum, Mass. (4-6)

125. Anonymous. **Scholastic medals**. Silver, 1 1/2" x 1" (3.8 x 2.5 cm) each. Awarded by the Female Orphan Asylum of Petersburg for industry, scholarship, and general merit. Petersburg (?), Virginia, 1814. The Virginia Historical Society, Richmond.

126. Leonard Woods, D.D. **A SERMON, preached at Haverhill, (Mass.) in Remembrance of Mrs. HARRIET NEWELL, wife of the REV. SAMUEL NEWELL, missionary to India . . . to which are added MEMOIRS OF HER LIFE**. Printed book, 6" x 3 1/2" (15.2 x 8.9 cm). Fourth edition. Boston: Printed for Samuel T. Armstrong, Oct[ober], 1814. Boston Athenaeum.

127. Anonymous. **The Takeing of Miss Mud Island**. Engraving, 8 15/16" x 7 1/4" (22.7 x 18.4 cm). London, c. December 1777. Trustees of the British Museum, London.

128. Photo reproduction.

129. Photo reproduction.

130. Fidelia [Hannah Griffiths, 1727-1817]. **Beware of the Ides of March**. . . . Autograph manuscript poem, 8 1/2" x 6 1/2" (21.6 x 16.5 cm). [Philadelphia] February 28, 1775. The Library Company of Philadelphia.

131. [Hannah Griffiths, 1727-1817] **"Inscription, on a Curious Chamber-**

stove, in ye form of an urn, Contribed in such a manner, as To Make ye flame descend, instead of rising; invented by ye Celebrated B.[enjamin] F.[ranklin]." Autograph manuscript poem, copy, 8 9/32" x 6 9/16" (21 x 16.7 cm). [Philadelphia] November, 1776. The Library Company of Philadelphia.

132. Anonymous. **The Sentiments of an American Woman**. Broadside, 13 5/8" x 8 1/2" (34.6 x 21.5 cm), [Philadelphia, 10 June 1780]. American Antiquarian Society, Worcester. (1)

133. Anonymous. **A Society of Patriotic Ladies, at Edenton in North Carolina**. Mezzotint and engraving, 13 1/8" x 10" (33.3 x 25.4 cm). London: Printed for R. Sayer and J. Bennett, March 25, 1775. Trustees of the Boston Public Library.

134. Anonymous. **An Address to New-England: written by A Daughter of Liberty**. Broadside, 14 3/4" x 8 7/8" (37.5 x 22.5 cm). [Boston, 1774.] The Historical Society of Pennsylvania, Philadelphia.

135. John Hoppner R.A. (1758-1810). **Sarah Franklin Bache** (1743-1808). Oil on canvas, 30 1/8" x 24 7/8" (76.5 x 37.8 cm). London, 1797. Lent by the Metropolitan Museum of Art. Wolfe Fund, 1901.

136. Anonymous. **Shirt** (worn by Colonel William Ledyard when he was killed by the British at the Battle of Ford Griswold, September 6, 1781). Linen. Connecticut, c. 1780-1781. The Connecticut Historical Society, Hartford.

137. Anonymous. **A New Touch on the Times. Well adapted to the distressing Situation of every Sea-port Town. By a Daughter of Liberty, living in Marblehead**. Broadside, 13" x 8 1/4" (33 x 20.9 cm). [Massachusetts, 1779]. The New-York Historical Society. (6)

138. Christiana Gatter. **Testimony of Rape by British Soldiers**. Autograph manuscript copy, 12 5/8" x 7 3/16" (32 x 18.3 cm). Deposition taken in New Haven, Connecticut, July 26th, 1779. Records of the United States Senate, National Archives, Washington, D.C. (6)

139. **Camp Follower's clothing**, a modern reconstruction of clothing worn by camp followers in the American Revolution, based on descriptions found in contemporary writings.

140. Anonymous. **Molly Pitcher**. Carved wood, 26 1/2" (67.3 cm) without base. America, 19th century. Museum of Fine Arts, Boston. M. and M. Karolik Collection.

141. Joseph Stone. **Deborah Sampson** (Gannett. 1761-1827). Oil on paper, 17 1/2" x 13 1/2" (44.5 x 34.3 cm) framed. Signed and dated "Drawn by Joseph Stone Framingham, [Massachusetts] 1797." The Rhode Island Historical Society, Providence.

142. Deborah (Sampson) Gannett (1761-1827). **Petition to the United States for a Military Pension for Active Service in the American Revolution**. Autograph manuscript, 11 5/8" x 7 1/4" (29.5 x 18.4 cm). Massachusetts, September 14, 1818. National Archives, Washington, D.C. (6)

143. Photo reproduction.

144. John Singleton Copley (1738-1815). **Mercy Otis Warren** (Mrs. James, 1728-1814). Oil on canvas, 51 1/4" x 41" (130.2 x 104.1 cm). Boston, c. 1763. Museum of Fine Arts, Boston. Bequest of Winslow Warren. (2-6)

145. Mercy Otis Warren (1728-1814). **History of the Rise, Progress, and Termination of the American Revolution . . .**, Vol. I. 8 1/2" x 5 1/2" x 1/2" (21.5 x 13.9 x 1.3 cm). Boston: Printed by Manning and Loring, 1805. The Pilgrim Society, Plymouth, Mass.

146. Anonymous. **Card table**. Mahogany with pine and maple, wool embroidered top worked by Mercy Otis Warren, 27 1/4" x 41 1/8" x 38 1/2" (69.2 x 53.7 x 97.8 cm) open. Boston (table) and Plymouth, c. 1750-1770. The Pilgrim Society, Plymouth, Mass.

147. Anonymous. **Fish**. Mother-of-pearl. 2 1/2" (6.4 cm) average. England (?), 18th century. The Pilgrim Society, Plymouth, The Pilgrim Society, Plymouth, Mass. (1)

148. Mercy Otis Warren (?) (1728-1814). **Pincushion**. Silk on silk, 6 3/4" x 3" (17.2 x 7.6 cm). Massachusetts (?), c. 1750-1780. Courtesy the Massachusetts Historical Society, Boston. (1)

149. Anonymous. **Handkerchief pin**, worn by Abigail Adams. Gold, hair, pearls, glass, 3/8" x 1 1/8" x 1 1/4" (.9 x 2.9 x .6 cm). Initials "MW" (Mercy Otis

Warren) in gold script under glass. Massachusetts, 1812. Courtesy the Massachusetts Historical Society, Boston. (1)

150. Anonymous. **Shoe**, owned by Mercy Otis Warren. Silk brocade, silver, leather, 9 1/2" x 3" (24.1 x 7.6 cm). England (?), c. 1750-1780. The Plymouth Antiquarian Society, Plymouth, Mass. (1)

151. John Vanderlyn [attrib.] (1775-1852). **Theodosia Burr** (Mrs. Joseph Alston, 1783-1813). Oil on canvas (unfinished), 26 3/16" x 22" (66.5 x 55.9 cm). New York, c. 1815-1820. The New-York Historical Society.

152. Chester Harding (1792-1866). **Hannah Adams** (1755-1831). Oil on canvas, 36" x 27" (91.4 x 68.6 cm). Boston (?), c. 1827. Boston Athenaeum.

153. Hannah Adams (1755-1831). **The History of the Jews, from the Destruction of Jerusalem to the Present Time**. Printed book, 8 1/2" x 4 1/2" x 1 1/2" (21.6 x 11.4 x 3.8 cm). London: Printed by A. MacIntosh, 1818. Boston Athenaeum.

154. Hannah Adams (1755-1831). **AN ALPHABETICAL COMPENDIUM OF THE VARIOUS SECTS which have Appeared in the World from the beginning of the Christian Era To the present Day . . .** Printed book, 8" x 5" x 1 1/2" (20.3 x 12.7 x 3.8 cm). Printed by B. Edes & Sons, 1784. Boston Athenaeum.

155. Jane Colden (Farquhar, 1724-1766). **Botanic Manuscript**. 12" x 7" (30.5 x 17.8 cm). New York, c. 1750-1757. Trustees of the British Museum, London, England.

156. Linden Hall Seminary for Young Ladies, Lancaster County [Pennsylvania]. **Terms and Conditions of the Boarding School for Female Education in Litz . . . January 6, 1809**. 9 1/4" x 6 7/8" (23.5 x 17.5 cm). [Lancaster, 1808 (?)] The Historical Society of Pennsylvania, Philadelphia.

157. Edward Moore. **FABLES for the LADIES**. Printed book, 5 1/8" x 6 3/16" (113 x 15.7 cm) open. Inscribed on page facing title page "Be it Known that this/Book was adjudged and/publicly presented by the/Visitors of Mr John Poor's/Academy on the third day/of December 1788 to Miss/Peggy McCullough on the/third Class as a

Premium/for her superior excellence in/Reading—/By order of the Visitors/John Andrews Presidit./Test. Benjn Say Sec'ry." Philadelphia: Printed for Thomas Dobson, 1787. The Historical Society of Pennsylvania. Philadelphia.

158. Patty Coggeshall. **Sampler**. Silk on linen, 19 1/2" x 16 5/8" (49.5 x 42.2 cm). Signed and inscribed "Patty Coggeshall Born/Febr 15th, 1786 Bristol New E." Bristol, Rhode Island, 1795. Lent by the Metropolitan Museum of Art. Rogers Fund, 1901.

159. Lydia Church. **Sampler**, worked at Mrs. Mansfield's school. Silk, sequins, and metallic threads on linen, 18 3/4" x 20 3/4" (47.8 x 53 cm). Inscribed "New Haven Connecticut* July 19 1791 Mrs Mansfield Sc/LYDIA CHURCH aged 13 1791." The Connecticut Historical Society, Hartford.

160. Nabby Martin. **Sampler**, worked at Miss Balch's school. Silk on canvas, 15" x 10 1/4" (38.1 x 26 cm). Providence, Rhode Island, signed and dated "1786." Museum of Art, Rhode Island School of Design, Providence.

161. Amey Randall. **Sampler** (unfinished), worked at Miss Mary Balch's school. Silk on linen, 20 1/4" x 19 1/2" (51.4 x 49.5 cm). Providence, Rhode Island, signed and dated "1793." The Rhode Island Historical Society, Providence.

162. Anonymous. **Sampler frame**. Curly maple with silver inlay, 19" x 11 1/4" (48.3 x 28.6 cm). Silver inset plate inscribed "J. McLlvain." Pennsylvania, late 18th century. The New-York Historical Society.

163. Anonymous. **Terrestrial globe** worked at the Westtown School. Silk threads on silk, ink, 6 1/2" (16.5 cm) in diameter. Chester County, Pennsylvania, c. 1810-1820. Chester County Historical Society, West Chester, Pa.

164. "I.G." **Sampler**. Silk and linen on linen, 14" x 9" (35.6 x 22.9 cm) framed. Chester County (?), Pennsylvania, inscribed and dated "IG 1790." Chester County Historical Society, West Chester, Pa.

165. Persis Crane. **Wisdom Leading Youth to Education**. Silk threads on silk, 15 1/2" x 12 1/4" (39.4 x 31.1 cm), unframed. Worked at Mrs. Saunders'

and Miss Beach's school. Dorchester, Massachusetts, 1812. Mr. and Mrs. Bertram K. Little.

166. Mary Beale (grandmother of Ann Marsh). **Sampler.** Silk on linen, 18 1/4" x 8 1/4" (46.4 x 20.9 cm) framed. England, signed and dated 1654. Collection of George Norman Highley.

167. Ann Marsh (1717-1797). **Sampler.** Silk on linen, 17" x 13 1/4" (43.2 x 33.7 cm) framed. Philadelphia (?), signed and dated, "Ann Marsh her Work in the 10 YEAR OF HER AGE 1727." Collection of George Norman Highley.

168. Ann Marsh [attrib.] (1717-1797). **Needlework picture.** Silk on satin, silk border, 17 1/2" x 10 1/4" (44.5 x 26 cm). Pennsylvania (?), c. 1727-1760. Collection of Mrs. Lynmar Brock.

169. Ann Marsh [attrib.] (1717-1797). **Seat cushion.** Silk and wool on canvas, 18 1/2" x 21 3/4" (47 x 55.3 cm). Pennsylvania, c. 1740-1790. Chester County Historical Society, West Chester, Pa.

170. Ann Marsh [attrib.] (1717-1797). **Quilted petticoat.** Silk. Pennsylvania, c. 1740-1790. Chester County Historical Society, West Chester, Pa.

171. Miss Prudence Perkins. **River—Townscape with Figures.** Transparent and opaque watercolor, colored inks on paper, 18 1/2" x 22 3/4" (46.9 x 57.7 cm). Providence (?), Rhode Island, c. 1810. Collection of Peter H. Tillou.

172. John Durand [attrib.] (active 1766-1782). **Mrs. Lewis Burwell** (Lucy Randolph). Oil on canvas, 37" x 29" (94 x 73.7 cm). Virginia, c. 1770. Virginia Historical Society, Richmond.

173. Charles Gibson. **Playing cards.** Paper, 3 3/4" x 2 1/2" (9.5 x 6.4 cm). England, 1789-1804. The Colonial Williamsburg Foundation, Williamsburg, Va.

174. [John le Jeune] Faber (1684-1756) after Philippe] Mercier (1689-1760). **Music has Charms to sooth a Savage Breast.** Mezzotint, 14 1/8" x 17 1/4" (35.9 x 43.8 cm). London, March 25, 1774. The Library Company of Philadelphia.

175. J. Gillray. **Farmer Giles & His Wife Shewing (sic) off their daughter Betty to their neighbours on her return from school.** Hand-colored etching, 17" x 23" (43.2 x 58.4 cm). London: Published

by H. Humphrey, January 1, 1809. Collection of James M. Goode.

176. Jane Norton (?). **Chemise.** Linen, 40 3/4" x 20 5/8" (103.5 x 52.4 cm). Initials "IN" in cross-stitch at neck. Hingham (?), Massachusetts, c. 1800-1810. Courtesy Society for the Preservation of New England Antiquities, Boston.

177. Anonymous. **Open robe, with matching petticoat** (reproduction stomacher). Ribbed silk brocade, silk fringe. Descended in the family of Henry Middleton of South Carolina. French, (?) c. 1750-1775. The Charleston Museum Collection, S.C. 1740-1775.

178. John Singleton Copley (1755-1815). **Mary MacIntosh and Elizabeth Royall.** Oil on canvas, 57 1/2" x 48" (146.1 x 121.9 cm). Boston, c. 1758. Museum of Fine Arts, Boston. Julia Knight Fox Fund. (2, 3, 4, 5)

179. Anonymous. **Dress.** Chintz, woodblock printed on a dark ground with floral sprays in madder colors. Connecticut, c. 1775. The Connecticut Historical Society, Hartford.

180. Anonymous. **Lady's gown.** White muslin embroidered with cotton. New England, c. 1800-1810. Copyright © Plymouth Antiquarian Society, Mass.

181. Anonymous. **Shawl.** Muslin with cotton embroidery and drawnwork, 34" x 109" (86.4 x 276.9 cm). Worn by Julia Johnson Toler of Newark, N.J. America, c. 1810. The Newark Museum.

182. Anonymous. **Lady's Cardinal.** Red wool, silk. Cazenovia, New York, late 18th century. Collection of Cora Ginsburg.

183. Anonymous, after John Collet (1697-1764). **Tight Lacing, or Fashion before Ease.** Mezzotint, 16" x 11 1/2" (40.6 x 29.2 cm). London: Printed . . . & Sold by Bowles & Carver. c. 1770. American Antiquarian Society, Worcester, Mass. (1)

184. Anonymous, after John Collet (1697-1764). **Tight Lacing, or FASHION before EASE.** Hand-colored mezzotint, 18 1/4" x 11 7/16" (46.4 x 29.1 cm). London: Printed by Bowles & Carver, c. 1770. The Colonial Williamsburg Foundation, Williamsburg, Va. (2-6)

185. Anonymous. **Stays.** Linen, bone. 15 1/2" x 16" (39.4 x 40.6 cm) closed.

New England, c. 1770-1785. Plymouth Antiquarian Society, Mass.

186. Anonymous. **Carved wooden busk.** 13 13/16" x 2 7/16" (35.1 x 6.2 cm). American inscribed and dated "M M 1767 BE [] GE." New York State Historical Association, Cooperstown.

187. Anonymous. **Hey Day! Is this my Daughter Ann?** Hand-colored engraving, 22 3/8" x 17 1/2" (56.8 x 44.5 cm) framed. London: Printed for Carrington Bowles, June 14, 1774. Collection of Cora Ginsburg.

188. Anonymous. **Wig curler.** Iron, 10" x 25.4 cm). America, 18th century (?). Private collection.

189. Anonymous. **Calash.** Silk, bone, 18 11/16" x 20 9/32" (47.5 x 51.5 cm). America, late 18th century. Philadelphia Museum of Art.

191. Anonymous. **Hatbox.** Printed wallpaper on wood, 6" x 12" x 10 7/8" (15.2 x 30.5 x 27.6 cm). America, c. 1800-1820. Courtesy Society for the Preservation of New England Antiquities, Boston.

192. Anonymous. **Lady's cap.** Spotted linen with mull fringe, 11" x 10" (27.9 x 25.4 cm). America, c. 1790-1810. Gift of Mr. Clifton Goff, Collection of the Brooklyn Museum, N.Y.

193. **Shoes worn by Eliza (Lucas) Pinckney** (1722?-1793). Satin with silver braid trim; silk lining, leather, 9 1/2" x 3" (23 x 7.6 cm). Label: "Made by /Thos H--e/Shoemaker No-/Lombard St--/London--," c. 1750-1775. The Charleston Museum Collection, S.C.

194. Jno Hose & Son. **Lady's shoes.** Silk brocade, leather, 9 1/2" x 3" (24.1 x 7.6 cm). London, c. 1750-1785. Courtesy Society for the Preservation of New England Antiquities, Boston.

195. Anonymous. **Lady's shoes.** Yellow and black kid, leather. 10" x 3 3/4" (25.4 x 9.5 cm). America, c. 1790-1810. Courtesy Society for the Preservation of New England Antiquities, Boston.

196. Anonymous. **Pattens.** Leather, iron, wood, replacement hide strings, 2 2/8" x 8 1/2" x 2 3/4" (6 x 21.6 x 6.9 cm). Pennsylvania, c. 1760-1790. Chester County Historical Society, West Chester, Pa.

197. Rufus Hathaway [attrib.] (1770-1822). **Sylvia Church Weston Sampson** (Mrs. Sylvanus, 1768-1836). Oil on canvas, 37 1/2" x 25 1/4" (95.3 x 64.2 cm). Duxbury, Massachusetts, 1973. Private collection.

198. Anonymous. **Perfume bottle.** Painted porcelain, brass, 3 7/8" (9.8 cm). France or Germany, late 18th century. The New-York Historical Society.

199. Anonymous. **Perfume and cosmetics box.** Shagreen case containing gold funnel, four crystal perfume bottles with gold caps, mirror, and ivory-handled brush with gold cover, 1 7/8" x 1 1/2" (4.8 x 3.8 cm). France, c. 1750-1775. The Colonial Williamsburg Foundation, Williamsburg, Va.

200. M. Buchoz. **The Toilet of Flora . . . with Receipts for Cosmetics of Every Kind, that can Smooth and brighten the Skin, give Force to Beauty, and Take off the Appearance of Old Age and Decay.** Printed book, 6 7/8" x 4 3/8" (17.5 x 11.1 cm). London: Printed for W. Nicholl, 1772. The Library Company of Philadelphia.

201. Alexander S. Gordon (working 1795-1803). **Box, possibly a patch box.** Silver 3/4 x 1 1/2" x 1" (1.91 x 3.9 x 2.5 cm). Marks: "GORDON" in serrated rectangle, initials "JTD" (?) in bright-cut engraving on lid. New York City, c. 1795-1803. Museum of the City of New York. Gift of Mrs. Charles E. Atwood.

202. Anonymous. **Chatelaine.** Gold and goldfilled, enamel, porcelain, 6 7/8" x 2 3/4" (17.5 x 6.9 cm). France (?), c. 1780-1790. Collection of Arthur Guy Kaplan.

203. Elizabeth Shurtlef. **Pocketbook.** Wool on canvas, 3" x 7" (7.6 x 17.8 cm). Plymouth (?), Massachusetts, c. 1740-1790. Plymouth Antiquarian Society, Plymouth, Mass.

204. Anonymous. **Reticule.** Satin with silk and silver threads, 10" (25.4 cm). New Jersey (?), c. 1800-1810. Collection of the Newark Museum.

205. E. M. Brevuort. **Beaded bag.** Beads on linen, silk lining, 8 1/4" x 6 1/4" (20.9 x 15.8 cm). America, c. 1810. Collection of Alvin and Davida Deutsch.

206. Anonymous. **Fan.** Ivory, mother-of-pearl, white satin, brass, watercolor,

10 1/2" x 17 1/2" (26.6 x 44.5 cm) open. Chinese (?), for the American market, c. 1800-1825. The Litchfield Historical Society, Conn.

207. Anonymous. **Lady's mittens.** Silk worked with silk; linen facing, 13" x 5 1/4" (33 x 13.4 cm). England, c. 1750-1760. The Brooklyn Museum, N.Y.

208. Anonymous. **Lady's stockings.** Silk embroidered with silk, 20 3/4" x 7" (52.7 x 17.8 cm). Marked "B (?) FARRAN." America, c. 1750-1760. The Brooklyn Museum, N.Y.

209. Anonymous. **Apron.** Embroidered linen, 42" x 48" (106.7 x 121.9 cm). America, c. 1790-1800. Gift of Mrs. Tracy Voorhees, Collection of the Brooklyn Museum, N.Y.

211. Anonymous. **Mrs. Wright** (Patience Lovell Wright, 1725-1786). Engraving, 8 5/32" x 5 1/16" (20.7 x 12.8 cm), from the **London Magazine**, December 1, 1775. The Library of Congress, Washington, D.C.

212. M[atthew] Daryl. **THE HEADS OF THE NATION IN A RIGHT SITUATION.** Engraving, 8 1/8" x 12 13/16" (20.6 x 32.5). London, May 1, 1780. The Lewis Walpole Library, Farmington, Conn.

213. Sophia Burpee [attrib.]. **Morning.** Watercolor and ink on paper, 10 7/8" x 8 1/5" (27.6 x 20.8 cm). New England, c. 1800-1810. The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

214. Rebecca Couch [attrib.]. **Connecticut House.** Watercolor on paper, 13" x 16 3/8" (33 x 41.6 cm). Litchfield (?) or Redding (?), Connecticut, c. 1800-1825. The Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

215. Hetty Benbridge [attrib.]. **John Poage.** Watercolor on ivory, gold, glass, 2 1/8" x 1 9/16" (5.4 x 3.9 cm). Charleston, South Carolina, c. 1773. Greenfield Village and Henry Ford Museum, Dearborn, Mich.

216. Eunice [Griswold] Pinney (1770-1849). **Charlotte's Visit to the Vicar.** Watercolor and ink on paper, 13 1/2" x 9 3/4" (34.3 x 24.8 cm). Connecticut, signed and dated at bottom "Eunice Pinney's Drawing, 1810." Collection of Edgar William and Bernice Chrysler Garbisch.

217. Eunice [Griswold] Pinney [attrib.] (1770-1849). **The Courtship.** Watercolor on paper, 12 1/2" x 9 1/2" (31.8 x 24.1 cm). Connecticut, c. 1810. Collection of Edgar William and Bernice Chrysler Garbisch.

218. Eunice [Griswold] Pinney (1770-1849). **Children Playing.** Watercolor, ink, and pinpricks on paper, 5 3/8" x 8" (13.7 x 20.3 cm). Connecticut, signed and dated "Eunice Pinney's Drawing, 1813." Collection of Peter H. Tillou.

219. Eunice [Griswold] Pinney [attrib.] (1770-1849). **The Cotter's Saturday Night.** Watercolor and ink on paper, 12 1/8" x 14 5/8" (30.8 x 37.2 cm). Connecticut, c. 1815. National Gallery of Art, Washington, D.C. Gift of Edgar William and Bernice Chrysler Garbisch. (5, 6)

220. Eunice [Griswold] Pinney [attrib.] (1770-1849). **Landscape with Women.** Watercolor on paper, 13 1/8" x 15 3/8" (33.3 x 39.1 cm). Connecticut, c. 1810. Collection of Edgar William and Bernice Chrysler Garbisch.

221. Anne-Marguerite-Henriette-Rouille (de Marigny), Baroness Hyde de Neuville [attrib.], (1779?-1849). **Self-Portrait.** Pencil and watercolor on paper, 6 1/2" x 5 5/8" (16.5 x 14.3 cm). New York, c. 1807-1809. The New-York Historical Society. (6)

222. Baroness Hyde de Neuville [attrib.] (1779?-1849). **Scrubwoman.** Watercolor and pen on paper, 7 1/2" x 6 1/2" (19.1 x 16.5 cm). Inscribed at bottom "Costume de Scrobeuse Jene nièce de Martha Church." New York, c. 1807-1809. The New-York Historical Society.

223. Baroness Hyde de Neuville [attrib.] (1779?-1849). **Indian War Dance.** Watercolor, ink, and pencil on paper, 7 5/8" x 12" (19.4 x 30.5 cm). Washington, D.C., inscribed and dated at bottom "Danse Militaire des Sauvages devant Le President J. Monroe 1821." Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.

224. Mary Ann Willson [attrib.] (working c. 1800-1825). **Nuestra Senora demonte Carmelo** (Our Lady of Mount Carmel). Pen and watercolor on paper, 12 1/8" x 9 11/16" (31.8 x 24.6 cm). Greene County, New York, c. 1800-1825. Museum of Fine Arts, Boston. M. and M. Karolik Collection. (1-3)

225. Mary Ann Willson [attrib.] (working 1800-1825). **Young Woman Pointing to Flight of Birds.** Watercolor on paper, 7 15/16" x 6 1/2" (20.2 x 16.5 cm). Greene County, New York, c. 1800-1825. Museum of Fine Arts, Boston. M. and M. Karolik Collection. (1-3)

226. Mary Ann Wilson [attrib.] (working 1800-1825). **The Leave Taking.** Pen and watercolor on paper, 13 11/16" x 10 11/16" (34.8 x 27.2 cm). Greene County, New York, c. 1800-1825. Museum of Fine Arts, Boston. M. and M. Karolik Collection. (4-6)

227. Anna Maria von Phul [attrib.] (1786-1823). **Creole Woman and Boy.** Watercolor and pencil on paper, 9 7/8" x 7 3/4" (25.1 x 19.7 cm). St. Louis, Missouri, c. 1818. Missouri Historical Society, St. Louis.

228. Anna Maria von Phul [attrib.] (1786-1823). **Young Lady in a Garden.** Pencil and watercolor on paper, 8 3/4" x 6 3/4" (22.2 x 17.2 cm). St. Louis, Missouri, c. 1818. The Missouri Historical Society, St. Louis.

229. Barbara Schultz [attrib.] **Schwenkfelder Birth Certificate of Lydia Kriebel,** born 1786. Watercolor and ink on paper, 16" x 13" (40.6 x 33 cm). Pennsylvania, dated "1806." Private Collection. (4-6)

230. Samuel F.B. Morse (?) (1791-1872). **Susanna Haswell Rowson (?)** (1762?-1824). Oil on canvas, 29 15/16" x 25 9/16" (76 x 64.9 cm) unframed. America, c. 1800-1825. Worcester Art Museum, Mass.

231. Mrs. Susanna [Haswell] Rowson (1762?-1824). **An Abridgement of Universal Geography.** Printed book, 7" x 4 1/4" (17.8 x 10.8 cm). Boston: Printed by David Carlisle, 1805. American Antiquarian Society, Worcester, Mass. (1)

232. Deleted from exhibition.

233. Margaret Mitchell (b. Peterborough, New Hampshire, 1784, d. 1867). **Garden Lilly.** Done while a student at Mrs. Rowson's Academy. Watercolor and ink on paper, 8" x 6 5/8" (20.3 x 17.2 cm). Medford (?), Massachusetts, c. 1800. New Hampshire Historical Society, Concord.

234. Words by Susanna Haswell Rowson (1762?-1824). **National Song . . . 4th of**

July. Printed sheet music, 12" x 20" (30.5 x 50.8 cm) open. Boston: Published and sold by G. Graupner, 1818. American Antiquarian Society, Worcester, Mass. (1)

235. Photo reproduction.

236. Southwark Theater. **For the Benefit of Miss Storer.** Playbill, 8 1/2" x 5 3/4" (21.6 x 14.6 cm). [Philadelphia: Printed by William Bradford, 1770.] Historical Society of Pennsylvania, Philadelphia.

237. The Old American Company. **MORE WAYS THAN ONE. . . . to which will be added, . . . DON JUAN . . .** Playbill, 17" x 10 1/2" (43.2 x 26.7 cm). New York City, March 12, 1793. Theater and Music Collection, Museum of the City of New York.

238. R. Laurie, after R. Dighton. **Mrs. Wrighten** (Mrs. Pownall 1756?-1796). Mezzotint, 8 1/2" x 6" (21.6 x 15.2 cm). London: Published . . . by W. Richardson, March 1, 1780. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1917.

239. Gilbert Stuart (1755-1828), **Sarah Wentworth Apthorp Morton** (Mrs. Perez, 1759-1846). Oil on canvas, 29 1/4" x 24" (74.3 x 69.9 cm). Philadelphia, 1802. Museum of Fine Arts, Boston, Juliana Cheney Edwards Collection. Bequest of Hannah Marcy Edwards in memory of her mother.

240. Phillis Wheatley (1753?-1784). **America.** Autograph manuscript poem, 11 3/4" x 7 5/16" (29.8 x 18.6 cm). Boston, c. 1770-1780. The Library Company of Philadelphia.

241. Anonymous, after Gilbert Stuart (1755-1828) and Charles Willson Peale (1741-1827). **Martha (Dandridge Custis) Washington** (1731-1802). Oil on canvas, 30" x 25 1/4" (76.2 x 64.2 cm). America, 19th century. National Portrait Gallery, Smithsonian Institution, Washington, D.C.

242. Photo reproduction.

243. Anonymous. **Quarter panel of the coach owned by Martha Washington.** Painted copper, 17 1/16" x 15" (43.3 x 38.1 cm) framed. England, c. 1770. Smithsonian Institution, Washington, D.C.

244. Anonymous. **Invitation to the**

President's House (Washington Administration). Engraving, 2 7/8" x 4 14/16" (7.3 x 12.5 cm). New York or Philadelphia, c. 1790-1797. Smithsonian Institution, Washington, D.C.

245. Martha Washington (1731-1802). **Letter to Frances Washington.** Autograph manuscript, 10" x 7 7/8" (25.4 x 20 cm). New York, October 22, 1789. The Historical Society of Pennsylvania, Philadelphia.

246. Anonymous. **Sewing box** owned by Martha Washington. Leather, wood, paper, containing thimble, scissors, fabrics, and embroidery, 3" x 7 7/8" (7.6 x 20 cm). America, late 18th century. The Chicago Historical Society, Ill.

247. Martha Washington (1731-1802). **Seat cushion** (one of a set). Worsted and silk on canvas, 3" x 18 3/4" x 15 1/2" (7.62 x 45.8 x 39.4 cm). Virginia, New York, or Philadelphia, c. 1766-1802. The Mount Vernon Ladies' Association, Mount Vernon, Va.

248. Anonymous. **Quilted cloak** owned by Martha Washington. Green silk. America, c. 1780-1800. Dumbarton House, Washington, D.C.

249. Gilbert Stuart (1755-1828). **Mrs. John Adams** (Abigail Smith, 1744-1818). Oil on canvas, 29" x 23 3/4" (73.9 x 60.3 cm). Boston, 1815. National Gallery of Art, Washington, D.C. (2-6) Gift of Mr. Robert Homons, 1954.

250. Anonymous. **Fan** owned by Abigail Adams, (1744-1818). Silk, net, sequins, amber, 7 7/16" x 13 11/16" (18.8 x 34.8 cm). France (?), c. 1780-1800. Smithsonian Institution, Washington, D.C.

251. Anonymous. **Dinner plate** (part of a set owned by John and Abigail Adams). Hand-painted blue and white porcelain, 1" x 7 3/4" (2.5 x 24.8 cm) in diameter. Marks and date letter of the Sèvres manufactory, France, 1784. Smithsonian Institution, Washington, D.C.

252. Anonymous. **Pocket-Book: A General Bill of Fare, for Every Month in the Year. Revised and Corrected, by an eminent City Cook, 1755.** 6 7/16" x 4" (16.4 x 10.2 cm) closed. England, c. 1775-1800. Owned by Abigail Adams (title page missing). Smithsonian Institution, Washington, D.C.

253. Abigail [Smith] Adams (1744-

1818). **Letter to John Adams.** Autograph manuscript, 12 13/32" x 7 7/8" (31.5 x 20 cm). Braintree, Massachusetts, March 31, 1776. Courtesy, Massachusetts Historical Society, Boston. (1)

254. John Vanderlyn [attrib.] (1775-1852) after Gilbert Stuart (1755-1828). **Mrs. James Madison** (Dolley Payne Todd, 1768-1849). Oil on canvas, 35" x 30" (88.9 x 76.2 cm) framed. America, c. 1830-1850. Collection of the Greensboro Historical Museum, N.C.

255. Anonymous. **Gown** worn by Dolley Madison (1768-1849). Red silk velvet. America (?), c. 1800-1817. Collection of the Greensboro Historical Museum, N.C.

256. Anonymous. **Turban** worn by Dolley Madison (1768-1849). White silk with silk cord trim, 6" x 9" (15.2 x 22.3 cm). America or France, c. 1810-1840. Collection of the Greensboro Historical Museum, N.C.

257. Photo reproduction.

258. Anonymous. **The Lady's Magazine, and Repository of Entertaining Knowledge.** Printed magazine, 8 1/2" x 5 3/16" x 1" (21.5 x 13.2 x 2.5 cm). Vol. I By a Literary Society. Philadelphia: Printed by W. Gibbons, 1792. The Library Company of Philadelphia.

259. Mary Wollstonecraft (1759-1797). **A Vindication of the Rights of Woman: with strictures on Political and Moral Subjects.** Printed book, 8 9/16" x 5 5/16" (27.7 x 13.5 cm). Boston: Printed by Peter Edes for Thomas and Andrews, 1792. The Library Company of Philadelphia.

260. Susan Sedgwick. **Elizabeth Freeman (Mumbet).** Watercolor on ivory, 4 1/2" x 3 3/4" (11.4 x 9.5 cm) framed. Massachusetts, inscribed on back of frame "Elizabeth Freeman/Mumbet/Susan Sedgwick/Fecit 1811/E.M.B. Sedgwick/1868/." Courtesy the Massachusetts Historical Society, Boston. (1)

261. Anonymous. **Bracelet.** Gold metal, 1/4" x 2 1/4" (.6 x 5.7 cm) in diameter. Engraved on clasp "Mumbet." America, c. 1800-1810. Courtesy Massachusetts Historical Society, Boston. (1)

262. John Habersham (Collector of the Customs for Savannah, Georgia). **Report to Oliver Wolcott, (Secretary of the**

Treasury) denying the claim for damages submitted by Elizabeth Massey. Autograph manuscript copy, 10" x 8" (25.4 x 20.3 cm). Savannah [Georgia], December 16, 1797. Records of the U.S. Senate, National Archives, Washington, D.C. (6)

263. Anonymous. **On BRYAN SHEEHEN . . .** Broadside, 15 5/16" x 10 5/32" (38.9 x 25.8 cm). [Salem, Massachusetts], January 16, 1772. Courtesy Massachusetts Historical Society, Boston. (1)

264. Anonymous. **An Account of the Life of Bryan Sheehen.** Broadside, 15 1/4" x 10 1/8" (38.8 x 25.7 cm). Portsmouth [N.H.?], January 16, 1772. Historical Society of Pennsylvania, Philadelphia. (2-6)

265. John W. Kirm. **A Genuine Sketch of the Trial of Mary Cole for the Wilful Murder of Her Mother, Agnes Thuers.** Printed pamphlet, 8 3/8" x 5 1/8" (21.2 x 13 cm). New Jersey, 1812. American Antiquarian Society, Worcester, Mass. (1)

keenly aware of the styles current among the European aristocracy. Dressing in high fashion was in keeping with the new emphasis on polite behavior that began to affect women at that time. By 1800 American women were preoccupied with their dress, and placed great importance on beauty as the key to a successful life.

American women generally expressed their creativity by ornamenting household articles, and by keeping private diaries or writing letters to friends. In the fields of literature and the performing arts, a few managed to attain a degree of public recognition, but before 1815 there was only one professional women artist—a sculptor.

Few avenues were open to women for the study of painting. Around 1800 special painting academies and the female schools both began to offer classes for young ladies, but throughout the early 19th century painting was considered primarily a polite feminine accomplishment to add to one's other refinements such as music and dancing.

Prior to the Revolution Americans looked on the King and Queen as symbols of empire, and as primary models for correct social behavior. After the ratification of the Constitution in 1789, the early Presidents and their wives had to assume these roles. They faced the unprecedented task of creating a dignified system of protocol that was suitable for a fledgling democracy. Martha Washington, Abigail Adams, and Dolley Madison were the first Queens of the Republican court.

All agreed that some pomp was necessary in a Republic, and the Washingtons pioneered by introducing a formal system of entertaining that was dignified without being too formal.

The Declaration of Independence had obvious implications for the female sex, but few women rallied for equal rights after the Revolution. Between 1750 and 1815 women entered a repressive legal phase from which they would not emerge for over a century. Nevertheless, the women of the Revolutionary generation left a rich and vital legacy that offers new insights into their lives.

Remember the Ladies

1750 Women in America 1815

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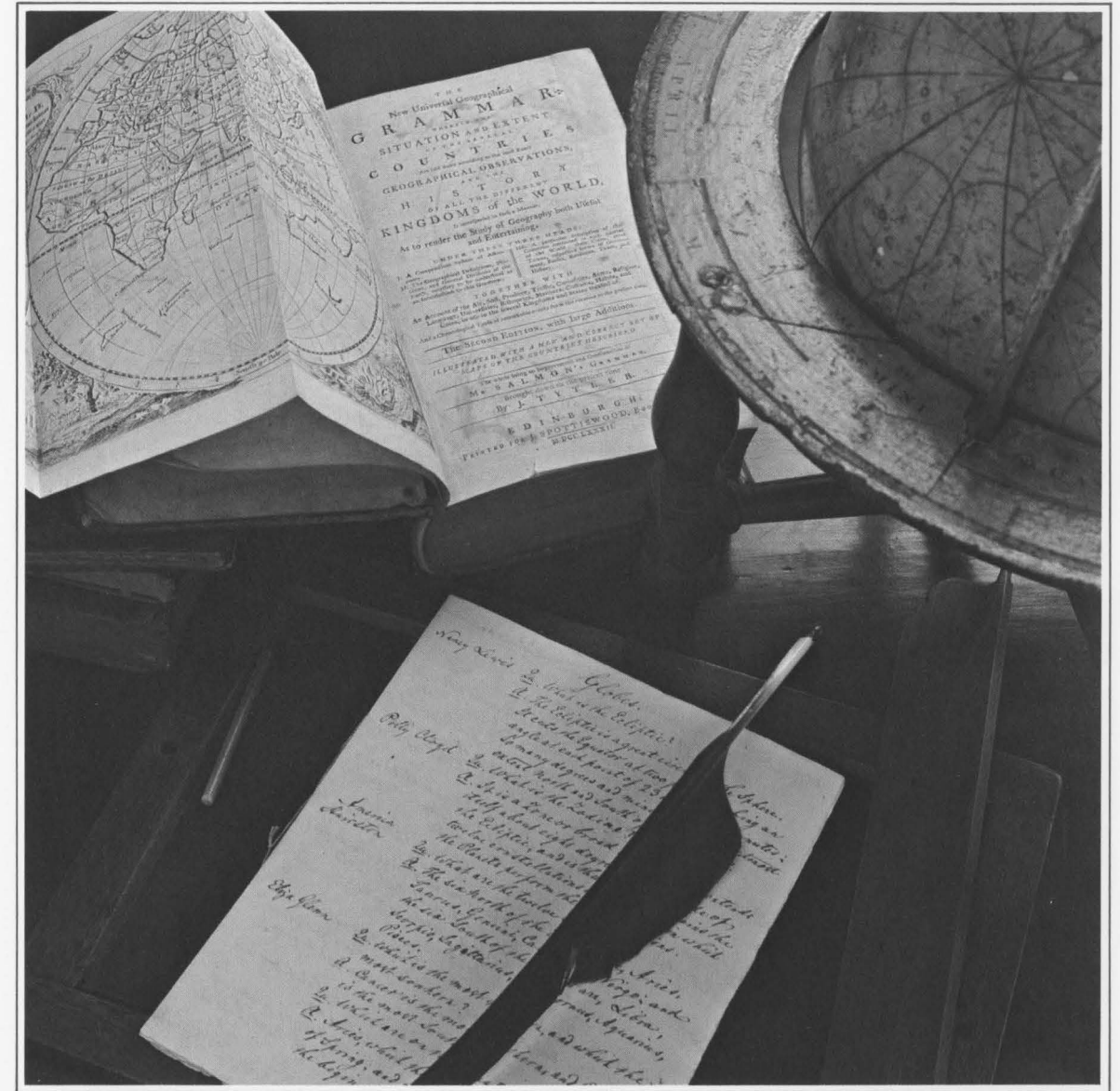
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ALBERT, Mildred L. (Daily Radio Vignettes)

ALTON, Alan (Camera 5)

ANDERSON, Alan (WCVB-TV, Boston)

BACON, Ms. Smoki (Boston 200)

BERRY, Judy (Brockton Daily Enterprise)

BETTINSON, Winslow (Radio WJDA, Quincy, Mass.)

BRUCE, Douglas, M. (Camera 5, N. Y. & Boston) & (Time Magazine)

BOONE, Gray (Antique Montly)

CAVACCO, John (Plymouth Carver School System)

CHERENSON, Seymour (UPI, Boston)

CLANCY, Claire (Brockton Daily Enterprise)

COLLIN, Stan (Brockton Daily Enterprise)

CROWELL, David (New Bedford Standard Times)

CRYAN, John (WCVB-TV, Boston)

CURTIS, Chuck (WCVB-TV, Boston)

DAVIS, Mark (WKOX & WVBF-FM, Framingham, Mass.)

DULLY, Theodore (Boston Globe)



ELWELL, Phyllis, (WPLM, Radio)

FINCKE, Sue Ann (WBZ-TV, Boston)

FREYERMUTH, Virginia (Patriot Ledger)

FULLER, Jane (WBET Radio)

GIBSON, Gloria (WCVB-TV, Boston)

GORDON, Michael S. (AP, Boston)

GREEN, J. Walter (AP, Boston)

GREENWOOD, John (WTEV-TV, Boston)

GRACE, Arthur (N. Y. Times, Boston)

HANEY, Daniel Q. (AP, Boston)

HILOWITZ, Beverley (American Heritage Publishing Co.)

HOROWITZ, Richard (AP, Boston)

HUNT, Richard O. (Lowell Sun)

INGERSON, Martha Ann (WBZ-TV, Boston)

JOHNSTON, Mark (The Old Colony Memorial)

JUDGE, Jean (Fall River Herald News)

KAVKA, Dorothy (Brockton Daily Enterprise)

KELLEY, Mary Lou (Christian Science Monitor)

KENWORTHY, Thomas (Lowell Sun)

KLEMESRUD, Judy (New York Times)

LAMONTAGNE, J. David (Providence Journal Bulletin)

LASKA, Dr. Vera (Town Crier Publications)

LEVATHES, Kiki (Louise) (Daily News)

LIOCE, Anthony R., (Providence Journal Bulletin)



MACKINTOSH, Esther (Horticulture Magazine)

MANNING, William (UPI Photos-Boston)

MAURY, Donald (AP, Boston)

MELVILLE, Doris (Patriot Ledger)

MICHAEL, Elizabeth P. (Antiques Gazette)

MICHAEL, George (Antiques Gazette)

MILES, Roger (The Old Colony Memorial)

MILLS, Marquerite (The Old Colony Memorial)

MITCHELL, Pat (WBZ-TV, Boston)

MOSS, Gwen (WCVB-TV, Boston)

MURRAY, Craig (Patriot Ledger)

NAUGHTON, Mary Nell (The Old Colony Memorial)

O'CALLAGHAN, James (WCVB-TV, Boston)

PAGNOTTI, Tom (Plymouth Carver School Systems)

PAPPAS, Paul (WTEV-TV)

PAWLAK, Susan (New Bedford Standard Times)

PRESLER, Titus (The Old Colony Memorial)

PRESTON, Philip (Boston Globe)

QUIDLEY, Peter (WTEV-TV)

RANDALL, Jim (WKOX & WVBF-FM, Framingham, Mass.)

REGAN, Mike (WBZ-TV)

RILEY, George (UPI, Boston)

ROLO, Ronald (New Bedford Standard Times)

SANTHESON, Robert (New Bedford Gas & Elec., In House Publ.)

SCHAWBEL, William (Braun North America)

SCHUYLER, Pamela R. (AP, Boston)

SELWAY, Bonnie (Boston Herald American)

SEYMOUR, Ms. Freddie (WBET-AM & FM)

SMITH, Neila (WCVB-TV)

STANG, Michael (The Old Colony Memorial)

TAIBBI, Michael (WCVB-TV, Boston)

TAYLOR, Lisa (WBZ-TV, Boston)

TAYLOR, Robert (Boston Globe)



TAYLOR, Truman (WTEV-TV)

TRENT, Madeline (Christian Science Monitor)

WALSH, Rose (Herald American, Boston)

WARING, Richard (New Bedford Standard Times)

WILCOX, Lee (WBZ-TV)

WILSON, Cathy (Cape Cod News)

WOODIES, Mary (WNTN-Radio)

Odile Jacobs
Philip Morris Incorporated
100 Park Avenue
New York, New York 10017
(212) OR9-1800

Rhonda Racz
Clairol
345 Park Avenue
New York, New York 10022
(212) 644-3020

Carole S. Sorell
Ruder & Finn Fine Arts
110 East 59th Street
New York, New York 10022
(212) 593-6333

FACT SHEET

"...REMEMBER THE LADIES..." Women in America 1750-1815

Plymouth Opening Events, June 29, 1976

Sponsoring Institution: The Pilgrim Society, founded in 1818.

Place: Pilgrim Hall and Plymouth Antiquarian House, Plymouth, Massachusetts

Press Preview: 10:30-12:00 noon; opening reception for press at Pilgrim Hall

Luncheon: 12:30 p. m. ; luncheon honoring dignitaries, corporate guests, and distinguished women

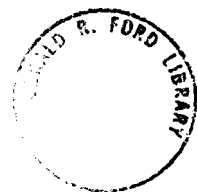
VIP Opening: 2:30 p. m. ; official exhibit opening at Pilgrim Hall

Public Opening: June 30, 1976; exhibition open to the public

Sponsors: This exhibition has been made possible by grants from Clairol • Philip Morris Incorporated, National Endowment for the Arts and National Endowment for the Humanities.

Curator: Ms. Conover Hunt, former director, DAR Museum Washington, D. C.

- more -



"...REMEMBER THE LADIES..."

Fact Sheet

Page Two

Historian: Professor Linda Grant De Pauw, historian
George Washington University

National
Director: Mabel Brandon

Itinerary: Pilgrim Society, Pilgrim Hall June 30 - Sept. 26, 1976
and Plymouth Antiquarian Society
Plymouth, Massachusetts

The High Museum of Art Oct. 16 - Nov. 14, 1976
Atlanta, Georgia

Corcoran Gallery of Art Dec. 3 - Dec. 31, 1976
Washington, D. C.

Chicago Historical Society Jan. 18 - Feb. 20, 1977
Chicago, Illinois

Lyndon Baines Johnson Library March 15- April 23, 1977
Austin, Texas

New-York Historical Society May 10 - June 15, 1977
New York, New York

Contents: The exhibition will provide a well-rounded view of the American woman of the period, from all classes and all walks of life. Their environments and pursuits will be illustrated by: portraits of the period's outstanding women by such major American painters as John Singleton Copley, Charles Wilson Peale, John Durand, Nathaniel Smibert and Gilbert Stuart, as well as lesser known likenesses... outstanding examples of American silver and furniture art... an extensive selection of the finest needle arts and costumes produced in America... and a highly significant selection of manuscript material. The exhibition's effective comparison of fine utilitarian objects will illustrate class differences while its overview illuminates the profound change in Women's lives during the period. The subjects covered will be:

The education of women... Women in the arts...
Women in bondage... Women at home... Fashion...
Working Women... Birth and Death... Child rearing...
Women and religion... Women in War... Women in
politics and the law.

- more -

"...REMEMBER THE LADIES..."

Fact Sheet

Page Three

- Sources: Along with numerous private collections, major museums and libraries participating in the exhibition are: The Boston Museum of Fine Arts; The Metropolitan Museum of Art; The British Museum; Maryland Historical Society; Barra Foundation; the Mount Vernon Ladies Association of the Union; American Antiquarian Society; Greenfield Village and Henry Ford Museum; New-York Historical Society; Society for Preservation of New England Antiquities; Yale University; Museum of Early Southern Decorative Arts; Old Salem, Inc.; Chester County Historical Society; Charleston Museum; Greensboro Historical Museum; and the Massachusetts Historical Society.
- Catalog: An illustrated catalog will be published by the Viking Press, New York, in both soft and hard cover. It will contain essays by Professor Linda Grant de Pauw and Conover Hunt. The research historian is Miriam Schneir.
- Exhibition
and Catalog
Design: Melanie Roher; and Educational Exhibitors, Inc.,
Joan Mann Friedman and Helen Sokolov.
- Exhibition
Photographs: Peggy Barnett
- Wigs
Sculptured by: Marguerite Buck Coiffures, courtesy of National
Hairdressers and Cosmetologists Association, Inc.

###

0603076

Odile Jacobs
Philip Morris Incorporated
100 Park Avenue
New York, New York 10017
(212) OR9-1800

Rhonda Racz
Clairol
345 Park Avenue
New York, New York 10022
(212) 644-3020

Carole Sorell
Ruder & Finn Fine Arts
110 East 59th Street
New York, New York 10022
(212) 593-6333

FOR IMMEDIATE RELEASE

AMERICA BEGINS TO
"...REMEMBER THE LADIES..."
WITH BICENTENNIAL ART EXHIBITION
OPENING JUNE 30

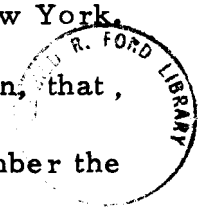
Joan Kennedy, Nancy Kissinger and
Kitty Dukakis among Notables
Attending June 29 Preview in Plymouth

PLYMOUTH, Mass. - America's Bicentennial Year recognition of the prominent role of the "founding mothers" and other women during the country's Revolutionary era will begin here on June 30 with the opening of a major national art exhibition, "...REMEMBER THE LADIES..." Women in America 1750-1815.

A June 29 preview and ceremonial luncheon at the Plymouth Yacht Club will be attended by Joan Kennedy, Nancy Kissinger and Kitty Dukakis, who are among the exhibition's patrons, as well as other Plymouth and Washington notables and a number of descendants of leading revolutionary women.

The exhibition, jointly sponsored by Clairol and Philip Morris Incorporated, with additional funding from the National Endowment for the Arts and the National Endowment for the Humanities, will be on view at Pilgrim Hall and the Plymouth Antiquarian Society until September 26. Other showings, through June, 1977, will take place in Atlanta, Washington, D. C., Chicago, Austin and New York.

The title derives from Abigail Adam's request of her husband John, that, in formulating the laws of the new nation, "...I desire that you remember the



ladies and be more generous and favorable to them than your ancestors."

The wide-ranging participation of all women in American society during the founding period will be documented with portraits, artifacts, engravings, printed materials, craftwork, period costumes and furnishings. Many of the objects are from private collections and historic societies, some on public view for the first time.

A major section of the exhibition will uncover the forgotten story of the heroism of women who fought in or actively supported the Continental Army. Other areas will examine the domestic life and fluctuating status and influence of all American women - American Indian women, society women, working women, slaves and indentured servants - from the Revolution to the height of the Republican Era.

The exhibition was organized by Conover Hunt, former director of the DAR Museum in Washington, D. C. , working closely with Professor Linda Grant DePaup, George Washington University historian. The National Director is Mabel Brandon.

Among the prominent guests who will join in the June 29 festivities are: Mr. & Mrs. Charles Francis Adams and Mrs. Abigail Adams Manny, direct descendants of John and Abigail Adams; The Honorable Margaret Heckler, (Dem. , Mass.); The Honorable Gerry Studds (Dem. , Mass.); Mr. John Warner, Administrator, American Revolution Bicentennial Administration; and Ms. Elly Peterson, co-chairperson of ERAmerica.

WRITING PRESS

Antique Monthly		(Mrs Gray Boone)
Judy Berry Brockton Daily Enterprise		(Judy Berry)
	Boston, M	
Cape Cod News		(Cathy Wilson)
Hyannis, Mass		
New Bedford Standard Times		(Richard Waring)
Herald American	Boston	(Rose Walsh)
Christina Science Monitor		(Madeline Trent)
Boston Globe		(Robert Taylor)
WCVB-TV	Boston	(Michael Taibbi)
WCVB-TV	Boston	(Ken Stahl)
WCUB-TV	Boston	(Neila Smith)
Boston Herald	American	(Bonnie Selway)
UPI	Boston	(David Rosen)
The Old Colony Memorial	Plymouth	(Titus Presler)
New Bedford Standard Times		(Susan Pawlak)
The Old Colony Memorial	Plymouth	(Mary Nell Naughton)
The Old Colony Memorial	Plymouth	(M. Mills)



WRITING PRESS CONT

The Old Colony Memorial	Plymouth	Roger Miles
Antiques Gazette		George Michael
Antiques Gazette		E. Michael
Patriot Ledger		D. Melville
Horticulture Magazine		E. Mackintosh
Providence Journal Bulletin		A. Liore
Daily News		K. Levathes
New York Times		J. Klemesrud
Lowell Sun	Lowell, Mass	Thomas Kenworthy
Christina Science Monitor		Mary Lou Keller
Brockton Daily Enterprise	Brockton, Mass	D. Kavka
Fall River Herald News	Fall River, Mass	Jean Judge
The Old Colony Memorial		Mark Johnston
AP	Boston	Daniel Haney
Patriot Ledger	Quincy	Virginia Freyermuth
Brockton Daily Enterprise		Claire Clancy





THE CHANGING ROLE OF WOMEN in the AMERICAN REVOLUTIONARY ERA

Produced in cooperation with Plymouth County Development Council, Inc.

75 Court Street, Plymouth, Massachusetts 02360

Sponsors:

- The Pilgrim Society:
Lawrence D. Geller, Director
- The Plymouth Antiquarian Society:
Plymouth County Development Council, Inc.
- The Plymouth Bicentennial Commission

Curator:

H. Conover Hunt

Catalogue:

Professor Linda Grant de Pauw
George Washington University, Washington, D.C.

Exhibition Design:

Educational Exhibitors, Inc.
Roslyn Heights, New York

Research Historian:

Miriam Schneir

Exhibition Coordinator:

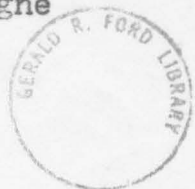
Mabel H. Crandon

Secretary:

Anita Franks

WRITING PRESS (STILL PHOTOGRAPHERS)

Time Magazine	Boston	Tom Bender
The Old Colony Memorial		M. Stang
AP	Boston	P. Schvyler
New Bedford Standard Times		R. Rolo
UPI	Boston	G. Riley
Boston Globe		Philip Preston
Antique Monthly		Ed Nute
Patriot Ledger	Quincy	Craig Murray
UPI		William Manning
AP		Donald Maury
UPI		Steve Liss
UPI		William Leonardi†
Providence Journal Bulletin		J. David Lamontagne
Lowell Sun		Richard Hunt'
AP		R. Horowitz
AP		J. Walter Green
New York Times: Boston		Arthur Grace
AP		Michael Gordan



75 Court Street
Plymouth, Mass. 02360

page two

Boston Globe

Theodore Dully

New Bedford Standard-Times

David Crowell

Brockton Daily Enterprise

Stan Collin

Time Magazine-Camera Five

Doug Bruce

Boston Herald

Kevin Cole

UBD

Seymour Cherenon



“remember the ladies”

Women in America 1750-1815

75 Court Street
Plymouth, Mass. 02360

page two

Theodore Dilly

Boston Globe

David Crowell

New Bedford Standard-Times

Sam Coffin

Brockton Daily Enterprise

Don Bruce

Time Magazine-Camera Five

Kevin Cole

Boston Herald

Reynold Cherrison

USA



Sponsors/The Pilgrim Society: Lawrence D. Geller, Director; The Plymouth Antiquarian Society; Plymouth County Development Council, Inc.; The Plymouth Bicentennial Commission. **Curator**/K. Conover Hunt. **Catalogue**/Professor Linda Grant De Pauw, George Washington University, Washington, D.C. **Exhibition Design**/Educational Exhibitors, Inc., Roslyn Heights, New York. **Research Historian**/Miriam Schneir. **Exhibition Coordinator**/Mabel H. Brandon. **Executive Secretary**/Anita Franks.

Produced in cooperation with Plymouth County Development Council, Inc.



THE CHANGING ROLE OF WOMEN
 in the
 AMERICAN REVOLUTIONARY

RADIO WRITING PRESS

75 Court Street, Plymouth, Massachusetts 02380

Daily Radio Vignettes	Boston	Mildred Albert
WNTN-Radio		Mary Woodies
Radio WJDA		Winslow Bettinson
WTBS News	MIT, Boston	Beth Wallace
WBET-AM and FM		Ms Freddie Seymour
WKOX and WBF	Framingham, Mass	Jim Randall
WBET		Jane Fuller
WPLM	Plymouth	P. Elwell (MS)
WKOX & WBF	Framingham, Mass	Mark Davis



TELEVISION WRITING PRESS

CBS

Miss Lee Thornton

WTEV-TV

John Greenwood

Truman Taylor

WCVB TV GOOD MORNING SHOW

~~Ken Stahl~~

Christopher Bowen

Chuck Curtis

Gloria Gibson

Chuck Curtis

Gwen Moss

Pat Mitchell

Martha Ann Ingerson

Lisa Taylor

Eve Wilcox

WCVB TV

WBZ TV

Various small, faint text fragments and logos on the left side of the page, including a circular logo at the bottom left.



TELEVISION STILL PHOTOGRAPHERS

WCUB TV

John Cryan

Alan Anderson

James O'Callaghan

WTEV-TV

Paul Pappas

Camera 5

Alan Altman

WBZ-TV

Sue Ann Fincke

Advisory Board:
Walter H. Clendon
Executive Director:
William Brown
Executive Director:
Marilyn Higgins, New York
Educational Exhibitions, Inc.
Executive Director:
George Washington University, Washington, D.C.
Professor Linda Clark de Faux
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Plymouth Council Development Council, Inc.
The Plymouth Antiquarian Society
Lawrence D. Galt, Director
The Pilgrim Society
Sponsors:

72 Court Street, Plymouth, Massachusetts 05300

AMERICAN REVOLUTIONARY ERA
in the
THE CHANGING ROLE OF WOMEN



matson

PRESS RECEPTION- 10:30 a.m. PILGRIM HALL-JUNE 29

PRESS AND MEDIA TO ATTEND

*ALBERT, Mildred L. (Daily Radio Vignettes)

ALTEMAN, Alan (Camera 5)

ANDERSON, Alan (WGVB-TV)

AUERBACH, Donald (Braun North America)

*BACON, Smoki (Boston 200)

BENDER, Tom (Time)

BERRY, Judy (Brockton Daily Enterprise)

BETTINSON, Winslow (Radio WJDA)

*BOONE, Gray (Antique Monthly)



32 COLLE STREET BOSTON MASSACHUSETTS 02108

AMERICAN BEVERLY HILLS

THE CHANGING ROLE OF WOMEN





THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA



BOWEN, Christopher

(WCVB TV)

BRUCE, Doug

(Time)

O'CALLAGHAN, James

(WCVB TV)

CAVACCO, John

(Plymouth Carver School System)

CHERENSON, Seymour

(UPI; Boston)

*CLANCY, Claire

(Brockton Daily Enterprise)

COLE, Kevin

(Boston Herald)

COLLIN, Stan

(Brockton Daily Enterprise)



CROWELL, David

(NEW Bedford Standard-Times)

CRYAN, John

(WCUB-TV)



THE CHANGING ROLE OF WOMEN
in the

AMERICAN REVOLUTIONARY ERA

page 3

75 Court Street, Plymouth, Massachusetts 02360

* CURTIS, Chuck (WCUB-TV)

* DAVIS, Mark (WKOX & WBUF FM)

* GIBSON, GLORIA (WCVB TV)

DULLY, Theodore (Boston Globe)

ELLARD, George (WCVB TV)

* ELWELL, Phyllis (WPLM)

FINCKE, Sue Ann (WBZ-TV)

FREYERMUTH, Virginia (Patriot Ledger)

Fuller, Jane (WBET Radio)

Secretary
Katie Priddy
Exhibition Coordinator
Mabel H. Gordon
Research Historian
Theresa Schmitt
Exhibition Designer
Educational Exhibits, Inc.
Boston Herald, New York
George Washington University, Washington, D.C.
Professor John Grant de Pauw
Exhibitor
H. Conover Hunt
Curator
The Plymouth Bicentennial Commission
Plymouth County Development Council, Inc.
The Plymouth Antiquarian Society
Lawrence D. Galin, Director
The Pilgrim Society



THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA

page 4

75 Court Street, Plymouth, Massachusetts 02360

Giglio, Al

(WCVB TV)

GORDON, Michael

(AP Boston)

GOSEY, David

(WCVB)

GRACE, Arthur

(NY Times)

GREEN, J. Walter

(AP Boston)

*GREENWOOD, John

(WTEV-TV)

GUERIN, George

(CBS Network News)

*HANEY, Daniel

(AP Boston)

HOYLE, Calvin

(WCVB TV)

Secretary
Anita Frank
Executive Director
Michael H. Gordon
Research Associate
William Schmitz
The Plymouth County Development Council, Inc.
Educational Exhibits, Inc.
Plymouth Heights, New York
Exhibition Design
George Washington University, Washington, D.C.
Professor Linda Grant de Pauw
Tahquamenon
H. Gordon Hunt
Curator
The Plymouth Historical Commission
Plymouth County Development Council, Inc.
The Plymouth Antiquarian Society
Lawrence D. Geller, Director
The Plimoth Society



THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA



page 5

HILLOWITZ, Beverly (American Heritage Publishing Co)

HOROWITZ, Richard (AP Boston)

HUNT, Richard (Lowell Sun)

*INGERSON, Martha Ann (WBZ TV)

JUDGE, Jean (Fall River Herald News)

*JOHNSTON, Mark (The Old Colony Memorial)

KAVKA, Dorothy (Brockton Daily Enterprise)

LAMONTAGNE, J. David (Providence Journal Bulletin)

LASKA, Vera, Dr. (Town Crier Publications)

Sponsor:
The Plimouth Society
Lawrence D. Galter, Director
The Plimouth Antiquarian Society
Plymouth County Development Council, Inc.
The Plymouth Bicentennial Commission
Curator:
H. Conover Hunt
Advisors:
Professor Linda Grant's Row
George Washington University, Washington, D.C.
Exhibition Designer:
Educational Exhibits, Inc.
Bohyn Hejzlar, New York
Research Historian:
William Schmitt
Exhibition Coordinator:
Robert H. Chardon
Secretary:
Anne Farris



THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA

page six

75 Court Street, Plymouth, Massachusetts 02380

LEONARDI, William

(UPI)

*LEVATHES, Kiki

(Daily News)

*LIOCE, Anthony P.

(Providence Journal Bulletin)

LISS, Steve

(UPI)

*KLEMESRUD, Judy

(NEW YORK Times)

*KELLEY, Mary Lou

(Christian Science Monitor)

KENWORTHY, Thomas

(Lowell Sun)

MACKINTOSH, ESTHER

(Horticulture Magazine)

MANNING, William

(UPI)

Secretary: Anita Rankin
Research Assistant: Miriam Seltzer
Research Assistant: Robert H. Gannon
Exhibition Coordinator: Robert H. Gannon
Exhibition Designer: Evelyn Wright, New York
Educational Exhibitor: Inc.
George Washington University, Washington, D.C.
Professor Linda Grant DePaul
Catalogue: H. Conover Hunt
Curator: The Plymouth Bicentennial Commission
The Plymouth County Development Council, Inc.
The Plymouth Bicentennial Society
Lawrence D. Geller, Director
The Plights Society



THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA

page seven

MAURY, Donald P.

(AP Boston)

*MELVILLE, Doris

(Patriot Ledger)

*MICHAEL, Elizabeth

(Antiques Gazette)

MICHAEL, George

(Antiques Gazette)

*MILES, Roger

(The Old Colony Memorial)

*MILLS, Marguerite

(THE OLD COLONY MEMORIAL)

*MITCHELL, Pat

(WBZ TV)

*MOSS, Gwen

(WCUB-TV)

MURRAY, Craig

(Patriot Ledger)

page eight

THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA

NAUGHTON, Mary Nell (The Old Colong Memorial)

NUTE, Ed (ANTIQUÉ MONTHLY)

QUIDLEY, Peter (WTEV-TV)

PAGNOTTI, Tom (Plymouth Carver School Systems)

PAPPAS, Paul (WTEV TV)

PARKER, Martin (Broun North America)

PAWLAK, Susan (New Bedford Standard Times)

*PRESLER, Titus (Old Colong Memorial)

PRESTON, Philip (Boston Globe)

RANDALL, Jim (WKOX & WBBF-FM)



Sponsors:
The Right Society:
Lawrence G. Gallo, Director
The Plymouth Antiquarian Society
Plymouth County Development Council, Inc.
The Plymouth Historical Commission
Custodian:
H. Conover Hunt
Catalogue:
Professor Linda Grant de Pauw
George Washington University, Washington, D.C.
Exhibition Design:
Educational Exhibits, Inc.
Roxbury Heights, New York
Research Historian:
Marian Schmitt
Exhibition Coordinator:
Wesley H. Condon
Secretary:
Anita Francis





page nine

THE CHANGING ROLE OF WOMEN
in the
AMERICAN REVOLUTIONARY ERA

REGAN, Mike

(WBZ TV)

RICE, Roger

(WCVB TV)

RILEY, George

(UPI Boston)

ROLO, Ronald

(New Bedford Standard Times)

ROSEN, David

(UPI)

SANTHESON, Robert

(New Bedford Gas and Electric Co)

SCHAWBEL, William

(Brayn North America)

SCHVYLER, Pamela

(AP Boston)

SCHWARTZ, Herb

(CBS)

Secretary:
Arlis France
Exhibition Coordinator:
Walter H. Gordon
Research Historian:
William Schiller
Exhibition Designer:
Robyn Helms, New York
Educational Exhibits, Inc.
Georgetown University, Washington, D.C.
Professor Linda Grant de Pauw
Curator:
H. Donovan Hunt
The Plymouth Bicentennial Commission
Plymouth County Development Council, Inc.
The Plymouth Antiquarian Society
Lawrence D. Geller, Director
The Plimoth Society

THE ROLE OF WOMEN IN THE ERA
OF

*SELWAY, Bonnie (Boston Herald American)

*SEYMOUR, Freddie (WBET AM & FM)

*SMITH, Neila (WCUB-TV)

*STAHL, KEN (WCVB TV)

STANG, michael (Old Colony Memorial)

*TAIBBI, Michael (WCVB TV)

*TAYLOR, Robert (Boston Globe)

*TAYLOR, Lisa (WBZ TV)

*TAYLOR, Truman (WTEV TV)

*THORNTON, LEE (CBS)



THE ROLE OF WOMEN IN THE ERA
OF
THE AMERICAN REVOLUTION

The exhibition will portray the Changing role of women in the era of the American Revolution. In the middle of the eighteenth century the status of women was higher than it would be again at any time into our own age. Despite the dominance of the patriarchal family structure and the theoretical legal restrictions of the common law, women could obtain divorce by mutual consent, form political organizations, and engage in every occupation open to men from barber to blacksmith to physician to shipwright. The role of upper class women altered dramatically in the period in which the United States established its independence from Great Britain. Increased social stratification, technological changes, changes in child-rearing patterns, and many other alterations took place in American society between 1750 and 1815 that forced all upper class and most middle class women to adopt new role models. In place of the self-reliant, politically active, and physically strong women exemplified by Abigail Adams, the early nineteenth century found women nurturing an image that fostered dependence and withdrawal from economic and political life. Lower class women, slaves, and Native American women also experienced changes in their lives as a result of the forces that restructured American society in the age of the American Revolution.

The exhibition will illustrate these changes through use of portraits, costumes, furniture, diaries, letters and household effects. It will be arranged on thematic lines (e.g. education, religion, food production, military activity) but will, as appropriate give special attention to regional, ethnic and social groupings and to experience unique to female children and elderly women.

page eleven

*TRENT, Madeline (Christian Science Monitor)

WALLACE, Beth (WTBS News)

*WALSH, Rose (Herald American Boston)

*WARING, Richard (New Bedford Standard Times)

WILCOX, Lee (WBZ-TV)

*WILDES, Norma (Delta Airlines)

WILSON, Cathy (Cape Cod News)

WOODIES, Mary (WNTN Radio)



PRESS RECEPTION- 10:30 a.m. PILGRIM HALL-JUNE 29

PRESS AND MEDIA TO ATTEND

9 * ALBERT, Mildred L. (Daily Radio Vignettes)

B ALTMAN, Alan (Camera 5)

B ANDERSON, Alan (WCVB-TV)

P AUERBACH, Donald (Braun North America)

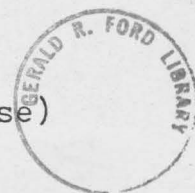
17 * BACON, Smoki (Boston 200)

B BENDER, Tom (Time)

B BERRY, Judy (Brockton Daily Enterprise)

P BETTINSON, Winslow (Radio WJDA)

3 * BOONE, Gray (Antique Monthly)



P ~~A~~ BOWEN, Christopher (WCVB TV)

B BRUCE, Doug (Time)

B O'CALLAGHAN, James (WCVB TV)

P CAVACCO, John (Plymouth Carver School System)

B CHERENSON, Seymour (UPI; Boston)

17* CLANCY, Claire (Brockton Daily Enterprise)

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LATEST 6/1/76

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"The heroism of the females of the Revolution has gone from memory with the generation that witnessed it, and nothing, absolutely nothing, remains upon the ear of the young of the present day but the faint echo of an expiring general tradition."—Charles Francis Adams, 1840

Less than a century after the Revolution, the grandson of Abigail Adams lamented the fact that the early history of American women had virtually been forgotten. Bit by bit we are recovering this lost heritage. The relatively few famous women who lived between 1750 and 1815 are the easiest to bring onto the stage. Dusted free of myths, they emerge sturdy and plain-spoken, whether cast into prominence by chance or by their own achievements.

Then there are the host of obscure farm wives, slaves, bound servants, Indians, working women, ladies of leisure, and school girls. The truth about their experiences must be painstakingly pieced together from faded indentures, broadsides, newspaper advertisements, prints and portraits, surviving needlework, everyday tools, bills and receipts, letters, diaries, and inscriptions on gravestones.

Such artifacts and mementos illuminate the lives of these American women and reveal the changing world in which they moved. For the Revolutionary era—when practical skills and self-reliance were highly esteemed—gave way to a period when fashionable appearance and decorous modesty were extolled as the most valued attributes of the female sex.

Let us then remember the ladies in all of their variety, not through the eyes of proper Victorian historians, but in their joy and pain, in homespun and slave cloth, as well as in their silks—this is the way they really were.

In Colonial America there were great social pressures to marry. Most women chose wedlock even if it meant the loss of personal property and legal rights. Many marriages were based on social and economic considerations — not love — and unhappy partnerships were not uncommon. Divorce was nearly impossible to obtain.

Before 1750 there was a shortage of women, and large families were considered an advantage. Women married early, and usually experienced an uninterrupted series of pregnancies during the child-bearing years. Many died because of poor pre-natal care.

Indeed, few Colonial Americans lived long enough to die of old age. High infant mortality rates, disease, and overall poor health practices worked to take their toll on the population. Doctors were scarce, so women most often nursed and treated the sick.

Medical care was only one of the back-breaking tasks that occupied the bulk of the average woman's time. Cooking, cleaning, spinning, sewing, quilting, mending, candle and soap making, and tending the kitchen garden were among the endless chores that women faced in their daily lives. The production of textiles was a major domestic activity; that some women found time to embellish these articles is a tribute to their industry and skill.

Before 1800 the great shortage of labor in America afforded women the opportunity to engage in virtually all activities and pursuits entered by men. Colonial newspapers carried advertisements for women teachers, apothecaries, midwives, blacksmiths, shipwrights, gunsmiths, milliners, dressmakers, shoemakers, and undertakers. A substantial portion of the printers and newspaper publishers in America were women.

After the shortage of labor eased and families accumulated more wealth, a large segment of the upper and middle women withdrew from the work force. Others remained in low-paying jobs, particularly in the factories that emerged after the Revolution.

Revolutionary Americans practiced a wide variety of religious beliefs, and women played a part in every persuasion. Jewish, Catholic, and Anglican women were excluded from playing an active role in the rituals of their synagogues and churches, but made valuable contributions to their groups by raising funds and organizing benevolent societies.



...and the Revolution. Between 1750 and 1815 women entered a repressive legal phase from which they would not emerge for over a century. Nevertheless, the women of the Revolutionary generation left a rich and vital legacy that affects new insights into their lives.

Pilgrim Hall Antiquarian House
Plymouth, Massachusetts
June 30-September 26, 1976
The High Museum of Art
Atlanta, Georgia
October 16-November 14, 1976
Corcoran Gallery of Art
Washington, D.C.
December 3-December 31, 1976
Chicago Historical Society
Chicago, Illinois
January 17-February 20, 1977
Lyndon Baines Johnson Library
Austin, Texas
March 15-April 23, 1977
The New-York Historical Society
New York City
May 10-June 15, 1977

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10/11 Baskerville Italic

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Participation in
Visual and Performing Arts

Philip Morris Incorporated and its worldwide affiliates have been involved in corporate support of the arts for the past 17 years. This support program has included sponsorship of major museum exhibitions, commissions for sculpture and architectural work, gifts of art, contributions to art institutions, and installation of art works in Philip Morris factories and office buildings all over the world.

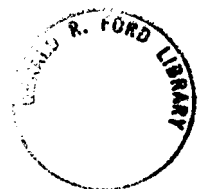
Listed below is a sampling of the projects being supported by Philip Morris Incorporated and its affiliates in the period, 1975-77. A complete list showing the total participation from 1963 is available upon request.

EXHIBITIONS

- 1976-77 "...REMEMBER THE LADIES..." Women in America 1750-1815 - organized by the Pilgrim Society in Plymouth, Mass. Opens June, 1976. Made possible by grants from Philip Morris Incorporated, Clairol, the National Endowment for the Arts and the National Endowment for the Humanities. Will subsequently travel to Atlanta, Washington, D. C., Chicago, Austin and New York.
- 1976-77 "Two Centuries of Black American Art" - organized by the Los Angeles County Museum. Opens September, 1976. Will then travel to Atlanta, Dallas and Brooklyn.
- 1975-1976 "Frontier America: The Far West" - organized by the Museum of Fine Arts in Boston. Opened January, 1975 then traveled to Denver, San Diego and Milwaukee. In 1976, will travel to the Hague, Zurich, Essen and Vienna.
- 1975 "Breve Historia del Grabado en Metal" - engravings from the 15th to the 20th century. Opened in April at the Museo de Bellas Artes in Caracas, Venezuela; traveled to other cities in South America.

COMMISSIONS

- 1975 "Men in Space" by Frederick Shrady - 15 commemorative sculptures of the US/USSR, Apolo-Soyuz project.
- 1975 "Viva Voz" - collection of essays by Venezuelan writer, Pietri.



ART IN THE FACTORY/ART IN THE OFFICE

- 1974-79 "The Philip Morris Arts Grant" - purchase funds of \$150,000 to buy and exhibit works by "innovative" Australian artists.
- 1973-75 Richmond, Va. collection - paintings, drawings and prints purchased from Virginia Artists for new Research & Development building and new Manufacturing Center.

FILM

- 1976-76 "Life, Liberty & the Pursuit of Happiness... A Celebration" - based on "The Flowering of American Folk Art 1776-1876" exhibit held at the Whitney Museum of American Art.

MUSEUM SUPPORT

- 1976 The Museum of Modern Art, New York, N. Y.
- 1975 Louisville Museum of Natural History, Louisville, Ky.

SYMPHONY ORCHESTRAS

- 1975-76 Symphony Orchestra of the New York City Housing Authority, New York, N. Y.
- 1974-76 Richmond Symphony, Inc., Richmond, Va.

THEATRE

- 1976 Circle in the Square, New York, N. Y.
- 1972-75 Negro Ensemble Company, New York, N. Y.

CLAIROL

Continuing Support of Women in the Arts and Humanities

Clairol has been involved for two decades in projects to raise public consciousness about the achievements and potential of women. This support program has included public service projects, scholarships, major museum exhibitions and awards to outstanding women. The sampling below is a partial listing. Further details available upon request.

CURRENT ACTIVITIES

- 1976-77 "...REMEMBER THE LADIES..." Women in America 1750-1815 - organized by the Pilgrim Society in Plymouth, Mass. Opens June, 1976. Made possible by grants from Philip Morris Incorporated, Clairol, the National Endowment for the Arts and the National Endowment for the Humanities. Will subsequently travel to Atlanta, Washington D. C., Chicago, Austin and New York.
- 1974-76 Loving Care Scholarship. The only nationwide company-sponsored program awarding scholarships to women over 30 years who are returning to school. Scholarships available for full or part-time study in vocational schools, undergraduate degree programs, or graduate work at the Masters or professional level.
- 1973-76 Women of Conscience. An annual grant awarded to an outstanding woman selected by the National Council of Women. Recipient in 1976 is the Honorable Barbara Jordan, Congresswoman from Texas.

PAST PROJECTS:

- 1973-74 Woman of the Year. Annual awards program honoring the outstanding women in eight categories of achievement: Public Affairs, Business and Professions, Science and Research, Communications, Creative Arts, Human Rights, Sports and Community Service. Past Women of the Year have included Dr. Dixie Lee Ray, Katharine Hepburn, Billie Jean King, Martha Griffiths (sponsor of the Equal Rights Amendment), Patricia Roberts Harris (activist lawyer and former U. S. Ambassador to Luxemburg) and Barbara Walters.



PAST PROJECTS (cont.)

- 1962-71 Teenage Leadership. A self image development program for underprivileged youngsters to provide a unique opportunity for young women to develop their potential and self-esteem. Working in conjunction with recreation departments, YMCA's and other civic groups, Clairol presented 10-week seminars run by local volunteers from all walks of life who contributed their time and effort to help expand the horizons of young women by exposing them to the vocational, recreational, social and personal possibilities available to them in their communities.
- 1964-65 Mother and Child in Modern Art. Two-year national tour presented by the American Federation of Art -- 49 paintings, drawings, lithographs and sculpture -- uniquely presenting a universal common experience in an evocative way. Paintings included works by Matisse, Cezanne, Rouault, Cassatt, Dali and Kuniyoshi. Among sculptors represented were Goulet, Gross and Lucchesi. Twenty showings in major cities from coast to coast.

JULY/1976

Ms.

“REMEMBER THE LADIES”

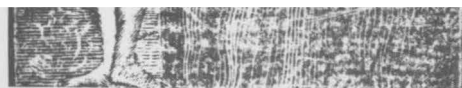


On June 30, the first comprehensive exhibition on women's role during the American revolutionary era, *“... Remember the Ladies...”*: *Women in America 1750-1815*, opens in Plymouth, Massachusetts. The show itself reflects the efforts of modern-day women—among them national project director Mabel Brandon, curator Conover Hunt, historian Linda Grant de Pauw, research historian Miriam

Barnett, catalog editor Barbara Burn, and patrons Betty Ford, Jacqueline Onassis, Joan Bennett Kennedy, and Nancy Kissinger.

As de Pauw describes American women in *“The Forgotten Spirit of '76: Women of the Revolution-*

dence, that status declined sharply. Nevertheless, women of this period, including blacks and Native Americans, were active in such diverse areas as domestic crafts, education, religion, business, politics, and the military. They, and the talented

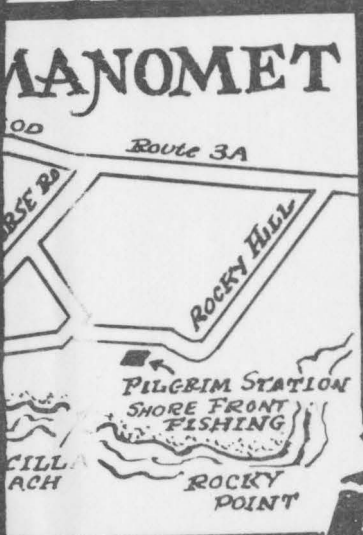
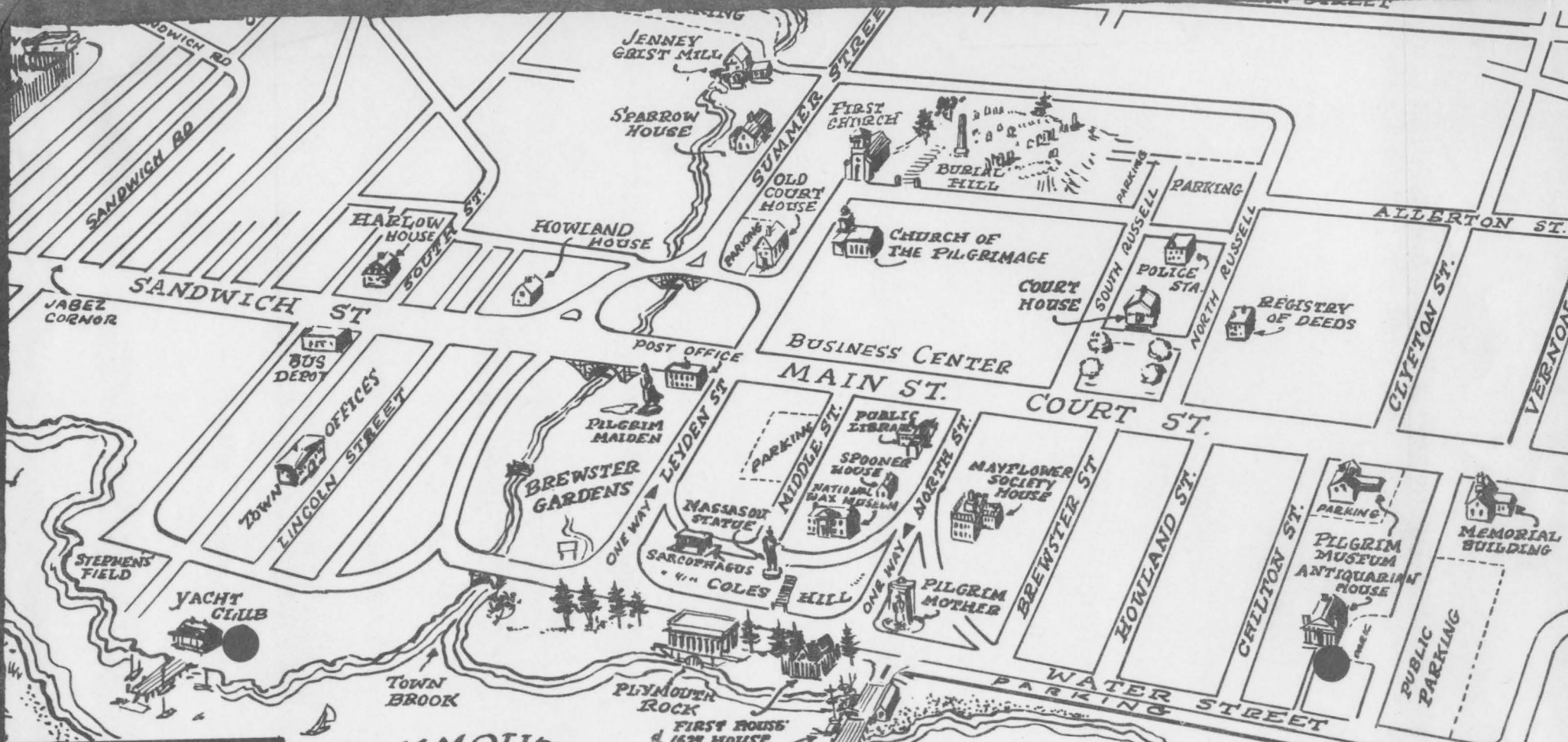


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cludes a text by Linda Grant de Pauw and Conover Hunt, as well as color and black-and-white illustrations. It is available in hardcover and paperbound editions.

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PLYMOUTH

Plymouth Rock & Portico

HARBOR

Map of Historic
PLYMOUTH

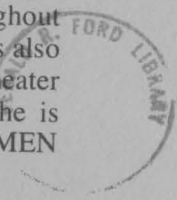
MASSACHUSETTS

1620

THE PLYMOUTH
LECTMEN - MASSASOIT STATUE
P. 1622



Charlotte Anthony has had a varied career singing music of the Renaissance, light opera and folk music, traveling throughout the United States and Canada. She has also been involved recently in children's theater as singer and composer. Currently she is presenting her musical program WOMEN AND THE BICENTENNIAL



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HISTORIAN AND CURATOR..."...REMEMBER THE LADIES..." Women in America 1750-1815...
MAJOR HISTORICAL ART EXHIBITION

Professor Linda Grant De Pauw, Associate Professor of American History at George Washington University, Historian and Conover Hunt, former director of the DAR Museum, Curator are two of the dynamic "women" behind the "ladies" for the art exhibition "...REMEMBER THE LADIES..." Women in America 1750-1815. This exhibition has been made possible by grants from Clairol, Philip Morris Incorporated, National Endowment for the Arts and National Endowment for the Humanities.

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BIOGRAPHY

LINDA GRANT DE PAUW
HISTORIAN

Linda Grant De Pauw, Associate Professor of American History at George Washington University in Washington, D. C., is the consultant for the Pilgrim Society exhibition "...REMEMBER THE LADIES..." Women in America 1750-1815. Professor De Pauw, who directs graduate study in Early American History, Women in America and the Antebellum South, is also writing a definitive catalogue text for the major bicentennial exhibition, jointly sponsored by Philip Morris Incorporated and Clairol, Inc.

Among the many national agencies and historical societies and projects for which she has previously served as consultant are the American Revolution Bicentennial Administration, the Capitol Historical Society and the American Bibliographical Center. She has also acted in a similar capacity for such publications as the National Geographic and U.S. News and World Report, and for National Public Radio.

In 1975, Professor De Pauw convened the Conference on Women in the Era of the American Revolution, co-sponsored by the Institute of Early American History and the Women's Coalition for the Third Century. She has chaired the Columbia University Seminar on Early American History and Culture.

A frequent speaker on radio, television and university campuses, she has made a number of taped presentations for BBC and the Voice of America. She has addressed such diverse audiences as the National Park Service Bicentennial Interpreters' Conference, American Women in Radio and Television, Inc., the Institute for the Editing of Historical Documents and the National Organization of Women.

Since 1965, Professor De Pauw's chief research project has been a Documentary History of the First Federal Congress, 1789-1791. Two volumes of a projected 18 have been published by the Johns Hopkins Press and a third will appear later this year. Among her numerous other publications, she is the author of Founding Mothers: Women in America in the Revolutionary Era (Houghton Mifflin, 1975) and works on the women of the states of New York and New Jersey during the American Revolution. Her article, "Forgotten Spirit of 'Seventy Six'" in MS (July, 1974) also surveyed women's role during the period covered by the exhibition.

A member of the American Historical Association and many other national societies in her field, she also serves on the Berkshire Conference of Women Historians, the Coordinating Committee on Women in the Historical Profession and the Women's Equity Action League.

Born in New York City on January 19, 1940, Professor De Pauw received a B.A. from Swarthmore College in 1961 and a Ph.D. from Johns Hopkins in 1964. She was a Woodrow Wilson Fellow in 1961 and a Woodrow Wilson Dissertation Fellow in 1963. Her doctoral dissertation, The Eleventh Pillar: New York State and the Federal Constitution, received the Beveridge Award of the American Historical Association in 1964.

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BIOGRAPHY

CONOVER HUNT
CURATOR

Conover Hunt, the Curator for the Pilgrim Society exhibition, "...REMEMBER THE LADIES..." Women in America 1750-1815, was responsible for the selection of all objects for the major Bicentennial event. She made a recent presentation of the exhibition on the NBC-TV "Today" Show and has been importantly involved in six other Bicentennial projects.

Ms. Hunt, Director-Curator of the DAR Museum in Washington, D. C. from February, 1974 to June, 1975, administered a collection of more than 50,000 objects, largely of Anglo-American decorative arts. Directing a staff of eight, she organized a year-round museum internship program, tours and orientation sessions for children and special tours for underprivileged children and the infirm. She developed plans for the total renovation of the museum's galleries and inaugurated the first program of changing exhibits in its 84-year history.

In 1975, Ms. Hunt developed a series of architectural walking tours of the historic district of Alexandria, Virginia, in cooperation with the Smithsonian Institution. During 1971-4, she was Curator of Collections for the Association for the Preservation of Virginia Antiquities, a society with 40 historic properties located across Virginia.

In wide demand as a speaker in both the United States and Mexico, she has lectured on a broad range of subjects, including: Anglo-American decorative arts, the history of furniture, regional furniture, conservation of objects, preservation of historic textiles and careers for women in museums.

Her publication credits include a number of articles on these and related subjects in APVA Discovery, Antiques and the DAR Magazine. Her essay on the Pilgrim Society exhibition, with historian Professor Linda Grant De Pauw, is being issued by Viking Press.



EXHIBIT STAFF

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