March/April 2005
Daughters of the American Revolution

Lewis & Clark Look West
Freemasons: Liberty and Fraternity
The Lowell Mill Girls
Surprises in New Orleans
Today’s Daughters

Celebrating Home and Country
Quilts From the DAR Museum

$4.95US  $7.95CAN

06 74470 63665

03
Get your money growing!

NSDAR Member CD and Money Market Deposit Accounts from MBNA.

Choose NSDAR Member deposit accounts, and get your savings growing with rates and yields that have consistently ranked among the highest in the nation. NSDAR Member deposit accounts also give you the security of FDIC insurance up to $100,000 per depositor. Select a Money Market Deposit Account, a Certificate of Deposit, or a Traditional or Roth IRA CD, depending on your savings and/or retirement goals.

As you would expect from MBNA, NSDAR Member deposit accounts also offer the added comfort of exceptional service. Call MBNA today and our knowledgeable Investor Services representatives will answer any questions or help you open an account.

For current rates and yields, call MBNA at 1-800-900-6653.

Please mention priority code JA0LH.

Minimum opening balance for all terms shown is $2,500.

<table>
<thead>
<tr>
<th>Term</th>
<th>APY</th>
</tr>
</thead>
<tbody>
<tr>
<td>60 Month Term CD</td>
<td>4.25%</td>
</tr>
<tr>
<td>36 Month Term CD</td>
<td>3.70%</td>
</tr>
<tr>
<td>24 Month Term CD</td>
<td>3.51%</td>
</tr>
<tr>
<td>18 Month Term CD</td>
<td>3.45%</td>
</tr>
<tr>
<td>12 Month Term CD</td>
<td>3.21%</td>
</tr>
</tbody>
</table>

*Annual Percentage Yields (APYs) for the MBNA CDs shown in this ad are valid from 1/31/05 to 2/6/05, based on a $2,500 minimum opening balance, 365-day calendar year, and assume that interest remains in the account until maturity. Penalty may be imposed for early withdrawal of CD principal. Withdrawals and fees may reduce earnings. APYs are subject to change weekly. Call for current yields. MBNA, the MBNA logo, and the tree symbol are service marks of MBNA America Bank, N.A.

©2005 MBNA America Bank, N.A.
Contents

Features

Visions of America: Looking West 24
Lewis and Clark emerged from winter in North Dakota eagerly anticipating their journey West.

BY BILL HUDGINS

Saluting Home and Country 28
Quilts and samplers of the early 19th century celebrate America as a land of hope and promise.

QUILTS & SAMPLERS COURTESY OF THE DAR MUSEUM

The Freemasons: Liberty and Fraternity 34
While not quite architects of the Revolution, the Masons did help build America’s solid foundation.

BY LEE GIMPEL

The Lowell Mill Girls 39
A day in the textile mills coupled body-punishing labor with the intellectual stimulation of community.

BY GIN PHILLIPS

Two Women, One Nation 45
History class didn’t do justice to the stories of Virginia Dare and Pocahontas.

EXCERPT FROM AMERICA’S WOMEN BY GAIL COLLINS

ABOUT THE COVER: THE BALTIMORE ALBUM QUILT, C. 1850, IS ONE OF MORE THAN 300 QUILTS IN THE DAR MUSEUM’S COLLECTION.
{American Women Artists}

Sculptor, Celebrity, Spy 9
Sculptor Patience Wright charmed and conquered her subjects on both sides of the Atlantic.

BY GIN PHILLIPS

{Spirited Adventures}

Surprises in New Orleans 12
From jazz bands to jambalaya, familiar favorites have roots in the Crescent City’s Colonial past.

BY NANCY MANN JACKSON

{Preserving Family History}

Miraculous Restorations 16
Photo restoration gives old memories new life.

BY TAMARA HOLMES

{Today’s Daughters}

A Pecilant for Patriotism 18
From the Army to Los Angeles city government, Phyllis Lynes’ passion is service to country.

BY LENA BASHA

{National Treasures}

Family Portraits 19
The DAR Museum’s six miniature portraits of a family are a particularly rare find.

PORTRAITS COURTESY OF THE DAR MUSEUM

{Crafts}

Classic Profiles 20
The timeless art of silhouettes gracefully captures personality and character.

BY JAMIE ROBERTS

{Plus}

President General’s Message 3
Letters to the Editor 4
Whatnot 5
Bookshelf 11
MARCH IS NATIONAL WOMEN’S HISTORY MONTH, a time to recognize the essential contributions of women to American society. From Patience Wright, the first female American sculptor, to Virginia Dare and Pocahontas, two emblematic American figures, this issue of American Spirit celebrates a wide range of women pioneers.

In the early 1800s, some of these pioneers were working in textile mills, an industry fueling America’s economy and the nation’s industrial revolution. Young women worked a grueling day in the textile mills of Lowell, Mass., but their lives weren’t limited by the factory’s drudgery. Many of these young girls discovered economic independence, intellectual stimulation and the strength of a community within the confines of the mill.

Curiously, as America was evolving into a more industrialized nation, quilts and samplers were gaining popularity in the domestic realm. Many of these early 19th-century quilts were filled with images celebrating the values of American domestic life and patriotism. The current exhibition at the DAR Museum traces symbols of home and country through some of the 300 quilts in its fine collection.

Without a doubt, quilts are treasured heirlooms, passed down from generation to generation. Another heirloom common to many families is the silhouette portrait, the subject of the “Crafts” department. After observing a silhouette artist at work, take a look at our new department highlighting unique objects in the DAR Museum’s amazing collection. This issue’s “National Treasures” story focuses on a rare set of early 19th-century portraits of a Georgetown, D.C., family.

Another department making its debut this month is “Today’s Daughters,” a profile that points to the ways DAR members are making a difference in all segments of society. Phyllis Murphy Lynes, an assistant general manager for the city of Los Angeles, is just one of many Daughters who are excelling as vibrant leaders in their jobs and communities. If you would like to nominate a member to be featured, please e-mail a short description to americanspirit@dar.org.

This issue we also take a closer look at the Freemasons, a secret society shrouded in myth. American Spirit examines their roots in early America, discovering that, while not quite the architects of the Revolution they are believed to be, the Freemasons did help America’s solid foundation.

America’s strong foundation has always been complemented by its spirit of exploration. The “Visions of America” feature visits the Lewis and Clark campsite in North Dakota. In March and April 1805, the explorers emerged from a long, hard winter eagerly anticipating the adventures in store for them in the West. As the promise of spring beckons, think about how you can draw inspiration and renewal from pondering the events of two centuries ago.

Presley Merritt Wagoner
Family Pilgrimages

My mother, who died at the end of October, was a member of the Rebecca Motte Chapter in Charleston, S.C. I never went home to make the pilgrimage to the Old Exchange without looking in on the lovely room where her chapter held its meetings. DAR and Rebecca Motte were very dear to Mumma, and I know she is smiling that you put her chapter in the November/December 2004 issue.

But to make this issue even more special, you had an article on lighthouses with the Cape Hatteras Lighthouse beautifully photographed. I was raised in the Southeast, and when I was a child, we would make a pilgrimage to Hatteras Light every summer so I could run up to the top—all 257 steps! My father always teased that they had moved it, which caused me great concern—until I saw it right where it was supposed to be. (I got the last laugh when I called Daddy to announce that they really were going to move the lighthouse in 1999.)

I just can’t tell you how much I loved this particular issue of American Spirit. You all outdid yourselves, and made this Daughter very happy!

Ann Beebe
State Regent of Idaho

Those Elusive Buccaneers

In your article on Charleston in the November/December 2004 issue, I found mistakes in the “Firsts” sidebar about pirates. According to David Cordingly’s book Under the Black Flag, Anne Bonnet, as you stated her name, is really Anne Bonny. Indeed, she was a pirate who ran with Jack Rackam (Calico Jack), whom she met in New Providence. He took her to sea after persuading her to leave her husband, James Bonny, and she later bore Jack’s child. There is no mention of Anne running with Blackbeard or anyone else other than Rackam.

Another great source for pirate information is The History of Pirates by Angus Konstam. Both he and Cordingly are said to be the world’s foremost authorities on pirates and their true history, not the lore.

Kris Goldston-Gallegos
Mount Rosa Chapter, Littleton, Colo.

Editor’s Note: Aarrgh! As you say, it’s tough to pin down accurate information about these legendary pirates—and sources are sometimes contradictory. Thanks for the additional information.

With Honors

The writer of a letter to the editor in the September/October 2004 issue was disappointed by the lack of recognition that the Tomb of the Unknown Revolutionary War Soldier receives. The First Virginia Regiment of the Continental Line has provided, and hopefully always will provide, the honors for our nation’s first unknown. The First Virginia Regiment is a re-created Revolutionary War living history group, composed of volunteers who authentically portray the soldiers and families of the historic Revolutionary War military unit.

Each year in February, during the George Washington Birthday Celebration weekend in Old Town, Alexandria, Va., the First Virginia Regiment provides the honor guard at a morning ceremony to honor the unknown heroes of the Revolutionary War. During the same weekend, the First Virginia Regiment is the host unit for a Revolutionary War battle re-enactment at Ft. Ward Park, featuring Continental, Crown and Hessian units.

The First Virginia Regiment will never forget the courageous men and women of the Revolutionary War. For more information on our activities, please visit www.1va.org or http://ci.alexandria.va.us.

James Connor
Woodbridge, Va.

Stories to Share

I must compliment you on American Spirit. Each issue is full of historical information and great graphics. I’m proud to share it with my friends at the local library for resale. Thanks.

Peg Post
Clearwater, Fla.

Editor’s Note: Consider giving your community library a gift of an American Spirit subscription. Find more information on www.dar.org.

Corrections:

In the January/February 2005 feature “A 17th-Century Homestead Evolves,” we should have credited Jean Hall as the author of a report on the Red House.

In the January/February 2005 Bookshelf department, Geraldine Ferraro should have been noted as the first woman vice-presidential candidate on a national party ticket.
March 4, 1805: President Thomas Jefferson takes the oath of office for his second term as president.

March 7, 1965: 600 civil rights demonstrators start a three-week march from Selma to Montgomery, Ala. By the time they reached the Capitol, the demonstrators numbered almost 25,000.

March 8, 1884: Susan B. Anthony appears before the House of Representatives to support women’s voting rights.

March 10, 1876: Alexander Graham Bell invents the telephone.

March 12, 1901: Andrew Carnegie donates $5.2 million to the city of New York for the construction of 65 branch libraries.

March 20, 1901: Libby Riddles finishes the Iditarod in just over 18 hours, making her the first woman to win the famous Alaskan dogsled race.

March 23, 1775: At St. John’s Church in Richmond, Va., Patrick Henry makes his famous speech, declaring, “I know not what course others may take, but as for me, give me liberty or give me death!”

April 10, 1872: Nebraskans plant more than a million trees to celebrate the inaugural Arbor Day.

April 14, 1912: The Titanic strikes a large iceberg in the North Atlantic.

April 19, 1775: Reinforcement troops play “Yankee Doodle” as they march from Boston to Lexington and Concord.

2005 is a special year for America’s women. On August 26, we celebrate the 85th anniversary of the ratification of the 19th amendment, granting women the right to vote. Months before that celebration, though, the National Women’s History Project will be celebrating a milestone of its own—its 25th anniversary during Women’s History Month.

“We’ve gone from a small grassroots organization to a national institution,” says NWHP Executive Director Molly Murphy MacGregor. “We’ve really led the multicultural women’s history movement, which has radically changed the way our culture and society view the historical accomplishments of women.”

To help commemorate 25 years of dedication to recognizing and celebrating women, NWHP is playing host to several events this month around the country, all of which fall under the theme Women Change America.

* NWHP Anniversary Party, Sunday, March 13, Paradise Ridge Winery, Santa Rosa, Calif.
* Women Change America Reception, Tuesday, March 22, Hay-Adams Hotel, Washington, D.C.

For more information and to purchase tickets, visit www.nwhp.org.

{QuickQuiz} WOMEN’S HISTORY MONTH

What started as a day in one city in California has blossomed over the years into a full-fledged nationally recognized month. March is National Women’s History Month, when we recognize the women of the world and celebrate their accomplishments. Test your knowledge of women’s history trivia with the following questions. Answers on page 8.

1. Did women fight in the Revolutionary War?
2. What amendment to the U.S. Constitution gave women the right to vote?
3. Which U.S. president was the first to appoint a woman to his Cabinet?
4. Who was the first woman to be appointed to the U.S. Supreme Court?
5. When was the first women’s rights convention held in Seneca Falls, N.Y.?
THIS MONTH HGTV (Home & Garden Television) pays tribute to a women’s institution, the Sewall-Belmont House and Museum National Historic Landmark. Throughout the month, HGTV, with help from the National Trust for Historic Preservation, will highlight this house as part of the Restore America initiative.

The Washington, D.C., home, finished in 1800, was the only site that offered armed resistance against the British during the War of 1812. Purchased by the National Woman’s Party in the early 1900s, the Sewall-Belmont House became the organization’s headquarters in 1929 and now serves as a museum, which includes more than 150 years of archives and artifacts that chronicle the suffrage and equal rights movements, including Susan B. Anthony’s desk.

In 1999, the Sewall-Belmont House was one of the first projects under the “Save America’s Treasures” program. Starting that year, the house underwent a $4.5 million restoration project to stabilize the 200-year-old building and bring it up to current museum standards. Preservation is still under way today.

As part of its Restore America initiative, HGTV will highlight a different historic site every month of the year. In April, the spotlight turns to the Molly Brown House, a Victorian-era house built in 1886 in the prestigious Capitol Hill section of Denver. The house fell to shambles until a group of concerned citizens—along with the owner—started a grassroots effort in 1970 to save the house from demolition and restore it to its original luster.

For more information on Restore America, visit www.hgtv.com.

IN THEIR SHOES
Have you ever wondered what it would have been like to be a Colonial settler or frontier dweller? Now you can with “Colonial House” and “Frontier House,” two PBS television series now available on PBS Home Video.

Indentured servitude, public punishments and no bathtubs: Welcome to life in the year 1628. That’s what 24 modern-day time travelers experience in this eight-part series that chronicles the five months they spent creating a functioning and profitable colony.

Skip ahead 260 years and head to the Montana Territory, and that’s where you’ll find three families experiencing life on the American Frontier in “Frontier Life.” Facing challenges like forest fires, sometimes-unfriendly Indian neighbors and the threateningly harsh winters of Montana, these families were given a 160-acre plot of land to create and call their home.

Both series are available on DVD or VHS at www.shoppbs.org.
Travel With Trust

FOR CLOSE TO 35 YEARS, the National Trust has offered an unparalleled experience to its study tour participants. With a choice of more than 80 destinations in the United States and abroad, participants, with the help of well-regarded study leaders, local tour guides and guest lecturers, can immerse themselves into the architecture, art, preservation and history of the destination visited.

This spring, learn about historic ante-bellum South from Florida to South Carolina aboard the American Glory, or join a tour to Pittsburgh, planned in partnership with the Pittsburgh History and Landmarks Foundation. This fall, commemorate the 200th anniversary of the Lewis and Clark expedition on a cruise along the Columbia and Snake Rivers in the Pacific Northwest.

Whether you plan to travel by land, sea or even private jet, the National Trust guarantees a memorable travel experience. For more information on destinations, itineraries and prices, visit www.nationaltrust.org/study_tours.

Map it Out

If you prefer traveling solo, do your research before you leave home. The National Trust for Historic Preservation launched the Preservation Atlas last year, an interactive database that includes information on more than 2,000 sites, projects and activities around the country that are a part of the National Trust’s preservation efforts.

The atlas shows the locations of the National Trust’s 11 most endangered places, dozen distinctive destinations (which will be announced later this spring), historic hotels, Main Street communities, National Trust historic sites and more.

See what the National Trust is doing in your state, town and even your neighborhood at www.preservationatlas.org.

COLUMNIAL

REVELATIONS

Since excavation began 10 years ago, archaeologists have unearthed hundreds of thousands of artifacts from Jamestown Island, Va., the site of Jamestown, the first permanent English settlement, which dates back to 1607.

Among the artifacts found are a 17th-century telescope lens, an engraved cap for a knife handle and more recently, a skull fragment, in a 400-year-old trash pit.

The skull piece, which experts say dates from no later than 1610, has circular cut markings that indicate a surgeon was among the first settlers of Jamestown. Experts say the circular cut marks are a sign that someone tried to drill a hole in the skull to relieve pressure on the brain, a procedure performed as early as in ancient Egypt.

Now archaeologists at Jamestown are focusing their efforts on finishing excavating a long building that is thought to be the first governor’s house. Archaeologists plan to finish uncovering the interior fort of Jamestown by 2007.
Although America’s First Lady is not an elected official, few would dispute the power of this behind-the-scenes figure in the life of the President—and ultimately the nation. More than 20 years ago, Mary Regula, wife of Representative Ralph Regula, already knew that First Ladies played an important role in our nation. When she agreed to fill in for her husband at a Lion’s Club meeting, she made Mary Lincoln the topic of her speech. While researching, she became frustrated by the lack of books on such a famous woman. It was then that she realized the enormous absence of research materials available on First Ladies, and she vowed to fill that void.

Although Regula initially wanted to create a bibliography for researchers, that mission eventually evolved into the National First Ladies’ Library, which opened in Canton, Ohio, in June 1998, to educate the public about the contributions of First Ladies. Five years later, First Lady Laura Bush dedicated the accompanying Education and Research Center.

The National First Ladies’ Library is a private, nonprofit organization that manages and operates the First Ladies’ National Historic Site, which consists of the Saxton House, the ancestral home of First Lady Ida Saxton McKinley, who lived with President McKinley in the house from 1878 to 1891. Guided tours take visitors through the completely restored Saxton House, a Victorian theater and a host of exhibits. On permanent display is a collection of photographs of First Ladies—from Martha Washington to Laura Bush—and all the women who served as official hostesses in the White House. It’s the only collection of its kind in the country.

“One thing about visiting us is that with our changing exhibits, each time you come back you will see something different and learn something new,” says Executive Director Pat Krider.

A recent museum exhibit, “First Ladies’ Campaigns: Once Every Four Years,” examined the changing role that First Ladies and candidates’ wives have played in the campaign process. Here are some of the highlights:

• Sarah Polk helped during her husband James Polk’s 1844 campaign by acting as his unpaid secretary.

• Mary Lincoln was the first First Lady to appear (possibly by accident) in a campaign photo. The photo depicts a huge crowd in front of the Lincoln home as Mary Lincoln looks out the front window.

• In the presidential campaigns of 1888 and 1892, the image of Frances Folsom Cleveland appeared on ads for sewing machines, liver pills and cough syrup. Her young, attractive and photogenic image was used to soften the harsher and more unappealing image of her husband, Grover Cleveland.

• Florence Harding was so visible and so vocal in the 1920 campaign—the first time women could vote—that she played a major role in Harding’s overwhelming victory. She spoke to women’s groups and encouraged all women to not only vote, but to know what they were voting for.

• Eleanor Roosevelt was the first First Lady to speak at a national convention, doing so in 1940 when her husband, Franklin Roosevelt, was nominated for an unprecedented third term.

• Jackie Kennedy’s beauty and youth were appealing to the young voters of 1960. Photos of her taken by Jacques Lowe were printed many times during John F. Kennedy’s presidential campaign.

• In 1964, Lady Bird Johnson went on the campaign trail alone, traveling across the country on a train billed “The Lady Bird Special.” It was the first time that an incumbent First Lady spoke to the American public about her husband’s policies.

For more information on the library, call (330) 452–0876 or go online to www.firstladies.org.
Patience Wright: Sculptor, Celebrity, Self-Appointed Spy

SHE WASN’T SIMPLY THE FIRST FEMALE American sculptor—for a time, Patience Lovell Wright was the only American sculptor. In the mid-1700s, sculpting in the American colonies consisted of a handful of tombstone carvers and craftsmen who shaped ships’ figureheads and occasional furniture ornaments. Self-taught and uneducated, Wright established herself as the country’s first professional sculptor and astounded audiences on both sides of the Atlantic with her lifelike creations.

But she carved more than artwork, she carved her own unlikely space in a rigidly structured society, claiming power and equality among the wealthy and the titled. From the Founding Fathers to British nobility, Wright charmed and conquered.

Born in 1725, Wright was the eighth daughter of a Quaker farmer. Her father insisted his daughters wear only white as a symbol of innocence, and demanded that they wear veils in public. But growing up in New Jersey, she and her sisters secretly made paintings with bright berry juice, and Wright began experimenting with small figures of clay and bread dough as a young child.

At 23, she married a wealthy and much older Quaker, and although she was not particularly fond of her husband, the marriage allowed her to buy material for her modeling, which she continued as a hobby. She had four children by the time her husband died in 1769.

By then a 44-year-old widow with children to raise, she decided to support herself with her lifelong hobby. She set up a waxworks show and began touring the colonies. Unlike other shows of the time that crudely depicted historical or allegorical figures, Wright created replicas of current celebrities. The lifelike wax busts, typically full-sized, preceded Madame Tussaud’s creations by 30 years.

Two years after she’d launched her traveling show, her children accidentally started a fire that ruined nearly all her work. She essentially started from scratch, repairing what little she could and beginning a new collection. The year after the fire, she headed to England, wanting to establish a reputation overseas among the elite. She began her self-promotion campaign with a visit to Benjamin Franklin in his London offices. Delighted with her work, he agreed to pose for her.

His agreement opened the door for her among the British glitterati. Settling in the most elite area of town, Wright soon made friends with the rich and powerful. The King and Queen often
visited her rooms while she did their portraits; she caused a minor sensation by insisting on calling them “George” and “Charlotte.”

Historian Leslie Parker wrote, “In the metropolis of empire she established herself immediately as a personality to be reckoned with. Tall, broad of beam, with sharp features and a sharp tongue, she brought to the precious society of the time an arresting candor and zealous hospitality.”

As much as her manner captured British society, her waxworks amazed them. One spectator, Horace Walpole, described a noble lady at one exhibition speaking to a figure of a housemaid, realizing only when the housemaid didn’t respond that she was made of wax.

Abigail Adams, future First Lady, wrote in one of her letters: “There was an old clergyman getting ready a prayer in the middle of the room; and though I was prepared to see strong representations of real life, I was effectively drawn to this figure for 10 minutes, and was finally told that it was only wax.”

Articles about Wright began appearing in popular magazines. Along with the portraits of Franklin, she created models of other politicians with American sympathies, like William Pitt, the Earl of Chatham, who opposed the Stamp Act.

The popular sculptor would sit with her work-in-progress hidden in her skirts, crafting features from memory, chatting with visitors as she shaped the wax. In 1857, Elkanah Watson wrote of her working methods: “With the head of wax upon her lap, she would mould the most accurate likeness, by the mere force of a retentive recollections of the traits and lines of the countenance ... manipulating the wax with her thumb and forefinger. Whilst thus engaged, her strange mind poured forth an uninterrupted torrent of wild thought ... The vigor and originality of her conversation corresponded with her manners and appearance.”

But with war imminent, Wright’s ardent patriotism began to chip away at her popularity. She let pro-American plotters rendezvous at her show, and she did her best to elicit strategic military information from her important guests. She’d jot down the information, stuff it into a wax head, and send it to Franklin or another friend, John Adams.

The attempts at spying likely accomplished little. But she did successfully petition for the release of at least one activist imprisoned for Colonial sympathies. Multiple accounts mention her berating the King to his face and making pro-American statements at public gatherings. Eventually her movements were monitored, and her letters were intercepted.

As her place in London society became increasingly precarious, she decided to visit Paris. One night in France, guards performing a routine search stopped Wright—who spoke no French—on the street. Believing they’d found a decapitated head in her bag, they suspected she was an escaped maniac until some French-speaking acquaintances intervened.

After the Revolutionary War, Wright returned to London and moved in with her daughter. She died after a fall at age 61.

Only a handful of Wright’s works remain—the soft wax she worked with wasn’t hearty enough to withstand the years. The only piece inarguably created by her—a likeness of William Pitt—stands in Westminster Abbey. But she left more than wax behind her.

In American Women Sculptors (G.K. Hall & Company, 1990), Charlotte Streifer Rubinstein wrote of Wright: “Freely associating with men of power, demanding a role in the artistic, social and political structure, an expert at publicity and self-promotion who refused to be confined to the narrow niche assigned to her sex in the 18th century, she made her way by sheer force of personality as well as exceptional talent.”
The death toll had been appalling, but the profits were massive,” observes author Nick Hazlewood in *The Queen’s Slave Trader, John Hawkyns, Elizabeth I, and the Trafficking in Human Souls* (William Morrow, 2004). The comment makes a chilling summary of the impetus behind the slave trade carried on by various European nations with their New World colonies.

Hawkyns (ca. 1532–95) is largely credited with giving England its first taste of the trade’s potential wealth and power. And although his three voyages chronicled here probably accounted for nearly a third of all African slaves taken to the New World between 1562 and 1568, it would be decades before England finally plunged deeply into the trade and eventually dominated it.

Hazlewood’s book focuses on the 16th century, when Portugal held a virtual monopoly on slave trading, supplying labor-hungry Spanish colonies in the Indies and South America. The colonization of the New World and the rush to exploit its riches turned slavery into an immensely lucrative, international business. War and European diseases had killed off huge numbers of Indians in the Spanish colonies almost overnight. More died as Spanish explorers tried to exploit their labor, and by the mid-1500s, there was a labor shortage.

Spain somewhat reluctantly turned to slaves to fill the void. Its old nemesis, Portugal, stepped in to fill the demand. Portugal had largely focused on building her empire around Africa and to the Far East, and effectively monopolized the African slave trade. Portugal naturally sought to protect her monopoly, while the other powers of Europe wanted a piece of the action—especially England.

It was an era of almost constant warfare, much of it religious, as Catholicism and Protestantism were locked in mortal combat. Religion permeated everything—trade, politics, diplomacy and war. Under Elizabeth, England had veered back into the Protestant camp and, Hazlewood notes, infringing on the slave trade could help wage a low-level war on her Catholic enemies. Enter John Hawkyns, born in the busy port of Plymouth to a prominent, hard-fisted family of merchants, seafarers and traders. Always keen to spot potential profit and willing to do what was necessary to secure it, Hawkyns realized around 1562 that a bold sailor with connections such as his might penetrate Portugal’s guard around Africa. Once this was accomplished, he could kidnap slaves or capture ships already loaded with human cargo, and find willing buyers in the Caribbean.

Outfitting such an expedition took a lot of capital, and Hawkyns found willing investors among merchants and at court. Elizabeth herself participated, making ships available to Hawkyns. She also extended diplomatic cover for his plans, not only to protect her own interests but also to fend off England’s powerful foes.

The descriptions of his three slaving voyages, and especially the third and disastrous last trip, make riveting reading. The author does much to refute the popular histories of Hawkyns that portrayed him as a cheery folk hero, a rakish, roving “salty dog.”

The portrait that emerges of Hawkyns is that of a sometimes-disarming rogue, a sometime privateer who cannily played all sides against each other to maximize his profit and preserve his skin. He often connived with corrupt Spanish officials to appear to force a colony to trade for his goods, and he was not above sincerely leveling his cannons at a reluctant town to encourage business.

After his third voyage, Hawkyns was never permitted to launch another slaving expedition. He remained very much a part of English maritime history, helping prepare England to defeat the Spanish Armada in 1588. He died at sea, accompanying his cousin, Francis Drake, on an attack against the Spanish Caribbean.

However, England had glimpsed the potential profits in the slave trade. Years after Hawkyns’ death, those profits would help build an empire and finance an Industrial Revolution. Before that, the time was not ripe. It would take the defeat of the Spanish Armada in 1588, Spain and Portugal’s fading as world powers, and, most importantly, the establishment of permanent English colonies in America, to enable England to dominate the trade.

Hawkyns’ legacy, the author says, was to be “directly responsible for the suffering of hundreds of West Africans, a man who indirectly set England on an enterprise at which she would truly excel—the enslavement and brutalizing of millions upon millions of innocent Africans.”

This account sheds a cold light on a brutal, violent and rapacious era, and on Hawkyns, who was very much a man of his times.
Surprises in NEW ORLEANS

Exterior of the Pitot House, an 18th-century Louisiana Colonial plantation located on New Orleans' historic Bayou St. John.
New Orleans is unlike any other place in America, or the world,” says Meg Lousteau of the Louisiana Landmarks Society. “Its evolution and the mingling of its cultures set it apart in terms of architecture, food, music, culture and even language. The city is endlessly fascinating.”

Much of what makes the city of New Orleans so unique can be traced back to the diverse influences of its earliest settlers. Founded as a French colony in the early 1700s, New Orleans was later a Spanish territory before becoming part of the United States. While French and Spanish influences were strong, the port city also represents a confluence of other cultures. As a primary gateway to the New World, New Orleans was home to large populations of Africans, Native Americans, Germans, Greeks, Caribbean natives and others.

“New Orleans was made up of ingredients that existed all over the world, but they’d never mixed quite like this,” Lousteau says. These various cultures melded together to create a city that’s full of rich eccentricities and endless surprises.

**A STYLE ALL ITS OWN**

“New Orleans is one of America’s most historically interesting cities because of its preservation of old architecture, especially in the French Quarter,” says Charles Chamberlain, Ph.D., Museum Historian with the Louisiana State Museum. “The French Quarter was laid out by a French planner in the 1720s, and still maintains an old-world atmosphere unlike any other American city.”

Early architecture in the city was influenced both by the house styles that were already familiar to its settlers, and by the hot, humid climate of southern Louisiana. During the French Colonial period, which spanned the first half of the 18th century, French colonists from various regions of the world brought their own styles of architecture to the city. For instance, settlers who came to New Orleans from French Canada brought arched roofs and interior fireplaces and chimneys. This style stood in contrast to that of other Colonial homes where fireplaces were usually placed on exterior walls, according to Elsa Schneider, Public Relations Director for the Historic New Orleans Collection. Settlers who came from France stopped in the West Indies on their way to the New World, and there they saw houses built for hot weather that included outside galleries. These galleries became as important as inside areas in many New Orleans homes.

“The environment in New Orleans influenced the buildings as well,” Schneider says. “The houses were raised to protect them from flooding, and louvered shutters, which blocked direct sunlight but allowed breezes to come in, were put on the windows to protect them from the heat.”
During the Spanish Colonial period, which spanned the second half of the 18th century, Spanish influences added new dimensions to New Orleans architecture. These included open arcades, such as those found at the Cabildo and the Presbytery on Jackson Square; grooved beams used as decorative elements; and wrought iron, which was heated and hammered by hand and used rather than wood to line balconies. Entrelacs, or mezzanine areas between the first and second floors of a building, were added as storage space, since the raised houses had no cellars.

The French and Spanish influences came together in the development of New Orleans’ own Creole community with an architectural style all its own. While there’s no rigid definition of “Creole” and much disagreement about its exact meaning, the word has historically described first-generation Americans of French or Spanish descent. Lousteau says. Thanks to the richness of the Creole culture, “New Orleans’ identity was set long before it became part of the United States,” Lousteau says.

Madame John’s Legacy is one of the few surviving examples of Louisiana Creole home design. The main house is a two-story structure with a high, double-pitched roof and small dormers. With a kitchen set apart from the main house to prevent house fires, the home is the type of residence built by prospering colonists after progressing from their first cabin dwellings. Stilts protected the home against frequent floods, its broad galleries protected it from sun and rain, and shuttered windows created a private atmosphere.

A FOOD LOVER’S PARADISE

Known as one of the top three food destinations in the world today, New Orleans’ culinary history also dates back to its Colonial days. With 3,000 restaurants, the city offers a taste for every palate—and a history behind almost every signature dish.

For instance, King Cakes, the popular food associated with Mardi Gras and consumed by locals and visitors alike, was a traditional food of early French settlers. According to the New Orleans Convention and Visitors Bureau (CVB), the King Cake dates back to the Middle Ages, when a common Christmas tradition included honoring the Three Kings who followed the North Star to find Baby Jesus. The 12th night after the birth of Christ marked the end of Christmas and became a time for pageants and gift giving, including the celebratory cake, or King Cake.

While the French Quarter’s famous Café du Monde didn’t open until 1862, its signature beignets were brought to New Orleans by some of its earliest colonists. The French-style doughnuts are still a favorite accompaniment to hot coffee and chicory, for both locals and visitors.

Much of New Orleans’ cuisine is known for its liberal use of local resources. Today, local markets such as the Crescent City Farmers’ Market are popular places for chefs, residents and visitors to purchase fresh local produce, seafood and other ingredients from area vendors, many of whom are growing and producing foods in the same ways their New Orleans ancestors did centuries ago.

These farmer’s markets are reminiscent of Colonial-era markets where slaves were allowed to sell produce and handicraft items. Slave owners in New Orleans allowed their slaves one- and a half-days of freedom each week, a practice that was illegal across the New World.

“The French Colonial government overlooked the practice because the city of New Orleans had a very symbiotic relationship with its enslaved population,” Lousteau says. “It was just the way the city’s economy was set up. Because slaves were allowed to grow their own

Speak the Language

In a city as deeply connected to its roots as is New Orleans, even the speech of the people reflects the influences of its early settlers. “There are still some holdovers from Colonial days in the way New Orleaners speak today,” Meg Lousteau of the Louisiana Landmarks Society says. “Some French words have remained part of our vocabulary and some words are just developments of the New Orleans culture.”

When visiting New Orleans, don’t be surprised if you hear the following words:

LAGNIAPPE. Meaning “a little extra,” and often “an extra gift or benefit,” lagniappe (pronounced LAN-yap) is derived from New World Spanish la ñapa, meaning “the gift,” and ultimately from Quechua yapay, “to give more.” The word came into the rich Creole dialect mixture of New Orleans and acquired a French spelling.

BAYOU. A Native American word used almost exclusively in southern Louisiana and Mississippi, a bayou is a sluggish stream that is a tributary of a larger body of water. The city of New Orleans was built along Bayou St. John, which provided a second means of water access from the Gulf of Mexico.

BEAUCOUP. A French word meaning “many” or “much,” beaucoup is still a common part of the New Orleaner’s vocabulary. “People don’t say it because they’re trying to affect a French accent at all; it’s really just part of the language here,” Lousteau says.
food and to sell it at market on Saturday afternoons and Sundays, their owners had less responsibility for taking care of them."

The foods sold and cooked by New Orleans’ early African population continue to influence the city’s modern cuisine. For instance, gumbo, a signature New Orleans dish, is of African origin, and okra, a chief ingredient in gumbo and other Creole dishes, was also brought over from Africa, Lousteau says.

ALL THAT JAZZ

More than anything else, visitors may be drawn to New Orleans because of its music, and even that heritage began with the city’s earliest Colonial settlers. New Orleans became a big city so much earlier than most North American cities, according to Lousteau, and with its big-city status came an early interest in the arts and culture.

Two Parisian brothers founded the New Orleans Opera in 1796, and its first performers were refugees from the San Domingue Uprising of 1791. Built on an early foundation of French support, the New Orleans Opera led the way for opera across America, and it is still in operation today.

While the people of New Orleans treasured the musical traditions of their native lands, they wasted no time in developing their own musical style. New Orleans was the only place in the New World where slaves were allowed to own drums, and voodoo rituals were openly tolerated and attended by those of all social classes and races, according to the New Orleans CVB. Eventually the African drums were joined by European horns, and a new, unique music began emerging. Within a century, the music of churches and barrooms and front-porch gatherings blended together to produce American jazz. Two centuries after New Orleans was born, the city earned fame as the birthplace of jazz—but the music began in the houses and the hearts of the settlers who came from all over the world to make New Orleans their home.

Colonial history buffs have plenty of options when visiting New Orleans.

For starters, consider these activities:

TOUR THE HISTORIC NEW ORLEANS COLLECTION. The pictorial tour takes place in a 1792 house in the French Quarter. For more information, visit www.hnoc.org.

VISIT THE OLD URSELINE CONVENT, the oldest surviving example of the French Colonial period and the oldest building in the Mississippi River Valley. Completed in 1752, the building is located on Chartres Street in the historic French Quarter. For more information, visit www.neworleansmuseums.com.

TOUR THE PITOT HOUSE, the only Louisiana Colonial-style house museum in New Orleans. Located on Bayou St. John, the Pitot House tells the story of life along the bayou and the overall development of the city along this important waterway. A visit to this country house is ideal if you don’t have time to go on day trips to nearby plantations. For more information, visit www.louisianalandmarks.org.

SEE THE CABILDO, which was constructed under Spanish rule in 1795 as the seat of Spanish municipal government in New Orleans. The building later was the site of the Louisiana Purchase Transfer and now houses a comprehensive exhibit focusing on Louisiana’s early history. For more information, visit http://lsm.crt.state.la.us.

VISIT THE PRESBYTERE ON JACKSON SQUARE, which derives its name from the site where it was built—on the residence, or presbytere, of the Capuchin monks. Designed in 1791, the building was used for commercial purposes until 1834 when it became a courthouse. Now part of the Louisiana State Museum, the Presbytere offers an example of Spanish Colonial architecture and houses an exhibit about the history of Mardi Gras in New Orleans. For more information, visit http://lsm.crt.state.la.us.

TOUR MADAME JOHN’S LEGACY, a rare example of 18th-century Louisiana Creole home design and of interest because it escaped the great fire of 1795, which leveled much of New Orleans. Located in the French Quarter, the house is a three-building complex including the main house, which also serves as a gallery for contemporary Louisiana art; the kitchen; and the two-story garconniere. For more information, visit www.neworleansmuseums.com.

VISIT THE MERIEULT HOUSE, built by prosperous merchant and trader Jean François Merieult in 1792. Located on Royal Street, this house occupies land that has been in continuous use since the 1720s. For more information, visit www.hnoc.org.

VISIT NEARBY BATON ROUGE, the site of a battle between Spain and Britain during the American Revolution. There Spanish Governor Bernardo De Galvez defeated the British.

TAKE A JAUNT TO ST. FRANCISVILLE, one of the state’s most picturesque towns, located just north of Baton Rouge. The town features a large collection of well-preserved plantations established by British settlers in the 1790s.
Photo Restoration Brings Lost Memories to Life

By Tamara Holmes • Photography by Kristina Marie Krug
Discovering an old box of family photographs is a thrilling experience, but that exhilaration may be short-lived if you sort through the photos only to find them faded or in otherwise poor condition. However, even under those circumstances, all hope may not be lost, thanks to photo restoration—the art of using digital technology to repair damaged photographs.

Photo restoration gives people another piece of history, says Nan Scoble, owner of Suncatcher Studios, a photo restoration center in Dania Beach, Fla. Many problems that arise with photographs stem from improper storage, Scoble says. “People should make sure that they store their photographs in dark places without moisture if possible. If they frame them, they need to make sure the glass does not touch the photograph,” Scoble says. “There needs to be a barrier of air between the glass and the photograph so that the glass does not stick to the image as time passes.”

The board on which a photograph is mounted is also important when it comes to storing and framing photos. If the board is not acid-free, it can leak into the photograph over time and cause it to fade.

Miraculous Results

While photo restoration first brings to mind images of old photos, there are instances where newer photographs need to be restored. “Tragedies happen,” says Scoble. “When the hurricanes came through Florida last summer, photos got wet,” she says. Likewise, a family might move and the glass on the front of a photograph may break and then scratch the image. Such damaged photographs can be salvaged in many cases.

Sometimes the work borders on miraculous. J. Rickford, owner of Poor Richard’s Restorations in Montclair, N.J., says he once helped a 72-year-old man reproduce the only photo he had of his father.

 “[In the photo], his dad was in the field and had on a big brim hat,” Rickford says. “The sun cast a shadow over his forehead and eyes. We found out that the man had a sister, so the customer called other family members and found a picture of his aunt. Digitally we used the aunt’s eyes and forehead and created a portrait of his father.”

Not all photo restoration work involves changing the image. In many cases, photos can be damaged when they are mounted on cardboard or other material that is in poor condition. “With material restoration,” says Rickford, “we actually build frames and mounts for them and put them back together like you would a jigsaw puzzle.”

The time it takes to have a photo restored varies depending on what needs to be done, as well as external factors such as how many people work in the restoration shop. Some tasks could take a week; others could take a few months. The cost of such services depends on the task and can range anywhere from $40 to $2,000.

Because photo restoration usually creates a duplicate restored photo, the risk to your original photo is minimal.

While photo restoration has an intrinsic value all its own, there are ways to add even more to the family’s body of knowledge for generations to come.

“I highly recommend that people put the original behind the new picture when they frame it,” says Scoble, “because you’re going to create a storyboard for the next generation when they open up the picture.”

Another helpful idea is to place a note inside the frame that tells the story of the photo and gives future generations a description to go along with the visual memento.

Finding An Expert

When looking for a photo restoration expert, it’s a good idea to get referrals. Call area photographers for recommendations, and then ask for samples of the restoration expert’s previous work.

And don’t be afraid to ask questions of your prospects, Scoble says. “Ask how they would store the photos,” she says. “If they answer it properly, suggesting acid-free material, that’s the person to leave it with. But if they say ‘oh, you can use a shoebox,’ you might want to go elsewhere,” she adds.

Despite the advances in photo restoration techniques, there are some types of photographs that cannot be restored—photos that have been burned extensively in a fire, for instance, or photos that are severely faded. The best way to find out if your photos can be restored is to take them to a photo restoration center for an expert opinion. But get your photographs to an expert as soon as possible so improvements can be made before damage is irreparable.

When it comes to documenting family history through your treasured photographs, you have nothing to lose and everything to gain. ☝
PHYLLIS MURPHY LYNES knows what it’s like to be a woman in a man’s world. For the past 28 years, she has worked for the city of Los Angeles, working her way up from an entry-level administrative position to her current post as assistant general manager of the city’s personnel department, where she’s responsible for managing more than 200 employees and a budget of nearly $20 million. Her main area of responsibility is the city’s recruitment, hiring and promoting of public safety employees.

Working primarily with the city’s police and fire departments, which are predominately comprised of men, Mrs. Lynes is used to being only one of a handful of women at work.

And little has changed since she graduated from St. Lawrence University in Canton, N.Y., years ago. While other female students were protesting the Vietnam War or going on to fill more traditional roles, Mrs. Lynes joined the Army’s College Junior program (a predecessor of ROTC), trained at the Women’s Army Corps headquarters at Ft. McClellan, Ala., and was on active duty during her senior year of college.

“Initially it was hard to explain to my peers why I was making this decision. Very similar to today, people’s views of the same events are different,” she says of her decision to join the Army.

“I grew up right near West Point, N.Y., so my entire upbringing was with military families,” she says. “My friends were all children of military officers at West Point. Having grown up at West Point and watching the all-male cadet corps my whole life, it was great to have the opportunity to go to a women’s training center and be a participant instead of an observer.” That was the start of a long career serving her country.

After graduating from college, Mrs. Lynes was on active duty for almost four years, working in Ft. Monroe, Va., as an executive officer overseeing the support entities of a military unit. While in Virginia she also attended George Washington University in Washington, D.C., where she received her master’s degree in public administration. After moving across-country to Los Angeles with her husband, with whom she has two college-aged boys, she transferred to an Army reserve unit and served 20 years as a reserve officer.

Though she’s retired from the Army now, that same passionate patriotism that tugged at her in college is still burning, which is why she decided to join the National Society Daughters of the American Revolution five years ago.

“One of the reasons I enjoy the DAR so much is the enthusiasm and patriotism that all the women display. Their passion was something I hadn’t seen outside the military,” she says.

Mrs. Lynes, who, like her mother and aunt, is a member of the Shatemuc Chapter, Stony Point, N.Y., is in the process of transferring to the San Marino Chapter in San Marino, Calif. In fact, she is eager to take on a leadership role.

“I think our nation is becoming increasingly patriotic, which gives us a tremendous opportunity to reach out to younger women and encourage them to join.”

If you would like to nominate a Daughter to be featured in an upcoming issue, please e-mail a short description to americanspirit@dar.org.

“I GREW UP RIGHT NEAR WEST POINT, N.Y., SO MY ENTIRE UPBRINGING WAS WITH MILITARY FAMILIES.”
It's unusual to find intact a set of early 19th-century portraits of a single family, especially portraits executed in the verre églomisé technique. That's why the DAR Museum's collection of six miniature verre églomisé portraits of the Macgill family of Georgetown, D.C. is a particularly rare find.

Verre églomisé, or gilding on glass, is a rare art that has roots in Ancient Egypt and the Roman empire. The process involved scratching a profile into gold leaf adhered to a glass plate, removing the leaf around the desired image and painting the background black. The intricate details are delineated by hatching and cross-hatching. These miniatures illustrate how well the artist, Charles Peale Polk, mastered this difficult technique.

Polk (1767-1822) was the nephew of the renowned American painter, Charles Willson Peale. After the death of his parents, the 10-year-old Polk lived with his famous uncle and obtained his artistic training in the Peale household. His varied careers and moves eventually brought him to the District of Columbia in 1801 where he remained for almost 20 years working for the U.S. Department of the Treasury while continuing as a part-time artist. He died in Richmond County, Va., in 1822.

Polk's six portraits of the Macgill family were completed about 1809. John Duvall Macgill (1762-1827) married Elizabeth Belt (1764-1834), daughter of Tobias and Mary Gordon Belt, in 1786. The Macgills had four children: Mary Gordon (1789-1844), Catherine (1791-1870), Charles (1792-1859) and Robert Tyler (1794-1875).

The portraits were purchased by the Friends of the Museum, in honor of Mrs. Paul Eugene Harwood, Curator General, NSDAR, 1998-2001.
Crafts
CLASSIC PROFILES

Were these silhouettes made in 1805, 1905 or 2005? In a skilled artist’s hand, silhouettes can be created in less than three minutes, but their elegant look is timeless.

BY JAMIE ROBERTS PHOTOGRAPHY BY KRISTINA MARIE KRUG
How She Does It

The craft of silhouettes takes concentration, good coordination and an eye for detail. Johnson prefers cutting a silhouette from an in-person sitting, but she can also make silhouettes from side-view photographs.

Johnson uses Schrenschnitte paper and scissors specially made for paper-cutting artists. Schrenschnitte is a German folk art technique of folding and cutting an image into paper. Its thin, fine-grade paper doesn’t fray and the fine scissors capture the smallest detail.

She begins by folding a sheet of paper in half with the white side out. This technique ensures that she doesn’t mark up the black side with smudges, nicks or oil from her fingers.

She starts at the bottom of the face and cuts out the chin, mouth and nose up to the forehead. Once the face is finished, her subject relaxes enough that she can start on the hair and neckline. Johnson can finish the portrait in three to four minutes, depending on how much detail she adds.

Once she’s satisfied with the likeness, Johnson unfolds the paper, which reveals mirrored images. She uses spray mount adhesive to secure the silhouettes to round and oval mats that she has already designed and printed.

Although silhouette drawings have been found on Stone Age caves and in Greek sculpture, the name “silhouettes” derives from Etienne de Silhouette, the despised Finance Minister of France who lived from 1709 to 1767. Silhouette ignored his countrymen’s cries over their outrageous taxes in favor of spending time on his hobby—cutting freehand profiles out of black paper. The art became more popular in the 19th century when roving artists began cutting silhouettes for people who couldn’t afford painted portraits.

The silhouettes on these pages were expertly crafted by Nashville, Tenn., artist Annette Johnson. Her rare craft captures an essence of character and adds an air of grace to her subjects. “Silhouettes can convey a uniqueness about an individual that does not often show up in a photograph,” she says.

Johnson especially enjoys creating portraits of self-conscious teenagers. “Many times I’m able to reveal an attractiveness or attitude that they’ve never seen in their features.” She also loves creating silhouettes of older people. “The dignity in their faces adds depth to the portrait,” she says.
Looking West [1805]

Visions of America
AFTER ENDURING THE COLDEST WINTER most of them had ever known, Meriwether Lewis, William Clark and the rest of the Corps of Discovery were eagerly looking forward to spring in early March 1805. The previous fall, they had built a small fort, called Fort Mandan, on the Knife River, not far from present-day Bismarck, N.D. From this point westward until they came to the Pacific Coast, they would cross land unknown to whites.

The Corps’ journals describe the increasing activity as winter gave way to spring. The men worked on putting their boats in order, mending clothes and preparing stores. They learned as much as they could about what lay ahead from the Native American tribes inhabiting this area, especially the Mandan, the Hidatsa and the Arikaras.

Fort Mandan stood near the Mandan-Hidatsa villages, and there was almost constant interchange among the explorers and the tribes. Indeed, the Indians are largely credited with helping the Corps get through the fierce winter. The explorers learned survival skills and hunted, bartered and socialized with their native hosts throughout the winter.

Food was always a critical item. Stephen Ambrose in Undaunted Courage estimates the men ate some 6,000 calories a day. But the meat from the game they hunted had little fat that could be turned into energy. This fact, plus the energy demands from cold and hard work, meant they often felt hungry despite their huge caloric intake. Ambrose notes that Mandan corn, acquired through barter with the tribes, helped feed the men through the winter.
The probable site of the original fort is now underwater. A replica Fort Mandan stands near Washburn, N.D., close to the Missouri River, and is a popular tourist site. Re-enactors give a sense of just how much work it took each day to survive. The explorers described the fort as warm and comfortable, but to modern eyes, the small, dark rooms where the men slept seem almost claustrophobic for one person, much less several. To head off the boredom and disciplinary problems that often plague garrisons, Lewis and Clark kept the men outside and busy as much as possible.

Perhaps the luckiest break for the Corps was their encounter with Sacagawea, the Shoshone wife of a French trader, Toussaint Charbonneau. Although her husband proved a disappointment as both interpreter and waterman, Sacagawea would prove invaluable when the Corps met her people and needed her help to communicate and acquire horses. Estimated to be only about 15 when she met Lewis and Clark in November 1804, she would carry her share of the load—and more, as she gave birth to a son while the Corps was in winter camp.

By late March 1805, the Corps was ready to leave Fort Mandan. The river ice was breaking up, shoots of new grass were appearing, the temperature was climbing. The Corps would proceed upriver in six canoes and two large pirogues; they had loaded their sturdy keelboat with dispatches, records, specimens of flora and fauna and letters to be sent downriver to St. Louis, and eventually, to Washington.

On April 6, they noted a sure sign of spring: “All the birds that we believe visit this country have now returned.” At 4 p.m, the next day, as Lewis put it in his journal, they set off “to penetrate a country at least two thousand miles in width, on which the foot of civilized man had never trodden.”

— Bill Hudgins
Opposite page: Re-enactors experience Lewis and Clark’s winter campsite at a replica of Fort Mandan.

This page, top photos: Re-enactors and a display of trade goods in a fort room are part of the reconstruction of Fort Mandan.

Bottom photo: On-a- Slant Indian Village at Fort Lincoln State Park re-creates life for the Mandan Indians, who lived in these earthlodges for more than 200 years.
An era of increasing mobility and industrialization, the concept of home became even more important to early 19th-century Americans. In 1890, the Daughters of the American Revolution referred back to these themes of domesticity by using “Home and Country” as the motto for their newly founded organization.

It’s only fitting that the DAR Museum’s latest exhibition, “Home and Country: American Quilts and Samplers in the DAR Museum,” draws on its impressive collection of textiles to examine how 19th-century American women defined the ideas they valued most highly. In their quilts’ flowering vines, cornucopia and American eagles, women shared the same language—the celebration of home, country, family and community.

“Quilts are America’s gift to the world,” writes Robert Shaw in Quilts: A Living Tradition (Hugh Lauter Levin, 1995). “Almost as powerfully symbolic as the American flag, quilts embody the Declaration of Independence’s inalienable rights of life, liberty and the pursuit of happiness in their bold and open designs, colorful and exuberant variety, and singular and expressive creativity.”

Though seemingly limited by their domestic roles, these quilters had a broader voice. Their works of art became important symbols—speaking to the dreams and aspirations of all Americans living in a land of hope and promise.

Baltimore Album Quilt
A textbook of symbols of patriotism, freedom and prosperity, this quilt (ca. 1850) represents a distinctive type of quilt that emerged in the mid-19th century in the Baltimore area. Such quilts are characterized by large squares with a wide variety of complex designs that might include exuberant fruit and floral baskets, floral wreaths, civic buildings and monuments, and eagles or other patriotic symbols. This quilt, maker unknown, contains representations of the U.S. Capitol, the Baltimore Battle Monument, another unidentified civic building and nine open-work fruit and flower baskets.
Young women of the 18th and 19th centuries learned sewing skills by practicing needlework on samplers, where images of home and expressions of faith were abundant.

**Mary King Sampler**
Young girls would often learn at home from their mothers, with needlework as one of the subjects. The canvas of a sampler served as a slate or notebook where girls could practice their alphabet, numbers or a verse. Mary King, of Masonville, N.Y., was only 6 when she composed this marking sampler. A marking sampler may include the date and name, along with the alphabet and other numerals. Letters and numbers were used to “mark” linens and domestic textiles.

**Artridge Priscilla Jackson Sampler**
Artridge Priscilla Jackson, of Georgetown, D.C., worked her sampler in 1829 with images of home and simple domesticity. She carefully stitched into her sampler her two-story home and her pets, as well as four bountiful baskets.
Celebrating Creativity

As an American art form, quilts and samplers held a dual purpose—not only were they functional and practical, but they gave their makers a chance for artistic expression. “Quiltmaking,” writes Robert Shaw, “appears to have been an art from the beginning, born of women’s desires to be creative and expressive and to fashion objects of beauty.”

Key Counterpane Quilt
Mary Tayloe Lloyd Key, the wife of Francis Scott Key, made this quilt in the 1840s. The designs include the Mariner’s Compass and complex arrangements of triangles, as well as a Greek Key border. This counterpane, using a pattern her family called “five blazing stars,” is pieced together from a multitude of tiny cotton patterns.

Catherine Parker Custis Quilt
Catherine Parker Custis made this quilt around 1820 at her home on Virginia’s eastern shore. The appliquéd flowers and pheasants are held down with a very fine and tight buttonhole stitch. She signed her initials at the base of a tree in cross-stitch. The fabrics in this quilt are block-printed linens made in England between 1760 and 1780. The pieced-border fabric is a roller-printed cotton from the early 1800s.
Quiltmaking was often a communal effort, with women in social and church groups sharing the task of assembling block-style quilts. A popular 19th-century type was the album quilt, in which squares of different designs are arranged in a grid pattern. Sometimes these quilts are made by different people and assembled as a sort of textile counterpart to the popular autograph albums of the day, in which friends wrote verses and drew pictures for the album owner.

Hannah Wallis Needlework Picture
Hannah Wallis’ silk embroidery (ca. 1799) was designed as a tribute to friendship. Wallis attended the Folwell School in Philadelphia, a private school that taught girls to stitch complicated samplers and needlework pictures. The Folwell School was a successful partnership of Samuel Folwell, an artist and designer, and his wife Elizabeth, an embroidery teacher.

Emma Fish Quilt
This quilt assembled by Emma Fish, of Trenton, N.J., is one of several album quilts made in the Philadelphia/New Jersey area in the mid-1840s. It features floral motifs cut and appliquéd in small squares. Friends and relatives inscribed squares before Fish presented the finished quilt to her aunt, Eliza Moore, whose name appears in the center square with the date March 4, 1843.
Celebrating Liberty

The eagle, the flag and the Great Seal are common 19th-century images that symbolized a new nation’s pride. Quilt-makers also highlighted the Liberty Cap, worn by a figure of liberty or carried atop a pole, which was seen as both a radical symbol of freedom from the monarchy and a symbol of the liberties protected by the American system of government.

‘Liberty in the Form of the Goddess of Youth’ Needlework Picture

This needlework picture, based on an engraving by Edward Savage, was made by an unknown schoolgirl between 1800 and 1815. Liberty’s creator includes the Trenton Arches in the background of her work, honoring the celebratory arches erected in Trenton, N.J., for President-elect George Washington as he traveled to New York for the country’s first inauguration. This masterpiece illustrates the pride ordinary Americans felt for the new country and its first president.

Anna Markey Garnhart Quilt

From 1815 to 1830, Anna Garnhart made 11 quilts for each of her grandchildren. All feature extensive use of reverse appliqué. In this complex technique, the colored fabrics are slipped underneath the ground fabric, which is cut away in the desired shape, tucked under and stitched down to reveal and frame the colored fabric.

The central motif in the nine surviving Garnhart quilts is either an eagle or fruit basket. One inspiration for her designs was her transfer-ware pitcher commemorating the death of George Washington, which pictured the eagle of the Great Seal.

The exhibit “Home and Country: American Quilts and Samplers in the DAR Museum” is on view through April 30. For a copy of the NSDAR 2005 Calendar featuring 13 of the DAR Museum’s quilts, contact the Museum Shop at (202) 879–3208. Proceeds benefit the President General’s “Preserving Our Patriotic Heritage Project.” For more information, go to www.dar.org/museum.
Freemasons: Liberty & Fraternity

by Lee Gimpel
Nine signers of the Declaration of Independence were Freemasons. One third of the Constitution’s endorsers were members of the secretive fraternity, whose ranks included such revolutionary luminaries as Paul Revere, John Hancock, Benjamin Franklin and George Washington. Thus it is little wonder that Freemasons have been credited as the architects of the American Revolution, devising the schism from mother England and shaping the new nation. It is a legend perpetuated not only by a resurgent tide of popular culture, from books to blockbuster movies, but also by the Masons themselves—after all, what modern-day organization would shy away from such a fantastic cachet as being the author of the world’s greatest experiment in democracy? Yet, like much about the Masons, their place in the Revolution is surrounded by misunderstanding and myth.
THE FOUNDATION OF AMERICAN FREEMASONRY

Although there is no doubt that American Freemasonry was the offspring of British Freemasonry, the origins of the latter are “lost in a lack of record, lost in mythologizing by outsiders but also by Masons themselves,” says Steven Bullock, Ph.D., Professor of History at Worcester Polytechnic Institute and the author of Revolutionary Brotherhood: Freemasonry and the Transformation of the American Social Order, 1730-1840 (University of North Carolina Press, 1996). According to stories, Freemasons have been described as the descendents of the Knights Templars and the keepers of the Holy Grail.

While their earliest years are more in doubt, it is well accepted that the fraternal order began as an English craft guild of real stonemasons. As the guild evolved, it began to admit members who were not stone craftsmen. Frequently these honorary masons were local men of influence invited to join as a way to ascribe power and respectability to the guild. By the late 1600s and early 1700s, the guild had morphed into more of an English social club where most of the so-called Masons had no background in masonry whatsoever, but were merely brought into the circle because of their connections to those already in the group. Still, some of the more blue-collar craftsmen were left to mingle with the aristocratic gentlemen—and it was always men—who were coming to dominate the lodges, as Masonic meeting places were called. However, in bringing in men of noble class and having them mix with the proletariat, the Masons had created a unique social outlet that transcended class.

“Freemasonry is partly an ideal of what society is supposed to be like, what interactions between people are supposed to be; a kind of fraternal model of individuals getting together as equals,” says Dr. Bullock, who adds that the Masonic phrase is “meeting on the level.” In this respect, Freemasonry was very much an expression of the philosophy of scientific thought and freedom that was taking root throughout Europe at the time. In fact, some of the 18th century’s brightest minds became adherents of Freemasonry.

The popularity of the group spread to the American colonies soon after the Masons’ formal founding in England in 1717. Among those who immigrated to the New World were, of course, a number of British Freemasons who took political posts, inherited land or served in the military. In fact, because many British army units were full of Freemasons, the units themselves became traveling “regimental lodges.”

After a decade of holding meetings that were not officially sanctioned by the larger Masonic organization in England, the rogue Colonial Masons sought formal charters for their own lodges. In 1733, St. John’s Lodge in Boston became the first duly constituted lodge in what would become the United States. Others soon followed, particularly in the more metropolitan areas, and by the time of the Revolution, there were dozens of lodges along the Eastern seaboard.

In line with the organization’s tenets that stress ethical behavior and members’ belief in God—regardless of denomination—the fraternity inducted more than a dozen African Americans in 1775. Also included within the fraternal ranks...
were a number of Jews, one of whom—Moses Michael Hays—served as an early Grand Masters of Massachusetts.

“The fact that you had a precedent of Jews, Catholics and Protestants sitting in a lodge together in the 1760s and 1770s was an extraordinarily radical concept for that time,” says Mark Tabbert, Curator of Masonic and Fraternal Collections at the National Heritage Museum.

**FREEMASONRY AND THE REVOLUTION**

Despite the social consciousness that united the lodges and their members, they were not all of the same mind when it came to the revolution. Some lodges played little part in the break from England, but others became more closely associated with the rebellious undercurrents of Colonial society. Benjamin Franklin, for example, was Grand Master of the Pennsylvania Freemasons and Paul Revere, who later served as Grand Master of Massachusetts, was instrumental in the founding of the Lodge of St. Andrew in Boston.

Although some of the most prominent Patriots were Freemasons, it is wrong to assume that Freemasonry itself planted the seeds of revolution in the minds of the colonists. Rather, Freemasonry was but one of the many tangible expressions of the Enlightenment, the social movement of the 18th century that had men everywhere aspiring to the ideals of life, liberty and what Jefferson would later call a “pursuit of happiness.” As such, it stood to reason that men whose philosophy was congruent with the ideals of the Enlightenment would seek out the Freemasons.

“Freemasonry and the Enlightenment and what led to the American Revolution and the Constitution, our Bill of Rights, all of these things, are part of the same phenomenon. The fraternity was a child of the Enlightenment as much as the Declaration of Independence is a child of the Enlightenment,” says Tabbert.

The role of Masonic lodges as cauldrons of rebellion is perpetuated by the fact that, outside of their closed-door meetings, so many Masons were revolutionaries and Masonic membership often overlapped with more decidedly partisan groups like the Sons of Liberty. It is not surprising that sedition might have spread through the Masons’ ranks as the fraternity was founded on establishing trust between men; it would have been easier to broach such a delicate subject with a man one knew was trustworthy versus an uninitiated neighbor or fellow churchgoer.

Perhaps the best example of the overlap of Masonry and revolution is the reputed role of the Lodge of St. Andrew in the Boston Tea Party. While the incognito “Indians” set out from the very same tavern and on the very same night that Revere’s Masons met, historians discount wholesale Masonic involvement. Dr. Bullock says the Tea Party was “not the ‘lodge activity of the week,’” but points out that the lodge minutes for that night do show sparse attendance.

As the Revolution progressed, the Masons, like the rest of society, had little choice but to be caught up in the events of the day. “Lodges, just like churches, just like any other institution in Colonial America, were torn apart just as families were torn apart by which side they should be on,” says Basilios Tsingos, the current Worshipful Master of St. John’s Lodge in Boston.

The overarching ideals of Freemasonry were largely shared by those leading the Revolution, whether they were Masons themselves or not, but not all lodges were “Revolutionary.” Some, in fact, were sympathetic to the loyalist cause. And, just as many businesses and institutions were affected by the war, many lodges “went dark,” or closed down, as a result of the drastic social upheaval. Regardless of their collective feelings on the war, some lodges ceased meeting simply because their members’ minds were on matters more pressing than a night out with the boys.

Even though many lodges closed, on the whole, Freemasonry in America benefited greatly from the Revolutionary War. Knowing that many of the Red Coats also were Freemasons (as Freemasonry had continued to flourish in England) and that Masons were obliged to help one another, American officers believed that membership in the secret brotherhood might save their lives should they be captured. Records show that 40 percent of the American generals eventually took up membership and the numbers were probably similar with lower-ranking officers. Although the question of whether brotherhood trumped duty to country has always dogged the Masons, it seems that in the end enemy prisoners might be shown more mercy if they were able to connect with a fellow Mason via a secret handshake or sign. However, outright release was nearly nonexistent. Masonry was, as Dr. Bullock says, “not a get-out-of-jail-free card.”

However, while many soldiers became Freemasons in the hope of getting more civil treatment as prisoners, Freemasonry’s more important role in the war was in uniting the Continental Army. Drawing together a diverse leadership cadre that lacked the shared aristocratic traditions of other armies, Freemasonry, with its objective of reducing differences among men, did indeed become a common bond among America’s officer corps.

Of course, Masonry also benefited simply from the fact that it was associated early on with Revolutionary leadership, both in the trenches and in the rudimentary halls of power. It was both a means to show allegiance with the enlightened ideas of the time as well as a proxy in support of those Revolutionary leaders who were Masons.

“It was one of those organizations people wanted to belong to because it had so many famous men as members,” says
BUILDING A NEW REPUBLIC

After the cessation of hostilities, Freemasonry began to adapt to the colonies’ challenge of building a new government and an economy. In this period, Masonry filled two important roles. First, says Tabbert, a Masonic membership was a “point of introduction among strangers,” that enabled a merchant from South Carolina to easily plug into the local business community in Philadelphia. Second, when a man was traveling on behalf of his own business or that of the new nation and was far from where his neighbors could vouch for him, Masonry provided an acknowledged stamp of approval. Just as in the early guild days—and throughout the Revolution as well—knowing Masonry’s secret handshakes, symbols and passwords attested to an individual’s having been vetted by his peers and found to be honest and ethical.

Masons also filled the role of state honor guard. In a country determined to eschew military and religious influence in government, Freemasonry was really the only logical choice when an event called for pomp and circumstance. In this capacity, the Masons’ most famous duty was laying cornerstones for educational, cultural and government buildings, including the Capitol. During the September 18, 1793, ceremonies for the Capitol, George Washington stood by dressed in his Masonic apron.

With such displays, it appeared as if Masonry was becoming an important, neutral part of American society, but it was this very same perception that would end the organization’s American honeymoon.

First, such ostentatious shows of Masonic involvement in governmental affairs—along with a link between political leaders and Masonry—made observers nervous. That the Masons themselves were so wedded to their secrecy, even while being so closely associated with a free and open government, did not help. Of course, the Masons’ secrets were first published in the 1720s and 1730s and were revealed many times afterwards—so that today the so-called secrets are found with a simple Internet search. Still, the secrecy and association, real or perceived, with non-Christian symbolism antagonized what was a growing religious movement of the early 1800s.

Ultimately the backlash that crested in the 1830s culminated in the creation of the Antimasonic political party, which ran a presidential candidate in 1832. The Antimasons, America’s first major third party and the precursor of the Whigs, scored some political successes. The party elected members to Congress and state legislatures, as well as to the gubernatorial chairs in Vermont and Pennsylvania, and drastically reduced Freemasonry membership.

The fervor—if not the suspicion—surrounding Masons subsided after the 1830s and the order again began to grow. By the turn of the 20th century there were some 1 million members. Around 1960, Freemasonry counted 4 million members in the United States. Following that high-water mark, membership began to decline, as was the case with other fraternal orders that had copied the Masons. Currently there are only 2 million American Freemasons. Even though they are perhaps best known today through the works of the Shriners (all Shriners are Masons but not all Masons are Shriners), whose charity exceeds $500 million each year, their legacy is more far-reaching. Tabbert contends that Freemasonry formed the basis for nearly every American social group, from the Elks and Knights of Columbus to B’nai B’rith.

Yet, on an even broader scale, Masons deserve much of the credit for what we today consider the underpinnings of American society. The fraternity and its members institutionalized a sense of brotherhood in America; two centuries ago, the common bond forged by Masons helped preserve the Continental Army and shape American democracy. Thus, while their place in American history may often be misunderstood and their influence overestimated, there is no doubt that, in the end, the Masons truly helped build America’s solid foundation.
The Lowell Mill Girls

Their Thoughts Were Free

By Gin Phillips
hen Lowell’s first factory opened in 1823, its owners wanted to create a unique process—and a unique labor force. The mills would be a total production system, the first of its kind in the United States, turning raw cotton to bolts of bleached cloth all in one compound. As for the labor force, they envisioned a “shiny example of the ultimate Yankee ideals: profit and virtue, doing good and doing well,” wrote Benita Eisler in her introduction to *The Lowell Offering: Writings by New England Mill Women, 1840–1895* (Harper & Row, 1980).

Most daringly, this labor force would be composed largely of women, who outnumbered men at the mills two-to-one. Of course, the male minority did account for all the managerial and leadership positions. By 1846, more than 7,000 “mill girls” worked in Lowell, most having come from farms throughout New England. They were typically single, between 15 and 30 years old, and viewed work at the mill as a temporary way of life for a few years before getting married.

At the time, proper ladies were not supposed to earn a living—working for a wage was deemed below them. But the owners of the Lowell mills set out to assuage parents’ fears for their daughters by creating a system of boarding houses and house mothers to maintain an aura of respectability—and a set of house rules that enforced a rigid discipline, both vocationally and personally. It was the first planned industrial community of its scale in the United States, with boarding houses as a crucial part of the original design.
“If the corporate mills did not have some paternal sense, farmers would not allow these girls to come. So by creating the boarding house system, parents could somewhat have a guarantee the girls would be safe,” says Jack Herlihy, Acting Librarian at Lowell National Historical Park.

The girls’ private lives were in many ways dictated by their boardinghouse keepers’ supervision as much as mill supervisors dictated their work lives. Away from home, surrounded by other young women and earning their own money, the mill girls found new freedoms while simultaneously being introduced to a demanding, restrictive work life.

Mary Paul wrote a series of letters from Lowell to her family between 1845 and 1855, with the early letters expressing enthusiasm for her work. In December 1845 she was pleased with her first paycheck—$6.50, with $4.68 going to her room and board. “I think the factory is the best place for me and if any girl wants employment, I advise them to come to Lowell,” she wrote.

By 1848, working at the more difficult (though higher-paid) task of warping, Paul’s thrill of earning her own money had been dampened by Lowell’s conditions. “It is very hard indeed and sometimes I think I shall not be able to endure it,” she wrote. “I never worked so hard in my life but perhaps I can get used to it.”

Tough on the Body

Life at Lowell juxtaposed financial independence with constant surveillance. Mill girls embraced education and culture, yet were confined to repetitious, mindless work for up to 12 hours a day. The stimulating environment could be heaven for the mind, but the work was usually hell for the body.

Girls began learning by doffing, replacing full bobbins of yarn with empty ones. They would learn spinning and weaving; drawing-in, or knotting thousands of threads on the wooden frames; and dressing, which involved sizing the threads. The work involved watching the massive power looms and various frames, making sure the machines worked smoothly and any errors were caught and repaired.

It was hot and exhausting labor. Many women needed a larger shoe size within a year of working at the mills because of their permanently swollen feet. Typically the right hand—the one used in stopping and starting the looms—became larger than the left hand. Because of the humidity needed to keep threads in optimum condition, windows remained closed and the air was filled with lint and fumes from oil lamps. Reports of tuberculosis were common. Linda Gordon, Professor of History at New York University, noted that the girls were troubled that they had to ask for permission to use the bathroom.

“They were not expected to stop at any time during the day,” she said. “And they had a particular beef about sexual harassment. It was a society not accustomed to young women [going] out to work, and many of the men considered them fair game.”

According to a Massachusetts House Document from March 1845, from May through the end of August, women began work at 5 a.m., and the rest of the year, they began as soon as there was enough light to see. They stopped twice during the day—once for breakfast and again for lunch. For most of the year, the women finished work at 7:30 p.m. An average workday totaled 12 hours and 10 minutes. The mills were closed four days each year, including Thanksgiving and Christmas.

Not only were the workdays long, but strict rules governed the boarding houses. The factory rules in an 1848 Lowell Mill Handbook required the women to board in one of the company boarding houses, and doors had to be closed at 10 p.m. In addition, anyone “habitually absent from public worship on the Sabbath” or “known to be guilty of immorality” would lose her job.

The Promise of Self-Support

Regardless of the harsh rules and hard work, Lowell also offered clear advantages over remaining on a farm.

Mill girls made twice what seamstresses or rural schoolteachers made. In fact, the mill girls were being paid the highest wage earners of all blue-collar female employees in 1820s America, though this was still half of what male mill workers made. With owners expecting the women to be a transient workforce, mill girls frequently took trips home for several months at a time. Still, the women loved the dormitory atmosphere in the boarding houses, where other women of similar ages and interests surrounded them, Gordon says. The food was good, at least in the early years, and many letters to parents mentioned the meat and tasty cakes that they ate frequently. Despite an utter lack of...
privacy with girls sleeping two or three to a bed, many girls wouldn’t have had better conditions at home.

And the taste of intellectual and financial freedoms, even as simple as earning a wage and deciding how to spend it, proved intoxicating to the women.

In his account of the Lowell mill phenomenon, Thomas Dublin quotes one Lowell woman as writing to her sister that, “I have earned enough to school me for a while, and have not I a right to do so, or must I go home, like a dutiful girl, place the money in my father’s hands … Others may find fault with me and call me selfish, but I think I should spend my earnings as I please.”

“Work in the mills functioned for women rather like migration did for young men who could see their chances for setting up a farm in an established rural community were rather slim,” Dublin wrote. “The mills offered individual self-support … and gave them a measure of economic and social independence from their families.”

A yearning for education seemed to run through the throngs of women drawn to the mills. “Illiteracy was as rare as child labor,” Benita Eisler wrote. “The kind of girls who found that kind of adventure attractive, going to work in the mills, would be the same ones who would long for a little education. Girls who were more timid would have probably stayed at home,” Gordon says.

Healthy for the Mind

Few reports on the Lowell workers failed to mention their love of books. The town libraries were a powerful attraction for rural women who’d had little exposure to the latest novels or political writings. The factories even posted a notice: “No reading in the mills.” Along with evening school classes in the town, mill girls would often pool their money to hire a teacher on a specific subject, perhaps German or botany. By the 1830s, Lowell held lectures.

One of the mill’s lecturers, Professor A.P. Peabody of Harvard, wrote, “The Lowell Hall was always crowded, and four-fifths of the audience were factory girls. When the lecturer entered, almost every girl had a book in her hand and was intent on it. When he rose, the book was laid aside and paper and pencil taken instead … I have never seen so assiduous note taking. No, not even in a college class.”

The young women enjoyed writing their own works as well—by the early 1840s, at least seven writing clubs had been formed. In 1841, the Lowell Offering began as a monthly magazine with original articles written exclusively by the female mill workers.

Harriet Robinson, a former mill girl who later married a newspaper editor, wrote of the attraction not only of Lowell’s
The farm girls who populated the mills traveled farther from their rural roots than mere mileage could measure. They'd found a kind of life unimaginable for their mothers or grandmothers. It was a life they sought out in part because of economic pressures at home—and in part because of their desire for independence.

“We can hardly realize what a change the cotton factory made in the status of working women,” wrote Harriet Robinson, a former mill girl, in her autobiography. “Hitherto, woman had always been a money-saving, rather than a money-earning, member of the community.”

“As late as 1840 there were only seven vocations outside the home into which the women of New England had entered,” Robinson wrote. “At this time, woman had no property rights … A woman was not supposed to be capable of spending her own, or of using other people’s money … The law took no cognizance of woman as a money spender. She was a ward, an appendage, a relic.”

The mills allowed women to be more than an appendage. And though New York University Professor Linda Gordon says “the vast majority” of the women sent most of their earnings home to help with the family, that ability to contribute was often a source of pride.

Thomas Dublin, author of *Women at Work: The Transformation of Work and Community in Lowell, Mass.* (Columbia University Press, 1981), looked at tax records to compare family incomes of Lowell’s female workers to the average. He found that the income of families who sent a daughter to Lowell was actually higher than average, indicating that something other than financial need drove the women to work.

“Evidence strongly suggests that most young women themselves decided to work in the mills,” he said. “They were generally not sent to work by their parents to supplement low family incomes but went of their own accord.”

Still, Gordon suggests while an independent spirit may have been one factor, economics always played a role. “If you were from a really prosperous farm family, it would be extremely unlikely that a girl would be sent to the mills.”

— G.P.
In her 2004 book, *America’s Women: 400 Years of Dolls, Drudges, Helpmates, and Heroines*, Gail Collins weaves a fascinating tale of the history of American women. “We live in a great age for women’s history,” she writes, “one that makes it easy to forget that only a few decades ago college professors were discouraged from teaching the subject because people believed that there wasn’t enough material to fill up an entire semester.”

In the following excerpt from her book, Collins tells the story of two early American heroines—imagining their thoughts and unspoken desires in a way that history class never could.

To the casual observer, Virginia Dare and Pocahontas had little in common. One was English, brought to the New World in her mother’s womb. The other was native, the daughter of a powerful chief of Algonquin Indians. Despite their differences, they shared one fate: They were two of the first American women who helped shape a nation and the definition of what it means to be a woman—even today.
The Extremely Brief Story of Virginia Dare

Eleanor Dare must have been either extraordinarily adventurous or easily led. In 1587, when she was pregnant with her first child, she set sail across the Atlantic, headed for a continent where no woman of her kind had ever lived, let alone given birth. The only English-speaking residents of the New World at the time were a handful of men who had been left behind during an earlier, unsuccessful attempt at settlement on Roanoke Island, in what is now Virginia. Eleanor’s father, John White, was to become governor of the new colony. Her husband, Ananias, a bricklayer, was one of his assistants.

Under the best of circumstances, a boat took about two months to get from England to the New World, and there were plenty of reasons to avoid the trip. Passengers generally slept on the floor, on damp straw, living off salted pork and beef, dried peas and beans. They suffered from seasickness, dysentery, typhoid, and cholera. Their ship could sink, or be taken by privateers, or run aground at the wrong place. Even if it stayed afloat, it might be buffeted around for so long that the provisions would run out before the travelers reached land. Later would-be colonists sometimes starved to death en route. (The inaptly named Love took a year to make the trip, and at the end of the voyage rats and mice were being sold as food.) Some women considered the odds and decided to stay on dry land. The wife of John Dunton, a colonial minister, wrote to him that she would rather be “a living wife in England than a dead one at sea.”

But if Eleanor Dare had any objections, they were never recorded. She and sixteen other women settlers, along with ninety-one men and nine children, encountered no serious problems until they stopped to pick up the men who had been left at Roanoke. When they went ashore to look for them, all they found were the bones of a single Englishman. The uncooperative ship’s captain refused to take them farther, and they were forced to settle on the same unlucky site.

Try to imagine what Eleanor Dare must have thought when she walked, heavy with child, through the houses of the earlier settlers, now standing empty, “overgrown with Melons of divers sortes, and Deere within them, feeding,” as her father later recorded. Eleanor was a member of the English gentry, hardly bred for tilling fields and fighting Indians. Was she confident that her husband the bricklayer and her father the bureaucrat could keep her and her baby alive, or was she beginning to blame them for getting her into this extremely unpromising situation? All we know is that on August 18, the first English child was born in America and christened Virginia Dare—named, like the colony, in honor of the Virgin Queen who ruled back home. A few days later her grandfather boarded the boat with its cranky captain and sailed back to England for more supplies, leaving Eleanor and the other settlers to make homes out of the ghost village. It was nearly three years before White could get passage back to Roanoke, and when he arrived he discovered the village once again abandoned, with no trace of any human being, living or dead. No one knows what happened to Eleanor and the other lost colonists. They might have been killed by Indians or gone to live with the local Croatoan tribe when they ran out of food. They were swallowed up by the land, and by history.

The Dares and other English colonists who we call the first settlers were, of course, nothing of the sort. People had lived in North America for perhaps twenty millennia, and the early colonists who did survive lasted only because friendly natives were willing to give them enough food to prevent starvation. In most cases, that food was produced by native women. Among the eastern tribes, men were generally responsible for hunting and making war while the women did the farming. In some areas they had as many as 2,000 acres under cultivation. Former Indian captives reported that the women seemed to enjoy their work, tilling the fields in groups that set their own pace, looking after one another’s youngsters. Control of the food brought power, and the tribes whose women played a dominant role in growing and harvesting food were the ones in which women had the highest status and greatest authority. Perhaps that’s why the later colonists kept trying to foist spinning wheels off on the Indians, to encourage what they regarded as a more wholesome division of labor. At any rate, it’s nice to think that Eleanor Dare might have made a new life for herself with the Croatoans and spent the rest of her life working companionably with other women in the fields, keeping an eye out for her daughter and gossiping about the unreliable men.
No one knows what happened to Eleanor and the other lost colonists. They might have been killed by Indians or gone to live with the local Croatoan tribe when they ran out of food. They were swallowed up by the land, and by history.

‘Fedd Upon Her Till He Had Clean Devoured All Her Partes’

Jamestown was founded in 1607 by English investors hoping to make a profit on the fur and timber and precious ore they thought they were going to find. Its first residents were an ill-equipped crew of young men, many of them the youngest sons of good families, with no money but a vast sense of entitlement. The early colonists included a large number of gentlemen’s valets, but almost no farmers. They regarded food as something that arrived in the supply ship, and nobody seemed to have any interest in learning how to grow his own. (Sir Thomas Dale, who arrived in 1611 after two long winters of starvation, said he found the surviving colonists at “their daily and usual workes, bowling in the streets.”) The first women to arrive were the wife of one Thomas Forrest and her maid, Anne Burras. They came in 1608, the only women in a colony of around 200 misfits and mercenaries. The Jamestown that greeted them was a fort, about an acre in size, with a shopping district composed of one storehouse and a church that looked “like a barne,” according to Captain John Smith. The homes were tumbledown shacks that one visitor said were inferior to the lowest cottage he had ever seen back in England.

There is no record of Mrs. Forrest’s first name, or what she thought when she discovered that she was marooned in what must have seemed like a long, rowdy fraternity party.
minus food. All we hear is a report that she had a baby during the “Starving Time” of 1609–1610, which killed all but about 60 of the settlers out of a population of 20 women and 470 men. People gnawed on “Doggés & horses... together with Rates, mice, snakes,” and one unnamed colonist killed his wife and turned her into dinner. He “fedd upon her till he had clean devoured all her partes,” wrote another colonist, who added that the man was “burned for his horrible villany.”

We don’t know if Mrs. Forrest and her baby survived the winter, but her former maid, Anne Burras, did. Anne, who was only fourteen when she arrived, soon married a 28-year-old laborer in Virginia’s first wedding ceremony and gave birth to a daughter—another Virginia—who also lived through the famine. So did Temperance Flowerdew, a young woman who had arrived in Virginia in 1609, after surviving a hurricane at sea. The storm hit a small fleet of boats destined for the colony. One, the Sea Venture, was destroyed, her passengers shipwrecked in an uninhabited part of Bermuda for nearly a year, while the crew turned the wreckage into two smaller boats. The marooned men and women weathered their ordeal on a warm island filled with food, while Temperance and the other émigrés who made it to Virginia were foraging for scraps and cooking rats. But after that unpromising beginning, a number of the women did very well. Temperance was the wife of two of the colony’s governors. The first, Captain George Yeardley, was knighted in 1618 and became one of the richest men in Virginia, with several plantations. He named one of them Flowerdew in honor of Lady Yeardley. After his death, Temperance, then about forty-two, married Captain Francis West, one of his successors. Joan Pierce and her young daughter, Jane, endured the long, hungry winter in Jamestown on their own while her husband, William, was stranded with the passengers on the Sea Venture. But after William finally made his way to the colony, he quickly became a wealthy planter. When Joan returned to England for a visit in 1629, she spent much of her time bragging about her garden in Jamestown and how she could “keep a better house in Virginia for 3 or 4 hundred pounds than in London.” Her daughter Jane grew up to marry John Rolfe after the death of his wife, Pocahontas.

Pocahontas was the one Native American woman who had a starring role in the colonists’ version of seventeenth-century history, although she suffers from having had her story told only from the point of view of Englishmen. Captain John Smith and the other early Virginia settlers tended to look upon her as a sort of colonial groupie, eager to befriend the Europeans and to become as much like them as possible. But they may have misread her entirely. Pocahontas was a member of her people’s nobility, and while she obviously enjoyed the company of the new white-skinned arrivals, her actions may have been dictated more by diplomacy than affection. Her father, Powhatan, was a powerful chief of a confederacy of Algonquin tribes, an aggressive warrior who was one of the suspects in the destruction of Roanoke. Pocahontas was his favorite daughter. She first visited Jamestown when she was ten, and she became a familiar figure in the tiny, struggling colony. She was certainly a good and useful friend. Her help in getting the Indians to provide food to the starving and feckless colonists was, Smith wrote, the salvation of the settlement. When Powhatan ordered Smith beheaded for venturing too far into his territory, Pocahontas raced in and put her head next to his on the chopping block and successfully begged for mercy.

The young Indian girl may have done all this simply because she liked Smith and the other Englishmen, or it may have all been part of Powhatan’s attempts to control the relationship between his tribe and the newcomers. Some historians think the beheading drama was staged to put Smith in Powhatan’s debt. Certainly Pocahontas understood the frictions between the whites and her own people—at one point, the English seized her and held her as hostage. Her marriage to the English leader John Rolfe cemented peace between the colonists and Powhatan’s confederacy for the rest of her life. Both husband and wife may have seen their union as diplomatic, rather than romantic. Rolfe wrote a letter to his superiors justifying the marriage “for the good of this plantation.” The bride-to-be did not confide her own feelings to anyone who had the power to write them down, but she was said to have already been married to a man from her own tribe. Later, she went with Rolfe and their young son to England in what we would today call a public relations tour, aimed at encouraging more investment in Virginia. She had her portrait painted wearing English clothes, satisfied all the nobility’s curiosity to see a “noble savage,” and was presented at court and reunited with her old friend John Smith. Before she could return home she died, probably of pneumonia. She was only about twenty years old.
There’s never been a better time to own this lamp!
A floor lamp that spreads sunshine all over a room, and pays for itself!

The Balanced Spectrum® floor lamp combines the benefits of natural daylight indoors with a savings of $51 over the life of one bulb!"

Ever since the first human went into a dark cave and built a fire, people have realized the importance of proper indoor lighting. Unfortunately, since Edison invented the light bulb, lighting technology has remained relatively prehistoric. Modern light fixtures do little to combat many symptoms of improper lighting, such as eyestrain, dryness or burning. As more and more of us spend longer hours in front of a computer monitor, the results are compounded. And the effects of indoor lighting are not necessarily limited to physical well-being. Many people believe that the quantity and quality of light can play a part in one’s mood and work performance. Now there’s a better way to bring the positive benefits of natural sunlight indoors.

The Balanced Spectrum® floor lamp will change the way you see and feel about your living or work spaces. Studies show that sunshine can lift your mood and your energy levels. But as we all know the sun, unfortunately, does not always shine. So to bring the benefits of natural daylight indoors, use the floor lamp that simulates the full spectrum of daylight. You will see with more clarity and enjoyment as this lamp provides sharp visibility for close tasks and reduces eyestrain.

Its 27-watt compact bulb is the equivalent to a 150-watt ordinary light bulb. This makes it perfect for activities such as reading, writing, sewing, needlepoint, and especially for aging eyes.

We’ve looked at lots of lights, but this one offers the benefit of dual light levels of 27 and 18 watts of power equivalent to 150-and 100-watt incandescent bulbs. This lamp has a flexible gooseneck design for maximum efficiency, with an “Instant On” switch that is flicker-free. The high-tech electronics, user-friendly design, and bulb that lasts 10 times longer than an ordinary bulb make this lamp a must-have.

“SAVE $51 over the life of one Balanced Spectrum® bulb!”
A 150-watt incandescent bulb uses $0.013 per hour in energy cost. The Balanced Spectrum® bulb uses an average of 70% less energy which saves you $0.009 per hour. Based on 5,000 hours bulb life, the Balanced Spectrum® bulb will save $46 in energy cost. Plus, because the Balanced Spectrum® bulb lasts 10 times longer than an incandescent bulb priced at an average of $0.50, an additional $5 savings is realized.

**Source: “Lighting the Way to Energy Savings”, 1999**

“I sit in my comfortable chair after my husband has gone to bed, and I turn that lamp on. It makes it so nice because it's like daylight over my chair... I don’t get sore eyes like I used to.”

Grace A. Margate, FL

Try the Balanced Spectrum® floor lamp now at its lowest price of less than $50! Now more than ever is the time to add sunshine to every room in your home at this fantastic low price! The Balanced Spectrum® floor lamp comes with a 1-year manufacturer’s limited warranty and firstSTREET's exclusive guarantee. Try this product for 90 days and return it for the product purchase price if not completely satisfied.

Balanced Spectrum® floor lamp
Item# 77-3589 . . . . . . . . was $59.95
*Save $10 with mail-in rebate
Only $49.95 ea + S&H after rebate
†Special Free Shipping when you order two or more Balanced Spectrum® floor lamps.
*Free shipping within the Continental US Only.
Please mention promotional code 28968.
For fastest service, call toll-free 24 hours a day
800-413-9273
To order by mail, please call for details
Special offer for phone order only.

firstSTREET
SEE IT HERE FIRST
Formerly TechnoScout
1998 Ruffin Mill Road • Colonial Heights, VA 23834
All rights reserved. © 2005 firstSTREET, Inc.
For ordering information call 1.800.786.5890

1. Bosca, Leather Desk Pad, $135
   (Embossed w/ DAR insignia  20" * 34" Comes in Navy or Cognac)

2. Bosca, Leather Memorandum Box, $69
   (4 3/4" * 6 3/4" Comes in Navy or Cognac)

3. Bosca, Leather Business Card Holder, $40
   (Comes in Navy or Cognac)

4. Gold Wire Necklace, $499
   (14K Gold w/ DAR insignia charm 14k Gold 18" Wire, 2" adjustable)

5. Sterling Silver Wire Necklace, $150
   (w/ Sterling Silver DAR charm 18" Wire, 2" adjustable)

6. Handblown Cut Crystal Bowl, $90
   (etched with DAR insignia, 20% lead crystal)

7. Custom Base with engraving plate (black), $60

8. Halcyon Days Box with Memorial Continental Hall on Front, $220
   (w/ custom blue sides DAR insignia placed on inside lid J.E.C. inscribed on bottom. Official certificate and numbered box)

9. Solid Brass Insignia Clock Collection (can be engraved)
   a Small carriage clock, DAR insignia, quartz movement, $100
   b Round desk clock, w/swivel cover, DAR insignia, quartz alarm movement, $160
   c Carriage clock, DAR insignia, quartz movement, $210