



*West Granville Needlework at the F.G. Baker House  
inspires the historic  
Deerfield Arts and Crafts Movement*



*The Daniel Rose-Baldwin-Baker-Phelon House, 1741*

West Granville National Register Historic District  
West Granville, Massachusetts

## Table of Contents

### Introduction

- 1 Gift to Deerfield owned at the Rose-Baldwin-F.G. Baker-Phelon House, 1
- 2 Baker quilt inspires Deerfield Society of Blue and White Needlework, 6
- 3 Granville quilt admired by preservationist of Washington's Mount Vernon, 10
- 4 Olive Curtiss Baker quilt set a popular style for Deerfield patterns, 17
- 5 The first name of Olive Curtiss Baker evident in the quilt design, 18
- 6 The Olive Curtiss Baker family in Granville, 22
- 7 Reverend Joel Baker settles at Granville, MA, 24
- 8 Olive Curtiss Baker inspired by ordination sermon, 1797, 30
- 9 Olive Curtiss Baker's design symbolism for '*Novus ordo seclorum*', 36
- 10 Olive Curtiss Baker's 'Enclosed Garden' (*Hortus Conclusus*) design, 42
- 11 Two inspirations for Olive Curtiss Baker's design, 46
- 12 Granville settlers' gravestones inspire granddaughter Olive Curtiss Baker, 54
- 13 Olive and Joel Baker's son, Francis Graves Baker at Granville, MA, 63
- 14 History of the Daniel Rose House before the Baker family, 67
- 15 The Daniel Rose House during the American Revolution, 1775-1776, 76
- 16 The Daniel Rose House during the American Revolution, 1777-1782, 88
- 17 The Rose-Baldwin House from the American Revolution to the War of 1812, 93
- 18 Circa 1845, the Bakers move to the Daniel Rose-Lt. Baldwin House, 96
- 19 Deerfield Arts and Crafts Movement reaches Granville loom Olive may have used, 99
- 20 Quilting traditions connected to Granville 1876-1882, 102

**21** Arts and Crafts traditions in Granville c. 1910-1930 and thereafter, 107

**22** Interest in Granville's quiltmaker, Olive Curtiss Baker 1776-1976, 110

**23** Bed rugs at the Daniel Rose House, 118

**24** Inspirational Heart motif at the Daniel Rose House, 121

**25** Laura Baker Wells gift from Granville to Deerfield, 122

**26** Preservation of the Daniel Rose House, 124

Bibliography, 127



# **West Granville Needlework at the F.G. Baker House inspires historic Deerfield Arts and Crafts Movement**

**The Daniel Rose-Baldwin-Baker-Phelon House, 1741  
West Granville National Register Historic District, Massachusetts**

---

## **Introduction**

The history of a quilt treasured for nearly 150 years at Deerfield, Massachusetts by the Pocumtuck Valley Memorial Association (PVMA), began in West Granville, Massachusetts, circa 1797-1798. Dyed green, it was made entirely of wool by Olive Curtiss Baker (1776-1844) whose unique design “Quilted in Elaborate Patterns” of a tree of life-type vine extending from a central heart and winding up to a large rose compassed by a pyramidal edged border, was inspired by the material culture seen in her everyday life at Middle Parish, later West, Granville, Massachusetts. In turn, her motifs inspired the Deerfield Arts and Crafts Movement that became known throughout America. For the first time, Olive’s pattern is documented herein as made in Granville, Massachusetts, not Durham, Connecticut as previously believed; and her design sources are traced to Granville’s heritage, documenting the date of workmanship as completed after her marriage in 1797 to the Rev. Joel Baker of the Second Church, Granville.

During the mid-nineteenth century, Olive’s granddaughter Laura Baker Wells grew up in West Granville at what is now the Daniel Rose-Baldwin-Baker-Phelon House, built in 1741 and purchased about 1845 by Olive’s son Francis Graves Baker. There, the quilt was housed for many years. After Laura married in 1860 and moved to her husband’s family home in Deerfield, she was joined a decade later, by her father and her family’s quilt was then donated to the PVMA, the first historical society founded (1870) in western Massachusetts. The quilt was given possibly as early as 1873 and certainly before 1886 when it was listed in the first PVMA catalogue of their collection exhibited at Memorial Hall Museum in a colonial ‘Bedchamber’. The Deerfield venue appears to have been the first ongoing period bedroom installation in a museum opened to the public in America and possibly in the world.

As part of the Memorial Hall Museum collection curated by the PVMA, Olive’s quilt came to be studied and sketched by the Deerfield Society of Blue and White Needlework, a village-wide cottage industry, founded in 1896. Exemplifying the American Arts and Crafts Movement, the Society followed the tenets of handwork and craftsmanship professed in England by writer and social thinker John Ruskin and textile designer William Morris, in counterpoint to the Industrial Age. Olive’s quilt design provided inspiration to the Deerfield Arts and Crafts Movement. The Society preserved Olive’s pattern on paper, reinterpreting it to adapt it for needlework projects and to circulate among interested parties to promote orders.

In Washington, D.C., the design was admired in 1897 by Phoebe Apperson Hearst, the mother of newspaper magnate William Randolph Hearst. The wealthy Mrs. Hearst commissioned a bed set in the colonial tradition with an adaptation of Olive’s quilted bedspread design accomplished in white and indigo-dyed linen threads embroidered on white linen in a color selection exemplifying the name of the Society founded the previous year.

Accomplishing their goals of documenting and perpetuating historic needlework designs, the Society's work marked a revival of Olive Curtiss Baker's Granville pattern on its centennial anniversary 1798-1898. Their interpretation and preservation of a colonial woman's design for Mrs. Hearst's commission, was detailed in a newspaper article published in Chicago in 1897. That same year, the Society began exhibiting in Deerfield, their embroidered adaptation of Olive Curtiss Baker's design and continued to exhibit it at other venues in New England and New York until the set was delivered to Mrs. Hearst in 1899.

Outside Deerfield, Olive Curtiss Baker's original quilt may have been exhibited at The Society of Arts and Crafts at Minneapolis, in 1903, along with a selection of needlework by the Deerfield Society of Blue and White, which also adapted Olive's motifs, including a unique heart, to other projects including a cushion design exhibited at Rochester, New York that same year. The quilt's possible appearance, maker unmentioned, in Minnesota was reported in *The Craftsman* monthly magazine of Gustav Stickley, a furniture maker of Syracuse, New York and a leader of the American Arts and Crafts Movement. A few months after Stickley's magazine recounted the exhibition of a colonial quilt that "attracted much attention," Stickley's *Craftsman* featured an article about the Deerfield Society; and the following year, the PVMA photographed Olive's quilt on exhibit in the "Colonial Bedroom" at Memorial Hall Museum, continuing the first ongoing period bedroom installation in a museum, in the United States.

Years later, for the nation's Bicentennial that was also the 200<sup>th</sup> anniversary of the birth of Olive Curtiss Baker, the quilt's maker, Margery B. Howe began to write a book. A friend and next-door neighbor of Society co-founder, Margaret Whiting, Mrs. Howe built upon Ms. Whiting's manuscript of 1930 to write *Deerfield Embroidery Traditional Patterns from Colonial Massachusetts*, published by the PVMA in 1976. During her research, Mrs. Howe found that an old trunk at Memorial Hall contained a roll of four yard-square paper patterns by the Society adapted from Olive's quilt, and a watercolor drawing of the heart design, labeled "Olive Curtiss, Granville, Mass. 1798." Mrs. Howe reached out to the Historical Room at the Granville Public Library, and Olive Curtiss was traced to her marriage in Granville, to the Rev. Joel Baker, the paternal grandparents of Laura Baker Wells, the donor of the quilt. In her book, Mrs. Howe provided readers with her own needlework patterns traced after the Society's adaptation of Olive's design elements, focusing on the central heart.

The popularity of the Granville pattern echoes the timeless values evidenced in the iconology of Olive Curtiss Baker's quilt design that speaks to the birth year of its maker, 1776; and the period of its workmanship fourteen years after the Treaty of Paris ending the American Revolution. From its medium of wool from the sheep of Granville meadows, signifying the role of Olive's husband, Rev. Baker, ministering to his proverbial flock on the eastern edge of the Berkshire hills, to the hue of green, alluding to his bride's name, bespeaking the traditional color associated with 'Hope' and the 'olive branch' of peace, the pattern speaks to a new order of peace, *novus ordo seclorum*, a *New Order* for the Ages and for a new nation.

# 1 Gift to Deerfield owned at the Rose-Baldwin-F.G. Baker-Phelon House

Olive Curtiss Baker's quilt made circa 1797-1798 in Middle Parish, now West Granville, Massachusetts, was at the Daniel Rose House built in 1741 (fig. 1) when the home was owned by Olive's son Francis Graves Baker from about 1845 to 1870. The quilt was given by his daughter, Laura Lee Baker Wells, to the Pocumtuck Valley Memorial Association (PVMA) in Deerfield, Massachusetts, perhaps as early as 1873 when Laura and her husband participated in the earliest activities of the PVMA,<sup>1</sup> and certainly before 1886<sup>2</sup> when the quilt was listed in the PVMA's first catalog and exhibited at their Memorial Hall



1. Olive Curtiss Baker's whole-cloth quilt, 1797-1798, was cherished at the Francis Graves Baker House in West Granville from about 1845 until circa 1870 when Francis moved to Deerfield to live with his daughter Laura Baker Wells. The Daniel Rose-Lt. Baldwin-F.G. Baker-Phelon House built in 1741. Photograph circa 1912. Courtesy, Granville Public Library Historical Room. For House today, see cover.

<sup>1</sup> "1873, 1878" *History and Proceedings of the Pocumtuck Valley Memorial Association 1870-1879* (Deerfield, MA: The Association, 1890), Vol. 1, 152, 396. "1898," *History and Proceedings of the Pocumtuck Valley Memorial Association 1890-1998* (Deerfield, MA: The Association, 1901), Vol. 3, 472.

<sup>2</sup> Suzanne L. Flynt, *Poetry to the Earth: The Arts & Crafts Movement in Deerfield* (Deerfield, MA: The Pocumtuck Valley Memorial Association, 2012), 68. Hereafter, Flynt.

Museum in a “primitive Bedchamber” setting.<sup>3</sup> The Association, one of the area’s earliest preservation groups and the first historical society in western Massachusetts, was founded in Deerfield in 1870 and first opened their Memorial Hall Museum in 1880.

At the Memorial Hall Museum, the “ancient bed-room” that the PVMA planned for in 1878,<sup>4</sup> became known as a “primitive Bedchamber” and was one of three period rooms installed in 1880. Olive’s quilt was exhibited at Deerfield, possibly as early as 1880; certainly in 1886 and again in 1904 through at least 1908, based on catalog and photographic records.<sup>5</sup> Today, the PVMA continues to care for the quilt.

In 1904, the “primitive Bedchamber” venue and its central furnishing, a bedstead dating to the second half of the eighteenth century, was moved from the third floor of the Memorial Hall Museum to another room called the ‘Colonial Bedroom’. Olive’s quilt, of an age appropriate to the bed, was first photographed about 1905-1906 when exhibited in the “Colonial Bedroom” (fig. 2).<sup>6</sup>

The Baker quilt was photographed again in 1907; this time, folded on the right side of the bed (with a second bed covering on the left) beside a cradle, with two chairs and a warming pan added to the setting. The photographic light contrasts demonstrate how the interior design of the room, and the photograph itself, as works of art, allowed for comparison of Olive’s three-dimensional raised quilted floral motifs with the two chests flanking it: to the left side, one painted, and at the head of the bed, a Hadley Chest of ornate deep-cut wood carving (proved in 1935 to have been) made in the vicinity of Deerfield and Hadley. The room and its photograph served to inspire more arts and crafts in the fields of painting, carving, and furniture making,<sup>7</sup> under the auspices of the Deerfield Society of Arts and Crafts organized in 1901, and renamed the Society of Deerfield Industries in 1906, contemporary to the photographs.<sup>8</sup>

---

<sup>3</sup> The Baker quilt was exhibited in the Main Hall with “the attempt at reproduction of [a] primitive Bedchamber,” listed as Item 615, “Woolen Bed Quilt” donated by “Mrs. Laura Wells.” *Catalogue of the Relics and Curiosities in Memorial Hall, Deerfield, Mass., U.S.A. Collected by the Pocumtuck Valley Memorial Association* (Deerfield, MA: Published by the Association, 1886), 70, 80 at

<https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t6zwlmw6g&view=1up&seq=92>

<sup>4</sup> “1878,” *History and Proceedings of the Pocumtuck Valley Memorial Association 1870-1879* (Deerfield, MA: The Association, 1890), 442 at <https://babel.hathitrust.org/cgi/pt?id=uva.x004203225&view=1up&seq=446&q1=bed>

<sup>5</sup> The chamber was photographed near the end of the nineteenth century with another bed covering. This was close to the time the Baker quilt may have appeared in the Minneapolis exhibition of 1903. On the “ancient bed-room” annotated in PVMA Proceedings, 1878; and illustration of another bed set with patterned fabric and matching curtains, see J.P. Spang III, “Preservation project: Deerfield’s Memorial Hall,” *Antiques*, August 1968, 207-208.

<sup>6</sup> The photo appears to have been taken c. 1905-1906, after the pink toile bed curtains, pulled back on the bedstead, were gifted to the Museum in 1905. I am grateful to Mr. Ray Radigan, Curator, Memorial Hall Museum for the date the curtains were gifted. The pink curtains were gifted one year after the “Colonial Bedroom” was installed in 1904, according to Spang, using furnishings (the bedstead) from the earlier ‘primitive Bedchamber.’

<sup>7</sup> Spang, 208. Spang’s article in *Antiques* includes the later photo (1907) of the “Colonial bedroom” with Olive’s quilt shown (listed as No. 3 in the 1908 PVMA *Catalogue*), on the right half of the bed, a tufted light-colored bedspread (No. 5) on the left side, and the pink toile bed curtains (No. 4) contrasting with the green color of the quilt in a possible seasonal scenario. No. 5 “A Tufted Bed Spread, 1800” was donated by Mrs. Nettie Eddy, of Conway, Massachusetts” This was the birthplace of the Rev. Joel Baker of Granville, Laura Baker Well’s grandfather, and may indicate an additional effort on the part of Museum curators to group a shared heritage of needlework with family connections to one Massachusetts town – Conway, MA. See *Catalogue of the Collection of Relics in Memorial Hall, Deerfield, Massachusetts, U.S.A. Gathered and Preserved by the Pocumtuck Valley Memorial Association* (Deerfield, MA: Published by the Association, 1908), 138.

<sup>8</sup> Flynt, 12.

The Baker quilt exhibited at the PVMAs Memorial Hall Museum, first in the “primitive Bedchamber” of 1886 and then in the “Colonial Bedroom” reinstalled in 1904, was part of the first ongoing museum installation of period rooms, first opened in 1880, intended for public exhibition in the United States,<sup>9</sup> and very possibly, the world:

“It is a little humbling to museum professionals to acknowledge that the farmers of the Connecticut River valley developed a period-room approach a generation before the curators of America’s major cultural institutions. Memorial Hall’s installations predate even such early European ones as those at the Swiss National Museum in Zurich (1893) and the National Museum in Munich (1894).”<sup>10</sup>



2. Olive Curtiss Baker’s whole-cloth quilt, 1797-1798, in period installation of “Colonial Bedroom” at Memorial Hall Museum, Deerfield, c. 1905-1906, the first ongoing museum installation of a period bedroom in the United States. Gift of Olive’s granddaughter Laura Baker Wells to the Pocumtuck Valley Memorial Association. The quilt was made in West Granville, Massachusetts and was once housed at the Daniel Rose-Lt. Jacob Baldwin-Francis G. Baker-Phelon House. Photograph c. 1905-1906. Courtesy, Pocumtuck Valley Memorial Association’s Memorial Hall Museum, Deerfield, MA.

<sup>9</sup> Spang, 208.

<sup>10</sup> Suzanne L. Flynt and Timothy C. Neumann, “Memorial Hall Museum,” Special Supplement: Antiques at Historic Deerfield, *Antiques Magazine*, March 1985, 685.



Olive's quilt was described in the 1908 Museum catalog as "No. 3 "Woolen Bed Quilt. Quilted in Elaborate Patterns" with the donor listed as "Mrs. Laura (Baker) Wells."<sup>11</sup> Born in Granville and living in Granville at the time of her marriage in 1860, twenty-four-year-old Laura Baker Wells (1835-1913) was a schoolteacher.<sup>12</sup> When married, she moved to her husband's family home, the old Wells House, in Deerfield and took an active interest in village activities – "she loved young people and they loved her;" was an "avid reader" participating in weekly library meetings; followed the sports events of the Deerfield Academy; sang in the choir; and supported the PVMA as a member for many years.<sup>13</sup>

---

## 2 Baker quilt inspires Deerfield Society of Blue and White Needlework

The quilting stitches forming the design of Olive Curtiss Baker's bedspread (fig. 3), image enhanced herein for study) added interesting patterns of light to her handwork detailing the quilt top. Her "Woolen Bed Quilt Quilted in Elaborate Patterns"<sup>14</sup> was a whole-cloth quilt measuring 91 inches by 83 inches in width. Unlike a patchwork quilt of multiple pieces of cut cloth stitched together, it was made of full-width fabric panels stitched together vertically to showcase the pattern. Reflecting its maker's name, the quilt was dyed green, described as 'olive'; and made entirely of wool with woven wool fabric and wool filler.

Because of Laura Baker Wells' gift, her grandmother's needlework became an inspirational piece for the Deerfield Society of Blue and White Needlework (1896-1926), a cottage industry founded in 1896 by two women Margaret Whiting (1860-1946) and Ellen Miller (1854-1929)<sup>15</sup> who had attended the National Academy of Design and the Art Students League in New York during the 1880s before moving with their families to Deerfield by 1895. They encouraged Deerfield women to work with their hands to produce a quality needlework result that only then could be given the Society's seal of the letter D embroidered inside a flax wheel; and provide an additional income for village families over the course of thirty years.

Whiting and Miller built upon a portfolio created by Ellen's mother, Mary Miller, whose sketches recording colonial embroidery patterns in the Memorial Hall Museum, for the sake of posterity, were

---

<sup>11</sup> I am grateful to Mr. Ray Radigan, Curator, Memorial Hall Museum for bringing my attention to the *Catalogue of the Collection of Relics in Memorial Hall, Deerfield, Massachusetts, U.S.A. Gathered and Preserved by the Pocumtuck Valley Memorial Association* (Deerfield, MA: Published by the Association, 1908), 138.

<sup>12</sup> *1860 United States Federal Census*. Census Place: *Granville, Hampden, Massachusetts*; Page: 481; Family History Library Film: 803504 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2009.

<sup>13</sup> Mary Williams Fuller, "Laura Baker Wells," Annual Meeting 1914, *History and Proceedings of the Pocumtuck Valley Memorial Association 1912-1920* (Deerfield, MA: Published by the Association, 1921), [Vol. 6, 116](#) Laura may have encouraged gifts to the PVMA from Baker family relatives. The PVMA received the remnants of the spectacles belonging to her great-grandfather Deacon Joel Baker of Conway that were exhibited in the Main Hall of Memorial Hall in 1908. Item 277 from Dennis Stearns of Conway. *Catalogue of the Collection of Relics in Memorial Hall, Deerfield, Massachusetts, U.S.A. Gathered and Preserved by the Pocumtuck Valley Memorial Association* (Deerfield, MA: Published by the Association, 1908), 123.

<sup>14</sup> *Catalogue of the Collection of Relics in Memorial Hall, Deerfield, Massachusetts, U.S.A. Gathered and Preserved by the Pocumtuck Valley Memorial Association* (Deerfield, MA: Published by the Association, 1908), 138.

<sup>15</sup> Flynt (2012), 28, 30.

termed a “labor of love and patriotism.”<sup>16</sup> Their idea for the Society of Blue and White developed in response to John Ruskin’s call for getting back to a pre-industrial age and celebrating fine handicrafts and the integrity of materials and workmanship. They engaged the interest and skill of Deerfield women in their project, which was one of America’s earliest Ruskinian cottage industries.

Whiting and Miller’s effort expanded throughout the village to fabric weaving, basket weaving, iron and woodwork, furniture, photographs and paintings by men and women as the Deerfield Arts and Crafts Movement flourished and became known across America, extending to the neighboring towns of Greenfield and Montague, which in turn urged craftsmen in their nearby towns to join their effort.<sup>17</sup>

Olive’s design would be reinterpreted by the Society and drawn in charcoal at actual size on “four heavy yard-square paper patterns” discovered rolled up in an old trunk in Memorial Hall Museum, by Margery B. Howe, a neighbor and friend of Whiting. Mrs. Howe was writing a book about the Society based on Whiting’s manuscript of 1930.<sup>18</sup> The roll (fig. 4) was labeled in Margaret Whiting’s “firm hand,” which Howe recognized – “Olive Curtis’s spread. Only extant drawing of the original.” According to Howe, the brittle paper was flattened out and found to measure 70 by 77 inches.

As drawn in charcoal, the adapted pattern eliminated Olive’s two grape bunches in the lower quadrants and her border of pyramids comprised of overlapping orbs.<sup>19</sup> The meandering vines in the original became a border. The heart at the foot of the design and the rose above it continued to be the center axis for the pattern. Olive’s overall style of rounded edges, clusters of diamond gridded lines enclosing small rounded mounds of quilting at the centers of the flowers and leaf blades with worm-like midribs edged by rounded leaflets were continued.

The Deerfield needleworkers simplified Olive’s original design. For instance, the Society substituted short leaves instead of the rose buds, either side of the two roses to the left and right of Olive’s heart, an adaptation that illustrates the statement in the Society’s brochure, that they did “not copy or reproduce these old embroideries,” but “true to the historical tradition,” produced “original works in the style of the period.”<sup>20</sup>

The Society patterns were used by the needleworkers of the Society of Blue and White for reinterpreting Olive’s design and interesting prospective parties in commissioning work. In 1897, Olive’s design long cherished in Granville, was used by the Deerfield needleworkers to create a bedspread that, with its associated curtains, was one of the Society’s earliest and most expensive projects and because of the importance of the client, was publicized across the United States.

---

<sup>16</sup> Citing a description in *The Sun* (New York), 1898 in Flynt, 59.

<sup>17</sup> Flynt, 41.

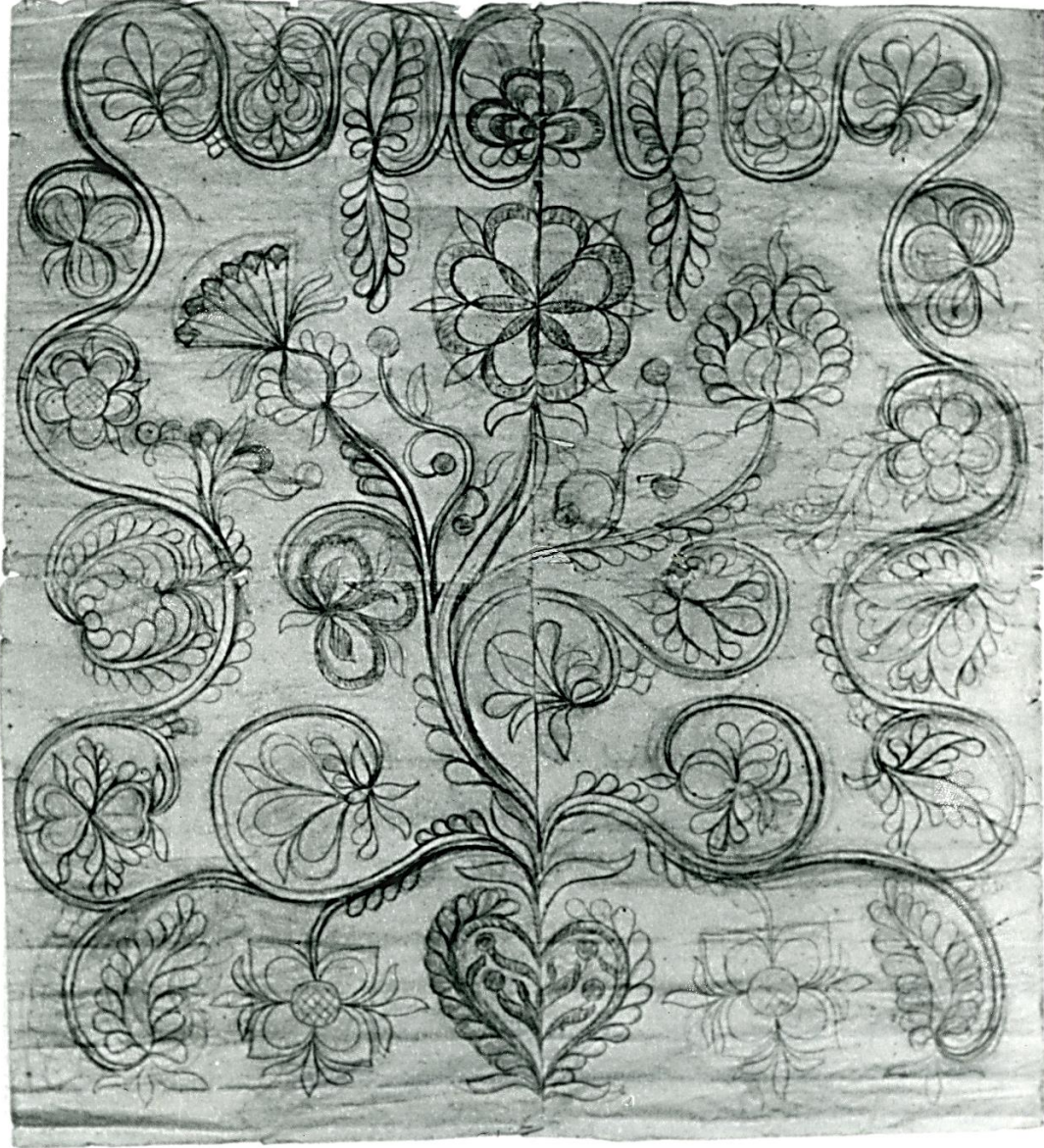
<sup>18</sup> Margery Burnham Howe, *Deerfield Embroidery Traditional Patterns from Colonial Massachusetts* (Deerfield, Massachusetts: Pocumtuck Valley Memorial Association, 1976), 121, 123 (Photo by Maude Banta).

<sup>19</sup> The circle border from Olive’s quilt appears at the corners of a Table Mat, “Butterfly” design by Ellen Miller (1854-1929), Deerfield, Massachusetts, c. 1919. Signed “EM 19.” Brown plain weave linen, mordant and dye block printed or stenciled design. Gift of the Estate of Margaret Miller, 1994.023.15. Historic Deerfield, MA.

<sup>20</sup> From a Society of Blue and White Needlework brochure cited in Flynt, 84.



3. Olive Curtiss Baker whole-cloth quilt, 1797-1798. Image enhanced herein and the color altered to delineate pattern. Originally dyed olive green and entirely of wool with woven wool fabric and wool filler. Height 91 inches by width 83 inches. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.



4. Four heavy yard-square paper patterns adapted c. 1896 from the Olive Curtiss Baker quilt were used for the Society of Blue and White adaptation of Olive's design and in 1975 the pattern was discovered by Howe in an old trunk in Memorial Hall and "photographed before the charcoal dust had been gently cleaned away." At the time, these were the only image known of Olive's quilt, marked "Olive Curtis's spread. Only extant drawing of the original." Photo by Maude Banta, reproduced in Margery Howe, *Deerfield Embroidery*, 123. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.

### 3 Granville quilt admired by preservationist of Washington's Mount Vernon

The Granville design was admired by one of the wealthiest women in America, who, at the time of her commission to Deerfield in 1897, was active in the preservation of the Mount Vernon, Virginia home of First President George Washington, a fact that reinforced the Deerfield Society's efforts to preserve the handcrafts of eighteenth-century needlewomen. In years to come, that fact also may have added to the preservation of the Rose-Baldwin-Baker-Phelon House (1741) in Granville, where Laura Baker, the donor of Olive's quilt, grew up.

In 1897, Olive's pattern was the focus of the newly founded Society's major commission from Phoebe Apperson Hearst (1842-1919), philanthropist and suffragist (fig. 5). Mrs. Hearst was the widow of George Hearst (1820-1891) businessman, miner and Senator from California (1886, 1887-1891); and mother to William Randolph Hearst (1863-1951) who developed the nation's largest newspaper chain and was a member, from New York, of the House of Representatives (1903-1907).



5. Phoebe Apperson Hearst, 1895, two years before her commission of the Olive Curtiss Baker quilt design, adapted by the Society of Blue and White Needlework in Deerfield, as the central focus of a set of bed coverings. Image from *The Society Sketchbook, a Washington Souvenir*, 1895. Public Domain, Wikimedia accessed at [https://commons.wikimedia.org/wiki/File:Phoebe\\_Hearst.jpg](https://commons.wikimedia.org/wiki/File:Phoebe_Hearst.jpg)

Phoebe Apperson Hearst was one of the richest women in the world, and in 1897, after seeing Olive Curtiss Baker's design adapted by the Deerfield Society, placed her order, at the cost of \$1,000, for a colonial bedspread (fig. 6), with coordinating bed curtains and head cloth, for her Washington, D.C. home, as initially reported June 10, 1897 in a *Chicago Daily News* article based on Margaret Whiting's notes.<sup>21</sup> Later, Ellen Miller wrote in the Greenfield, MA papers that the set was intended for the Hearst mansion called *Hacienda*, under construction in Pleasanton, California and completed in 1899; Mrs. Hearst's commission<sup>22</sup> would be one of the most expensive received by the Society of Blue and White.

It's not known whether the Deerfield commission was installed at any of Mrs. Hearst's homes; she did give the set to her niece Anne Apperson Flint (1878-1967) on the occasion of her marriage in 1903. The bed set was used in the home of 'Dr. and Mrs. Joseph Marshall Flint' in New Haven, Connecticut for fifty years until 1954 when Anne Flint donated the Deerfield needlework counterpane and curtains to Memorial Hall Museum and the set was hung at the Frary House.<sup>23</sup>

For the Hearst bed set commission of 1897, linen from Paris was used;<sup>24</sup> and sufficient progress made for the bedset to be exhibited by the end of the year in Deerfield.<sup>25</sup> Because Mrs. Hearst's *Hacienda* was not completed until 1899, the Society was free to exhibit their work, which they did on several occasions, notably at the Slater Memorial Museum in Norwich, Connecticut in June 1898; the Martha Goulding Pratt Memorial in Deerfield in August 1898; and the Flushing, New York home of suffragist Eliza MacDonald in November 1898,<sup>26</sup>

The Granville needlework, once at the Rose-Baldwin-Baker-Phelon House, was publicly associated with Mrs. Hearst while she was serving in the Mount Vernon Ladies Association as Vice Regent for California and provided funding for the restoration of the Mount Vernon home of George Washington. Her support underwrote installation of Mount Vernon's first electrical system in 1891; the drainage of a nearby mosquito swamp; restoration of the wharf, and the construction from 1894 to 1901, of a seawall to protect the estate for half a mile along the Potomac River. Mrs. Hearst's interest in preservation was notable because "The Mount Vernon Ladies' Association was the first national historic preservation organization and is the oldest women's patriotic society in the United States. Its pioneering efforts in the field of preservation set an important precedent and have served as a model for many."<sup>27</sup>

The Deerfield Society reinterpreted Olive's pattern in blue and white for a bedcover (fig. 6) that would be accompanied with curtains, as it was originally inventoried in Olive's Granville home. Today, at Old Deerfield, the original needlework of Olive Curtiss Baker, wife of Reverend Joel Baker, pastor for thirty-six years at West Granville, is preserved by the PVMA; and the commission for Mrs. Hearst, as completed by the Society of Blue and White, is displayed at the Frary House (fig. 7) of Historic Deerfield.

---

<sup>21</sup> Howe, 123.

<sup>22</sup> Flynt, 70; 68n52 (on payment of \$1,000); see Flynt 217n59 (on commission said to be for Mrs. Hearst's niece).

<sup>23</sup> Flynt, 70n59.

<sup>24</sup> *Ibid.*, 75-76n97.

<sup>25</sup> *Ibid.*, 69n56.

<sup>26</sup> *Ibid.*, 69.

<sup>27</sup> "Phoebe Apperson Hearst," George Washington's Mount Vernon at <https://www.mountvernon.org/preservation/mount-vernon-ladies-association/their-legacy/phoebe-apperson-hearst/>



6. Coverlet, c. 1898, by the Deerfield Society of Blue and White Needlework, central design based on the 'Great Heart' tree of life pattern on Olive Curtis Baker's quilt, 1797-1798, once at the Daniel Rose House in West Granville, MA owned by her son Francis Graves Baker. Embroidered in blue linen thread on a white, plain weave linen ground, 100 in. x. 104 in. Exhibited in the Frary House, Accession No. HD 69.1208. Courtesy Historic Deerfield, MA.



7. Society of Blue and White Needlework bed set for Phoebe Apperson Hearst, c. 1898 on display at the Frary House, Historic Deerfield. The Society coverlet design was inspired by Olive Curtis Baker's quilt made in West Granville, MA, 1797-1798. Courtesy, Historic Deerfield, MA.

In 1976, Mrs. Margery Howe wrote of the Society's adaptation of Olive's bedspread: "The design is a faithful replica of the original and the stitchery is some of the finest ever produced by the Deerfield workers. The bold design is not diminished in importance."<sup>28</sup>

In the design created by the Society of Blue and White Needlework, their reinterpretation of Olive's central tree of life type design of meandering flowers and vines, emanating from a large heart at the base and the rose at the top, predominated with a large area of space left around the floral motifs. The border of the coverlet, the head cloth and bed curtains to complete Mrs. Hearst's set, were presented as a reinterpretation of the work of another eighteenth-century needleworker, Keturah Baldwin (born c. 1772), also of New England.<sup>29</sup>

The Deerfield Arts and Crafts Movement received the attention of readers of the *Chicago Daily News* on June 10, 1897, in an article written from Margaret Whiting's notes<sup>30</sup> focusing on one masterpiece of late eighteenth-century design, the Olive Curtiss Baker quilt. Unnamed in the article, Olive's work received

---

<sup>28</sup> Howe, 124.

<sup>29</sup> Flint, 71. See Deerfield Society of Blue and White Needlework, Bed Curtains, set of six, HD 69.1201-69.1206 at <https://museums.fivecolleges.edu/detail.php?museum=all&t=objects&type=all&f=&s=Keturah+Baldwin&record=0>

<sup>30</sup> Howe, 123.



high praise in a tone of admiration that claimed, “Nothing could be better or more individual than this fine and simple design:”

Now and then the society finds a design so good in its quality that nothing remains to be done but make a careful study of the choice of stitches which shall best develop its excellence. This is the case of a bedspread (just ordered by Mrs. Hearst for her Washington house), which was drawn by a young girl in 1794 [note herein: for a later date see below] as a part of her bridal outfit. All the parts of the pattern, central ornaments and border, spring by a series of complicated yet bold curves from a heart at the foot, while the main figure terminates in a great rose at the top of the spread. Nothing could be better or more individual than this fine and simple design, but its value was nearly lost, in the original, by the means the needlewoman took to develop it: the society will copy the design exactly, but with a careful consideration of the best manner of displaying its richness of invention in the choice of material and needlework.<sup>31</sup>

The Society of Blue and White exhibited by invitation, meaning “it was exempt from jury.”<sup>32</sup> Their work was publicized by Gustav Stickley, a leader of the American Arts and Crafts Movement. Twice in 1903, Stickley’s *Craftsman* Magazine mentioned Deerfield. In March 1903, *The Craftsman* reported details of the third exhibition given by The Society of Arts and Crafts of Minneapolis, at which Deerfield’s exhibition was described as: “a choice collection of that Society’s blue-and-white needlework,” with the additional comment that: “A Colonial bedspread, in this last department, attracted much attention, both on account of its age and its queer workmanship.”<sup>33</sup>

Although there were other bed coverings in Memorial Hall Museum that could have qualified as “colonial” for the Minneapolis exhibition, this description strongly suggests it was the unique quilted workmanship of Olive Curtiss Baker’s design of 1798, that “attracted much attention,” for it was the design source for the widely publicized expensive order placed by Mrs. Hearst and gifted to her niece that very same year, 1903. Exhibition of the Baker quilt in 1903, could have responded an observation made in 1902 when the Deerfield Society of Blue and White Needlework was complemented in the publications of the Boston Society of Arts and Crafts, because in Deerfield, “The modern work not only reproduces

---

<sup>31</sup> “WORK IN BLUE AND WHITE: Descendants of the Puritans in Deerfield, Mass. Discover a Ready Sale for Colonial Designs ARTISTIC HANDS COPY THE STITCHES Long-Hidden Counterpanes and Sofa Cushions Dragged to Light and Imitated,” *Chicago Daily News*, June 10, 1897. I am grateful to Joshua Mabe, Newspaper Librarian, Chicago Public Library, for making it possible for me to read this article. Referenced in Howe, 123.

<sup>32</sup> Flynt, 74n84.

<sup>33</sup> Katherine Louise Smith, “An Arts and Crafts Exhibition at Minneapolis,” *The Craftsman*, March 1903, Vol. 3, No. 3, 377. Digital Library for the Decorative Arts and Material Culture, University of Wisconsin, University of Wisconsin Digital Collections at <http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?type=tum&entity=DLDecArts.hdv03n06.p0066&id=DLDecArts.hdv03n06&isize=M> For more on the exhibit, see “Exhibit is a Success – Display of Arts and Crafts Work Attracted Many,” *The Minneapolis Journal*, January 26, 1903, 9 at <https://chroniclingamerica.loc.gov/lccn/sn83045366/1903-01-26/ed-1/seq-9/> Also see pamphlet reproduced in Alice Bourland Coy, “Bibliography of the Arts and Crafts Movement in America,” Thesis, Bachelor of Library Science, University of Illinois, June 1904. The quilt was located in the fifth category “Embroideries and Textiles,” in *The Third Exhibition of the Arts and Crafts Society of Minneapolis, Minnesota*, January 19 to January 24, 1903, 83, no page number (image of promotional pamphlet without itemization of objects exhibited) at [file:///C:/Users/Owner/AppData/Local/Temp/5962622\\_opt.pdf](file:///C:/Users/Owner/AppData/Local/Temp/5962622_opt.pdf)

the best of the old objects, such as bedspreads, pillow covers and the like, but adapts the interesting old designs.”<sup>34</sup>

In November 1903, Stickley’s *Craftsman* again brought the Deerfield’s Arts and Crafts Movement to readers’ attention, this time in an article of several pages with illustrations of Society members at work embroidering and weaving.<sup>35</sup> One image (fig. 8) included the Society embroiderers Maria Stebbins, Florence Birks, and an unidentified woman, working on a coverlet adapted from a pattern for bed furnishings c. 1770 by Massachusetts needleworker, Sarah Packard Snell (1737-1813).<sup>36</sup>

The Baker quilt represented inspiration for the Deerfield Arts and Crafts Movement in its earliest days, within a year of the founding of the Society of Blue and White. Offering the tangible solidity of a conceptual heritage, it gave impetus to the Society’s successful launch. Seeking to preserve the handcraft and values of the past in a modern industrialized world, the Society and its work ethic exemplified the Arts and Crafts Movement in America. “The Society was featured in numerous national exhibitions and publicized in magazines and newspapers throughout its thirty-year history.”<sup>37</sup>

Gustav Stickley’s *Craftsman* magazine of 1903 heralded Deerfield’s work stating, “Deerfield is sending all over the country beautiful things . . . to bring back something of lost poetry to the earth,” the last four words inspiring the title of the recent book by Suzanne L. Flynt who was Curator of the Memorial Hall Museum for thirty-five years, before her retirement in 2017.<sup>38</sup>

The year after the Minneapolis exhibition and Stickley’s coverage, the ‘Colonial Bedroom’ was installed in 1904 (Figure 1) at Memorial Hall Museum by the PVMA on Deerfield’s Memorial Street. The room featured Olive Curtiss Baker’s bedspread made in 1797-1798 marking the years Deerfield Academy was established in 1797 and the first part of Memorial Hall was erected in 1798.

---

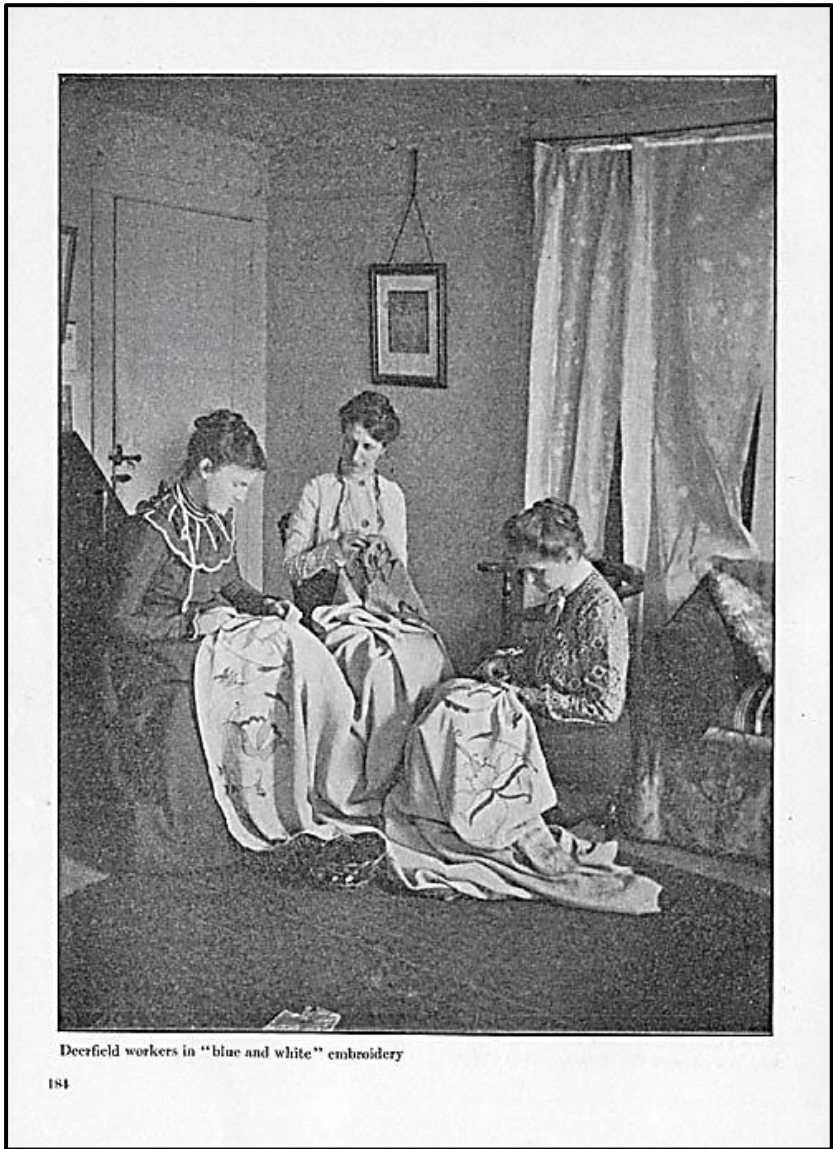
<sup>34</sup> Sylvester Baxter, “The movement for village industries,” *Handicraft* (Boston: The Society for Arts and Crafts, October 1902), Vol. 1, No. 7, 135-147 at [https://books.google.com/books?id=xIY\\_AAAAIAAJ&pg=PA145&lpg=PA145&dq=Sylvester+Baxter,+%5BThe%5D+movement+for+village+industries+%5BHandicraft+Oct.+1902.&source=bl&ots=ZUUMYQXnK0&sig=ACU3U19-fZTzfkUxj4o1DfjH-zPHEEkTg&hl=en&sa=X&ved=2ahUKEwiegK76k5fuAhVCT98KHxW7ANsQ6AEwBXoECBIOAg#v=snippet&q=Granville&f=false](https://books.google.com/books?id=xIY_AAAAIAAJ&pg=PA145&lpg=PA145&dq=Sylvester+Baxter,+%5BThe%5D+movement+for+village+industries+%5BHandicraft+Oct.+1902.&source=bl&ots=ZUUMYQXnK0&sig=ACU3U19-fZTzfkUxj4o1DfjH-zPHEEkTg&hl=en&sa=X&ved=2ahUKEwiegK76k5fuAhVCT98KHxW7ANsQ6AEwBXoECBIOAg#v=snippet&q=Granville&f=false)

<sup>35</sup> Mary Pratt, “From Merton Abbey to Old Deerfield,” *The Craftsman*, November 1903, Vol. 5, No. 2, 183, University of Wisconsin Decorative Arts Digital Collections-at <http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?type=tum&entity=DLDecArts.hdv05n02.p0083&id=DLDecArts.hdv05n02&isize=M>

<sup>36</sup> On Snell, see Flynt, 72. For identification of needleworkers in photograph, see Flynt, 58. Photograph by Frances and Mary Allen, 1902. For needleworkers’ image, see Jane Pratt, “Merton Abbey to Old Deerfield,” *The Craftsman*, November 1903, Vol. 5, No. 2, 184 Courtesy University of Wisconsin Decorative Arts Digital Collections at <http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?type=tum&entity=DLDecArts.hdv05n02.p0084&id=DLDecArts.hdv05n02&isize=M>.

<sup>37</sup> Deerfield Society of Blue and White Needlework, commission after Olive Curtiss Baker quilt. Coverlet, HD 69.1208, Historic Deerfield at <https://museums.fivecolleges.edu/detail.php?museum=all&t=objects&type=all&f=&s=Keturah+Baldwin&record=7>

<sup>38</sup> I am grateful to Mr. Ned Lazaro, Curator of Textiles, Historic Deerfield for bringing Ms. Flynt’s research on the Olive Curtiss Baker quilt to my attention. Suzanne L. Flynt, *Poetry to the Earth: The Arts and Crafts Movement in Deerfield* (Easthampton: Hudson Hills Press, 2012), 67-68, 217n54, passim.



8. "Society embroiderers Maria Stebbins, Florence Birks, and unidentified woman," working on a blue and white counterpane after the coverlet by eighteenth-century needleworker, Sarah Snell, (Flynt, 58). Photograph by Frances and Mary Allen, 1902. Image from Jane Pratt, "Merton Abbey to Old Deerfield," *The Craftsman*, November 1903, Vol. 5, No. 2. Courtesy University of Wisconsin Decorative Arts Digital Collections.

## 4 Olive Curtiss Baker quilt set a popular style for Deerfield patterns

Beyond the adaptation of her quilt design for Mrs. Hearst's coverlet, Olive Curtiss Baker's motifs and style echo through other designs also adapted by the Deerfield Society of Blue and White. It appears the Society referenced Olive's style when designing the head cloth for the Hearst commission.

While the headcloth design for the commission is largely attributed to the bed hangings rendered by New Englander Keturah Baldwin (born c. 1772), the Society adapted Keturah's design by referencing Olive Curtiss Baker's style. The result complemented design elements of the coverlet pattern adapted from Olive's work, to coordinate the *tout ensemble* for the bed set. The uppermost central motif of the Society's head cloth for Mrs. Hearst evidences the strong influence of the Baker design for the



pomegranate-type motif (fig. 9; see *Section 11*) with a diamond center surrounded by round-edged leaflets inside and outside the outline of the fruit. A triple-leaved crown atop the fruit motif is also resembles Olive's style. The adaptation ensured that the combination of the designs of two eighteenth century needlewomen proved appealing and complimentary to the set.



9. (Upper, Detail, image enhanced) Olive Curtiss Baker's stylized pomegranate-type design, 1797-1798. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA. (Lower Left, Detail) Pomegranate-type design adapted from Baker quilt by the Society of Blue and White Needlework for Mrs. Hearst's coverlet, c. 1898. (Lower right, detail) Pomegranate design at uppermost center of the head cloth for Mrs. Hearst's bed set was adapted by the Society from Keturah Baldwin's needlework pattern and referenced the Baker design to coordinate the *tout ensemble*. Courtesy, Historic Deerfield, MA.

## 5 The first name of Olive Curtiss Baker evident in the quilt design

Olive Curtiss Baker (c. 1776-1844)<sup>39</sup> was born about 1776,<sup>40</sup> in Granville where her father served in the militia in September 1776. Olive's name could have been influenced by her birth date circa 1776, a year after a petition, that came to be called the Olive Branch Petition. Adopted by the Continental Congress on July 8, 1775, the Petition appealed to King George III in a last effort to avoid war with Great Britain. By September 1775, the King refused to receive the petition and it was rejected by the British government. A year later, on July 4, 1776 of Olive's believed birth year, American independence was marked with the signing of the Declaration of Independence. Olive's name held forth the hope for peace that did not come in 1776; it would arrive after the American Revolution.

In Massachusetts, the olive branch was a widely disseminated symbol. For years, *The New-England Chronicle* was headed by an image of a dove with a leafy and fruited olive branch in its beak, particularly appropriate to its August 31, 1775 issue publishing the content of the Petition.<sup>41</sup> In 1768, a tract supporting liberty and a need for revolution, by William Bolla (c. 1710-1782) the former London based agent (1746-1762) to the Massachusetts Bay Colony, featured a frontispiece showing a Britannia-type figure in the role of *Libertas*, or Liberty,<sup>42</sup> holding an olive branch in her right hand and a liberty cap on a

---

<sup>39</sup> The death of 'Mrs. Baker' was published in *The Hartford Times*, December 7, 1844. From Newspapers and Periodicals. American Antiquarian Society, Worcester, Massachusetts. Ancestry.com. *U.S., Newspaper Extractions from the Northeast, 1704-1930* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014 at [https://search.ancestrylibrary.com/cgi-bin/sse.dll?dbid=50015&h=187957&indiv=try&o\\_vc=Record:OtherRecord&rhSource=7853](https://search.ancestrylibrary.com/cgi-bin/sse.dll?dbid=50015&h=187957&indiv=try&o_vc=Record:OtherRecord&rhSource=7853)

<sup>40</sup> Olive's birth date is estimated based on her age of '68' given in church records at the time of her death in November 1844. See "Granville Deaths," *Vital Records of Granville, Massachusetts to the Year 1850*. Boston: Stanhope Press for the New England Historic Genealogical Society, 1914), 176 at <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t13n2bb6t&view=1up&seq=178&q1=Joel%20Baker> For record that Olive was born c. 1781 in Granville, MA, citing *The Phelps Family of America and their English Ancestors by Judge Oliver Seymour Phelps and Andrew W. Servin*, Vol. I, Eagle Publishing Co., 1899 & p. 301, FHL 1036571 item 1, see "Pedigree Resource File," database, <i>FamilySearch</i> entry for Olive Curtiss; file (2:2:2: MMSL-H2V), submitted 10 May 2011. Note: An Olive Curtis born October 20, 1776 in Bridgewater, Plymouth County, MA was the daughter of Esther Phinney Curtis and Barnabas Curtis (see Family Search.org at <https://www.familysearch.org/search/family-trees/results?q.birthLikeDate.from=1775&q.birthLikeDate.to=1776&q.givenName=Olive&q.surname=Curtis> On the same Olive, daughter of Barnabas, baptized November 10, 1776 in Brockton, Massachusetts and married to Seth Kingman, see Brockton Births, *Vital Records of Brockton, MA to the end of the year 1849*, The Massachusetts Vital Records Project, 38 at [https://ma-vitalrecords.org/MA/Plymouth/Brockton/Images/Brockton\\_B038.shtml](https://ma-vitalrecords.org/MA/Plymouth/Brockton/Images/Brockton_B038.shtml) The Brockton records appear to be the source of the incorrect 10 November 1776 birth date given at Family Search.org at <https://www.familysearch.org/home/nli-discovery?givenName=Olive+Curtis&surname=Baker> and *Find a Grave*, database and images, <https://www.findagrave.com/memorial/71926353/olive-baker>, memorial page for Olive Baker (10 Nov 1776–17 Nov 1844), Find a Grave Memorial no. 71926353, citing West Granville Cemetery, West Granville, Hampden County, MA. For listing that Olive was born in 1776 at Durham, Middlesex County, Connecticut (no source given), see "Olive Curtiss," Ancestry Library at [https://www.ancestrylibrary.com/family-tree/person/tree/44530631/person/6215834417/facts?\\_phsrc=PUK999&\\_phstart=successSource](https://www.ancestrylibrary.com/family-tree/person/tree/44530631/person/6215834417/facts?_phsrc=PUK999&_phstart=successSource)

<sup>41</sup> "To the King's Most Excellent Majesty," Philadelphia, August 16, 1775 in *The New-England Chronicle: or, The Essex Gazette* [Cambridge. (Mass.): Printed by Samuel and Ebenezer Hall, August 24-31, 1775], Vol. VIII, No. 370, Massachusetts Historical Society at [http://www.masshist.org/database/viewer.php?item\\_id=953&pid=2&br=1](http://www.masshist.org/database/viewer.php?item_id=953&pid=2&br=1) and [http://www.masshist.org/database/viewer.php?item\\_id=953&mode=large&img\\_step=1&pid=2&br=1](http://www.masshist.org/database/viewer.php?item_id=953&mode=large&img_step=1&pid=2&br=1)

<sup>42</sup> Frank H. Sommer, "The Metamorphoses of Britannia," *American Art: 1750 -1800 Towards Independence* in association with an exhibit at Yale University Art Gallery (New York: Little, Brown and Company, 1976), 43.

staff (*hasta*) in her left hand (fig. 10).<sup>43</sup> *Libertas* holding the woolly liberty cap in her distaff hand -- that traditionally held the mass of fiber when 'distaff' spinning -- encouraged peaceful dissent in the form of home industry among American women who supported colonial Non-Importation Agreements modeled after that signed by Boston merchants on August 1, 1768, effective January 1, 1769. This boycott of British goods and textiles opposed the Townshend Revenue Act (June 1767) that imposed more duties on goods sent to America. *Libertas* incentivized home industry one hundred years before the Arts and Crafts Movement would revitalize the needlework patterns of an increasingly independent America.



**10.** An olive branch with olives, symbolizing peace, is held in the right hand of Britannia-Libertas, while her left/distaff hand holds a Liberty Cap on top of a staff (*hasta*), held like a distaff of wool, an encouragement to peaceful dissent in the form of spinning to avoid importation of British cloth. Engraving, Francesco Bartolozzi after Giovanni Baptiste Cipriani. Frontispiece to *Continued corruption, standing armies, and popular contents considered ...* by William Bollan, published in London, 1768. Congregational ministers in Massachusetts highly regarded Bollan as a man of integrity. He was the London-based former colonial agent (1746-1762) to the Massachusetts Bay Colony and subsequent advocate for American interests. Courtesy, Private Collection.



<sup>43</sup> Frontispiece by Francesco Bartolozzi (1727-1815) after Giovanni Battista Cipriani (1727-1785) for William Bollan (c. 1710-1782) pamphlet *Continued corruption, standing armies, and popular contents considered [...]*. London, 1768 at <https://babel.hathitrust.org/cgi/pt?id=aeu.ark:/13960/t8pc4277v&view=lup&seq=5>

The designer of the *Libertas* pose was Giovanni Battista Cipriani employed by Thomas Hollis V (1720-1774) whose great-uncle Thomas Hollis IV (1659-1731) was Harvard's benefactor of books and the first endowed professorship in America at Harvard, intended to disseminate civil and religious liberty in the colonies. Thomas Hollis V worked to establish symbols of liberty in the British Commonwealth and North America, reprinting books on English liberty by authors such as John Locke and distributing the works to American colleges, with bookbinding devices featuring those symbols. Hollis corresponded with Congregational minister Rev. Jonathan Mayhew (1720-1766) of Boston who preached against tyranny and the Stamp Act; and he published the Stamp Act crisis writings of Boston lawyer John Adams who thought highly of Mayhew and presented Massachusetts as a bulwark of liberty against tyranny in "A Dissertation on the Canon and the Feudal Law."<sup>44</sup>

After Mayhew's death, Congregational minister, Rev. Andrew Eliot (1718-1778) of Boston's New North Church who respected Bolla as 'a man of learning and integrity', corresponded regularly with Hollis, interchanging pamphlets. Eliot wrote to Hollis in November 1766: "I agree with you, that an interest in the public prints is of great importance" to support "The Spirit of Liberty."<sup>45</sup> *Libertas* was one of those.

Although it is not known if Olive or her parents saw the *Libertas* olive branch imagery, New England ministers, with access to Bolla's pamphlet and preaching that resistance to tyranny was a religious duty, be it in a military sense or active cottage industry, included Rev. Elizur Goodrich (1734-1797) of Durham, Connecticut who married Olive's parents in 1770. Rev. Goodrich was known for accumulating "a library which was regarded as the largest and most complete ever brought into the colonies on private account."<sup>46</sup> Durham's social library was open to those in Granville who owned a share in the 'Durham Book Company', a social library housed, at various times, in the homes of Durham ministers.<sup>47</sup> One female student of Rev. Goodrich went on to teach needlework and draw patterns for bed sets in 1793, although the known motifs associated with her students do not appear to be similar to Olive's.<sup>48</sup>

---

<sup>44</sup> Published by Hollis as *True Sentiments of America*, London, 1768. First attributed to Jeremiah Gridley, then corrected to Adams. See Founders Online at <https://founders.archives.gov/documents/Adams/06-01-02-0052-0001>

<sup>45</sup> Alice M. Baldwin, *The New England Clergy and the Revolution* (New York: Frederick Ungar Publishing Co., 1920, 1965), 111-112n18 [on Bolla] at

<https://ia801900.us.archive.org/18/items/newenglandclergy1958bald/newenglandclergy1958bald.pdf>

<sup>46</sup> "Elizur Goodrich studied the right of resistance with President Clap [Rev. Thomas Clap (1703-1767) of Yale], had later studied Cumberland's *Law of Nature*, Grotius, Puffendorf, etc., and grew passionate, in the pulpit only, on the religious duty of resistance to Great Britain." 102, 125n11, 171n1, 189. On library, see "Elizur Goodrich, *Appleton's Cyclopedia*, 1900 at

[https://en.wikisource.org/wiki/Appletons%27\\_Cyclop%C3%A6dia\\_of\\_American\\_Biography/Goodrich,\\_Elizur](https://en.wikisource.org/wiki/Appletons%27_Cyclop%C3%A6dia_of_American_Biography/Goodrich,_Elizur)

<sup>47</sup> The Rose and Baldwin families of Granville, owned shares, and were among the original subscribers, in the Book Company of Durham, founded in 1733, the first town library of the colony of Connecticut. Emigrating from Durham, their shares were held through the 1790s, presumably from their time of settlement c. 1741. Rev. Elizur Goodrich became 'clerk' of the Durham social library in 1782 and although no records exist from the Revolution, the library was traditionally in the minister's study. See Corey Phelon Geske, "Rose family brings to Bedford/Granville their 'Right to Books' in the first town library in the colony of Connecticut at Durham," in *The Daniel Rose-Baldwin-Baker-Phelon House, 1741: The Abner Rose Tavern, 1784: Becomes the Lieutenant Jacob Baldwin Tavern 1794-1799*. September 21, 2020. PART 4: 52-53. Hereafter Phelon Geske, PART 4. Also see, Edward H. Hinman, "The Book Company: Durham's First Library," The Middletown Press, August 12, 1983 reprinted by the Town of Durham at <https://www.townofdurhamct.org/content/27536/27544/27604/27616/27637.aspx>

<sup>48</sup> Miss Mary Fenno (1787-1825) of Middletown, CT studied Latin and Greek with Rev. Goodrich and later taught reading, writing, mathematics, sewing, embroidery, beginning in the 1790s at Middletown and New Haven, advertising in 1793 to draw "patterns of any kind . . . upon . . . spreads, & c." Samplers attributed to her tutelage do

The symbolism of the frontispiece of Bolland's pamphlet showing Britannia in the role of *Libertas* seated on a globe next to her shield and wearing an armorial sash of reflective discs, suggestive of orbs of light, is echoed in Olive's quilt with its border of circles comprising pyramidal forms and olive-shaped fruit motifs. Importantly, Cipriani's frontispiece established peace as the ultimate objective of liberty.

In 1797, the year Olive began her quilt design in the young American republic called the United States, the olive branch symbolism continued to be very much understood. A British copper penny (fig. 11) was minted with an image of Britannia holding a trident in her left hand and a short branch of olives in the right hand, countering the *Libertas* pose popularized in the American colonies in 1768.<sup>49</sup> Coinage in the United States that Olive could have seen, included a half cent (1794) with Liberty facing right with a cap on the obverse and an olive wreath on the reverse (fig. 12); or a one dollar silver coin with Liberty on the obverse and an eagle surrounded by an olive wreath on the reverse, that in 1798 would show the eagle holding an olive branch in the right talon.<sup>50</sup>



**11.** British Pattern Penny, 1797, copper. Reverse, olives on branch extended in right hand of *Britannia*; George III on obverse. Acc. No. 2006.513.1. Metropolitan Museum of Art. Gift in memory of Ignazio Peluso, 2006 at <https://www.metmuseum.org/art/collecti on/search/232201>



**12.** United States Half Cent, 1794, copper. Obverse, Liberty with Liberty Cap reminiscent of distaff held by women to spin thread; reverse with olive wreath. National Numismatic Collection, National Museum of American History at [https://commons.wikimedia.org/wiki/File:NNC-US-1794-%C2%BDC-Liberty\\_Cap\\_Half\\_Cent\\_\(right\).jpg](https://commons.wikimedia.org/wiki/File:NNC-US-1794-%C2%BDC-Liberty_Cap_Half_Cent_(right).jpg)

not evidence any similarity to Olive Curtiss' pattern. Susan P. Schoelwer, *Connecticut Needlework: Women Art and Family 1740-1840* (Middletown, Connecticut: Wesleyan University Press, 2010), 12, 98. The greatest similarity to Olive's quilt is evidenced by a whole cloth quilt said to be designed, according to family lore, by Asenath (Sena) King Rising (1764-1859) c. 1787, in Suffield, Connecticut. Gift of James Goldie, 1952.78.0, Old Sturbridge Village; Asenath's work is annotated as having resembled a similar whole-cloth quilt (unlocated, not at Old Sturbridge Village as Schoelwer states) by Lucy King Norton 1753-1831) also of Suffield. Author Susan Schoelwer suggested that Asenath drew the pattern for Lucy. Schoelwer, 96n123. There is a pale blue T-shaped whole-cloth quilt c. 1790-1840 at Colonial Williamsburg (maker unknown, probably American, initials undecipherable) with a similar arrangement to Asenath's. Its tree of life stems from a gadrooned vase at the lower center and heart-shaped petals on flowers at the head. See Object No. 1952-116, Colonial Williamsburg at <https://emuseum.history.org/objects/66673/quilt-blue-wool-and-cotton-wholecloth;jsessionid=EBE912BD504208A3C7979B9A434996DC>

<sup>49</sup> Britannia sitting on a rock holding the trident, symbolizing the sea, and the ship in the background emphasized the growth of commerce in times of peace. 1797 Penny, copper, with George III on obverse. Accession No. 2006.513.1. Metropolitan Museum of Art. Accession Gift in memory of Ignazio Peluso, 2006 at <https://www.metmuseum.org/art/collection/search/232201>

<sup>50</sup> See One Dollar, United States, 1795, silver. Reverse with eagle surrounded by olive wreath with berries. Accession No. 1985.0441.0025, National Museum of American History at [https://americanhistory.si.edu/collections/search/object/nmah\\_1075226](https://americanhistory.si.edu/collections/search/object/nmah_1075226)



## 6 The Olive Curtiss Baker family in Granville

Olive Curtiss of West Granville, MA<sup>51</sup> was the daughter of Lieutenant David Curtiss, Esq. (1750-1815) and Prudence Bishop Curtiss (1749-1826), both born in Durham, Connecticut and married by Reverend Elizur Goodrich on December 27, 1770 in Durham.<sup>52</sup> Olive's father was settled in Granville by 1776-1777 when as Sergeant<sup>53</sup> and 'Private',<sup>54</sup> he served in Captain William Cooley's Granville Company in the Hampshire County regiment of Colonel John Moseley (1725-1780) during the American Revolution.<sup>55</sup>

In the 1790 federal census, David Curtis of Granville was recorded as 'Lieutenant'.<sup>56</sup> He served as a Selectman of Granville in 1802, 1803, and 1810;<sup>57</sup> and was Granville's Representative in the General Court in 1813, 1814 and 1815.<sup>58</sup>

Although a Curtiss genealogy states David Curtiss settled in Granville about 1780,<sup>59</sup> after two sons, born to David and Prudence Curtiss, were listed as baptized at Durham in 1772 and 1773,<sup>60</sup> other records state Olive's older brother Charles Curtiss (1771-1813),<sup>61</sup> was born on July 31, 1771 in Granville;<sup>62</sup> and militia records indicate David Curtiss was living in Granville by September 1776.

---

<sup>51</sup> Rev. Timothy Mather Cooley of the First Church of Christ, Granville, noted that Rev. Baker married "Miss Olive Curtiss, of West Granville, by whom he had four sons, one of whom, Curtiss, graduated at Williams College, and died in 1823 while a student at Andover." Rev. Timothy Mather Cooley, *Sketches of the Churches and Pastors in Hampden County, Massachusetts* [(Westfield), MA: S.W. Edson: 1854], 48 at

<https://babel.hathitrust.org/cgi/pt?id=hvd.32044086357951&view=1up&seq=54&q1=Joel%20Baker>

<sup>52</sup> For birth date of David Curtiss see Frederic Haynes Curtiss, *A Genealogy of the Curtiss Family Being a Record of the Descendants of Elizabeth Curtiss who settled in Stratford, Connecticut 1639-1640* (Boston: Rockwell and Churchill Press, 1903), 44, 81 (marriage).

<sup>53</sup> See "Curtiss, David. 4<sup>th</sup> Sergeant, Capt. William Cooley's co., Col. John Moseley's regt' enlisted Sept. 23, 1776; discharged Nov. 16, 1776; service, 2 mos. 1 day, travel included. Roll dated North Castle. Massachusetts Soldiers and Sailors of the Revolutionary War (Boston: Wright & Potter Printing Co., 1898), Vol. 4, 279 at

<https://babel.hathitrust.org/cgi/pt?id=hvd.32044097906150&view=1up&seq=285&q1=David%20curtis>

<sup>54</sup> *Ibid.*, 248 at

<https://babel.hathitrust.org/cgi/pt?id=hvd.32044097906150&view=1up&seq=254&q1=David%20curtis> See

"Curtice, David. Private, Capt. William Cooley's co., Col. John Mosley's (Hampshire Co.) regt.; enlisted July 9, 1777; discharged Aug. 12, 1777; service, 1 mo. 9 days, travel . . . ; company marched to reinforce Northern army."

<sup>55</sup> Wilson, 320. Listed as David Curtiss, Esq., "Revolutionary Soldier" from West Granville Cemetery gravestone record cited in *Vital Records of Granville*, 193.

<sup>56</sup> "Lieutenant David Curtiss," *1790 United States Federal Census*; Census Place: Granville, Hampshire, MA; Series: M637; Roll: 4; Page: 228; Image: 264; Family History Library Film: 0568144. Ancestry.com. [database online]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010. Images reproduced by FamilySearch.

<sup>57</sup> Wilson, 312.

<sup>58</sup> *Ibid.*, 318.

<sup>59</sup> Curtiss (1903), 126.

<sup>60</sup> The sons baptized at Durham were Charles (baptized February 16, 1772) and Lucius, baptized November 21, 1773. Curtiss (1903), 81. In the same genealogy, Olive is not listed as a daughter and no other children are listed.

<sup>61</sup> Recorded as baptized in Durham, Connecticut, February 16, 1772. Curtiss (1903), 81. Listed as born in 1772 under "Charles Curtiss," Ancestry Library at <https://www.ancestrylibrary.com/family-tree/person/tree/44530631/person/6215815014/facts>

<sup>62</sup> Charles Curtiss," *Find a Grave*, database and images <https://www.findagrave.com/memorial/105892698/charles-curtis>, memorial page for Charles Curtis (31 Jul 1771–25 Apr 1813), Find a Grave Memorial no. [105892698](https://www.findagrave.com/memorial/105892698), citing Charlestown Cemetery, Charlestown, Portage County, Ohio.

Olive's paternal grandparents David Curtis (5 July 1724-1782)<sup>63</sup> and his wife Thankfull Curtiss (1720-1780),<sup>64</sup> married January 22, 1747,<sup>65</sup> were among the twenty-six Durham households who followed Deacon David Rose<sup>66</sup> and his brother Daniel Rose, both of Durham, who first settled 'Bedford' when they signed their bonds for adjacent land in West Granville, on May 22, 1741. The place called 'Bedford' would be incorporated as the district of Granville in 1754.

In 1781, a 'David Curtiss', either Olive's grandfather or father, was one of the twenty-eight original founding members organizing as a church that became the First Congregational Society in Middle Granville (now West Granville) also called the Congregational Society in the Middle Parish of Granville and the Second Church of Christ in Granville.<sup>67</sup> They would use the meeting house erected in 1778 (figs. 13, 14) without a steeple or bell, as their church. The building was located facing east, instead of south as it does today, and south of where it now stands; turned and moved to its present location by one hundred yoke of oxen, presumably after the death, in 1833, of Rev. Baker.<sup>68</sup>

Olive's grandparents, David and Thankfull Curtiss, were two of the twenty-eight church founding members who included Achsey Rose, wife to Daniel Rose; Deacon David Rose and his foster son and freed indentured servant, the future Rev. Lemuel Haynes (1753-1833) who was chosen by the community as the first preacher at the church from 1781 to 1786; and in 1785 became the first black man ordained a minister in the United States.<sup>69</sup> Rev. Haynes (fig. 14b) was adopted by David Rose in 1753, within five weeks of the 'Bedford plantation' name change to the incorporated district of 'Granville'. The Deacon's action bespeaks equality for all men. Haynes remained in Granville after the American Revolution in which he fought, and the Census indicates there were no slaves in Granville in 1790, only free men.

Olive's family belonged to the same congregation as the Roses whose house her son Francis would be living in by c. 1845. About the time Olive Curtiss was born, an 'Olive Rose', age one, died in Granville in

---

<sup>63</sup> Birthdate of David Curtiss is given here as 1724, not '1745' as recorded in Find a Grave, etc. The 1724 date is based on his lifespan of 57 years given on his gravestone at the time of his death in 1782. David, son of James and Hannah Curtiss was baptized by the Rev. Nathaniel Chauncey in 1724 in Durham. William Chauncey Fowler, LL.D., *History of Durham, Connecticut* (Hartford: Wiley, Waterman & Eaton, 1866), 259 at <https://archive.org/stream/cu31924028842263#page/n263/mode/lup>

<sup>64</sup> On deaths of David and Thankfull Curtiss, see "Granville Deaths," *Vital Records of Granville, Massachusetts to the Year 1850*. Boston: Stanhope Press for the New England Historic Genealogical Society, 1914), 193 at <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t13n2bb6t&view=lup&seq=195&q1=Curtis> "David Curtiss" *Find a Grave*, database and images at <https://www.findagrave.com/memorial/80039139/david-curtiss>, memorial page for David Curtiss (1745–7 Jun 1782), Find a Grave Memorial no. [80039139](https://www.findagrave.com/memorial/80039139), citing West Granville Cemetery, West Granville, Hampden County, MA. See Thankfull Thompson Curtiss (1720-1788) *Find a Grave*, database and images at <https://www.findagrave.com/memorial/80039218/thankful-curtiss>, memorial page for Thankful (should read Thankfull) Thompson Curtiss (3 Jan 1720–11 May 1788), Find a Grave Memorial no. [80039218](https://www.findagrave.com/memorial/80039218), citing West Granville Cemetery, West Granville, Hampden County, MA.

<sup>65</sup> David and Thankful Curtiss were married in 1747. Curtiss (1903), 20.

<sup>66</sup> Wilson, 27-28.

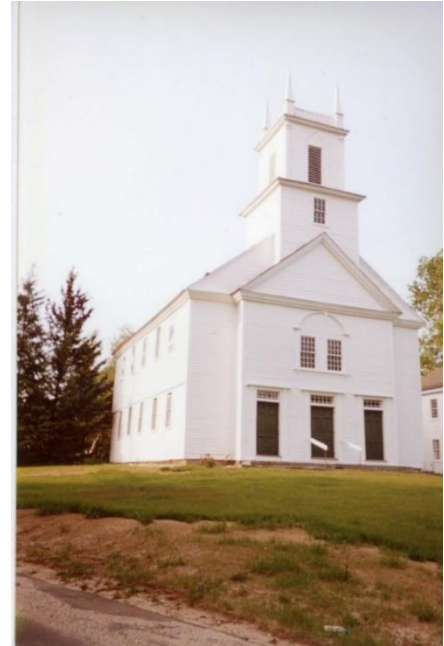
<sup>67</sup> *Ibid.*, 188-191.

<sup>68</sup> *Ibid.*, 189, 196.

<sup>69</sup> *Ibid.*, 191. Rev. Cooley mentored Haynes and wrote of his positive impressions hearing Haynes preach. Rev. Timothy Mather Cooley, *Sketches of the Life and Character of the Reverend Lemuel Haynes* (New-York: Harper & Brothers, 1837), 40. Rev. Haynes was adopted at five months old, Dec. 18, 1753; Granville incorporated, Jan. 25, 1754 after petition of Oct. 26, 1753 from inhabitants of "the plantation called Bedford." Cooley, 30; Wilson, 47-49. In 1790, "all other free persons" included eight members of the Thomas Hall Black family, their surname of import.

1775<sup>70</sup>. She may have been named in honor of the Deacon's daughter Rose Tibbals (1742-1762) by his first wife Elizabeth (d. 1775). 'Olive' was a popular name in Granville and Olive Curtiss's name may have been chosen with the Rose family name in mind.

In 1811, before leaving Granville to settle land in Ohio – belonging to Lt. David Curtiss because of his service during the American Revolution – David's son Charles Curtiss – Olive's brother – and his wife participated in organizing a Congregational Church of which they were members and were responsible for 'paying' the workers to build the church and the naming the Ohio township 'Charlestown' at the request of Charles Curtiss.<sup>71</sup>



---

## 7 Reverend Joel Baker settles at Granville, MA

Rev. Joel Baker (1768-1833) was born in Conway, Franklin County Massachusetts on March 7, 1768,<sup>72</sup> about sixty miles north of Granville. He was the son of Deacon Joel Baker (1741-28 July 1817) and Sarah Graves Baker (1739-1819, m. 1761);<sup>73</sup> and he was the grandson of Rev. Noah Baker (1719-1810) of Sunderland, MA.<sup>74</sup> He studied theology with

13. Still in active use and originally a meeting house without a steeple, this building erected in 1778, became the home of the First Congregational Society in Middle Granville (now West Granville), known as the Second Church of Granville when Rev. Joel Baker's ordination was delivered here in 1797 and he preached for thirty-six years. Photograph, William Brian Phelon, June 2001.

---

<sup>70</sup> No parents indicated in the record. *Vital Records of Granville*, 220.

<sup>71</sup> Wilson, 180-181. Charles Curtiss left Granville for Ohio, settling in Charlestown Township (later so named, at his request) with his brother Linus who settled on Lot 41 in 1810. Charles Curtiss settled on Lot 40 in 1811. "In the spring of 1812 Charles Curtiss set out an orchard on his place on Lot 40. He gave twenty bushels of wheat . . . for 200 apple trees." Before leaving Massachusetts, the Blandford & Granville Company organized a Congregational Church of which Charles Curtiss and his wife were members and "Charles Curtiss agreed to contribute a barrel of whisky toward the building if they would name the township Charlestown, which was accepted . . . it must be remembered that whisky was one of the only products of the time in this locality that represented money." During the War of 1812, Charles Curtis was quartermaster of the Second Regiment of the Second Battalion of Portage County. Joel H. [note herein: probably B.] Curtiss (Note herein: Linus' son, named after Rev. Joel Baker) was a County Commissioner from 1850 to 1852 (312). *History of Portage County, Ohio* (Chicago: Warner, Beers & Co., 1885), 265, 278 413-414, 618 (Charles Curtis, Sr. biography) at [https://archive.org/stream/historyofportage00wam/historyofportage00wam\\_djvu.txt](https://archive.org/stream/historyofportage00wam/historyofportage00wam_djvu.txt)

<sup>72</sup> Birth date "Rev. Joel Baker born in Conway, Mass. March 7, 1768" from gravestone at West Granville Cemetery. Wilson notes the *History of Conway* (1917) gives the date as May. Wilson, 195. "Rev. Joel Baker," *Find a Grave*, database and images, memorial page for Rev Joel Baker (unknown–1833) at Grave at <https://www.findagrave.com/memorial/71926282/joel-baker> Find a Grave Memorial no. 71926282, citing West Granville Cemetery, West Granville, Hampden County, MA.

<sup>73</sup> Deacon Joel Baker and his wife Sarah's stone is broken: the last verse appears to read "the road . . . [open the]ir eyes, and see their God." *Find a Grave*, database and images, memorial page for Deacon Joel Baker (1741–28 Jul 1817) at <https://www.findagrave.com/memorial/62425186/joel-baker> Find a Grave Memorial no. 62425186, citing Howland Cemetery, Conway, Franklin County, MA.

<sup>73</sup> Howe, 122.

<sup>74</sup> Wilson, 195.

the Rev. Dr. Joseph Lyman (1749-1828) of Hatfield;<sup>75</sup> was a graduate of Dartmouth in 1792;<sup>76</sup> and was invited in 1795 to preach in Chesterfield, Massachusetts, where he chose not to settle at that time.<sup>77</sup>

Joel Baker first arrived in Granville in January 1797 “when the life of the church was at a very low ebb,” and became a minister whom “the entire community loved.”<sup>78</sup> His colleague (fig. 46), the Rev. Timothy Mather Cooley (1772-1859), minister (1795-1859) at the First Church of Christ in Granville (farther east), wrote of Rev. Baker’s ministry: “His sermons were evangelical, and his prayer was of such a character as made the assembly feel that God was near.”<sup>79</sup>

Rev. Baker was installed as minister of the Second Church in Middle Parish (West Granville) on June 21, 1797, when the Rev. John Emerson, A.M. of Conway, Massachusetts, Joel Baker’s hometown, delivered the sermon (fig. 20). The ordination was further made memorable because that same day, a child was born to Peggy and Linus Curtiss of Granville, Olive’s sister-in-law and brother. The infant was named ‘Joel Baker’ with the family surname of Curtiss added.<sup>80</sup>

Olive Curtiss and Rev. Joel Baker were married on August 30, 1797<sup>81</sup> by the Rev. Timothy Mather Cooley.<sup>82</sup> They lived in the Garrison House in West Granville;<sup>83</sup> and their home, no longer extant, has been described as at Ore Hill,<sup>84</sup> with its elevation of 1,300 feet, located westerly and southwesterly of the

---

<sup>75</sup> Cooley (1854), 47.

<sup>76</sup> Rev. George T. Chapman, D.D., *Sketches of the Alumni of Dartmouth College* (Cambridge, MA: Riverside Press, 1867), 491 at [https://www.cga.ct.gov/hco/books/Sketches\\_of\\_the\\_Alumni\\_of\\_Dartmouth.pdf](https://www.cga.ct.gov/hco/books/Sketches_of_the_Alumni_of_Dartmouth.pdf)

<sup>77</sup> Howe, 122. On the call to Rev. Baker from Chesterfield, see Josiah Gilbert Holland, *History of Western Massachusetts* (Springfield, MA: Samuel Bowles, Co., 1855), Vol. 2, 186-187 at [https://books.google.com/books?id=LAzOp9\\_Ky\\_oC&q=joel+baker#v=snippet&q=joel%20baker&f=false](https://books.google.com/books?id=LAzOp9_Ky_oC&q=joel+baker#v=snippet&q=joel%20baker&f=false)

<sup>78</sup> Wilson, 195.

<sup>79</sup> Cooley (1854), 47.

<sup>80</sup> Linus and Peggy Curtiss named their son born on June 21, 1797, Joel Baker Curtiss. See *Vital Records of Granville*, 35 at <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t13n2bb6t&view=1up&seq=37&q1=Joel%20Baker>; or, “Granville Births,” the Massachusetts Vital Records Project at <https://ma-vitalrecords.org/MA/Hampden/Granville/aBirthsC.shtml>

<sup>81</sup> “Baker, Joel, Rev. and Olive Curtiss”, “Granville Marriage Records,” *Vital Records of Granville*, 114 at <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t13n2bb6t&view=1up&seq=116&q1=Joel%20Baker>

Also see Massachusetts Vital Records Project at <https://ma-vitalrecords.org/MA/Hampden/Granville/aMarriagesB.shtml>

The date August 30 is in the Congregational Church record; August 31 according to the Rev. Timothy Mather Cooley manuscript, containing baptisms, marriages, and deaths occurring in Mr. Cooley’s parish, and funerals which he attended, now in the possession of Mrs. J.M. Stevenson of Pittsfield, according to *Vital Records of Granville*, 6-7. Marriage date of October 30, 1797 is recorded with no source given at

<https://www.familysearch.org/ark:/61903/2:1:94H7-HTK> see The Church of Jesus Christ of Latter-day Saints, “International Genealogical Index (IGI),” database, <i>FamilySearch</i>

(<https://familysearch.org/ark:/61903/2:1:94H7-HTK> : accessed 27 November 2020), entry for Olive Curtiss; submitted by LuRaeC.Riley1 [identity withheld for privacy].

<sup>82</sup> Wilson, 195.

<sup>83</sup> Howe, 122.

<sup>84</sup> Notes by Helena Duris recorded that the “Bakers lived at the top of Ore Hill – left hand side where Richard Bruno now has a . . . house. Original house was a large white structure with central chimney and an overhang – would date about 1765 or so – looked like Mrs. Dearborn’s house.” Helena also writes: “previously owned by Gideon Canfield . . . double overhang same as the Aaron Coe House.” Notes by Helena Duris, Baker: Family Folder, Part 2 (Also: Curtis and Bed Rugs),” *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/688>

‘Second Church in Middle Parish’ in the village center of West Granville.<sup>85</sup> The Bakers are listed in the 1830 Census, that by the order of names, indicates they lived at a distance to the west of the Daniel Rose-Lt. Jacob Baldwin House.<sup>86</sup>

Rev. Baker served for thirty-six years at West Granville where the church building, erected in 1778, is still in active use and now the Second Church of Christ Congregational, called the West Granville Congregational Church. He was particularly remembered for being “especially gifted in prayer, and in pastoral visitation;” and in 1816, was recognized for his ‘surprising work’ bringing ‘60’ into the church, “several” of whom entered the ministry.<sup>87</sup> In the West Granville Cemetery, his marker was erected by the church and reads: “For 36 years/ the faithful and/ revered pastor of the church/ of Christ in this place/ died in peace and triumph/ Sept. 1, 1833/ O grave where is thy victory/ Erected by the Church.”<sup>88</sup>

### **President John Adams sends ‘sincere wishes’ for library and two volumes of his work to Granville**

Rev. Baker was “a member of the Town school committee until shortly before his death . . .”<sup>89</sup> and was involved in the education of the community through the establishment of a library, in addition to his own in his home. In 1812, Dr. Timothy Mather Cooley (1752-1859) of the First Church of Granville (fig. 46) established a Bible School “furnished with a library of 100 vol” so widely used that it had become worn and scattered before the Civil War; and to the west, at Rev. Baker’s Second Church, prior to 1821, a gift of books and land was received from Richard Dickinson of Granville. This was about the time ‘several’ entered the ministry out of the 60 the Rev. Baker brought into the church in 1816 -- and the Reverend’s oldest son Curtiss was considering whether to enter the ministry or law. It was decided to build upon Granville’s Third Social Library<sup>90</sup> officially renamed in January 1821 as the ‘Dickinson Library

---

<sup>85</sup> Wilson, 52. MACRIS GRN 33 file notes, 1980, for the Daniel Rose House read: “Joel Baker’s after selling [Treat place at (1870)] top of Ore Hill to Shephard; W. Gibb in 1894; L. Bearse in 1912; Eleanor Bartlett after Ted Pendrake; now Ernie Sattler’s.” See “Main Road, 1442, Rose, Baldwin, Baker, Gibb, Bearse, Pendrake, Sattler, Phelon Place,” PART 1. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/362>

<sup>86</sup> 1830 United States Federal Census; Granville, Hampden, Massachusetts; Series: M19; Roll: 63; Page: 50; Family History Library Film: 0337921 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2010.

<sup>87</sup> According to Wilson, “it is stated in several places that he was very effective in prayer. He must have been a very kindly and gracious gentleman who went about doing good, counselling, guiding and leading his flock and helping them to bear their burdens, for the membership of his church increased, and although the church suffered the loss of not a few of its members when the Church in the . . . West Parish was established in 1797, so successful were his efforts to build up his church that it became necessary for him to have an assistant before his death.” A member of the Town school committee until shortly before his death . . . Wilson, 196. “The last year of his life he was unable to preach, and was assisted by a colleague,” according to Rev. Timothy Mather Cooley, *The Granville Jubilee Celebrated at Granville, MA August 27 and 28, 1845* (Springfield, MA: H. S. Taylor, 1845), on ministry, 69; on prayer, 44-45 at <https://babel.hathitrust.org/cgi/pt?id=mdp.39015059489750&view=lup&seq=58&q1=baker>.

<sup>88</sup> “Rev. Joel Baker,” at *Find a Grave*, database and images at <https://www.findagrave.com/memorial/71926282/joel-baker>, memorial page for Rev Joel Baker (unknown–1833), Find a Grave Memorial no. [71926282](https://www.findagrave.com/memorial/71926282/joel-baker), citing West Granville Cemetery, West Granville, Hampden County, MA.

<sup>89</sup> Wilson, 196.

<sup>90</sup> On Dr. Cooley’s Bible School library, see Wilson 186-188. Wilson questioned when and where the First and Second Social Libraries at Granville were established, which raises the possibility they were related to the Durham Book Company (shares owned in Granville through 1790s) and Dr. Cooley’s Bible School (1812). As late as 1793, residents of Granville, who had moved from Durham to settle, owned shares in the DBC, such as Deacon David Rose and Ezra Baldwin. Wilson, 268; Corey Victoria Phelon Geske, author, “Main Road 1442, Daniel Rose House, PART 2.1:37. March 11, 2020. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/1233> Hereafter, Phelon Geske, PART 2. See PART 4:52-53. In

Company'. In 1953, the Dickinson Library was housed in the meeting house of West Granville, where the books may have been in years past, when frequently lent, as that was the custom when "the various churches each had its own library."<sup>91</sup>

In 1823, a letter was sent to John Adams (1735-1826), second President of the United States (1797-1801) requesting a copy from Adams' library of his magnum opus *Defense of the American Constitutions* (1787).<sup>92</sup> In their letter, the committee referred to Adams as "one of the greatest and most venerable characters of the Age" and within a week from Adams' home in Quincy, MA, two volumes arrived from John Adams' personal library with his "sincere wishes" for the growth of the Dickinson Library Company of Granville.<sup>93</sup>

---

Durham, the books were held in the minister's home; in 1782, only residents of Durham could become new members of the library; and in 1787 the Ethosian Society, "a sort of second Durham Library" asked to be added to the Durham Book Company, in which David Rose still retained his share. These changes in Durham would certainly have provided additional impetus for a library to be established in Granville.

<sup>91</sup> The Church was the place of storage for remaining books at the time of Wilson's publication (1953). Wilson, 269.

<sup>92</sup> For full title, see Volume 1 of John Adams' *A Defence of the Constitutions of Government of the United States of America*: Editorial Note," *Founders Online*, National Archives, <https://founders.archives.gov/documents/Adams/06-18-02-0290> [Original source: *The Adams Papers*, Papers of John Adams, vol. 18, *December 1785–January 1787*, ed. Gregg L. Lint, Sara Martin, C. James Taylor, Sara Georgini, Hobson Woodward, Sara B. Sikes, Amanda M. Norton. Cambridge, MA: Harvard University Press, 2016, 544–550.]

<sup>93</sup> "Granville (Mass.) 9<sup>th</sup>: Jany 1823. Mr: Adams, Permit the undersigned most respectfully to inform you that a Gentleman in our vicinity has made a donation to establish a Library for the benefit of the youth in this Village and as an appendage to a Classical School established here; and we have also been gratified gratuitously by several Authors and Editors of periodical publications with their several productions—We now Sir have presumed to address your Excellency with a request for a copy of the Defence of the American Constitutions or such other work as shall be Agreeable to yourself thus to appropriate—In making this request, permit us to express to you our desire more particularly to become the beneficiaries of the Pride of our Commonwealth, and to receive somewhat of a literary nature; and to hold the same as a relick of one of the greatest and most venerable characters of the Age—Should we be the fortunate subjects of your liberality in this particular we assure your Excellency we shall duly acknowledge and appreciate the bounty and hold its venerable Author in grateful remembrance.' The Letter was signed the Committee, "In behalf of the *Dickinson Library Company* in Granville—by Timothy M. Cooley, Oliver Parsons, and James Cooley. See "To John Adams from Timothy M. Cooley, 9 January 1823," *Founders Online*, National Archives at <https://founders.archives.gov/documents/Adams/99-02-02-7745> from The Adams Papers. Adams responded January 14, 1823: "Gentlemen. I am honoured with your letter of January 9<sup>th</sup>. 1823. It would give me great pleasure, to send you any Books for the use of your Classical school but I have already given my Library to a Classical School in Quincy, excepting a very few, which are a necessary of Life to me, I send you the second and third Volume of my Defence, of the first volume I have but one Copy—Of the Discourse's on Davila I have but one Copy, which I call the fourth volume of my Defence. How these four volumes will be considered by posterity I know not. They were written with great sincerity and great anxiety. unpolished as they are they must remain for I can never correct or revise them, With my sincere wishes for the increase of your library, and the prosperity of your Society, And with a duplicate of the second and third volumes—I have the honor to be very respetful / your most obedient humbl Servt John Adams." From John Adams to Timothy M. Cooley, 14 January 1823," *Founders Online*, National Archives, <https://founders.archives.gov/documents/Adams/99-02-02-7748> For two pieces of correspondence from Adams to Timothy M. Cooley, et al., A Committee (Record Number 230115) and to Timothy M. Cooley, Oliver Parsons and James Cooley (Record No. 430809, Private Collection), see the John Adams Papers at the Massachusetts Historical Society at [https://www.masshist.org/adams/catalog/search.php?addP%5B%5D=adams-john1735&addPT%5B%5D=either&addPD%5B%5D=John+Adams&ds\\_m=01&ds\\_d=14&ds\\_y=1823&de\\_m=99&de\\_d=&de\\_y=&form=sbyn&num=10](https://www.masshist.org/adams/catalog/search.php?addP%5B%5D=adams-john1735&addPT%5B%5D=either&addPD%5B%5D=John+Adams&ds_m=01&ds_d=14&ds_y=1823&de_m=99&de_d=&de_y=&form=sbyn&num=10) for Adams to Timothy M. Cooley, et al., a Committee, see [https://www.masshist.org/adams/slipfile/single\\_slip\\_viewer.php?id=230115&print=1](https://www.masshist.org/adams/slipfile/single_slip_viewer.php?id=230115&print=1)

Reverend Baker has been recognized as the moving force behind Granville’s first social library with documented records, that was honored by John Adams in 1823:

“For a third of a century Mr. Baker had “taken boys from the country schools and fitted them for college . . . and without a doubt he was responsible for the existence of the West Granville Academy, although it was not erected until after his death. Equally without doubt, he was directly the cause of the formation of the first library in Middle Granville.”<sup>94</sup>

The Academy School (fig. 14) was erected in the Greek Revival tradition in 1837, four years after Rev. Baker’s death; Rev. Baker’s son Francis contributed to the building fund (see *Section 12*).



**14a.** Still in active use, the Second Church of Christ Congregational (left) was built in 1778 and is the church building that Lemuel Haynes, A.M. preached in for five years from 1781 to 1786 and where Rev. Joel Baker preached for thirty-six years from 1797 until his death in 1833. The Academy (center) was built in 1837 and its construction was supported by Francis G. Baker, the son of Rev. Baker, considered, even after his death, as responsible for the Academy. West Granville National Register Historic District.

### **The children of Rev. Joel Baker and Olive Baker**

Olive and Joel Baker had five sons: the first was stillborn,<sup>95</sup> then Curtiss Phelps, Elihu Emerson, Francis Graves and the youngest, Phineahas Bird Baker.<sup>96</sup> In the 1810 Census, the reverend’s household of eight,

---

<sup>94</sup> Wilson, 267.

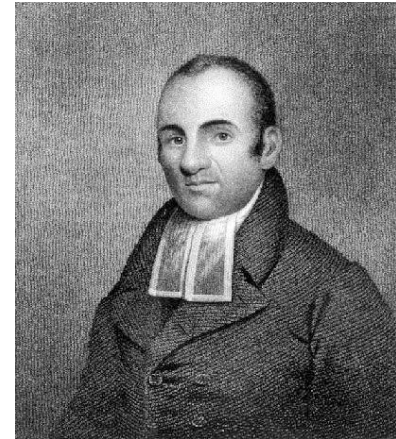
<sup>95</sup> An unnamed child was (still)born July 1, 1798; sons Curtiss Phelps, born July 6, 1801 (died 1824, age 23); Elihu Emerson, born September 30, 1806; Francis Graves, born October 4, 1804; Phineas (Phinehas) Bird, born June 13, 1809 (died 1832, age 23). “Granville Births and Deaths,” *Vital Records of Granville*, 12, 170 at <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t13n2bb6t&view=1up&seq=16&q1=Joel%20Baker>

<sup>96</sup> See gravestone of Phinehas Bird Baker, inscribed “Son of Rev. Joel & Olive Baker,” with additional verse at base illegible behind grass. *Find a Grave*, database and images at <https://www.findagrave.com/memorial/71926483/phineas-bird-baker> memorial page for Phineas Bird Baker (13 Jun

included four male children under the age of ten.<sup>97</sup> After the loss of Curtiss in 1824, two sons, between the ages of 20 and 29, lived with their parents.<sup>98</sup> At the time of the Reverend's death in 1833, their two surviving sons were Francis and Elihu. In 1832, their second oldest son Elihu Emerson Baker (1806-1881) married Maria Phelps (1806-1899), daughter of John Phelps (1767-1832), Sheriff of Hampden County; and they had four children.<sup>99</sup>

### Rev. Lemuel Haynes sends “regards” to Rev. Baker, a leading light for education and a library

Rev. Lemuel Haynes, who preached at Granville from 1781 to 1786 (*Sections 6, 12*), often asked to be remembered, “to good Mr. Baker and family.” He took an interest in the future career of the Bakers’ oldest son, Curtiss Phelps Baker (1801-1824) and wondered if Curtiss would follow the law or ministry;



Curtiss graduated Williams College and then went on to the Theological Seminary in Andover where he died in August of 1824 at age 23. Rev. Cooley wrote: “Mr. Curtiss Baker, a young man of great promise,” who died while a “member” at the seminary.<sup>100</sup>

Rev. Haynes returned to Granville, preaching on later occasions, and again, in 1833 when Rev. Baker was too ill to continue preaching.<sup>101</sup>

**14b.** Rev. Lemuel Haynes from *Sketches of the Life and Character of the Rev. Lemuel Haynes, A.M.* by Rev. Timothy Mather Cooley (New York: Harper and Brothers, January 1, 1837. Image, United States Public Domain, at commons.wikimedia.org.

---

1809–16 May 1832), Find a Grave Memorial no. [71926483](https://www.findagrave.com/memorial/71926483), citing West Granville Cemetery, West Granville, Hampden County, MA.

<sup>97</sup> *1810 United States Federal Census*; Census Place: *Granville, Hampshire, Massachusetts*; Roll: 19; Page: 293; Image: 00307; Family History Library Film: 0205627.

<sup>98</sup> *1830 United States Federal Census*; Census Place: *Granville, Hampden, Massachusetts*; Series: M19; Roll: 63; Page: 50; Family History Library Film: 0337921.

<sup>99</sup> *Find a Grave*, database and images at <https://www.findagrave.com/memorial/130190205/eliu-emerson-baker> memorial page for Elihu Emerson Baker (2 Oct 1806–21 Mar 1881), Find a Grave Memorial no. [130190205](https://www.findagrave.com/memorial/130190205), citing Green-Wood Cemetery, Brooklyn, Kings County (Brooklyn), New York. For Maria Phelps, born June 27, 1806, see Oliver Seymour Phelps; Andrew T. Servin, comp., *The Phelps Family of America and their English ancestors* (Pittsfield, MA: Eagle Publishing Company, 1899), Vol. 1, 301 at

<https://books.google.com/books?id=3eJLAQAAIAAJ&q=Olive#v=snippet&q=Olive&f=false>

<sup>100</sup> Cooley (1854), 48.

<sup>101</sup> “Remember me to your dear family – to good Mr. Baker and family.” Lemuel Haynes, Rutland, Vermont, Letter, April 2, 1810 to (unnamed) Pastor of the First Church of Granville, MA (93). “My respects to dear Mr. Baker and lady, and their aged mother, you will make acceptable. Does their son conclude to be a lawyer or a minister? I hope it will be the latter, at least if God calls. Religion is at a low ebb among us; may the Lord revive his work.” Lemuel Haynes, Letter from Manchester, February 20, 1822, to Deacon Atkins, the week before Haynes was going to visit for two or three weeks at Granville, NY where he would remain for the next twelve years of his life (253). “Make my regards acceptable to Rev. Mr. Baker and family. I am glad to hear that he is engaged in the cause.” Lemuel Haynes Letter (I) from Granville, NY, October 19, 1822 to Deacon Atkins, 254. Timothy Mather Cooley, D.D., *Sketches of the Life and Character of the Rev. Lemuel Haynes, A.M.* (New York: Harper & Brother, 1837), 212-213, 263 at <https://books.google.com/books?id=5z8XAAAAYAAJ&q=prayers#v=snippet&q=Baker&f=false>



## 8 Olive Curtiss Baker inspired by ordination sermon, 1797

On June 21, 1797, the Rev. John Emerson, A.M. (1745-1826) of Joel Baker's hometown of Conway, Massachusetts, delivered the sermon at the ordination of 'Mr. Baker', titled "The dignity and glory of Christ's churches and ministers."<sup>102</sup> Emerson's discourse referred to "emblems" and "symbols" of the church and compared ministers to candles in golden candlesticks, intended to offer light to their flocks. Emerson focused on purity of heart for ministers of Christianity:

"Nothing will so effectually recommend and enforce the truths they preach, so to be themselves holy in their **hearts**, their lives, and conversation; to be examples to their flocks and the world, in word, in conversation, in charity, in faith and purity. . . but without this grace in **the heart**, and a correspondent deportment, the brightest parts and the most shining abilities will have little efficacy in winning souls to Christ."<sup>103</sup>

### *The 'Great Heart'<sup>104</sup> as an emblem of church ministers*

The ordination sermon adds meaning to Olive's pattern, suggesting that the large heart (fig. 15) in her design could have emphasized the purity of a minister's 'heart'. This was appropriate to its placement in the pattern as the starting point for a tree of life design of trailing vines, flowers and fruit, beginning at the base of the counterpane in a sophisticated arrangement that approached rich damask patterns of the mid-eighteenth century.

The circular fruit within Olive's heart suggests, olives, as do the flat stylized leaves within the heart and the crown of three leaves emanating above the heart. In its totality, the concept of olives within the heart suggests a heart filled with 'peace'. The 'fruit' within the heart (fig. 16a) was adapted by the Society of Blue and White in their coverlet design for Mrs. Hearst's bed set.



15. Detail, enhanced, "Great Heart" near the foot of the Olive Curtiss Baker bedspread, c. 1797-1798. Courtesy, Pocumtuck Valley Memorial Association, Memorial Hall Museum, Deerfield, MA.

<sup>102</sup> "The Dignity and Glory of Christ's Churches and Ministers. A discourse, delivered at the ordination of the Rev. Joel Baker, to the ministerial office in the Second Church of Granville, June 21st, 1797 by John Emerson, A.M., pastor of the Congregational Church in Conway, 1797." Noah Webster Pamphlet Collection, Hartford History Center, Hartford Public Library at [http://10.224.33.79:8081/repositories/2/archival\\_objects/7132](http://10.224.33.79:8081/repositories/2/archival_objects/7132)

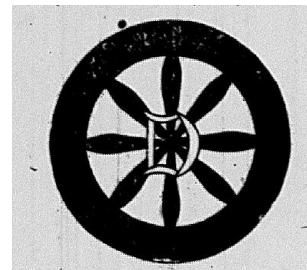
<sup>103</sup> Emerson, 12.

<sup>104</sup> "Great Heart" description from Margery B. Howe's letter to Helena M. Duris at the Granville Public Library, May 8, 1974. See "Baker: Family Folder, Part 2 (Also: Curtis and Bed Rugs)," *Granville History Digital Collection*, accessed September 20, 2020, <https://granvillehistory.omeka.net/items/show/688>



**16a.** (Upper) Detail, “Great Heart,” c. 1898 by The Society of Blue and White for Mrs. Hearst’s coverlet adapted from the Olive Curtiss Baker quilt. HD 1969-1208\_detail-08.jpg at <https://museums.fivecolleges.edu/browser.php?m=objects&kv=3006956&i=3180437> C. Alice Baker Bequest, Courtesy, Historic Deerfield, MA.

**16b.** (Lower) From article describing Olive Curtiss Baker’s quilt adapted by the Deerfield Society of Blue and White Needlework, featuring their embroidered identification of a flax wheel with a large ‘D’ for Deerfield at the center to certify their work. Detail from the *Chicago Daily News*, June 10, 1897. Courtesy Chicago Public Library.



Olive’s heart design received the attention of the Deerfield Society of Blue and White over the years in sketching, painting, and needlework. While researching her book during the 1970s and discovering the rolled pattern of sketches adapted from Olive’s design, in the Memorial Hall Museum trunk, Margery Howe also located a watercolor drawing of Olive’s heart design.

After the Hearst commission of 1897-1898, needlework cushions following *The Heart* design were exhibited widely. Olive’s important inclusion of the round fruit, comparable to stylized olives, in her heart design, to convey a sense of a heart filled with peace, was adapted in form by the Society and in blue thread for Mrs. Hearst’s coverlet. The Society again included the ‘fruit’ in three dyed colors of ‘Feather

Blue No. 1'; 'Green 2' and 'Brown No. 1' to create small pomegranate-type motifs within the heart (fig. 16c) as seen in *The Heart* done in a square (fig. 16e).<sup>105</sup>

At "An Exhibition of Art Craftsmanship at the Mechanics Institute," featuring 147 artisans, in Rochester in 1903, a sofa cushion adapted from Olive's heart and designed by Ellen Miller, that was stitched by Fannie Stebbins of Deerfield on homespun linen from Georgia, sold for \$15, that according to Suzanne Flynt, curator at Deerfield, would be the equivalent of \$350 dollars today. The *Heart* design was exhibited as a square at Deerfield's 1907 summer exhibition.<sup>106</sup>

Olive's design for a heart is retained on an instruction sheet for thread color (fig. 16c) and the layering of stitch colors, reading "Feather blue no. 1 on top of green no. 2," that illustrates the painstaking detail and exactness followed by the Society. Their time sheet (fig. 16d) pinned to their pattern indicating stitches, illustrates how much time each part of the heart element of the design would require in workmanship.

Each notation indicating time allocated for individual elements of the design, allowed for a computation of the cost to a buyer and the wage to the worker. According to the computations of the time chart analyzed by curator Suzanne L. Flynt at Deerfield:

"Each component was timed: fifteen minutes to stitch each of the twelve lobes of the feathered edge; sixty minutes for the top sprig; and twenty-five and forty-five minutes each for the lower leaves. All together, The Heart took seven and a half hours to embroider, plus two and a half hours to prepare and finish half of the square, or twenty hours to complete."<sup>107</sup>

The time sheet for the Society's embroidered stitches, offers an idea of the time required for Olive Curtiss Baker to complete the quilting of her spread. It is not out of the question that during the first year of her marriage, her mother Prudence Bishop Curtiss, born in Durham and familiar with the Durham area bed rug motifs, helped with the quilt.

Olive also may have involved the assistance of other relatives or friends, over a cup of tea, or at a 'quilting bee' at her home, as the new minister's wife endeavored to support his position in the community. This would be a tradition continued well into the nineteenth century (*Section 19: "Quilting Party in Granville"*).

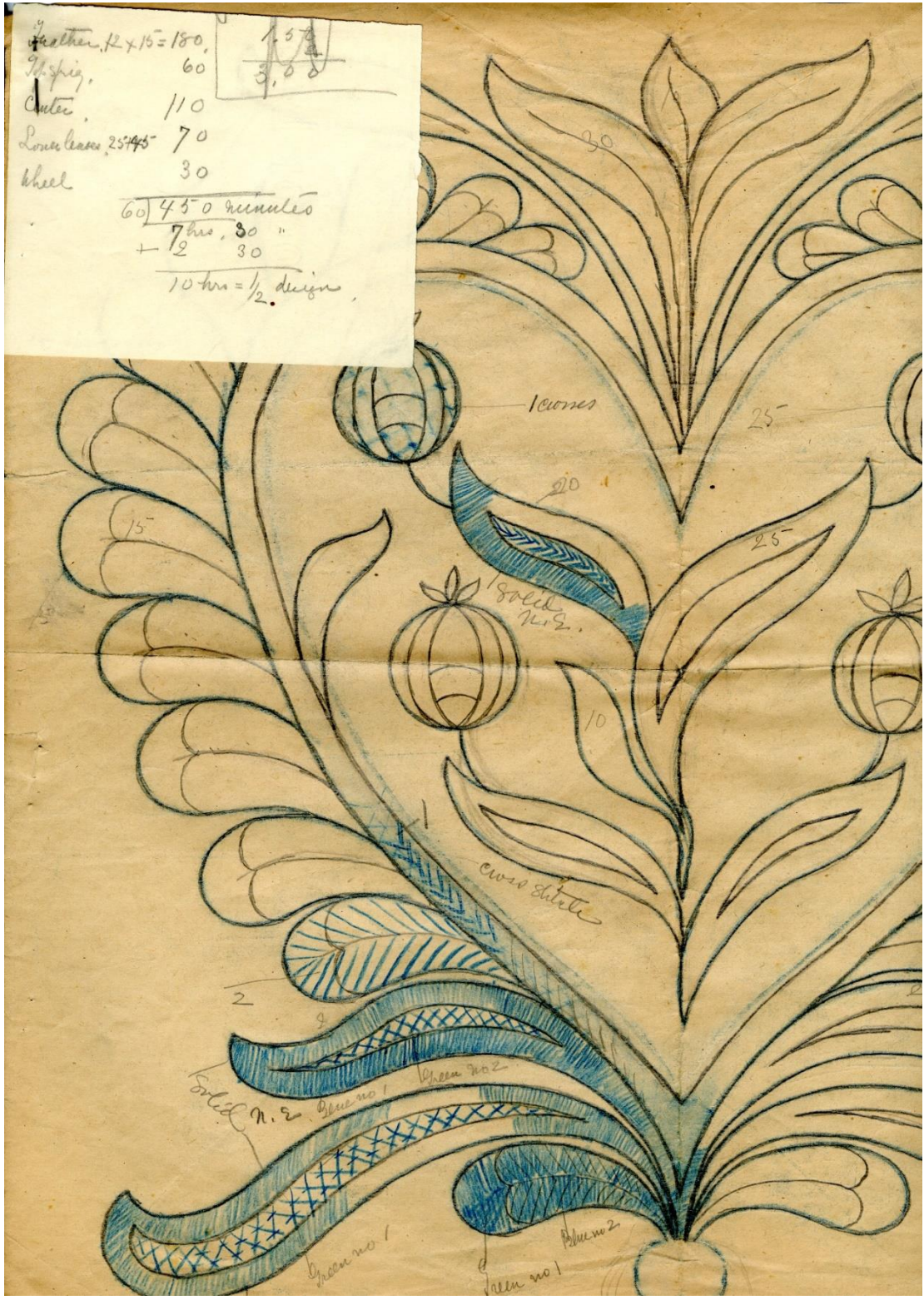
---

<sup>105</sup> I am grateful to Mr. Ray Radigan, Curator at the Memorial Hall Museum for bringing this color guide for the Society design to my attention.

<sup>106</sup> Flynt, 63n22, 63n23, 75.

<sup>107</sup> Ibid., 63.





16d. Time chart with stitches indicated, c. 1903, pinned to the 'Great Heart' marking pattern adapted from the Olive Curtiss Baker quilt by The Society of Blue and White Needlework. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.



**16e.** Detail, Society of Blue and White square of *The Heart*, c. 1903 after Olive Curtiss Baker's quilt pattern. Linen on linen, 23 x 23 ½ in. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.

## 9 Olive Curtiss Baker's design symbolism for 'Novus ordo seclorum'

Olive Curtiss Baker's bedspread, catalogued as a 'whole-cloth quilt' at 91 inches in width and 83 inches in height, has been described as "Quilted in a bold and dramatic design of a central plant or tree springing from a large heart at the base – a variation on the 'tree of life' design;" it is dyed green and is "entirely made of wool, the top and bottom of woven fabric and the filler of sheep's wool."<sup>108</sup> The illustration herein (fig. 3) has been enhanced to show the design more clearly.<sup>109</sup> The medium of wool and the olive color provide the basis for studying the iconology of the pattern. The Baker inventory that lists the furnishings of their bed chamber offers a picture of curtains enclosing the bedspread setting; and a review of Olive's design sources provides a meaningful interpretation of her pattern on several levels.

### Emblems of the church: 'sheep' and needlework (on wool): 'the medium as the message'

In his ordination sermon of June 1797, Rev. Emerson recommended Joel Baker to the church members, stating, "we trust he has the grace of God in his heart..." and "will be led to feed his sheep and lambs."<sup>110</sup> He referred to Psalm 45:14 comparing the church to "raiment of needlework . . ." and "Believers, the real members of Christ's church are accounted his jewels; his peculiar treasure."<sup>111</sup> Incorporating references to sheep and needlework, the sermon provided an inspirational basis for Olive's counterpane made of sheep's wool; with a design of sophisticated 'needlework' to support those two emblems – sheep and needlework --used to describe the function and highly valued 'raiment' of the church, analogized to a 'bride', by Rev. Emerson.

Wool was highly appropriate to the handwork of the minister's bride and became the medium for Olive's message. Wool represented the religious symbolism of the shepherd and his flock and formed the cloth 'tablet' for her to stitch the emblematic meanings of her needlework pattern.

### The Color 'Green'

The green color that Olive chose referenced the palette of 'olive' associated with her name. Her design focusing upon a tree of life-type pattern suggests a stylized 'olive tree' with all that implied as the symbol of peace, translated as her stylized leaves and circular fruit (fig. 17). Traditionally, the 'olive' has been associated with peace, because of the Greek and Roman tradition carried forward in Biblical passages and heraldic symbolism depicting a dove holding an olive branch in its beak as a representation of fruitfulness that prospered in peacetime.<sup>112</sup> The dove with the olive branch was also an official emblem of office for

---

<sup>108</sup> "Olive Curtiss Baker – Whole-Cloth Quilt," Memorial Hall Museum online, Pocumtuck Valley Memorial Association, Deerfield, Massachusetts, Acc. BR.03 at <http://www.americancenturies.mass.edu/collection/itempage.jsp?itemid=6037>

<sup>109</sup> The enhancement process has included alteration of the photographic color from purple to green to allow the pattern to be better studied.

<sup>110</sup> Emerson, 23.

<sup>111</sup> Emerson, 9.

<sup>112</sup> "Peace (Pax)," Edward A. Maser, ed., *Cesare Ripa Baroque and Rococo Pictorial Imagery: The 1758-60 Hertel Edition of Ripa's Iconologia* (New York: Dover Publications, Inc., 1971), 79. Hereafter, Ripa (1758-1760).

the ecclesiastical position of ‘Divinity’ used by the college of arms in England.<sup>113</sup> This heraldic usage of the olive branch was particularly relevant to Olive’s choice of quilt dye and pattern, as the wife of the Reverend Joel Baker.

*Novus ordo seclorum, ‘A New Order’*

Born a year after the Olive Branch Petition was signed by the Continental Congress in 1775, perhaps in the early months of 1776 before the Declaration of Independence was signed in July, Olive’s name held forth the hope for peace.

In 1797-1798, when Olive designed her pattern, soldiers of the American Revolution living in Granville, including her father Lieutenant David Curtiss, were of an age to remember the war and welcome an era of peace for their children.

In 1782, the design for the Great Seal of the United States included the eagle grasping an olive branch in the right talon, opposite a sheaf of arrows in the left, with the eagle’s head turned toward the olive branch to indicate a preference for peace. On the reverse, above an unfinished pyramid, a triangle surrounded by a glory of light, enclosed the ‘Eye of Providence’. After its adoption, the seal could be seen by the public in the first widely distributed illustration – appearing in the *Columbia Magazine* of 1786.<sup>114</sup> The pyramid and olive branch elements of the seal (fig. 18) largely figured in Olive’s choice of green dye, olive-shaped fruit (fig. 17) on tendrils and border of triangles that could also be viewed as pyramids (fig. 19). The effect of the olive color and pyramidal motif expressed the concept of a new order of peace, *Novus ordo seclorum* (fig. 18), a *New Order*, for the Ages and for a new nation.<sup>115</sup>



17. Detail, middle left side and center, with tendril branches supporting circular olive-type fruit, suggesting the olive branch of peace, reflecting the needleworker’s name. Olive Curtiss Baker whole-cloth quilt, 1797-1798; image enhanced to delineate pattern. Courtesy, Pocumtuck Valley Memorial Association’s Memorial Hall Museum, Deerfield, MA.

<sup>113</sup> Arthur Fox-Davies, *A Complete Guide to Heraldry* (London, T.C. & E.C. Jack, 1909), 244, 266; “Of Devenity. . . a cross ermine, between four doves argent, a book of the first, the leaves or . . . crest volant argent, with an olive branch vert in his beak . . .” 587-588 at <https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t7kp7x162&view=lup&seq=646&q1=olive>

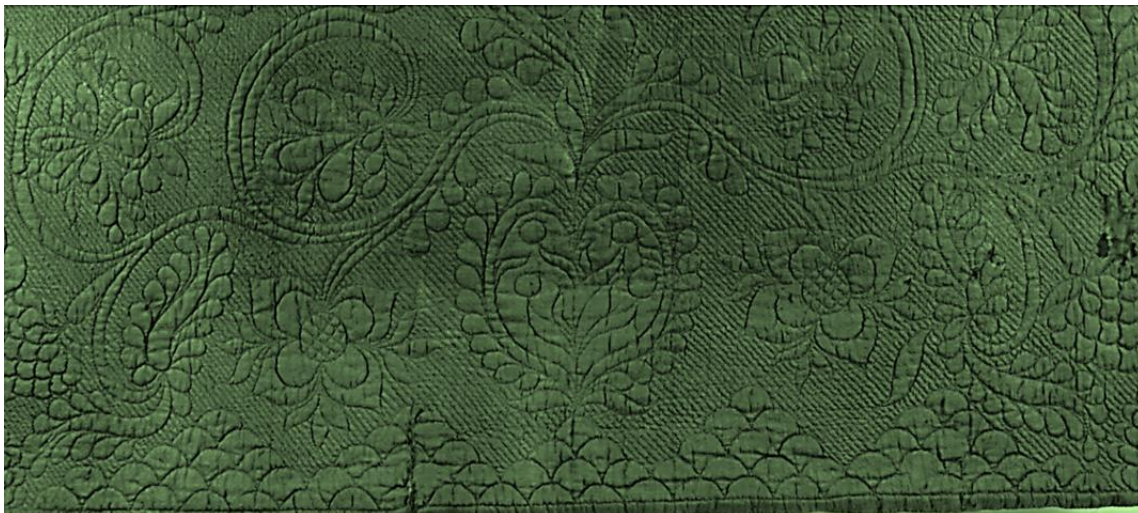
<sup>114</sup> Gallard Hunt, *History of the Seal of the United States* (Washington, D.C., Department of State: 1909), 51. On the reverse, an olive branch has been identified as on the plinth, opposite the branch of palm, beside the motto, *Novus ordo seclorum*. Etching, James Trenchard, Engraver. *The reverse of the great seal of the United States / JT sculp.* United States, 1786 from *The Columbian magazine, or, Monthly miscellany*. Philadelphia: Printed for Seddon, Spotswood, Cist, and Trenchard, 1786 September, opp. pp. 33, 51. Photographs obverse and reverse, Library of Congress at <https://www.loc.gov/resource/cph.3a45702/> and <https://www.loc.gov/resource/cph.3a45703/>

<sup>115</sup> The verse from Virgil’s *Eclogue IV* signified, “the beginning of the new American Aera” in 1776. Hunt, 42 at <https://archive.org/details/historyofsealofu00unit/page/42/mode/2up?q=Providence> See “Great Seal,” website at <http://www.greatseal.com/mottoes/seclorumvirgil.html>





**18.** Olive branch motifs included on the obverse and reverse of the Arms of the United States, 1786: first, in the right talon of the eagle and second, on the plinth, opposite the branch of palm, beside the motto, *Novus ordo seclorum*. To indicate a preference for peace, the eagle's head is turned toward the side with the olive branch in the talon. Etching, James Trenchard, Engraver. *The reverse of the great seal of the United States / JT sculp.* United States, 1786 from *The Columbian magazine, or, Monthly miscellany*. Philadelphia: Printed for Seddon, Spotswood, Cist, and Trenchard, 1786 September, opp. pp. 33, 51. Photograph, Library of Congress at <https://www.loc.gov/resource/cph.3a45702/> and <https://www.loc.gov/resource/cph.3a45703/>



**19.** Detail, lower center border with triangles comprised of 15 orbs centered on a 10-orb triangle visually supporting the 'Great Heart' and reminiscent of the eye of Providence, usually portrayed in a triangle emanating light. The border of triangles surround the 'enclosed garden' to help it grow. Olive Curtiss Baker whole-cloth quilt, 1797-1798; image enhanced to delineate pattern. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.

At the foot of the spread, the triangular-shaped pyramids were centered upon the ‘Great Heart’ that was placed upon the apex of the center pyramid. Comprised of circular half-suns, the pyramids represented a ‘border’ of triangular symbols of light reminiscent of the ‘pyramid’ representing “Strength and Duration” overseen by the eye of Providence (in a triangle) on the United States Great Seal.<sup>116</sup>

Olive’s *tout ensemble* celebrated symbols of light surrounding the floral motifs to create a verdant ‘enclosed garden’ (**Section 9**). This analogy to peaceful growth, applied to three levels for: the new Nation; the Second Church of Granville community ministered by Rev. Baker; and the Baker children to come.

Although in 1798, there were three states in addition to the original thirteen, making up a total of sixteen states that had been admitted to the United States by Act of Congress, Olive’s pyramids largely featured fifteen orbs, suggesting a variable reference to the number of states.<sup>117</sup> More to the point, as will be seen (**Section 11**), in keeping with the Great Seal symbology, Olive’s pyramids could be viewed as emblems of “Strength and Duration” overseen by ‘Providence’. To create this analogy, *A Hymn to Providence* (1738), the epitaph on her grandfather David Curtiss’ tombstone (1782), was bordered by the half-sun design that Olive incorporated in the pyramids on the quilt.

#### *Cannonball configuration for military might that led to peace*

Olive’s quilt border of pyramids, largely made up of fifteen half-suns or orbs, would not constitute the number of ‘sixteen’ comprising the square base of a pyramidal stack of cannonballs. However, the configuration in Olive’s pattern does reflect a triangular-based five layer pyramid of thirty-five cannonballs with a ground layer of *fifteen* cannonballs, second level of ten, third of six; fourth of three; fifth of one.<sup>118</sup> Her lower border includes triangles of fifteen orbs flanking a central triangle comprised of ten orbs (fig. 19), the theoretical second level of that pyramid, and that higher level supports the ‘Great Heart’ at the base of her design. The cannonball configuration built on a triangular base of ‘fifteen’ to create a pyramid, combines the two concepts of the ‘triangle’ enclosing the eye of Providence and the ‘unfinished pyramid’ that the eye oversees and sheds light upon, in the Great Seal of the United States (fig. 18) to build the concept of *Novus ordo seclorum* – A New Order for the ages.

Olive’s choice of the number of orbs translates military inuendo into a peaceful concept, based on the Great Seal of the United States, remembering what it took to obtain peace. For her quilt, the color ‘olive’, as a variant of green, was within a color range that represented an iconological association with ‘hope,’ one of the three cardinal virtues. Traditional personifications of ‘Hope’ portrayed symbols found in Olive’s pattern: flowers that held “the promise of the rich harvest of the summer” and a rising sun with a woman looking up to heavenly light the source of all hope.<sup>119</sup>

---

<sup>116</sup> For the pyramid as a symbol of Strength and Duration, see Hunt, 42.

<sup>117</sup> After the initial thirteen states, Vermont was admitted March 4, 1791; Kentucky admitted June 1, 1792; and Tennessee admitted June 1, 1796 as the sixteenth. No state was then admitted until Ohio in 1803. See “List of U.S. States by date of admission to the Union,” *Wikipedia* at [https://en.wikipedia.org/wiki/List\\_of\\_U.S.\\_states\\_by\\_date\\_of\\_admission\\_to\\_the\\_Union](https://en.wikipedia.org/wiki/List_of_U.S._states_by_date_of_admission_to_the_Union)

<sup>118</sup> U. H. Kurzweg, “Stacking of Cannonballs – Triangular Base,” 2017 at <https://mae.ufl.edu/~uhk/STACKING-CANNONBALLS.pdf>

<sup>119</sup> “Hope (*Spes*),” Ripa (1758-1760), 175.

Traditionally, women in Granville, first called Bedford, may also have been aware of the need for artillery. An eight-pound cannonball (fig. 20) was found by a neighbor at the base of the slope west of the Daniel Rose House cellar wall with its west-facing stone portals that may have been used for artillery.

In nearby Westfield, future Brigadier General, Henry Knox, while en route with his ‘Noble Train of Artillery’, loaded and fired one of the many cannon he was transporting on ox-drawn sledges from Fort Ticonderoga, to Dorchester Heights during the Siege of Boston in late 1775-1776.<sup>120</sup> Samplers from 1788 through 1796 connected to the Mosley/Moseley family of Westfield,<sup>121</sup> evidence an in-facing rick-rack design of light-colored triangles on dark background that suggests an analogy to the triangle on the Great Seal serving as a reminder of the pyramid, comprised of military armament/cannonballs in wartime.

The 1793 sampler completed by Cynthia Mosley (1783-1807), also featured an American eagle ‘displayed’ as crest of the Mosley/Moseley family, atop a shield containing three more American eagles, all with heads facing to the birds’ right, as seen on the Great Seal of the United States (fig. 18). Cynthia was the daughter of Lydia (Gay) Moseley and Col. David Moseley (1735-1798). Moseley served in Granville militia companies in the regiment of Col. John Moseley (1725-1780) during the American Revolution. Olive’s father David Curtiss served as a Sergeant in the regiment under Col. John Moseley in 1776 and 1777. At the least, the Moseley and Curtiss families knew of each other and after the war, the soldiers’ daughters appear to have shared a similar lexicon of iconology relevant to the new nation.

David Moseley served as 2nd Lieutenant, in Captain Aaron Coe’s 5<sup>th</sup> (Granville) Company in Col. John Moseley’s third Hampshire County regiment and in Captain William Cooley’s (Granville) Company. Early in the Revolution, David Moseley led a company of militia at Fort Ticonderoga in 1776; and “served under Col. John Moseley in the Burgoyne campaign, fighting at Saratoga to witness the defeat of British General John Burgoyne. Biographies record that “From his diary: ‘24 day of Sept. 1777. I went to Saratoga in the alarm of the militia; General Burgoyne was delivered into our hands a Prisoner of War the 17th day of October 1777. I returned home the 19th Day of October from the Camps.’”<sup>122</sup>

Captain Benjamin Barns (future father-in-law of Olive’s brother Charles) was captain of the Granville Company, in Col. David Moseley’s third regiment of Hampshire County, Massachusetts in 1782.<sup>123</sup> Lt. Jacob Baldwin, a later owner of the home that Olive Curtiss Baker’s son Francis would own, served in the regiment under Col. David Moseley to quell the mob at Northampton in 1782.

Granville militia were, no doubt, aware of the ‘Bedford Flag’ (fig. 21), traditionally said to have been carried by Cornet Nathaniel Page of Bedford, Middlesex County, at Concord Bridge on April 19, 1775. The flag featured an armored forearm, bent and holding a sword, an armorial also found on the coat of arms of Granville, France once belonging to the family of John Carteret, Second Earl of Granville,

---

<sup>120</sup> On Westfield, see *Susan Ware, Forgotten Heroes: Inspiring American Portraits from Our Leading Historians* (Portland, OR: Simon and Schuster, 2000), 24 cited in “Noble Train of Artillery,” Wikipedia at [https://en.wikipedia.org/wiki/Noble\\_train\\_of\\_artillery](https://en.wikipedia.org/wiki/Noble_train_of_artillery)

<sup>121</sup> For Cynthia Mosley’s sampler, see illustration 161 in Betty Ring, *Girlhood Embroidery American Samplers & Pictorial Needlework 1650-1850* (New York: Alfred A. Knopf, 1993), Vol. 1, 144-146.

<sup>122</sup> See Phelon-Geske, PART 4, 7-8. “About Col. David Moseley,” Geni at <https://www.geni.com/people/Col-David-Moseley/6000000002369969796>

<sup>123</sup> *Massachusetts Soldiers and Sailors of the Revolutionary War* (Boston: Wright & Potter Printing Co., 1896), Vol. 1, 519 at <https://babel.hathitrust.org/cgi/pt?id=wu.89058651332&view=1up&seq=699&q1=Boldwin>

(fig. 42) for whom Bedford, Hampshire County was named Granville, MA.<sup>124</sup> The embowed arm holding a scythe also was used by a branch of the Mather family, the name meaning ‘mower’ or ‘husbandman’ – Atherton Mather was an original investor in Bedford plantation in 1715. Farmers who served as militia and in 1775 trained as Minutemen in Granville, would have had reason to take note of the Bedford flag. When they erected a pole on Liberty Hill (fig. 36), just southeast of the Daniel Rose House on the land of Daniel’s brother Deacon David Rose, the flag design they hoisted during the American Revolution is unknown.

Although the arm on the Bedford flag emerged from a cloud of smoke and cannonballs, it was painted on rich red silk damask with a pattern of pomegranates, grapes, and leaves – three motifs chosen for the Baker family quilt and apparently popular in New England. By virtue of its medium, the flag backed wartime with emblems of peacetime, the hoped for result of war.



**20.** Eight-pound cannonball found by a neighbor on the western slope just below the Daniel Rose House with its west-facing cellar wall of stone containing potential cannon ports. Private Collection. Abner Rose wrote home about his experience as an artilleryman in the American Revolution. Under the command of Henry Knox, he was injured in battle at the New York battery at Red Hook in the prelude to the Battle of Long Island in July 1776 and was later stationed in the artillery at Fishkill, West Point and Castle Island



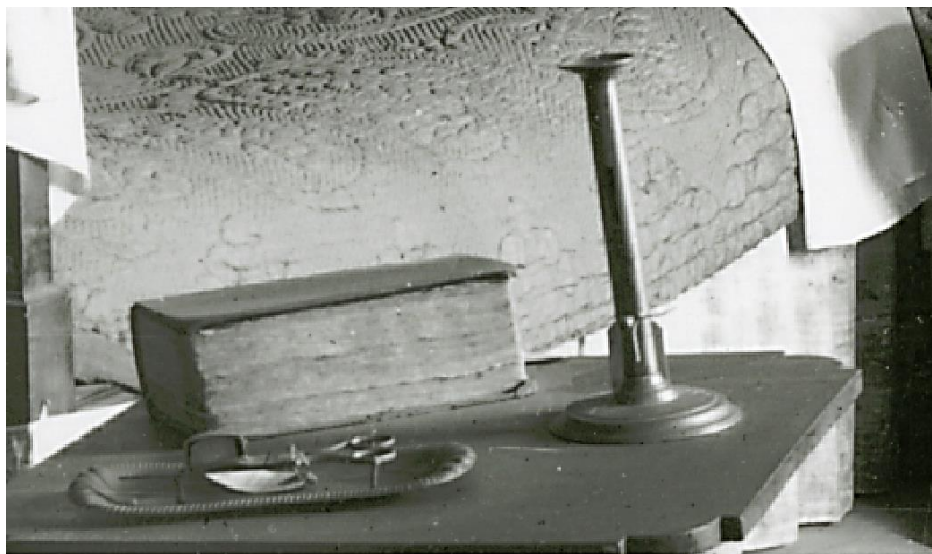
**21.** The Bedford Flag is said to have been used at Concord Bridge in 1775. There may be a symbolic tie to the use of the Bedford flag from the town of Bedford, Middlesex County, MA and the military service provided by the men of Granville, MA. The embowed arm with sword resembles the coat of arms of Granville, France once belonging to John Carteret, Earl of Granville for whom Bedford, Hampshire County was named Granville, MA. Courtesy, the Bedford Free Public Library.

<sup>124</sup> Fortification was historically identified with the name of Granville. Today, the embowed arm with sword, as on the Bedford Flag is on the coat of arms and flag, based on earlier arms, of Granville in Normandy on the northwest coast of France, lands once associated with the family title of John Carteret, the Second Earl Granville. King Henry VI of England had the walls of Granville in Normandy built in 1440 to protect against the French. A knowledge of the arms of Granville and their similarity to Bedford’s Flag, may have added to the reasons for the decision to name Bedford plantation after the Second Earl of Granville, former Secretary of State and President of the Council (1751), representing the strength of Great Britain, in Massachusetts Bay.

Olive Curtiss Baker's quilt border comprised of half-suns arranged as triangles or pyramids that could be viewed as stacked cannonballs, may have evolved as a favorite among women of the Granville area when composing their quilt patterns. The 'sun/cannonball' design was photographed c. 1910 on a patchwork quilt (fig. 22, 53b, d) made by Julia Selinda Ives (1848-1942), pictured holding her work. The photograph was taken at the Ives Farm in the town of Tolland, incorporated from Granville's West Parish in 1810.



22. Reminiscent of a 'cannonball' motif, the sun/cannonball pattern by Julia Selinda Ives (1848-1942) c. 1910 at her father Truman Ives Farm, Tolland. "Truman Ives House, Main Road (New Boston Road), Tolland, MA. Photograph, Gift of Carolyn Ives Dingman and Elinor Ives Goff. Courtesy, Granville Public Library Historical Room.



23. Detail, 1904 Photograph of 'Colonial Bedroom' with cannonball-pyramid border representing 'light' on Olive Curtiss Baker quilt, 1797-1798 at Memorial Hall Museum. Courtesy Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.

## 10 Olive Curtiss Baker's 'Enclosed Garden' (*Hortus Conclusus*) design

Olive's design enclosed by half-sun or 'rising sun' representations of light, focused upon a tree of life type pattern within a detailed border that enclosed the floral motifs to create a *hortus conclusus*, the enclosed garden of medieval tradition.<sup>125</sup> The bedspread pattern suited a traditional eighteenth-century New England 'bedstead' setting surrounded and enclosed by head and foot curtains to match the spread.

### Bed Stead and Pair of "Curtains & Spread" in the Baker inventory create a 'Hortus conclusus'

It appears Olive also completed curtains for her quilt, as indicated in her family inventory. When planning Mrs. Hearst's commission, the Society of Blue and White adapted the Baker pattern for the counterpane and also enclosed the bed (fig. 7) with a head cloth and head and foot curtains; while for other less functional and more decorative commissions, the Society would include fewer elements of the 'enclosure', concentrating on valances and head curtains.<sup>126</sup>

#### The Baker inventory: "Bed & Bed Stead" and "1 pr Curtains & Spread"

The inventory of the estate of Rev. Joel Baker, taken in 1836, three years after his death, included household items totaling \$197. and 50 acres of land and buildings thereon valued at \$1300, of which his son Francis Graves Baker would receive a little over half. The first page of the inventory (fig. 24a, b) begins with 'Household Furniture' and Items 4 and 5 are "1 Bed & Bed Stead . . . and 1 pr Curtains & Spread . . ." strongly suggesting this was the Master Bed Chamber listed first; and that this was Olive Curtiss Baker's 'Spread', originally a suite, with a pair of 'Curtains'.<sup>127</sup>

The Bakers' well-furnished master chamber also included: "5 Bed Blankets, 6 Bed Quilts, 1 Comfortable, 1 Carpet, 1 Bureau, 1 Stand, 1 Chest, and 1 Looking Glass." There were other beds, a "Rose Blanket,"<sup>128</sup> other blankets and quilts in other bedrooms, but no other 'Spread' with 'Curtains.'

---

<sup>125</sup> For a description of "The garden enclosed," see Margaret B. Freeman, *The Unicorn Tapestries* (New York, Metropolitan Museum of Art, Cloisters: E.P. Dutton, Inc., 1983), 136.

<sup>126</sup> Flynt, 84.

<sup>127</sup> Inventory of Estate of Rev. Joel Baker, 1836. *Probate Records, 1809-1881, Hampden County, Massachusetts; Massachusetts*. Joel Baker Case No. 574. *Probate Court (Hampden County); Hampden, Massachusetts. Probate Records, 512-581, George W. Bacon - Matthew B. Baker* Ancestry.com. *Massachusetts, Wills and Probate Records, 1635-1991* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2015.

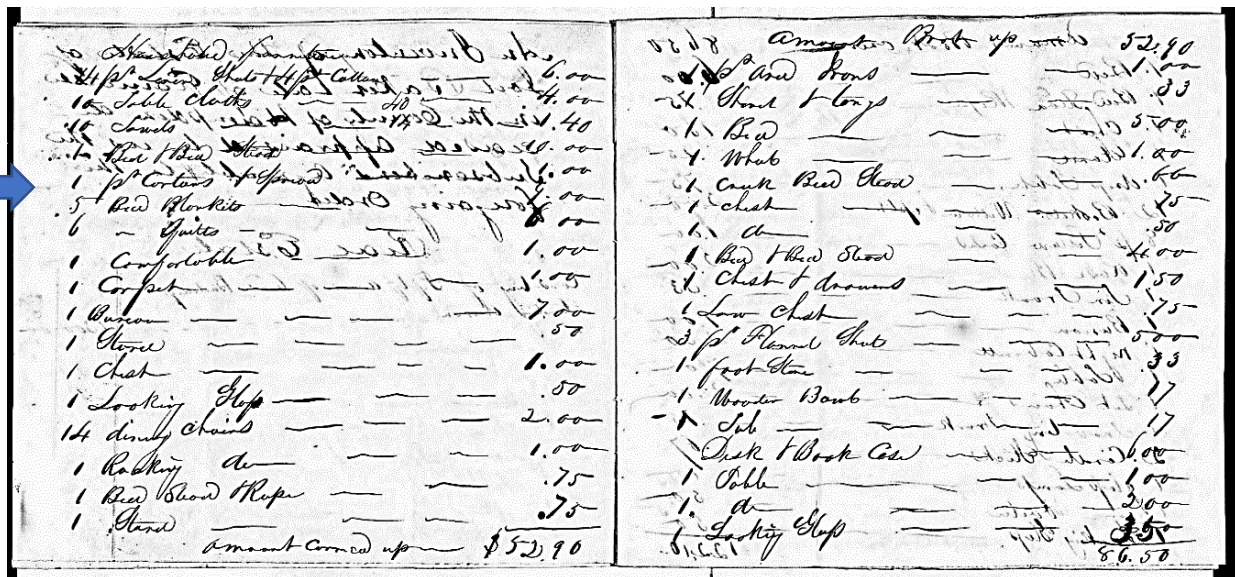
<sup>128</sup> Rose blankets "derived their name from the colorful abstract designs that marked their corners;" the Rose blanket c. 1775-1800, made of wool, with a provenance from Martha Washington's granddaughter, belonging to Martha and George Washington at Mount Vernon, featured an embroidered rose design at the corners, rendered in concentric circles of pink with olive green wool. W-2680/A at Mount Vernon at

<https://www.mountvernon.org/preservation/collections-holdings/browse-the-museum-collections/object/w-2680a/>

The 'rose blanket' was a term used by men and women. John Howland of Providence, Rhode Island remembered that when his brigade was first addressed by Washington on December 31, 1776 at Crosswick, New Jersey, and the men were encouraged to extend their enlistments, the commander-in-chief asked General Thomas Mifflin to then speak to the men. Howland described the scene: "seated on a noble looking horse, and himself clothed in an overcoat made up of a large rose blanket, and a large fur cap on his head, the general (Mifflin) made a powerful harangue, persuading us to remain a month or six weeks longer in service . . ." Edwin M. Stone, *The Life and Recollections of John Howland* (Providence, RI: George H. Whitney, 1857), [www.fogottenbooks.com](http://www.fogottenbooks.com), (2016), 70 at <file:///C:/Users/Owner/AppData/Local/Temp/TheLifeandRecollectionsofJohnHowlandLatePresidentoftheRhodeIsla>

Olive's work has been described over the years by three terms: 'Spread', 'Quilt' and 'Bed Rugg', the first two terms being the most accurate. The earliest known description of her work was "Spread" in the Baker inventory of 1836. In the 1886 PVMA *Catalogue*, her work was called a quilt, as it was identified in the July 10, 1897 *Chicago Daily News* article written from the notes of Margaret Whiting. Margaret's handwritten label on the back of the rolled up four yard-square patterns found in the old trunk in the Memorial Hall Museum, also used the word 'spread', reading: 'Olive Curtis's spread. Only extant drawing of the original' [written] in Margaret's firm hand" according to Howe.<sup>129</sup> Olive's work is herein called a bed "Spread" in addition to its curatorial description as a quilt.

The Baker spread with its delicate quilted design is no longer considered a 'bed rugg' as it was first described during the 1970s.<sup>130</sup> 'Bed rugs', considered by curators as worked in crewels or wool yarns, on wool, or sometimes linen, and the majority having a "looped surface pile"<sup>131</sup> were in use in Granville, MA. Six were listed in the household inventories of the Rose brothers David and Daniel, during the 1790s.<sup>132</sup> The household inventory of Daniel Rose at the Daniel Rose House in 1790, listed two bed rugs



24a. First two pages of inventory of the estate of Rev. Joel Baker, 1836, showing "1 Bed & Bed Stead 10.00 and 1 pr Curtains & Spread 1.00," strongly suggesting this was the Master Bed Chamber listed first; and that this was Olive Curtiss Baker's Spread. Inventory of Estate of Rev. Joel Baker, 1836. Courtesy, Ancestry.com. Operations,

[ndHistoricalSocie\\_10756046.pdf](#). The will of Catherine Throckmorton of Monmouth County, New Jersey, in 1817, proved 1820, included the disposition of bedroom furnishings including "two rose blankits" to one of her sons; and to another relative, my best patchwork bed quilt . . . one large rose Blanket." Frances Grimes Sitherwood, *Throckmorton Family History* . . . (Bloomington, IL: Pantograph Printing & Stationery Co., 1929), 89.

<sup>129</sup> Howe, 121.

<sup>130</sup> Margery B. Howe first described the Olive Curtiss Baker quilt as a 'bed rugg,' during the 1970s, but later the description was corrected to 'quilt'. Howe, 121; Flynt (217) n54.

<sup>131</sup> William Warren's catalogue from the Wadsworth Athenaeum exhibition of Bed Rugs in 1972 cited by Howe, 121.

<sup>132</sup> 'Bed rugs' were used by families in Granville. The six bed rugs known to have been owned by the Rose family were possibly made in Durham, Connecticut fifty years previously, or likely made in Granville, MA closer to the time of use when the inventory listings were recorded during the 1790s.

(Section 21: Bed Rugs at the Daniel Rose House, fig. 56). The inventory of Daniel's brother David Rose, settling on adjacent property, listed four bed rugs in 1793, four years before Olive rendered her pattern.<sup>133</sup>

Household Furniture	6.00
1 Bed & Bed Stead	10.00
1 pr Curtains & Spread	1.00
5 Bed Blankets	5.00
6 Quilts	6.00
1 Comfortable	1.00
1 Corset	1.00
1 Bureau	7.00
1 Stove	.50
1 Chair	1.00
1 Looking Glass	.50
14 dining chairs	2.00
1 Rocking do	1.00
1 Bed Board Rope	.75
1 Stand	.75
Amount carried up	\$52.90

24a (preceding page), b. First page of the inventory (disregard 'bleed through' of ink from verso) for the estate of Rev. Joel Baker, 1836, begins with 'Household Furniture' and Items 4 and 5 are "1 Bed & Bed Stead 10.00 and 1 pr Curtains & Spread 1.00," strongly suggesting this was the Master Bed Chamber listed first; and that this was Olive Curtiss Baker's Spread, originally a suite, with Curtains. Inventory of Estate of Rev. Joel Baker, 1836. *Probate Records, 1809-1881, Hampden County, Massachusetts; Massachusetts. Joel Baker Case No. 574. Probate Court (Hampden County); Hampden, Massachusetts. Probate Records, 512-581, George W. Bacon - Matthew B. Baker Ancestry.com. Operations, Inc., 2015.*

<sup>133</sup> See Daniel Rose, Estate Inventory, October 5, 1790; 125-1:11 at <https://www.americanancestors.org/databases/hampshire-county-ma-probate-file-papers-1660-1889/image?volumeld=39986&pageName=125-1:11&rId=60662333#> and David Rose, Estate Inventory, August 25, 1793; 125-2:13 at <https://www.americanancestors.org/databases/hampshire-county-ma-probate-file-papers-1660-1889/image?volumeld=39986&pageName=125-2:13&rId=60662355> *Hampshire County, MA: Probate File Papers, 1660-1889*. Online database. *AmericanAncestors.org*. New England Historic Genealogical Society, 2016, 2017. For David Rose Inventory, also see Phelon Geske, PART 2.5.7 (Daniel, Lines 13-14), 21 (David, Line 7) at <https://granvillehistory.omeka.net/items/show/1233>



# 11 Two inspirations for Olive Curtiss Baker's design

Olive Baker's signature of 1836 (fig. 25) exists in the estate papers for her husband, suggesting that she was literate and could read the two sources that appear to have inspired her design.<sup>134</sup> In keeping with her husband's keen interest in education, Olive Curtiss Baker's bedspread of 1797-1798 appears to have been inspired by two religious sources in print. First, the Ordination Sermon for Rev. Joel Baker, delivered by Rev. John Emerson, A.M. on June 21, 1797 in Granville (fig. 26); and second, the prose of a *Hymn to Providence* (fig. 27) valued by her family and, in part, appearing on her grandfather's gravestone epitaph of 1782 in Granville. The Bakers' respect for Rev. Emerson who delivered the ordination sermon is reflected by the fact that in 1806, when their second oldest son Elihu was baptized, he was given the middle name of 'Emerson.'

## Olive Curtiss Baker's literacy and her two published sources

Olive had time to reflect on her future husband's ordination sermon when she heard it and may have even read it, after the fact. The sermon was printed by a 'Francis Stebbins' in Springfield<sup>135</sup> who may have become the head of household, by that name, living in Granville in 1800<sup>136</sup> and later lived in the Rose-Baldwin-Baker House<sup>137</sup> that Olive's son Francis would move into circa 1845. It is not known if Francis Stebbins of Springfield, later of Granville, or his family were responsible for the printing of the sermon,

---

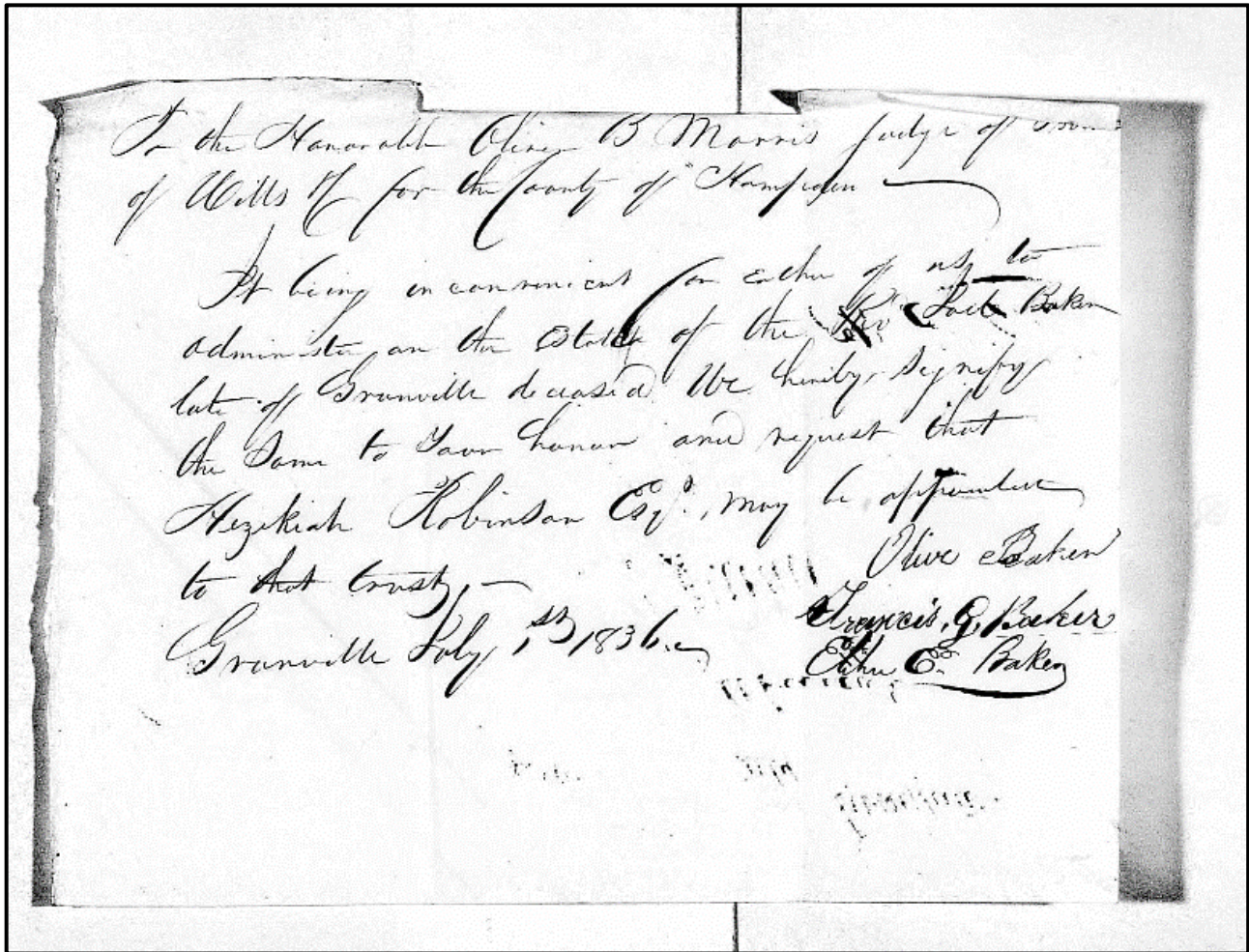
<sup>134</sup> Estate of Rev. Joel Baker: Hezekiah Robinson commissioned as administrator of the estate, February 1, 1836, signed by Olive Baker and her sons Francis Graves Baker and Elihu Emerson Baker. *Probate Records, 1809-1881*, Joel Baker Case No. 574. *Hampden County, Massachusetts; Massachusetts. Probate Court (Hampden County); Probate Place: Hampden, Massachusetts. Probate Records, 512-581, George W. Bacon - Matthew B. Baker at [https://www.ancestrylibrary.com/imageviewer/collections/9069/images/007703300\\_01118?treeid=&personid=&hintid=&queryId=89252d295f966226ee57c31a09b6ff0d&usePUB=true&\\_phsrc=PUK673&\\_phstart=successSource&usePUBJs=true&pId=307343](https://www.ancestrylibrary.com/imageviewer/collections/9069/images/007703300_01118?treeid=&personid=&hintid=&queryId=89252d295f966226ee57c31a09b6ff0d&usePUB=true&_phsrc=PUK673&_phstart=successSource&usePUBJs=true&pId=307343)* Ancestry.com. *Massachusetts, Wills and Probate Records, 1635-1991* [database online]. Provo, UT, USA: Ancestry.com Operations, Inc., 2015.

<sup>135</sup> A 'Francis Stebbins' of Springfield appears to have been a relation to Abigail Stebbins Rose who was born and married in Springfield to Abner Rose, at which time Abigail moved to Granville to live with her husband's family in the Daniel Rose House. There was no Francis Stebbins listed in the 1800 census for Springfield; but there was a Francis Stebbins living in Granville in 1800 and he held a retail license to sell goods (other than liquor) in 1801 at Granville, possibly at the Daniel Rose House. Wilson, 342.

<sup>136</sup> Francis Stebbins was from Springfield, as was Abigail Stebbins Rose. He married Chloe Bates of Granville in Granville in 1796. Francis and Chloe's son Francis Ball Stebbins was born in Springfield in 1799; and it appears that the couple began living with Abner and Abigail Rose, by the time of the 1800 Census; and for subsequent years. Francis Stebbins was active in the affairs of Granville, serving on a committee that wrote to President Thomas Jefferson requesting suspension of the Embargo Act of 1808; and represented the Town of Granville at the state constitutional convention of 1820 (Wilson, 82, 85). Francis Stebbins was Granville's Representative to the General Court in 1820, 1822 and 1824. Wilson, 318. Abigail died in January 1839; her Stebbins family name is listed in the locale of the house according to the 1840 Census order of households.

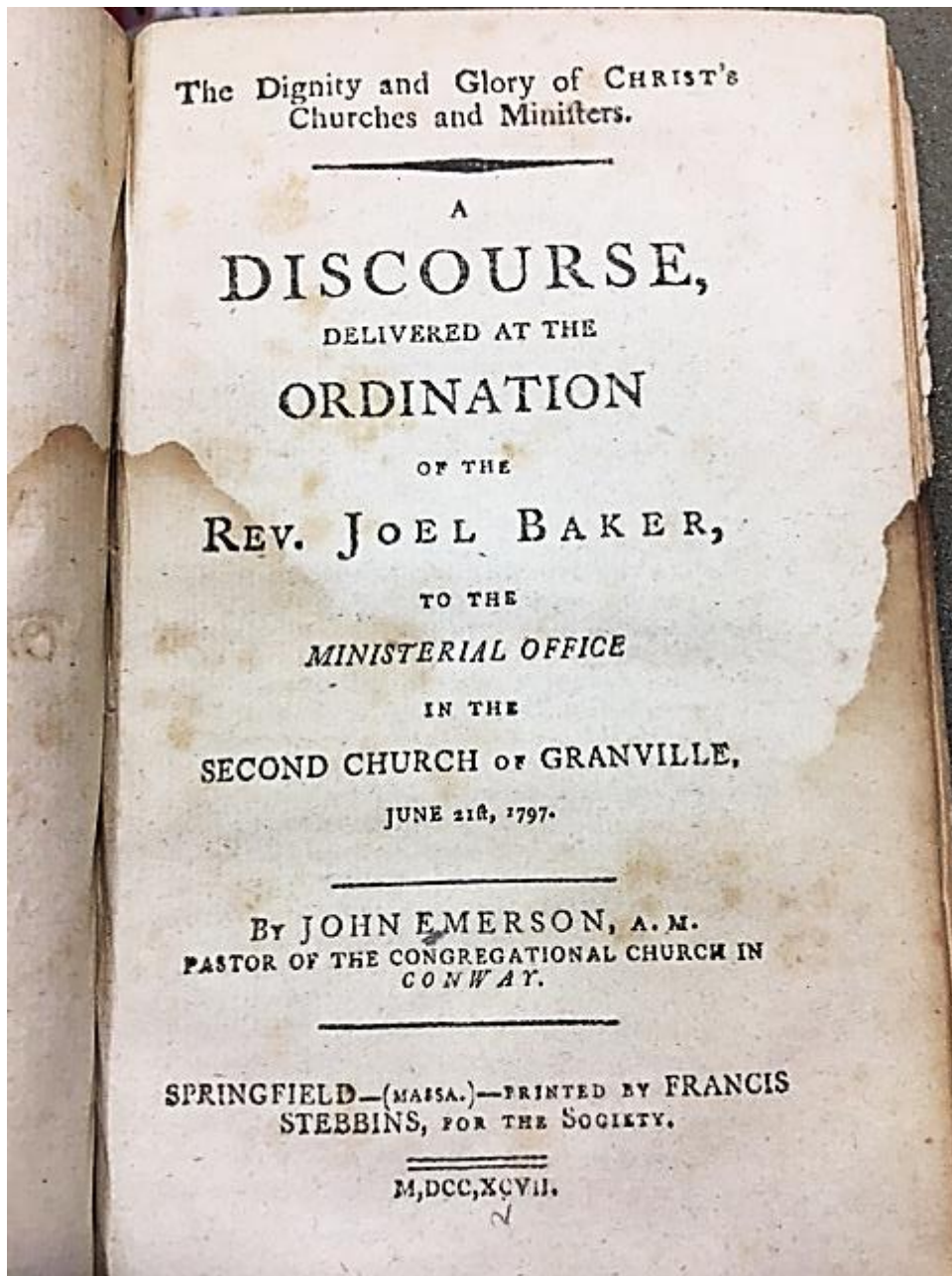
<sup>137</sup> Following the move in 1799-1800 of Jacob Baldwin's widow and children to Hartford with her second husband, Stebbins is listed in the 1800 federal Census for Granville immediately after Abner Rose's name and appears to have lived with, or in the immediate vicinity of, Abigail and Abner Rose, possibly at the Daniel Rose-Baldwin House, renting from the Jacob Baldwin estate, before the house became the home of Francis G. Baker during the mid-1840s. "Francis Stebbins," *1800 United States Federal Census*; Census Place: *Granville Middle Society, Hampshire, Massachusetts*; Series: *M32*; Roll: *15*; Page: *615*; Image: *168*; Family History Library Film: *205614*.

“For the Society,” or the printing of other ecclesiastical texts and Bibles in Springfield during the late eighteenth and early nineteenth centuries.<sup>138</sup>



25. Olive Baker's signature, 1836. Estate of Rev. Joel Baker: Hezekiah Robinson commissioned as administrator of the estate, February 1, 1836, signed by Olive Baker and her sons Francis Graves Baker and Elihu Emerson Baker. *Probate Records, 1809-1881*, Joel Baker Case No. 574. Hampden County, Massachusetts; Massachusetts. Probate Court (Hampden County); Probate Place: Hampden, Massachusetts. *Probate Records, 512-581*, George W. Bacon - Matthew B. Baker at [https://www.ancestrylibrary.com/imageviewer/collections/9069/images/007703300\\_01118?treeid=&personid=&hintid=&queryId=89252d295f966226ee57c31a09b6ff0d&usePUB=true&\\_phsrc=PUK673&\\_phstart=successSource&usePUBJs=true&pId=307343](https://www.ancestrylibrary.com/imageviewer/collections/9069/images/007703300_01118?treeid=&personid=&hintid=&queryId=89252d295f966226ee57c31a09b6ff0d&usePUB=true&_phsrc=PUK673&_phstart=successSource&usePUBJs=true&pId=307343) Ancestry.com. Operations, Inc., 2015.

<sup>138</sup> *The Holy Bible* (Boston, MA: Greenough and Stebbins, 1809) at <https://archive.org/details/holybibleconta00bost> Catalogue of books, belonging to the Springfield Library Company, April 1796. Springfield, Mass. (Springfield, MA: Printed by Francis Stebbins, 1796) at [https://en.wikipedia.org/wiki/List\\_of\\_libraries\\_in\\_18th-century\\_Massachusetts](https://en.wikipedia.org/wiki/List_of_libraries_in_18th-century_Massachusetts) *The true Christian living and dying unto the Lord: A sermon, delivered at Long-Meadow, Massachusetts, January 31, 1798, at the funeral of Mrs. Sarah Storrs, consort of the Reverend Richard Salter Storrs Springfield [Mass.].* Printed by Francis Stebbins. MDCCXVIII [i.e., 1798] at [https://ore.bookmaps.org/t/r/tru\\_1.html](https://ore.bookmaps.org/t/r/tru_1.html)



26. *The dignity and glory of Christ's churches and ministers. A discourse, delivered at the ordination of the Rev. Joel Baker, to the ministerial office in the Second Church of Granville, June 21st, 1797 / By John Emerson, A.M., pastor of the Congregational Church in Conway, [MA] 1797. (Springfield, MA: Francis Stebbins, 1797). Noah Webster Pamphlet Collection, Hartford History Center, Hartford Public Library at [http://10.224.33.79:8081/repositories/2/archival\\_objects/7132](http://10.224.33.79:8081/repositories/2/archival_objects/7132)*

Then make to the poets my final excuse,  
That all their productions I thus will abuse,  
My wit, of the nation the standard shall be,  
And nothing pass current till mangl'd by me;  
In spite of all censure maintain my pretence,  
And scorn to submit to my foe, \* *Common Sense*.

## REMARK.

Indeed, Mr. Urban, to give you your due,  
COMMON-SENSE is a thing quite a stranger  
to you.

## A HYMN to PROVIDENCE.

ETERNAL wisdom, sov'reign care  
Of universal nature, hear!  
Accept my humble strains, and grant  
Whate'er thou know'st I really want,  
Just is the homage, which I pay  
To thy supreme, unbounded sway,  
That guides, with most amazing skill,  
All springs, all motions, good or ill!  
Long ere the mighty word was giv'n  
To fill the void with earth and heav'n,  
Thy piercing eye survey'd the plan,  
And swift from atom upward ran;  
Saw and approv'd the various laws,  
That give to each effect its cause,  
Yet still depend on thee, the soul  
And wond'rous balance of the whole.

Soon as the glorious fabrick rose,  
Thy hand did wisely interpose;  
Thy hand up-held what first it made,  
And vigour to the whole convey'd;  
Directed and controll'd, unseen,  
Each movement of the huge machine,  
And mark'd with compasses divine,  
For ev'ry sphere its proper line.

And now in *æther's* vast expanse,  
Ten thousand moving orbs advance;  
Wheels upon wheels unnumber'd turn,  
And radiant lights incessant burn:  
Each system with a thousand teems,  
And like a world the smallest seems;  
All perfect in degree and kind,  
Alike for wholes and parts design'd.

Thus lifeless matter all around,  
By constant laws of order bound,  
In solemn state and mystick maze,  
Moves, and proclaims its Maker's praise.  
The Artist in his work appears,  
And humble man adores and fears,  
While seraphs, with ecstasick fire,  
Burn, sing, and ever rapt admire.

No less thy wisdom is display'd,  
Where moral scenes require thy aid:  
In nature's drama ev'ry part  
Is acted with the nicest art;  
Agents, or rational or not,  
Conspire to weave the curious plot;  
Mind acts on matter, this on that;  
Poor mortals little know for what!

Let fools project, and madmen rave,  
The wise contrive, and misers live,  
The good submit, the crafty cheat;  
No scheme shall ever thine defeat:

\* See *Common-Sense's Character of the Gentleman's Mag.* p. 37.

Passions and projects all agree,  
With various views to work for thee;  
All must promote the grand design,  
And to one center still incline.

Surprizing parts! stupendous whole!  
Wisdom too high for human soul!  
To see, thro' all extent of space,  
Each dist'ring nature keep its place,  
Perform its part, and work its end,  
Yet to the whole its tribute send:—  
How grand the view! how glorious he,  
Who thus can make, and thus can see!

With humblest reverence I resign  
My judgment and my will to thine;  
Give or withhold, chastize or spare,  
Good is thy will, and kind thy care.  
Virtue and daily bread I crave,  
Not to be wise, or rich, or brave,  
Or high, or low:—these I submit  
To thee, and pray for what is fit.

To thee, from whom our comforts flow;  
To thee, who rulest all below,  
And all around, and all above,  
In perfect harmony and love;  
To thee, for all we are and have;  
To thee, who to the last can't save,  
Let men and angels join to raise  
An everlasting song of praise.

## On CHATSWORTH House.

Qualiter, attonitus, Venetas, novus ad-  
vena, turris,  
Surgentes mediis, navita cernit, aquas;  
Sic super, acris spectans de rupibus, hospes,  
Cui, subito, emergit Devoniana domus.

## To FLAVIA.

HASTE, my Flavia, haste away,  
Hither all my joys convey;  
Hither come and let us prove  
All the virtuous charms of love;  
Come and ease my troubled breast,  
Give my anguish'd bosom rest;  
Come and sing some pleasing song,  
Warbling o'er thy charming tongue;  
For, as mighty bards declare,  
Songs of love will soften care.

On the French Actors opening (and at the  
same Time shutting up) with the Play, enti-  
tled, L'Embarras des Richesses; or, The  
Trouble which Riches bring along with them.

Z Ealous for Britain, and to teach it sense,  
The Gallie play'rs came o'er—not for  
the pence;

And as first trials oft give projects health,  
Wisely they open'd with the plague of wealth.  
The grateful Britons, conscious what they ow'd  
For unsought favours with such grace bestow'd;  
To prove they lik'd the donor's wholesome lore,  
Return'd them, cashless, to their native shore.

The Enigma from Oxford, a Thanksgiving  
for Affliction, &c. came too late for this  
Month. We desire to be excus'd for not insert-  
ing what Eugenio mentions. THE

27. A month after *A Hymn to Providence* was published in London, the first complete survey of the place called Bedford was completed in November 1738 and retained by Belcher Noyes, clerk to the proprietors who presented it to the General Court. *The London Magazine and Monthly Chronologer* (London: Printed for T. Astley at the Rose, October 1738), p. 513. Image, Courtesy of [Google.com](http://www.google.com)

## Olive Curtiss Baker, future Minister's wife, witnesses inspirational sermon

The iconology of the motifs chosen for Olive's bedspread pattern, indicates she began her quilt c. 1797 and completed it in 1798,<sup>139</sup> after listening on June 21, 1797 to the ordination sermon for Joel Baker and marrying Joel in August. Her design notably incorporates the motifs of her future life as a Granville minister's wife in a pattern that features at the foot of the design, a heart, flanked by precisely two bunches of grapes attached by various vines to the rest of the pattern.

The grapes, together with pomegranates (*Section 4*), flowers and stylized leaves, were connected by tendrils of three circuitous, continuous and, at points, contiguous vines emanating upward from the center and each side of the large heart at the foot of the pattern, surmounted by a rose toward the top. In New England cemetery religious iconography, applicable to the bedspread design, the 'heart' symbolized "love, love of God, abode of the soul;" the pomegranate, "the church, the ministry; the nourishment of the soul;" and the vine with grapes, "the sacraments."<sup>140</sup> In addition to religious and romantic meanings, together the grapes, vine, heart and rose could have reflected, the theme of the Curtiss family's history of settlement in Granville over the generations, appropriate to the master bed chamber.

### The Pomegranate

Symbolizing the church and the ministry, the pomegranate (fig. 28) is one of the most memorable motifs in Olive Curtiss Baker's quilt. The pomegranate symbolized "the church, the ministry; the nourishment of the soul" in the religious iconography of New England cemeteries.<sup>141</sup>

Olive's design emblemized the significance of a minister's home by picturing images from the June 1797 sermon within a framework that followed the Curtiss family's roots in Granville traceable to her grandparents gravestone designs (*Section 13*).



**28.** Detail, enhanced image, pomegranate design left side, middle section. Olive Curtiss Baker bedspread, 1797-1798. Courtesy, Pocumtuck Valley Memorial Association, Memorial Hall Museum, Deerfield, MA.

<sup>139</sup> The 1798 date of completion recorded by Margaret Whiting when she labeled the pattern adapted from the quilt, may have been received directly from the donor, her neighbor in Deerfield, Laura Baker Wells.

<sup>140</sup> Jessie Lie Farber, *Early American Gravestones Introduction to the Farber Gravestone Collection*, American Antiquarian Society, 2003 at <https://www.davidrumsey.com/farber/Early%20American%20Gravestones.pdf>

<sup>141</sup> Ibid. On pomegranate motif for Society of Blue and White, see Flynt, 93-95,

### Church compared to a vineyard and 'hortus conclusus'

Olive's design including two bunches of grapes, one in each corner of the foot of the quilt (fig. 29), reflected Rev. Emerson's words delivered to the farming community of Granville, when he compared the church to a vineyard:

“The church is his vineyard, which his own right hand hath planted. (Psalm 80:15) It is a garden, which he hath enriched and beautified. He takes pleasure in visiting her with his presence, as men do from walking in their gardens and orchards to behold and partake of the fruit which they yield.”<sup>142</sup>

Emerson quoted from the Song of Solomon to describe the church in an analogy comparable to a 'hortus conclusus':

“A garden inclosed . . . Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with spikenard; calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all chief spices; a fountain of gardens, a well of living waters and streams from Lebanon'. In such a figurative manner doth Christ set forth the comeliness and fruitfulness of the church, and the spiritual fragraney and sweetness of those divine graces, which himself hath implanted.”<sup>143</sup>



**Figure 29.** Detail, enhanced image, lower left quadrant, one of two bunches of grapes. Olive Curtiss Baker bedspread, 1797-1798. Courtesy, Pocumtuck Valley Memorial Association, Memorial Hall Museum, Deerfield, MA.

### Grapes and Vines

The symbolism of the two bunches of grapes at the foot of the pattern, was threefold: first, symbolic of the church;<sup>144</sup> second, symbolic of the two families of the betrothed united in marriage; and third, symbolic of the settlers from Durham, Connecticut who settled Granville, including the Curtiss family. From their native state of Connecticut, the Great Seal established as the coat of arms for the State in May, 1784, depicts three grapevines and a ribbon below with the Latin motto: *Qui Transtulit Sustinet* (English: He who transplanted sustains).<sup>145</sup> The motto certainly pertained to the Durham families who moved to the place called Bedford that became Granville, and who, once transplanted to their new homes, sustained their families for generations in Hampshire County, Massachusetts.

---

<sup>142</sup> Emerson, 17.

<sup>143</sup> Ibid.

<sup>144</sup> See the Governor Thomas Hutchinson Memorial Doorway installed at the First Church in Boston, “The grapevine and its fruit, with the corn, symbolize the ecclesiastical feature of the memorial.” *Publications of the Colonial Society of Massachusetts, Transactions 1916-1917* (Boston: Published by the Society, 1918), Vol. 19, 432n1 (illus., facing 432) at <https://books.google.com/books?id=1R8QAAAAYAAJ&pg=PA432&lpg=PA432&dq=symbolism+of+grapevine,+colonial+america,+massachusetts&source=bl&ots=6XyQNXCZA&sig=ACfU3U2giocjlbmxhSDtGngCrIOIWu0w&hl=en&sa=X&ved=2ahUKEwi7-aDTmZftAhVsQTABHf49B2U4ChDoATADegQIARAC#v=onepage&q=symbolism%20of%20grapevine%2C%20colonial%20america%2C%20massachusetts&f=false>

<sup>145</sup> “Seal of Connecticut,” Wikipedia at [https://en.wikipedia.org/wiki/Seal\\_of\\_Connecticut](https://en.wikipedia.org/wiki/Seal_of_Connecticut)

During the American Revolution, the grape motif was used in support of the Patriot cause. Rev. Jacob Duchè of Philadelphia delivered a sermon, *The American Vine*, preached before the Continental Congress on the national day of fasting and prayer at Christ Church on July 20, 1775 based on Psalm 80:14 (see below) and 80:15: “And the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself.”<sup>146</sup> He became the first chaplain to the Continental Congress, although his future politics caused him to leave America for England.

Psalm 80:14. Return, we beseech thee, O God of Hosts! Look down from heaven, and behold and visit this vine!

Here then our present calamities commence. Our MORNING JOYS are past—and a NIGHT of HEAVINESS succeeds [follows]—The HEDGES of LIBERTY, by which we hoped our VINEYARD was secured are BROKEN DOWN, and THEY THAT PASS BY THE WAY ARE seeking to PLUCK OUR GRAPES. 'Tis not indeed THE WILD BOAR OUT OF THE WOOD, or THE WILD BEAST OF THE FIELD, that are ready to WASTE AND DEVOUR IT. 'Tis not now a foreign enemy or the savages of our own wilderness that have made the cruel and unrighteous assault—But it is even thou, BRITAIN, that with merciless and unhallowed hands wouldst cut down and destroy this BRANCH of thine own VINE, the very BRANCH which Providence HATH MADE STRONG even FOR THYSELF!. . .ALAS! my brethren, have we not rather been so far carried away by the stream of prosperity as to be forgetful of the source from whence it was derived? So elevated by the prospect which peace and a successful commerce have opened to us, as to neglect those impressions of goodness which former afflictions had left upon our hearts? . . . ”<sup>147</sup>

### Reminder of the American Revolution

Rev. Emerson’s words at Mr. Baker’s ordination, in 1797, implied a look back to the American Revolution, of recent memory, and emphasized the need for vigilance on the part of a community that needed to trust to their minister for spiritual guidance; and still maintain a functional military presence supporting a ‘Muster Day’ with live weapons in October 1797:<sup>148</sup>

The heathen have raged; the kings and rulers and the mighty of the earth, under the direction and influence of the more formidable powers of darkness, have combined their forces and exerted their whole strength and policy; have employed all their art and skill to subvert and destroy the Messiah’s kingdom, but HE who sits in the heavens, and walks with his people on earth, has

---

<sup>146</sup> Rev. Jacob Duchè, *The American Vine, preached before the Continental Congress on the national day of fasting and prayer, Christ Church, Philadelphia, Pennsylvania, 20 July 1775* (Philadelphia, PA: James Humphreys, 1775), 17 cited in R. Barry Levis, “Wild Mobs, to Mad Sedition Prone: Preaching the American Revolution,” *Sermon Studies* (Journal) 3.1: 24, 25 at <https://mds.marshall.edu/cgi/viewcontent.cgi?article=1018&context=sermonstudies>

<sup>147</sup> Text from “Sermons on the Outbreak of War 1775,” Making the Revolution: America 1763-1791, Primary Source Material, National Humanities Center, 6 at <https://americainclass.org/sources/makingrevolution/crisis/text8/sermonsonwar.pdf>

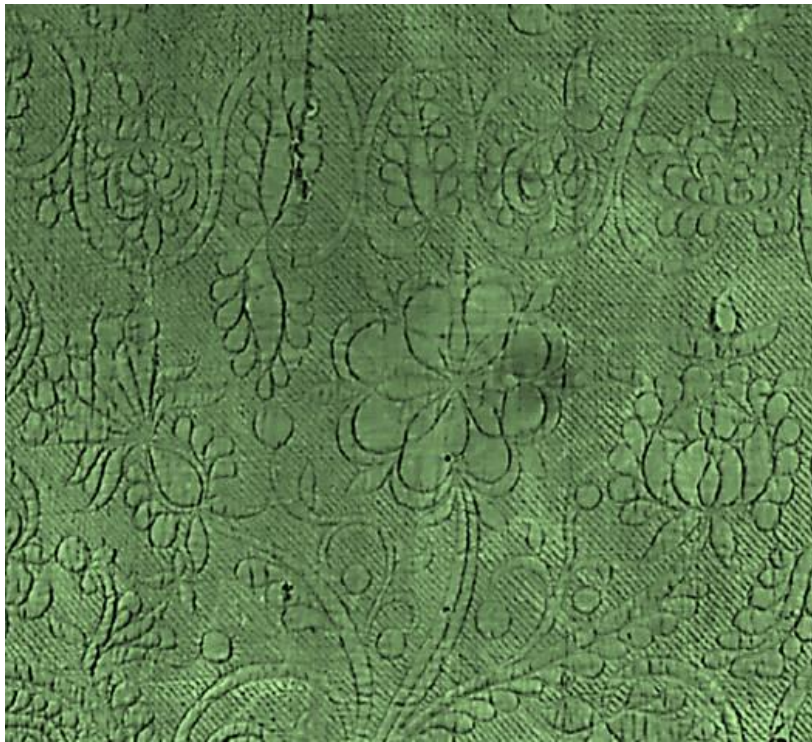
<sup>148</sup> See “Rejoice Cram,” who died October 10, 1797 at age 20 from being “wounded in the head by the discharge of a gun on Muster Day,” “Granville Deaths,” *Vital Records of Granville*, 193 at <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t13n2bb6t&view=1up&seq=195&q1=Curtis>

derided their impotent malice; His superior wisdom and power have ever counteracted their infernal plots; have repelled and defeated their daring attempts. While Zion's king fights for Zion, she is perfectly secure . . .<sup>149</sup>

The Great Rose<sup>150</sup>

The central focus of the “great rose” (fig. 30) at the height of the pattern, acting as the apex of the traditional tree of life, could have been based on Granville's history of settlement. It pictorially represented the surname of the Rose family responsible for bringing twenty-six families to Bedford from Durham, the place of birth for Olive's grandparents who were married in Durham in 1747.<sup>151</sup>

Olive's grandfather David Curtiss was one of those heads of household from Durham who followed the brothers David and Daniel Rose. The Roses set their names to two bonds, each dated May 22, 1741, to settle the place called ‘Bedford’, incorporated as the district of Granville in 1754.<sup>152</sup>



**30.** (Left, Detail, enhanced image) “Great Rose” near head of Olive Curtiss Baker’s Coverlet, c. 1797-1798. Courtesy, Pocumtuck Valley Memorial Association’s Memorial Hall Museum, Deerfield, MA.  
(Right, Detail) “Great Rose,” 1898 adapted from the Baker quilt by the Deerfield Society of Blue and White Needlework. Courtesy, Historic Deerfield, MA.

---

<sup>149</sup> Emerson, 18.

<sup>150</sup> Called the ‘great rose’ in “WORK IN BLUE AND WHITE: . . .,” *Chicago Daily News*, June 10, 1897.

<sup>151</sup> On Thankfull ‘of Durham’, see Curtiss (1903), 20; on David born in Durham and married to Thankfull in 1747, Curtiss (1903), 44.

<sup>152</sup> Wilson, 28.



## 12 Granville settlers' gravestones inspire granddaughter Olive Curtiss Baker

Olive appears to have been inspired to design the circular component of the border of her quilt based on the gravestone of her grandfather David Curtiss in the West Granville Cemetery.<sup>153</sup> Olive's interpretation of the stone carver's design reflects a perspective expressed by one modern view that "The shape of the stones standing at the head and foot of colonial graves suggests the headboard and footboard of a bed."<sup>154</sup>

From her grandfather's stone, Olive drew inspiration for the border and arrangement of the composition of her design. The gravestone tablet is bordered on all four sides with a single continuous edge of half-circles, semi-circles,<sup>155</sup> or half-suns, rounded toward the inscription; flanked by the side panels where raised circles, suggesting full suns, approximated musical notes on scrolls.<sup>156</sup> The stone of David's wife Thankfull includes side panels of scrolls and far more distinct 'music notes' and the musical analogy corresponds with the source of David Curtiss' epitaph from *A Hymn to Providence*, suggesting this hymn was sung, perhaps by Thankfull Curtiss at the Second Church at



31. (Detail, enhanced image) Lower right corner featuring fans of light rays and pyramidal triangles comprised of orbs. Olive Curtiss Baker's Coverlet, c. 1797-1798. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.

<sup>153</sup> "David Curtiss" *Find a Grave*, database and images at <https://www.findagrave.com/memorial/80039139/david-curtiss>, memorial page for David Curtiss (1745–7 Jun 1782), Find a Grave Memorial no. [80039139](https://www.findagrave.com/memorial/80039139), citing West Granville Cemetery, West Granville, Hampden County, MA. The scroll work of David Curtiss, Senior's (c. 1725-1782) stone was similar, in terms of the effigy on the tympanum and the scroll work along the shoulders of the stone, to that of his mother, father and brother's stones at Durham, CT. see "James Curtiss" at *Find a Grave*, database and images (<https://www.findagrave.com/memorial/9179485/james-curtiss>, memorial page for James Curtiss (1686–1 Nov 1765), Find a Grave Memorial no. [9179485](https://www.findagrave.com/memorial/9179485), citing Old Durham Cemetery, Durham, Middlesex County, CT. For James' wife, Hannah Coe Curtiss also at the Old Durham Cemetery. See *Find a Grave*, database and images at <https://www.findagrave.com/memorial/9179489/hannah-curtiss>, memorial page for Hannah Coe Curtiss (14 Apr 1689–26 Mar 1758), Find a Grave Memorial no. [9179489](https://www.findagrave.com/memorial/9179489), citing Old Durham Cemetery, Durham, Middlesex County, CT. For the stone of his brother Captain James Curtiss, a deacon in his eightieth year, with the epitaph closing with a "Crown of Glory," below the crowned effigy and stylized diamonds upon the tympanum, see *Find a Grave*, database and images <https://www.findagrave.com/memorial/9179493/james-curtis>, memorial page for Captain James Curtis (1710–13 Jan 1790), Find a Grave Memorial no. [9179493](https://www.findagrave.com/memorial/9179493), citing Old Durham Cemetery, Durham, Middlesex County, CT.

<sup>154</sup> Jessie Lie Farber, *Early American Gravestones Introduction to the Farber Gravestone Collection*, American Antiquarian Society, 2003 at <https://www.davidrumsey.com/farber/Early%20American%20Gravestones.pdf>

<sup>155</sup> In Masonic theory the full circle represented the revolution of the earth around the sun during the course of one year; the semi-circle represented six months as a reminder of the two solstitial points, summer and winter, marking the two major festivals, 'Table Lodges' of the Masons, in June and December, at which time the members, when completing their work at the Lodge, sat at a table in the shape of an inverted horse-shoe, or extended semi-circle. See "Table Lodge," Albert G. Mackey, *Encyclopedia of Freemasonry and Its Kindred Sciences* (Philadelphia: McClure Publishing Co., 1917), 898-899.

<sup>156</sup> The stone of David's wife who died six years later, included numerous scrolls without the border of continuous semi-circles. See Thankfull Thompson Curtiss (1720-1788) *Find a Grave*, database and images at <https://www.findagrave.com/memorial/80039218/thankfule-curtiss>, memorial page for Thankfule (should read Thankfull) Thompson Curtiss (3 Jan 1720–11 May 1788), Find a Grave Memorial no. [80039218](https://www.findagrave.com/memorial/80039218), citing West Granville Cemetery, West Granville, Hampden County, MA.

Granville where the couple were organizing members. The scroll work on the side panels of Olive's grandmother's stone also may have proven inspirational to the winding vines and scrolls encompassing floral motifs within the border of half-circles (fig. 31) comprising Olive's design.

Thankfull may well have had a beautiful voice, because her great great granddaughter Laura Baker Wells was known for her voice. Laura was a member of the choir in Deerfield; "music was a lifelong enthusiasm" for her; "she loved particularly the old songs;" and "her voice was of rare quality and volume and might under other circumstances have made a name for her among the great singers of the day."<sup>157</sup>

The meaning of the half-circles on the stone as representing orbs of a setting sun is based on the cemetery representation of the "Sun-Half" that "can symbolize both the beginning and the end of life. The sun is also a symbol of heaven and the journey to heaven."<sup>158</sup> On a bed rug stitched in 1724 by Catherine Thorn, daughter of Deacon Thorn of Ipswich, Massachusetts, (herein termed) 'half-sun' motifs, slightly elongated and proximate to the shape of tombstones, are rounded outward along the outside edge, and again rounded inward on a second rectangular border inside of that outside edge. Rendered in gold on a black background, these images of light are repeated at the center where twelve of the half-suns extend outward from a golden circle to simulate the numerals on a clock face.<sup>159</sup>

Olive adapted the stone cutter's design on David Curtiss' stone. She stitched half-circles around the entire border of her design in groups mostly numbering fifteen half-suns arranged in 'triangles', pyramid fashion (fig. 31). These symbols of light, implied by the half-sun, comprised the traditional Masonic symbol of divine light, the triangle,<sup>160</sup> as found on the Great Seal of the United States (fig. 18).

Beside the triangle of fifteen orbs at the lower right, two more orbs were added for a total of seventeen. If representative of states, this was one more than the number of states admitted to the United States as of 1796. The quilt border was comprised of about twenty-two triangles of fifteen orbs: six on the upper edge and each side; five at the foot, plus a ten-orb triangle at the lower edge center for a total of twenty-three.<sup>161</sup>

In the lower left and right corners eight pointed 'rays' of quarter suns, each ray topped with a sun-half, produced two fan-like sectors, that together created a half-circle. Her *hortus conclusus* of floral motifs was thus enclosed by a deep solid border symbolic of 'light'. Granville gravestones post-dating Olive's design confirm the sun iconology attached to this 'fan' design.

---

<sup>157</sup> Fuller, 118.

<sup>158</sup> Gravestone Symbolism," The Cemetery Club.com at <http://www.thecemeteryclub.com/symbols.html>

<sup>159</sup> Within the circle, four hearts are joined at their bases around a small center point circle, to form a cross that simulates the hands of a clock. The design equates the light of day, represented by the yellow sun-halves against the dark blue background of 'night', to the passage of time and end, as well as beginning, of the day marked in the bedchamber. In the collection of the Wenham (MA) Historical Association & Museum, Inc. See J. Herbert Callister; William Lamson Warren, *Bed Ruggs 1722-1833: An exhibition presented by the Wadsworth Atheneum*, Hartford (Hartford, Connecticut: Meiden Gravure Company, 1972), 25, Plate 1.

<sup>160</sup> A full circle of rays (called a "glory") emanating from a circular center inside a triangle, surrounding the triangle with their "brilliancy," symbolized the Divine Light. See "Triangle," Mackey, 946.

<sup>161</sup> For the twenty-third degree of the Scottish Rite of Freemasonry, the Lodge apron included a golden chandelier with seven branches painted or embroidered upon it. The emblem of chandeliers with seven branches was used by Rev. Emerson, throughout Rev. Baker's ordination sermon. Mackey, 180-181.

Olive's eight-rayed corner details repeated on Sarah Curtiss Barnes' stone, 1822

The gravestone tympanum for Sarah Curtiss Barnes (1751-24 Dec. 1822), possibly her father's sister and Olive's aunt,<sup>162</sup> includes a heart to the right of an urn; and the tablet below features four French corners each compassing the same eight-rayed 'fan' design found at the lower corners of Olive's bedspread. On Sarah's stone, the rays are pointed and fall within the quarter round orb of each French corner to create a quarter circle. Together, the four sets of corner rays on Sarah's stone, created a complete 360-degree circle or orb of rays representing the sun.

Unlike Sarah's stone design, each of the eight rays stitched in Sarah's pattern albeit pointed, was topped with the rounded half-sun motif (fig. 31) to intensify the concept of light based on the half-sun design. This suggests that the corner rays on Olive's bedspread may have been a design aspect that could have been suggested by Sarah Curtiss Barnes who was about age 46 at the time Olive created her counterpane design. In 1822, Rev. Baker could have officiated at Sarah's graveside prayers; and the stone carving of rays may have been a tribute suggested by Olive. Five rounded rays are carved into the urn in the tympanum of Sarah's stone; and six similar pointed rays also suggested reflections of light upon the urn carved into the tympanum of the stone for Olive's father David in 1815.<sup>163</sup>

The stone of Peter Gibbons (1730-1822), Revolutionary War soldier, who also died in 1822, and was interred at the Main Road Cemetery, Granville, similarly features an interpretation of the "fan" at the four corners of his rectangular tablet below the tympanum. At each of the four corners there are four distinctly round 'suns' from which seven lines, creating eight sectors of light fan out around a large circle in which his name is carved. Below, his design, there is a second shorter tablet area for his wife Sarah Green Gibbons (1730-1811), with a smaller fan-like design at each of the four French corners of a rectangle enclosing her name and inscription.<sup>164</sup>

'Providence' in David Curtiss epitaph may reflect influence of his new minister Rev. Lemuel Haynes

Throughout the lifetime of Rev. Lemuel Haynes, he emphasized the importance of a "superintending Providence", mentioned in his sermons, according to his contemporary biographer, Rev. Timothy Mather Cooley. Rev. Haynes (*Sections 6, 7*) may well have been the guiding hand in the choice of the epitaph of David Curtiss who died in 1782 during Rev. Haynes ministry (1781-1786) in Granville.

---

<sup>162</sup> A daughter, Sarah, of David Curtis and wife, was listed following a baptism, the same day, May 18, 1755 by Rev. Nathaniel Chauncey (Fowler, *History of Durham*, 297 at <https://archive.org/stream/cu31924028842263#page/n302/mode/1up/search/David+Curtis> and a 'Sarah' was recorded as born to David and Thankfull Curtiss in 1755 (Curtiss, 44). *Find a Grave* at <https://www.findagrave.com/memorial/39101172/sarah-barnes>, memorial page for Sarah Curtiss Barnes (2 Jun 1751–24 Dec 1822), Find a Grave Memorial no. [39101172](https://www.findagrave.com/memorial/39101172), citing West Granville Cemetery, West Granville, Hampden County, MA. Perhaps, Sarah was baptized into the church, five years after birth, in 1751, the birth date on the stone, meaning Sarah, was aunt to Olive Curtiss Baker; and born a year after Olive's father David.

<sup>163</sup> Marble gravestone inscription begins, "In this life he saw the Christian virtues . . ." See "David Curtiss, Esq." *Find a Grave* at <https://www.findagrave.com/memorial/66718251/david-curtiss>, memorial page for David Curtiss Jr. (19 May 1750–15 Nov 1815), Find a Grave Memorial no. 66718251, citing West Granville Cemetery, West Granville, Hampden County, MA.

<sup>164</sup> "Peter Gibbons" *Find a Grave* at <https://www.findagrave.com/memorial/45468770/peter-gibbons> memorial page for Peter Gibbons Jr. (9 Apr 1730–6 Dec 1822), Find a Grave Memorial no. [45468770](https://www.findagrave.com/memorial/45468770), citing Main Road Cemetery, Granville, Hampden County, MA.

The epitaph of David Curtiss, 1782

A continuous winding vine without end was incised near the base of David Curtiss' stone, forming an ornate open knot giving the appearance of the thread being woven under and over itself to create four chambers of uneven size at its center. Flanking the central knot, the vine extended to either side with large scrolls ending in a cross implied by a clover-like group of four small loops encasing a diamond shape at its center.<sup>165</sup> This woven tendril design was translated as the contiguous vines winding throughout Olive's pattern.

In addition to the vine border detail repeated in the design for the spread, the epitaph on the stone of Bedford settler David Curtiss who died in 1782, provides a description of Olive's process of design. Although some of the words are hidden by moss, those that can be ascertained read as:

[ ] Wisdom amazing skill  
Who hath power to save or kill  
With Reverence we resign  
[Our] Judgments & our will be thine  
... wisdom may chastise or spare  
Good is thy will & kind thy care.<sup>166</sup>

The verse is derived from the first and eighth stanzas of *A Hymn to Providence*; and the lines are slightly changed from the original, for the most part with similar intent, using the plural 'we' and 'our' instead of the singular 'I' and 'my'; and "wisdom" for the unnamed creative force. The last line is exactly the same. The original published text from stanzas one and eight, comparatively read:

That guides, with most amazing skill,  
All springs, all motions, good or ill! ...  
  
With humbled: rev'rence I resign  
My judgment and my will to thine;  
Give or with-hold, chastise or spare,  
Good is thy will, and kind thy care,

First appearing in *The London Magazine and Monthly Chronologer* printed in London in 1738,<sup>167</sup> the *Hymn* was repeated in *The American Magazine and Historical Chronicle for the Year 1746* printed in

---

<sup>165</sup> For Masonic philosophy regarding the advantages of education compared to the polished and unpolished stone or diamond representing the uneducated and educated mind, see "Chisel," Mackey, 181 at [https://books.google.com/books?id=A2ZMSSStxzW8C&pg=PA141&lpg=PA141&dq=encyclopedia+of+freemasonry,+diamond,+Albert+Mackey,+Mason&source=bl&ots=Na3-HNoslm&sig=ACfU3U28oTygq26NS3yKgWy\\_2vRe2HTXsQ&hl=en&sa=X&ved=2ahUKEwiH6Ja1nZHgAhWLhOAKHQmgDQEQ6AEwDnoECA0QAQ#v=onepage&q=diamond&f=false](https://books.google.com/books?id=A2ZMSSStxzW8C&pg=PA141&lpg=PA141&dq=encyclopedia+of+freemasonry,+diamond,+Albert+Mackey,+Mason&source=bl&ots=Na3-HNoslm&sig=ACfU3U28oTygq26NS3yKgWy_2vRe2HTXsQ&hl=en&sa=X&ved=2ahUKEwiH6Ja1nZHgAhWLhOAKHQmgDQEQ6AEwDnoECA0QAQ#v=onepage&q=diamond&f=false)

<sup>166</sup> On Rev, Haynes belief in 'Providence', also see Cooley, 335. "David Curtiss" *Find a Grave* at <https://www.findagrave.com/memorial/80039139/david-curtiss>, memorial page, David Curtiss (1745–7 Jun 1782), Find a Grave Memorial no. [80039139](https://www.findagrave.com/memorial/80039139/david-curtiss), citing West Granville Cemetery, West Granville, Hampden County, MA.

<sup>167</sup> *The London Magazine and Monthly Chronologer* (London: Printed for T. Astley at the Rose, October 1738, p. 513) at <https://books.google.com/books?id=BvwRAAAAYAAJ&pg=RA1-PA514&lpg=RA1-PA514&dq=%22Good+is+thy+will+and+kind+thy+care%22&source=bl&ots=UNp8mQc3iD&sig=ACfU3U1Zrziy8GCt7g2CsJgDgWTKQpmxfg&hl=en&sa=X&ved=2ahUKEwiA1KDs3aXtAhVSk1kKHQ2SAeYQ6AEwAHoEC AEQAq#v=onepage&q=%22Good%20is%20thy%20will%20and%20kind%20thy%20care%22&f=false>

Boston.<sup>168</sup> The first publication of the poem appeared in 1738, the year of the first comprehensive survey of the place called Bedford that became Granville; and the next appearance of the *Hymn* in *The American Magazine* in 1746, occurred as settlers were building in Bedford and bringing their brides to new homes. In 1747, following the relative stabilization of the western frontier by the Louisbourg victory, Daniel Curtiss married Thankfull Thompson on January 22, 1747; and Daniel Rose, married Achsah Ball of Bedford, Middlesex County on June 25, 1747<sup>169</sup> and brought their brides to the plantation at Bedford. Their settling lots were purchased from Boston proprietors, evidencing their travel to Boston where they could have obtained a copy of the *Hymn*, printed in London or Boston; or a copy of *The American Magazine* could have been borrowed by a Bedford family subscribing to the Durham Book Company, the social library at Durham, Connecticut, the hometown of more than twenty-six settling families at Granville.

*A Hymn to Providence provides inspiration for needlework*

*A Hymn to Providence* excerpted on the stone of David Curtiss is a rare source of American needlework inspiration. Verses from the *Hymn* do not appear to have been used in American schoolgirl embroidery.<sup>170</sup> The hymn describing the Creator's life-giving force in the world, defines a creative process applicable to women's needlework. It described a divine force of creation that, when applied to being an "artist," a woman could follow from spinning to winding wool on her wheel and swift and from weaving until 'the glorious fabric rose' to planning all the 'parts design'd' with 'ev'ry part draft'd with the nicest art'.<sup>171</sup>

The *Hymn* is included largely in its entirety here, to illustrate how the verse could be applied to women's work. The verse appearing on Olive's grandfather's gravestone, is augmented by the surrounding side panel designs of scrolls ending in musical type notes, a theme of music that was more solidly rendered on his wife Thankfull's stone, six years later in 1788. The hymn could be sung:

---

<sup>168</sup> *The American Magazine and Historical Chronicle for the Year 1746* (Boston, New England: Published by Samuel Eliot and Joshua Blanchard; Printed by Gamaliel Rogers and Daniel Fowle, 1746, Vol. III, 134-135 at [https://archive.org/stream/americanmagazine3174unse/americanmagazine3174unse\\_djvu.txt](https://archive.org/stream/americanmagazine3174unse/americanmagazine3174unse_djvu.txt) Stanzas three and four, alone, appeared again in London, in a *Youth's Instructor* . . . book for 1843 and an almanac of 1844. "Brief Astronomical Notices for January 1843, by Mr. William Rogerson, of the Royal Observatory, Greenwich." *The Youth's Instructor and Guardian for 1843* (London: J. Mason, January 1843), Vol. 7, No. 1, 30 at [https://books.google.com/books?id=2T0EAAAQAAJ&pg=PA30&lpg=PA30&dq=%22the+Artist+in+his+work+appears%22&source=bl&ots=a9O8BWrl\\_H&sig=ACfU3U12shHxm\\_cbBFZx7QSuUZcdCvzq5A&hl=en&sa=X&ved=2ahUKEwidtO3GkKbtAhXwwVkKHQOtB0kQ6AEwAXoECAIQAg#v=onepage&q=%22the%20Artist%20in%20his%20work%20appears%22&f=false](https://books.google.com/books?id=2T0EAAAQAAJ&pg=PA30&lpg=PA30&dq=%22the+Artist+in+his+work+appears%22&source=bl&ots=a9O8BWrl_H&sig=ACfU3U12shHxm_cbBFZx7QSuUZcdCvzq5A&hl=en&sa=X&ved=2ahUKEwidtO3GkKbtAhXwwVkKHQOtB0kQ6AEwAXoECAIQAg#v=onepage&q=%22the%20Artist%20in%20his%20work%20appears%22&f=false) William Rogerson, *Temporis Calendarium or an Almanac for the Year 1844* (London: John Mason [1844], 3 (Brief Astronomical Notices for January) at [https://books.google.com/books?id=DfgNAAAAQAAJ&pg=RA1-PA5&lpg=RA1-PA5&dq=%22the+Artist+in+his+work+appears%22&source=bl&ots=K2V59wV6HJ&sig=ACfU3U3KPYuYMat9YcVfjXZfXB\\_7LzjvKw&hl=en&sa=X&ved=2ahUKEwidtO3GkKbtAhXwwVkKHQOtB0kQ6AEwAHoECAMQA#v=onepage&q=%22the%20Artist%20in%20his%20work%20appears%22&f=false](https://books.google.com/books?id=DfgNAAAAQAAJ&pg=RA1-PA5&lpg=RA1-PA5&dq=%22the+Artist+in+his+work+appears%22&source=bl&ots=K2V59wV6HJ&sig=ACfU3U3KPYuYMat9YcVfjXZfXB_7LzjvKw&hl=en&sa=X&ved=2ahUKEwidtO3GkKbtAhXwwVkKHQOtB0kQ6AEwAHoECAMQA#v=onepage&q=%22the%20Artist%20in%20his%20work%20appears%22&f=false)

<sup>169</sup> Phelon Geske, PART 2.1: 14.

<sup>170</sup> The *Hymn* does not appear to have been paraphrased in American samplers listed in Ethel Stanwood Bolton; Eva Johnston Coe, *American Samplers* (Boston: Thomas Todd Company, printers for The Massachusetts Society of Colonial Dames of America, 1921), passim.

<sup>171</sup> Transcribed from *The American Magazine and Historical Chronicle for the Year 1746*, (Boston, New England: Published by Samuel Eliot and Joshua Blanchard; Printed by Gamaliel Rogers and Daniel Fowle, 1746), Vol. III, 134-135 at [https://archive.org/stream/americanmagazine3174unse/americanmagazine3174unse\\_djvu.txt](https://archive.org/stream/americanmagazine3174unse/americanmagazine3174unse_djvu.txt)

## A HYMN to PROVIDENCE.

Eternal wisdom, sov'reign care,  
Of universal nature, hear!  
Accept my humble strains, and grant  
Whate'er thou know'st I really want,  
Just is the homage, which I pay  
To thy supreme, unbounded sway,  
That guides, with most amazing skill,  
All springs, all motions, good or ill!

Long ere the mighty word was giv'n  
To fill the void with earth and heav'n,  
Thy piercing eye survey'd the plan,  
And *swift* from atom upward ran;  
Saw and approv'd the various laws,  
That give to each effect its cause,  
Yet still depend on thee, the soul  
And wond'rous balance of the whole.

Soon as the glorious fabric rose,  
Thy hand did wisely interpose;  
Thy hand upheld what first it made,  
And vigour to the whole convey'd;  
Directed and controll'd, unseen,  
Each movement of the huge machine,  
And mark'd with compasses divine,  
For ev'ry sphere its proper line.

And now in ether's vast expanse,  
Ten thousand moving orbs advance;  
Wheels upon wheels unnumber'd turn,  
And radiant lights incessant burn:  
Each system with a thousand teems.  
And like a world the smallest seems;  
All perfect in degree and kind,  
Alike for wholes and parts design'd.

Thus lifeless matter all around,  
By constant laws of order bound,  
In solemn state and mystic maze,  
Moves and proclaims its Maker's praise.  
The Artist in his work appears,  
And humble man adores and fears . . .

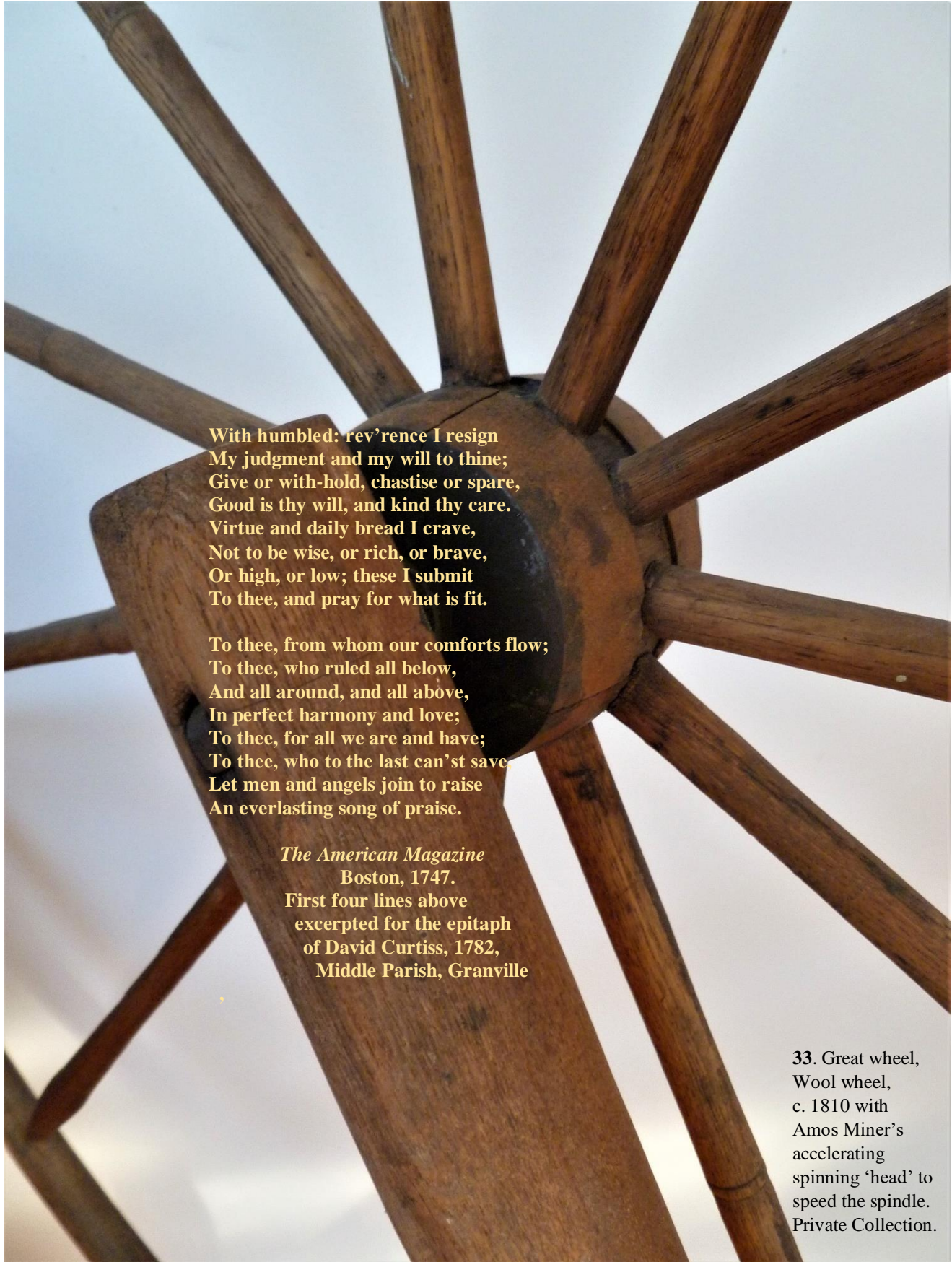
32. Face of clock reel [yarn swift]  
owned in Granville/Blandford, MA  
c. 1810 by the descendants of  
Lt. Joseph Pheland. Private Collection.

No less thy wisdom is displayed,  
Where moral scenes (scenes) require thy aid:  
In nature's drama ev'ry part  
Is acted with the nicest art;  
Agents or rational or not,  
Conspire to weave the curious plot;  
Mind acts on matter, this on that;  
Poor mortals little know for what! . . .

. . . Passions and projects all agree,  
With various views to work for thee;  
All must promote the grand design,  
And to one center still incline.

Surprising parts! Stupendous whole!  
Wisdom too high for human soul!  
To see, thro' all extent of space,  
Each differing nature keep its place,  
Perform its part, and work its end,  
Yet to the whole its tribute send: --  
How grand the view! How glorious he,  
Who thus can make, and thus can see!





With humbled: rev'ence I resign  
My judgment and my will to thine;  
Give or with-hold, chastise or spare,  
Good is thy will, and kind thy care.  
Virtue and daily bread I crave,  
Not to be wise, or rich, or brave,  
Or high, or low; these I submit  
To thee, and pray for what is fit.

To thee, from whom our comforts flow;  
To thee, who ruled all below,  
And all around, and all above,  
In perfect harmony and love;  
To thee, for all we are and have;  
To thee, who to the last can't save  
Let men and angels join to raise  
An everlasting song of praise.

*The American Magazine*  
Boston, 1747.

First four lines above  
excerpted for the epitaph  
of David Curtiss, 1782,  
Middle Parish, Granville

33. Great wheel,  
Wool wheel,  
c. 1810 with  
Amos Miner's  
accelerating  
spinning 'head' to  
speed the spindle.  
Private Collection.



### Biblical meaning of needlework tools

Like the verses of *A Hymn to Providence* that could be applied to the creative process of spinning and needlework, the tools used for that purpose, such as a clock reel with a 'dial,' could take on Biblical import in the context of a woman's workday. The Phelon yarn winder (fig. 32) is from the Granville/Blandford area, home to the family of Lt. Joseph Pheland (1733-1800), whose commission was signed by John Hancock on July 1, 1781. The fact, Joseph's grandson married the granddaughter of a founder of the state of Vermont, adds meaning to dial markings that could refer to Exodus and the ark of the covenant.<sup>172</sup> The winder offers a regional lexicon for design motifs chosen by Olive Curtiss Baker of Granville, MA.

The Phelon winder dial is compassed in intervals of five, with white markings painted for no obvious reason upon the numbers '5', '10' and '30' out of '40'. What is known is that the dial represented 40 revolutions and with the two-yard circumference of the winder wheel, produced an 80-yard skein of yarn. The total of '40' revolutions, found on various types of winders, is representative of the 40 days pertinent to Biblical passages. Using '40' as the key and literally turning to the last of the whitened numbers demonstrates the winder's didactic function to show how womens' spinning could be more than rote.

On this winder, the increment of '30' allowed for reference to Biblical verses and chapters to describe escalating needlework skills and what they meant to the family and community. One could appropriately begin the lesson with Genesis 38:30 recounting the importance of a short snippet of thread during the birth of twins when a midwife tied a scarlet thread about the tiny emerging wrist of one son to be sure he was the then expected firstborn entitled to the paternal blessing, rights and privileges. He turned out to be the second born: "And afterward came out his brother, that had the scarlet thread upon his hand: and his name was called Zarah." After '30', a woman could turn to a successive passage, such as Proverbs 31:10-31 with verse 10 (a number marked in white on this winder): "Who can find a virtuous woman? for her price is far above rubies;" verse 13: "She seeketh wool, and flax, and works willingly with her hands;" and verse 19: "She layeth her hands to the spindle, and her hands hold the distaff" to create the thread.

The next increment of '35' on this Granville area 'clock' dial could be used to reference Exodus 35:25 reading: "And all the women that were wise hearted did spin with their hands, and brought that which they had spun, *both* of blue, and of purple, *and* of scarlet, and of fine linen." Exodus 35:35 referred to the "embroiderer, in blue" and the "weaver." The completion of a skein or hank of yarn at the last fortieth turn marked on the dial, could be considered as advancing through Exodus chapters 37 to 40, which included the building of the ark of the covenant, the lampstand, the tent and courtyard with pegs, bases and posts for curtains of finely twisted linen hung to face all compass points with entrance curtains that were the work of a designer and embroiderer. Exodus 39 celebrated the work of "skilled hands" making priestly garments decorated with embroidered pomegranates; and chapter 40 described the conveyance of the completed ark and its tent of meeting finished by Moses as he led the Israelites to the Promised Land, according to the Lord's command.

---

<sup>172</sup> Lt. Pheland's grandson married Fally (Hoisington) Phelon (1783-1857) of Granville, granddaughter of Ebenezer Hoisington (1729-1804) delegate from Windsor, NY (later Windsor, VT) who was on the committee appointed to prepare the "covenant" by which the "delegates pledged themselves and their constituents for the 'security of their common liberties and properties in conjunction with the free and independent States of America,'" in September 1776, as one of the founders of the State of Vermont. Jan Grant, transcriber: Lewis C. Aldrich; Frank R. Holmes, *The History of Windsor County Vermont* (1891) at <http://genealogytrails.com/ver/windsor/1891windsor.html>

The Biblical descriptions of the Old Testament courtyard, surrounded on four sides by curtains, and of the tent with its pegs, bases, and posts, presented images with apparent counterparts to household furnishings of curtains and head cloth for an enclosed bedstead. Colonial spinners and needleworkers of the proverbial promised land of New England could identify with the roles of designer and embroiderer in Exodus, working with linen, or wool. Based on Exodus 38, the ornamentation of pomegranates, proved a favorite motif for whole-cloth coverlets made in New England during the late eighteenth century.<sup>173</sup>

For Olive Curtiss Baker, the Biblical courtyard in Exodus with its curtains could be viewed as the *hortus conclusus*, the enclosed garden, of floral motifs and pomegranate-type fruit she quilted. The lampstand of Exodus, like the emblematic 'lamp' in which ministers served as 'candles' to enlighten their congregations, as analogized by Rev. Emerson in Joel Baker's ordination sermon of 1797, became her quilt's pyramidal border comprised of half-suns. Her design for a quilted coverlet was in keeping with the lexicon offered by the face of the Granville area Phelon clock reel.

---

## 13 Olive and Joel Baker's son, Francis Graves Baker at Granville, MA

Francis Graves Baker (1804-1881) the third oldest of Olive and Joel Baker's sons, was a farmer. Francis and his wife, the former Charity Tinker (c. 1800-1884) of Granville were married in 1833.<sup>174</sup> After the 1840 Census, the Daniel Rose House came into the ownership of 'Francis G. Baker', sometime before he was listed at that location on the 1850 and 1855 Censuses and on the 1855 and 1857 Hampden County maps of Granville.<sup>175</sup> Thus, Francis G. Baker and his family moved into the house sometime between 1840 and 1850, about the time Francis' widowed mother Olive Curtiss Baker (1776-1844) died.<sup>176</sup>

---

<sup>173</sup> A pomegranate type motif similar to that on the Baker quilt, appears on the bed hangings by Keturah Baldwin of New England, whose design was adapted for the head cloth of Mrs. Hearst's bed set (*Section 4*); and to the upper left of the 'heart' on the indigo whole-cloth quilt completed by Asenath (Sena) King Rising (1764-1859), c. 1787, in Suffield, Connecticut. Gift of James Goldie, 1952.78.0, Old Sturbridge Village. Schoelwer, 96.

<sup>174</sup> "Francis Graves Baker," *Find a Grave*, database and images (<https://www.findagrave.com> : accessed 23 November 2020), memorial page for Francis Graves Baker (4 Oct 1804–1 Mar 1881), Find a Grave Memorial no. 215542161, citing Laurel Hill Cemetery, Deerfield, Franklin County, MA.

Find a Grave at <https://www.findagrave.com/memorial/215542161/francis-graves-baker> and "Charity Tinker Baker," Find a Grave at <https://www.findagrave.com/memorial/215911848/charity-baker> Four years after they were married, the Bakers had a son, Edgar C., "child of Francis and Charity Baker, age 3 months, 9 days, died August 21, 1837. *Vital Records of Granville*, 177.

<sup>175</sup> Listed as a farmer on the 1855 State Census. Ancestry.com. *Massachusetts, State Census, 1855* [database online]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014. Original data: Massachusetts. 1855–1865 Massachusetts State Census [microform]. New England Historic Genealogical Society, Boston, Massachusetts at [https://www.ancestrylibrary.com/imageviewer/collections/4472/images/41265\\_307599-00266?treeid=&personid=&hintid=&queryId=f3aa353df8d1fba40a36bea825bd6cea&usePUB=true&\\_phsrc=PUK666&\\_phstart=successSource&usePUBJs=true&pId=3738608](https://www.ancestrylibrary.com/imageviewer/collections/4472/images/41265_307599-00266?treeid=&personid=&hintid=&queryId=f3aa353df8d1fba40a36bea825bd6cea&usePUB=true&_phsrc=PUK666&_phstart=successSource&usePUBJs=true&pId=3738608) See County Map: "Granville Map, 1855," with Hand-printed Inset of West Granville. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/1227> ; H.F. Walling, Map of Hampden County, Massachusetts 1857 at 'Old Maps' website at <https://shop.old-maps.com/massachusetts/towns/hampden-co-ma-1857-town/granville-massachusetts-1857-old-town-map-custom-print-hampden-co/> Also see Phelon Geske, PART 2.1:49-50.

<sup>176</sup> Date of move is based on the order of households in the census records. See Phelon Geske, PART 2.1:48-51. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/1233>



34. The Daniel Rose-Baldwin-Baker-Phelon House, 1741 in the West Granville, National Register Historic District, MA. Photograph, 2019.

Olive's bedspread, inventoried in the Rev. Joel Baker's household furniture in 1836, was owned by Francis Baker while he owned the house from the mid-1840s to about 1870 when he moved to Deerfield to live with his daughter Laura Lee Baker (1835-1913).

When Francis and Charity's daughter Laura Lee Baker was born in 1835,<sup>177</sup> Francis monetarily supported the building of an Academy School (fig. 14, center) in Granville, a Greek Revival building erected in 1837 that drew students from surrounding towns to its classes.<sup>178</sup> The school was a direct result of the work of his father Rev. Joel Baker about whom Granville historian Albion Wilson wrote: "without a doubt he was responsible for the existence of the West Granville Academy, although it was not erected until after his death."<sup>179</sup>

---

<sup>177</sup> "Francis Graves Baker," Find A Grave at <https://www.findagrave.com/memorial/215542161/francis-graves-baker>; "Laura L. Baker Wells," *Find a Grave*, database and images, memorial page for Laura L Baker Wells (2 Jul 1835–25 Feb 1913) at <https://www.findagrave.com/memorial/128300685/laura-l-wells> Find a Grave Memorial no. 128300685, citing Laurel Hill Cemetery, Deerfield, Franklin County, MA.

<sup>178</sup> Albion B. Wilson, *History of Granville, Massachusetts*, January 25, 1954 (Hartford, CT: Connecticut Printers, Inc., 1954), 254.

<sup>179</sup> *Ibid.*, 267.



**35.** Detail of lower left corner showing pattern of grapes and border of semi-circles arranged in pyramid shapes, with corner quadrant of fan-like sun's rays. Olive Curtiss Baker whole-cloth quilt c. 1797-1798. Image enhanced and color altered to delineate pattern. Originally dyed olive green and entirely of wool with woven wool fabric and wool filler. Height 91 inches by width 83 inches. Courtesy, Pocumtuck Valley Memorial Association's Memorial Hall Museum, Deerfield, MA.

Francis at age 61 and his sixty-two-year-old wife, Charity continued living in Granville through the Civil War and are listed in the town's June 1865 Census.<sup>180</sup> Francis' daughter Laura Lee would become a schoolteacher in Granville; she married Edward Wells (1828-1894) in 1860 and removed to Deerfield.

Recorded in the National Register of Historic Places Registration Form (1991) as the 'L. Baker House,'<sup>181</sup> the Rose-Baldwin-Baker-Phelon home appears to date to 1741, based on a bond of 1741 discovered at the Massachusetts Historical Society.<sup>182</sup> From about 1845 to 1870, the home belonged to Francis Graves

<sup>180</sup> *State Census, 1865* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

Original data::Massachusetts. 1855–1865 Massachusetts State Census [microform]. New England Historic Genealogical Society, Boston, Massachusetts. Census at

[https://www.ancestrylibrary.com/imageviewer/collections/9203/images/41265\\_316174-00192?treeid=&personid=&rc=&usePUB=true&\\_phsrc=PUK657&\\_phstart=successSource&pId=4589053](https://www.ancestrylibrary.com/imageviewer/collections/9203/images/41265_316174-00192?treeid=&personid=&rc=&usePUB=true&_phsrc=PUK657&_phstart=successSource&pId=4589053)

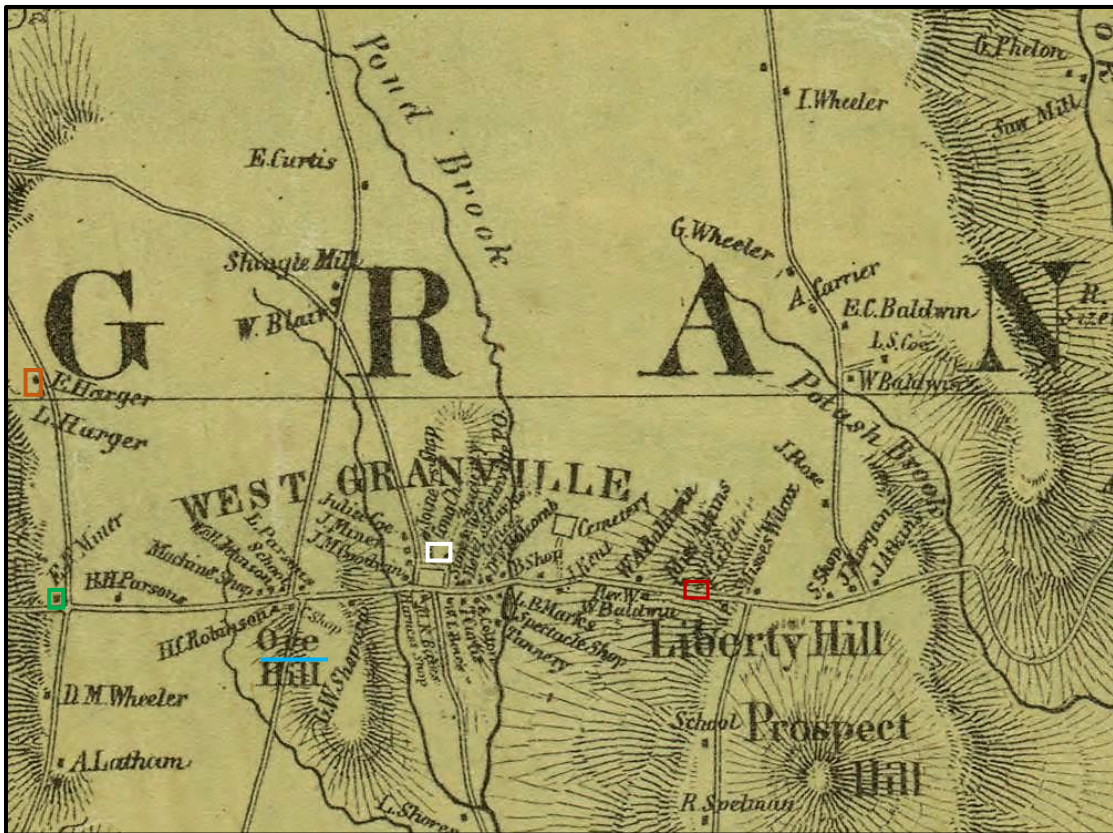
<sup>181</sup> There is a recorded date of c. 1820 for the Daniel Rose House reported in the West Granville National Register Historic District nomination, based on Assessor's Records, not yet seen, cited in the 1985 Legacy (MACRIS) Inventory. See "Main Road, 1442, Rose, Baldwin, Baker, Gibb, Bearse, Pendrake, Sattler, Phelon Place," PART 1. *Granville History Digital Collection*, Granville Public Library Historical Room files at

<https://granvillehistory.omeka.net/items/show/362> Also see West Granville National Register Historic District Registration Form (1991), Sect. 7, p. 5; Data Sheet, 4. Massachusetts Historical Commission: Massachusetts Cultural Resource Inventory System (MACRIS) at <http://mhc-macris.net/Details.aspx?MhcId=GRN.G>

<sup>182</sup> William Brian Phelon, owner who restored Daniel Rose House and researched its history dating to Daniel Rose, discovered the bond at the Massachusetts Historical society. See Phelon Geske, PART 2.1:3. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/1233> The Daniel Rose House was recommended for further action toward the National Register by a review of 1985 prior to the listing of the West Granville National Register Historic District in 1991. Sally Zimmerman, Preservation Specialist, then of the Massachusetts Historical Commission, later with Historic New England, reported that the house was a "well preserved gambrel with great documentation [Rose to Baldwin deed, May 16, 1794]," noting that the gambrel roof is "unusual in western Massachusetts and this one is exceptionally well preserved." Handwritten notes appended to the Massachusetts Historic Commission review with Statement of Significance by Sally Zimmerman, 1985: "Main Road, 1442, Rose, Baldwin, Baker, Gibb, Bearse, Pendrake, Sattler, Phelon Place," PART 1, *Granville History Digital Collection*, Granville Public Library Historical Room files at

<https://granvillehistory.omeka.net/items/show/362>

Baker, documented as ‘F.G. Baker’ on the 1855 and 1857 maps; and as ‘F. Baker’ on the 1870 map of Granville. The home’s ‘L. Baker’ designation in the National Register District, would indicate Francis’ daughter Laura, who married in 1860 and then removed to Deerfield. One reason for Laura Baker’s later identification with the house in the community record, may have been a local remembrance that she (relatively anonymously) brought the heritage of her Baker family in West Granville to great prominence in Deerfield and, then, across the United States through her grandmother’s needlework.



36. Detail, the Daniel Rose House (red marker), 1741, near Liberty Hill on Deacon David Rose’s land, became the Lt. Jacob Baldwin Tavern in 1794. It was the F.G. Baker House (red) on this 1857 County Map. (the Phelon farmland is at upper right corner). Rev. Joel Baker’s home was on Ore Hill (blue line) later sold to Shepard as labeled here) west of the Second Church of Granville (white marker); presumably the Eliza Harger House, previously the home of Charles Curtiss, brother to Olive, with its loom used by Nelsie Harger Sheets was at the location (orange box) northwest of the Church. The home of Cyrus and Emeline Ives (green box), a dedicated quilter (and sister-in-law to Julia Selinda Ives, a noted quilter in Tolland) was due south on ‘Sheets Road’ (see fig. 53a). Henry Francis Walling, *Map of Hampden County, Massachusetts*. Boston: H. A. Haley, 1857. Cat. No. G3763.H3 1857.MM3. Library of Congress Geography and Map Division, Washington, D.C. at <https://www.loc.gov/item/2012592248/>

# 14 History of the Daniel Rose House before the Baker family

Francis Graves Baker's home in which he and his family lived, beginning about 1845, before the Civil War, was built one hundred years previously, in 1741 by Daniel Rose III (1716/1717-1790),<sup>183</sup> brother to Deacon David Rose (1709-1793) who brought twenty-six families, in addition to his own, from Durham, Connecticut to Granville. The Daniel Rose House appears to be the earliest documented house in the township of Granville.<sup>184</sup> It is one of the three oldest buildings extant from the original Bedford plantation. 'Bedford' was incorporated as the district of Granville in 1754.

Daniel Rose signed the bond for his acreage on May 22, 1741, the same day as his brother Deacon David Rose agreed to his bond for adjacent property from the Boston proprietors of 'a Place called Bedford' that became Granville. According to the requirements set forth by the General Court of Massachusetts, Daniel completed his home and cleared his land first because that requirement, among others, for his deed to be recorded October 14, 1742, was satisfied by Daniel about six months before David's deed was recorded April 29, 1743.

The discovery of Daniel Rose's bond of May 22, 1741 to the heirs of two Boston merchants and proprietors -- John Dolbeare (1669-1740) and Thomas Boylston (d. 1739) -- for "a Tract of land called Bedford," revealed a heretofore unrecognized history and definitive identification of the commonly called 'Baker House' as the Daniel Rose House.<sup>185</sup> Reflecting the date of Daniel Rose's 1741 bond for his settling lot, the building review by John O. Curtis, conducted in 2003, documented structural evidence supporting an early to mid-eighteenth-century date.<sup>186</sup>

---

<sup>183</sup> Daniel Rose birthdate from Family Bible cited in Ivy Greenberry Shirley, *Application to the Sons of the American Revolution*, November 3, 1947. On Daniel Rose III, see <https://www.wikitree.com/wiki/Rose-7089> citing (on birth) William Chauncey Fowler, *History of Durham, Connecticut from the First Grant of Land in 1662 to 1866* (Hartford: Connecticut, Press of Wiley, Waterman and Eaton, 1866), 254 at <https://archive.org/stream/cu31924028842263#page/n259/mode/1up>

<sup>184</sup> Based on the initial research of William Brian Phelon, the owner who restored the Daniel Rose House. His research was documented in detail by Corey Victoria Phelon Geske, author, "Main Road 1442, Daniel Rose House, PART 2," March 11, 2020. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/1233>

<sup>185</sup> William Brian Phelon conducted research in 2004, locating the bond of Daniel and David Rose at the Massachusetts Historical Society. The bond alternatively calls it "a place called Bedford." File relocated at the MHS, December 14, 2019, s.v. File name 22 May 1741: Rose, Daniel. Bond to John Dolbeare Estate. Daniel Rose Bond to the heirs of John Dolebear & Thomas Boylston dec.<sup>d</sup> May 22 1741 "to Build & Finish a Dwelling House at Bedford," Courtesy of the Massachusetts Historical Society.

<sup>186</sup> I am especially grateful to Granville Historian Mrs. Rose Miller who brought my attention to probate records in Springfield, MA for genealogical research and to the supportive evidence of a mid-eighteenth-century date for the home as indicated, due to structural evidence, in the report by John O. Curtis (2003) Antique Home Advisory and Consulting Firm, Brimfield, MA [prepared for Ernest W. Sattler, former owner]. Telephone conversation with Corey Phelon Geske, September 5, 2019. Mrs. Miller's guidance has helped this research progress toward continued discoveries of the rich historical heritage of the Daniel Rose House and Granville, Massachusetts.

## The Rose Family Legacy

Six years after building his home to complete his bond and record the deed to his acreage, thirty-year-old Daniel married Achsah Ball Rose (1725-1818). In 1747, Daniel brought his bride, her name in church records spelled as she was known among family and friends, 'Accy', 'Achsy', and 'Achsey', to her new home in Granville, then called 'Bedford', from her family home in Bedford, Middlesex County, Massachusetts. Achsah would give birth to eleven children in the Borning Room of the Daniel Rose House; seven entered the world during the French and Indian Wars.



**37.** Borning Room, view northwest, home of Laura Baker Wells who gave the quilt made by her grandmother Olive Curtiss Baker, c. 1797-1798, to the Pocumtuck Valley Memorial Association that exhibited it in Deerfield's Memorial Hall in 1886 in the first period bedroom installation in a public museum in the United States. There, the Deerfield Society of Blue and White adapted the design for Mrs. Hearst in 1897. The Daniel Rose-Baldwin-Baker-Phelon House, c. 1741.



**Figure 38.** View west to Church (built 1778) from south of Daniel Rose House on East Hill, the adjacent land of Daniel's brother, Deacon David Rose. "West Granville from East Hill," *Granville History Digital Collection*, c. 1910. Courtesy of the Granville Public Library Historical Room at <https://www.digitalcommonwealth.org/search/commonwealth:dj52xp712>

In 1738 when a survey of Bedford plantation was done by Captain Nathaniel Dwight (1711-1784), the authoritative military and government surveyor, Daniel Rose at the age of twenty-one, may have acted as a scout, as was his brother Deacon David Rose, an 'advance scout' for the Durham Company.<sup>187</sup> Scouting may explain Daniel Rose's possible role as a mapmaker indicated by a record of 'Maps' that he was to be paid for, in 1790, by Major Lebbeus Ball of Granville;<sup>188</sup> and the brothers' knowledge of the terrain. When the brothers each signed their bond with different Boston proprietors, on the same day, for adjacent homestead lots, they ensured that they would be located on high ground at the westernmost edge of all of the Rose family's settling lots in Bedford, with a clear view westward (fig. 38).

With the skills of scouting and mapmaking, first-hand knowledge of potential farmland in Bedford by Daniel and David Rose, would explain the trust and high interest of their immediate family, their brothers' and parents' households in addition to at least twenty-six other Durham families and neighbors considering settlement in Bedford. The Durham settlers brought by Deacon David Rose, represented the largest number of families from one location settling in Bedford.<sup>189</sup> Daniel and David took a leadership

---

<sup>187</sup> "West Granville Cemetery, p. 27; "Main Road 1520, West Granville Cemetery," *Granville History Digital Collection*, accessed March 14, 2020, <https://granvillehistory.omeka.net/items/show/393> Digital Collection, Courtesy of the Granville Public Library Historical Room.

<sup>188</sup> See Phelon Geske, PART 2.1:10. Also see Deed, Rose to Baldwin, Book 31, p. 517 May 6, 1794, Registry of Deeds Springfield, MA. First Digitized 2015. Referenced, not illustrated or transcribed, in MACRIS file. For deed illustrated and transcribed, see Phelon Geske, PART 2.1: Appendix 3, 56-57; 2.3: Figure 60. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/1233>

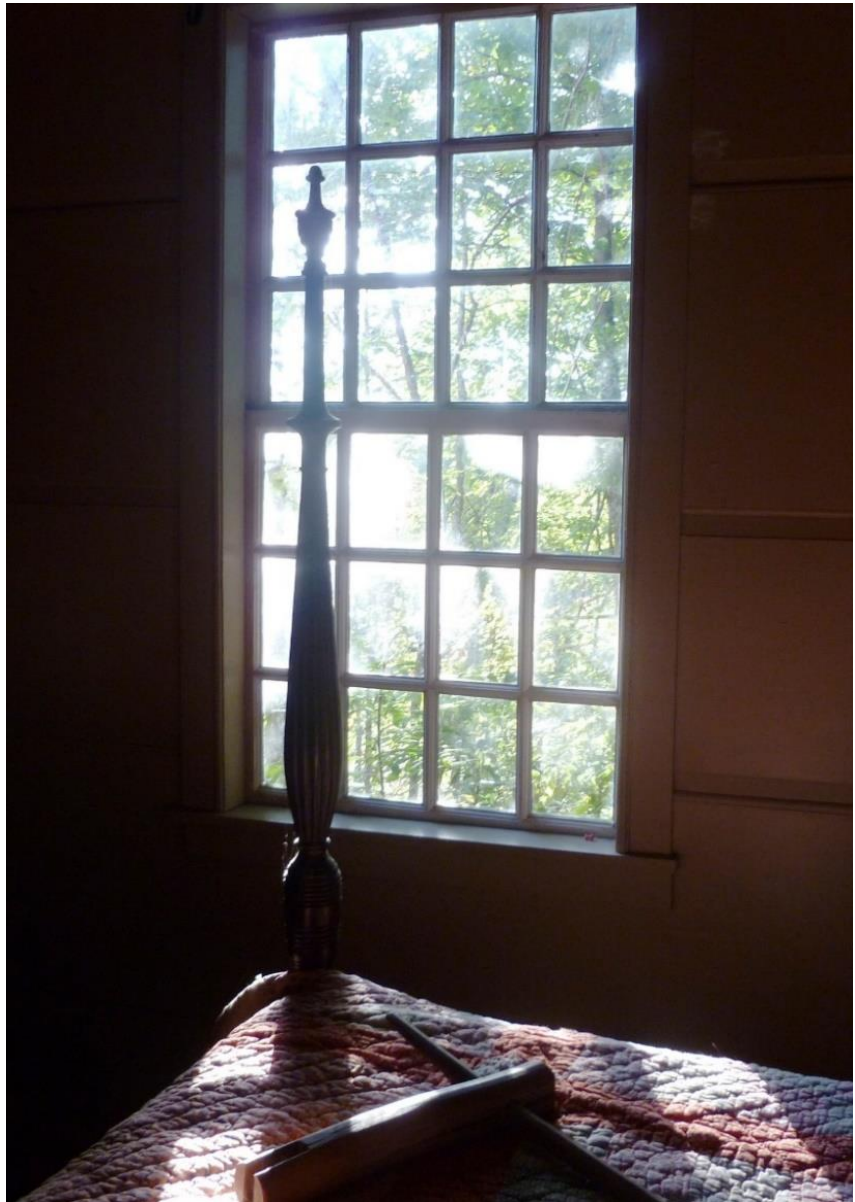
<sup>189</sup> Jonathan and Abigail Rose are considered as coming from Durham after a brief residence in Enfield, before settling in Bedford. Wilson, 15. 27-28.



role at Bedford, David as a selectman, and both signing a petition, along with twenty-seven other original settlers of Bedford, for authority to tax in 1749.<sup>190</sup>

*Births at Daniel Rose House  
Borning Room during French  
and Indian Wars*

Events in the history of Granville that could have been long associated with the Daniel Rose House, yet lost to time, included popular Granville historian Leona A. Clifford's story published in 1986, about a David Rose family child who was born one night without a candle lit because of fear of Indian attack.<sup>191</sup> The event could have occurred during the French and Indian Wars. Perhaps this was the story of Deacon David Rose's wife Elizabeth Fowler Rose (1705-1775) who, records show, gave birth to one surviving child at Granville in June of 1742 when the Daniel Rose House was nearly completed and its deed about to be recorded in October while David's nearby house would not be recorded until April 1743. Elizabeth's child could have been born in her brother-in-law Daniel's home, adjacent to David's home-under construction.<sup>192</sup>



**39.** Borning Room, view west from above the possible cannon portals in the west-facing stone cellar wall of the home of Laura Baker Wells whose family quilt, made by her grandmother Olive Curtiss Baker, c. 1798, could have used in this room and was given to the PVMA, Deerfield, MA. Laura would later live at the 'Old Indian House' location in Deerfield and may have appreciated the story of a candle not lit one night, due to fear of Indian attack, during a Rose family childbirth at Granville, perhaps in this very room. The Daniel Rose-Baldwin-Baker-Phelon House, c. 1741.

<sup>190</sup> Wilson, 37-38; on David as Selectman in 1754, 57.

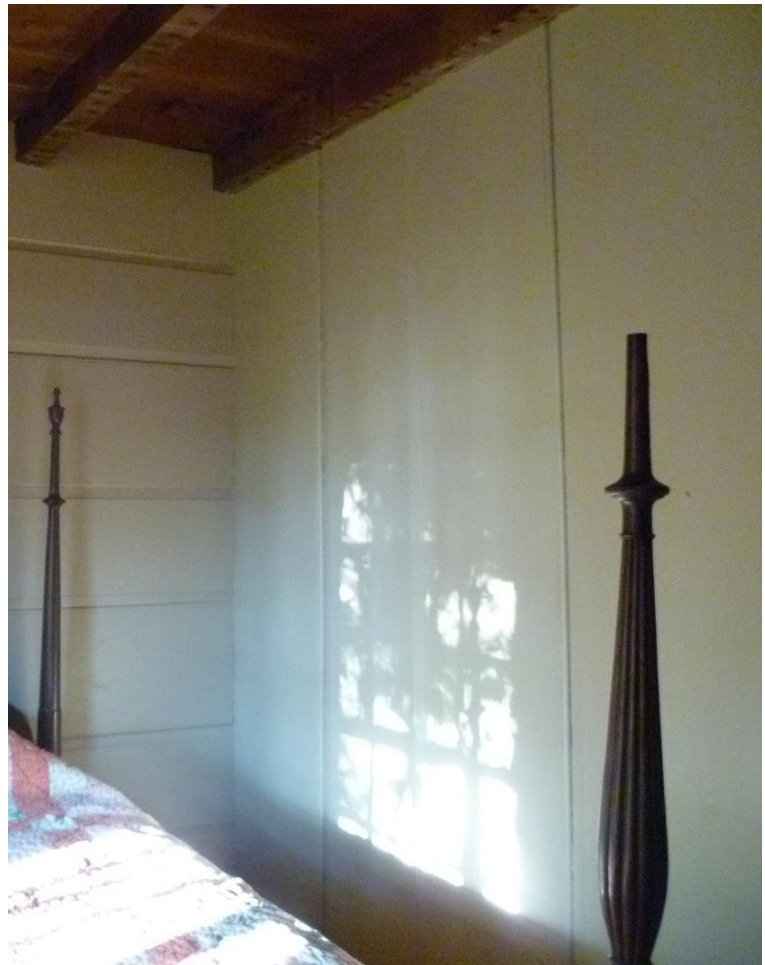
<sup>191</sup> File #1646, Leona A. Clifford, "Long Ago Days," (Part 4 of 4), Originally published in the *Granville Country Caller*, February 1986, Granville History Digital Collection at <https://granvillehistory.omeka.net/items/show/865>

<sup>192</sup> David and Elizabeth's daughter Olive Rose Tibbals (1742-1762) was born on June 19, 1742 and her three-year-old sister Lucy died three months later, close to the time David Rose was building his home to complete it before April 1743 when his deed was recorded, indicating that he had fulfilled the requirement to build a home as set forth in his settlement bond of 1741; their son David Rose Jr. (1735-1812) was born in Connecticut.

Or, the story could have applied six years later, when Elizabeth may have helped deliver the firstborn of her sister-in-law Achsah, without daring to risk candlelight in Daniel and Achsy Rose's home.

At their high elevation (figs. 38, 41) in Granville, the westernmost of the Rose family homesteads, the Borning Room window of the Daniel Rose House on the western slope of Prospect Mountain, faces west, placing its occupants (without blackout curtains), at risk from an enemy's distant vantage point.

Daniel and Achsah's first child, Eber was born in late June 1748, shortly after a peace treaty was agreed to between Britain and France (April 30, 1748), signed as the Treaty of Aix-la-Chapelle (October 18, 1748) that ended King George's War (1744-1748) the third of the four French and Indian Wars in British North America. However, by the terms of the treaty, Fort Louisbourg captured through the major effort of Massachusetts Bay colonists, was returned to the French, setting the stage for the fourth war, known in British North America as the French and Indian War (1754-1763) during the Seven Years War waged in Europe. Six children were born in the Daniel Rose House during the fourth war.<sup>193</sup>



40. Borning Room, The Daniel Rose-Baldwin-Baker-Phelon House, 1741, once home to the Nation's first quilt exhibited (1886) in a period room installation in an American museum (at Deerfield MA).

---

<sup>193</sup> Enos born April 11, 1755, died November 9, 1759; Marcy the "first" born February 22, 1757, died 1765; Achsah born December 29, 1758, died September 25, 1759; two daughters who appear to have been twins, having the same birthdate in different sources: Louisa and Elizabeth (1760-1822) born August 1, 1760; Elizabeth married Stephen Murray; they had nine children, two named after her siblings Eber and Louisa; and she died in Rutland, VT, July 24, 1822. Seth was born in 1762. Daniel and Achsah's fifth daughter Marcy (1766-1829) was born March 28, 1766, married Micah Adams of Medway, MA before 1791 and had six children. Louisa and Elizabeth, each with a record of birth on August 1, 1760 in different sources: Louisa is listed in "Granville Births," *Vital records of Granville*, 73; and Elizabeth Rose Murray is listed at [https://www.ancestry.com/genealogy/records/elizabeth-rose-24-1qtsl?geo\\_a=r&geo\\_s=ca&geo\\_t=us&geo\\_v=2.0.0&o\\_iid=41014&o\\_lid=41014&o\\_sch=Web+Property](https://www.ancestry.com/genealogy/records/elizabeth-rose-24-1qtsl?geo_a=r&geo_s=ca&geo_t=us&geo_v=2.0.0&o_iid=41014&o_lid=41014&o_sch=Web+Property) *Massachusetts, Town and Vital Records, 1620-1988*. Provo, UT, USA: Ancestry.com Operations, Inc., 2011. For Marcy Rose Adams, wife of Micah, married before 1791, who died at Medway, MA in 1829, age 64; and their surviving daughter Nabby, three daughters and two sons who died 1791-1808, see *Vital Records of Medway, Massachusetts, to the 1850* (Boston : Pub. by the New-England Historic Genealogical Society, at the charge of the Eddy town-record fund, 1905), 15, 285, 286 at <https://babel.hathitrust.org/cgi/pt?id=coo1.ark:/13960/t5v701036&view=1up&seq=290&q1=Micah%20and%20Mercy>.

*The Home Front at Bedford, then Granville, during the French and Indian Wars*

There was reason to fear the outcome of events to the west. In 1757, during the fourth French and Indian War, sixteen-year-old Benjamin Barns/Barnes of Granville delivered an ox cart of supplies to American and British forces at Fort William Henry on the eve of a Siege by the French with their Indian allies. Outnumbered, the fort surrendered with the full honors of war, but the Indians set upon a massacre, scalping surrendered British and American prisoners and taking captives to Canada; Benjamin escaped with his life, home to Granville.<sup>194</sup>

Later known as Capt. Benjamin Barnes (1741-1834) of the Granville Company during the American Revolution, Benjamin married Mary Coe Barnes (1739-1795) and their daughter Lucy Barnes (1772-1845) married Charles Curtis on September 18, 1794<sup>195</sup> -- the brother of Olive Curtiss Baker. Benjamin Barns was the half-brother of Jeremiah Barnes (1751-1845),<sup>196</sup> the husband of Sarah Curtis Barnes whose tombstone included the quadrant fan of sun's rays also found on Olive's quilt, suggesting that Sarah, a Curtiss relation, assisted Olive in the planning of her design c. 1797.

The Borning Room window of Deacon David Rose's brother Daniel Rose's, nearly adjacent, home faced westward (figs. 37-39), the direction from which an enemy could be expected to come; and from its high elevation on the western slope of Prospect Mountain Daniel's home commanded a defensive view of the surrounding terrain. Possible portals in the west-facing cellar wall support the concept that the house acted as a fortification (figs. 20, 44) during early settlement of Granville. The Daniel Rose House was called 'Fort Rose' by owner and historic preservationist William Brian Phelon, who observed:

“In the westward facing foundation wall there are what appear to be two cannon ports each 15” wide and 10” high with a bottom sill 30” off the ground. Other evidence like a gun port over the front door, a level foundation wall across the front of the house to support a palisade, mortices in the front surface of the front posts (with pieces of broken off tenons and trunnels) and framing modifications to enclose a well support the theory this was a fort.” The ports “could fire on parties approaching from the west. Located about 200 yards west of the crest of Prospect Mountain, the line of fire would have been optimal. Cannon facing west make strategic sense as

---

<sup>194</sup> George Benjamin Martin, National No. 49110; State No. 2339, June 17, 1929 Descendant of Captain Benjamin Barnes, Application for the Pennsylvania Society of the Sons of the American Revolution, June 1, 1929, *Sons of the American Revolution Membership Applications, 1889-1970*. Louisville, Kentucky: National Society of the Sons of the American Revolution, Vol. 246. Ancestry.com. *U.S., Sons of the American Revolution Membership Applications, 1889-1970* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011. For list of Revolutionary service references, also see application for William Paul McCutcheon, Descendant of Captain Benjamin Barnes, National Number 68641, March 28, 1947

<sup>195</sup> Ansel B. Curtis, Descendant of Captain Benjamin Barnes, Application for Society of the Sons of the American Revolution, October 21, 1927. *Sons of the American Revolution Membership Applications, 1889-1970*. Louisville, Kentucky: National Society of the Sons of the American Revolution, Vol. 227. Ancestry.com. *U.S., Sons of the American Revolution Membership Applications, 1889-1970* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011.

<sup>196</sup> *Find a Grave* at <https://www.findagrave.com/memorial/39101043/jeremiah-barnes>, accessed 18 December 2020), memorial page for Pvt Jeremiah Barnes (3 Mar 1751–28 Aug 1845), Find a Grave Memorial no. [39101043](https://www.findagrave.com/memorial/39101043), citing West Granville Cemetery, West Granville, Hampden County, Massachusetts, USA ; Maintained by Janice Tirrell (contributor [47068235](https://www.findagrave.com/memorial/39101043/jeremiah-barnes))

the western branch of the Farmington River, flowing down from the north, is only about three or four miles to the west and for the spring months would be navigable by canoe or raft.”<sup>197</sup>

Recent digitization, at the Granville Public Library Historical Room, of a blueprint of Captain Nathaniel Dwight’s 1738 Survey of Bedford plantation from Massachusetts Records<sup>198</sup> reveals two unlabeled marks, the easternmost appearing to be located at the precise location of the Daniel Rose House. The topography of the Dolbearre lot strongly suggests that Dwight’s marks were for two planned or extant forts. Dwight surveyed for the layout of the township of Williamstown, Massachusetts and was asked to survey in Connecticut as well. Military surveys, particularly for forts were the expertise of his family: Nathaniel’s elder brother Col. Timothy Dwight (1694-1771) surveyed for a series of forts and built Fort Dummer in 1724<sup>199</sup> for the first permanent white settlement in Vermont.<sup>200</sup> The location of, or possible recommendation for, well-positioned forts at Bedford by Captain Dwight in 1738, would have increased the confidence of both the proprietors in their investment and the settlers in their future.

To the west of the Daniel Rose house, Granville men served at forts protecting the frontier. During the French and Indian Wars, at age sixteen, Benjamin Barnes, later Captain -- and father-in-law to Olive Curtiss Baker’s brother Charles -- was at Fort William Henry during the Siege and massacre that followed in 1757. He returned home to Granville with his life. Two years later, “A Map of the Country between Crown Point and Fort Edward” with a “very good path east and west” was published in the *Gentleman’s Magazine* of 1759 (fig. 43).

---

<sup>197</sup> William Brian Phelon, 2013 correspondence with Dennis Payette, North American Forts, cited in Phelon Geske, PART 2.1:43-45. The nearby sites of the David Rose Fort and residence are within minutes of the Daniel Rose House. Supporting the ‘Fort Rose’ theory at the Daniel Rose House, was evidence noticed by John O. Curtis (2003), former Director of the Curatorial Department at Old Sturbridge Village: “Two architectural features are particularly noteworthy. . . The other architectural feature, although now missing, is readily defined by the explicit physical evidence that does survive in the form of mortises in posts across the front frame of the house and the survival of a stone foundation which defines the footprint of the porch. Porches on 18<sup>th</sup> century houses are as rare as the proverbial hen’s teeth, and for the Baldwin House to have had a porch across the front, with a wrap-around to shelter the coffin door in the end, is, in my experience, unique. I know of no Massachusetts example.” See “Main Road, 1442, Rose, Baldwin, Baker, Gibb, Bearse, Pendrake, Sattler, Phelon Place, PART 1,” MACRIS, GRN 33, Exhibit II, August 1987. *Granville History Digital Collection* at <https://granvillehistory.omeka.net/items/show/362> Courtesy of the Granville Public Library Historical Room.

<sup>198</sup> The Records image differed from the widely circulated copy in another handwriting published in Albion Wilson’s *History of Granville* published in 1954. I’m grateful to Mr. Dick Rowley, a Rose family descendant and volunteer at the Granville Public Library Historical Room for the digitization of the 1738 Survey blueprint and Granville maps of 1855 and 1870 by quadrant to see the detail necessary for this study.

<sup>199</sup> Harry S. Stout, ed. *The Jonathan Edwards Encyclopedia* (Grand Rapids Michigan: William B. Eerdmans Publishing Company, 2017. p. 162 at [https://books.google.com/books?id=hixbDwAAQBAJ&pg=PA162&lpg=PA162&dq=colonel+timothy+dwight,+fort+edward?&source=bl&ots=vAIJUGfKBy&sig=ACfU3U0-K-4M\\_I8z3VsYZZI2MmsmEoc5A&hl=en&ppis=c&sa=X&ved=2ahUKEwjD9ayripDoAhUCgXIEHc9zDoYQ6AEwB3oECAsQAQ#v=onepage&q=colonel%20timothy%20dwight%2C%20fort%20edward%3F&f=false](https://books.google.com/books?id=hixbDwAAQBAJ&pg=PA162&lpg=PA162&dq=colonel+timothy+dwight,+fort+edward?&source=bl&ots=vAIJUGfKBy&sig=ACfU3U0-K-4M_I8z3VsYZZI2MmsmEoc5A&hl=en&ppis=c&sa=X&ved=2ahUKEwjD9ayripDoAhUCgXIEHc9zDoYQ6AEwB3oECAsQAQ#v=onepage&q=colonel%20timothy%20dwight%2C%20fort%20edward%3F&f=false)

<sup>200</sup> Details of Nathaniel Dwight’s survey work at Granville, including a once extant ‘field book’ may exist in the papers of his brother, Timothy Dwight, specifically from 1731-1763, that “document his work as a surveyor and Judge of Probate for Hampshire County, Massachusetts . . . some of the letters document the establishment of townships in the New Hampshire Grants to the West of Fort Dummer, and the administration of land grants in Massachusetts,” as per the Finding Aid for the Dwight and Ferris Papers, GEN MSS 468, Yale University Archives at <https://archives.yale.edu/repositories/11/resources/733>

News of the For William Henry atrocity reached Granville, where security grew in importance and may explain the possible artillery portals in the west cellar wall, below the Borning Room, of the Daniel Rose House – the home where Olive Curtiss Baker’s bedspread would be lodged, ca. 1845.

Understanding the importance of the northern forts, during the American Revolution, Daniel Rose III marched to reinforce the Northern Army near Ticonderoga (summer, 1777) where his son Russell served. Daniel III’s neighbor, Lemuel Haynes, a freed Black indentured servant who was treated like a son by Daniel’s brother David and his wife Elizabeth, served at Fort Ticonderoga and was invalided home to Granville to recuperate from fever in 1779. Daniel III’s nephew Justus Rose (1760-1849) of Granville recorded his service in the Continental Army at Fort Edward (spring, 1777).



41. The Daniel Rose-Baldwin-Baker-Phelon House is at the top of the rise that is the west slope of Prospect Mountain, with a view to the west, in this c. 1910 photo postcard by photographer George Aldrich, camera facing northeast. The Second Church of Granville where Rev. Joel Baker preached is to the left. “West Granville Scenic View Looking East,” *Granville History Digital Collection*, Courtesy of the Granville Public Library Historical Room at <https://granvillehistory.omeka.net/items/show/1055>

The embowed arm on the Bedford flag c. 1737 (fig. 21) used by the men of Bedford, Middlesex County, Massachusetts and traditionally believed to have been carried at the Concord Bridge in April 1775, is also found on the coat of arms for the place called Granville in France, related to the family and title of John Carteret (fig. 42a), Second Earl of Granville (1690-1763), after whom Bedford plantation in Hampshire County was named when the town was incorporated in 1754. Carteret was Baron of Hawnes in Bedford County, Bedfordshire, England before becoming Earl of Granville in 1744. A former Secretary of State and Lord Lieutenant of Ireland, he was Lord President of the Council from 1751 to 1763, presiding over the Privy Council and presenting their business to the King.



**42a.** John Carteret, Second Earl of Granville (1690-1763). Granville's image was engraved three years after Granville, Massachusetts was incorporated January 25, 1754. Engraving, Thomas Major (1720-1799), Chief Engraver of His Majesty's Signets and Seals (1756-1760); London, 1757. Private Collection.



**42b.** Sophia Carteret (née Fermor), Countess Granville (1721-1745), second wife of John Carteret, Second Earl Granville. The Countess of Granville's daughter Sophia Carteret married William Petty, Second Earl of Shelburne later First Marquess of Lansdowne, the former British Prime Minister, to whom was gifted the famous 'Lansdowne Portrait' of George Washington painted by Gilbert Stuart in 1796. Engraving, Thomas Major (1720-1799), Sculpt. London, 1755. Private Collection.

The Earl of Granville's powerful position lent military weight to the importance of Granville, as Massachusetts towns took on the names of leading British statesmen or military figures, such as the towns of Pelham, named after British Prime Minister (1743-1754) Henry Pelham, incorporated January 15, 1741/42; Shirley, named after William Shirley, Governor of Massachusetts (1741-1757), incorporated January 5, 1753; and the district of Pepperrell, named April, 1753 after Sir William Pepperrell, Baronet of Massachusetts, who led American forces in the siege of Louisbourg in 1745. One year after Granville, Massachusetts was incorporated January 25, 1754, the image of the first wife of the Earl of Granville was engraved (fig. 42b) as was the image of John Lord Carteret (fig. 42a), two years later.