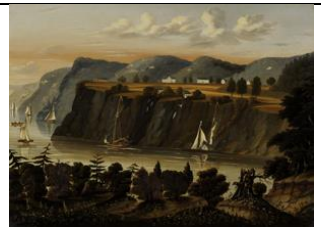
America 250 Self-guided tour items in Webb Gallery, Stagecoach Inn, and The Dana-Spencer Textile Galleries at Hat and Fragrance Textile Galleries.

Webb Gallery

#	Image	Caption	Chat Label
1		Erastus Salisbury Field, **Louisa Ellen Gallond Cook**, 1838. Oil on canvas, 34 3/8 x 28 7/8 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1959-265.18. Photography by Bruce Schwarz.	This likeness of Louisa Ellen Gallond Cook is an unlikely survival, rescued from the Petersham, Massachusetts, town dump in the fall of 1952 by a local high school teacher. Painted by itinerant artist Erastus Salisbury Field (1805–1900), it is one of a group of portraits of the family from around 1838. Interestingly, many of the portraits in this group include harbor scenes in the background—probably idealized views of an imaginary seaport, referencing the prosperous seafaring family into which the sitter married.
2		Attributed to Asahel L. Powers, **Patrick Henry**, 1820–30. Oil on canvas, 33 5/8 x 23 3/4 in. Collection of Shelburne Museum, museum purchase, acquired from John Kenneth Byard. 1956-700.1. Photography by Bruce Schwarz.	For a brief time between 1830 and 1840, the artist Asahel Powers (1813–43) painted portraits in his native Vermont and neighboring New York State. This portrait is thought to depict Patrick Henry (1736–99), the celebrated orator who rallied Colonists against British taxation before the American Revolution with the declaration, “As for me, give me liberty, or give me death.”

			In 1939, the modernist sculptor Elie Nadelman (1882–1946) and his wife Viola purchased this portrait for their personal collection. In 1956, Electra Havemeyer Webb purchased this portrait from Connecticut dealer John Kenneth Byard who had acquired it from Elie Nadelman's wife when she dispersed portions of her husband's estate.
3		Edward Hicks, **Penn's Treaty with the Indians**, 1840–45. Oil on canvas, 25 x 30 1/4 in. Collection of Shelburne Museum, museum purchase, acquired from Edith Halpert, The Downtown Gallery. 1953-1179. Photography by Andy Duback.	The story of William Penn's treaty with the Indians at Shackamaxon, Pennsylvania in the early 1680s is one of America's foundational historical myths. In Edward Hicks' (1780–1849) version of the story, William Penn stands at the center of the composition with arms outstretched in a gesture of embracing friendship. Several of his Quaker compatriots offer bolts of fabric to the Lenni Lenape people grouped on the left side of the canvas. A large tree—the so-called "Treaty Elm"—arches over the group. An inscription at the bottom of the canvas dates the scene to 1681 and notes that Penn's oath was "never broken" and is the "foundation of religious and civil liberty" in the United States. Despite this romanticized vision of intercultural relations, the realities of Quaker and European colonial relations with Native Americans were not as simplistic as painted visions of Penn's Treaty with the Indians would have had viewers believe. In fact,

			scant evidence exists that a written treaty ever existed. Some scholars have argued that the scene may be an aggregation of memories of many documented treaties or land purchases. Others have posited that the tradition was invented to align with Quaker ideals of peaceful and fair compromise and idealize Pennsylvania's colonial past.
4		William Matthew Prior, **Nancy Lawson**, 1843. Oil on canvas, 30 1/8 x 25 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1959-265.34. Photography by Andy Duback.	Maine native William Matthew Prior (1806–73) painted over 2,000 portraits during a career that began in the 1820s and spanned five decades. Possibly searching for new commissions, Prior relocated from Maine to Boston circa 1840. While there, he became acquainted with William Miller (1782–1849), the leader of a religious movement that believed in equality among races and genders and considered slavery a sin against God. Miller's theories posited that the world would end in 1843, and followers were urged to lead virtuous lives that would assure them of a prompt ascent into heaven. An outspoken abolitionist, Prior likely became acquainted with William and Nancy Lawson through Millerite connections.

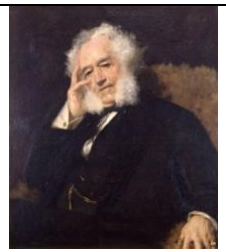
5		William Matthew Prior, **William Lawson**, 1843. Oil on canvas, 30 1/4 x 25 1/4 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1959-265.35. Photography by Andy Duback.	*SEE NANCY LAWSON FOR CHAT LABEL *NO CHAT LABEL IN GALLERY
6		John Singleton Copley, **John Scollay**, ca. 1760. Oil on canvas, 36 1/4 x 29 3/4 in. Collection of Shelburne Museum, museum purchase, acquired from Harry Shaw Newman, The Old Print Shop. 1959-275. Photography by Andy Duback.	A prominent member of Boston society, John Scollay (1711–90) was a savvy merchant who held positions ranging from Fire Marshall (1747–82) to chairman of the Boston Selectmen (1774–90). A revolutionary and member of the Sons of Liberty, Scollay was also one of about 50 men who signed a letter to England's King George III protesting the actions of British revenue officers.
7		Thomas Chambers, **View of West Point**, 1840–60. Oil on canvas, 22 x 30 1/2 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1957-690.26. Photography by Bruce Schwarz.	Thomas Chambers (1808–69) worked as a marine, landscape, and fancy painter, arriving in the United States in 1832 from his native England. Working principally in New York City, Albany, New York, and Boston, the artist excelled at translating small black and white print sources into colorful, vibrant oil paintings that he made in multiples to sell to the American middle-class market. Based on a lithographic print by the French artist Jacques Gérard Milbert (1766–1840), **View of West Point** is perhaps the single most popular image Chambers produced

			during his lifetime. Here, Chambers celebrates the Hudson River Valley's breathtaking scenery while also commemorating one of America's most august institutions, West Point, a military academy established to transform the country's young men into professional soldiers. *NO CHAT LABEL IN GALLERY

8		Unidentified artist, **Suffragettes Taking a Sleigh Ride on the Constitution**, 1870–90. Oil on canvas, 20 1/4 x 36 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1957-690.12. Photography by Bruce Schwarz.	These women are likely traveling via sleigh to a rally in support of women's suffrage. Suffragists were the target of ridicule in prints and cartoons, and the unidentified artist behind this picture may have based this painting on one of those images. Despite the patriotic symbolism of the eagle and the sleigh called the Constitution, the women pass unnoticed through an everyday scene. Only the African American man in the lower left corner of the composition acknowledges them. Led by Susan B. Anthony (1820–1906) and Elizabeth Cady Stanton (1815–1902), the campaign for women to gain the right to vote began with the formation of the National Women Suffrage Association in 1869. The Nineteenth Amendment, giving women the right to vote, was not passed until August 26, 1920. Shelburne Museum founder Electra Havemeyer Webb's mother, Louisine Havemeyer (1855–1929), was an ardent supporter of the movement. She raised money, spoke at rallies, and much to the consternation of her daughter, spent a night in jail for the cause.

9		Fitz Henry Lane, **Sunrise Through Mist**, 1852. Oil on canvas, 24 1/2 x 36 1/2 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1959-265.28. Photography by Andy Duback.	In the 1850s Fitz Henry Lane (1804–65) traveled along the New England coastline, painting harbors from Boston to Maine. Pigeon Cove in Rockport, Massachusetts, on the tip of Cape Ann, was known to mariners as a safe harbor and a refuge from the commercial wharves of Boston. For Lane, it also offered an appealing visual alternative to Boston Harbor's busy vistas. This view of Pigeon Cove would soon change as land contractors quickly advertised the region as a tourist destination; Lane's **Sunrise Through Mist** documents this developmental cusp.

10		Albert Bierstadt, **The Burning Ship**, 1869. Oil on canvas, 30 1/8 x 50 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1959-265.4. Photography by Bruce Schwarz.	While mainly remembered for his immense canvases of the American West, Albert Bierstadt (1830–1902) painted several marine pictures with a similar theatricality. **The Burning Ship**, originally titled **Burning Whalers off the Island of Ascension**, depicts an actual event that occurred on April 1, 1865. Out in the South Pacific the Confederate sailing ship Shenandoah came across four Union whalers, which they fired upon and subsequently burned. The C.S.S. Shenandoah continued to destroy Union commercial vessels until they finally received word that the Civil War had ended - four months earlier. Bierstadt employed extreme contrasts between the pitch darkness of the sky and ocean, and the patches of light of the fiery ship and the illuminated moon to heighten the dramatic effect of the painting. Only through close observation of the murky foreground can one see the crew, who like the viewer, observes the burning of their ship from the safety of the shore.

11		William Merritt Chase, **General James Watson Webb**, 1880. Oil on canvas, 36 x 31 1/8 in. Collection of Shelburne Museum, gift of the Electra Havemeyer Webb Fund, Inc. 1972-69.46.	In 1880, when William Merritt Chase (1849–1916) painted his portrait of James Watson Webb (1804–82), the two men stood at opposite ends of their successful careers. Webb in 1827 had used funds from his first father-in-law to acquire New York's Morning Courier, which he organized in the early 1830s into the nation's most widely circulated newspaper. In 1861 he retired from journalism, turning his attention to New York City and State politics; he also served as minister to Brazil (1861–69) and rose to the rank of major general in the New York State Militia. Chase, to the contrary, was just beginning his career. He had returned in 1878 from six years of training in Munich where he mastered the dashing brushwork and rich colors typical of that school's leaders. He would go on to become one of New York's most prominent painters and teachers. What prompted Webb to choose Chase for the portrait is a mystery, but the result was a happy one. When they first saw the canvas in 1880, critics singled it out as the epitome of effective portraiture and paint-handling: "For pose and vitality and powerful brushwork it has not its superior-scarcely, in truth, its equal- in our contemporary work."

12		Abbott Fuller Graves, **A New England Country Grocery**, 1897. Oil on canvas, 36 x 42 in. Collection of Shelburne Museum, donated by the Harper Family Foundation in honor of its Founders, Mr. and Mrs. Charles M. Harper, Omaha, Nebraska. 2017-17. Photography by Andy Duback.	While Abbot Fuller Graves (1859–1936) is best known for painting impressionistic gardens and landscapes, **A New England Country Grocery** was created while the artist was living and teaching in New England and demonstrates Graves' engagement with the booming commercial market for nostalgic American genre scenes. Many of Graves' compositions of small-town life were reproduced for American postcards and calendars, and this painting was reproduced as a print in 1897 for the Chase and Sanborn Coffee Company. Both the subject matter of this picture and its nostalgic function relate to Electra Havemeyer Webb's early visions for Shelburne Museum and its collections of American material culture. The contents of Graves' interior are not unlike the chockablock rooms of A. Tuckaway's General Store and Apothecary, a repurposed building containing remnants of an imagined past that have been strategically reconstructed to create a narrative for visitors seeking respite from modern life.

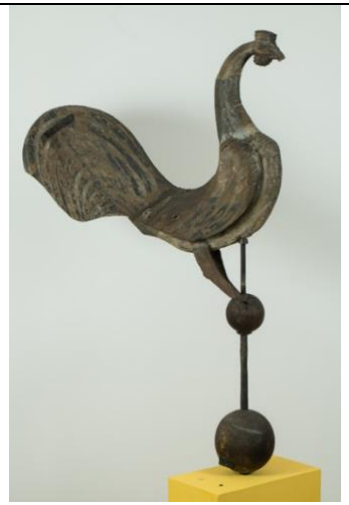
13		Luigi Lucioni, **My Father**, 1941. Oil on canvas, 34 1/4 x 28 1/4 in. Collection of Shelburne Museum, bequest of Luigi Lucioni. 1988-27.1. Photography by Andy Duback.	Born in Italy, Luigi Lucioni (1900–88) immigrated to the United States in 1911. After receiving formal training at Cooper Union and the National Academy of Design, the artist developed a friendship with Shelburne Museum founder Electra Havemeyer Webb. Mrs. Webb persuaded the painter to visit her home in Shelburne, Vermont, in 1930. Nine years later, Lucioni purchased a residence and studio in Manchester, Vermont. He spent summers and taught at the Southern Vermont Arts Center for the rest of his life. The painter felt that this likeness of his father, Angelo, was his best portrait.
14		Unidentified maker, **Japanned Queen Anne Highboy,** ca. 1725–40. Maple, pine, paint, enamel, and brass, 65 1/2 in. Collection of Shelburne Museum, museum purchase, acquired from John Kenneth Byard, Silvermine Antiques. 3.1-11.	Marine commerce played a major role in the development of North America beginning in the 17th century. Ships like the cargo vessels pictured in the compositions on this wall by Fitz Henry Lane transported all kinds of imported goods, from spices and lumber to textiles and ceramics. Case pieces like this “japanned” highboy, sometimes called a “high chest,” were inspired by fashionable Asian lacquerware. Created from layers of paint and gilded gesso, the glossy, raised black and gold surfaces of japanned furniture were particularly popular in coastal port cities like Boston and Salem, Massachusetts.

15		Unidentified maker, **Queen Anne Highboy**, 1735–55. Walnut and brass, 73 1/2 x 36 x 20 1/2 in. Collection of Shelburne Museum, gift of Katharine Prentis Murphy and Edmund Astley Prentis. 1956-694.9.	This high chest was donated by Katharine Prentis Murphy (1882–1969), an influential interior decorator and collector of Americana during the Colonial Revival period. A cultural movement as well as an architectural and decorating style during the late 19th and early 20th centuries, the Colonial Revival was inspired by a romantic veneration of America's past. Shelburne Museum itself is an outgrowth of this movement, with its 45-acre campus populated with buildings and objects ranging from hatboxes to furniture, installed in period rooms and galleries meant to inspire visitors to recall their nation's history.

Stagecoach Inn

#	Image	Credit Line	
1		Unidentified maker, **E. Noyes Tavern or Inn Sign**, ca. 1860s. Carved and painted wood and iron, 42 x 33 3/4 x 2 3/4 in. Collection of Shelburne Museum, museum purchase, 1951, acquired from Edith Halpert, The Downtown Gallery. 1961-1.374. Photography by Andy Duback.	Capitalizing on the fame of celebrities has always been good for business. In the case of this tavern or inn sign, proprietor E. (Eugene) Noyes sought to cash in on the regional patriotic sentiment for General John Stark (1728–1822), a hero of the American Revolution who is best known for winning the Battle of Bennington on August 16, 1777. Little is known about Eugene Noyes. Records indicate that he owned stores in Hampton, New Hampshire, and Amesbury, Massachusetts. This sign seems to indicate that he may have owned a tavern or inn in the area of Bennington, Vermont, but no documentation has been found to verify this assertion.

2		Unidentified maker, **Spinning Woman Whirligig**, 1875–1900. Carved and painted wood and metal, 28 x 22 x 23 in. Collection of Shelburne Museum, museum purchase, 1953, acquired from Edith Halpert, The Downtown Gallery. 1961-1.179. Photography by Andy Duback.	Nothing is known about the maker of this whirligig/trade sign or the business for which it was created. However, judging by the accuracy of the spinning wheel's construction, it is clear the maker had some understanding of the technology used to spin yarn. The horizontal frame, with the drive wheel and spinning flyer located at opposite ends, is characteristic of the Saxon style of spinning wheel, which was developed in Europe in the 16th century and made familiar to 20th-century children around the world thanks to Walt Disney's animated feature **Sleeping Beauty**. By incorporating slight modifications, such as flattening and angling the spokes of the drive wheel and adding a pinwheel propeller to the flyer to catch the wind, the maker was able to animate the moving parts of the spinning wheel, including the treadle, giving the impression that spinner's foot is powering the device.

3		Unidentified maker, **Fitch Tavern Rooster Weathervane**, ca. 1780–1800. Carved and painted wood and wrought iron, 57 x 43 x 8 in. Collection of Shelburne Museum, museum purchase, 1953, acquired from John Kenneth Byard, Silvermine Antiques. 1953-1174.1. Photography by Andy Duback.	An extremely rare surviving example of 18th-century folk art, this ready-to-strike gamecock once perched on a barn at the Old Fitch Tavern (built in 1731) in Bedford, Massachusetts. It was there on April 19, 1775, that the American militia (the Minutemen) rallied before setting out to engage the British at North Bridge in Concord. Over a hasty breakfast, the captain reportedly said, "It was a cold breakfast boys, but we'll give the British a hot dinner." The barn at the Old Fitch Tavern was razed in 1930 and the rooster relocated to the roof of the tavern's woodshed, which is where it stood when it was recorded for the Index of American Design, a Depression-era federal work relief program dedicated to documenting outstanding examples of American art and design.
4		Unidentified maker, **Fish with Flag**, 1833–67. Painted wood and sheet iron, 34 x 61 in. Collection of Shelburne Museum, museum purchase, 1957, acquired from Harry Shaw Newman, The Old	The fish and flag were probably part of a trade sign for an inn or tavern but survive today only as a fragment. Apart from its New York State origins nothing about the piece is known. It is, however, one of the landmark folk art objects of the Shelburne Museum. Its simplicity of design and

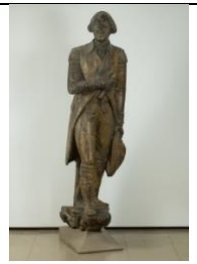
		Print Shop, 1961-1.281. Photography by Andy Duback.	the integration of its blues and reds make it a veritable masterpiece.
5		Unidentified maker, **George Washington on Horseback**, early 19th century. Carved and painted wood, leather, and brass, 21 1/2 x 21 x 7 in. Collection of Shelburne Museum, museum purchase, 1950, acquired from Mary Allis. 1961-1.232. Photography by Andy Duback.	In 1943, dealer Edith Halpert (1900–70) wrote that this sculpture, which was found in Andover, Massachusetts, "is one of the most important sculptures discovered in recent years, in the Folk Art tradition." Today, this charming carving continues to be one of the most highly regarded and rarest examples of early 19th-century folk sculpture. The carver probably took inspiration from one of many popular prints depicting George Washington (1732–99) on horseback. Washington was indeed well known for his skilled horsemanship, whether on his farm or battlefield, but equestrian portraiture long preceded him, used as far back as ancient Greece and the 6th century BC to honor military and civic achievements. Halpert and Electra Havemeyer Webb would have been familiar with this traditional style and understood that the carver of **George Washington on Horseback** was also presenting Washington as a fearless leader.

6		Possibly Cushing & White Co., **Liberty Weathervane Pattern**, 1879. Carved and painted wood with gilding and metal, 48 x 47 x 14 in. Collection of Shelburne Museum, museum purchase, 1949, acquired from Edith Halpert, The Downtown Gallery. 1961-1.128. Photography by Andy Duback.	Electra Havemeyer Webb had a penchant for collecting American folk art with patriotic subjects: eagles, George Washington, and allegorical motifs of Lady Liberty. With folk art dealer Edith Halpert guiding her collecting, Mrs. Webb acquired sculptures that feature bold lines and geometric forms, creating a modern silhouette that aligned with Halpert's taste. Once thought to be a ship's figurehead, this unusual piece was most likely used as a pattern for creating weathervanes. As a national personification of the United States—also sometimes known as Columbia—Lady Liberty is meant to symbolize the pursuit and protection of freedom and democracy. The carver, familiar with iconographies associated with Columbia, modeled her in a traditional costume and pose. She is clad in a Roman-style garment that suggests movement, and her left arm points outward elegantly, gesturing toward the future. Originally, the figure might have grasped a large pole with an American flag in her right hand.

7		Eliodoro Patete, **Liberty**, ca. 1909. Carved and painted wood and glass, 33 x 16 x 10 in. Collection of Shelburne Museum, museum purchase, acquired from Edith Halpert, The Downtown Gallery. 1954-537. Photography by Andy Duback.	This elaborate carving is one of the few objects that Electra Havemeyer Webb purchased from folk art dealer Edith Halpert that has an identifiable maker. Near the turn of the 20th century, Eliodoro Patete, an Italian citizen, visited the United States and temporarily resided in West Virginia. While working at a coal mine, Patete carved **Liberty**, which closely resembles traditional portrayals of both Columbia and the seated Virgin Mary. White House correspondence suggests that Patete bestowed **Liberty** to President William Howard Taft (1857–1930) after its completion. Shortly thereafter, Liberty passed through the hands of several prominent American folk art collectors before Webb obtained the sculpture from Halpert.
8		Unidentified maker, **Eagle on Uncle Sam's Hat**, ca. 1860–70. Carved and painted wood, 24 x 11 x 23 1/4 in. Collection of Shelburne Museum, museum purchase. 1965-251. Photography by Andy Duback.	Once hung above the entrance of a veteran's house in Pittsburgh, Pennsylvania, this patriotic trade sign features a bald eagle standing on top of Uncle Sam's hat. The large eagle exhibits the maker's technical skill, with a variety of geometric shapes and organic lines providing detail and texture to the bird's feathers. Painted in bold, saturated colors, the top hat displays a red-and-white-striped brim, inscribed five-pointed stars, and the words "Eagle House US" carved around its blue top, perhaps the name of the

			boarding house. Most likely created during a period of sociopolitical turmoil and unrest during the American Civil War, this eye-catching sign would have appealed to Yankee sympathizers.
9		Wilhelm Schimmel, **Eagle**, ca. 1865. Wood, 10 1/2 x 23 x 8 in. Collection of Shelburne Museum, museum purchase, acquired from George S. McKearin. 1961-1.234. Photography by Andy Duback.	Itinerant German sculptor Wilhelm Schimmel (1817–90) immigrated to Pennsylvania's Cumberland Valley during the mid-19th century and quickly developed a reputation not only for his explosive temper but also for his emotive carvings of birds and other animals. Using a pocketknife and blocks of wood in various sizes, Schimmel created whimsical carvings, often bartering them in exchange for food and lodging. Today, his sculptures are among the best known groups of American folk carving and are recognizable through his distinct use of heavily incised markings, often incorporating a cross-hatching pattern.
10		Wilhelm Schimmel, **Eagle**, ca. 1865. Carved and painted wood, 20 x 34 x 18 in. Collection of Shelburne Museum, museum purchase, acquired from George S. McKearin. 1961-1.237. Photography by Andy Duback.	SEE CHAT FOR 1961-1.234

11		Wilhelm Schimmel, **Eagle**, 1875–1890. Carved and painted wood, 10 1/4 x 14 x 7 9/16 in. Collection of Shelburne Museum, bequest of Harry T. Peters, Jr. 1982-5.507b. Photography by Andy Duback.	SEE CHAT FOR 1961-1.234
12		Wilhelm Schimmel, **Eagle**, ca. 1865. Carved wood, 10 1/4 x 18 x 6 in. Collection of Shelburne Museum, museum purchase, acquired from George S. McKearin. 1961-1.235. Photography by Andy Duback.	SEE CHAT FOR 1961-1.234
13		Wilhelm Schimmel, **Eagle**, ca. 1865. Carved and painted wood, 16 1/2 x 31 1/2 x 17 in. Collection of Shelburne Museum, museum purchase, acquired from George S. McKearin. 1961-1.238. Photography by Andy Duback.	SEE CHAT FOR 1961-1.234
14		John Haley Bellamy, **Eagle**, ca. 1875. Carved, gilded, and painted wood, 7 x 48 x 3 1/4 in. Collection of Shelburne Museum,	Born and raised near the ocean at Kittery Point, Maine, John Haley Bellamy (1836–1914) was destined for a career associated with the sea. He quickly built a name for himself as a master

		museum purchase. 1959-174.3. Photography by Andy Duback.	woodworker specializing in figurative and ornamental carvings for ships, from figureheads to furniture. Bellamy's carved bald eagles, which often incorporate additional patriotic symbols, are considered his finest and best-known work. Generally, his eagles are carved in low relief, featuring his skillful foreshortening of depth, and retain some of their original paint or gold leaf. Although Bellamy worked in a narrow idiom and his eagles all follow similar design, they nevertheless feature a wide range of expression and techniques.
15		John Haley Bellamy, **Pair of Eagles**, ca. 1875. Carved wood, 7 1/2 x 41 1/2 x 5 in. Collection of Shelburne Museum, gift of J. Watson Webb, Jr. 2017-6.1&2. Photography by Andy Duback.	SEE CHAT FOR 1959-174.3
16		Unidentified maker, **General George Washington Figurehead**, 1800–50. Carved wood, 87 x 28 x 30 in. Collection of Shelburne Museum, museum purchase, acquired from Ginsburg & Levi, Inc., 1961-1.334. Photography by Andy Duback.	While female ships' figureheads were the dominant design in the nineteenth century, occasionally figures of American politicians appeared. George Washington, the "father of the country" was a popular figure for carvings. Revolutionary war hero Marquis de Lafayette's tours of the United States in the early nineteenth century and the centennial of Washington's birth

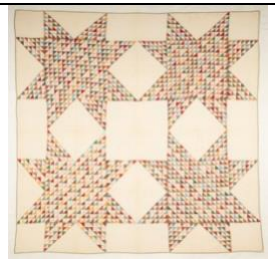
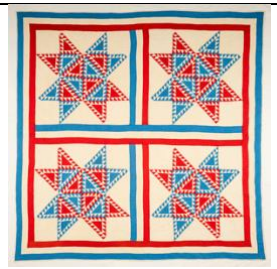
			are historical events that inspired wood carvings of America's first president. Due to the immense size and sharp clothing folds on George Washington, this carving is thought to have been made as a ship's figurehead.
17		Unidentified maker, **Sternboard Eagle**, early 19th century. Carved and painted wood, 24 x 48 x 4 in. Collection of Shelburne Museum, museum purchase, 1951, acquired from Edith Halpert, The Downtown Gallery. 1961-1.170. Photography by Andy Duback.	NO AVAILABLE TEXT

18		Laban Smith Beecher, **Eagle**, mid-19th century. Carved wood, 50 x 192 x 96 in. Collection of Shelburne Museum, gift of Electra Havemeyer Webb. 1947-17.21. Photography by Andy Duback.	With a wingspan of over 15 feet, this carved American eagle has a commanding presence. Assembled from 8 individual pieces of pine, it stands proudly on a beehive, a symbol for labor. Initially thought to have decorated the Portsmouth Naval Yard's marine barracks, by the mid-19th century this carving adorned the top of an ornamental gazebo for banker, businessman, and railroad mogul Charles E. Tilton's (1887–1940) family estate in New Hampshire. This eagle is attributed to carver Laban Smith Beecher (1805–76), who built his career largely on commissions from the United States Navy, and it is considered one of his most impressive carvings. Beecher's penchant for carving the American eagle made an impression on one of his young apprentices; Beecher is perhaps best known for having stewarded the career of John Haley Bellamy (1836–1914), one of the most celebrated and skilled woodcarvers of 19th-century America.

The Dana-Spencer Textile Galleries at Hat and Fragrance

#		Caption	
1		Lydia Stafford, **Applique and Pieced Eagle and Stars Quilt**, 1840–55. Cotton, 83 1/2 x 89 3/4 in. Collection of Shelburne Museum, museum purchase. 1956-645. Photography by Andy Duback.	The Second Continental Congress officially adopted the bald eagle as the national symbol in June 1782. Appearing with an olive branch and arrows on the Great Seal of the United States, the raptor represents strength and freedom. Reproduced on official documents, currency, flags, public buildings, and more, the eagle held appeal as an appliqué motif for quilters during the 19th century.
2		Members of the Traver Family, **Applique and Pieced Presidential Wreath Quilt**, 1840–50. Cotton, 95 1/2 x 95 1/2 in. Collection of Shelburne Museum, gift of Mrs. Kitty Webb Harris. 1979-33. Photography by Andy Duback.	George Washington traveled from Virginia to New York City for his inauguration, stopping at towns and cities along the way. Nathaniel Currier's 1845 print of this event, "Washington's Reception by the Ladies, on Passing the Bridge at Trenton, N.J. April 1789," may have inspired this quilt. The image features women who have decorated Washington's path with rose wreaths and garlands, much like the ones on this bedcover.

3		Attributed to Minnie Melissa Burdick, **Burdick-Childs Quilt**, 1876. Cotton and silk, 79 1/4 x 79 3/4 in. Collection of Shelburne Museum, museum purchase. 1987-40. Photography by Andy Duback.	Many illustrations on this quilt emphasize religious stories and scenes of 19th-century domestic life. Two blocks recall the 1876 Centennial Exposition in Philadelphia. Celebrating the 100th anniversary of the adoption of the Declaration of Independence, they depict the Women's Pavillion (third row down, second block from left) and Memorial Hall (fourth row down, second block from right). Widely publicized in newspapers and magazines, the event inspired quilters across the nation.
4		Delphia Noice Haskins or Ada Haskins, **Applique, Embroidered, and Pieced Crazy Quilt with People, Animals, and House**, ca. 1888. Cotton, silk, and wool, 89 x 82 1/2 in. Collection of Shelburne Museum, gift of Henry Haskins Pierce, Jr. 2003-2. Photography by Andy Duback.	Portraits of Benjamin Harrison and Levi P. Morton, winners of the 1888 presidential campaign, are visible near the top of this crazy quilt. These images were likely cut from a cotton printed bandana showcasing Harrison's "protectionist" stance on trade. In 1890, his administration introduced the Sherman Antitrust Act, the first legislation prohibiting monopolies in the interests of a fair marketplace for consumers.

5		Unidentified maker, **Pieced Lemoyne Star Quilt**, ca. 1890. Cotton, 99 3/4 x 99 in. Collection of Shelburne Museum, gift of John Wilmerding. 2011-35.4. Photography by Andy Duback.	To execute complicated quilt patterns such as this Lemoyne Star, a quiltmaker must be patient, technically proficient, and possess a keen eye for detail. Each of the monumental stars on this bedcover is constructed from no less than 769 tiny, precise triangles in an array of plain and printed cottons.
6		Unidentified maker, **Pieced Star-Spangled Banner Quilt**, 1850. Cotton, 91 3/4 x 92 3/4 in. Collection of Shelburne Museum, gift of John Wilmerding. 2011-35.5. Photography by Andy Duback.	In June 1777, the Second Continental Congress adopted a resolution stating, "the flag of the United States be thirteen stripes, alternate red and white; that the union be 13 stars, white in a blue field representing a new constellation." Since then, the so-called "Star Spangled Banner" has been through 26 iterations to reflect new state admissions. Its most recent update was in 1960, after the annexation of Hawaii a year earlier.
7		Unidentified maker, **Pieced Red, White, and Blue Star of Bethlehem Medallion Quilt**, 1900. Cotton, 78 5/8 x 80 in. Collection of Shelburne Museum, gift of John Wilmerding. 2013-20.13.	The American flag's colors may have originally derived from the Union Jack flag representing England, Scotland, and Ireland. In 1782, the Second Continental Congress noted that white was for purity and innocence, red for hardiness and valor, and blue for vigilance, perseverance, and justice. President Ronald Reagan proposed another spin in

			1986: “Red for courage and readiness to sacrifice; white for pure intentions and high ideals; and blue for vigilance and justice.”