

Anna Moore Hubbell:



Anna Moore Hubbell's quilt on display at the Alice T. Miner Museum in Chazy, NY. Benjamin Franklin and George Washington are the subject of the two main vignettes on the fabric. Washington drives a chariot accompanied by an America wearing a big, plumed headdress. She carries a caduceus, which symbolizes the blessings of commerce. Jaguars pull the chariot, which is flanked by two Native Americans. One plays a trumpet and holds a "Unite or Die" flag. The other man carries an early version of the American flag. The background scenes recall the Battle of Bunker Hill.

CHAMPLAIN — "The Apotheosis of Franklin and Washington" was a popular late 18th-early 19th century textile exported from England and France. Made for the American market, the patriotic-themed fabric comprises a whole-cloth quilt exhibited in the Alice T. Miner Museum.

"I was really intrigued and delighted by this one in particular," said Ellen E. Adams, museum director/curator, who gave a recent lecture "Inside the Household of Pliny Moore" at the Samuel de Champlain History Center.

POPULAR TEXTILE

The quilt is made from a single piece of a copper-plate printed textile, which was very popular with early 20th century collectors. "It's made its way into many museum collections including the Alice," she said. "It's kind of easy to see why it appealed to so many people from the time that it was first produced in the late 18th century until today."

Adams was keen to learn more about the textile itself, and the identified quilt maker: **Anna Hubbell**. “When I did a quick Google search for **Anna Hubbell**, I realized I had encountered her before as **Mrs. Julius Caesar Hubbell**, the wife of the prominent lawyer who practiced in Chazy for three-quarters of the 19th century,” Adams said.

Anna (1790-1861) was the oldest daughter of Champlain pioneer Pliny Moore. “The donor of the quilt was Anna's granddaughter, (who) had provided some documentation stating that the material had been part of a set of bed hangings in the home of Pliny Moore,” Adams said.

“It appears that at some point after her marriage to **Julius Caesar Hubbell in 1811**, Anna had somehow acquired this textile and had transformed it into a new bed covering, maybe making it into a quilt. We don't know for sure whether she actually made this quilt.”

Less is known about Anna than her Revolutionary War patriot father, who enlisted in the Continental Army in 1776. His officer designation entitled him to receive 1,000 acres, and he formulated a project for a grant along the Canadian border in 1783. After Moore completed his military duties two years later, he headed north to explore the Great Chazy River's environs and ultimately marked out about 11,000 acres for 26 other applicants of the Smith and Graves Patent certified November 1785.

Moore traveled back and forth between the Albany area and the nascent Champlain and married Martha Corbin of Kinderhook. In the spring of 1789, the family settled permanently in Champlain, which was part of the newly created Clinton County. Moore tried his hand at various vocations including timbering, making pothash, milling, carding and pulling wool, maple sugaring, farming and raising livestock.

He was also a fur agent for John Jacob Astor and others as well as serving as the postmaster for the Town of Champlain, a county court justice and later judge.

TRAPPINGS OF WEALTH

The womenfolk in Moore's household included the intriguing Phyllis. "She was just a few years older than Anna but her life took a very different course," Adams said. "Phyllis was born into slavery in Kinderhook, N.Y. Pliny Moore purchased her at the age of 5 and brought her to Champlain, where she would remain for the rest of her life for as far as we know. When we widen our focus to include people like Anna and Phyllis in our story of the frontier and early settlement, it really helps us to enhance our understanding of life in the North Country at the turn of the 19th century."

Moore built his statement house in 1801 and modeled it after David Robinson's 1795 Georgian/Federal architectural mashup in Bennington, Vt. “We don't know if the Washington and Franklin textile was first acquired at the time that the house was being built but it seems likely that the two things kind of corresponded,” Adams said. “So, along with the other furnishings that went into the house, that material would have also demonstrated that Pliny Moore was a man of taste and refinement. This textile is very common in museum collections. We don't really know it's so common because it was so popular in its own time or because it really appealed to later collectors or both.”

TEXTILE DETAILS

These copper-plate printed fabrics, also known as "toiles," frequently borrowed designs from existing engravings. Anna's quilt fabric was made in England sometime between 1785 and 1800.

“The maker seems to really have felt like more was more, like (put) as many symbols that you could get into there, the more the merrier,” Adams said.

Anna returned to Champlain after a year of study at the Litchfield Female Academy, where she learned the ornamental arts such as silk-embroidery needlework, music drawing, painting, French and dancing. “Her mother not entirely convinced of the value of this education, concerned that too much emphasis had been placed on the ornamental and not enough on the practical,” Adams said. “Martha Corbin Moore wrote that she would have preferred to see her daughters 'prepared for reverse of fortune (fortune) as everything we enjoy (enjoy) is so changeable.’”

PULLING HER WEIGHT

Anna was expected to contribute to the Moore household in a practical way.

“Material culture can help to fill some of those gaps (in the written record), which brings us back to where we started with Anna's quilt,” Adams said.

“The quilt alone can't answer all of our questions, but if it hadn't been for that quilt I might never have started looking at the household of Pliny Moore, and found Anna's and Phyllis's stories.” The quilt is a measure of Moore's striving toward gentility. “And maybe tells us something about the lessons in thrift and practicality that Anna learned along with her 'ornamentals,’” Adams said.

The quilt has a three-inch square spot that has been very carefully patched and the pattern matched. “You really have to look for it,” she said. “You kind of have to know it's there in order to find it. To me, it's kind of a sign of the way she absorbed those lessons about being prepared for reversals of fortune or whatever life might throw at you.”

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The American History Cookbook by Mark H. Zanger

The only cookbook with 350 recipes:

From all parts of American history, exactly as they were written down from 1524 to 1977. And with modern directions. So you can cook and taste along with participants in American history including Native Americans, explorers, colonists, settlers, slaves, soldiers, pioneers, presidents, the urban poor, inventors, campers, health food enthusiasts.

ELIZA COOKEES (1849)

This recipe is from a collection of recipes dated from 1829 to 1849 and probably made by **Anna Moore Hubbell (1790-1861) of Bennington, Vermont**. Mrs. Hubbell's husband was born in upstate New York, and the word "cookie" came into American use from the Dutch language. The first printed recipe for cookies is quite similar, although not so rich, and was published by Amelia Simmons in the 1796 *American Cookery*. This manuscript recipe shows that Simmons's book was read and used, or perhaps reinforces the theory that Simmons lived near Albany, where the second and much-corrected version of her book was published. We know that Mrs. Hubbell made these cookies in the spring, because she dated the recipe. Since she gives no method, I have taken the directions from Simmons.

3 1/2 Ounces for contracted Sinews & Rheumatism
 1/2 Pint of Ale
 1 Ounce of fine Myrror pulverised
 2 Teaspoonsful of pulverised Red pepper
 Put in Quart bottle. Shake and let
 it stand 48 hours - it is then fit
 for use
 Wm. P. H. Thayer, D.
 A. M. D.
 Dec 16th 1823
 Eliza Cookees
 5 cups of flour
 2 cups of Sugar
 1 cup of Butter
 1 cup of Water
 1 Teaspoon salaratis
 a little Salt Carraway seeds
 April 14, 1849
 6 oz of Sugar 6 oz butter
 12 oz of flour 2 teaspoons
 1 Egg 1 Egg 1/2 cup milk

Figure 3: Manuscript of recipe for "Eliza Cookees." Source: Hubbell manuscript, author's collection
 "5 cups of flour, 2 [cups] of Sugar, 1 [cup] of Butter, 1 [cup] of Water, Teaspoon salaratis [potassium bicarbonate], a little Salt
 Carraway Seeds. April 14, 1849" Yield: 50-60 cookies

Patriotic quilt at the Alice T. Miner Museum



This quilt made by Anna Moore Hubbell is on display at the Alice T. Miner Museum in Chazy. Photo: Andy Flynn

Oct 13, 2015 — Andy Flynn visited the Alice T. Miner Museum in Chazy, NY, to speak with Director/Curator Ellen Adams about a quilt with a patriotic theme that was made in the early 1800s, possibly during the War of 1812.

“This is a whole-cloth quilt that was made by [Anna Moore Hubbell](#) of Chazy,” Adams said. “A whole-cloth quilt is, as the name suggests, a quilt that’s made out of a single piece of fabric as opposed to a patchwork or a pieced quilt, which is made out of many small pieces of fabric. “The fabric itself is very interesting. It’s a textile called ‘The Apotheosis of Washington and Franklin,’ and it has many elements in it, different symbols representing aspects of the American Revolution and Independence.”



Benjamin Franklin in the company of Lady Liberty. Photo: Andy Flynn

“You get a sense from looking at it, it’s very patriotic,” Flynn said.

“Yes, definitely,” Adams said. “So the two main figures are George Washington and Benjamin Franklin. There’s a scene of Washington riding in a chariot with a woman. And you can see that she is wearing a feathered headdress, which means that she represents America, and she’s carrying the caduceus, which represents the blessings of commerce.”

“Explain what a caduceus is,” Flynn said.

“A caduceus is sort of a staff with two serpents wrapped around it,” Adams said. “You sometimes see it as a symbol for the medical profession, but in the early republic, it was also used to represent the economy.”

“And Washington, he’s holding the sword, but he’s also holding the reins,” Flynn said.

“Yes. So he’s driving the chariot, and the chariot is actually being pulled by two jaguars,” Adams said. “And then ahead of the chariot are two Indians, one of whom is holding an early version of the American flag. And the woman who represents America is actually holding a sort of a shield of sorts which says ‘AMERICAN INDEPENDENCE 1776.’”

“And Franklin is where?” Flynn said.



George Washington shares a carriage with America. Photo: Andy Flynn

“Franklin is here,” Adams said. “And you can see he’s wearing his characteristic outfit here. He’s wearing that fur cap, which he liked to wear when he was in Europe to sort of emphasize that he was a rustic and homespun American.”

“And he’s holding something?” Flynn said.

“Yeah, he’s holding a scroll of some kind, and he’s being accompanied by two other female figures,” Adams said. “The woman next to him is Liberty. You can see she’s holding a liberty pole topped by a liberty cap. It’s another one of those symbols that probably would have been very familiar to people in the 18th century. This other woman is Minerva, who was the Greek goddess of wisdom, and she is leading Franklin into this building here which is the Temple of Fame.”

“When does this date to?” Flynn said. “I mean who made this and that sort of thing?”

“The textile itself was made by an English textile manufacturer probably sometime between 1785 and 1800,” Adams said.

“English,” Flynn said.

“Yes. At this point, the American textile industry was in its infancy, and they didn’t really have the capacity to produce materials like this, but in Britain they could,” Adams said. “It’s pretty clear that when it came down to it, the textile manufacturers were willing to set aside any personal feelings they might have had about the American Revolution in order to produce these goods that would be appealing to American consumers.”

“And the person who actually did the quilting?” Flynn said.

“Right, the material we think was originally used as part of a set of bed hangings, so curtains, coverlet, in the home of Pliny Moore, who was Anna’s father,” Adams said. “Pliny Moore was one of the original settlers of Champlain, New York, and he was a quite well-to-do important figure in the town. He himself was a Revolutionary War veteran. So he was the sort of person who probably would have purchased a textile like this.

“Then at some point, Anna took that textile and she re-fashioned it into the quilt that we have here. Anna was married to Julius Caesar Hubbell in 1812, and we know that she made this quilt sometime after her marriage because she signed it ‘Anna Hubbell.’ So what I think might have happened is during a period, maybe during the War of 1812, when new textiles were really hard to come by, Anna took this material and re-made it into this quilt.”