

Landing of the Troops, 1770

REVERE'S View of Boston and the Landing of the Troops in 1768 is one of the largest, rarest, and most interesting of his prints. It shows in the foreground a view of the north part of the town from the water side, with eight British ships of war and several smaller vessels, Long Wharf and Hancock's Wharf jutting out into the harbour, and in the background the houses of the town with the spires of Fanueil Hall, the old State House, and seven churches showing against the horizon. The title on a ribbon above is "A View of Part of the Town of Boston in New-England and British Ships of War Landing their Troops! 1768." At the lower right is a shield bearing this dedication: "To the Earl of Hillsborough, His Majests. Secy. of State for America. This View of the only well Plan'd Expedition, formed for supporting ye dignity of Britain & chastising ye insolence of America, is hum'y Inscrib'd." Under the print are recorded the names of the eight ships of war, the two wharves, and the North Battery, and the following description of the event: "On fryday Septr. 30th 1768, the Ships of War, armed Schooners, Transports, &c. Came up the Harbour and Anchored round the Town: their Cannon loaded, a Spring on their Cables, as for a regular Siege. At noon on Saturday October the 1st the fourteenth & twenty-ninth Regiments, a detachment from the 59th Regt. and Train of Artillery, with two peices of Cannon, landed on the Long Wharf; there Formed and Marched with insolent Parade, Drums beating, Fifes playing, and Colours flying, up King Street. Each Soldier having received 16 rounds of Powder and Ball." In the lower right corner are the words: "Engraved, Printed, & Sold by Paul Revere. Boston." The details of the view and the inscriptions are shown in the reproduction, Plate no. 24.

The size of the print is $9\frac{3}{4}$ inches high by $15\frac{1}{2}$ inches wide. The coloring is a light blue for the sky and the distant hills, a pale red for the houses and buildings, and a deep red for the uniforms of the troops. The color of the flags on the vessels varies in different prints. In the American Antiquarian Society copy the

stern flags on the ships of war are blue with a red cross in the canton, but in most copies the field is red, with the canton in blue. The bow flag, or Union Jack, has generally a blue field, with the red and white cross. Christian Remick unquestionably colored these prints. In fact, the copy owned by the late Valentine Hollingsworth carries the manuscript signature "Cold. by Chn. Remich," apparently contemporaneous and in Christian Remick's own hand. The water-mark, at least in the American Antiquarian Society copy, is that of "J. Whatman."

Christian Remick probably designed and drew this view. In the *Boston Gazette* of October 16, 1769, is the following advertisement: "Christian Remick, lately from Spain, Begg Leave to inform the Public, That he performs all sorts of Drawing in Water Colours, such as Sea Pieces, Perspective Views, Geographical Plans of Harbours, Sea-Coasts, &c. Also, Colours Pictures to the Life, and Draws Coats of Arms at the most reasonable Rates. Specimens of his Performances, particularly an accurate View of the Blockade of Boston, with the landing the British Troops on the first of October 1768, may be seen." Further details about Remick are given in the chapter on the Boston Massacre. Revere could not miss the opportunity to engrave and publish this view at a time when the town was seething with the excitement of the Boston Massacre of March 5 previous. In the *Boston Gazette* of April 16, 1770, he inserted this advertisement: "Just Published, and to be Sold by Paul Revere, Opposite Dr. Clark's at the North-End, And by the Printers hereof, A Copper-Plate Print, containing a View of Part of the Town of Boston in New-England, and British Ships of War landing their Troops in the Year 1768. Dedicated to the Earl of Hillsborough."

The expression of loyalty in the dedication, contrasted with the patriotic sentiment in the inscription, is noticeable. The dedication to the Earl of Hillsborough terms the expedition of 1768 not only well planned, but formed "for supporting the dignity of Britain and chastising the insolence of America." The inscription gives the detail of the landing of the troops and states that they marched into town "with insolent parade." Revere evidently wished to impress the Earl with the humility of his loyalty, but could not refrain from referring to the "insolence" of the British troops as they entered Boston. Perhaps he knew that the British parliament had under consideration the question of reconciliation with America. Per-

haps his dig at the British was only another expression of his sly humor, a characteristic with him not unusual.

Just about two months earlier, on February 19, 1770, Edes & Gill had announced in their *Boston Gazette* that on "Thursday next [February 22] will be published Edes & Gill's North-American Almanack for 1770 . . . containing A Prospective View of the Town of Boston . . . and of the Landing of Troops in 1768." This almanac includes as a frontispiece, cut on type-metal, "A Prospective View of the Town of Boston, the Capital of New-England, and of the Landing of Troops in the Year 1768." It is signed "P Revere." and differs considerably from the later engraved view. The ships are placed differently — the *Beaver*, for instance, which is on the right in the engraved view, is at the extreme left in the woodcut. Whereas the engraved view extends south only to include Long Wharf, the woodcut shows the South Battery, Fort Hill, and three additional spires of churches. If Revere used as his model Christian Remick's view of the Landing of the Troops, advertised in October, 1769, this woodcut might show that the Remick water-color covered a more extensive portion of the water front than Revere showed in his engraved view. The almanac view is discussed more at length in the chapter on Revere's Metal Cuts.

Copies of Revere's original 1770 engraved view of Boston and the Landing of the Troops have been located by me as follows:

American Antiquarian Society. Has two small mutilations in the left margin which, however, have been repaired. Long owned by the Society, at least fifty years to my personal knowledge, and source not known to me.

Valentine Hollingsworth, Jr., Manchester, Massachusetts. This was the copy received by bequest from his father, Valentine Hollingsworth of Boston, who died in 1942. Mr. Hollingsworth obtained it in 1931 from Goodspeed's, who acquired it from Harold Murdock. Below the print is "Cold. by Chn. Remich," apparently in Remick's own hand. It is the copy here reproduced.

Amor Hollingsworth, Boston, Massachusetts. Inherited from his father, Zachary Hollingsworth, an excellent impression now at the Paul Revere Life Insurance Company, Worcester.

DuPont Winterthur Museum. Purchased from Harry M. Bland, who ac-

quired it from Cornelius Michaelson, who obtained it from Brooks Adams of Boston. It is a good impression, in a fine original frame.

Henry L. Shattuck, Boston, Massachusetts. A good impression purchased from Goodspeed's in 1935.

Mrs. Charles L. Bybee. A copy bought from a dealer nearly twenty years ago for \$2,000, but imperfect in the lower right corner.

James Lawrence, Boston, Mass. An excellent impression, inherited in the family. This copy also has the manuscript signature, "Cold. by Chn. Remich," in the colorist's hand.

Philadelphia Free Library. The copy received through bequest from William M. Elkins, who purchased it at Anderson's (the George R. Barrett copy), January 3, 1924. It is a good impression, in an early black frame.

Boston Athenæum. A fairly good impression purchased from Charles D. Childs in 1955.

New York Public Library. This copy, which is in the Emmet Collection, although complete, is not in perfect condition, being worn and much of the coloring rubbed.

At least three copies have been sold at auction:

Merwin-Clayton Sales Co., December 6, 1910, number 219. Described as having one or two small holes in centre and surface somewhat discolored.

Hudson's, October 20, 1914, number 493. Perfect and in contemporary black frame, and reproduced at page 52. Sold to "Order" for \$112.50.

Anderson Galleries (George R. Barrett Sale), January 3, 1924, number 364. Described as stained near right side and with a few imperfections in margin and reproduced at page 68. Bought by William M. Elkins for \$1050.

The original copper-plate of the Landing of the Troops is now in the Massachusetts Archives office. It was used by Revere to engrave the reverse of the 10, 14, 16, 22, 28, 36, 42, and 48 shilling bills of December 7, 1775. To make the plate of the proper size for the currency printing, he cut off nearly three inches from the left edge and nearly two inches from the bottom of the plate, so that the currency plate measured $7\frac{7}{8}$ by $12\frac{1}{4}$ inches. This reverse showed a soldier with drawn sword in his right hand and in his left a scroll with the words "Magna

Charta," and with appropriate mottoes above and below. He used the plate again to engrave the same denominations for the bills of September 17, 1776, where he had to alter only the date. Again for the bills of November 17, 1776, he altered the plate by changing the date and inserting the word "Independence" in place of "Magna Charta." These alterations were accomplished by pounding out the surface of the reverse, smoothing and polishing the copper and re-engraving the changed words. As a result, the reverse of the plate, which of course was the Landing of the Troops, still shows the marks of the punched-out surface. Many restrikes have been made at different times from the copper. The American Antiquarian Society has at least four, all with the left and bottom margins cut off. Although they have little commercial value, it is a fact that in the Whitmore Sale of November 11, 1902, lot number 2797, a copy of the restrike sold for \$100 and is now in the Boston Public Library. Apparently two buyers were anxious to acquire it, not realizing that anyone could get a restrike from the original copper in the State Archives and have it printed on old paper. Occasional restrikes have been made from the copper showing the reverse of the currency engraving, and there are copies in the American Antiquarian Society and the Massachusetts Historical Society. Also it is reproduced in Harriet E. O'Brien's *Paul Revere's Own Story*, 1929, page 41.

A facsimile of Revere's engraving was made in 1868 which has caused trouble for collectors even since. Alfred L. Sewell published a magazine in Chicago called *The Little Corporal*. He frequently gave prizes in connection with his magazine, and in the issue of June, 1868, page 93, he announced that he had acquired an original of Revere's engraving of the Landing of the Troops for \$50, and had made a facsimile of the same size, and as nearly like it in design and color as lithography could make it. He offered to send a copy free to every subscriber who renewed his subscription, or he would sell prints at \$1 each. The facsimile was circulated freely. It was marvellously executed, and even with the aid of a microscope it is difficult to find variations from the original. There are of course many variations. In the vignette at the lower right, in the eighth line, the letter "n" in "Britain" in the facsimile barely touches the mantling of the border, whereas in the original it overlaps the mantling. In the second line of the inscription under-

neath, the words "on Saturday" are separated in the facsimile, whereas they touch in the original. The further pair of soldiers on Long Wharf have the bayonets of their guns well below the second tier of windows in the facsimile, whereas the bayonets touch the windows in the original.

Sewell cleared himself of blame in palming off a facsimile for an original by printing clearly in the bottom margin: "This Fac-Simile of Paul Revere's Picture of One Hundred Years Ago is issued by Alfred L. Sewell, Publisher of The 'Little Corporal' Chicago Ill.," and at the right "Western Bank Note & Engraving Co. Chicago." If the line of imprint under the border is cut off, it is difficult to distinguish the facsimile from the original. The coloring is excellent, although the red in the flags and the soldiers' uniforms is fresher and more brilliant. There is little tinting of color on the houses, and the blue in the sky and water is fainter. The size of the print, to the border lines, is exactly the same as the original, 9 by 15½ inches.

But a more serious facsimile problem arose in 1882. In that year James H. Stark, in his *Antique Views of Boston*, reproduced, at page 202, Revere's Landing of the Troops in exact size, in a print made by the Photo-Electrotype Engraving Company of Boston. He stated that it was an exact reproduction of Revere's original engraving, but instead it was a photographic reproduction of Alfred Sewell's 1868 facsimile, with the lower line of imprint cut off. He said that copies of the prints in his book could be separately procured from the publishers, which accounts for the numerous copies to be found. The print, however, was not colored. Stark reissued his book in 1901 and 1907, although the prints were the same.

A curious facsimile is shown in a sixteen-page folio published in 1888, entitled *Boston in the Revolution. Illustrated. A Souvenir*. This contains, on page 4, a photographic reproduction of the plate in Stark's *Antique Views of Boston*, but since the Stark plate was slightly too wide, the photographer cut off half an inch, rearranged the printing below the plate, and re-photographed it for his shortened reproduction.

Many libraries and collectors have the colored Sewell facsimile of 1868 or the Stark reproduction of 1882 (often recently colored), believing them to be original. Also many of the reproduced reproductions in various books of history

are from the Sewell or Stark prints. Among them are the reproductions in the *Bunker Hill Centennial*, eight-page folio newspaper published by Rand, Avery & Company, Boston, 1875 (only slightly reduced); *Celebration of the Centennial Anniversary of the Evacuation of Boston*, 1876, page 18; Bryant and Gay's *Popular History of the United States*, 1879, Volume 3, page 356; Justin Winsor's *Memorial History of Boston*, 1881, Volume 5, page 532; E. H. Goss's *Life of Paul Revere*, 1891, Volume 1, page 81; the Bostonian Society *Proceedings* for 1902 and for 1928; E. M. Avery's *History of the United States*, 1908, Volume 5, page 96; A. W. Mann's *Walks about Historic Boston*, 1917, page 80; the Stokes-Haskell *American Historical Prints*, 1932, plate 21; and Marshall B. Davidson's *Life in America*, 1951, Volume 1, page 131.

Reproductions of the original engraving, again much reduced, are shown in the Hudson Sale Catalogue of October 20, 1914, lot number 493, page 52; and the Anderson Sale Catalogue, January 3, 1924, lot number 364, reproduced at page 68.

Revere engraved another view of Boston and the ships of war in the harbor for *The Royal American Magazine* of January, 1774, published by Isaiah Thomas. The plate appears as the frontispiece of the issue of January, 1774, and is titled in a scroll at the top: "A View of the Town of Boston with several Ships of War in the Harbour." It is unsigned, but characteristically Revere's work. In his manuscript Day Book under date of February 6, 1774, Revere charges I. Thomas with "Engraving two plates for Magazine 6-0-0." The two plates in the January issue were the View of Boston and "The Thunder Storm," which is signed by Revere. The Boston view is similar to the 1770 engraving, in the drawing of the ships and of the town, but follows rather the viewpoint of the woodcut view in *Edes & Gill's North-American Almanack* for 1770, since it shows the shore front of Boston to the left of Long Wharf, including the South Battery and Fort Hill which were not included in the 1770 print. This plate is more carefully treated in the chapter on the *Royal American Magazine*.