

Paul Revere Collection Inventory

Boxes

Revere Collection Box 1

Box 1 Folder 1

[Anatomical Lectures Certificate].

[mss. 1785]; sheet: (23.5 x 19 cm). plate: (19 x 15 cm). [Link to record.](#)
[Brigham plate 48.](#) [Link to Brigham.](#)

- Certificate
- Chippendale style
- Portrait
- Scientific/astrological illustration

Engraved certificate featuring a bust portrait of a bald Galen (AD 129 – 199/217) facing right surrounded by a medallion-shaped Chippendale border. Additional Chippendale bordering and two surgical skeletons flank the manuscript and engraved text in the center. Beneath the text is an anatomical scene where a man with rolled sleeves operates on a corpse on a round table; the corpse has a rope, presumably the remains of a noose, around his neck. On the table, accompanying the body are a blanket and surgical tool.

The certificate reads, both engraved and manuscript text, “These may certify that Mr Levi Bartlett has diligently attended an entire course of my Anatomical Lectures & Demonstrations; together with Physiological & Surgical observations at the dissecting Theatres in the University at Cambridge whereby he has had an opportunity of acquiring an accurate knowledge in the structure of the human body and the surgical branch of his Professions. John Warren Prof. of Anat[omy] and Surgery University Cambridge. Boston June 8th 1785.” Engraved initials in lower right “PR [Paul Revere].”

Box 1 Folder 2

The Hooded Serpent.

[1774]; sheet: (22 x 14.5 cm). plate: (17.5 x 12 cm). [Link to record.](#)
[Brigham plate 36.](#) [Link to Brigham.](#)

- Source: English
- Caricatures, Cartoons and Satires
- Animal
- Plate for book/periodical
- Violence/death

Engraved interior page for *The Royal American Magazine*; this copy has been removed from the volume and is matted and foldered. The image features a snake, likely a cobra, with spots and a diagonal, diamond pattern on its skin. The snake has a human-like face and is standing erect, looking at the viewer, its tail coiled left. See second copy in the bound periodical in the [Reserve Collection](#).

Box 1 Folder 3

The Gerbua or Yerboa.

[1774]; sheet: (20.5 x 13 cm). plate: (18 x 10.5 cm). [Link to record.](#)

Brigham plate 40. [Link to Brigham.](#)

- Source: English
- Animal
- Plate for book/periodical

Engraved interior page for *The Royal American Magazine*; this copy has been removed from the volume and is matted and foldered. Image features a bordered scene of three jerboas in a landscape. In the foreground is a large jerboa facing left with mouse-like features including beady eyes, whiskers, a long tail and long nails. Behind him and to the left is a jumping jerboa and to the right a jerboa eating a plant. In the distance are hills. Image is signed beneath border “P Revere sc.” See second copy in the bound periodical in the [Reserve Collection](#).

Box 1 Folder 4

[Aaron Willard watch paper].

[ca. 1781]; sheet in diameter: (5 cm).

Brigham plate 58. [Link to Brigham.](#)

- Advertisement
- Allegory
- Chippendale style
- Ephemera

Circular watch paper featuring an allegorical scene. The text “A. Willard Watch & Clock Maker Boston” is surrounded in a decorative rope-like interior border and solid exterior border. There is an additional Chippendale style border inside. An angel, cherub or allegory of Fame is above the scene blowing a bugle and holding a watch; a rooster, tree, plants, round clock and Father Time looking left with a white beard surround the area beneath. On the verso is a manuscript note which reads “Oliver Jackson repair [...] \$1 [...] May 28, 1817.” Note: sheet is sliced into fifths. See additional watch papers in [Box 3 Folder 12](#); [Box 3 Folder 13](#).

Box 1 Folder 5

[Masonic certificate for Samuel Welch]

[1780; mss. 1790]; sheet: (18 x 16 cm). plate: (trimmed and not visible).

Brigham plate 62. [Link to Brigham.](#)

- Masonic
- Certificate
- Allegory

Line-bordered certificate featuring an allegorical scene surrounding both manuscript and engraved text. Text reads “And the Darkness comprehended it not. In the East a place of Light where reigns Silence & Peace. We the Master, Wardens and Secretary of Rising States Lodged held in the Town of Boston and State of Massachusetts do certify that the Bearer hereof our worthy Brother Sam Welch has been regularly initiated in to the Second Degree of masonry. As such he has been received by Us and being a true and faithful brother is hereby recommended to the Favor and protection of all free and accepted masons wheresoever. I witness where of we have caus. in the Seat of our said Lodge to be hereunto affix’d this 25 day of July Salvation 1790 and of Masonry 5790.”

Allegorical figures include Faith and Hope on columned pedestals to the left and right – Hope with an anchor and Faith with an open book; in the distance is a third vacant pedestal. Figures are mounted on a tracing board. Beneath is a cloaked Charity, nursing a baby while two other children hover at her feet; one is reading an open book. Above the scene is an allegory of Fame – a winged, bare-breasted woman blowing a horn into the clouds to the left with a baton facing downwards. Beneath her are several Masonic symbols: an hourglass, skull and crossbones, square, compass, gavel, level and chisel. Charity's arm is extended towards a placard listing the names "Paul Revere - M" "Robert Rogers - S.W." "Simon Hall - J.W" and [...] as secretary. Beneath image is text which reads "Printed & sold opposite Liberty stump. Boston" Note: the image is engraved on parchment and contains two slits for medal. Back reads: "Welch has been [...] into the [...] Boston Sep 30 1790 Paul Revere." Related to certificate found in Box 2 Folder 5.

Box 1 Folder 6

[Masonic notice addressed to Brother A.B.]

[ca. 1760]; sheet: (23.5 x 19.5 cm). plate: (22.5 x 18 cm). [Link to record.](#)

Brigham plate 60A. [Link to Brigham.](#)

- Masonic
- Allegory
- Chippendale style

Heavily decorated engraving featuring a Chippendale border surrounding an archway, altar, Masonic tessellated pavement, staircase and tiled floor of a Masonic tracing board. To the left and right of the archway are two figures standing on pedestals labeled "Virtue & Silence" and "True Friendship." One is holding an open book and the other, a mallet or gavel. They are both wearing Masonic aprons.

An all-seeing eye is in the center as well as several winged-cherubs, a square, level, compass and book with Hebrew text. Inside the archway are the moon, the sun, three lit candles and a coffin with skull and crossbones and scythe. Inscription on brick-laid archway reads "Cemented with love." Other images include a beehive, ruler, open tent, hourglass with crossed keys, sword, ark with house, dove with olive branch, façade of Solomon's temple with columns, a mason in an apron at work with gavel, plumb rule, square, level, square and compass. There is also a bridge with three arches and trowel. To the left of the staircase is the Word "Boston" and the right "57" on the first step is the inscription "P Revere Sculp." The text in center reads "Brother A.B. you are desired to meet the Worship Master & Bretheren of Lodge No. 169 Ancient York Masons on [...] day Evening next at the House of Br S.N. precisely at 9 o'clock By order of the Master from your affectionate Br. F.R. sect."

Box 1 Folder 7

A Warm Place – Hell.

[1765]; sheet: (13.5 x 14.5 cm). plate: (12 x 13.5 cm). [Link to record.](#)

Brigham plate 10. [Link to Brigham.](#)

- Separately published print
- Caricatures, Cartoons and Satires
- Source: English

Engraving of seventeen apprehensive looking men being prodded by two devils, one devil is to the left and one above the men. The winged devil above carries a pitchfork and says "push on

Tim”; the one to the left has a pitchfork for a leg and a two-pronged tool stating, “now I’ve got you, a fine hawl by Jove.” The seventeen men are in colonial dress; one has a pig face and one looks to the devil above. Beneath their feet is a snake with a pointed tail. The men are being directed towards the open mouth of a dragon-like creature, Hell, with sharp teeth, breathing fire.

Text beneath reads “on brave Rescinders! To yon yawning bell, SEVENTEEN such Miscreants sure will startle Hell There puny Villains damn’d for petty Sin, On such distinguish’d Scoundrels gaze and grin: The out done: DEVIL will resign his Sway He never curst his MILLIONS in a day” and is noted beneath “Pubd. Accord’g to Act by M Darly.”

Box 1 Folder 8

Joseph Webb Trade Card.

[ca. 1765]; sheet: (18.7 x 15.1 cm). plate: (17.9 x 14.5 cm). [Link to record.](#)

Brigham plate 54. [Link to Brigham.](#)

- Advertisement
- Chippendale style
- Cooking and cookware
- Receipt
- Masonic
- Ephemera

Engraved trade card for Joseph Webb featuring a Chippendale style border surrounding text; also included in the border are pails, tea kettles, pots, skillets, a laundry iron, a framed portrait, Masonic symbols and emblems such as a level, square and compass, figurines, tools, three flags (British) and other examples of iron wares and works. At the very top are several shelves, one central and two flanking the central sill; iron wares are displayed atop them. Text at top reads “To be sold by Joseph Webb at his store near Olivers Dock Boston” outside of the Chippendale border.

Inside the border is a list of goods to be sold: “Pot Ash Kettles & covers Fry kettles for Whaling, Potts & Kettles of all sizes Skillets of all Sizes Large & small Spiders Chimney Backs of all Sizes Clothiers Press Plates Sten Pans with Covers, Tea Kettles, Jamb Plates, Forge hammers & Anvils” followed by a break “[]” and “Pudding pans & basons [sic], Cast Dogs of all sizes, Fry-pans & fry Kettles Ox & Horse Cart Waggon [sic] & Chaise, Boxes, Mortars & Pestles Sash weights Half & Quar: hundred: 14th & 17 w ts ring’d & seal’d Hatters basons & Irons Flatt Irons & heaters.” The text beneath these two columns reads, “All sorts of Cast Iron work, done in ye best Manner, on short Notice NB Sells all sorts of Ship Chandlery Stores &c.” Plate is signed at bottom right “Paul Revere Sculp” Note: copy contains a separate manuscript receipt for Webb’s business [photographed]. High-resolution scan available (front only): 002095-0001.

Box 1 Folder 9

William Jackson Trade Card.

[ca. 1769]; sheet: (19 x 15.7 cm). plate: (17.5 x 14.5 cm). [Link to record.](#)

Brigham plate 56. [Link to Brigham.](#)

- Advertisement
- Chippendale style
- Portrait
- Cooking and cookware
- Receipt

Engraved trade card featuring a bust portrait of an unknown or imaginary male figure surrounded by flowers, leaves and an elaborate Chippendale style border which encircles the image. Text begins "William Jackson" in script followed by "at the brazen Head, next ye Town House Boston" and is followed by "Imports from London and Bristol Cloths of all kinds, Linnens of all sorts, Callicoes, a great Variety of Stuffs, Silks of different kinds, all sorts of Hosiery, with a full and General Assortment of English piece Goods, Brass, Kettles, London Pewter, Nails, Shott, Lead, Powder, Steel frying pans w'th a full Assortment of London & Birmingham & Sheffield Hardwares Window glass, looking Glasses, Tea, Spices, Starch, Pepper &c &c NB Money given at said Store."

Box 1 Folder 10

Joshua Brackett Trade Card.

[ca. 1768]; sheet: (16 x 10 cm). plate (15.5 x 9.5 cm). [Link to record.](#)

Similar Brigham plate 54. [Link to Brigham.](#)

- Advertisement
- Chippendale style
- Portrait
- Receipt
- Ephemera

Engraved billhead advertisement for the O[liver] Cromwell's Head [Tavern]. Image features a bust portrait of Oliver Cromwell (1599-1658) with beard in military attire facing left. Text beneath is written on a ribbon-scroll and reads "O. Cromwell's Head. School Street Boston" and signed beneath "P. Revere Sc." The top of the oval portrait features grapes and leaves and above on a ribbon scroll "Joshua Brackett." Beneath the portrait is engraved text with lines for charges including "Board" "Lodging" "Eating" "Wine" "Punch" "Porter" "Liquor" "Horse-keeping" "Oats"; this particular copy is filled in and denotes the total in British pounds and is made out for "Mr. Willis's Bill." Image is signed beneath bottom ribbon "P Revere Sculp." See second copy in [Box 3 Folder 7.](#)

Box 1 Folder 11

William Breck Trade Card.

[ca. 1768]; sheet: (19.9 x 15.9 cm). plate: (18 x 13.8 cm). [Link to record.](#)

Brigham plate 55. [Link to Brigham.](#)

- Advertisement
- Chippendale style
- Cooking and cookware
- Receipt
- Ephemera

Engraved trade card which features a heavily decorated border with flowers, flourishes and leaves in a Chippendale style border. At the top is an elaborate door-key surrounded by a circular-Chippendale border; beneath the key is the text "William Breck" with flourishes followed by "at the Golden Key near the draw-Bridge Boston." It is signed beneath, inside the border itself, "P. Revere sculp."

Engraved text in-between reads "Imports & Sells at the Lowest advance for Cash London Pewter, Brass Kettles, Nails, Powder Shott, Lead warming & Frying pans, Steel, Window Glass, flat &

box Irons, Sans, Files, Knives, Sickles, Sithes [sic], Locks, Hinges, desk Furniture, Tin-Plates, Brass & Iron Wire Lanthom-leaves, hollow Ware, ship Chandlers Stores, wth [with] a general Assortment of Braziers Iron Mongers & Cutlars Wares Cash for Old Pewter” and outside the border “NB All Sort of Tin Ware Made & Sold at Said Place.”

Revere Collection Box 2

Box 2 Folder 1

Landing of the Troops.

[ca. 1770]; sheet: (26 x 40.5 cm). plate: (not visible). Hand-colored in watercolor by Christian Remick(h) (b. 1726.) [Link to record.](#)

Brigham plate 24. [Link to Brigham.](#)

- Separately published print
- Chippendale style
- Historic event
- Scenic/street view
- Buildings and Structures

Engraved city view featuring Boston Harbor with thirteen large ships, two wharfs and innumerable buildings of varying sizes and heights. The foreground features the north part of Boston with eight numbered ships of war and numerous smaller vessels; the smaller crafts, tied to one another, are filled with soldiers in hats with red coats and guns. The ships are practically emptied and anchored; the masts and chords of the ships have numerous blue flags flying with blue and red crosses. On the horizon are masses of buildings, docked ships, Fanueil Hall, the Old State House, several church spires and cupolas and rolling hills in the distance. An inscribed ribbon at the top reads "A View of Part of the Town of Boston in New England and Brittish [sic] Ships of War: Landing Their Troops! 1768" Also featured and labeled are: A. Long Wharf, B. Hancock's Wharf, and C. North Battery.

The left portion of the print has been mutilated and repaired with pen and ink. Hancock's Wharf, which is jutting out into the harbor, features the most amount of action with troops forming lines and bearing flags as they march towards the interior of the city. The print is inscribed in the lower right in a cartouche-style bordered scene: "To the Earl of Hillsborough. His Majesty's Secretary 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 humbly inscribed." Surrounding this lower text is a Chippendale border with a bare-chested Native American standing on a British soldier with Roman numerals XXIX (presumably the Regiment) on his cap. A key for the eight ships appears in the lower left and reads: 1. Beaver 2. Senegal 3. Martin 4. Glasgow 5. Mermaid 6. Romney 7. Launceston 8. Bonetta; with the text "On Friday Sept 30 1768 the Ships of War, armed Schooners, Transports &c Came up the Harbor 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 [sic] of Cannon, landed on the Long Wharf; there Formed and Marched with insolent Parade, Drums beating, Fifes playing and Colors flying up King Street Each Soldier having received 16 rounds of Powder and Ball. Beneath the text reads "Col'd [colored] by Chn [Christian] Remick" along the bottom reads "Engraved, Printed & Sold by Paul Revere. Boston." On verso: [blank].

Box 2 Folder 2

A View of the Obelisk.

[1766]; sheet: (27 x 37 cm). plate: (not visible). [Link to record.](#)

Brigham plate 6. [Link to Brigham.](#)

- Separately published print
- Historic event

- Allegory
- Portrait
- Caricatures, Cartoons and Satires

Four images side-by-side illustrating the four angles of a pillar-like structure which is tapered at the top and has a wide base beneath. In addition to a tapered triangular top, each side of the obelisk features four bust portraits of statesmen, a panel of text and an allegorical scene. The sixteen figures have been identified as Duke of York, Marquis of Rockingham, Queen Charlotte, King George III, General Conway, Colonel Barre, William Pitt, Lord Dartmouth, Alderman Beckford, Charles Townshend, Lord George Sackville, Mr. Dennis De Berdt, John Wilkes, and Lord Camden. The top of the print reads "A View of the Obelisk erected under Liberty-Tree in Boston the Rejoicings for the Repeal of the Stamp Act. 1766." And is engraved beneath "To every Lover of Liberty, this Plate is humbly dedicated by her true born sons, in Boston New England. 1. American in distress apprehending the total loss of Liberty, 2. She implores the aid of her Patrons, 3. She endures the Conflict for a short Season 4. And has her liberty restor'd by the Royal hand of George the Third." Image is signed in the lower right "Paul Revere Sculp"; copy has manuscript notes in the upper right and left.

The text in the first panel is a poem and reads "O thou whom next to Heaven most revere Fair Liberty! Thou lovely Goddess hear! Have we not woo'd thee, won thee held thee Lain in thy Lap, & melted on thy long Tongue Thro Deaths & Dangers rugged paths pursu'd And led thee smiling to this solitude Hid thee within our Hearts most golden Cell and brav'd the Powers of Earth & Powers of Hell Goddess! We cannot part, though must not fly, Be slaves! We dare to scorn it – dare to die." The image beneath the text features a devil-creature descending from the skies carrying a copy of the Stamp Act. To the left is a bare-chested Native American and winged allegorical figure (either Britannia or Columbia) with a liberty cap. To the right are four figures – A Scotsman in highland dress, an Englishman, a man in monkish robes and a man pointing with snakes in his hair.

The second view of the obelisk features the poem "While clanking Chains & Curses shall salute Thine Ears remorseless G-le, thine O B-e To you blest Patriots! We our cause submit Illustrious [Camp Den] Britains Guardian Pitt. Reced not frown not, rather lett us be Depriv'd of being, than of Liberty Let fraud or malice blacken all our Crimes No disaffection stains these peaceful Chimes O save us, shield us from impending Woes Thebes of Britain, only are our Foes." Beneath is an allegorical image of Fame with trumpet placing an olive wreath on King George III's crown. Behind him are three other figures. Before him on bended knee is America pointing behind her at the four figures bound in chains. In the sky are darkened clouds and lightning bolts.

The third side of the obelisk features the text "Boastfoul oppression boast thy transient Reign While honest freedom struggles with her Chain But know the Songs of Virtue hardy, brave Disdain to lose thro mean Despair to save Arrouz'd in Thunder, awfull they appear With proud deliverance stalking in their Rear While Tyrant-Foes their pallid Fears betray Shrink from their Arms & gave their Vengeance See in th' unequal War Oppressors fall The hate, Contempt and endless Curse of all." A scene beneath features a tree perched on a hill. Atop the tree is a nest with five young birds. Attacking them is a vulture-like bird. From the right comes a winged allegorical figure with sword and shield, possibly Britannia.

The final side of the obelisk includes the text "Our Faith approv'd our Liberty restor'd Our Hearts bend grateful to our Sov'rgn Lord Hail darling Monarch by this act endear'd Our firm affections are thy best rewards Sh'd Britains self, against her self divide And hostile Armies frown on either Side Sh'd Hofts rebellious, Shake our Brunswicks Throne and as they dar'd thy Parent, dare the

Son To this Asylum stretch thine happy Wing And we'll content who best shall love our King.”
Image beneath features three allegorical figures. Britannia in the center with a shield, America to her right holding a bow, arrows in her quiver. A third figure, Liberty is to the right, with a cap perched upon a pole. On verso: John F. Eliot's 1842 Hanover Street. On verso: “Bequeathed to the American Antiquarian Society by Miss Mary L. Elliot in 1927 (see her letter January 31, 1923. [9498]).”

Box 2 Folder 3

[unsigned; William F. Straton].

The Boston Massacre [after Paul Revere].

1832; sheet: (38.5 x 31 cm). plate: (25.7 x 21.7 cm). [Link to record.](#)

[Brigham plate 22.](#) [Link to Brigham.](#)

- Historic event
- Reproductions
- Separately published print
- Scenic/street view
- Violence/death

A nineteenth-century colored reproduction of Revere's famous Boston Massacre scene (see Box 8). Engraver of facsimile print is unidentified but attributed by Clarence Brigham. Inclusion of line “Copy Right Secured” between the poem and the text at the bottom. The text at the top reads “The Bloody Massacre perpetrated in King Street Boston on March 5th 1770 by a party of the 29th Regt.” Beneath the image is a poem (transcribed in Box 8) and last engraved line is the text “Boston, (Fac-Simile) Republished at 15 Water St. March 5, 1832.”

Scene features the American colonists to the left and the British regiment soldiers firing to the right. The soldiers, all wearing red coats have their left legs extended. Behind them is the British commander, Preston, with sword raised. Between the Regiment and Colonists is a thick cloud of smoke. There are approximately twenty-four colonists in various states of panic and casualty. Three on the ground, two shot in the head, and one in the chest. Two men help another wounded man away who has been shot in the chest. One man extends his arm towards the soldiers, one man looks away from the scene with a hand in his pocket, another figure has a cloak draped around his/her shoulders and arms folded, looking upwards. In the foreground is a spotted dog beside the boxed text “Engrav'd Printed & Sold by Paul Revere Boston.” In the background are several buildings including Butcher's Hall. In the center is the State House with clock. To the left is a raised steeple and a chimney billowing smoke as well as a crescent moon in the upper-left corner. On verso: Purchase information, 1949. And “Boston Massacre 1832 copy ‘probably a preprint form the pewter plate, made after 1832; CSB”

Box 2 Folder 4

View of the Colleges in Cambridge.

1767; sheet: (25.5 x 40.5 cm). plate: (Not visible). [Link to record.](#)

[Brigham plate 9.](#) [Link to Brigham.](#)

- Scenic/street view
- Separately published print
- Buildings and Structures

A hand-colored, engraved view of the grounds and buildings of what is now Harvard University facing north. Key at bottom which identifies the buildings reads “A Harvard Hall, B Stoughton, C

Massachusetts, [sic] D Hollis, E Holden Chapel". The print is signed "Josh. Chadwick del" and "P Revere sculp"; the buildings are multi-level brick structures which cast shadows to the left. The chapel to the left has a large front door, columns and radius-top windows. Hollis and Harvard Hall are next to each other with a two-sided staircase, and cupola, weathervane and multiple chimneys protruding from the roof. The building furthest to the right is four stories with a central clock and a large, railed rooftop platform.

Between the buildings of the College are two trees; in front of the buildings is a low gate with three separate, brick entrances. Walking on the grounds are four figures, presumably tutors; the sky above is filled with clouds. In the foreground is a road with seven groups of people. At left, two men with whips atop horses are next to a four-horse-drawn carriage with driver and footman on the back platform. Two men atop horses point towards the college buildings and are accompanied by four dogs. A man on a horse gallops to the left of the scene followed by a man walking wearing a long coat and holding a book. At right a well-dressed man and woman lean towards each other linked arm in arm, and two men in long overcoats and breeches converse while holding canes. High-resolution scan available for order: 001195-0001. On verso: "Gift of Mrs. Henry E. Warner, June 9, 1950. Restored by Mrs. William Erlich of Boston, August 1952 CS Brigham. Gift of Francis Hart, 1928. Engraving is hand-colored with watercolor."

Box 2 Folder 5

[Masonic certificate for William Peirce].

1773; sheet: (37.5 x 27 cm). plate: (35.1 x 25.7 cm). [Link to record.](#)

Brigham plate 61. [Link to Brigham.](#)

- Masonic
- Certificate
- Allegory

An engraved Masonic certificate with printed and manuscript texts. The certificate features an allegorical scene. Text reads "These do Certify that the Bearer hereof William Peirce Has been regularly initiated into the first degree of Masonry As such He has been received by Us And being a true & faithful Brother is hereby Recommended to the Favour of all Free and Accepted Masons wheresoever dispersed. Given under our Hands and Seal at Boston New England in St. Andrews Lodge Jan y 4th A.D. 1779 of Masonry 5779."

Allegorical figures include Faith and Hope on columned pedestals to the left and right – on a Masonic tracing board. Hope with an anchor and Faith with an open book; in the distance is a third vacant pedestal. Beneath is a cloaked Charity, nursing a baby while two other children are at her feet; one is reading an open book. Above the scene is an allegory of Fame – a winged, bare-breasted woman blowing a horn into the clouds. Beneath Charity are several Masonic symbols, an hourglass, skull and crossbones, compass, gavel, level and other emblems. Her arm is extended towards a placard listing the names, in manuscript, "Paul Revere - M" "Wm Hoskins S.W." "Jon[athan] W. Eden JW" and "Jas Carter Secy". The placard has flowers growing along it and is leaning against a stone base. In lower right, text reads "Engraved Printed & Sold by Paul Revere. Boston." Manuscript notation in lower left reads "I have caus'd Said brother to affix his Firm in the Margin J.C. Secy" and along the left side William Peirce [...]. Stone base in front, likely an Ashlar, bears the initials "MB"; in the upper left hand corner is a stamped seal. Allegorical scene is mirror opposite to one found in [Box 1 Folder 5](#). Note: certificate is backed on linen. On verso: Purchased information, 1953.

Box 2 Folder 6

[Masonic certificate - blank].

[no date; plate engraved 1796]; sheet: (40 x 26.5 cm). plate: (not visible). [Link to record.](#)
No plate in Brigham.

- Masonic
- Certificate
- Allegory
- Reproductions

Blank re-strike of a Masonic certificate with engraved text surrounded by an allegorical scene which reads “And the Darkness comprehended it not; In the East a place of light These do Certify that the Bearer hereof Has been regularly initiated into the degree of Masonry. As such He has been received by Us. And being a true & faithfull Brother is hereby Recommended to the Favour of all Free and Accepted Masons wheresoever dispersed. Given under our Hands and Seal in Lodge.”

Allegorical scene features Faith and Hope on columned pedestals to the left and right on a Masonic tracing board – Hope with an anchor and Faith with an open book; in the distance is a third vacant pedestal. Beneath is a cloaked Charity, nursing a baby with two other children at her feet; one is reading an open book. Above the scene is an allegory of Fame – a winged, bare-breasted woman blowing a horn into the clouds with a long pole pointing down into the engraved text. To the left of her are a moon and stars, to the right a sun. Beneath the allegory of Charity are several Masonic symbols, an hourglass, skull and crossbones, compass, level, and tools. Her arm is extended towards a placard with blank space reserved for names. The placard is leaning against a stone base and is surrounded by floral pieces and flourishes. A cornerstone, or an Ashlar, in the foreground bears the initials “MB.” Certificate is signed in the lower right “Engraved Printed & Sold by Paul Revere. Boston.” See also [Box 2 Folder 7](#). On verso: “Re-strike presumably by RB Jacobs in 1921. Recent impression from Revere [Obelisk?] Plate gift CE Goodspeed.”

Box 2 Folder 7

[Masonic certificate for Daniel Huntington the 3rd].
1796; sheet: (43.5 x 28 cm). plate: (34.7 x 25.2 cm). [Link to record.](#)
Brigham plate 65. [Link to Brigham.](#)

- Masonic
- Certificate
- Allegory

An inscribed copy of the Masonic certificate found in [Box 2 Folder 6](#). Engraved and manuscript text reads “And the Darkness comprehended it not; In the East a place of light These do Certify that the Bearer here of Daniel Huntington 3d Has been regularly initiated into the Master degree of Masonry As such He has been received by Us and being a true and faithfull [sic] Brother is hereby Recommended to the Favour of all Free and Accepted Masons wheresoever dispersed Throughout the Globe Given under our Hands and Seal in Lodge.

Allegorical scene features Faith and Hope on columned pedestals to the left and right – Hope with an anchor and Faith with an open book; in the distance is a third vacant pedestal. Beneath is a cloaked Charity, nursing a baby while two other children hover at her feet; one is reading an open book. Above the scene is an allegory of Fame – a winged, bare-breasted woman blowing a horn into the clouds with a long pole pointing down into the engraved text. To the left of her is a moon and stars, to the right a sun. Beneath the allegory of Charity are several Masonic symbols, an

hourglass, skull and crossbones, compass and tools. Her arm is extended towards a placard with the names Joseph Huntington M[aster], Jabez R. Packard SW[Senior Warden] and Be[n]jamin Collier, S[ecretary]. The placard is leaning against a stone base and is surrounded by floral pieces and flourishes. A cornerstone in the foreground bears the initials "MB." Certificate is signed in the lower right "Engraved Printed & Sold by Paul Revere. Boston." On verso: Purchase information, 1928.

Revere Collection Box 3

Box 3 Folder 1

[St. Peter's Lodge Masonic Notification].

1772; sheet: (19.5 x 16 cm). plate: (18.7 x 15.6 cm). [Link to record.](#)

Brigham plate 59. [Link to Brigham.](#)

- Masonic
- Allegory
- Chippendale style

Separately published engraved notice for a night meeting of St. Peter's Masonic Lodge in Newburyport, Massachusetts. Border surrounding engraved and manuscript text features Chippendale style mantling and numerous freemason emblems. At the top, in two medallion shaped borders, are symbols; to the left is a tessellated border and Masonic pavement with an emblem in the center; to the right is a beehive on a table with bees flying. Between the medallions are two figures wearing aprons in a workshop. The figure to the right is sawing a box and the figure to the left is using a hammer on what appears to be a bell; in front of him are different metal wares. Decorating the border are four partial columns or pillars, a pair of crossed quills, a compass angled to the right, a level with ribbon, and a sun with sunbursts inside a protractor.

Engraved and manuscript text reads "Brother [Wednesday Evening next] being St. Peter's Lodge [night by order of the Rt. Worshipfull W Greenough] Master Your [Company] is desired [at Free Masons Hall precisely] at [6] o'Clock Yours Affectionately [W. Nichols] Secry Newbury-port. [Novr 4 5777]. Inside the border, seated at the bottom is a winged cherub writing on a paper. To his left is the text "To Br. [Enoch Pike]" Note: the paper bears the watermark of Britannia and a crown with the initials "I.B." Beneath the border in the lower right is the text "Paul Revere Scp" See related print in [Box 3 Folder 10](#). On verso: "Capt. Enoch Pike" and purchase information, 1927-29.

Box 3 Folder 2

North Battery.

[ca. 1762]; sheet: (16.5 x 20.6 cm). plate: (not visible). [Link to record.](#)

Brigham plate 2. [Link to Brigham.](#)

- Scenic/street view
- Certificate
- Buildings and structures
- Architecture

Engraved commission certificate featuring a view of the North Battery (Fort) in Boston Harbor. Illustrated view and text features a church spire and harbor-front buildings, boats on the water, one with numerous flags docked on the waterfront, and several smaller vessels with figures aboard. The architecture of a large, stone battery with central building is in the foreground with a large, British flag to the right, a wharf and pier to the left and in the distance rolling hills and buildings (as well as an additional fort).

Engraved and manuscript text reads "This may Certify all whom it may Concern; that the Bearer here of [Ralph Morgan] is an Inlisted [sic] [Montross] at his Majesty's [North-Battery] in Boston under my command. Given under my Hand this [18 April] in the Tenth Year of his Majesty's reign [John Pruddock Captin]" Between the engraved text and view is the signature "P Revere

Sculp” Note: AAS copy has been folded and is mounted on linen. On verso: Purchase information, 1949.

Box 3 Folder 3

[St. Andrew’s Lodge Notification].

[1784]; sheet: (24 x 19.5 cm). plate: 19.4 x 15.6 cm). [Link to record.](#)

[Brigham plate 63.](#) [Link to Brigham.](#)

- Masonic
- Allegory
- Chippendale style

Blank engraved notice for an evening meeting of St. Andrew’s Masonic Lodge. Border surrounding engraved text features Chippendale style mantling and numerous freemason emblems. At the top, in two medallion shaped borders, are symbols; tessellated border and Masonic pavement with an emblem in the center; to the right is a beehive on a table with bees. Between the medallions are two figures wearing aprons in a workshop. The figure to the right is sawing a box and the figure to the left is using a chisel on what appears to be a bust; in front of him are different metal wares, hammer, protractor and level on an elevated surface. Behind him is a sun with sunbursts or an all-seeing eye in front of cloud cover. Decorating the border are four partial columns or pillars, a pair of crossed quills, a compass angled to the right, a level with ribbon, and a sun with sunbursts inside a protractor. In the center at the bottom is a winged cherub sitting on a garment and writing with quill and paper facing right.

Engraved text reads “Brother day Evening next being St. Andrew’s Lodge Night the Rt. Worshipfull Brother Mater You are desir’d to give attendance at Free Mason’s Hall at O’Clock Yours Affectionate Secr’d Boston 57” beneath the border on the exterior margin is the text “Engrav’d Printed & Sold by Paul Revere. Boston.” Verso blank.

Box 3 Folder 4

[Aaron Willard Clock Advertisement].

[1781]; sheet: (16.9 x 12.2 cm). plate: (15.4 x 10.9 cm). [Link to record.](#)

[Brigham plate 57.](#) [Link to Brigham.](#)

- Chippendale style
- Advertisement
- Ephemera

Engraved clock advertisement to be used as a clock label, and mounted in the interior of a clock case. Image features heavy Chippendale style mantling, flowers, leaves and flourishes surrounding a medallion shaped oval in which is a table clock with a large face, a fleur-de-les hour hand and a semi-circle shaped upper panel which has phases of the moon illustrated. The desk clock is against a paneled wall on a flat surface.

Mantling and illustration surround engraved text which reads “Custom House Clocks, Table Spring-Clocks and Time-peices [sic], of different construction made by Aaron Willard Boston. Direction for setting up the Clock. First plumb up the case in the place where it is to stand, and secure it; then put the Clock in the case, and hang the pendulum and weights, observing that the heaviest weight be put on the pulley marked S. Windup the lines on the barrels, taking are that they run regularly in the grooves, then put the pendulum in motion. To make it go faster screw the

pendulum up, slower screw down.” On verso: Gift from Wells Historical Museum (formerly in J. Cheney Wells Collection) Oct. 1, 1954.

Box 3 Folder 5

[Isaac Greenwood Trade Card].

[ca. 1769]; sheet: (16 x 12.7 cm). plate: (15.2 x 12 cm). [Link to record](#) (none).

Brigham plate 56. [Link to Brigham](#).

- Cooking and cookware
- Advertisement
- Ephemera

Engraved trade card for a dentist, according to Brigham, and Turner, which has the text as follows: “Isaac Greenwood Ivory Turner Next door to Doct[or] John Clark’s at the North End Boston, Turns all Sorts of Work in Ivory, Silver, Brass, Iron, Horn, Wood &c, such as Billiard Balls, Tea Boards, Scallop’d & Plain Salvers, Decanter Stand, Pestles & Mortars Chocolate Mulls, Lemon Squeezers, Walking Sticks, Ivory & Nut heads & Ferrells for ditto, Ends for Prospective Glasses, Joints for German Flutes, Large Wooden Cocks for Distillers Butts, Small ditto for Spirits, Turns Work for Goldsmiths, Such as Tankards, Canns, Casters, Salts, Iron Hand Irons for Smiths, Plain & Twisted Bannisters, & Posts for Stair Cases & Turretts, Pillars for Frontispieces & Makes Handles for Coffee Potts, Tea Potts, Chafing dishes & Warming Pans, Patterns for Goldsmiths & Founders, Wooden Leggs, and many other Articles, too many to be here enumerated with Fidelity & Dispatch at a very reasonable Rate _ Makes Umberilloes [sic].” Followed by a blank space. Image is signed in lower right “P Revere Sculp.” Text “Ivory Turner” is in italic and “Isaac Greenwood” is heavily flourished as well as “Boston”; remaining text is engraved script. On verso: “Presented to AAS by Hollis Fra...June 19, 1937.”

Box 3 Folder 6

Buried with Him by Baptism.

[no date]; sheet: (17.4 x 11.9 cm). plate: (not visible). [Link to record](#).

Brigham plate 49. [Link to Brigham](#).

- Religious
- Allegory
- Separately published print

Bordered separately published print of a religious scene where Jesus Christ is being baptized by John the Baptist in the River Jordan. Image features Christ and John submerged beneath the water; Christ has a Halo around his head. The water is labeled “JORDAN” to the left. Bordering the River are two parcels of land. To the left is a village with trees, numerous buildings and rolling hills. To the right, looking on is a crowd of twelve people, likely the disciples. Behind them is a grove of trees and hills. In the sky above is a sun and inscribed in the center is Hebrew text. To the left and right are two rays of light, one encircles a dove, the other contains the text “This is my beloved Son – hear ye him.” Both bands of light are reaching towards the earth. Also in the sky to the left and right are banks of clouds with angels in robes, hands in prayer, watching the scene below. Inscribed beneath is the text “P Revere Sculp” and on reverse “Gift of Hubbard E.” Image is twice bordered and semi-circular at top. Verso blank.

Box 3 Folder 7

Joshua Brackett Trade Card.

[ca. 1768]; sheet: (16 x 10 cm). plate (not visible). [Link to record](#).

Brigham plate 54. [Link to Brigham.](#)

- Advertisement
- Chippendale style
- Portrait
- Receipt
- Ephemera

Engraved billhead advertisement for the O[liver] Cromwell's Head [Tavern]. Image features a bust portrait of Oliver Cromwell (1599-1658) with beard in military attire facing left. Text beneath is written on a ribbon-scroll and reads "O. Cromwell's Head. School Street Boston" and signed beneath "P. Revere Sc." The top of the oval portrait features grapes and leaves and on a ribbon scroll "Joshua Brackett." Beneath the portrait is engraved text with lines for charges including "Board" "Lodging" "Eating" "Wine" "Punch" "Porter" "Liquor" "Horse-keeping" "Oats"; this particular copy is filled in and denotes the total in British pounds and also has "Lemmons" [sic] included on the list. Image is signed beneath bottom ribbon scroll under "School" "P Revere Sculp." See second copy in [Box 1 Folder 10](#). On verso: "Bequeathed by Miss May L. Eliot 1927."

Box 3 Folder 8

[Relief Fire Society Notification].

[1782]; sheet: (12.7 x 17.7 cm). plate: (12 x 17 cm). [Link to record.](#)

Brigham plate 64A. [Link to Brigham.](#)

- Masonic
- Chippendale style

Engraved published Masonic notification which features Chippendale style mantling surrounding a ribbon scroll and text, both engraved and manuscript. At the top of the notification is an oval-shaped ornamentation which has in its center a fire truck, hose, buckets, axe, helmet, ladder and other firefighting items scattered on a flat surface and hanging from the mantling. Beneath the oval are two winged cherubs holding a ribbon scroll which reads "In Angustiis Amici" and beneath the ribbon the text "Sir – Boston March 4, 1782 The Relief-Society of which you are a Member, meets on Thurs. day Evening next, at The Green Dragon precisely at 7 O'clock at which Time & Place you are desir'd to give your punctual Attendance Eben Oliver, Clerk. To [Mr?]. Andrew Brimmer." Image is signed beneath bottom mantling "P. Revere Sculp." Gift of Mark Bortman, October 31, 1960. On verso: Gift of Mark Bortman, Oct. 31, 1960. and "Abode" Joseph Head – Dock Square – Store Green's Wharf Tristram Bernard Cole Lane Thomas Davies Jnmr Corn-Hill State Street Candidate Capt Josph Crocker" beneath "Dr 31/st" and off to the side "Brimmer."

Box 3 Folder 9

[Tyrian Lodge Notification].

[1773]; sheet: (21 x 17.4 cm). plate: (18.3 x 14.6 cm). [Link to record.](#)

Brigham plate 60. [Link to Brigham.](#)

- Masonic
- Allegory
- Chippendale style

Masonic summons notice which features Chippendale style border and engraved, manuscript and strikethrough text. Imagery surrounding text consists of a woman, an allegory of Charity, nursing a child in an oval shaped border with two children at her side. Her arm is extended to the left towards a table which holds a level and other Freemasonic equipment. Outside the border to her left and right is a moon and a sun. On two pillars next to her are two figures; Hope with an anchor and Faith with an open book. At the bottom inside the border is the text "Fortior Quo Rectior" and beneath the mantling on the outside of the border "P Revere." There are also two figures standing on pedestals wearing Masonic aprons. One to the left is holding an object, perhaps a rolled paper and his hand is beneath his chin; the figure to the right is holding a hammer. Text in center reads "Brother the Tyrian Lodge No. 1 of which you are a Member meets on this Eve[n] Masons Hall of Worship John Luikes in the Your company is desired at 6 O'clock precisely By order of the Master. Gloucester April 2 58 11 John Rogers Secy." On verso/side of sheet: Purchase information, 1922.

Box 3 Folder 10

[St. Peter's Lodge Notification].

[1772]; sheet: (19.9 x 15.9 cm). plate: (not visible). [Link to record.](#)

Similar to Brigham plate 59. [Link to Brigham.](#)

- Masonic
- Allegory
- Chippendale style

A faint impression of an engraved notice for a night meeting of St. Peter's Masonic Lodge in Newburyport, Massachusetts. Border surrounding engraved and manuscript text features Chippendale style mantling and numerous freemason emblems. At the top, in two medallion shaped borders, are symbols; to the left a birds-eye-view of a tessellated border and Masonic pavement; to the right is a beehive with bees. In between is a faint impression of two figures working at benches. Decorating the border are four partial columns or pillars, a pair of crossed quills tied together, a compass angled to the right, a level with string, square and compasses, Masonic apron, protractor, and a sun with sunbursts.

Engraved and manuscript text reads "Brother Monday Evening next being St. Peter's Lodge night by order of the Rt. Worshipfull W [...] Gage Master Your Company is desired [at the Lodge [...]] at 6 O'Clock Yours Affectionately [A. Perkins] Secy Newbury-port. [October 28 5798]. A faint outline of a winged figure is visible at the bottom. To the left is the manuscript notation "P Brown" Beneath the border in the lower right is the text "Paul Revere Sep." See also [Box 3 Folder 1](#). On verso: with folder "Dup. Notification for St. Peter's Lodge 1798 Duplication of our f[...] 1777. and on verso: "P Brown" "P Brown" and "S. Jane" scribble notation and Purchase information, 1937.

Box 3 Folder 11

View of the Year 1765.

1765; sheet: (17.7 x 22.9 cm). plate: (20.3 x 15.5 cm). [Link to record.](#)

Brigham plate 5. [Link to Brigham.](#)

- Historic event
- Allegory
- Caricatures, Cartoons and Satires
- Separately published print

Engraved allegorical scene featuring a dragon backed upon a ledge while holding a rolled copy of the Magna Charta. The dragon is facing ten figures who are labeled with letters. First, closest to the dragon, is a man in colonial dress with a “B” [Boston] attempting to slay the beast with sword drawn over his head. Next to him is “R-I” [Rhode Island], “N-Y” [New York], and a man “H” [Hampden] with a large belly and holding his hand on his chest and sword at his side. To his left is an unnamed figure in clerical robes pointing a gun, a woman “V” [Virginia] with liberty pole and cap, and to the left, four figures labeled with “U” which Revere identifies as “United Provinces” all with drawn swords.

The dragon is standing next to the prostrate bodies of two men, identified in the *British Museum Catalog* (BM) as Arthur Murphy and Tobias Smollett, one with a scroll labeled “Pym” and the other “Anti-Sejanus.” To the far right on the cartoon is a tree labeled “Liberty Tree August 14, 1765” with an effigy of John Huske dangling from its branches. In front are two men conversing and pointing to the effigy. One states, “there’s that villain H-k” and the other “I see he’s got a high place.” Flying above are three figures; to the left is Minerva with a spear, shield and helmet. She is flying towards two Harpies (devils/demons; identified by the BM as the Duke of Bedford and Lord Mansfield), one pointing towards the ten figures and the other spraying them with a syringe. One Harpy has a leg in a boot and the other is wood with a spike.

Text reads “America! See thy free born Sons advance. And at they Tyrant* point the threat’ng Lance! Who with grim Horror, opes his Helt like Jan’s. And Magna-Charta grasps between his Claws. Lo Boston brave! Unstain’d by Placemen’s Bribes “Attacks the Monster and his venal Tribes” see loyal Hampden to his Country true, Presents his Weapon to theodious Crew; See ‘fore him prostrate treacherous PYM doth fall And A-Sejanus loud for Mercury call! Whilst brave Rhode-Island & New York support, Hampden and Freedom, in their brave Effort. Front to Virginia, bold New-Hampshire stands, All firmly sworn to shake off slavish Bands And each united Province faithful joins Against their Monster and his curst Designs Mounted aloft perfidious H-k you see, Scorn’d by his Country, fits the Rope & Tree; This be the real Fate! A fittest Place For Freedoms Foes a selfish scornful Race! Above behold where Spite & Envy Spurt, Their Venomon the Heads they cannot hurt But lo Minerva with her Spear and Shield” Appears with Hopes to make the Harpies yield.” Printed along the bottom is “Engrav’d Printed & Sold by P Revere Boston” as well as *Stamp Act. High-resolution scan available for order: 003542-0001. On verso: Restored by Frank Doloff, Museum of Fine Arts, 1975.

Box 3 Folder 12

[Aaron Willard watch paper].

[ca. 1781]; sheet in diameter: (5 cm). [Link to record.](#)

Brigham plate 58. [Link to Brigham.](#)

- Advertisement
- Allegory
- Chippendale style
- Ephemera

Circular-cut watch paper featuring an allegorical scene. The text “A. Willard Watch & Clock Maker Boston” is surrounded in a decorative rope interior border with an additional interior Chippendale border inside the scene. An angel, cherub or allegory of Fame is above the text blowing a bugle and holding a watch with her left hand; a rooster, tree, plants, round clock and Father Time, looking left with a white beard and scythe, surround the area beneath and around the text. See additional watch papers in [Box 1 Folder 4](#); [Box 3 Folder 13](#). On verso/folder: Gift from Mark Bortman, November 12, 1948.

Box 3 Folder 13

[Aaron Willard watch paper].

[ca. 1781]; sheet in diameter: (5 cm). [Link to record.](#)

Brigham plate 58. [Link to Brigham.](#)

- Advertisement
- Allegory
- Chippendale style
- Ephemera

Circular watch paper featuring an allegorical scene. Text “A. Willard Watch & Clock Maker Boston” is surrounded in a rope-like border and solid exterior border. There is an additional interior Chippendale border around the text. An angel, cherub or allegory of Fame is above the text blowing a bugle and holding a watch; a rooster, tree, plants, round clock and Father Time looking left with a white beard surround the area beneath. On the verso is a manuscript note which reads “Oliver Jackson repair [...] \$1 [...] May 28, 1817.” Note: image is sliced into fifths. See additional watch papers in [Box 1 Folder 4](#); [Box 3 Folder 12](#). Note: as compared to the other two watch papers, this example shows signs of wear. Folder from Box 3 Folder 12- On verso/folder: Gift from Mark Bortman, November 12, 1948.

Box 3 Folder 14

[And the Darkness comprehended it not...St. Peter’s Lodge notification].

[1790]; sheet: (21.6 x 20.9 cm). plate: (19.5 x 16.5 cm). [Link to record.](#)

Brigham plate 64. [Link to Brigham.](#)

- Masonic
- Certificate
- Allegory

Line-bordered certificate featuring an allegorical scene surrounding both manuscript and engraved text. Text reads “And the Darkness comprehended it not. In the East a place of Light where reigns Silence & Peace. We the Master, Wardens and Secretary of St. Peter’s Lodge held in the Town of Newburyport and State of Massachusetts do certify that the Bearer hereof our worthy Brother Theo[philus Bradbury Jr. has been regularly initiated in to the third Degree of masonry. As such he has been received by Us and being a true and faithful brother is hereby recommended to the Favor and protection of all free and accepted masons wheresoever. I witness where of we have caus. in the Seat of our said Lodge to be hereunto affix’d this 7th day of Sepr Salvation 1794 and of Masonry 5794.”

Allegorical figures surrounding the text include Faith and Hope on columned pedestals to the left and right – Hope with an anchor and Faith with an open book; in the distance is a third vacant pedestal. Beneath is a cloaked Charity, nursing a baby while two other children hover at her feet; one is reading an open book. Above the scene is an allegory of Fame – a winged, bare-breasted woman blowing a horn into the clouds to the left. Beneath her are several Masonic symbols, an hourglass, skull and crossbones, compass and tools. To the left is the text printed vertically “We have caused the Bearer to affix his Firm in the opposite Margin” Charity’s arm is extended towards a placard listing the names “John Gage – M Joshua [Greenleaf?] S.W. Benjamin Tucker J.W. and Geoge [George J?] Osborne Se-y” along the margin is the name “Theop Bradbury Junr.” The certificate has been sliced in several areas to allow for ribbons. Copy is printed on

parchment. On verso: blank. Includes ribbon in folder. "Ribbon St. Peter's Lodge (Theo. Bradbury) certificate, 1794. Removed to show print May 14, 1954. CSB"

Revere Collection Box 4

Box 4 Folders 1-28

Reproductions of Revere's engravings and cuts.

[1832-1970]; sheet: (various sizes). plate: (various sizes). Link to record (none).

No Brigham plate. No link to Brigham.

➤ Reproductions

Box 4 Folder 1

Boston Massacre Scenes; facsimiles and reproductions

See boxed images and item in [Box 8](#). Included in folder are reproductions of Revere's Boston Massacre, many annotated by Brigham. Included is a page from the *American Magazine of Useful Knowledge* Volume 1, 1835, a page from the *Sabbath School Messenger* from August 2, 1839 and a children's copy book from 1837 filled with manuscripts of mathematics by Frances M. Cobb with a wood engraving of the Massacre on the front cover. Also included is a copy-book cover of the 1770 Massacre scene with the 'Deaf and Dumb Alphabet' on the reverse, a booklet dated 1845 entitled 'The Strangers Guide, or information about Boston and Vicinity' with the Revere print on the reverse, two pages of souvenirs (one colored) from the 1888 'Bostonians in Revolution,' a page from the *Massachusetts Historical Society Proceedings*, a lined-sheet with manuscript annotations on the differences on the clock in the image, a negative, photograph and blue-print of the Massachusetts Calendar for 1772.

There is also a photostat of a broadside from the New York Historical Society with the Massacre featured, a proof of a plate, a block made by Carl Drapperd from 1942, photographs of a watercolor of the Massacre titled 'Effects of a Standing Army in Time of Peace' with negative, a reproduction from a painting by Walter Gilman Page, a reproduction on card stock issued by the Bostonian Society in 1907, a detail of a restrike of the Massacre scene, electrostatic and glossy photographs, an interior page of a *New York Historical Society Annual Report*, a photograph of a re-strike, a page from an auction catalog, the cover of a *Print Shop Portfolio*, color reproductions reduced in size, additional reproductions from the Brigham text, a plate titled a "Re-strike from an original revere copper plate in State House, Boston," a 1902 photograph of the Fifth of March broadside, three copies from catalogs with the print featured, blue-prints, a photograph of an original Revere, and color/black and white plates from Brigham's.

Box 4 Folder 2

Two facsimiles of the Boston Massacre 1770 scene by Revere. One is a second copy of the 1832 print in [Box 2 Folder 3](#). The other is annotated on the reverse "reprinted...by Goodspeed's in June of 1989."

Box 4 Folder 3

Reproductions of Buried with him by Baptism including two copies of plate 49 from Brigham's text; also included is a card annotated by Brigham listing an additional copy.

Box 4 Folder 4

Masonic Plates; reproductions. Copies of plates 59, 60, 63 64 and 65 from Brigham, a photograph of a Masonic certificate, an embossed Photostatic of the Masonic notation, electrostatic copies and facsimiles of plates.

Box 4 Folder 5

Brigham's text reproductions; reproductions of paper money and currency found in the Revere currency collection.

Box 4 Folder 6

William Pitt. Reproductions from Brigham's text.

Box 4 Folder 7

Bookplates. Reproductions from Brigham's text.

Box 4 Folder 8

Misc. Reproductions from Brigham's text. Included are plates 1, 4, 7, 12, 29, 30, 50.

Box 4 Folder 9

Additional reproductions of the Boston Massacre 1770 scene; all reproductions are from Brigham's text.

Box 4 Folder 10

Landing of the Troops reproductions. Facsimiles, photographs, a print on the reverse of an 1880s newspaper, and various reproductions.

Box 4 Folder 11

Reproductions for the View of the Colleges at Cambridge including a Memo from Francis R. Hart from 1928. Included are black and white and colored reproductions.

Box 4 Folder 12

Reproductions of Frugal Housewife from Brigham's text.

Box 4 Folder 13

Reproductions of Anatomical Lectures with a note "A Versatile Patriot" by Stefan C. Schatzki for *Medicine in American Art* and a photocopy of a note from N.W. Appleton on the November 30, 1781 meeting of the Boston Medical Society.

Box 4 Folder 14

Reproductions of the music books; includes a note-card with 'A Christmas Hymn' by Martha Lou & Dean Fales.

Box 4 Folder 15

North Battery reproductions. Reproductions from Brigham's text.

Box 4 Folder 16

Obelisk reproductions, re-strike and an item entitled "Paul Revere's Monument" In Honor of the Repeal of the Stamp Act from 1881.

Box 4 Folder 17

Reproductions of Fire Relief Society with an electrostatic copy of a broadside.

Box 4 Folder 18

Reproductions of the plates in the *Royal American Magazine*; one negative of the "Mitred Minuet."

Box 4 Folder 19

Reproductions of trade card by John Piemont owned by the Town of Danvers, trade cards by Revere and Sons. Also black and white, negative and Photostatic copies of advertising ephemera reproduced by Revere.

Box 4 Folder 20

Reproductions for View of the Year 1765 and note from Brigham on original at library at Harvard University.

Box 4 Folder 21

Reproductions of A Warm Place Hell including an annual dinner card for the Colonial Society of Massachusetts, negatives and copies of the broadside (not in AAS collection).

Box 4 Folder 22

Reproductions from Brigham's text of the Woodcuts, newspaper mastheads, etc.

Box 4 Folder 23

Photograph of a copy of "And the Darkness...for Rising States Lodge" and written on the reverse "from the Library of Supreme [Court] in Washington." Also included is a photograph of a Masonic certificate engraved by Revere and an apron.

Box 4 Folder 24

Two photographic reproductions of the Landing of the Troops.

Box 4 Folder 25

Photograph of the Billing's Frontispiece (not at AAS); music book reproductions.

Box 4 Folder 26

Photograph of Willard Clock advertisements; some feature the clock interior(s) and other timepieces.

Box 4 Folder 27

Photographic reproductions of *The Able Doctor*, *A Warm Place*, *Sir Wilbraham Wentworth* from *The Royal American Magazine* and a reproduction of the *Colleges of Cambridge* printed in 1916 for the Club of Odd Volumes.

Box 4 Folder 28

Color reproduction (facsimile) in large red folder with notes on Revere's *Boston Massacre* printed in 1970 by the Library of Congress.

Revere Collection Box 5

Box 5

Reproductions of Revere's engravings and cuts.

[n.d.-1932]; sheet: (various sizes). plate: (various sizes). Link to record (none).

No Brigham plate. No link to Brigham.

➤ Reproductions

Copy of the John Agresto article "Art and Historical Truth" listed in Bibliography; various reproductions of Revere prints; a copy of *The Month at Goodspeed's* from March 1939; reproductions including the Obelisk, Colleges in Cambridge and Landing of the Troops.

Revere Collection Box 6

Box 6

Jonathan Mulliken's The Bloody Massacre, after Paul Revere. [1770]; framed: (23.5 x 28 cm). [Link to record](#). Brigham plate 15. [Link to Brigham](#).

- Historic event
- Scenic/street view
- Violence/death
- Separately published print

Framed, black and white engraving featuring British soldiers firing guns into a gathering of colonists. Beneath the image is a poem which reads: "Unhappy Boston! See thy Sons deplore. Thy hallow'd Walks besmear'd with guiltless Gore. While faithless P-n and his savage Bands. With murd'rous Rancour stretch their bloody Hands; Like fierce Barbarians grinning o'er their Prey, Approve the Carnage and enjoy the Day. If scalding drops from Rage from Anguish Wrung if Speechless Sorrows lab'ring for a Tongue, or if a weeping World can ought appease The plaintive Ghosts of Victims such as these; The Patriot's copious Tears for each are shed, a Glorious Tribute which embalms the Dead. But know Fate summons to that awful Goal, Where justice strips the Murd'rer of his Soul; Should venal C-ts the scandal of the Land, Snatch the relentless Villain from her Hand, Keen Execrations on this Plate inscrib'd Shall reach a Judge who never can be brib'd." Beneath is scripted engraved text which reads "The unhappy Suffers were Mess s Sam L Gray, Sam L Maverick, Jam S Caldwell, Crispus Attucks, & Patk Carr. Killed Six. wounded: two of them (Christ R Monk & John Clark) Mortally." Title above image reads "The Bloody Massacre perpetrated in King – Street Boston on March 5th 1770 by a party of ye 29th Regt."

Scene features the American colonists to the left and the British regiment soldiers firing rifles with bayonets to the right. There are eight soldiers, all wearing coats and hats with one of their legs extended. In the foreground, behind the regiment, is the British commander, Captain Preston, with sword. Between the soldiers and colonists is smoke. There are approximately twenty-four colonists in various states of panic and casualty from gunshot. Three are prostrate on the ground and bleeding; two shot in the head, and one in the chest. Two men help another wounded man away who has been shot in the chest. A fifth man in the background is bleeding from the head. One man extends his arm towards the soldiers, face in panic. In the foreground is a dog and next to him the text "Jona Mulliken NewburyPort Sculpt" In the background are several buildings including, and labeled, Butcher's Hall and the Custom House; in the center is the State House with clock. To the left is a raised steeple of the First Church with cupola, and a chimney billowing smoke as well as a crescent moon facing left in the upper-left corner. The weathervane of the Old State House intersects with the text. Card on file with frame reads: "The Bloody Massacre perpetrated in King Street Boston" Jonathan Mulliken (1746-1782), engraver, after a print by Paul Revere II (1735-1818); Newburyport, 1770; ink on paper. Clockmaker Jonathan Mulliken of Newburyport made use of his experience engraving numerals and letters on brass clock faces to re-engrave and sell a popular print issued by Paul Revere in 1770 that was itself a plagiarized copy of a broadside prepared by Henry Pelham (1748-1806) of Boston."

Revere Collection Box 7

Box 7

Henry Pelham's The Boston Massacre [Fruits of Arbitrary Power, or The Boston Massacre], after Paul Revere.

[1770]; framed: (31.5 x 22.5 cm). [Link to record.](#)

Brigham plate 13. [Link to Brigham.](#)

- Historic event
- Scenic/street view
- Separately published print
- Violence/death

A framed and hand-colored bordered engraving featuring regimental British soldiers firing guns into a gathering of colonists. Scene features the American colonists to the left and the British regiment soldiers firing rifles with bayonets to the right. There are eight soldiers, all wearing red coats and hats with one of their legs extended forward. In the foreground, behind the regiment, is the British commander, Captain Preston, with sword raised. Between the soldiers and colonists is a thick cloud of smoke; two pair of legs are visible beneath and to the left in the distance two men can be seen fleeing the scene. Integrated into the crowd are colonists in various states of panic and casualty from gunshot. Three are prostrate on the ground and bleeding; two shot in the head, and one in the chest. Two men help another wounded man away who has been shot in the chest. A fifth man in the background is bleeding from the head. One man extends his arm towards the soldiers, one man looks away from the scene with a hand in his pocket, another figure has a cloak draped around his/her shoulders and arms clasped is in the shadows. In the foreground is a dog. Text above reads "The Fruits of Arbitrary Power, or the Bloody Massacre perpetrated in King Street Boston on March 5, 1770 in which Messrs Saml Gray, Saml Maverick, James Caldwell, Crispus Attucks, Patrick Carr were Killed Six others wounded two of them mortally." Next to this are five shaded dots. In the background are several buildings including the Custom House with balcony; in the center is the State House with clock and central balcony; above is a clear sky. To the left is a raised steeple of the First Church with clock and cupola, and a chimney billowing smoke as well as a crescent moon facing right in the upper-left corner.

Text beneath is flanked by two motif images; a skull and cross bones encased in a wreath to the left and to the right, a circle with a cloud bank and lighting breaking apart two crossed swords. Text between them reads "How long shall they utter and speak hard things and all the workers of iniquity boast themselves: they break in peices [sic] they people O Lord and Afflict Thine Heritage: They slay the Widow and the stranger and murder the Fatherless – Yet they say the Lord shall not see neither shall the God of Jacob Regard It. Psalm XCIV." High-resolution scan available for order: 002097-0001.

Revere Collection Box 8

Box 8

Revere's "The Boston Massacre."

[1770]; framed: (25.6 x 22 cm). [Link to record.](#)

Brigham plate 14. [Link to Brigham.](#)

- Historic event
- Scenic/street view
- Separately published print
- Violence/death

Framed, hand-colored published engraving featuring British soldiers firing guns into a gathering of colonists. Beneath the image is a poem which reads: "Unhappy Boston! See thy Sons deplore. Thy hallow'd Walks besmear'd with guiltless Gore. While faithless P-n and his savage Bands. With murd'rous Rancour stretch their bloody Hands; Like fierce Barbarians grinning o'er their Prey, Approve the Carnage and enjoy the Day. If scalding drops from Rage from Anguish Wrung if Speechless Sorrows lab'ring for a Tongue, or if a weeping World can ought appease The plaintive Ghosts of Victims such s these; The Patriot's copious Tears for each are shed, a Glorious Tribute which embalms the Dead. But know Fate summons to that awful Goal, Where justice strips the Murd'rer of his Soul; Should venal C-ts the scandal of the Land, Snatch the relentless Villain from her Hand, Keen Execrations on this Plate inscrib'd Shall reach a Judge who never can be brib'd." Beneath is scripted engraved text which reads "The unhappy Suffers were Mess s Sam L Gray, Sam L Maverick, Jam S Caldwell, Crispus Attucks, & Patk Carr. Killed Six. wounded: two of them (Christ R Monk & John Clark) Mortally." Above the image is the formal title "The Bloody Massacre perpetrated in King—Street Boston on March 5th 1770 by a party of the 29th Regt."

Scene features the American colonists to the left and the British regiment soldiers firing rifles with bayonets to the right. There are eight soldiers, all wearing red coats and hats with one of their legs extended forward. In the foreground, behind the regiment, is the British commander, Captain Preston, with sword raised. Between the soldiers and colonists is a thick cloud of smoke; two pair of legs are visible beneath. There are approximately twenty-four colonists in various states of panic and casualty from gunshot. Three are prostrate on the ground and bleeding; two shot in the head, and one in the chest. Two men help another wounded man away who has been shot in the chest. A fifth man in the background is bleeding from the head. One man extends his arm towards the soldiers, one man looks away from the scene with a hand in his pocket, another figure has a cloak draped around his/her shoulders and arms folded, looking right. In the foreground is a spotted dog beside the boxed text "Engrav'd Printed & Sold by Paul Revere Boston."

In the background are several buildings including, and labeled, Butcher's Hall and the Custom House with balcony; in the center is the State House with clock and central balcony. To the left is a raised steeple of the First Church with cupola, and a chimney billowing smoke as well as a crescent moon facing left in the upper-left corner. The weathervane of the Old State House intersects with the text above the image. On the reverse is handwritten "Revere's first Boston Massacre property of Natl Paine [Paine, Nathaniel 1832-1917, donor]" Note: State II: Clock reads: 10:20. High-resolution scan available for order: 003578-0001.

Revere Collection Box 9

Box 9

Reproductions of Revere's engravings and cuts.

[ca.1954]; sheet: (various sizes). plate: (various sizes).

No Brigham plate. No link to Brigham.

➤ Reproductions

Printed reproductions and 5x7 black and white glossies of the 77 plates and text reproduced in *Paul Revere's Engravings* (1954; 1969) by Clarence Brigham. See also Clarence Brigham Manuscript Papers.

Engraved Illustrations and Woodcuts made in Lead

1760s

From Almanac Collection [click for book record; Almanacs Mass A800 1766 A]
[Ecliptic (Cut of Eclipse)]
[1765]; sheet: (bound; 16.3 x 9.8 cm). cut: (4.5 x 8.2 cm). Reilly #1848.
Brigham plate 66. [Link to Brigham.](#)

- Almanac
- Scientific/astrological illustration
- Woodcuts made in lead

Woodcut featuring an eclipse of the moon, sun and earth. Image is titled "Representation of the above Eclipse" which features a half-circle and numerous lines illustrating orbital paths and poles of the Earth. In the center are two circles. One circle is filled in; the other has sunbursts at its edges and is divided by a line reading "XI" on one end and "a" as well as "iii" on the other. A circular line is drawn across the upper left portion and is labeled as follows "XIII" "IX" "X" "XI" "XII" "I" "II" "III" "IV" "V" and "VI." An additional perpendicular line is labeled "P." and a small curved line in the lower right is labeled "d." Description beneath reads "The above type shows the exact position of the Sun, Moon and Earth, at the middle of the Eclipse. The large semi-circle represents one half of that part of the Earth which is then illuminated by the Sun; a the path of the moon; the ecliptic, or oval curve line bb, shows the path of Boston would seem to describe the Earth's surface, if viewed from the Sun, and its place at the respective hours marked thereon; P the north pole; d the equator, or equinoctial line; the small black circle represents the moon, or the extent of its shadow on the earth's surface; the other circle is that part of the Sun, that may be seen at the middle of the eclipse, the rest being hid by the Moon."

From Dated Pams Collection [Dated Pams - click for record]
Plan of a Hemp Mill to Go by Water.
[1765]; sheet: (bound; 18.8 x 14.5 cm). plate: (11.6 x 13.1 cm). [Link to record.](#)
Brigham plate 4. [Link to Brigham.](#)

- Architecture
- Buildings and structures
- Plate for book/periodical
- Receipt

Engraved plate for Edmund Quincy's *Treatise of Hemp-Husbandry* printed in 1765. Signed below "G. Flagg Inv." to the left, and to the right "P. Revere sculp." Image features five distinct architectural plans including the elevation(s) side and details of a hemp mill contained within a bordered rectangle. The two elevations are casting a shadow. Figure 1 features a "Side-View" of the building's frame with the shaft and water mill as well as levers, sweeps, beaters, block(s), breaks and joints illustrated. The length is noted as "8 Feet" and "10 Feet"; Figure 2 features the "End View" with the water wheel, posts to support the lever, end of the box, and break. Figure 3 has shows the "Chamber Floor with Box, Brakes, and Beater in their place" and is labeled "End 13 feet" and "Side 22 feet"; Figures 4 and 5 are noted as "representing one of the upright sweeps" with the brakes and box, and beneath them is a scale of 20 Feet. For more information, see "Explanation of Plan" [link]. Note: AAS also has an invoice/receipt for this copperplate in the New Accession Manuscript Collection under "Revere, Paul."

From Almanac Collection [click for record; Almanacs Mass E210 1769a]

Lord God Omnipotent.

[1768]; sheet: (bound; 16.5 x 9.5 cm). plate: (13.3 x 9.2 cm) (note: left margin trimmed). Link to record (none).

Brigham plate 12. Link to Brigham.

- Almanac
- Religious
- Allegory

Engraving featuring an allegorical image on an interior page of *Edes & Gill's North-American Almanack*. At the top is the text "The Lord God Omnipotent reigneth, let all the Earth rejoice!" with rays extending in all directions. Beneath the text are two angels in a bank of clouds, described by the title page as the "Wings of the Wind." The angel to the left has her arm raised upwards and is stating "Shall not the Lord If all the Earth do Right" and the other. The one to the right states "The Fool only hath said in his Heart there is no God." Beneath are two female allegories one to the right is seated with a crown, shield and liberty cap on a throne. She states "Collidimur"; to her left is a seated woman with pole and liberty cap draped in robes and leaning against her arm. She states "Frangimur." Behind them on the stormy seas are two tempest-tossed ships and lightning bolts. The plate is signed "P Revere sculp" beneath the pedestal of Britannia. An accompanying description is in the almanac.

1770s

From Almanac Collection [click for record; Almanacs Mass E 210 1770]

[View of Boston]

[1770]; sheet: (bound; 18 x 10.2 cm). plate/cut: (15.5 x 9 cm). Reilly #1767

Brigham plate 68. Link to Brigham.

- Woodcuts made in lead
- Historic event
- Scenic/street view
- Title page
- Almanac
- Buildings and Structures

Woodcut in lead before the title page of *Edes & Gill's North-American Almanack for 1770*. Image is bordered with a thick line and the name "P. Revere" is in the bottom center. Surrounding text reads "A Prospective View of the Town of Boston, the Capital of New England and of the Landing of – Troops in the Year 1768, in [con]sequence of Letters from Gov. Bernard, the Commissioners, &c. to the British Ministry." Image features Boston harbor in the foreground with numerous buildings, church spires and rolling hills to the right in the background.

There are several visible wharfs to the left and the North Battery to the far right. Jetting out in the center is Hancock's wharf. Also visible is the (old) State House in the center amidst other buildings. There are numerous smaller boats with soldiers on board rowing towards the wharf. Ten ships are in the harbor, most of them display British flags on their hulls. All but the two smaller vessels are labeled, from left to right: 1. Beaver 2. Senegal 3. Martin 4. Glasgow 5. Mermaid 6. Romney 7. Lanceston 8. Bonetta. See similar image in Box 2 Folder 1.

From Almanac Collection [[click for record](#); Almanacs Mass A 800 1772a]
[Dwarf Emma Leach]
[1771]; sheet: (bound; 17 x 10.5 cm). plate/cut: (9.2 x 7 cm). Reilly #1549 & #1550.
Brigham plate 71. [Link to Brigham](#).

- Woodcuts made in lead
- Portrait
- Title page
- Almanac

Woodcut in lead on the cover of Ames *Astronomical Diary; or Almanack for 1772*. Image features an unflattering full portrait of a seated woman, Emma Leach (1719-?) a woman affected by dwarfism, looking left in a chair in a corner. The chair is backed with curved legs and is on a checkered floor. The woman is wearing a bonnet and sleeves with ruffles, a full skirt and has her hands on her lap. Her noteworthy physical features are curved arms, a short neck, a large, full nose and legs which do not reach the floor. Image is heavily bordered.

From Almanac Collection [[click for record](#); Almanacs Mass A 800 1772a]
[John Dickinson]
[1771]; sheet: (bound; 17.5 x 11 cm). plate/cut: (9.3 x 6.9 cm). Reilly #1563 & #1564.
Brigham plate 71. [Link to Brigham](#).

- Woodcuts made in lead
- Portrait
- Almanac

Woodcut in lead on an interior page of Ames *Astronomical Diary; or Almanack for 1772*. Image features a portrait from the waist of a man, John Dickinson (1732-1808) turned slightly to the right and facing the viewer. Portrait is inset in a decorative oval and is labeled "The Patriotic American Farmer." Dickinson is holding a rolled document labeled "Farmer's Letters" and is fingering it. He is leaning his left elbow on a volume labeled "Magna Charta." He has a long oval face, a large nose, inset eyes, curled wig, and a thin frame and wears a cravat, coat with ruffled sleeves and cuffs and waistcoat with buttons. Also used on the cover of John Dodge's *An entertaining narrative of the cruel and barbarous treatment and extreme sufferings of Mr. John Dodge*. Reserve 1780 [[click for record](#)], the broadside "Two songs on the brave General Montgomery" BDSDS 1777 [[click for record](#)] and at the top of the broadside "Two favorite new songs at the American camp" [BDSDS 1776](#) [[click for record](#)].

From Almanac Collection [[click for book record](#); Almanacs Mass N800 1772]
[Compass]
[1771]; sheet: (bound; 17.3 x 11 cm). cut: (6 x 6 cm). No record; Reilly #1838.
Brigham plate 66. [Link to Brigham](#).

- Almanac
- Scientific/astrological illustration
- Woodcut made in lead
- Title page

Woodcut on the title page of *The North-American Almanac for 1772* by Samuel Stearns. Illustration is of a mariner's compass inset in a bordered square. On the compass itself the decorative pointer shaped like a French fleur-de-lis is directed North. Surrounding the circle are

four flourishes in each corner; in the center is a flower-shaped stylized item. From the circular floral-image outwards, the compass points out the four primary directions, the cardinal points, and twelve secondary points making sixteen total; each direction is listed with abbreviations (N, NbE, NNE, NEbN, NE, NEbE, ENE EbN, etc.). In the exterior circle bordering the compass are thirty-six divided blocks, each one separately numbered 01 to 09 in increasing and then descending order.

From Almanac Collection [[click for record](#)] Almanacs Mass A 800 1772a

[Mrs. Catherine M'Cauley]

[1771]; sheet: (bound; 16.9 x 10.5 cm). plate/cut: (9.3 x 7 cm). Reilly #1552 & #1553.

Brigham plate 71. [Link to Brigham](#).

- Woodcuts made in lead
- Portrait
- Almanac

Woodcut in lead on an interior page of Ames *Astronomical Diary; or Almanack for 1772*. Image features a full portrait of the author, labeled as "Mrs. Catharine Macaulay." (1731-1791). The portrait is bordered. Image is set outside and features Macaulay in front of a fence; in the distance are bushes and trees. She is standing turned slightly right and facing the viewer. Her straight arm is extended and on her hand is a small bird; her other hand is fingering the bird. She is wearing an elaborate gown with lace on the bodice, petticoat and a flower pattern stomacher; the skirt is partially pinned up. Her sleeves feature numerous, cascading ruffles and her lace cap keeps her hair tied back; she is wearing buckled shoes. See Reilly #1552&3.

From Broadside Folio Collection [[click for record](#); BDSDS. 1771 F]

[Portrait of William Pitt]

[1771]; sheet: (52.2 x 40.6 cm). plate: (12 x 10 cm). [Link to record](#).

Brigham plate 26. [Link to Brigham](#).

- Portrait
- Chippendale style
- Source: English

Engraved portrait of William Pitt (1708-1778) on a letter-pressed text broadside which starts "A Speech of the Rt. Hon. the Earl of Chatham" and is followed by the speech in four columns on the broadside; the speech is that delivered to the House of Lords in November of 1770. The bust portrait is in an oval shaped Chippendale style border which features Pitt facing right, head turned towards the viewer. He is wearing an overcoat with buttons, a cravat and a full, curled wig. Image is signed in the lower right "P Revere Sculp." Text beneath reads "The The Right Honble. William Pitt, Esqr." Followed by "I myself am one of the people. I esteem that security and independence which is the original birthright of an Englishman, far beyond the privileges, however splendid, which are annexed to the peerage."

Almanac Collection [[click for record](#); Almanacs Mass. M270 1772a]

The Boston Massacre.

[1771]; sheet: (16.9 x 10.3 cm). cut: (12 x 9.4 cm). Reilly #1009.

Brigham plate 17. [Link to Brigham](#).

- Historic event
- Scenic/street view

- Woodcuts made in lead
- Violence/death
- Almanac

Woodcut of the Boston Massacre scene which appeared in *The Massachusetts Calendar, or an Almanac for 1772*. The image is the same as the one which appears on the 1772 Broadside. Image is bordered with text above and is titled “The BOSTON MASSACRE, perpetrated on March the 5th, 1770” and verse beneath which reads “While Britons view this scene with conscious dread, and pay the last sad tribute to the dead; What though the shafts of justice faintly gleam, And ermin’d miscreants ridicule the scene; Ne’er let one breast the generous sigh disclaim, Or cease to bow at FREEDOM’s hallow’d sane; Still with the thought let Fame’s loud Clarion swell, And fate to distance time the MURDER tell.”

Scene features the American colonists to the left and the British regiment soldiers firing at them from the right. There are eight soldiers, all wearing regimental dress coats and hats with their left legs extended. In the foreground is the British commander, Captain Preston, with sword raised. Between the Regiment and Colonists is a thick cloud of smoke and bayonets of rifles. There are approximately thirteen colonists in various states of panic and casualty from gunshot. Three men are on the ground and two men help another wounded man away; additional profiles of figures look on from the back. In the background are several unmarked buildings, one being the Old State House. To the left is a raised steeple and chimneys as well as a crescent moon in the upper-left corner. Note: copy seen here has been trimmed on the left hand margin (not the same one as appears in Brigham).

From Reserve Collection [click for record; Reserve 1772]

[Frontispiece for *The Frugal Housewife*]

[1772]; sheet: (bound; 15 x 8.4 cm). plate: (not visible). Link to record.

Brigham plate 4. Link to Brigham.

- Cooking and cookware
- Source: English
- Plate for book/periodical
- Animal

Engraved frontispiece for Susannah Carter’s *The Frugal Housewife* with a rectangular border and five images with text. The first is entitled “A Hare or Rabbit Trussed for Roasting” with an image of a prepared hare. Also illustrated is “A Hare or Rabbit for Roasting or Boiling” “A Goose” “Breast – Back” and “Ducks” with the legs of the animal carcasses’ held together with pins.

From Reserve Collection [click for record; Reserve 1772]

[Interior illustration for *The Frugal Housewife*]

[1772]; sheet: (bound; 15 x 8.4 cm). plate: (not visible). Link to record.

Brigham plate 4. Link to Brigham.

- Cooking and cookware
- Source: English
- Plate for book/periodical

Engraved interior page before “Chapter 1” and after the “Bill of Fare for every Month in the Year” for Susannah Carter’s *The Frugal Housewife* with a trimmed rectangular border and six images of fowl with descriptive text. Listed are “A Turkey for Roasting” with an image of a large

bird with pins, “A Turkey or Fowl for Boiling” with image of the poultry, “A Chicken or Fowl for Roasting” with an animal tied with strings and pins, “A Pheasant or Partridge” with an image of a bird with two pins and its legs in the air. Beneath are two images labeled “Woodcock or Snipe” and “A Pigeon” with two birds with pins.

From Reserve Collection [click for record]

[Colonel Benjamin Church]

[1772]; sheet: (bound; 18.9 x 11 cm). plate: (not visible). Link to record.
Brigham plate 29. Link to Brigham.

- Portrait
- Chippendale style
- Plate for book/periodical

Engraved frontispiece for *The Entertaining History of King Philip's War* featuring a portrait of Colonel Benjamin Church (1639-1718) inset in an oval medallion with a Chippendale ornamental border above and below the image. Portrait is from the waist and shows the Colonel with powder horn, coat, shirt, waistcoat, kerchief or loose cravat and curled hair with close cropped bangs looking slightly to the right and set against a dark background. Engraved text beneath reads “Col. Benjamin. Church.” Image is signed beneath the oval “P. Revere Sc.”

From Reserve Collection [click for record]

[Philip King of Mount Hope]

[1772]; sheet: (bound; 18.5 x 10.1 cm). plate: (not visible). Link to record.
Brigham plate 29. Link to Brigham.

- Portrait
- Plate for book/periodical
- Native peoples

Engraved interior page for *The Entertaining History of King Philip's War* featuring a portrait of a Native American, King Philip, Sachem of the Wampanoags or Metacomet (ca. 1639-1676), standing and facing the viewer. He has one hand on his hip and the other holding a long barreled gun upright. He is wearing a banded headdress with a fox and a bird which cascades down his back; at his waist is a wide-banded belt or sash which features other animals such as deer and birds. His shirt has a patterned v-neck collar and exposes his chest. The hand on his hip is heavily scarred. King Philip's complexion is dotted or speckled. On the outside of his shirt is a five-point star as well as a powder horn around his neck. He is wearing a cloak which reaches the ground. On his feet are tied shoes which look like moccasins, while beneath his feet is an additional powder horn as well as an ax. To his left are approximately nine Native Americans some standing, some sitting and listening to one Native American man who stands with his left arm extended upwards, an ax in his right hand. He is standing next to a smoking fire-pit. To his left is a seated Native American man smoking a pipe. In the distance is a mountain and groves of trees. Through the trunks one can see the silhouettes of other Native Americans. Image is signed beneath “Philip. King of Mount Hope” and to the right “P. Revere Sc.”

Broadside Collection [BDSDS. 1772]

The Boston Massacre.

[1772]; sheet: (49.1 x 29.7 cm). cut: (12 x 9.8 cm). Reilly #1009.
Brigham plate 18. Link to Brigham.

- Historic event
- Scenic/street view
- Woodcuts made in lead
- Violence/death

Woodcut appearing on broadside *A Monumental inscription on the fifth of March*. The image is the same as one appearing on the *Massachusetts Calendar for 1772*. Scene features the American colonists to the left and the British regiment soldiers firing. There are eight soldiers, all wearing regimental dress coats and hats with their left legs extended. In the foreground is the British commander, Captain Preston, with sword raised. Between the Regiment and Colonists is a thick cloud of smoke and bayonets of rifles. There are approximately thirteen colonists in various states of panic and casualty from gunshot. Three men are on the ground and two men help another wounded man away; additional profiles of figures look on from the back. In the background are several unmarked buildings, one being the Old State House. To the left is a raised steeple and chimneys as well as a crescent moon in the upper-left corner.

The image appears in the upper left hand corner of the broadside and features text beneath “Americans! Bear in Remembrance The Horrid Massacre! Perpetrated in King-street, Boston, New-England, on the Evening of March the Fifth, 1770. When five of your fellow countrymen, Gray, Maverick, Caldwell, Attucks and Carr, Lay wallowing in their Gore! Being basely, and most inhumanly MURDERED! And six others badly wounded! By a Party of the XXIXth Regiment, Under the command of Capt. Tho. Preston. REMEMBER! That two of the murderers were convicted of manslaughter! By a Jury, of whom I shall say Nothing, Branded in the hand! And dismissed, the others were Acquitted, and their Captain PENSIONED!” followed by text on the murder of Christopher Seider by Ebenezer Richardson. In the bottom right hand corner of the broadside is text by Isaiah Thomas. The verse is annotated with Thomas’s hand.

From Almanacs Collection [click for book record; Almanacs Mass. N800 1773]
[Zodiac]
[1772]; sheet: (bound; 16.9 x 10.5 cm). cut: (9.5 x 7 cm). Reilly #1837.
Brigham plate 72. [Link to Brigham](#).

- Woodcut made in lead
- Scientific/astrological illustration
- Title page
- Almanac

Woodcut on the title page/cover of *The North-American's calendar and gentlemen and ladies diary* which is given the title beneath “A Projection of the Twelve Signs of the Zodiack. [sic].” Image features two men beneath a large compass. In the upper right is a crescent moon facing left; in the upper left are stars. The man to the left, in wig and overcoat is looking upwards towards the zodiac. The man to the right is pointing and holding a telescope; he has a beard and long hair.

From Almanacs Collection [click for book record; Almanacs Mass. N800 1773]
[Anatomy of man’s body]
[1772]; sheet: (bound; 16.9 x 10.5 cm). cut (whole): (5 x 4.6 cm). [Link to record](#) (none).
Brigham plate 72. [Link to Brigham](#).

- Woodcut made in lead
- Scientific/astrological illustration

➤ Almanac

Woodcut illustrating second page of text in *The North-American's calendar and gentlemen and ladies diary*; the title reads "The Anatomy of Man's Body, as govern'd by the Twelve Constellations." The image, bordered with two lines, features a seated man with long hair, a moustache and wearing only a loin cloth. His various body parts are labeled in name and with their pictorial astrological symbol; they are described as follows from head to feet on his left side: "ARIES" "a Ram, governs the Head and Face" "TAURUS" "a Bull the Neck" "CANCER" "a crab, the Beast" "SCORP[IO]" "A Scorpion the Secrets" "CAPRICORN" "A Goat, the Knees" "PISCES" "a fish the feet." His right hand side is described as well, from head to toe: "GEMINI" "the Twins, the arms" "LEO" "a Lion, the Heart" "LIBRA" "a Balance, the Reins" "SAGI[TTARIUS]" "a Bowman the Thighs" "AQUA[RIUS]" "A Butler the Legs." Also appearing on the page is the poem "Should we omit to place this Figure here, The book would hardly fell another Year; What [quoth our Country Friend] D'ye think I'll buy An Almanck without th' Anatomy?" As for it's Use, nor he, nor we can tell; However, since it pleases some so well, We've put it in, because the Book should sell."

From Almanacs Collection [click for book record; Almanacs Mass. N800 1773]
[Eclipses]
[1772]; sheet: (bound; 16.9 x 10.5 cm). cut: (5.7 x 6 cm). Reilly #1864.
Brigham plate 72. Link to Brigham.

- Woodcut made in lead
- Scientific/astrological illustration
- Almanac

Woodcut illustrating the second of four listed eclipses on the third page of *The North-American's calendar and gentlemen and ladies diary*. The text above states "The 2d of the Moon, April 7, visible calculated as follows" with an hour/minute/second chart following the time in the morning. The image is labeled "A Projection of the Moon's Eclipse" with "Circle B represents the beginning; M the Middle; and E the End of the Eclipse, &c" The illustration features one central darkened circle with a thick white bordering circle. The circle is divided into four with three lines. The left to right line is labeled "W" and "C" above and "Z" and "K" below." Two parallel lines run vertically with a "X" on one end and a "O" and "A" on the other. A fourth line appearing at the top of the circle and crossing horizontally reads "Moon's" to the left and "Way" to the right. Three smaller circles appear on this line each labeled "E" "M" and "B" from left to right.

From Dated Pams Collection [click for record; Dated Pams]
[Devils]
[1773]; sheet: (bound/trimmed; 17.7 x 12 cm). plate/cut: (14.5 x 18.9 cm). Reilly #1166.
Brigham plate 68. Link to Brigham.

- Woodcuts made in lead
- Title page
- Violence/death
- Caricatures, Cartoons and Satires

Woodcut in lead on the title page of Jacob Green's pamphlet *A Vision of Hell*. Image of the relief print features a border scene where a dragon to the left breathes hell-fire to the right towards a table of four devils who are conversing; several are smiling and holding hands. Three of the

devils are seated and one is standing holding a two-pronged fork. Manuscript notation above image reads "Beelzebub."

From Dated Pams Collection [[click for record](#)]

[Man conversing with skeleton]

[1773]; sheet: (bound; 19 x 12 cm). plate/cut: (8.5 x 6.7 cm). Reilly #1195.

Brigham plate 68. [Link to Brigham](#).

- Woodcuts made in lead
- Violence/death

Woodcut in lead on the back page of the pamphlet *A Vision of Hell* by Jacob Green which features two figures standing in a landscape with clouds above and ground beneath. To the left is a skeleton with hand on hip and one hand extended; a partial wreath surrounds the top of his skull. An arrow pierces the right side of his pelvis and dips beneath his knee. To the right is a man in colonial dress with breeches and shoes with buckles a coat with buttons conversing with him, both hands are turned upwards. The man has chin-length straight hair. The image is bordered. Image also appears at top of [BDSDS. 1773](#).

From Almanac Collection [[click for record](#)] Almanacs Mass. M280 1774

[The Wicked Statesman]

[1773]; sheet: (bound; 15.2 x 10.3 cm). plate/cut: (9.6 x 7.9 cm). Reilly #1012

Brigham plate 69. [Link to Brigham](#).

- Woodcuts made in lead
- Title page
- Caricatures, Cartoons and Satires
- Almanac
- Violence/death

Woodcut in lead with border on the front cover/title page of *The Massachusetts calendar; or An almanack for the year of our Lord Christ 1774*. Image features a caricature of Thomas Hutchinson (1711-1780) to the right with a devil and skeleton to his left. Text beneath image reads "The wicked Statesman, or the Traitor to his Country, at the Hour of Deat[h]." Hutchinson is wearing a waistcoat and overcoat with ruffles, buttons and breeches; his wig is curled and he looks to the left apprehensively. He is sitting in a backed chair at a small table. Slithering up his right leg is a snake; he is leaning against a pile of money, a bag and a rolled note reading 1500 pounds. Beneath his feet is a book labeled "Machiavelli." The devil is pointing to a tablet which reads "A List of Crimes" and two columns of marks; he has horns, a long tail, beady eyes and is smiling madly. The skeleton is also smiling and positions a spear toward Hutchinson's torso. He is standing atop a dragon-like creature who is breathing flames behind them.

From Almanac Collection [[click for record](#); Almanacs Mass N800 1774]

[Globe with figures]

[1773]; sheet: (bound; 16.4 x 9.5 cm). cut: (8.2 x 7.8 cm). Reilly #1836.

Brigham plate 66. [Link to Brigham](#).

- Almanac
- Scientific/astrological illustration
- Woodcut made in lead
- Title page

➤ Animal

Woodcut featuring animals and people on a circular globe on the *North American's Almanack for 1774*. There are five lines dividing the globe and letters which serve as labels for the descriptive text on the following page. One line to the left labeled "E" and "Q" is the equator and has on both ends a man. To the left is a man holding a sword and to the right a man walking with a staff. A center line labeled "P" and "S" with horses on either end is the Axis and is directed to the right. Also labeled are "H" to the left and "R" to the right which is described on page two as the horizon of Boston. Atop is "Z" with a man standing with his hands on his hips; this is described as "Boston's Zenith." Connecting this figure to the bottom is a vertical line. At the base, upside down is a woman in a dress with her hands in the air and the letter "N" before her; she is described as Nadir. Atop the globe, to the left, is a line with a "G" on one end and a "D" on the other; this is described as a plane parallel to the Earth's axis and "O" being "the point of Boston on the terrestrial Globe." Also labeled are the Arctic Circle and the Antarctic Circle with "a" and "x" and "a" and "c" respectively. Two other diagonal lines to the left are described as the Sun's greatest declination to the South and to the North.

From Reserve Collection [click for record; Reserve 1774]
Dramatic Interlude & Dance Given by the Indians of Ulietea.
[1774]; sheet: (bound; 18.5 x 21.5 cm). plate: 13 x 18.5 cm). Link to record.
Brigham plate 30. Link to Brigham.

- Plate for book/periodical
- Source: English
- Buildings and structures
- Native peoples
- Music

Engraved plate for John Hawkesworth's *A new voyage, round the world* of James Cook's Voyage, which features an interior scene where three women, one topless, dance in front of a crowd of men to the left and musicians to the right. The bare-chested woman has one hand above her head and another at her side; she is in mid-step with one foot on the floor. She is wearing a long skirt with elaborate ruffles at the top near her stomach and up her back. The second woman has her toes pointed outward and her arms pointed inward. She also wears a long skirt, tight bodice and ruffles on her hips; on her head is a cap. The third woman, or young man, stands in a plain frock with her head tilted to the side. To the right are several men playing instruments; one item which looks like a flute and two additional items which look like tall drums. In the foreground a young boy stands in the shadows, a drum and cloak at his feet and an urn-shaped item in his two hands. To the left is a crowd of men, most standing and observing the dancers. Two are wearing caps and one leans on a cane; a man in the background with a beard leans on a cane. The dancers are standing on a tiled rug beneath a post and beam structure with numerous timber columns. Through the columns a viewer can see palm trees and mountains. All are barefoot in the scene. Text at top center reads: "to front the title of Cooks Voyages Vol. 1st." Image is signed in the lower right "P Revere Sculp."

1780s

From Almanac Collection [click for record; Almanacs Mass W 400 1781a]
[George Washington]
[1780]; sheet: (bound; 18 x 10 cm). plate/cut: (7.5 x 6.3 cm). Link to record (none).

Brigham plate 50. [Link to Brigham.](#)

- Woodcuts made in lead
- Portrait
- Chippendale style
- Almanac

Woodcut in lead featuring a bust portrait of George Washington (1732-1799) inset in a medallion on an interior page of *Weatherwise's Town and Country Almanack for the Year of our Lord 1781*. Cut is labeled "His Excellency George Washington, Esq: Commander in Chief of the Armies of the United States of America." Portrait of Washington shows the General facing the viewer wearing a cravat and coat; his hair is curled up. Medallion border is Chippendale style and is decorated with several flags, masts visible at the top as well as wreaths surrounding the base. Beneath the portrait are additional flags and cannons pointed to the left and right and what appears to be a drum in the center.

Bookplates

From Bookplates Collection [[click for collection description](#)]
[Gardiner Chandler Bookplate]
[ca. 1760]; sheet: (8.6 x 7 cm). plate: (8.4 x 6.9 cm).
Brigham plate 51. [Link to Brigham](#).

- Chippendale style
- Bookplate
- Heraldry
- Animal

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. This border is reproduced on several other Revere bookplates. Coat of arms features a checkered background with a diagonal panel, chevron. On the panel are three lions with their right paws extended. Beneath the border is a blank ribbon-scroll. At the helm is a nest with three young birds eating food from their mother's beak. Engraved script text at bottom reads "Gardiner Chandler" and "P Revere Sculp." Text at top reads "No []"

From Bookplates Collection [[click for collection description](#)]
[David Greene Bookplate]
[no date]; sheet: (9.6 x 7.4 cm). plate: (9.6 x 6.8 trimmed cm).
Brigham plate 51. [Link to Brigham](#).

- Chippendale style
- Bookplate
- Heraldry
- Animal

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. The crest's imagery features three bucks facing left and on the top at the helm, the bust of a buck with a full set of antlers. Ribbon scroll beneath reads "Nec Timeo Nec Sperno" and beneath that, the name "David Greene" with swirls and flourishes surrounding his name. Signed "Revere ScI" in the lower right.

From Bookplates Collection [[click for collection description](#)]
[Epes Sargent Bookplate]
[1764]; sheet: (10.3 x 8.6 cm). plate: (9 x 7 cm).
Brigham plate 51. [Link to Brigham](#).

- Chippendale style
- Bookplate
- Heraldry

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. In the center are three dolphins, facing left, with a chevron dividing the space. At the helm of the border is another dolphin. Text at top reads "No []" and beneath, in engraved script with flourish, "Epes Sargent." Signed "P Revere Sculp" in the lower right.

From Bookplates Collection [[click for collection description](#)]
[Andrew Oliver Bookplate]

[no date]; sheet: (10.6 x 8.3 cm). plate: (9.3 x 7.2 cm).
Brigham plate 52. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. The crest is made up of four divided spaces mirroring each other. In the upper left and lower right is an image of a hand, emerging from the clouds, holding onto another hand or glove. The panels in the upper right and lower left consist of the faces of three lions and a chevron separating two of the heads from the third. Above at the helm is a dove with sprig of olive branch in his bill. Ribbon scroll beneath with motto reads “Pax Quaeritur Bello” and beneath that “Andrew Oliver” in engraved script with flourish.

From Bookplates Collection [[click for collection description](#)]
[Paul Riviere Bookplate; AAS copy mutilated]
[no date]; mutilated sheet: (7.5 x 6.8 cm).
Brigham plate 52. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. Crest features three stripes divided by a diagonal panel with three fleur-de-lis. At the helm of the crest is a ring. Beneath is a blank ribbon and beneath that the scripted engraved text “Paul Riviere” with flourish. Note: AAS copy mutilated at bottom and one pictured here is different from the one illustrated by Brigham.

From Bookplates Collection – Reserve [[click for collection description](#)]
[Isaiah Thomas Bookplate; State I]
[1769]; sheet: (8.2 x 7.1 cm). plate: (7.9 x 6.8 cm).
Brigham plate 52. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry
- Animal

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. Central is a dark cross with four crescent moons. At the helm of the cross is a bust of an animal looking left, perhaps a hind or deer, wearing a collar. At the bottom is a ribbon scroll reading “Nec Elatus Nec Dejectus”; text at the top reads “No []” This is the first bookplate commissioned for Thomas by Revere. Note: AAS has other examples of the Thomas Bookplate contained within various volumes of the AAS Collection.

From Bookplates Collection [[click for collection description](#)]
[John Gardiner Bookplate]
[no date]; sheet: (10.6 x 8.3 cm). cut: (9.6 x 6.9 cm).
Brigham plate 52. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry

Engraved bookplate with a heavily decorated Chippendale-style border with mantling, leaves and flowers surrounding a crest. The central image features three powder horns with clovers divided by a chevron. At the helm is a bent arm in armor with a bare hand holding what appears to be a quill. Ribbon scroll is blank beneath. Engraved text “John Gardiner” appears at bottom.

From Bookplates Collection [[click for collection description](#)]

[Perez Morton Bookplate]

[1784]; sheet: (9.8 x 7.4 cm). cut: (9 x 6.4 cm).

Brigham plate 53. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry
- Animal

Engraved bookplate with a decorative border with clusters of flowers and flower stems surrounding a shield and crest. At the helm is a lion’s paw, facing left, with claws extended. Central in the shield is a shaded lion standing on its feet in a space filled with dots. Ribbon scroll motto beneath reads “Deo Tum Patrae.” Text above reads “[No] and beneath “Perez Morton” in engraved script.

From Bookplates Collection [[click for collection description](#)]

[Paul Revere Bookplate]

[no date]; sheet: (10.3 x 7 cm). plate: (9.5 x 6.7 cm).

Brigham plate 53. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry
- Animal

Engraved bookplate which features a crest being held by a lion. The crest consists of three stripes divided diagonally by a panel with three fleur-de-lis. At the helm is a dove with its wingspan extended. Ribbon scroll beneath reads “Pugna Pro Patria.” The lion has a full mane, partially open mouth and is standing, its tail to the right; his eyes are averted right.

From Bookplates Collection – Reserve [[click for collection description](#)]

[Isaiah Thomas; State II]

[ca. 1798]; sheet: (10.9 x 8.5 cm). plate: (8.8 x 7.7 cm).

Brigham plate 53. [Link to Brigham.](#)

- Chippendale style
- Bookplate
- Heraldry
- Animal

Engraved bookplate which features a crest in a Chippendale-style border with elaborate mantling. At the helm is a hind facing left; central is a cross with four crescents. Beneath is a ribbon scroll reading “Nec Elatus Nec Dejectus” and beneath that “Isaiah Thomas” in engraved script. Text at top reads “No []” This is the second bookplate commissioned for Thomas by Revere. Note: AAS has other examples of the Thomas Bookplate contained within various volumes of the AAS Collection.

From Bookplates Collection – Reserve [click for collection description]

[William Wetmore Bookplate]

[no date]; sheet: (10.8 x 8.1 cm). plate: (10.5 x 7 cm).

Brigham plate 53. Link to Brigham.

- Chippendale style
- Bookplate
- Heraldry

Engraved bookplate featuring clusters of flowers and plant stems surrounding a shield and crest. At the top of the crest are three doves or birds facing left. At the helm is a bird with its wingspan extended. Ribbon scroll beneath reads “Tentada Via Est” and beneath that, in engraved text, “William Wetmore.” Plate is signed in lower right, beneath name “Revere.”

From Reserve Collection [Reserve 1764 – click for record]

[John Butler Bookplate]

[no date]; sheet: (9.5 x 8 cm). plate: (trimmed: 9.5 x 6.9 cm).

Not in Brigham. No Link to Brigham.

- Bookplate
- Heraldry
- Chippendale style

Bookplate found on the interior of Thomas Hutchinson’s *The History of the Province of Massachusetts-Bay*. Engraved bookplate hand-colored with watercolor features Chippendale style mantling border and flowers surrounding a shield with a blank ribbon-scroll beneath. Engraved at the bottom in script is “John Butler” Plate is signed under ribbon-scroll “P Revere Scr.” and at the top “No” and “[blank]” reserved for the number. At the helm of the shield is an urn or covered up, colored yellow. Inside the shield is a three-bar diagonal line or bend with dots and six additional covered cups (or urns), also descending diagonally. Interior of the shield is hand-painted blue.

Royal American Magazine Plates

From Reserve Collection [click for book record; Reserve 1775]

A View of the Town of Boston

[1774]; sheet: (bound; 33.5 x 22.1 cm). plate: (26.3 x 16.7 cm). [Link to record.](#)

Brigham plate 31. [Link to Brigham.](#)

- Historic event
- Scenic/street view
- Buildings and structures
- Plate for book/periodical

Frontispiece engraving for the January 1774 (opposite page 7) issue of the *Royal American Magazine*. See other views of Boston in [Box 2 Folder 1](#) as well as cut in [Almanac in Engraved Illustrations and Cuts in Lead](#). Image features a scenic view of Boston Harbor with numerically-labeled places, buildings, wharfs, boats and ships. A ribbon scroll at the top reads “A view of the Town of Boston with several ships of war in the harbour.” Central is the Long Wharf jetting out into the water. To the left is the South Battery labeled with “E” and to the right is the North Battery labeled with a “C.” On the last page of the issue (40) is a key which reads “Explanation to the view of Boston. A. Long Wharf B. Hancock's Wharf. C. North Battery. D. South Battery. E. Fort Hill. F. Wheelwright's Wharf G. Beach Hill. H. Hubbard's Wharf. I. Hollaway's Ship-Yard K. Walker's Ship-Yard L. Tyler's Ship-Yard M. N. Island Wharfs. 1,2,3,4,5,6,7 and 8 Ships of War. 9 and 10. armed Schooners.” Note: Engraving has been cut and pasted onto a separate sheet. Outside border reads “Vol. 1 No. 1” in the upper left hand corner.

From Reserve Collection [click for record; Reserve 1775]

The Thunder Storm

[1774]; sheet: (bound; 19.9 x 12.5 cm). plate: (17.5 x 11.7 cm). [Link to record.](#)

Brigham plate 32. [Link to Brigham.](#)

- Source: English
- Plate for book/periodical

An engraved plate with border for the *Royal American Magazine* (opposite page 26 of the January 1774 issue). Above text reads “Vol. 1” to the left and “No. II” to the right as well as “P. Revere sculp” below. Image features a vertical genre print of an outdoor scene where a woman, using her petticoat apron, shields a sleeping man. He is leaning against a bush by a stream with a small waterfall cascading over rocks. The man has his elbow leaning against the bush and his hand under his chin looking to the right; he is wearing a coat, waistcoat, cravat, wig, breeches, stockings and shoes with buckles. The woman is wearing a low-cut stomacher, gown and lace cap. She is standing behind the bush and looking down to the man she is protecting. To the right is a rolling landscape with shafts of wheat. To the left are several tall, full trees. In the distance is a grove of trees and a castle which is being struck multiple times by lightening. In the foreground to the left are plants with large leaves. Above the scene are gathered clouds with several bolts of lightening striking in several directions.

From Reserve Collection [click for record; Reserve 1775]

Sir Wilbraham Wentworth

[1774]; sheet: (bound; 20.9 x 13 cm). plate: (17.5 x 12.1 cm). [Link to record.](#)

Brigham plate 33. [Link to Brigham.](#)

- Source: English
- Plate for book/periodical
- Portrait

An engraved plate with a border for the *Royal American Magazine* (frontispiece for the February 1774 issue). Above text reads “Vol. 1” to the left and “No. III” to the right as well as “P Revere Sculp” beneath. Image features a vertical full portrait of a contemplative man sitting on a bench in an outdoor scene. To his left is a columned, dome structure and in the distance are mountains, clouds and a large tree with a thick trunk. Underneath the bench to the right is a sleeping, spotted dog with long ears. The man has one gloved hand leaning against an arm of the chair holding onto an additional glove. His other hand is placed on his knee. He is wearing buckled shoes, breeches, stockings, an overcoat, vest, floral cravat and tri-corn hat. His hair is tied back in a ponytail. A profile of the man’s clean-shaven youthful face is visible looking towards the ground. Attached to his waist is a handled sword and sheath. Note: left hand corner is trimmed.

From Reserve Collection [[click for book record](#); Reserve 1775]

The Hon.ble John Hancock, Esqr.

[1774]; sheet: (bound; 22 x 12.7 cm). plate: (19 x 12 cm). [Link to record](#).

Brigham plate 34. [Link to Brigham](#).

- Source: English
- Plate for book/periodical
- Portrait
- Allegory
- Chippendale style

Engraved bust portrait of John Hancock (1737-1793) inset in a shaded oval for the *Royal American Magazine* (frontispiece for the March 1774 issue). The oval has an ornamental Chippendale-style border and is flanked by figures. The figures are of a British soldier, beneath the oval, from the 29th-regiment holding a snake; he is being stepped on by a lion. His hat reads “GR” on the top and “XXIX” on the brim. The lion is looking above to a figure of Liberty with partially-exposed chest and liberty cap on pole in her hand. Next to her is an allegory of Fame, a winged angel blowing a horn to the right. Furthest to the left is a soldier in armor with a beard, spear, sword and shield. His arm is on the portrait of Hancock. Beneath is a rolled copy of the Magna Charta. The portrait itself shows Hancock looking left with his head turned towards the viewer. He is wearing an overcoat, vest, tight-fitting cravat and wig. His face is youthful and clean-shaven. Text at top reads “No. V Engraved for Royle American Magazine Vol. I” and beneath “The Hon. ble John Hancock Esqr.” Beneath the portrait is Revere’s signature “P Revere Sc” Note: the plate has been trimmed on the left.

From Reserve Collection [[click for book record](#); Reserve 1775]

Mr. Samuel Adams.

[1774]; sheet: (bound; 22.4 x 13.5 cm). plate: (18.2 x 12.2 cm). [Link to record](#).

Brigham plate 34A. [Link to Brigham](#).

- Source: English
- Plate for book/periodical
- Portrait
- Allegory
- Chippendale style

Engraved bust portrait of Samuel Adams (1722-1803) inset in a shaded oval for the *Royal American Magazine* (frontispiece for the April 1774 issue). The oval has an ornamental Chippendale-style border and is flanked by figures. The figures are of a British soldier, beneath the oval, from the 29th-regiment holding a snake. He is being stepped on by an allegorical figure of America with a spear pointed downward. She is wearing a feathered helmet and has a large, protruding bosom. To her left is a shield with a face upon it with snakes for hair, possibly Medusa. To the far left is an allegorical figure of Liberty in robes with her breast exposed. She has a liberty pole and cap and is standing atop a volume labeled "Laws to Enslave America." Between the two is Fame, a winged angel with her trumpet pointed left. Beneath the portrait is a rolled copy of the Magna Charta. The portrait features Adams facing the viewer, head slightly right wearing an overcoat, cravat and vest; he has a curled wig. Page is engraved at top "No VII Engrvd for Royal American Magazine Vol. 1. And beneath "Mr. Samuel Adams" the image is signed beneath "P Revere Scp."

From Reserve Collection [click for book record; Reserve 1775]

The able Doctor, or America Swallowing the Bitter Draught.

[1774]; sheet: (bound; 12.5 x 20.9 cm). plate: (11.9 x 17.9 cm). Link to record.

Brigham plate 35. Link to Brigham.

- Source: English
- Plate for book/periodical
- Historic event
- Caricatures, Cartoons and Satires
- Allegory
- Violence/death

Engraved political cartoon for the *Royal American Magazine* (frontispiece for the June 1774 issue). Image features an allegory of America being forced down on a beach. America, a Native American woman in robes with her bare chest exposed is being forced to drink tea; she is vomiting liquid into the air. Her left arm is being pinned down by a man in clerical robes, the Chief Justice Mansfield. A man, Prime Minister Lord North, wearing an overcoat, breeches, cravat and wig with a large belly is pouring the kettle labeled "Tea" and holding his hand against her throat. Coming out of his pocket is a slip of paper which reads "Boston Port Bill." Torn apart on the ground is a paper reading "Boston Petition." To the left are two conversing figures, representations of France and Spain, pointing to the Port Bill. On the ground is a third man, Lord Sandwich, peering up America's skirt and holding down her ankles. Behind them is an allegory of Britannia with shield and spear covering her face with her hand. To the far right is a man in a hat brandishing a sword labeled "Military Law." Behind them in the distance are war ships and a view of the buildings of Boston labeled "Boston cannonaded." Note: see British version of print in the European Political Print Collection:

<http://www.americanantiquarian.org/Inventories/Europeanprints/b1f2.htm>

From Reserve Collection [click for book record; Reserve 1775]

The Hooded Serpent.

[1774]; sheet: (22.2 x 14.5 cm). plate: (17.5 x 12 cm). Link to record.

Brigham plate 36. Link to Brigham.

- Source: English
- Caricatures, Cartoons and Satires
- Animal
- Plate for book/periodical

➤ Violence/death

Engraved interior page for *The Royal American Magazine* opposite page 224 for the June 1774 issue. The image features a snake, likely a cobra, with spots and a diagonal, diamond pattern on its skin. The large hood or cap hallows the head. The snake has a human-like face and is standing erect, looking at the viewer, its tail coiled to the left. Note: image is not signed. See similar image in [Box 1 Folder 2](#).

From Reserve Collection [[click for book record](#); Reserve 1775]

Spanish treatment at Carthagen.

[1774]; sheet: (20.1 x 12.5 cm). plate: (16.5 x 11.5 cm). [Link to record](#).

Brigham plate 37. [Link to Brigham](#).

- Source: English
- Historic event
- Plate for book/periodical
- Violence/death

Engraved plate for the *Royal American Magazine* (frontispiece for the July 1774 issue). Image features an exterior view of Spaniards and their prisoners on a brick turret or dock at a seaport in Carthagen (i.e. Cartagena) Columbia. Image features five prisoners, shackled in chains, being tormented and abused by their two captors. The captors are moustached Spaniards, well-dressed in breeches, overcoats, capes and hats with feathers. The prisoners are barefoot and poorly dressed. One older man with a beard is lying on the ground, central in the scene, holding a trowel and looking distressed at the sight of the Spaniard's handled, spurred, three-tailed whip; next to him is an additional older man being flogged. To the far left are two young prisoners, one with a three-sided brick hood and trowel, the other with a shovel. Behind them to the left are three large ships, one with two smaller vessels unloading men and supplies. Flying on masts of the two ships in the distance are flags, likely the Cross of Burgundy. On shore, to the right, is a large, fortified, military battery with a central circular structure and several smaller buildings in the seaport; a central flag is flying. Visible are outlines of several figures on the shore, some are also being flogged. Engraved text at top reads "No XII Engrav'd for Royal American Magazine. Vol. I" and beneath "P Revere Sc." in the lower right.

From Reserve Collection [[click for book record](#); Reserve 1775]

The Method of Refining Salt-Petre.

[1774]; sheet: (13 x 21.9 cm). plate: (11 x 17 cm). [Link to record](#).

Brigham plate 38. [Link to Brigham](#).

- Plate for book/periodical
- Buildings and structures
- Architecture
- Source: English

Engraved plate for the *Royal American Magazine* featuring an interior view of two men making gunpowder (opposite page 285 of the August 1774 issue). Appears under the title "The Nature, Properties and Uses of Nitre or Salt-petre, explained: Together with the Method of extracting it from the Earth, and refining it from its Impurities." The separate elements of the structure are labeled with both numbers and letters. Nearest the ceiling, of post-and-beam style, is a sloping roof and the labels "9" and "10" which are described as "the flue or chimney under which the furnaces are erected and of which four are represented." A large doorway to the right, labeled "G"

is the “door to the refining-house.” The two men are standing under an overhang, scooping refined matter into large wooden tubs onto flat, semi-circular shaped surface. The man in the foreground is pouring liquid into a bucket labeled “Fig 1” with a large ladle with a long handle. Behind him are two barrels labeled “T” and described: “Represents a tub, in which that part of the Salt-petre is put which has any foulness on it. Near the tub is a basket, for receiving the dross or foulness that rises on the Salt-petre, when in a liquid state. The fine particles run through the wickerwork back into the furnace.” The man is described as: “Represents a workman lading the melted Salt-petre out of a furnace into a large copper-pan, placed before him for that purpose. This is the last operation and is what the Refiners call roaching the salt-petre.” The two posts next to him are described as “the two posts that support the flue.”

The figure to his right, another man, is covering a tub with the flat end of a skimmer attached to the end of a long pole. He is labeled “Fig 2” and is described: “Represents a workman skimming the liquid Salt-petre in the furnace and throwing the scum into a basket, placed on a wooden frame to receive it.” The basket is labeled “X.” To the right is a doorway with a post structure labeled “a” described as “An axis in peritrochio, for drawing up the refined Salt-petre into the loft over the refining house.” Note: Brigham did not identify the source of this print in his text *Paul Revere's Engravings*. Plate is originally from the *Universal Magazine* from 1773.

From Reserve Collection [click for book record; Reserve 1775]

The Mitred Minuet.

[1774]; sheet: (14.5 x 23.2 cm). plate: (11.9 x 18.2 cm). [Link to record.](#)

Brigham plate 39. [Link to Brigham.](#)

- Plate for book/periodical
- Historic event
- Caricatures, Cartoons and Satires
- Source: English

Engraving (opposite page 365 of the October 1774 issue) of the *Royal American Magazine* of a political cartoon featuring four bishops dancing with their hands touching and wearing miters and long robes; on the floor between them is a paper entitled “Quebec Bill.” To the left is a Scotsman with kilt and bagpipes and two other men Lord North and Lord Bute, North pointing at the bishops. There is a devil with horns and wings to the left hovering over the scene and pointing to his nose. Additional men in clerical robes are seated to the right against a paneled wall conversing. Image is bordered and signed in lower right “P Revere Sc.” Above engraved text reads “No XV Engrav'd for Royal American Magazine” See British print in the [European Political Prints Collection](#).

From Reserve Collection [click for book record; Reserve 1775]

The Gerbua or Yerboa.

[1774]; sheet: (23.9 x 15 cm). plate: (18.6 x 10.6 cm). [Link to record.](#)

Brigham plate 40. [Link to Brigham.](#)

- Source: English
- Animal
- Plate for book/periodical

Engraved plate for the *Royal American Magazine* opposite page 407 for the November 1774 issue; also title opposite the “Russian Rabbit.” Image features a bordered scene of three jerboas in a landscape. In the foreground is a large jerboa facing left with mouse-like features including

beady eyes, whiskers, a long tail and long nails. Behind him and to the left is a jumping jerboa and to the right a jerboa eating a plant. In the distance are hills. Image is signed beneath border "P Revere sc." See similar plate in Box 1 Folder 3.

From Reserve Collection [[click for book record](#); Reserve 1775]

Mme Clairon [Mademoiselle Clairon]

[1774]; sheet: (23.7 x 15 cm). plate: (17.5 x 10.9 cm). [Link to record](#).

Brigham plate 41. [Link to Brigham](#).

- Source: English
- Allegory
- Plate for book/periodical
- Portrait
- Chippendale style

Engraved plate for the *Royal American Magazine* (plate opposite page 421 of the November 1774 issue). Image features an allegorical scene inset in a heavily bordered frame with elements of Chippendale style. Atop the frame is a vine with numerous flowers and leaves. Inside are two figures in a rolling landscape. The figures are Mlle Clairon (1723-1803) the actress, kneeling before a figure, perhaps Apollo or another female figure, who is crowning her with a laurel wreath. The figure crowning her is also wearing a laurel wreath as well as robes; he has in the crook of his right arm two spears with a crown. Between them, on a rock, are four large volumes labeled Crebillon, Voltaire, Racine and Corneille. Clairon has in her right hand a handkerchief and her left arm is extended. She is wearing elaborate robes which are embroidered, have cords and dressings; her hair is pinned back. In the distance is Pegasus, a winged flying horse next to a columned circular structure, perhaps the ruin of a small theatre. To the left is a rolled scroll on the ground. Text at top reads "Engrd for Roy's Americ Mag Vol. I No. XVII" and beneath "P Revere Sc" as well as the text "Mademoiselle Clairon." Note: AAS has two copies of this plate in the *Royal American Magazine*.

From Reserve Collection [[click for book record](#); Reserve 1775]

Colonel Bouquet.

[1774]; sheet: (20.9 x 13.1 cm). plate: (17.6 x 10.5 cm). [Link to record](#).

Brigham plate 42. [Link to Brigham](#).

- Source: English
- Historic event
- Native peoples
- Plate for book/periodical
- Chippendale style

Engraved plate for the *Royal American Magazine* (opposite page 449 of the December 1774 issue). The image features a scene where Native American representatives and chiefs including the Senecas, Delawares and Shawnees, to the right, sit gathered conferring with colonial Americans to the left. The men are partially enclosed in a post-and-beam structure, a bower; the background of the colonials is wood, of the Native Americans, the open outdoors, tents and trees. Between the two groups is a smoking fire. The image represents the 1764 conference of Bouquet with the Indians. One Native American standing, is holding onto a wampum belt with his right arm into the air pointing; he is wearing a headdress and earring. Behind him is a man smoking a pipe seated on the ground. To the left is Colonel Henry Bouquet (1719-1765) and four apprehensive looking men in colonial dress with tri-corn hat, breeches, overcoat and cravat. One

leans on a sword, one sits on a stool and one is writing and recording in a ledger or book. The entire scene is enclosed in a Chippendale style border. Text below reads "A Conference held between some Indian Chiefs and Colonel Bouquet in the Year 1764." And at the top "Engd for Vol. I Royl Amern Mag. No. XIX." Plate is signed in the lower right "P Revere Sc."

From Reserve Collection [[click for book record](#); Reserve 1775]

Bees.

[1774]; sheet: (21.5 x 12.5 cm). plate: (11.5 x 19.2.5 cm). [Link to record](#).
Brigham plate 43. [Link to Brigham](#).

- Source: English
- Plate for book/periodical
- Scientific/astrological illustration

Engraved plate for the *Royal American Magazine* featuring a labeled image of a beehive, bees and a description of their behavior while at rest (plate opposite 462 of the December 1774 issue). Text at top reads "Vol. I Engrav'd for Royal American Magazine. No. XVIII." The figure are labeled 1-9; text relating to the plate is on pages 465-71 of the volume. The figures are described as follows: Figure 1 "Is the queen bee" featuring an image of the insect in the upper left. Below that is Figure 2 "Is the drone" with long wings. Beneath that is Figure 3 "Is the working bee" with an image of the small bee and beneath that Figure 5 "The proboscis or trunk, which is one of the principal organs of the bees, wherewith they gather the honey and take their nourishment" with a detail of the trunk of the insect. In the middle is a rod with numerous bees attached to each other labeled Figure 4 and described as "Represents the bees hanging to each other by their feet, which is their method of taking their repose" beneath that to the right is Figure 6 "One of the hind legs of a working bee, loaded with wax" with a detail of the leg, and at the bottom Figure 9 "A similar comb [to Figure 8] in which the royal cell is fixed in the middle of the comb; and several common cells are sacrificed to serve as a basis and support it. In general the royal cells are suspended on the side of a comb, as in fig 7, 8. To the side of fig 9 two royal cells are begun, when they resemble pretty much the cup in which an acorn lies. The other cells have the young queens in them." The image is of a wide comb with two half-cells to the left and a tubular shape in the middle.

In the upper right hand corner is a honeycomb with a seed-shaped cell to the left. There are also several small circles/cells inside the comb. It is described as "A comb in which the working bees are bred. The cells are the smallest of any. Two of them have the young bees inclosed [sic]. A royal cell is suspended on one side." Beneath that is a longer cone with two cells to the left labeled Figure 8. It is described as "A comb in which the drones are bred, being larger than the former; the young drones being included in several of them; with two royal cells, suspended on the side." The nine separate figures are inset within a border.

From Reserve Collection [[click for book record](#); Reserve 1775]

A certain Cabinet Junto.

[1775]; sheet: (12.6 x 20.5 cm). plate: (11.5 x 19.2.5 cm). [Link to record](#).
Brigham plate 44. [Link to Brigham](#).

- Source: English
- Historic Event
- Plate for book/periodical
- Caricatures, Cartoons and Satires
- Allegory

Engraved political cartoon for the *Royal American Magazine* (frontispiece to the January 1775 issue). Bordered image features King George III seated in an armed, backed chair flanked by fleur-de-lis to the right. Behind the chair is a man, possibly Lord Bute, stating "Take courage my good prince Charles." Two other men at the table converse with the King. Seated to the left is Lord North who is holding "A Bill" which reads "for the total abolition of Civil & Religs liberty in America." In his pocket is a copy of the "Treaty of Alli[ance] with France and Spa[in]" sticking out. He states "This will quell the rebels." To his right a man in clerical robes states, "America is within the realm." He holds in his left hand an "Act for murdering the Bo[ston]." They are wearing elaborate overcoats, sashes and ruffles; on the breeches of the King's leg is the word "Hone." The King and the man behind him have stars on their coats. The third man is likely Charles Fox (1749-1806).

To the far left is an allegorical representation of Liberty seated with cap and pole to her right. She is shielding her breast. She is separated from the conversing men on her own parcel of land; bow and arrows with quiver at her feet. She states "Lord thou didst drive out the heathen before us, our hope is in thee." She is speaking upwards to the left towards clouds, which open with the text "I have delivered and I will deliver." Beneath her robes is the shadowed shield of Britannia. Image is engraved at top "Vol. II Engraved for Royal American Magazine. No I" and below "A certain Cabinet Junto." "P Revere Sc" is to the lower right.

From Reserve Collection [[click for book record](#); Reserve 1775]

History of Laurretta.

[1775]; sheet: (22.2 x 12.5 cm). plate: (17.5 x 11.5 cm). [Link to record](#).

Brigham plate 45. [Link to Brigham](#).

- Source: English
- Chippendale style
- Plate for book/periodical

Engraved plate for the *Royal American Magazine* (opposite page 49 of the February 1775 issue) of the literary story "History of Laurretta: A Moral Tale" which is on pages 49-54 of the periodical. Image features an exterior scene where two men, one identified by the tale as "Bagil" stand before a church with steeple alongside a tree with a vine. Story identifies scenery as France. Kneeling before an older man is a young man with sword drawn and pointed towards the ground. He is wearing a tri-corn hat, elaborate overcoat, cravat and breeches; his hair is tied back. An older man stands to his right pointing downward. He is wearing a hat, coat, vest, breeches and holds onto his vest; there is a shovel at his feet. Behind the two is a woman watching; she is wearing a gown, cloak and mob cap. Behind the group is a long fence and grove of trees. Bordering the image is an elaborate Chippendale style border. At the top is a quiver with arrows, flowers and ribbon scroll; text reads "Eng'd for Royal American Mag and beneath No II Vol II." At the bottom engraved script reads "History of Laurretta" with flowers and in the lower right "P Revere Sc."

From Reserve Collection [[click for book record](#); Reserve 1775]

America in Distress.

[1775]; sheet: (21 x 12.5 cm). plate: (17.4 x 11.5 cm). [Link to record](#).

Brigham plate 46. [Link to Brigham](#).

- Source: English
- Plate for book/periodical

- Caricatures, Cartoons and Satires
- Allegory

Engraved plate for the *Royal American Magazine* (frontispiece for the March 1775 issue) featuring a political cartoon with an allegory of America and eight British men, lords and statesmen surrounding her. America is dressed in robes with exposed chest and liberty pole and cap tucked into the crook of her arm. There is a Native American headdress, bow, arrows, and quiver at her feet; she is fainting and leaning backwards. Her head is resting on the Marquis of Rockingham who holds onto her wrist with one hand and brandishes an axe in the other. He states, "This is the proper fee for such a Physician." Behind him, the Earl of Chatham exclaims "Poor America!" To his left is the Earl Temple in wig stating "They will ruin her Constitution."

On America's left are five additional figures. Chaining her to a pedestal is Lord North who says "She is Mad & must be Chained!" Behind him is Lord Bute, with a hand on North's shoulder in Highland dress stating, "Secure Her now, or it is all over with Us." To his left is the Lord Mansfield in clerical dress and wig with a dagger stating "She must lose more Blood. Petitions are Rebellious." Behind him, with a hand on Mansfield's shoulder is the Governor Thomas Hutchinson who says, "Right my Lord. Penalties of that kind seem best adapted." Kneeling at the feet of America is a man and a rolled petition reading "Petition of all England & America. Against evil Physicians corrupt members & wicked Councillors." The cartoon's is bordered and reads at the top "Vol. II Engraved for Royal American Magazine No. III" and beneath "America in Distress." The image is signed in the lower right "P Revere Sc."

Newspapers

From Newspaper Collection [[click for collection record](#)] NewsD MA Bost Gaze
[Masthead of the *Boston Gazette and Country Journal*]
[ca. 1769]; sheet: (bound; 38 x 25 cm). masthead: (6.3 x 25 cm). [Link to record](#).
Brigham plate 67. [Link to Brigham](#).

- Newspaper masthead
- Woodcut made in lead
- Allegory

Woodcut in the center of a masthead/banner flanked by the title of the newspaper. The masthead reads *The Boston-Gazette and Country Journal* with the text divided by a bordered illustration. Beneath are two leads and the italic text reading "Containing the freshest Advices Foreign and Domestic." Beneath are two more lead bars and the date with weekday, month, day and year. The illustrative graphic features a seated woman to the right, Britannia, with a wreath and liberty pole with cap; under her robes is the shield of Britain; to the left is a tree with overhanging branches. The woman is opening the door to a birdcage on a pedestal and releasing and freeing the dove of peace. In the distance is a town/city view with church/meetinghouse spires.

From Newspaper Collection [[click for collection record](#)] NewsD MA Bost Gaze
[Cut of four coffins for the *Boston Gazette and Country Journal*]
[1770]; sheet: (bound; 39 x 24.5 cm). cut: (4 x 7.5 cm). [Link to record](#).
Brigham plate 69. [Link to Brigham](#).

- Woodcut made in lead
- Violence/death
- Historic event

Woodcut illustration which appears inside an article on the Boston Massacre in the left hand column in the *Boston Gazette* for March 12, 1770. The four coffins appear side by side horizontally. Each has a small line border. In the center of the four coffins is a skull and crossbones; on the one second from the left is a scythe and hourglass. Appearing in white at the top of the four coffins are initials "S.G." [Samuel Gray] "S.M." [Samuel Maverick] "J.C." [James Caldwell] and "C.A." [Crispus Attucks]. Image of coffins also appears on a broadside accounts of the Massacre "An Account of a late military massacre at Boston" Bib ID 313508 and "An Account of a late military massacre at Boston" Bib ID 313509, not at AAS.

From Newspaper Collection [[click for collection record](#)] NewsD MA Bost Gaze
[Cut of one coffin for the *Boston Gazette and Country Journal*]
[1770]; sheet: (bound; 38.4 x 24 cm). cut: (4 x 1.7 cm). [Link to record](#).
No Brigham plate. [Link to Brigham](#).

- Woodcut made in lead
- Violence/death
- Historic event

Woodcut illustration which appears inside an article on the Boston Massacre in the upper left hand column of the *Boston Gazette* for March 19, 1770; image of the coffin, as well as the article, appear inside a bordered frame. The coffin has a small line border. In the center of the coffins is a skull and crossbones. Appearing in white at the top of the is initials "P.C." [Patrick Carr]. Image

of coffin also appears on a broadside account of the Massacre, “An Account of a late military massacre at Boston” Bib ID 313509, not at AAS.

From Newspaper Collection [click for collection record] NewsD MA Bost Mass
[Masthead of *The Massachusetts Spy*]
[1771]; sheet: (bound; 43 x 29 cm). masthead: (9 x 29 cm). Link to record.
Brigham plate 70. Link to Brigham.

- Newspaper masthead
- Woodcut made in lead
- Allegory
- Chippendale style

Illustrated masthead which features the text *The Massachusetts Spy* in the center heavily decorated with flourishes and scrolls. To the left and right are two medallion shaped illustrations both with Chippendale-style mantling. To the left is an allegorical figure of a woman, Liberty, holding a liberty pole with cap. She is leaning against a pedestal and a rolled copy of the *Spy*. To the right in an additional illustration featuring two nude, kneeling figures who are removing flowers from a central basket. Beneath them on a ribbon scroll is the text “They cull the choicest.”

From Newspaper Collection [click for collection record] NewsD MA Newb Esse
[Masthead of *The Essex Journal and Merimack [sic] Packet*]
[ca. 1773]; sheet: (bound; 38 x 23 cm). masthead: (8 x 25 cm). Link to record.
Brigham plate 67. Link to Brigham.

- Newspaper masthead
- Woodcut made in lead
- Native peoples
- Chippendale style

Two woodcuts bordering the title of the newspaper, *The Essex journal and Merrimack packet: or, The Massachusetts and New-Hampshire general advertiser*. The “Essex Journal” is in decorative script with numerous flourishes. Beneath the title of the paper is a lead with the volume, date and number of the paper. The two medallion shaped illustrations are enclosed in a Chippendale style border. To the left is a Native American in an outdoor landscape. He has a bow in his right hand and an arrow in his left; attached to his back is a quiver of arrows. The medallion to the right has a ship enclosed

From Reserve Collection [click for collection record] Reserve 1774
[Vignette for the title page of *The Royal American Magazine*]
[1774]; sheet: (bound; 23.3 x 15.2 cm). cut: (5.2 x 8.5 cm). Link to record.
Brigham plate 69. Link to Brigham.

- Allegory
- Woodcut made in lead
- Native peoples
- Chippendale style

Woodcut illustration which is flanked by the text “The Royal American Magazine” above and “or Universal Repository of Instruction and Amusement” below. Image features two figures in an

outdoor scene. The vignette is surrounded by a Chippendale style border. To the left, seated, is an allegory of America as a Native American, bare-chested with a feather skirt. In her right hand is a bow, and in her left a fan of feathers and a calumet pipe. At her feet is a quiver with arrows. Behind her is a bush. Standing in front of her is an allegory of a woman, the Genius of Knowledge, in robes holding a small vase; she is pointing her finger upwards.

From Newspaper Collection [[click for collection record](#)] NewsD MA Bost Mass
[Masthead of *The Massachusetts Spy or Thomas's Boston Journal*]
[1774]; sheet: (bound; 44 x 29 cm). masthead: (10.9 x 29.3 cm). [Link to record](#).
Brigham plate 70. [Link to Brigham](#).

- Newspaper masthead
- Woodcut made in lead
- Allegory
- Chippendale style

Illustrated masthead which features the text *The Massachusetts Spy* in the center heavily decorated with flourishes and scrolls. To the left and right are two medallion shaped illustrations with Chippendale-style border. To the left is an allegorical figure of a woman, Liberty, holding a liberty pole with cap; she is leaning against a pedestal and a rolled copy of the *Spy*. To the right in an illustration featuring two nude, kneeling figures who are removing flowers from a central basket. Beneath them on a ribbon scroll is the text "They cull the choicest." Note: top two images are the same as the 1771 *Thomas's Spy*. Following the central mast is the text *Or, Thomas's Boston Journal* and beneath that, in a headline "Do thou great liberty inspire our Souls – and make our lives in thy possession happy-Or, or Deaths glorious in Thy just defense." Beneath that is the date line with volume, day, month date, year and number. Beneath this line is the iconic snake with the text "Join or die" above.

The snake is divided into the following segments from left to right, tail to head "G" [Georgia] "SC" [South Carolina] "NC" [North Carolina], "V" [Virginia], "M" [Maryland], "P" [Pennsylvania], "NJ" [New Jersey], "NY" [New York], and "NE" [New England]. To the left is a dragon-like creature with wings, forked tongue and tail.

From Newspaper Collection [[click for collection record](#)] NewsD MA Worc Mass
[Masthead of *Thomas's Massachusetts Spy*]
[1781]; sheet: (bound; 37 x 24.9 cm). masthead: (8.5 x 24.9 cm). [Link to record](#).
Brigham plate 70. [Link to Brigham](#).

- Newspaper masthead
- Woodcut made in lead
- Allegory
- Native peoples
- Heraldry

Illustrated masthead which features the title flanked by two-medallion shaped illustrations. At the top *Thomas's* appears in a ribbon scroll and beneath that is a star and *Massachusetts Spy* with flourishes and fern-shaped scrolls. The medallion to the left features an allegory of a Native American with a liberty cap and pole standing on one piece of land and pointing a spear towards a lion, presumably Britain, on a separate piece of land. Surrounding the image is the text "Liberty Defended From Tyranny." To the left in an additional medallion which features two clasping hands in the center; above them is a dagger pointed upwards. Beneath them are three fleur-de-les

in a shield and below that the text "Union." Surrounding the image are thirteen linked rings, each with a star in the center.

Currency

Note: this section represents a selection of Revere currency items; AAS has other denominations of many of the notes and bills than are included in this section; only one representative from each emission is provided.

Currency Collection

[Note of credit July 28, 1775; front].

[1775]; sheet: (22.1 x 17.8 cm). plate: (not visible). [Link to record.](#)

Brigham plate 73. [Link to Brigham.](#)

- Currency
- Allegory
- Native peoples
- Chippendale style

Engraved bill of credit for the colony-use currency. Text is engraved at top “Colony of Massachusetts Bay” “No. [2018].” “The [28] day of [July] A.D. 1775” At the center of the sheet is engraved and manuscript text which reads “Borrowed [and received] of [Nathaniel Eaton] the Sum of [Eight Pounds nineteen] lawful money for the use and service of the Colony of the Massachusetts Bay, and in behalf of said Colony, I do hereby promise and oblige myself and successors in the Office of treasurer or Receiver General to repay to the Said [Nathaniel Eaton] or to his Order, the first Day of June one Thousand Seven hundred & Seventy [Seven], the aforementioned Sum of [Eight pound & nineteen] lawful money, in Spanish Mill’d Dollars, at Six Shillings each, or in the Several Species of coined Silver & Gold, enumerated in an Act made and passed in the twenty third Year of his late Majesty King George the Second, intituled [sic] “An Act for Ascertaining the Rates at which coined Silver & Gold, English half pences & farthings may pass within this Government” and according to the Rates therein mentioned, with Interest to be paid annually at Six per Cent. Witness my hand.”

The image is signed and bears a strikethrough in the right “Henry Gardner” and beneath { [pound] 8.19 and countersigned in the left Samuel Dexter, Stephen Hall and Lemuel Kollock, of the Massachusetts Congress. Image in the left is bordered with elaborate mantling and Chippendale style flourishes. There are three enclosed motifs. At the top is a fish; beneath that is a standing Native American figure of a man holding liberty pole and cap and beneath, the monogram/initials “CMB.” Beneath is the text “A]merican Paper. Note: image is indented and trimmed on the left margin to match the cutting on the holder’s copy beneath. Verso inscribed “Nath[aniel] Eaton No 2000 a[t] 3000 Listed.”

Currency Collection [Massachusetts Colonial Currency Book I]

[Note of May 25, 1775].

[1775]; sheet: (8 x 19.5 cm). plate: (not visible). [Link to record.](#)

Brigham plate 74. [Link to Brigham.](#)

- Currency
- Chippendale style

Engraved note for the soldier-use currency. Engraved text at top reads “Colony of the Massachusetts Bay.” [No.] May 25 1775” with the date and year enclosed in dark circles. The remaining engraved text reads “The possessor of this Note shall be intituled [sic] to receive out of the Publick Treasury of this Colony the Sum of Ten Shillings lawfull Money on the twenty fifth

day of May A.D. 1776 with Interest at the Rate of Six pr ct. P Annum; and this Note shall be received in all payments at the Treasury, at any time after the date hereof for the principal sum without Interest, if so paid before the said 25th day of May A.D. 1776.” Receiver Generl” Engraved image to the far left bordering the text features two Chippendale-style leaves surrounding the monogram “CMB.” “No.” and “American Paper” beneath. Paul Revere’s handwriting on reverse of note reads “This was the Patern Bill Struck for the 26,000 [pound] Emission and can be of no use but to keep in being the form and Tenour thereof that those who Come after may see the same –.” Note: this copy has not been trimmed along left hand side and has not been filled in.

Other Emissions May 25, 1775:

- [blank]
- No. 1238 for Six Shillings
- No. 1477 for Ten Shillings
- No. 985 [trimmed] for Twelve Shillings
- No. 3607 for Fiveteen [sic] Shillings
- No. 2913 for Sixteen Shillings
- No. 3831 for Eighteen Shillings
- No. 3283 (hand sewn) for Twenty Shillings
- No. 2789 for Twelve Shillings

Currency Collection [Massachusetts Colonial Currency Book I]
[Note of July 8, 1775].

[1775]; sheet: (8 x 16.8 cm). plate: (not visible). Link to record.
Brigham plate 74. Link to Brigham.

- Currency
- Chippendale

Engraved note for the soldier-use currency. Engraved text is the same as the May 25, 1775 note excepting that header reads “Colony of the Massachusetts Bay} No. [4529] and “July 8 1775” with the date and year enclosed in dark circles. The note is made out for the sum of “Fourteen Shillings.” Sheet is indented on left margin which removes some of the engraved image and only the word “Paper” is legible. Signature in bottom left reads “L[emuel] Robinson” and in right “H Gardner.”

Other Emissions July 8, 1775:

- No. 4529 for Fourteen Shillings

Currency Collection [Massachusetts Colonial Currency Book I]
[Bill of August 18, 1775].

[1775]; sheet: (9.6 x 7.5 cm). plate: (not visible). Link to record.
Brigham plate 75. Link to Brigham.

- Currency
- Chippendale

Engraved bill of credit for Massachusetts Bay in accordance with the Act of August 23, 1775; back-dated to the 18th of August. On the front side of the bill, within the Chippendale style mantling, is the number “6971”, in manuscript, and the denomination “40s” to the left and right

contained within ovals. Text reads “Colony of the Massachusetts Bay } Aug 18, 1775. The Possessor of this Bill Shall be paid, by the Treasurer of this Colony, Forty Shillings. Lawfull Money by the Eighteenth Day of Aug. 1779, which Bill Shall be received for the aforesaid sum in all payments at the Treasury, and in all other payments by order of the General Assembly.”

In the lower left in an oval frame is a ship with three masts on the ocean with the text “Committee” engraved beneath. In the lower right is signed J. (James) Prescott, Colonel and T. (Thomas) Plimpton (Plympton), Deacon, both of the Massachusetts Congress in different colored inks. Denomination is repeated, flanking each side of the signatures.

On the reverse is the figure of a standing man, described by Brigham as an American, with the value of the bill “FORTY SHILLINGS” engraved in caps at the top as well as the date “ Augt. 18, 1775” beneath. Figure is wearing a tri-corn hat, overcoat, vest, and sword-sheath at waist holding onto a sword and a rolled copy of the Magna Charta. Surrounding the figure are two semi-circles of inscription reading “Ense petit placidam sub Libertate Quietem” beneath and “Issued in Defense of American Liberty” above. Trimmed on right hand margin with visible manuscript signature reads “Capt [J] Davis.”

Other Emissions August 18, 1775:

- [not visible] for One Shilling
- No. 4459 for One Shillings
- [not visible] for Two Shillings
- No. 5448 for Two Shillings
- [not visible] for Two Shillings
- [not visible] for Four Shillings
- No. 4044 for Two Shillings and Six Pence
- No. 9467 for Two Shillings and Six Pence
- [not visible] for Ten Shillings
- [not visible] for Four Shillings
- No. 9039 for Seven Shillings
- [not visible] for Five Shillings
- No. 129 for Twelve Shillings
- No. 452 for Twelve Shillings
- No. 6971 for Forty Shillings
- No. 5509 for Thirty Shillings
- No. 7027 for Forth Shillings

Currency Collection [Massachusetts Colonial Currency Book I]

[Bill of credit December 7, 1775].

[1775]; sheet: (9.6 x 7.5 cm). plate: (not visible). [Link to record.](#)

Brigham plate 75. [Link to Brigham.](#)

- Currency
- Chippendale

Engraved bill of credit for December 7, 1775 for Massachusetts Bay Colony. Chippendale style mantling surrounds the engraved text; in the center is an oval space and the manuscript number “5035” as well as the denomination “36s” to the left and right contained within oval mantling. Text reads “Colony of the Massachusetts Bay} Decmr 7 1775. The Possessor of this Bill Shall be paid by the Treasurer of this Colony Thirty six shillings Lawfull Money by the 7th day of Decmr 1781 which Bill shall be received for the aforesaid sum in all payments at the Treasury and in all

other payments by order of the General Assembly.” To the left, contained within an oval is a ship facing right with engraved text “Committee” beneath. Signed J. (Joseph) Wheeler and T. (Thomas) Rice both of the Massachusetts Congress.

Reverse of the bill is the same image as appears on the August 18th issue with different denomination and dates above and below.

Other Emissions December 7, 1775:

- [not visible] for Eight-Pence
- No. 3611 for Eight Pence
- No. 983 for One Shilling four pence
- [not visible] for One Shilling and Six Pence
- [not visible] for Two Shillings and Eight Pence
- No. 3514 for Three Shillings
- No. 5578 for Three Shillings and Four-Pence
- No. [4934?] for Four Shillings and Six Pence
- No. [1807?] for Ten Shillings
- No. 2644 for Fourteen Shillings
- No. [4044?] for Sixteen Shillings
- No. [3945?] for Twenty Eight Shillings
- No. 5035 for Thirty Six Shillings
- No. 552 for Forty Two Shillings
- No. 2274 for Forty eight Shillings

Currency Collection [Massachusetts Colonial Currency Book II]
[Bill of September 17, 1776].
[1776]; sheet: (9.6 x 7.6 cm). plate: (not visible). Link to record.
Brigham plate 76. Link to Brigham.

- Currency
- Chippendale

Engraved bill of credit for September 17, 1776 for Massachusetts Bay State. Surrounding engraved text is Chippendale style mantling. Central is an oval, left blank to be filled in with a number; this example features No. 2232. Circles to the left and right read the value of “10s”; at the base of the mantling is additional denotation of bill’s value. Central text reads “STATE of the Massachusetts Bay. } Sept. 17. 1776 Massachusetts Bay. The Possessor of this Bill shall be paid by the Treasurer of this State, Ten Shillings. Lawfull Money by the 7th Day of Decm 1781 Which Bill shall be received for the aforesaid sum in all payments at the Treasury and in all other payments by order of the General Assembly.” In lower left is a ship in an oval; beneath engraved text reads “Committee)” signed “J. (Jonas) Dix” (Mass. Congress).

Image on reverse is the same American figure as the August 18, 1775 and December 7, 1775 bills of credit; value at top reads “TEN SHILLINGS” and beneath “Septemr 17 1776.” Note: featured image is different from what appears on Brigham’s plate #76 and the example featured here is a light impression.

Other Emissions September 17, 1776:

- No. 2232 for Ten Shillings

Currency Collection [Massachusetts Colonial Currency Book II]

[Bill of November 17, 1776].

[1776]; sheet: (9.8 x 8 cm). plate: (not visible). [Link to record.](#)

[Brigham plate 76.](#) [Link to Brigham.](#)

- Currency
- Chippendale

Engraved bill of credit for November 17, 1776 for Massachusetts Bay State. Surrounding engraved text is Chippendale style mantling. Central is an oval, left blank to be filled in with a number; this example features No. 1503. Circles to the left and right read the value of “10s”; at the base of the mantling is additional denotation of bill’s value. Central text reads “STATE of the Massachusetts Bay. } Sept. 17. 1776 Massachusetts Bay. The Possessor of this Bill shall be paid by the Treasurer of this State, Ten Shillings. Lawfull Money by the 7th Day of Decm 1781 Which Bill shall be received for the aforesaid sum in all payments at the Treasury and in all other payments by order of the General Assembly.” In lower left is a ship in an oval; beneath engraved text reads “Committee;” signed “I. (Ichabod) Goodwin (Jr.)” (Mass. Congress).

Image on reverse is similar to the American figure as the August 18, 1775 and December 7, 1775 and September 17, 1776 bills of credit however the rolled document reads “Independence” instead of “Magna Charta”; value at top reads “THIRTY-SIX SHILLINGS” and beneath “Novembr 17 1776.” Note: featured image is different from what appears on Brigham’s plate #76.

Other Emissions November 17, 1776:

- No. 2599 for Ten Shillings
- No. 2289 for Sixteen Shillings
- No. 1503 for Forty eight shillings

Currency Collection [Massachusetts Colonial Currency Book II]

[Bill of October 18, 1776].

[1776]; sheet: (6.5 x 7.6 cm). plate: (not visible). [Link to record.](#)

[Brigham plate 77.](#) [Link to Brigham.](#)

- Currency

Engraved bill for October 18, 1776 for Massachusetts State. On the front of the bill is engraved text. At the top is a cod fish facing right in an oval border flanked with 1776 on both sides. On a ribbon scroll beneath is “Massachusetts State” To the left and right is the value “1/6” as well as two columns which read “One Shilling & six pence” vertically on their exterior; beneath the columns is the denomination listed again. Also on the front is a space for the Number (this example is 1963) and the date “Octor 18.” In the center is the text “One shilling and six pence. This Bill entitles the Bearer to receive Eighteen pence LM out of the Treasury of this State by the 18 of Octor 1784 & shall be received for that Sum in all payments Agreeable to an Act of said State.” Beneath, written vertically is the text “} Com ‘tee” The bill is signed beneath “D. (Drummer) Jewet(t)” of the Massachusetts Congress.

On the reverse is a pine tree in the center surrounded by a border made of ornamental type cuts. Value at top reads “One shilling and six Pence.” And beneath “Boston: Printed by John Gill. October 1776.”

Other Emissions Bill of October 18, 1776:

- No. 1554 for Two Pence
- No. 4942 for Three Pence
- No. 1343 for Four Pence
- No. 3815 for Six Pence
- No. 1956 for One Shilling
- No. 1294 for One Shilling
- No. 4964 for Eighteen Pence
- No. 1963 for Eighteen Pence
- No. 2915 for Eight Pence
- No. 2424 for Eight Pence
- No. 1284 for Nine Pence
- [not visible] for One shilling [marked 12d]
- No. 4092 for Two Shillings
- No. 2049 for Two Shillings
- No. 1879 for Two Shillings
- No. 3012 for Three Shillings
- No. [1796?] for Three Shillings
- No. 2084 for Three Shillings
- No. 1305 for Four Shillings
- No. 5958 for Four Shillings
- [not visible] for Four Shillings
- No. 2726 for Four Shillings and Six Pence
- No. 1276 for Four Shillings and Six Pence

Currency Collection [Massachusetts Colonial Currency Book II]
[Bill of October 16, 1778].
[1778]; sheet: (6.5 x 7.4 cm). plate: (not visible). [Link to record.](#)
[Brigham plate 77.](#) [Link to Brigham.](#)

➤ Currency

Engraved bill for October 16, 1778 for Massachusetts State. On the front is a cod fish facing left in an oval with the date 1778 on either side and the text “Massachusetts State” on a ribbon scroll beneath. On both sides of the text are two columns with ribbon scrolls winding down their exterior which read “Three Shillings” on them; one ribbon is upside down. The value of the bill is in the four corners and reads “3s.” On top of one of the columns is a space for the number, this one listed as “No. 1100” and to the right the date “Octor [October] 16.” Central text reads “_THREE SHILLINGS_ This Bill entitles the Bearer to receive Three shillings LM out of the Treasury of this State by the 18 of Octor [October] 1784 and shall be received for that Sum in all payments Agreeable to an Act of said STATE.” In lower right is vertical text “Committee }” and signed “Tho [Thomas] Dawes” of the Massachusetts Congress.

On the reverse is a pine tree surrounded by text and a border of type cuts. At the top is the denomination “THREE PENCE” with a line bar. Beneath, in heavily scripted font, is text “BOSTON,” and the date “October 1778.”

Other Emissions Bill of October 16, 1778:

- No. 6561 for Two Pence
- No. 1199 for Two Pence
- No. 5592 for Three Pence
- No. 2534 for Four Pence

- No. 5327 for Eight Pence
- No. 1173 for Eight Pence
- No. 7534 for Eight Pence
- No. 2358 for Nine Pence
- No. 3182 for Twelve Pence
- No. 7108 for Twelve Pence
- No. 7196 for One Shilling and six Pence
- No. 2841 for One Shilling and six Pence
- No. 7527 for Two Shillings
- No. 4364 for Two Shillings
- No. 6646 for Three Shillings
- No. 1100 for Three Shillings
- No. 6563 for Four Shillings
- No. 236[?] for Four Shillings
- No. 5224 for Four Shillings and Six Pence
- No. 1099 for Four Shillings and Six Pence
- [not visible] for Four Pence
- No. 5018 for Four Pence
- No. 4832 for Six Pence
- No. 1100 for Six Pence

Currency Collection [Massachusetts Colonial Currency Book II]
[Bill of Rising Sun 1779].

[1779]; sheet: (7.5 x 6.3 cm). plate: (not visible). Link to record.
Brigham plate 77. Link to Brigham.

➤ Currency

Engraved bill for 1779 for Massachusetts State; known as the “Rising Sun” bill emission. On a ribbon scroll at the top is the text “Massachusetts State” beneath is the Number (this one is No. 131) and below that in italics is the value of “TWO SHILLINGS” flanked with the value “2/” on either side. There are two vertical borders of arches to the left and right and central is the text “Shall be paid to the Bearer of this Bill by the 1 Day of Decem 1782 agreeable to an Act of the Gene Court of said State.” Beneath is the signature “Geo. (George) Partridge” of the Massachusetts Congress. As well as the value listed again. To the right of the text, border with a line is an image of a sun with sunbursts rising over hills as well as the text “Rising.” Beneath.

On the reverse is a pine tree. There is also a double border, one line, the other type ornamental cuts. The value is listed above the image of the tree as “TWO SHILLINGS.” With a line and the place “BOSTON,” and year “1779.” beneath.

Other Emissions Rising Sun Bill of 1779:

- No. 4[?]79 for One Shilling
- [not visible/given] for one Shilling and six Pence
- No. 131 for Two Shillings
- No. 2298 for Two Shillings and Six Pence
- No. 269 for Three Shillings
- No. 958 for Three Shillings and Six Pence
- No. 2110 for Three Shillings and Six Pence
- No. [8?]498 for Four Shillings
- No. 175 for Four Shillings

American Antiquarian Society Paul Revere Collection Inventory

- No. 3051 for Four Shillings and Six Pence
- No. 8127 for Four Shillings and Eight pence
- [no number] for Five Shillings
- No. 2451 for Five Shillings
- No. 6138 for Five Shillings and Six Pence
- No. 2985 for Five Shillings and Six Pence
- No. 4342 for Five Shillings and Six Pence

Music Books

From Reserve Collection [Reserve 1766 - click for record]

Sixteen Anthems.

[1766]; sheet: (13.5 x 21.5 cm). plate: (approximately 12.5 x 21 cm). [Link to record.](#)

Brigham plate 8. [Link to Brigham.](#)

- Music
- Plate for book/periodical
- Religious

A book of engraved music which contains the featured examples of “An Anthem for Christmas Day” by William Knapp as well as “A Christmas Hymn” (also called in the table of contents Hark! Hark). Included music is listed alphabetically in the table (which is set in type). Music is listed as follows with page number following: “Already see, &c., 8; Blessed are they, 10; By the rivers, 32; Give the King, 20; I will magnify thee, 15; I was glad, 43; O Praise the Lord, O my Soul, 24; O Praise the Ld of Heav’n, 12; O clap your hands, 41; O be joyful, 52; O Zion, 53, Rejoice in the Lord, 38; Sing ye merrily, 29; They that go down, 17; The Beauty of Israel, 48; Unto us a child is born, 5; When Israel came out, 58; Hark! Hark, 57, Thro’ all the changing, 60; Little Marlborough, 28; St. Hellens, 37; Huntington, 51; Dagenham, 59; Dutch, 59; Say mighty Love, 56.”

Title page of music reads “Sixteen Anthems, collected from Tans’ur, Williams, Knapp, Ashworth & Stephenson. To which is added, a few Psalm Tunes. Proper to Entertain and Improve those who have made some Proficiency in the art of Singing.” Followed by an ornamental cut, line and publication information “Engraved and printed by Josiah Flagg, and Sold by him at his House near the Old-North Meeting House, and at his Shop in Fish-Street, also by the Booksellers in Boston, New-England. (Price 6 Shillings.)”

Included for each song are five-note lined staffs (between six and eight per page), many are divided by a caesura break, as well as other modern musical symbols including occasional accolades to the left, time signature, parenthetical dynamic, voice parts, key signatures, chorus, notes and rests and other notation as needed for song. Chorus text, as well as occasional notes, is engraved beneath the musical notation. Text for “Christmas Hymn” starts “Hark hark, Hark hark, Glad tidings of a new born King Born of a maid a Virgin pure Born without Sin from guilt secure...” and text for “An Anthem for Christmas Day” starts “Unto us a Son is giv’n, Unto us a Son is giv’n, Unto us a child is born.”

From Reserve Collection [click for book record; Reserve 1764]

A Collection of the best Psalm tunes.

1764; sheet: (12.4 x 20.6 cm). plate: (not visible); of sample music: (12.5 x 21 cm). plate

[approximately]: (11 x 19 cm). [Link to record.](#)

Brigham plate 3. [Link to Brigham.](#)

- Music
- Plate for book/periodical
- Chippendale style
- Religious
- Title page

Engraved title page as well as hymnal music for Josiah Flagg's *A Collection of the best Psalm tunes*. Title features a Chippendale style border with flowers, leaves, a basket with fruit and flourishes surrounding the text "A Collection of the best Psalm Tunes, in two, three and four Parts, From the most approv'd Author, fitted to all Measures, and approved of by the best Masters in Boston New England; to which are added some Hymns and Anthems the Greater part of them neer before Printed in America by Josiah Flagg Engraved by Paul Revere; Printed & Sold by him and Josiah Flagg Boston 1764."

Included Psalms in alphabetical order, with supplied spelling and page number are: "Abington, 64; Ailoff Street, 45; All Saints, 28; Amsterdam, 10; America, 21; Angels, 24; St. Ann's, 40; Apostles, 12; Armley, 39; Avely, 20; Bangor, 53; Blackmore, 41; Beminster, 43; St. Bennets, 36; Boston, 50; Brentwood, 20; St. Bridget's, 62; Broomsgrove, 26; Burford, 27; Buckland, 28; Burnham, 14; Burlington, 13; Canterbury, 30; Cambridge, 17; St. Christopher's, 27; Charlotte, 22; Chorus, 7; Christ'n [Christian] Soldier, 18; Cliston, 32; Colchester, 64; Colchester New, 37; Cumberland, 38; Cannon, 46; Dalston, 54; Denton, 61; N Eagle Street, 33; St. Edmonds, 22; Evangelist, 39; Even'g Hymn, 33; Fareham, 14; Funeral thought, 31; Gainsborough, 58; St. Georges, 66; Goodmans, 31; Grays, 51; Greens 100, 41; Guilford, 9; Harlington, 57; Hallifax, 52; St. Humphris, 49; St. James, 63; Irish, 23; Isle of Wright, 48; Kettering, 10; Kingsbridge, 57; Laindon, 35; Leighton, 26; Leeds, 9; Littleton, 34; St. Luke's, 60; March of Rich[mond], 19; St. Martins, 30; Mecklinbourg, 58; Morton, 51; Morning Hymn, 29; Nazing, 63; Newcastle, 35; Newbury, 56; Norfolk, 44; S. Okendon, 17; St. Pancras, 38; St. Patrick's, 45; Penbury, 15; Plymouth, P.M., 55; Plymouth, 14; Psalm 50th old, 47; Psalm 50th new, 59; Psalm 67th, 62; Psalm 81st, 49; Psalm 85th, 57; Psalm 100 old, 32; Psalm 100 new, 62; Psalm 108th, 13; Psalm 136th 8; Psalm 148th, 11; Psalm, 149th, 60; Psalm 90th, 21; Psalm 103d, 36; Portsmouth, 66; Quercy, 25; Ricmansworth, 24; Rochester, 52; Rothwell, 56; Sheffield [Sheffield], 3; Southwell, 59; Solomon's Songs, 54; Stortford, 42; Standish, 48; Stroud, 44; Sutton, 8, Trinity, 23; Trumpet, 29; Troy, 42; Wansted, 15; Wantage, 62; Warwick, 25; Westminster, 53; Westminster new, 7; Wendover, 65; Welsh, 40; Westonsavel, 61; Willingail, 16; Windsor, 65, Worksoy, 27; Yarmouth, 12; York old, 13; Anthems to 117 Psalm, 55; to 136 Psalm, 46."

Copy used for inventory (Copy 2) also includes manuscript music in the hand of one of the former owners; a table of contents with his additional songs is written on the inside front cover. Included on each page of music is the time signature, page name and when available author and title of the tune, in addition to notes, rests, clefs and between six and eight staves of music per page. On provided example of "Angel's Tune" and "Richmansworth Tune" the text starts "Great God at tend while Zion sings The Joy that from thy Presence springs To spend one Day with thee on 'Earth Exceeds a Thousand Days of Mirth" and for the "Warwick Tune" and "Query Tune" sheet, "What noble Fruit the Vines produce the Olive yealds [sic] a shining Juice Our Hearts are cheer'd with generous Wine with inward Joy our Faces Shine."

From Reserve Collection [[click for book record](#); Reserve 1770]

The New England Psalm Singer.

1770; sheet: (20.1 x 15.5 cm). frontispiece plate: (17.5 x 15.4 cm); sample music plate: (20.1 x 15.5 cm); music plate: (18.8 x 13.5 cm). [Link to record](#).

Brigham plate 25. [Link to Brigham](#).

- Music
- Plate for book/periodical
- Religious

Engraved frontispiece by which features a bordered image of seven men seated at a round table covered in a cloth in an interior space. The men are fingering open copies of books of sheet music and with open mouths singing; on the table are two other closed books. The men are wearing overcoats, breeches, several have wigs and one carries a magnifying glass. Image is signed in the lower right "P Revere sculp". Surrounding the scene is circular musical notation with notes, rests, a continuous staff and the text "Wake ev'-ry Breath & ev'-ry String. To bless the great Redeemer King, His Name thro ev'-r Chime ador'd. Let Joy & Gra-ti-tude, and Love, Thro' all the Notes of Mu-sic rove; And JE-sus found on ev-ry Chord." In script beneath the image is the text "A Canon of 6 in One with a Ground, the Word by ye Rev. Dr Byles: Set to Music by M. Billings. And at the bottom "MB the Ground Bass to be continually Sung by 3 or 4 deep Voices with the 6 other parts."

Title page is set in ornaments and set-type; included for reference. Reference title is "The New-England psalm-singer: or, American chorister: Containing a number of psalm-tunes, anthems and canons. In four and five parts." Copy used for inventory (Copy 1). Included on each page of music is the time signature, page number and when available author and title of the tune, in addition to notes, rests, clefs and between six and eight staves of music per page with parts. On provided example page 108 is "A New Tune to Dr. Watt's Sapphick Ode by W.B. [William Billings]". Text starts "And the red Lightning Like a storm of hail comes. Rears up the Baltick to a foaming fury. When the fierce North wind with his airy forces. And the red lighing, &c." at the bottom is the notation "MB For the rest of the words see Dr. Watts's Lyric Poems book 1st page 74."

Included is 108 pages of engraved; a listing of which appears on the back cover and reads "An Alphabetical List of the Tunes, Anthems, and Canons, contained in this Book." And listed as follows "America, Page 1; Africa, 14; Albany, 17; Andover, 65; Ashford, 89; Attleborough, 59; Amherst, 48; Asia, 60; Boston, 23; Brookline, 2, Brookfield, 7; Brattle-Street, 19; Barre, 67; Bridgewater, 40; Braintree, 43; Cambridge, 47; Corsica, 46; Concord, 5, Chelsea, 43; Chester, 91; Charlestown, 15; Cumberland, 16, Chesterfield, 64; Duxborough, 8; Dighton, 70; Dorchester, 73; Dickinson, 73; Dedham, 45; Essex, 65; Eastham, 62; Eastown, 63; Europe, 90; Freedom, 58; Friendship, 61; Fairfield, 13; Greenland, 21; Georgia, 76; Hollis, 36; Hingham, 6; Hampshire, 3; Hampton, 14; Harvard, 68; Hebron, 69; Holden Page 68; Haverhill, 96; Hanover, 75; Hanover New, 75; Hollis Street, 94; Jamaica, 64; Ipswich, 72; Liberty, 9; Lynn, 70; Lexington, 66; Lancaster, 93; Lincoln, 77; Lebanon, 95; Massachusetts, 40; Marblehead, 71; Middlesex, 62; Medford, 86; Middletown, 74; Marshfield, 76; Malden, 4; Milton, 44; Medfield, 94, New-Boston, 6; Newtown, 3; Nantucket, 2; Nutfield, 68; New-North, 69; New-Hingham, 59; Newport, 87; No. 45, 79, Nantucket, 41; North-River, 16; New-South, 12, Old-South, 21; Old-Brick, 20; Old-North, 32; Orange-Street, 42, Orleans, 77; Pownal, 67; Pomfret, 7; Plymton, 11; Plainfield, 93; Providence, 78; Purchase-Street, Page 73; Pembroke, 5; Princetown, 45; Pleasant-Street, 41; Pembroke New, 10; Pitt, 57; Pitt, 57; Pumpily, 60; Queen-Street, 50; Roxbury, 20; Stoughton, 42; Suffolk, 17; Summer-Street, 66; Swanzey, 72; Smithfield, 92; Shirley, 74; Sapphick Ode, 108; St. Elisha's, 8; Scituate, 9; Sudburn, 12; Taunton, 49; Towerhill, 58; The 18th, 30; Unity, 18; Uxbridge, 64; Union, 4; Wheeler's Point, 18; Wellfleet, 61; Westfield, 71; Williamsburg, 87; Wilkes, 80; Waltham, 95; Watertown, 13; Beginnings of Anthems & Canons.; As the Hart panteth, 31; Blessed is he, 97; Hear my Prayer, 81; The Lord is King, 24; The Lord, descended, 51; Canons; When Jesus wept, 56; Thus faith the high, 85."