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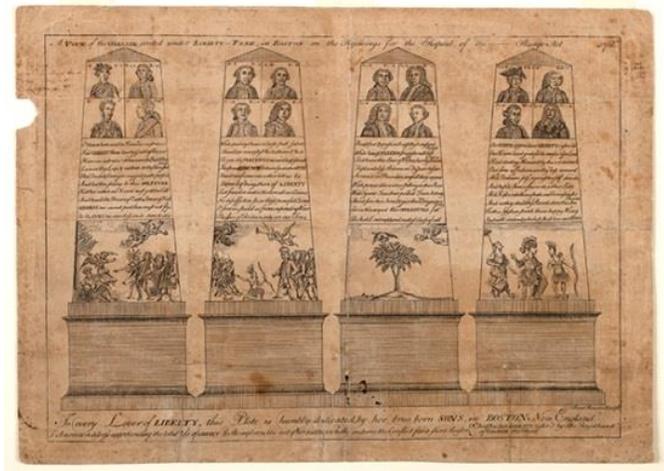
Beyond Midnight: Paul Revere
September 6, 2019 – January 12, 2020

Selected PR Images

The New-York Historical Society explores the life and accomplishments of Paul Revere Jr. (1735–1818), the Revolutionary War patriot immortalized in Henry Wadsworth Longfellow’s 1861 poem, “Paul Revere’s Ride.” Organized by the American Antiquarian Society in Worcester, Massachusetts, Beyond Midnight: Paul Revere separates fact from fiction, revealing Revere as a complex, multifaceted figure at the intersection of America’s social, economic, artistic, and political life during the Revolutionary War-era Boston and re-examines his accomplishments as an artisan, activist, and entrepreneur.

Paul Revere Jr. (1735–1818), ***A View of the Obelisk***, 1766. Engraving. American Antiquarian Society, Worcester, Massachusetts; Bequest of Mary L. Eliot, 1927

The Stamp Act of 1765 was the first tax levied on the American colonies by England, requiring colonists to pay for a revenue stamp on all paper products. Following repeal of the act in March 1766, a celebration in Boston was planned. Its showpiece was a grand obelisk, painted with scenes, portraits, and text, lit at night by 280 lamps. Sadly, the obelisk was consumed in flames that night. Revere’s engraving of the design is the only remaining visual evidence of the obelisk.



John Johnson or Johnston (ca. 1753–1818), **Green Dragon Tavern**, 1773, “Where we met to plan the consignment of a few shiploads of Tea/ Dec 16, 1773.” Ink and watercolor on paper. American Antiquarian Society, Worcester, Massachusetts

The Sons of Liberty, a secret organization of revolutionary-minded men that included Revere, met at the Green Dragon Tavern in Boston’s North End and planned the most well-known protest—coordinating the destruction of a shipload of tea docked in Boston Harbor.



Tea salvaged from Boston Harbor after the Boston Tea Party, 1773. Glass, twill tape, sealing wax, tea leaves. American Antiquarian Society, Worcester, Massachusetts; Gift of Rev. Thaddeus M. Harris, 1840

Revere was among the men who tossed bales of tea into the ocean during the famous event that became known as the “Boston Tea Party.” Afterwards, loose tea leaves were gathered on the beaches near Boston and saved as mementos of the event.



Paul Revere Jr. (1735–1818), engraver; attributed to Christian Remick (1726–73). **The Bloody Massacre Perpetrated on King-Street, Boston on March 5th 1770 by a Party of ye 29th Reg[imen]t**, ca. 1770–74 Hand-colored engraving. Gilder-Lehrman Institute of American History, GLC01868

British soldiers fired upon a crowd of unruly colonists gathered in front of Boston’s Custom House on March 5, 1770. News of the Bloody Massacre traveled quickly through the colonies. Boston artist Henry Pelham made an engraving of the scene, which he apparently shared with Revere while it was in progress. Without permission, Revere copied (with modifications) Pelham’s design and had 200 copies of his version on sale by March 28. Pelham, whose 575 prints were not ready until early April, wrote an angry letter to Revere protesting being scooped.



Teapot associated with Crispus Attucks (d. 1770), 1740–60. Pewter, wood. Historic New England, Boston, Massachusetts; Gift of Miss S.E. Kimball through the Bostonian Society, 1918.1655

Five men were killed in the Boston Massacre, including an American sailor Crispus Attucks, a mixed-race former slave. Attucks was the first to fall. All five men became martyrs for the patriotic cause.



Edes & Gill, Boston, publishers, with engraving by Paul Revere Jr. (1735–1818), Broadside, **“An Account of a Late Military Massacre at Boston, or The Consequences of Quartering Troops in a Populous Well-Regulated Town,”** *Boston–Gazette, and Country Journal*, March 12, 1770. Patricia D. Klingenstein Library, New-York Historical Society

Revere’s print was intended as propaganda, supporting the patriot cause and expressing outrage at the events of March 5, 1770. Boston printers Benjamin Edes and John Gill printed 200 copies of Revere’s engraving and additionally issued a broadside using the same copper plate in their newspaper. The five victims are represented with woodcuts of coffins. This copy from New-York Historical’s collection is the only known complete copy of the broadside.



Paul Revere Jr. (1735–1818), **A View of Part of the Town of Boston in New-England and British [sic] Ships of War Landing their Troops! 1768,** 1770. Hand-colored engraving, first state. American Antiquarian Society, Worcester, Massachusetts

Protests broke out in Boston in 1767 after a series of taxes were levied on the colonies. In response the Massachusetts Royal Governor requested troops to maintain order. The deployment of British Regulars arrived in September 1768. In all 4,500 British troops



patrolled the city of 20,000 citizens. Revere issued this engraved view of the landing of British forces at Boston's Long Wharf in April 1770, two years after the actual event. During the occupation, the Sons of Liberty, including Paul Revere, kept track of locations of cannon, positions of war ships in the harbor, and training activities of the soldiers.

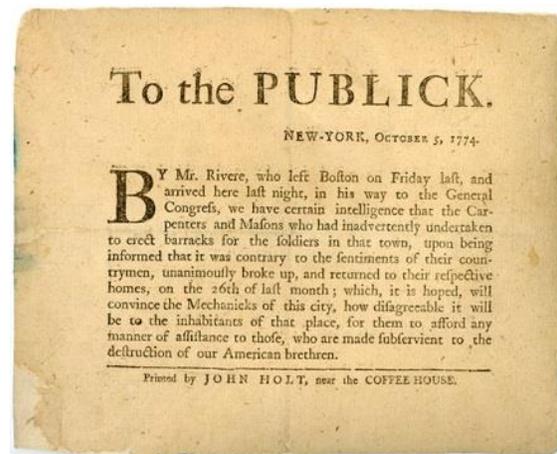
Paul Revere Jr. (1735–1818), **Bookplate for Paul Revere**, undated, removed from Hugh Latimer's *Sermons*, London, 1758. American Antiquarian Society, Worcester, Massachusetts

Revere's lifelong ambition to better himself is clear from his own bookplate with an adopted coat-of-arms.



John Holt (1721–1784), printer, Broadside, **To the Publick**, October 5, 1774. Patricia D. Klingenstein Library, New-York Historical Society

Revere often acted as a trusted messenger. In October 1774, he traveled through New York City on his way to Philadelphia and brought news of workers in Boston refusing to build barracks for the occupying British troops. New York printer John Holt, who had ties to the Sons of Liberty (they helped him buy a printing press), likely distributed this broadside to encourage similar resistance among patriotic New Yorkers.



Paul Revere Jr. (1735–1818), **Tankard**, 1760–70. Silver. Worcester Art Museum, Worcester, Massachusetts; Gift of The Paul Revere Life Insurance Company, a subsidiary of UnumProvident Corporation, 1999.502

Revere was a versatile artisan, producing more than 90 different forms in silver over the course of his 40-year career. Silver objects, like this tankard, demonstrate the wide range of objects his shop produced from teaspoons to toy whistles.



Paul Revere Jr. (1735-1818), **Tea service for John and Mehitable Templeman**, 1792–93. Silver, wood. Lent by the Minneapolis Institute of Art, Minneapolis, Minnesota; Gift of James F. and Louise H. Bell; Gift of Charlotte Y. Salisbury, wife of Harrison E. Salisbury and great niece of John Templeman Coolidge; and Gift of James Ford Bell and his family, by exchange, and Gift of Mr. and Mrs. Byron Wenger, 1960–2001, 60.22.1-9, 94.88.1-2, 2001.165.1-7.

The Templeman tea service is one of Revere's most impressive silver sets. Between 1792 and 1793, John Templeman and his wife Mehitable ordered numerous pieces to fill out their service, including several unusual forms such as a tea shell for scooping tea leaves and a locking caddy for safekeeping of the precious and expensive leaves. This set was purchased 20 years after the Templemans married. Originally from Salem, the couple moved to Maryland in 1794 where they owned 25 slaves. Undoubtedly, it was slave labor that kept this tea service polished to enhance the status of the Templeman name.



Attributed to Paul Revere Jr. (1735–1818), **Sketch of Revere's copper mill and home in Canton, Massachusetts**, ca. 1800. Pen and ink. Massachusetts Historical Society, Boston, Massachusetts

Revere's interactions with the young U.S. government made him see the need to end the country's reliance on England for importation of the copper sheathing used to protect the bottoms of wooden ships. Drawing on his knowledge of silver rolling and copper forging, as well as his metallurgical instincts, Revere succeeded in becoming the first American to roll copper into malleable sheets in 1801. After securing a loan from the Department of the Navy, Revere purchased property outside of Boston in the town of Canton, which gave him access to the waterpower needed to drive his copper rollers.



Paul Revere Jr. (1735–1818), **Coffeepot, tankard, teapot, butter boat, tea tongs, and spoons made for Lois Orne and William Paine**, 1773. Silver, wood. Worcester Museum of Art, Worcester, Massachusetts; Gift of Frances Thomas and Eliza Sturgis Paine, in memory of Frederick William Paine; Gift of Dr. and Mrs. George C. Lincoln of Woodstock, CT in memory of Fanny Chandler Lincoln (1959); Gift of Paine Charitable Trust (1965), 1937.55-.59, 1965.336-.337

Revere made an elegant 45-piece beverage service, the largest commission of his career, for Dr. William Paine of Worcester, Massachusetts, and his new wife Lois Orne in 1773. Never partisan when it came to profit, Revere completed the set for the Loyalist Paine just two months before the Boston Tea Party, the destructive protest that Revere, as one of the Sons of Liberty, helped plan and execute.



Chester Harding (1792–1866), after Gilbert Stuart (1755–1828), **Paul Revere (1735–1818)**, ca. 1823. Oil on canvas. Massachusetts Historical Society, Gift of Paul Revere Jr., 1973.

These portraits of the elderly Reveres were based on likenesses made by Boston artist Gilbert Stuart in 1813. Both pairs of portraits descended through the large Revere family.



Chester Harding (1792–1866) after Gilbert Stuart (1755–1828), **Rachel Walker Revere (1744–1813)**, ca. 1823. Oil on canvas. Massachusetts Historical Society, Gift of Paul Revere Jr., 1973.

Rachel Walker was Revere's second wife. The couple married in 1773, and had eight children together, four of whom lived to adulthood. Many family members worked in the various businesses begun by Revere, learning trades, keeping books, managing staff, and building the family fortune. Generations of the Revere family, including the former owner of these paintings, preserved family papers, account and ledger books, and artifacts.



Grant Wood (1892–1942), **Midnight Ride of Paul Revere**, 1931. Metropolitan Museum of Art, New York. © 2019 Figge Art Museum, successors to the Estate of Nan Wood Graham/ VAGA at ARS, NY

American artist Grant Wood recalled reading Henry Wadsworth Longfellow's poem about Paul Revere when he was a child. He stated that the poem "made quite an impression." He had that text in mind when he painted Midnight Ride of Paul Revere in the midst of the Great Depression. Grant strayed from Longfellow's already romanticized narrative, having Revere ride past a stylized version of Boston's Old North Church (Revere was on foot until he crossed the Charles River to Cambridge and rode a borrowed horse from there to Lexington).



