The American Revolution

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COMPILED BY Donald H. Cresswell WITH A FOREWORD BY Sinclair H. Hitchings

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5

Mayjor General AMHERST. [1774]
Line engraving 4⅜ x 3¾ in.

From *The Annual Register* (Dublin, 1774), p. 98. LC-USZ62-45203

6

Mrs. P——t [and] The Cautious Commander. Published as the Act directs by A. Hamilton Junr. near St. John's Gate June 1, 1778.
Mixed method 4¾ x 7 in.

In an accompanying article it is claimed that Lord Amherst obtained the wife of an officer who was on half pay in exchange for an appointment to a command with full pay outside England. The article is not entirely uncomplimentary to Amherst, however, and notes that:

> at the breaking out of the present troubles in the Colonies, he was applied to and requested to take the command of the army there; he would willingly have accepted the honour proposed him, if his terms had been complied with; but he was too well acquainted with the country, and the temper and disposition of the inhabitants, to be misled by the erroneous opinions of those in power, who judged that a handful of men would be sufficient to bring the refractory colonists to reason: hence he has derived the title of the Cautious Commander. Had our hero's proposals been approved, most probably the unhappy war that now rages in that quarter of the world, would long since have been quelled, and all the fatal consequences that have ensued been prevented.

The name "Cautious Commander" had actually been applied to Amherst before the American Revolution because he had characteristically acted with precision and care, in contrast to his dashing and impetuous counterpart James Wolfe. As the Revolution became an increasingly unhappy affair for England, Amherst was among the Ministers who were criticized on the ground that they lacked military and diplomatic skills in dealing with the Americans. This simplified copy of Reynolds' popular portrait gives Amherst a youthful look which lends credibility to the personal and political satire of the tête-à-tête, which appeared in *The Town and Country Magazine*, May 1778, p. 233-236. CPPS 5503 LC-USZ62-45208

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7

JOHN ANDRE, Esqr., late Adjutant General of the British Forces in America. [December 1780]

Mixed method 7 x 4¼ in.

Adjutant General to Sir Henry Clinton, André was involved in Benedict Arnold's plot to surrender West Point to the British. Sent behind the American lines to confer with Arnold, he was seized by American militiamen on the return trip, out of uniform and with condemning documents hidden in his boot. A military board convicted him of spying, and he was put to death by hanging. This engraving is from *The Hibernian Magazine*, December 1780, opposite p. 633. LC–USZ62–45201

8

MAJOR JOHN ANDRE, Late Adjutant General to the British Army in North America. Dodd delin. Cook sculp. [1784]

Etching 10 x 6⅝ in.

André, whose military promise was shown by his rapid promotion and whose character, honor, and manners were praised by his contemporaries, impressed even his American captors. Pictures such as this (see also items 314–316), together with publication of his letters, diary, and sketches, led to a host of adulatory and sentimental ephemera, and he became a popular subject, especially among the ladies, on both sides of the Atlantic. The portrait is from Raymond, *History of England* (London, 1784), p. 591 LC–USZ62–45211

7

8

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Benedict Arnold, 1741–1801

9

10

11

9

COLONEL ARNOLD. Who Commanded the *Provincial Troops* sent against QUEBEC, through the Wilderness of Canada, and was Wounded in Storming that City, under General Montgomery. Published as the Act directs, 26 March 1776, by Thos. Hart. London.

Mezzotint 13¾ x 9¾ in.

This mezzotint is one of a series done in London by R. Purcell, under the pseudonym "C. Corbutt," in the early years of the American war. Arnold's aggressive attacks on Fort Ticonderoga, Quebec, and St. Johns had earned him a reputation as a leading figure in the war at this time. Although the title would indicate that Arnold is portrayed immediately before his attack on Quebec, December 31, 1775, his appearance is in sharp contrast to the harsh realities. The American troops had marched on a long overland route through forests and over mountains in order to surprise the British, and Arnold and his men were ragged and emaciated by the time they reached Quebec. CPPS 5331A LC–USZ62–39570

————Another copy. A series of these mezzotints was done soon afterwards by "Ioh Martin Will" in Augsburg. Other engravings after the mezzotints are items 10 and 13.

10

Der Americanische Gener: Arnold. [1778] Etching 6⅝ x 4 in.

From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 92. LC–USZ62–45265

11

LE GENERAL ARNOLD un des Chefs de l Armée Anglo-Americaine. A Paris chez Esnauts et Rapilly, rue St. Jacques, a la Ville

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de Coutances. A.P.D.R. [177–?]
Mixed method 7⅜ x 5 in.

This portrait was produced around 1778, at about the time of the French alliance with America. The house of Dupin produced a series of prints of American heroes, all of which feature an ornate border with ordnance, flags, olive branches, a laurel wreath, and a liberty cap. A comparison of this engraving with an English copy of the same portrait (item 14) will show the differences between French and English framing. LC–USZ62–45187

12

12

General Arnold. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 6¾ x 4¼ in.

From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 49.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1782), opposite p. 544. LC–USZ62–45216

————Another impression. From *The Fall of Lucifer* (Hartford, 1781), frontispiece probably pasted in at a later date.

13

13

Major General Arnold Wounded Dec 31–1775 at the attack of Quebec. [1780]
Mixed method 7 x 4¾ in.

From *An Impartial History of the War in America* (London, 1780), p. 248.

————Another impression. From *An Impartial History of the War in America* (London & Carlisle, 1780), p. 249. LC–USZ62–45251

14

14

Brigadier Genl. Arnold. [July 1781]
Etching 7 x 4¼ in.

Benedict Arnold's exploits in Canada and at Ridgefield, Conn., and Saratoga, N. Y., brought him widespread fame as a patriot until 1780, when he gained even greater notoriety as a traitor. The title of this portrait includes the rank which Arnold demanded when he joined the British Army. A short accompanying biography dispassionately reports his collaboration with "the unfortunate Major Andre" and his subsequent flight to join Sir Henry Clinton in New York. From *The Universal Magazine*, July 1781, opposite p. 21. LC–USZ62–45217

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15

16

17

Charles Asgill, 1762 or 1763–1823

15

CAPTAIN ASGILL. Published April 1st. 1786. by J. Fielding Paternoster Row.
Mixed method 7 x 4⅜ in.

Asgill was taken prisoner by the American forces at Yorktown. When a British officer executed an American captain in retaliation for the death of a loyalist, and General Clinton declined to surrender the commanding officer responsible, Washington ordered that a British captain from among his prisoners be put to death in retaliation. The lot fell to Asgill. Clinton's intervention convinced Washington that a Tory court in New York held the blame and not the British Army. In the meantime, Asgill's mother appealed to the French Prime Minister, the Comte de Vergennes, who petitioned Louis XVI for the youth's release. The French King's appeal went through Washington to the American Congress, which then freed Asgill. The portrait is from Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 416. LC–USZ62–45219

Isaac Barré, 1726–1802

16

COLONEL BARRE. May 1780.
Mixed method 7¾ x 4¼ in.

When James Wolfe fell at Quebec in 1759, Barré was at his side and received a wound which permanently disfigured his cheek. The scar (not visible in this portrait) later contributed to his effect as a vituperative opposition orator in Parliament, for he "paralyzed Charles Townshend and dismayed Wedderburn" (DNB) while offering spirited resistance to North's Ministry. He especially opposed the taxation of America as being inexpedient. A short biography that accompanies the portrait notes Barré's opposition to the war in America as well as his somewhat paradoxical support of the Boston Port Bill. The article also traces Barré's ancestry and his military career during the Seven Years' War. From *The London Magazine*, May 1780, p. 195–196. LC–USZ62–45312

John Burgoyne, 1722–1792

17

GENERAL BURGOYNE. Pollard sc. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 7¾ x 4⅜ in.

"Gentleman John Burgoyne" is best known for his military activities but was also a politician, playwright, actor, and gambler. From a vessel off the Charlestown peninsula he observed some of the early engagements in Boston during 1775, and he later fought at the Battle of Lake Champlain. Execution of his plan for a three-column attack to divide and conquer the Colonies culminated in the defeat of his army at Saratoga. The portrait is from Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 481. LC–USZ62–45354

18

The fair Virginian. [and] The devoted General. Published by A. Hamilton Junr. near St. John's Gate March 1, 1779.
Mixed method 4¾ x 6¾ in.

An accompanying article describes the love affair between General Burgoyne and the wife of a martyred Tory from Virginia. Rescued from the Continentals when Burgoyne captured Fort Ticonderoga, she stayed with him during the campaign which terminated at Saratoga and continued to support him when he subsequently faced charges in England. Burgoyne's defeat at Saratoga is portrayed as unavoidable bad luck and his mistress as a

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The fair Virginian.

The devoted General.

18

19

20

21

virtuous comfort in trying times. From *The Town and Country Magazine*, January 1779, p. 65–68. CPPS 5586 LC-USZ62-45318

Edmund Burke, 1729–1797

19

Edmund Burke Esqr [1778]
Mixed method 3 $\frac{5}{16}$ x 2$\frac{3}{4}$ in. (image)

A consistent believer in adherence to the English Constitution, Burke also advocated that the rights of Englishmen be extended to the people of America and of Ireland. He opposed coercive measures against the Americans, and his efforts, together with those of Charles James Fox, finally brought down the Ministry of Lord North and helped terminate the American war in 1781. This engraving, after a painting by Joshua Reynolds, was pasted onto a leaf and inserted into Russell's *History of America* (London, 1778), copy 1, opposite p. 511. LC-USZ62-45224

20

Edmund Burke Esqr. [1778]
Mixed method 7 x 4$\frac{1}{2}$ in.

From Russell, *History of America* (London, 1778), copy 2, opposite p. 511. LC-USZ62-45260

John Byron, 1723–1786

21

Admiral Byron. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 7 x 4$\frac{1}{2}$ in.

Byron, appointed admiral of the North American squadron in 1778, was given the task of intercepting the French fleet under Comte d'Estaing. He spent considerable time refitting his ships and training his crews in Nova Scotia and New England and in 1779 fought two inconclusive battles with the French in the West Indies. Owing to poor health, he retired from active duty in October 1779. The portrait is from Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 385.

————Another impression. From Murray, *An Impartial History of the Present War in America*, v. 2 (Newcastle Upon Tyne, 1780), opposite p. 385. LC-USZ62-45226

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22

23

17

26

Charles Pratt
1st Earl Camden, 1714–1794

22

LORD CAMDEN. London Mage. Decr. 1781.
Mixed method 7 x 4¼ in.

As Chief Justice of the Court of Common Pleas and a defender of constitutional rights, Camden became a popular figure comparable to Wilkes in the eyes of the English populace. Elected to Parliament in 1765, he was concerned about discontent in the American Colonies and denounced the Stamp Act for violating the English Constitution, maintaining that taxation without representation was tantamount to robbery. In 1775 he supported Chatham's attempt to avert the outbreak of war with America.

Camden wears a wig and a robe trimmed with ermine. A short biographical sketch accompanies the picture, describing him as a statesman who considered precedent before action and therefore opposed measures against the Colonies in America. From *The London Magazine*, December 1781, opposite p. 555. LC–USZ62–45317

Guy Carleton
1st Lord Dorchester, 1724–1808

23

GENERAL CARLETON. R. Pollard sct. Printed for T. Robson, Newcastle, upon Tyne [1778]
Mixed method 7 x 4¼ in.

Carleton was appointed Governor of Quebec in 1758 and, when Gage was recalled in 1775, became commander of the army in Canada. In the winter of 1775–76 his troops held Canada against the invading American armies under Montgomery and Arnold. Reinforced in the spring, he and General Burgoyne pushed the Americans back to Crown Point. Carleton subsequently retired to England but returned

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to New York in the spring of 1782. He succeeded Sir Henry Clinton as Commander in Chief of British forces in America, assisted in making the peace, and evacuated New York in November of 1783. The portrait is from Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 337.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1782), opposite p. 420. LC–USZ62–45227

————Another impression. In P&P.

24

General Sir Guy Carleton. London. Published by J. Bew Paternoster-Row 30 June 1782.

Mixed method 7 x 4¾ in.

Bust portrait facing partially left in oval. The engraved frame has ribbons on the top and foliage with crossed branches on the bottom. From *The Political Magazine*, June 1782, p. 350. Reverse copy similar to item 26.

25

25

Mrs. W____n. [and] The careful Commander. London, Publish'd by A. Hamilton Junr. Fleet Street, Sepr; 1; 1783.

Mixed method 4⅜ x 7 in.

The story accompanying this tête-à-tête describes Sir Guy Carleton as a careful and judicious commander of British troops in the Revolution. It explains that Mrs. W____n's husband died soon after they arrived in New York and that she subsequently accepted the general's proposal of marriage. In reality, Carleton was married in May 1772 to Lady Maria, daughter of the second Earl of Effingham, who was to survive as his widow. Known as a severe disciplinarian but also as a man of humane and conciliatory nature, Carleton perhaps did not deserve the reputation which the article attempts to create for him. From *The Town and Country Magazine*, August 1783, p. 401–403. CPPS 6302 LC–USZ62–45494

26

Sir Guy Carleton. Publish'd Octr. 31. 1783. by J. Walker.

Mixed method 6⅞ x 4 in.

An accompanying biography stresses Carleton's long, active, and exemplary military career in Germany, the West Indies, and Canada, apologizes for his inactivity during the American war, and suggests that he might have won victories if the war had continued in America. From *The Westminster Magazine*, October 1783, p. 507.

————Another impression. In P&P. LC–USZ62–7845

Frederick Howard
5th Earl of Carlisle, 1748–1825

27

The Right Honble. Fredk. Earl of Carlisle, Lord Lieutt. of the Kingdom of Ireland. Dec. 1780

Mixed method 7⅛ x 4⅛ in.

The short biographical sketch which accompanies this picture describes the young Carlisle's support of the administration on the coercion of the American Colonies and his duties with William Eden, 1st Baron Auckland (1744–1814), as an emissary to America in 1778. From *The London Magazine*, December 1780, p. 537–541. LC–USZ62–45277

————Another copy (reversed). From *The Hibernian Magazine*, January 1781, p. 1.

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28

29

30

31

Sir Henry Clinton, 1738?–1795

28

General Clinton. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 7 x 4¼ in.

Clinton succeeded General Howe as chief of British forces in May of 1778. He assumed a defensive strategy by evacuating Philadelphia and concentrating at New York. Attempting a southern campaign he took Charleston, S.C., in May 1780 but returned to New York, leaving Cornwallis in the south where the young general suffered the definitive defeat at Yorktown. From Murray, *An Impartial History of the Present War in America*, v. 1 (London, 1778), opposite p. 527.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 186. LC–USZ62–45304

29

Sir Henry Clinton. Published 1st. Novr. 1778 by Fielding & Walker, Pater Noster Row.
Mixed method 6⅝ x 4⅜ in.

This portrait, decorated with British flags and other ordnance, is reversed in item 31. From Russell, *History of America* (London, 1778), opposite p. 574. LC–USZ62–45262

30

SIR HENRY CLINTON, K. B. Commandant en Chef les Troupes de Sa Majesté Britannique dans l'Amérique. Smart pinx. Dupin Sculp. A Paris chez Esnauts et Rapilly, rue St. Jacques. A.P.D.R. [177–?]
Mixed method 7⅜ x 5⅜ in.

A French portrait. LC–USZ62–45188

31

Sr. Henry Clinton. Cook sculp. Published May 21st. 1786. by J. Fielding Paternoster Row London.
Mixed method 7 x 4⅜ in.

From Andrews, *History of the War with America, France, Spain, and Holland*, v. 3 (London, 1785), opposite p. 150. LC–USZ62–45341

Samuel Cooper, 1725–1783

32

Revd. Samuel Cooper D.D. J. Norman Sc. [1784]
Mixed method 3⅛ x 3¼ in. (image)

A native of Boston, Cooper graduated from

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Harvard College in 1743 and became a pastor at the Brattle Square Church. As an active supporter of American independence, he was forced to flee Boston in April of 1775 to avoid being arrested by the British authorities. This portrait was accompanied by an obituary which praised Cooper as a divine, a political theorist, and a scientist. Several portraits of Cooper were printed by Copley, and a description of one of these in the DAB is equally applicable to Norman's engraving: "His portrait represents the typical clergyman of the period, in wig, gown, and bands. But the face indicates less austerity of character than is commonly associated with the eighteenth-century New England divines. . . ." The engraving is from *The Boston Magazine*, March 1784, opposite p. 191. LC-USZ62-45281

32

33

Charles Wolfran Cornwall
1735–1789

33

The Right Honble. CHAS. WOLFRAN CORNWALL Esq. Speaker of the House of Commons. Nov. 1780.

Mixed method 7¾ x 4½ in.

Cornwall's marriage in 1765 to his cousin Elizabeth, sister of Secretary-at-War Charles Jenkinson, determined his political career by allowing him to rise in office through family influence. In Parliament Cornwall opposed the North Ministry on various domestic issues but not on the treatment of the American Colonies. The short biography which accompanies the portrait describes Cornwall's rise in Parliament and mentions his approval of the "coercive measures against America." In 1780 Cornwall became Speaker of the House of Commons, with Lord North's approval. From *The London Magazine*, November 1780, p. 491–492. LC-USZ62-45276

34

Charles Cornwallis
2d Earl Cornwallis, 1738–1805

34

LORD CORNWALLIS, Publish'd March 31st. 1786. by J. Fielding Paternoster Row London.

Mixed method 6⅞ x 4⅜ in.

Cornwallis, who was second in command to General Clinton from 1778 until his capture at Yorktown, drew considerable attention in the English press because of his postwar debate with Clinton over responsibility for the British defeat. The portrait is from Andrews, *History of the War with America, France, Spain, and Holland*, v. 2 (London, 1785), opposite p. 249. LC-USZ62-45340

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36

Sir Roger Curtis, 1746–1816

35

Sir Roger Curtis. Drawn from the life by Miller & Engraved by Birrell. Published June 30, 1785 by J. Fielding, Pater-noster Row.
Mixed method 6⅞ x 4½ in.

When Captain Shuldham was appointed Commander in Chief of the North American station in 1775, Curtis became lieutenant of his flagship. In 1776, Curtis was promoted to commander of the *Senegal*, and soon thereafter he became commander of Lord Howe's flagship, the *Eagle*. He returned to England in 1778 with Howe. The portrait is from Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), opposite p. 301. LC-USZ62-45347

35

37

William Legge
2d Earl of Dartmouth, 1731–1801

36

The R. Honble EARL of DARTMOUTH. Oct. 1780.
Mixed method 7¼ x 4¼ in.

Dartmouth's hesitancy in making decisions is reflected in the biography accompanying this portrait, which states that he was not fit for the posts of President of the Board of Trade and Secretary for the Colonies because "his lordship's natural disposition was too timid, too cautious, and too humaine, for the active exertions of an offensive war against an unfortunate, deluded part of his fellow subjects." From *The London Magazine*, October 1780, p. 443–445. LC-USZ62-45313

Silas Deane, 1737–1789

37

S. Deane. Drawn from the life by Du Simitier

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in Philadelphia. Engraved by B. L. Prevost at Paris. [1787]
Line engraving 7 x 5 in.

A Connecticut lawyer and a graduate of Yale College, Deane was one of three Connecticut delegates to the first Continental Congress in 1774 and the second Congress in 1775. All the portraits of Deane cited here (items 37–40) are after the drawings Du Simitière made in Philadelphia in 1779 after Deane's diplomatic mission to France. This particular engraving is from *Portraits des généraux . . .* (Paris, 1781), plate 9. Plates from this volume are in P&P. LC–USZ62–26779

38

Silas Deane Esqr. Commissioner from Congress in France. Pubd. May 15th 1783 by R. Wilkinson, No. 58 Cornhill, London. B.B.E.
Mixed method 5½ x 4¼ in.

Bust profile facing right. In Du Simitière, *Portraits of the Generals . . .* (London, 1783) plate 7. Similar to item 37.

39

Silas Dean, Esq. Drawn from the Life by Dusimetiere, at Philadelphia. Publish'd Augt. 1 1783, by J. Fielding, No. 23, Pater noster Row. W: Angus Sculp.
Etching 7 x 4½ in.

In 1781 Deane returned to Europe as a private citizen in an attempt to recoup his financial losses. His belief in the cause of American independence waned, and his personal correspondence expressing a desire for an accommodation with Britain was published by Rivington's loyalist *New York Gazette*. Discredited, he lived the remainder of his life as an exile in Europe. This portrait accompanies a short biography which recounts Deane's life and explains his presence in England:

> We are inclined to think, that at the beginning of the unhappy contest between Great Britain and her American Colonies, Mr. Deane did not look forward to that species of independence which the Colonists have now established; but only aimed, with many other gentlemen of solid understanding, at independence in the articles of internal legislation and taxation; reserving to the Mother-country the right of exclusive commerce, in return for protection.

From *The European Magazine*, October 1783, p. 243. LC–USZ62–9931

40

The Captivating Miss B_____. [and] The American Negotiator. London, Publish'd by A. Hamilton Junr. Fleet Street, Octr. 1; 1783.
Mixed method 4½ x 7 in.

A scandalmongering text accompanying this tête-à-tête describes Deane as a well-educated American whose knowledge of statesmen and women in both America and Europe made him a successful negotiator for his country. Miss B_____ was identified as a "nominal widow" who was constantly being visited by Deane, and it was noted that he "seemed more enamoured with her than he was with the enchanting Mademoiselle Ro_____lle at Paris." From *The Town and Country Magazine*, September 1783, p. 457–459. CPPS 6303 LC–USZ62–45495

Louis de Berton des Balbes de Quiers duc de Crillon-Mahon, 1718–1796

41

DE CRILLON. Le Grand del. Birrell sc. Published Augt. 20, 1785, by J. Fielding, Pater-noster Row
Mixed method 7 x 4¾ in.

An officer in the French Army, Crillon left France in 1782 to offer his services to the Spanish King. The portrait is from Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 173. LC–USZ62–45221

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42

François Joseph Paul Comte de Grasse, 1722–1788

42

COUNT DE GRASSE. Augt. 1782.
Mixed method 7⅝ x 4⅝ in.

An admiral in the French Navy, de Grasse fought in the West Indies under de Guichen and d'Estaing and, during the Yorktown campaign, played a decisive role by blocking Chesapeake Bay from English vessels. He was defeated and captured in the West Indies in 1782. The "Anecdotes" which accompanied this picture described his visit to England as the prisoner of Admiral Peter Parker, who "treated him with every mark of respect and attention, which characterise the generous sons of Briton." From *The London Magazine*, August 1782, opposite p. 355.
LC-USZ62-45505

43

COUNT de GRASSE. Drawn from the life by Mr. Miller, on the 8th. & 9th. of Augt. at the Royal Hotel. Published Septr. 1, 1782, by J. Fielding, Pater-noster Row, J. Sewell, Cornhill, & J. Debrett, Piccadilly. Miller del. W Angus sculpt.
Mixed method 6¾ x 4 in.

A prisoner of distinction in England, de Grasse eventually became the intermediary between Shelburne and the French Government in the preliminary peace negotiations. The portrait is from *The European Magazine*, August 1782, p. 83. LC-USZ62-45415

44

COUNT DEGRASSE. Miller del. Birrell Sc. Published Octr. 6 1785 by J. Fielding, Pater Noster Row.
Mixed method 6⅜ x 4⅜ in.

Bust portrait facing front in oval on pedestal. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), opposite p. 202. Similar to item 43.

45

John Dickinson, 1732–1808

45

The PATRIOTIC AMERICAN FARMER. J____N D__K__NS__N, Esq; Barrister at Law. [1772]
Woodcut 3⅝ x 2⅝ in. (image)

Dickinson's elbow rests on a copy of the Magna Carta and he holds his "Farmer's Letters" in his right hand. The following lines appear below the picture:

> Who with Attic Eloquence, and Roman Spirit, hath asserted the Liberties of the British Colonies in America.
> 'Tis nobly done to Stem Taxations Rage,
> And raise the Thoughts of a degenerate Age,
> For Happiness and Joy, from Freedom spring;
> But Life in Bondage is a worthless Thing.

Dickinson practiced law in Maryland, Delaware, and Pennsylvania and, beginning in 1767,

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48

49

anonymously published a series of "letters" in the *Pennsylvania Chronicle*. Collected under the title *Letters From a Farmer in Pennsylvania to the Inhabitants of the British Colonies* (1768), these essays brought him fame in Europe as well as in America. Dickinson's knowledge of political theory and practical economics made him a leader in the early American Congresses. This picture is from Ames', *Astronomical Diary; or Almanack* (Boston, 1772). LC–USZ62–45528

————Another copy. 3⅝ x 2⅝ in. (image). Same title but imprint reads "Printed for and sold by Ezekial Russell, in Marlborough Street."

46

J. Dickenson. Drawn from the life by Du Simitier in Philadelphia. Engraved by B. L. Prevost at Paris. [178?]

Line engraving with etched border 7 x 5 in.

Although Dickinson was reluctant to advocate complete severance of relations with England, his writings appeared as outstanding defenses of the American cause and portraits of him were widely circulated. Du Simitière recognized Dickinson as a leading intellect among the Americans. This picture is from *Portraits des généraux . . .* (Paris, 1781), plate 11. Plates from this volume are in P&P. LC–USZ62–26777

47

J. Dickinson Esqr. Member of Congress & Author of Letters of a Farmer of Pennsylvania. Pubd. May 15th 1783 by R. Wilkinson No. 58 Cornhill, London. B.B.E.

Mixed method 5½ x 4¼ in.

————Another copy, with the same imprint and engraver, appears in Du Simitière's *Portraits of the Generals . . .* (London, 1783) but is designated "W. H. Drayton Esqr." (cf. entry no. 49). Dickinson is the younger, thinner man; he faces right, his hair is brushed back, and he has buttons on his coat. Ellis' engraving of Dickinson with the incorrect heading is shown here. LC–USZ62–45478

William Henry Drayton, 1742–1779

48

W. H. Drayton. Drawn from the life by Du Simitier in Philadelphia. Engraved by B. L. Prevost at Paris. [178?]

Line engraving with etched border 7 x 5 in.

Drayton was president of the South Carolina Provincial Congress, chief justice of the State during the war and a representative to the Continental Congress from March 1778 until his death in September 1779. From *Portraits des généraux . . .* (Paris, 1781), plate 10. Plates from this volume are in P&P. LC–USZ62–26776

49

W. H. Drayton Esqr. Member of Congress. Pubd. May 15th 1783 by R. Wilkinson, No. 58, Cornhill, London. B.B.E.

Mixed method 5½ x 4¼ in.

Copy in P&P. LC–USZ61–282

————Another copy, with the same imprint and engraver, appears in Du Simitière's *Portraits of the Generals . . .* (London, 1783) but is designated "J. Dickinson Esqr." (cf. entry no. 47). Drayton is the older, heavier man; he faces left and wears a wig with curls on the side and a ribbon in back. Not all the engravings by Ellis after Du Simitière have the titles and portraits reversed on these two men.

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50

51

52

Thomas Howard
3d Earl of Effingham, 1747–1791

50

Mrs. C_____x. [and] The Steady Patriot. London, Publish'd by A. Hamilton Junr. Fleet Street, Octr. 1; 1782.
Mixed method 4¼ x 7 in.

Lord Effingham entered the British Army in 1762 but resigned his commission because of his opposition to the use of force against the Colonies. An article accompanying this portrait explains the situation as follows:

> When the fatal misunderstanding between Great Britain and her colonies commenced, he was a strenuous advocate for palliative measures, considering the colonists as fellow subjects, who might, by lenient operations, be brought to reason; but whom he judged would not submit to coercive measures, which he greatly condemned. Accordingly, we find, when his regiment was ordered for America he threw up his commission, saying, at such a period,
>
> "The post of honour was a private station."
>
> In this opinion he continued to remain until very lately; when by the change of administration, his friends coming into power, he once more appeared upon the horizon of the political world, and offered to serve in a military capacity, as a volunteer at the siege of Gibraltar.

The article also includes a bit of gossip about Mrs. Amelia Cox, a lady he supposedly secretly married. The story is unconfirmed. From *The Town and Country Magazine*, September 1782, p. 457–459. CPPS 6087 LC-USZ62-45492

George Augustus Eliott
1st Baron Heathfield, 1717–1790

51

GENERAL ELIOTT. G. Fredk Koehler delt. W: Angus Sculp. Published July 15, 1785, by J. Fielding, Pater Noster Row.
Mixed method 6⅞ x 4⅝ in.

Eliott was appointed Governor of Gibraltar in 1777 and held out against the Spanish siege from 1779 until 1783, when Admiral Howe broke the blockade and relieved the garrison. In the face of the humiliations suffered in the American war, Eliott was a welcome hero for the British Government, and many portraits and battle views celebrated his victory. In contrast, very few prints about America appeared in England after 1781. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 11. LC-USZ62-45222

Charles Hector
Comte d'Estaing, 1729–1794

52

CHARLES HENRI COMTE DESTAING, Né le 24. Novembre 1729. [1782]
Mixed method 6⅞ x 4¼ in.

A French admiral once captured by the British at the siege of Madras and later imprisoned at Portsmouth for violating his parole, d'Estaing had a strong hatred of England. In 1778 he sailed for America from Toulon but arrived too late to stop Howe at New York. In the West Indies he succeeded in taking St. Vincent and Grenada, staving off Admiral Byron, but his subsequent assault on Savannah failed. In 1780 he returned to France, where he recommended that the Government follow Lafayette's advice and send Rochambeau's expeditionary force to America. The portrait is from *Extrait du journal d'un officier de la marine de l'escadre de M. Le Comte D' Estaing* (1782), frontispiece. LC-USZ62-45349

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53
D'Estaing. D'Haisne Pinxt. Goldar Sculp. Published July 30, 1785, by J. Fielding Pater Noster Row.
Mixed method 6¾ x 4⅜ in.

Bust portrait facing partially left in oval. Decorative ribbon on top; pedestal on bottom. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 3 (London, 1785), opposite p. 302. Similar to item 52.

Charles James Fox, 1749–1806

54
The Honble Chas. James Fox. Nov. 1779
Mixed method 7½ x 4½ in.

Fox, who entered Parliament at the age of 19, was well known not only for the great wealth of his father Lord Holland but also for his scholastic and social abilities. Opposing Wilkes and ignoring the people, he entered North's Ministry as one of the Lords of the Admiralty. Burke influenced him to break with North in 1772, and by supporting the Bostonians in 1773 he became a Rockingham Whig. The short biography accompanying his portrait emphasizes his opposition to North's conduct toward the American Colonies. From *The London Magazine*, November 1779, p. 483. LC–USZ62–45504

55
The Honble. Charles James Fox. [March 1782]
Mixed method 7¾ x 4⅝ in.

At the opening of Parliament on November 25, 1779, Fox defended the English Constitution, threatened George III by alluding to the punishments of Charles I and James II, and compared the reign of George III to that of Henry VI, under whom France was lost. The

54

56

55

allegory below the portrait shows the destruction of the political state as the statue of the King based on the Magna Carta is destroyed. A man with the ears of an ass, representing Ignorance, chops at the statue with a pick. A satyr, probably representing Fox's vices—primarily gambling—breaks the King's sceptre over his knee. To the right a man with wild hair, usually representing Chaos, is about to club the statue while a haggish woman, Faction, disguised as Liberty, looks into a mirror. The short biography which accompanies this portrait stresses Fox's opposition to the North Ministry and accuses him of siding with the rebels in Ireland and America and of taking the position that these factions cry for "true constitutional interpretation while Britons do not." It includes the following quote from one of Fox's speeches:

> The people must be the instruments of their own deliverence, and the road to it was open. Their brethren in America and their brethren in Ireland have taught them how to act. . . .

The article concludes with the statement that Fox "is a strong advocate for the Americans, and often declared in Parliament 'that every victory we gain over the Americans is worse than a defeat.' " From *The Political Magazine*, 1781, p. 157–159. CPPS 5836 LC–USZ62–45423

56
The Honble. Charles James Fox. Printed for S.A. Cumberlege, at the Kings Arms, in Pater-noster Row. [November 1781]
Etching 7 x 4⅜ in.

The short biography which accompanies this portrait outlines Fox's political career. From *The Universal Magazine*, November 1781, p. 225–228. LC–USZ62–45218

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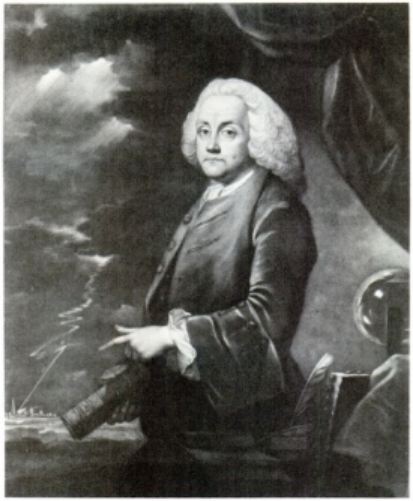
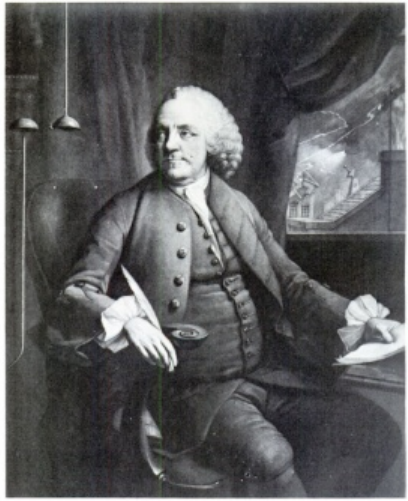


57



58

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Benjamin Franklin, 1706–1790

57

B. Franklin of Philadelphia. L.L.D. F.R.S. 1761 B. Wilson pinxt. Js. McArdell fecit.
Mezzotint 12⅝ x 9¾ in. (image)

Before the American Revolution Franklin was internationally known as a philosopher and scientist. He was considered an example of the type of genius to be found in America, and his works provided the Colonies with a pride in the accomplishments of a native son. In this portrait Franklin holds a book entitled *Electric Expts*. In the foreground and to his left are scientific instruments and writing materials; in the background lightning strikes a town. Smith, p. 862. Sellers, p. 413. LC–USZ62–45191

58

B: Franklin of Philadelphia. L.L.D. F.R.S. M. Chamberlin pinxt. E. Fisher fecit. Sold by M. Chamberlin in Stewart Street, Old Artillery Ground, Spittalfields, Price 5s: [1762]
Mezzotint 14⅝ x 10⅝ in.

Scientific apparatus is at Franklin's right; outside the window to his left an electrical storm rages. This portrait is after a 1763 painting by Mason Chamberlin entitled "Portrait of a Gentleman: half length." It echoed the theme of Benjamin Wilson's painting, and the mezzotint version competed with the one by McArdell. Sellers, p. 218–222. Smith, p. 493. See also items 62 and 65 for other copies.

————Another impression. State before imprint and title. Scratching on the letter under his hand is absent. LC–USZ62–1434

59

Benjamin Franklin. Né à Boston, dans la nouvelle Angleterre le 17 Janvier 1706. Dessine par C.N. Cochin Chevalier de l'Ordre du Roi, en 1777, et Grave par Aug. de St. Aubin Graveur de la Bibliotheque du Roi. Se vend a Paris chez C.N. Cochin aux Galleries du Louvre: et chez Aug de St. Aubin, rue de Mathurins.
Etching 8⅜ x 6 in.

Bust portrait facing right. Franklin is wearing a fur hat and spectacles. The Cochin portrait and its variations (with or without spectacles, with or without book, fur hat shapeless or trimmed) was one of the most frequently reprinted engravings of Franklin. Its journalistic value derived from the fact that it showed the American genius as he appeared upon his arrival in France. From the J. Pierpont Morgan "Signers Collection" in the Manuscript Division. Sellers, p. 227. Items after the Cochin portrait are 60, 61, 64, 66, 67, 70, 72, and 76.

60

D. Benjamin Fraencklin. Grand Commissaire plenipotentiare du Congres d'Amerique en France né à Boston 1706, en 17. Janvier. Se vend a Londres chez Thom H desine par C. Cochin Chev. de l'Ordre du Roi a Paris 1777.
Mezzotint 7¾ x 6⅝ in. (image)

Half portrait facing left. Franklin wears a fur hat and spectacles and holds a paper in his left hand. From the J. Pierpont Morgan "Signers Collection" in the Manuscript Division. Reversed version of item 61.

61

Benjamin Franklin, L.L.D. F.R.S. J. Cook sc. [September 1777]
Mixed method 7 x 4¾ in.

Bust portrait facing left in oval. Franklin wears fur hat and glasses. The biographical sketch accompanying this picture stresses Franklin's work as a scientist and mentions his recent activities in England as a representative of the Colonies. While debating the patriotism of his motives, the article regrets that he has embarked for the French court, noting that

60

this "man of austere manners" is "little suited to the pliability of courts, or the genius of the French nation." From *The Town and Country Magazine*, September 1777, p. 451–453. This portrait is after Cochin.

62

Dr. Franklin. [1778]
Mixed method 7⅜ x 4¾ in.

From Russell, *History of America* (1778), opposite p. 494. LC–USZ62–45259

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64

63

65

63

BENJAMIN FRANKLIN. Né à Boston, dans la nouvelle Angleterre, le 17 Janv. 1706. Duplessis Pinxit Parisiis 1778. Chevillet Sculpsit. Tiré du cabinet de M. Le Ray de Chaumont & ca.

Line engraving 11¾ x 8¾ in.

The following poem appears below the caption:

> Honneur du nouveau monde et de l'humanité,
> Ce Sage aimable et vrai les guide et les
> éclaire;
> Comme un autre Mentor, il cache à l'oeil
> vulgaire,
> Sous des traits d'un mortel, une divinité.
> Par M. Feutry.

This is the finest of the Franklin portraits and probably the most often reproduced. It advertised Franklin's presence in France and was used in support of the alliance with America. Sellers, p. 249. LC–USZ62–45195

64

Dr. Beniamin Franklin. gebohrn zu Boston den 17. Janrü. 1706. [1778]

Etching 6⅞ x 4 in.

From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 92.
LC–USZ62–45264

65

Benjamin Franklin LL.D. Envoy from the American Congress to the French Court. [1780]

Mixed method 6¾ x 4¾ in.

After the Chamberlin portrait, but without background or pen. By deleting the background of the original portrait, the engraver stresses Franklin the statesman and writer while deemphasizing his achievements in science. From *An Impartial History of the War in America* (London, 1780), p. 345.
LC–USZ62–45256

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————Another impression. A later state with windows and curtains drawn in behind Franklin. From *An Impartial History of the War in America* (London & Carlisle, 1780), p. 345

66

D. BENJAMIN FRANKLIN, et vita inter Americanos acta, et magnis electricitatis periculis clarus. J. Elias Haid Sculp. 1780

Mezzotint 8 x 5 in. (image)

After the Cochin portrait.
LC–USZ62–45185

67

BENJAMIN FRANKLIN, L.L.D. F.R.S. One of the American Plenipotentiaries at the Court of France. Pollard sculp. Printed for T. Robson, Newcastle upon Tyne. [1780]

Mixed method 6⅞ x 4¾ in.

After the Cochin portrait, but without spectacles. From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), opposite p. 49.
LC–USZ62–45298

68

B. Franklin, L.L.D. F.R.S. Ambassador from the Congress of America to the Court of France. J. Norman Sc. [1781]

Etching 4¼ x 3½ in. (image)

After the medal first done by the Manufacture Nationale de Sèvres in 1778. See item 71 for a German copy. From *An Impartial History of the War in America*, v. 2 (Boston, 1781), opposite p. 129. LC–USZ62–45241

69

BENJAMIN FRANKLIN J. Pelicier. Sculp. 1782.

Etching 9⅞ x 6½ in.

Bust portrait after Duplessis in an oval

66

67

68

69

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72

73

71

draped with foliage. Eagles on upper right and lower left, lightning and the letters "VIR" on base below, and books and a map on lower right. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [13]. Sellers, p. 284. LC–USZ62–45334

70

Benjamin Franklin, L.L.D. F.R.S. J. Cook Scp. [1783]
Mixed method 6¾ x 4¾ in.

The Cochin portrait of Franklin in fur cap and spectacles facing partially left in oval. From *The Constitutions of the Several Independent States of America* (Philadelphia, 1783), frontispiece.

71

BENYAMIN FRANKLIN. gebohren 1706. D. Berger Sculp. 1783.
Mixed method 4⅜ x 2¾ in. (image)

See also item 68. Sellers, p. 369. LC–USZ62–45166

72

Dr. Franklin. Coelis eripuit fulmen sceptrumque tyrannis. J. Norman Sc. [1784]
Mixed method 2½ x 2 in. (image)

After the Cochin portrait. Frontispiece to *The Boston Magazine*, January 1784. Stauffer 2332.

————Another impression. In P&P. Stauffer, 2332. LC–USZ62–45168

73

Benjamin Franklin. Goldar Sculpt. Published Sepr. 23d. 1785, by J. Fielding, Pater Noster Row.
Mixed method 6¾ x 4½ in.

Portrait after Duplessis, with Franklin wearing fur collar. From Andrews, *History*

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74

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76

77

of the War with America, France, Spain, and Holland, v. 1 (London, 1785), p. 73. LC–USZ62–45305

————Another impression. In P&P.

74

BENJAMIN FRANKLIN. Né à Boston le 17. Janvier 1706. Eripuit coelo fulmen sceptrum que tyrannis. Peint par Madame Filleul. Gravé par Cathelin, Graveur du Roi. A Paris chez M. Boquet rûe Comtesse d'Artois vis-à-vis celle Mauconseil. [1779–178?]
Line engraving 14⅜ x 10 in.

Franklin seated at a table upon which are spectacles and a map of Philadelphia. By Louis-Jacques Cathelin after Anne Rosalie Filleul. Sellers, p. 282. LC–USZ62–45439

75

BENJAMIN FRANKLIN. Né à Boston dans la Nouvelle Angleterre, le 17 Janvier 1706. Desrayes del. le Beau scul. A Paris chés Esnauts et Rapilly, rue St. Jacques à la Ville de Coutances. A.P.D.R. [178?]
Mixed method 7¼ x 5 in.

Sellers states that Pierre Adrien LeBeau and Claude Louis Desrais revised the Cochin portrait "to accord with the dignity due the representative of a recognized power at the Court of France." p. 229. LC–USZ62–28230

76

Dr. Benjamin Franklin. Engraved by P[eter] R. Maverick 65 Liberty Street. [1794]
Mixed method 3⅜ x 2½ in. (image)

77

After Cochin. Franklin in fur hat and glasses. LC–USZ62–45167

77

[Benjamin Franklin] On l'a vu désarmer les Tirans et les Dieux. L[ouis] C[arrogis] de Carmontelle, Del. [François Denis] Née Sculp A Paris chez Née rue des Francs-Bourgeois. Porte St. Michel. A.P.D.R. [178?]
Line engraving 14⅝ x 8⅝ in.

Paper on the table to Franklin's right reads "Les Loix de la Pensilvanie." Ships in background. Sellers, p. 215–216. LC–USZ62–21785

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79

78

B. Franklin, L.L.D. F.R.S. Born at Boston in New England, Jan. 6th. 1706. Died at Philadelphia, April 17th 1790. Eripuit Caelo Fulmen; Sceptrumque Tyrannis.
Mixed method 3¾ x 3 in. (image)

Bust profile facing left in oval. After the Sèvres medal; see also items 68 and 71. From *The Massachusetts Magazine*, May 1790, frontispiece. LC-USZ62-31139

79

BENJAMIN FRANKLIN née a boston, le 17 janvier 1706 Imprimeur; Fondateur de la République des Etats unis de l'Amerique Septentrionale mort à Philadelphie en 1790. Dessiné par Desrais Gravé par la Cite. Montaland. A Paris, chez Basset Md. d'Estampes, rue

80

Jacques, au coin de celle des Mathurins. [1790?]
Stipple 11 x 8⅝ in.

Sellers dates this engraving somewhat later than 1790, but it might have been produced in the year of Franklin's death (p. 229). LC-USZ62-45192

Thomas Gage, 1719?–1787

80

General Gage. R. Pollard sculp. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 6⅞ x 4⅜ in.

As Commander in Chief of the British Army in North America at the outbreak of the War of Independence, Gage was responsible for maintaining royal authority in the Colonies. His inability to check the spread of rebellion and his attitude toward the Americans, which many in England considered overly sympathetic, led to his replacement by Sir William Howe in October 1775. The portrait shown here supports contemporary descriptions of the general as a handsome man with regular features, large eyes, and a long, aristocratic nose. From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 145.

81

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 436. LC-USZ62-45229

81

Mrs. F_____g. [and] The lenient Commander. Publish'd June 1st; 1781 by J. Hamilton Junr. Fleet Street.
Mixed method 4¾ x 7 in.

Following his return to England in 1776, Gage remained in disfavor with the Government as long as Germain was in authority. This tête-à-tête, from *The Town and Country Magazine*, May 1781, opposite p. 233, appearing one month after his appointment as commander of militia in Kent, was an attempt to perpetuate his image as a "lenient commander" and to further discredit him through allegations concerning an association with an unprincipled woman.

————Another copy. Publish'd as the Act directs by T: Walker No. 79 Dame Street. 4 x 7 in. From *The Hibernian Magazine*, July 1781, opposite p. 348.

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Horatio Gates, 1728/29–1806

82

HORATIO GATES, ESQR. Major General of the American Forces. London: Publish'd as the Act directs, 2nd. Jany. 1778, by JOHN MORRIS.
Mezzotint 13⅞ x 9¾ in.

Gates points to a document upon which is written "Arti[cles] of Convention between Genl. Gates & Genl. Burgoyne." An American flag is in the left background. The gorget around Gates' neck designated an officer on duty. This mezzotint, one of a series of early portraits depicting American leaders in the War of Independence, probably by C. Corbutt, was later copied in Augsburg by J. M. Will and became the basis of many engravings throughout the decade following. See items 83 and 85 for prints after this one. CPPS 5469 LC–USZ62–3615

83

GENERAL GATES. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 7 x 4⅜ in.

Gates in uniform with gorget. From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), frontispiece.

————Another impression. In Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), frontispiece. LC–USZ62–45351

84

THE HONBLE. Horatio Gates. MAJOR GENERAL of the AMERICAN FORCES. [1780]
Mixed method 5⅞ x 3¾ in. (image)

Throughout the war Gates was known chiefly as the victor at the battle of Saratoga, although the wilderness, the lack of supplies for the British, and the Americans' superior numbers contributed more to the victory than

83

82

84

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85

86

Gates' leadership. In this stylized portrait Gates holds a scroll reading "Articles of Capitulation." From *An Impartial History of the War in America* (London, 1780), p. 494.

————Another impression. From *An Impartial History of the War in America* (London & Carlisle, 1780), p. 494. LC–USZ62–45258

85

The Honle. Horatio Gates, Esqr. Major General in the American Army. J. Norman Sc. [1781]

Mixed method 4⅜ x 3½ in. (image)

The American engraver probably copied this portrait from the English edition of *An Impartial History* (item 83). Norman's shortcomings in skill and lack of materials become evident when this engraving is compared to the English illustration. From *An Impartial History of the War in America*, v. 2 (Boston, 1781), copy 1, p. 257. Stauffer, 2333. LC–USZ62–45243

————Another impression. In v. 2, copy 2, frontispiece.

86

H. Gates. Drawn from the life by Du Simitier in Philadelphia. Engraved by B. L. Prevost at Paris. [1781]

Line engraving 7 x 5 in.

This portrait and the two following were drawn in the late 1770's and became very popular because the original sketch was the first "from the life." From *Portraits des généraux* . . . (Paris, 1781), plate 6. Plates from this volume are in P&P. LC–USZ62–26778

87

Major General Gates. Pubd. 15th May 1783 by R. Wilkinson No. 58, Cornhill, London. B.B.E.

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Original from UNIVERSITY OF MINNESOTA

Mixed method 5⅜ x 4¼ in.

Bust profile to left. In Du Simitière, *Portraits of the Generals* . . . (London, 1783), plate 12. Similar to item 86.

88

General Gates. Engraved for the Westminster Magazine. [November 1783]
Mixed method 7 x 4⅛ in.

Bust profile facing left in oval. The biography which accompanies this portrait explains that the valiant British troops were deserted by their Indian and Canadian allies at Saratoga and that Gates was a sympathetic and honorable victor. From *The Westminster Magazine*, November 1783, p. 163. After Du Simitière (see item 86).

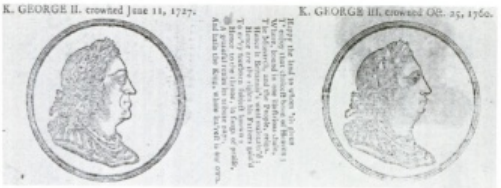
George II, 1683–1760
George III, 1738–1820

89

K. GEORGE II. crowned June 11, 1727. K. GEORGE III. crowned Oct. 25, 1760. [1774]
Woodcuts, each 1¾ x 1¾ in. (image)

Bickerstaff wished to express his Tory sentiments by picture, poem, and genealogy. The two bust portraits, resembling Roman basreliefs, stress not only the Augustan nobility of George II and George III but also—by their physical resemblance—the virtues of succession. Between the portraits is a poem extolling the continuity of kingship:

> Happy the land to whom 'tis given
> T'enjoy that choicest boon of Heaven;
> Where, bound in one illustrious chain,
> The Monarch, and the People, reign.
> Hence is Britannia's weal maintain'd;
> Hence are the rights his Fathers gain'd
> To ev'ry freeborn subject known:
> Hence to the throne, in songs of praise,
> A grateful realm its tribute pays,
> And hails the King, whose int'rest is our own.



89

Another poem in an adjacent column praises George III:

> All hail! George renowned Prince of might,
> Our King by Providence, and lawful right,
> Rome's fatal foe, and protestant's delight,
> May peace and plenty all your days remain,
> And Nestor's years conclude your happy reign.
> Already round the globe your actions shine,
> Already you're acknowledg'd all divine,
> Whilst each succeeding year brings some new glory
> And adds a branch to your immortal story.

From Bickerstaff, *Boston Almanack* (Boston, 1774), p. 6. LC-USZ62-45320

90

His Majesty King George the III. Contemplating a Medal of King Alfred. [1774]
Mixed method 6⅜ x 3¼ in. (image)

The Hanoverian kings wished to strengthen their claim to the throne by showing descent from Alfred the Great. In this portrait the young King in his coronation robes holds up a medal of Alfred. The seal of England with the lion and the unicorn are over the doorway. From *The Annual Register* (Dublin, 1774), p. 383. LC-USZ62-45205

90

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91

92

93

91

GEORGE the IIId. King of Great Britain, France and Ireland. Pollard sculpt. Printed for T. Robson, Newcastle upon Tyne. [1778]
Mixed method 7 x 4 in.

George III shown as a strong, young King in armor and wearing a laurel wreath. From Murray, *An Impartial History of the Present War in America*, v. 1 (London, 1778), frontispiece. LC–USZ62–45350

92

GEORGE III. King of Great Britain &c. Pollard sculp. Printed for T. Robson, Newcastle upon Tyne. [1780]
Mixed method 7 x 4⅜ in.

One of Reynold's coronation portraits, showing the King in white powdered wig and ermine stole. From Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1782), frontispiece. LC–USZ62–45228

————Another impression. From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), frontispiece.

93

GEORGE the III. Reynolds del. Angus sculp. Published July 2, 1785, by J. Fielding Pater noster Row.
Mixed method 7 x 4¾ in.

Another coronation portrait after Reynolds. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 1 (London, 1785). LC–USZ62–45307

George Sackville Germain, 1716–1785

94

LORD GEORGE GERMAINE. Apr. [1780]
Mixed method 7⅝ x 4⅜ in.

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The accompanying biography refers to Germain's military errors, indicating that he "was always better calculated for the statesman, the man of letters, and the gentleman, than for an enterprising general." As Secretary of State for the Colonies, 1775–82, and Lord Commissioner of Trade and Plantations, 1775–79, he was an enthusiastic supporter of the policies of Lord North. When war broke out in America, Germain was placed in command of the British war effort by virtue of his civil post, in spite of the fact that he had been court-martialled earlier in his career. He was largely responsible for the military failures that resulted in the loss of the Colonies. From *The London Magazine*, April 1780, p. 147–148. LC–USZ62–45273

91

95

LORD GEORGE GERMAINE. Pollard sculp. Printed for T. Robson, Newcastle upon Tyne. [1782]

Mixed method 7¾ x 4⅜ in.

Bust portrait facing front in oval. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 297. Similar to item 94.

Lord George Gordon, 1751–1793

96

LORD GEORGE GORDON. Published by T: Walker No. 79 Dame Street. [July 1780]

Mixed method 6¾ x 4 in.

Gordon, the younger son of a duke, received a lieutenant's commission in the British Navy at the age of 21. He was eager to command his own ship in American waters and resigned when he was not promoted. He subsequently became a member of the opposition in Parliament. Gordon's political sympathies are discussed in a short biography accompanying the portrait. In 1780, the year of this engraving, he began to attract national attention because of his anti-Catholic agitation. The scroll beneath this bust profile, reading "Protestants Petition against Popery," refers to his role in the Gordon Riots. From *The Hibernian Magazine*, July 1780, p. 353–355. LC–USZ62–45202

96 98

97

LORD GEORGE GORDON. Publish'd 1st. July 1780 by Fielding & Walker. Pater Noster Row.

Mixed method 7 x 4½ in.

The biography accompanying this portrait implies that Gordon's disappointment at not receiving a much-deserved promotion influenced his decision to oppose the North Ministry and befriend the Americans. Similar to item 96. From *The Westminster Magazine*, June 1780, p. 295.

Nathanael Greene, 1742–1786

98

His Excy. NATHANIEL GREEN Esqr.—MAJOR GENERAL of the AMERICAN ARMY. J. Norman Sc. [1781]

Mixed method 5¾ x 3¾ in. (image)

Greene, who emerged from the Revolution with a military reputation second only to that of Washington, began his career as a militia private. He was chosen to serve as brigadier general of militia in 1775, became brigadier general in the Continental Army the same year, and was promoted to major general in 1776. He proved himself an able commander at Trenton and in 1778 reluctantly accepted an appointment as quartermaster general, a post in which he also excelled. His use of guerilla troops against Cornwallis in the Carolinas in 1780 and 1781 confirmed his reputation as a general of great ability. The allegory beneath Greene's portrait represents America nurturing the white and dark races. The feeding is interrupted by a military engagement of British

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and colonial troops; ships are in the background. From *An Impartial History of the War in America*, v. 1 (Boston, 1781), copy 2, p. 366.

————Another impression. In v. 1, copy 1, p. 128. LC–USZ62–45236

99

GENERAL GREEN. Published Augt. 12, 1785, by J. Fielding, Pater-noster Row.
Mixed method 6¾ x 4⅜ in.

From Andrews, *History of the War with America, France, Spain, and Holland*, v. 1 (London, 1785), p. 356. LC–USZ62–45338

100

MAJR. GENL. GREENE. Trenchard Sculp. [1786]
Etching 6⅜ x 4⅜ in. (image)

Charles Willson Peale was designing plates for *The Columbian Magazine* in 1786, and Trenchard probably did this engraving after a Peale portrait. The work represents a memorial to Greene, and the items portrayed below the oval frame symbolize various aspects of his career. Frontispiece for *The Columbian Magazine*, September 1786. LC–USZ62–45507

Charles Grey
1st Earl Grey, 1729–1807

101

GENERAL GREY. Pollard sc. 1780 Printed for T. Robson, Newcastle upon Tyne.
Mixed method 7 x 4⅜ in.

Grey fought under Howe in 1776, was transferred to Clinton's command, and at the Battle of Brandywine led a surprise attack against General Anthony Wayne. A vigorous and able officer, he was critical of the management of the war by Germain and others in London. From Murray, *An Impartial History of the Present War in America*, v. 2 (Newcastle Upon Tyne, 1780), opposite p. 433. LC–USZ62–45232

100

99

101

————Another impression. From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 433.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 271.

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102

103

104

105

John Hancock, 1737–1793

102

The Honble John Hancock of Boston in New England; President of the American Congress. Done from an Original Picture Painted by Littleford. London, Published as the Acts directs 25 October 1775 by C. Shepherd.

Mezzotint 14 x 9⅞ in.

Hancock's involvement in the Revolution originated in his disagreements with Crown customs officials in connection with his thriving mercantile business in Boston. He was a leader among the militant patriots at the time of the Stamp Act crisis and the Boston Massacre and held elected offices in the Massachusetts Provincial Congress and the Continental Congress. As President of the Continental Congress he was the first to sign the Declaration of Independence, and he later served as president of the Massachusetts convention which ratified the Constitution. This portrait and items 104, 105, 108, and 109 are after a painting done by Copley in 1770–72. LC–USZ62–7340.

103

The Hon. JOHN HANCOCK, Esq; President of the Honourable the CONTINENTAL CONGRESS. [1777]

Woodcut 2⅝ x 2⅝ in.

From Bickerstaff, *Boston Almanack* (Boston, 1777), p. 3. LC–USZ62–45323

104

John Hankock. Praesident des Americane Congresses. [1777]

Etching 6⅝ x 4 in.

From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 120. LC–USZ62–45263

105

The Honble. John Hancock. Pollard sculp. Printed for T. Robson, Newcastle, upon Tyne. [1780]

Mixed method 7 x 4¼ in.

From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), opposite p. 145. LC–USZ62–45300

————Another impression. In the J. Pierpont Morgan "Signers Collection" in the Manuscript Division.

106

John Hancock, Esq: President of the American Congress. [1780]

Etching 6⅛ x 4¾ in. (image)

Hancock points his pen at a document entitled "To the People of Ireland," beside which are "Resolutions of the Continental Congress." The "Boston Port Bill," and a "Proclamation" are on the floor at his feet. On the wall behind him are three portraits. From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 207. See also item 107.

————Another impression. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 207.

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107

108

120

107

His Excy. John Hancock, Esq:—Late President of the American Congress. J. Norman, Sculp. [1781]

Etching 6 x 4 in. (image)

This picture is copied from item 106, with the exception that two of the pictures on the wall are identified as Hampden and Cromwell. From *An Impartial History of the War in America*, v. 1 (Boston, 1781), copy 1, frontispiece. Stauffer, 2335. LC-USZ62-45235

108

J. HANCOCK. J. Pelicier. Sculp. 1782.

Etching 6¾ x 3¾ in. (image)

The base below portrait resembles a shipping carton tied with rope. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [4]. LC-USZ62-45329

109

John Hancock Esqr. Published Novr. 1, 1783 by J. Fielding, No. 23, Pater-noster Row.

Line engraving 5¾ x 3½ in. (image)

Bust portrait facing right in oval on pedestal with mask and ribbon on top. From the J. Pierpont Morgan "Signers Collection" in the Manuscript Division. Originally from *The European Magazine*, September 1783, p. 165. This print is similar to, and probably after, item 102.

William Heath, 1737–1814

110

His Excy. William Heath, Esq. Major General in the American Army. [1784]

Etching 6½ x 4 in. (image)

Heath's military abilities were limited and Washington assigned him primarily routine duties such as the handling of reserve troops and prisoners. His biographers agree that he

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was better suited to be a farmer and politician than a general. John Norman used the same background on this print and item 216. From *An Impartial History of the War in America*, v. 3 (Boston, 1784), copy 1, frontispiece. Stauffer 2336. LC-USZ62-45246

Hendrick, Tiyanoka the Great Sachem, ca. 1680–1755

111

The brave old [Tiyanoka] HENDRICK the great SACHEM or Chief of the Mohawk Indians, one of the Six Nations now in Alliance with, & Subject to the King of Great Britain. Sold by Eliz: Bakewell opposite Birchin Lane in Cornhill. [1762?]|

Mixed method 14⅜ x 10¾ in.

Hendrick was killed in 1755 while fighting for the English at the battle of Lake George. Portraits of Hendrick and other Indians were widely reproduced in England during the last half of the 18th century and often showed the American Indian as an ally of Great Britain. Hendrick appears with painted face but in European dress and holding a European-made hatchet. LC-USZ62-45198

112

111

Wills Hill 1st Earl Hillsborough, 1718–1793

112

The Right Honble. The EARL of HILLSBOROUGH. [1781]

Mixed method 7 x 4⅝ in.

As Secretary of State for the Colonies from 1768 to 1772, Hillsborough consistently urged the House of Lords to condemn the colonist's efforts to resist taxation. Whether in office or out, he opposed all conciliatory actions toward the Americans until the end of the North administration in March 1782. The short

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116

117

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biography which accompanies this portrait suggests that although Hillsborough tried to coerce the Americans into acquiescence with the King's wishes, he received more than his share of blame for the ensuing fiascoes. From *The London Magazine*, August 1781, opposite p. 355. LC–USZ62–45315

————Another copy (reversed). From *The Hibernian Magazine*, September 1781, p. 449.

Samuel Hood
1st Viscount Hood, 1724–1816

113

Lord Hood. Miller del. Birrell sculp. From a Painting by West in the Possession of Sir John Dick. Published June 21, 1785, by J. Fielding Pater-noster Row.
Mixed method 7 x 4¾ in.

Hood's service in North American waters began in 1763, and he was Commander in Chief in North America from 1767 to 1770. After two years of semiretirement as governor of the Naval Academy, 1778–80, he was sent to the West Indies, where he helped take St. Eustatius, blockaded Martinique, and assisted in holding off the superior forces of Comte de Grasse. Hood joined Graves off the Chesapeake Bay in a vain effort to relieve Cornwallis in 1781 at Yorktown, but having too small a force to be effectual, he returned to the West Indies to counter the French naval threat there. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), opposite p. 270. LC–USZ62–45344

Esek Hopkins, 1718–1802

114

Commodore Hopkins, Commander in Chief of the American Fleet. Published as the Act directs 22 Augt. 1776 by Thos. Hart.
Mezzotint 13¾ x 10 in.

A successful sea captain before being appointed brigadier general in charge of Rhode Island's military forces, Hopkins met with reverses as a naval commander. He was dismissed from office by Congress in 1778 after the British blockaded his navy in Narragansett Bay in 1776 but remained a supporter of the American cause. This portrait shows him in uniform with ships in the background displaying a 1775 navy jack with the words "Dont tread upon me" and a "Liberty Tree" flag with the inscription "An appeal to God." The mezzotint pictured here was probably engraved by C. Corbutt, and it was later reproduced in Augsburg by J. M. Will. CPPS 5336 LC–USZ62–19219

115

Commodore Hopkins. R. Pollard Sc. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 6⅞ x 4¾ in.

From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 289.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 77. LC–USZ62–45353

116

Commodore Hopkins. Commandeur en Chef der Amerj: Flotte. [1778]
Etching 6⅝ x 3¾ in.

This German engraving is after the mezzotint by Corbutt (see item 114). The striped flag in the left background was often used to represent the American flag. From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 92. LC–USZ62–45266

113

115

117

Robert Hopkins. Esqr. Commodore of the american Sea Forces. [1780]
Mixed method 7½ x 4⅝ in.

An idealized portrait. The engraver has used the wrong given name for Esek Hopkins. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 310. LC–USZ62–45252

————Another impression. From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 310.

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119

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Richard Howe
Earl Howe, 1726–1799

118

Lord Viscount Howe. Angus Sculp. Published Novr. 1, 1782, by J. Fielding, Paternoster Row, J Sewell, Cornhill, & J Debrett, Piccadilly. European Magazine.
Mixed method 6¾ x 4 in.

An admiral in the British Navy, Howe served as Commander in Chief on the American station from 1776 to 1778 and as a member of the first peace commission. This portrait, made in 1782 when Howe was commanding naval forces in the English Channel, was inserted in a copy of *The Annual Register* (Dublin, 1774), opposite p. 119. LC-USZ62-45204

119

Lord Howe. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 6⅞ x 4 in.

From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 97.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1782), opposite p. 303. LC-USZ62-45352

120

Richd. Lord Viscount Howe Rear Admiral of the White and Commander in Chief of the Fleet in N. America. [1780]
Etching 6¼ x 4¼ in. (image)

From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 327.

————Another impression. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 327.
LC-USZ62-45254

122

121

Lord Howe. Publish'd March 25th. 1786. by J. Fielding Pater noster Row London.
Mixed method 6⅞ x 4⅜ in.

This portrait was made while Howe was First Lord of the Admiralty. Andrews, *History of the War with America, France, Spain, and Holland*, v. 1 (London, 1785), opposite p. 303. LC-USZ62-45337

122

The Fair American. [and] Old Nauticus. London, Publish'd by A. Hamilton, Junr. Fleet Street Novr. 1; 1788.
Mixed method 4¾ x 6⅞ in.

Accompanying this tête-à-tête is a description of an affair between an American widow and an old sailor who seduces her. Dorothy George suspects that Lord Richard Howe is the old man, although the portrait does not resemble any likeness of him. See CPPS 7412. From *The Town and Country Magazine*, October 1788, p. 439-441. LC-USZ62-45420

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123

125

124

William Howe
5th Viscount Howe, 1729–1814

123

Miss V_gh_n. [and] The American Hero. Published as the Act directs by A. Hamilton Junr. near St. John's Gate. Sepr. 1. 1775.

Mixed method 4 x 7 in.

General William Howe, British Commander in Chief in the Colonies, 1776–78, earlier had sworn that he would never attempt to coerce the Americans, but many were skeptical about his strong pro-American feelings. This tête-à-tête appeared soon after the debacle at Bunker Hill, and the accompanying text is among the first to blame Howe for assuming a military post against an enemy for whom he had great sympathy. The article hints at the bond between Howe and the colonists with an irony typical of *The Town and Country Magazine:*

> The general's behavior on the 17th of June, in the action near Boston, has so perfectly established his character for coolness, fortitude, and bravery, that nothing can add to its lustre, except the esteem and veneration in which even his enemies held him, and who would not fire upon him when deserted by his own troops, before he could rally them.

The article next slanders Howe through a story of his fathering a child by Miss Vaughan, who was made a ward to Howe at the time of her father's death. From *The Town and Country Magazine*, August 1775, p. 401–403. CPPS 5308 LC–USZ62–45490

————Another copy. Publish'd as the Act directs by T: Walker No. 79 Dame Street. From *The Hibernian Magazine*, September 1775, p. 514–516.

124

General Howe Esqr. of the Conecticut and comander Army in America. I.M. Probst. fc. Ioh. Mich: Probst. exc: A.V. [1776–1782]

Mixed method 10⅝ x 8 in.

A German representation of William Howe in America. LC–USZ62–45179

125

General Howe. Printed for T. Robson, Newcastle, upon Tyne. [1778]

Mixed method 7 x 4¼ in.

A complimentary portrait, engraved while

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Lieutenant General Howe was in possession of Philadelphia. Howe's large stature and handsome features were compared by some to those of Washington (cf. items 127 and 214). From Murray, *An Impartial History of the Present War in America*, v. 1 (London, 1778), opposite p. 287.

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 39. LC–USZ62–45303

126

The Hon; Sir Willm. Howe Kt. of the BATH. Commander in Chief of all his Majesty's Forces in America. [1780]
Mixed method 7½ x 4½ in.

Howe was made Knight of the Bath for his successful campaign in New York in 1776. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 205. LC–USZ62–45247

————Another impression. From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 204.

127

128

126

127

GENERAL HOWE. Dodd del. Goldar sculp. Published May, 13, 1786, by J. Fielding Pater Noster Row.
Mixed method 6¾ x 4½ in.

From Andrews, *History of the War with America, France, Spain, and Holland*, v. 2 (London, 1785), copy 1, p. 226. LC–USZ62–45339

————Another impression. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 1 (London, 1785), copy 3, p. 302.

Edward Hughes, ca. 1720–1794

128

ADMIRAL HUGHES. Publish'd May 12, 1786, by John Fielding, Pater-noster Row.
Mixed method 6⅞ x 4¾ in.

Though Hughes did not fight in American waters, he did undertake expeditions against the principal Dutch settlements in the East Indies. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 239. LC–USZ62–45220

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Samuel Huntington, 1731–1796

129

S. Huntingdon. Drawn from the life by Du Simitière in Philadelphia. Engraved by B. L. Prevost at Paris. [1781]

Line engraving with etched border 7 x 5 in.

Du Simitière probably drew the portrait from which this engraving was made in 1779, when Huntington was attending the Continental Congress as a delegate from Connecticut. From *Portraits des généraux* . . . (Paris, 1781), plate 8. Plates from this volume are in P&P.
LC–USZ62–43020

129

130

His Excellency S. Huntingdon President of Congress. Pubd. May 15th 1783 by R. Wilkinson No. 58 Cornhill, London. B.B.E.

Mixed method 5⅛ x 4¼ in.

Bust profile facing left. In Du Simitière, *Portraits of the Generals* . . . (London, 1783), plate 4. Similar to item 129.

131

John Jay, 1745–1829

131

His Excellency John Jay President of Congress & Minister Plenipotentiary from Congress at Madrid. Pubd. May 15th. 1783, by R. Wilkinson No. 58. Cornhill, London. B.B.E.

Mixed method 5⅛ x 4¼ in.

Engraved after Du Simitière's portrait of John Jay, drawn from life in Philadelphia in 1779. Jay was elected President of Congress in December 1778 and held that post until he was appointed Minister to Spain in September 1779. In Du Simitière, *Portraits of the Generals* . . . (London, 1783), plate 3.
LC–USZ62–45481

132

John Paul Jones, 1747–1792

132

JOHN PAUL JONES, Commander of a Squadron in the Service of the thirteen united states of north america, 1779.

Mezzotint 13¾ x 9⅝ in.

Commissioned a lieutenant in the Continental Navy by Congress in 1775, John Paul Jones, a Scotsman by birth, soon proved himself exceptional in both seamanship and courage. The DAB describes Jones as "homely, small, thin, and active," but his size and stature never detracted from his proud bearing.
LC–USZ62–19203

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133

John Paul Jones. Dessiné par C. J. Notté. Gravé par Carl Guttenberg. A Paris chez Guttenberg rue St. Hyacinthe la 2me porte par la place St. Michel. [1782]

Line engraving 12⅜ x 9⅞ in.

The defeat of the British ship *Serapis* by the *Bonhomme Richard* (thus named by Jones in honor of Benjamin Franklin) was attributed solely to the courage of the stalwart commodore, who lashed his smaller vessel to the *Serapis* stem to stem so as to prevail through musketry in close action. The note appearing below the title describes the advantages held by the British and mentions that the *Richard* sank shortly after the battle:

Commodore au service des Etats-Unis de l'Amérique, tel qu'il était dans le combat du 23 7bre. 1779 contre le Commodore Pearson son Vaisseau le bon homme Richard montait 40. canons. le Vaisseau Anglais le Serapis 44. avait encore l'avantage du calibre, et la legèrté. le Commodore P. Jones, par sa manœuvre engagea le Beaupré de l'ennemi, et s'empara du Serapis en le combattant bord a bord pendant 2. heures ¾. l'Action dura 3. heures et ¾. Le bon homme Richard coula le lendemain.

LC–USZ62–45184

————A similar copy with no credits except, "A Paris chez Esnauts et Rapilly, rue St. Jacques."

7½ x 4⅞ in.

A note essentially identical to that quoted above appears below the title, together with the following anecdote describing the intrepid character of John Paul Jones, who it is said would rather have surrendered to the devil than to the British captain:

A la fin du Combat le Bon homme Richard se trouva être si désempare que le Capitaine du Sérapis cria à Paul Jones que s'il n'amenoit pas sur le champ, il alloit le couler bas: (couile-moi bas si tu peux, répondit l'intrépide Américain, lorsque le Diable voudra m'avoir, j'aime mieux me rendre à lui qu'à toi.)

LC–USZ62–2510

133a

133b

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134

135

134

John Paul Jones. A Paris chez l'Auteur rue du Cog St. Honoré, près le Louvre. Dessiné d'après nature au mois de May 1780 par J. M. Moreau le Jeune. Gravé a l'Eauforte par J. M. Moreau le Je. Terminé au burin par J. B. Fosseyeux, 1781.
Line engraving 8⅝ x 6⅛ in.

In April 1780 Jones went to France to negotiate the sale of his prize and was greeted as a popular hero of the American Revolution. The lines below the title of this portrait pay tribute to the rare genius of the naval officer:

> Tels hommes rarement se peuvent présenter,
> Et quand le Ciel les donne, il faut en profiter.

LC–USZ62–10884

Richard Kempenfelt, 1718–1782

135

Admil. Kempenfelt. Publish'd April 27. 1786 by J. Fielding Pater Noster Row.
Mixed method 6⅞ x 4⅝ in.

A rear admiral in the British Navy, Kempenfelt used a brilliant maneuver to disperse the French convoy of Admiral de Guichen which was bound for the West Indies in 1780. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), opposite p. 294. LC–USZ62–45346

Augustus Keppel Viscount Keppel, 1725–1786

136

Admiral Keppel. [1778]
Mixed method 6½ x 4⅝ in.

Keppel had performed well in the Seven Years' War but as the result of political intrigues was not offered a commission in the American war until January 1778, when the threat from France was acute. He needed six

136

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months to refit the fleet, and this portrait appeared before he sailed out for combat with the French and Spanish. In the short biography which accompanies this portrait, the hope is expressed that "Great Britain will still be enabled to preserve the empire of the seas, and to take ample vengeance on her perfidious neighbors for interfering in our unhappy quarrel with our American colonies." From *The London Magazine*, July 1778, p. 291. LC–USZ62–45501

137

Admiral Keppel. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 6⅞ x 4¼ in.

From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), opposite p. 529.

————Another impression. From Murray, *An Impartial History of the Present War in America*, v. 2 (Newcastle Upon Tyne, 1780), opposite p. 529. LC–USZ62–45233

138

Lord Keppel. Golder sculp. Publish'd March 18. 1786. by J. Fielding Pater noster Row.
Mixed method 6⅞ x 4½ in.

On February 11, 1779, Keppel was acquitted by a court martial trying him for inadequate performance. Since he had sailed judiciously and fought valiantly against the French, the people saw his acquittal as a victory over the Ministers who were responsible for the misconduct of the war. This portrait of Keppel, who was one of the few unscathed English heroes, appeared in Andrews, *History of the War with America, France, Spain, and Holland*, v. 3 (London, 1785), opposite p. 196. LC–USZ62–45342

Henry Knox, 1750–1806

139

The Honle. Henry Knox, Esqr. Major General of the Artillery in the American Army. J. Norman Sc. [1782]
Etching 4¾ x 3⅜ in. (image)

Appointed brigadier general and subsequently major general of artillery, Knox developed this branch of the Continental Army into a viable fighting force. His command was particularly outstanding at Monmouth and Yorktown. From *An Impartial History of the War in America*, v. 2 (Boston, 1782), copy 1, p. 321. Stauffer, 2337. LC–USZ62–45244

Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette, 1757–1834

140

The Honble. Marquis LaFayette, Major General of the American Army. [1782]
Etching 4½ x 3¾ in. (image)

The dashing young marquis became the symbol of the French-American entente. He served Washington as a major general in the field and sparked enthusiasm for the American cause in France. Among the hundreds of Lafayette portraits engraved before 1790, relatively few connected him with the American Revolution, and he was generally portrayed as representing a hope for a new order emerging from the French Revolution. Americans continued to associate Lafayette with their own history, however, and the portraits by Norman and Hill (items 140 and 143) served to rekindle his popularity. From *An Impartial History of the War in America*, v. 2 (Boston, 1782), copy 1, p. 65. Stauffer, 2338. LC–USZ62–45239

137

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142

141

144

143

141

DE LA FAYETTE. Angus Sculp. Published Augt. 26, 1785, by J. Fielding, Pater-noster Row.

Mixed method 5¾ x 3¾ in. (image)

From Andrews, *History of the War with America, France, Spain, and Holland*, v. 2 (London, 1785), p. 422.
LC-USZ62-45308

142

[LaFayette at Yorktown] Conclusion De La Campagne De 1781 en Virginie. To his excellancy General Washington this likeness of his friend, the Marquess de la Fayette, is humbly dedicated, by le Mire. [1782]

Line engraving 16⅞ x 12⅜ in. (image)

When Lafayette first joined the American Army, Congress appointed him a major general without command. After the Battle of Brandywine, he assumed command of various American troops and distinguished himself as strategist and leader. This French print, showing him directing troops against the British fortifications at Yorktown, was probably engraved soon after December 1781, when he returned to France to assist in the war against England. Probably by Noel le Mire. LC-USZ6-820

143

THE RIGHT HONOURABLE THE MARQUIS DE LA FAYETTE, Unanimously chosen Commandant of the National Guards. Engraved by S. Hill [1790]

Mixed method 4 x 3½ in. (image)

The verse below the portrait reads:

The brave FAYETTE, of late in foreign climes unfurl'd
The *Gallic* flag—and fought, to liberate a world:
Today, inspir'd by him, France breathes the godlike flame;
And millions, rang'd beneath his standard—FREEDOM claim.

Translated from the French of the Chev. P. de Beraisville

From *The Massachusetts Magazine*, August 1790, frontispiece. Stauffer, 1370.
LC-USZ62-45525

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Henry Laurens, 1724–1792

144

HENRY LAURENS ESQR. PRESIDENT OF THE AMERICAN CONGRESS 1778. Painted by J. S. Copley, R. A. Elect. 1782. Engraved by V. Green Mezzotinto Engraver to his Majesty & to the Elector Palatine. Published Octr. 1st. 1782 by J. Stockdale Bookseller, No. 181, opposite Burlington House, Picadilly London.
Mezzotint 25⅝ x 16⅛ in.

Laurens had been President of the Continental Congress until December 1778, when he resigned due to a quarrel with Silas Deane. He continued to work for the cause of independence but was captured by the British while en route to Holland with a treaty from Congress. Charged with treason, he was placed in the Tower of London for over a year, until Franklin and Burke arranged his parole on December 31, 1781. He probably sat for this portrait shortly after his release. Copley pictures Laurens as an American aristocrat. On the table to his right are "Ratification Treaties . . . May 1778," a letter ending "We pray God very dear Friend and Wish to take You into his Holy Keeping. *Louis*," a paper signed "Carlisle, George Johnson, Wm. Eden" (the three peace commissioners), documents reading "Confederation 1778" and "Congress 22d April 1778," and a paper signed "H. Laurens, President." The columns surrounding the subject signify classic stability; the landscape in the background could represent his native South Carolina. LC–USZ62–5768

145

His Excellency HENRY LAURENS President of Congress, and Minister Plenipotentiary for treating of Peace with Grt. Britain. Pubd. May 15th. 1783, by R. Wilkinson No. 58, Cornhill London. B.B.E.
Mixed method 5⅜ x 4¾ in.

The artist drew this picture in the late 1770's, when Laurens was in Philadelphia. From Du Simitière, *Portraits of the Generals* . . . (London, 1783), plate 2. LC–USZ62–45480

146

HENY. LAURENS ESQR. J. Norman Sc. [1784]
Mixed method 3¾ x 2¼ in. (image)

Norman probably took this predominately stipple engraving from the mezzotint of the Copley portrait. From *The Boston Magazine*, September 1784, frontispiece. Stauffer, 2339. LC–USZ62–45284

Charles Lee, 1731–1782

147

CHARLES LEE, Esqr. MAJOR GENERAL of the CONTINENTAL-ARMY in AMERICA. Published as the Act directs, 31 Octr. 1775, by C. Shepherd. Thomlinson pinxt.
Mezzotint 14 x 10 in.

An idealized portrait with little resemblance to Lee, whom the DNB describes as "tall and remarkably thin with an ugly face and an aquiline nose of enormous size." This portrait was printed early in the war with the expectation that Lee would play a major role due to his past experience in the French and Indian conflict. The mezzotint was later copied by J. M. Will in Augsburg and became the basis for other portraits. Cannons and a flag with the motto "An Appeal to Heaven" are in the background. CPPS 5296 LC–USZ62–3617

148

Charles Lee. Esqr. Americanischer General-Major. [1778]
Etching 6⅛ x 4 in.

A German engraving after the mezzotint series cited in item 147. From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 92. LC–USZ62–45268

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146

147

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149

Charles Lee, Esqr. Major General of the Continental-Army in America. Ioh: Mich: Probst. jun. fc. Iohan Michael Probst: exc. A.V. [1776–1787]

Mixed method 11¾ x 8 in.

This engraving, which shows a European background complete with ancient castle, reflects a German view of Lee, probably based on his service in the Polish Army from 1769 to 1770. The poem below, in German and French, expresses Lee's love of liberty and his hatred of tyranny—the British Tory Government in this case:

Niu Sclaven schmigen sich ins Joch der Tyranney.
Wir aber suchen uns die Freyheit zu erwerben,
Und brechen mit Gewalt der Fesseln band entzwey;
Denn unser Wahlsprach heist nur Siegen oder sterben.

Seulement les Esclaves se rendent volonterement à
la Tyrannie,
mais nous cherchons dàcquerir la liberté,
en rompent par force les sers què nous lient;
parceque notre Symbole dit, victoriset ôu
moûrir.

LC–USZ62–45180

150

Charles Lee Esqr. Major General of the American Forces. [1780]

Etching 7¾ x 4½ in.

This stylized portrait with ships bombarding a fort in the background, commemorates no specific place or incident. The awkward fitting of the head to the body suggests that it is a composite picture of head, body, and background. In item 204, an American engraver used this same background and body with a different head. From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 319.

———Another impression. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 319.
LC–USZ62–45253

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154

155

151

General Lee. R. P[ollard] sc. Printed for T. Robson, Newcastle, upon Tyne. [1780]
Mixed method 7 x 4⅝ in.

Charles Lee in uniform with gorget. From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), opposite p. 479. LC–USZ62–45302

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), opposite p. 202.

Benjamin Lincoln, 1733–1810

152

The Honle. B. Lincoln, Esq. Major General in the American Army. J. Norman Sc [1782]
Etching 4⅛ x 3¼ in. (oval image)

A lieutenant colonel of New England militia in 1775, Lincoln had become one of Washington's leading major generals by 1777. John Norman shows a heavy-set, solid-looking officer in his engraving, reflecting the subject's reputation as a reliable leader. From *An Impartial History of the War in America*, v. 2 (Boston, 1782), copy 1, p. 385. Stauffer, 2340. LC–USZ62–45245

Alexander Wedderburn 1st Baron Loughborough, 1733–1805

153

Lord Loughborough. Aug. 1780.
Mixed method 7⅛ x 4⅛ in.

The short biography accompanying this picture stresses Loughborough's struggle to rise from the status of a Scottish provincial to that of a respected English peer. The ambitious Wedderburn moved from the opposition to embrace the cause of Lord North, and although he supported measures designed to ensure justice to the common man, he made "several warm speeches in favour of the coercive steps taken against the Americans." As a result, the opposition "styled him *turn-coat* and weather-cock; in short, every opprobrious epithet was freely bestowed upon him in every publication on that side of the question." From *The London Magazine*, August 1780, p. 347–348. LC–USZ62–45275

George Macartney Earl Macartney, 1737–1806

154

The Right Honble. Lord Macartney. February 1781.
Mixed method 7¾ x 4 in.

A short accompanying biography stresses Macartney's Irish background and his financial prowess. Regarding his appointment as Commander in Chief of Grenada, the Grenadines, and Tobago (known as the Caribee Islands), the article notes that he distinguished himself by making Grenada an important and profitable island and by resisting the forces under Comte d'Estaing, who attacked the island in 1779. From *The London Magazine*, February 1781, p. 51. LC–USZ62–45314

————Another copy (reversed). From *The Hibernian Magazine*, March 1781, p. 113.

William Murray 1st Earl of Mansfield, 1705–1793

155

Earl Mansfield. June 1780.
Mixed method 7¾ x 4⅛ in.

A lucid parliamentary debater, Mansfield steadily adhered to a policy of coercion toward the American Colonies. An accompanying biography stresses his role in British internal politics and mentions his opposition to the repeal of the Stamp Act. He maintained that the

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156

colonists enjoyed "virtual" representation in Parliament, and he drew up a protest against the repeal. From *The London Magazine*, June 1780, p. 243–245. LC–USZ62–45274

Richard Montgomery, 1738–1775

156

George Montgomery, Esqr Major General of the American Armies. Kill'd at Quebec Decr. 31st. 1775. [August 1777]
Mixed method 7⅝ x 4⅜ in.

Having sold his commission in the British Army to emigrate to America in 1772, Richard Montgomery, represented here as George Montgomery, went on to become a delegate to the New York Provincial Congress and a general in the Continental Army. He was killed leading the attack on Quebec, December 31, 1775. From *The Hibernian Magazine*, August 1777, p. 513. LC–USZ62–45421

157

General Montgomery. Printed for T. Robson, Newcastle, upon Tyne. [1778]
Mixed method 6⅞ x 4⅜ in.

Montgomery's ability and courage as a soldier were praised in England after his death. From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), p. 193.

————Another impression. In Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1782), p. 533. LC–USZ62–45231

158

Major Genl. Richd. Montgomery Slain in Storming Quebec Decbr. 31st 1775 J. Norman Sc. [1781]
Mixed method 5¾ x 3⅜ in. (image)

This portrait by John Norman in the American edition of this book is modeled on the portrait of Gates found in the English edition. Gates' scroll became a general's baton in the portrait of Montgomery. Cf. item 84. From *An Impartial History of the War in America*, v. 1 (Boston, 1781), copy 2, p. 396.

158

————Another impression. In v. 1, copy 1, p. 383. Stauffer, 2340. LC–USZ62–45240

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Gouverneur Morris, 1752–1816

159

Governeer Morris Esqr. Member of Congress. Pubd 15th May 1783, by R. Wilkinson No. 58 Cornhill, London. B.B.E. [1783]
Mixed method 5⅜ x 4¼ in.

Although many aristocratic landholders in New York had loyalist tendencies, Morris was a wholehearted proponent of the American cause and served in the New York Provincial Congress, 1776–77, and the Continental Congress, 1778–79. Du Simitière drew the original sketch for this engraving in Philadelphia. In Du Simitière, *Portraits of the Generals* (London, 1783), plate 9.
LC–USZ62–45482

Frederick North
2d Earl of Guilford, 1732–1792

160

Miss Sp_c_r. [and] The Pliant Premier. Published as the Act directs by A. Hamilton Junr. near St. John's Gate, April 1st. 1778.
Mixed method 6¾ x 4¼ in.

The career of Lord North is described as a promising one until "a fatal misunderstanding arose between the Mother-Country and the Colonies." His affair with Charlotte Spencer is seen as the cause of his mishandling the war:

> Neither Putnam, Arnold, Gates, or Franklin, have once disturbed his repose, since the fair, or, as in his billets he calls her, the angelic S_____, has lulled our hero to slumber in her arms.

From *The Town and Country Magazine*, March 1778, p. 121–123. CPPS 5501
LC–USZ62–45209

————Another copy. Published as the Act directs by T: Walker No. 79 Dame Street. 1778. G: Byrne Sculpt. No. 43 Fishamble Street. 4 x 6¾ in. The accompanying article is the same as that in *The Town and Country Magazine*. From *The Hibernian Magazine*, May 1778, p. 260–262.

160

161

The Right Honble. Lord North. O Neale delint. Octr. [1779]
Mixed method 6½ x 4⅜ in.

A short biography accompanying this portrait describes North's loyal service to the King and observes

> . . . he has involved the nation year after year, deeper and deeper in the fruitless and fatal American war; the whole blame of which must have lain at his door, if he had not eased himself very politically of part of the burthen by drawing in Lord George Germaine to be Secretary of State for the Colonies, who appears to have had the chief management of it since his appointment in 1775.

From *The London Magazine*, October 1779, p. 435. LC–USZ62–45503

162

Frederick lord North. Pollard sculp. Printed for T. Robson, Newcastle, upon Tyne. [1780]
Mixed method 6⅞ x 4 in.

From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), p. 97. LC–USZ62–45299

————Another impression. From Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1782), p. 212.

159

161

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164

James Otis, Jr., 1725–1783

163

The Hon. JAMES OTIS, jun. Esq: [1770]
Woodcut 4½ x 3⅝ in. (image)

Otis, a leader in Massachusetts politics, expressed his belief in writings and speeches during the early 1760's that a law violating natural law was void. A few months before this portrait was published, he was wounded in a brawl with British officials. His wound drove him temporarily insane and ruined his political career. This portrait of the notoriously huge man is similar to the 1758 portrait by Copley and features Hercules on left crushing a serpent with his foot and Minerva on right holding a staff with a liberty cap. Cf. item 234. From Bickerstaff, *Boston Almanack* (Boston, 1770), title page. LC–USZ62–45327

Sir Peter Parker, 1721–1811

164

Admiral Parker. Birrell sculp. Published March. 10. 1786 by J. Fielding, Pater noster Row.
Mixed method 7 x 4¾ in.

An admiral in the British Fleet, Parker participated in the disastrous attack on Charleston in 1776 and was with Howe in the reduction of Long Island. He retained a command in the West Indies until 1782. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 163. LC–USZ62–45343

Hugh Percy
2d Duke of Northumberland, 1742–1817

165

HUGH, Earl PERCY. [1778]
Mixed method 6¼ x 4 in.

165

Despite his disapproval of the Crown's American policy, Percy joined Gage in Boston in 1774 and became the popular commander of the Northumberland Fusiliers. In April 1775 he covered the Army's retreat from Concord to Charlestown. After disputes with Howe, in 1777 Percy requested and obtained his recall from his post as general in America. From Russell, *History of America* (London, 1778), p. 574. LC–USZ62–45225

166

Hugh Earl Percy. Pollard sc. Printed for T. Robson, Newcastle upon Tyne. [1780]
Mixed method 7 x 4¼ in.

Bust portrait facing partially right in oval. From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), p. 383. Similar to item 165.

167

Hugh, Earl Percy. Published Sepr. 30th 1785 by John Fielding, Pater Noster Row.
Mixed method 6⅝ x 4¾ in.

Bust portrait facing partially right in oval. Name on pedestal. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 1 (London, 1785), p. 289. Same picture as item 165.

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168

Charles (Stanhope), Viscount Petersham
3d Earl Harrington, 1753–1829

168

Miss L_____n. [and] The Martial Lover. Published as the Act directs by A. Hamilton Junr. near St. John's Gate May 1, 1778.
Mixed method 4¾ x 7 in.

The text accompanying this tête-à-tête describes the military career of Viscount Petersham who was aide-de-camp to General Burgoyne at the time of the defeat at Saratoga. According to the article, Petersham returned to England a hero and helped defend Burgoyne's reputation. Miss L_____n met him after his tour of duty in America and became his mistress. From *The Town and Country Magazine*, April 1778, p. 177–179. CPPS 5502 LC-USZ62-45210

William Pitt
1st Earl of Chatham, 1708–1778

169

The Right Honourable WILLIAM PITT, Earl of Chatham. [1772]
Woodcut 1¾ x 1¾ in. (image)

169

Popularly known as "the Great Commoner," William Pitt is here celebrated for his leadership during the Seven Years' War and his constant defense of the English Constitution. In 1776 he opposed the Stamp Act in Parliament. Although he was retired because of illness at the time of this portrait, he continued to work for two favorite causes: he supported the dissenters against the Anglican Church and advocated a mutually profitable peace with the American Colonies. Benjamin West, the publisher of this almanac, must have wished for the return of a government with Pitt's ideals rather than the contemporary ministry. The poem below the picture reads,

Hail first of Patriots! whose extensive mind,
Revolves the vast concernments of mankind:
Contending realms accept controul from thee;
And Britain's glory hangs on thy decree:
War, deals destruction, *Peace* her olive brings.
As thy supreme direction, governs Kings.
Where'er thou bid'st, the wreaths of conquest fall,
The guide, the friend, the guardian of us all.

This bust portrait is from a full-length portrait painted by Richard Brompton. J. K. Sherwin and Edward Fisher engraved a popular print which was probably the model for this woodcut. From Bickerstaff, *Boston Almanack* (Boston, 1772), title page. LC-USZ62-45326

170

The Rt. Hon. William Pitt, Chancellor of the Exchequer. [1774]
Mixed method 7 x 4¼ in.

Bust portrait facing partially right in oval set into an oblong frame. A ribbon tied in a bow is at top. From *The Annual Register* (Dublin, 1774), p. 414.

171

171

Secretary Pitt. [1774]
Mixed method 4⅛ x 3⅛ in.

From *The Annual Register* (Dublin, 1774), p. 483. LC-USZ62-45206

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173

172

E. of Chatham. [1778]
Mixed method 6⅜ x 4¾ in.

The allegory accompanying this portrait shows a despondent Britannia sitting amid the symbols of commerce. The pillar has broken in half, and the owl of wisdom and the caduceus of Mercury are on the ground. Perhaps referring to Pitt's attempts to restore harmony with the Colonies and the decline of this hope with Pitt's death, the picture indicates that the outlook for the Empire in 1778 was gloomy. From Russell, *History of America* (London, 1778), opposite p. 492. LC-USZ62-45223

173

William Pitt. il faut déclarer la guerre a la france. L. Binet del. L. S. Berthet Sculp. [1782]
Etching 7¼ x 4¾ in.

This French print probably represents Pitt's last public appearance. In poor health and supported by crutches, he gave his last speech in Parliament in April 1778. Pitt had long advocated a more conciliatory attitude toward the Colonies but was vehemently opposed to making peace with the Americans under threat of war with France. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [14]. CPPS 5478 LC-USZ62-45335

Richard Price, 1723–1791

174

The Subtle Seducer. [and] The American Financier. London, Publish'd by A. Hamilton Junr. Fleet Street, Jany. 20, 1781.
Mixed method 4¼ x 7 in.

Dr. Richard Price, a scholar in philology and antiquities, receives caviling treatment in the article accompanying this portrait. His theories on population, housing, and economics were

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debunked by the article, which implies that his ideas were welcomed by the Congress of the Independent American States. Price had intended to go to America but decided against it when he married a lady much his junior. The article states that she was desperate for any husband and that the affair must be platonic because of Price's age. From *The Town and Country Magazine*, 1780, Supplement, p. 689–691. CPPS 5864 LC–USZ62–45491

Israel Putnam, 1718–1790

175

Israel Putnam Esqr. Major General of the Connecticut Forces, and Commander in Chief at the Engagement on Bunckers-Hill near Boston, 17 June 1775. Published as the Act directs by C. Shepherd. 9 Sepr. 1775. J. Wilkinson pinxt.

Mezzotint 14 x 9¾ in.

Putnam's reputation as a fighter and an explorer made him a popular figure before the war. When he left his plow to join the Americans at Lexington, he was expected to play a leading role in the fighting. Washington found his ability at independent command to be limited, and he was given fewer responsibilities as the war progressed. This portrait, probably by C. Corbutt, was printed when Putnam's fame was at its zenith. It states that Putnam commanded all the troops at Bunker Hill, but in reality he shared the command with William Prescott. Copies of the mezzotint were done in France and Germany, and all the Putnam engravings listed here are after the Corbutt work. CPPS 5292 LC–USZ62–3618

176

Israel Putnam. Esqr. General-Major der Americaner. [1778]

Etching 6½ x 3¾ in.

From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 92. LC–USZ62–45267

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177
General PUTNAM. [1780]
Mixed method 6⅜ x 4¾ in. (image)

Putnam wears a cap with skull and crossbones insignia and the words "or Liberty," signifying the slogan "Liberty or Death." From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 336.

————Another impression. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 336. LC-USZ62-45255

178
General Putnam. Printed for T. Robson, Newcastle, upon Tyne. [1780]
Mixed method 7 x 4¼ in.

From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1780), opposite p. 335.

————Another impression. From Murray, *An Impartial History of the Present War in America*, v. 1 (Newcastle Upon Tyne, 1782), opposite p. 479. LC-USZ62-45230

179
Israel Putnam, Eqer. major Général des Troupes de Connecticut. Il commandoit en chef à l'affaire de Bunckeshill près Boston le 17 Juin 1775. A Paris chez Esnauts et Rapilly, rue St. Jacques a la Ville de Coutances. A.P.D.R. [1782]
Mixed method 7¼ x 5⅜ in.

Probably by Dupin. LC-USZ62-45169

Joseph Reed, 1741–1785

180
J. Reed. Drawn from the life by Du Simitier in Philadelphia. Engraved by B. L. Prevost at Paris. [1781]
Line engraving with etched border 7 x 5 in.

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A Pennsylvania lawyer and statesman, Reed served on the State committee of correspondence and as president of the 2d Provincial Congress. An advocate of moderation, when hostilities began he espoused the cause of independence and served as Washington's military secretary and as adjutant general. In January 1777 he left the Army for a political career and was active in the Continental Congress and in Pennsylvania State politics. Du Simitière probably made the drawing from which this print is taken in 1779. From *Portraits des généraux* (Paris, 1781), plate 12. Plates from this volume are in P&P. LC-USZ62-45178

181

General Reed. [December 1783]
Mixed method 7 x 4¼ in.

The title of general in this item and the next is derived from Reed's position as adjutant general while a colonel in the Continental Army. Bust profile facing left in oval, after Du Simitière. Similar to item 180. From *The Westminster Magazine*, December 1783, opposite p. 617.

182

General Reed. Member of Congress, President & Commander in chief of the State of Pennsylvania. Pubd. May 15th 1783 by R. Wilkinson No. 58, Cornhill, London. B.B.E. [1783]
Mixed method 5⅛ x 4¼ in.

Bust profile facing left. Similar to item 180. In Du Simitière, *Portraits of the Generals* (London, 1783), plate 8.

Guillaume-Thomas-François Raynal 1711–1796

183

guillaume thomas REYNAL. [1782]
Line engraving 5¾ x 3⅛ in.

The Abbé Raynal, a French natural philosopher whose fame did not survive the ages, is known today primarily for his *Histoire philosophique* (1770). His account of the American Revolution was criticized by Thomas Paine in *A Letter Addressed to the Abbé Raynal on the Affairs of North America* (1782). Probably by Dupin. LC-USZ62-45189

George Brydges Rodney, 1719–1792

184

Sr. George Bridges Rodney. . . . Admiral of the Blue & [Continental Fleet of his] Majesty's Ships sent to protect our Trade [in the] West Indies. [1782]
Mezzotint 12¾ x 9¾ in. (image)

Rodney's command in the West Indies was unimpressive until he captured Admiral de Grasse in the Battle of the Saints in April 1782. Although he was a skilled tactician, his unscrupulous attention to personal fortune after the capture of St. Eustatius deprived Admiral Hood of a sufficient fleet to relieve Cornwallis at Yorktown. LC-USZ62-45200

185

Lord Rodney. Published 8 Decr. 1785, by John Fielding, Pater Noster Row.
Mixed method 6⅞ x 4¾ in.

From Andrews, *History of the War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 277. LC-USZ62-45345

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Robert Rogers, 1732–1795

186

Robert Rogers. Commandeur der Americaner. [1778]
Etching 6¾ x 3¾ in.

A noted Indian scout from the New Hampshire frontier and a colorful participant in the Seven Years' War, Rogers was romanticized in Europe and America. At the outbreak of the Revolution, he courted both the British and the Americans. His suspicions aroused, Washington had Rogers imprisoned in 1776. Escaping to the British lines, Rogers was given command of the Queen's American Rangers and when relieved of his command after a poor showing in a skirmish near White Plains, acted as a recruiter of loyalist troops. From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 92. LC–USZ62–45269. See CPPS 5339 for a description of the English and German mezzotint which preceded this engraving.

186

Philip John Schuyler, 1733–1804

187

Philip Schuyler Esqr. Majr. Genl. in the American Service. Leney sct. [179?]
Stipple 3⅜ x 2¾ in. (image)

One of the four major generals appointed by Washington in June 1775, Schuyler was assigned command of the Northern Department. His contributions to the American cause were considerable, but the loss of Fort Ticonderoga in 1777 enabled his opponents in Congress to remove him from command. Initially suspected of treason, he was finally charged with incompetence, and although acquitted by a court-martial, he resigned his commission. Schuyler was active in securing ratification of the Constitution and held public office continually from 1780 to 1798. Stauffer, 1848. LC–USZ62–45170

187

189

William Fitzmaurice Petty 2d Earl of Shelburne, 1732–1805

188

Lord Shelburne. March [1780]
Mixed method 7¾ x 4½ in.

Shelburne attempted to improve Anglo-American relations and prevent American independence throughout his career. Opposed to the Stamp Act, he was active in its repeal. He favored the withdrawal of English troops from Boston in January 1775 and condemned other measures designed to coerce the Americans. From *The London Magazine*, March 1780, p. 99–100. LC–USZ62–45272

188

189

The Earl of Shelburne. [November 1782]
Mixed method 7 x 4¾ in.

An accompanying biography stresses his loyalty to the King and mentions his attention to the problems of colonial merchants. From *The Universal Magazine*, November 1782, p. 233–235. LC–USZ62–45422

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Frederick William Augustus von Steuben, 1730–1794

190

190

MAJOR GENERAL BARON STEUBEN. Pubd May 15th. 1783, by R. Wilkinson No. 58 Cornhill, London. B.B.E. [1783]
Mixed method 5⅜ x 4¾ in.

Steuben, formerly an officer in the Prussian Army under Frederick the Great, arrived in America in 1777 to offer his services to the Continental Congress. As Washington's advisor, he was instrumental in the training of troops for the Continental Army. Steuben commanded one of the three divisions at Yorktown, helped Washington plan for the demobilization of the Army, and became an American citizen after the war. Du Simitière sketched this portrait in Philadelphia in 1779. From Du Simitière, *Portraits of the Generals* (London, 1783), plate 10. LC-USZ62-45483

Ezra Stiles, 1727–1795

191

191

EZRA STILES S.T.D. LL.D. President of Yale College. Drawn, & Engraved by S. Hill, Boston. [1789–91]
Stipple 6½ x 4⅜ in.

A prominent New England scholar, clergyman, and lawyer, Stiles became president of Yale College in 1778. His interests went beyond law and theology—he experimented with electricity, studied languages, and kept a detailed diary of the Revolutionary era. As president of Yale, he taught a variety of courses and enabled the institution to survive the difficult times. Stauffer, 1380. LC-USZ62-45171

192

EZRA STILES S.T.D. LL.D. President of Yale College. R[euben] Molthrop pinxt [Amos] Doolittle sc. [1787]
Stipple 5¾ x 3⅜ in.
Stauffer, 516. LC-USZ62-45190

192

193

Pierre André de Suffren Saint-Tropez 1726–1788

193

SUFFREIN. Walker sculpt. Published July 20th. 1785, by J. Fielding, Pater-noster Row.
Mixed method 6⅞ x 4⅜ in.

Joining the French fleet of the Comte d'Estaing in American waters in 1778, Suffren engaged in successful battles against the British at Newport, Grenada, and Savannah. When England expanded the war to threaten Dutch colonies in the East Indies, Suffren distinguished himself in that theater of the war. From Andrews, *History of the Present War with America, France, Spain, and Holland*, v. 4 (London, 1785), p. 320. LC-USZ62-45348

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John Sullivan, 1740–1795

194

195

196

194

MAJOR GENERAL JOHN SULLIVAN, A distinguished OFFICER in the CONTINENTAL ARMY. Publish'd as the Act directs 22 Augt. 1776 by Thos. Hart.

Mezzotint 13¾ x 9⅜ in.

A delegate to the First and Second Continental Congresses, Sullivan participated in the invasion of Canada and was an important figure in the New York and New Jersey campaigns. In 1779 he led an expedition into the Iroquois country and routed Indian and loyalist forces near Elmira, N.Y. After resigning from the Army because of poor health, he returned to the Continental Congress. He attended the New Hampshire Constitutional Convention in 1782 and served as chairman of the New Hampshire convention which ratified the Federal Constitution in 1788. This portrait was engraved soon after the Quebec campaign by C. Corbutt in London. Other mezzotints after this one were done in Augsburg and Paris. See CPPS 5337, 5338. LC–USZ62–39567

195

Major-General John Sullivan. [1778]

Etching 6¼ x 3¾ in.

A German engraving after item 194. From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 104. LC–USZ62–45270

196

GENERAL SULLIVAN. Printed for T. Robson, Newcastle, upon Tyne. [1778]

Mixed method 6¾ x 4⅜ in.

From Murray, *An Impartial History of the Present War in America*, v. 2 (London, 1778), p. 241. LC–USZ62–45305

————Another impression. From Murray, *An Impartial History of the War in America*, v. 2 (Newcastle Upon Tyne, 1782), p. 242.

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197

Banastre Tarleton, 1754–1833

197

Lt. Col. Tarleton. Published April 1, 1782, by J. Walker, No. 20, Pater-noster Row.
Mixed method 6⅞ x 4⅛ in.

Tarleton accompanied Cornwallis to America early in 1776 and earned a reputation as a dashing cavalry officer in many theaters of the war. This portrait and a laudatory biography appeared about the time he returned to England on parole after being captured at Yorktown. A picture of cavalry maneuvers appears below the portrait. From *The Westminster Magazine*, March 1782, p. 115.
LC-USZ62-45487

198

The amiable Miss W_bb. [and] The intrepid Partizan. London, Publish'd by A. Hamilton Junr. Fleet Street Augt. 1, 1782.
Mixed method 4¾ x 7 in.

Tarleton was a highly popular figure in English society when this satirical portrait appeared. An article accompanying the tête-à-tête describes his career as having been successful until "Fortune chose to check his ambition," and he was taken prisoner at Yorktown. Miss Webb was apparently a fictitious person, who, according to the article, secretly eloped with Tarleton. From *The Town and Country Magazine*, July 1782, p. 345–348. CPPS 6085
LC-USZ62-45493

————Another copy. Publish'd as the Act Directs by T: Walker No. 79 Dame Street. 4 x 6¾ in. From *The Hibernian Magazine*, September 1782, p. 461–463.

198

George Nugent-Temple-Grenville 2d Earl Temple, 1753–1813

199

Earl Temple. Publish'd Septr 30, 1782 by J: Walker No. 44 Pater-noster Row.
Mixed method 6 x 4¼ in.

The accompanying article explains that George Nugent-Temple-Grenville was the son of George Grenville (1712–1770) and nephew of Richard Grenville, 1st Earl Temple (1711–1779). Upon marrying Lady Mary Nugent, daughter of Earl Nugent, and inheriting his uncle's estate and title, he assumed the additional names Nugent-Temple. As a member of Parliament he supported Lord North's policy of coercing the Colonies and was critical of the conduct of the war in America. The 2d Earl was appointed lord-lieutenant of Ireland and became a member of the English privy council in 1782, the date the portrait appeared as

199

frontispiece of *The Westminster Magazine*, September 1782, opposite p. 449.
LC-USZ62-45488

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200

201

202

Thayendanegea (Joseph Brant)
1742–1807

200

Joseph Thayendaneken The Mohawk Chief. From an Original Drawing in the Possession of James Boswell, Esqr: [1 July 1776]
Mixed method 6½ x 4¾ in. (image)

The Mohawk chief, popularly known as Joseph Brant, was commissioned a colonel in the British Army by Sir Guy Carleton and was an active participant in Canadian border fighting against the colonists. After the Revolution, Brant received a grant of land in Ontario. He wears a gorget with the British coat of arms, as well as an ornament cross. An article accompanying this portrait describes the peaceful and cooperative nature of his tribe and his visit to London in 1775. From *The London Magazine*, July 1776, p. 339. LC–USZ62–45500

Charles Thomson, 1729–1824

201

Charles Thompson Esqr. Secretary to Congress. Pubd. 15th. May 1783, by R. Wilkinson, No. 58 Cornhill, London. B.B.E. [1783]
Mixed method 5⅜ x 4¼ in.

Thomson was active in the Sons of Liberty, and John Adams called him "the Sam Adams of Philadelphia." He acted as secretary of the First Continental Congress until the Federal Constitution took effect. Du Simitière made the drawing for this print at Philadelphia in the late 1770's. In Du Simitière, *Portraits of the Generals* (London, 1783), plate 5.
LC–USZ62–44786

Edward Thurlow
1st Baron Thurlow, 1731–1806

202

Lord Thurlow.
Mixed method 7 x 4 in.

Thurlow, a British statesman, developed a reputation as a constitutionalist, defending the royal prerogative and supporting the ministry plan for the government of Quebec. He was inflexible on the American question and throughout the Revolution maintained the right of the mother country at the expense of the Colonies. His views made him popular with George III, who appointed him Lord Chancellor in 1778. From *The London Magazine*, November 1781, p. 507. LC–USZ62–45316

203

Charles Gravier
Comte de Vergennes, 1717–1787

203

Charles Gravier Comte de Vergennes Conseiller d'Etat Ordinaire, Ministre et Secretaire d'Etat et Chef du Conseil Royal des Finances. Callet pinxt. Vangelisti sculp. Se vend à Paris à l'ancienne grande Poste Rue des Fossés St. Germain l'Auxerios. [1770–89?]
Steel engraving 17¼ x 13¾ in. (image)

Intense hatred of the English and the desire for revenge after the Seven Years' War led Vergennes to support the American Colonies in their struggle for independence. He secretly aided the cause before the ratification of the French Alliance in 1778 and was instrumental in France's entry into the conflict. Vergennes assumed the office of foreign minister in 1774 at the accession of Louis XVI. The portrait includes a picture of Louis and a note addressed to the King. The luxurious setting and attire reflect Vergennes' prestige in the French Government. *Collection de Vinck* 1228.
LC–USZ62–45183

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Joseph Warren, 1741–1775

204

MAJOR GENL. JOSEPH WARREN. Slain at the Battle of Bunker's Hill June 17th 1775. J. Norman Sc [1781]

Mixed method 4 x 6⅝ in.

Warren, a physician, early identified himself with the revolutionary cause in Boston. He was a close associate of Samuel Adams, a member of the North End Caucus and the Massachusetts Committee of Safety, and the drafter of the Suffolk Resolves. A major general in the militia, he served under Israel Putnam at the Battle of Bunker Hill, where he died while attempting to rally the American troops. From *An Impartial History of the War in America*, v. 1 (Boston, 1781), copy 2, p. 349.

————Another impression (partially colored). In P&P. LC–USZ62–27694

————Another impression. In v. 1, copy 1, p. 321.

205

Major General Warren. J. Norman Sc [1784]

Mixed method 3⅛ x 3⅜ in. (image)

After the Copley portrait dating ca. 1765. From *The Boston Magazine*, April 1784, opposite p. 221. LC–USZ62–45282

George Washington, 1732–1799

206

GEORGE WASHINGTON, Esqr. GENERAL and COMMANDER in CHIEF of the CONTINENTAL ARMY in AMERICA. Published as the Act directs. 9. Sept 1775 by C. Shepherd London. Done from an Original, Drawn from the Life by Alexr. Campbell, of Williamsburgh in Virginia. Ioh. Martin Will excud. Aug. Vind.

Mezzotint 12¾ x 9¼ in. (image)

204

205

206

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207

Alexander Campbell appears in no contemporary lists of artists, and Washington himself stated that he had never seen the man. This mezzotint and an equestrian portrait after Campbell survive in British and German editions. Many other engravings follow the lines of this early portrait for which Washington probably did not pose. Cf. items 207–208, 210, 212, 214, and perhaps 216. Baker, 49. CPPS 5290 LC-USZ62-3620

207

George Washington. Esqr. Americanischer Generalissimus.

Etching 6⅜ x 4 in.

German engraving after the equestrian portrait by Campbell. The horse and battle in the background have been deleted. From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 120. Baker, 48; Hart, 729.

————Another impression. In P&P. LC-USZ62-45175

208

George Washington Eqer. Général en Chef de l'Armée Anglo-Américaine, nommé Dictateur par le Congrès en Fevrier 1777. A Paris chez Esnauts et Rapilly, rue St. Jacques, à la Ville de Coutances. A.P.D.R.

Etching 7⅝ x 5¼ in.

A French engraving after Campbell and probably by Dupin. Baker, 58; Hart, 743. LC-USZ62-45177

————Another impression. In Sackville, *Correspondence du Lord G. Germain* (Berne, 1782), frontispiece.

209

The Glorious WASHINGTON and GATES. [1778] Woodcuts

Woodcuts, both are 2¾ x 1¾ in. (image)

These portraits were published by Benjamin

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West (1730–1813). He was an astronomer and almanac maker and should not be confused with the painter by this name, who was living in England at the time of this print. From Bickerstaff, *Boston Almanack* (Boston, 1778), title page. LC–USZ62–45321

BICKERSTAFF'S
BOSTON
ALMANACK,
For the Year of our REDEMPTION,
1778.
209

210

GENL. GEORGE WASHINGTON. [1778]
Mixed method 6⅜ x 4¼ in.

After Alexander Campbell but without hat. From Russell, *History of America* (London, 1778), opposite p. 522. Baker, 54; Hart, 740. LC–USZ62–45261

211

GEORGE WASHINGTON. Commandant en Chef des Armées des Etats-unis de l'Amerique. N. Pruneau del. et Sculp. A Paris chez l'Auteur, rue St. Jacques vis à vis le College du Plessis. et chez Dennel graveur, rue du Pt. Bourbon attent la Foire St. Germain. [177?]
Etching 6⅜ x 4⅜ in. (image)

Pruneau's Washington, after Peale, was printed in the late 1770's. It and item 218 were used as illustrations in many books of the times. The portrait hangs from the staff of liberty with an American rattlesnake entwined near the liberty cap on top. Beneath are flags and ordnance. A bright sun shines from the upper right corner. Baker 29; Hart 94. LC–USZ62–45186

212

212

GEORGE WASHINGTON, EQER. Général en chef de l'Armée Anglo-Amériquaine nommé Dictateur par le Congrès en Fevrier 1777. Desrais del LeBeau Sculp a Paris chez Esnauts et Rapilly, rue St. Jacques à la ville de Coutances. [177?]
Line engraving 7⅝ x 4⅜ in.

Baker designates this engraving as a combination of the Peale and Campbell portraits. Baker, 19; Hart, 747. LC–USZ62–45199

210

211

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215

213

His Excellency George Washington Esqr. Captain General of all the American Forces. [1780]
Mixed method 4⅝ x 7⅝ in.

This fictitious portrait might be related to Peale's 1781 painting which also shows Washington leaning on a cannon. The pose, as well as the background, is stylized. The military camp also appears on item 110. From *An Impartial History of the War in America* (London, 1780), p. 221. Baker, 418; Hart, 760.

————Another impression. In *An Impartial History of the War in America* (London & Carlisle, 1780), p. 221. LC–USZ62–45250

214

General Washington. Printed for T. Robson, Newcastle, upon Tyne. [1780]
Mixed method 7 x 4 in.

After the Campbell portrait. From Murray, *An Impartial History of the War in America*, v. 1 (Newcastle Upon Tyne, 1780), p. 239. Baker, 56; Hart, 742. LC–USZ62–45301

————Another impression. In Murray, *An Impartial History of the Present War in America*, v. 2 (Newcastle Upon Tyne, 1782), p. 61.

————Another impression. In P&P.

215

General Washington. Painted by J. Trumbull Esqr. of Connecticut 1780. Engraved by V. Green, Mezzotinto Engraver to his Majesty & to the Elector Palatine. Engraved from the Original Picture in the Possession of M. De Neufville of Amsterdam. Published by appointmt of M. De Neufville Janry 15th 1781, by V. Green, N29, Newman Street, Oxford Street, London.
Mezzotint 24⅛ x 15⅜ in.

John Trumbull was commissioned an aide-de-camp to Washington in 1775 and later served under other commanders. He received some art education and in 1780 went to Europe, where he painted his first full-length portrait of Washington. For the remainder of his life he pursued military, artistic, and political interests in Europe and America. Ships in the background bombard a fort, and beneath the picture an Indian holds the crest of Washington. Baker, 147; Hart, 84. LC–USZ62–45197

216

His Excy. George Washington Esqr. Captain General of all the American Forces. J. Norman [1781]
Mixed method 6 x 3¾ in. (image)

This portrait is by Norman after a similar one in the English editions of this book. The book, however, is markedly different and might be after a Peale portrait. Cf. item 213. From *An Impartial History of the War in America* (Boston, 1781). Copy in P&P. Baker, 419; Hart, 761. LC–USZ62–45172

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218

219

217

G. WASHINGTON. J. Trumbull Pinx. Ta. le Roy Sculp. [1782]
Etching 9¼ x 6¼ in.

After Trumbull. Cf. item 215. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [6]. Baker, 151; Hart, 85. LC-USZ62-45330

218

GEORGE WASHINGTON. Commander in Chief of ye Armies of ye UNITED STATES of AMERICA. Engrav'd by W. Sharp, from an Original Picture. London, Published according to Act of Parliament Feby. 22d. 1783 by J. Stockdale Piccadilly.
Mixed method 6⅛ x 4¼ in. (image)

This engraving is the reverse of item 211 with the addition of the words "Dont Tread On Me." From *The Constitutions of the Several Independent States of America* (London, 1783), frontispiece. Baker, 35; Hart, 92. CPPS 5641 LC-USZ62-45319

219

His Excellency GENERAL WASHINGTON Commander in Chief of the united States of North America &c. B.B.E. Publd. May 15th. 1783 by R. Wilkinson, No. 58 Cornhill, London.
Mixed method 4⅜ x 3⅜ in. (image)

Du Simitière made the drawing for this portrait at Philadelphia in the late 1770's. Copy in P&P. Baker, 65; Hart, 75.

————Another impression. In Du Simitière, *Portraits of the Generals* (London, 1783), plate 1. 5⅛ x 4⅜ in. LC-USZ62-45479

220

[George Washington] J. Norman Sc [1784]
Mixed method 7 x 4⅜ in.

The explanation of the symbolism in this frontispiece to *The Boston Magazine* for April 1784 states:

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Nature stands ready to strike the Lyre, while the Genius of Liberty presents a medal of the illustrious man who hath defended her standard in this new World. Fame blows her trumpet, and Astrea finds a part of the earth where she may fix her residence.

In this portrait of Washington after Peale, 13 stars surround his head. Hart, 57; Stauffer, 2353. LC–USZ62–45278

221

1. General Washington. 2. General Gates. 3. Dr. Franklin. 4. Präsid Laurens. 5. Paul Jones. D. Berger Sculp. 1784.
Etching 4½ x 2¾ in.

The German engraver has portrayed Washington and Gates after Du Simitière, Franklin after Cochin, Laurens after Copley, and Jones after Notté. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784), p. 182 ff. Hart, 79. LC–USZ62–45517

222

Gen. Washington. Wm. Angus Sc. Published Sepr 23, 1785 by J. Fielding Pater Noster Row.
Mixed method 7 x 4⅜ in.

After Peale. From Andrews, *History of the War with America, France, Spain, and Holland*, v. 1 (London, 1785), opposite p. 354. Baker, 3; Hart, 38.

————Another impression. In P&P. LC–USZ62–45176

223

GENERAL WASHINGTON. J. Trenchard Sept. [1787]
Etching 6⅝ x 3¼ in. (image)

Washington's seal surmounted by a crown appears below this portrait after Peale. A ribbon under the seal reads, "Exitus Acta Probat." From *The Columbian Magazine: or Monthly Miscellany*, January 1787, opposite p. 205. Baker, 37; Hart, 839. LC–USZ62–45510

221

222

223

220

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224

224

His Excel: G: WASHINGTON Esq: L.L.D. Late Commander in Chief of the Armies of the U.S. of AMERICA & PRESIDENT of the CONVENTION of 1787. Painted & Engrav'd by C. W. Peale. 1787.

Mezzotint 7¼ x 5¾ in.

Charles Willson Peale wished to express patriotic enthusiasm for his former commander and also show his approval of the Constitutional Convention, which was then sitting at Philadelphia. This mezzotint and others in the series by Peale were part of an attempt to rival the thriving print trade of London, but the scarcity of craftsmen and proper material made this difficult and unprofitable. See Richardson, p. 174. Baker, 1; Hart, 3b. LC-USZ62-45181

225

225

[Silhouette of George Washington and bust profile of Benjamin Franklin] 1788.

Etching 4⅜ x 7 in.

A letter to the editor of *The Columbian Magazine* called attention to Johann Lavater's *Essai sur physionomie*, probably the 1781–86 edition, in which he produced profiles resembling Washington and Franklin and analyzed their characteristics. The following selections are quoted from Lavater in the magazine:

> The first of these profiles [Washington], says Lavater, indicates a sound judgment; freedom from prejudices, and a heart that opens itself to truth, which it imbibes and cherishes. It designates, likewise, taste, or, if you please, a sense of beauty. The original must be distinguished by an indefatigable activity—a man who acts with prudence, and always with dignity.
>
> With respect to the second profile [Franklin], continues our author; it may be exhibited as the model of a *Thinker*, full of sagacity and penetration. This happy physiognomy characterizes, to a miracle, a mind which can elevate itself without the trouble of extraordinary exertions: it bespeaks a man who prosecutes his designs with a rational perseverance, but is, at the same time, exempt from a conceited obstinacy.

Lavater claimed that he never knew these men personally and had picked the portraits at

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random without an awareness of whom they portrayed. The writer of the letter to the editor notes a "strong likeness to two of the most distinguished citizens of America." From *The Columbian Magazine*, March 1788, p. 144–145. Hart, 810. LC–USZ62–45514

226

G. WASHINGTON, GENERAAL DER NOORD-AMERICAANEN. Reinr Vinkeles, sculp. naar een Origineel Schildery, by den Wel Ed. Heer P. van Winter, Nic:z. [1782?]
Etching 6½ x 4⅜ in.

After Peale. Baker, 39; Hart, 56.
LC–USZ62–45174

227

WASHINGTON. Généralissime des Americains, Libérateur des Etats-Unis. Contemporain et Ami du Général Lafayette. Dessiné par Bonnieu d'apres un Tableau fourni par M. le Marquis de la Fayette. Gravé par [Justus] Chevillet [1782?]
Line engraving 14¾ x 11 in.

After Peale. Baker, 6; Hart, 29.
LC–USZ62–45194

228

S.E. GEORGE WASHINGTON. Général en Chef des Armées des Etats unis de l'Amérique. Le B. Pinx. J.L. Sculp. [1782?]
Line engraving 12 x 8 in.

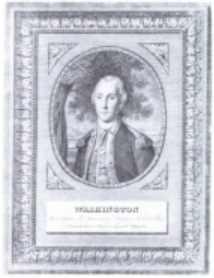
After Peale. Baker, 18; Hart, 39.
LC–USZ62–45193

229

LE GENERAL WASHINGTON. Ne Quid Detrimenti capiat Res publica. Gravé d'après le Tableau Original appartenant a Mr. Marquis de la Fayette. Cette Estampe ce Vend avec privilége du Roy à Paris chez le Mre Graveur rüe et porte St. Jacques. Maison de Mr. le

226

228



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231

Camus Md. de Drap. prix 12 livres. Peint par L. le Paon Peintre de Bataille de S.A.S. Mgr. le Prince de Condé. Gravé par N[oel] le Mire des Academies Imperiales et Royales et de celle des Sciences et Arts de Rouen. [1782]
Line engraving 16¾ x 12¾ in. (image)

In this portrait after Peale, Washington holds the Declaration of Independence and the Treaty of Alliance with France. Documents relating to British attempts at reconciliation lie torn at his feet. A military camp is in the far background. Baker, 21; Hart, 31.
LC–USZ62–963

————Three other impressions. In P&P. Two have imprint cropped.

230
Washington. [1790?]
Etching 5⅛ x 3¼ in. (image)

Washington and the magistrates step on a flag with the crest of England. In the background people cheer from windows, and ships' masts are visible in the distance. This engraving is probably by a German and contemporary with Washington's resignation from the Army.
LC–USZ62–45173

Anthony Wayne, 1745–1796

231
The Honle. Anthony Wayne, Esqr. Major General in the American Army. J. Nor Sc. [1782]
Etching 4⅜ x 3⅛ in. (image in oval)

A brigadier general, Wayne was given command of the Pennsylvania Line in 1777, and although he was humiliated by the British at Paoli, his capture of the British garrison at Stony Point earned him a Congressional Medal. He participated in the battle of Yorktown and ended his Revolutionary career in the southern campaigns of Gen. Nathanael Greene. From

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An Impartial History of the War in America, v. 2 (Boston, 1782), copy 1, p. 193. Stauffer, 2357. LC–USZ62–45242

George Whitefield, 1714–1770

232

GEORGE WHITEFIELD. M.A. Elisha Gallaudet Sculp. N. York. 1774
Mixed method 5⅜ x 3⅛ in.

Whitefield, a noted evangelist in both England and America, showed remarkable preaching ability from the beginning of his illustrious career. Closely associated with the Colony of Georgia, where he founded an orphanage, he traveled throughout America, participating in and perpetuating the religious "Great Awakening." This posthumous depiction of Whitefield shows him preaching in a church; often, however, he spoke outdoors, drawing large crowds from all social classes. From Gillies, *Memoirs of the Life of the Reverend George Whitefield* (New York, 1774), frontispiece. Stauffer, 1025. LC–USZ62–45506

232

233

Parrawankaw. [and] Dr. Squintum. [1769]
Mixed method 4 x 6¾ in.

Whitefield made many enemies, particularly among religious conservatives. In 1760 Samuel Foote burlesqued Whitefield, who had a pronounced squint in one eye, as "Dr. Squintum." Numerous caricatures followed, attempting to discredit a man who seems to have been morally above reproach. The young Indian woman, reported in *The Town and Country Magazine* as the mother of numerous Whitefield offspring, was probably a figment of the editor's imagination. From *The Town and Country Magazine*, supplement, 1769, opposite p. 673. CPPS 4363 LC–USZ62–45489

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234

John Wilkes, 1727–1797

234

JOHN WILKES, Esq; [1769]
Woodcut (retouched with ink) 4⅞ x 3¾ in.

The figures framing this portrait of Wilkes are also found on the title page of the *Boston Almanack* for the following year, framing a picture of James Otis. (Cf. item 163). On the next page of the 1769 volume, the printer explains that Wilkes is "crowned with Laurel" and "supported by Britannia in the dress of Minerva, the Goddess of Wisdom . . . and by Hercules, the God of Strength." Underneath is a serpent, "Emblem of Envy, which Hercules is treading under his feet . . . a Cupid, with the Cap of Liberty . . . A Shield with St. George's Cross, representing the arms of England . . ." and two books designated "Lockes Works" and "Sidney on Government." The description ends by explaining Wilkes' role as a defender of "Liberty" and "Republican Principles." At this time Wilkes was among the leaders of the opposition against the King's ministers in Parliament and supported the cause of the American colonists. From Bickerstaff, *Boston Almanack* (Boston, 1769), title page.
LC–USZ62–45322

David Wooster, 1711–1777

235

DAVID WOOSTER, Esqr. Commander in Chief of the Provincial Army against QUEBEC. London, Published as the Act directs 26, March 1776, by Thos. Hart.
Mezzotint 13⅜ x 9¼ in.

General Wooster, an elderly veteran of the French and Indian War, led Connecticut troops in 1775. He was found to be incompetent in the Canada invasion and returned to Connecticut, where he was killed opposing the Danbury Raid, 1777. This early mezzotint, probably by

236

C. Corbutt, was copied by J. M. Will in Augsburg and is the model for the other portraits of Wooster in this list. CPPS 5332
LC–USZ62–3621

236

David Wooster, Esqr. Commander. bey der Provincal. Armee in America. [1778]
Etching 6¼ x 3¾ in.

This German version is based on the preceding English portrait of Wooster. Neither picture reflects his true age at the time of the Revolution. From Korn, *Geschichte der Kriege* (Nürnberg, 1777–78), copy 2, p. 104.
LC–USZ62–45271

237

Major General David Wooster. [1780]
Etching 7⅛ x 4⅝ in.

From *An Impartial History of the War in America* (London & Carlisle, 1780), p. 400.
LC–USZ62–45257

————Another impression. In *An Impartial History of the War in America* (London, 1780), p. 400.

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239

Portraits of Types

238

An Indian Warrior Entering his Wigwam with a Scalp. Barlow, Sc. [1789]

Etching 7 x 4¼ in.

In the background of this stylized portrait, an Indian scalps a fallen soldier and Indians fire from ambush at two startled soldiers. From Anburey, *Travels Through the Interior Parts of America*, v. 1 (London, 1789), opposite p. 291. LC-USZ62-45547

239

Sauvage du NO. de la Louisiane. [1750]

Etching 2⅛ x 1¾ in. (image)

Border ornament for a map entitled "Carte des Nouvelles Decouvertes au Nord de la Mer du Sud, tant a l'est de la Siberie et du Kamtchatka, qu'a l'ouest de la Nouvelle France." From P. Santini, *Atlas universal dressé sur les meilleures cartes modernes*, v. 2 (Venice, 1776–84), no. 44. LC-USZ62-45593

———Another impression with similar title. In Guillaume de L'Isle, *Atlas géographique et universal*, v. 2 (Paris, 1784), no. 115. Phillips 655.

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240

A Real American Rifle Man. [1780]
Mixed method 6¾ x 4¼ in. (image)

British fascination with American riflemen is reflected in this conventional portrait. On the cap a skull and crossbones and the words "or liberty" portray one of the most popular slogans of the day, "Liberty or Death." The initials "CC" on the ammunition pouch designate a soldier in the service of the Continental Congress. From *An Impartial History of the War in America*, v. 1 (London & Carlisle, 1780), p. 212. LC-USZ62-45249

————Another impression. From *An Impartial History of the War in America*, v. 1 (London, 1780), p. 212.

241

1. Americanischer Scharffschütz oder Jäger (Rifleman) 2. regulaire Infanterie von Pensylvanien. D. Chodowiecki Id. D. Berger Sc. [1784]
Etching (hand colored) 4⅛ x 2⅜ in.

A German portrayal of an American rifleman or "sharpshooter" and a regular soldier of the Pennsylvania Infantry. Found in Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784), p. 182 ff. LC-USZ62-45520

242

1. General Washington's reitende Leibgarde. 2. die independent Company, Chef General Washington. D. Chodowiecki Id. D. Berger Sc. [1784]
Etching (hand colored) 3⅝ x 2⅛ in.

Washington's lifeguard, officially known as the Commander in Chief's Guard, was organized on March 12, 1776. The second soldier, a member of an independent company under Washington's command, is dressed in the garb characteristic of Continental officers. Found in Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784), p. 182 ff. LC-USZ62-45519

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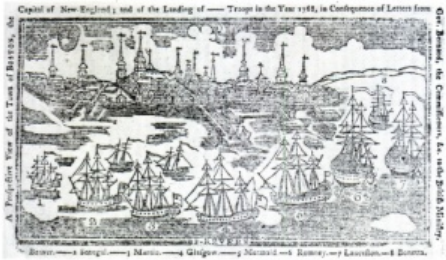
243



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The Massacre perpetrated in King Street Boston on March 5th. 1770, in which Messrs Saml. Gray, Saml. Maverick, James Caldwell, Crispus Attucks, Patrick Carr were Killed, six others Wounded, two of them Mortally. [1770]

Mixed method 7⅜ x 4⅝ in.

A copy of the "Boston Massacre," based on the Pelham-Revere print. This picture appears as the frontispiece for *A Short Narrative of The Horrid Massacre in Boston, Perpetrated In the Evening of the Fifth Day of March 1770, by Soldiers of the XXIXth Regiment, Which, with the XIVth Regiment, were then Quartered There. With Some Observations on the State of Things Prior to that Catastrophe*. Printed by Order of the Town of Boston: London, Re-printed for E. and C. Dilly, in the Poultry; and J. Almon, in Piccadilly, M.DCC.LXX.LC-USZ62-45554

248

Die Einwohner von Boston werfen den englisch-ostindischen Thee ins Meer am 18. December 1773. [1784]

Etching 2¾ x 2 in. (image)

Late in the evening of December 16, 1773, a group of Bostonians, disguised as Indians, swarmed onto ships in the harbor and dumped 342 chests of tea overboard. The date is wrong on this print. Number two in a series by "D[aniel N.] Chodowiecki inv. et del."

————Another copy. Engraved by D. Berger after Chodowiecki. LC-USZ61-450

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

249

JOHN MALCOM. Dessiné et Gravé par F. Godefroy de l'Académie Imple. et Rle. de

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Vienne &c. A Paris chez Mr. Godefroy rue des Francs-bourgeois, Porte St. Michel. Et chez Mr. Ponce, rue St. Hiacinte, No. 19. A.P.D.R.

Etching 7⅝ x 8⅜ in.

John Malcolm, a customs officer in Boston, was tarred and feathered on January 27, 1774. The explanation below the picture describes the scene and identifies England's attempt to tax the Colonies as a cause of the Revolution. From Ponce, *Recueil d'estampes représentant* . . . (Paris, 1784?), plate 2. *Collection de Vinck*, 1164. LC–USZ62–45556

————Another impression, an earlier state, and a wash drawing of the same picture. In copy 3, in the Rare Book Division.

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250

PREMIERE ASSEMBLÉE DU CONGRÈS. Dessiné par le Barbier Peintre du Roi. Gravé par Godefroy de l'Academie Imple. et Royale de Vienne &c. [1782]

Mixed method 6¼ x 3⅞ in. (image)

The First Continental Congress met on September 5, 1774, in Carpenter's Hall, Philadelphia. This stylized, French engraving distinguishes no recognizable individuals except, perhaps, Peyton Randolph, president, on the elevated chair and Charles Thomson, secretary, at the table. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [2]. LC–USZ62–45328

250

251

Das erste Bürger Blut, zu Gründung der Americanischen Freyheit, vergossen bey Lexington am 19ten April 1775. [1784]

Etching 2⅞ x 2 in. (image)

In this German print of the initial engagement of the Revolution, British soldiers fire on command into an undisciplined group of Massachusetts militiamen. Number three in a

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252 Engraving

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series by "D[aniel N.] Chodowiecki inv. et del." The Battle of Lexington.
LC–USZ62–26669

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

252
JOURNÉE DE LEXINGTON. Dessiné et Gravé par F. Godefroy de l'Academie Imple. et Rle. de Vienne &c. A Paris chez Mr. Godefroy, rue des Francs Bourgeois, Porte St. Michel, et chez Mr. Ponce, rue St. Hyacinthe, au No. 19. A.P.D.R. [1784?]
Etching 7½ x 8⅝ in.

An exaggerated view of the Battle of Lexington, with the British right wing retreating from charging militia. The standard above the troops in the center is the British Union Jack. The biased account below describes the attack as a coldblooded massacre. From Ponce, *Recueil d'estampes représentant* . . . (Paris, 1784?), plate 3.

————Two other impressions, an earlier state, and a wash drawing of the same picture done in reverse (four pictures) are in copy 3 in the Rare Book Division. The negative number for the engraving is LC–USZ62–39582; the number for the wash drawing is LC–USZ62–39583.

253
View of The ATTACK on BUNKER'S HILL, with the Burning of CHARLES TOWN, June 17. 1775. Drawn by Mr. Millar. Engraved by [John?] Lodge.
Etching 8¾ x 11¾ in.

The patriot performance in the Battle of Bunker Hill, which was actually fought on Breed's Hill, rallied the Colonies, spurred the

252
wash drawing

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Continental Congress into action, and banished any real hope of reconciliation. The ships in the foreground supporting the landing are the *Falcon*, the *Lively*, the *Somerset*, and the *Glasgow*. A British battery on Copp's Hill in Boston is firing rockets into Charlestown. From Barnard, *History of England* (London, 1783), p. 687. Copy in P&P. LC-USZ62-8624

————Another copy. 4¾ x 8⅛ in. The print has no decorative border and includes the following notations: "A. Boston Battery," "B. Charles Town," "C. British Troops attacking," and "D. Provincial Lines." From Cockings, *The American War, A Poem* (London, 1781), frontispiece.

255

254

Die erste förmliche Action zwischen den Americanern und Englandern bey Bunkers Hill am 17ten. Junius 1775. [1784]

Etching 2¾ x 2 in. (image)

Number four in a series by "D[aniel N.] Chodowiecki inv. et del." The Battle of Bunker Hill.

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

255

The Death of Warren. M Inv. Norman Sc: [1776]

Etching 7⅛ x 4⅝ in.

Joseph Warren (1741–1775), a Boston physician and major general of the militia, was mortally wounded in the Battle of Bunker Hill. In the pre-Revolutionary period he distinguished himself as a political writer and orator. It was Warren who drafted the Suffolk Resolves, and in April 1775 he succeeded

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John Hancock as president of the Massachusetts Provincial Congress. From Brackenridge, *The Battle of Bunkers-Hill* (Philadelphia, 1776), frontispiece. LC–USZ62–45535

256

Contemplez l'ouvrage de pouvoir arbitraire. Le Barbier l'aîné inv. del. Patas sculp. [1781]
Mixed method 6⅜ x 3¾ in. (image)

An imaginary depiction of a eulogy at the funeral of Dr. Joseph Warren by "Nelson" (Perez Morton?), who exhibits the body to his countrymen. From Hilliard d'Auberteuil, *Essais historiques* (1781–82), opposite p. 229.

————Another impression. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [7]. 9¼ x 6¼ in. LC–USZ62–45331

257

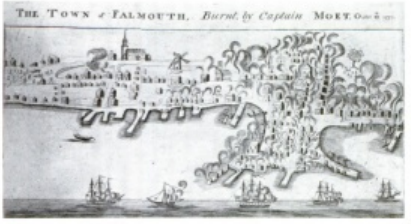
The Town of Falmouth, Burnt, by Captain Mowt, Octbr. 18th 1775. [John Norman]
Line engraving 5¾ x 11¾ in. (image)

The burning of Falmouth (now Portland), Maine, by Capt. Henry Mowat was a result of Adm. Samuel Graves' frustration over the activities of American privateers and his inability to support the British garrison at Boston. From *An Impartial History of the War in America*, v. 2 (Boston, 1782), copy 1, frontispiece. LC–USZ62–45238

258

Son mérite personnel l'emporte sur toutes les considérations. Le Barbier l'aîné del. N. Ponce sculp. [1782]
Etching 6¾ x 3¾ in.

Idealized view of the funeral of Richard Montgomery (1738–1775), a Continental general killed in the abortive attack on Quebec on the night of December 31, 1775. Surveying the scene of battle the following day, the British



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recognized Montgomery's body and gave it a decent burial. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [9]. LC-USZ62-45332

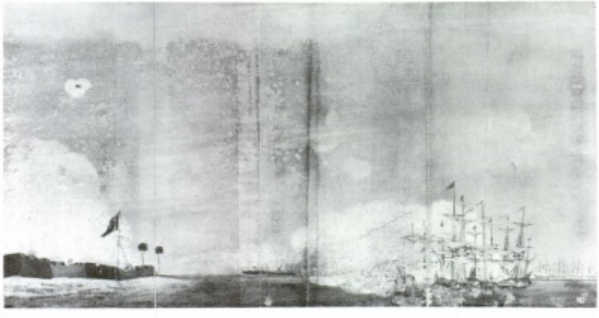
259

Richtige Abbildung der den Americanischen Probinzialisten belagerten und wiedereroberten Hauptstadt und Festung Boston in America, im Monat Merz 1776.

Woodcut 7 x 12⅝ in. (image)

German woodcut of the British evacuation of Boston, which took place on March 17, 1776. The evacuation was by tacit agreement, not under the kind of duress depicted here. On the back of the print is a description of the evacuation and a personal letter. LC-USZ62-45549

260



260

The attack of the Fort on Sulivan's Island the 28. June 1776. [1776?]

Water color drawing 7¾ x 15 in. (image)

On June 28, 1776, an American garrison stationed at a hastily constructed palmetto fort on the southern tip of Sullivan's Island in Charleston Harbor, S. C., prevented British ships under Adm. Sir Peter Parker from attacking the city. The fort, then known as Fort Sullivan, was later named after the officer who directed its defense, Col. William Moultrie. On the back of this drawing, a note reads "Painted by Henry Gray, who was a Lieutenant in the 2 Regiment which fought the battle of the 28th June 1776 against the British Fleet: and who was wounded in that engagement." Endpiece in Drayton, *Memoirs of the American Revolution . . . relating to the State of South-Carolina . . .* (Charleston, S.C., 1821). LC-USZ62-33995

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261

Der Congress erklärt die 13 vereinigten Stäaten von Nord-America für independent. am 4ten July 1776 [1784]

Etching 2⅞ x 2 in. (image)

Number five in a series by "D[aniel N.] Chodowiecki inv. et del." The Continental Congress. LC-USZ62-26670

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

262

The Manner in which the American Colonies Declared themselves INDEPENDANT of the King of ENGLAND, throughout the different Provinces, on July 4, 1776. Hamilton delin. Noble sculp. [1783]

Mixed method 12⅝ x 8⅛ in. (image)

A horseman reads the Declaration of Independence to a cheering crowd. A sign reading "America Independant. 1776" is being posted on the wall at the left. From Barnard, *History of England* (London, 1783), p. 689. This copy in P&P. LC-USZ62-11336

263

LA DESTRUCTION DE LA STATUE ROYALE A NOUVELLE YORCK. Die Zerstorung der Koniglichen Bild Saule zu Neu Yorck. A Paris chez Basset Rue St. Jacques. [177?]

Etching (hand colored) 9 x 15⅜ in. (image)

On the evening of July 9, 1776, American troops in New York assembled to listen to the reading of the Declaration of Independence. In the excitement that followed, soldiers and civilians pulled down an equestrian statue of George III which stood on the Bowling Green

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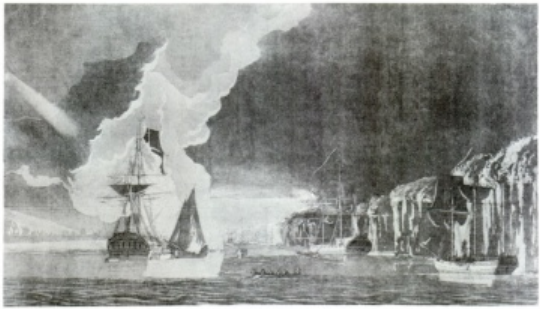

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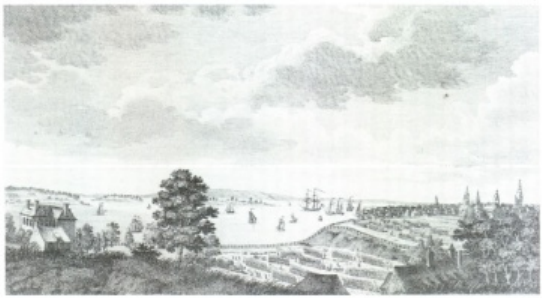

265

at the foot of Broadway. This fictitious view of the affair, probably by André Basset l'aîné, was widely reprinted in Europe.
LC–USZ62–22023

264

The Phœnix and the Rose Engaged by the Enemy's Fire Ships and Galleys on the 16 Augst. 1776. Engrav'd from the Original Picture by D. Serres from a sketch of Sir James Wallace's. Publish'd according to Act of Parliament April 2, 1778 by J. F. W. Des Barres Esqr.

Aquatint with etching 14⅝ x 23½ in.

During the initial stages of the New York campaign, two British vessels, the 40-gun *Phœnix* and the 20-gun *Rose*, along with the schooner *Tryal* and two tenders, moved up the Hudson River to cut off patriot communications with New Jersey. On August 16 the Americans attacked the larger vessels with fire ships. The attack failed, but it so alarmed the British commander that he ordered his squadron to rejoin the main fleet in New York Harbor. *The Atlantic Neptune*. LæGear 10317, v. 2, no. 24. LC–USZ62–45594

265

A View of New York, Governors Island, the River &c. from Long Island. Published as the Act directs by A. Hamilton Junr. near St. Johns Gate Novr. 1, 1776.

Etching 4½ x 7⅜ in.

A panoramic view of the Battle of Long Island, August 27, 1776. From *The Town and Country Magazine*, October 1776, p. 537. This picture is a copy of "A South West View of the City of New York" (item 552), drawn by Thomas Howdell and engraved by P. Canot for *Scenographia Americana* (London, 1768), with troops and more ships added.
LC–USZ62–45417

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DEBARQUEMENT DES TROUPES ENGLOISES A NOUVELLE YORCK. Die Anländung der Englischen Trouppen zu Neu Yorck. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les copies. Gravé par Francois Xav. Habermann. [177?]
Etching (incompletely hand colored) 11⅛ x 16 in.

British troops disembark at New York following the patriot evacuation of the city, September 15, 1776. The caption above the picture (French only) is mirror image. From "Collection des prospects." LC–USZ62–45372

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L'ENTRÉ TRIUMPHALE DE TROUPES ROYALES A NOUVELLE YORCK. Der Einzug der Königlichen Völcker in Neu Yorck. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]
Etching (hand colored) 9⅝ x 15⅝ in.

British troops march in triumph through the streets of New York. The caption above the picture (French only) is mirror image. From "Collection des prospects." LC–USZ62–26673.

————A copy reversed and smaller. Line below titles reads: "A Paris chez J. Chereau rue St. Jacques au desous de la Fontaine St. Severin au 2 Colonnes. No. 257."

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268

REPRESENTATION DU FEU TERRIBLE A NOUVELLE YORCK. Se vend á Augsburg au Negoce

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comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec defense ni d'en faire ni de vendre les copies. Gravé par Francois Xav. Habermann. [177?]

Etching (hand colored) 11⅜ x 16⅜ in. (image)

New York burns, while people evacuate buildings and red-coated soldiers molest green-shirted citizens suspected of spreading the blaze. The following explanation, in German and French, appears below the picture:

Schröckensvolle Feuersbrunst welche zu New Yorck von denen Americanern in der Nacht vom 19 Harbst Monath 1776. angeleget worden, wodurch alle Gebäude aus der West Seite der neuer Börse langst der Broschstreet biss an das Könige Killegni mehr als 1600. Häusser, die Dreyfaltigkeits Kirche, die Lutherische Kappelle u. die Armen Schule in Asche verwandelt worden.

Représentation du Feu terrible a Nouvelle Yorck, que les Americains ont allumé pendent la Nuit du 19 Septembre 1776 par le quel ont été brulés, tous les Batiments du Coté de Vest, a droite de Bièse dans la Rue de Broock jusqu'au College du Roi et plus que 1600. maisons avec L'Eglise de la Ste Trinité la Chapelle Luthérienne et L'Ecole des pauvres.

The account blames the Americans for the conflagration, which actually occurred on the night of September 20–21, but the true origin of the fire has never been determined. An estimated 493 houses were destroyed, causing untold suffering among British soldiers and Tories. This print was made for a vue d'optique.

————Another impression. For a different viewing process; holes have been cut in the flaming sections and backed with red, transparent paper. No explanation printed.

————Another copy. This print is a reverse of the previous two and is smaller in size. Title above picture is mirror image. Only the French legend appears at the bottom, with the notation: "A Paris chez Basset Rue S. Jacques au coin de la rue des Mathurins." Probably by André Basset l'aîné.
LC-USZ62-42

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269
INCENDIE DE NEW-YORK. Dessiné par le Barbier, Peintre du Roi. Gravé par L. Halbou. 1782
Etching 6¾ x 3⅞ in. (image)

The burning of New York, September 20–21, 1776. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [12].
LC–USZ62–45333

270
The American General Lee taken Prisoner by Lieutenant Colonel Harcourt of the English Army, in Morris Country, New Jersey, 1776. Hamilton delin. Hawkins sculp. [1783]
Mixed method 12¼ x 8¼ in.

Charles Lee, a major general in the Continental Army, was captured at Basking Ridge, N. J., December 13, 1776. Formerly an officer in the British Army, Lee was ordered returned to England to stand trial as a deserter, but Gen. William Howe was of the opinion that he had resigned his half pay before he joined the rebellion. Evidence available today suggests Lee committed treason against the Americans during his captivity. He was exchanged in April 1778. From Barnard, *History of England* (London, 1783), p. 690.
LC–USZ62–45309

271
Die Hessen, vom General Washington am 25ten Dec: 1776. zu Trenton überfallen, werden als Kriegsgefangne in Philadelphia eingebracht. [1784]
Etching 2⅞ x 2 in. (image)

Hessian soldiers captured in the Battle of Trenton being taken to Philadelphia. Number six in a series by "D[aniel N.] Chodowiecki inv. et del." LC–USZ62–19419

————Another copy. Engraved by D. Berger after Chodowiecki.

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————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

272

View of the West Bank of the Hudson's River 3 Miles above Still Water, upon which the Army under the command of Lt. General Burgoyne, took post on the 20th. Sepr. 1777. (Shewing General Frazer's Funeral.) Publish'd as the Act directs, Jany. 1, 1789, by William Lane, Leadenhall Street, London. Barlow sculp.

Etching 9⅜ x 17 in.

Brig. Gen. Simon Fraser (1729–1777), who participated in General Burgoyne's invasion of New York, was mortally wounded in the action at Bemis Heights, popularly known as the Second Battle of Saratoga, October 7, 1777. Fraser was buried in one of the British redoubts, and during the funeral services, the Americans, unaware of what was taking place, directed a heavy fire against the work. From Anburey, *Travels Through the Interior Parts of America*, v. 1 (London, 1789), opposite p. 433. LC–USZ62–31881

273

A View of the Saw-Mill & Block House upon Fort Anne Creek, the property of Genl. Skeene, which on Genl. Burgoyne's Army advancing, was set fire to, by the Americans. Publish'd as the Act directs, 1 Jany. 1789 by W. Lane Leadenhall Street London.

Etching 7¾ x 9¾ in.

Philip Skene (1725–1810), a New York loyalist, land baron, and merchant, figured prominently in General Burgoyne's offensive. The destruction of his sawmill near Fort Anne by the patriots in their retreat before Burgoyne's advancing army was one of many financial reverses he suffered during the

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274 engraving

274 wash drawing

Revolution. Eventually, Skene's entire wilderness empire, which included sawmills, foundries, and shipyards, was either destroyed or confiscated. From Anburey, *Travels Through the Interior Parts of America*, v. 1 (London, 1789), opposite p. 350. LC-USZ62-45548

274

SARRATOGA. Dessiné par Fauvel. Gravé par Godefroy de l'Academie Impériale et Royale de Vienne &c. [1784?]

Etching 7⅝ x 8⅝ in.

The surrender of Gen. John Burgoyne at Saratoga, October 17, 1777. The account below the picture treats the surrender as the climax of defeat for two British armies, and a footnote mentions Jane McCrea's death, which was a contributing factor in Burgoyne's defeat. Miss McCrea, the fiancée of a Tory soldier with Burgoyne, was slain by a Wyandot Indian escorting her to the main British camp. Skillful use of the incident by American propagandists produced an unusually large turnout of New England militia. From Ponce, *Recueil d'estampes représentant . . .* (Paris, 1784?), plate 4. *Collection de Vinck* 1167.

———Another impression (LC-USZ62-39584), an earlier state, and a wash drawing (LC-USZ62-39585) of the same are in copy 3, in the Rare Book Division.

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Die Americaner machen das Corps des General Bourgoyne zu Gefangnen, bey Saratoga. am 16ten. Octobr 1777. [1784]

Etching 2⅞ x 2 in. (image)

German view of Burgoyne's surrender at Saratoga. Number seven in a series by "D[aniel N.] Chodowiecki inv. et del." LC–USZ62–39564

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

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276

Lady Harriet Ackland. Drawn & Engraved by Robt. Pollard. London. Pubd. Novr. 15: 1784 by R. Pollard No. 7. Brayne's Row Spa Fields. Aquatinta by F. Jukes.

Engraving and aquatint 15 x 20⅝ in. (image)

Lady Christian Henrietta Carolina Acland (1750–1815), wife of Maj. John Dyke Acland (d. 1778), a British politician and commander of grenadiers in Burgoyne's army. The following note appears below the picture:

This amiable Lady accompanied her Husband to Canada in the year 1776, & during two campaigns under went such fatigue & distress as female fortitude was thought incapable of supporting, and once she narrowly escaped with her life from her Tent which was set on fire in the Night. The Event here commemorated deserves to be recorded in History. In the unfortunate action between G. Burgoyne and G: Gates Octr. 7: 1777, Major [John D.] Ackland [also Acland] was wounded & made Prisoner, when his Lady received the news she formed the heroic Resolution of delivering herself into the hands of the Enemy that she might attend him during his Captivity. For this purpose, with a Letter from G. Burgoyne to G. Gates, accompanied by the Rev. Mr. Brudinell who carried a Flag of Truce, one female servant, & her husband's Valet, she rowed down Hudson's River in an open boat towards the American Camp, but Night coming on before she reached their out posts the Guards on duty refused to receive her & threatened to fire upon her if she moved till morning. In this dreadful situation for 9 or 8 dark & cold hours, she was compelled to wait on the Water half dead with anxiety & terror. The morning put an end to her distress, she was received by Gen. Gates & restored to her husband with that politeness & humanity her sex, quality, & virtue so justly merit.

In early 1778 Lady Harriet returned to England with her husband, who had been placed on parole. Acland died later the same year from an illness brought on by exposure during a duel. LC–USZ62–45566

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Dr. Franklin erhält, als Gesandter des Americanischen FreyStaats, seine erste Audienz in Frankreich, zu Versailles. am 20ten Märtz 1778. [1784]

Etching 2⅞ x 2 in. (image)

German view of Benjamin Franklin's reception by the French Court. Number eight in a series by "D[aniel N.] Chodowiecki inv. et del." LC–USZ62–19420

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

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L'Escadre françoise sortant de la Méditerranée le 16. Mai 1778. [Pierre Ozanne]

Wash drawing 9 x 15½ in.

In this view the French fleet of Comte d'Estaing leaves the Mediterranean, May 16, 1778, 12 days after the ratification of the French Alliance by Congress, to encounter the British off the American coast. The following identifications are included in the legend below the title:

A Le Mont Gibraltar. B Le Mont aux Singes.
C Corvette Angloise mettant en panne dans la baye de Gibraltar en envoyant son canot a Terre.
D Batiments hollandois sortant de la Méditerranée.

Ozanne Collection, no. 1. LC–USZ62–7698

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L'Escadre françoise entrant dans la Delaware et chassant la frégate la Mermaid. [1778?] [Pierre Ozanne]

Wash drawing 9 x 15¾ in.

Four ships veer away from the French fleet to pursue the British ship *Mermaid*. Cape Henlopen lighthouse is in the center of the picture. Comte d'Estaing arrived at Delaware Bay on July 8, 1778, reconnoitered, and departed for New York. *Ozanne Collection*, no. 9. LC-USZ62-904

280

L'Escadre françoise mouillée devant New-york, bloquant l'Escadre Angloise et interceptant les Batimens qui vouloient y entrer. Le 12 juillet 1778. [Pierre Ozanne]

Wash drawing 9⅛ x 15¾ in.

The French fleet is anchored outside New York in an attempt to blockade the British vessels in the harbor and prevent supply ships or reinforcements from entering. Identified are Sandy Hook with its signal light and the Shrewsbury shore where the legend says two French officers met a Quaker who delivered a letter from D'Estaing to General Washington. *Ozanne Collection*, no. 2. LC-USZ62-899

281

The Sea Fight between Keppel and D'Orvilliers. [1780]

Etching 9¾ x 6½ in.

In July of 1779, Admiral Keppel engaged the French fleet of the Count d'Orvilliers. Foggy weather and winds made the encounter difficult. The cautious D'Orvilliers passed ahead of the British, and Keppel, not pursuing them, was accused of "flying before the French." (DNB) From Cowley, *Ladies History of England* (London, 1780), opposite p. 677. LC-USZ62-45234

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L'Escadre françoise entrant dans Newport sous le feu des Batteries et forcant le passage le 8 Aoust 1778. Jour que les Américains passerent sur l'Isle de Rode Island par le chemin d'howland's Ferry. [1778] [Pierre Ozanne]

Wash drawing 9⅝ x 15¾ in.

This print depicts the episode of August 8, 1778, when D'Estaing led his fleet up the Middle Passage at Newport, Rhode Island. The British ships burning in the background right, among them the *Cerberus*, *Juno*, *Orpheus*, *Lark*, and *Falcon*, had been destroyed when Admiral Suffren led two frigates up the east Sakonnet Passage. Sullivan's forces, meanwhile, had crossed over from Tiverton to land on Rhode Island. Also identified by the legend are Goat Island and Conanicut Island. After an auspicious start, however, the attack on Newport ended in a decided Franco-American failure upon the arrival of Lord Howe's fleet from New York. *Ozanne Collection*, no. 3. LC–USZ62–900

283

Moment de l'après midi du 11 Aoust 1778. Le coup de vent en se déclarant empêche le Combat; le signal de le commencemt. étoit viré. [1778] [Pierre Ozanne]

Wash drawing 9¼ x 15¾ in.

On August 11, 1778, D'Estaing's fleet reversed direction and left the Middle Passage to encounter the fleet of Lord Howe and Adm. John Byron arriving from New York, but a strong gale prevented any decisive action. D'Estaing left three frigates to defend the American land troops at Newport. *Ozanne Collection*, no. 4. LC–USZ62–901

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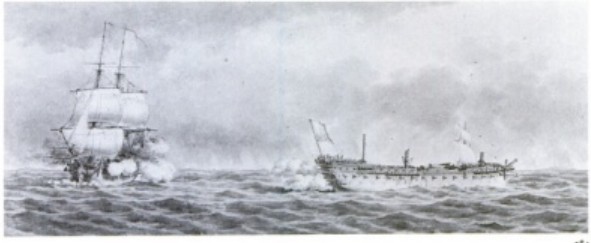
Le Vaisseau le Languedoc dématé par le coup de vent dans la nuit du 12'. attaqué par un Vaisseau de Guerre Anglois l'après midy du 13 Aout 1778 [1778] [Pierre Ozanne]

Wash drawing 9 x 16 in.

The legend below this print describes how the French ship *Languedoc* lost her mast during the night when the winds also broke her rudder. Captain Dawson ordered the British warship the *Renown* to attack but ceased firing before nightfall: "Le Renown cessa de lui-même le combat contre le Languedoc, rien ne l'empechoit de le continuer; la soirée fut longue et la nuit très belle." *Ozanne Collection*, no. 5. LC–USZ62–902



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Le Vaisseau le Languedoc rematé en pleine mer ainsi que le Marseillois avec des mats d'hunes rejoints par tous les Vaisseaux et les Frégates de l'Escadre, le Vaisseau le César excepté; et faisant route le 17 Aoust 1778. [1778] [Pierre Ozanne]

Wash drawing 9⅝ x 15¾ in.

On August 14 D'Estaing returned to Newport and Howe to New York. Most of the damage suffered was due to the weather, but the weaker British fleet had "thoroughly outgeneralled the stronger" French fleet (Mahan, *Sea Power*). The *Languedoc* (fifth from left) was provided with sails fashioned from the top masts of other vessels in the fleet. The *Marseillais* (fifth from right) also received new sails while on the high seas. A captured English vessel, the *Senegal*, appears third from the right. *Ozanne Collection*, no. 6. LC–USZ62–903

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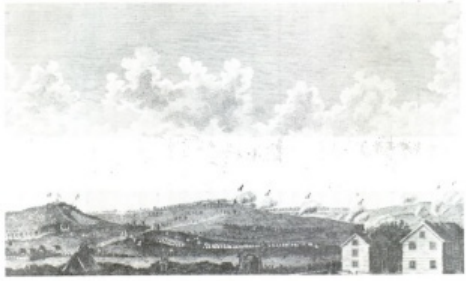

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The Siege of Rhode Island, taken from Mr. Brindley's House, on the 25th. of August, 1778.

Etching 6⅝ x 9 in.

Washington directed Gen. John Sullivan to attack Gen. Robert Pigot's small force which was occupying Rhode Island. The French fleet under D'Estaing failed to blockade the harbor, and when the ships withdrew, the Americans ceased their atack. This picture shows Sullivan's forces advancing against Newport on August 25, 1778; three days later he began his retreat. This print is found in P&P and was originally from *The Gentleman's Magazine*, February 1779, p. 100–101. LC–USZ62–16834

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PRISE DE LA DOMINIQUE. [Bertaux aqua forti] Gravé par Godefroy de l'Academie Imple. et Royale de Vienne &c. à Paris chés Godefroy rue des Francs-bourgeois Porte St. Michel et chés Ponce rue Hiacinte Avec Privilege du Roi. [1784?]

Etching 7¼ x 8⅜ in.

The French began their campaign in the West Indies with the seizure of the island of Dominica in the Leeward Islands. The Marquis de Bouillé, Governor of Martinique, landed with about 2,000 men and overcame the 500 British defenders of Dominica on September 7, 1778. Surrender was obtained by the French offer of generous terms, but the account below this view emphasizes the military success of zealous French troops. From Ponce, *Recueil d'estampes représentant . . .* (Paris, 1784?), plate 5. *Collection de Vinck* 1168. LC–USZ62–45288

————Two earlier state impressions and a wash drawing of the same are in copy 3, in the Rare Book Division.

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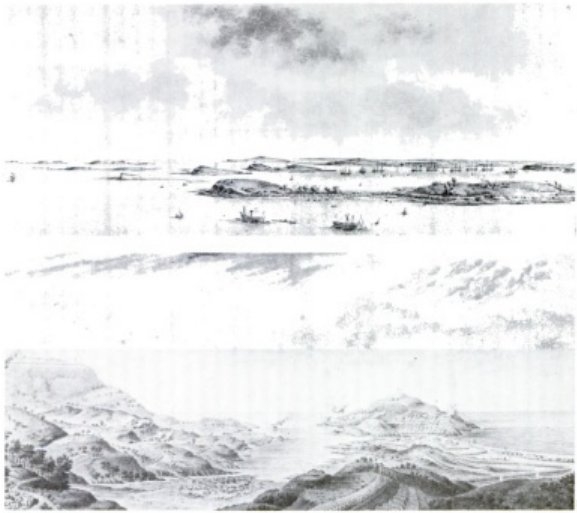
L'Escadre française mouillée à Boston remâtant les Vaisseaux. [1778] [Pierre Ozanne]
Wash drawing 9¾ x 15⅞ in.

Anchored at Boston in the fall of 1778, the French fleet was repaired. Visible is the *Languedoc*, foreground left, receiving a new mast from the *Protecteur*, foreground right. The *Vaillant*, first from right in the background, gave her masts to the *Protecteur* and sought native wood from the shore. Long Island, appearing in the center middleground, is the site of French workshops. The Comte d'Estaing left Boston on November 4, 1778. *Ozanne Collection*, no. 11. LC-USZ62-905

289

Vue de l'attaque de L'Isle de Ste. Lucie le 15. et le 17 Xbre 1778. [1778] [Pierre Ozanne]
Wash drawing 9⅝ x 15⅝ in.

The British captured the island of St. Lucia in the West Indies in December 1778. Although D'Estaing, coming from Boston, had 9,000 men, Admiral Barrington landed three detachments on the island before the arrival of the French and so skillfully positioned them as to be able to repulse the French attack. Shown on this picture is the Morne Fortuné on the left, the Morne de la Vigie on the right, and the town of Carénage between them. (Now called Castries, this port has an excellent landlocked harbor.) French troops are visible in the center foreground, but British troops occupy both bluffs. *Ozanne Collection*, no. 7. LC-USZ62-7702



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St. Lucia in the West Indies taken Possession of by Admiral Barrington Monsieur de Micoud and the Inhabitants having Capitulated the 30th. of December, 1778, being the

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day after COUNT D'ESTAIGN left the Island much disconcerted. Engraved for BARNARD's New Complete & Authentic HISTORY of ENGLAND; A WORK Universally Acknowledged to be the Best Performance of the Kind,—on account of It's Impartiality, Accuracy, New Improvements, Superior Elegance, &c. Hamilton delin. Thornton sculp. [1783]

Etching 12¼ x 8⅜ in.

Troops being rowed ashore from six British ships anchored off Saint Lucia. The town in the background is probably Castries, and the French fort above it is newly occupied by the British. From Barnard, *History of England* (London, 1783), opposite p. 693. LC-USZ62-45310

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Vue de la Baye de Kings-town, Isle de St. Vincent et de la prise de cette Isle par les francois sous les ordres de Mr. le Chevr. de Rumain lieutent. de Vaisseau chargé de cette expédition par Mr. d'Estaing le 16 juin 1779. [1779] [Pierre Ozanne]

Wash drawing 8¾ x 15½ in.

While Admiral Byron was occupied convoying British merchant ships, D'Estaing was easily able to take the island of St. Vincent in the Windward Islands on June 16, 1779. This view of Kingstown Bay shows the town of Kingstown, protected by British batteries at the mouth of the bay. Chevalier du Romain's troops are seen landing on the island, and the three sloops that transported them are identified as captured British vessels, the *Lively*, the *Weasle*, and the *Lilly*. *Ozanne Collection*, no. 19. LC-USZ62-7699

292

L'armée françoise Mouillée auprès de L'Ance Molenieu [Point] dans l'isle de la Grenade Et faisant le débarquement des Troupes le 2 Juillet 1779 [1779] [Pierre Ozanne]

Wash drawing 9 x 15½ in.

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On July 4, 1779, D'Estaing took the island of Grenada. This picture portrays the landing of the French troops on July 2, and the point is identified as "L'Ance Molenieu." The town and fort of St. George are visible on the right. This is the first drawing in a series which depicts engagements between the French and British from July 2, 1779, to July 22, 1779. Their sequential numbers in the Ozanne Collection are: 15, 16, 8, 10, 12, 13, 14, and 17. *Ozanne Collection*, no. 15. LC–USZ62–7700

293

Vue du fort et Ville de St. George dans l'isle de la Grenade et du Morne de l'hopital emporté d'assaut par les troupes francoises aux ordres du vice-Amiral d'Estaing. le 4 Juillet 1779 [1779] [Pierre Ozanne]

Wash drawing 9 x 15½ in.

French troops under D'Estaing are pictured attacking the "Morne de l'hopital," the bluff in the foreground. A British battery on the bluff behind fires toward the sea to protect the channel against the French fleet. St. George and its fort are visible below the bluff to the left. *Ozanne Collection*, no. 16. LC–USZ62–7697

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L'armée françoise Mouillée auprès de l'ance Molenieu dans L'isle de la Grenade le 6 Juillet 1779 Premiere Position Moment ou les frégates de découverte signalait L'armée Ennémie a 3 heures du matin [1779] [Pierre Ozanne]

Wash drawing 9¼ x 15⅜ in.

The French fleet appears in the center foreground, off the island of Grenada. The British fleet is barely visible on the horizon at the far left. Reconnaissance vessels precede the fleet. On the far right is St. George, also barely visible. *Ozanne Collection*, no. 8. LC–USZ62–7694

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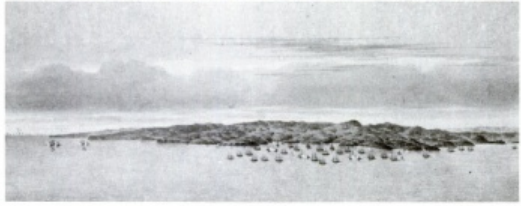

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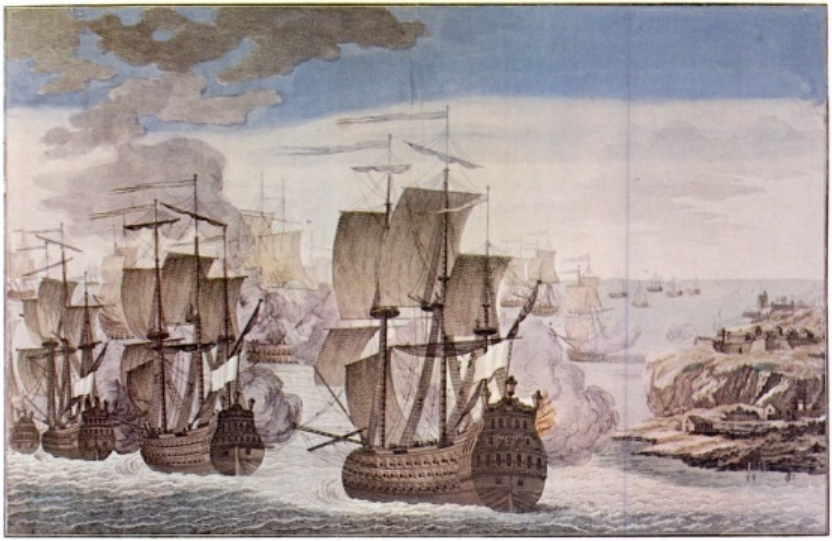

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PLAN DU COMBAT DE LA GRENADE GAGNÉ PAR MR. LE CTE. D'ESTAING SUR L'AMIRAL BYRON LE 6. JUILLET 1779. A Paris chez Esnauts et Rapilly rue St. Jacques à la Ville de Coutances. [1779]

Etching (hand colored) 14⅛ x 20⅛ in.

On July 6 D'Estaing defeated Admiral Byron at Grenada. The batteries of Fort St. George fire upon the approaching English vessel. The French vessels in the foreground position themselves in a line while Admiral Byron's fleet arrives behind them and engages them in combat. Five English vessels in the background are retreating.

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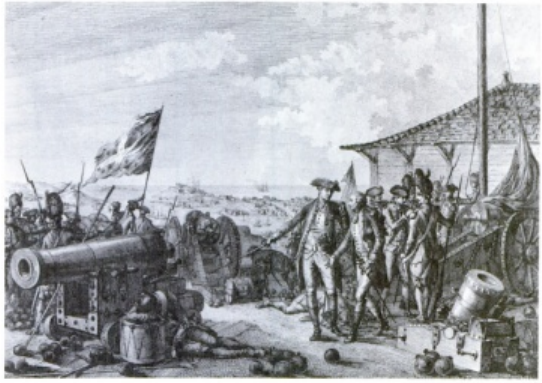
PRISE DE L'ISLE DE LA GRENADE. Dessiné par le Paon Peintre de S.A.S. Mgr. le Prince de Condé. Gravé par Godefroy de l'Académie Impèriale et Royale de Vienne &c. A Paris chez Mr. Godefroy, rue des Francs-Bourgeois, Porte S. Michel, et chez Mr. Ponce, rue St. Hyacinte, maison de M. Debure. A.P.D.R. [1784?]

Etching 7½ x 8⅜ in.

D'Estaing was victorious over Admiral Byron and took Grenada from the British. The scene depicts French officers cutting off their epaulets and affixing them to the shoulders of grenadiers who had behaved courageously during one of the battles. The account below the picture identifies the men involved in receiving honors and lists the wounded and dead officers. The report of the battle stresses the valor of the French and the heroism of D'Estaing who "triompha sur terre et sur mer en moins de 60 heures." From Ponce, *Recueil d'estampes représentant* . . . (Paris, 1784?), plate 7. *Collection de Vinck* 1170.
LC-USZ62-45290



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————Another impression, two earlier states, and a wash drawing of the same picture are in copy 3, in the Rare Book Division.

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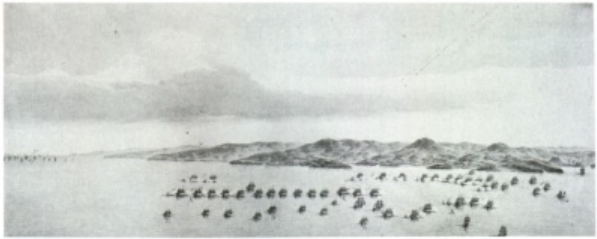
L'Armée françoise Combattant L'Armée Angloise à bord opposé Troisieme Position. [1779] [Pierre Ozanne]

Wash drawing 9⅝ x 15⅝ in.

The battle for Grenada continues as the British fleet, in line closest to the island, encounters the French fleet, advancing from the foreground. In the background left is a British convoy; two vessels from the convoy are on their way to join the fleet in battle. St. George is barely visible in the background right. *Ozanne Collection*, no. 10.
LC-USZ62-7693



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L'Armée francoise faisant signal aux Vaux. sous le Vent de Virer de bord pour se mettre en ligne Et attendre l'Armée Angloise à petites Voiles pour la Combattre au même Bord. Quatrieme Position. [1779] [Pierre Ozanne]

Wash drawing 9¾ x 15⅝ in.

The British fleet is obliged to put about and attack the rear guard of the French fleet in the foreground. The French ships are signalling the vessels to leeward to tack about to form a line and wait for the British so as to attack from the same side at once. The British convoy remains in the background left. Fort St. George, background right, is firing on a British ship. *Ozanne Collection*, no. 12.
LC-USZ62-7706

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L'Armée françoise courant en Echiquier pour Rejoindre L'Armée Angloise Et tâcher de couper les trois Vaisseaux désemparés restés de l'arrière qui réjoignait leur Armée. Sixieme Position [1779] [Pierre Ozanne]

Wash drawing 9⅛ x 15⅛ in.

The legend explains that the British fleet, avoiding combat, has left Grenada far in the right background. The French fleet here sails in bow and quarter line to catch up with the British and to cut off the three disabled ships seeking to rejoin the other vessels of the fleet. *Ozanne Collection*, no. 13. LC–USZ62–7696

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L'Armée française courant en Echiquier et Combattant les Vaisseaux desemparés restés de l'arrière qui Rejoignait leur Armée. Septieme Position. [1779] [Pierre Ozanne]

Wash drawing 9¼ x 15⅛ in.

The French fleet continues in pursuit of the British vessels and fires upon the disabled English ships. Grenada is in the background. *Ozanne Collection*, no. 14. LC–USZ62–7701

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L'Armée françoise allant reconnoitre à St. Cristophe, l'Armée Angloise, s'assurant du mauvais etat ou l'a réduit le combat de la Grenade, avant de quitter les Iles du vent, présentant le combat et observant si les Vaisseaux désemparés peuvent être attaqués le 22. juillet 1779. [1779] [Pierre Ozanne]

Wash drawing 9¾ x 15¾ in.

The British fleet here is in the harbor of St. Kitts (or St. Christopher) in the Leeward Islands, where they are under fire from the fort of Basseterre, the port in the background. The French fleet is shown tacking in the foreground. The legend also identifies the *Robuste*, the vessel second from right. *Ozanne Collection*, no. 17. LC-USZ62-7703

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Vue de la Ville de Savannah, du Camp, des Tranchées et de L'attaque Octobre 1779. [1779] [Pierre Ozanne]

Wash drawing 9⅝ x 15 in.

A view of Savannah looking north from the French camp during the Franco-American catastrophe of October 9, 1779. The Savannah River is visible in the background with French ships to the east and Germain's vessels to the west. Gen. Benjamin Lincoln had appealed to D'Estaing for aid to oust the British from the city. The French commander demanded the surrender of Savannah before Lincoln had time to join him there, but the British general Augustine Prevost asked for and received a short delay during which time he was reinforced by the arrival of Gen. John Maitland. The British withstood a three-week siege by the Americans. The French navy, plagued by scurvy and fearing the upcoming hurricane season, then decided to attack. D'Estaing's assault was a resounding failure, however, and Savannah remained in the hands of the British. *Ozanne Collection*, no. 18. LC-USZ62-11898

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PRÉCIS DE CETTE GUERRE. A Paris chez M. Ponce, Graveur de Mgr. Comte d'Artois, Rue Ste. Hyacinthe, No. 19. et chez M. Godefroy, Graveur de Sa Majesté Imperiale, Rue des Francs-Bourgeois, Porte St. Michel. M. Niquet, Scrip. A.P.D.R. [1784?]

Etching 7⅜ x 8⅛ in.

Five small pictures frame a précis of the war, which begins with Boston and Lexington and continues the story of the Revolution through to the peace of 1783. Various theaters of combat are depicted. The first, chronologically, is Ushant where D'Orvilliers fought Admiral Keppel on July 27, 1778; 27 smaller French vessels opposed 30 British ships of the line. The second, dated March 14, 1780, shows the Spanish general Gálvez taking the fort at Mobile after having chased the English from Louisiana. In the third picture, the Dutch Admiral Zoutman encounters Admiral Parker on the Dogger Bank in the North Sea and proves his ability and courage in engaging the superior British force. The fourth picture shows how the Dutch colonies of Demerara, Essequibo, and Berbice (now united to form British Guiana) were retaken by De Kersaint and D'Alais. The fifth episode depicted takes place off the Coromandel Coast of India where De Suffren fought four English commanders and succeeded in taking one ship of the line plus more than 100 vessels from the British. From Ponce, *Recueil d'estampes représentant* . . . (Paris, 1784?), frontispiece, plate 1. *Collection de Vinck* 1163. I.C–USZ62–46094

————Another impression, two earlier states, and a wash drawing of the same are in copy 3 in the Rare Book Division.

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ENCAMPMENT of the CONVENTION ARMY. At Charlotte Ville in Virginia after they had

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surrendered to the Americans Publish'd as the Act directs, Jany 1, 1789, by William Lane, Leadenhall Street, London.
Etching 9⅛ x 16⅛ in.

Since Burgoyne's surrender at Saratoga was by convention, the army under his command was popularly designated the "Convention Army." After it became clear that neither Congress nor Washington would abide by the terms of the Saratoga Convention, these troops were marched southward to the Charlottesville, Va., area, where they were allowed to build cabins and engage in subsistence farming. During the invasions of Virginia they were moved to Winchester, Va., Frederick, Md., and parts of Pennsylvania. From Anburey, *Travels Through the Interior Parts of America*, v. 2 (London, 1789), opposite p. 443. LC-USZ62-31960

309
VIEW of the British Fortress at Stoney-Point, stormed and carried by a party of the Light Corps of the American Army, under the command of Gen. WAYNE, on the Morning of the 16th of July last. [1780]
Woodcut 3 x 3¾ in. (image)

Brig. Gen. Anthony Wayne's surprise attack on the garrison at Stony Point, overlooking the Hudson, avenged the "Paoli Massacre." The operation was of little strategic value, but its masterful execution had a pronounced effect on patriot morale. This rough sketch shows the fort, the abatis, the reserve, and the detachment leading the attack. From Bickerstaff, *Boston Almanack* (Boston, 1780), verso of title page. LC-USZ62-45553

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COMBAT MEMORABLE ENTRE LE PEARSON ET PAUL JONES. Richard Paton pinxit. Gravé par Balth. Frederic Leizalt. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts liberaux avec Privilege de sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. [1782?]

Etching (hand colored) 9¾ x 14¾ in. (image)

View of the famous engagement between the converted merchantman, *Bonhomme Richard*, commanded by John Paul Jones, and the *Serapis*, under British captain Pearson. The action took place in the English Channel off Flamborough Head, September 23, 1779. The vessel firing at the left is the *Alliance*, commanded by Pierre Landais, a half-mad French naval officer assigned to Jones' squadron. Taken from a drawing by Richard Paton and probably copied from Lerpiniere and Fittler's engraving, which was published by John Boydell in 1781. Title above picture is mirror image. From "Collection des prospects." The following notes appear below the picture:

Das merckwurdige See Gefecht zwischen Capitain Pearson und Paul Jones welches 1779 den 22 September sich eraugnet wo der Cap: das Schiff den Serapis, und der Paul Jones, den guten Mann Richard genannt Commandirte.

Combat memorable entre le Pearson et Paul Jones donné le 22 7bre 1779. le Capitaine Pearson commendant le Serapis et Paul Jones commandant le Bon homme Richart et son Escadre.

————Another impression (not colored). LC–USZ62–112

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A BRITISH SAILOR offering a Sword to an Unarmed SPANISH OFFICER to defend himself, at the Attack of FORT OMOA, which was taken by Escalade, on the 20 of Octr. 1779, under the Command of Captn. Dalrymple and Commodore Lutterell. Engraved for BARNARD'S New Complete & Authentic HISTORY of ENGLAND; A WORK Universally Acknowledged to be the Best Performance of the Kind,—on account of It's Impartiality, Accuracy, New Improvements, Superior Elegance, &c. Hamilton delin. Thornton sculp.

Mixed method 12¾ x 8½ in.

Omoa, a key Spanish fort in the Bay of Honduras, was captured by the British in October 1779 in a daring maneuver led by Maj. John Dalrymple (1749–1821). Although Dalrymple was outnumbered more than two to one and was attacking a strong work, he did not lose a single man. Spanish losses totaled 365 prisoners and $3,000,000 in gold, ships, and supplies. From Barnard, *History of England* (London, 1783), p. 694. LC–USZ62–45311

312

Gallant behavior of an ENGLISH SAILOR in offering a SWORD to an unarmed SPANIARD to defend himself, at the taking of FORT OMOA, in the Bay of Honduras, October 20th. 1779. Metz delin. Record sculp. [1784]

Mixed method 10¾ x 6¾ in.

In this version of the capture of Fort Omoa, a Spanish officer, with a look of fear, refuses the offer of a sword. From Raymond, *History of England* (London, 1784), p. 591. LC–USZ62–45212

————Another impression (hand colored).

313

The Defeat of the Spanish Fleet under Don Juan de Langara, by Sir George Brydges

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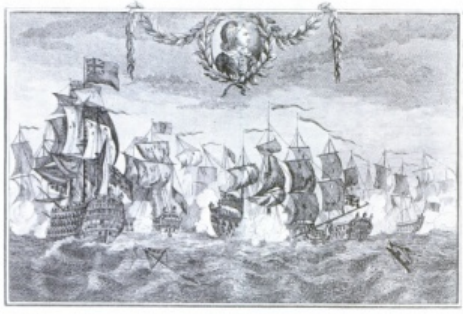
Rodney, Decr. 16th. 1779; off Cape St. Vincent. Most humbly Inscribed to Prince William Henry. [March 1780]

Etching 4¾ x 6⅜ in.

Admiral Rodney's defeat of the Spanish fleet under Don Juan de Langara, which actually took place on January 16, 1780, won him great applause in England. Since his fleet was twice the size of Langara's, the outcome of the battle was never in doubt, but Rodney displayed unusual skill in positioning his ships between the Spanish fleet and the rock-bound cape in a tempestuous sea and with darkness fast approaching. The victory contributed to the relief of Gibraltar, which at that time was under heavy siege by the Spanish. The portrait inset at the top is probably Prince William Henry. From *The Town and Country Magazine*, March 1780, p. 153. LC–USZ62–45418



313

314

Lieutenant Moody. This Officer during the American War distinguish'd himself as one of the most gallant Partizans in the British Service, & by the number of Mails that he seized made himself the terror of the Rebels. . . . Drawn & Engraved by Robt. Pollard. London, Pubd. Feby. 19; 1785, by R. Pollard No. 7 Braynes Row Spa Fields.

Aquatint with engraving 15 x 20⅝ in. (image)

Lt. James Moody (d. 1809), an officer in the 1st battalion of New Jersey Volunteers, is said to have struck terror into the hearts of New Jersey Whigs. Moody is shown here freeing a prisoner held by the Americans in a jail about 70 miles from New York City. Not long after the event, which occurred in May 1780, Moody was himself captured by troops under the command of Gen. Anthony Wayne and placed in irons in a rock dungeon at West Point. LC–USZ62–16969

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Major André, von drey Americanern angehalten zu Tarrytown am 23ten Septembr 1780. [1784]

Etching 2⅞ x 2 in. (image)

German impression of the arrest of Maj. John André near Tarrytown, N. Y. The three "volunteer militiamen" making the arrest, John Paulding, Isaac Van Wart, and David Williams, probably were operating under a New York act which permitted anyone apprehending an enemy to claim any valuables he had in his possession. André's being out of uniform and behind the American lines weighed heavily against him at his trial. Number 10 in a series by "D[aniel N.] Chodowiecki inv. et del." LC–USZ62–39565

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

316

The unfortunate Major Andre offering his watch to procure his release. [1780?]

Etching 8⅛ x 12⅝ in. (image)

André attempts to bribe two American soldiers.

317

The Unfortunate Death of Major Andre (Adjutant General of the English Army) at Head Quarters in New York, Octr. 2. 1780, who was found within the American Lines in the character of a Spy. Hamilton delin. Goldar sculp. [1783]

Mixed method 11¾ x 7⅝ in. (image)

His request to be shot by a firing squad denied, André hangs from a gibbet. The execution took place near Tappan, N. Y., on the above date. From Barnard, *History of England* (London, 1783), p. 694. This copy in P&P. LC–USZ62–52

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318

Landung einer Frauzösischen Hülfs-Armee in America, zu Rhode Island. am 11ten. Julius 1780. [1784]

Etching 2⅝ x 2 in. (image)

German view of the landing of Comte de Rochambeau's 5,500-man army at Newport, R. I., July 11, 1780. Number nine in a series by "D[aniel N.] Chodowiecki inv. et del." LC–USZ62–19422

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

319

PRISE DE PENSACOLA. Dessiné par Lausan. Berteaux, Aqua. Gravé par N. Ponce, Graveur de Mgr. Comte d'Artois. Paris chez Mr. Ponce, Graveur de Mgr. Comte d'Artois, Rue St. Hyacinthe, No. 19, et chez Mr. Godefroy, Graveur de Sa Majeste Imperiale, Rue des Francs-Bourgeois. A.P.D.R. [1784?]

Etching 7⅜ x 8 in.

A chance shot fired by Spanish troops in the siege of Pensacola exploded the principal British magazine. Over 100 British soldiers were killed or disabled by the blast, and one of their main redoubts destroyed. Taking advantage of the opening, the Spanish fought their way to the ruined fortification and forced the surrender of the entire garrison, May 9, 1781. The officer represented on horseback is probably Bernardo de Gálvez, the Spanish commander. From Ponce, *Recueil d'estampes représentant . . .* (Paris, 1784?), plate 8. *Collection de Vinck* 1182.

————Another impression (LC–USZ62–39588), two earlier states, and a wash drawing (LC–USZ62–39589) of the same are in copy 3, in the Rare Book Division.

319
engraving

319
wash drawing

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S.t Eustache

eine der Antillischen Insuln in Nord Amerika welche 1781 von den Engellandern erobert und denen Hollandern abgenommen worden.

S.t Eustache

une des Isles d'Antilles dans l'Amerique du Nord. la quelle fut prise aux Hollandois en 1781 par les Anglois.

320

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320

321

320

St. Eustache une des Isles D'Antilles. St. Eustache eine der Antillischen Insuln in Nord-America welche 1781 von den Engelländern erobert und denen Holländern abgenommen worden. St. Eustache une des Isles d'Antilles dans l'Amerique du Nord laquelle fut prise aux Hollandois en 1781 par les Anglois. Gravé par Bergmuller. Se vend a Augsbourg au Negoce: commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. [1782]

Etching 11⅛ x 16¼ in.

View of Admiral Rodney's attack on the Dutch possession of St. Eustatius, a center of contraband trade with the Americans. Rodney captured the island on February 3, 1781, but it was recaptured by the French in November 1781.

321

PRISE DE TABAGO. Dessiné par William. Gravé par N. Ponce, Graveur de Mgr. Comte d'Artois. A Paris chez Ponce, rue St. Hyacinte, maison de M. Debure Et chez Godefroy, rue des Francs Bourgeois, Porte S. Michel. A.P. D.R. [1784?]

Etching 7 x 8 in.

The Comte de Grasse, who had sailed from Brest in March 1781 with the French Navy, left Fort Royal on Martinique in May to take Tobago. The description under this print recounts the landing of the French troops and capture of 900 enemy troops. De Grasse was joined by the Marquis de Bouillé, and the British capitulated on June 2, 1781. The description ends with a list of the virtues of the island, which remained a French colony after the peace of 1783. From Ponce, *Recueil d'estampes représentant . . .* (Paris, 1784?), plate 9. *Collection de Vinck* 1183.
LC-USZ62-45292

————Another impression, two earlier states, and a wash drawing of the same are in copy 3, in the Rare Book Division.

322

Surprise de St. Eustache. Dessiné par P. C. Marillier. Gravé par N. Ponce Graveur de Mgr. le Comte d'Artois. A Paris chez Ponce, rue St. Hyacinte, maison de M. Debure. Et chez Godefroy, rue des Francs Bourgeois, Porte S. Michel. A.P.D.R. [1784?]

Etching 7¼ x 8¾ in.

In a surprise attack on November 25, 1781, the Marquis de Bouillé recaptured St. Eustatius from the British. The Dutch islands had been taken by Admiral Rodney in February 1781, when Holland declared war on England. After

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capturing St. Eustatius, De Bouillé went on to take back Saba and St. Martin. From Ponce, *Recueil d'estampes représentant . . .* (Paris, 1784?), plate 11. *Collection de Vinck* 1186. LC–USZ62–45294

————Another impression, two earlier states, and a wash drawing of the same are in copy 3, in the Rare Book Division.

323

LA BALLE A FRAPPÉ SON AMANTE. Dessiné par le Barbier, Peintre du Roi. Gravé par. L. Halbou. 1782.

Mixed method 6⅛ x 3¾ in. (image)

The brief narrative "Histoire de Seymour & de Molly" tells of an American boy who joined the Continental Army to seek his fortune. When on leave, he and Molly were wed amid the bucolic loveliness of the American wilderness in the company of their rustic, virtuous friends. Just as the ceremony ended and the wedding feast was about to begin, a troop of British soldiers marched into the settlement and fired a volley into the fleeing patriots. The one person who fell dead was Molly, pierced through the heart by a rifle ball. This fiction is a splendid example of sentimental propaganda. From Hilliard d'Auberteuil, *Essais historiques*, v. 3 (1782), p. [17]. LC–USZ62–45336

324

REDDITION DE L'ARMÉE DU LORD CORNWALLIS. Dessiné par le Berbier Peintre du Roi. Gravé par Godefroy de l'Academie Imple. et Royale de Vienne &c. à Paris, chéz Mr. Godefroy, rue de Francs bourgeois Porte St. Michel; et chéz Mr. Ponce, Graveur de Mgr. le Comte. d'Artois, rue Hiacinte. A.P.D.R. [1784?]

Etching 7¾ x 8 in.

This print of the surrender of the army of Lord Cornwallis possibly portrays Rochambeau

323

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motioning to Cornwallis' deputy, Gen. Charles O'Hara of the Guards, to present his sword to the American Commander in Chief. The narrative below this picture provides a summary of particulars regarding the siege of Yorktown, including lists of arms and equipment rendered, participating French and American officers, and officers who distinguished themselves as well as those killed or wounded. From Ponce, *Recueil d'estampes représentant* . . . (Paris, 1784?), plate 10. *Collection de Vinck* 1184.

————Another impression (LC–USZ62–39586), two earlier states, and a wash drawing (LC–USZ62–39587) of the same are in copy 3, in the Rare Book Division.

————Another impression. In P&P.

321
engraving

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The Surrender of Earl Cornwallis (Lieutenant-General of the British Army in North America) to General Washington & Count DeRochambeau, on the 19th. of Octr. 1781—whereby the Posts of York-Town & Gloucester in Virginia, were then given up to the combined Forces of America & France. Engraved for Barnard's New Complete & Authentic History of England; A Work Universally Acknowledged to be the Best Performance of the Kind,—on account of It's Impartiality, Accuracy, New Improvements, Superior Elegance, &c. Hamilton delin. Thornton sculp.

Mixed method 12¼ x 8½ in.

Gen. Charles O'Hara, commander of the 2d Battalion of Guards, represented Cornwallis in the surrender at Yorktown. In a final gesture of British defiance toward the Americans, O'Hara first offered his sword to Rochambeau, but the French officer quickly directed him to General Washington. Maj. Gen. Benjamin Lincoln actually received the weapon. Barnard, *History of England* (London, 1783), opposite p. 696. LC–USZ62–22034

————Another copy. In P&P.

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wash drawing

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Reddition de l'Armée Angloises Commandée par Mylord Comte de Cornwallis aux Armees Combinées des Etats unis de l'Amerique et de France aux ordres des Generaux Washington et de Rochambeau a Yorck tounn et Glocester dans la Virginie. le 19 Octobr 1781. A Paris chez Mondhare rue St. Jean de Beauvais pres celle des Noyers. [1781?]

Etching (hand colored) 12¾ x 20¾ in. (image)

This view of the surrender of the British to the combined American and French armies shows Yorktown in the background, with Gloucester on the point of land to the right of it. In the Chesapeake Bay sail the ships of the French Navy commanded by De Grasse. The American Army stands in columns to the left, and in front of them the British Army is seen marching out of Yorktown. The enemy's arms are stacked in bundles. Closer to the foreground is the French Army. The accompanying explanation describes the memorable event: "Ce jour à jamais memorables pour les Etats unis en ce qu'il assura definitivement leurs independances." This print was intended for use in a vue d'optique. From G&M.

327

Die Americaner machen den Lord Cornwallis mit seiner Armee zu Gefangnen, bey Yorktown den 19ten Octobr 1781. [1784]

Etching 2⅞ x 2 in. (image)

Number eleven in a series by "D[aniel N.] Chodowiecki inv. et del." German view of the surrender at Yorktown. LC–USZ62–39563

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).

328

SIEGE DU FORT S. PHILIPPE. Dessiné par le Paon Peintre de S.A.S. Mgr. le Prince de Conde. Gravé par Godefroy de l'Academie Imperiale et Royale de Vienne, &c. A Paris

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chez Mr. Godefroy, rue des Francs-bourgeois Porte St. Michel et chez Mr. Ponce Graveur de Mgr. le Comte d'Artois, rue Hiacinthe. A.P.D.R. [1784?]

Etching 7⅜ x 8⅛ in.

This picture shows the French Lt. Gen. Duc de Crillon watching the bombardment of Ft. St. Philip on the island of Minorca on the night of January 15, 1782. The British Gen. James Murray (1719–1794) had shut himself into the fort with a few men on August 20, 1781, and he successfully concealed his small, weak garrison behind massive fortifications. The French and Spanish forces never realized the English weakness until five months later on February 4, 1782, when 600 decrepit soldiers and sailors and about 100 Corsicans, Greeks, Turks, Moors, and Jews marched out and surrendered to 14,000 well-equipped men. The island remained under Spanish control by the peace treaty of 1783. From Ponce, *Recueil d'estampes représentant . . .* (Paris, 1784?), plate 12. *Collection de Vinck* 1187. LC-USZ62-45295

————Another impression, two earlier states, and a wash drawing of the same picture are in copy 3, in the Rare Book Division.

329

ATTAQUE DE BRIMSTOMHILL. en l'Île St. Christophe, Vue prise entre le Fort Charles, et le Ravin de Molener. Dessiné par le Paon Peintre de S. a S Mgr. le Prince de Condé. Gravé par N. Ponce Graveur de Mgr. Comte d'Artois. A Paris chez Mr. Ponce, rue St. Hyacinte, maison de M. Debure. Et chez Mr. Godefroy, rue des Francs Bourgeois, Porte S. Michel. A.P.D.R. [1784?]

Etching 7 x 8¼ in.

The explanation below this print describes how the Marquis de Bouillé landed at Basseterre on January 11, 1782, to besiege the fortress of Brimstone Hill on St. Kitts.

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Inside the fort were 1,442 British soldiers under the command of Sir Thomas Shirley and Gen. Simon Fraser. They gave themselves up as prisoners of war on February 12, 1782. The islands of St. Kitts and Nevis thereby came into the hands of the French. From Ponce, *Recueil d'estampes représentant* ... (Paris, 1784?) plate 13. *Collection de Vinck* 1188. LC–USZ62–45296

————Another impression, two earlier states, and a pen-and-ink drawing of the same are in copy 3, in the Rare Book Division.

330

The Gallant and Right Hon. Captain Lord Robert Manners Mortally Wounded, on board the Resolution, in the Glorious Victory obtained over the French Fleet, the 12th of April 1782, in the West Indies. Engraved for Barnard's New Complete & Authentic History of England. Hamilton delin. Pollard sculp.

Mixed method 12¼ x 8⅝ in.

Lord Robert Manners (1758–1782), captain of the *Resolution*, took part in the action off Cape Henry, September 4, 1781, and was with Admiral Hood at St. Kitts in January 1782. In the battle off Saints Passage, April 9–12, 1782, the 74-gun *Resolution* was in the center of the British line. Beneath the frame is the statement: "A more Exact Representation of An Affecting Event (which deprived this Country of a brave Officer) than is given in any other History of England whatever—." Barnard, *History of England* (London, 1783), opposite p. 697.

————Another copy with the title reading, "Lord Robert Manners Mortally Wounded, on board the Resolution, in the memorable Engagement between Admiral Rodney & Count de Grasse, in the West Indies, the 12th. of April 1782. Metz delin. Grignion sculp." Mixed method 10 x 6⅝ in. From Raymond, *History of England* (London, 1784), p. 597. LC–USZ62–45214

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————Another impression (hand colored).

331

Count de Grasse, the French Admiral, resigning his Sword to Admiral Rodney, after being defeated by that gallant Commander in the West Indies, on April 12th. 1782. Metz delin. Fiegl sculp. [1784]

Mixed method 10⅜ x 6⅞ in.

Comte de Grasse, the hero of the Yorktown capitulation, was captured aboard the battered *Ville de Paris* in the Battle off Saints Passage, April 12, 1782. Released on parole the following August, he served as an intermediary between the Governments of England and France during the preliminary stages of the peace negotiations. From Raymond, *History of England* (London, 1784), p. 595. LC–USZ62–45213

332

Mr. Fitzherbert the British Minister Plenipotentiary, with Gravier de Vergennes, and Le Compte d'Aranda Ministers Plenipotentiary of the Courts of France & Spain, Signing the Preliminary Articles of Peace at Versailles (on Jany. the 20th. 1783) previous to their final Ratification. Metz delin. Cook sculp. [1784]

Etching 9⅜ x 6⅝ in.

Alleyne Fitzherbert (1753–1839) replaced Grenville as minister plenipotentiary at Paris, August 1782. Raymond, *History of England* (London, 1784), p. 601. LC–USZ62–45215

————Another copy, with title reading, "The Preliminary Articles of Peace between Great Britain & France and Great Britain and Spain, Signed at Versailles Jany 20. 1783, by Mr. Fitzherbert his Britannic

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PRECIS DU TRAITE DE PAIX,

Signé à Versailles le 3 Septembre 1783.

Les Provinces de Massachusett Connecticut Hampshire Plantations de Providence Rhode-Island. New-York New-Jersey, Pensilvanie Pensilvanie Maryland Virginie Caroline Sept.le Caroline more.le et de la Georgie sont reconnues Etats libres et independants. S. M. Britannique renonce pour elle et ses successeurs à toute reprise de souveraineté sur ces Pays et sur les Iles qui bordent leurs Côtes jusqu'à la distance de 20 Lieues. Les bornes de cette nouvelle République sont fixées au Nord par la Riviere S.t Croix et par une ligne tirée à travers les Lacs jusqu'à celui des Bois. à l'Ouest par le Fleuve Mississipi, au Sud par les Florides qui quelles en doivent pour bornes la Riviere Marye et le 31.me degre de Latitude et à l'Est par la Mer.

L'Angleterre cede à l'Espagne l'Ile Minorque, la Floride Orien.le et la Floride Occid.le Elle conserve la liberté de la Coupe du bois de Campiche, mais cette liberté est circonscrite entre les Rivieres Belize et Rio-Hondo.

L'Angleterre cede à la France l'Ile de Tabago, le Sénégal et ses dépendances, le Forts de Plantin, Podor, Galam, d'Arguin, et Portendic avec etendue plus considerable à Terreneuve pour y Pêcher et secher la Morue. les Traités de Balone et Versailles aux environs de Pondichery, et les postes Mogans qui avoisinent Karikal &c. Elle annulle les clauses du dernier Traité relatives aux Ouvrages du Port de Dunkerque aux Fortifications et aux Garnisons des Iles S.t Pierre et Miquelon.

La Hollande cede à l'Angleterre la Ville de Negapatnam sur la Côte de Coromandel, ou un equivalent. Restitution mutuelle entre les Puissances belligerantes des autres Conquêtes faites pendant la Guerre.

TABLE DES ESTAMPES QUI COMPOSENT CETTE SUITE.

N.o 1. Frontispice et Prises de la Guerre.
2. Origine de la Revolution.
3. Sacrifé de Lafayette.
4. Rebellion de l'Armée de Gal.l Burgoyne.
5. Prise de la Dominique.
6. Prise du Sénegal.
7. Prise de la Grenade.
8. Prise de Pondichery.
9. Prise de Tabago.
10. Rebellion de l'Armée de Cornewallis.
11. Surprise de S.t Eustache.
12. Siege du Fort S.t Philippe.
13. Attaque de Brancheville.
14. Carte des Etats unis.
15. Cartes particulieres.
16. Paix du Traité de Paix.

A.P.D.R.

Paris chez M.r Cousinery Graveur de M.r Comte d'Artois Rue S.t Honoré. N.o 121.

et chez M.r Godefroy Graveur de la Maison Imperiale Rue des Vieux Augustins.

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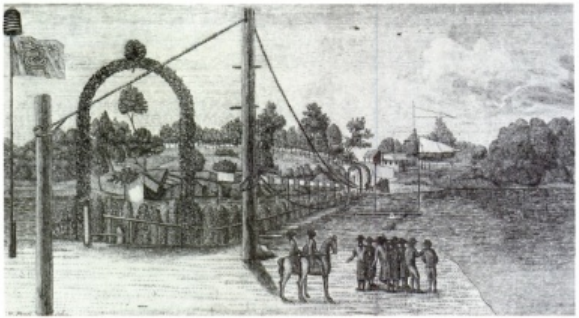
343
Ende der Feindseeligkeiten. Die Engländer räumen den Americanern Neu-Yorck ein— 1783. [1784]
Etching 2⅜ x 2 in. (image)

Number 12 in a series by "D[aniel N.] Chodowiecki inv. et del." Germain view of the evacuation of New York on November 25, 1782. LC–USZ62–19421

————Another copy. Engraved by D. Berger after Chodowiecki.

————Another impression. In Sprengel, *Allgemeines historisches Taschenbuch* (Berlin, 1784).



345

344
Amelia: or the faithless Briton. J. Trenchard Delineate & Sculpst. [1787]
Etching 5 x 3¾ in. (image)

Depicts a scene from a novel serialized in *The Columbian Magazine*. Amelia, a virtuous girl from a farm in New York, has been seduced by a British officer named Doliscus. When she has a child by him, he tries to escape to London, but the girl follows him. He spirits her away from his London estate and leaves her in a distant slum. The picture shows Amelia about to take her own life with a cup of laudanum when her father, Horatio Blyfield, enters the door. "(*To be continued*)!" *The Columbian Magazine*, October 1787, frontispiece.

345
An East View of GRAY'S FERRY, near Philadelphia, with the TRIUMPHAL ARCHES, &c. erected for the Reception of General Washington, April 20th. 1789. C. W. Peale delin. J[ames] Trenchard Sculp.
Etching 4¼ x 7 in.

With the help of Charles Willson Peale, the owners of the bridge at Gray's Ferry, Pa., prepared to receive Washington during his trip to New York in 1789. They adorned the structure with laurel, cedar, banners, and flags. Flags of the 11 States that had ratified the Constitution were strung across the length of the bridge, and four other flags proclaimed "The New Era," "May Commerce Flourish," "Don't Tread on Me," and the rising sun empire. The pole from which the familiar rattlesnake flag is flying holds a large liberty

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cap on top. The flag on the barge anchored in midstream to the right of the bridge was the American Union Flag. From *The Columbian Magazine*, May 1789. Stauffer, 3290. LC–USZ62–342

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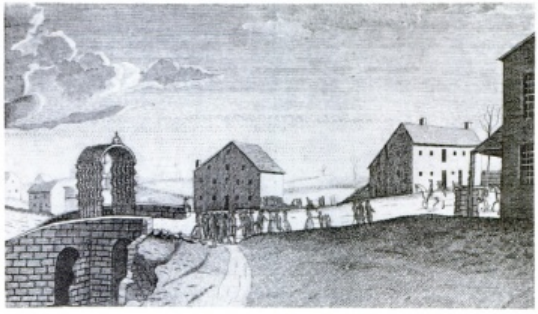
View of the TRIUMPHAL ARCH, and the manner of receiving General Washington at Trenton, on his Route to New-York, April 21st. 1789.

Etching 3¾ x 6¾ in. (image)

The bridge over Assunpink Creek at Trenton, N. J., was decorated in honor of Washington's repulse of an attacking British column at that site on January 2, 1777. The arch depicted here was built at the time of his triumphal journey from Mount Vernon to New York for his inauguration. It measured about 12 feet in length and 20 feet in height and was an ediface of greenery. Probably engraved by James Trenchard. From *The Columbian Magazine*, May 1789. Stauffer, 3291. LC–USZ62–338



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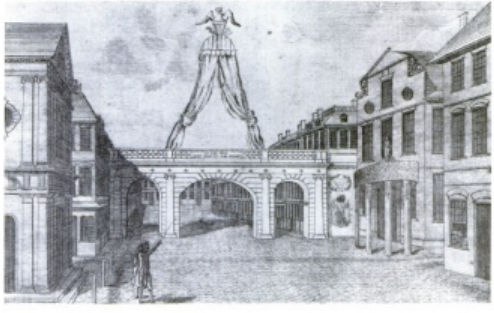
View of the triumphal ARCH and COLONNADE, erected in BOSTON, [in honour of the PRESIDENT of the UNITED STATES.] Engrav'd by S. Hill. [1790]

Etching 4⅜ x 6⅝ in. (image)

This arch, erected in Boston for Washington's visit to that city in October 1779, reached across the street in front of the statehouse. The inscription visible here reads: "TO THE MAN WHO UNITES ALL HEARTS." On the opposite side were the words: "TO COLUMBIA'S FAVORITE SON." The panel to the right shows the arms of the United States, the State of Massachusetts, and France. Washington reported the inscription in the wreath of laurel as: "BOSTON RELIEVED, MARCH 17th, 1776." *The Massachusetts Magazine*, January 1790, frontispiece. Stauffer, 1392. LC–USZ62–31137



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351

(See next page for additional views)

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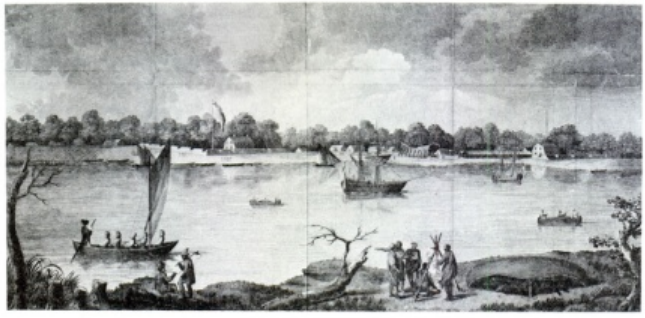

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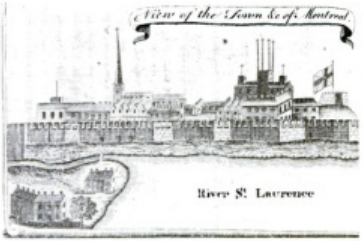

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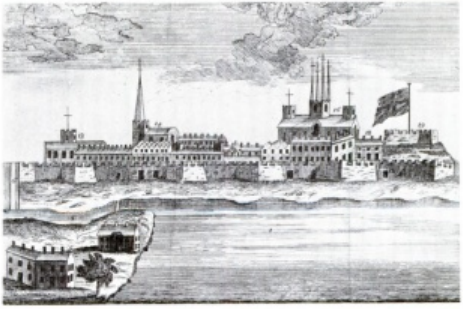

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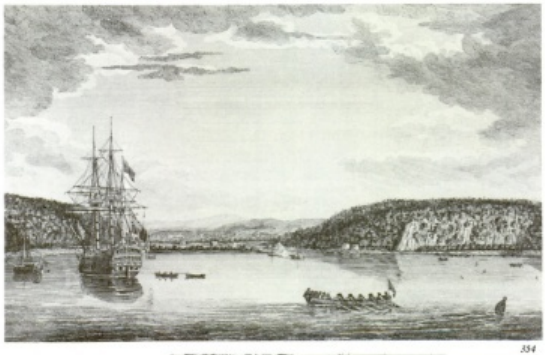

354

354

A View of Cape Rouge or Carouge, Nine Miles above the City of Quebec on the North Shore of the River St. Laurence. From this place 1500 chosen Troops at the break of Day fell down the River on the Ebb of Tide to the place of Landing 13 Sept. 1759. Vue de Cap Rouge vulgairement Carouge, a 9 Miles au dessus de la Ville de Québec. Sur le bord septentrional de la Riviere de St. Laurent. C'est de Carouge que 1500 Hommes de Troupes choisies descendirent avec La Marée au Lieu de debarquement 13 Sept. 1759. Drawn on the spot by Capt. Hervey Smyth. Engraved by Peter Mazell. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]

Etching 14¾ x 21 in.

From *Scenographia Americana* (1768).
LC-USZ62-45581

355

Quebec

355

[A view of the countryside near Quebec—a cartouche] By Captain Carver. London, Printed for Robt. Sayer and John Bennett, Map and Print sellers, No 53 in Fleet Street, as the Act directs 16th February 1776.

Etching 7¾ x 8 in. (image)

A rocky, woodland scene represents Canada. From "A New Map of the Province of Quebec" in Jefferys, *The American Atlas* (London, 1776), no. 19. This cartouche also appears in the 1778 and 1782 editions. Negative in G&M.

————Another impression. In Faden, *North American Atlas* (London, 1777), no. 3.

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356

[A mountain landscape in Quebec—a cartouche]
1777
Etching 3¾ x 6¾ in.

A wilderness scene set into a map entitled "Nouvelle Carte de la Province de Quebec." In Le Rouge, *Atlas Ameriquain Septentrional* (Paris, 1778–92), no. 7. LC–USZ62–45600

356

357

357

A View of the City of QUEBEC, the Capital of Canada, taken partly from Pointe des Peres, and partly on Board the Vanguard Man of War, by Captain Hervey Smyth. Vue de la Ville de QUÉBEC, Capitale du Canada. Prise en partie de la Pointe des Peres, et en partie àbord de l'Avantgarde Vaisseau de Guerre, par le Cape. Hervey Smyth P. Benazech Sculp. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carrington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]
Etching 14⅛ x 21 in.

This view and many others of Quebec drawn at the time of the French and Indian War reappeared during the American Revolution as British artists attempted to celebrate the repulse of an American attacking force before the city on December 31, 1775. It contains the following dedication:

To the Right Honourable William Pitt One of his Majesties most Honourable Privy Council & Principal Secretary of State. These SIX VIEWS of the most remarkable places in the Gulf and River of St. Laurence are most humbly Inscribed by his most Obedient humble servant Hervey Smith. Aid du Camp to the late GENL. WOLFE.

From *Scenographia Americana* (1768).
LC–USZ62–45579

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358

360

359

Prospect von Quebec. [1776]
Etching 5⅝ x 7 in. (image)

From Korn, *Geschichte der Kriege* (Nürnberg, 1776), frontispiece. LC-USZ62-45375

————Another impression. In P&P under "Anonymous—Q." LC-USZ62-45375

359
QUEBEC [1777]
Etching 7⅜ x 10¾ in.

A legend at the top of the picture reads as follows:

A. Il Forte B. I Recolletti C. La Piattaforma
D. I Gesuiti E. La Cattedrale F. Il Seminario
G. L'Hotel Dieu H. Il Palazzo del Vescovo
I. Il Ridotto K. La Spedale

From *Atlante dell' America* . . . (Livorno, 1777), no. 73½. LC-USZ62-46020

360
Quebec. [1777]
Etching 4¾ x 6½ in. (image)

View of the city and fortifications of Quebec from across the St. Lawrence River. In the foreground left is a large ship flying the British flag; the city is to the right. From Fenning, *Neue Erdbeschreibung von Amerika* (Gottingen und Leipzig, 1777), p. 76. Similar to item 367.

361
A View of Quebec from the Bason. Royce Sc. [1778]
Etching 6¾ x 9½ in.

A large British ship appears in the left foreground. Panoramic view from Russell, *History*

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of America (London, 1778), opposite p. 365. Similar to item no. 367 but a closer view.

362
A View of Quebec from the South East. [From surveys taken by Samuel Holland, engraved by J. F. W. Des Barres, 177?]
Aquatint with etching 15 x 23¾ in. (image)

Barges carrying soldiers are at the extreme left. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 6. LC–USZ62–46047

————Another impression. LeGear 10323, v. 2, no. 3a.

363

363
Vue de la basse Ville à Quebec vers le fleuve St. Laurent. Gravé par François Xav. Habermann [177?]
Etching (hand colored) 12⅜ x 16¾ in.

German view of the city of Quebec. Probably taken from a European print.
LC–USZ62–15753

364

364
VUË DE LA RUE DES RECOLETS DE QUEBECK
Prospect der Strasse, gegen der Kirche der Recolecten in der obern Stadt zu Quebec. Vuë de la Rue des Recolets dans la haute Ville de Quebec. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]
Etching (hand colored) 12⅜ x 16½ in.

Title above picture is mirror image. From "Collection des prospects." LC–USZ62–45385

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Prospect des Haupt Plazes der untern Stadt zu Quebec | Vüe de la Place capitale dans la Ville basse a Quebec

365

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365

VUË DE LA PLACE CAPITALE A QUEBECK. Prospect des Haupt Plazes der untern Stadt zu Quebec. Vuë de la Place capitale dans la Ville basse a Quebec. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilage de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]

Etching (hand colored) 12⅝ x 16¾ in.

Title above picture is a mirror image. From "Collection des prospects."

365

366

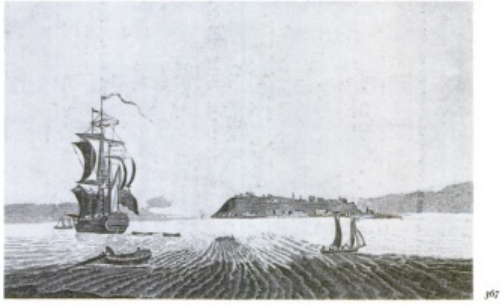
Quebeck. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Balth. Frederic Leizelt. [177?]

Etching (hand colored) 9¾ x 15¾ in. (image)

Captions below the picture read:

Eine Stadt in Nord-America, in Canada, an den lincken Ufer des Fluses St. Laurenz, sie ware die Haupt Stadt in Neu Franckreich, wurde aber 1759 von den Engelländern erobert, und in dem darauf erfolgten Frieden nebst ganz Canada an die Crone Engelland abgetretten. Une Ville de Canada dans l'Amerique Septentrionale auprès du rivage gauche du fleuve St. Laurent, elle etoit la Capitale de la nouvelle France, mais les Anglois la prirent en 1759 et par la Paix suivante elle fut cedée à la Couronne d'Angleterre avec Canada en entier.

LC–USZ62–45387



366

367

A View of QUEBEC the Capital of Canada, in North America. Roberts sculp. [1780?]

Etching 8 x 12 in. (image)

Probably from Cowley, *Ladies History of England* (London, 1780). This copy in P&P. LC–USZ62–45373

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368

369

368

A View of the City of QUEBEC, the Capital of CANADA, taken from the Rock on Point Levi, by Wm. Peachy, Octr. 23d. 1784. London. Publish'd Novr 1st. 1786 by R. Pollard, Engraver, No. 15 Braynes Row, Spa Fields. Engraved by J. Wells.

Aquatint with etching 14 x 20⅝ in.

LC-USZ62-45383

369

A View of the Fall of Montmorenci and the Attack made by General Wolfe, on the French Intrenchments near Beauport, with the Grenadiers of the Army, July 31. 1759. Vue de la Chûte ou Saût de Montmorenci et de l'Attaque des Retrenchments Francois près de Beauport, par le Général Wolfe avec le Grenadiers de l'Armée le 31 Juillet 1759. Drawn on the Spot by Capt. Hervey Smyth. Engraved by Wm. Elliot. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]

Etching 14¾ x 21 in.

British ships discharge troops which land in small boats, form ranks, and climb the cliffs to the Plains of Abraham. In the foreground a hugh waterfall crashes into the St. Lawrence River, and in the background smoke rises from another battle. *Scenographia Americana* (1768). LC-USZ62-45580

Gulf of Saint Lawrence

370

A View of the Pierced Island, a remarkable Rock in the Gulf of St. Laurence. Two Leagues to the Southward of Gaspée Bay. Vüe de l'Isle Percée, Rocher remarquable dans le

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Golfe St. Laurent a 2 Lieues au Sud de la Baye de Gaspe. Drawn on the Spot by Capt. Hery. Smyth. Engraved by P. Canot. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jeffreys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]

Etching 14¼ x 21 in.

Scenographia Americana (1768).
LC–USZ62–45583

370

371

A View of Miramichi, a French Settlement in the Gulf of St. Laurence, destroyed by Brigadier Murray detached by General Wolfe for that purpose, from the Bay of Gaspe. Vue de Miramichi Etablissement Francois dans le Golfe de St. Laurent, détruit par le Brigadier Murray, détaché a cet effet de la Baye de Gaspé, par le Général Wolfe. Drawn on the Spot by Capt. Hervey Smyth, Etch'd by Paul Sandby, Retouched by P. Benazech. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]

Etching 14¾ x 20¾ in.

British soldiers row into a small settlement.
Scenographia Americana (1768).
LC–USZ62–45582

372

A View of Gaspe Bay, in the Gulf of St. Laurence. Vue de la Baye de Gaspé dans le Golfe de St. Laurent. Drawn on the Spot by Capt. Hervey Smyth. Engraved by Peter Mazell. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the Corner of

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St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]
Etching 14¼ x 20¾ in.

Captions below the picture read:

This French Settlement used to supply Quebec with Fish till it was destroyed by General Wolfe after the surrender of Louisburg in 1758. During the stay of the British Fleet in 1759, General Wolfe resided at the House on the Beach. Cet Etablissement Francois fournissoit Québec de poisson jusqu'a ce qu'il fut détruit par le Général Wolfe, après la reddition de Louisbourg en 1758. Pendant le séjour de la Flotte Angloise en 1759 le Général Wolfe fit sa résidence dans la Maison sur la Grève.

Scenographia Americana (1768).
LC-USZ62-43543

372

MARITIME PROVINCES OF CANADA

Newfoundland

373
Cape St. Mary N:E: one Mile. [J.F.W. Des Barres, 1777]
Etching (hand colored) 8 x 17¾ in. (image)

A single boat sails toward the cliffs to the right. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 17.

————Other impressions: LeGear 10323, v. 1, no. 8b; LeGear 10317, v. 1, no. 10a (Publish'd according to Act of Parliament July 26, 1777, by J.F.W. Des Barres Esqr.); LeGear 10320, v. 1, no. 20.

————Another copy with same title, but imprint reads, "Publishd as the Act directs Feb 1st 1781 by J.F.W. Des Barres Esqr." Aquatint with etching 7¾ x 17¾ in. (image). The cape to the right of the picture. Many boats sail on the passage to the left. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 13.

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The negative number for this picture and the next two is LC–USZ62–46030

————Another impression. Phillips 3658, pt. 1, no. 24a.

374
South Entrance of Grand Passage. [J.F.W. Des Barres, 1777]
Etching (hand colored) 6⅝ x 17⅝ in. (image)

The bay in the center. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 17.

————Other impressions: LeGear 10323, v. 1, no. 8b; LeGear 10317, v. 1, no. 10a (Publish'd according to Act of Parliament July 26, 1777, by J.F.W. Des Barres Esqr.); LeGear 10320, v. 1, no. 20.

————Another copy with same title, but imprint reads, "Publishd as the Act directs Feb 1st 1781 by J.F.W. Des Barres Esqr." Aquatint with etching 6⅝ x 17⅝ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 13.

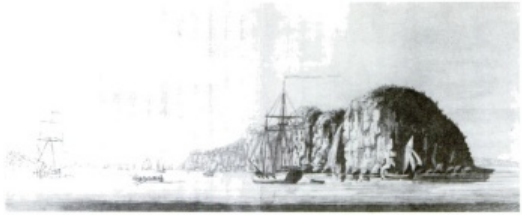
————Another impression. Phillips 3658, pt. 1, no. 24a.

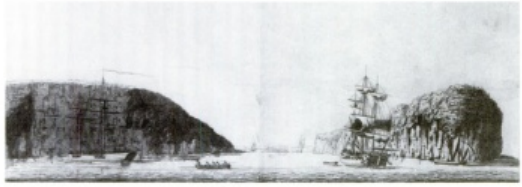
375
St. Mary's Bay. [J.F.W. Des Barres, 1777]
Etching (hand colored) 9 x 17⅜ in. (image)

A single boat sails past the cliffs on the left, proceeding toward the bay on the right. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 17.

————Other impressions: LeGear 10323, v. 1, no. 8b; LeGear 10317, v. 1, no. 10a (Publish'd according to Act of Parliament July 26, 1777, by J.F.W. Des Barres Esqr.); LeGear 10320, v. 1, no. 20.

————Another copy with same title, but imprint reads, "Publishd as the Act directs Feb 1st 1781 by J.F.W. Des Barres Esqr." Aquatint with etching 8⅞ x 17¾ in. (image). The bay to the right. Many boats are present.


373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377

The Atlantic Neptune. Phillips 1198, v. 1, no. 13.

————Another impression. Phillips 3658, pt. 1, no. 24a.

Prince Edward Island

376

[Egmont Harbor—a distant view] Survey'd & Published according to Act of Parliament by J.F.W. Des Barres. April 1st. 1779.
Etching 3¼ x 17¾ in. (image)

The entrance to the harbor is to the right center. Egmont Harbor had limited facilities for refitting and supplying ships of His Majesty's Navy. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 37. LC-USZ62-46037

————Other impressions: Phillips 1199, v. 1, no. 25; Phillips 1200, v. 1, no. 25; Phillips 1201, v. 1, no. 25; Phillips 1202, v. 1, no. 25; Phillips 1203, v. 1, no. 25; Phillips 1205, v. 1, no. 28; Phillips 1250, v. 2, no. 14; Phillips 3658, pt. 1, no. 21; Phillips 3655, v. 1, no. 21; Phillips 3656, v. 1, no. 21; Phillips 4473, v. 1, no. 20; LeGear 10323, v. 1, no. 21; LeGear 10320, v. 2, no. 40.

377

[A farm at Egmont Harbor] Survey'd and Published according to Act of Parliament by

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378

379

J.F.W. Des Barres. April 1st. 1779.
Etching 4¾ x 4¾ in. (circular image)

The Atlantic Neptune. Phillips 1198, v. 1, no. 37. LC–USZ62–46038

————Other impressions: Phillips 1199, v. 1, no. 25; Phillips 1200, v. 1, no. 25; Phillips 1201, v. 1, no. 25; Phillips 1202, v. 1, no. 25; Phillips 1203, v. 1, no. 25; Phillips 1206, v. 1, no. 28; Phillips 1250, v. 2, no. 14; Phillips 3658, pt. 1, no. 21; Phillips 3655, v. 1, no. 21 ;Phillips 3656, v. 1, no. 21; Phillips 4473, v. 1, no. 20; LeGear 10323, v. 1, no. 21; LeGear 10320, v. 2, no. 40.

378

View of Cape Round bearing West distant ¾ of a Mile. Publish'd according to Act of Parliament by Joseph Frederick Wallet DesBarres Esqr. April 2, 1775.
Etching 2½ x 20¾ in. (image)

Ornamental view beneath a map of St. Peter's Bay. *The Atlantic Neptune*. Phillips 1199, v. 1, no. 36.

————Other impressions: Phillips 1200, v. 1, no. 35; Phillips 1201, v. 1, no. 35; Phillips 1202, v. 1, no. 35; Phillips 1203, v. 1, no. 35; Phillips 1250, v. 2, no. 23; Phillips 3658, pt. 1, no. 31; Phillips 3655, v. 1, no. 31; Phillips 3656, v. 1, no. 31; Phillips 4473, v. 1, no. 33; LeGear 10323, v. 1, no. 29.

————Other copies with imprint reading "Survey'd and Publish'd according to Act of Parliament by Joseph Frederick Wallet Des-Barres Esqr. April 2, 1779." In Phillips 1205, v. 1, no. 38, and LeGear 10320, v. 2, no. 50.

————Another copy with imprint reading "Survey'd & Publish'd . . . May 1st 1781." In Phillips 1198, v. 1, no. 48. LC–USZ62–46042

Nova Scotia and the Isle of Sable

379

View of Port George taken from the Top of Binney Isle. Survey'd & Publish'd according to Act of Parliament by Joseph Frederick Wallet Des Barres Esqr. May 1st 1781.
Etching 3 x 18¾ in.

Ornamental border beneath a map of Canso Harbor. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 45. LC–USZ62–46041

————Other impressions: Phillips 1199, v. 1, no. 32; Phillips 1200, v. 1, no. 32; Phillips 1201, v. 1, no. 32; Phillips 1202, v. 1, no. 32; Phillips 1203, v. 1, no. 32; Phillips 1205, v. 1, no. 35; Phillips 1250, v. 2, no. 21; Phillips 3658, pt. 1, no. 28; Phillips 3655, v. 1, no. 28; Phillips 3656, v. 1, no. 28; Phillips 4473, v. 1, no. 27; LeGear 10323, v. 1, no. 28; LeGear 10320, v. 2, no. 48.

380

A View of Port Hood, sailing into the Harbor. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 9 x 18¾ in. (image)

The harbor to the right. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 19.

————Another copy (closer view), entitled, "A View of the Entrance of Port Hood. Pubd. According to Act of Parliament June 1, 1781 by J.F.W. DesBarres Esqr." Aquatint

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381

with etching 20⅞ x 29½ in. High cliffs are to the right and islands to the left. *The Atlantic Neptune*. LeGear 10323, v. 1, no. 33a.

381

A View of the Plaister Cliffs, in George's Bay. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 12¼ x 15¾ in. (image)

The chalk cliffs are on both sides of the bay. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 19.

————Another copy, entitled, "A View of the Plaister Cliffs, on the West Shore of Georges Bay." [Des Barres, 1774–81?] Aquatint with etching 16¾ x 21⅛ in. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 58. LC–USZ62–46044

————Other impressions: Phillips 3658, pt. 1, no. 28a; LeGear 10323, v. 1, no. 33b (hand colored).

382

A View of Louisburg in North America, taken near the Light House when that City was besieged in 1758. Vue de Louisburg, dans L' Amerique Septentrionale, prise du fanal durant le dernier Siege en 1758. Drawn on the Spot by Capt. Ince of the 35t. Regt. Engraved by P. Canot. London Printed for John Bowles at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]
Etching 14¾ x 20¾ in.

Legend at bottom indicates locations of the city, Garbarus Bay, The English camp, the French fleet, an island battery, and a lighthouse. *Scenographia Americana* (1768). LC–USZ62–2771 is the negative number for the 1762 edition.

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383

A View of Louisbourg Harbor, on the South Coast of the Island of Cape Breton, the Light-house bearing N.N.E. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 4¾ x 29⅝ in. (image)

The town is in the left part of the picture; the lighthouse is to the right. No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 18.

————Other impressions: LeGear 10323, v. 2, no. 21a; LeGear 10320, v. 2, no. 55a (Publish'd according to Act of Parliament July 26, 1777 by J.F.W. Des Barres Esqr.).

————Another copy with same title, but imprint reads, "Publish'd according to Act of Parliament July 26, 1777 by J.F.W. Des-Barres Esqr." Aquatint with etching 4¾ x 29⅝ in. (image). The town is in the left part of the picture; the lighthouse is to the right. Various ships are shown. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 25.

384

A View of the Shore to the Westward of Gabbarrus Bay on the South Coast of Cape Breton Island. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 3¼ x 19¼ in. (image)

No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 18.

————Other impressions: LeGear 10323, v. 2, no. 21a; LeGear 10320, v. 2, no. 55a (Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr.).

————Another copy with same title, but imprint reads, "Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr." Aquatint with etching 3⅛ x 19 in. (image). Various ships are shown. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 25.

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385

West Shore of Richmond Isle, near the Entrance of the Gut of Canso. [Publishd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr.]

Aquatint with etching 3¾ x 4¾ in. (oval image)

The Atlantic Neptune. Phillips 1198, v. 2, no. 25.

————Other impressions: Phillips 3657, v. 1, no. 18 (hand colored); LeGear 10323, v. 2, no. 21a (hand colored); LeGear 10320, v. 2, no. 55a (hand colored).

386

A View of the S.W. Shore of Cape Breton Island, from St. Peter's Bay Eastward. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 2⅜ x 2⅝ in. (image)

The shore of the island is to the left. No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 18.

————Other impressions: LeGear 10323, v. 2, no. 21a; LeGear 10320, v. 2, no. 55a (Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr.).

————Another copy with same title, but imprint reads, "Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr." Aquatint with etching 2⅜ x 2⅝ in. (image). The shore of the island is in the left part of the picture. Various ships are shown. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 25.

387

Ramea Isles on the S.W. Coast of Newfoundland, bearing N.N.W. 4 Miles distant. [J.F.W. Des Barres, 1777]

Etching (hand colored) 7⅝ x 12¼ in. (image)

No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 18.

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————Other impressions: LeGear 10323, v. 2, no. 21a; LeGear 10320, v. 2, no. 55a (Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr.).

————Another copy reading, "Ramea Isles on the S:W: Coast of Newfoundland, bearing N.N.W. 4 Miles distant. Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr." Aquatint with etching 7⅝ x 12¼ in. (image). Various ships are shown. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 25.

388

Sta. Maria Island the Southernmost of the Western Isles, bearing N.b.E. 9 Leagues distant. [J.F.W. Des Barres, 1777]

Etching (hand colored) 7⅝ x 12 in. (image)

No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 18.

————Other impressions: LeGear 10323, v. 2, no 21a; LeGear 10320, v. 2, no. 55a (Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr.).

————Another copy with same title, but imprint reads, "Publish'd according to Act of Parliament July 26, 1777 by J.F.W. DesBarres Esqr." Aquatint with etching 7⅝ x 12 in. (image). Various ships are shown. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 25.

389

A View of Louisbourg from the North East. [Publish'd according to Act of Parliament July 26, 1777 by J.F.W. Des Barres Esqr.]

Aquatint with etching 15 x 26¼ in.

The town and principal fort are visible on the horizon at the center of the picture. *The Atlantic Neptune*. Phillips 1198, v. 2, no. 26. LC–USZ62-46048

————Another impression. Phillips 3658, pt. 2, no. 7a.

389

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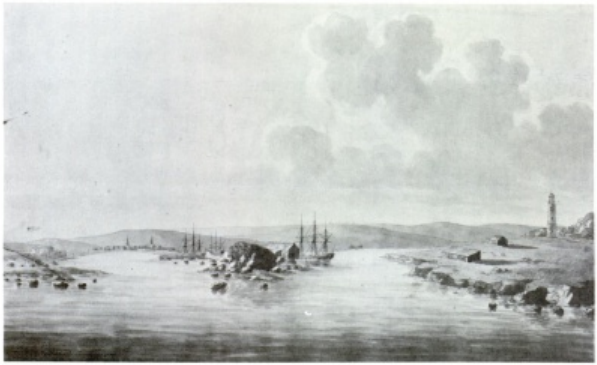

391

390
A View of Louisburg. Publish'd according to Act of Parliament Octr. 4. 1777, by J.F.W. DesBarres Esqr.
Etching (hand colored) 15¾ x 21¾ in.

The walled town is to the left, an island redoubt in the center, and a lighthouse to the right. In the foreground two barges filled with troops are being rowed toward the lighthouse, and in the inner harbor four ships are anchored. *The Atlantic Neptune*. LeGear 10323, v. 2, no. 20a.

391
A View taken from the Entrance of Louisbourg Harbour. Publish'd according to Act of Parliament, Jany. 29, 1778, by J.F.W. DesBarres Esqr.

Etching (hand colored) 14⅝ x 22¾ in. (image)

The fortress is in the background at the left. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 7. LC–USZ62–46065

————Another impression. LeGear 10320, v. 2, no. 55.

392
[A View of Milford Haven. J.F.W. Des Barres, 1774–81]
Etching 3¼ x 18¾ in. (image)

Forest scene in the left foreground, Hadley beach in center, Bay of Chedabucto to the right. *The Atlantic Neptune*. Phillips 1199, v. 1, no. 35.

————Other impressions: Phillips 1200, v. 1, no. 34; Phillips 1201, v. 1, no. 34; Phillips 1202, v. 1, no. 34; Phillips 1203, v. 1, no. 34; Phillips 3655, v. 1, no. 30; Phillips 3656, v. 1, no. 30; Phillips 4473, v. 1, no. 30; LeGear 10323, v. 1, no. 30.

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393

395

393

[Milford Haven. The Head of the Bay of Chedabucto] Survey'd and Publish'd according to Act of Parliament July 1, 1777 by J.F.W. DesBarres Esqr.

Etching (hand colored) 3⅜ x 15⅜ in. (image)

The entrance to Milford Haven is to the left. Phillips 1250, v. 1, no. 37.

————Another impression. LeGear 10320, v. 2, no. 51.

————Another copy. "Survey'd and Publish'd according to Act of Parliament Feb. 1, 1779 by J.F.W. DesBarres Esqr." Phillips 1205, v. 1, no. 37.

————Another copy. "Survey'd and Publish'd according to Act of Parliament May 1t: 1781 by J.F.W. DesBarres Esqr." Aquatint with etching. Phillips 1198, v. 1, no. 49. LC–USZ62–46043

394

Crow Harbor, on the South Shore of Chedabuctou Bay. W.N.W. four Leagues from Canso. Published according to Act of Parliament by J.F.W. DesBarres, April 1, 1779.

Etching 1½ x 7¾ in. (image)

The entrance to the harbor is to the right, Philip inlet to the left. *The Atlantic Neptune.* Phillips 1198, v. 1, no. 45.

————Other impressions: Phillips 1199, v. 1., no. 34; Phillips 1200, v. 1, no. 33; Phillips 1201, v. 1, no. 33; Phillips 1202, v. 1, no. 33; Phillips 1203, v. 1, no. 33; Phillips 1205, v. 1, no. 36; Phillips 1250, v. 2, no. 22; Phillips 3658, pt. 1, no. 29; Phillips 3655, v. 1, no. 29; Phillips 3656, v. 1, no. 29; Phillips 4473, v. 1, no 29; LeGear 10323, v. 1, no. 29; LeGear 10320, v. 2, no. 49.

395

[View of the entrance to White Haven] Publish'd according to Act of Parliament, by J.F.W. Des Barres, March 20th, 1774.

Etching 2⅝ x 18⅛ in. (image)

View set into a map entitled "White Haven" and "Port Howe." Identifies three islands which surround White Haven: Cape Martingo, Three Top Island, and Whitehead Island. *The Atlantic Neptune.* Phillips 1198, v. 1, no. 45. LC–USZ62–46040

————Other impressions: Phillips 1199, v. 1, no. 31; Phillips 1200, v. 1, no. 31; Phillips 1201, v. 1, no. 31; Phillips 1202, v. 1, no. 31; Phillips 1203, v. 1, no. 31; Phillips 1205, v. 1, no. 34; Phillips 1250, v. 2, no. 20; Phillips 3658, pt. 1, no. 27; Phillips 3655, v. 1, no. 27; Phillips 3656, v. 1, no. 27; Phillips 4473, v. 1, no. 28; LeGear 10323, v. 1, no. 27; LeGear 10320, v. 2, no. 47.

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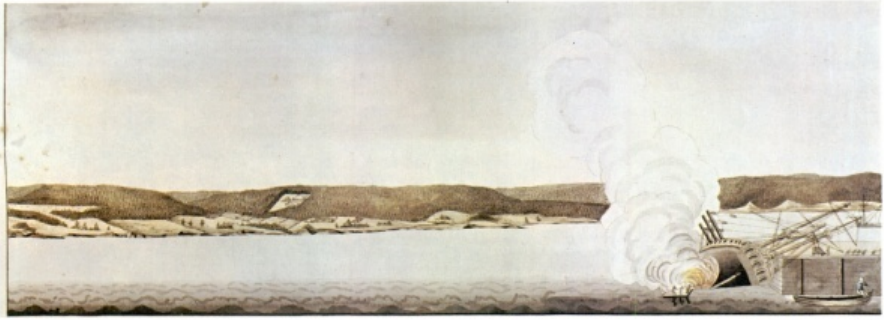

414

16¾ in (image). Ships in the foreground. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 39.

————Other impressions: Phillips 3658, pt. 1, no. 21a; Phillips 4473, v. 1, no. 21.

414

Dartmouth Shore in the Harbor of Halifax. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 6 x 16¾ in. (image)

Founded in 1749 to strengthen the English claim to Nova Scotia, Halifax was the location of the Vice Admiralty Court established by George Grenville in 1764. Part of the plan to enforce the trade laws more stringently in North America, the Vice Admiralty Court was protested as a threat to colonial liberties as it deprived the colonists of local justice in customs cases. Halifax was also a major depot for supplies during the Revolutionary War. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 22.

————Other impressions: LeGear 10323, v. 1, no. 21a; LeGear 10320, v. 2, no. 42.

————Another copy with same title, but imprint reads, "Publishd according to Act of Parliament April 1st 1781, by J.F.W. Des-Barres Esqr." Aquatint with etching 6 x 16¾ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 39.

————Other impressions: Phillips 3658, pt. 1, no. 21a; Phillips 4473, v. 1, no. 21.

415

Light House S.W.b.S. 1. Mile distant. Survey'd and Published according to Act of Parliament by J.F.W. DesBarres Esqr. April 1st, 1781.

Etching 5⅜ x 13½ in. (circular image)

Coastal view set into a map of Halifax Harbor. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 33. LC–USZ62–46036

————Other impressions: Phillips 1202, v. 1, no. 24; Phillips 1205, v. 1, no. 27; Phillips 3658, v. 1, no. 20; Phillips 3655, v. 1, no. 20; Phillips 3656, v. 1, no. 20; LeGear 10323, v. 1, no. 20; LeGear 10320, v. 2, no. 37.

————Other copies: Title reads, "Light House S.E. 1 Mile distant." Etching. Ships absent. Phillips 1199, v. 1, no. 24; Phillips 1200, v. 1, no. 24; Phillips 1201, v. 1, no. 24; Phillips 1203, v. 1, no. 24; Phillips 1250, v. 2, no. 13; Phillips 4473, v. 1, no. 19.

416

(a) Light House West 3° South 2⅛ Miles distant (b) Chebucto Head North 4° West distant 2 Miles (c) Citadel Hill Survey'd and Published according to Act of Parliament by J.F.W. DesBarres Esqr. April 1st, 1781.

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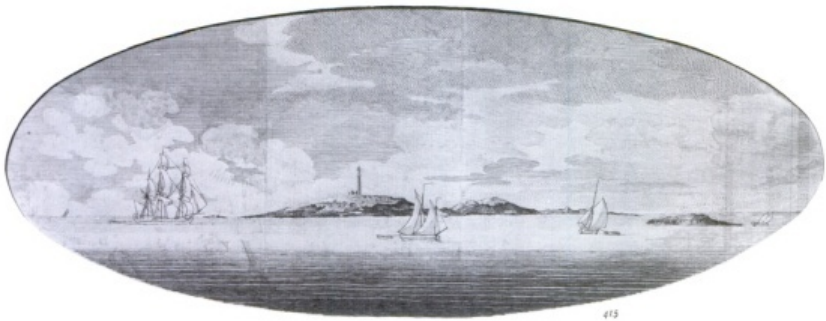

Etching (hand colored) 4⅝ x 53⅝ in. (image)

Coastal view set below a map of Halifax Harbor. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 33.

————Other impressions: Phillips 1202, v. 1, no. 24; Phillips 1205, v. 1, no. 27; Phillips 3658, v. 1, no. 20; Phillips 3655, v. 1, no. 20; Phillips 3656, v. 1, no. 20; LeGear 10323, v. 1, no. 20; LeGear 10320, v. 2, no. 37.

————Other copies. These are farther views in oval with no hand coloring and no letters to designate points. Etching. Phillips 1199, v. 1, no. 24; Phillips 1200, v. 1, no. 24; Phillips 1201, v. 1, no. 24; Phillips 1203, v. 1, no. 24; Phillips 1250, v. 2, no. 13; Phillips 4473, v. 1, no. 19.

417

A View from the South Eastward of Halifax Harbor. [J.F.W. Des Barres, 177?]

Etching (hand colored) 2⅜ x 25¾ in. (image)

This picture identifies "The High-lands of Jeddore, bearing N.E.b.E. 3 leagues distant." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 21.

————Other impressions: Phillips 4473, v. 1, no. 18; LeGear 10320, v. 1, no. 39a; LeGear 10323, v. 1, no. 20a.

————Another copy with same title, but imprint reads, "Publish'd according to Act of Parliament, July 26, 1777 by J.F.W. DesBarres Esqr." Aquatint with etching. Phillips 1198, v. 1, no. 36.

————Another impression. Phillips 3658, pt. 1, no. 20a.

418

Appearance of the Shore (at three Miles off) four or five leagues to the Eastward of Halifax Harbor. [J.F.W. Des Barres, 177?]

Etching (hand colored) 2⅜ x 25¾ in. (image)

The Atlantic Neptune. Phillips 3657, v. 1, no. 21.

————Other impressions: Phillips 4473, v. 1, no. 18; LeGear 10320, v. 1, no. 39a; LeGear 10323, v. 1, no. 20a.

————Another copy with same title, but imprint reads, "Publish'd according to Act of Parliament, July 26, 1777 by J.F.W. DesBarres Esqr." Aquatint with etching. Phillips 1198, v. 1, no. 36.

————Another impression. Phillips 3658, pt. 1, no. 20a.

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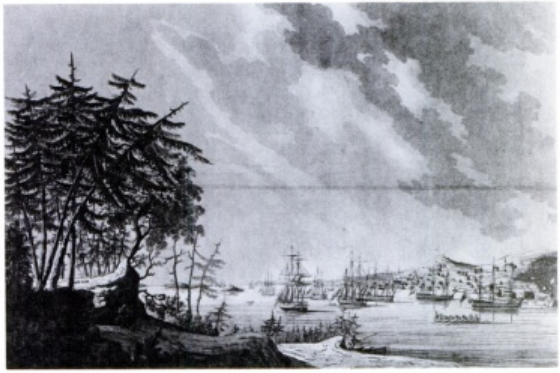

424

425

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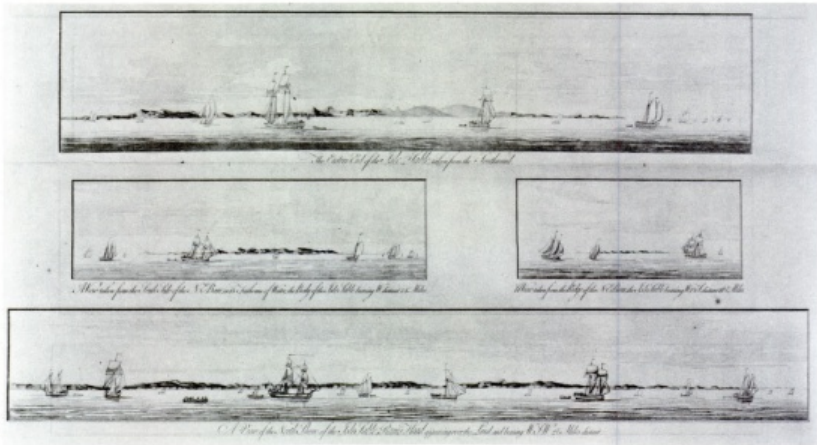

426, 427, 428, 429

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434

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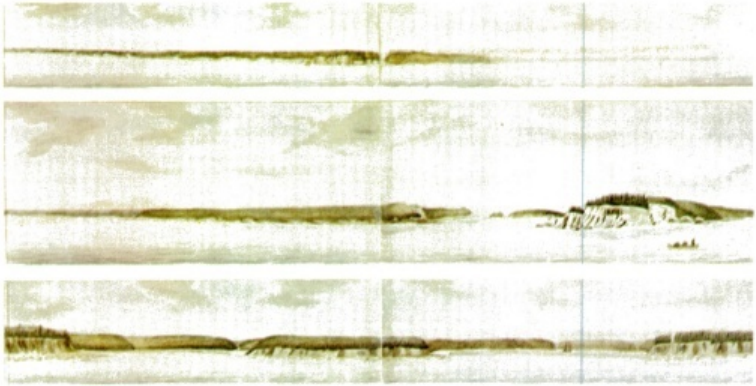

445, 446, 449, 450, 451

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445a

440
The South West Coast of Nova Scotia the Brazil Sunken Rock bearing E.b.S. ½ Mile. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 3 x 38 in. (image)

Legend reads: "a. Cape Sable W.N.W.; b. Cape Negro N.N.E." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 23.

————Other impressions: LeGear 10317, v. 1, no. 10b; LeGear 10320, v. 1, no. 27.

441
Cape Sable. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 5¾ x 41½ in. (image)

The Atlantic Neptune. Phillips 3657, v. 1, no. 23.

————Other impressions: LeGear 10317, v. 1, no. 10b; LeGear 10320, v. 1, no. 27.

442
The South West Coast of Nova Scotia. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 37⅛ x 41¾ in. (image)

Legend reads: "a. Cape Negro, N.W.b.W. 2 Miles b. Argyle Head in the Entrance of Port Campbell." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 24.

————Other impressions: LeGear 10317, v. 1, no. 23; LeGear 10320, v. 1, no. 26.

443
The South West Coast of Nova Scotia. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 43⅛ x 33¾ in. (image)

Legend reads: "a. Cape Sable W.S.W. 4 Leagues; b. Port Haldimand." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 24.

————Other impressions: LeGear 10317, v. 1, no. 23; LeGear 10320, v. 1, no. 26.

444
The Southern Seal Isle, N.N.W. 2 Leagues distant. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 25½ x 7¼ in. (image)

The Atlantic Neptune. Phillips 3657, v. 1, no. 24.

————Other impressions: LeGear 10317, v. 1, no. 23; LeGear 10320, v. 1, no. 26.

445
View of the Entrance into Annapolis Bason. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 43¾ x 36¾ in. (image)

The caption identifies: "A. Gulliver's Hole B. Sandy Cove." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 14. Items 445, 446, and 449–451 are illustrated in color.

————Another impression. LeGear 10320, v. 1, no. 19.

————Another copy entitled, "A View of the Entrance of the Gut of Annapolis Royal." [J.F.W. Des Barres, 178?]. Aquatint with etching 6¼ x 35¾ in. (image). A closer view than the previous copy with many ships added. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9a. LC–USZ62–46064

446
View of the North Entrance of Grand Passage. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 8 x 36¾ in. (image)

The entrance is to the right. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 14.

————Another impression. LeGear 10320, v. 1, no. 19.

447
A View of the Entrance of Petit Passage. Publishd as the Act directs 1st Jany 1780. [J.F.W. Des Barres]
Aquatint with etching 14 x 17 in.

The Atlantic Neptune. Phillips 1198, v. 1, no. 12. LC–USZ62–46034

————Another impression. LeGear 10317, v. 1, no. 9a (trimmed to image 10 x 16 in.).

448
Grand Passage in the Bay Fundy, on the Western Shore of Nova Scotia. Publishd as the Act

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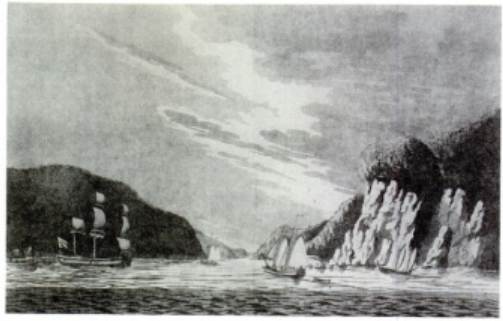

447 448

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directs 1st Jany 1780. [J.F.W. Des Barres]
Aquatint with etching 12 x 23¾ in.

The Atlantic Neptune. Phillips 1198, v. 1, no. 12. LC–USZ62–46035

449
View of Eden and Gascoyne Rivers, at the Entrance of the Basin of Mines. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 5⅜ x 36¾ in. (image)

Eden River to the left; Gascoyne River to the right with a ship anchored in its channel. Five Indians dance around a fire on cliffs to the right. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 14.

————Another impression. LeGear 10320, v. 1, no. 19.

450
View of Annapolis Royal. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 8¼ x 19⅜ in. (image)

The Atlantic Neptune. Phillips 3657, v. 1, no. 14.

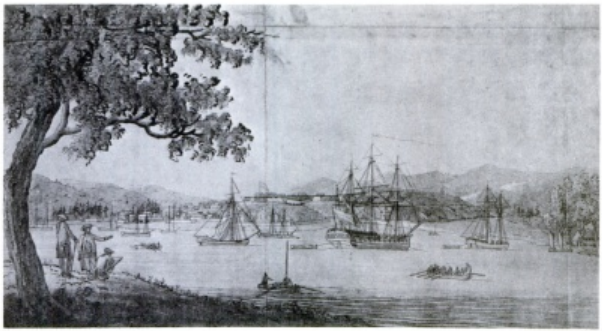
————Another impression. LeGear 10320, v. 1, no. 19.

451
View of the North Entrance of Petit Passage. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 8¼ x 19⅜ in. (image)

Passage to the right of center. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 14.

————Another impression. LeGear 10320, v. 1, no. 19.

452
View of Gulliver's Hole. Published According to Act of Parliament, by J.F.W. DesBarres, Esqr. January 1st, 1781.



Etching 7⅜ x 19 in. (image)

This view is an inset into a map of Annapolis Royal and St. Mary's Bay. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 10.

————Other impressions: Phillips 1199, v. 1, no. 10; Phillips 1200, v. 1, no. 10; Phillips 1201, v. 1, no. 10; Phillips 1202, v. 1, no. 10; Phillips 1203, v. 1, no. 10; Phillips 1205, v. 1, no. 13; Phillips 1250, v. 1, no. 7; Phillips 3658, pt. 1, no. 8; Phillips 3665, v. 1, no. 8; Phillips 3636, v. 1, no. 8; Phillips 3657, v. 1, no. 5; Phillips 4473, v. 1, no. 46; LeGear 10323, v. 1, no. 8; LeGear 10317, v. 1, no. 10; LeGear 10320, v. 1, no. 18.

453
Annapolis Royal. Published as the Act directs by J.F.W. DesBarres Esqr. Jany. 1st 1781.

Aquatint with etching 15½ x 23⅜ in.

View across the bay; the city on bluffs, mountains in the background. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 11.

————Other impressions: Phillips 3658, pt. 1, no. 8a; and LeGear 10323, v. 1, no. 8a.

————Another copy, smaller and trimmed to image, entitled, "A View of Annapolis Royal" 10 x 18¾ in. LeGear 10317, v. 1, no. 9a. LC–USZ62–46063

454
The Isle Haut, bearing N.b.W. distant 4 Miles and Cape Chignecto, N.N.E. 3 Leagues. [J.F.W. DesBarres, 1777?]
Etching (hand colored) 3⅞ x 19¼ in. (image)

The isle set to left and the cape to right. No ships are shown. A farther view than that

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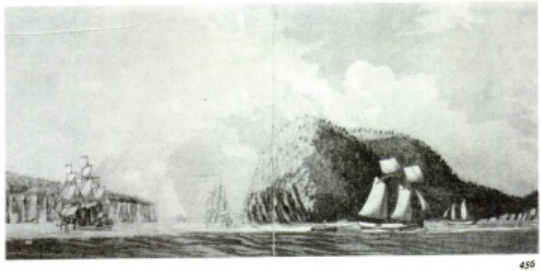
454

455



456

illustrated. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9c.

————Another impression. LeGear 1032c, v. 1, no. 16.

————Another copy with same title but of a later date. [178?] Aquatint with etching 3⅜ x 19¼ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 6. The negative number for this picture and the next five is LC-USZ62-46032.

————Other impressions: Phillips 3658, pt. 1, no. 7b; LeGear 10323, v. 1, no. 6b.

455

The Western Cliffs of Cape Dore. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 4⅛ x 14⅛ in. (image)

Cliffs are set to center and right of the picture. A single rowboat is in the foreground. A farther view than that illustrated. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9c.

————Another impression. LeGear 10320, v. 1, no. 16.

————Another copy with same title but of a later date. [178?] Aquatint with etching 4¼ x 18⅛ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 6.

————Other impressions: Phillips 3658, pt. 1, no. 7b; LeGear 10323, v. 1, no. 6b.

456

A View of Cape Baptist in the Entrance in the Bason of Mines, bearing W.b.N. 2 Miles distant. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 7¼ x 14⅛ in. (image)

A single ship sails into the entrance of the basin in left center. A farther view than that

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illustrated. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9c.

————Another impression. LeGear 10320, v. 1, no. 16.

————Another copy with same title but of a later date. [1781?] Aquatint with etching 7¾ x 14½ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 6.

————Other impressions: Phillips 3658, pt. 1, no. 7b; LeGear 10323, v. 1, no. 6b.

457

A View of the Entrance into the Bason of Mines, bearing East distant 4 Leagues. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 2⅜ x 14½ in. (image)

The entrance to the basin in left center of the picture. A farther view than that illustrated. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9c.

————Another impression. LeGear 10320, v. 1, no. 16.

————Another copy with same title but of a later date. [1781?] Aquatint with etching 3 x 14½ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 6.

————Other impressions: Phillips 3658, pt. 1, no. 7b; LeGear 10323, v. 1, no. 6b.

458

The Isle Haute, bearing W.N.W. distant 2 Miles. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 4¼ x 8⅛ in. (image)

The island to the right. A farther view than that illustrated. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9c.

————Another impression. LeGear 10320, v. 1, no. 16.

————Another copy with same title but of a later date. [1781?] Aquatint with etching 4⅛ x 8⅜ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 6.

————Other impressions: Phillips 3658, pt. 1, no. 7b; LeGear 10323, v. 1, no. 6b.

459

Cape Blowmedown, open with Cape Split, bearing E.N.E. 1 League distant. [J.F.W. Des Barres, 1777?]

Etching (hand colored) 4¼ x 8⅛ in. (image)

The cape is on the right. A farther view than that illustrated. *The Atlantic Neptune*. LeGear 10317, v. 1, no. 9c.

————Another impression. LeGear 10320, v. 1, no. 16.

————Another copy with same title but of a later date. [1781?] Aquatint with etching 4⅛ x 8⅜ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 6.

————Other impressions: Phillips 3658, pt. 1, no. 7b; LeGear 10323, v. 1, no. 6b.

460

A View of Partridge Island, from the West. Publish'd according to Act of Parliament July 26, 1777, by J.F.W. DesBarres Esqr.

Aquatint with etching 21 x 30⅝ in.

Distinguishes "A. The Harbor" and "B. Cape Blowmedown, S.b.W. 4 Miles distant." One ship at anchor in the left foreground; another sailing to the right of the island in the right foreground. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 4.

————Other impressions: Phillips 3657, v. 1, no. 15 (hand colored); LeGear 10323, v. 1, no. 5a; LeGear 10317, v. 1, no. 9b; LeGear 10320, v. 1, no. 17.

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461

461
Cape Blowmedown. Published according to Act of Parliament, July 26, 1777, by J.F.W. DesBarres Esqr.
Etching (hand colored) 5⅝ x 7½ in. (image)

No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 13.

————Other impressions: LeGear 10323, v. 1, no. 6c; LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 14.

————Another copy with same title, but imprints reads, "Publish'd as the Act directs Jany 1st 1779 by J.F.W. DesBarres Esqr." Aquatint with etching 5¾ x 7¼ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 7. The negative number for this picture and the next three is LC-USZ62-46033.

————Another impression. Phillips 3658, pt. 1, no. 7a.

462

462
Cape Split. Published according to Act of Parliament, July 26, 1777, by J.F.W. DesBarres Esqr.
Etching (hand colored) 5⅜ x 7⅜ in. (image)

The Atlantic Neptune. Phillips 3657, v. 1, no. 13.

————Other impressions: LeGear 10323, v. 1, no. 6c; LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 14.

————Another copy with same title, but imprint reads, "Publish'd as the Act directs Jany 1st 1779 by J.F.W. DesBarres Esqr." Aquatint with etching 5¾ x 7¾ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 7.

————Another impression. Phillips 3658, pt. 1, no. 7a.

463
Spencers Island and the Entrance of Mines Bason. Published according to Act of Parliament, July 26, 1777, by J.F.W. DesBarres Esqr.
Etching (hand colored) 6⅜ x 16⅝ in. (image)

The entrance is to the right, and the island is in the center. In the left foreground a man plays a flute in a small boat, while three men row and another fishes. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 13.

————Other impressions: LeGear 10323, v. 1, no. 6c; LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 14.

————Another copy with different title and imprint. "The Entrance of Mines Bason. Publish'd as the Act directs Jany 1st 1779 by J.F.W. DesBarres Esqr." Aquatint with etching 7⅜ x 16⅝ in. (image). The entrance in the center and Spencer's Island to the right of the picture. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 7.

————Another impression. Phillips 3658, pt. 1, no. 7a.

464
Isle Haut and Cape Chegnecto. Published according to Act of Parliament, July 26, 1777, by J.F.W. DesBarres Esqr.
Etching (hand colored) 8¾ x 16½ in. (image)

Three boats sail around the island in the center; the cape is to the right. A farther view than that illustrated. No ships are shown. *The Atlantic Neptune*. Phillips 3657, v. 1, no. 13.

————Other impressions: LeGear 10323, v. 1, no. 6c; LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 14.

————Another copy with same title, but imprint reads, "Publish'd as the Act directs Jany 1st 1779 by J.F.W. DesBarres Esqr."

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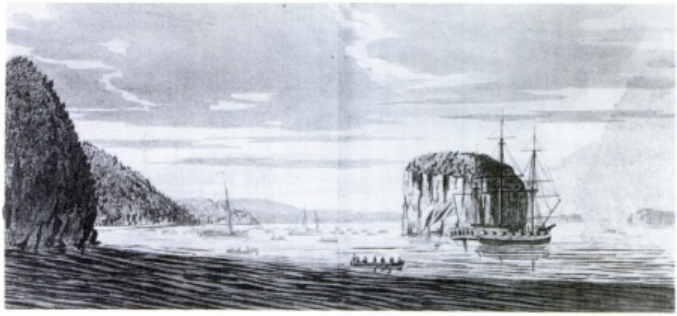

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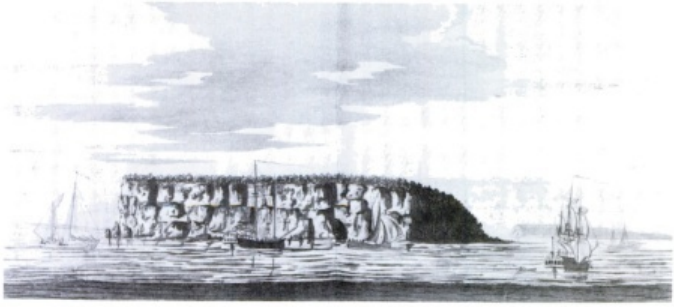

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465

466

Aquatint with etching 7¾ x 16⅝ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 1, no. 7.

————Another impression. Phillips 3658, pt. 1, no. 7a.

465

A View of Campo Bello at the Entrance of Passamaquady Bay. [J.F.W. Des Barres, 1780]
Aquatint with etching 12 x 14⅜ in. (image)

The Atlantic Neptune. Phillips 1198, v. 3, no. 5. LC-USZ62-31951

————Another impression. LeGear 10323, v. 2, no. 26c.

————Another copy with minor variations. LeGear 10320, v. 1, no. 9 (hand colored).

466

The North Point of Grandmanan Island in the Bay Fundy bearing E.N.E. distant two Leagues. [J.F.W. Des Barres, 1779-80?]
Etching (hand colored) 11 x 15 in. (image)

The cliffs of the point are in the right two-thirds of the picture. A farther view than that illustrated. No ships are shown. *The Atlantic Neptune*. LeGear 10320, v. 1, no. 9.

————Another copy with same title but of a later date [J.F.W. Des Barres, 1780]. Aquatint with etching 11⅜ x 15 in. (image). *The Atlantic Neptune*. Phillips 1198, v. 3, no. 5. LC-USZ62-46054

————Another impression. LeGear 10323, v. 2, no. 26c.

New Brunswick

467

The Wolves, a Cluster of Isles lying S.E. near 3 Leagues from Pasamaquady Bay, the bald Point of the Southernmost bearing S.E.b E.½ E. 1 League distant. Published according to

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Act of Parliament July 26, 1777, by J.F.W. DesBarres Esqr.

Etching (hand colored) 2⅝ x 14¾ in. (image)

Legend reads: "1.2. Bald Isles, the Point of Eastern Isle E.½S. 1 League." No ships are shown. *The Atlantic Neptune*. LeGear 10323, v. 2, no. 26a.

————Other impressions: LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 12.

————Another copy with similar title, of a later date. "The Wolves, (a cluster of Isles) lying SE off the Entrance of Passamaquadi Bay" [J.F.W. Des Barres, 1780]. Aquatint with etching 2⅝ x 14⅜ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 3, no. 4. The negative number for this picture and the next two is LC–USZ62–46053.

————Other impressions: Phillips 3658, pt. 1, no. 6a; Phillips 4473, v. 1, no. 49; LeGear 10323, v. 1, no. 6a (hand colored).

468

Grand Manan Island, bearing from S.b.E. to S.W.b.S. eight Miles distant. Published according to Act of Parliament July 26, 1777, by J.F.W. DesBarres Esqr.

Etching (hand colored) 2⅝ x 13¾ in. (image)

Legend reads: "3. The South Point of Campo Bello Island, S.W. two Leagues." No ships are shown. *The Atlantic Neptune*. LeGear 10323, v. 2, no. 26a.

————Other impressions: LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 12.

————Another copy with similar title, of a later date. "Grand-Manan Island, bearing from S b E to S W b S, distant eight Miles and the South Point of Campobello Island S W distant two Leagues" [J.F.W. Des Barres, 1780]. Aquatint with etching 2⅝ x 13¾ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 3, no. 4.

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469

————Other impressions: Phillips 3658, pt. 1, no. 6a; Phillips 4473, v. 1, no. 49; LeGear 10323, v. 1, no. 6a (hand colored).

469

A View of the Shore Westward of the River St. John. Published according to Act of Parliament July 26, 1777, by J.F.W. DesBarres Esqr.

Etching (hand colored) 3⅝ x 27¾ in. (image)

Legend reads: "4. Greville Cove bearing N.N.E. distant four Miles 5. The Entrance of the River St. John N.E.b E.½E. four Leagues." No ships are shown. *The Atlantic Neptune*. LeGear 10323, v. 2, no. 26a.

————Other impressions: LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 12.

————Another copy with similar title but no imprint. "View of the Shore Westward of St. John's River, the Entrance bearing N E b E ¾ E, distant four Leagues [J.F.W. Des Barres, 1781]." Aquatint with etching 3⅝ x 27¾ in. (image). *The Atlantic Neptune*. Phillips 1198, v. 3, no. 4.

————Other impressions: Phillips 3658, pt. 1, no. 6a; Phillips 4473, v. 1, no. 49; LeGear 10323, v. 1, no. 6a (hand colored).

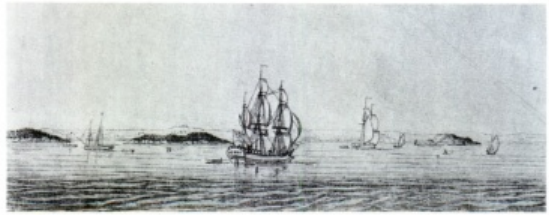
470

A View of the Coast at the Entrance of the River St. John, in the Bay of Fundy. Published according to Act of Parliament July 26, 1777, by J.F.W. Des Barres Esqr.

Etching (hand colored) 4⅛ x 28 in. (image)

Legend reads: "6. Partridge Isle bearing N.E.b.N. seven Miles distant." *The Atlantic Neptune*. LeGear 10323, v. 2, no. 26a.

————Other impressions: LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 12.



471

471

A View of the Entrance of Pasamaquady Bay. Published according to Act of Parliament July 26, 1777, by J.F.W. DesBarres Esqr.

Etching (hand colored) 3⅝ x 28½ in. (image)

Legend reads: "7. The West Entrance into Head Harbor. 8. The East Entrance into Head Harbor. 9. The Channel leading to Campo Bello Harbor. 10. A Bill with a steep rocky face very descernable from the Offing. 11. The White Horse, a remarkable white rocky Isle, bearing North 1 League distant." *The Atlantic Neptune*. LeGear 10323, v. 2, no. 26a.

————Other impressions: LeGear 10317, v. 1, no. 10c; LeGear 10320, v. 1, no. 12.

472

The Entrance of the River St. John. Published according to Act of Parliament Novr. 14, 1776, by J.F.W. DesBarres Esqr.

Etching 4⅛ x 8¾ in. (image)

Legend reads: "A. Partridge Island N.E.b.N. 7 Leagues distant B. Meogenes Island." *The Atlantic Neptune*. Phillips 1199, v. 1, no. 7. LC–USZ62–46031

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————Other impressions: Phillips 1199, v. 1, no. 7; Phillips 1201, v. 1, no. 7 (hand colored); Phillips 1202, v. 1, no. 7; Phillips 1203, v. 1, no. 7; Phillips 1205, v. 1, no. 10; Phillips 1250, v. 2, no. 1; Phillips 3658, v. 1, no. 6; Phillips 3655, v. 1, no. 6; Phillips 3656, v. 1, no. 6; Phillips 4473, v. 1, no. 48; LeGear 10323, v. 1, no. 6 (hand colored); LeGear 10317, v. 1, no. 21; LeGear 10320, v. 1, no. 11 (hand colored).

NEW ENGLAND

Maine and New Hampshire

473

[A small cottage by the sea with barrels for merchandise stacked about it—a cartouche] 1766

Etching 6 x 7¾ in. (image)

Part of cartouche for map entitled "A New and Accurate Map of the British Dominions in America, according to the Treaty of 1763; Divided into the Several Provinces and Jurisdictions. By Thos. Kitchin Geographer." From *An Universal History, The Maps and Charts to the Modern Part* . . . (London, 1766), no. 39.

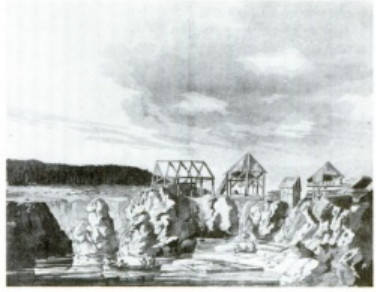
474

474

MECHIOS RIVER near the MILLS. Publish'd according to Act of Parliament, July 31, 1777, by J.F.W. DesBarres Esqr.

Aquatint with etching 9¼ x 9¾ in. (circular image)

View of the Machias River along the upper coast of Maine. The entrance to Machias Harbor was the scene of the first naval engagement of the war, sometimes referred to as "The Lexington of the Sea." The incident occurred on May 10–11, 1775, one week after the British schooner *Margaretta*, accompanied by the sloops *Polly* and *Unity*, entered the port to load lumber for British troops in Boston. *The Atlantic Neptune*. Phillips 1198, v. 1, no. 24. LC–USZ62–46063 is the negative number for this picture and the next one.



475

————Other impressions: LeGear 10323, v. 2, no. 26b (hand colored); LeGear 10317, v. 1, no. 6 (hand colored); LeGear 10320, v. 1, no. 10 (hand colored).

475

A SKETCH of MECHIOS MILLS. Publish'd according to Act of Parliament, July 31, 1777, by J.F.W. DesBarres Esqr.

Aquatint with etching 14⅝ x 18¼ in. (image)

The Atlantic Neptune. Phillips 1198, v. 1, no. 24.

————Other impressions: LeGear 10323, v. 2, no. 26b (hand colored); LeGear 10317, v. 1, no. 6 (hand colored); LeGear 10320, v. 1, no. 10 (hand colored).

476

A View of the Coast of New-Hampshire to the Eastward of Mount Desart. [J.F.W. Des Barres, 1776–77?]

Etching (hand colored) 6 x 42 in. (image)

Legend reads: "a. Mount Desart, bearing West, distant 4 Leagues; b. Petit Manan Isle W.b.N. 1 League; c. Distant Mountains at the Head of Frenchman's Bay; d. A Hill on the Eastern Shore of Gouldsborough Harbor; e. A Remarkable Isle off Pleasant River, called Ships Stern." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 23.

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————Other impressions: LeGear 10317, v. 1, no. 10b; LeGear 10320, v. 1, no. 27.

477
A View of New Castle with the Fort and Light House on the Entrance of Pisquataqua River. [J.F.W. Des Barres, 1780]
Etching 7⅛ x 11⅜ in.

Small farms and fields in the foreground; in the background the fort on the left and the town to the right. *The Atlantic Neptune.* Phillips 1198, v. 3, no. 5.

————Other impressions: Phillips 3657, v. 3, no. 29 (hand colored); LeGear 10323, v. 2, no. 36a (hand colored); LeGear 10320, v. 3, no. 22.

478
A View of Portsmouth, in New Hampshire, taken from the East Shore. [J.F.W. Des Barres, 1776-77?]
Etching (hand colored) 12 x 25⅝ in. (image)

An artist sketches in the left foreground beside two cows. Portsmouth is across the water. *The Atlantic Neptune.* Phillips 3657, v. 3, no. 30.

————Another impression. LeGear 10323, v. 2, no. 36b.

479
[View of Portsmouth, N. H. J.F.W. Des Barres, 1780]
Aquatint with etching 18 x 23½ in.

The colonial capital and only seaport of New Hampshire, Portsmouth was active in the export trade in the late 18th century. In addition to supplying lumber, masts, and fish to the West Indies and Europe, the port became a center for ship construction about the time of the Revolution. The North Meeting-house, built in 1714 and a prominent feature of the skyline of the town, had a belfry and steeple

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similar to those appearing in the background of this print. *The Atlantic Neptune.* Phillips 1198, v. 3, no. 18. LC–USZ62–46055

480

[Portsmouth. J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 19 x 27¾ in.

A man and woman with a dog stroll in the foreground; the harbor and town are in the background. *The Atlantic Neptune.* Phillips 3657, v. 3, no. 32.

————Another impression. LeGear 10320, v. 3, no. 21.

Massachusetts

481

VUE DE SALEM. Salem. Eine Stadt im Engelländischen America, in der Grafschafft Essex, welche von den Engelländern 1629. erbauet worden, und 2. Häfen hat einen für den Sommer, und einen für den Winter. Salem. Une Ville de l'Amerique angloise dans le Comté d'Essex, elle fut bâttie par les Anglois en 1629. et a deux Ports, l'un pour l'Eté et l'autre pour l'Hyver. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d' Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Balth. Frederic Leizelt. [177?]
Etching (hand colored) 9¼ x 15¾ in. (image)

The port of Salem was declared closed by the town meeting to show sympathy with Boston following the Port Bill. Salem's action was significant because of the profits which could have been made while Boston was prevented from trading. The town continued to participate actively in the events leading up to the Revolution, and the port was an important privateering base during the war. Title above picture is mirror image. From "Collection des prospects." LC–USZ62–41172

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482

484

482

View of the Court House in Salem Massachusetts. W. Gray, del. Engraved by S. Hill.
Etching 4 x 5¾ in. (image)

In the wake of the Boston Port Bill, the military governor Thomas Gage ordered the Massachusetts General Court moved from Boston to Salem. The courthouse was the site of the meeting in October 1774 at which the members declared themselves a Provincial Assembly, separate from Gage and the authority of Parliament. Frontispiece for *The Massachusetts Magazine*, March 1790.
LC–USZ62–31140

483

Boston Bay. [J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 4¾ x 45½ in. (image)

Legend reads: "a. The Garnet Head, S.b.E. 3 to 4 Leagues distant; b. Monument Land on the South Shore of Plymouth Harbor; c. Cohasset Point, bearing N.W. about 2 Leagues." *The Atlantic Neptune*. Phillips 3657, v. 1, no. 24.

————Other impressions: LeGear 10317, v. 1, no. 23; LeGear 10320, v. 1, no. 26.

484

Boston, seen between Castle Williams and Governors Island, distant 4 Miles. Publish'd according to Act of Parliament Oct 7, 1777, by J.F.W. DesBarres Esqr.
Aquatint with etching 4⅝ x 29 in.

The main water entrance to Boston is between Castle Island and Governor's Island, the two most prominent islands in Boston Harbor. They lie 2½ miles east of the city and divide the inner and outer harbors. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 24. The negative number for this picture and the next three is LC–USZ62–46056.

————Other impressions: Phillips 3658, pt. 3, no. 6a; Phillips 4473, v. 1, no. 56; LeGear

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10323, v. 2, no. 40a (hand colored); LeGear 10320, v. 3, no. 25 (hand colored).

485

Appearance of the High Lands of Agametticus, N.E. with Penobscot Hills, to the Eastwards, at 3 to 4 Leagues off Shore. Publish'd according to Act of Parliament Oct 7, 1777, by J.F.W. DesBarres Esqr.

Aquatint with etching 3¾ x 15⅜ in. (image)

The Atlantic Neptune. Phillips 1198, v. 3, no. 24.

————Other impressions: Phillips 3658, pt. 3, no. 6a; Phillips 4473, v. 1, no. 56; LeGear 10323, v. 2, no. 40a (hand colored); LeGear 10320, v. 3, no. 25.

485

486

Boston Bay, the Light House bearing N.W. b.W. distant one League. Publish'd according to Act of Parliament Oct 7, 1777, by J.F.W. DesBarres Esqr.

Aquatint with etching 2¾ x 18¾ in. (image)

The lighthouse is to the right. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 24.

————Other impressions: Phillips 3658, pt. 3, no. 6a; Phillips 4473, v. 1, no. 56; LeGear 10323, v. 2, no. 40a (hand colored); LeGear 10320, v. 3, no. 25.

486

487

The Entrance of Boston Harbor. Publish'd according to Act of Parliament Oct 7, 1777, by J.F.W. DesBarres Esqr.

Aquatint with etching 4⅝ x 29 in. (image)

The lighthouse is to the right. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 24.

————Other impressions: Phillips 3658, pt. 3, no. 6a; Phillips 4473, v. 1, no. 56 (hand colored); LeGear 10323, v. 2, no. 40a (hand colored); LeGear 10320, v. 3, no. 25 (hand colored).

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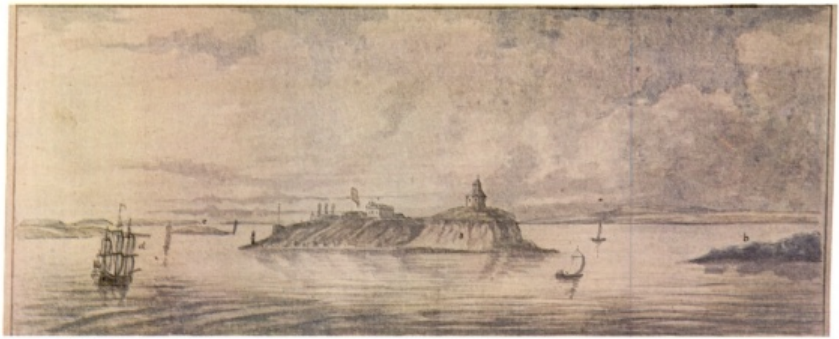
490



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488
L'ENTRÉE AU PORT DE BOSTON DANS L'AMÉRIQUE. Vernet pinxit. F A Annert sc: [177?]
Etching 5¾ x 8⅜ in. (image)

The building at the entrance to the harbor, drawn after a European model, probably represents Castle William, a fortress on Castle Island. LC-USZ62-45537

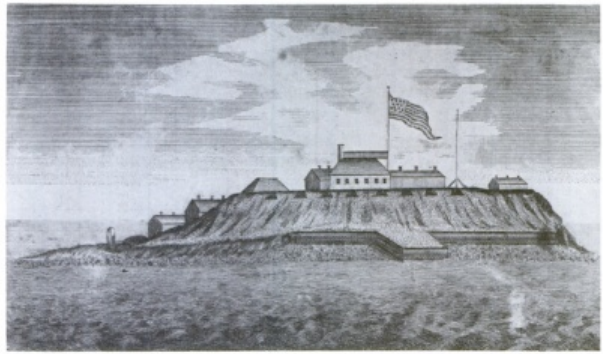
————Another copy. "L'Entree au Port de Boston. Dans l'Amerique. Gravee d'apres le Tableau de Vernet. Vernet pinxit."

489
View of Fort William a The Neck b Lighthouse c Sailing out of harbour d 1770.
Ink and water color drawing 4¾ x 11⅝ in. (image)

Fort William was renamed Castle William in 1705 in honor of the late King William III.

490
Castle William. 1773.
Ink and water color drawing 4 x 8 in. (image)

Before the first British soldiers landed at Boston in October 1768, repairs were made at Castle William so that troops could be stationed there if quarters were difficult to obtain in Boston. Part of the two regiments from Ireland were quartered in the barracks there upon their arrival with the remainder of the troops stationed in Boston. After the Boston Massacre, on demand of the rebels, all of the redcoats were withdrawn from the city and sent to Castle William. LC-USZ62-45381



491

491
A North View of CASTLE WILLIAM in the HARBOUR of BOSTON. May 1789. [S. Hill?]
Etching 4⅝ x 7⅝ in.

When the British troops evacuated Boston in March 1776, the fortifications on Castle Island were destroyed by the departing army. This view shows the rebuilt fort under the stars and stripes. Frontispiece for *The Massachusetts Magazine*, May 1789. LC-USZ62-31790

492
Castle William. [J.F.W. Des Barres, 1780]
Etching 6¾ x 10⅝ in.

The fort, with large flag, stands atop a series of bluffs by the water. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 17.

————Other impressions: Phillips 3657, v. 3, no. 29; LeGear 10323, v. 2, no. 36a (hand colored); LeGear 10320, v. 3, no. 22.

493
[A view of Castle William. J.F.W. Des Barres, 1776-77?]
Etching (hand colored) 15¾ x 23½ in.

In the foreground a man with a cane walks toward a gate and turnstile. To the left is a house surrounded by a picket fence. The

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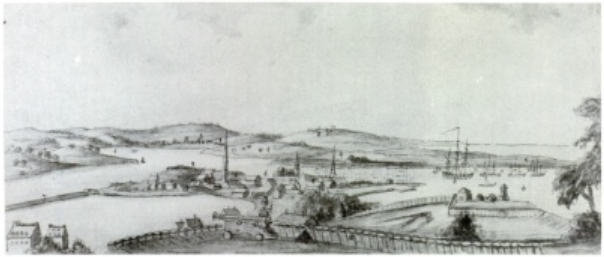
harbor and Castle William are in the background. *The Atlantic Neptune*. Phillips 3657, v. 3, no. 28.



494

494

[A view of Boston] 1 Mistic River 2 Charles-Town Point where the British Troops landed the 17 June 3 Redout of the Rebels 4 Noodles Island 5 Hog Island 6 Boston Harbour 7 The Dykes 8 Boston North 9 Kops Hill and Battery which played on the Rebels Redout on Bunkers Hill the 17 of June 10 Beacon Hill 11 The Somerset [1777?]

Ink and water color drawing 5 x 12 in.

On June 17, 1775, British troops landed at Charlestown in readiness for the Battle of Bunker Hill. Noodle's Island is now called East Boston. LC–USZ62–19362

495

495

View from Charlestown 1773.

Ink and water color drawing 4 x 8 in.

View of Boston from the north side of the city. LC–USZ62–45379

496

A South East View of the Great Town of Bostron in New England in America. Printed for Carington Bowles Map and Printseller at No. 69 in St. Pauls Church Yard, London. I Carwitham sculp. [1760–80?]

Etching (hand colored) 10¾ x 17¾ in. (image)

The print shows Fort Hill on the left, Long Wharf in the center, and Hancock's Wharf to the right. Copied from the 1743 print by William Price, but with fewer ships and less detail. LC–USZ62–46312

497

A View of Boston taken on the Road to Dorchester. Publish'd according to Act of Parliament May 30th. 1776 by J.F.W. DesBarres

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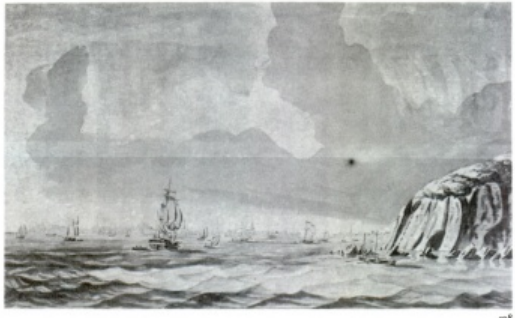

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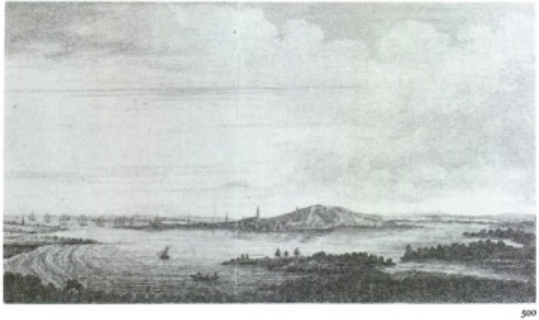

500

Esqr. Drawn by W. Pierre. Engraved by James Newton.
Etching 18¾ x 25¾ in.

In the foreground two shepherds sit in a bucolic setting. The town is in the right background across the bay, and to the left is a large house surrounded by orchards and fields. *The Atlantic Neptune*. LeGear 10320, v. 3, no. 26.

498
A View of Boston. Published by J.F.W. DesBarres Esqr. May 19th 1779.
Aquatint with etching 21½ x 30½ in.

The Atlantic Neptune. Phillips 1198, v. 3, no. 27. LC-USZ62-46062

————Another impression: LeGear 10320, v. 3, no. 27.

499
[Boston. J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 12¾ x 31 in. (image)

A panoramic view of the city with much vivid detail: ships in the foreground, landform to the right, town and hills in the background. *The Atlantic Neptune*. Phillips 3657, v. 3, no. 26.

500
Boston from Willis Creek. Wm. Pierrie delin. Publish'd according to Act of Parliament Septr. 16, 1775, by J.F.W. DesBarres Esq.
Etching 6½ x 10 in.

Willis' Creek, later known as the Miller River, separated Cambridge from Somerville. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 25. LC-USZ62-46058

————Other impressions: Phillips 3657, v. 3, no. 27; LeGear 10323, v. 2, no. 41a (hand colored); LeGear 10320, v. 3, no. 24.

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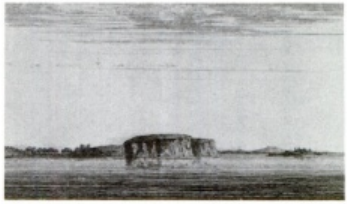
501

Long Island open on the North Side of Nicks Mate Island. [J.F.W. Des Barres, September 16, 1775]

Etching 6⅝ x 10 in.

Long Island stands in the outer Boston Harbor. Between Long Island Head and Gallop Island is Nix's Mate, an irregular, rocky island which is almost covered by water at high tide. The town of Boston is in the right background. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 25. LC–USZ62–46057

————Other impressions: LeGear 10323, v. 2, no. 41a (hand colored); LeGear 10320, v. 3, no. 23.



501

502

A View of the Country towards Dorchester, taken from the advanced works on Boston Neck. [J.F.W. Des Barres, 1775?]

Etching 6⅝ x 10 in.

Soldiers stand guard in a redoubt on the left. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 26. LC–USZ62–46061

————Other impressions: Phillips 3657, v. 3, no. 27; LeGear 10323, v. 2, no. 40b (hand colored); LeGear 10320, v. 3, no. 23.

502

503

A View of Boston from Dorchester Neck Wm. Pierrie delin Publish'd according to Act of Parliament Septr. 16, 1775, by J.F.W. Des-Barres Esq.

Etching 6⅝ x 10 in.

Boston on the right. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 25. LC–USZ62–33035

————Other impressions: LeGear 10323, v. 2, no. 41a (hand colored); LeGear 10320, v. 3, no. 24; LeGear 10321, v. 1, no. 12.

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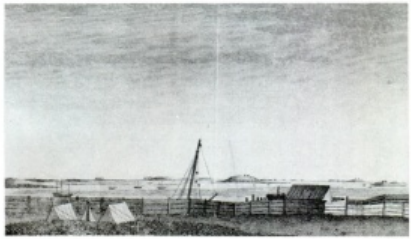

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504
A View of the Harbour of Boston taken from Fort Hill. [J.F.W. Des Barres, 1775?]
Etching 6¾ x 9¾ in.

Fort Hill was on the south side of the city and faced the harbor. Its strategic value was considerable. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 26. LC–USZ62–46060

————Other impressions: Phillips 3657, v. 3, no. 27; LeGear 10323, v. 2, no. 40b (hand colored); LeGear 10320, v. 3, no. 24.

505
A Front View of the Lines taken from the advanced Post near Browns House. [J.F.W. Des Barres, 1775?]
Etching 6½ x 10 in.

Two chevaux-de-frise are beside the gate to the fort. Boston is in the far background. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 26. LC–USZ62–46059

————Other impressions: LeGear 10323, v. 2, no. 40b (hand colored); LeGear 10320, v. 3, no. 23.

506
A View of the Lines thrown upon BOSTON NECK, by the Ministerial Army. 1774 B. Romans
Etching (hand colored) 1 x 7½ in. (image)

In June and July of 1775, the British constructed defenses on Boston Neck where many of their troops were stationed. The neck was the site of minor skirmishes from July 1775 until the British Army left Massachusetts in March 1776. The legend reads: "1 Boston 2 Mr. Hancocks House 3 Enemy's Camp on McHill 4 Blockhouse 5 5 Guard Houses 6 Gate & Draw Bridge 7 Beacon Hill." With a map entitled "Plan of Boston and its Environs 1775" in G&M vault. LC–USZ62–46324

507
[View of fortifications around Dorchester, 1776?]
Pen and water color drawing 6 x 19¾ in.

Washington decided to break the stalemate of the siege of Boston in March 1776 by fortifying the last unoccupied heights around the city. The Dorchester Heights works were constructed in a single night, despite frozen ground, in an amazing feat of military planning and execution. The British cannons in the harbor were unable to adjust their fire high enough to threaten the fortifications, and instead of attempting a frontal assault, the British decided to evacuate the city. Dorchester steeple, the only landmark identified in this print, is on the hill to the right. LC–USZ62–45538

508
View of Roxbury from the advanc'd Guard House[s] at the Lines. [177?]
Ink sketch 6¾ x 13¾ in. (image)

The right wing of the American Army was at Roxbury under the command of Maj. Gen. Artemas Ward during the siege of Boston. This sketch made behind British lines identifies "a. Rebbels Centinels" "b. Our advanc'd Guard" "Road to Roxby." "Here the Rebbels have 4 Field Pieces" "Roxbury" "Rebbels Encampmt." LC–USZ62–45378

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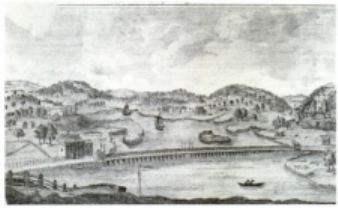

509

509
View of the Bridge over Mystic River & the Country adjacent from Bunker's Hill. Engraved by S. Hill. [1790]
Etching 4 x 6¾ in.

Malden Bridge in Middlesex County was built in 1787 at the cost of approximately £5,300. This view is from Bunker Hill; Medford township is in the background. Frontispiece for *The Massachusetts Magazine*, September 1790, opposite p. 515. Stauffer, 1408. LC–USZ62–45526

510

510
View of Bunker's Hill. From a Drawing in Possession of the Revd. Mr. Elderton. Feby. 1790.
Etching 4⅜ x 6¾ in. (image)

On the night of June 16, 1775, the American troops built a redoubt on Breed's Hill, adjacent to Bunker Hill. The redoubt was discovered at daybreak, and the Battle of Bunker Hill began. The British captured the hill at enormous cost in casualties, and the War for Independence began. From the *Gentleman's Magazine*, February 1790, opposite p. 140. LC–USZ62–46023

511

511
S.E. Prospect from an Eminence near the Common, Boston. Del. & Engrav'd by S. Hill. [1790]
Etching 4⅜ x 7 in.

This view is of southeast Boston from a rise of land near the Hancock mansion. Dorchester Heights is in the background. An accompanying article describes the engraving:

The great variety of objects, that croud [sic] upon the point of vision, are too numerous for detail.—Suffice it to observe, that the busy din of the town, and the quiet stillness of the rural hamlet, appear in striking contrast, and furnish a luxuriant feast, to the contemplative and philosophick mind.

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Frontispiece for *The Massachusetts Magazine*, November 1790.

512

View of the ancient Buildings belonging to Harvard-College, Cambridge, New England. [1788]

Etching 4¼ x 7 in.

Frontispiece for *The Columbian Magazine*, December 1788. This view shows fewer buildings than item 513, and they appear older and less substantial. Fielding, 1819.

513

View of the Colleges at Cambridge, Massachusetts. Delineated & Engraved by S. Hill. [1790]

Etching 3¾ x 6¼ in. (image)

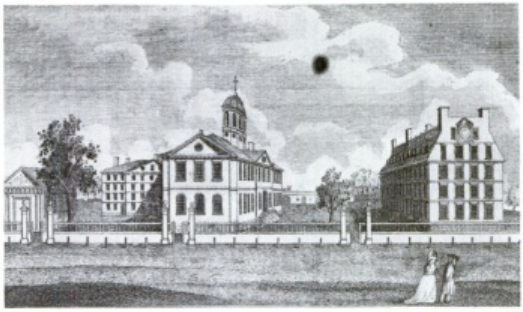
The accompanying article describes the engraving as "a prospective view of the buildings belonging to the University of Cambridge, the most ancient seminary of literature in the United States." The buildings on the campus of Harvard College from left to right are: Holden Chapel, erected in 1745 in memory of Samuel Holden, a director of the Bank of England; Hollis Hall, built in 1762; Harvard Hall, the building with the cupola; and Massachusetts Hall. Massachusetts Hall, the oldest building on the campus, was built in 1720; Hollis Hall was rebuilt after the fire of 1764. *The Massachusetts Magazine*, June 1790, frontispiece. Stauffer, 1396. LC-USZ62-45523

514

View of Faneuil-Hall in BOSTON, Massachusetts March 1789. W. Pierpont Del. S. Hill Sculp.

Etching 4¼ x 7 in.

The original building was constructed in 1740, the gift of merchant Peter Faneuil (1700–1743) to the city of Boston for a market place and town hall. The roof and interior were burned in 1761 and reconstructed in 1763.



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515

Called the "Cradle of Liberty," Faneuil Hall was the scene of many patriot meetings. During the siege of Boston, the British soldiers used it as a theater. This is a northeast view of the building, taken from the town dock. Frontispiece for *The Massachusetts Magazine*, March 1789. Stauffer, 1402. LC–USZ62–45571

515

A South East View of Christ's Church. [1787]
Etching 7⅞ x 6¾ in.

Christ Church, founded by Anglicans in 1723, was located on Salem Street. Its steeple was 175 feet high and, at the time of the Revolution, contained the only church bells in Boston. E. P. Richardson credits Charles Willson Peale with the design of this plate. *The Columbian Magazine*, 1787, opposite p. 839. LC–USZ62–46025

516

View of the Bridge over Charles River. Sept. 1789. [Samuel Hill?]
Etching 4¾ x 6⅞ in.

Built in 1786 by a private group of investors, which included John Hancock, this bridge was the first in the Boston area. It was 1,503 feet long, connecting the city with Charlestown. The view is from Atkins Wharf. *The Massachusetts Magazine*, September 1789, frontispiece. Stauffer, 1398. LC–USZ62–24045

517

An East View of the Meeting House in Hollis Street, Boston; now erecting on the ruins of one lately destroyed by fire. C: Bulfinch Delin Vallance Sc. [1788]
Etching 6⅛ x 6¾ in.

This church, designed by Charles Bulfinch (1763–1844) the prominent Bostonian architect, was constructed on the site of the old Hollis Street Church, which burned in 1787. It

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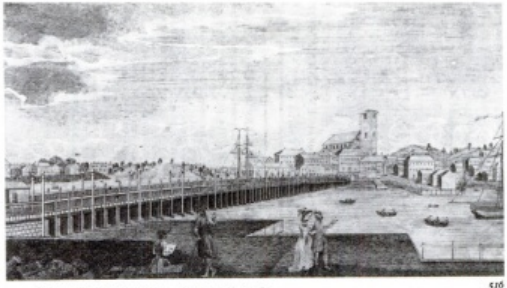


516

517

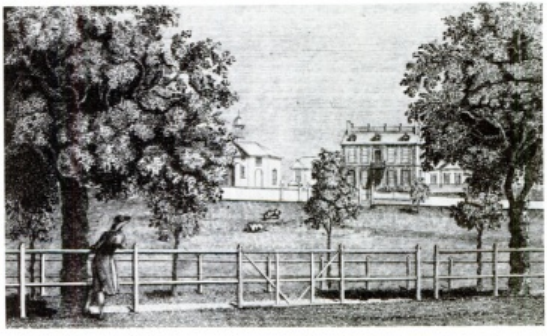
was Bulfinch's first building, and it reflected his fondness for European styles. The square structure had a domed interior, and twin cupolas flanked the Tuscan portico. See Whitehill, *Boston, A Topographical History*, p. 50. Frontispiece for *The Columbian Magazine*, April 1788, opposite p. 175. Stauffer, 3341. LC–USZ62–46027

518

View of the Seat of his Excellency John Hancock Esqr. Boston July 1789. Hill, del. et Sculp:

Mixed method 3¾ x 6¼ in. (image)

The Hancock house, built in 1737, stood on Beacon Street. The handsome stone building faced south and commanded a wide view of the city on all sides. While John Hancock (1737–1793), the wealthy merchant, President of Congress, and Governor of Massachusetts, inhabited the house, the east wing contained a spacious hall for entertaining. Frontispiece for *The Massachusetts Magazine*, July 1789. Stauffer, 1406. LC–USZ62–45572



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519

VUE DE BOSTON. Prospect von Boston gegen der Bucht am Hasen. Vue de Boston vers le Cale du Port. Se vend a Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majeste Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]

Etching (hand colored) 12⅜ x 16⅜ in. (image)

A stylized view of the port of Boston, the center of New England shipping in the colonial period. The closing of the port after the Boston Tea Party, led to the calling of the First Continental Congress. From "Collection des prospects." LC-USZ62-15353 is the negative number for the black-and-white print.

————Another copy entitled, "Vue de Boston vers le Cale du Port." The details are less clear, and the colors are darker. 12⅜ x 16¾ in.

520

VUE DE BOSTON. Prospect des Plazes vor dem Rath Haus zu Boston. Vuë de la rue et de la Maison de Ville à Boston. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]

Etching (hand colored) 12⅛ x 16⅛ in.

The old statehouse, built in 1657, was the center of government of both the Colony and Boston, as well as the public market place. When Faneuil Hall became the site for town meetings, this building continued to be used by the provincial legislature and courts. A more accurate representation can be seen in the Paul Revere engraving of the Boston Massacre, which took place a short distance away. The title at the top of the picture is a mirror image. From "Collection des prospects."

521

521

VUE DE BOSTON. Prospect der König Strasse gegen das Land Thor zu Boston. Vuë de la Ruë du Roi vers la Porte de la Campagne a Boston. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]

Etching (hand colored) 9⅞ x 15⅛ in. (image)

Stylized view of King Street. Title at top of picture is mirror image. From "Collection des prospects." LC-USZ62-45388

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Prospect des grossen Plazes gegen der alten Sud Kirche der Presbiterianer zu Boston | *Vue de la Rue grande vers l'Eglise du Sud des Presbiteriennes a Boston*

522

522

VUË DE BOSTON. Prospect des grossen Plazes gegen der alten Sud Kirche der Presbiterianer zu Boston. Vuë de la Ruë grande vers l'Eglise du Sud des Presbiteriennes a Boston. Se vend à Augsbourg au Negoce commun de l'Academie d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Francois Xav. Habermann. [177?]

Etching (hand colored) 10 x 15¾ in. (image)

Old South Congregational Church was the third church to be built in Boston. It was the scene of many patriotic meetings in the years immediately preceding the War for Independence. Unlike the church pictured, Old South had a tall steeple. The title at the top of the picture is a mirror image. From "Collection des Prospects." LC–USZ62–45389

523

A View of the City of Boston the Capital of NEW ENGLAND, in North America. Vue de la Ville de Boston, Capitale de la NOUVELLE ANGLETERRE, dans l'Amérique Septentrionale. Drawn on the Spot by his Excellency, Governor Pownal; Painted by Mr. Pugh, & Engraved by P. C. Canot. London, Printed for John Bowles, at No. 13 in Cornhill; Robert Sayer, at No. 53 in Fleet Street; Thos. Jeffreys, the Corner of St. Martins Lane in the Strand; Carington Bowles, at No. 69 in St. Pauls Church Yard; & Heny. Parker, at No. 82 in Cornhill. [1768]

Etching 14½ x 20¾ in.

The view is from Cambridge across the Charles River to the Boston Common. Thomas Pownall (1722–1805), the artist, was the Governor of Massachusetts, 1757–59. From *Scenographia Americana* (1768).
LC–USZ62–45584

————Another copy entitled, "A View of the Town of Boston the Capital of New England." [Trenchard?] Reduced (5¾ x 9 in.) and

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reproduced as the frontispiece for *The Columbian Magazine*, December 1787. The American flag has been substituted for the Union Jack, and ships have been removed from the harbor and fortifications from the shore. Stauffer, 3285. LC–USZ62–16685

524

CAPE POGE bearing S 52° E, distant two Miles. [J.F.W. Des Barres, 1781?]

Aquatint with etching 2⅝ x 16¼ in. (image)

The cape is on the extreme left. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 33.

————Other impressions: Phillips 3658, pt. 3, no. 248; Phillips 4473, v. 1, no. 60; LeGear 10323, v. 2, no. 43a (hand colored); LeGear 10320, v. 3, no. 28.

525

SANDY POINT bearing W S W distant four Miles. [J.F.W. Des Barres, 1781?]

Aquatint with etching 2 x 12¾ in. (image)

The point is to the right. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 33.

————Other impressions: Phillips 3658, pt. 3, no. 248; Phillips 4473, v. 1, no. 60; LeGear 10323, v. 2, no. 43a (hand colored); LeGear 10320, v. 3, no. 28.

526

GAY HEAD bearing N E ¾ E and NOMANSLAND E ¾ S. [J.F.W. Des Barres, 1781?]

Aquatint with etching 2¾ x 28 in. (image)

The Atlantic Neptune. Phillips 1198, v. 3, no. 33.

————Other impressions: Phillips 3658, pt. 3, no. 248; Phillips 4473, v. 1, no. 60 (hand colored); LeGear 10323, v. 2, no. 43a (hand colored); LeGear 10320, v. 3, no. 28.

523

523a

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537

527
GAY HEAD bearing SE distant one Mile. [J.F.W. Des Barres, 1781?]
Aquatint with etching 2⅝ x 2³⁄₁₆ in. (image)

The head is to the left. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 33.

————Other impressions: Phillips 3658, pt. 3, no. 24a; Phillips 4473, v. 1, no. 60; LeGear 10323, v. 2, no. 43a (hand colored); LeGear 10320, v. 3, no. 28.

528
SANKOTY HEAD, bearing S b W, distant 10 Miles. [J.F.W. Des Barres, 1781?]
Aquatint with etching 2¼ x 6¾ in. (image)

The head is to the left. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 33.

————Other impressions: Phillips 3658, pt. 3, no. 24a; Phillips 4473, v. 1, no. 60; LeGear 10323, v. 2, no. 43a (hand colored); LeGear 10320, v. 3, no. 28.

529
SANKOTY HEAD bearing SW when clear of the Shoals distant 4 Leagues. [J.F.W. Des Barres, 1781?]
Etching (hand colored) 3¼ x 7⅛ in.

A single boat and the head are to the left. *The Atlantic Neptune*. Phillips 1198, v. 3, no. 33.

————Other impressions: Phillips 3658, pt. 3, no. 24a; Phillips 4473, v. 1, no. 60 (hand colored); LeGear 10323, v. 2, no. 43a (hand colored); LeGear 10320, v. 3, no. 28 (hand colored).

530
[A View of Cape Cod, J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 11¾ x 20 in. (image)

The view shows a large area of white cliffs with the open sea to the right. *The Atlantic Neptune*. Phillips 3657, v. 3, no. 25.

531
[Shirley Point open with Deer Island, Sailing into Boston Harbor, J.F.W. Des Barres, 1776–77?]
Etching (hand colored) 11 x 20⅝ in. (image)

A small village is to the left. *The Atlantic Neptune*. Phillips 3657, v. 3, no. 25.

Rhode Island and Connecticut

532
A S.W. View of the BAPTIST MEETING HOUSE, Providence, R.I. S. Hill Sculp. August, 1789.
Etching 7⅜ x 4½ in.

Sometimes called the "Mother Church of American Baptists," this church, founded by Roger Williams in 1639, was the first of its denomination in the New World. The building was designed by James Gibbs after the church of St. Martin's-in-the-Fields in London and was built in 1774. From *The Massachusetts Magazine*, August 1789, frontispiece. Stauffer, 1412. LC–USZ62–31789

533
BRISTOL NECK Rhode Island 1765.
Ink and water color drawing 6¾ x 12 in.

A similar view in the British Museum has the title "View of Bristol Neck from Trips's in Rhode Island September 1765." LC–USZ62–45382

534
A View of the GUARD-HOUSE and SIMSBURY-MINES, now called Newgate. A Prison for the Confinement of Loyalists in Connecticut. Pub. by J. Bew, Pater-Noster-Row Nov 1st 1781 London.
Etching 6 x 4¾ in. (image)

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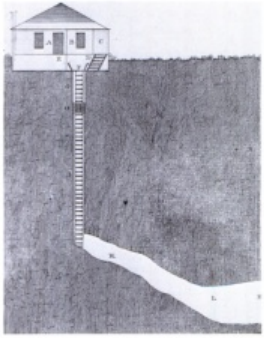
533

535



534

The accompanying article in the British publication *The Political Magazine*, October 1781, p. 597, describes the "Symsbury Mines, The Rebel Prison for the King's Loyal Subjects." Newgate, or Hell, as it was sometimes called, was a former copper mine, and the cells were 120 feet below the surface. The British complained that conditions there were inhumane, that loyalists were denied visits by the clergy, and that prisoners frequently died.

The legend identifies the following:

A. Gaurd [sic] room. B. Lodging room for the officer of the guard. C. A closet from which the stair leads down. D. The stairs. E. A kitchen, divided off by a partition, the door of which is locked when a prisoner is let up to cook. F. A strong trap door opening the descent to Hell. G. A step ladder descending eight feet to an iron grate. H. An iron grate. I. A ladder descending through a shaft in the rock, about forty feet. K. A descent through the broken cavities of the rock about forty feet. L., M. The prison commonly called Hell. N. A hole bored through the rock, seventy feet in depth, about an inch and an half in diameter, the only passage by which the prisoners are furnished with air.

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535

View from THE GREEN WOODS towards Canaan and Salisbury, in Connecticut. [1789, ascribed to Trenchard]

Etching 4½ x 7⅜ in.

The Green Woods in Connecticut were so named because of the green-bearded moss which grew on the pine trees. Located between Hartford and Canaan, they were very hilly and were 20 to 30 miles in length. In this view; a horseman walks his mount down a steep hill to the right toward a valley where a steeple and columns of smoke are visible. From *The Columbian Magazine, or Monthly Miscellany*, June 1789, opposite p. 366. Stauffer, 3292.

LC–USZ62–45576

MIDDLE ATLANTIC STATES

New York

New York City and Vicinity

536

Bond Hollow bearing S.bE. Publish'd by J.F. W. DesBarres Esqr. May 19th. 1779.

Etching (hand colored) 2¾ x 8⅛ in. (image)

View set into "A Chart of New York Har-

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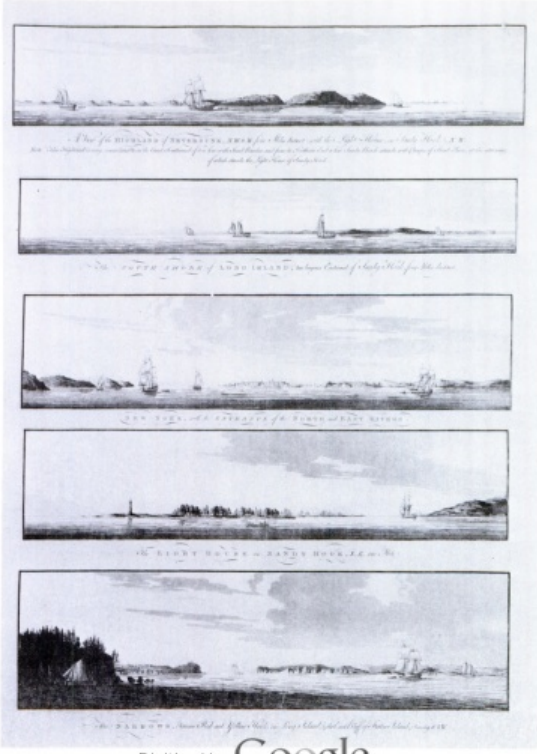

Staten Island,) bearing S.b.W. Publish'd according to Act of Parliament Octr 4, 1777, by J.F.W. Des Barres Esqr.

Aquatint with etching 5⅜ x 18⅝ in. (image)

The Atlantic Neptune. Phillips 1198, v. 3, no. 41.

————Other impressions: Phillips 3658, pt. 3, no. 13a (hand colored); Phillips 4473, v. 1, no. 64 (hand colored); LeGear 10323, v. 2, no. 50c (hand colored); LeGear 10317, v. 2, no. 14 (hand colored).

544

East View of Hell Gate in the Province of New York. W A Williams del. 1775.

Etching 5 x 8 in.

Hell Gate was a dangerous waterway between New York and Connecticut, Rhode Island, and Massachusetts. Ships frequently crashed on the rocks there on their way to New England. The route's one advantage was that it bypassed the Atlantic. Pictured is the location at which Harlem Creek, the East River, and Flushing Sound meet. This view and a map accompany a glowing description of New York City and its environs. From *The London Magazine*, April 1778, p. 147. LC–USZ62–46095

545

S View of the City of New York [1776?]

Pen and ink drawing 4¼ x 15¾ in. (image)

This view, probably from a point on Long Island near Red Hook, shows the skyline of New York City sometime before the fire of September 20–21, 1776. The steeple of Trinity Church is on the far left. Stokes, *Iconograpy of Manhattan Island*, v. 1 (New York, 1915), p. 361. LC–USZ62–45539

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E View of the City of New York. er: 41. [1776?]
Ink drawing 4¾ x 15¾ in. (image)

This view was also drawn before the New York City fire. In the foreground is the Rutgers House, and Trinity Church steeple is visible in the background. The ships in the harbor may represent the fleet under Adm. Richard Howe, which anchored there in early September 1776. Stokes, *Iconography of Manhattan Island*, v. 1 (New York, 1915), p. 361. LC–USZ62–45540

546

547

A View of the City of New York from Long Island [Montresor? 177?]
Ink and water color drawing 9⅞ x 17⅝ in.

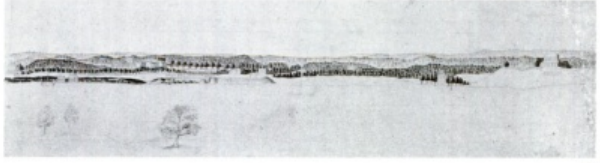
This view shows Trinity Church without its steeple, dating the drawing sometime between the fire of 1776, when the steeple was destroyed, and 1784, when the remainder of the tower was removed. Other buildings on the skyline include St. Paul's Chapel, New Dutch Church, Middle Dutch Church, the French Church, Federal Hall, Wall Street Presbyterian Church, and St. George's Chapel. Stokes, *Iconography of Manhattan Island*, v. 1 (New York, 1915), p. 361–362. LC–USZ62–20492

547

548

Bunker's Hill on N. York Island [177?]
Ink sketch 6¾ x 19¾ in.

Bunker's Hill, the highest point on the southern side of the island, was fortified by the Americans during the Revolution. The hill was also known as Mount Pleasant and as Bayard's Mount. The name "Montresor" appears on the reverse, probably indicating that at one time the picture was in John Montresor's possession. Stokes, *Iconography of Manhattan Island*, v. 1 (New York, 1915), p. 362, and v. 3 (New York, 1918), p. 867. LC–USZ62–45377



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549
A South West View of the City of New York, Taken from the Governours Island at* [NW tip of island—designated on map] London, Published according to Act of Parliament, Jany 12, 1776, by Jefferys and Faden, Corner of St. Martins Lane, Charing Cross. [After B. Ratzer and engraved by Thos. Kitchin]
Etching 7¾ x 34 in. (image)

This view accompanies the map "Plan of the City of New York in North America: Surveyed in the Year 1766 & 1767" from Faden, *North American Atlas* (London, 1777), no. 20–21. The cloud of smoke near St. George's Chapel could not represent the great fire of September 1776, as earlier editions of the map with copies of this view were offered for sale in 1770. It has been suggested that the smoke is from a kettle of tar being used for ship repairs. See Stokes, *Iconography of Manhattan Island*, v. 1 (New York, 1915), p. 341. See also item 694.
LC–USZ62–45598

550
Neu Jorck sive Neu Amsterdam. Tob. Conr. Lotteri [1778]
Etching 23¼ x 14¾ in. (image of an irregular pentagon)

This view of 17th-century New York was reprinted into the late 18th century and was part of the ornamentation on the map "Recens Edita totius Novi Belgii, in America Septentrionali" in Lotter, *Atlas Géographique* (Nürnberg, 1778), no. 92. The captions, in Latin, identify several buildings including the Dutch Reformed Church, the Lutheran Church, the public scales and granary, the governor's house, the prison, and a windmill. Smoke billows from a recently fired cannon, and in the foreground six additional cannon guard the waterfront. Among the inaccuracies in this view, which may have been drawn in Holland from verbal descriptions or rough sketches, is the size of the harbor's fortifications. Stokes, *Iconography of Manhattan Island*, v. 1 (New York, 1915), p. 223. See also item 742.
LC–USZ62–46068

551
A South East View of the City of New York,

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in North America. Vue de Sud Est de la Ville de New York, dans L'Amerique Septentrionale. Drawn on the Spot by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]

Etching 14¼ x 20¾ in.

The large building in the center is "New College," the King's College building which opened in 1760. The college was founded in 1754 to prevent the exposure of New York youths to radical political ideas at either Yale or Princeton. King's supposedly taught submission to the English Crown, but ironically both Alexander Hamilton and Gouverneur Morris were students there. Also identified in the legend are "Old English Church," "City Hall," "French Church," "North River," "Staten Island," and "The Prison." The palm tree was probably added by the engraver. See *Scenographia Americana* (1768).
LC–USZ62–43544

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A South West View of the City of New York, in North America. Vue de Sud Ouest de la Ville de New York, dans L'Amerique Septentrionale. Drawn on the Spot by Capt. Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. London Printed for John Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos Jefferys the corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]

Etching 14¾ x 20¾ in.

This view shows New York City with its many steeples in the background. Among

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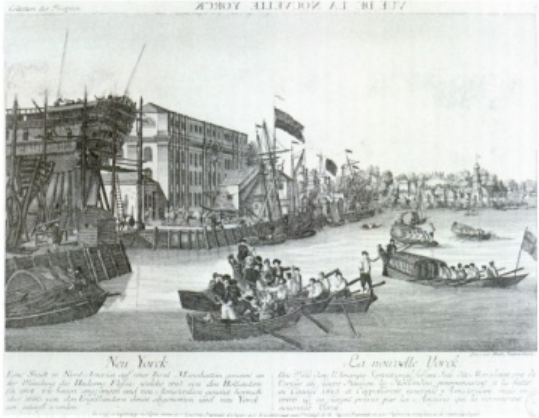
those shown is Trinity Church on the far right. Staten Island is on the horizon, and Long Island is shown directly in front of it in the harbor. In the left foreground is the Rutgers House with the South River flowing behind it. On the other side of the river is Nutting Island. On the right is a building identified in the legend as "Brew House." See *Scenographia Americana* (1768).

————Another impression. In P&P (trimmed edges). Imprint reads; "Published according to Act of Parliament by Thos. Jefferys at Charing Cross." LC–USZ62–19363



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Vue de la Nouvelle Yorck. Neu Yorck. Eine Stadt in Nord-America auf einer Insul Manahattan genannt an der Mündung des Hudsons Flusses welche 1615 von der Holländern zu erst zu bauen angesangen und neu Amsterdam genennet, hernach aber 1666 von den Engelländern ihnen abgenommen und neu Yorck um getauft worden. La nouvelle Yorck. Une Ville dans l'Amerique Septentrionale sur une Isle, dite Manahatan, près de l'orifice du fleuve Hudson, les Hollandois commencérent a la battir en l'anée 1615 et l'appellerent nouvelle Amsterdam, mais en 1666 ils en fierent privés par les Anglois qui la nommérent nouvelle Yorck. Se vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. Gravé par Balth Frederic Leizelt. [177?]

Etching (hand colored) 12½ x 17 in.

This view from "Collection des prospects" was engraved by Leizelt whose stylized versions of North American sites rarely reflected reality. LC–USZ62–41170

————Another copy entitled "La Nouvelle Yorck," with the explanation same as above but in French only. "Présentement chez Basset

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rue St. Jacques au coin de celle de Mathurins, Tient Fabrique de Papiers." Probably by André Basset l'aîne. 13½ x 17½ in.

554

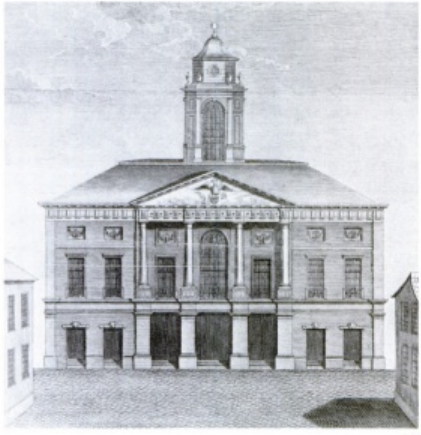
View of the Federal Ediface in New York. [1789]

Etching 8¾ x 8 in.

On September 13, 1788, Congress chose New York as the site of the New Government. New York City, hoping to become the permanent seat, enlarged and repaired the city hall and renamed it Federal Hall. Washington's inauguration was held on the balcony of Federal Hall, and the first inaugural address was delivered in its Senate Chamber. An accompanying article describes the interior of the building in detail and says of its external appearance:

> This building is situated at the end of Broad Street, where its front appears to great advantage. The basement story is Tuscan, and is pierced with seven openings; four massy pillars in the center support four doric columns and a pediment. The frieze is ingeniously divided to admit thirteen stars in the metopes; these, with the American Eagle and other insignia in the pediment, and the tablets over the windows, filled with the thirteen arrows and the olive branch united, mark it as a building set aside for national purposes.

From *The Columbian Magazine*, August 1789, opposite p. 473. LC–USZ62–45577



554

Hudson River Valley and Upper New York

555

[A View of an American River—a cartouche] Printed for Robt. Sayer in Fleet Street, and T. Jefferys in the Strand. Published as the Act directs 16 June 1775.

Etching 8½ x 13 in. (image)

A spacious scene of a river, probably the Hudson, with the map's title engraved on the side of a tall cliff. This cartouche fits into the lower right-hand corner of a map entitled "The Provinces of New York, and New Jersey; with

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part of Pensilvania, and the Governments of Trois Rivieres, and Montreal: Drawn by Capt. Holland. Engraved by Thomas Jefferys, Geographer to His Majesty." From Jefferys, *The American Atlas* (London, 1775), no. 18. The cartouche also appears in the editions for 1776, 1778, and 1782; they all carry the 1776 date.

————Another copy with no date. In Jefferys, *A General Topography of North America* (London, 1768), no. 34.

555a

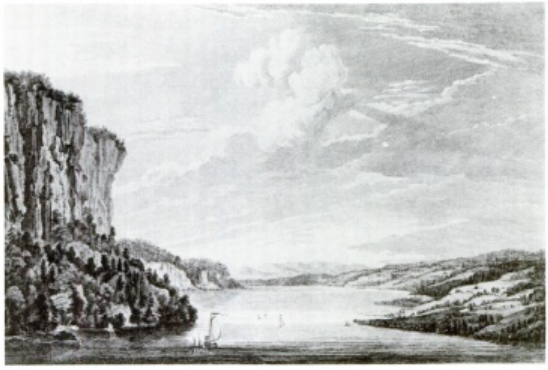
[Kings Bridge, New York, August 1778?]
Watercolor 6⅝ x 10⅛ in.

This view looks past the town, over Harlem Creek, toward the Hudson River. From Simcoe, *A Journal of the Operations of the Queen's Rangers* (Exeter, [1787]), opposite p. 68.

556

A View in Hudson's River of the Entrance of what is called the Topan Sea. Vue sur la Riviere d'Hudson, de l'entree counue sous le nom de Mer de Topan. Sketch'd on the Spot by his Excellency Governor Pownal. Painted by Paul Sandby, Engraved by Peter Benazech. London, Printed for Jn. Bowles at No. 13 in Cornhill, Robert Sayer at No. 53 in Fleet Street, Thos. Jefferys the Corner of St. Martins Lane in the Strand, Carington Bowles at No. 69 in St. Pauls Church Yard, and Henry Parker at No. 82 in Cornhill. [1768]
Etching 14¾ x 20¾ in.

Thomas Pownall (1722–1805), who served in America as lieutenant governor of New Jersey and as governor of Massachusetts, visited Tappan Sea, N.Y., in October 1755. Pownall's description of the area, published in Lois Mulkearn, ed., *A Topographical Description of the Dominions of the United States of America* (Pittsburgh, 1949), p. 39, was written a decade later from notes kept in a journal:



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After emerging out of this Pass, it [the Hudson River] spreads itself in the Form of a great Lake 15 Miles in Length by one Way of reckoning, and by another 20, and about Four Miles broad, and is called the Topang Sea: The western Banks are perpendicular rocky Cliffs of an immense Height, Covered with Woods at the Top, which from the great Height of the Cliff seem like Shrubs. The Eastern Coasts are formed by a gently rising Country, Hill behind a Hill, of fruitful Vegetation at the back of which lye the White-plains: It then again for 20 Miles more or thereabouts takes the Form of a River, but above a Mile and Half broad, and passes by New York.

During the Revolution, Tappan Sea was the scene of a small engagement with a small British flotilla that had run past American batteries near the entrance to the river. See item 264. From *Scenographia Americana* (1768). LC–USZ62–43548

————Another impression. In P&P (trimmed edges). Imprint reads, "London, Published according to Act of Parliament, May 20, 1761 by Thos. Jefferys the Corner of St. Martin's Lane."

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