

**THE ENGRAVED PORTRAITS OF
WASHINGTON, WITH NOTICES OF
THE ORIGINALS AND BRIEF
BIOGRAPHICAL SKETCHES OF THE
PAINTERS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649139118

The engraved portraits of Washington, with notices of the Originals and Brief Biographical Sketches of the Painters by W. S. Baker

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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W. S. BAKER

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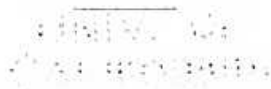
WITH

NOTICES OF THE ORIGINALS AND BRIEF BIOGRAPHICAL
SKETCHES OF THE PAINTERS.

BY

W. S. BAKER,

Author of "The Antiquity of Engraving and The Utility and Pleasures of Prints,"
"William Sharp, Engraver, and his Works;" and "American
Engravers and their Works."



PHILADELPHIA:
LINDSAY & BAKER.
1880.

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Entered according to the Act of Congress, in the year 1880, by
W. S. BAKER,
In the Office of the Librarian of Congress at Washington.

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PREFACE.

THE present work, although somewhat broader in its scope than others of a similar character, was compiled simply as a Text-book for the Washington collector.

To an American no other portrait can possess the interest and significance which will be always attached to that of Washington; and if in contemplating it, we feel impressed with the nobility of his character, the dignity of his manhood, his truth and patriotism, what better page can we study and what better life can we imitate?

The portraits of Washington are fortunately not restricted to a single example nor limited to the individual painter, and while extending over the greater portion of his life, cover more particularly the years devoted to his country. If it is true that "a portrait is a sort of general history of the person it represents," how complete must be that history when fully presented in a regular series, and brought through the medium of the graver to our quiet and careful consideration.

Quite a number of collections of the engraved portraits of Washington have been gathered and some of considerable importance, but as yet no system of arrangement has been attempted by which the prints, although always interesting in themselves, could be intelligently studied either historically or artistically.

With the view, therefore, of making such collections instructive,

something more than merely interesting, the system has been adopted of classifying the prints according to the painters, and by furnishing a chronological series of, with but one or two exceptions, all the known originals, give at a glance a concise history of the subject. No other form can so thoroughly enable the student to comprehend the different types of portraits with the period of production, and allow him through his prints to follow the career of "our Washington," and while considering the acts and results of his life, be, at the same time, forcibly reminded of the prominent events of the early history of the Republic, which although comparatively recent in date, we, in the rapid changes of the present, already look back upon with a feeling of antiquity, but not, we hope, in a spirit of forgetfulness.

As indispensable to the proper understanding of the engraved portraits, brief biographical sketches of the painters have been given, restricted as much as possible to the special subject under consideration, which will serve to draw attention to a few originals, not as yet reproduced by the burin, but completing the historical series.

With the exception of the lithographic drawings by Rembrandt Peale, and the one copied from the original etching by Joseph Wright, noticed in consequence of the endorsement certifying to its correctness as a likeness, the catalogue is restricted to the record of the productions of *plate* engravers only, the large number of wood-cuts and lithographs precluding their admission even if desirable or customary, although many are close renderings of originals and moreover possess considerable artistic merit.

In arranging the prints according to painters more or less difficulty was encountered, it being apparent in some cases that the engraver

had worked from no authentic original, the plate being produced either from irresponsible pictures and drawings or other engravings no better entitled to consideration. This necessarily required careful comparison and examination, and from the fact that a number of prints were not available for that purpose, some assignments may be open to objection; it is hoped, however, that in this respect but few errors will be discovered.

A chronological arrangement of the prints in each list would have been the most natural and satisfactory, but the impossibility of obtaining dates of publication of many, rendered this impracticable, and the alphabetical plan was adopted, which in the end renders the catalogue more convenient for reference and enables each engraver's productions, when after the same original, to follow in consecutive order. This has, however, been departed from whenever there existed original prints by any of the painters, as in the case of the plates by Charles Willson Peale, Joseph Wright, Edward Savage, and Saint Meemin, and the drawings on stone by Rembrandt Peale above referred to, these forming for such lists the appropriate headings.

All the prints enumerated in the catalogue have come under the immediate notice of the writer, with but two exceptions, one engraved by Norman after Charles Willson Peale, and the other by Hamlin, No. 125, a copy of the mezzotinto by Savage, the first named being in the possession of C. W. Folsom, of Cambridge, Mass., and the latter in the collection of James E. Mauran, of Newport, R. I., to which gentlemen we are indebted for the respective descriptions.

The book-plates have been ascribed to the work in which they were originally published, whenever such information was obtainable, and any omission in this respect it is hoped will be supplied by the interested collector.

The designations *rare*, *very rare*, and *extremely rare*, have been used with much caution, and the term *unique* entirely discarded. The rarity of a print is a matter somewhat difficult to determine, and at best the use of the terms above mentioned becomes to a greater or lesser extent arbitrary in character. In establishing a rule for their application we have been entirely governed by actual observation and the experience derived from the knowledge of impressions which occur in important collections, and not from the difficulty experienced in obtaining them at present from the folio of the dealer.

The word *unique*, which may in some instances be properly applied to an impression from a particular state of the plate not intended to be published, cannot with close adherence to truth be used in referring to those taken for the regular edition, no matter how few in number, as it is scarcely probable, especially as to any Washington print, that all have disappeared save one only, and though the possessor is likely in his enthusiasm to declare to the contrary, others sooner or later will come to the surface. Those prints of which only one impression has as yet come under the notice of the writer have been marked accordingly, but the designation *unique* has been studiously avoided.

A number of prints, from having no means of identification either by title, inscription, or names of engraver or publisher, were omitted, it seeming to be useless to record what could not be discovered either by index or otherwise, the list of anonymous being already much larger than was desirable.

In all the descriptions, *the right* and *the left*, it will be understood refer to the right and the left of the observer, as the print is held directly before him.