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CATALOGUE
OF AN EXHIBITION OF

ETCHINGS AND DRY-POINTS

BY

WHISTLER



*WITH AN INTRODUCTION
BY
JOSEPH PENNELL*



*FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK*

FEBRUARY 1 TO FEBRUARY 24, 1912

SMITHSONIAN
INSTITUTION

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IN these days, when etching is upon the town, when every one who does not golf or gamble, write or motor, collect or criticize turns out copper plates; when all rush in where etchers fear to tread—it might be well that artists and the public should have an opportunity of studying or even seeing supreme examples of the art of the greatest etcher of all time—Whistler—and there is such an opportunity in this exhibition.

The most perfunctory examination of Whistler's etchings proves how right he was in the laws ("Propositions") he laid down for himself and all who care to follow or understand him—as to the limitations of etching and its possibilities.

The proofs shown here silently hold up to ridicule many etchings, and many etchers old and new. They prove that etching is the most difficult of the arts, for in the art history of the world there have not been a dozen great etchers—but we have got beyond that antiquated manner of carrying on great traditions, and to-day schools, professors, and pupils of etching abound. Another proof of the utter art-lessness of art education.

The mere facts of the technique of etching can be acquired in one lesson. The making of an etching requires the knowledge of a lifetime.

Etching is, next to Lithography, the simplest method of multiplying prints, yet the most difficult by which to attain great results—great art.

To-day the art is expected not only to perform miracles, but the impossible. Yet etching is not a branch of art on which artistic babes should be suckled. Etching is not really a sure way for the art-less to arrive at notoriety. Etching is not really a method for displaying sincere stupidity on as large a copper plate as possible. Etching is not really grinding, dragging, slaving, and turning out laboriously prints which possess no merit whatever. Etching is not really a fashion of making plates equaled in bigness only by their badness. Etching is not really depending on some one else to print proofs, nor

juggling with printers' ink one's self. Etchings are not squashed or printed oil paintings, nor copies of pencil sketches, and, finally, etchings are not really copies of some other etcher's work.

As all these methods and means are now considered to be within the province of etching, it would be well to consider for a moment the limitations and scope of the art as the masters have understood them. Etching is a means of expressing on a plate, the most delicate, the most subtle, the most refined, the most personal sensations which come to an artist, provided always he can perceive them and has the ability to record them. No one but an artist can do this, and how many artists are there in the world? Etching is sketching on a plate, and how many modern plates prove the artist can sketch? Etching is putting down a subject in the fewest and the most vital lines; how many artists think of line at all? Etching means giving the character of a place or a person, and how many artists have even any character of their own? Etching means doing all these things and others like them superlatively well with the most obedient tools on the most responsive surfaces of metal, provided the artist has the skill to dominate his subject and use his tools.

But if one wishes to know what etching is, look at these prints and numbers more by Whistler. There are etchings in this exhibition that have never been approached by any other artist at any time. To know this is to know etching—to know the perfect flower of the art—the greatest artist of modern times, the greatest etcher of all time—an American—James Abbott McNeill Whistler.

JOSEPH PENNELL.

CATALOGUE

- 1 **Liverdun.** (Wedmore No. 4)
A farm-yard in the Village of Liverdun, near Toul in Lorraine.
"A small Alsatian town Whistler and Ernest Delannoy visited on their journey to Alsace and the Rhine."
J. P.
One of the French Set.
- 2 **La Rétameuse.** (Wedmore No. 5)
One of the French Set.
- 3 **En Plein Soleil.** (Wedmore No. 6)
Early impression on India paper mounted down on plate paper (*chine collée*). This impression is from the collection of Tracy Dows.
One of the French Set.
- 4 **The Unsafe Tenement.** (Wedmore No. 7)
On thin Japan paper.
"Probably this house was in one of the Alsatian towns. He rendered most truly in these early etchings sunlight, which he never attempted later."
J. P.
One of the French Set.
- 5 **Street at Saverne.** (Wedmore No. 11)
"There are in the French Set prints, like the night scene in the Alsatian village, called Street at Saverne, which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates."
Joseph Pennell.
"Whistler visited this village on his Alsatian trip, in order to see a fellow-student at Gleyerés, whose home was here, named Dabo. I have been told by his son, Dabo gave up painting later and took to politics and then left the country and settled in Detroit. The plate might properly be called the first of the Nocturnes."
J. P.
One of the French Set.
- 6 **Little Arthur.** (Wedmore No. 13)
A portrait of Arthur Haden, Whistler's nephew, and son of Sir Seymour Haden. Impression from the Tracy Dows collection. One of the French Set.

7 **La Vieille aux Loques.** (Wedmore No. 14)

Impression in black ink on thin Japan paper.

This plate, the *Kitchen*, *La Marchande de Moutarde*, the *Street at Saverne*, and the *Rag Shop* are the finest of the very early plates.

One of the French Set.

8 **Annie.** (Wedmore No. 15)

Early impression on *chine collée*.

This little girl later became the wife of Mr. Charles Thynne.

"Annie Haden, daughter of Sir Seymour Haden, and Whistler's niece. She is the little girl in the painting At the Piano and in The Music Room. I do not think this plate is to be compared for a minute with Annie Seated." J. P.

One of the French Set.

9 **The Same.**

Another impression, from the Tracy Dows collection.

10 **La Marchande de Moutarde.** (Wedmore No. 16)

Impression in black ink on old paper.

"In La Marchande de Moutarde and the Kitchen . . . are very beautiful chiaroscuro effects."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"I have no idea where this was done. This was very early work. The drawing is like that of West Point, the biting like that of the Coast Survey. I imagine these plates were banked up with wax and then bitten in, the acid poured over them, but who shall say?" J. P.

One of the French Set.

11 **Little Rag Gatherers.** (Wedmore No. 17)

"A fine plate executed during the same period is The Rag Gatherers—a squalid interior with two figures at the back, very suggestive and powerful in effect."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"The most interesting thing about this plate to me is the fact that Whistler thought nothing of the time and trouble involved in changing his plates. Here an entirely new composition was evolved, a whole group of figures added, and there is not the slightest evidence of the great labor in changing it." J. P.

One of the French Set.

12 **Fumette.** (Wedmore No. 18)

"Fumette was a model, one of the first professional models who sat to him. She had a terrible temper and one day, in a rage, she tore up—not his prints, as Wedmore says—but a number of drawings." J. P.

One of the French Set.

13 **The Kitchen.** (Wedmore No. 19)

First state, from the Theobald and Dowdeswell collections.

"The *Kitchen* is flooded with sunshine, like a chamber of De Hooch's."

Frederick Wedmore, *Whistler's Etchings*, p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."

Joseph Pennell.

"*This was most likely made on the Alsatian journey. The Kitchen evidently is that of an old French farmhouse.*"

J. P.

One of the French Set.

14 **A Little Boy.** (Wedmore No. 22)

Portrait of Seymour Haden, Junior.

15 **Seymour.** (Wedmore No. 23)

Also a portrait of Seymour Haden, Junior.

16 **Annie Seated.** (Wedmore No. 24)

The first state, before the name "Annie" was added to the plate.

"One of the most beautiful of the many portraits of Miss Annie Haden."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"*This—a portrait of Annie Haden—is as good as any portrait etching by Rembrandt.*"

J. P.

17 **The Same.**

Impression of the second state.

18 **Soupe à Trois Sous.** (Wedmore No. 27)

"Some of Rembrandt's beggars are marvelous. But what of Whistler's tramps, the *Soupe à Trois Sous*, or the *Mère Gérard*, or fifty others?"

Joseph Pennell.

"*Done at midnight in a low tavern, which was raided by gendarmes while he was at work. Whistler said he showed them the plate upside down, and as they could make nothing of it, they gave it back to him. The figure to the left is a portrait of a man named Martin. I do not know who he was—he is remembered because, in the Revolution of '48, he gained the Legion of Honour, at sixteen—the youngest person to whom it ever was awarded.*"

J. P.

19 **Bibi Valentin.** (Wedmore No. 28)

Impression on *chine collée*.

"One of the most exquisite renderings of a child ever done by an etcher."

J. P.

20 **Bibi Lalouette.** (Wedmore No. 30)

"A charming study of a boy sitting on a sloping bank."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."

Frederick Wedmore, *Whistler's Etchings*, p. 30.

- 21 **Wine Glass.** (Wedmore No. 31)
 "A marvelous little still-life study, entitled *The Wine Glass*, also done at this time, may be compared with Rembrandt's *Shell*."
 T. R. Way, *The Art of J. McNeill Whistler*, p. 67.
- 22 **Greenwich Pensioner.** (Wedmore No. 32)
 "A study, most likely in Greenwich Park, London. This and the two following plates were either done when he was working on the River at Wapping, or they gave him the idea of working there."
 J. P.
- 23 **Greenwich Park.** (Wedmore No. 33)
 Very early trial proof, from the Coolidge collection.
 "One of the very few landscapes he either etched or painted. Landscape did not appeal to him. Had it, however, his work would have been just as distinguished as his portraits. He always said there was no such thing as a landscape or a portrait painter. A man can paint anything, if he can paint at all."
 J. P.
- 24 **The Same.**
 Finished state. Delicately printed in black ink on thin Japan paper.
- 25 **The Same.**
 Printed in a brownish color and more heavily inked.
- 26 **Nursemaid and Child.** (Wedmore No. 34)
 "Probably done in Greenwich Park."—J. P.
 The first state.
- 27 **Thames Warehouses.** (Wedmore No. 35)
 "To that Early Period, to that first time, belonged then these two Sets: the second with its infinitely interesting *Pool, Thames Police, Thames Warehouses, and Black Lion Wharf*."
 Frederick Wedmore, *Whistler and Others*, p. 22.
 One of the Thames Set.
- 28 **Westminster Bridge.** (Wedmore No. 36)
 "One of the few plates in which the monumental architecture of London appears—the Houses of Parliament. That he could draw architecture is completely proved by the *Belgian Series* alone, but he did not care for it usually, 'And why repeat a masterpiece?' he always said."
 J. P.
 One of the Thames Set.
- 29 **Limehouse.** (Wedmore No. 37)
 "Down the River Thames, where he lived and worked for months."
 J. P.
 One of the Thames Set.

30 Eagle Wharf. (Wedmore No. 39)

Also called *Tyzac, Whiteley & Co.*

One of the Thames Set.

"The rendering of the warehouses in perspective is simply marvelous." J. P.

31 The Same.

Another impression, from the private collection of Frederick Goulding, the printer.

32 Black Lion Wharf. (Wedmore No. 40)

"Mr. Whistler's plate, *Black Lion Wharf*, or *The Black Lion*, a reproduction of which is, I believe, to be published in to-day's *Chronicle*, is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series*, etched by the master some thirty-five years ago."

Joseph Pennell, in a letter to the *London Daily Chronicle*, February 22, 1895.

"To me the finest of the Thames Set, finer than anything Rembrandt ever etched of this sort. He told me he worked on the plate three weeks." J. P.

33 The Pool. (Wedmore No. 41)

"To that Early Period, to that first time, belonged then these two Sets: the second with its infinitely interesting *Pool, Thames Police, Thames Warehouses, and Black Lion Wharf.*"

Frederick Wedmore, *Whistler and Others*, p. 22.

One of the Thames Set.

34 The Same.

Another impression, printed in ink of a more brownish color.

35 Thames Police. (Wedmore No. 42)

"This police station stood until a few years ago, when rebuilt near Wapping Pier. The surroundings are still much the same." J. P.

36 Longshoremen. (Wedmore No. 43)

"Probably the interior of a Thames-side Inn, though the figures are far from English. They may be fishermen or foreign sailors." J. P.

37 The Limeburner. (Wedmore No. 44)

One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him—that of a vista seen through a frame. Later examples of it are: *The Traghetto, The Beggars, Doorway and Vine, San Biagio*, and perhaps the last and frankest expression of all, *The Garden*. In these plates the foreground and middle dis-

tance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and usually brilliantly lighted distance.

"This Limeburner's place must have been in Rotherhithe or Wapping on the Thames." J. P.

One of the Thames Set.

38 The Same.

Impression somewhat more heavily inked, printed in a more brownish color.

39 Billingsgate. (Wedmore No. 45)

"The solidity of the buildings introduced into this plate—the clock tower and the houses upon the quay—is a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky."

Frederick Wedmore, *Four Masters of Etching*, pp. 37-38.

"Hamerton has described, and more or less appreciated this plate, in 'Etching and Etchers' and the 'Portfolio.' The Dutch fishing boats are still moored in the same way on the same spot." J. P.

40 Becquet (The Fiddler) (Wedmore No. 48)

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer."

"The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship."

Mrs. Schuyler Van Rensselaer,
Century Magazine, August, 1893.

"This man began life as a sculptor, and then became a musician. Whistler often saw him, and liked him. He died a few years ago in Paris." J. P.

One of the Thames Set.

41 The Same.

Another impression, printed on Japan paper.

42 Drouet. (Wedmore No. 53)

This is one of the most masterly portraits which Whistler has left us. It was done at the height of his Leyland period, which, in portraiture, was his greatest period.

43 Finette. (Wedmore No. 54)

"The *Finette*, a lady in a black velvet dress and huge crinoline, standing at a window through which is seen a distant view of Paris, and the *Annie Haden* show once more how the artist may triumph over accidental ugliness of dress."

T. R. Way, *The Art of J. McNeill Whistler*.

44 Rotherhithe. (Wedmore No. 60)

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."

T. R. Way, *The Art of J. McNeill Whistler*, p. 69.

"This plate was made on the balcony of the Angel Inn, still standing on the south side of the River, at Cherry Gardens. Rotherhithe is in the extreme distance. From this balcony, also, the oils Wapping and The Thames in Ice were painted. A scratch across the sky is in some prints. Whistler told me this was caused by a brick from a chimney being repaired falling behind him and making him jump so that he scratched the plate with his needle from top to bottom." J. P.

One of the Thames Set.

45 The Forge. (Wedmore No. 63)

"This was made in Brittany, at Perros Guirec, in the year 1861. As in almost all the sets, he included plates which have no relation to the title." J. P.

One of the Thames Set.

46 Vauxhall Bridge. (Wedmore No. 66)

"The foreground is a spirited confusion of barge, sails, masts and cordage."

Frederick Wedmore, *Whistler's Etchings*, p. 45.

"From the work right up to the edges, I believe this is only a piece of the original plate—for example, the rope to the right is quite meaningless, yet it is so positively drawn that it must have led from a mast or yard to some stay which has been cut off." J. P.

47 Millbank. (Wedmore No. 30)

"Looking down the River from Millbank toward Lambeth Palace, on the Surrey Side, the rows of piles, drawn in wonderful perspective, are still standing in the mud, and it is most interesting to compare the handling of this plate with that of similar Venice subjects, done twenty years later." J. P.

One of the Thames Set.

48 The Little Pool. (Wedmore No. 72)

"The figures are Sergeant Thomas and Whistler himself. This and the previous plate were used as invitation cards to a show given by the Thomases, who published the *Thames Etchings* for Whistler—as well as the *French Set*—from their shop in Bond Street, London. Ralph Thomas made the first catalogue of the *Etchings*." J. P.

One of the Thames Set.

49 Tiny Pool. (Wedmore No. 73)

"I believe this has been cut down; anyway it is of small importance." J. P.

50 Little Smithfield. (Wedmore No. 78)

"On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated."

Frederick Wedmore, *Whistler's Etchings*, p. 49.

"A back alley, now partially destroyed by the rebuilding of St. Bartholomew's Church. This, until a few years ago, was the most picturesque and perfect quarter of Old London."
J. P.

51 Cadogan Pier. (Wedmore No. 79)

"*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common greyness silvers everything.'"

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73-74.

One of the Thames Set.

52 Old Hungerford Bridge. (Wedmore No. 80)

"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."

T. R. Way, *The Art of J. McNeill Whistler*, p. 71.

"*The Suspension Bridge at Hungerford Market*. Now *Charing Cross Railway Bridge* crosses the River at the same spot. To me the feeling of life and movement on the water is better expressed than in any other of the Thames Series."
J. P.

One of the Thames Set.

53 Amsterdam, Etched from the Tolhuis. (Wedmore No. 82)

The very rare first state, from the Tracy Dows collection.

"The first of his Dutch plates—made probably on his first journey to Holland. At the same time his Thames plates were shown in an exhibition at The Hague and he was awarded a gold medal."
J. P.

54 The Same.

The second state, also from the Tracy Dows collection, signed with the butterfly.

55 Chelsea Bridge and Church. (Wedmore No. 85)

One of the Thames Set.

56 The Little Forge. (Wedmore No. 115)

From the collection of Queen Victoria.

The very rare early state. Before the trees (seen through the window) were finished, and before the additional shading under the window and on the rafters. This impression is enriched by additional wash-drawing by Whistler. It is from

the collection of Queen Victoria and bears the royal stamp at the back.

"Forges and smithies always appealed to him, but always as suggestions, never carried out completely."

J. P.

57 **A Sketch from Billingsgate.** (Wedmore No. 130)

One of the most charming of Whistler's drypoints of the river.

58 **Free Trade Wharf.** (Wedmore No. 134)

From the Tracy Dows collection.

59 **Adam and Eve Tavern.** (Wedmore No. 144)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."

Joseph Pennell.

"This, more than any other plate of the period, marks the transition from his earlier style, and Whistler himself admitted and even emphasized this to me—the different manners of working. The development into the style of the Venetian plates is most plainly seen."

J. P.

60 **Fulham.** (Wedmore No. 148)

61 **Little Venice.** (Wedmore No. 149)

Impression marked at the back in Whistler's handwriting, "Selected proof," and signed front and back with the butterfly in pencil.

"I recollect two other prints in which the artistic motive is much the same as in the present one: they are, *A View of Montross*, by Sir George Reid, in the 'Life of Paul Chalmers,' and *A View of Amsterdam*, by Rembrandt,—and *Little Venice* is the finest of the three."

Frederick Wedmore.

One of the Venice Set.

62 **Nocturne.** (Wedmore No. 150)

Marked at the back, "Selected proof," in Whistler's handwriting and signed front and back with the butterfly.

"This is the best example of his printing—really painting on the plate—I know. No professional printer can equal it, and he himself could not repeat it. It is really a monotype."

J. P.

One of the Venice Set.

63 **The Little Mast.** (Wedmore No. 151)

Early impression, before the features of the little girl at the right of the group in the foreground were indicated.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the

strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

"Via Garibaldi—near the Public Garden, Venice. The Mast still stands and on it, on holidays, the great standard of St. Mark is flown." J. P.

One of the Venice Set.

64 **The Same.**

Impression in which the features of the little girl in the foreground have been indicated.

65 **The Little Lagoon.** (Wedmore No. 152)

Impression of wonderful quality on Japan paper. One of the Venice Set.

66 **The Doorway.** (Wedmore No. 154)

"Much richer in effect and with more elaboration of detail than is usual in this series is the *Doorway*. A beautiful view of what has once been a palace. . . . The fine architecture of the exterior, with the rich drapery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73-74.

One of the Venice Set.

67 **The Piazzetta.** (Wedmore No. 155)

Very early impression, from the McGeorge collection. The man on the steps wears a very large hat.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

"Drawn from the landing place looking toward St. Mark's Campanile. One of the few plates in which the reversing of the architecture is noticeable."

J. P.

One of the Venice Set.

68 **The Traghetto.** (Wedmore No. 156)

Impression before the figure of the man at the left of the group sitting at the table was more fully indicated and before the foul biting at the bottom.

"But there are no such perfect plates in the world as *The Beggars*, *The Traghetto*, the two *Rivas*, and the *Bridge*."

E. R. & J. Pennell,

The Life of James McNeill Whistler, p. 282.

One of the Venice Set.

69 **The Riva.** (Wedmore No. 157)

A very beautiful impression printed in delicate greenish gray ink and marked at the back in Whistler's handwriting, "Selected proof," and signed front and back with the butterfly.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

See the note on *The Traghetto*, No. 66.

One of the Venice Set.

70 **Two Doorways.** (Wedmore No. 158)

Very early and delicate impression, from the Menpes collection, printed in a golden brown color.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces*, and the two *Doorways*; the four prints showing superb draughtsmanship and very effective contrasts of light and shade."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

"Very good proof."

J. P.

One of the Venice Set.

71 **The Same.**

Another very early impression but printed in black ink and having wonderful depth and richness of effect.

72 **The Beggars.** (Wedmore No. 159)

Superb early impression in black ink. One of the Venice Set.

"But there are no such perfect plates in the world as *The Beggars*, *The Traghetto*, the two *Rivas*, and the *Bridge*."

E. R. & J. Pennell,

The Life of James McNeill Whistler, p. 282.

73 **The Mast.** (Wedmore No. 160)

On Japan paper. One of the Venice Set.

74 **San Biagio.** (Wedmore No. 163)

Early trial proof, before the further shading under the archway.

From the Menpes collection.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us, . . . the *San Biagio*, and that marvelous piece, the *Garden*."

Frederick Wedmore, *Whistler and Others*, p. 20.

"This great archway still stands, facing the Lagoon near the Public Garden, Venice, although it is now more or less hidden by a ship-building yard." J. P.

One of the Twenty-six Etchings.

75 **Turkeys.** (Wedmore No. 165)

Very early impression, before the monogram and before the cross-hatching below the cat at the right. (See note on next page.)

"In the *Turkeys*, the most life-like and graceful and sympathetic portrayal of the ways of common folk in the intimacy of gossip, or the intimacy of leisure, with their proper frame and *décor* of humble dwellings and of courtyard gardens." Frederick Wedmore.

One of the Twenty-six Etchings.

76 **San Giorgio.** (Wedmore No. 167)

Very early impression, before the monogram. From the Otto Bacher collection. One of the Twenty-six Etchings.

77 **Nocturne Palaces.** (Wedmore No. 168)

A wonderful impression, from the Theobold collection. For beauty, harmoniousness, and depth of effect, we consider this the finest impression of this plate we have ever had.

78 **Upright Venice.** (Wedmore No. 172)

Very early trial proof, from the Otto Bacher collection. The foreground has not yet been put in. One of the Twenty-six Etchings.

79 **Ponte Piovan.** (Wedmore No. 179)

Proof of unusually fine quality, from the Ellingwood collection. One of the Twenty-six Etchings.

80 **Furnace Nocturne.** (Wedmore No. 183)

"This is a marvelous piece of chiaroscuro, very dependent on Mr. Whistler's printing, to be compared only with *The Forge* and *The Little Forge*."

Frederick Wedmore.

81 **A Quiet Canal.** (Wedmore No. 184)

One of the Twenty-six Etchings.

82 **Salute: Dawn.** (Wedmore No. 185)

"*Salute: Dawn*, a marvelous dry-point, which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler on the copper."

T. R. Way, *The Art of J. McNeill Whistler*, p. 75.

"Also done from his room: he always found his subjects right about him." J. P.

One of the Twenty-six Etchings.

83 **Lagoon: Noon.** (Wedmore No. 186)

Wonderful early impression, from the Walter Dowdeswell collection. One of the Twenty-six Etchings.

84 **Dordrecht.** (Wedmore No. 200)

85 **St. James Place.** (Wedmore No. 232)

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