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Catalogue

of an Exhibition of

Etchings, Dry-points and Lithographs

by

Whistler

*With an Introduction and Notes by
Joseph Pennell*

*Also an article by Elizabeth Robins Pennell
"The Master of the Lithography,
F. McNeill Whistler"*

March 25 to April 15, 1912



*Albert Roullier's Art Galleries
The Fine Arts Building
410 S. Michigan Boulevard
Chicago*

SMITHSONIAN
INSTITUTION

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Introduction

IN this exhibition you have fairly covered Whistler's working life. Few plates of importance were made before the French series — and, unfortunately, too few are the plates after the Venice Set. This was not his fault — but his and our misfortune. Though his etchings were always appreciated, it takes a great deal of appreciation or a long price to make popularity, which Whistler never tried for — or financial success — which he would have had no objection to, but never received until late in life; artistically, he was always triumphant. It may not be generally known that he got two guineas, about ten dollars, for the entire French Set in a portfolio; twelve guineas for the Sixteen Thames Etchings; fifty guineas for the Twelve Venetian Etchings; and the price, four guineas each, was prohibitive for years — and the result was that the second set of Venice plates — The Twenty-Six — were published at the same price, fifty guineas; these are the published prices — not what Whistler got. To modern and precious geniuses they may be suggestive and discouraging, for after the second Venice Set he could not get a publisher for the series he made in Holland and Belgium. Unfortunately none of these prints are in the exhibition — the work of his maturity — nor are any of the plates shown that he did in France, or at least in Paris, which I had the great good fortune to see in progress. The prints from these later plates he did demand high prices for — nothing like what modern, up-to-date etchers get, however,—

some ten or fifteen guineas apiece, because but few collectors wanted them and, well, the workman is worthy of his hire. I do not know why I have made this note on the commercial side of Whistler's art, but the facts go to make history and point a moral, and I do not think they have been stated before, and they also show the great and practical increase there has been in the belief in his position as an artist.

The notes following the prints are the result of some familiarity with them, and the result also of long intimacy with Whistler, and with others who have an admiration for the man and his work. Some facts have never been set down before, others are not well known, and, anyway, I hope they may add some interest to a very interesting exhibition.

JOSEPH PENNELL.

Note

MR. PENNELL has been kind enough to write a short introduction and a series of notes on the different prints especially for this exhibition. To distinguish these notes from the body of the catalogue they have been printed in italics and signed "J. P."



Catalogue

Original Etchings and Dry-points

- 1 LIVERDUN. (Wedmore No. 4)
Original old impression printed by Delâtre.
A farm-yard in the village of Liverdun, near Toul in Lorraine.
"A small Alsatian town Whistler and Ernest Delaney visited on their journey to Alsace and the Rhine."—J. P.
- 2 LA RÉTAMEUSE. (Wedmore No. 5)
Original old impression on *chine collée* printed by Delâtre.
- 3 THE SAME.
Proof on thin Japan paper. From the Drouet collection.
- 4 EN PLEIN SOLEIL. (Wedmore No. 6)
Original old impression on *chine collée*.
"Undoubtedly printed by Delâtre, from whom Whistler learned the art of printing, and who was the artistic printer of Paris for half a century—immortalized by the De Goncourts. Delâtre died about three years ago."—J. P.
- 5 THE SAME.
Fine old proof on plate paper.
- 6 THE UNSAFE TENEMENT. (Wedmore No. 7)
Original proof on India, with the address of Delâtre.
"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.
- 7 LA MÈRE GÉRARD. (Wedmore No. 9)
Original old impression.
"An old lady, who is said to have written poetry, and possibly in consequence, came down in the world and was forced to sell violets at a gate in the Luxembourg Gardens. Whistler painted and etched her several times, and of her, in the Latin quarter, endless stories were told by him."—J. P.
- 8 STREET AT SAVERNE (Wedmore No. 11)
Superb original proof, first state, on bluish paper printed by Delâtre.
"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 in the Venetian plates."—JOSEPH PENNELL.

"Whistler visited this village on his Alsatian trip in order to see a fellow student at Gleyeres, whose home was there, 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.

9 LITTLE ARTHUR. (Wedmore No. 13)

Original proof, printed by Delâtre.

"Arthur Haden, son of Sir F. Seymour Haden, and Whistler's nephew."—J. P.

10 LA VIEILLE AUX LOQUES. (Wedmore No. 14)

Impression in black ink on Japan paper without the address of Delâtre.

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

11 ANNIE. (Wedmore No. 15)

Fine early original proof on *chine collée*.

This little girl was Annie Haden, the daughter of Sir Seymour Haden. She later became the wife of 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.

12 LA MARCHANDE de MOUTARDE.

(Wedmore No. 16)

First state on Dutch ivory paper, signed twice by Whistler with his "Butterfly."

"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.

13 LITTLE RAG GATHERERS. (Wedmore No. 17)

Proof on Japan paper.

"A fine plate executed during the same period as '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."

14 FUMETTE. (Wedmore No. 18)

Proof on Japan paper.

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

15 A LITTLE BOY. (Wedmore No. 22)

Portrait of Seymour Haden, Junior.

- 16 ANNIE SEATED. (Wedmore No. 24)
 First state, from the Theobald collection.
"One of the most beautiful of the many portraits of Miss Annie Haden."— T. R. WAX, *The Art of Whistler*, p. 68.
"This is a portrait of Annie Haden — is as good as any etching by Rembrandt."— J. P.
- 17 THE MUSIC ROOM. (Wedmore No. 26)
 First state, one of the finest proofs in existence, signed by Whistler with his "Butterfly" signature. From the Dutcher collection.
"Seymour Haden, Lady Haden and Mr. Trear — not Freer, as Wedmore calls him — Haden's assistant, a surgeon and friend of Whistler, in the room in No. 62 Sloane Street, where 'At the Piano' and 'The Music Room' were painted."— J. P.
- 18 SOUPE A TROIS SOUS. (Wedmore No. 27)
 Proof on Japan paper.
"Some of Rembrandt's beggars are marvellous, but what of Whistler's tramps, the 'Soupe a 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 Honor at sixteen — the youngest person to whom it ever was awarded."— J. P.
- 19 BIBI VALENTIN. (Wedmore No. 28)
 Proof on green paper.
"One of the most exquisite rendering of a child ever done by an etcher."— J. P.
- 20 THE SAME.
 Proof on Holland paper.
- 21 BIBI LALOUETTE. (Wedmore No. 30)
 Proof on Holland paper.
"A charming study of a boy sitting on a sloping bank."— T. R. WAX, *The Art of 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.
- 22 THE WINE GLASS. (Wedmore No. 31)
 Proof on Holland paper.
"A marvelous little still-life study, entitled 'The Wine Glass' also done at this time, may be compared with Rembrandt's shell."— T. R. WAX, *The Art of McNeill Whistler*, p. 67.
- 23 GREENWICH PARK. (Wedmore No. 33)
 Original old impression on Holland paper.
 This and the "Dam Wood" are almost the only landscapes to be found in Whistler's work.
"One of the very few landscapes he either etched or painted. Landscapes 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 NURSEMAID AND CHILD. (Wedmore No. 34)
 The first state.
"Probably done in Greenwich Park."— J. P.

- 25 THAMES WAREHOUSES. (Wedmore No. 35)
Original old impression on grey paper.
"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, and others, p. 22.
- 26 WESTMINISTER BRIDGE. (Wedmore No. 36)
Fine proof on Japan paper. From the Tracy Dow's collection.
"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."
- 27 EAGLE WHARF (also called Tyzac, Whiteley & Co.) (Wedmore No. 39)
Original old impression on Holland paper.
"The rendering of the warehouses as perspective is simply marvelous." — J. P.
- 28 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, 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.
- 29 THE POOL. (Wedmore No. 41)
Fine original old impression on Holland paper.
See note under the "Thames Warehouses" No. 25
- 30 THE THAMES POLICE. (Wedmore No. 42)
Proof on Japan paper.
See note under the "Thames Warehouses." No. 25
"This police station stood until a few years ago, when rebuilt near Wapping Pier. The surroundings are still much the same." — J. P.
- 31 LONGSHOREMEN. (Wedmore No. 43)
Proof on Holland paper.
"Probably the interior of a Thames side inn, though the figures are far from English. They may be fishermen or foreign sailors." — J. P.
- 32 THE LIMEBURNER. (Wedmore No. 44)
Superb proof, signed by Whistler with his "Butterfly" signature. From the Drouet collection.
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 fore-ground and middle distance 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, or the Thames." — J. P.

33 BILLINGSGATE. (Wedmore No. 45)

Proof on Holland paper.

"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.

34 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."

Superb original old impression. Third state of Kennedy's catalogue.

"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.

35 DROUET (Sculptor). (Wedmore No. 53)

Proof on Japan paper.

It is a half length portrait in dry-point of an old acquaintance of old days in Paris.

36 ROTHERHITHE. (Wedmore No. 60)

Fine proof on Holland paper.

"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. WAX, *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.

37 THE FORGE. (Wedmore No. 63)

Proof on Holland paper showing a night effect.

Beautiful impression, realizing all the effect of "this audacious dry-point," as it is called by Mr. Wedmore.

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

38 THE SAME.

Proof on Holland paper, much lighter in tone than the preceding proof.

39 VAUXHALL BRIDGE. (Wedmore No. 66)

Proof on Holland paper.

"The foreground is a spirited confusion of barge, sails, masts, and cordage."— FREDERICK WEDMORE, *Whistler's Etchings*.

- 40 MILLBANK. (Wedmore No. 67)
 Proof on Holland paper.
"Looking down the River from Millbank toward Lambeth Palace, on the sunny 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 subjects, done twenty years later."— J. P.
- 41 THE PUNT. (Wedmore No. 68)
 Fine early proof on large plate paper.
 "Published in" Passages from Modern English Poets, illustrated by the Junior Etching Club, 1862.
- 42 SKETCHING (A River Scene). (Wedmore No. 69)
 Fine early proof on large plate paper.
 Published in "Passages from Modern English Poets, illustrated by the Junior Etching Club," 1862.
- 43 THE LITTLE POOL. (Wedmore No. 72)
 Proof on Holland paper.
"The figures are Sergeant Thomas and Whistler himself. This and the 'Millbank' 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.
- 44 THE STORM. (Wedmore No. 77)
 Proof on green paper.
- 45 CADOGAN PIER. (Wedmore No. 79)
 Proof on Holland paper.
*"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.*
- 46 OLD HUNGERFORD BRIDGE. (Wedmore No. 80)
 Fine proof on Japan paper.
"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. 21.
"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 on any other of the Thames Series."— J. P.
- 47 CHELSEA BRIDGE AND CHURCH. (Wedmore No. 85)
 Proof on Holland paper.
- 48 FLORENCE LEYLAND. (Wedmore No. 96)
 Fine proof.
"Of all the portraits, however, that entitled 'Weary' a beautiful study of a girl lying back in a chair, every line expressing fatigue, and the portrait of Florence Leyland, with its perfect grace of line and pose, are perhaps the most completely satisfying."— T. R. WAY, *The Art of J. McNeill Whistler*, p. 72.
- 49 TWO SHIPS. (Wedmore No. 116)
 Proof Number 3, on Japan paper.
 From the Theobald collection.

50 ST. JAMES STREET, LONDON.

(Wedmore No. 140)

Fine original impression on Japan paper.

51 ADAM AND EVE TAVERN, OLD CHELSEA.

(Wedmore No. 144)

Fine proof on Holland paper.

"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.

52 PUTNEY BRIDGE.

(Wedmore No. 145)

Fine proof printed and signed by Whistler.

"This and the following plate were commissions from the Fine Art Society — almost his only commissions, save the first Venice Set, but in no sense pot-boilers."— J. P.

53 THE DOORWAY.

(Wedmore No. 154)

Trial proof. From the Otto Bache collection.

"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.

54 THE TRAGHETTO.

(Wedmore No. 156)

Trial proof of light, golden brown tone. Before the body of the seated figure at the left of the table was clearly defined. Signed with the Butterfly.

55 DOORWAY AND VINE.

(Wedmore No. 161)

Early proof, signed by Whistler with the "Butterfly. From the Tracy Dow's collection.

56 FISHING BOAT, VENICE.

(Wedmore No. 178)

Superb proof, signed by Whistler with the "Butterfly."

57 MEMPES CHILDREN.

(Wedmore No. 212)

Proof printed and signed by Mortimer Mempes.

58 JOE'S BENT HEAD.

(Wedmore No. 370)

Proof printed and signed by Mortimer Mempes.

59 LITTLE DORDRECHT.

(Kennedy No. 243)

Proof printed and signed by Mortimer Mempes.

60 BOATS DORDRECHT.

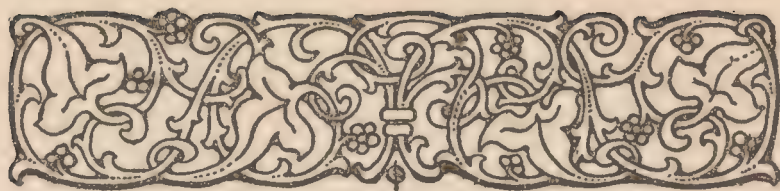
(Kennedy No. 244)

Proof printed by Mortimer Mempes.

61 THE LITTLE WHEELWRIGHT.

(Kennedy No. 245)

Proof printed and signed by Mortimer Mempes.



The Master of the Lithograph— J. McNeill Whistler

By Elizabeth Robins Pennell

“ART happens,” Mr. Whistler has said; and, as often, its conditions are the sport of chance. An unsuccessful dramatist, determined somehow to print his own plays, since no one else will, by accident writes on stone with greasy ink, and lithography is invented. Music publishers patent the process; cotton manufacturers develop it; fashion plays with it; only that the artist, seeing it to be good, may claim it as his own. * * *

* * * It must be remembered, then, that a lithograph is a drawing made with a certain ink or chalk upon a chemically prepared stone; this stone, when passed through the press, yielding the actual design drawn upon it, and not a mere *fac-simile* produced by another man or another process. Thanks to Senefelder and his discovery, the impossible became possible, and for the first time a drawing could be multiplied without subjecting it to the caprices of a graver or the uncertainties of acid; and the artist's desire for the multiplication of his work, wise or unwise as one may be pleased to think it, is as old as Dürer, and older.

For awhile artists distrusted a medium patented and advertised in the interests of business, and exploited by the maker of calico and the publisher of music. Nor were the initial efforts of painters and draughtsmen reassuring. In England Delamotte, Serres, Singleton, long since forgotten, Benjamin West, and Fuseli, honored while they lived, were the contributors to the “Polyautographic Album”—lithography in England rejoicing at the time, in the high-sounding name of polyautography—and certainly they were not men to kindle enthusiasm or to inaugurate a new movement. In Germany the pioneers were Strixner and Piloty, and they were content to copy rather than to create. In France General Lejeune's famous Cossack was the first lithograph to

make a sensation, but its success was in the palace and the drawing-room, not in the studio; and at fashion's toys art looks askance.

However, the artist had only to draw on the stone to be fascinated; and in time he, too, experimented. And the zest with which he gave himself up to lithography was the greater because of his long hesitation. So soon as men like Charlet and Isabey showed the way, it was quickly followed. By 1820, in France at least, there was a perfect rage for lithography. From 1830, for some ten or twenty years, everybody everywhere was drawing on the stone — artists as opposed as Ingres and Millet, as Corot and Huet, as Travies and Devéria, as Prout and Cattermole, as Lane and Harding. Some produced an occasional series: Delacroix in his "Faust," Bonington in Nodier's "Voyages Pittoresques." Others found time for little else—Raffet, Daumier, Gavarni. And there were few who could not, with Jean Gigoux, look back to the time when, poor and unknown, they had depended upon lithography to launch them into fame and prosperity.

* * * * *

* * * But it was left to Mr. Whistler to recognize, fully and entirely, the possibilities of the stone while it was still despised of men. His interest was not in response to fad or fashion, not to fill the order of editor or publisher, but because lithography happened to be the method of artistic expression which, at times, met his needs and requirements. This it is which gives his lithographs their great distinction. They have the freshness, the spontaneity, which is the very life of the art.

The earliest belong to the year 1877. But dates are of small assistance when the beauty or the quality of the work is to be considered. The man who does not already know how to draw, and that supremely well, had best not tamper with the stone upon which, for good or for ill, a design must remain as it is made; lines and color and composition unalterable: irrevocable in their loveliness or their indiscretion. His first print, as his last, shows Mr. Whistler to be the accomplished artist in this as in all mediums; and the date of his original appearance as lithographer is important solely to emphasize the fact that then, as always, he was independent of fashion and movements. * * *

* * * As late as 1887, when Mr. Whistler sent a few prints to an exhibition, they were such a puzzle to the critic that one rash writer described them as sketches in Indian-ink and crayon, unworthy the glories of *fac-simile* reproduction; thus contributing, all unwillingly, another episode to the "Gentle Art of Making Enemies." When

that gay and impudent paper, *The Whirlwind*, published two or three as supplements, rare was the collector wise enough to obtain them for his portfolio, as he might then, but never may again, at the outlay of a penny apiece. Only now, in the midst of centennial excitement, the new lithographers have learned, to their amazement, that for twenty years Mr. Whistler has practised the art which they thought to resurrect; that in the place of their feeble, tentative performances, he can fill a gallery with his masterpieces. No less than seventy prints were hung when he exhibited them last winter, in London, at the Fine Art Society's, and several more were added before the exhibition closed, and many had already been shown in New York.

To look through the prints, whether in portfolio or gallery, is to be impressed by the style and elegance of the series as a whole, and of each separate lithograph, even the slightest. Not that this could come as a surprise. One knows Mr. Whistler's paintings; one knows his pastels, his etchings, his water-colors. And this means that one knows he can do nothing that is not elegant, nothing that has not that supreme and all but indefinable quality which is called style. The artist who painted the portrait in the Luxembourg, the Carlyle, the Miss Alexander, would not, of a sudden, condescend to the common or sink into insignificance simply because he had substituted the lithographic point or pencil for the brush. Here, again, he has played with his material as a Swinburne plays with rhythm—as only the master can, always with new glory to the game, never with suspicion of discredit upon himself. He has drawn directly on the stone, as he did chiefly in the seventies; and he has drawn, as latterly almost altogether, on the transfer paper which, invented by Senefelder, has since been enormously improved. He has worked in wash—the “Nocturne,” “Limehouse,” “Early Morning,” and “The Toilet,” four of the first prints, were done in this way. He has drawn with lithographic chalk; he has painted, one might say, with the stump; and if, ordinarily, he gets his effect with black-and-white, occasionally he has used color with a delicacy and restraint that makes one wish these prints were less limited in number.

* * * Mr. Whistler, however, has the science of his materials, nor is he ever hindered by haziness of expression. He knows; and because he knows, his lithographs fill one with confidence, with that serene pleasure invariably felt in the presence of the perfect work of art. You feel at once the vitality and freedom and force of their line, the fine quality of their color—for Mr.

Whistler, as has been said of Gavarni, is a colorist even in black-and-white—and the appropriateness of their subjects to the medium.

For these subjects Mr. Whistler has gone to the life about him. He has never believed in the imagination that soars not above the remote and the archaic, in the romance of the bric-à-brac shop, in the poetry of distorted symbol and dim allegory. Like Rembrandt, like Velasquez, like all great men, he has not required to alter his surroundings, beauty for him being in the development of his work. The man of fine imagination divines loveliness in the chance turn of a woman's head, in the pose of a graceful figure, in the character of a strong personality. The poet exults in the play of light and shadow, whether seen from a city window, through a lowly doorway, or in open country. He rejoices in the harmony of form and color wherever it confronts him, in the tumble-down shop as in the noble palace, in the disorder of the market-place as along the terraces of the stately garden. Mr. Whistler has made many portraits on the stone, he has worked much out of doors; but his motive has ever been suggested by the pictorial aspect of men and women and the world he lives in. His concern is with the realities of life, that poetry may be the result—the poetry of paint or pencil.

* * * In the city he has painted his nocturnes, and it is the city that has been the inspiration of his needle. With the exception of a very occasional etching, I do not remember a landscape by Mr. Whistler. And, as with his paintings and plates, so with his lithographs; when he has worked out of doors it has been in London or Lyme Regis, in Paris or Vitré.

There is a long London series, begun with his first lithographs, continued at intervals, * * * Throughout the series, as in London itself, you come constantly upon glimpses of the river, its "green garlands and windy eyots forgot," as, barge-laden and all astir with life, it flows between the gray splendor and squalor of the motley shores. It has been said that Mr. Whistler stands supreme among painters as the interpreter of night. But it is no less his special distinction that he has made the Thames his own in art, even as Mr. Henley has been its discoverer in verse. It seems, then, in keeping that his first use of the stone should have been in the river's service. The shipping and barges at Limehouse, the fairyland of Chelsea, in the hour before night when factories are palaces and chimneys become campanili, filled him with a sense of the Thames's beauty in 1878 and 1879, even as to-day he has been rejoicing in the swing of the stream past Somerset House, and the solemn graciousness

of Wren's city rising from the banks. The "Nocturne" at Chelsea was done in wash; and the brush, sweeping with unerring skill and sympathy across the stone, missed nothing of the subtleties in the shadowy water, nothing of the variety in the twilit sky, nothing of the golden mystery of lights and reflections gleaming through the tender gloom. But no less subtle and varied are the effects in his Thames of to-day, though he has rarely used wash since those early prints. From the windows of the Savoy Hotel, looking eastward, he has watched the river hurrying to the sea; he has noted the dignity of towers and spires rising high, "through flight on flight of springing, soaring stone," above the clustered roofs, the great dome dominating all, in beautiful lines and curves, against a sky which, though it wear an unwonted glitter when the east wind blows, is more often veiled in mist or covered with clouds; and these things he has recorded in his "Little London." The stump has been the flexible, responsive tool with which he has fairly painted on the stone, giving tone and color I know of nothing like this in lithography. To the Frenchmen of 1830 "stumping" was common enough; but even Daumier and Gavarni, who were such masters, sought with it the draughtsman's rather than the painter's quality. Again, looking southward and westward, Mr. Whistler has followed the wide curve of the Embankment, the height and spread of the frontage opposite, and the flow of the Thames under Waterloo Bridge; and he has seen them as no one else would, lingering lovingly over every detail, though never giving to it undue importance, delighting in the elegance of the hansom, in the grace of the unpretentious railing about the garden, in the movement and life and change of it all.

And his interest in London has not been restricted to the Thames. Seeing the beautiful, where other men might be discouraged by dullness, he has taken his subject, now in the little cheap shop opening a low window upon the street, now in the forgotten church hidden away in a lonely square. The "Chelsea Rags," the "Shops, Chelsea," the "Drury Lane," as well as the "Butcher's Dog," that dates but from yesterday, are impressions of vague Rembrandtesque interiors where figures, grim or graceful, peer from out the deep shadows—shops as lovely in his prints as the halls of a Veronese, the palaces of a Claude. And could character be more keenly observed and felt, more convincingly rendered, than in their figures: the delicious little child, thrilling with excitement, craning her neck for one look upon the wonders of the "Fish-Shop," or the heavy, alert bull-dog that keeps the street for the butcher, or the two men working to no more profitable

end than the making of a fine vigorous pattern in the "Wheelwright, Chelsea?" The two churches which he has drawn during the last year make one hope that others are to follow. St. Anne's in Soho, just round the corner from the noise and brand-new aggressiveness of Shaftesbury Avenue, is a quiet, quaint eighteenth-century building, somewhat raised above the level of the street, set in a square of its own, where, on benches under pleasant trees, the tired population of Soho, mostly foreign, comes to take its rest as in the somnolent garden of a French or Italian provincial town. Mr. Whistler has suggested the details of the architecture with great reticence, precision, and grace. Fortunately it was still winter at the moment, and no foliage conceals the fine lines and curves of the branches spreading themselves into a beautiful decoration across the simple façade. Once a critic, in days when he knew not how to distinguish between dry-point and what was left unbitten on the plate, declared that Mr. Whistler could not draw a tree: by this lithograph alone the folly of such criticism is laid bare. The "St. Giles's" is another church, like St. Anne's, set in an enclosure in the midst of trees; in it, again, there is delicate drawing, as decorative as true, of tree forms; and in their treatment, in the rendering of church and sky, you find that quality of "paintiness" which is so delightful in the "Little London."

Sometimes it has been, not before a church, not before a shop, not before a river, but in a tiny court, as at Cloth Fair, at an entrance-gate, as to St. Bartholomew's, in front of a theatre, that Mr. Whistler has noted a chance beauty of line, or of form, or of shadowy depths through gaping door or window. No matter by what way he goes, by what corner he turns, he, like Mr. Henley, has eyes but to see "How goodly this his London Town can be!"—his by that most indisputable of all rights, the artist
 * * * * *

In France his pleasure is in kindred places and subjects: in the wide, crowded market of the provincial town, and the houses rotting on the canal side; in the simple shop, now of the "*Fruitière*," now of the "*Blanchisseuse*," and again of the blacksmith, with its strange shadows and phantom shapes. There are two of those interiors, "The Forge" and "The Smith, Place du Dragon," each with a rich, noble background of darkness; not a flat black wall which the mere clever craftsman might so readily substitute, but darkness that is filled with air! Twice in the French series Mr. Whistler has used color—in the "Yellow House, Guingamp," "The Red House, Paimpol," chromolithographs that redeem the name

from its long dishonor. Here you have the right application of color to the lithograph; no endeavor to paint an elaborate picture as if with oils, no slavery to the flat washes of the modern poster-designer, but tint and tone introduced where they help to accentuate character or heighten an effect; much, indeed, as in Mr. Whistler's own pastels.

In Paris he has found still another subject in the Garden, and at the Luxembourg he is as truly in his element as a Millet on the sad plain of Barbizon, as a Corot at Ville D'Avray. Have I not said that style and elegance are the essentials of his art? and are they not here made to his hand in the broad terraces, the wide flights of steps, the prim paths, the classic avenues; in the adorable groups of *bébés*, all frills, of *bonnes*, all ribbons, of *Parisiennes*, all *chic*? In one print in particular, "A Conversation," he seems, on a few inches of paper, to give the entire gardens, or the very spirit of them. There is the posing statue under its canopy of trees, there below on the terrace are the well-dressed women, one with her hat set aloft with inimitable swagger on the coils of her well-groomed hair; there, in the distance, are the children at play, and it all sparkles with light and color. You scarce know which is the greatest marvel, the beauty of the garden, the character in the figures, or the slenderness of means employed to produce so large and comprehensive an effect.

His portraits fortunately are many. All the masters distinguished themselves in their portraits — Daumier, Raffet, Devéria, Gigoux, Gavarni, Lane. There are special prints, like the Tony and Alfred Jehannot by Gigoux, that are as memorable as any contemporary portrait of the painter, whether that painter were Ingres or Lawrence. The long list borrows new glory now that Mr. Whistler has added to it. His portraits on the stone have the subtlety and elegance and dignity of his portraits on canvas. But in them he never exceeds the limit of his medium. The names of several of the prints explain this: for instance, "*La Belle Dame Endormie*," "*La Belle Dame Paresseuse*," two which could not well be exceeded in their dignified beauty. Not even in the Miss Alexander has he placed the figure in a picture more symmetrically than this beautiful woman who leans back in her chair with joyous, exquisite indolence. There are others in which he has noted, with the same quick sympathy, a moment of less repose, if of no less perfect unison of effect — "*La Belle Jardinière*," at work among her flowers; "The Duet," the light soft upon the faces of the two players; "*La jolie New Yorkaise*," alert, correct in her out-door costume, as she drinks afternoon tea; the tall, graceful girl who pauses as she passes, holding the "*Gants*

de Suède," just drawn off the firm hands that now are clasping them. And unwearied still are invention and sympathy and fancy, direct still the method, slender the means, in as many more: "*La Robe Rouge*;" "*Confidences dans le Jardin*;" "The Winged Hat;" "The Sisters;" "Little Evelyn," the one child in the series—very sweet in her simplicity, the artist needing no pathetic or anecdotal accessories to express this sweetness. Nor can it be said of his lithographs, as of M. Helleu's dry-points, that they include not a single portrait of a man. His print of "Stéphane Mallarmé" was published as a frontispiece in the latest collection of the poet's verse; his "Doctor" appeared only last Christmas in the *Pageant*. That they are vigorous, full of personal distinction and manliness, is only what one looks for in every portrait by the artist who painted the Carlyle, the Montesquiou, the Sarasate.

With some of his other figure subjects, he furnishes even more convincing evidence of his knowledge, of his scholarly draughtsmanship, of his absolute command of technique. These are his studies of the nude or partly draped model. Without them, the series of his lithographs would be less complete. By his drawing of the nude, the measure of an artist's capacity—or incapacity—may be judged. By it he stands convicted of perfection, or of failure as it may be and too often is. There is nothing more difficult in art than to draw the figure, and the difficulty is increased a hundredfold when the medium is as inexorable as the lithographic chalk. Mr. Whistler's little model now sits reading, now reclines, now stands by a large bowl. In this print she wears but the beauty of her nudity; in that, drapery falls about her in folds that help to express rather than hide the modelling of the flesh beneath, or sways and floats with every movement of her body. These studies have been likened, more than once, to the work of Tanagra; and justly, for theirs is the same flawless daintiness, the same purity of pose, the same harmony of line, the same grace of contour. And slight as they may seem to the casual amateur, in them you have the firm foundation, the groundwork, as it were, of the art that bears as its perfect flower the harmonies on the Thames and in the Luxembourg Gardens, the incomparable portraits. With them, too, must be classed the "Mother and Child," instinct with maternal devotion as the Madonnas of Bellini or Fra Angelico, the plump nakedness of the child a marvel of masterly execution, of eloquent form.



Original Lithographs

- 62 LIMEHOUSE. (Way No. 4)
Proof signed with the engraved monogram of the
"Butterfly."
- 63 EARLY MORNING. (Way No. 7)
Proof signed with the engraved monogram of the
"Butterfly."
- 64 THE TALL BRIDGE (Very few proofs). (Way No. 9)
Proof signed with the engraved monogram of the
"Butterfly."
- 65 GAIETY STAGE DOOR. (Way No. 10)
Proof with engraved monogram of the "Butterfly."
- 66 VICTORIA CLUB. (Way No. 11)
Signed with the "Butterfly" signature in pencil.
- 67 OLD BATTERSEA BRIDGE. (Way No. 12)
Proof with the "Large Butterfly."
Signed with the engraved monogram.
- 68 THE SAME. (Way No. 12)
Proof with the "Small Butterfly."
Signed with the engraved monogram.
- 69 READING. (Way No. 13)
Proof signed with the engraved monogram of the
"Butterfly."
- 70 CHELSEA SHOP. (Way No. 20)
Proof signed with the engraved monogram of the
"Butterfly."
- 71 CHELSEA RAGS. (Way No. 22)
Proof signed with the "Butterfly" signature in
pencil.
- 72 THE FARRIERS. Rare, very few proofs. (Way No. 24)
Proof signed with the "Butterfly" signature in
pencil.
- 73 THE WINGED HAT. (Way No. 25)
Proof signed with "Butterfly" signature in pencil.

- 74 GANTS DE SUEDE. (Way No. 26)
Proof signed with the engraved monogram of the
"Butterfly."
- 75 HOTEL COLBERT WINDOW. (Way No. 35)
Proof signed with the engraved monogram of the
"Butterfly."
- 76 THE CLOCK-MAKERS, PAIMPOL. (Way No. 42)
Proof signed with the engraved monogram of the
"Butterfly."
- 77 CONVERSATION UNDER THE STATUE,
LUXEMBOURG GARDENS. (Way No. 44)
Proof signed with the "Butterfly" signature in
pencil.
- 78 NUDE MODEL RECLINING. (Way No. 47)
Proof signed with the engraved monogram of the
"Butterfly."
The beautiful modelling of this figure shows again
the most masterful use of the stump.
- 79 LES BONNES du LUXEMBOURG. (Way No. 48)
Proof signed with the "Butterfly" signature in
pencil.
- 80 RUE FURSTENBURG (Way No. 59)
Proof signed with the engraved monogram of the
"Butterfly."
- 81 CONFIDENCES IN THE GARDEN. (Way No. 60)
Proof signed with "Butterfly" signature in pencil.
- 82 LA JOLIE NEW YORKAISE. (Way No. 61)
Proof signed with the "Butterfly" signature in
pencil.
- 83 LA BELLE JARDINIÈRE. (Way No. 63)
Proof signed with the "Butterfly" signature in
pencil.
- 84 LA ROBE ROUGE. (Way No. 68)
Proof signed with the engraved monogram of the
"Butterfly."
- 85 LA FRUITIÈRE DE LA RUE DE GRENELLE. (Way No. 70)
Proof signed with the "Butterfly" signature in
pencil.
- 86 LA FORGE, PASSAGE du DRAGON. (Way No. 72A)
Proof signed with the "Butterfly" signature in
pencil.

- 87 SMITH, PASSAGE du DRAGON. (Way No. 73A)
 Proof signed with the "Butterfly" signature in pencil.
- 88 DR. WHISTLER. (Way No. 78)
- 89 THE GOOD SHOE. (Way No. 86)
 Proof signed with the engraved monogram of the "Butterfly."
- 90 JOHN GROVE. (Way No. 93)
 Proof signed with the "Butterfly" signature in pencil.
- 91 FIRELIGHT (MRS. JOSEPH PENNELL). (Way No. 103)
 Proof signed with the "Butterfly" signature in pencil.
- 92 FIRELIGHT (JOSEPH PENNELL) No. 1. (Way No. 104)
 Proof signed with the engraved monogram of the "Butterfly."
- 93 TOM WAY. (Way No. 107)
 Proof signed with the engraved monogram of the "Butterfly."
- 94 THE RUSSIAN SCHUBE (Portrait of Joseph Pennell). (Way No. 112)
 Proof signed with the "Butterfly" signature in pencil.
- 95 NEEDLE WORK. (Way No. 113)
 Proof signed with the "Butterfly" signature in pencil.
- 96 THE THAMES. (Way No. 125)
 Proof signed with the "Butterfly" signature in pencil.
- 97 THE BUTCHER'S DOG. (Way No. 128)
 There are four states of this subject, but very few copies were printed of each.
 Proof signed with the engraved monogram of the "Butterfly."
- 98 COUNT ROBERT de MONTESQUIOU. (Way No. 137)
 Proof signed with the "Butterfly" signature in pencil.
- 99 DRAPED FIGURE STANDING. (Way No. 155)
 Proof signed with the engraved monogram of the "Butterfly."







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