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THE PRINT-COLLECTOR'S BULLETIN
AN ILLUSTRATED CATALOGUE OF
PAINTER-ETCHINGS FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET, NEW YORK

JOSEPH PENNELL

3rd Edition 1909



Ulrich, M. 1111

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NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

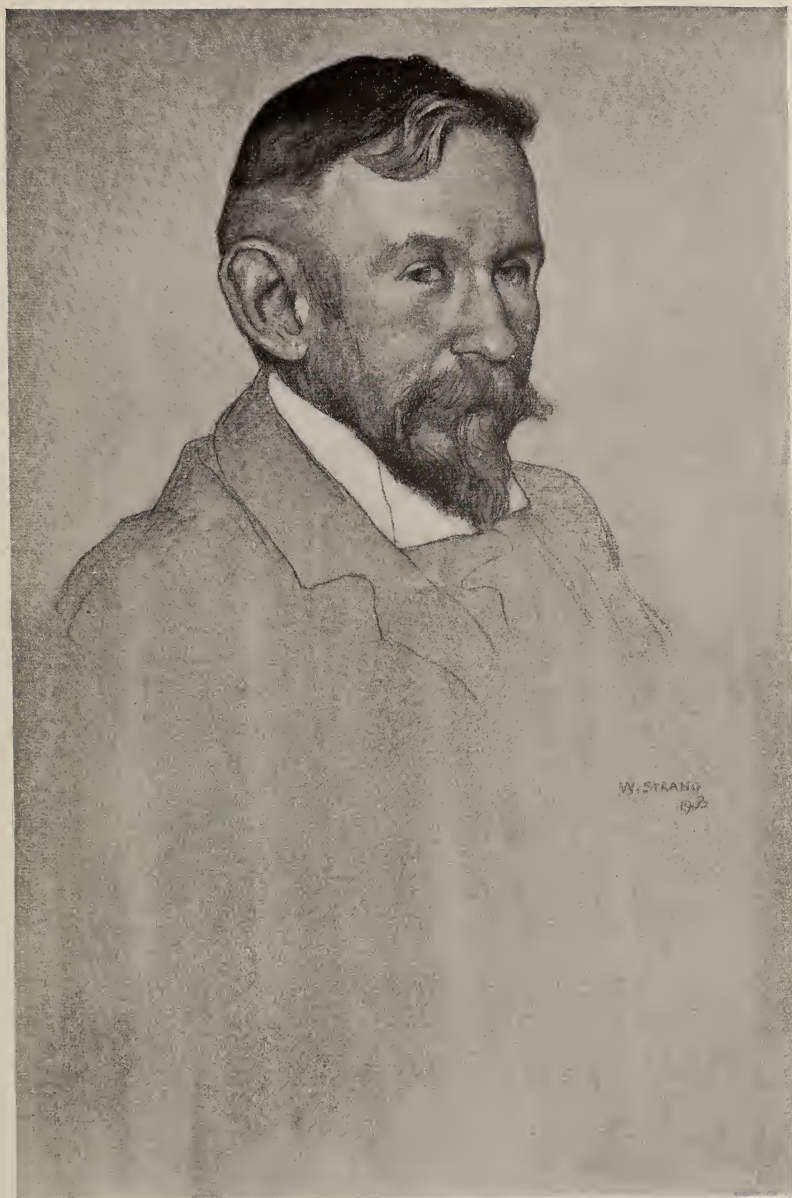
After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

December 28, 1909.
(Third edition.)



To F. Keffel David
this photo of W. Strauß's
drawing of me
Joseph Stummell
Sept 10. 1908

INTRODUCTION

“LET us now consider Mr. Pennell as an original painter-etcher; for it is in etching that he is, perhaps, at his best. A French writer has wisely said that while artists work daily at painting, it is only on their *good* days that they etch. Another French authority tells us that no one can do a thing thoroughly well unless he can do it with ease. Both of these conditions apply to Mr. Pennell as an etcher. The quality and volume of his work as an illustrator we know; but yet, throughout these busy twenty years and more, it is evident that when an extra ‘good’ day came to him he was pretty sure to make an etching, and that etching was pretty sure to be full of the painter-etcher’s prime quality, namely, spontaneity and freshness. Speaking on this subject, the great landscape etcher Sir Seymour Haden has said to me: ‘An etching which occupies the artist for, say, three days, is in fact the work of three different men; the artist’s mood is one thing on Monday, another on Tuesday, and still another on Wednesday; but the freshness and unity of an etching cannot be maintained unless the artist knows exactly what he intends to do and then does it at once.’ And in Sir Seymour’s pamphlet, ‘About Etching,’ he writes: ‘The painter, by overlaying his work, may modify and correct it as he goes on. Not so the etcher. Every stroke he makes must tell strongly against him if it be bad, or prove him a master if it be good. In no branch of art does a touch go for so much. The necessity for a rigid selection is therefore constantly present in his mind. If one stroke in the right place tells more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke than the ten by which he would have arrived at his end.’ ‘The faculty of doing such work supposes a concentration and a reticence requisite in no other art.’

“To have seen Mr. Pennell at work etching a plate is a thing to remember. He loves to depict the towering buildings of crowded city streets. Most etchers of such subjects would make a preliminary sketch on the spot and afterward toil laboriously over the copper plate in the retirement of their studios; but Mr. Pennell takes a far more direct course, and one which would disconcert almost any other artist. He chooses his place in the crowded street, and stands there quite undisturbed by the rush of passers-by or by the idlers who stand and stare at him or at his work. Taking quick glances at the scene he is depicting, he rapidly draws his lines with the etching-needle upon the copper plate which he holds in his other

hand, and, what to me seems an astonishing *tour de force*, he never hesitates one instant in selecting the exact spot on his plate where he is about to draw some vital line of the picture, each line of it being a 'learned stroke' such as Seymour Haden insists upon.

"Of late he has become the printer of his own plates. The fastidious Whistler was forced to do the same. It is a troublesome operation, but when an etcher prints his own proofs (provided that he knows how to do it), we have the satisfaction of knowing that each proof is exactly what the artist intended it to be. With regard to Mr. Pennell's etched copper plates, it is not generally known that he has already destroyed most of them, including all the earlier ones. This is a wise thing for an etcher to do just as soon as his plate shows the first signs of deterioration from the wear and tear of the printing-press."

FREDERICK KEPPEL

From "Joseph Pennell, Eteher, Author, Illustrator." Reprinted, by permission, from "The Outlook" of September 23, 1905.

CATALOGUE

NOTE. The plates of all Mr. Pennell's etchings, listed below, have been destroyed. In many cases but one or two proofs remain unsold.

THE PHILADELPHIA SERIES (1882)

“Mr. Joseph Pennell's work was hardly known, I think, until a couple of years ago, but secured him at once a place among the foremost. He too has struck out an original line for himself in his sketches of old Philadelphia, with its diversities of level and unexpected flights of steps, its quaint architectural forms, and its narrow streets and curious court-yards so rich in effects of light and shade. During the last few months he has treated with success similar themes found in lower Louisiana. Mr. Pennell writes me: ‘I should be most happy to tell you about my “usual method of working”—but I have n't any. I either work from dark to light, or in the bath, or make the whole drawing in the old-fashioned way and use stopping-out varnish. In fact all my work thus far has merely been a series of experiments. . . . Most of my plates (in fact all, so far as I remember) have been done in a day—and most of them in half of one. About half were done out of doors and the rest from sketches. In future I intend to do everything from nature direct on the plate.’ ”—MRS. SCHUYLER VAN RENSSELAER, *American Etchers* (The Century Magazine, February, 1883).

THE LAST OF THE SCAFFOLDING

Height 11¾, width 8⅞

Signed artist's proofs \$10

CHESTNUT STREET BRIDGE

Height 9¾, width 9⅞

Signed artist's proofs \$10

UNDER THE BRIDGES ON THE SCHUYLKILL

Height 11⅞, width 12⅞

Signed artist's proofs \$12

PUBLIC BUILDINGS, PHILADELPHIA

Height 9⅞, width 7⅞

Signed artist's proofs \$10

WATER STREET STAIRS (the larger plate)

Height $11\frac{7}{8}$, width 6

Signed artist's proofs.....\$10

CHANCERY LANE

Height 10, width $7\frac{3}{8}$

Signed artist's proofs.....\$10

PLOW INN YARD

Height $9\frac{7}{8}$, width 7

Signed artist's proofs.....\$10

BELOW ATLANTIC CITY

Height $9\frac{7}{8}$, width $13\frac{3}{4}$

Signed artist's proofs.....\$12

THE NEW ORLEANS SERIES (1882)

AN INNER COURT

Height $7\frac{5}{8}$, width 6

Signed artist's proofs.....\$5

PILOT TOWN, LOUISIANA

Height $8\frac{1}{8}$, width $14\frac{7}{8}$

Signed artist's proofs.....\$24

AT LYNCHBURGH, VIRGINIA

Height $13\frac{7}{8}$, width $10\frac{1}{8}$

Signed artist's proofs.....\$12

AN AMERICAN VENICE

Height 12, width 18

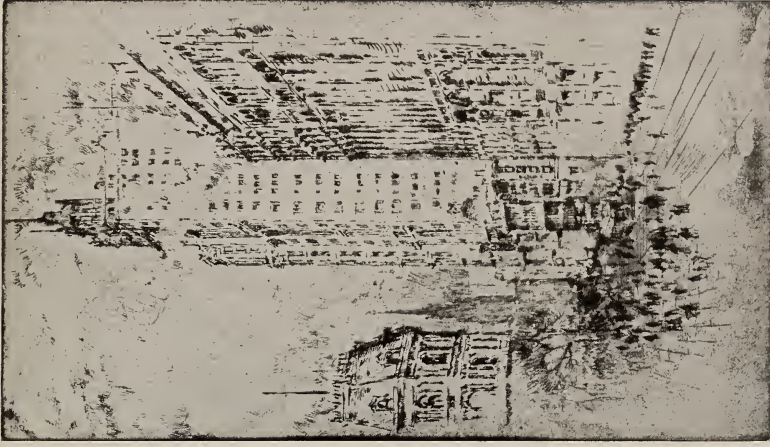
Signed artist's proofs.....\$15

THE LONDON SERIES (1891)

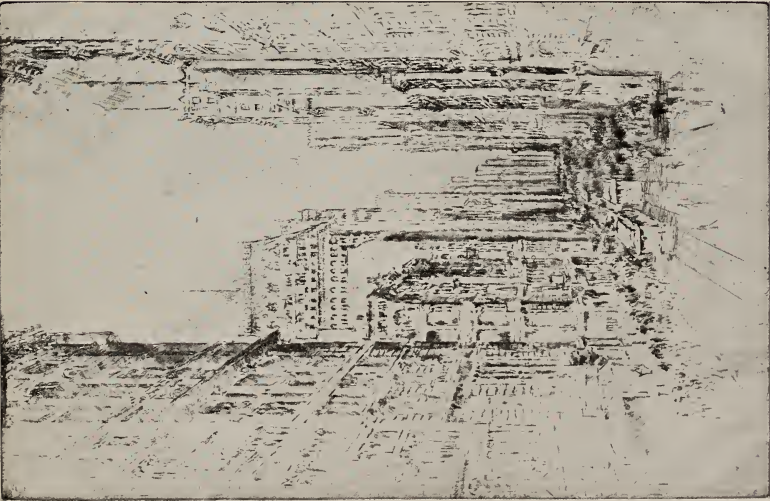
CHOIR OF ST. PAUL'S

Height $9\frac{5}{8}$, width $7\frac{1}{2}$

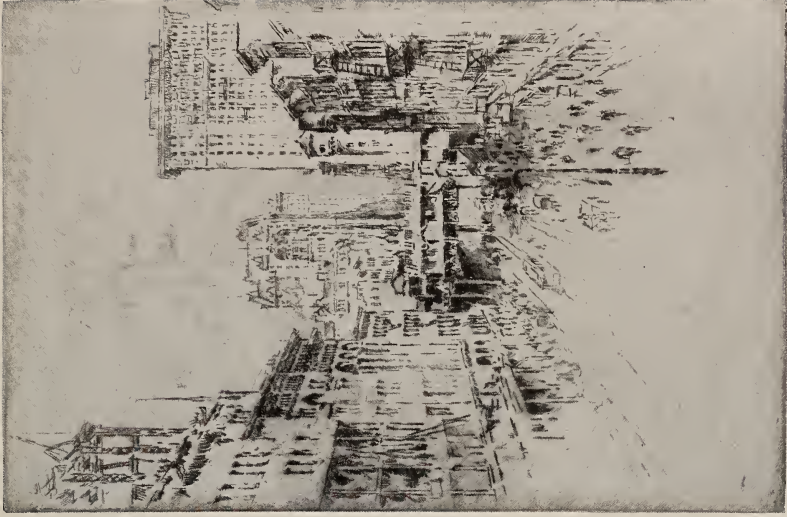
Signed artist's proofs.....\$10



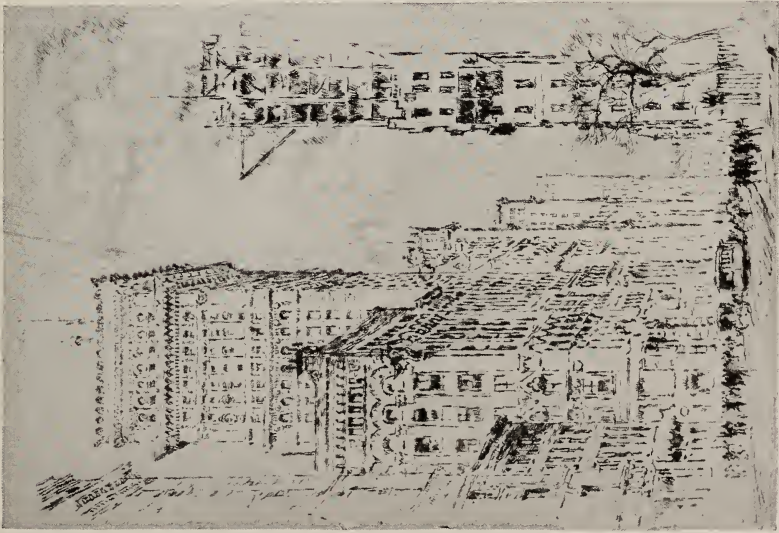
PARK ROW



LOWER BROADWAY



FORTY-SECOND STREET



"THE GOLDEN CORNICE"

CHELSEA (larger plate)

Height 10, width 16 $\frac{7}{8}$

Signed artist's proofs.....\$30

COPYING TURNER'S PAINTINGS

Height 5, width 8

Signed artist's proofs.....\$10

THE NEW YORK SERIES (1904)

The plates of the entire New York Series are destroyed.

“These recent etchings of Mr. Pennell’s—both of London and of New York—are instinct with the quality which both Whistler and Sir Seymour Haden have always maintained to be the prime characteristic of the best painter-etching—namely, spontaneity; and what Whistler wrote a few years ago about Mr. Pennell’s Spanish lithographs might with equal truth be said of these ‘sky scrapers’ and of the recent London etchings which are here exhibited along with them: ‘There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures, that belong to the artist alone.’

“John Ruskin, when once invited to visit the United States, declared that he could not exist in a country which contained no ancient castles; but with us in America, where ‘the greatest good to the greatest number’ is the wholesome rule, such sentimentality is generally swept aside: down comes the inconvenient old building and up goes a much better one in its place. But it must not be supposed for these reasons that our contemporary architects are not genuine artists also. Mr. Pennell certainly has discerned art in their ‘sky scrapers,’ and so competent a judge as Mr. F. Marion Crawford, on seeing these etchings, made the pithy remark, ‘I see that you have made Architecture of the New York buildings.’ He *has*, and yet he has depicted them truly.

“Still another authority of high repute has given his opinion thus: ‘In whatever he does he is always the *artist*; and now that Whistler is dead and Seymour Haden no longer etching, I consider that the ablest painter-etcher now living and working is unquestionably Joseph Pennell.’”—FREDERICK KEPPEL, *New York “Sky Scrapers” and Recent Etchings of London*.

Average size: Height 11, width 8

Signed artist's proofs.....\$12

PARK ROW (See Illustration)

THE “L” AND THE TRINITY BUILDING

THE FOUR STOREY HOUSE

THE STOCK EXCHANGE

THE GOLDEN CORNICE (100 BROADWAY) (See Illustration)

UNION SQUARE AND THE BANK OF THE METROPOLIS

THE TIMES BUILDING AND 42^D STREET

FORTY-SECOND STREET (See Illustration)

LOWER BROADWAY (See Illustration)

TRINITY CHURCH

CANYON No. 1

CANYON No. 2

CANYON No. 3

THE TRIBUNE AND THE SUN

THE WHITE TOWER
 THE SHRINE
 STATUE OF LIBERTY
 ST. PAUL BUILDING
 THE THOUSAND WINDOWS
 "THE HOLE IN THE GROUND" (16TH STREET AND FIFTH AVENUE)
 UNION SQUARE, RAINY DAY
 THE TIMES BUILDING
 ST. THOMAS AND ST. REGIS
 FIFTH AVENUE

THE LONDON SERIES (1905)

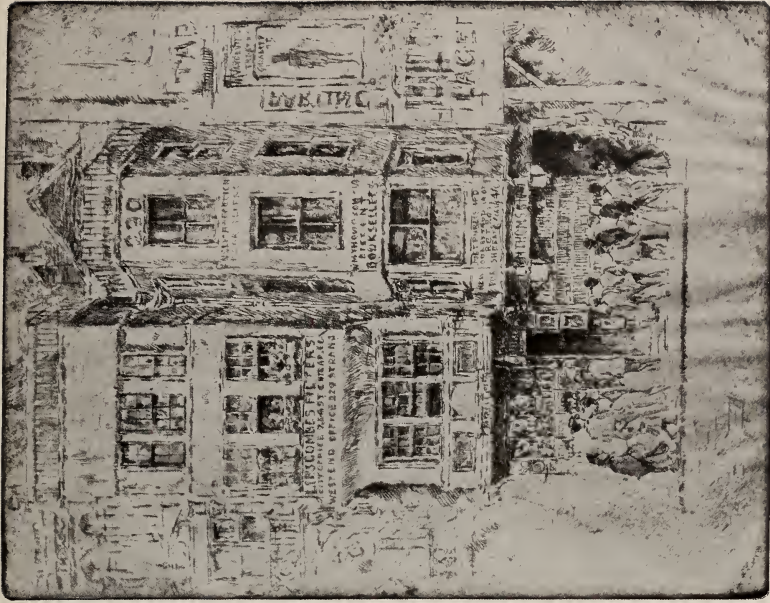
The plates of the entire London Series are destroyed.

"All this elaboration is in the interest of the total effect, and the total effect is always magnificently atmospheric. The drawing of the buildings has the beauty and strength of structure, and at the same time it is suffused by the air and the light and the dark. No one has so splendidly rendered the different effects of sunlight on stone, the tired, dull glare of the late afternoon, the brilliant hard white, the ivory softness, and the glorifying vagueness of the play of light and shade on the fluting of columns and the carving of the capitals. And these etchings excel in suggesting the quality of surfaces, skies, water, foliage, the stone of the museums and churches, the brick of the Chelsea house fronts. In composition they have always a distinction and a surprise that comes from the happy point of view. It is a composition that gives to its glimpse of the scene a new unity in unexpected relations; and the fact that the scenes are always reversed, through the artist's habit of putting the thing as he sees it directly on the plate, takes nothing from their beauty. Among the most beautiful are 'Classic London—St. Martin's-in-the-Fields,' 'St. Paul's,' 'Lindsay Row,' 'Westminster Abbey—West Front,' 'The Tower Bridge,' 'The British Museum,' and 'Hampton Court Palace.' The 'classic' part of London is Pennell's own. And so, indeed, are the palaces and the abbey. He has had no predecessor there as he had on the Thames. And nothing could be more appropriate to these subjects than the infinite delicacy and restraint of their elaboration."—WALTER CONRAD ARENSBERG, *Mr. Pennell's Etchings of London*.

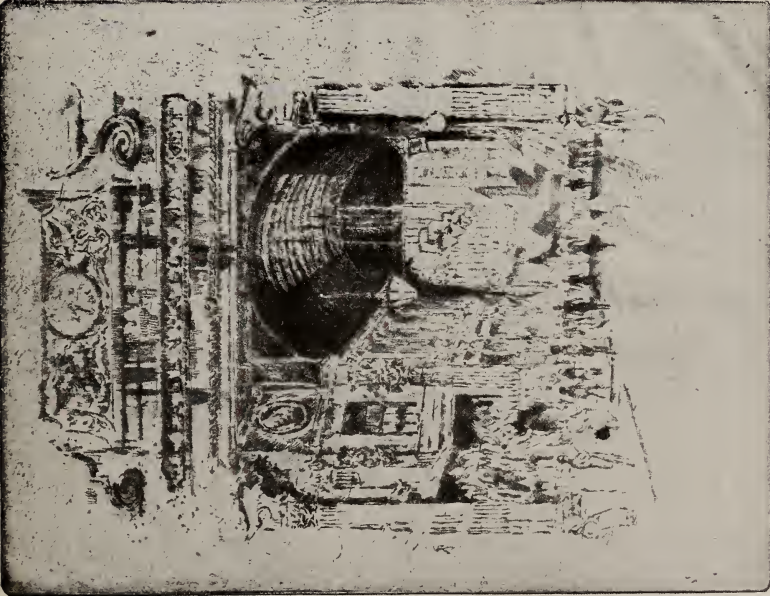
Average size: Height 12, width 7½

Signed artist's proofs.....\$12

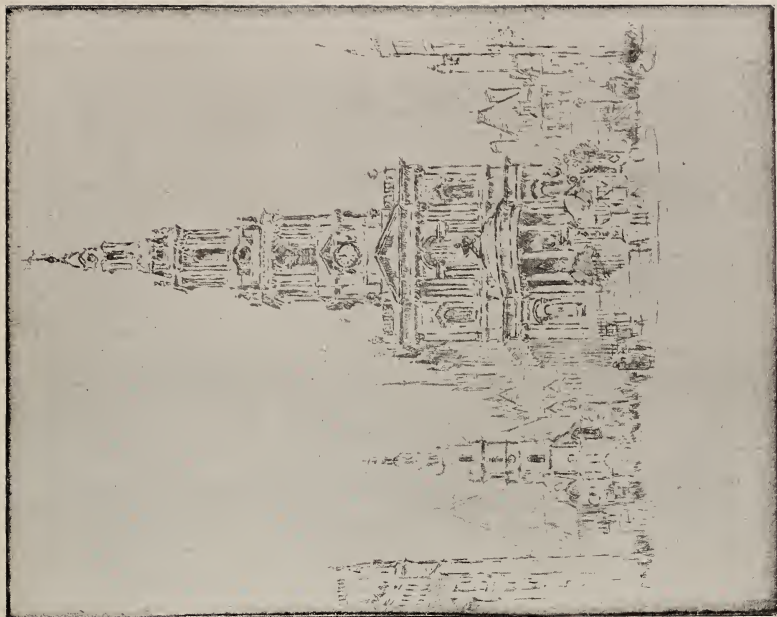
ENTRANCE TO THE SAVOY
 LEADENHALL MARKET (See Illustration)
 LUDGATE HILL, SHOWING THE HOLBORN VIADUCT
 CLASSIC LONDON: ST. MARTIN'S-IN-THE-FIELDS (See Illustration)
 CHEYNE WALK, CHELSEA
 LINDSAY ROW (See Illustration)
 Showing the house where Whistler painted the portrait of his mother.
 GREAT COLLEGE STREET
 ROSSETTI'S HOUSE (See Illustration)
 ON CLAPHAM COMMON
 THE ADMIRALTY
 Seen from the archway which forms the entrance to Scotland Yard.



No. 230 STRAND



LEADENHALL MARKET



CHURCH OF ST. MARY LE STRAND



CLASSIC LONDON: ST. MARTIN'S-IN-THE-FIELDS



GREENWICH PARK, No. 2



LINDSAY ROW
(Showing the house where Whistler painted the portrait of his mother)



ROSSETTI'S HOUSE



LINCOLN'S INN FIELDS

THE LONDON SERIES (Continued)

ST. CLEMENT DANE'S (See Illustration)
THE HAYMARKET THEATRE (See Illustration)
ST. DUNSTAN'S, FLEET STREET (See Illustration)
AN OLD LONDON CHURCHYARD
THE INSTITUTE, PICCADILLY
ST. JAMES' PALACE
HYDE PARK MANSIONS
NORTHUMBERLAND AVENUE
THE GOTHIC CROSS (See Illustration)
In front of Charing Cross Station.
THE GREAT GATE, LINCOLN'S INN
LINCOLN'S INN FIELDS (See Illustration)
THE OLD COURT, LINCOLN'S INN
THE HALL, LINCOLN'S INN
GREENWICH PARK. No. 1
GREENWICH PARK. No. 2 (See Illustration)
KING'S COLLEGE, THE EMBANKMENT GATE
TRAFALGAR SQUARE
ALBERT HALL
THE DOCK HEAD (See Illustration)
LONDON BRIDGE STAIRS (See Illustration)
WATERLOO TOWERS
WHITEHALL COURT
ST. PAUL'S PAVEMENTS
ST. PAUL'S, THE SOUTH PORCH
BRIDGE STREET, WESTMINSTER
THE GREAT CRANES, SOUTH KENSINGTON
CUMBERLAND TERRACE, REGENT'S PARK
No. 230 STRAND (See Illustration)
THE THAMES, FROM RICHMOND HILL (See Illustration)
THE CRYSTAL PALACE
AT RICHMOND
CUMBERLAND GATE, REGENT'S PARK
THE MARBLE ARCH
THE COLISEUM
CHURCH OF ST. MARY-LE-STRAND (See Illustration)
THE LAST OF OLD LONDON
ST. BARTHOLOMEW'S, THE FOUNDER'S TOMB (See Illustration)
SPITALFIELDS CHURCH
THE GUILDHALL

There were only three or four satisfactory impressions of this plate.
CANNON STREET STATION

THE LONDON SERIES (Continued)

LAMBETH

HEMPSTEAD PONDS (See Illustration)

THE ROYAL ENTRANCE, VICTORIA TOWER

THE FOREIGN OFFICE

THE STEPS, BRITISH MUSEUM

BUSHEY PARK

Showing the famous Horse-chestnut Avenue, which is the finest approach to Hampton Court Palace.

THE VALE OF HEALTH

The memory of Keats, Leigh Hunt, Cowden Clarke and their friends will always cling around this place.

THE FRENCH SERIES

AMIENS FROM THE RIVER

Height $9\frac{7}{8}$, width $7\frac{7}{8}$

Signed artist's proofs.....\$12

TOWERS OF THE BISHOP'S PALACE, BEAUVAIS

Height 11, width $8\frac{5}{8}$

Signed artist's proofs.....\$12

SOUTH DOOR, BEAUVAIS

Height $10\frac{7}{8}$, width 8

Signed artist's proofs.....\$12

BUTTRESSES, BEAUVAIS

Height 11, width 8

Signed artist's proofs.....\$12

THE WEST FRONT, ROUEN CATHEDRAL

Height 11, width $8\frac{1}{2}$

Signed artist's proofs.....\$12

THE FLOWER MARKET AND THE BUTTER TOWER, ROUEN

Height $10\frac{7}{8}$, width $8\frac{1}{2}$

Signed artist's proofs.....\$12

(See Illustration)

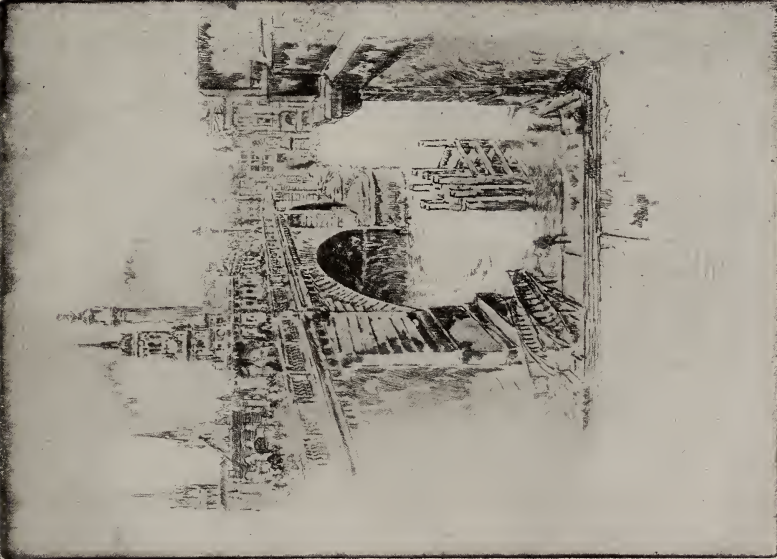
GROSSE HORLOGE, ROUEN

Height $9\frac{7}{8}$, width 7

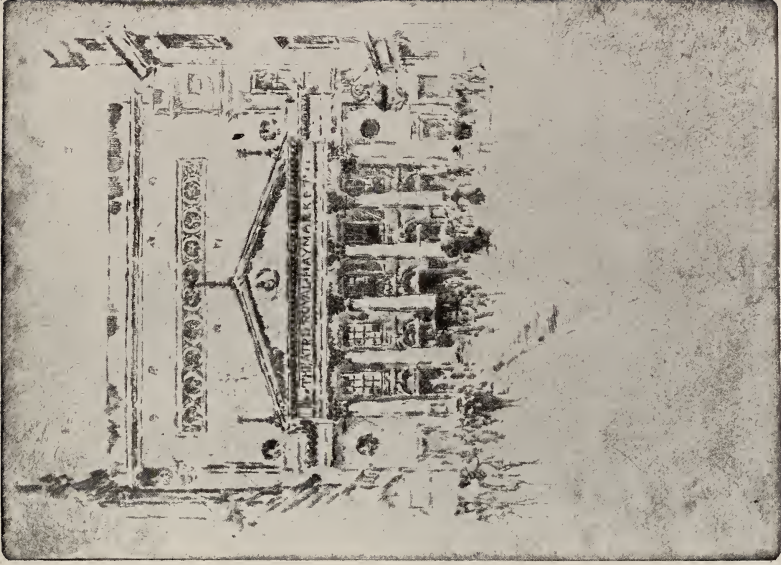
Signed artist's proofs.....\$12



ST. CLEMENT DANE'S



LONDON BRIDGE STAIRS



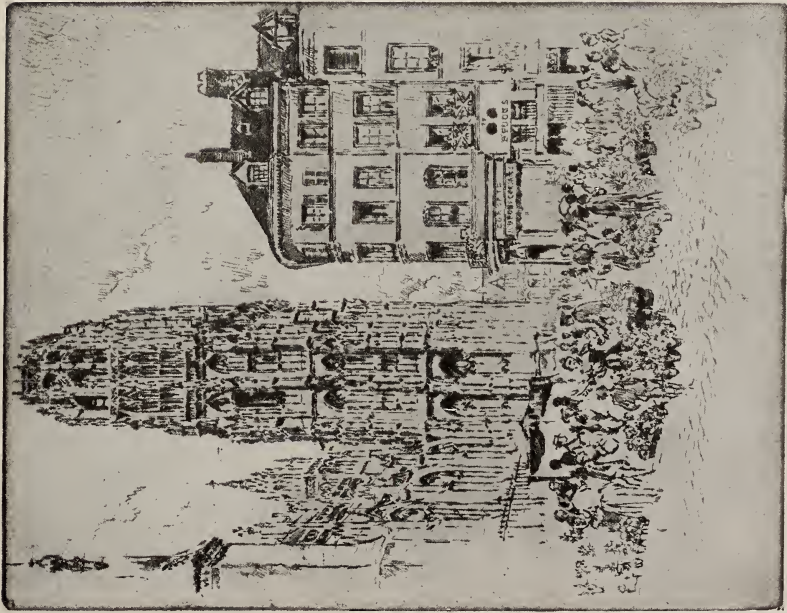
THE HAYMARKET THEATRE



ST. DUNSTAN'S, FLEET STREET



THE GOTHIC CROSS



ROUEN: THE FLOWER MARKET AND THE BUTTER TOWER



ROUEN: FROM BON SECOURS



ST. BARTHOLOMEW'S, THE FOUNDER'S TOMB

MARKET PLACE, ROUEN

Height 11, width $7\frac{7}{8}$

Signed artist's proofs.....\$12

ROUEN, FROM BON SECOURS

Height $7\frac{3}{4}$, width $12\frac{1}{8}$

Signed artist's proofs.....\$12

(See Illustration)

THE SOUTH DOOR, ST. MACLOU, ROUEN

Height 10, width 8

Signed artist's proofs.....\$12

PORCH OF ST. MACLOU, ROUEN

Height $9\frac{7}{8}$, width $7\frac{7}{8}$

Signed artist's proofs.....\$12

SAINT MARTIN'S BRIDGE, TOLEDO

Height 8, width 10

Signed artist's proofs.....\$18

(See Illustration)

THE NEW YORK SERIES (1908)

“New York rises a vision, a mirage of the lower bay. . . . The color by day more shimmering than Venice, by night more magical than London. In the morning the mountains of buildings hide themselves to reveal themselves in the rosy steam clouds that chase each other across their heights in the evening—they are mighty cliffs glittering with golden stars in the magic and mystery of the night. As the steamer moves up the bay on one side the great Goddess greets you, a composition in color and in form, with the city beyond, finer than any in any world that ever existed, finer than Claude ever imagined or Turner ever dreamed. Why did not Whistler see it? Piling up higher and higher right before you is the city; and of what does it suddenly remind you? San Ghimignano of the Beautiful Towers away off in Tuscany, only here are not eleven, but eleven times eleven, not low, mean brick piles, but noble palaces crowned with gold, with green, with rose; and over them the waving, fluttering plume of steam, the emblem of New York. To the right, filmy, delicate, and lace-like by day are the great bridges, by night, a pattern of stars that Hiroshige never knew. You land and are swallowed in the streets that are Florence glorified—to emerge in squares that are more noble than those of Seville. Golden statues are about you, triumphal arches make splendid frames for marvelous vistas, and

it is all new and all untouched, all to be done. . . . The Unbelievable City—the city that has been built since I grew up; the city beautiful, built by men I know; built for people I know. The city that inspires me—that I love.’—JOSEPH PENNELL, *Sketching Grounds*.

Average size: Height 11, width 8½

Signed artist's proofs \$12

- THE UNBELIEVABLE CITY (See Illustration)
- AMONG THE SKY-SCRAPERS
- REBUILDING FIFTH AVENUE
- THE BRIDGES (See Illustration)
- PALISADES AND PALACES (See Illustration)
- NEW YORK FROM WEEHAWKEN
- NEW YORK FROM BROOKLYN BRIDGE
- THE WEST STREET BUILDING FROM THE SINGER BUILDING (See Illustration)

SAND-PAPER MEZZOTINTS

- IN THE MIST OF THE MORNING
- THE CLIFFS OF WEST STREET
- THE CROSS OF GOLD, CEDAR STREET BUILDING
- FROM THE CORTLANDT STREET FERRY

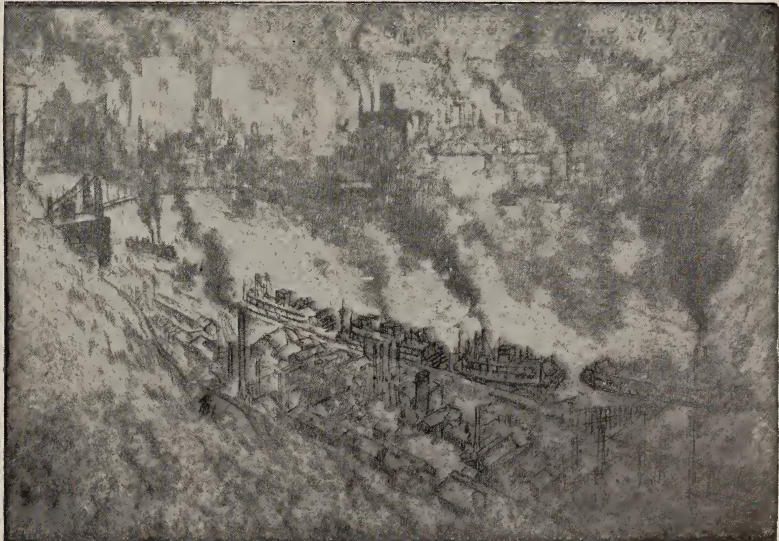
“COAL—OIL—STEEL” (1908)

“Mr. Pennell has returned from America, bringing with him beautiful things. The country has been derided by one of its own citizens as antagonistic to art, super-practical. But it does not appear so to Mr. Pennell. Before now he has seized upon one of its most practical and at once characteristic features, the sky-scrappers, and drawn inspiration therefrom for superb works of art. This year he has chosen his subjects from among surroundings still more decidedly American, if possible, and such as sound at first hearing still more uncouth—Coal, Oil, Steel, the three great national passwords.

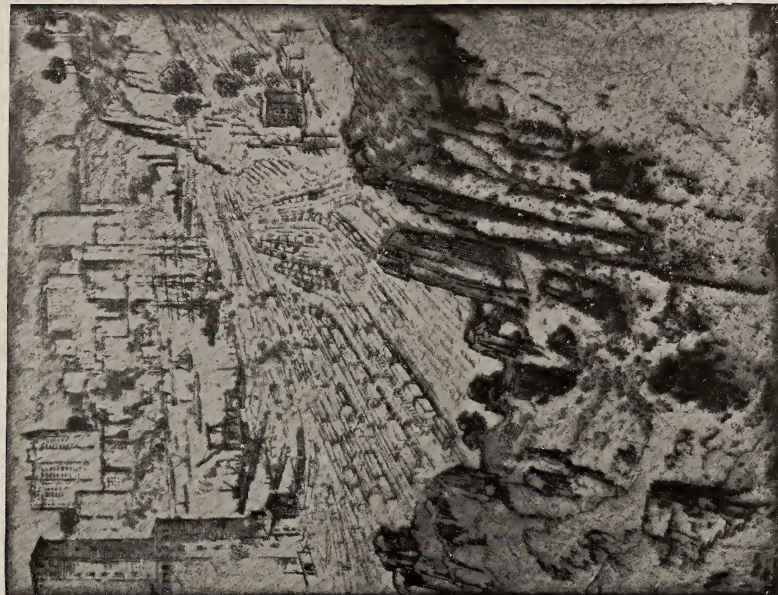
“To one well acquainted with the numberless ways in which Mr. Pennell has put his fascinating style of etching into practice, it seems almost impossible that there could be any chance for further novelty. Yet he will have to admit admiringly that there have been new departures. I, myself, do not over-rate novelty of treatment, and would have been well satisfied to see Mr. Pennell's same fine black-and-white convention applied to new subjects. An honestly good thing does not lose in value by repetition. However, as a matter of fact, Mr. Pennell has struck several new notes, and at least one of them would seem to have been altogether beyond the reach of his particular style, before he compassed it. Some of the new plates display a remarkable power of coloration. Take, for example, the one called *Steel: In the Works at Homestead*. It conveys an overwhelming impression of thick atmosphere, saturated with smoke and grime, and strangely lurid with the sulphuric, foggy, yellow light of a setting sun. In it all contours are dissipated, and approaching objects change from hazy phantoms to real things with a startling rush, just before they reach you. I recall no instance of an artist's mastering color with brush and oils more forcefully than Mr. Pennell has done here with his suggestions that depend solely upon the media of black-and-white.



NEW YORK: THE UNBELIEVABLE CITY



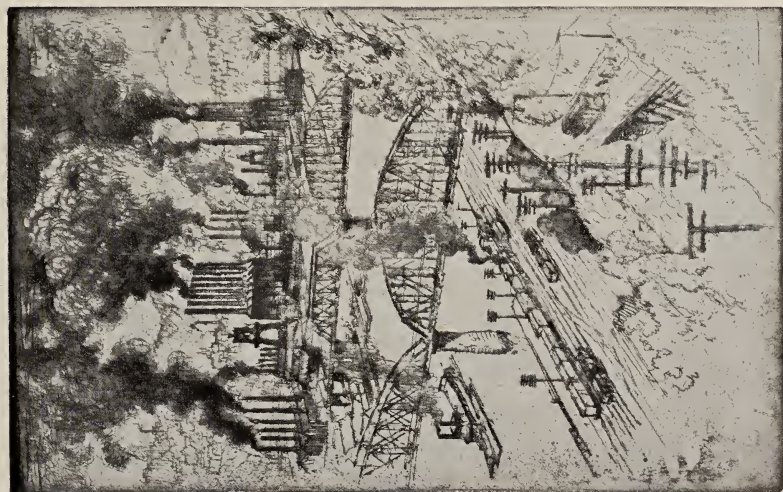
PITTSBURGH, No. 2



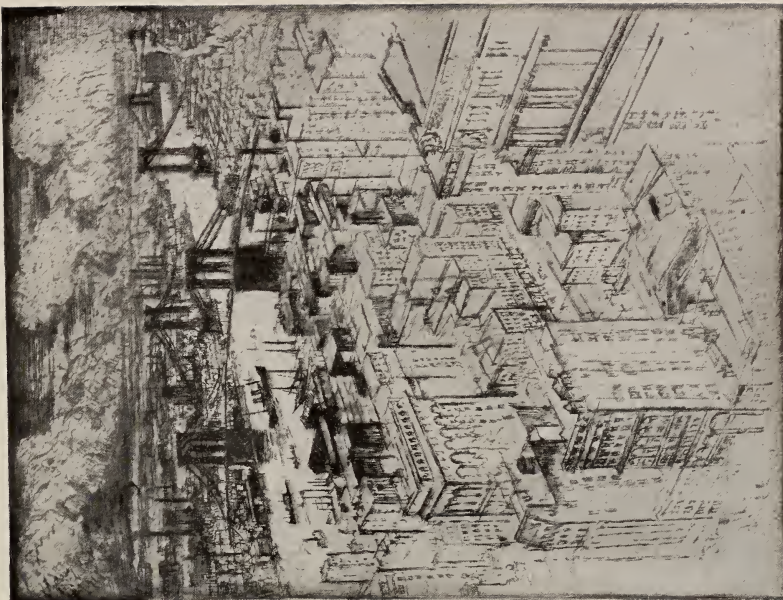
NEW YORK: PALISADES AND PALACES



THE WEST STREET BUILDING: FROM THE SINGER BUILDING



ON THE WAY TO BESSEMER



NEW YORK: THE BRIDGES

“Another fine new note is that of the hazy, grayish vista, splendidly represented by the plate called *Iron and Steel: Pittsburgh, No. 2*. No attempt at color-suggestion is in evidence. There is a heavy atmosphere of fog and steam settled upon the plate. Through it indistinct piles loom up, the landmarks of a town of turmoil and trouble. In the work itself line as such almost disappears, except in the near foreground, and the plate seems to have been painted, gray in gray, like a grisaille.

“Mr. Pennell even succeeds in touching new chords while working upon his old theme, upon architecture. For even some of the new sky-scraper plates strike me as an altogether fresh handling of the well-tried subject.

“I cannot help myself, I must commit a sacrilege, if it is a sacrilege,—Mr. Pennell, I am afraid, will be the first to pronounce it one. I personally place Mr. Pennell’s style of architectural etching even above Whistler’s. Whistler’s undying glory was that of the great innovator, of the developer of a true style, at once full of taste and logical. But his interest was centered, I should say exclusively, in the beauty of his interpretation. The subject as such had no real claim upon him. Thus it happens that his etchings are essentially the same, whether he works in Venice, or in Brussels, or in London. Mr. Pennell’s convention of black-and-white for architecture is, to my taste, just as beautiful as that of Whistler. But over and above that, he possesses an extraordinary power of grasping the possibilities of subject. How intensely Spanish are his Toledo plates, and how clearly do they bring to light the very essence of their character,—if we may speak of a building or of a view as possessing character! That he has the refined sense of the poet to see beauty, where ordinary mortals cannot penetrate beyond the commonplace, is a gift by itself.

“I feel as if we were wonderfully indebted to Mr. Pennell for our capabilities of seeing, of enjoying, with these new plates.”—HANS W. SINGER, “Some New American Etchings by Mr. Joseph Pennell” (reprinted from *The International Studio*, July, 1909).

“COAL”

Average size: Height 10, width 8

Signed artist’s proofs.....\$12

COLLIERIES NEAR MAUCH CHUNK
THE MINING TOWN
IN THE MAHANOEY VALLEY
MAIN STREET, MAHANOEY
THE SHAFT
THE GREAT INCLINE
THE CROUCHING LION
OLD MILLION EYES
THE THINGS THAT TOWER. COLLIERIES
THE ABOMINATION OF WORK
COAL WHARVES AT STATEN ISLAND, No. 1
COAL WHARVES AT STATEN ISLAND, No. 2

“OIL”

THE WELLS
THE STANDARD OIL COMPANY’S REFINING STATION, STATEN ISLAND

"STEEL"

PITTSBURGH, No. 1
PITTSBURGH, No. 2 (See Illustration)
PITTSBURGH, No. 3
FROM SHENLEY PARK
CHIMNEYS, PITTSBURGH
THE RAILROAD STATION
THE CURVING BRIDGE, PITTSBURGH (See Illustration)
ON THE RIVER, PITTSBURGH
ON THE WAY TO BESSEMER (See Illustration)
CRANES, BESSEMER
HOMESTEAD
IN THE WORKS, HOMESTEAD (See Illustration)
EDGAR THOMSON WORKS, BESSEMER

MEZZOTINTS OF LONDON (1909)

THE CITY, EVENING
Height 10, width $14\frac{7}{8}$
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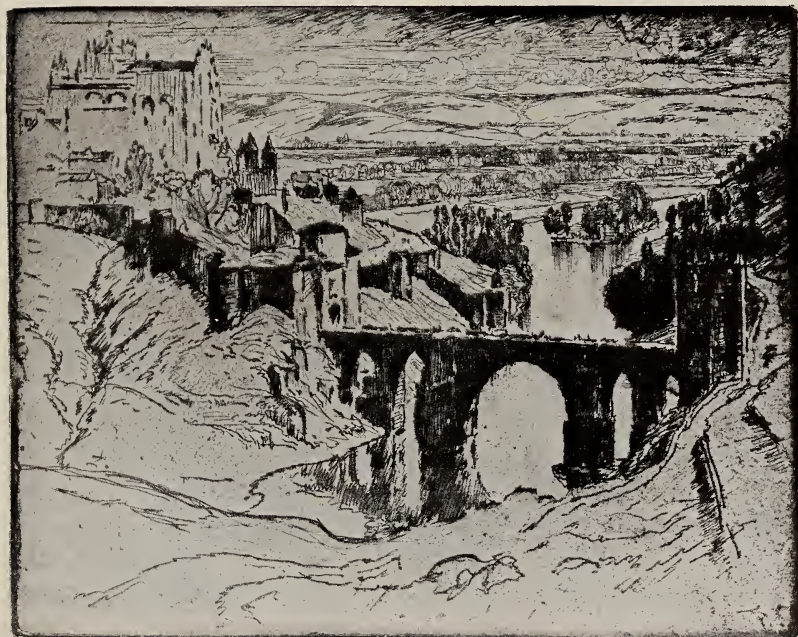
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