

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

JAMES A. McNEILL WHISTLER

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JAMES A. McNEILL WHISTLER



PORTRAIT OF WHISTLER
From the drawing by Paul Rajon

WHISTLER AS AN ETCHER

WHISTLER was the greatest etcher and the most accomplished lithographer who ever lived. But to say so—to praise enthusiastically—is only to decry. To state things truly is only to overstate. For this is not the way of the critic who analyses and dissects, who records and distorts, and who makes a great momentary notoriety for himself and has no real effect upon the one criticized. It is of him the Master said, “*Je n'en vois pas la nécessité.*”

I know it will be objected at once that Whistler did not produce such plates as the Hundred Guilder, the Three Trees, the Descent from the Cross, the Christ before Pilate. He did not, and the reason is simple. It is not the fashion nowadays to do so, and more than this, there is no reason why he should. When Rembrandt lived it was the fashion to illustrate biblical subjects, and he did so extraordinarily well. It was also the fashion to evolve classical compositions, and he did this amazingly. I probably should not say the fashion, but the tradition, a more appropriate word that expresses much better what I mean. Whistler was the faithful follower of some traditions, but not of others. He saw no necessity for doing large plates for the benefit of the collector, or of putting on his plates, whether large or small, Londoners performing Miracle Plays. For him, nature, the nature that was all about him, was beautiful enough, interesting enough, suggestive enough—finer far than any faked-up composition. On the other hand, if some of the scriptural prints are esteemed as Rembrandt's greatest by collectors—they are his most important in size—they appeal less to artists, for they were really pot-boilers, though magnificent. Whether Whistler could have used his etching needle for the same ends I have no means of knowing; I only know that he did not, that he never made a pot-boiler—a composition if you like—and that he protested against the large plate, “the huge plate is an offence.” He may, therefore, be best compared with Rembrandt for his treatment of just those subjects which both artists etched because they loved to etch.

I am not a cataloguer: the clerk who sets down facts and figures wrongly in a book, so that another clerk may come along and make a still larger book by correcting the first clerk's mistakes and filling up his omissions, just as they do in the City, from which he mostly

escapes; nor do I wish to pose as an historian of art. I do not pretend to know the order in which Rembrandt etched his plates, though with half an hour's cramming—and I have the materials round me—I could get these facts up. It is more interesting to compare, when comparison is possible, and to prove, as I stated at the beginning, that Whistler is the greatest etcher who ever lived. I have not compared him with Hollar, with Callot, or with Méryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it. Or take Rembrandt's Mill, his studies of old houses, and then turn to Whistler's Dutch series, or the Thames set, or the Venetian prints, if you can find them—only no museum has a complete collection—it becomes evident at once who was the greater artist. The older master is conservative and mannered; the modern master, respecting all the great art of the past, is gracious, and sensitive, and perfectly free. Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the *Soupe à Trois Sons*, or the *Mère Gérard*, or fifty others? And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian set, or the Kiteben of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgo-master Six* or in any similar subject. Compare the construction of the Mill of Rembrandt with the construction of the warehouses in the *Black Lion Wharf*, or the *Unsafe Tenement*, and it will soon be seen who was the greater craftsman. And so it goes all the way through.

And Whistler added a new scientific method to the art of etching, that of painting on the copper plate with the needle. Who before had ever shown the richness which a copper is capable of yielding without mechanical work, without stupid cross-hatching? Nobody. And yet he never transgressed a single one of the laws which the other great etchers and he himself had laid down. And this is where the marvel of it comes in. The whole of Whistler's art was a growth and a definite development, but it was, from the first, perfect in its own way. 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 ever came after. And if looked at carefully—I confess I never saw this until Whistler showed it to me once, in a rage because I had not seen his intention—the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. Later, his work became simpler, and in his yet unpublished Parisian series of little shops, scenes on the *Boulevards* and in the *Gardens*, he carries on the same idea of painting with exquisite line. 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. I know little, and can say less, of the states of his plates,—and I believe he himself knew little more about them,—how many were printed, whether they exist or not, or what has become of the coppers. All I do know is that in the case of the Thames set, long after Whistler or Delâtre—I am not sure which—had pulled a certain number of proofs, long after the plates had been steeled and regularly published, about 1871, and later still, after a Bond Street dealer had been selling them in endless numbers to artists for a few shillings each, the idea was suggested to another dealer that he should purchase the copper plates, remove the steel facing, and, if they were in condition, print as many as the plates would stand, or if they were not, destroy the plates and sell them, for even Whistler's destroyed coppers have a value. The experiment was tried, and extraordinarily fine proofs were obtained. I believe collectors resented this very much, but artists rejoiced, and the world is the richer by a number of splendid examples of the master.

It is scarcely necessary to refer in detail to the different series, beginning with the French set, then the Thames, the two Venetian; really the only ones that have been published. Yet there are also the plates done in Holland, which I think have never all been publicly seen in England or America. A few were exhibited in the second International in London, in 1899, where were also shown most of the prints of the Naval Review, 1887. There is also a Belgian set, but I do not think it, either, has been shown often. Then there is the series made in the French provinces, and, finally, a number were done in Paris and the suburbs in 1892 and 1893. But all his life Whistler was working on copper, and no man living, at the present time, has any idea how many etchings he made. All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished.

JOSEPH PENNELL.

NEW YORK, October, 1904.

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.

May 14, 1908

CATALOGUE

LIVERDUN (Wedmore No. 4)

A farm-yard in the Village of Liverduu, near Toul in Lorraine.
One of the French set.

Proof on Old Dutch paper.....\$30

LA RÉTAMEUSE (Wedmore No. 5)

One of the French set.

Proof on India paper... ..\$30

EN PLEIN SOLEIL (Wedmore No. 6)

One of the French set.

First edition, on white India paper.....\$36

THE UNSAFE TENEMENT (Wedmore No. 7)

One of the French set.

Proof on Japan paper.....\$30

LA MÈRE GÉRARD (Wedmore No. 9)

One of the French set.

Proof on Old Dutch paper.....\$36

THE SAME

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof on India paper.....\$62

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.”—From the Introduction by JOSEPH PENNELL.

One of the French set.

Proof on India paper.....\$30

LITTLE ARTHUR

(Wedmore No. 13)

One of the French set.

Proof on Japan paper.....\$20

LA VIEILLE AUX LOQUES

(Wedmore No. 14)

This plate, the *Kitchen*, *La Marchande de Moutarde*, the *Street at Saverne*, and the *Rag Gatherers*' are the finest of the very early plates, and, as Mr. Pennell says in speaking of the *Street at Saverne*, they are "as good as any that came after."

One of the French set.

Proof on Old Dutch paper.....\$60

ANNIE

(Wedmore No. 15)

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

One of the French set.

Proof on India paper.....\$50

LA MARCHANDE DE MOUTARDE

(Wedmore No. 16)

The second state, with Delâtre's address effaced from the plate.

"In *La Marchande de Moutarde* and the *Kitchen* . . . are very beautiful chiaroseuro effects."—T. R. WAY, *The Art of J. McNeill Whistler*, p. 68.

One of the French set.

Proof on Japan paper.....\$24

(See Illustration)

THE SAME

First state before the address of Delâtre was effaced.

Proof on India paper.....\$55

THE 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.

Proof on Japan paper.....\$24

(See Illustration)

FUMETTE

(Wedmore No. 18)

One of the French set.

Proof on Japan paper.....\$30



THE KITCHEN



THE RAG GATHERERS



LA MARCHANDE DE MOUTARDE

THE KITCHEN

(Wedmore No. 19)

“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.”—
From the Introduction by JOSEPH PENNELL.

One of the French set.

Superb impression of the first state, on warm
yellow India paper.....\$450

(See Illustration)

THE SAME

Another impression, also in the first state, with less tone on the plate.

Proof on Old Dutch paper.....\$425

THE TITLE TO THE FRENCH SET

(Wedmore No. 20)

Superb impression on India paper.....\$20

THE SAME

Impression on brown paper, original cover for
the French set.....\$20

A LITTLE BOY

(Wedmore No. 22)

Done as a portrait of Seymour Haden, Junior.

Proof on Japan paper.....\$36

THE SAME

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof on Old Dutch paper.....\$75

SEYMOUR

(Wedmore No. 23)

A portrait of Seymour Haden, Junior.

Proof on Japan paper.....\$24

ANNIE SEATED

(Wedmore No. 24)

“One of the most beautiful of the many portraits of Miss Annie Haden.”—
T. R. WAX, *The Art of J. McNeill Whistler*, p. 68.

Proof on Japan paper.....\$24

(See Illustration)

THE MUSIC ROOM

(Wedmore No. 26)

The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Freer. First state. There is no indication of fingers on Sir Seymour's right hand.

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof on Old Dutch paper.....\$130

SOUPE À TROIS SOUS

(Wedmore No. 27)

"Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the *Soupe à Trois Sous*, or the *Mère Gérard*, or fifty others?"—From the Introduction by JOSEPH PENNELL.

Proof on Old Dutch paper.....\$36

BIBI VALENTIN

(Wedmore No. 28)

Proof on Old Dutch paper.....\$32

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.

Proof on Japan paper.....\$34

(See Illustration)

THE WINE GLASS

(Wedmore No. 31)

"A marvellous 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. 68.

"This is the only still-life piece ever wrought by Mr. Whistler. It gleams like a De Heem or a Blaise Desjoffe."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 30.

Proof on Japan paper.....\$20

GREENWICH PENSIONER

(Wedmore No. 32)

Proof on Old Dutch paper.....\$145

THE SAME

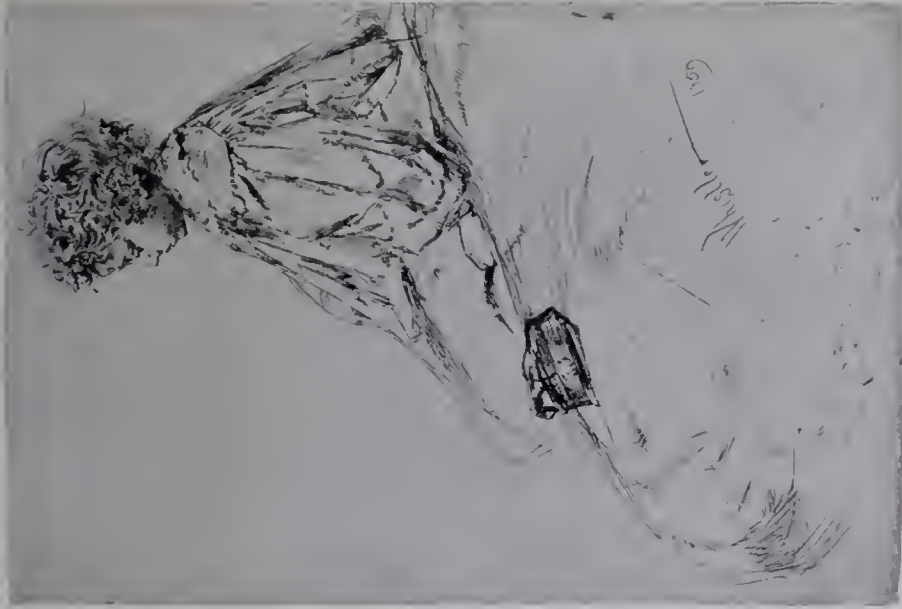
Proof on Old Dutch paper. From the Mac-George and Theobald Collections. Signed with Mr. Whistler's "butterfly" signature. . \$165

GREENWICH PARK

(Wedmore No. 33)

This and the *Dam Wood* are almost the only landscapes to be found in Whistler's work. They are interesting as illustrating his earlier and later method of treating a class of subject which was so unusual with him.

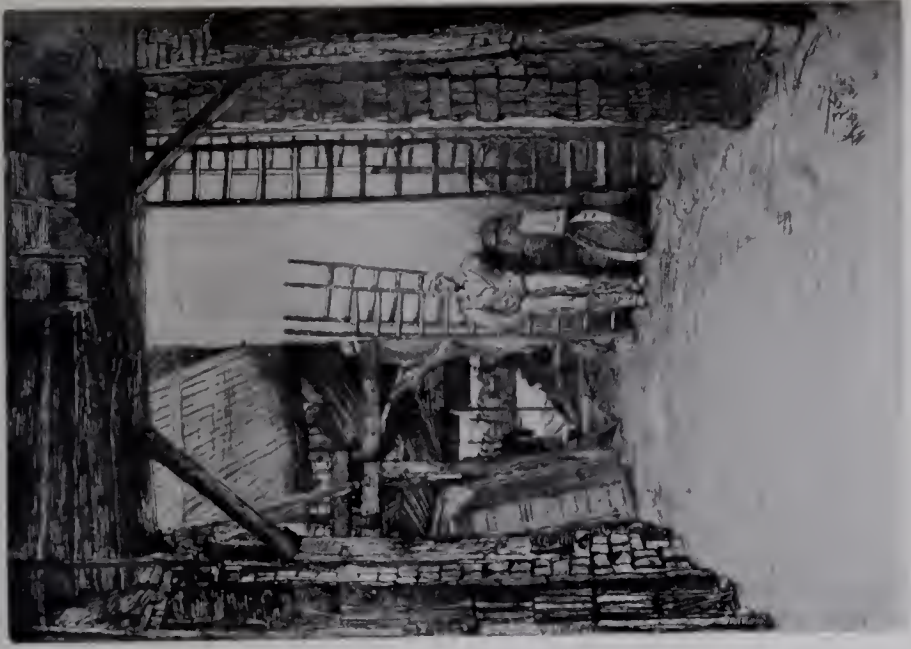
Proof on Old Dutch paper.....\$56



BIBI LALOUE



ANNIE SEATED



THE LIMEBURNER



ROTHERHITHE

NURSEMAID AND CHILD

(Wedmore No. 34)

The rare first state. The nursemaid has a *nez retroussé*. It is in this state that Mr. Wedmore says she is somehow "a pleasanter young woman." The first state of this plate has frequently been described as the second, and *vice versa*.

Proof on Old Dutch paper.....\$56

THE SAME

Second state.

Proof on Japan paper.....\$30

THAMES WAREHOUSES

(Wedmore No. 35)

One of the Thames set.

"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.

Proof on Old Dutch paper.....\$50

WESTMINSTER BRIDGE

(Wedmore No. 36)

One of the Thames set.

Proof on Japan paper.....\$50

LIMEHOUSE

(Wedmore No. 37)

One of the Thames set.

Proof on Old Dutch paper.....\$36

TYZAC, WHITELEY & CO. (Eagle Wharf)

(Wedmore No. 39)

One of the Thames set.

Proof on Old Dutch paper.....\$42

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.

One of the Thames set.

Proof on Old Dutch paper.....\$70

THE POOL

(Wedmore No. 41)

One of the Thames set. See note under *Thames Warehouses*.

Proof on Japan paper.....\$50

THAMES POLICE

(Wedmore No. 42)

One of the Thames set. See note under *Thames Warehouses*.

Proof on Old Dutch paper.....\$36

LONGSHOREMEN

(Wedmore No. 43)

Proof on Japan paper.....\$36

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

One of the Thames set.

Proof on Japan paper.....\$120

(See Illustration)

BILLINGSGATE

(Wedmore No. 45)

“The solidity of the buildings introduced into this plate—the clock tower and the houses upon the quay—are 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.

Proof on Japan paper.....\$24

(See Illustration)

LANDSCAPE WITH A HORSE

(Wedmore No. 46)

The very rare first state; before the sky.

Proof on Old Dutch paper.....\$60

BECQUET

(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.”

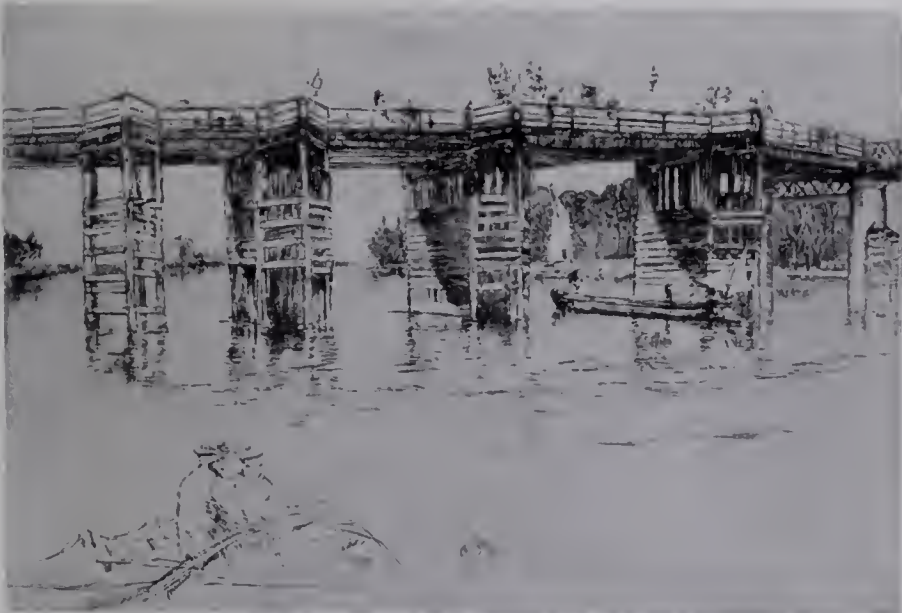
“The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship.”—MRS. SCHUYLER VAN RENSSELAER, *Century Magazine*, August, 1893.

One of the Thames set.

Proof on Japan paper.....\$120



BILLINGSGATE



PUTNEY BRIDGE



NOCTURNE



CADOGAN PIER

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.

One of the Thames set.

Proof on Old Dutch paper.....\$70

(See Illustration)

THE FORGE

(Wedmore No. 63)

“This audacious dry-point.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 44.

One of the Thames set.

Proof on Old Dutch paper.....\$80

VAUXHALL BRIDGE

(Wedmore No. 66)

“The foreground is a spirited confusion of barge, sails, masts, and cordage.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 45.

Proof on Old Dutch paper.....\$24

MILLBANK

(Wedmore No. 67)

One of the Thames set.

Proof on Japan paper.....\$40

THE LITTLE POOL

(Wedmore No. 72)

Trial proof with writing at the bottom, but before the sky, and before the shading in the water.

Proof on Old Dutch paper.....\$55

THE SAME.

Published state. The writing is effaced.

One of the Thames set.

Proof on Old Dutch paper.... \$30

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. A most rare dry-point.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 49.

Proof on Old Dutch paper.....\$160

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.

Proof on Old Dutch paper.....\$40

(See Illustration)

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.

One of the Thames set.

Proof on Japan paper.....\$50

AMSTERDAM, ETCHED FROM THE TOLHUIS

(Wedmore No. 82)

State intermediate between the first and second. Undescribed by Wedmore. The sky has been changed from the first state, but the monogram has not yet been introduced.

Proof on Old Dutch paper.....\$285

(See Illustration)

CHELSEA BRIDGE AND CHURCH

(Wedmore No. 85)

One of the Thames set.

Proof on Japan paper.....\$30

THE MODEL RESTING

(Wedmore No. 87)

Trial proof, undescribed by Wedmore, with the monogram, but before the horizontal lines in the background, near the left shoulder of the figure.

“An elegant and rare dry-point.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 49.

From the Menpes collection.

Proof on Old Dutch paper.....\$385

(See Illustration)

THE VELVET DRESS

(Wedmore No. 91)

“The heavy folds into which velvet must fall are indicated by but a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's peculiar delicacy. . . . This scarce dry-point is a portrait of Mrs. F. R. Leyland.”—FREDERICK WEDMORE, *Whistler's Etchings*, p. 53.

From the Menpes collection.

Proof on Japan paper.....\$490

(See Illustration)

FLORENCE LEYLAND

(Wedmore No. 96)

Superb early impression, before the vertical shading on the butterfly. It is from the collection of Queen Victoria and bears the royal stamp at the back.

“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.

Proof on Old Dutch paper.....\$600

(See Illustration)



THE VELVET DRESS



THE MODEL RESTING



FLORENCE LEYLAND

TATTING

(Wedmore No. 98)

This is also a study of one of the Leylands.

Proof on Japan paper.....\$32

THE BOY

(Wedmore No. 109)

One of the rarest pieces of the "middle period." Trial proof before the arms were shaded.

Proof on Old Dutch paper.....\$265

THE LITTLE FORGE

(Wedmore No. 115)

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.

Proof on Old Dutch paper.....\$450

TWO SHIPS

(Wedmore No. 116)

Proof on Old Dutch paper.....\$185

PRICE'S CANDLE-WORKS

(Wedmore No. 124)

Superb impression, in the first state, of "this always desirable dry-point." "They are at Battersea, and are seen from across the water. One or two barges in the middle distance. Behind these, the low-arched sheds and chimneys of the Candle-works—expressed simply and broadly in the rare early impressions."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 62.

Proof on Old Dutch paper.....\$285

(See Illustration)

FREE-TRADE WHARF

(Wedmore No. 134)

Proof on Old Dutch paper.....\$18

THE THAMES TOWARDS ERITH

(Wedmore No. 135)

"It is a rare dry-point."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 66.

Proof on Old Dutch paper.....\$365

(See Illustration)

THE 'ADAM AND EVE' TAVERN, OLD CHELSEA

(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."—From the Introduction by JOSEPH PENNELL.

Proof on Japan paper.....\$34

(See Illustration)

PUTNEY BRIDGE

(Wedmore No. 145)

Superb impression, printed by Mr. Whistler and signed with his "butterfly" signature.

Proof on Old Dutch paper.....\$430

(See Illustration)

FULHAM

(Wedmore No. 148)

First Edition.

Proof on Old Dutch paper.....\$42

THE SAME

Second Edition.

Proof on Japan paper.....\$24

NOCTURNE

(Wedmore No. 150)

Very rare. Trial proof, undescribed by Wedmore.

One of the Venice set.

Proof on Old Dutch paper.....\$765

(See Illustration)

THE LITTLE MAST

(Wedmore No. 151)

"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.

Early proof before additional shading on the sail.

One of the Venice set.

Printed by Whistler and signed with his "butterfly" signature.....\$350

(See Illustration)

THE SAME

Extremely fine impression with the additional shading on the sail.

Printed by Whistler and signed with his "butterfly" signature.....\$350

THE PIAZZETTA

(Wedmore No. 155)

Early proof, before the man's hat was changed. Extremely fine proof.

From the Ellingwood collection.

Printed by Whistler and signed with his "butterfly" signature.....\$320

(See Illustration)



PRICE'S CANDLE-WORKS



THE THAMES TOWARD ERITH



DORDRECHT



AMSTERDAM, ETCHED FROM THE TOLHUIS

THE RIVA—NUMBER ONE

(Wedmore No. 157)

Early proof from the Menpes and Ellingwood collections, of a light golden tone.

One of the Venice set.

Proof on Old Dutch paper.....\$425

(See Illustration)

THE MAST

(Wedmore No. 160)

One of the Venice set.

Fine impression from the Ellingwood collection.

Printed by Whistler and signed with his "butterfly" signature.....\$200

DOORWAY AND VINE

(Wedmore No. 161)

Early trial proof, "*à l'eau forte pure*." That is to say, the plate at this stage contains practically no dry-point work.

From the Menpes collection.

One of Messrs. Dowdeswell's rare set of "Twenty-six Etchings." Thirty sets only, issued in 1886.

Proof on Old Dutch paper.....\$235

THE SAME

Extremely fine impression from the Ellingwood collection.

Proof printed by Whistler and signed with his "butterfly" signature.....\$225

THE WHEELWRIGHT

(Wedmore No. 162)

One of the "Twenty-six Etchings."

Proof printed by Whistler and signed with his "butterfly" signature.....\$90

SAN BIAGIO

(Wedmore No. 163)

Early trial proof from the Menpes collection, before the additional shading at the left and before the shadow under the archway was reworked.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$320

TURKEYS

(Wedmore No. 165)

One of the "Twenty-six Etchings."

Very fine and early proof, printed by Whistler and signed with his "butterfly" signature...\$285

SAN GIORGIO

(Wedmore No. 167)

Trial proof before the monogram. From the Otto Bacher collection.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$360

SAN GIORGIO

(Undescribed by Wedmore)

The upright plate, trial proof believed to be unique. From the Otto Bacher collection.

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Early trial proof before the foreground. From the Otto Bacher collection. One of the "Twenty-six Etchings."

"The same amazing effect of distance" (already noticed in the *Little Venice*) "is produced in many others of the Venice etchings, such as the *Little Lagoon*, *San Giorgio*, the *Upright Venice*, and the *Long Venice*."—T. R. WAX, *The Art of J. McNeill Whistler*, p. 73.

Proof on Old Dutch paper.....\$387

THE BALCONY

(Wedmore No. 177)

Trial proof before the shading back of the seated figure in the balcony. From the Menpes collection.

"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as the *Palaces* or the *Doorway*."—FREDERICK WEDMORE, *Whistler's Etchings*, p. 89.

"In this set the entrancing freedom and inexhaustible suggestiveness of the *Balcony* and the *Garden* demand note."—FREDERICK WEDMORE, *Etching in England*, p. 38.

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THE SAME

Another impression in the same trial state as the preceding.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$587

THE GARDEN

(Wedmore No. 180)

Early trial proof, or a very beautiful galley proof, before the additional shading on the lintel of the door.

One of the "Twenty-six Etchings."

Proof on Old Dutch paper.....\$400

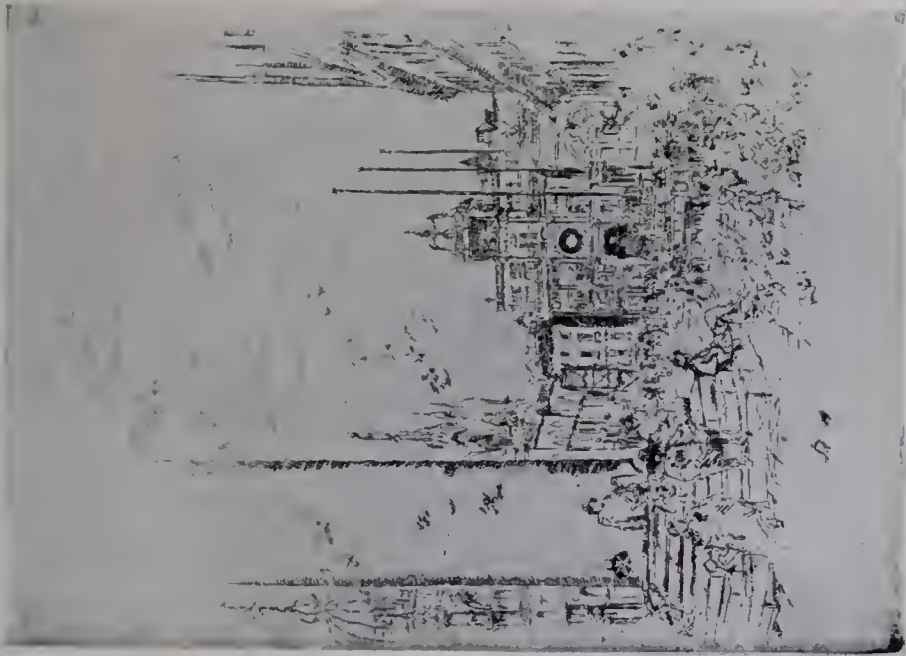
LONG VENICE

(Wedmore No. 182)

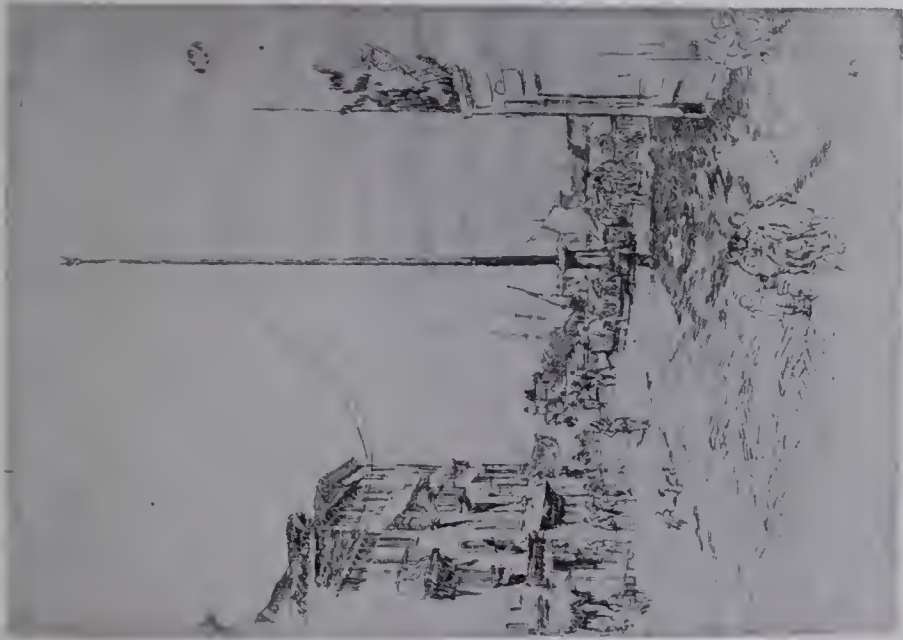
Final early impression.

One of the "Twenty-six Etchings."

Proof printed by Whistler and signed with his "letterly" signature.....\$350



THE PIAZZETTA



THE LITTLE MAST



THE ADAM AND EVE TAVERN, OLD CHELSEA



THE RIVA—NUMBER ONE

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(Wedmore No. 184)

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"The *Quiet Canal*, a beautiful view of a canal curving between two rows of buildings, with very delicate reflections in the water."—T. R. WAY, *The Art of J. McNeill Whistler*, p. 74.

Proof printed by Whistler and signed with his
 "butterfly" signature.....\$350

SALUTE: DAWN

(Wedmore No. 185)

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One of the "Twenty-six Etchings."

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Proof printed by Whistler and signed with his
 "butterfly" signature.....\$290

THE SMITHY

(Wedmore No. 197)

From the collection of Queen Victoria. It bears the royal stamp at the back.

Proof printed by Whistler and signed with his
 "butterfly" signature.....\$185

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 (See Illustration)

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