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WHISTLER
EXHIBITION



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CATALOGUE
OF
PAINTINGS IN OIL
AND PASTEL
BY
JAMES A. McNEILL WHISTLER

THE
METROPOLITAN MUSEUM
OF ART

PAINTINGS IN OIL
AND
PASTEL

BY
JAMES A. McNEILL
WHISTLER

NEW YORK
MARCH 15 TO MAY 31
MCMX

INTRODUCTION

The present exhibition of paintings by Whistler aims to give a comprehensive idea of the scope and development of his work in color. Only enough pictures have been included to satisfactorily fill the Gallery of Temporary Exhibitions, and in their selection the attempt has been made to exemplify the painter's accomplishment as adequately as possible at the various stages of his career. Owing to the limited space at our disposal for the exhibition, water-colors have not been included, as it was feared that, with their exceedingly delicate and evanescent tone, they could hardly be seen to advantage in the close neighborhood of the more dominant oils and pastels. This is the first considerable exhibition of Whistler's paintings that has been held in New York, although his etchings and lithographs have frequently been seen here.

The Museum gratefully acknowledges its obligation to those who, by their generous coöperation, have aided in forming this exhibition. These are: The National Gallery of Art, Washington, D. C. (Freer Collection); The Brooklyn Institute of Arts and Sciences; The Carnegie Institute of

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Pittsburgh; Mr. H. H. Benedict; Mr. Richard A. Canfield; Col. Frank J. Hecker; Mr. John G. Johnson; Mr. Howard Mansfield; Miss Rosalind Bernie Philip; Mr. Alfred Atmore Pope; Mr. Herbert L. Pratt; Mr. Arthur Studd; Mrs. Samuel Untermeyer, and Mr. John H. Whittemore. The thanks of the Museum are particularly due to Mr. Charles L. Freer, without whose continual and sympathetic aid the exhibition could not have taken place.

The catalogue has been prepared with a view to making it not only of service in the gallery but also an aid to the further study of the life and work of Whistler. A chronological biography is given, the pictures are catalogued chronologically, and there is a short description of each picture with notes regarding its execution and inclusion in the Whistler exhibitions listed. His work was shown from time to time in the Royal Academy, the Salon and other current exhibitions, but this is noted only in a few important cases. The sizes are all sight measurements. Wedmore's catalogue number is given when referring to an etching. If a painting has been reproduced one reference is entered, preference being given to the illustrations in the biography by the Pennells.

The authorized "Life of James McNeill Whistler" by E. R. and J. Pennell, published in 1908, has been freely drawn upon in compiling this volume, as have also the catalogues of the Memorial ex-

INTRODUCTION

hibitions held in London and Paris, and the "Works of James McNeill Whistler," by Elisabeth Luther Cary. The self portrait sketch of Whistler, which forms the frontispiece of this book, is now reproduced for the first time.

This catalogue has been prepared by Florence N. Levy.



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JAMES ABBOTT McNEILL
WHISTLER

CHRONOLOGICAL BIOGRAPHY

- 1834 July 10 or 11—Birth at Lowell, Mass.
1834 Nov. 9—Baptized James Abbott Whistler, in the Church of St. Anne, Lowell.
1837 Family moved to Stonington, Conn.
1840 Family moved to Springfield, Mass.
1842 His father, Major George Washington Whistler, went to Russia to superintend the construction of the railroad from St. Petersburg to Moscow.
1843 Aug. 12—Mrs. Whistler with her family sailed from Boston to join her husband in St. Petersburg.
1845 Took drawing lessons at the Imperial Academy of Sciences, St. Petersburg.
1849 April 7—Death of his father.
1849 July 29—Returned to the United States, reaching New York Aug. 9, and going at once to Stonington, Conn.
1851 July 1—Entered the United States Military Academy at West Point. Added to his name his mother's maiden name, McNeill.

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1854 July 16—Discharged from West Point Academy for deficiency in chemistry.

1854 Nov. 7—Received an appointment in the drawing division of the United States Coast and Geodetic Survey at Washington, D. C., at a salary of \$1.50 a day.

1855 Feb.—Resigned his position. The records show that he worked six and a half days in January and five and three-quarters days in February.

1855 Summer—Arrived in Paris. Entered Gleyre's studio.

1859 His painting, *At the Piano*, rejected at the Paris Salon.

1859 Went to London to live.

1862 Exhibited for the first time at the Royal Academy.

1863 Paintings rejected by the Paris Salon, but hung in the Salon des Refusées.

1863 Took his first house in London and his mother came to live with him at No. 7 Lindsey Row, Chelsea.

1863–1866 Japanese influence most strongly shown in his work.

1866 Went to Valparaiso.

1871 The first exhibition of a "Variation" and a "Harmony."

1872 "Symphonies" exhibited for the first time and an impression of night under the title "Nocturne."

CHRONOLOGICAL BIOGRAPHY

1872 Arrangement in Gray and Black: Portrait of the Artist's Mother, shown at the Royal Academy; the last work exhibited there by Whistler.

1876-7 The Peacock room.

1877 April 30—Private view of the first Grosvenor Gallery exhibition, which contained the *Falling Rocket*.

1878 Nov. 25 and 26—Whistler v. Ruskin trial.

1878 Dec.—Published *Whistler v. Ruskin: Art and Art Critics*, the first of a series of brown paper covered pamphlets.

1879 Sept. 18—Auction sale of the contents of his home, followed by a sale of his paintings at Sotheby's on Feb. 12, 1880.

1879 Sept.—Went to Venice; executed many etchings and pastels.

1880 Nov.—Returned to London.

1881 Autumn—The Pennsylvania Academy of the Fine Arts exhibited *The Portrait of the Artist's Mother*, and it was seen the following spring at the exhibition of the Society of American Artists in New York. This was the first time that Whistler had been represented in American exhibitions.

1885 Feb. 20—Delivered a lecture at Prince's Hall, London, at 10 P.M. This lecture was repeated several times and in 1888 he published it under the title of *Mr. Whistler's Ten O'Clock*.

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1888 Aug. 11—Marriage with Beatrix Godwin, widow of E. W. Godwin, the architect for the White House. She was the daughter of John Bernie Philip, a sculptor, and was herself an etcher.

1890 June—*The Gentle Art of Making Enemies* was published in London.

1891 The Carlyle purchased by the Glasgow City Gallery and *The Artist's Mother* by the Luxembourg, Paris.

1892 Went to Paris to live.

1896 May 10—Death of his wife.

1902 April—took a house at No. 74 Cheyne Walk, Chelsea, London, returning after ten years to the neighborhood where he had spent thirty years of his life.

1903 July 17—Death of Whistler.

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1874 June 6—Private view at No. 48 Pall Mall, London, of thirteen paintings and fifty prints. Whistler's first "one man show."

1881 Jan. 28—Press view of an exhibition of fifty-three pastels at the Fine Art Society in Bond Street, London.

1883 Feb.—Fifty-one etchings and dry-points exhibited in Bond Street Gallery.

1884 May—*Notes — Harmonies — Nocturnes* shown at the Dowdeswell Gallery, London.

1884 Nov.—Twenty-five works sent to the exhibition of the Dublin Sketching Club.

1886 May—A second series of *Notes—Harmonies—Nocturnes* shown at the Dowdeswell Gallery.

1889 At the College for Working Women, Queen Square, London, there was seen the most representative exhibition of his work since that of 1874.

1892 March 19—Opening reception at the Goupil Galleries, Bond Street, London, of an exhibition of forty-four *Nocturnes, Marines*

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and *Chevalet Pieces*, for which Whistler prepared the catalogue.

1895 Dec.—Seventy lithographs exhibited in London.

1904 Feb.—At the 78th Annual Exhibition of the Royal Scottish Academy, Glasgow, there was a memorial group of twenty-two oil paintings and thirty-three pastels and etchings.

1904 Feb. and March—The Copley Society of Boston held, at Copley Hall, a *Memorial Exhibition of the Works of Mr. J. McNeill Whistler*. There were one hundred and eighty-four oil paintings, water colors, pastels and drawings, two hundred and thirty-five etchings and dry-points, and eighty lithographs.

1904 April 15 to May 7—The Grolier Club, New York, held an exhibition of etchings, consisting of six hundred and twenty-five impressions from three hundred and ninety-six plates.

1905 Feb. 22 to April 15—*Memorial Exhibition of the Works of the Late James McNeill Whistler, First President of the International Society of Sculptors, Painters, and Gravers, in the New Gallery, Regent Street, London*. It was held under the auspices of the Society and consisted of one hundred and forty-eight etchings from the Royal Collections; a chronological collection of three hundred and eighty-eight etchings; fourteen black and white and

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colored prints; two hundred and seven lithographs, black and whites and pastels, and one hundred and forty-two nocturnes, marines and chevalet pieces.

1905 May—Exhibition at the Palais de l'École des Beaux-Arts, Paris, consisting of one hundred and eighty-eight paintings, one hundred and one lithographs, and one hundred and fifty etchings.

HONORS

- 1863—GOLD MEDAL AT THE HAGUE
1863—THIRD CLASS MEDAL, PARIS SALON
1886 TO 1888—PRESIDENT OF THE SOCIETY OF
BRITISH ARTISTS
1888—SECOND CLASS MEDAL, MUNICH
1888—HONORARY MEMBER BAVARIAN ROYAL
ACADEMY
1889—FIRST CLASS MEDAL, MUNICH
1889—CROSS OF ST. MICHAEL OF BAVARIA
1889—FIRST CLASS MEDAL, BRITISH SECTION,
PARIS EXPOSITION UNIVERSELLE
1889—CHEVALIER OF THE LEGION OF HONOR,
FRANCE
1889—GOLD MEDAL, AMSTERDAM
1891—MEMBER OF SOCIÉTÉ NATIONALE DES
BEAUX-ARTS, PARIS
1891—OFFICER OF THE LEGION OF HONOR
1893—GOLD MEDAL, COLUMBIAN EXPOSITION,
CHICAGO
1894—TEMPLE GOLD MEDAL, PENNSYLVANIA
ACADEMY OF THE FINE ARTS,
PHILADELPHIA
1895—GOLD MEDAL, ANTWERP

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- 1895—PRIZE OF 2,500 FRANCS OFFERED BY THE
CITY OF MURANO, VENICE INTER-
NATIONAL EXPOSITION
- 1898, APRIL 23, UNTIL HIS DEATH, PRESIDENT
OF THE INTERNATIONAL SOCIETY OF
SCULPTORS, PAINTERS AND GRAVERS
- 1900—GRAND PRIZE FOR PAINTING AND GRAND
PRIZE FOR ETCHING, AMERICAN SEC-
TION, PARIS EXPOSITION
UNIVERSELLE
- 1901—GOLD MEDAL, DRESDEN
- 1901—MEMBER ACADEMIE ROYALE DES BEAUX-
ARTS, DRESDEN
- 1902—GOLD MEDAL OF HONOR, PENNSYLVANIA
ACADEMY OF THE FINE ARTS,
PHILADELPHIA
- 1903—DEGREE OF LL.D. CONFERRED BY GLAS-
GOW UNIVERSITY

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CATALOGUE
OF
PAINTINGS IN OIL
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JAMES A. McNEILL WHISTLER

I HARMONY IN GREEN AND
ROSE: THE MUSIC ROOM

LENT BY FRANK J. HECKER

The corner of a room with a mirror at the left which reflects a lady, who is not seen in the picture. In front of the window hangs a pair of curtains, their white ground covered with red flowers and green leaves. In the background, near the window, a little girl in white is seated, reading. On the right stands a young woman in a black riding habit which she holds with her gloved right hand. The carpet is dark red.

The picture was painted in 1860 in the London home of Sir F. Seymour Haden, the painter-etcher. The reflection in the mirror is that of Lady Seymour Haden, Whistler's step-sister, with whom he was living at the time; the little girl is Annie Haden, and the lady in a riding habit is Miss Boot, a connection of the Hadens by marriage. The first title of the picture was

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The Morning Call. There are four etchings of Annie (W. 2, 15, 24, and 57). The etching of The Music Room (W. 26) is an entirely different composition, showing the Haden family in the same room.

The painting was shown at the Goupil Gallery Exhibition in 1892 (No. 12), when it was lent by Mme. Reveillon; it was in the Memorial Exhibitions at Boston (No. 15) and Paris (No. 7). An illustration appears in Pennell, v. 1, p. 90. Oil on canvas; H. $37\frac{3}{4}$ ", W. 29".

2 BLUE AND SILVER: THE BLUE WAVE — BIARRITZ

LENT BY ALFRED ATMORE POPE

The blue wave breaks over a reef of brown rocks. Above is a light sky with broken drifting clouds. Signed, *Whistler* 1862, on the rocks in the foreground, to the left.

Whistler was one of the group who went to Bonvin's studio in 1858 to work from the model under the direction of Courbet and the master's influence is seen in this picture.

It was included in the Memorial Exhibitions at Boston (No. 54), London (No. 29) and Paris (No. 55). In Léonce Bénédite's plates from the Paris Memorial Exhibition it was reproduced as No. xxix.

Oil on canvas; H. $24\frac{3}{4}$ ", W. $34\frac{3}{4}$ ".

3 SYMPHONY IN WHITE, I:
THE WHITE GIRL

LENT BY JOHN H. WHITTEMORE

It is the full length, life size figure of a young woman, turned slightly to the left. She is dressed in white and stands on a white fur rug that lies on a white and blue carpet, in front of a white curtain. Her eyes are gray and her dark auburn hair hangs about her face; in her left hand she holds, loosely, a single white flower, while pansies, lilacs and other flowers are scattered on the rug and carpet.

It is signed on the right at the top, *Whistler*, 1862. The frame was designed by Whistler and decorated with an imbricated design; the butterfly signature is on the right-hand side above the center. On the back of the frame in the artist's handwriting: *J. A. McNeill Whistler, 2 Lindsey Houses, Chelsea*, his address from 1866 to 1878.

The model for this was Jo—Joanna Heffernan, Mrs. Abbot, an Irish woman of little education but of keen intelligence, who, while sitting to Whistler, learned much about painting and became well read. She played an important part in Whistler's life during the early London years and was with him in France in 1861-2, going to Paris in the winter to give him sittings for *The White Girl*, which he painted in a studio

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in the Boulevard des Batignolles. He also painted her, although perhaps not that winter, as *La Belle Irlandaise*, as *Jo*, *Note Blanche* and as *The Little White Girl* (No. 6 in this exhibition). There is also a dry-point of *Jo* (W. 64) dated 1861, which shows her with streaming hair.

This picture was his first attempt to carry out the principle afterward set down in his *Ten O'Clock*, that "the artist is born to pick and choose, and group with science, the elements contained in nature, that the result may be beautiful." It was an arrangement of white against white which was not understood at that time. The *White Girl* was sent to the Royal Academy of 1862 but was rejected. The manager of the Berners Gallery exhibited it at the opening exhibition in the summer of 1862 and the *Athenæum* said that it was "the most prominent picture in the collection, though not the most perfect. Able as this bizarre production shows Mr. Whistler to be, it is one of the most incomplete paintings we have ever met with. A woman in a quaint morning dress of white, with her hair about her shoulders, stands alone in a background of nothing in particular. But for the rich vigor of the textures, we might conceive this to be some old portrait by Zuccherò, or a pupil of his, practicing in a provincial town. The face is well done, but it is not that of Mr.

Wilkie Collins's *Woman in White*." This brought forth what is believed to be the first of Whistler's long series of letters to the press. He wrote that he had no intention of illustrating Mr. Wilkie Collins's novel, which, it happened, he had never read, and that his picture represented merely a girl in white standing in front of a white curtain.

After its Berners Street success, *The White Girl* was chosen by Whistler for the Paris Salon of 1863, where it was rejected; but it was shown in the Salon de Refusées, arranged by order of Napoleon III in the same building as the official Salon. Zola, in *L'Œuvre*, says that the crowd laughed in front of *La Dame en Blanc*. Desnoyers thought it the most remarkable picture, at once simple and fantastic with a beauty so peculiar that the public did not know whether to think it beautiful or ugly. Paul Mantz wrote in the *Gazette des Beaux-Arts* that it was the most important picture in the exhibition and calls the picture a "Symphonie du Blanc," some years before Whistler adopted that title. *The White Girl* was the first of the "Symphonies in White"; No. II is *The Little White Girl* lent by Mr. Arthur H. Studd (No. 6 in this catalogue), and *Symphony in White No. III* is the picture now known as *The Two Little White Girls*, which belongs to Mr. Edmund Davis.

The White Girl was shown in the American sec-

tion of the Paris International Exposition of 1867; the title Symphony in White No. 1: The White Girl was used for the first time when it was in the International Exhibition at South Kensington, London, in 1872; it was lent to The Metropolitan Museum of Art from July, 1894, to December, 1895; and was shown in the Portrait Show held at the National Academy of Design, New York, in 1898. It was in the Memorial Exhibitions in Boston (No. 71), in London (No. 37) and in Paris (No. 4). An illustration appears in Pennell, v. 1, p. 112. Oil on canvas; H. 84½", W. 42¼".

4 THE LANGE LEIZEN—OF
THE SIX MARKS: PURPLE AND
ROSE

LENT BY JOHN G. JOHNSON

A young woman in Japanese costume is seated and with her left hand holds on her lap a blue and white vase of the shape known in Holland as the "Lange Leizen"; the "six marks" refers to the potter's mark on the bottom of the vase. The sleeve of her kimono covers her raised right hand in which she holds a brush. Her skirt is black with a delicate design in color; the kimono has bright flowers on a cream-white ground and is lined with rose color; a band of rose, edged with black, finishes the sleeve. A black scarf

is tied around her hair and falls over each shoulder. There are several blue and white vases, an Oriental carpet is on the floor, to the right is a red covered table, and back of her a chest.

Signed, *Whistler* 1864, on the green and orange pendants in the upper right corner. The frame was designed by Whistler and decorated by him with Chinese frets and the six marks.

The *Lange Leizen*, *The Gold Screen*, *The Balcony* and *the Princesse du Pays de la Porcelaine* are the important pictures with Japanese motives that were painted between 1862 and 1866 in the studio at No. 7 Lindsey Row, a modest little second-story back room. The method was that of his earlier works, the paint thickly laid on, with the richness he later sacrificed to other and more subtle qualities. The difference was in his subjects. It was not Japan, however, that Whistler wanted to paint—he clothed his English models in Eastern dress and produced beautiful color and form with Japanese detail. He was one of the first to appreciate the beauty of Chinese porcelains and owned choice pieces.

This picture was in the Royal Academy of 1864, and in the Goupil Gallery Exhibition of 1892 (No. 5). An illustration appears in Pennel, v. 1, p. 122.

Oil on canvas; H. $35\frac{3}{4}$ ", W. $23\frac{1}{2}$ ".

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5 HARMONY IN PURPLE AND GOLD, II: THE GOLDEN SCREEN

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

A young woman in Japanese costume is seated on a brown rug, her head seen in profile to the right, as she examines a Japanese print held in her left hand. She wears a purple under kimono with multicolored flowers and bordered with a vermilion scarf, and a green obi is around her waist; her outer kimono is white with a red flowered design. To the left is a tea box, some roses, and in a blue and white vase there are pansies; to the right, Hiroshige prints are scattered over the floor and beyond is a folding chair; the background consists of a folding screen with Japanese houses and figures painted on a gold ground. Signed, *Whistler* 1864, at the left on the rug near the box.

It was exhibited at the Royal Academy in 1865; was lent by Cyril Flower to the Goupil Gallery Exhibition of 1892 (No. 14), and was in the Paris Memorial Exhibition (No. 8). An illustration appears in Pennel, v. II, p. 124.

Oil on panel; H. 19½", W. 26".

6 SYMPHONY IN WHITE
II: THE LITTLE WHITE GIRL

LENT BY ARTHUR STUDD

Standing before a mantel is the three-quarter length of a young girl in a white dress, the figure turned three-quarters to the right. The head, with loosened hair, is seen in profile and is reflected in the glass. Her right hand hangs at her side and holds a Japanese fan with Hiroshige-like decorations; the left arm rests on the white mantel ledge in front of a red lacquered box and a blue and white vase. Pink and purple azaleas show at the right near the edge of the canvas.

The picture is signed, *Whistler*, at the top near the right. It was dated originally 1864, but about 1900 Whistler painted out the date, saying that he "did not see the use of those great figures sprawling there."

It was painted later than the Golden Screen and the Lange Leizen, and there was no masquerading here in foreign costume. The model was Jo, who also posed for *The White Girl* (No. 3 in this exhibition). A change of method is noticeable, the paint is thinner on the canvas and there is greater repose in the composition. Swinburne saw the picture before it was sent to the Royal Academy of 1865 and wrote *Before the Mirror: Verses under a Pic-*

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ture, two verses of which were inserted in the catalogue.

The painting was lent by Gerald Potter to the Goupil Gallery exhibition in 1892 (No. 33); it was at the Venice International Exposition of 1895; in the American section of the Paris International Exposition of 1900, and at the Memorial Exhibitions in Boston (No. 28), and Paris (No. 5). It is illustrated in Pennell, v. 11, p. 252.

Oil on canvas; H. 29½", W. 19¾".

7 NOCTURNE—BLUE AND GOLD
VALPARAISO

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

In the foreground, stretching out into the water, is a pier, with many people walking about; small boats to the right and beyond a fleet of ships, their lights and masts reflected on the water. The distant shore is mountainous and the sky above is light blue. To the extreme left a shower of sparks falls from a rocket.

This is one of the few pictures which remain of those painted during Whistler's trip to Chili, where he and his brother went in 1866 with the idea of joining the insurgents. When they reached Valparaiso the rebellion had ceased.

This picture was lent to the London Memorial

WHISTLER EXHIBITION, NUMBER 8

Exhibition (No. 16) by George McCulloch. An illustration appears in Way, p. 62.

Oil on canvas; H. 29½", W. 19⅝".

8 SYMPHONY IN GRAY AND GREEN: THE OCEAN

LENT BY RICHARD A. CANFIELD

A broad expanse of water with several vessels at anchor. To the left the end of a pier against which waves are breaking; to the right branches and leaves are silhouetted against the water. The sky is green-gray and lightest at the horizon.

Butterfly monogram is in a dark cartouche to the right near the bottom. The frame was designed and decorated by Whistler; the butterfly monogram is repeated on the right hand side of the frame, a little higher than the signature on the canvas.

This is the earliest picture in the exhibition wherein the butterfly monogram appears. Whistler began to feel that a large signature, such as he used in his early pictures, was a discordant note. In the Golden Screen the signature is interlaced and placed in a decorative way somewhat after the Japanese fashion. With the symphonies, nocturnes and large portraits the butterfly began to be used. It

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was made from the interlacing of the letters J. M. W. into a monogram, which gradually evolved into the butterfly in outline, then shaded, and finally a stencil-like silhouette. It was introduced as a note of color, as important in the picture as anything else. At times it was put in almost at the first painting to judge the effect; was scraped out with the rest, and put in again and again until he secured the proper effect. The butterfly was used as a signature on prints and in his correspondence, on invitations and on catalogues; in *The Gentle Art of Making Enemies* it was elaborated in many ways and a sting was added.

This is one of the pictures painted at Valparaiso; its first title was *The Pacific*.

The picture was lent to the Goupil Gallery Exhibition in 1892 (No. 15) by Mrs. Peter Taylor; it was in the Salon the same year and was in the Memorial Exhibitions at Boston (No. 74) and Paris (No. 62).

Oil on canvas; H. 31", W. 38 $\frac{1}{8}$ ".

9 NOCTURNE: BLUE AND SILVER
— BOGNOR

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

In the foreground is the beach with a silvery line of low waves; the silhouettes of two figures

WHISTLER EXHIBITION, NUMBER 10

are discerned to the left. Beyond is a calm deep blue sea with four sail-boats, two of them with lights; the blue sky is dotted with stars.

Butterfly monogram, in white, is on a rail post in right-hand lower corner.

This picture was lent by Alfred Chapman to the Goupil Gallery Exhibition in 1892 (No. 24) and was in the Memorial Exhibitions at Boston (No. 65) and Paris (No. 68).

Oil on canvas; H. $19\frac{1}{2}$ ", W. $33\frac{1}{2}$ ".

10 PORTRAIT SKETCH OF MR.
WHISTLER

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

Half length portrait, the figure turned to the right and the face in three-quarter view. He wears a loose black coat, with low white collar showing, and a soft black hat under which his gray lock is seen. Dark background.

The earliest known self-portrait in oil is the one painted in Paris about 1859, the Whistler with a Hat (illustrated in Pennell, v. 1, p. 190 and engraved by Guérard), which was lent by Samuel P. Avery to the Memorial Exhibitions in Boston (No. 55) and Paris (No. 1). William Michael Rosetti in his diary for February 5, 1867, mentions seeing in Whistler's studio "a clever, vivacious portrait of himself," believed

to be the one that belonged to the late George McCullough and which appears as the frontispiece to Pennell, v. II.

The portrait sketch in this exhibition belongs to about this period or a little later and is reproduced for the first time.

In 1874 Whistler wrote to Fantin-Latour about studies for a big picture on the plan of that artist's *Homage à Delacroix*. Whistler was to be the central figure with the White Girl on a couch, *La Japonaise* walking about, and Albert Moore and Fantin to give the black note. One of the studies, *Whistler in his Studio*, is illustrated in Pennell, v. I, p. 184. In 1894 he was painting a portrait of himself in a white jacket which, according to the Pennells, was changed into a dark coat after his wife's death. A full length in long overcoat was in the Paris Exposition of 1900 under the title of *Brown and Gold*; a half-length belonging to George W. Vanderbilt and was in the Memorial Exhibitions in Boston (No. 1) and Paris (No. 29) under the same title of *Brown and Gold*, and reproduced in Léonce Bénédicté, plate 1, while a pen and ink drawing for it is shown in Pennell, v. II, p. 202.

There are several etched self-portraits. A very early one (W. 1), one dated 1859 (W. 52) and the *Whistler with the White Lock* (W. 142), the frontispiece to Ralph Thomas' *Catalogue of*

WHISTLER EXHIBITION, NUMBER 11

Etchings and Drypoints of Whistler is an etching very similar to the McCullough portrait and is dated 1874. A chalk drawing belonging to Thomas Way is illustrated in Pennell, v. 1, p. 136.

Oil on canvas; H. 27½", W. 21½".

11 PORTRAIT OF F. R. LEYLAND

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

Full length, life size figure, slightly turned to the right, the face full front. His hair and full pointed beard are brown; he wears black evening dress with a white ruffled shirt; the right hand rests on the hip and over the left arm he carries a gray overcoat; a silver buckle shows on the right shoe. Dark background and gray floor.

Mr. Frederick Leyland was one of Whistler's early patrons, and between 1872 and 1874 he painted portraits of both Mr. and Mrs. Leyland and of their four children. Whistler made long visits at Speke Hall, Leyland's place near Liverpool, and the big canvases traveled with him, back and forth between Speke Hall and London, sittings being given in both places. Etchings and dry-points that record these visits are: Speke Hall (W. 86, dated 1870, and Sup. 269), Speke Shore (W. 119), Shipping at Liverpool

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(W. 84) and *The Dam Wood* (W. 120). It was for Mr. Leyland's London house in Prince's Gate that the Peacock Room was decorated.

In this portrait Whistler for the first time suppressed the background and put the figure into the atmosphere in which it stood, without any accessories; the problem was to make the figure stand as far within the frame as the artist stood from it when he painted it. Mr. Graves, one of Whistler's assistants, says of this portrait that he "got into an awful mess" over the legs and finally had a model to pose for it nude. An etching (W. 93, inscribed *Mr. Frederick Leyland*) shows only the upper part of the body.

Mr. Leyland's portrait was finished in the winter of 1873 and was shown in Whistler's Pall Mall Exhibition of 1874. It was lent to the London Memorial (No. 100) by Mrs. Val Prinsep, and is illustrated in the London catalogue, p. 118. A sketch for the portrait was lent to the London Memorial (No. 97) by Charles Conder.

Oil on canvas; H. 74", W. 35".

12 NOCTURNE IN BLACK AND GOLD: THE FALLING ROCKET

LENT BY MRS. SAMUEL UNTERMYER

A dark blue night scene with fireworks in a park. In the foreground is a path with a grass plat to the right; on the left a mass of foliage

and a crowd of people, felt rather than seen. In the distance are two illuminated towers; bursting skyrockets, drop showers of sparks.

Exhibited first at the Dudley Gallery in October, 1875, when it was scarcely noticed. It was next seen with seven other paintings by Whistler at the first exhibition of the Grosvenor Gallery, which opened with a reception on April 30, 1877. This was the independent gallery organized by Sir Coutts Lindsay in opposition to the Royal Academy in London, the "greenery-yallery, Grosvenor Gallery" parodied by Gilbert and Sullivan. The critics praised Burne-Jones, Millais, Leighton and others, but only sneered at Whistler; the *Athenæum* referring to this "whimsical, if capable, artist and his vagaries." Ruskin, in his *Fors Clavigera* of July 2, 1877, wrote: "For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approaches the aspect of wilful imposture. I have seen, and heard, much of cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face."

This led to the famous libel suit of Whistler v. Ruskin, November 25 and 26, 1878, when the jury awarded Whistler damages of one farthing,

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without costs. During the trial Whistler gave the following definition of a Nocturne: "I have perhaps meant rather to indicate an artistic interest alone in the work, divesting the picture from any outside sort of interest which might have been otherwise attached to it. It is an arrangement of line, form and color first, and I make use of any incident which shall bring about a symmetrical result. Among my works are some night pieces; and I have chosen the word 'nocturne' because it generalizes and simplifies the whole set of them." After Whistler had stated that he worked about two days on *The Falling Rocket*, the Attorney General said: "The labor of two days, then, is that for which you ask two hundred guineas?" to which Whistler replied: "No—I ask it for the knowledge of a lifetime."

Whistler recorded all the details of the trial in a brown-covered pamphlet published by him in December, 1878, under the title of *Whistler v. Ruskin: Art and Art Critics*. This was included in the later editions of his *Gentle Art of Making Enemies*.

The picture was in the Goupil Exhibition of 1892 (No. 10) and the Memorial Exhibitions in Boston (No. 84) and Paris (No. 66). An illustration appears in Pennell, v. 1, p. 232.

Oil on panel; H. $23\frac{3}{4}$ ", W. $17\frac{3}{4}$ ".

13 ARRANGEMENT IN BLACK
AND BROWN: ROSA CORDER

LENT BY RICHARD A. CANFIELD

Full length, life size, standing figure with her back toward the spectator, her body turned to the right and her face seen in profile. Her light brown hair is tightly coiled. She wears a black dress and a black coat edged with fur, with white showing at the neck and down the front. The right hand, hanging at her side, holds a brown felt hat with flowing brown feather. The background is dark, almost black; the floor is gray-brown.

Jacque Blanche, the painter, has said that Whistler once saw Miss Rosa Corder in her brown dress pass a door painted black and was struck with the effect of color. The picture was begun at 2 Lindsey Row, before 1876, as a commission from Charles Augustus Howell, Whistler's man of affairs. It was sold at Christie's with Howell's other effects in April, 1881, for £130. In 1902 Whistler saw to the cleaning of this picture when it was purchased by the present owner from Graham Robertson. The picture was exhibited at the Grosvenor Gallery in 1879; at the Salon des Artistes Français in 1890; International Society of Sculptors, Painters and Gravers in 1898 (No. 178), and in the Memorial Exhibitions at Boston (No. 25)

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and Paris (No. 21). An illustration appears in Pennell, v. 1, p. 296.

Oil on canvas; H. 75", W. 36".

14 PORTRAIT OF FLORENCE
LEYLAND

LENT BY THE BROOKLYN INSTITUTE OF ARTS
AND SCIENCES

Full length, life size, standing figure, seen full face. She wears a gray dress with a black bow where the fishu meets; white ruffles fall over her black gloves and a handkerchief is held in her right hand. Her round, black hat is trimmed with gray. The background is almost black, the floor slightly gray.

Whistler made a dry-point of Florence Leyland (W. 96) in 1873, showing her in early girlhood with a hoop in her hand; comparing that with the apparent age of the subject of this portrait it must have been painted about 1877. Florence Leyland, the youngest daughter of F. R. Leyland (see No. 11 in this catalogue), was also the original Blue Girl or Baby Leyland, a full length three times attempted and once completed but destroyed by Whistler. Several studies are known, a pen-and-ink sketch is illustrated in Duret, p. 53.

After the death of Mr. Leyland in 1892, the portrait became the property of Florence Ley-

WHISTLER EXHIBITION, NUMBER 15

land, who had married Val Princep, the painter. Her husband died in 1905 and it was purchased the following year for the Brooklyn Institute of Arts and Sciences.

Oil on canvas; H. $74\frac{3}{4}$ ", W. $35\frac{1}{4}$ ".

15 THE WHITE SYMPHONY:
THREE GIRLS

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

Three women dressed in white are in a Japanese-like garden, the blue sky showing between the white wall and the white awning. In the center, a kneeling figure wearing a red cap is tending a pink-blossomed bush in a red pot raised on a green trellis. The girl on the left, leaning over, has a pink drapery and a purple fan is in her hand. To the right stands a figure wearing a red cap and holding a Japanese parasol over her right shoulder.

This is one of the Six Schemes or Projects, of practically the same size, which were probably the studies for a decoration for Mr. Leyland that was never executed. William Michael Rosetti, the writer, in his diary for July 28, 1867, noted: "Whistler is doing on a largish scale, for Leyland, the subject of women with flowers."

This picture was in the Memorial Exhibitions at Boston (No. 19) and Paris (No. 11). A simi-

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lar composition called Three Figures, Pink and Gray was lent by Alfred Chapman to the London Memorial (No. 399). There are several etchings and lithographs in which the separate figures of the Projects may be found.

Oil on academy board; H. $17\frac{3}{4}$ ", W. $23\frac{1}{2}$ ".

16 NOCTURNE: BLUE AND SILVER—BATTERSEA REACH

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

A foggy evening on the Thames. In the foreground, on the right, are boats with folded sails. Through a blue-gray veil of mist that covers river and sky, is seen the irregular line of docks with points of light.

This picture was lent by W. G. Rawlinson to the Goupil Gallery Exhibition in 1892; it was in the Memorial Exhibitions at Boston (No. 63) and Paris (No. 70).

Oil on canvas; H. $19\frac{1}{2}$ ", W. $29\frac{1}{2}$ ".

17 THE JAPANESE DRESS

LENT BY HOWARD MANSFIELD

The standing figure of a young woman, her right hand crossing her body to hold over her left shoulder a yellow Japanese parasol. Her left hand grasps the kimono, which is flesh-

WHISTLER EXHIBITION, NUMBER 18

colored with a pattern in peacock-blue and is lined with yellow. The skirt of gray-blue with touches of light blue and bright rose, is caught at the waist with a vermillion obi. On her yellow hair is a flesh-colored cap with a peacock-blue band and a touch of rose-color.

The butterfly monogram, shaded with peacock-blue, is placed to the left of the figure on a line slightly above the knees. Along the right-hand edge, in pencil, and almost covered by the pastel, is the inscription *2 Lindsey Houses, Chelsea*. Whistler moved to No. 2 Lindsey Row, Chelsea, late in 1866 and the house was sold in 1878.

It was in the Boston Memorial Exhibition (No. 116).

Pastel on brown paper; H. 10", W. 6½".

18 ANNABELLEE

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

A female figure standing near the sea with her left hand on a railing and her back toward the spectator. She is dressed in gauzy white held with yellow bands; an iridescent blue and green scarf floats from her arms and a purple cap covers her light hair. Beyond is a wide expanse of light blue sea and sky. In the foreground, purple irises rise from the green lawn.

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Butterfly monogram, shaded with purple, is placed in the water to the left.

There is an oil painting of the same subject, never exhibited. Whistler rarely gave literary titles to his pictures, the only other one known being the *Effie Deans* in the Rijks Museum at Amsterdam.

This picture was lent by Thomas Way to the London Memorial Exhibition (No. 63). An illustration appears in Pennell, v. II, p. 92.

Pastel on brown paper; H. $12\frac{3}{8}$ ", W. $6\frac{3}{4}$ ".

19 THE DOORWAY, VENICE

LENT BY RICHARD A. CANFIELD

A courtyard with two gaily dressed women at a well. Through the doorway is seen a passage, a canal and the houses on the other bank. Above the doorway are three windows with green shutters and railings; in two of the windows women are leaning over the railing.

Butterfly monogram, shaded with brown, placed to the right below the center.

Whistler's only visit to Venice was from September, 1879 to November, 1880, and during that time he executed many etchings and pastels. His method was to draw with black chalk on brown paper and then faintly suggest with pastels the colors of the old walls, the green shutters, the women's bright dresses.

The color was put in as with mosaics or stained glass—usually a flat tint of pastel between the black lines. In this way he had for years made studies for his pictures.

These seven Venetian pastels were lent by Mr. Canfield to the Paris Memorial Exhibition. This one was No. 166.

Pastel on brown paper; H. 11", W. 7½".

20 A CANAL, VENICE

LENT BY RICHARD A. CANFIELD

A narrow, winding canal with four moored gondolas; in the distance a steep, single arch bridge. Houses to the right and left with green shutters reflected in the water. The same canal from a slightly different point of view may be seen in the etching, *Quiet Canal* (W. 184).

Butterfly monogram, shaded with brown, placed at the left near the bottom.

This picture was in the Paris Memorial Exhibition (No. 156).

Pastel on brown paper; H. 11¼", W. 5¼".

21 THE FERRY, VENICE

LENT BY RICHARD A. CANFIELD

A narrow canal with steps at the end; three moored gondolas. To the right are houses with green and red shutters; to the left a high wall

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with overhanging foliage. In the middle distance is a single arched bridge, and beyond, to the left, a row of houses.

Butterfly monogram, shaded with brown, in lower left corner.

This picture was in the Paris Memorial Exhibition (No. 157).

Pastel on brown paper; H. $10\frac{7}{8}$ ", W. 5".

22 A STREET, VENICE

LENT BY RICHARD A. CANFIELD

A woman in a black shawl is seen in a narrow street with high houses on each side. Beyond are steps and several figures.

This picture was in the Paris Memorial Exhibition (No. 161).

Pastel on brown paper; H. $10\frac{1}{2}$ ", W. $3\frac{1}{2}$ ".

23 THE CEMETERY, VENICE

LENT BY RICHARD A. CANFIELD

A wide canal with three draped gondolas; to the right a white church and its cemetery with green trees. In the distance a line of buildings silhouetted between sea and sky.

Butterfly monogram, in outline, in lower left corner.

This picture was in the Paris Memorial Exhi-

WHISTLER EXHIBITION, NUMBERS 24 AND 25
bition (No. 155). An illustration appears in
Cary, p. 198.

Pastel on brown paper; H. $6\frac{1}{2}$ ", W. $10\frac{3}{4}$ ".

24 NOCTURNE, VENICE

LENT BY RICHARD A. CANFIELD

In the foreground a line of boats; lights gleam
on the distant shore and are reflected in the
water.

Butterfly monogram, shaded, placed to the
right near the bottom.

This picture was in the Paris Memorial Exhi-
bition (No. 154).

Pastel on brown paper; H. $7\frac{1}{2}$ ", W. $10\frac{3}{4}$ ".

25 LONG VENICE

LENT BY RICHARD A. CANFIELD

View of Venice seen from the lagoon; vessels
at anchor; deep blue water reflecting several
campaniles. A similar composition appears in
the etching, *Little Venice* (W. 149), which was
one of the *Venice* set published by the Fine Art
Society, London, 1880.

Butterfly monogram, in outline, on lower edge
to the right of the center.

This picture was in the Paris Memorial Exhi-
bition (No. 152).

Pastel on brown paper; H. $4\frac{1}{4}$ ", W. $10\frac{5}{8}$ ".

26 ARCHWAY, VENICE

LENT BY HOWARD MANSFIELD

A red and orange wall broken by an archway, within which a child is leaning against the left wall; another figure stands in the center of the archway. A woman, wearing an orange shawl, stands in the open court seen through the archway; beyond her, on the right, is a green shutter and on the left a door with a glass fan-light. This picture was in the Boston Memorial Exhibition (No. 127).

Pastel on brown paper; H. $11\frac{1}{2}$ " , W. $7\frac{1}{2}$ ".

27 THE ISLES OF VENICE

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

The blue sea is dotted with white sails and a large brown one is seen to the right; the Isles are silhouetted against a light sky.

Butterfly monogram, shaded in violet, in lower right corner.

Pastel on brown paper; H. $3\frac{1}{4}$ " , W. $10\frac{3}{4}$ ".

28 VENUS ASTARTE

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

A nude standing figure, seen full front, who holds back a green veil. There is a rose-colored band in her brown hair.

WHISTLER EXHIBITION, NUMBER 29

Butterfly monogram, shaded with rose, placed to the right.

This picture was in the Paris Memorial Exhibition (No. 132).

Pastel on brown paper; H. $10\frac{3}{4}$ ", W. $6\frac{3}{4}$ ".

29 ARRANGEMENT IN BLACK:
PORTRAIT OF SENOR PABLO DE
SARASARTE

LENT BY THE CARNEGIE INSTITUTE, PITTSBURG

A full length, almost life size, standing portrait of the musician. He is in evening dress and holds his violin and bow in the act of tuning. The background is dark gray, almost black, and the floor is a lighter gray.

Butterfly monogram, in gray silhouette on the darker ground, is placed to the right about halfway up. Original frame designed and decorated by Whistler; his butterfly monogram is placed on the right-hand side.

This portrait was seen in the studio at 13 Tite Street, Chelsea, by Joseph Pennell when, in 1884, he visited Whistler for the first time. He says that "what Whistler was trying to do was to paint the man on the shadowy concert platform as the audience saw him. Sarasarte is intended to look small, less than life-size, as he would appear when seen away up on the concert stage." Whistler in speaking of this por-

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trait to Sidney Starr referred to its being "All balanced by the bow."

It was exhibited for the first time at the Society of British Artists in 1885; was in the Paris Salon in 1891, and in the 1897 exhibition of the Carnegie Institute, Pittsburg, having been purchased in 1896. It was shown in the Memorial Exhibitions in Boston (No. 53), London (No. 19), and Paris (No. 20). An illustration of this portrait and also of a pen-and-ink sketch for it appear in Pennell, v. 11, p. 4.

Oil on canvas; H. 84", W. 40".

30 GRAY AND SILVER: THE THAMES

LENT BY ROSALIND BERNIE PHILIP

A view, from the embankment in the foreground, of the quiet river reflecting a few small boats and the warehouses and tall chimneys on the opposite shore. There is a silvery gray sky.

Oil on canvas; H. $23\frac{3}{4}$ ", W. $17\frac{3}{8}$ ".

31 SYMPHONY IN VIOLET AND BLUE

LENT BY ALFRED ATMORE POPE

Rolling sea with white-capped waves and three sailboats on the horizon. Blue sky with broken storm clouds.

WHISTLER EXHIBITION, NUMBER 32

Butterfly monogram, a dark silhouette, on the water near the left corner.

This picture was in the Salon of 1894 although not catalogued. It was shown in the Boston Memorial Exhibition (No. 30).

Oil on canvas; H. 19 $\frac{1}{4}$ ", W. 28".

32 ARRANGEMENT IN BLACK
AND GOLD: LE COMTE ROBERT

LENT BY RICHARD A. CANFIELD

Full length, life size, standing figure turned to the right with his face almost full front. He wears a black dress suit; a dark gray overcoat lined with silvery gray is thrown over his left arm; in his gloved hand he holds a slender brown cane. The background is dark, almost black; the floor a golden brown.

Butterfly monogram, in brown silhouette against darker background, is placed to the left half-way up.

This portrait of Count Robert de Montesquiou-Fezensac was painted in 1890 and 1891; there was a second one, never finished. Edmond de Goncourt in his journal for July 7, 1891, wrote: "Montesquiou tells me that Whistler is now doing two portraits of him: one is in evening dress with a fur coat under his arm, the other in a great gray cloak, with high collar at his neck just suggested, a necktie of a mauve not

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to be put into words, though his eyes express the ideal color of it."

Whistler undertook to make a lithograph of the Comte Robert but failed, saying that "it was impossible to produce the same masterpiece twice over—as difficult as for a hen to lay the same egg twice."

The present owner purchased this portrait from the Comte de Montesquiou early in 1903. It was shown in the Boston Memorial Exhibition (No. 39). An illustration appears in Duret, p. 174.

Oil on canvas; H. 81½", W. 33".

33 L'ANDALUSIENNE: MOTHER
OF PEARL AND SILVER

LENT BY JOHN H. WHITTEMORE

A full length, life size, standing figure, her back toward the spectator, the body half turned to the right and the face in profile. Her left hand rests on her hip; the right hangs at her side and lightly holds her dress. Her hair is almost black and is dressed in a tight knot. She wears a dress of black net over gray with transparent yoke and full elbow sleeves. The background is lilac-gray, the wall being much lighter than the floor.

Butterfly monogram, a large dark silhouette, placed to the right near the center.

WHISTLER EXHIBITION, NUMBER 34

This is one of several portraits of Miss Ethel Bernie Philip, a sister of Whistler's wife, who in 1895 married Charles Whibley, the writer. The picture was in progress in the Paris studio at 110 Rue du Bac, in 1894. An etched portrait of Mrs. Whibley is listed in the Mansfield Catalogue, No. 438.

It was shown in the American section at the Paris Exposition of 1900, and was in the Memorial Exhibitions in Boston (No. 46) and Paris (No. 25). In Léonce Bénédite's plates from the Paris Memorial Exhibition it is No. XXI.

Oil on canvas; H. 74½", W. 34".

34 A STUDY IN RED

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

The figure of a girl in transparent red drapery and wearing a red cap.

Butterfly monogram, shaded in red, placed to the right.

Pastel on brown paper; H. 10½", W. 5⅜".

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35 BLUE AND ROSE: THE OPEN
FAN

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

The figure of a young girl in a rose-colored dress walking toward the left. A blue cap is on her head; in her right hand she holds an open white and blue fan and her left hand is raised to her shoulder. To the right is a pink shrub in a blue vase.

Butterfly monogram, shaded in dark blue, is placed to the left.

Pastel on brown paper; H. $10\frac{1}{2}$ " , W. $6\frac{5}{8}$ ".

36 ROSE AND RED: THE LITTLE
PINK CAP

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

A woman standing, full face, her rose and red robe thrown back disclosing the body. In her arms she holds a child wearing a pink cap. A few lines in the background convey the impression of sea and beach.

Butterfly monogram, shaded in red, placed to the right.

This picture was shown at the New English Art Club, London, in 1889, and it was in the

WHISTLER EXHIBITION, NUMBERS 37 AND 38
Memorial Exhibitions at Boston (No. 130) and
Paris (No. 144).

Pastel on brown paper; H. $10\frac{1}{2}$ ", W. $6\frac{3}{4}$ ".

37 THE MASTER SMITH OF LYME REGIS

LENT BY THE MUSEUM OF FINE ARTS, BOSTON

The half length of a man with folded arms; the head and figure turned three-quarters to the right. He has very dark hair and mustache and wears a dark gray overcoat and a light gray shirt. The background is dark brown.

Butterfly monogram, a dark silhouette, at center of right hand edge.

Whistler was at Lyme Regis, England, during the autumn of 1895. This picture was shown in the Memorial Exhibitions in Boston (No. 36), London (No. 24) and Paris (No. 27). An illustration appears in Pennell, v. II, p. 170.

Oil on canvas; H. $19\frac{3}{4}$ ", W. $11\frac{1}{2}$ ".

38 THE LITTLE ROSE OF LYME REGIS

LENT BY THE MUSEUM OF FINE ARTS, BOSTON

The half length portrait of a little girl, seen full face; her hands crossed in her lap. She has

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chestnut hair and wears a black dress and a red pinafore. The background is violet-brown.

It was painted during the same season as the Master Smith. Included in the Memorial Exhibitions in Boston (No. 43), London (No. 26) and Paris (No. 42). An illustration appears in Pennell, v. 11, p. 166.

Oil on canvas; H. 19½", W. 11½".

39 BLUE AND CORAL: THE
LITTLE BLUE BONNET

LENT BY HERBERT L. PRATT

The half length of a young girl, seated, her body turned three-quarters to the left and the face full front. She has chestnut hair and brown eyes that look straight at the spectator. Her gray-green dress is trimmed with peacock-blue; she wears a bonnet to match and a tulle bow at her throat.

Butterfly monogram, a coral-red silhouette, to the left.

The picture was in the Exhibition of the International Society of Sculptors, Painters and Gravers in London in 1896 (No. 182) and in the London Memorial Exhibition (No. 8). An illustration appears in Pennell, v. 11, p. 220. Oil on canvas; H. 22¼", W. 17" (oval).

40 VERT ET OR: LE RACONTEUR

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

Half length figure of a young boy seen full front, his left hand raised. He has brown eyes and thick brown hair; the black coat with brown lapel is open and shows a brown vest and white shirt. The background is dark olive.

Oil on canvas; H. 19 $\frac{3}{8}$ ", W. 11 $\frac{5}{8}$ ".

41 ROSE AND GOLD: THE LITTLE
LADY SOPHIE OF SOHO

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

A half length portrait of a young girl, seated, with face and figure turned three-quarters to the left and her hands folded across her lap. Her eyes are dark gray and her dark brown hair hangs about her shoulders; she wears a black dress. The background is pinkish-gray. Butterfly monogram, in dark silhouette, to the left of the figure.

This picture was included in the Memorial Exhibitions at Boston (No. 83) and Paris (No. 37). An illustration appears in Pennell, v. II, p. 208. Oil on canvas; H. 25", W. 20 $\frac{3}{4}$ " (oval).

42 POUTING TOM

LENT BY H. H. BENEDICT

The half length of a young girl, the face and figure seen full front. She wears a black dress with a white frill at the throat; a close-fitting black cap rests on her light brown hair, which falls to her shoulders and is cut low across her forehead. The background is dark olive.

Oil on canvas; H. 19½", W. 12".

43 LITTLE GREEN CAP

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

Half length of a little girl, seated, the figure turned three-quarters to the right and the face almost full front. A yellow-green cap rests on her auburn hair. The background is olive-green.

Butterfly monogram, a dark silhouette, on the right near the edge.

Oil on canvas; H. 20", W. 12".

44 THE LITTLE FAUSTINA

LENT BY THE NATIONAL GALLERY OF ART
(FREER COLLECTION)

Half length of a little girl seen full front, her hands folded in her lap. Her eyes are brown and her brown hair, parted in the middle, falls

WHISTLER EXHIBITION, NUMBERS 45 AND 46
about her shoulders. She wears a dark dress
cut low at the neck, disclosing a string of beads.
The background is dark olive-gray.
The picture was at the Paris Memorial Exhi-
bition (No. 43).
Oil on canvas; H. 19 $\frac{3}{4}$ ", W. 11 $\frac{3}{4}$ ".

45 LA NAPOLITAINE: ROSE ET OR
LENT BY RICHARD A. CANFIELD

A bust portrait, full face, of a dark haired, dark
eyed woman. She wears a rose colored dress
with dark trimming around a V-shaped opening
at the throat, which shows a single row of coral
beads. Dark olive background.
Butterfly monogram, scarcely more than a dark
shadow, near the center of right-hand edge.
The model for this was probably Mme. Carmen
Rossi, who, as a child, had posed for Whistler.
She lived in Naples for some years and then re-
turned to Paris and in 1898 opened an art
school at which Whistler gave criticisms.
Oil on canvas; H. 19 $\frac{3}{8}$ ", W. 11 $\frac{5}{8}$ ".

46 GRAY AND SILVER: LA PETITE
SOURIS

LENT BY ROSALIND BERNIE PHILIP

The bust portrait of a young woman seen almost
full face. She wears a dark gray dress and about

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her neck is a gray feather boa held by her right hand.

Butterfly monogram, a dark silhouette, is placed on the dress at the left.

This picture was shown in the Memorial Exhibitions in Boston (No. 27) and Paris (No. 51).

Oil on canvas; H. $19\frac{1}{2}$ ", W. $11\frac{5}{8}$ ".

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