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THE ETCHINGS OF
JAMES M^CNEILL WHISTLER

THE ETCHINGS OF JAMES MCNEILL WHISTLER

BY CAMPBELL DODGSON, M.A., C.B.E.

KEEPER OF THE PRINTS AND DRAWINGS

AT THE BRITISH MUSEUM



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INTRODUCTION



ETCHING is one of the most personal of the arts, and no artist has used it in a more personal way than Whistler. There are very few etchings by him which could be mistaken for the work of any other man, and very few etchings by any other man which could be mistaken for Whistler's. He has his imitators, certainly; he had them in his own day and nearly twenty years after his death, he has them still; but they do not get very near to the essential Whistler. He has left his mark, as any great master is bound to do, on the practice of the art in which he excelled; but he has not bequeathed to his successors a rule of thumb which they have only to follow in order to be his equals. It would not be true to say that the example of his success makes success more easily attainable. It would be more true to say that it makes failure less readily excusable, and that for more reasons than one. Whistler has permanently raised the standard of the art of etching, and thereby lowered the degree of toleration which is extended to the duffer. In the opinion, I mean, of exacting critics, for there are duffers enough etching in the world to-day, and they meet with toleration enough from the indulgent and not over-critical public which sees their work in the dealers' windows with indifferent eyes, not discerning good from bad.

Another way in which Whistler may be said to shield those who come after him from failure is the effect which his example has had, as a brave and pugnacious innovator, in counteracting prejudice and breaking down barriers which used to hamper the artist in his pilgrim's progress through the world. Is it not chiefly to Whistler that etchers owe their release from the necessity of filling every inch of their plates with detail? Was it not he, above all, who emancipated the etching and won for it the liberty to be slight, sketchy and suggestive, if the lightness of touch that makes it so be within the power of the etcher? Till he had done so, critical as well

as popular opinion used to demand a high degree of even finish, and to feel itself insulted if presented with an epigram where it expected a set oration. Whistler had to fight hard till he gained recognition for the merits of his later style, and he won his battle by the weapons of wit and satire. The butterfly which he took as his emblem was not the harmless insect of the cabbage patch and the hedgerow; it looked innocent enough at first sight, but it could do more than flutter, it could sting. Whistler could use the weapon of his remorseless wit upon his critics, and make their sayings about him look very foolish by detaching them deftly from their context. He had a gift for neat expression in letters and prefaces, and never forgot that brevity is the soul of wit. His epigrams, gibes and paradoxes stuck in the memory of his adversaries like barbed shafts in the hide of a pachyderm; they rankled and worked and irritated. If they led to retorts, he was an adept at rejoinders; it was not easy to outwit him, and he generally gained the advantage in a contest for the last word.

But I am starting too soon on this talk about a stinging butterfly, and must go back many years to a time when the butterfly signature had not been invented, and Whistler etchings were very different things from what they subsequently became. Whistler, who was born on July 10th, 1834, at Lowell, Massachusetts, was, of course, an American, and we must not seek to deprive the American "school" of artists of one of its most illustrious names. But if Whistler was an American etcher, it must be admitted that America taught him very little about etching, and that none of his etchings, except very early experiments, were made in America. He was, indeed, I will not say European, for he was never quite that, but cosmopolitan, in his art as in his life. He was equally at home in France and England, and in one or other of these two countries the bulk of his etched work was produced, for the two Venice sets were the outcome of a journey undertaken expressly for the purpose of producing them, and he

made his late etchings of Brussels and Amsterdam in the course of wanderings on the Continent after he had ceased to have a settled home. At the end he came back to London, and died on July 17th, 1903, in Chelsea, where he had dwelt more than anywhere else, in the years which followed 1863, living for a long time in Lindsey Row, and afterwards, from 1878, at the White House in Tite Street, of which his enjoyment was brief, for he had to sell it in the financial crash and bankruptcy of 1879. Of other houses he was but a temporary tenant.

This is not a biography of Whistler, and there is no need to say anything about his early life and education except that he made many drawings while he was a cadet in the Military College at West Point, which he left, at the age of twenty, in 1854. In November of that year he got an appointment in the United States Coast and Geodetic Survey at Washington, and there he received the technical instruction which made it possible for him to be not an artist, for he was that by nature or by the grace of God, but an etcher. It was there that he produced the two works which Mr. Pennell describes as "The Coast Survey, No. 1" and "Coast Survey, No. 2, Anacapa Island" (engraved by J. A. Whistler, J. Young and C. A. Knight), though in the standard catalogue of Whistler's etchings, written by Mr. E. G. Kennedy and published by the Grolier Club, these two purely professional and official plates are very properly ignored and the position of No. 1 is accorded to the sketches on the first Coast Survey Plate, which are the firstfruits on copper of Whistler's fancy and invention. He was not, in truth, the man to sit long at the task of patiently engraving Government plans and maps, in which the first and last requirement was accuracy and neat execution. So the old story of truant genius inappropriately seated on an office stool was told again with the variations suited to the case, and like Robert Martineau in the lawyer's office making sketches of brides and bridesmaids on the drafts of marriage contracts, we find Whistler doing the first

genuine Whistler etchings, and very good ones too, in the shape of little heads that intrude on the blank spaces of the copper above and around two very neatly engraved views of portions of the coast of the United States. Of course he was told that this sort of thing would not do, and in February, 1855, he left the office stool. In the summer of that year he arrived in Paris, and entered on the "Trilby" period of learning in Gleyre's studio in comradeship with Poynter, Du Maurier, and others who were to drift far apart from him in later years. More important were the friendships that he made with young Frenchmen of genius or talent: Fantin-Latour, Legros, the musician Becquet, and Drouet the sculptor; the portraits of the last two figure in his etched work. Mr. and Mrs. Pennell have collected some vivid reminiscences of Whistler's doings and surroundings at this time, and make living people again of the characters who figure as titles of etchings in the catalogue of Whistler's work: *Fumette*, the *modiste* who recited Alfred de Musset's poems; *Lalouette*, the restaurant keeper with a child named *Bibi*; *La Mère Gérard*, who sold violets and matches at the gate of the Luxembourg gardens; *Finette*, the dancer; *Riault*, the engraver; *Astruc*, editor of *L'Artiste*.

There does not seem to be any definite record of the date when Whistler began to etch in France, but many of the plates which appeared in the Twelve Etchings from Nature, commonly known as "The French Set," were made during a journey to Alsace and Germany which he made in company of the painter Ernest Delannoy in 1856. *A Street at Saverne*—the Zabern of the notorious "incident" not long before the war—was one of them, and *Liverdun*, *The Unsafe Tenement*, and that masterly plate *The Kitchen* were others.

Etching was "in the air" of Paris at that time, but I do not find any positive statement about Whistler's contact with other etchers, whom he must have met at the premises of Auguste Delâtre, the master printer of the revival of etching, in the Rue St. Jacques, except that Félix Bracquemond was

one of them but never became intimate with Whistler. Legros, who was just beginning to etch in 1857, became a close friend. Meryon was then still in full activity, and had just finished the principal plates of his "Eaux-fortes sur Paris," but there is nothing to show that they ever met, or that Whistler had very much sympathy with Meryon's treatment of architectural subjects, so much more precise and engraver-like than his own. Whistler, indeed, never in all his life sat down before a building and made a conscientious and exact study of it; that was not Whistler's way, and it mattered little to him, in after years, when he etched plenty of architecture, in Venice or Holland, whether his plate gave a strict likeness of the building which gave him a suggestion for a subject to be treated with all the freedom which he had gained from his experience as a painter; it is significant that he did not take the trouble to reverse his subjects on the plate. The only view of Paris which he ever attempted, that for one moment recalls the manner of Meryon, is *L'Ile de la Cité*, sketched in December, 1859, from the Galerie d'Apollon in the Louvre (Pl. 28). It remained unfinished, and evidently Whistler himself was dissatisfied with it. Certainly it would never have passed the exacting criticism of Meryon. The perspective and the treatment of the two bridges may pass muster, but Meryon would not have permitted himself anything so summary, betraying so much impatience, as the monotonous treatment of the rows of little windows in the tall houses beyond the Pont Neuf. This unique "view" of Paris etched as an end in itself—something analogous may be found, but on a tiny scale and by no means etched as an end in itself, in the background of *Finette*—dates, however, from a year after the publication of the "French Set," in November, 1858. The title by which it has become customary to quote the set in question is unauthorised by Whistler himself, and not strictly appropriate, for the twelve etchings from nature, though published in France, include some subjects etched in

England, *Little Arthur and Annie*. I have never cared very much for some of the etchings in this set. *The Unsafe Tenement* for instance (Pl. 5) and *Street at Saverne* (Pl. 6) have been decidedly surpassed by later etchings in the same class. One thinks, in the one case, of certain etchings by Auguste Lepère; in the other of Mr. D. Y. Cameron's *Siena*. But *En plein Soleil* (Pl. 4) is a thing of sheer beauty, especially in such a sunny, warm proof as the first state in the British Museum, which we do not attempt to reproduce, the plate being taken from the second state. *Liverdun* is a simple study of tumble-down old farm buildings, pleasing by very reason of its objectivity and freedom from all affectation. *Fumette*, *La Mère Gérard* (of whom he also painted a portrait), *La Vieille aux Loques* and *The Kitchen* are all first-rate early Whistlers. It is the subject, perhaps, more than the manner of treating it, that makes the first three so very French. Few French etchers of that time, I think, and none in England could have produced plates in which so much detail is given, with so much attention to variety of texture as in the second and third, without ever insisting upon any one portion of the plate to a degree that becomes tiresome. Of *The Kitchen* Sir Frederick Wedmore writes: "I consider that the first state (the issued state it was, in that early time) is only the *ébauche* for the quite exquisite thing this plate became, when, a full score of years afterwards, the artist took it up again and made it perfect. *The Kitchen* is a plate which no collector could willingly be without; but it is urgent that he should seek it, not in the original state, except as curiosity and preparation, but in the earliest and finest impression of the edition issued by the Fine Art Society." There is no doubt that with Whistler "second thoughts are best" holds good to a greater extent than with many other etchers. He had an unusual gift for sane and candid self-criticism, and when he made changes in detail, more numerous in his late than in his early years, they were generally real improvements. There was a thirteenth plate in the "French Set," the title to the "Twelve

Etchings," also printed on the wrapper in which they were issued, in which Whistler is seen sketching surrounded by a little crowd of onlookers. Mr. Pennell tells us that Delannoy actually sat to Whistler for the figure of the artist, wearing Whistler's big straw hat, the "chapeau bizarre," which he was wearing when he first met Fantin in the Louvre. In 1916 an etching till then utterly unknown turned up, which represents the same subject in a very different way, on an upright, instead of an oblong plate. The date, November, 1858, and the inscription, which speaks of "Treize," instead of "Douze" *eaux-fortes*, proves absolutely that it was the plate first etched as a title for this set, but rejected in favour of the published plate. A certain awkwardness in the composition, as well as errors in the inscription due to carelessness about reversing the lettering, quite explains why Whistler abandoned the plate. The proof, probably unique, which was presented by the family of its late owner, Mr. Dennis Paul, to the British Museum, is reproduced in *The Print-Collector's Quarterly*, 1917, vii, 218. The portrait of Auguste Delâtre, and that beautiful little piece of still-life, insufficiently appreciated and seldom mentioned, *The Wine Glass* (K. 27), both states of which are in the British Museum, belong to the period of the Twelve Etchings. By the time that the set was published, Whistler was in London, staying at 62 Sloane Street, with Seymour Haden, who was married to his sister, and whose children, Annie, Seymour, and Arthur figure more than once in Whistler's work about this time, while the Hadens themselves are seen in *Reading by Lamplight* (Pl. 10) (a subject etched at the same time by Seymour Haden) and *The Music Room* (Pl. 11).

In 1858, probably, and much more continuously in 1859, Whistler was engaged on his beautiful series of etchings of the Thames. These were not published as a set till 1871, but the best impressions, naturally, are the early proofs printed by Whistler himself or by Delâtre, who came over from Paris, when the plates were new. They were exhibited in

Paris, as a set, in 1862, and evoked the praise of Baudelaire. The Thames etchings have been praised so often and so well that it is difficult to find anything new to say about them. One can but endorse and reaffirm what others have said about the keen eye for the picturesque, the masterly and careful drawing, the nice adjustment of the line to every variety of building material in the ramshackle old riverside houses, which made such plates as *Thames Police* (Pl. 19), *Black Lion Wharf* (Pl. 17), or *Eagle Wharf* (also known as *Tyzac, Whiteley & Co.*, Pl. 16) unsurpassed and unapproachable in their particular *genre*. It is not very clear to me why Mr. Pennell while giving them the highest praise, in which he says Whistler himself in later years would not concur, speaks of their "artistic rendering of inartistic subjects." What subject is artistic till the artist makes it so? In *Limehouse* (Pl. 15), *Rotherhithe* (Pl. 33), and *Billingsgate* (Pl. 21), our attention is concentrated on the river craft and its rigging rather than the buildings on the bank. These are drawn and etched with equal keenness of sight and sureness of hand. *The Lime-burner* (Pl. 20) is rather of a different kind from the rest, being a study of light in an enclosed courtyard which may almost be called an interior. It is comparable to some of the French interiors, *La Marchande de Moutarde* (Pl. 8) or *La Vieille aux Loques* (Pl. 7), and shows a decided advance in certainty of handling and control of means. When Whistler returned to Thames subjects a little later, in 1861, he showed in *The Little Pool* (Pl. 39) and *Old Hungerford Bridge* (Pl. 40) by no means so sure a hand or such certainty about what he meant the plate to be. It is this kind of Thames etching, rather vague and sloppy, that has been most easily and frequently imitated, for instance in the etchings of that curious and unequally gifted "Ghost" of Whistler, Mr. Walter Greaves. *Millbank* (Pl. 37), a companion etching in point of size to *The Little Pool*, and allied to it also by the connection which both plates have with Thomas, Whistler's first English publisher and cataloguer, is far superior to the other plate in

respect of certainty of drawing and clean etching. It had no need to be messed about with hesitating alterations in dry point, and recalls to a certain extent in its firm, clear line, the exactly contemporary work of J. B. Jongkind in his "Cahier d'Eaux-fortes" of 1861.

Other English subjects quite unconnected with the Thames itself, though not with the Thames Valley, are to be found in Whistler's work of 1859. *Greenwich Pensioner* (Pl. 12), *Greenwich Park, Landscape with the Horse and Nursemaid and Child* form a closely connected group, of which the etching named first (wanting in the British Museum, which possesses the other three) is evidently the best. Some of these plates, in which the figure is prominent (*En plein Soleil* is another to which the same remark applies) have many characteristics in common with the excellent black and white illustrations, engraved on wood, which were being done about this time by many artists in England; illustrations of which Whistler himself contributed several very beautiful examples (published in 1862 in *Once a Week* and *Good Words*) which make one regret that he did not more frequently draw for reproduction by the wood-engraver. But this is a digression. In 1859 Whistler was busy in Paris as well as on the Thames. Some of the etched and dry-point French portraits of that year are very remarkable, and several of them figure among our illustrations. The fine dry-point of Whistler himself in the wide-brimmed hat (Pl. 25) is one of them. This frank, uncompromising recognition of the value of the dry-point burr was rather a rare thing still at its date, though Legros was making splendid use of it about the same time in his *Baigneuses*, *La Promenade du Convalescent*, and *Les Pêcheurs d'Écrevisses*. *Drouet, Sculpteur* (Pl. 26) is another very fine portrait of this year. *Becquet*, the fiddler and sculptor (Pl. 24), though not actually dated, belongs to about the same time as the delightful etched portrait of *Bibi Lalouette* (Pl. 23), the curly-headed little son of the proprietor of a restaurant frequented by Whistler and other artists. *Fumette standing*

(K. 56) and *Annie Haden* (Pl. 29) are also beautiful dry-points of this time.

But the most remarkable of all the portraits of 1859 is the splendid dry-point, *Finette*, which the British Museum is fortunate enough to possess in two of its ten states, that here reproduced (Pl. 27) being the third. The strong black of the dress has a special fascination for artists or amateurs who have a sufficiently "graphic heart" (I was once told by a German etcher that I had "ein graphisches Herz" myself—it sounds like a disease, but he meant it as a compliment) to love a full rich dry-point burr for its own sake. And how *Finette* resumes and typifies an epoch that has absolutely passed away! Mr. Royal Cortissoz has expressed this so well in his admirable preface to the Grolier Club Catalogue by Mr. E. G. Kennedy, that I cannot refrain from quoting him. "The *Finette*," he writes, "is a very subtle achievement. In the whole range of modern art you will not find such a Parisian type of the late fifties as this more truthfully or more interestingly portrayed. No doubt it is the beauty of line and tone which makes the plate brilliant. But it is also a wonderful evocation of things that are past, of a social period now as dead as Cæsar. Looking at this woman in her voluminous dress and at the intensely Parisian chamber which makes her background, catching through the window by which she stands a vague glimpse of the great city, one is swept back in imagination to a glittering and romantic epoch. One does not need to be told that 'Finette' was a dancer, a denizen of Bohemia. All the glamour of Bohemia is in the plate." Very fine, also, and drawn with more precision and finish than most of this particular group of portraits, is that of *Riault*, the engraver (Pl. 32), a slightly later plate, dated 1860. He is at work, we see by the thickness of the block, on a wood-engraving; his burins are drawn by a master craftsman whose knowledge of engraving tools is intimate and exact. The head and hands might have been engraved by Rodin, to whose dry-point portraits this masterly plate bears, by antici-

pation, a striking resemblance. They are modelled with searching precision and strength. The clothes seem carelessly treated in comparison, but the engraver was evidently wearing a loosely-made blouse or over-alls, and there is no fault to be found with the firm lines of the trouser-leg. *Axenfeld* (Pl. 31), and the portrait formerly called "Mr. Mann," but now known to be that of Henry Newnham Davis¹ (Pl. 30), are the principal other portraits of this group.

Quite exceptional, each in its several way, among the plates of this period are the three dry-points *The Miser* (Pl. 35), *The Storm* (Pl. 42), and *The Forge* (Pl. 34). *The Miser* has been described by Mr. Cortissoz as a rare, if not singular excursion by Whistler into the region of the dramatic subject; he calls it "a poignantly human document." That I suspect to be a mistake. Is it not much more probable that the title was invented, *faute de mieux*, for a plate which owed its origin merely to Whistler's interest in this ancient bare apartment, with the Rembrandt-like motive of a dark figure seen from the back against the light casement? "The bald squalor of the room, the personality of the man in it who allows us to see his back only . . . the atmosphere of grim poverty enveloping the motive, might all have emanated from the genius of a Balzac." Very true, only they did emanate as a matter of fact from the genius, not tuned at that moment to its highest pitch, of a Whistler. *The Storm* (Pl. 42), one of the greatest rarities in Whistler's *œuvre*, for it is said that only four impressions exist, one of which, I believe, has quite recently been acquired by the Albertina at Vienna, is a landscape which conveys a vivid impression of the force of wind and the pitiless outpouring of a torrent of rain from a sky which is like nothing so much as the stormy skies in some of Muirhead Bone's early dry-points of his Glasgow period. The proportions of the plate also are just those for which Bone has a natural proclivity. The resemblance is probably a pure accident. The date, a little indistinctly printed in the British

¹ See *The Print-Collector's Quarterly*, 1914, iv, 383 (article by Mr. Howard Mansfield).

Museum impression, here reproduced, is to be read as 1861. It is earlier, therefore, than almost all the landscapes of Legros, with which, however, it has a certain affinity. By *The Forge* (Pl. 34) we moderns cannot help, again, being reminded of Muirhead Bone, and in this case it is not so unlikely that the masterpiece of 1861 inspired, forty years later, the younger master of dry-point in some of his fine interiors of workshops on the Clyde. The choice of subject was, in 1861, remarkable and unusual to a degree which it is now hard to realise. Indeed we are apt nowadays after long familiarity with Whistler's work, to take it too much for granted, and to forget how novel, daring and unconventional these rough sketches of what passed then, and long afterwards, for "ugly" subjects must have seemed to Early Victorian eyes. Not that very many of those eyes had any chance of seeing them, for these dry-points have always been rare, and passed soon into the hands of collectors discriminating enough to appreciate their merit, though probably none of them ever dreamed of the price that would be put upon them after the lapse of two generations. *The Forge*, Mr. Pennell tells us, was done at Perros Guirec, in Brittany, where Whistler was painting in the summer of 1861. The dry-point of *Jo* (Joanna Abbott), a model often painted by Whistler, both in Paris and London, is another work of this year.

In 1862 Whistler continued to do work of much the same class as in the two preceding years; scenes on the Thames, and a portrait or two (*Ross Winans*, a fine and highly finished portrait on a large scale, the rare *Whistler's Mother*), while the beautiful dry-point *Weary* was exhibited in the Royal Academy of 1863, with several prints that dated from 1861. In 1863 Whistler went to Amsterdam with Legros, and one fruit of that visit was his first etching of a Dutch subject, *Amsterdam from the Tolhuis*. He contributed etchings in that year to an exhibition at The Hague. It was in 1863 that he ceased to be on good terms with Seymour Haden, whose patience had been sorely tried by the frequent visits of

Whistler's Bohemian friends from Paris, and took up his abode in Chelsea with his mother. Chelsea subjects begin to figure about this time in the list of his etchings (Nos. 89, 95, 98). Kennedy 95, by the way, *Chelsea Bridge and Church*, can only be described as a failure; it shows a lamentable falling off when compared with the fine etchings of the Thames. It is just about this time that the butterfly signature begins to make its appearance on Whistler's etchings, and that other forms of signature, as well as dates, grow rare (*Shipping at Liverpool*, K.94, is dated 1867, and *Speke Hall*, K.96, 1870). The first number on which we find a butterfly is Kennedy 91, *Amsterdam from the Tolhuis*, but as it here appears only on the fourth state, it is evident that Whistler added it much later than 1863. Similarly the eighth and ninth states of *Speke Hall* have the butterfly added, and it appears also on the later states of *The Model Resting* (Pl. 44). It would seem, therefore, that it came in just about 1870, and in the large group of dry-point portraits of the Leyland family and others in a similar style (Nos. 101 ff.) with which the second volume of Mr. Kennedy's facsimiles opens it is used habitually and remained from that time onwards to the end the normal signature. It was very stiff and conventional at first, and hardly recognisable as a butterfly at all, in the form in which it consisted of a few stiff lines, like thorns or fish-bones, arranged at various angles on either side of a central spine, the whole surmounted by an arc of a circle, as may be seen in our reproduction of *Fanny Leyland* (Pl. 45); but it soon acquired flexibility and variety of shape, and something recognisable with the aid of a little imagination, as real wings. Its origin was, obviously, Japanese, and it is just about this period that the influence of Japanese art begins to show itself in less obvious and external forms, though it was never so marked in Whistler's etchings as in his pictures. The butterfly began, some time after this, to be drawn in pencil on the margin as Whistler's autograph signature. His earlier proofs of the fifties and sixties are rarely signed, for it was only after 1870

that the practice of adding signatures in pencil or ink became general, and on etchings earlier than this, for instance the works of Legros's early period, the absence of a manuscript signature must not be taken as throwing any doubt upon the authenticity or good quality of the proof. With the habit of drawing the butterfly on the margin, Whistler adopted the practice of cutting away the whole of the margin itself except a little tab just large enough to contain the signature. He held that the margin was superfluous and injurious to the effect of the etching, and defended this theory in one of the propositions which he issued along with the Venice set.

Mr. Pennell has described¹ the success which Whistler's etchings began, about 1868, to enjoy. They were bought in considerable numbers by the British Museum and by the Royal Library at Windsor Castle, which no longer possesses them, for the fine collection formed by Sir Richard Holmes, to the number of 140, by purchase from Whistler, was unfortunately sold in the reign of Edward VII.

The etchings that follow belong to what is called "The Leyland period," in the seventies, because Whistler was then executing many portraits and other commissions for Mr. F. R. Leyland, ship-owner, who lived at Speke Hall, near Liverpool. It was not till 1876 that he moved into the house in Prince's Gate for which Whistler painted the famous Peacock Room. Whistler etched a number of portraits of the Leyland family itself, studies of models, standing or resting, other portraits such as *Swinburne* and *Lord Wolseley*, etched on November 24th, 1877, and *Irving as Philip II of Spain*, and ever and again the favourite subject of the Thames. With the exception of the *Irving*, all these portraits were ideas for pictures that he thought of painting, and not in any sense reproductions of works carried out previously in another medium. Whistler's etchings were almost always conceived as etchings from the first; not even drawings for them were made beforehand. The etchings of this period were printed in few

¹ Life of Whistler, I, 154-5.

impressions and are very rare; the British Museum, for instance, has none of them. The collection of Mr. Mortimer Menpes was rich in the work of this time, but it was sold nearly twenty years ago, just after Whistler's death, and furnished the material for a fine exhibition at the Leicester Galleries. Nearly all the proofs, not only of this time, but of later periods still, have crossed the Atlantic. Some of the Thames subjects of the seventies, *Free Trade Wharf*, *Putney Bridge* and the *Little Putney*, were published by the Fine Art Society, and are not so extremely rare as the sketchy plates which Whistler etched for his own pleasure.

The journey to Venice, undertaken in 1879, after the famous action for libel against Ruskin (1878), the bankruptcy and the sale which followed the brief possession of the White House in Chelsea, marks an epoch not only in Whistler's life, but in his manner of etching. In the Venice etchings he definitely broke with tradition, even as he himself had shaped it. In a few of the plates that preceded that journey one can discern symptoms of a change, which would not be very evident if one were not already familiar with the new style and consciously seeking for signs of it. Looking through Mr. Kennedy's facsimiles with the deliberate object of discovering where the new style began, I hit upon it in the *Adam and Eve, Old Chelsea* (Pl. 50). A few hours afterwards I found that Mr. Pennell says exactly the same thing (*Life*, vol. I, p. 215). "*Adam and Eve, Old Chelsea*," he writes, "has a special interest, for it marks, better than almost any plate, the transition from his early manner in the Thames Set to the later handling in the Venetian." It is not very obvious, especially in a reproduction, in what the novelty consists, for the *Adam and Eve* looks back as well as forward; it contains more detailed, careful drawing than any of the Thames subjects since the set of 1859-60. But what I notice as new is the insertion of little, thin, nervous lines upon the surface of walls, as, for instance, in the space a little to the left of the words "COAL MERCHANT," and all along the wall which rises immediately

above the river itself. This is a peculiarity which is to be found again and again in the Venice etchings, and hardly before the *Adam and Eve*. Other plates of the transition are *Old Battersea Bridge* (Pl. 51), where the treatment of the wooden piers and their reflection in the water is very much in the Venice manner, and *Old Putney Bridge* (Pl. 52) of which the same may be said.

Whistler had long wished to go to Venice, but he was brought to the point by receiving a commission from the Fine Art Society, on Mr. Ernest Brown's initiative, to go there, at their expense, and produce twelve plates, which were to be finished within three months. The publishers had to wait very much longer than that before they saw any return for their money, for Whistler, after the manner of artists, had no very exact sense of punctuality, and it took him a long time to settle down at Venice and definitely make up his mind what he wanted to etch. For one thing, he started late in the year, and it was an exceptionally cold winter. So the work was really done in 1880, all of which year, till late in November, he stayed in Venice. He was very industrious when he did get to work, for he brought back with him forty plates, besides a large number of pastels and some paintings. From the forty, the twelve commissioned by the Fine Art Society were chosen. Twenty-one of the twenty-six etchings subsequently published by Dowdeswells came from the same store, and many single ones besides. Only a few proofs were printed while Whistler remained in Venice, where he had only the use of a primitive old wooden press. The etchings were often bare and incomplete, at first, in comparison with what they became when he had given them his last revision, making many corrections on the plate between the pulling of two proofs, and improving the drawing, as well as the quality of the proofs, as the printing progressed.

Mr. Pennell, in his most interesting and excellent history and criticism of the Venice etchings,¹ says that there was a natural

¹ Life of Whistler, vol. I, ch. 22.

and logical growth, right through, from Whistler's early work to the etchings of Venice. No doubt there was, but it is easy for all but specialists to lose sight of the intermediate stages. To account for the astonishment which Whistler's new prints excited, when first exhibited in London, and the disfavour with which they were received by critics and collectors as well as the public, it must be remembered that the only etchings of his that were at all well known were the French Set and the Thames Set. It is clear that in the interval of several months which followed Whistler's arrival in Venice, he let his eye dwell with enjoyment on the breadth of light and atmosphere to which he had not been accustomed in the north, and that he thought out for himself a new style of etching which should correspond to the character of Venice as he saw it. Not only of etching, but of printing; for the exquisite rendering of atmospheric effect achieved in the Venice subjects by the ever-varied inking of the plate with ink of a pale or warmer brown, and tone produced by the incomplete wiping away of this ink, was something novel at that time, and shocking to the orthodox. Even so it is difficult for us of to-day, trained to admire the etchings of Venice as some of the most exquisite creations of art, to put ourselves in the position of the men who in 1881 could deride *The Palaces* (Pl. 56), *The Mast* (Pl. 60), *The Riva, No. 1* (Pl. 59), and *The Traghetto, No. 2*. Partly, I suppose, it was that when they heard of a set of Venice, they expected realistic pictures of the Rialto and the Bridge of Sighs, St. Mark's, the Doge's Palace, the Salute and the Dogana, instead of a collection of studies of little back canals, and obscure courts and doorways, and haunts of the humblest kind of gondoliers' families and Venetian beadstringers. But how could they ever have been blind to the magical beauty of the *Long Lagoon* (Pl. 67), where the calm sheet of water reflects, with so fine a suggestion of the colour and sheen of the lagoon itself, the shadow of cloud and sailing-boat and gondola and post; or *Upright Venice* (Pl. 69), with its beautiful

proportion between foreground and distance; or *The Quiet Canal* (Pl. 77), with the fascinating lines of the buildings that rise at several angles from its water, its striped posts, its exquisitely drawn gondolas, the tree, the Gothic doorway, the balconies, the patterned façade, and the chimneys that are so purely Venetian? These, one would think, and *Turkeys* (Pl. 64), with its old well-head, its trellised vine, its figures etched with perfect rightness and lightness, or *Ponte del Piovan* (Pl. 73), another entirely typical piece of the heart of Venice, must have charmed all who saw them. But it was long before they sold well, or were much appreciated, and the many stupid things that were said of them by writers of the time were cruelly collected by Whistler and reprinted in mockery. Wedmore wrote in 1911 of the Venice etchings: "When they were first exhibited they were unready and unripe. The critics were quite right in not accepting them enthusiastically, and Whistler was quite wrong in being angry at the reception accorded to them. He had his revenge afterwards in a way that he allowed himself, after his own fashion—he still, I believe, associated with the finished things, which we admired, the strictures we had thought fit to make upon them when as yet they were raw." There may be something in that; no doubt the early proofs may have lacked that mastery of beautiful printing of which Whistler gradually learned the secret; but the vitality and sensitiveness of the etched line had been there from the first.

One of the single plates of Venice which we here reproduce (Pl. 79), *Fish-Shop, Venice*, belonging neither to the Set of Twelve nor the Set of Twenty-six, is one of the most highly finished of them all, and one of the most typical pictures of a Venice which in 1880 was disdained; it is not "the Venice of a maiden's fancy," but frankly a Venetian slum. The particular state reproduced is unknown to Mr. Kennedy's catalogue; it is intermediate between the second and third states. The seated man towards the right has been re-etched since the second state, and not yet effaced altogether as he was in

the third, as described ; while the strong vertical lines of dry-point under the arch on the right have here just been introduced and proclaim their freshness by their strong burr.

If we follow Whistler through the two hundred plates, or more, that succeed the Venetian period—which we cannot do except with the aid of Mr. Kennedy's invaluable reproductions, so rare in Europe have the original etchings of the late period become—we shall find that the style which he developed at Venice persists, with but little modification, to the very end. The subjects vary a good deal, the treatment but little, except that the elaborate printing of the Venice Sets has been forsaken in favour of clean printing in which more reliance is placed on the etched line itself. Whether the fish shops or greengrocers' stalls or barrows, the doorways and little courtyards, and the delicious little children that run or sit about in them, are in Chelsea, Houndsditch, or Sandwich, Brussels or Touraine, they are etched with the same acute, suggestive, never over-explicit line, the same evident sympathy with childhood and enjoyment of the games and graceful poses of children, that we saw in the subjects from the popular life of Venice. The figure treated for its own sake and on a large scale becomes much rarer after 1880 than before. Masts and sails never lose their fascination for Whistler, and ships inspire in 1887 one of the most interesting groups of his late etchings, the sketches of the Jubilee Review, which he was invited to witness in his capacity as president of the Royal Society of British Artists. Of these etchings he presented a set to Queen Victoria.

The *Wheelwright* (Pl. 80) follows in the catalogue immediately after the Venetian subjects ; it may, indeed, be actually one of them. *Savoy Scaffolding* dates, Mr. and Mrs. Pennell tell us, from 1885, and from the time when "The Mikado" was in preparation at the Savoy Theatre. In the autumn of 1887 Whistler went to Belgium with his brother and sister-in-law, and made many etchings (K. 349-370), especially at Brussels, for what was intended to be, but never became, a Belgian

Set. It was on his honeymoon in 1888, after his marriage to Mrs. Godwin, that Whistler visited Touraine. The numerous plates of Tours, Loches, Amboise, Blois and Bourges (K. 371-402) date from this journey.

The Dutch etchings, which are certainly the most remarkable, highly finished and original works of the late period, date from 1889. They are now, on this side of the Atlantic, very scarce, but we have been enabled to reproduce some of them from the proofs in the Dresden Cabinet, which are the set exhibited by Whistler in the Paris International Exhibition of 1900 and afterwards sold by him on very generous terms to Dresden. In these Whistler returns somewhat to the manner of his most elaborate Venice plates, but carries the elaboration further still. In *The Embroidered Curtain* (Pl. 96) there is such intricacy of etching that hardly any space is left between the lines, and thus next to no varnish was left on the plate when he came to bite it, and the biting was necessarily very slight. *Nocturne—Dance House* is another elaborate plate, and *Zaandam* is one of the most wonderful etchings in all Whistler's œuvre.

In 1892 Whistler left London for Paris. Mr. Pennell gives a vivid account (*Life*, II, ch. 37) of Whistler's rooms and studio in Paris in 1893, when Mr. Pennell himself was drawing the monsters of Notre-Dame, and Whistler was making a number of etchings of Paris (K. 417-440) which were almost his last works in graphic art, except a plate or two produced on a visit to Corsica in 1901. He was engaged on many lithographs at the same time, and these by degrees absorbed his energies to such an extent that he practically abandoned etching. In 1895 Mrs. Whistler's illness brought him back to London, where his wife died in May, 1896. He lived mainly in London, in many different temporary homes, from that time till his death at 74 Cheyne Walk in July, 1903.

Nearly twenty years have passed since then, and the etchings, first exhibited in approximate entirety at the International Society's Whistler Memorial Exhibition in 1905, have be-

come better known for a time in England, and then, with the exception of the comparatively common French and Thames Sets—till recently one might have added the Venetian sets—have almost vanished from sight again. Americans, having frankly granted to Whistler the honour which they did not recognise very early as his, of being their greatest etcher, are attracting his prints across the ocean with a magnetism which there is no force on this side to resist. Posthumous honours, including what sometimes must be considered excessive and injudicious praise, have been freely bestowed on him. Now that the period in which he did his best work is growing remote, and that the ranks of those who knew him well are being thinned by death, the time is approaching when his etchings themselves will be judged more dispassionately on their merits than has hitherto been the case. “*Securus judicat orbis terrarum*,” and it does not look at present as if any reaction were setting in against the general consensus of opinion which classes him as the first of modern etchers, and recognises even in the past no greater master of the art than Whistler except Rembrandt van Ryn.

LIST OF ETCHINGS

Reprinted, by permission of the author and of the Grolier Club, from "The Etched Work of Whistler. . . Compiled, arranged and described by Edward G. Kennedy," published by the Grolier Club, New York, 1910. Where the number of states, as given here, differs from that given in Mr. Kennedy's catalogue as first published, the change has reference to the *addenda*, describing newly discovered states, which have been issued from time to time since 1910. When states are not mentioned, it is to be understood that there is only one state.

- 1 Sketches on the Coast Survey Plate.
- 2 Trees in a Park.
- 3 Au Sixième
- 4 The Dutchman holding a Glass. Two states.
- 5 A Youth wearing a German cap.
- 6 Seymour standing.
- 7 Early Portrait of Whistler.
- 8 Annie Haden, with books.
- 9 Little Arthur. Five states.
- 10 Annie. Seven states.¹
- 11 La Mère Gérard. Four states.
- 12 La Mère Gérard, stooping.
- 13 Fumette. Four states.
- 14 La Rétameuse. Two states.
- 15 En plein Soleil. Two states.
- 16 Liverdun. Two states.
- 17 The Unsafe Tenement. Four states.
- 18 The Dog on the Kennel.
- 19 Street at Saverne. Five states.
- 20 Gretchen at Heidelberg.
- 21 La Vieille aux Loques. Three states.
- 22 La Marchande de Moutarde. Five states.
- 23 The Rag Gatherers. Five states.
- 24 The Kitchen. Three states.

¹ Only five are described, but the British Museum possesses two additional states : before the first, and between the fourth and fifth, of Kennedy.

- 24a Whistler sketching (rejected plate, replaced by No. 25).
 Unique impression in the British Museum.
- 25 The Title to the French Set.
- 26 Auguste Delâtre.
- 27 The Wine Glass. Two states.
- 28 Reading in Bed. Two states.
- 29 Seymour, seated (A Little Boy). Two states.
- 30 Annie, seated. Two states.
- 31 Seymour standing under a Tree. Three states.
- 32 Reading by Lamplight. Two states.
- 33 The Music-Room. Two states.
- 34 Greenwich Pensioner. Two states.
- 35 Greenwich Park. Two states.
- 36 Landscape with the Horse. Two states.
- 37 Nursemaid and Child. Two states.
- 38 Thames Warehouses. Three states.¹
- 39 Old Westminster Bridge. Two states.
- 40 Limehouse. Three states.
- 41 Eagle Wharf (Tyzac, Whiteley & Co.)
- 42 Black Lion Wharf. Three states.
- 43 The Pool. Four states.
- 44 Thames Police (Wapping Wharf). Three states.
- 45 Longshoremen.
- 46 The Lime-Burner. Two states.
- 47 Billingsgate. Eight states.
- 48 A Wharf.
- 49 Soupe à Trois Sous.
- 50 Bibi Valentin. Two states.
- 51 Bibi Lalouette. Two states.
- 52 Becquet (The Fiddler). Four states.
- 53 Astruc, a Literary Man. Two states.
- 54 Portrait of Whistler. Two states.
- 55 Drouet. Two states.
- 56 Fumette, standing. Two states.
- 57 Fumette's Bent Head. Two states.

¹ There is an intermediate state, undescribed, between I and II.

- 58 Finette. Ten states.
- 59 Venus. Two states.
- 60 Ile de la Cité, Paris.
- 61 Arthur Haden. Three states.
- 62 Annie Haden. Three states.
- 63 Henry Newnham Davis (formerly called "Mr. Mann.")
Two states.
- 64 Axenfeld. Three states.
- 65 Riault, the Engraver. Three states.
- 66 Rotherhithe (Wapping). Three states.
- 67 The Penny Boat. Two states.
- 68 The Forge. Four states.
- 69 The Miser. Five states.
- 70 Vauxhall Bridge. Two states.
- 71 Millbank. Five states.
- 72 Westminster Bridge in Progress.
- 73 Little Wapping. Three states.
- 74 The Little Pool. Eight states.
- 75 Early Morning, Battersea (Cadogan Pier).
- 76 Old Hungerford Bridge. Three states.
- 77 Jo.
- 78 Jo's Bent Head. Two states.
- 79 Lady in an Arm-Chair.
- 80 Ratcliff Highway.
- 81 The Storm.
- 82 Encamping.
- 83 Landscape with a Fisherman.
- 84 The Open Book.
- 85 The Punt (The Angler). Four states.
- 86 Sketching, No. 1 (A River Scene). Five states.
- 87 Sketching, No. 2.
- 88 Ross Winans. Two states.
- 89 Chelsea Wharf. Two states.
- 90 Battersea Reach.
- 91 Amsterdam, from the Tolhuis. Four states.
- 92 Weary. Three states.

- 93 The Toilet.
 94 Shipping at Liverpool. Two states.
 95 Chelsea Bridge and Church. Six states.
 96 Speke Hall, No. 1. Ten states.
 97 Whistler's Mother. Two states.
 98 "The Swan," Chelsea.
 99 Fosco.
 100 The Model Resting. Eight states.
 101 Portrait Sketches.
 102 F. R. Leyland. Two states.
 103 F. R. Leyland's Mother. Three states.
 104 Sketch of Heads.
 105 The Velvet Dress. Five states.
 106 The Little Velvet Dress. Two states.
 107 The Silk Dress. Two states.
 108 Fanny Leyland. Six states.
 109 Elinor Leyland. Seven states.
 110 Florence Leyland. Nine states.
 111 Reading a Book. Two states.
 112 Tatting.
 113 The Muff. Three states.
 114 Maude, standing. Twelve states.
 115 Maude, seated. Three states.
 116 The Beach. Two states.
 117 Tillie : a Model. Four states.
 118 Seated Girl. Two states.
 119 Resting.
 120 Two slight sketches.
 121 The Model lying down.
 122 Two Sketches.
 123 Nude Woman, standing.
 124 A Child on a Couch, No. 1.
 125 A Child on a Couch, No. 2. Two states.
 126 Nude Girl, reclining. Two states.
 127 Nude Figure, posing.
 128 Nude Girl, standing.

- 129 Nude Girl with Arms raised.
130 A Lady wearing a Hat with a Feather.
131 A Girl with Large Eyes.
132 Young Woman, standing.
133 The Desk. Four states.
134 Agnes. Two states.
135 The Boy. Eight states.
136 Swinburne. Two states.
137 A Man Reading.
138 A Lady at a Window. Four states.
139 Miss Alexander.
140 The Guitar Player. Five states.
141 The Piano. Six states.
142 The Scotch Widow.
143 Speke Hall, No. 2. Two states.
144 Speke Shore. Four states.
145 The Dam Wood. Three states.
146 Shipbuilder's Yard. Three states.
147 The Little Forge. Nine states.
148 Two Ships. Three states.
149 Steamboats off the Tower. Three states.
150 The White Tower.
151 Sketch of Ships.
152 The Troubled Thames. Three states.
153 London Bridge. Five states.
154 Price's Candle Works. Six states.
155 Battersea : Dawn. Four states.
156 Steamboat Fleet. Two states.
157 The Sail.
158 Fishing Boats, Hastings. Three states
159 Wych Street. Two states.
160 Little Smithfield.
161 Sketch of Houses.
162 Temple Bar. Three states.
163 Free Trade Wharf. Seven states.
164 Lord Wolseley. Four states.

- 165 The Thames towards Erith. Four states.
 166 Lindsey Houses. Three states.
 167 From Pickle-Herring Stairs. Six states.
 168 A Sketch from Billingsgate. Six states.
 169 St. James's Street. Four states.
 170 Irving as Philip of Spain, No. 1. Three states.
 171 Irving as Philip of Spain, No. 2. Four states.
 172 Whistler with the White Lock.
 173 The Tiny Pool. Three states.
 174 The Large Pool. Seven states.
 175 The "Adam and Eve," Old Chelsea. Three states.
 176 Under Old Battersea Bridge. Three states.
 177 Old Battersea Bridge. Five states.
 178 Old Putney Bridge. Four states.
 179 The Little Putney, No. 1 (Putney Bridge). Three states.
 180 The Little Putney, No. 2. Three states.
 181 Hurlingham. Three states.
 182 Fulham. Two states.
 183 Little Venice.
 184 Nocturne. Five states.
 185 The Little Mast. Four states.
 186 The Little Lagoon. Two states.
 187 The Palaces. Three states.
 188 The Doorway. Seven states.
 189 The Piazzetta. Five states.
 190 The Traghetto, No. 1. Three states.
 191 The Traghetto, No. 2. Six states.
 192 The Riva, No. 1. Three states.
 193 Two Doorways. Seven states.
 194 The Beggars. Nine states.
 195 The Mast. Six states.
 196 Doorway and Vine. Ten states.
 197 San Biagio. Nine states.
 198 Bead-Stringers. Eight states.
 199 Turkeys. Two states.
 200 Fruit-Stall. Seven states.

- 201 San Giorgio. Four states.
 202 Nocturne : Palaces. Nine states.
 203 Long Lagoon. Two states.
 204 The Bridge. Eight states.
 205 Upright Venice. Four states.
 206 The Riva, No. 2. Two states.
 207 The Balcony. Eleven states.
 208 Fishing-Boat. Five states.
 209 Ponte del Piovan. Six states.
 210 Garden. Eight states.
 211 The Rialto. Two states.
 212 Long Venice. Five states.
 213 Nocturne : Furnace. Eight states.
 214 Quiet Canal. Five states.
 215 La Salute : Dawn. Four states.
 216 Lagoon : Noon. Three states.
 217 Glass-Furnace, Murano. Four states.
 218 Fish Shop, Venice. Seven states.
 219 The Dyer. Four states.
 220 Little Salute. Two states.
 221 Wool-Carders. Three states.
 222 Islands. Two states.
 223 Nocturne : Shipping. Six states.
 224 Old Women. Two states.
 225 Stables. Three states.
 226 Nocturne : Salute. Five states.
 227 Gondola under a Bridge. Two states.
 228 The Steamboat, Venice. Two states.
 229 Shipping, Venice.
 230 Venetian Court. Two states.
 231 Venice.
 232 Venetian Water-Carrier.
 233 Wheelwright. Five states.
 234 Temple.
 235 Lobster-Pots. Three states.
 236 Little Court.

- 237 Drury Lane.
- 238 Alderney Street. Two states.
- 239 Regent's Quadrant. Four states.
- 240 The Smithy. Five states.
- 241 Swan and Iris. Two states.
- 242 Dordrecht. Two states.
- 243 Little Dordrecht.
- 244 Boats, Dordrecht.
- 245 The Little Wheelwright's.
- 246 A Sketch at Dieppe. Two states.
- 247 Dray-horse, Paris.
- 248 A Corner of the Palais Royal. Two states.
- 249 Booth at a Fair.
- 250 Cottage Door. Two states.
- 251 The Village Sweet-Shop.
- 252 The Seamstress. Two states.
- 253 The Bonnet-Shop.
- 254 The Towing-Path.
- 255 Sketch in St. James's Park.
- 256 A Fragment of Piccadilly.
- 257 Old Clothes-Shop, No. 1. Two states.
- 258 Old Clothes-Shop, No. 2. Two states.
- 259 Fruit-Shop. Two states.
- 260 A Sketch on the Embankment.
- 261 The Menpes Children.
- 262 Little Steps, Chelsea. Two states.
- 263 T. A. Nash's Fruit-Shop. Four states.
- 264 The Fish-Shop, Busy Chelsea. Two states.
- 265 Woods's Fruit-Shop. Two states.
- 266 Furniture-Shop.
- 267 Savoy Scaffolding.
- 268 Railway-Arch. Two states.
- 269 Rochester Row. Three states.
- 270 York Street, Westminster.
- 271 The Barber's.
- 272 Rag-Shop, Milman's Row. Two states.

- 273 Shaving and Shampooing.
 274 Jubilee Place, Chelsea.
 275 Justice Walk, Chelsea. Two states.
 276 Bird-Cages, Chelsea.
 277 Merton Villa, Chelsea.
 278 King's Road, Chelsea.
 279 Little Maunder's.
 280 Exeter Street.
 281 Bird-Cages, Drury Lane.
 282 Rag-Shop, St. Martin's Lane.
 283 Gates, City, London.
 284 Marbles. Three states.
 285 Petticoat Lane. Two states.
 286 Hansom Cab (Wimpole Street).
 287 Clothes-Exchange, No. 1 Two states.
 288 Clothes-Exchange, No. 2 Two states.
 289 Fleur-de-Lys Passage. Three states.
 290 St. James's Place, Houndsditch.
 291 Nut-Shop, St. James's Place. Two states.
 292 Cutler Street, Houndsditch. Two states.
 293 Melon-Shop, Houndsditch. Three states.
 294 After the Sale, Houndsditch.
 295 Steps, Gray's Inn.
 296 The Young Tree.
 297 Gray's Inn Place. Two states.
 298 Babies, Gray's Inn.
 299 Seats, Gray's Inn.
 300 Doorway, Gray's Inn. Two states.
 301 Children, Gray's Inn.
 302 The Little Nurse.
 303 Church Doorway, Edgware.¹
 304 The Cock and the Pump.
 305 Salvation Army, Sandwich.
 306 Double Doorway, Sandwich. Two states.

¹ Mr. Kennedy writes "Edgemere," but no such place is to be found in the Gazetteer. "Edgware" is my own emendation.—C. D.

- 307 Doorway, Sandwich. Two states.
 308 Butcher's Shop, Sandwich.
 309 Ramparts, Sandwich.
 310 Charing Cross Railway Bridge.
 311 Sketch of Battersea Bridge.
 312 Black Eagle.
 313 Wild West, Buffalo Bill.
 314 Wild West.
 315 The Bucking Horse.
 316 Abbey Jubilee. Two states.
 317 Tilbury.
 318 Monitors.
 319 Troop Ships.
 320 Visitors' Boat.
 321 The Turret-Ship.
 322 Dry-Dock, Southampton.
 323 Portsmouth Children.
 324 Bunting.
 325 Dipping the Flag.
 326 The Fleet : Evening.
 327 Return to Tilbury.
 328 Ryde Pier.
 329 Windsor (Memorial). Four states.
 330 Windsor, No. 2.
 331 Chelsea (Memorial).
 332 The Fur Cloak. Three states.
 333 Nora Quinn.
 334 Miss Lenoir.
 335 The Little Hat.
 336 The Mantle.
 337 The Japanese Dress.
 338 Resting by the Stove.
 339 Gipsy Baby (Greedy Baby).
 340 Little Nude Figure.
 341 Baby Pettigrew.
 342 Model, stooping. Two states.

- 343 Nude Figure, reclining.
- 344 Binding the Hair.
- 345 The Fan (Model No. 3).
- 346 Little Model, seated.
- 347 Cameo, No. 1 (Mother and Child).
- 348 Cameo, No. 2.
- 349 Fish-Market, Ostend.
- 350 Market, Calais.
- 351 Market-Place, Bruges.
- 352 Quay, Ostend.
- 353 Canal, Ostend.
- 354 The Beach, Ostend.
- 355 Courtyard, Brussels.
- 356 Church, Brussels. Three states.
- 357 The Barrow, Brussels. Three states.
- 358 High Street, Brussels. Two states.
- 359 Flower-Market, Brussels.
- 360 Gold-House, Brussels.
- 361 Palaces, Brussels. Two states.
- 362 Grand' Place, Brussels.
- 363 House of the Swan, Brussels.
- 364 Butter Street, Brussels.
- 365 Brussels Children.
- 366 Archway, Brussels.
- 367 Little Butter Street, Brussels.
- 368 Courtyard, Rue P.-L. Courier.
- 369 Place Daumont.
- 370 The Wine-Shop.
- 371 Railway Station, Voves. Two states.
- 372 Rue des Bons Enfants, Tours. Three states.
- 373 Hôtel Croix Blanche, Tours. Two states.
- 374 Market-Place, Tours.
- 375 Little Market-Place, Tours.
- 376 Hangman's House, Tours. Two states.
- 377 Cellar-Door, Tours. Two states.
- 378 Château Bridorez.

- 379 Château, Touraine.
 380 Château Verneuil.
 381 Doorway, Touraine.
 382 Mairie, Loches. Three states.
 383 Chancellerie, Loches. Five states.
 384 Hôtel de Ville, Loches.
 385 From Agnes Sorel's Walk.
 386 Market-Women, Loches.
 387 Theatre, Loches.
 388 Market-Place, Loches.
 389 Poultry-Market, Loches.
 390 Renaissance Window, Loches. Two states.
 391 Hôtel de la Promenade, Loches.
 392 Tour St. Antoine, Loches.
 393 Château, Amboise.
 394 Clock-Tower, Amboise.
 395 Chapel Doorway, Montrésor.
 396 Gateway, Chartreux.
 397 Under the Cathedral, Blois.
 398 Court of the Monastery of St. Augustine, Bourges.
 399 Hôtel Lallement, Bourges. Three states.
 400 Window, Bourges. Two states.
 401 Windows opposite Hotel, Bourges.
 402 Notre-Dame, Bourges.
 403 Steps, Amsterdam. Four states.
 404 Square House, Amsterdam. Two states.
 405 Balcony, Amsterdam. Three states.
 406 Long House—Dyer's—Amsterdam. Three states.
 407 Pierrot. Five states.
 408 Nocturne : Dance-House. Two states.
 409 Bridge, Amsterdam. Three states.
 410 The Embroidered Curtain. Seven states.
 411 Church, Amsterdam.
 412 Little Drawbridge, Amsterdam. Two states.
 413 The Mill. Five states.
 414 Little Nocturne, Amsterdam.

- 415 Jews' Quarter, Amsterdam.
 416 Zaandam. Two states.
 417 Quai de Montebello. Two states.
 418 Passages de l'Opéra.
 419 Rue de La Rochefoucault. Two states.
 420 Carpet-Menders.
 421 Marchand de Vin.
 422 Sunflowers, Rue des Beaux-Arts. Two states.
 423 Boulevard Poissonnière.
 424 Fruit-Shop, Paris.
 425 Terrace, Luxembourg Gardens, No. 1.
 426 Terrace, Luxembourg Gardens, No. 2.
 427 Balustrade, Luxembourg Gardens.
 428 Bébés, Luxembourg Gardens.
 429 Panthéon, Luxembourg Gardens.
 430 Polichinelle, Luxembourg Gardens.
 431 Picture Shop, Rue de Seine.
 432 Newspaper Stall, Rue de Seine. Two states.
 433 Atelier de Bijouterie.
 434 Café Luxembourg.
 435 Marchand de Meubles, Rue du Four.
 436 Café Corazza, Palais Royal.
 437 The Bearskin.
 438 Blanchisserie.
 439 Rue Vauvilliers.
 440 Street Scene.
 441 Mrs. Whibley.
 442 Bohemians, Corsica. (Whistler's last plate, 1900-1901).

APPENDIX

- 1 Anacapa Island.
 2 Portrait of a Lady.
 3 Fitzroy Square. Etched by Whistler, bitten in by Mr. (now Sir) Frank Short after Whistler's death.
 4 Robert Barr. Etched by Whistler, 1894, bitten in by Mr. Walter Sickert after Whistler's death; 45 impressions printed in 1908.

STILL UNDESCRIBED

Old Houses. Unfinished. Period of the French Set, recalling the manner of *Liverdun*. P. & D. Colnaghi and Co. (1922). From the Burty and Beurdeley Collections (Sale, May 19th, 1920).

Portrait of Joseph Hogarth, printseller, done at his shop in Mount Street, 1879. Profile, three-quarter face to right, at the right end of an otherwise blank plate, $4\frac{1}{8} \times 5\frac{7}{8}$ in. (size of impression, which is cut within the plate-mark). P. & D. Colnaghi & Co.

LIST OF ETCHINGS WHICH COMPOSED THE
PUBLISHED SETS.

- I. TWELVE ETCHINGS FROM NATURE ("The French Set.")
Nos. 9, 10, 11, 13, 14, 15, 16, 17, 19, 21, 22, 24 and 25
(Title).
- II. SIXTEEN ETCHINGS ("The Thames Set"), 1871.
Nos. 38, 39, 40, 41, 42, 43, 44, 46, 52, 66, 68, 71, 74, 75,
76, 95.
- III. VENICE. TWELVE ETCHINGS ("The First Venice Set")
1880.
Nos. 183, 184, 185, 186, 187, 188, 189, 191, 192, 193,
194, 195.
- IV. TWENTY-SIX ETCHINGS ("The Second Venice Set"),
1886.
Nos. 196, 197, 198, 199, 200, 201, 202, 203, 204, 205,
206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216,
233, 234, 235, 236, 237.

In 1879 impressions from 57 cancelled plates were issued by the Fine Art Society. This publication is of some importance because it contains eleven plates of which no impressions taken before the plates were destroyed are known to exist.



PLATE 1. ANNIE. (K.10.) FOURTH (A) STATE. $4\frac{1}{8} \times 3\frac{1}{8}$ IN.
One of "The French Set."
(From a proof in the British Museum)



PLATE 2. LA MÈRE GÉRARD. (K.11.) FOURTH STATE. $4\frac{1}{8} \times 3\frac{1}{2}$ IN.
One of "The French Set."
(From a proof in the British Museum)



PLATE 3. FUMETTE. (K.13.) FOURTH STATE. $6\frac{3}{4} \times 4\frac{1}{4}$ IN.
One of "The French Set."
(From a proof in the British Museum)



PLATE 4. EN PLEIN SOLEIL. (K.15.) SECOND STATE. $3\frac{7}{8} \times 5\frac{1}{4}$ IN.
One of "The French Set."
(From a proof in the British Museum)

PLATE 5.
THE UNSAFE TENEMENT. (K.17.) THIRD STATE. $6\frac{1}{8} \times 8\frac{3}{4}$ IN.
One of "The French Set."
(From a proof in the British Museum)



Whitaker

Imp. Deline. Row. J. J. J. J. J.



PLATE 6. STREET AT SAVERNE. (K.19.) FIFTH STATE. $8\frac{1}{8} \times 6\frac{3}{16}$ IN.
One of "The French Set."



PLATE 7. LA VIEILLE AUX LOQUES. (K.21.) SECOND STATE. $8\frac{1}{8} \times 5\frac{3}{4}$ IN.
One of "The French Set."
(From a proof in the British Museum)



PLATE 8. LA MARCHANDE DE MOUTARDE. (K.22.) THIRD STATE. $6\frac{1}{3} \times 3\frac{1}{2}$ IN.
One of "The French Set."
(From a proof in the British Museum)



PLATE 9. ANNIE, SEATED. (K.30.) SECOND STATE. $5\frac{1}{8} \times 3\frac{3}{4}$ IN.
(From a proof in the British Museum)



PLATE 10. READING BY LAMPLIGHT. (K.32.) FIRST STATE. $6\frac{3}{16} \times 4\frac{9}{16}$ IN.
(From a proof in the British Museum)



PLATE 12. GREENWICH PENSIONER. (K.34.) FIRST STATE. $3\frac{3}{8} \times 5\frac{1}{4}$ IN.
(From a proof in the possession of R. M. Maclay, Esq.)

PLATE 13.

THAMES WAREHOUSES. (K.38.) SECOND STATE. 3 × 8 IN.

One of "The Thames Set" published in 1871.

(From a proof in the British Museum)



W. H. W. W. W.

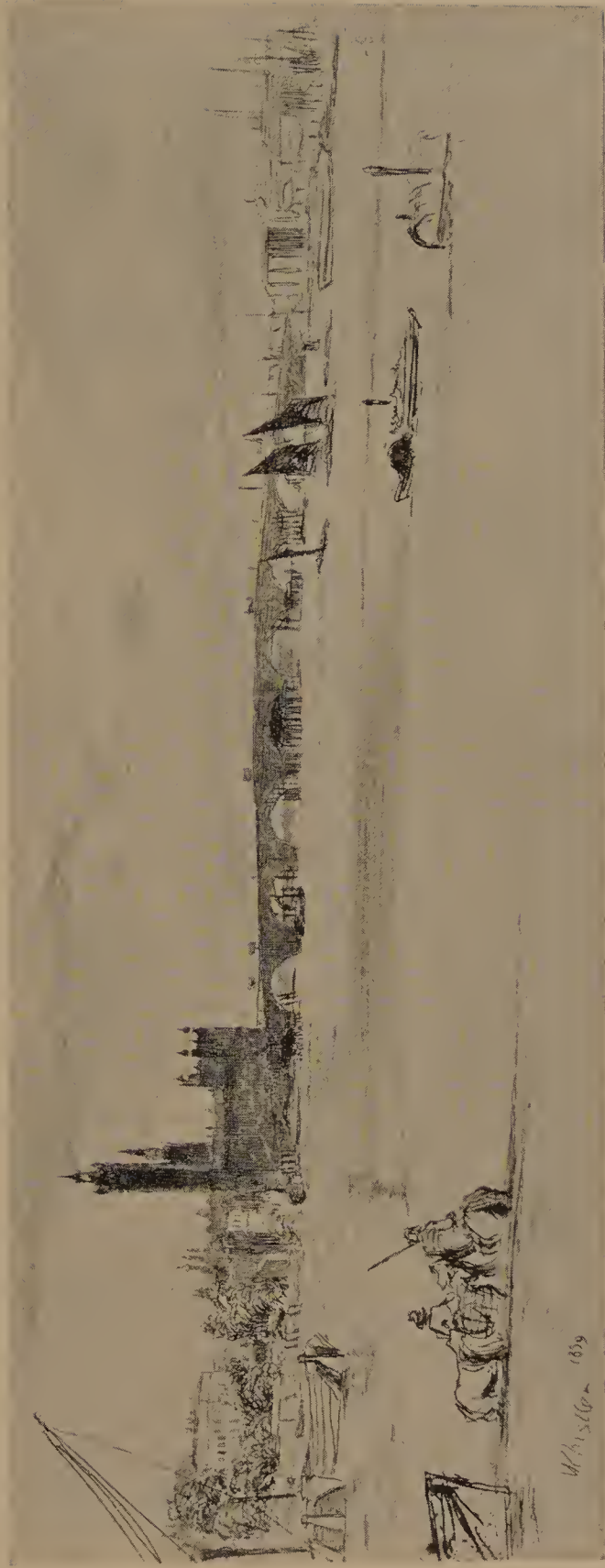


PLATE 14. OLD WESTMINSTER BRIDGE. (K.39.) SECOND STATE. $2\frac{7}{8} \times 7\frac{1}{8}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum.)

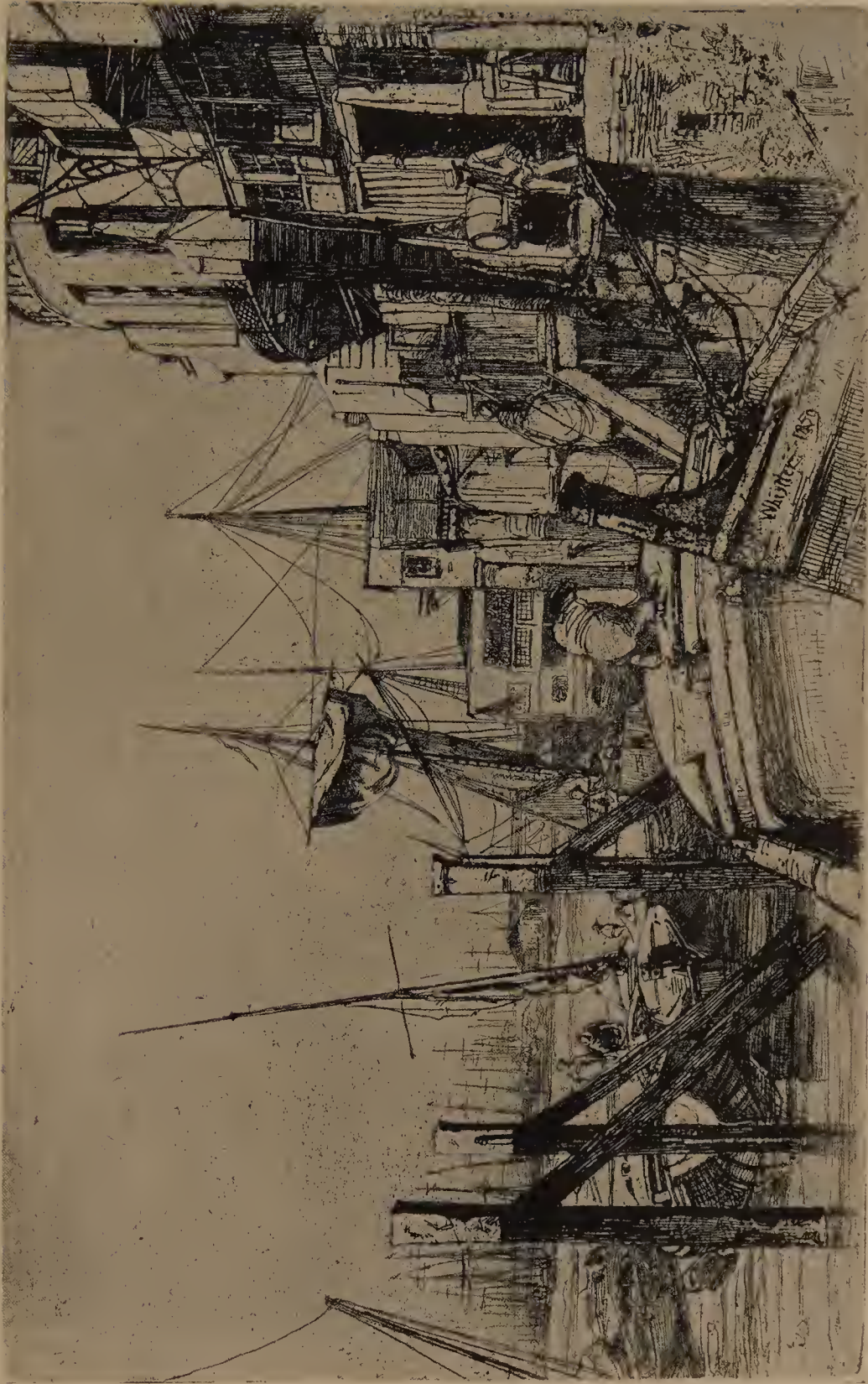


PLATE 15. LIMEHOUSE. (K.40.) SECOND STATE. $5 \times 7\frac{7}{8}$ IN.
*One of "The Thames Set," published in 1871.
(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)*

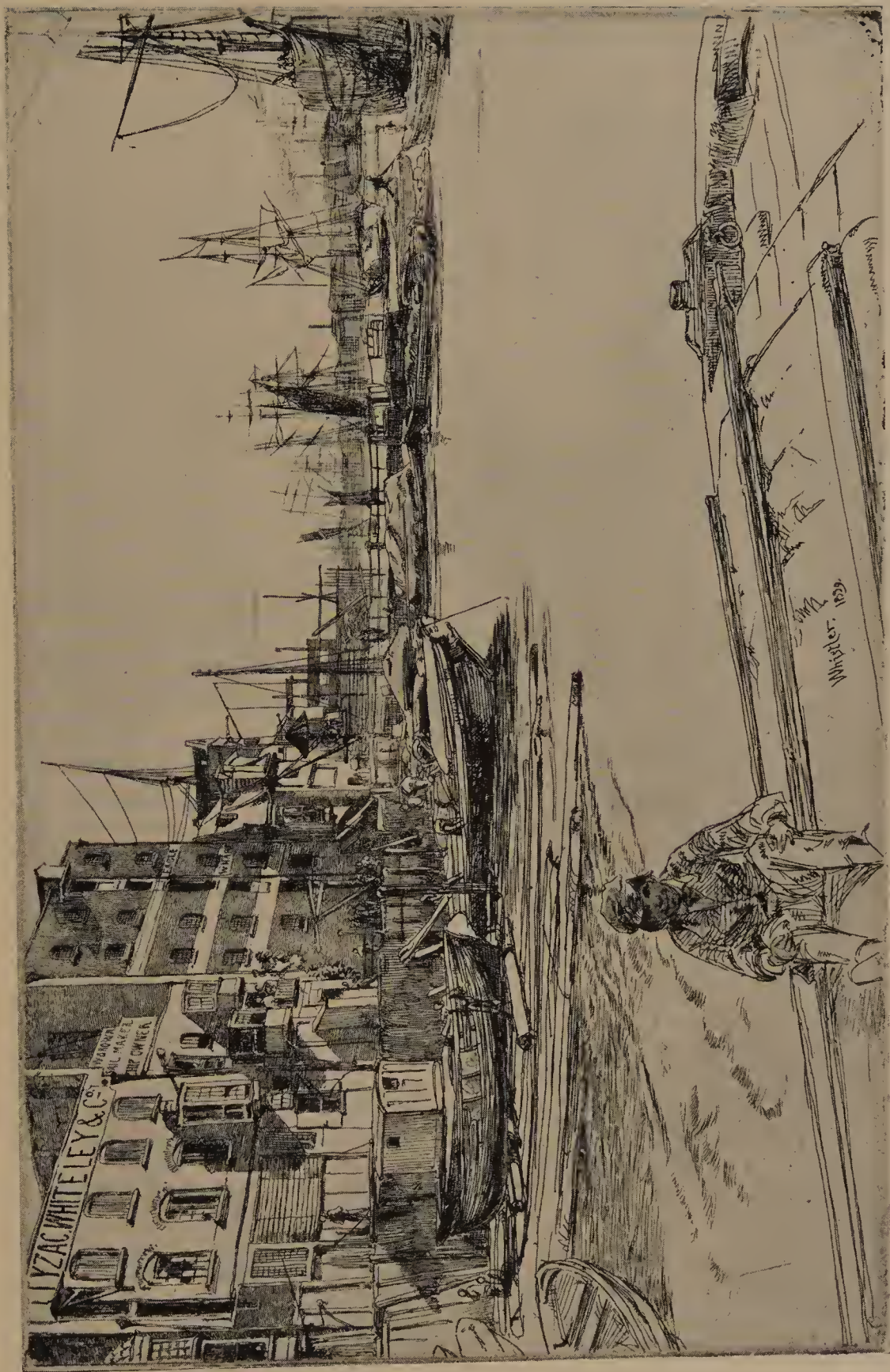


PLATE 16. EAGLE WHARF. (TYZAC, WHITELEY & CO.) (K. 41.) 5 $\frac{3}{8}$ X 8 $\frac{3}{8}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum)



PLATE 17. BLACK LION WHARF. (K.42.) SECOND STATE. $5\frac{1}{4} \times 8\frac{3}{4}$ IN.
One of "The Thames Set" published in 1871. (From a proof in the British Museum)

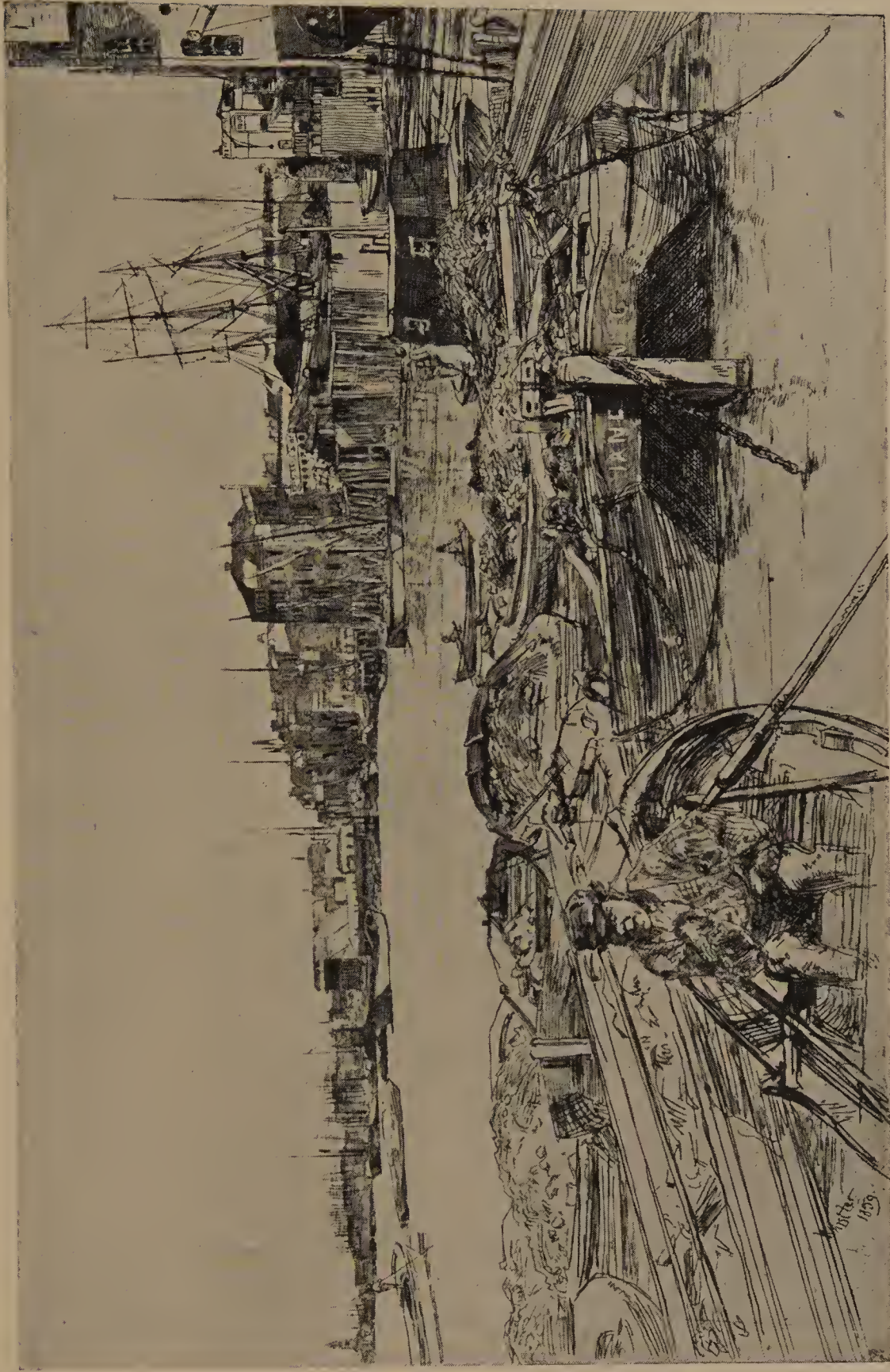


PLATE 18. THE POOL. (K.43.) SECOND STATE. $5\frac{3}{8} \times 8\frac{3}{8}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum)



PLATE 19. THAMES POLICE. (K.44.) SECOND STATE. $5\frac{1}{2} \times 8\frac{1}{4}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum)

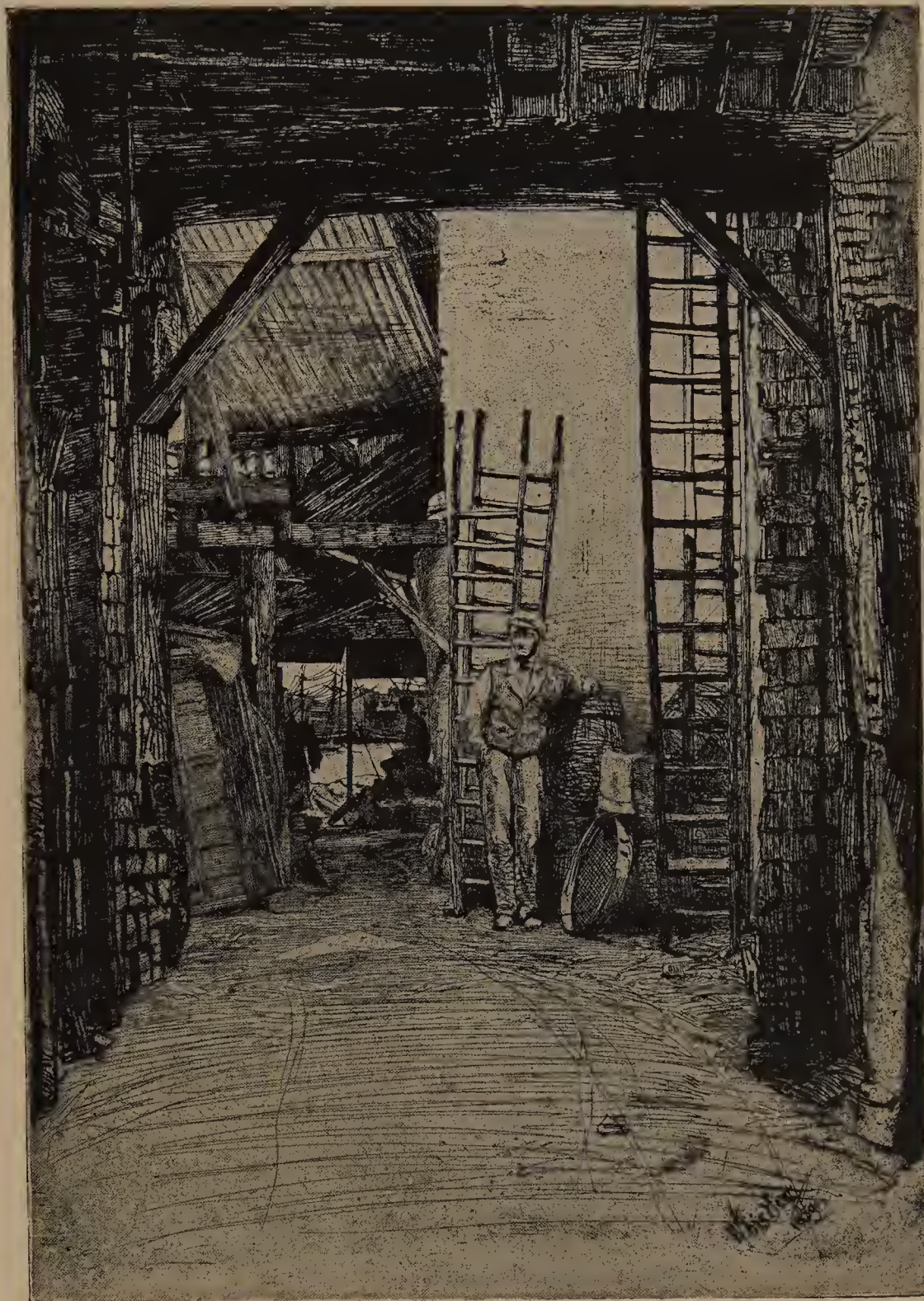


PLATE 20. THE LIME-BURNER. (K.46.) SECOND STATE. $9\frac{1}{4} \times 6\frac{7}{8}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 21.
BILLINGSGATE. (K.47.) SECOND STATE. $5\frac{7}{8} \times 8\frac{7}{8}$ IN.
(From a proof in the British Museum)



W. H. W. 1859



PLATE 22. SOUPE À TROIS SOUS. (K.49.) 5 1/2 x 8 1/2 IN.
(From a proof in the British Museum)



PLATE 23. BIBI LALOUETTE. (K.51.) SECOND STATE. 9 x 6 IN.
(From a proof in the British Museum)

PLATE 24.
BECQUET. (K.52.) THIRD STATE. 10 × 7½ IN.
*One of "The Thames Set" published in 1871.
(From a proof in the British Museum)*

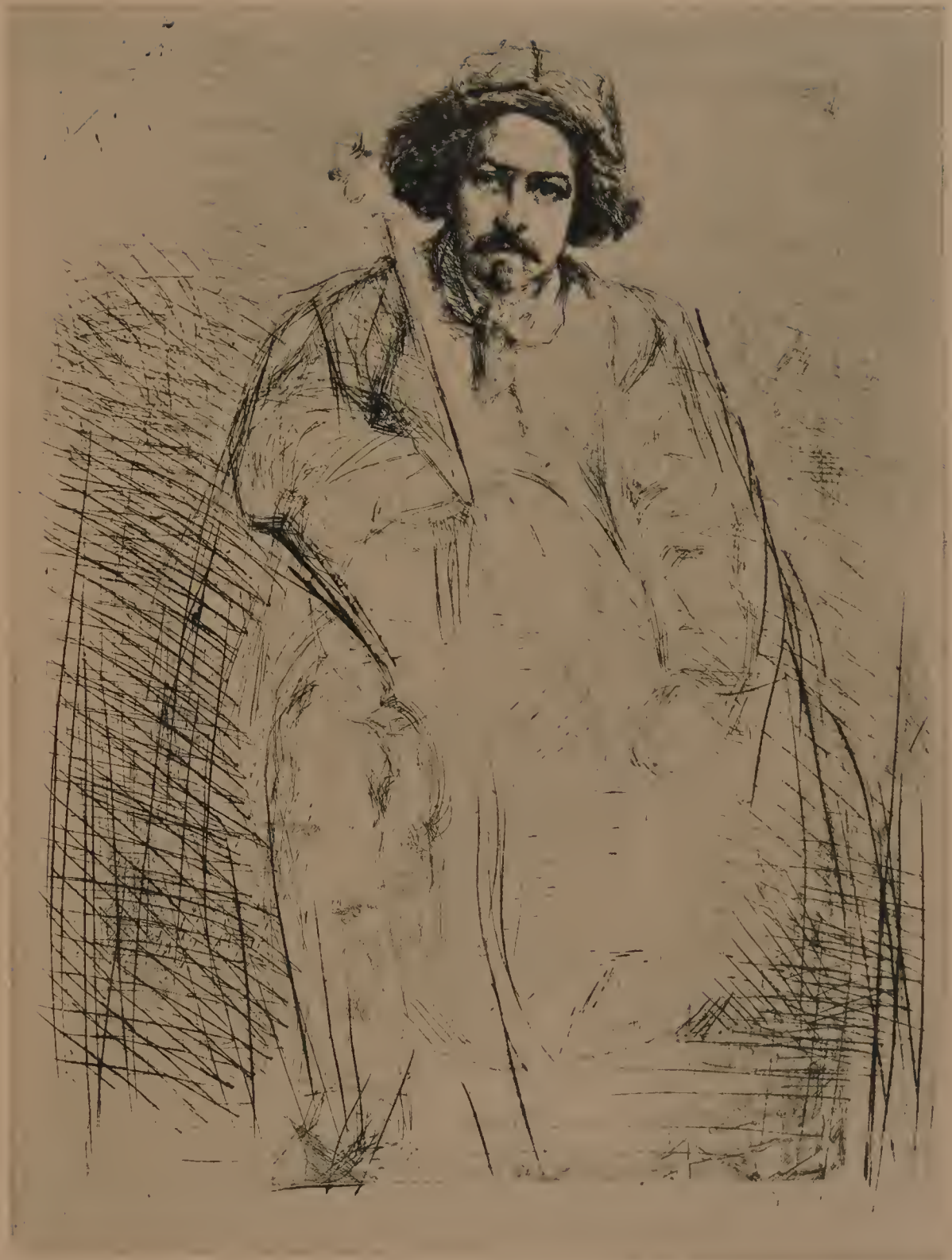




PLATE 25. PORTRAIT OF WHISTLER. (K.54.) FIRST STATE. 8 $\frac{3}{4}$ x 6 IN.
(From a proof in the British Museum)



PLATE 26. DROUET. (K.55.) SECOND STATE. $8\frac{3}{4} \times 6$ IN.
(From a proof in the possession of Messrs. P. & D. Colnaghi & Co.)



PLATE 27. FINETTE. (K.58.) THIRD STATE. $11\frac{3}{8} \times 7\frac{7}{8}$ IN.
(From a proof in the British Museum)

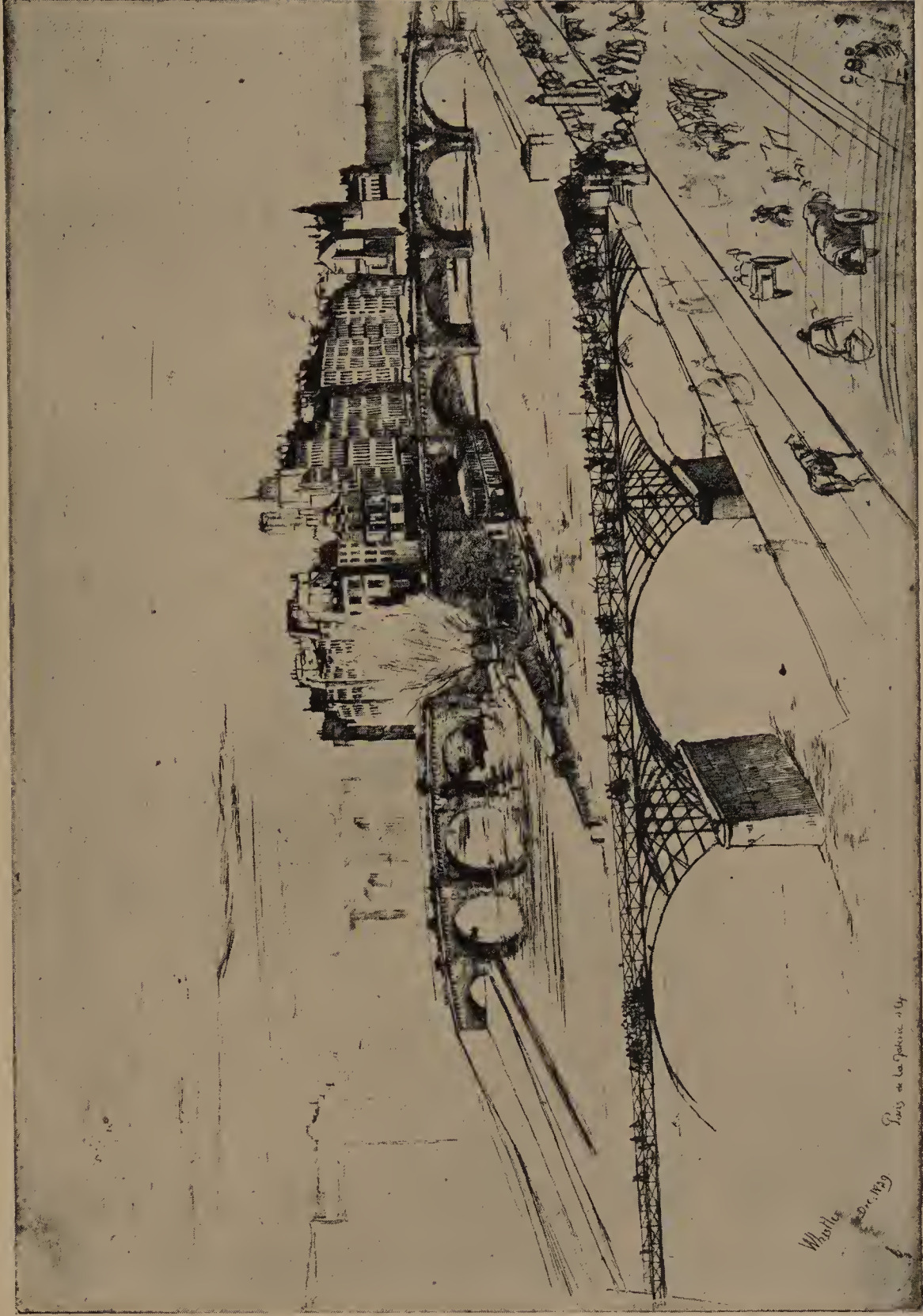


PLATE 28. ISLE DE LA CITÉ, PARIS. (K.60.) $7\frac{3}{4} \times 11\frac{1}{4}$ IN.
(From a proof in the British Museum)



PLATE 29. ANNIE HADEN. (K.62.) THIRD STATE. 13 $\frac{3}{8}$ x 8 $\frac{3}{8}$ IN.
(From a proof in the British Museum)



Whistler
1860.

PLATE 30. HENRY NEWNHAM DAVIS. (K.63.) SECOND STATE. 8 $\frac{3}{4}$ x 6 IN.
This plate has been called "Mr. Mann."
(From a proof in the British Museum)



PLATE 31. AXENFELD. (K.64.) THIRD STATE. $8\frac{3}{8} \times 5\frac{1}{8}$ IN.
(From a proof in the British Museum)

PLATE 32.
RIALT, THE ENGRAVER. (K.65.) FIRST STATE. $8\frac{3}{4} \times 5\frac{7}{8}$ IN.
(From a proof in the British Museum)



Whistler. 1860.



PLATE 33. ROTHERHITHE (WAPPING). (K.66.) THIRD STATE. $10\frac{3}{4} \times 7\frac{3}{4}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 34.
THE FORGE. (K.68.) THIRD STATE. $7\frac{5}{8} \times 12\frac{3}{8}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum)



PLATE 35. THE MISER. (K. 69.) FIFTH STATE. $4\frac{3}{8} \times 6\frac{1}{4}$ IN.
(From a proof in the British Museum)



PLATE 36. VAUXHALL BRIDGE. (K.70.) SECOND STATE. $2\frac{5}{8} \times 4\frac{1}{2}$ IN.
(From a proof in the British Museum)



The Works of James Millington and Dry Points, etc
on View at E. Thomas' Publisher
39. Piccadilly Street
London.

PLATE 37. MILLBANK. (K.71.) THIRD STATE. 4 x 5 IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum)



PLATE 38. LITTLE WAPPING. (K.73.) FIRST STATE. $4\frac{1}{8} \times 4$ IN.
(From a proof in the British Museum)



PLATE 39. THE LITTLE POOL. (K.74.) SEVENTH STATE. $4 \times 4\frac{1}{8}$ IN.
One of "The Thames Set" published in 1871.
(From a proof in the British Museum)





PLATE 41 JO'S BENT HEAD (K.78.) SECOND STATE. 9 x 5 $\frac{3}{8}$ IN.
(From a proof in the British Museum)



PLATE 42. THE STORM. (K.81.) $6\frac{1}{2} \times 11\frac{1}{4}$ IN.
(From a proof in the British Museum)

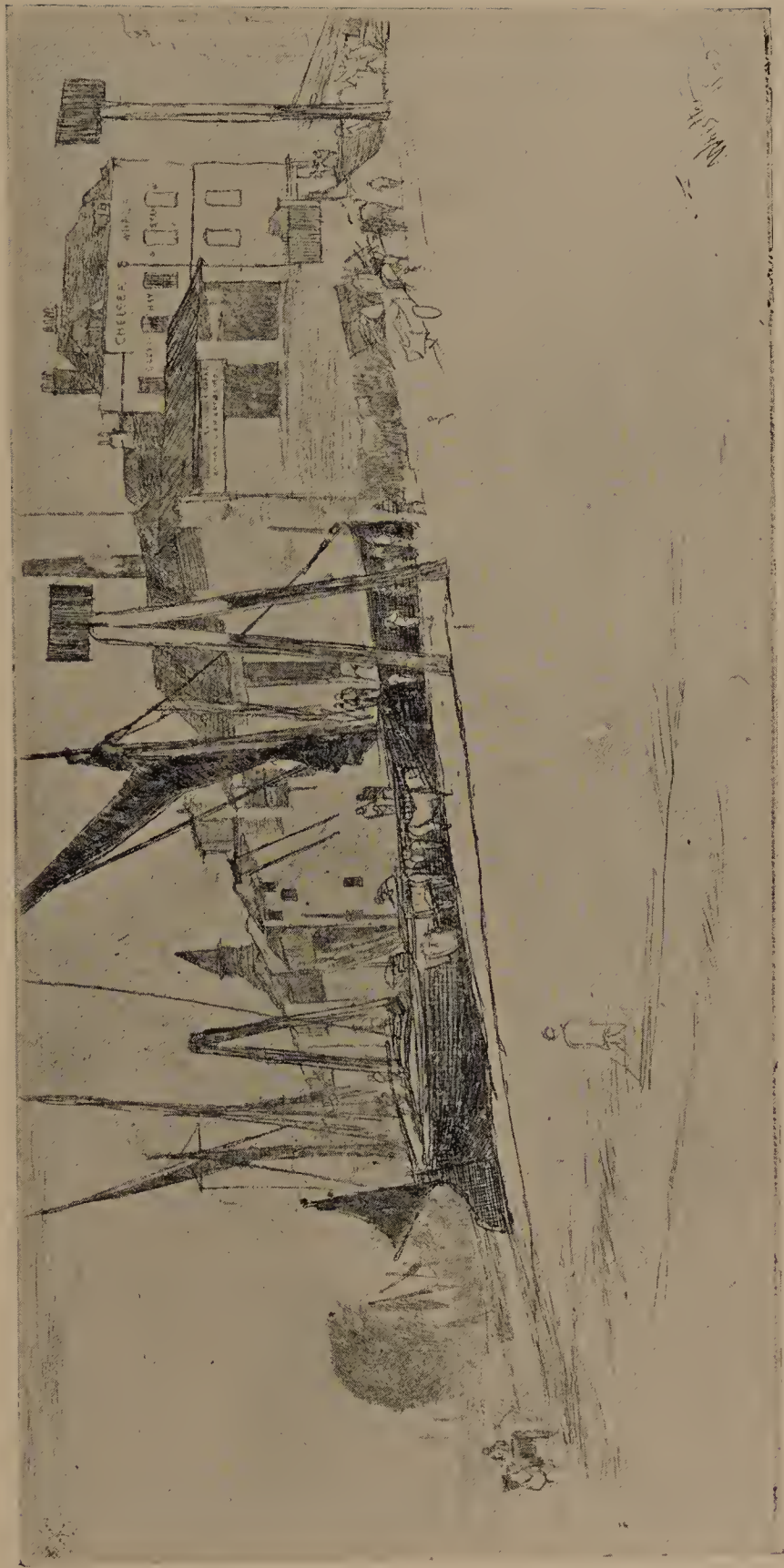
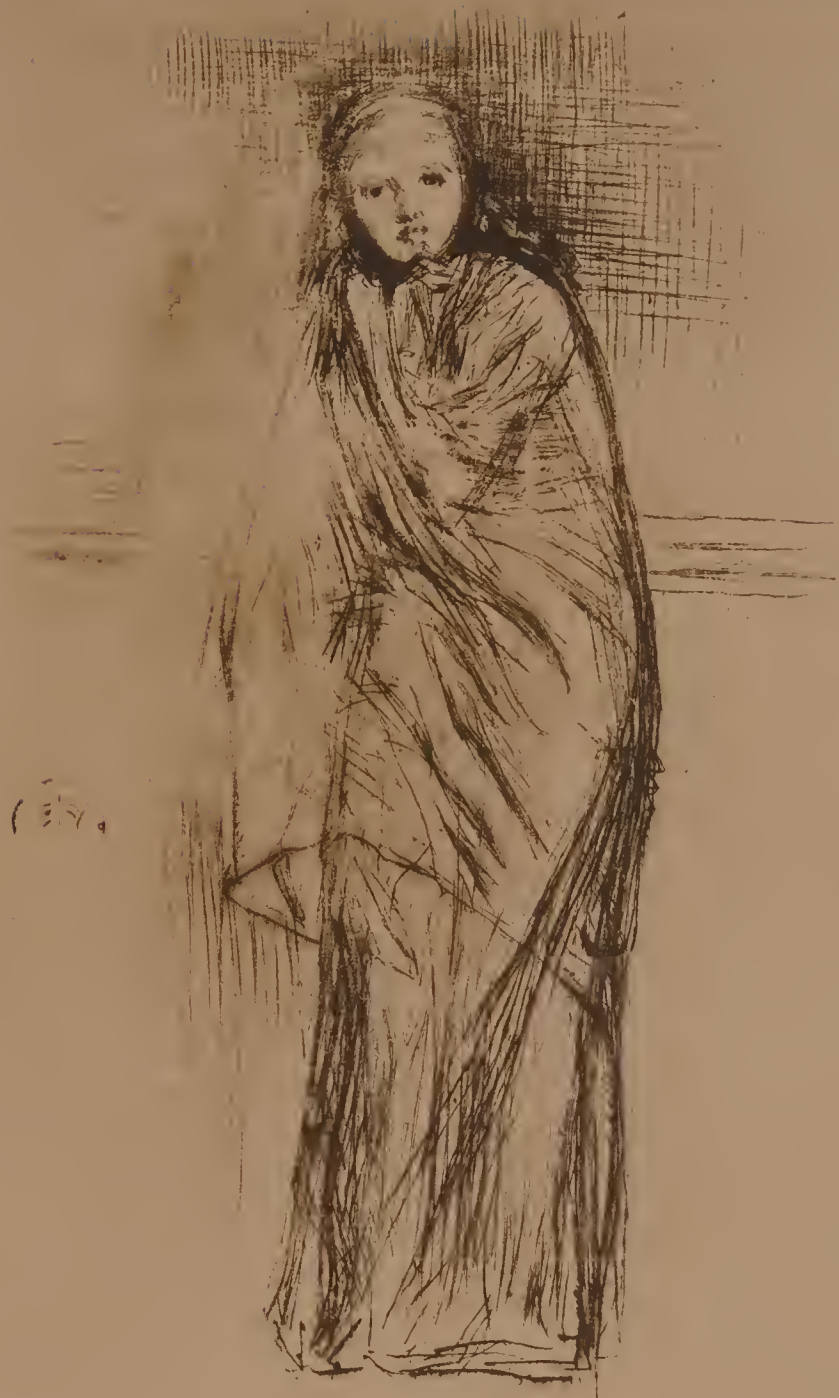


PLATE 43. CHELSEA WHARF. (K. 89.) SECOND STATE. $3\frac{3}{8} \times 7\frac{1}{2}$ IN.
(From a proof in the British Museum)

PLATE 44.
THE MODEL RESTING. (K.100.) FOURTH STATE. $8\frac{1}{4} \times 5\frac{1}{4}$ IN.
(From a proof in the Kupferstich-Kabinett, Dresden)



(37)



PLATE 45. FANNY LEYLAND. (K.108.) THIRD STATE. 7 $\frac{3}{4}$ x 5 $\frac{1}{4}$ IN.



PLATE 46. THE DESK. (K.133). FOURTH STATE. $8\frac{3}{8} \times 5\frac{3}{8}$ IN.
(From a proof in the British Museum)

PLATE 47.

BATTERSEA: DAWN. (K.155.) FIRST STATE. $5\frac{3}{4} \times 8\frac{3}{4}$ IN.
(From a proof in the possession of Messrs. P. & D. Colnaghi & Co.)

27



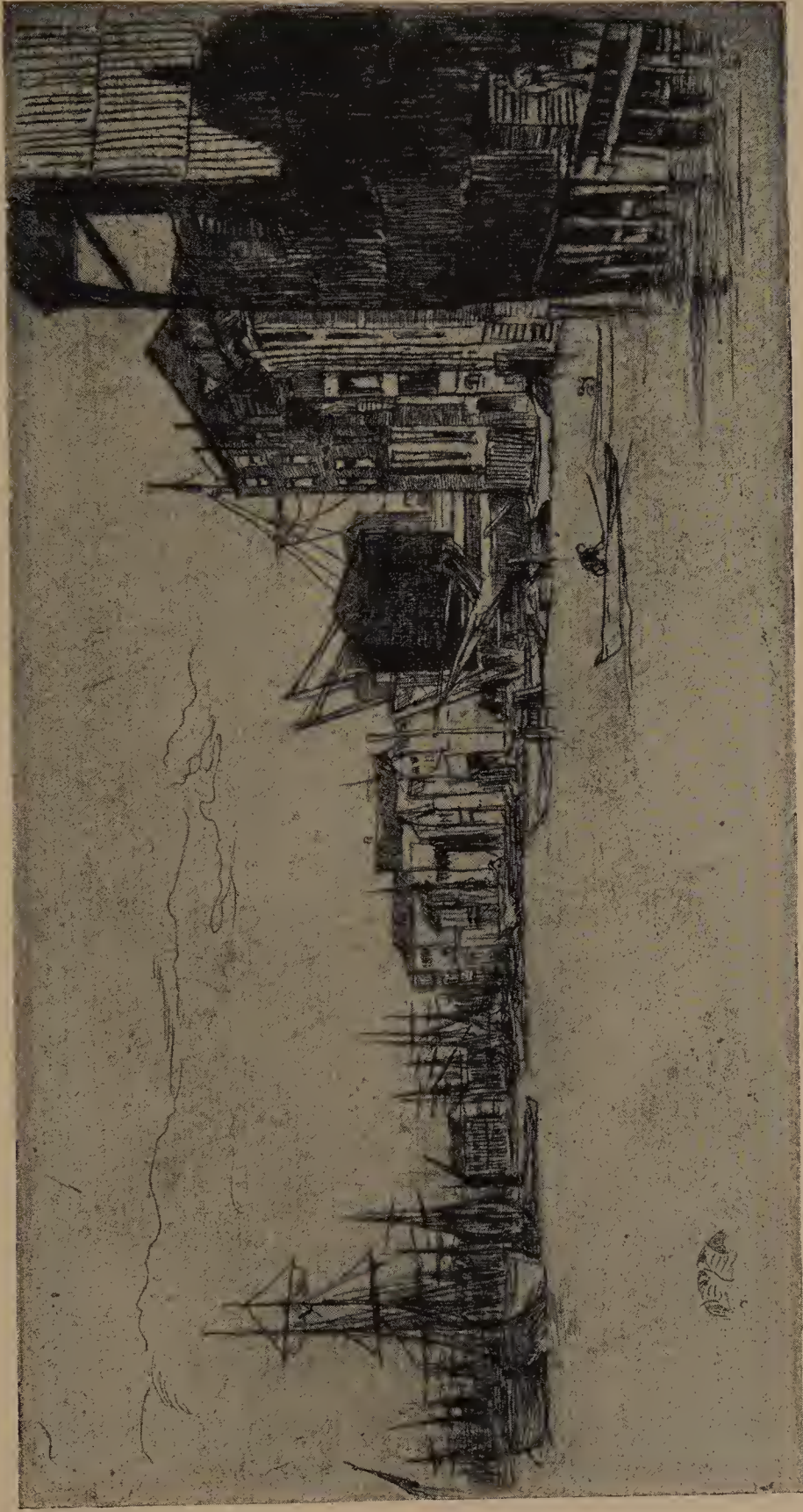


PLATE 48. FREE TRADE WHARF. (K.163.) FIFTH STATE. $3\frac{3}{4} \times 7\frac{1}{4}$ IN.
Published by the Fine Art Society in 1879.
(From a proof in the possession of Messrs. P. & D. Colnaghi & Co.)



PLATE 49. ST. JAMES'S STREET. (K.169.) FOURTH STATE. $10\frac{7}{8} \times 5\frac{1}{2}$ IN
(From a proof in the British Museum)



PLATE 50. THE "ADAM AND EVE," OLD CHELSEA. (K.175.) FIRST STATE. 6 $\frac{1}{8}$ x 11 $\frac{1}{8}$ IN.



PLATE 51. OLD BATTERSEA BRIDGE. (K.177.) FIFTH STATE. $7\frac{7}{8} \times 11\frac{1}{8}$ IN.
Published by The Fine Art Society in 1879.

PLATE 52.

OLD PUTNEY BRIDGE. (K.178.) BETWEEN THE THIRD AND FOURTH STATES. $7\frac{7}{8} \times 11\frac{3}{4}$ IN.

Published by The Fine Art Society in 1879.

(From a proof in the possession of the family of the late James Wordie, Esq.)

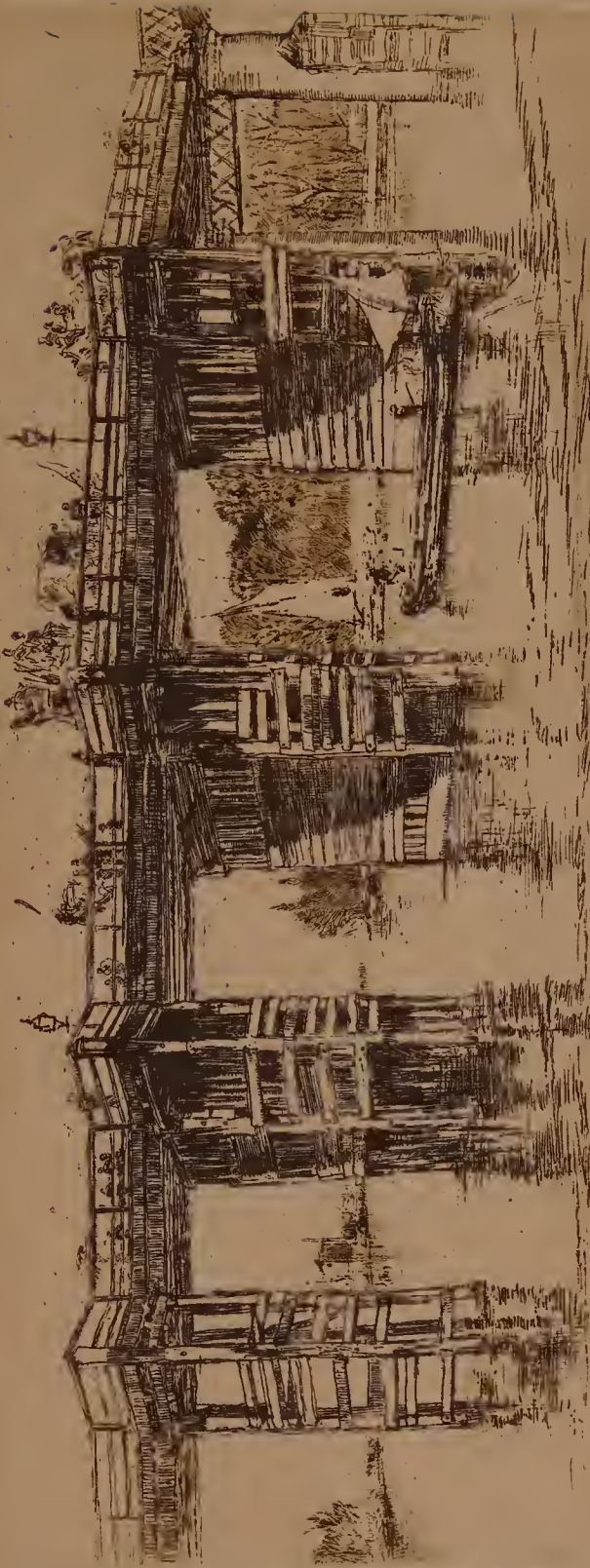




PLATE 53. THE LITTLE PUTNEY, No. 1. (K.179.) FIRST STATE. $5\frac{3}{8} \times 8\frac{1}{2}$ IN.
Published as "Putney Bridge" by The Fine Art Society in 1879.
(From a proof in the British Museum)

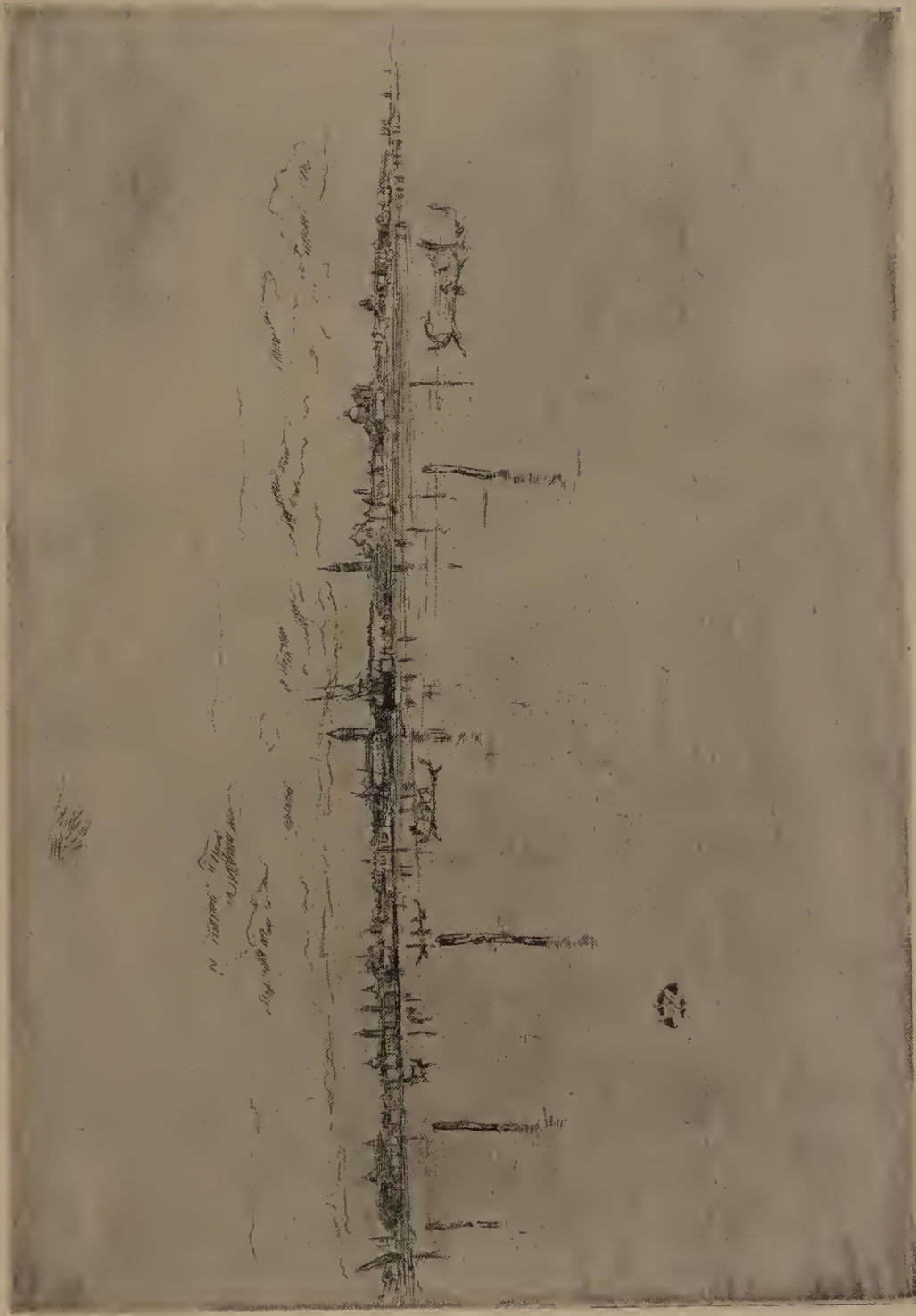


PLATE 54. LITTLE VENICE. (K.183.) $7\frac{1}{2} \times 10\frac{3}{4}$ IN.
One of "The Venice Set" published by The Fine Art Society in 1880.



PLATE 55. THE LITTLE MAST. (K.185.) FIRST STATE. $10\frac{1}{2} \times 7\frac{1}{4}$ IN.
One of "The Venice Set" published by The Fine Art Society in 1880.
(From a proof in the Kupferstich-Kabinett, Dresden)

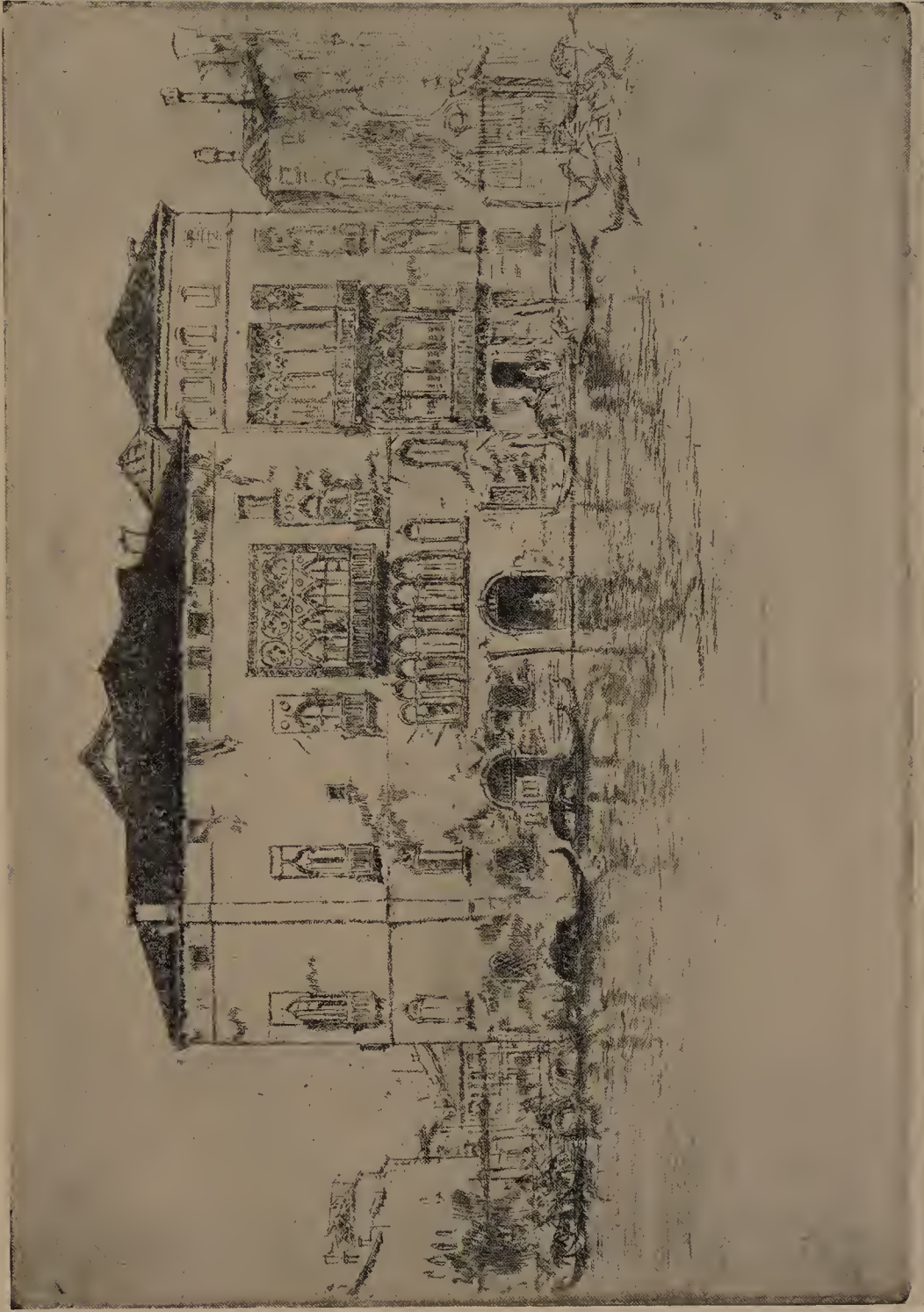


PLATE 56. THE PALACES, (K.187.) THIRD STATE, $9\frac{1}{4} \times 14\frac{1}{8}$ IN.
One of "The Venice Set," published by The Fine Art Society in 1880.

PLATE 57.

THE DOORWAY. (K.188.) SIXTH STATE. $11\frac{1}{2} \times 8$ IN.

*One of "The Venice Set" published by The Fine Art Society in 1880.
(From a proof in the possession of the family of the late James Wordie, Esq.)*



PLATE 58.

THE PIAZZETTA. (K.189.) THIRD STATE. $10 \times 7\frac{1}{8}$ IN.
One of "The Venice Set" published by The Fine Art Society in 1880.
(From a proof in the possession of Messrs. P. & D. Colnaghi & Co.)





PLATE 59. THE RIVA, No. 1, (K.192.) THIRD STATE. $7\frac{7}{8} \times 11\frac{1}{2}$ IN.
One of "The Venice Set" published by The Fine Art Society in 1880.

PLATE 60.

THE MAST. (K.195.) FIFTH STATE. $13\frac{3}{8} \times 6\frac{3}{8}$ IN.

*One of "The Venice Set" published by The Fine Art Society in 1880.
(From a proof in the possession of the family of the late James Wordie, Esq.)*





PLATE 61. DOORWAY AND VINE. (K.196.) SEVENTH STATE. $9\frac{1}{8} \times 6\frac{5}{8}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

PLATE 62.

SAN BIAGIO. (K.197.) NINTH STATE. $8\frac{1}{4} \times 12$ IN.

*One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)*





PLATE 63. BEAD-STRINGERS. (K.198.) EIGHTH STATE. 9 x 6 IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.



PLATE 64. TURKEYS. (K.199.) SECOND STATE. $8\frac{3}{16} \times 5\frac{1}{4}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

PLATE 65.

FRUIT-STALL. (K.200.) SEVENTH STATE. $8\frac{1}{8} \times 5\frac{1}{8}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

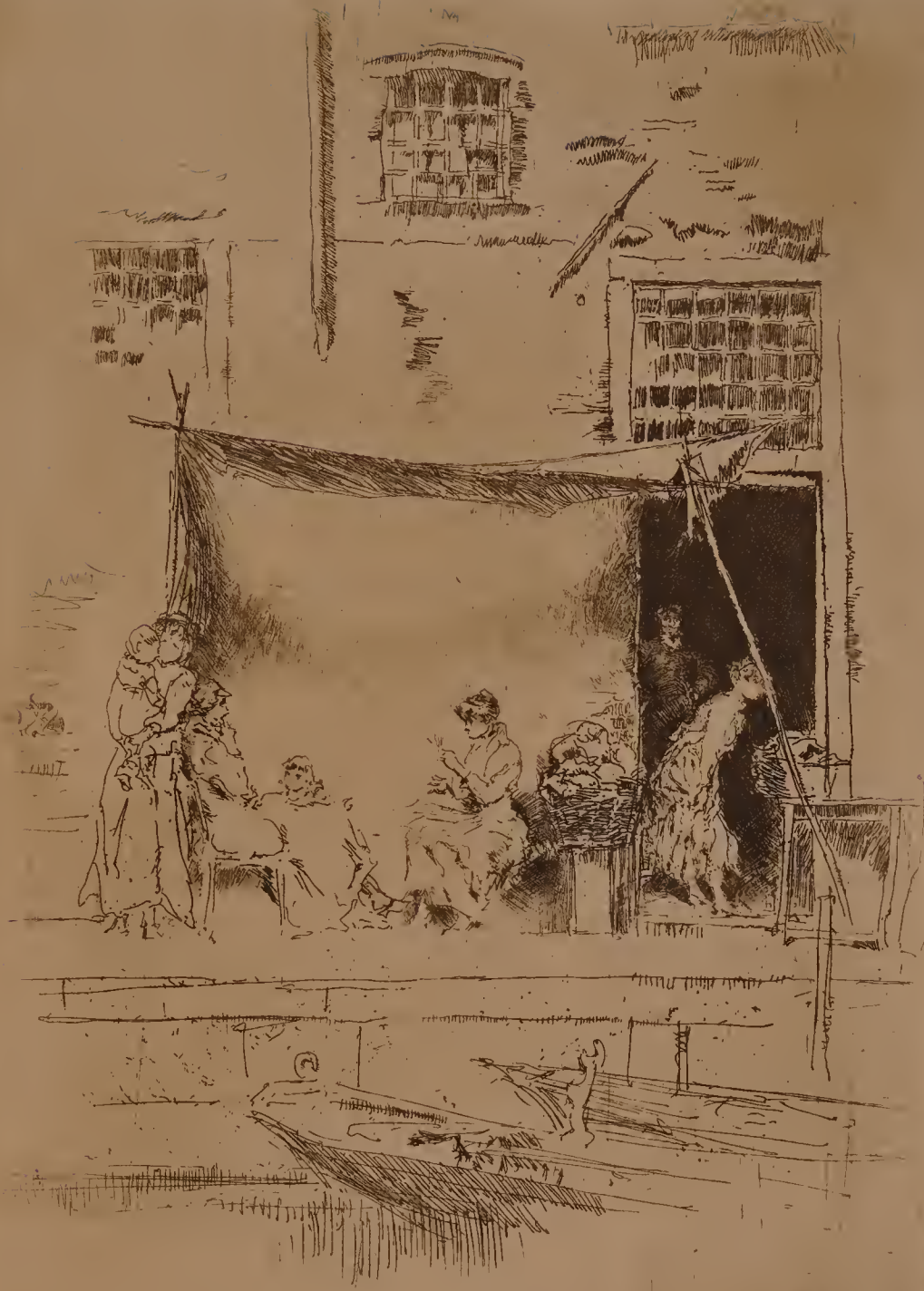




PLATE 66. NOCTURNE: PALACES. (K.202.) EIGHTH STATE. $11\frac{1}{8} \times 7\frac{1}{8}$ IN.
*One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)*



PLATE 67. LONG LAGOON. (K.203.) SECOND STATE. 6 x 9 IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

PLATE 68.

THE BRIDGE. (K.204.) EIGHTH STATE. $11\frac{3}{4} \times 7\frac{7}{8}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)





PLATE 69. UPRIGHT VENICE. (K.205.) SECOND STATE. 10 x 7 IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

PLATE 70.

THE RIVA, No. 2. (K.206.) FIRST STATE. $8\frac{1}{4} \times 12$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)



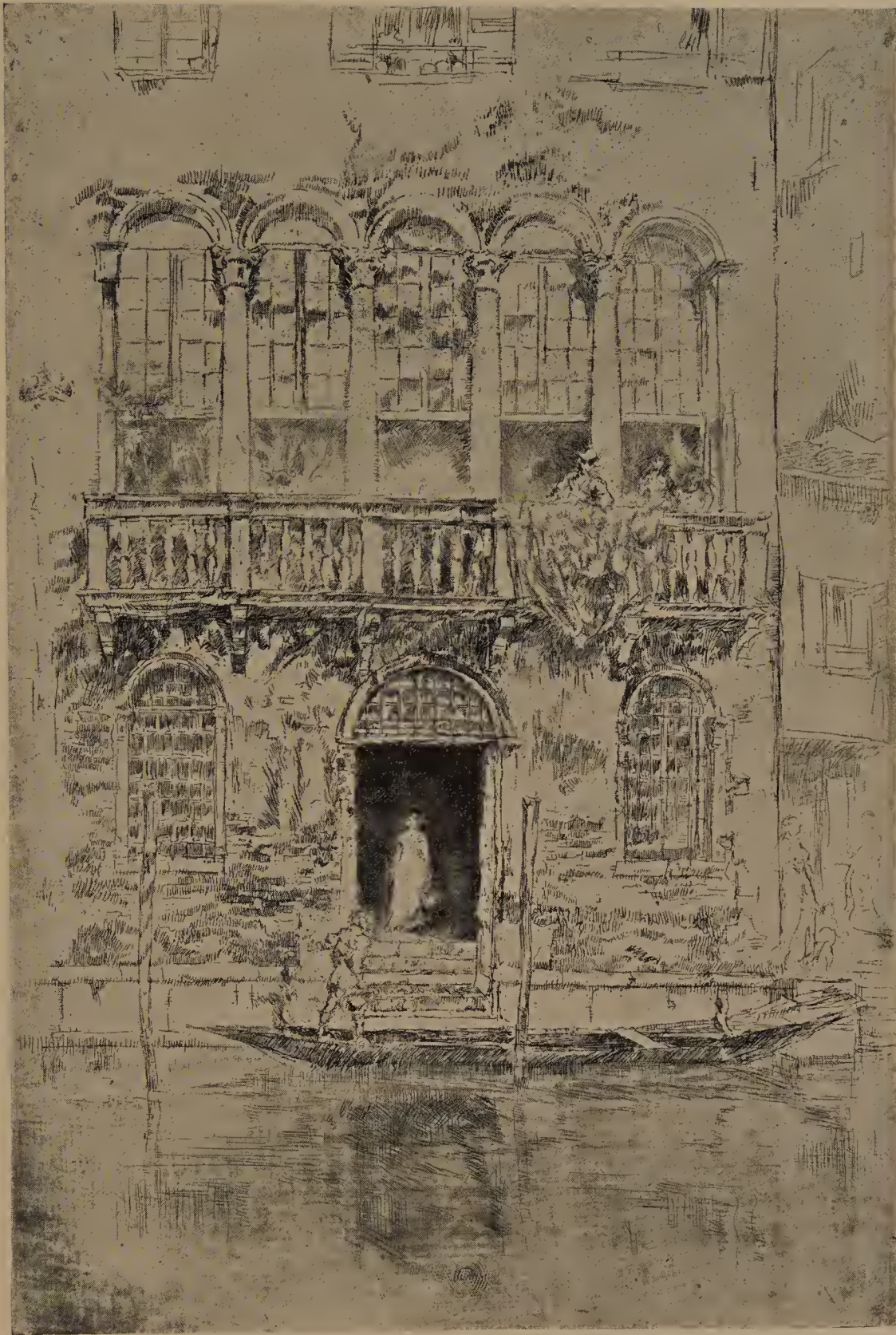


PLATE 71. THE BALCONY. (K.207.) EIGHTH STATE. $11\frac{5}{8} \times 7\frac{1}{8}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)



PLATE 72. FISHING-BOAT. (K.208.) FOURTH STATE. $6\frac{1}{2} \times 9\frac{1}{4}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

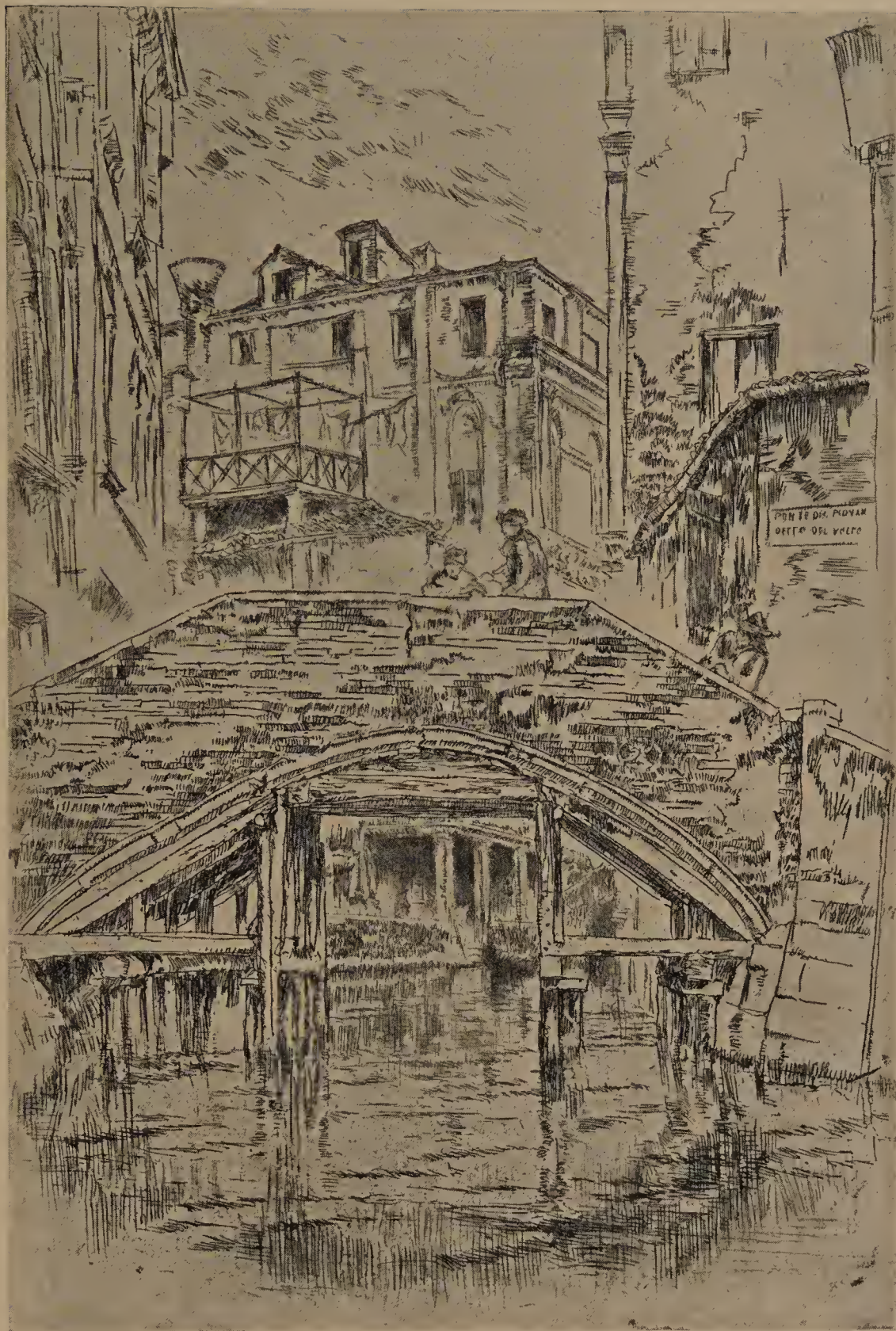


PLATE 73. PONTE DEL PIOVAN. (K.209.) SIXTH STATE. 9 x 6 IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

PLATE 75.

THE RIALTO. (K.211.) SECOND STATE. $11\frac{1}{2} \times 7\frac{7}{8}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
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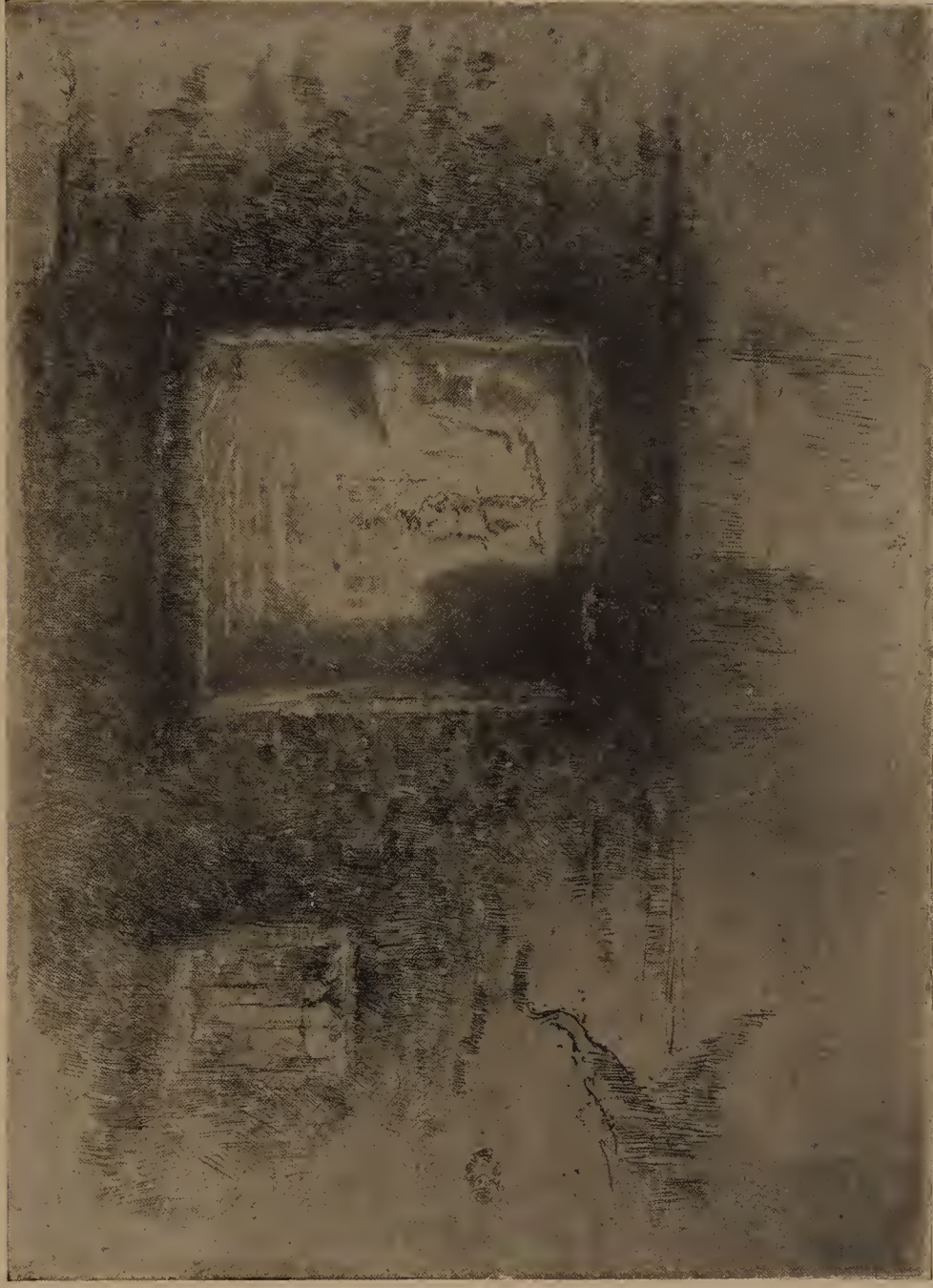


PLATE 76. NOCTURNE : FURNACE, (K.213.) SIXTH STATE, $6\frac{1}{2} \times 9\frac{1}{4}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Doodswells in 1886.



PLATE 77. QUIET CANAL. (K.214.) SECOND STATE. 9 x 6 IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.



055-4

PLATE 78. LA SALUTE; DAWN. (K.215.) FOURTH STATE. $4\frac{3}{4} \times 7\frac{1}{2}$ IN.
One of the *Twenty-six Etchings* published by Messrs. Dore & Co. in 1886.
(From a proof in the British Museum)

PLATE 79

FISH-SHOP, VENICE. (K.218.) BETWEEN THE SECOND AND THIRD STATES. $5\frac{1}{8} \times 8\frac{3}{4}$ IN.
(From a proof in the possession of the family of the late James Wordie, Esq.)



PLATE 80.

WHEELWRIGHT. (K.233.) THIRD STATE. $4\frac{1}{8} \times 6\frac{1}{8}$ IN.
*One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the possession of Campbell Dodgson, Esq., C.B.E.)*





PLATE 81. TEMPLE. (K.234.) 4 × 6 IN.
*One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)*



PLATE 82. LITTLE COURT. (K.236.) $4\frac{7}{8} \times 6\frac{7}{8}$ IN.
One of the "Twenty-six Etchings" published by Messrs. Doxdeswells in 1886.
(From a proof in the British Museum)



PLATE 83. DRURY LANE. (K.237.) $6\frac{3}{4} \times 4$ IN.
One of the "Twenty-six Etchings" published by Messrs. Dowdeswells in 1886.
(From a proof in the British Museum)

PLATE 84.
THE SMITHY. (K.240.) THIRD STATE. $6\frac{7}{8} \times 8\frac{7}{8}$ IN.
(From a proof in the Kupferstich-Kabinett, Dresden)





PLATE 85. BOATS, DORDRECHT. (K.244.) $2\frac{5}{8} \times 3\frac{1}{4}$ IN.
(From a proof in the British Museum)



PLATE 86. THE LITTLE WHEELWRIGHT'S. (K.245.) $2\frac{1}{2} \times 3\frac{3}{4}$ IN.
(From a proof in the possession of James Speirs, Esq.)

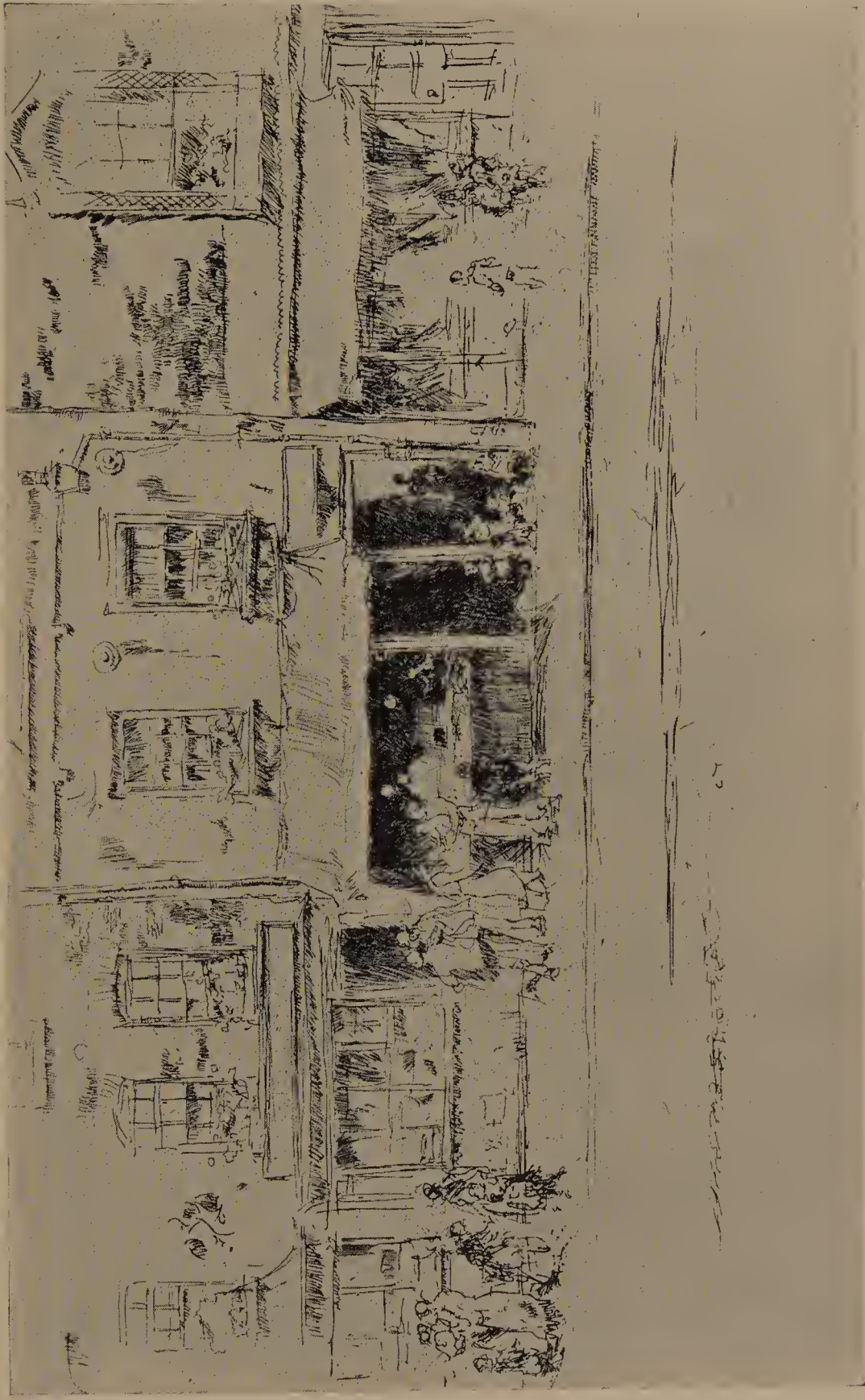
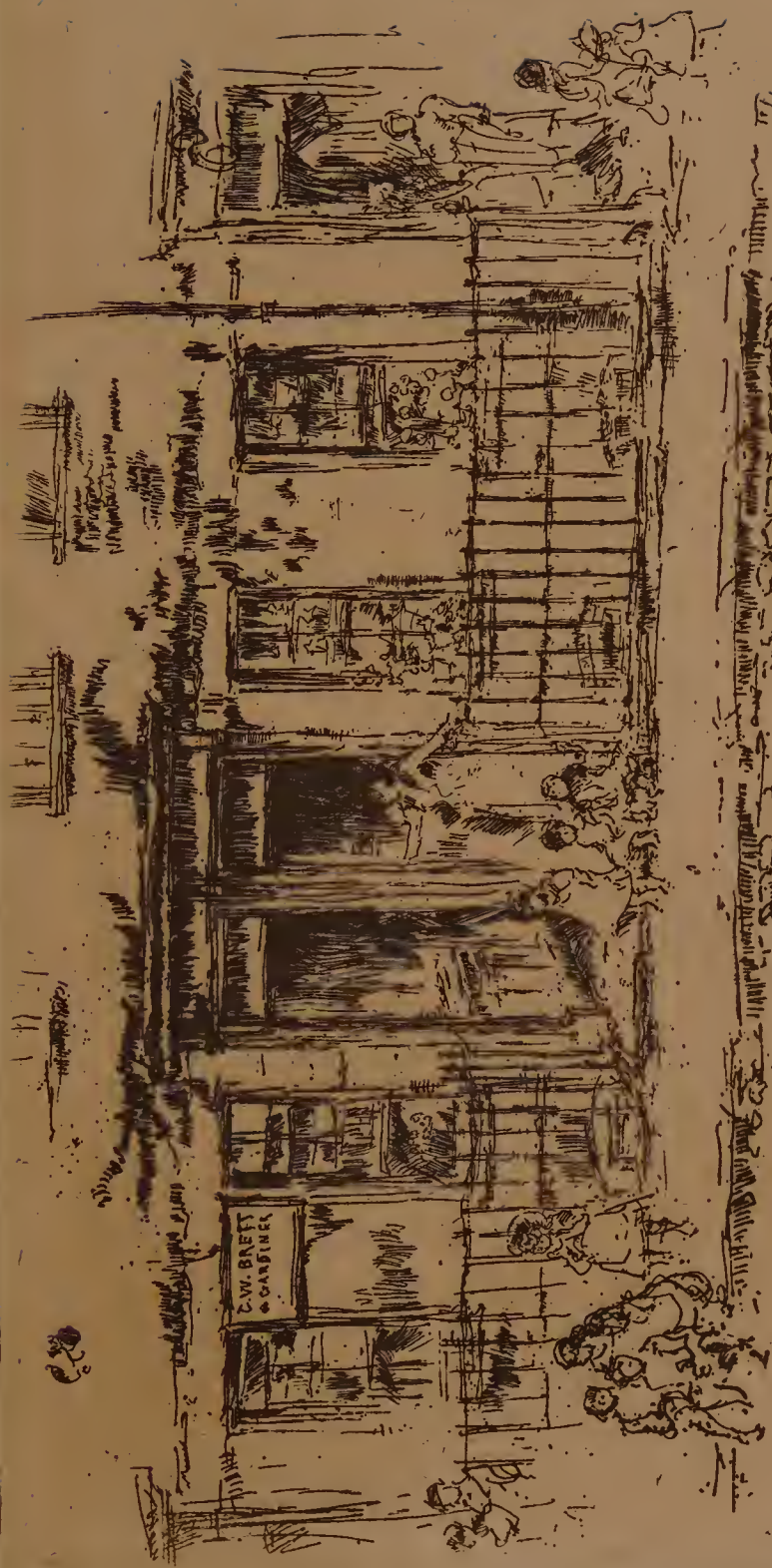


PLATE 87. THE FISH-SHOP, BUSY CHELSEA. (K.264.) FIRST STATE. $5\frac{1}{2} \times 8\frac{1}{2}$ IN.
(From a proof in the British Museum)



PLATE 88. RAG-SHOP, MILMAN'S ROW. (K.272.) SECOND STATE. 6 X 9 IN.
(From a proof in the British Museum)

PLATE 89.
JUSTICE WALK, CHELSEA. (K.275.) FIRST STATE. $6\frac{1}{2} \times 9\frac{1}{2}$ IN.
(From a proof in the possession of Major G. H. Christie, D.S.O.)



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PLATE 90. FLEUR DE LYS PASSAGE. (K.289.) THIRD STATE. $7\frac{1}{8} \times 3\frac{1}{8}$ IN.
(From a proof in the possession of Walter Gallie, Esq.)

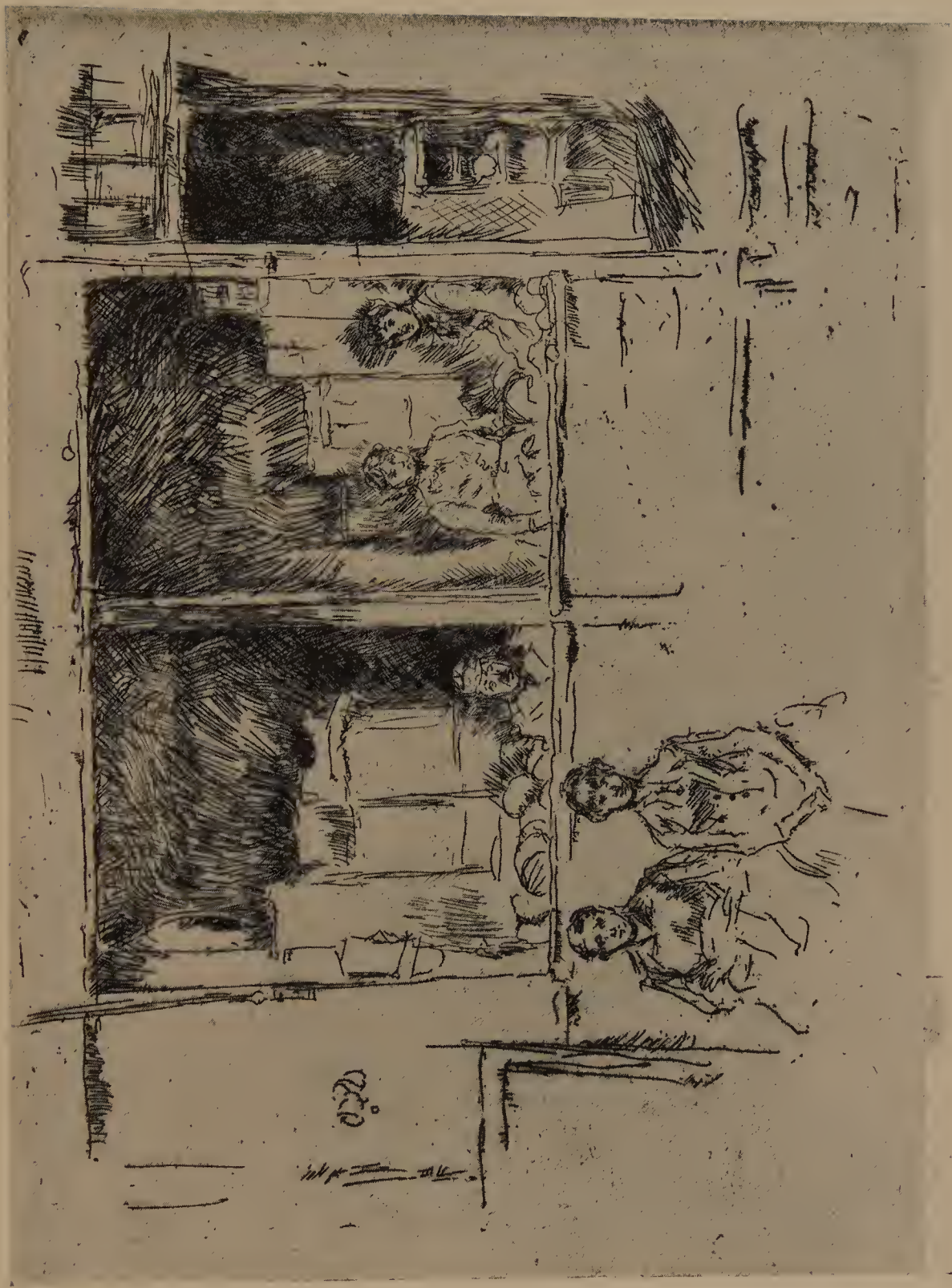


PLATE 91. MELLON-SHOP, HOUNDSDITCH. (K. 293.) FIRST STATE. 5 x 7 IN.
(From a proof in the possession of Messrs. T. & R. Agnew & Sons)

PLATE 92.
THE BARROW, BRUSSELS. (K.357.) THIRD STATE. $5 \times 6\frac{7}{8}$ IN.
(From a proof in the possession of John Fleming, Esq.)

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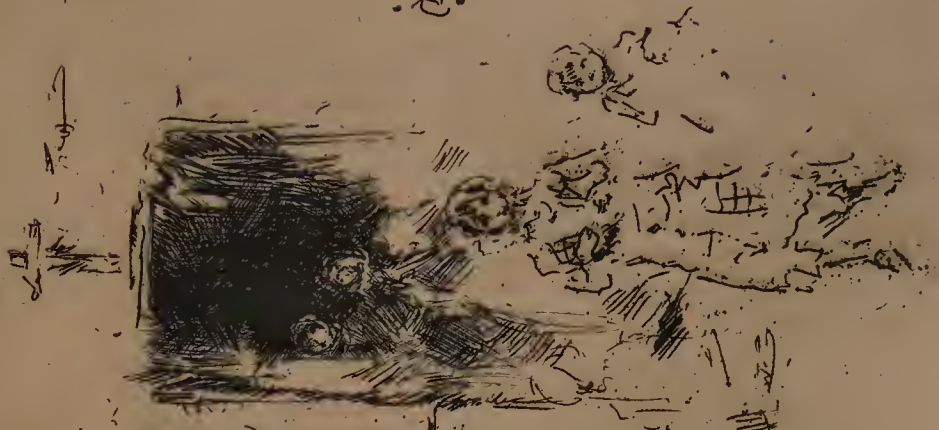
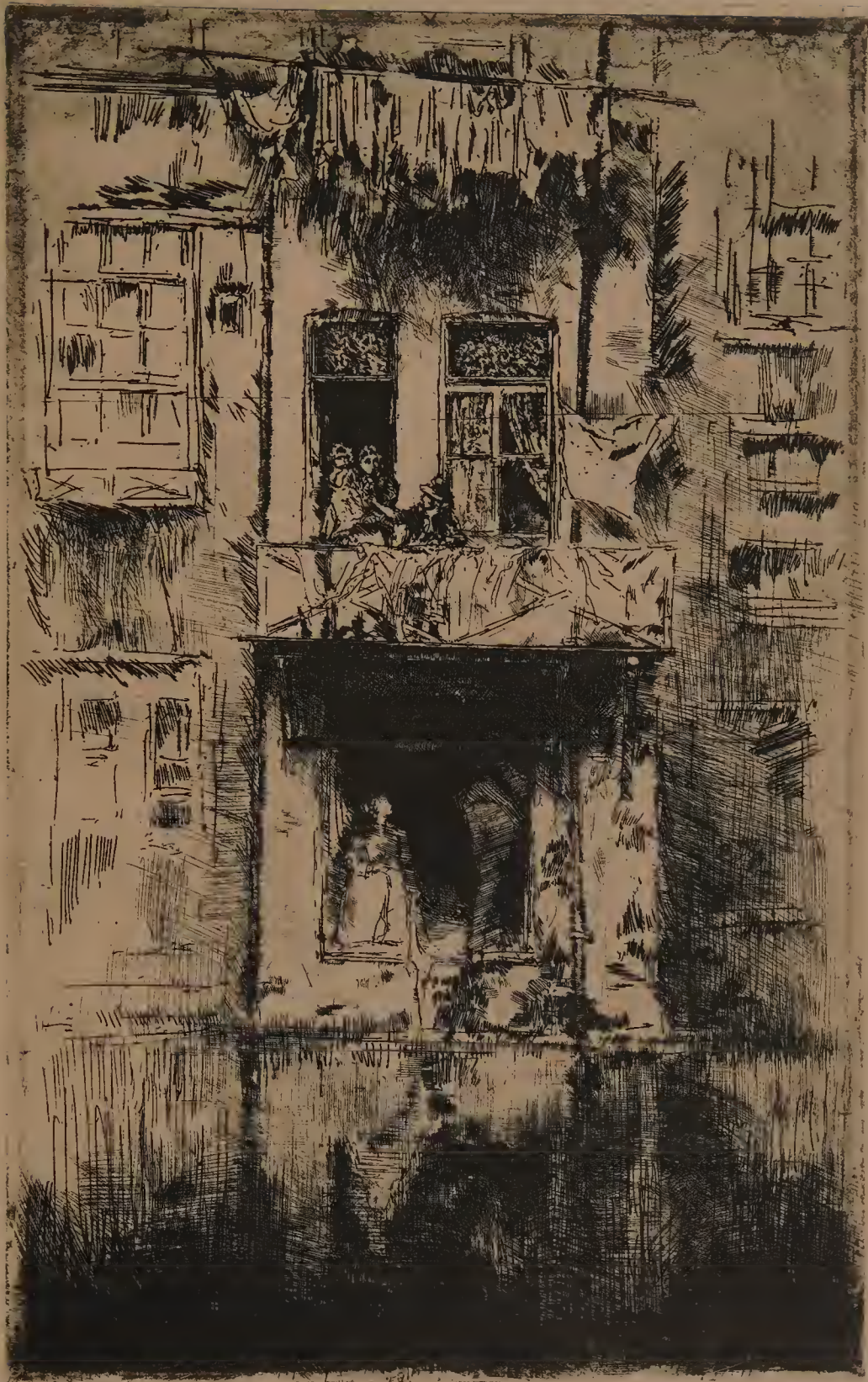




PLATE 93. SQUARE HOUSE, AMSTERDAM. (K.404.) FIRST STATE. $9 \times 6\frac{1}{2}$ IN.
(From a proof in the Kupferstich-Kabinett, Dresden)

PLATE 94.

BALCONY, AMSTERDAM. (K.405.) THIRD STATE. $10\frac{5}{8} \times 6\frac{1}{2}$ IN.
(From a proof in the Kupferstich-Kabinett, Dresden)



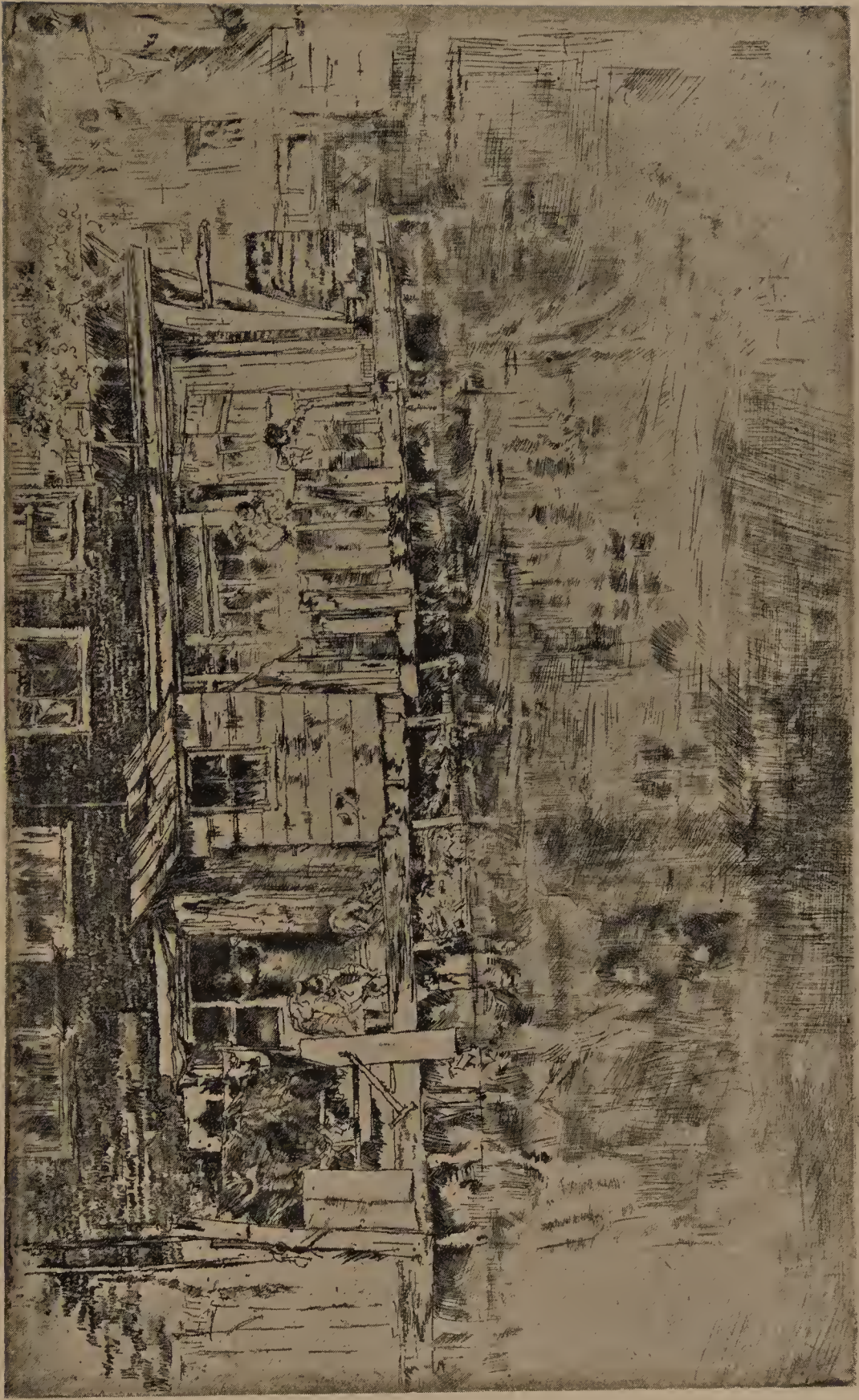



PLATE 95. LONG HOUSE-DYER'S AMSTERDAM. (K.406.) THIRD STATE. $6\frac{1}{2} \times 10\frac{3}{8}$ IN.
(From a proof in the Kupferstich-Kabinett, Dresden)

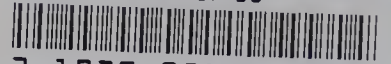


PLATE 96. THE EMBROIDERED CURTAIN. (K.410.) SEVENTH STATE. $9\frac{3}{8} \times 6\frac{1}{4}$ IN.
(From a proof in the Kupferstich-Kabinett, Dresden)

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