CATALOGUE OF AN EXHIBITION OF WHISTLERIANA FROM THE COLLECTION OF WALTER S. BREWSTER, EXHIBITED BY THE CAXTON CLUB IN THE BUILDING OF THE ART INSTITUTE, CHICAGO, APRIL TWENTY-EIGHTH TO JUNE SECOND, NINETEEN HUNDRED SEVENTEEN
CORRESPONDENCE.

PADDON PAPERS.

THE OWL AND THE CABINET.

No. 4.
I found that I had put them through his caress both at my table and your own. I repeated the toast but the one which you really intend yourself, and turned on the Duchessa’s tap in order that you might more clearly appreciate the anguish you were entertaining; unawares.

I was not absolutely surprised at the upset of all this. It is not perhaps such a sporter-like, but it is certainly what might be called completely “Howellian.”—You see we all know him so well.

Howell has “run the show” of the lot of us. You see that he does not run courts. In this we may congratulate you, but if you want to join business with the wild force of the parturient, in which the element steals without and in which it strikes, you should out most the “Get!” with your establishment. Meanwhile, certainly. Frank Miles assures us that Howell had stated that you had appointed him your enforcer, or were about to do so, in which case look out for letters!!

And here I might, perhaps, forestall a natural question—How is it, if I know your friend to be so investiture a rogue, I tolerate his acquaintance—even intimacy? Perhaps I am not going too far in supposing that Howell himself is not of a purblind and greatly exercised.

Well, first, I have, in truth, just acknowledged a promiscuous taste for law courts, and that I think that criminality, speaking, the “Portuguese” is an aide, though lately he has disappointed me in his voices, and has been dull, but beyond the fact of his having sullied had a right to my indifference as the best had company going; and “rare!” itself becomes a species of title of endearment. I truly have chosen to chase him, rather than to admit, quarter with and seek away, from him, like so many others.

When I returned from Venice, having comparatively time and money, I devoted myself with the pertinacity of the Hotham to the sculpting of Howell. For this reason I never let him, and in conclusion of my plan I accompanied him to Paris, where, as you put it briefly, he introduced me in row. I thought I would like you to notice that had I introduced you to Howell, I should have been without excuse indeed.

I never dreamt of presenting Howell to any one unless in the same breath I was to explain—

“The soul, bird of prey” as General Lipton used to say of Sartor in which he crossed the Atlantic, and for whom he bombarded a sanguine trend towards—Mr. Sartor, private assessor”.

I may be reproved with recklessness, and I suppose I am the only one who has dared to walk down from Sartor; not a portion of it in broad daylight with this untroubled air. I believe you do know, that I like to shock my best friends, it is such a pleasure to be pardoned as a privilege. I have been excommunicated with, and one of the most brilliant things I ever said—at least I am told now—was my attack, how he exhorted me not going about with Howell. “My dear Wether,” he said, “my dear Wether,” I said, “my dear Wether.” When I point to you that Mr. Miller is the son-in-law of Lord Atchance whose death kept me on it, I think I must have considered it a key to my relations, that when you say in one evening at the Hotel Continental, in your ear can run a name I would not have heard a splendid-trivial to Howell?” I composed, slightly, an amusing essay, which, doubtless, at the time, you put down in an uninteresting way.

And now, though I have not grown into much paper, let us quite look at this last correspondence. As far as you and I, and the rest of the Excelsior, it would be argy that there should be any correspondence, and therefore I will put no gloss to tell you that you are vaguely as you, as you may be, judging from the general tone of your first letter through which, when you saw me there, you may not, in the usual words, to Jack MacKay, is not, and as your memory serves you, a true record of what occurred to both Howell and myself in the matter.

Mr. MacKay, on opening, I acknowledge that I looked toward a greater emergency in my speech, a statement that the more distinct you point out between, Lila’s Hotel and the hotel, I said the group, were in the habit of frequenting. I did not remember the particular one, or whether the name of the old Hotham was in London or the premises, and therefore left it to Jack MacKay’s own identification. This name in all you have to object to in your version, unless you mean to include the hotel, which is not in my first—named Lila’s Hotel, Hotham—on which the excelsior was kindly handed at his hotel in writing to anybody else about what they could not possibly understand.

Are you not, my dear Eulens, slightly imperceptible in relaxing the hotel as a tavern, while accepting it Hotham? Is not rather warring at my capital little guest, and swallowing Howell’s as and whistles-hoop, hoop, and all.

Another letter in polite kind feeling through which we have all passed but it is a large letter. In the place one proper sentiment in line of movement, as is yours, through, the old Hotham himself, you continually suggest all falling as sufficient explanation of all the difficulties in their possible truth, and now you say that I have written it all to Jack MacKay as I put him in your exact words, and to cause him to give any thing, but an impartial reply.

Now in heaven’s name shall it matter? His reply must compass the self that Howell had or had me the habit of calling MacKay “Mackinder”—and Lila’s Hotel “Hotham”—or partly, but after that, and its usual cannot possibly put any gentlemen in an awkward position!
CATALOGUE OF AN EXHIBITION OF WHISTLERIANA FROM THE COLLECTION OF WALTER S. BREWSTER, EXHIBITED BY THE CAXTON CLUB IN THE BUILDING OF THE ART INSTITUTE, CHICAGO, APRIL TWENTY-EIGHTH TO JUNE SECOND, NINETEEN HUNDRED SEVENTEEN
BOOKS AND PAMPHLETS WRITTEN
BY WHISTLER


This was Whistler's first "one man show." (See Pennell, Vol. I, p. 179.)


Quarto. Cover-title. Letters written from 13 Tite Street, Chelsea, March 9, etc., 1882. Privately printed. Correspondence

Pennell's comment: "interesting now, only because it is rare."


Duodecimo. "Mr. Whistler and his critics." Title on p. 3. Added to this edition, 4 pages at end: "Caviare to the critics" from The World, Feb. 21, 1883. Original brown paper covers. Caricature of Whistler and other original sketches by H. W. E., i.e., H. Wharton Edwards.


As preface is published for the first time L'Envoie or Propositions No. 2.

8. **MR. WHISTLER'S "TEN O'CLOCK."
   London: [T. Way] 1885.**

Seitz states that the edition was limited to twenty-five copies.

9. **MR. WHISTLER’S “TEN O’CLOCK.”**
*London: [Chatto and Windus] 1888.*


10. **MR. WHISTLER’S “TEN O’CLOCK,”** together with Mr. Swinburne’s comment and Mr. Whistler’s reply. *Chicago: Old Dominion shop, MCMIV.*

Octavo. Frontispiece, portrait of Whistler. “Fifteen copies of this edition are printed on Imperial Japan vellum, fifty-five copies on special French hand-made paper, and one hundred and five copies on Italian hand-made paper. No more will be printed. This copy is number: 112.” Bound by Riviere and Son, London.


Octavo. “The Alderbrink press certifies that this is one of three hundred copies of Mr. Whistler’s lecture “Ten o’clock” printed on English hand-made paper in Chicago, MCMVII.” Blank leaves for “Propositions” and “Propositions No. 2” on pages 43-44 and 49-50.

12. **“TEN O’CLOCK.”** A lecture by James A. McNeill Whistler. *Portland, Maine: Thomas Bird Mosher, MDCCCCXVI.*
Octavo. "Four hundred and fifty copies of this book printed on Van Gelder hand-made paper and the type distributed in the month of October mdccccxvi."

Appendix: Mr. Whistler’s lecture on art, by A. C. Swinburne; "Et tu, Brute!"; Freeing a last friend, by J. A. McNeill Whistler; "Before the Mirror," a poem, by A. C. Swinburne.


Duodecimo. In original paper covers. The story of the publication of this and the “Paris” edition (No. 13) has several versions. See Pennell’s “Life of Whistler,” Chapter xxxiv, Don C. Seitz’s, “Writings by and about Whistler,” Introduction and the following from one of Walter M. Hill’s catalogues (1910).

“The exceedingly rare earliest edition, and a very interesting volume, both as regards the circumstances under which it was printed and the fact that it differs very largely from Whistler’s own edition (published several months after this issue, but hitherto generally regarded as the first and, indeed, up to the time of its recent reprinting, as the only edition of the work).

“The present volume is a 12mo of 256 pages, printed on very heavy glazed paper, and was compiled with Whistler’s full approval. This sanction was withdrawn on the eve of publication, the artist writing to Mr. Ford that he had finally decided on another of his friends as editor. An amusing and interesting exchange of letters then took place (all of which are given in the volume), after which Mr. Ford printed his edition in Belgium for shipment to New York, Messrs. Stokes being named as the publishers. The bulk of this edition was seized at Antwerp by Mr. Whistler’s legal representatives.
"The book contains Whistler letters dating as far back as 1862, sixteen years earlier than the date of the first letter in Whistler's edition; and includes, among the later letters, some which Whistler either revised or else omitted entirely. Among the revised letters are those relating to Whistler's celebrated controversy with Mortimer Menpes, in which dispute Mr. Ford was the champion of Whistler's cause. Among those omitted in Whistler's edition is, needless to say, the correspondence with Sheridan Ford.

"Regarding the rarity of the volume, it may be noted that the London edition of the Herald, in March, 1890, stated that 'the entire edition' had been seized; while The Times remarked that 'the untiring efforts of a persistent adventurer at length results in furnishing Mr. Whistler with the first and only copy of this curious work.' The Pall Mall Gazette refers to the volume as 'a great literary curiosity.'

"Messrs. Stokes, writing in response to an inquiry respecting the volume, explained that although their name appeared as the publishers they never handled the work. 'Most of the copies,' they write, 'were burned up in our fire in 1890. We do not believe that a copy of this edition could be secured anywhere. There were only about twenty-five in existence.'

"Both the Paris and the New York editions are prior to Whistler's own London one. 'The two pirated and suppressed editions are evidently printed from the same type or stereo plates.'

15. THE GENTLE ART OF MAKING ENEMIES. As pleasingly exemplified in many instances, wherein the serious ones of this earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right. London: William Heinemann, MDCCCXC.


16. THE GENTLE ART OF MAKING ENEMIES. As pleasingly exemplified in many instances, wherein the serious ones of this
earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right.  

London: William Heinemann, MDCCCXC.

Quarto. First authorized edition. Large paper copy. “This edition is limited to two hundred and fifty copies—one hundred and fifty for England, one hundred for America. No. 124.” Signed by Whistler with the butterfly signature.

17. NOCTURNES, MARINES & CHEVALET PIECES. Small collection kindly lent by their owners. [London, 1892.]


Quarto. Marginal notes. First edition, large paper copy. “This edition is limited to two hundred and fifty copies—one hundred and twenty-five for France, one hundred and twenty-five for America. No. 15.” Signed by Whistler with the butterfly signature.

19. WILDE V. WHISTLER; being an acrimonious correspondence on art between Oscar Wilde and James A. McNeill Whistler. London: Privately printed, MCMVI.

Octavo. “Four hundred copies on small quarto paper, and one hundred large paper copies on demy octavo paper, have been printed of this brochure. No. 49 (large paper).” Original paper covers.
BOOKS AND MAGAZINES
CONTAINING ORIGINAL ILLUSTRATIONS
DESIGNED BY WHISTLER

20. PASSAGES FROM MODERN ENGLISH POETS, ILLUSTRATED BY THE JUNIOR ETCHING CLUB. Forty-seven etchings. London: Published by Day & Son, Lithographers to the Queen [pref. 1862].

Folio. Bookplate: "Ex libris Robert Hoe." Large paper copy. Contains two original etchings by Whistler: The Angler, No. 7; and A River Scene, No. 45, now known under the titles Sketching No. 1, W. 69, M. 87, K. 86. and The Punt, W. 68, M. 86, K. 85, respectively.


Three original drawings by Whistler engraved on wood by Swain. The Relief Fund in Lancashire, p. 140; The Morning before the Massacre of St. Bartholomew, p. 210; Count Burkhardt, p. 378. So far as known these were the first contributions of Whistler to any magazine.

22. A CATALOGUE OF BLUE AND WHITE NANKIN PORCELAIN, forming the collection of Sir Henry Thompson, illustrated
by the autotype process from drawings by James Whistler, esq., and Sir Henry Thompson. *London: Ellis and White, 1878.*

Quarto. "Only two hundred and twenty copies printed, of which one hundred are for private circulation." Preface by M. Marks. 67 pages of text; xxvi plates of which 20 are by Whistler. Original covers bound at end by Riviere and Son, London.


Whistler’s etching "St. James’s Street, June 1878." (M. 165, W. 140, K. 169), drawn for this publication and reproduced by lithography.


Square folio. "This edition is limited to two hundred and fifty copies." Chapter on Whistler, p. [28]-39. Original etching "Putney Bridge" W. 146, M. 176, K. 179, facing p. 36.


Octavo. Contains reproduction of one etching and one original lithograph of Whistler, made expressly for this book; i.e. The Savoy Hotel in process of construction and The Savoy pigeons on pages 18 and 26 respectively. Bound in boards, front cover illustrated.


Quarto. 125 plates reproducing etchings and dry points, from proofs in the possession of Mr. Menpes. Large paper copy containing original etching of Menpes' children by Whistler as frontispiece. "The edition de luxe is limited to five hundred copies, of which this is No. 220." Signed: Mortimer Menpes. "The illustrations in this volume were engraved and printed at the Menpes press under Mr. Menpes's direction."
ETCHINGS, LITHOGRAPHS, AND DRAWINGS BY WHISTLER


33. “WHISTLER’S ETCHINGS.” Collection of 57 impressions from cancelled plates bound together. Probably one of the sets published by the Fine Arts Society, London. No title page. No date. Folio. (See Seitz No. 43.)

Three other defaced plates mounted.
34. ORIGINAL PEN AND INK SKETCH BY WHISTLER. Three figures with suggestion of a fourth. 3 3/8 x 5 inches.

35. AUTOGRAPH NOTE OF WHISTLER ON CARD. To Herbert Vivian, from 110 Rue du Bac, Paris, undated. Envelope bears date 6 Avril 95.

36. AUTOGRAPH LETTER OF WHISTLER. To Herbert Vivian, from 110 Rue du Bac, Paris, undated. Envelope bears date 9 Avril 95.
DESCRIPTIVE CATALOGUES OF
WHISTLER'S WORKS


This was the first catalogue of Whistler's etchings published; it describes 86 plates. Printed on one side of leaf only, one entry to a page; 16 blank leaves at end for notes, etc. Manuscript notes on several pages. Presentation copy with autograph inscription by the author.


Loose sheets unbound, laid in binding case. Extract from autograph letter of the author inserted: "I enclose a copy of the Whistler Catalogue as promised, including the cancelled leaves, none have gone out with the cancels, and that is the reason this is not bound up." From the Col. W. F. Prideaux collection. Proof copy of the etched frontispiece portrait signed by Percy Thomas.

Duodecimo. First edition; describes 214 subjects. "There are printed, in all, only one hundred and forty copies: the first fourteen are on very large paper. This is No. 15." Signed with cipher. Inscribed: "Lionel Robinson from the writer. Nov. 1886."


Octavo. Describes 268 subjects. "One hundred and thirty-five copies. This is No. 82." Signed with cipher.


Octavo. Describes subjects numbered 269 to 372. "Additional states not described by Wedmore," p. 35-37; "One hundred and thirty-five copies printed. This is No. 12." [By E. G. Kennedy.]


Japan paper copy. Loose sheets unbound laid in binding case. From the Young collection. Autograph inscription on fly-leaf, "The purpose of this book was to make a faithful record of achievements widely appreciated, but imperfectly known. Howard Mansfield."


Text, 1 vol. folio; plates, 5 vol. square folio. "The publication committee of the Grolier club certifies that this copy of "The Etched Work of Whistler" is one of an edition of four hundred and two copies printed on Old Stratford paper and two copies on Italian hand-made paper and all were printed during nineteen hundred and ten." Originally published in one volume of text and three portfolios of reproductions of the etchings. Describes and reproduces 442 plates in their various states; all are mounted. Bound by Riviere and Sons, London.


Octavo. First edition; describes 130 subjects. "The title page was designed by Mr. Whistler. The frontispiece was drawn from a photograph supplied by Mr. Whistler, and has been worked on by him. This edition is limited to one hundred and forty copies, of which one hundred and twenty-five are for sale. This
is No. 7.” Signed “T. R. Way.” Appended at end: a sheet giving descriptions of 7 subjects not described by Way.

Manuscript notes on margins by a former owner indicate important collections in which proofs of the various lithographs are to be found, viz.: B. L. — Bryan Lathrop; H. M. — Howard Mansfield; Lenox — Lenox Library (now New York Public Library); etc.—


Octavo. Describes 160 subjects. “Two hundred and fifty copies of this catalogue have been printed, of which thirty-six are reserved for the United States of America, and fourteen for presentation. This is No. 16.” Signed “T. R. W.”


Folio. xxiv+30 p. of text, reproductions in portfolio. “The edition of this catalogue has been limited to four hundred copies.” Contains the introductions to the first and second editions of the Catalogue compiled by Thomas R. Way. 167 subjects reproduced in photogravure and 3 in colours from lithographic stones prepared by Thomas R. Way.
BOOKS AND PAMPHLETS ON WHISTLER


The sending of a copy of this pamphlet to a friend by Frederick Keppel lost him Whistler’s friendship and as a result thereof Keppel published, “The Gentle Art of Resenting Injuries.” (No. 53 q. v.)


50. LITTLE JOURNEYS TO THE HOMES OF EMINENT ARTISTS: WHISTLER. Written by Elbert Hubbard and done into a book by the Roycrofters at their shop, which is in East Aurora, New York, A.D. 1902.
Great Whistler alone in his true colours but not by himself.
"Who breaks a butterfly upon a wheel?"

"His pictures form a dangerous precedent."—

VENICE.

"Another crop of Mr. Whistler's little jokes."—Truth.

1.—MURANO—GLASS FURNACE.

"Criticism is powerless here. —Knowledge.

2.—DOORWAY AND VINE.

"He must not attempt to palm off his deficiencies upon us as manifestations of power."—Daily Telegraph.

3.—WHEELWRIGHT.

"Their charm depends not at all upon the technical qualities so striking in his earlier work."—St. James's Gazette.
Duodecimo. Portrait of Whistler as frontispiece. Colophon: "So here endeth the Little journey to the home of Whistler, as written by Elbert Hubbard: the title page and initials being designed by Samuel Warner and the whole done into a printed book by the Roycrofters at their shop, which is in East Aurora, Erie County, New York, in December, of the year mcmii." Bound by Riviere and Son, London.


52. THE ART OF JAMES McNEILL WHISTLER; an appreciation by T. R. Way and G. R. Dennis. London: George Bell and Sons, 1903.


Narrow 24mo. Contains facsimile of a letter from Whistler to Keppel. This work also appears in Keppel's, The Golden age of engraving, p. 181-201. Original brown paper covers.


56. LIST OF WORKS RELATING TO THE LATE JAMES ABBOTT MCNEILL WHISTLER. Boston: Published by the Trustees [of the Boston Public Library], 1904.


58. IN MEMORIAM. JAMES McNEILL WHISTLER. London, February 20th, 1905.


60. THE WORKS OF JAMES McNEILL WHISTLER; a study by Elizabeth Luther Cary. With a tentative list of the artist's works. New York: Moffat, Yard & Company, 1907.


Duodecimo. First edition. "350 copies have been printed of this book." 181 pages; arranged by subject, without index.


Quarto. First edition. Bibliography, p. 253-258; Principal magazine articles, p. 259-261; Principal paintings, p. 262-264; Nocturnes, 265-266.

65. **A REPLY TO AN ATTACK MADE BY ONE OF WHISTLER'S BIOGRAPHERS ON A PUPIL OF WHISTLER, MR. WAL-**

Octavo. Reproductions of several works of Walter Greaves, and one of Whistler's. A reply to Joseph Pennell's comments on the Greaves exhibition at the Goupil Gallery held in May, 1911. Bound in blue paper covers.


Octavo. By W. B., i.e., William Brown. Six full-page plates; one being a reproduction of an original oil painting of Whistler by Walter Greaves. Original brown paper covers.


Octavo. First edition. "This edition is limited to fifty numbered copies for sale in England, of which this is No. 31." Signed "Thos. R. Way." 38 plates, accompanied by guard sheet with descriptive letterpress.


71. SWINBURNE MS. FACSIMILES. [Bost. 1913.] (The Bibliophile Society. Publications.)

Folio. Cover-title. No. 27 of W. K. Bixby’s private edition of the facsimile of the original manuscript in his collection, of Swinburne’s criticism of Whistler’s Ten o’clock. This essay was first published in the Fortnightly Review, June, 1888. On half-title of ‘Mr. Whistler’s lecture on art’: "This essay is said to have caused the estrangement between Whistler and Swinburne, which continued until Whistler’s death."

Contents: Mr. Whistler’s lecture on art. Memorial verses on the death of Richard Burton.

Mr. Bixby’s autograph signature on title page.

Octavo. Title vignette on title-page reads: From the Whistleriana of Elmer Adler. "One hundred and thirty copies of this catalogue have been printed on imperial Japanese hand-made paper by the Craftsman press of Rochester, New York, in April, 1915. All are numbered and signed by the cataloguer, of which this is No. 85." Signed: Elmer Adler. Lists chronologically 124 portraits, executed from 1846 to 1902.


76. WHISTLER, by T. Martin Wood. Illustrated with eight reproductions in colour. 
London: T. C. & E. C. Jack; New York: Frederick A. Stokes Co. n.d. (Masterpieces in colour, ed. by T. Leman Hare.)

BOOKS AND PAMPHLETS CONTAINING REFERENCES TO WHISTLER


Royal octavo. First edition. Contains 36 impressions from the original etched plates by the great masters, including Rembrandt, Paul Potter, Callot, Seymour Haden, etc.
Chapter on Whistler p. 112-117.
Hamerton’s quarrel with Whistler arose from the latter’s refusal to contribute a plate.


82. **... WHISTLER’S ART DICTA AND OTHER ESSAYS.** *Boston: Charles E. Goodspeed; London: Elkin Mathews, MDCCCCIII.*


84. HERETICS, by Gilbert K. Chesterton.
   New York: John Lane Company; London: John Lane, The Bodley Head, MDCCCCV.


89. SUPPRESSED PLATES, WOOD ENGRAVINGS, ETC. Together with other curiosities germane thereto; being an account of certain matters peculiarly alluring to the collector, by George Somes Layard. London: Adam and Charles Black, 1907.


92. THE BOSTON MUSEUM OF FINE ARTS. Giving a descriptive and critical account of its treasures, which represent the arts and crafts from remote antiquity to the present


93. THE GOLDEN AGE OF ENGRAVING; a specialist's story about fine prints, by Frederick Keppel. ... With 262 illustrations showing the progress of the art from the year 1465 to the year 1910. New York: The Baker & Taylor Company [1910].


96. **WILLIAM MORRIS TO WHISTLER.** Papers and addresses on art and craft and the commonweal, by Walter Crane. With illustrations from drawings by the author and other sources. *London: G. Bell & Sons, ltd., 1911.*

Octavo. First edition. “Three hundred and fifty copies only have been printed of the large paper edition, of which this is No. 71.” Chapter on Whistler, “The apotheosis of ‘The Butterfly,’” p. [257]-272; three illustrations reproducing Whistler’s art.


98. **WHISTLER’S PASTELS, AND OTHER MODERN PROFILES,** by A. E. Gallatin. *New York: John Lane Company; London: John Lane, The Bodley Head, MDCCCCXII.*


Reproductions of the works of Whistler, plates 242-264. "This was a book, to be called 'Talks with Whistler in the National Gallery,' and in it I was to record his criticisms and appreciations of the masters." Page 1. The idea was never carried out.


MAGAZINE EXCERPTS


Article by Frank T. Robinson. Illustrations in text drawn by H. D. Murphy after Whistler. Full page reproduction of Rajon’s portrait of Whistler.


Three full page plates reproducing Whistler’s works and a smaller illustration.


Reference to Whistler and reproduction of two portraits by him.
These pages are purposely inscribed
who like a plain field and no government
All Good Comrades
To

Reference in text and reproduction of Whistler’s “Sarasate.”


Reference to Whistler and reproduction of his painting “The White Girl.”

110. THE ART JOURNAL. Vol. 50, p. 97-103. April, 1887. Whistler [by Walter Dowdeswell].

Eight illustrations, five being reproductions from his works.

111. THE ART JOURNAL. Vol. 60, p. 289-291. October, 1897. Some early pictures by Mr. Whistler.

Three reproductions, one full page.


Illustrations, mostly caricatures.


Mention of Whistler on p. 840 in article on Stéphane Mallarmé.


The conversation deals largely with Whistler.


Reproduction of a portrait of Whistler, and of a caricature by Ernest Haskell.

117. THE BOOK BUYER. Vol. 17, p. 113–115. September, 1898. Whistler at West Point, by a classmate [i.e., Thomas Wilson, U.S.A.].

A sketch by Whistler reproduced.


Mention of a caricature of Whistler on p. 21; reproduction on p. 23.


On Menpes’ regard for Whistler. Page 124 contains a short article: Whistler’s “Gentle art.”

Mention in News notes on p. 1. On cover is reproduction of a cartoon of Whistler by "Spy." Illustrations, reproductions of Whistler's works throughout the two articles and pages 35-41, 45 and 63. A reproduction of Whistler's portrait of himself, issued as supplement with this number of The Bookman.


A sketch of Mr. Whistler. Reproduces two portraits of Whistler etched on one plate by Menpes and note.


Reproduction of a caricature of Whistler by Ernest Haskell.


Reproduction of cartoon by Max Beerbohm; "Dante Gabriel Rosetti in his back garden"; underneath the caricature of Whistler is written "Whittier."


A review of Menpes' "Whistler as I knew him." A reproduction of Whistler's Ile de la cité. On p. 553, a caricature in reply to the mistake in the July number; Whistler is pictured laughing and saying "Wittier indeed!"

A reproduction of the portrait.


Some remarks on the Whistler-Ruskin controversy, by Frank Harris.


Anecdote by H. Jones Thaddeus. Anecdote in Louis Baury’s Story of the Tile Club, as told by Sir Henry Irving.


Five reproductions.


Three reproductions of Whistler’s works.


Two illustrations; one full-page plate reproducing J. W. Alexander's portrait sketch of "Whistler in London, 1886."


The Whistler memorial at West Point, illustrated and described, p. 706-707. Erected by the Copley Society.


Reproduction of "An early portrait of Whistler, hitherto unpublished. Crayon drawing of John Ross Key, grandson of Francis Scott Key."


Reproduction of "A drawing by Whistler, made at West Point. Probably his first published sketch." Accompanied by note.

Reproduction of Chase’s portrait of Whistler.


Six illustrations.


Fourteen illustrations.


Additional mention on pages 718, 773, 782, and reproduction of portrait of Mrs. Huth, p. 776. In the October number, p. 936.

143. THE CHAP-BOOK. Vol. 8, p. 439–442. April 15, 1898. Whistler at West Point. [By Gustav Kobbé.]

Reproductions of two sketches made at West Point by Whistler and a portrait of Whistler by W. Nicholson.

144. THE CHAP-BOOK. Vol. 8, p. 479–480. May 1, 1898. Whistler in the U. S. Coast survey. [By Gustav Kobbé.]

Reproduction of Whistler's first etching "Anacapa Island."


Reprinted from The State, London.


Reproduction of caricature of Whistler drawn by Ernest Haskell.

Reproduction of an etched portrait by Mortimer Menpes.


The article by Bloor contains extracts from the Journal of Whistler’s mother. Reproduction of a woodcut portrait of Whistler by Ernest Haskell.

The article by Meyer (p. 254-256) is illustrated.


Contains portraits of Whistler and his younger brother, his father and mother, grandmother and grandfather, and reproduction of his first drawing. Book notice on p. 190 of Macfall’s Whistler.


Anonymous. Reproductions of seven of Whistler’s works.


A review of Elizabeth Luther Cary's "The Works of James McNeill Whistler."


Reproduction of Sargent's portrait of Whistler.


This article started the quarrel between Whistler and Swinburne. Whistler's reply is "An Apostasy" in "The Gentle Art of Making Enemies," p. 250.


A review of Pennell's "Life of Whistler."


References to Whistler and reproductions of three of his works, p. 490–500.

Reference to Whistler as Joe Sibley, and caricature, p. 577-579; also illustration opposite p. 574, containing portrait of Whistler. As Whistler took exception to these, an apology was printed in a later number (October, 1894), of the magazine and the offending portions were omitted or altered when Trilby was published in book form.


Twelve reproductions of Whistler’s works, p. 18-19.

160. HEARST’S MAGAZINE; THE WORLD TO-DAY. Vol. 21, p. 2132-2134. April, 1912. Whistler’s master or pupil? [By Gardner Teall.]

Discusses Greaves and Whistler.


Reproduces a caricature of Whistler by Teall and two panels of the Peacock room.


Facsimile of an invitation from Whistler to Mr. and Mrs. Smalley.


Continued from another issue.


170. THE LITERARY DIGEST. April 8, 1905. The Whistler exhibition in London.

Magazine clipping.


Reproductions of three of Whistler's works.


Reproductions of three of Whistler's works, and a sketch of him by Way.


175. LOTUS; SPECIAL HOLIDAY NUMBER IN MEMORIAM: JAMES A. MCNEILL WHISTLER. Vol. 1, p. 4-26, 38-40. December, 1903.

Contents: Whistler memorial exhibition, by a member of the Copley Society.—Whistler in Japan, by Bunkio Matsuki.—The place in history of Mr. Whistler's art, by Ernest F. Fenollosa.—Whistler and the Ukiyo-Ye, by Marie Norris.—The influences that shaped Whistler's art, by the editor. Frontispiece and seven other full page plates.


Reproduction of a photograph by H. S. Mendelssohn, and of Whistler's portrait of his mother.


Refers to Whistler, giving his portrait of Henry Irving as Philip of Spain, and a portrait of Whistler from a photograph.


Three reproductions and one full page plate on brown paper.

The latter item contains a list of etchings and two small reproductions.


Eight full page reproductions.


Illustration on p. 68.


About 250 etchings, lithographs and woodcuts by Whistler in this collection. Full page reproduction on p. 53.


Reproductions of six of Whistler's works.
184. MUNSEY'S MAGAZINE. Vol. 36, p. 3-20. October, 1906. Whistler from within, by Christian Brinton. An inquiry into the inner significance of the art of the greatest American painter and etcher of his day. The consistency of his development from joyous realism to the shadowy nuances of a spiritistic point of view—first and last, a man of high principle.

Reproductions of sixteen of Whistler's works.


Signed: N. N. In two articles.


Signed: N. N.


A communication from Joseph Pennell to the Editor of the Nation.


Signed: F. J. M. i.e. Frank Jewett Mather?

Reproduction of Whistler's portrait and two of his paintings.


Reproduction of Rajon's portrait of Whistler, and a portrait of Whistler's father.


Nine reproductions of Whistler's work.

192. THE NINETEENTH CENTURY. Vol. 6, p. 334–343. August, 1879. Mr. Whistler's theories and Mr. Whistler's art. [By Frederick Wedmore.]


A review of Menpes' "Whistler as I Knew Him."
22, Chancery Lane, W.C.
27 June 1876

Dear Sir,

Thanks for the catalogue of Mr. Ross's sale which I am very glad to have received here bound.

Send me a copy of the Whistler catalogue as promised—excluding the cancelled leaves which have been cut with the canceller. What is the reason this is not bound up.

Yours truly,

[Signature]
A CATALOGUE

OF THE

ETCHINGS AND DRYPOINTS

OF

JAMES ABBOTT MACNEIL WHISTLER.

LONDON:
PRIVATELY PRINTED BY
JOHN RUSSELL SMITH, 36, SOHO SQUARE.
1874.

Ten reproductions.


Editorial note.


Seven full page illustrations.


Reproductions of thirteen works; butterfly illustrations on last page of text.


An editorial.


Comments on the Whistler-Ruskin trial, p. 22-23.
201. THE PORTFOLIO. Vol. 18, p. 61–62. 1887. Mr. Wedmore’s catalogue of Mr. Whistler’s etchings. [Signed: Editor, i.e. Philip Gilbert Hamerton.]


Reproduction of the “Black Lion Wharf” and one of the “Venetian” series.


Lists 64 of Whistler’s etchings for sale by Frederick Keppel & Co. nineteen full page reproductions.


References to Whistler, and reproduction of his portrait of Pennell, and his lithograph of The Thames.


Reproductions of eighteen of Whistler’s lithographs.
Whistler as a critic of his own prints, by Howard Mansfield, author of "A descriptive Catalogue of the Etchings and Dry-points of James Abbott McNeill Whistler."

Reproductions of twelve prints.

Concerning a Whistler portrait: "Mr. Mann" or "Mr. Davis"? By Howard Mansfield.

Reproductions of four portraits.

Letters from George C. Williamson and N. Newnham Davis on the same subject as 207.

Notes on some rare portraits of Whistler, by A. E. Gallatin.

Reproductions of six portraits.

Whistler in Belgium and Holland, by Howard Mansfield.

Reproductions of ten of Whistler's works, and one portrait of him. Page 425 reproduces Rajon's portrait.

Two reproductions, one a cancelled plate.


Reproductions of ten of Whistler's works. P. 636-637 in Bric-a-brac. "Mr. Whistler's Personality," being a number of anecdotes.


Illustrated with "Portraits of J. McNeill Whistler" from an etching by Mortimer Menpes, in photogravure; Portrait study in pastel by J. McNeill Whistler, reproduced in lithography by T. R. Way; three reproductions in colors and 12 in line and half tone.


215. THE STUDIO. Vol. 64, p. 79-88. March, 1915. The Edmund Davis collection, by T. Martin Wood. (First article.)

Reference in text to Whistler; reproductions of three of his works, one in colour.

216. THE STUDIO. Vol. 65, p. 3-17. June, 1915. The Edmund Davis collection, by T. Martin Wood. (Third and concluding article.)

Reproduction of the pastel “Little Nude” by Whistler, in colour.


References to Whistler, and reproduction of his portrait of Mrs. Huth.
Note on loan exhibition of the works of Whistler at Colnaghi and Obach’s Galleries, p. 130.


Illustration of the Whistler medallion, by Victor D. Brenner. (See No. 314).

219. VOGUE. August 1, 1915. p. 40. Monument to his originality, there stands upon the banks of the Thames, which he made his river of painted dreams, “The White House,” that Whistler built.

Four illustrations with descriptive text.


Reproduction of Boldini’s portrait, p. 104.


223. THE LADIES’ FIELD. March 11, 1905. Whistler and the town. [By Everard Meynell.]

Reproductions of five of Whistler’s works.


Reproductions only, no text.

Reproductions of two portraits and two paintings of Whistler, with a brief sketch of his life.


One illustration.

227. THE NEW YORK TIMES MAGAZINE. September 12, 1915. Mr. Sickert on Whistler, p. 22.

228. THE NEW YORK TIMES MAGAZINE. Sunday, August 8, 1915. Ten American artists honored. Each one has a special room for an individual exhibition at the Pan-American Exposition.

Text on p. 10, one reproduction of a portrait of Whistler and one of his paintings on p. 9.

229. NEW YORK HERALD. Sunday August, 18, 1912. Whistler’s etchings in the Public Library. Three hundred prints by great master in the Art room.

Twelve reproductions.


Signed: R. C. Reproductions of three etchings.

Reproductions of four of Whistler's works.

232. NEW YORK TIMES MAGAZINE. April 25, 1915. Lithographs and woodcuts. Art at home and abroad. Whistler lithographs from the Canfield collection given to the Brooklyn Museum by the Rembrandt Club.

Two reproductions of Whistler's lithographs.
EXHIBITION AND SALE CATALOGUES

233. THE GROSVENOR GALLERY. Sir Coutts Lindsay, bart., proprietor and director. C. E. Halle, secretary.

[London: MDCCCLXXVII.]

24mo. List of Whistler's paintings exhibited, p. 19. This exhibition was the opening of the Grosvenor. Ruskin's criticism of Whistler's Nocturne in black and gold, here shown, caused the famous libel suit.


Octavo. Whistler's works listed on pages 14, 20 and 21; one illustration.


Octavo. Whistler's works listed on pages 23, 24, 51 and 57; one illustration.


237. ST. BOTOLPH CLUB. ETCHINGS BY JAMES McNEILL WHISTLER. The etchings are lent by Mr. Howard Mansfield. n.p.n.d. [1894.]


238. PRIMA ESPOSIZIONE INTERNAZIONALE D’ARTE DELLA CITTA DI VENEZIA, 1895. Catalogo illustrato. Venezia; Premiato Stabil, 1895.


239. CATALOGUE OF AN EXHIBITION OF THE ETCHINGS AND LITHOGRAPHS OF JAMES McNEILL WHISTLER. Exhibited by the Caxton Club in the building of the Art Institute, Chicago, January thirty-first to February twenty-second, 1900. [Chicago: R. R. Donnelley & Sons Co.] n.d.


240. SAME.

Second issue, with corrections as published. Lists 320 etchings and 120 lithographs. Paper covers.


242. EXHIBITION OF ETCHINGS BY J. McNEILL WHISTLER. London: Obach & Co. [1903].


245. WATER COLOURS, PASTELS, DRAWINGS IN BLACK AND WHITE, SCULPTURES AND BRONZES, by British and foreign artists. Including a selection of works by H. B. Brabazon, and a group of works by the late James McNeill Whistler. [London: William Marchant & Co., December, 1903.]


248. CATALOGUE OF THE EIGHTH ANNUAL EXHIBITION AT THE CARNEGIE INSTITUTE, November fifth, nineteen
hundred and three, to January first, nineteen hundred and four. Pittsburgh, Pa., n.d.

16mo. No. 138 Deep Sea, by Whistler with biographical sketch. No. 162 Portrait of Whistler, by Boldini, reproduced (see plates at end).


250. OIL PAINTINGS, WATER COLORS, PASTELS, AND DRAWINGS. Memorial exhibition of the works of Mr. J. McNeill Whistler, Boston [1904].


251. ETCHINGS, DRY POINTS AND LITHO-GRAPHS. Memorial exhibition of the works of Mr. J. McNeill Whistler, Boston [1904].


252. THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAV-ERS. Memorial exhibition of the works of the late James McNeill Whistler, first president of the International Society of Sculp-


253. SAME.

Duodecimo. Text is similar to that of No. 252. Small paper copy, without illustrations.


Narrow octavo. 123 entries. Original brown paper covers.


Octavo. A list of the oil paintings, water colors, pastels, etc. of James McNeill Whistler transmitted to the United States National museum in the collection of Charles L. Freer.


Narrow octavo. Lists 103 subjects described at length. Paper covers.

259. THE METROPOLITAN MUSEUM OF ART. Paintings in oil and pastel by James A. McNeill Whistler. New York: March 15 to May 31, MCMX.


Octavo. "The Museum is indebted to Mr. Howard Mansfield for the loan of the prints shown, as well as for their arrangement and for the compilation of the catalogue." 280 entries. Original brown paper covers.

261. OILS, WATER COLORS, PASTELS AND DRAWINGS. By James McNeill Whistler. Lent by Mr. Richard Canfield. n.p.n.d. [1911].

Square 16mo. "Buffalo Fine Arts Academy, Albright Art Gallery, March, 1911," on back cover. 34 entries. Printed on one side of leaf only; pages uncut. Original brown paper covers.

262. CATALOGUE OF AN EXHIBITION OF ETCHINGS AND DRYPOINTS BY WHISTLER. With an introduction by Joseph Pennell. Chicago, Albert Roullier, March 8 to March 29, 1911.

Narrow octavo. 83 entries. Paper covers.


The God Seal.

An Egyptian seal engraved on a stone tablet

(Imagery inspired by the ancient "Seal of Solomon")

Engraved beautifully on a stone tablet by a master craftsman.

By"[Signature]"

No. 316.
264. ETCHINGS AND LITHOGRAPHS BY JAMES McNEIL WHISTLER. From the collection of Bryan Lathrop. [Chicago: R. R. Donnelley & Sons Co., 1912.]

Duodecimo. Original brown paper covers.


266. ETCHINGS BY J. A. McN. WHISTLER, with a bibliography. London: Published by His Majesty’s Stationery Office, 1912.


Octavo. Foreword by Berthold Laufer. Whistler’s American paintings listed on p. 9; sketch of his life on p. 17.

Narrow 16mo. A folder reproducing one etching and listing 70 subjects.


Narrow octavo. Folder, listing 55 subjects.


271. **OILS, WATER COLORS, PASTELS AND DRAWINGS BY JAMES McNEILL WHISTLER,** on exhibition at the Galleries of M. Knoedler & Co., 556-558 Fifth Avenue, commencing April 2, 1914.

Octavo. Foreword by John Butler Yeats. Five reproductions; 36 entries described, some at length. Paper covers.

Octavo. 119 entries. Original brown paper covers.

273. LOAN EXHIBITION OF WORKS BY JAMES McNEILL WHISTLER, to aid the professional classes war relief council. [London]: P. & D. Colnaghi & Obach [1915.]


275. MASTERPIECES OF ETCHING BY WHISTLER AND HADEN; prints by Dürer, Rembrandt and other masters. Three small, but choice private collections. To be sold at unrestricted public sale on Wednesday evening, April 11, 1917, under the management of The American Art Association, American Art Galleries, New York City.

276. CATALOGUE OF THE BRYAN LATHROP COLLECTION OF ETCHINGS AND LITHOGRAPHS BY JAMES McNEILL WHISTLER. Exhibited at the Art Institute of Chicago, March 12 to May 1, 1917.


277. THE FUR JACKET BY J. McNEILL WHISTLER. The Macbeth Gallery, 450 Fifth Avenue, New York.

Narrow 24mo. Folder, with reproduction of the painting.


Duodecimo. Whistler listed on p. 98. Portrait of his mother exhibited; reproduced (see plates at end).
POORTRAITS AND CARICATURES OF
WHISTLER


280. WALTER GREAVES. Photographs of two portraits in oil.
   b. Three-quarter length, in evening dress, full face. Wall with picture as background. Dated 1870.

281. FINCH MASON. Original pencil, wash and chalk drawing "Jimmy en Fête. A sketch at the Eton-Harrow Match in the Eighties."

283. **PAUL RAJON.** Photogravure. Reproduction of charcoal drawing. Head turned slightly over left shoulder, shows white lock and monocle.


287. **GIOVANNI BOLDINI.** Dry point. The plate was made at the time Boldini was painting Whistler's portrait, 1897; shows Whistler asleep upon a sofa between poses.

288. **PAUL HELLEU.** Dry point. Signed proof. Half length, seated, resting head on hand, full face.

289. **MORTIMER MENPES.** Dry point. Signed proof. Half length, seated, elbows on back of chair, profile to right.
290. **MORTIMER MENPES. Dry point.** Signed proof. Head looking over right shoulder.

291. **MORTIMER MENPES. Dry point.** Signed proof. Quarter length, laughing, with monocle.

292. **MORTIMER MENPES. Dry point.** Signed proof. Head and shoulders, laughing, with monocle.


295. **WILLIAM NICHOLSON.** Lithograph reproduction of woodcut. Full length, standing. Only a few proofs printed from the original block. They were hand-colored, signed and numbered by the artist.

297. **JACQUES REICH.** Etching after the painting by Giovanni Boldini in the Brooklyn Institute of Arts and Sciences. Size 11¾ x 20¾ inches. Signed proof No. 1 of 50 copies of the first state with remarque of Whistler’s mother.

298. **ALICE BARNEY (MRS. ALBERT CLIFFORD BARNEY).** Photograph of portrait in pastel.

299. **GARDNER C. TEALL.** Mr. Whistler by Candle Light. A caricature of Whistler formed by the smoke of six candles. A butterfly toward the left. In The Chapbook, v. 4, p. [275]. February 1, 1896.
300. **REPRODUCTIONS OF THE WORKS OF WHISTLER**

**300. NOCTURNES — MARINES — CHEVALET PIECES.**

Large folio. Photographs of twenty-four of Whistler's paintings from the Goupil Gallery Exhibition, March-April, 1892, each signed with his autograph and the butterfly signature. In portfolio with title page and index.


THE STUDIO "WHISTLER" PORTFOLIO, containing the following reproductions from the works of J. McNeill Whistler.

Oil Paintings:
1. "The Sweet-Shop."
2. "The Sun-Cloud."

Pastels:
3. "The Purple Cap."
4. "The Old Marble Hall, Venice."
5. "Bead Stringers, Venice."
7. "Sunset, Venice."
8. "The Blue Girl."

Water Colours:


"CREMORNE GARDENS, No. 2; NOCTURNE IN GREEN AND GOLD." Print in color by Franz Hanfstaengl. Size of Plate 20½x8¾ inches. Original painting in the Tate Gallery, London.

"ARRANGEMENT IN BROWN AND BLACK. PORTRAIT OF MISS ROSA CORDER." Engraved in pure mezzotint.
by Richard Josey under the immediate supervision of the painter. Published by Henry Graves & Co., London. March 15, 1880. Proof signed by the engraver and by Miss Rosa Corder. Whistler's original announcement of the publication of this engraving attached to mount. Original painting in the collection of Richard Canfield, Esq.

306. “NOCTURNE, BLUE AND GOLD. OLD BATTERSEA BRIDGE.” Print in color. Published by Franz Hanfstaengl, New York. Plate 16½x21¾ inches.


311. "IN THE STUDIO." Printed in color by the three-color process. Published by S. D. Childs & Co., Chicago, 1914. Size of plate, 8 x 10¾ inches. Original painting in the Art Institute, Chicago.

312. SYMPHONY IN WHITE, No. III. Etching by Peter Halm. Plate 22 x 14¾ inches.

313. NOCTURNE—SILVER AND BLUE. Photograph of the painting in the possession of Messrs. Kennedy & Co.

MISCELLANEOUS


316. THOMAS R. WAY. Watercolor drawing after “The Gold Scab,” a bitter caricature of Frederick Leyland painted by Whistler after his quarrel over the Peacock Room. This drawing was made by Way when the painting came into the market for sale for the benefit of a prospective buyer in America. Mr. Way’s description and comment written by him on the margins.


318. MURPHY VARNISH COMPANY, NEW-ARK AND CHICAGO. The story is told of how John Hay rebuked Whistler’s use of the word “mere.”
