THE WORK OF ERNEST HASKELL
THE ART INSTITUTE OF CHICAGO
FEBRUARY 16 TO MARCH 2, 1916
THE explanatory notes in this catalogue were written by Mr. Haskell. He wishes to extend thanks to Eben D. Jordan, Esq. and to his friends who kindly lent prints and drawings for the exhibition, and also to thank Mrs. Bertha Jaques for her courtesy in permitting the artist to use her printing press.

Fifteen per cent of all sales in this exhibition are to be donated to the Appui aux Artistes.

The engraved bookplates and announcement cards and the series of ten monotypes of Monterey cypresses are not catalogued.
LINE

THE most primitive expression in art is line. The most intellectual expression in art is line developed by selection: the crude economic line of prehistoric scratchings; the purity of Egyptian line that encloses the most sedate and well ordered patterns of all art; the line of Greece that composes the frieze of the Parthenon; the ancestral line of Chinese paintings and its relative descendant, the line of Japan, that was to be the magic of Hokusai; the line of the Niellists, the birth of engraving that was to be passed on to Dürer and later to guide the burin of Blake in the last great work of engraving, "The Book of Job"; the etched line of Rembrandt, that final word in etching. And separate from all must be considered the clinical line of Da Vinci, who with the stylus of silver perfected scientific drawing and set a standard for all time.

Whistler regretted that he had not been a pupil of Ingres, who taught Degas. To those who declare that line drawing is not important and that to "express oneself" by any method is all important, let the answer be: "The art of Degas". Give to the scoffers the stylus of silver and bid them draw with it the unerasable lines that will tell the story of their ability. Nay, challenge them to do it! Their reliance upon accident, the very quality that Da Vinci decried, is too strong within them. The accomplishment by accident is not the accomplishment of the artist; he cannot repeat the perform-
ance, but must await again the accident. Study
the work of Degas and observe how the result is
never one of chance, and remember that the truth-
ful, ugly grace that lies in his ballet girls was ob-
tained by many elaborate drawings in silver point.
Imagine the Fritz Kreisler who does not know
where to place his fingers! Has the violin of Stradi-
varius been improved upon?
Skill in craft is all important, and in the presence
of the short-cuts of art let us demand that the
artist use his tools properly. Is not the stylus of
silver which Da Vinci used suitable for the use of
the modern artist? Why should the craft of Dürer
and Blake degenerate into the engraving of "cartes
de visite"? The needle of Rembrandt is the needle
of Whistler and the modern etcher. Take these
tools and use them well, as did the Masters, and
then improve upon their product.
Art undoubtedly needs improvement, but shall
we improve it by hanging bells upon the throat and
castinets upon the belly of the violin Stradivarius
made, or by relegating the burin of Blake to the
bureau of engraving in order to immortalize our ex-
quise currency? And engraving was once the
medium for the divine expression of Dürer!
What a diabolical shame it is, according to the
ideas of some moderns, that the plates of Rem-
brandt and Whistler could not have been proved in
color! They imagine how gorgeous "The three
trees" would be in eight colors, and how pyro-
technically radiant "The hundred guilder" print
could be made with the ink of coal tar.
Whistler always expressed himself within the means of his craft. Content to use the needle of Rembrandt, not pens or double points, to etch upon small plates, print with a one colored ink, draw through a ground of wax, not one tempered with tallow, leave resin to the plumber as a flux for solder, and eschew the electro-plater, realizing that steel is good for jack-knives and war ships, but should not be used upon the surface of copper plates. Within the scope of every art method lie unlimited possibilities for originality. The method however should remain virgin.

Blake engraved "The Book of Job" with Dürer's "Melancholia" before him. He loved every line of its achievement. He tried no improvements on the method, but expressed himself in his own way by that method, and it is significant that throughout the "Job" there is nothing reminiscent of Dürer.

A student will learn more by drawing in a medium which is unchangeable, namely silver point or pen and ink. Let him throw away the piece of india rubber that Leonardo never dreamed of and think carefully of each line before he executes it. Let him also become familiar with "The pictorial plane" discovered by Da Vinci, which teaches that it is impossible for forty students standing in different parts of the room to see the model the same size.

If the artist considers line unimportant and trivial, should he not at least master it? For by so doing he will prove to the world his superiority to it!

Line is the spine of art.

Ernest Haskell.
CATALOGUE

THE PARIS MONOTYPES

These are the efforts of an artist who was not proficient in drawing. They were accomplished by feeling and have been retained sentimentally because Whistler saw promise in them. Subsequent to these the method of silver point and pen and ink was adopted.

1. Maude Adams as Lady Babbie
2. Gabrielle
3. The tea rose
4. In the café
5. Tavern Lorraine
6. Little girl with a hoop
7. Margot
8. The pink feather
THE FIRST ETCHINGS

These were etched before the artist knew how to draw. They were printed upon a press recommended by Whistler and made by M. Lamour of the Rue de la Harpe, Paris. Mr. Keppel saw promise in them, but the artist realized his inefficiency and had sense of shame enough to stop etching until he knew more about drawing. He therefore devoted ten years to a rigid apprenticeship in line drawing. The little etchings composing "The Paris Set" were the first attempted after this interval, and it is significant that they are as loose in treatment as were the first, showing that detail, although adhered to for so long a period, need not necessarily remain obtrusive. These prints are in the large wall cases and have not catalogue numbers.
THE APPRENTICESHIP OF PEN AND INK

These drawings are done directly in pen and ink. The boundary lines were first ruled and then the inclosure was filled. The composition was complete in the mind before a stroke was made. As there were no pencil lines to erase, these drawings reproduced perfectly, owing to the fact that the ink remained jet black. When pen and ink has been carried far enough, etching and engraving have no horrors. It is now easy to draw within the dimensions of the plate, for the habit of drawing inside a circumscribed space has already been acquired and a certainty of line perfected.

9 Clouds and rolling hills
10 Landscape
11 Al Aaraaf
12 Fairyland
13 The skylark
14 The sea
15 The hunchback pine
16 The prophet
17 The hill-top circle
18 Roots
19 Fern fronds
20 The White Mountains
21 The shepherd
22 Cloud study
23 Spring
SILVER POINT

Silver point is one of the oldest known methods of drawing upon paper, and it is an absolute method, for no correction is possible. A coating of chalky substance is washed upon the paper and incorporated with the paper to such a depth that it will not flake. Bone dust was used by the old masters, but Chinese white is most suitable. Upon this coated surface the drawing is made with a silver stylus or pencil, the prepared ground removing a film of silver from the point. The color of the line when fresh is cold gray, but it soon oxidizes and becomes warmer and exquisitely mellow in tone. Silver points are most permanent.

24 General Leonard Wood
25 Edith Gould
26 Mrs. Louis Untermeyer
27 Mrs. Beatrix Buell
28 Mrs. Rockwell
29 Fritz Rockwell, Esq.
30 Mary Bartow
31 Theodore Spicer Simpson, Esq.
32 Dr. Frank Jewett Mather
33 Horace H. Martin, Esq.
34 Celine
35 The profile
36 Court de Rohan
37 The old horse
DRAWINGS
PORTRAITS

38 Lady Paget
39 Otto Kahn, Esq.
40 Princess Troubetzkoy (Amelie Rives)
41 Mrs. Alfred Wagstaff
42 Enid Gregg
43 Mrs. Reginald P. Ward
44 Mrs. John H. Brewster
45 Mrs. Greenough
46 Mrs. Forbes Morgan
47 Adelma
48 Frederick Hilliard, Esq.
49 Mrs. Harriet Seymour
50 Lorrimer Stoddard, Esq.
51 Carmen
52 Mrs. Coulter
53 The volunteer
54 Reading
55 Flora Finch
56 Yvette Guilbert
57 Grace George

Poster
58 Mrs. Fiske
59 Whistler
   Photogravure of drawing used for poster of "The Baronet and the Butterfly."
60 The feathered hat
61 Imaginary landscape
62 The garden

   Water color

ENGRAVINGS

63 Daphne (The artist's first engraving)
64 The hill-top
65 Amelia

PARIS ETCHINGS

66 The concierge
67 The little fruit shop
68 Shelling peas
69 The ribbon-vender
70 The old Lunatic
71 The scavenger's daughter
72 Frying potatoes
73 The rag-picker's child
74 Boul' Mich
75 Café artist
76 In the Luxembourg
77 Carmen
TO THE SOUTHWARD—Drypoint
WESTERN ETFCHINGS AND DRYPOINTS

ETCHINGS
78 General Sherman (Sequoia Gigantea)
79 The baby Sequoia (Sequoia Gigantea)
80 Cemetery live oak
81 Corall de Tierra
82 Weeping willow
83 The antlers
84 The serpent

DRYPOINTS
85 The Pinnacles, near Soledad
86 The Half Dome, Yosemite Valley
87 Large live oak
88 The sheltered barn
89 The four live oaks
90 The castles
91 Point Lobos cypress
92 Dying white oak
93 The outpost cypress
94 The cypress phalanx
95 The dragon
96 The dolphin
97 Dune pines
98 The wand
99  Lighthouse pines, No. 1
100  Lighthouse pines, No. 2
101  The celestial balcony
102  Sand buried pines
103  Dunes and clouds
104  Tree bones
105  Chinatown
106  The lake
107  The verdant vale
108  The harbor
109  Monterey
110  The portals of the past
111  The arched pine
112  The pennant
113  Feathery trees
114  The dead and the living

MISCELLANEOUS ETCHINGS AND DRYPOINTS

ETCHINGS

115  The large fruit shop
116  The crippled pine
117  The moss bride
118  The harbor
119  Through the mist
120  Dead tops
121  Dwarfs of Ragged Island
122  The spectre
123  Kennebec homesteads
124  Popham pine
125  Black spruce
126  The hunchback
127  The blind gipsy
128  The dead sisters
129  The cypress hedge
130  White oaks, evening
131  Boston light
132  The skeletons
133  The elm
134  The rock pine
135  Moss trees
136  Pine study
137  The pitch pine
138  Retrospection
139  The match-boy
140  The little Celt
141  The box party
142  The deacon
143  Sketch
144  Branches
145  Goldenrod
146  The Jew and his wife
147  Portrait
148  The tramp
149  Carding hair
150  The jester
151  The fire
    Unique proof
152  The pedestrian
153  Friends

DRYPOINTS

154  To the southward
155  Aliquippa poplars
156  Giant cactus and greasewood
157  The valley
158  White pine
159  The basin
160  Peeling apples
161  Reading
162  The Major
163  Ruby
164  The judge
165  Portrait of a lady
The Chinese robe
The medium in a trance
Sleeping dog
Sketching
The Puritan
Head
Darning
The teacher
Portrait: Mrs. G.
Portrait: Mrs. P.
Landscape

LITHOGRAPHS
The crest of the hill
The edge of the wood
The factories, Kill van Kull
The old pier, Staten Island
The ruined pier, Staten Island
Petite Adelaide
Bertha Kalich
Maude Adams as Juliet
Mike Whelan
Trelawney of the Wells
Pamela
Hazel
189 Lucy
190 Celine
191 The doctor
192 The glass of absinthe
193 Meditation
194 Death
195 Pen and ink lithograph

OIL SKETCHES
PAINTED ON MAHOGANY PANELS

196 Pont Neuf
197 Notre Dame
198 Rue de Nevers
199 Jardin Acclamitation
200 The Trocadero
201 The Pantheon
202 Sunken garden, Luxembourg
203 Corner of the Luxembourg palace
204 The Odéon
205 The pool, Tuileries
206 The Tuileries
207 Upper Seine, Paris
208 Versailles
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