CORRESPONDENCE.
PADDOC PAPERS.
THE OWL AND THE CABINET.

No. 4.
CATALOGUE OF AN EXHIBITION
OF WHISTLERIANA FROM THE
COLLECTION OF WALTER S. BREW-
STER, EXHIBITED BY THE CAX-
TON CLUB IN THE BUILDING OF
THE ART INSTITUTE, CHICAGO,
APRIL TWENTY-EIGHTH TO JUNE
SECOND, NINETEEN HUNDRED
SEVENTEEN
BOOKS AND PAMPHLETS WRITTEN
BY WHISTLER

   Square 16mo. List of oil paintings, sketches, etchings and dry points, and drawings. Attached: a clipping from the London Evening Standard of June 26, 1874, reviewing the exhibition. Original brown paper covers. This was Whistler's first "one man show." (See Passfield, Vol. I, p. 179.)


   Quarto. 36-page. Letters written from 31 The Street, Chelsea, March 9, etc., 1878. Privately printed. Correspondence...

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


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


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

9. MR. WHISTLER’S “TEN O’CLOCK.”

10. MR. WHISTLER’S “TEN O’CLOCK,”
   together with Mr. Swinburne’s comment and Mr. Whistler’s reply. Chicago: Old Dominion Press, MCMIV.
   Octavo. Frontispiece, portrait of Whistler. "Fifteen copies of this edition are printed on Imperial Japan velum, 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: 110." Bound by Riviere and Son, London.

11. MR. WHISTLER’S “TEN O’CLOCK,” as
   delivered in London, at Cambridge, and at Oxford; together with his Propositions, and
   Propositions No. 2. Chicago: The Alder- 
   brick Press, MCMIV.
   Octavo. "The Alderbrick 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, 1882."
   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.

Dedication. In original paper covers. The story of the publication of this and the "Paris" edition (p. 14) has several versions. See Further Reading: The "Windsor" edition was published in 1860, C. G. Selby's "Writings by and about Whistler," introduction and the following from the 1860 work of Robert M. Hill: "The exceedingly rare early 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 certainly generally regarded as the first and, indeed, up to the time of this recent reprinting, as the only edition of the world)." The present volume is a 1,000 of 750 printed as very heavy hand-made paper, and was compiled with Whistler's full approval. This issue 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, Moses, perhaps being named as the publisher. The half of this edition was sold at auction by Mr. Whistler's legal representatives.
"The book contains Whitaker letters dating as far back as 1861, sixteen years earlier than the date of the first letter in Whitaker's edition; and includes, among the later letters, some which Whitaker either revised or else omitted entirely. Among the revised letters are those relating to Whitaker's celebrated controversy with Mortimer Menpes, in which dispute Mr. Ford was the champion of Whitaker's cause. Among those omitted in Whitaker's edition is, needless to say, the correspondence with Sheridan Ford.

'Regarding the utility of the volume, it may be noted that the publishers have pointed out that "the finely printed pages of 'the entire edition' had been sold; while The Times remarked that 'the writing effort of a prominent advocate is largely reduced 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.'

'From 1868, writing in response to an inquiry respecting the volume, explained that although their name appeared as the publishers they never handled the work. 'After all the copies,' they write, 'were turned up to one for ten shillings. We do believe that a copy of this edition could be secured anywhere. There were only about 100 copies in existence.'

'Both the Paris and the New York editions are prior to Whitaker's own London one. 'The two printed 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, MDCCXC.

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

edition. From the Sidney Colvin collection. Catalogue of the
famous exhibitions at the Goupil Gallery, London, 1892. Original
brown paper covers. Label states that the first edition
“was destroyed by fire except about six copies.”
Whistler called this exhibition “my heroic kick in Bond Street.”
It marked the turn in the tide of public appreciation of his work.

18. EDEN VERSUS WHISTLER; THE BAR-
ONET & THE BUTTERFLY. A valentine
with a verdict. Paris: Louis-Henry May
[1890.]

“Six volumes is limited to two hundred and fifty copies—one
hundred and twenty-five for France, one hundred and twenty-
five for America. No. 29.” Signed by Whistler with the butter-
fly signature.

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

Octavo. “Four hundred copies on small quarto paper, and one
hundred large paper copies on deckle octavo paper, have been printed
of this brochure. No. 99 (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. 1863].


21. ONCE A WEEK; an illustrated miscellany of literature, art, science, and popular information. Volume VII. June to December, 1862. London: Bradbury & Evans. Three original drawings by Whistler engraved on wood by Swain. The Relief Fund in Lancashire, p. 195. The Morning before the Massacre of St. Bartholomew, p. 205. Coast Barkherts, p. 378. So far as known these were the last 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 Thomp-
sen. London: Ellis and White, 1878.

Quarto. "Only two hundred and twenty copies printed, of
which one hundred are for private circulation." Preface by
M. Meere. 49 pages of text; 320 plates, of which 20 are by Whis-
ter. Original canvas bound at end by Riviere and Son, London.

23. VANITY FAIR. Vol. XXII, 1878. Lon-
don.

Walker's etching "St. James's Street, June 1878." (M. 165.
W. 249, K. 166). drawn for this publication and reproduced by
lithography.

24. FOUR MASTERS OF ETCHING, by
Frederick Wedmore. With original etchings
by Haden, Jacquemart, Whistler, and Legros.
Square folio. "This edition is limited to two hundred and
fifty copies." Chapter on Whistler, p. 148-79. Original etching
"Princes Bridge" W. 246, M. 176, K. 179, facing p. 76.

25. THE PAGEANT. Art editor, C. Hazeldine
Shannon, literary editor, J. W. Gleeson White. London: Published by Messrs. Henry
and Company, MDCCCXCVI.

Folio. Added illustrated title-page. "The number of this
dition is limited to one hundred and fifty copies, of which this is
No. 17." Large paper copy. A collection of writings by
various authors, illustrated by 20 full-page plates by well-known
artists. "The Play—Portrait of my brother" an original litho-
graph by James M'Neill Whistler, printed by Thomas Way
29 p. 29. A reproduction of Whistler's Symphony in white, No.
102, on p. 41.

Octavo. Contains reproduction of one etching and one original lithograph of Whistler, made expressly for the book; i.e. The Savoy Hotel in process of construction and The Savoy pigeons on pages 10 and 26 respectively. Bound in boards, front cover illustrated.


Quarto. 142 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 frontis- piece. "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' 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. 41.)

Three other defaced plates mounted.
34. ORIGINAL PEN AND INK SKETCH BY WHISTLER. Three figures with suggestion of a fourth. 336 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

37. A CATALOGUE OF THE ETCHINGS
   AND DRY-POINTS OF JAMES ABBOTT
   MACNEIL, WHISTLER. London: Privately
   printed by John Russell Smith, 1874.
   Octavo. Prefatory note by Ralph Thomas. Frontispiece
   portrait of Whistler etched by Perry Thomas. One of a limited
   edition of 50 copies.
   This was the first catalogue of Whistler's etchings published; it
   describes 68 prints. 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 in-
   scription by the author.

38. A CATALOGUE OF THE ETCHINGS
   AND DRY-POINTS OF JAMES ABBOTT
   MACNEIL, WHISTLER. London: Privately
   printed by John Russell Smith, 1874.
   Loose sheets unbound, laid in binding case. Extract from
   autograph letter of the author inscribed: "I enclose a copy of
   the Whistler Catalogue as promised, including the cancelled
   leaves, none have gone out with the catalogue, and that in the
   reason this is not bound up." From the Col. W. P. Pringle
   collection. Proof copy of the etched frontispiece portrait signed
   by Perry Thomas.

39. WHISTLER'S ETCHINGS, A STUDY AND
   A CATALOGUE, by Frederick Weldmore.
   ... London: A. W. Thomson, 1886.

OCTAVO. Describes 800 subjects. "One hundred and thirty-five copies. This is No. 92." Signed with cipher.


OCTAVO. Describes subjects numbered 159 to 372. "Additional sixty not described in Wedmore," p. 357. "One hundred and thirty-five copies printed. This is No. 12,"

[By E. G. Kennedy.]


QUARTO. Frontispiece portrait of Whistler, 400 pages of introduction; 567 pages of catalogue and index. "The committee on publications certifies that this book is one of an edition of three hundred copies on French paper and three copies on Imperial Japan paper printed from type in the year nineteen hundred and nine." French paper copy. Bound by Riviere and Son, London.
43. A DESCRIPTIVE CATALOGUE OF THE
ETCHINGS AND DRY-POINTS of James
Abbot McNeill Whistler, by Howard Mans-
field. Chicago: The Casson Club, MCMIX.

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."

44. THE ETCHED WORK OF WHISTLER.
Illustrated by reproductions in colotype of
the different states of the plates; compiled,
arranged and described by Edward G. Ken-
nedy. With an introduction by Royal Cortissoz.

Text, 1 vol. folio; plates, 5 vol. square folio. "The publica-
tion 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 Strathclyde 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 engravings.
Describes and reproduces 442 plates in their various states; all
are mounted. Bound by Riviere and Son, London.

45. MR. WHISTLER'S LITHOGRAPHS. The
catalogue compiled by Thomas R. Way.
London: George Bell & Sons, 1896.

Octavo. First edition; describes 190 subjects. "The title
page was designed by Mr. Whistler. The facsimile 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
46. MR. WHISTLER'S LITHOGRAPHS. The
catalogue compiled by Thomas R. Way.
Second edition. London: George Bell & Sons;
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."

47. THE LITHOGRAPHS BY WHISTLER;
illustrated by reproductions in photogravure
and lithography. Arranged according to the
catalogue by Thomas R. Way. With addi-
tional subjects, not before recorded. New
Folio. 365 + 32 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. 105 subjects repro-
duced in photogravure and 11 in colours from lithographic stones
prepared by Thomas R. Way."
BOOKS AND PAMPHLETS ON WHISTLER


Octavo. First edition. Cover-title. Embraces a sketch of his life, a list of his works, notes of criticism, and references. 14 p. 40 cm. The binding of a copy of this pamphlet is a found by Frederick Reppel lost by Whistler’s friendship and as a result thereof Reppel published, “The Guise Art of Resenting Injustice.” (No. 35 4 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
"Woe to a leafless oak in a flood!"

"His pristine form a dangerous precedent."

VENICE.

"Another crop of Mr. Wicksteed's little junks."—Zests.

"DINGHYS—GLASS FURNACE.

"Crickets is powerful here."—Primeo.

"DINGHYS AND YACHT.

"He must not attempt to make off his de-wealth upon us at manifestations of grace."—Daily Telegraph.

"WHELIWRIGHT.

"These oceans depend not at all upon the external qualities residing in their surface, but on St. James's Grotto."


Narrow 4mo. Contains facsimile of a letter from Whistler to Keppel. This work also appears in Keppel's, The Golden age of engraving, p. 181-204. Original brown paper cover.


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


Dedicated. First edition. "130 copies have been printed of this book." viii pages, arranged by subject, without index.


Quarto. First edition. Bibliography, p. 253-258; Principal magazine articles, p. 259-263; Principal paintings, p. 263-264; Notes and current, 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 Gospel Gallery held in May, 1911. Bound in blue paper covers.

66. GREAVES, WHISTLER & CHELSEA.

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


Dedication. First edition. Frontispiece, portrait of Whistler. Dedicated "to Stedman Ford, discoverer of the art of folly and of many fellows of art."


71. SWINBURNE MS. FACSIMILES. [Rest. 1915.] (The Bibliophile Society. Publications.)

Folio. Cover-title. No. 27 of W. K. Biddle’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 arrangement 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. Biddle’s autograph signature on title page.

Octavo. Title vignette on title-page reproduced. From the Whitelaw collection, of which this copy is No. 85. Signed: "Elmer Adler. Lists chronologically 124 portraits, executed from 1848 to 1902.


76. WHISTLER, by T. Marita 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. 112-127. Hamerton's quarrel with Whistler arose from the latter's refusal to contribute a plate.


Folio. Chapter on Whistler, p. [209]-211. Describes three of Whistler's etchings. Original etching "Billinggate" facing p. 211.


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


Octavo. First edition. Three plates reproducing Whistler’s work, and one mounted facsimile leaf-page of the first edition of “The gentle art of making money.” The first three chapters are reprinted from Gulliver’s “Whistler’s art diary.” Whistler “handed in” used on the cover and title-page of this volume are now reproduced for the first time.” Preface. Bound by Riviere and Son, London.
S9. SUPPRESSED PLATES, WOOD EN-GRAYINGS, 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
time. By Julia de Wolf Additon, author of
"Arts and Crafts in the Middle Ages," "The
Art of the Pitti Palace," etc. Illustrated.

Octavo. First edition. References to Whistler: p. 27, 39, 42,
215, 217, 230. Reproductions of one painting and one etching.

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].

Octavo. First edition. Two chapters on Whistler; Whistler
as an etcher; One day with Whistler, p. 169-181. Reproductions
of a portrait of Whistler by Paul Saget, 34 of Whistler's works
and the facsimile of a letter from Whistler to Mr. Keppel.
Whistler mentioned in Bibliography on p. 315-314.

94. RUSKIN AND HIS CIRCLE, by Ada
Earland. . . . With 20 illustrations including
a photogravure frontispiece. New York:

Octavo. First edition. Chapter on Whistler and his lawsuit,

95. ECHOES OF WHISTLER, by Louis C.
Alexander, author of "The Waszyat—The
Testament of Omar Khayyám," "The Wife
Sealers," "The Book of Ballynoggin," etc.
London: John Long, limited, mcmxx.

Dodecimo. First edition. Dedicated to Whistler. Chapter
on Whistler, p. 205-211.
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,
   Ed., 1911.
   Octavo. First edition. "Three hundred and fifty copies only have been printed of the large paper edition, of which this is No. 79."

97. FOOTPRINTS OF FAMOUS AMERICANS IN PARIS, by John Joseph Conway, M.A. With
   an introduction by Mrs. John Lane and 12 illustrations. London: John
   Lane, The Bodley Head; New York: John Lane Company, MCMXII.
   Additional references: p. 129, 130.

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

   Secker, MCMXIII.
Reproductions of the works of Whistler, plates 247-74. "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.


Whistler listed on p. 1415. Table showing increase in prices. Three reproductions. Paper covers.
MAGAZINE EXCERPTS


Article by Frank T. Robinson. Illustrations in text drawn by H.O. McManus 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.
The Gentle Art of Making Enemies
Edited by Sheridan Ford

Paris
BERANGER & Cie
1850.
ALL GOOD COMRADES
WHO LIKE A TRUE FALC ARE NO QUARTER
THOSE VICTORS WHO PEACEFULLY DESIRE

Reference in text and reproduction of Whistler's "Swarms.


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 Dowdenwell].

Eight illustrations, five being reproductions from his works.


Three reproductions, one full page.


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


The conversation deals largely with Whistler.


A sketch by Whistler reproduced.


Mention of a caricature of Whistler on p. 21; reproduction on p. 22.


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

Mention in News note on p. 1. On cover is reproduction of a caricature of Whistler by "App." Illustrations, reproductions of Whistler's works throughout the two articles and pages 19-45, 47 and 65. 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 in one plate by Menpes and note.


Reproduction of a caricature of Whistler by Ernest Haskell.


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


A review of Menpes' "Whistler as I knew him." A reproduction of Whistler's Ile de la Reine. On p. 551, a caricature in reply to the mistake in the July number, Whistler is pictured laughing and saying "Whistler indeed!"

A reproduction of the portrait.


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


Anecdote by H. Jones Thaddeus. A censure in Louis Bayly's Story of the Tie 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, 1856."


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, 785, and reproduction of portrait of Mrs. Hutch, p. 750. In the October number, p. 916.

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

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

146. THE CHAP-BOOK. Vol. 8, p. 470-480. May 1, 1898. Whistler in the U. S. Coast survey. [By Gustav Kobbe.]

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


Reproduction of caricature of Whistler drawn by Ernest Hatch.


The article by Bloe contains extracts from the Journal of Whistler's mother. Reproduction of a woodcut portrait of Whistler by Ernest Hanfstaengl.

The article by Meyer (p. 234-235) 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. 150 of Madal'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 Apology" in "The Gentle Art of Making Enemies," p. 239.


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. 577-779; 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. 2232-2244. 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.


Reproductions of three of Whistler’s works.

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


Reproducing of a caricature of Whistler drawn in chalk on cardboard by Mortimer Menpes and reference in text, p. 261-262.

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 Rocko Matsuki.—The pupil is history of Mr. Whistler’s art, by Ernest F. Freilich.—Whistler and the Ukiyo-Yo, by Marie Norrie.—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 letter 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. 51.


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 Rajmon's portrait of Whistler, and a portrait of Whistler's father.


Nine reproductions of Whistler's work.

192. THE NINETEENTH CENTURY. Vol. 6, p. 134-145. August, 1879. Mr. Whistler's theories and Mr. Whistler's art. [By Frederick Wedmore.]

193. THE NINETEENTH CENTURY. Vol. 55, p. 665-675. April, 1904. The place of Whistler. [By Frederick Wedmore.]


A review of Menges' "Whistler as I Knew Him."
22, Chancery Lane, W.C.
21st June 1876

Dear Sir,

Thank you for the catalogue of your fine sales which I am very glad to have received. How kind.

I enclose a copy of the letter I have sent you, and also the letter promised — excluding the cancelled line. I hope you and your family are in good health. I have been unwell, but I am now better.

Yours truly,

[Signature]

No. 58.
A CATALOGUE
of the
ETCHINGS AND DRYPOINTS
of
JAMES ABBOTT McNEIL WHISTLER.

LONDON
PRIVATELY PRINTED BY
JOHN RUSSELL SMITH, No. 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 Chiton.


Reproductions of eighteen of Whistler's lithographs.


Two reproductions, one a cancelled plate.


Reproductions of ten of Whistler's works. P. 496-497 in Bri-sa-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 colours and 15 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.


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


Reference to Whistler, and reproduction of his portrait of Mrs. Heath.

Note on Joan exhibition of the works of Whistler at Colnaghi and Ghezzi's Galerie, p. 150.


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 Rossetti's portrait, p. 104.


223. THE LADIES' FIELD. March 11, 1903. 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

235. THE GROSVENOR GALLERY. Sir Coutts Lindsay, bart., proprietor and director. C. E. Haile, secretary . . . [London: MDCCCLXXVII.]

240. 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, 44, 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.]

Occasion. Cover-title: "The etchings exhibited are numbered in substantially chronological order ..." 105 entries.

238. PRIMA ESPOSIZIONE INTERNAZIONALE D'ARTE DELLA CITTÀ DI VENEZIA, 1895. Catálogo Illustrato. Fruecia; Premiato Stabil, 1895.


240. SAME.

Second issue, with corrections as published. Lists 336 etchings and 120 lithographs. Paper covers.


242. EXHIBITION OF ETCHINGS BY J. McNEILL WHISTLER. London: Obach UZ 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.

1670. No. 178 Deep Sea, by Whistler with biographical sketch. No. 184 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 LITHOGRAPHS. Memorial exhibition of the works of Mr. J. McNeill Whistler, Boston [1904].


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


Narrow octavo. 123 estampes. Original brown paper covers.
256. CATALOGUE OF LITHOGRAPHS BY
J. McN. WHISTLER. Exhibited at The
Galerie Club, April 4th to April 27, 1907.
Dudocetum. 100 pages. Paper covers.

257. THE NATIONAL GALLERY OF
ART. Department of fine arts of the Na-
tional museum, by Richard Rathbone, assist-
ent secretary of the Smithsonian institution,
in charge of the United States National
Museum. Washington: Government Print-
ing Office, 1909.
Octavo. A list of the oil paintings, water colors
and pastel, etc. of James McNeill Whistler trans-
mitted to the United States National museum in the
collection of Charles L. Freer.

258. CATALOGUE OF AN EXHIBITION OF
ETCHINGS AND DRY POINTS BY
WHISTLER. With an introduction and
notes especially compiled for this exhibition
by Joseph Pennell. New York: Frederick
Keppe1 & Co., January 6 to February 3, 1909.
Narrow octavo. List 105 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. Frontispiece portrait of Whistler: Introductory
matter; 153 pages, containing: Chronological biography; Whistler
exhibitions; catalogue. The catalogue describes 46 subjects,
at length. Paper covers.
260. CATALOGUE OF AN EXHIBITION OF
ETCHINGS AND DRY-POINTS BY
JAMES ABBOTT McNEIL WHISTLER.
With a preface by Howard Mansfield.
January 15 to March 27, 1910.
Boston: Museum of Fine Arts [1910].
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 completion of the catalogue." 300 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].
Octavo. "Buffalo Fine Arts Academy, Albright Art
Gallery, March, 1911," on back cover. 34 entries.
Printed on one side of not only; pages unstapled.
Original brown paper covers.

262. CATALOGUE OF AN EXHIBITION OF
ETCHINGS AND DRY-POINTS BY
WHISTLER. With an introduction by
Joseph Pennell. Chicago, Albert Roullier,
March 8 to March 29, 1912.

263. FRIENDS OF AMERICAN ART. Second
[1912].
Octavo. Whistler, p. 14. Biographical sketch and reproduc-
tion of Whistler's painting "In the Studio," presented to the
Art Institute by the Friends of American Art. P. 32-33. Bio-
ography, p. 69-71.
264. ETCHINGS AND LITHOGRAPHS BY JAMES McNEIL WHISTLER. From the collection of Bryan Lathrop. [Chicago: E. E. Donnelley & Sons Co., 1912.]

Duo decimo. Original brown paper covers.


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


Octavo. Foreword by Berthold Luefar. Whistler's American paintings listed on p. 95; 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., 356-358 Fifth Avenue, commencing April 2, 1914.

Octavo. Foreword by John Beta Yate. Five reproductions; 36 entries described, some at length. Paper covers.
Octavo. 115 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 & Co. [1915.]


275. MASTERPIECES OF ETCHING BY WHISTLER AND HADEN; prints by Düer, 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.

278. LE MUSÉE NATIONAL DU LUXEMBOURG. Catalogue raisonné et illustré des peintures, sculptures, dessins gravures en medailles ... des écoles contemporaines, par Léonce Rémond, Paris: Librairies-imprimeries reunies, n.d.

Deduced. Whistler listed on p. 98. Portrait of his mother exhibited reproduced (see plates at end).
PORTRAITS 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 sock and monocle.


287. GIOVANNI BOLDINI. Dry point. The plate was made at the time Boldini was painting Whistler’s portrait, 1892; shows Whistler asleep upon a sofa between poses.

288. PAUL HELLÉU. 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 11⅜ x 20½ 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.

REPRODUCTIONS OF THE WORKS OF WHISTLER

300. NOCTURNES — MARINES — CHEVALIET PIECES.
Large folio. Photographs of twenty-four of Whistler’s paintings from the Grosart Gallery Exhibition, March–April, 1903, each signed with his autograph and the butterfly signature. In portfolio with title page and index.


Folio. 15 pages of text. Each plate accompanied by guard sheet with descriptive letterpress. "Il a été tâté de cet ouvrage: 500 exemplaires numérotés; Nos. 1 à 25 sur papier des manufactures Impériales de Japon, Nos. 26 à 750, texte sur papier de Hollande, et planches sur papier de Chine coloré; exemplaire No. 287." In portfolio.
302. THE STUDIO "WHISTLER" PORTFOLIO, containing the following reproductions from the works of J. McNell 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:

Office of "The Studio." London, MCMV.


304. "CREMORNE GARDENS, No. 2. NOCTURNE IN GREEN AND GOLD." Print in color by Franz Hanfstaengl. Size of Plate 20/16 x 20/16 inches. Original painting in the Tate Gallery, London.

305. "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, 1886. Proof signed by the engraver and by Miss Rosa Conder. 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 Hanzltag, New York. Plate 16 1/4 x 11 1/4 inches.


312. SYMPHONY IN WHITE, No. III. Etching by Peter Halm. Plate 22 x 14 1/2 inches.

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

MISCELLANEOUS

314. VICTOR D. BRENNER. Bronze plaque. Obverse:
Relief half-length portrait of Whistler and inscription "James McNeill Whistler. Painter Etcher Author."
Reverse:
Peacock. Butterfly and inscription "Messieurs les Ennemis!"

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, NEWARK AND CHICAGO. The story is told of how John Hay rebuked Whistler's use of the word "mere."
