Sargent, Whistler and Mary Cassatt
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by

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Cover: Madame X (Madame Pierre Gautreau) 1884 by John Singer Sargent
Owned by The Metropolitan Museum of Art, New York, Arthur H. Hearn Fund

Frontispiece: Mother and Child About 1890 by Mary Cassatt
Lent by the Wichita Art Museum, Wichita, Kansas, Roland P. Murdock Collection

Color Plate: Courtesy of Time Magazine

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The Expatriates Return

Sargent, Whistler and Mary Cassatt shared a common fate in being Americans abroad. They, like numerous others of their countrymen, were numbered among the expatriates, yet their residence in Europe was not due to any wish to deny their American heritage but was virtually forced upon them since adequate art schools in which to study, first-rate galleries of paintings and indeed dependable patronage were not to be found in mid-nineteenth century America. Once established abroad, they were, to be sure, quite content to stay.

Whistler and Sargent both became such fixtures in England that they are classed as British School in museum catalogues of Great Britain. Mary Cassatt is invariably included in the French Impressionist group though never actually called French. Her intense patriotism for America and her pride in her own patrician Pennsylvania ancestry never permitted anyone to believe for a moment that she was anything but American. Sargent, though born abroad, never forgot his equally aristocratic Philadelphia and Boston lineage which marked him unequivocably as American. While Whistler liked to deny Lowell, Massachusetts, as his place of birth and suggested instead St. Petersburg, where indeed his engineer father once took the family to live, he was sufficiently fond of the military exploits of his paternal forebears and the tinge of privileged ease suggested by his mother’s southern origin to boast a little of his American background. Furthermore, he never forgot that he had once been a West Point cadet.

These three artists all knew each other, yet they were never close friends due to the great divergence of their personalities, attitudes and mode of life. Mary Cassatt once refused to receive Sargent when he called because he had done, as she said, such a “dreadful portrait” of her brother Alex. Sargent’s excessive conventionality made him inimicable to the patently unconventional Whistler, while Whistler’s pre-marital escapades were distasteful to the almost prudish Miss Cassatt who nevertheless gave financial aid to Maud, Whistler’s discarded mistress, when she was in need.

All three were nineteenth century artists in that they partook of the new trends of the second half of that great century of innovations. Impressionism to one degree or another touched them all. Whistler and Mary Cassatt were both avid devotees of the new taste for the Japanese. Sargent with his scintillating bravura which derived not a little from Manet surrounded his sitters with material elegance and endowed each with the soul of a patrician. Mary Cassatt, on the other hand, cared little for important personages, was interested essentially in line, pattern and color and treated her sitters so impersonally that few outside of members of her own family are even identified. Whistler created a sensitive and tender sort of impressionism of his own where line and form were of no concern, oil was applied as thin as water color and the whole effect was a matter of mood brought about through subtle gradations of tone and a kind of revelation of the inner spirit of the place or person represented.

As Whistler died in 1903, he scarcely tasted the twentieth century. Mary Cassatt due to oncoming blindness worked at a greatly reduced rate after 1900 and had to stop painting entirely about the time of the outbreak of the First World War. Sargent to be sure was at his height during the early years of this century and portrayed the grandeur
of the Edwardian era, an extension really of late Victorian prosperity which was snuffed out in 1914. None of the three was in any sense associated with the experimentation that characterized the *avant-garde* of the first decade of this century. Their place was firmly entrenched in the annals of the nineteenth century.

Recognition as an artist came easily for Sargent but for Whistler did not really come about until 1890 after thirty years of ridicule. Mary Cassatt had only moderate recognition in the seventies and eighties but enjoyed a greater reputation after 1891 due to her exhibitions and the success of her color prints. Sargent was by far the best known of the three in America because he made numerous trips across the Atlantic and did portraits of many prominent Americans. Whistler became known through his etchings and after 1890 was in demand for portraits. These were of course done in his London or Paris studios since he never returned to America after 1855. Mary Cassatt exhibited consistently over here but was actually not very well known until her later years when she became the grand old American lady of Château Beaufresne, much sought after by young American artists.

Each was a decided personality. Sargent was a great raconteur and always delighted his sitters as well as his dinner hostesses with his charming manner and ingratiating conversation. Whistler was equally fond of dining out but drove his hostess to distraction by arriving an hour late or engaging in a near brawl with a fellow guest. He was a wit with the sharpest of tongues, a dandy, an eccentric, an argumentative, impractical, conceited and clever sort of genius.

Mary Cassatt was also a brilliant talker, in fact talked incessantly, loved to argue, was very opinionated, stubborn, quick to anger but soon forgot what she had been angry about. She liked the company of men and discussion of politics. She did not care for formal society even though she herself belonged to it and maintained all the appurtenances of gracious living. She had strong opinions about art, artists and collectors and expressed herself freely and often violently on the subject.

If Homer, Eakins and Ryder are the three greatest nineteenth century American artists who had their development in this country, Sargent, Whistler and Mary Cassatt are certainly the three greatest in the same period who had their development abroad. In recent years the first trio has been more in favor than the second due to the great interest in Americana and those qualities of honest realism which we like to point out as peculiarly American. Tied in with this is our feeling for romanticism which accounts for the fact that the mystic Ryder can be taken together with Homer and Eakins.

Our second trio fell into disfavor for, to many people, they represented foreign ways, the artificialities and possibly something of the decadence of the *fin de siècle*. Sargent was called a superficial flatterer, Whistler was regarded as an eccentric whose Japanese-like pictures were too ethereal for present-day taste. And after all, they said, who wants to look at etchings any more? Mary Cassatt, never appreciated in this country as she was in France, was regarded as a rather second-rate French Impressionist who painted nothing but sentimental mothers and children. Not everyone fortunately held such disparaging views.

Of the three, Sargent had enjoyed the greatest popularity during his lifetime; after his death, it was he who sank the nearest to oblivion. Whistler and Mary Cassatt have both enjoyed a slow but definite rise in favor. Now that a good half century separates us from the end of the nineteenth century, we can look back on it more objectively and
see this period as a part of a larger development. Whistler now emerges as a great figure in the "aesthetic movement" and his stature as a painter can no longer be questioned. Mary Cassatt is by all odds the best woman painter that America ever produced and at the moment there is a tendency to approach her in a spirit of apology for not having thought better of her during all these years.

With Sargent the situation is somewhat different. Up to now the public has continued to be apathetic. As better than a quarter century has elapsed since Sargent's death and a whole new generation has grown up, it seems appropriate to examine his case once again. His early admirers are dead, his scoffers of the twenties are now middle-aged and perhaps a bit nostalgic, the younger generation simply never bothered to find out whether Sargent had any merit or not. They did not know the age of damask, pink-shaded candlesticks and claret but they were sure it was an artificial period, therefore Sargent the portrayer par excellence of the late Victorians and the Edwardians must also be artificial.

Far more than a facile brush and technical skill went into his painting in 1888 of the austere, commanding matriarch, Mrs. Adrian Iselin. This is an intense character analysis of a woman of great determination. The same can be said of Sargent's brilliant portrayal twenty years later of Lady Sassoon. Here is a woman of great beauty dressed in the height of fashion, piled high with ruffles and plumes, the very antithesis of Mrs. Iselin, but it is a tour de force as far as painting goes and at the same time Lady Sassoon emerges as a person of sparkling personality and great individuality. In these two portraits we can see Sargent at his best in his earlier period and in his later.

It would be impossible to consider these three artists without mentioning the great expatriate American writer Henry James. Of the three painters only Sargent was a close personal friend of the writer, yet they all belonged to what we might call the Jamesian era. All of them suffered a parallel fate, for Henry James, too, went out of fashion, but of recent years has enjoyed a lively revival. There are of course many people who tell us with pride that they always read Henry James; at the same time there are many who say that they never ceased to appreciate the great virtues of Whistler and Mary Cassatt. They would admit, too, that some of the early Sargents were fine and that his brilliance as a water colorist could not be denied. One heard the same criticism of Henry James, that his early novels were the best, the late ones too involved stylistically. James was born in New York into a family distinguished culturally and intellectually, spent much of his youth abroad and, after a brief interval at Harvard, went back to Europe and established himself in London. Thus the pattern was similar to that of the three painters. In portraying the worldliness, the foibles and artifices of the period from the seventies into the Edwardian age, he was closer to Sargent than to the other two. As commentators on society they must indeed be thought of together, but at the same time, with this vast difference. The artist, confronted with actual people, is bound to make them appear at their best and, in revealing their personality, must exercise discretion. Sargent had the faculty of expressing the essence of human character and, although he was usually very careful, at times was almost ruthless. James could create his own men and women then dissect them at will. Though he might seem to be safe as a writer of fiction, actually he drew from the same society as the painter and his people were recognizable as types even if not as individuals. No doubt the horrible thought occurred to many women that James might have had them in mind when he drew certain characters. Sargent might paint Lady So and So and inadvertently reveal her as a vain and selfish woman but
fortunately her French gown was so beautifully painted that no one noticed what he had done to her character. Thus the writer for all his cloak of fiction could be more vulnerable than the painter.

Whistler whose very life blood was invective did not, however, make of his paint brush a scalpel. Perhaps the nearest he ever came to the revelations of the foibles of human nature was in his portrait of Count Robert de Montesquieu. But this is no such exposé as Sargent’s Asher Wertheimer, a man who must have been, if we are to judge from his portrait, shrewd and scheming. To Whistler those who posed for him merely supplied a point of departure from which he could create a painting in which tone and mood were the essentials. The important thing was not the psychological analysis of the sitter but rather the psychological effect on the beholder. His landscapes were created with the same thought in mind.

Mary Cassatt never painted a landscape and was concerned only with people as subjects. It is as subjects in an objective way and not as people as individuals that she thought of them. As far as one knows she never did a commissioned portrait. She painted her mother, her sister Lydia, other members of her family but she never thought of these as portraits in the usual sense. People offered her an artistic challenge and, in portraying people, she was merely solving a problem in composition, design and color arrangement. She was such a vital person herself that the human aspect of her sitters interested her. A still life or a landscape was too dead, and possibly she thought too easy. Human beings were more difficult but at the same time more stimulating. She enjoyed posing a difficult problem for herself for she was a stern self-disciplinarian. After painting all day she would draw or make drypoints during the evening since artificial light offered no difficulty. This rigorous training in draughtsmanship caused her mature work to be less painterly and far more linear in character. Added to this is the fact that she was enormously impressed by Japanese prints and Persian miniatures and was a collector of both. To her the mastery of pattern or design was all important and this is the quality which more than anything else adds distinction to her best work. In the late seventies when she joined the Independents she was strongly influenced by Degas, as we can see in her series of women in opera boxes, but her impressionist phase was superseded by her greater interest in line and flat pattern.

Mary Cassatt is too often thought of as a painter of nothing but mothers and children. She did, to be sure, make use of this theme endlessly, inspired perhaps first by her great admiration of Correggio and fostered no doubt by the fact that she was truly devoted to children and found in this subject some compensation for being herself childless. Toward the end of her life she once said that she had failed as a woman because she had never married and had children. Actually a closer examination of her work shows that she treated many themes besides the maternal one. If Mary Cassatt’s stature as an artist suffered, it was due to two factors neither one of which should count against her. Her late work became coarse and lacked an incisive quality because her eyesight was failing. We have to take this tragic situation into account and must simply discount this weaker phase of her work. Secondly, since she was accepted by Degas and other independent French artists of the period, she was judged with them, but it is a mistake to regard her as secondary because she was not as great an artist as Degas himself. She is certainly superior to the minor Impressionists and most critics today would place her above Berthe Morisot, the most important French woman painter of the period.
In Whistler’s case reputation rose and fell to a large extent due to his prints. His etchings first gained him popular favor, then paradoxically, since there has been so little interest in etchings in recent years, Whistler as the leading etcher of his period, lost ground. As a painter he was an individual with a very personal style. Not being part of a group he did not suffer by comparison; there was no thought that some other nocturne painter did better, nocturnes were his invention. It is not a case of his having been knocked off his pedestal, but rather that he was for a time put in retirement. Aside from his standing as an artist, Whistler as a personality was too vivid to be forgotten. He was constantly on the verge of bankruptcy and, after the famous law suit with Ruskin, was insolvent. This suit and the later one with Sir William Eden were enough to add zest to any artist’s life, just as did his publications, The Baronet and the Butterfly recounting the Eden trial, and The Gentle Art of Making Enemies, a compilation of his vituperative letters to the press.

Sargent in his later years was caught in a maelstrom of which he was only too well aware. The demands on his time for portraiture got entirely out of bounds. He was bombarded by people that he had neither the time nor the desire to paint and finally almost gave up portraiture. He had also made a reputation for himself with the murals at the Boston Public Library which occupied him from the mid-nineties until 1916. They were scarcely finished before he took on the murals for the Boston Museum of Fine Arts and finally those for Widener Library at Harvard. Sargent, now a man of sixty living on into a changing world, did not have the vision to accomplish successfully these two last tasks. The results did not resound to his credit, in fact did his reputation great harm when the tide turned against him in the late twenties after his death.

Temperamentally he did not project himself beyond the Edwardian era. He had set a style of portraiture which many tried to emulate but the vapid emptiness of his imitators indicated that they saw only the surface of Sargent’s work. They lacked his ability to penetrate to the inner aspects of his sitters and, as so often happens, the failures of these imitators reflected on him. It was so easy to believe that, because their work was so empty, Sargent himself must be lacking. Now that most of these followers have passed by, we can re-examine Sargent, search beyond the surface glitter of his canvases and realize that there was something vital and substantial underneath. It is not enough to say that he was the most brilliant portrait painter of his day, he was by any fair standards a singularly gifted artist. While there is a freshness and verve which make Sargent’s work seem near contemporary, both his sitters and their dress belong unquestionably to a past generation. That generation, however, which ended virtually with the First World War, is now sufficiently far behind us that we can look back and appreciate the brilliance with which he portrayed it. Of the three artists surveyed in this exhibition Sargent emerges as the dark horse. Misjudged for years he now appears as an artist of truly great stature.

Actually Whistler remains within his own times more completely than the other two, not because of any specific recording of period dress, but because his mood belongs so essentially to the aesthetic movement of the late nineteenth century. Mary Cassatt on the other hand is the most adaptable of the three and fits into the present world without seeming out of date. There is an inner conviction about her work which asserts itself over and above any specific limitations of time or place.
Mary Cassatt

1844  May 22  Born Rebecca St., Allegheny City, Pennsylvania

1846  Her father, Robert Simpson Cassatt, mayor of Allegheny City

1847  April 2  Baptized Mary Stevenson Cassatt at Trinity Church, Pittsburgh

1848  Moved to corner of Penn Ave. and Mur- bury St., (Evans Way) Pittsburgh
Later in year moved to "Hardwick," Lancaster County

1849  January 13  J. Gardner Cassatt, youngest brother, born at "Hardwick"

1851  496 West Chestnut St., Philadelphia
December Hotel Continental, Paris, witnessed coup d'état of Napoleon III

1851-58  Paris, Heidelberg and Darmstadt

1855  May 25  Brother Robbie (Robert Kelso Cassatt) died at Darmstadt, age 12

1858-62  1436 S. Penn Square, Philadelphia

1863  Paris

1864-65  Studied at Pennsylvania Academy of the Fine Arts

1866  Paris

1869  Beaufort en Donau, Savoie

1870-71  Philadelphia, Chicago

1872  Eight months at Parma, studied at the Academy with Carlo Raimondi (1809-1883) painter and engraver; in Seville, then Belgium and Holland.

Under name of Mary Stevenson showed On the Balcony as her first Salon picture

1873  Paris, met Louise Waldron Elder (later Mrs. H. O. Havemeyer) and advised her on her first purchase, a Degas pastel
Showed Offrant le Papal au Torero at Salon

1874  Rome

1875  Showed Mlle. E. C. at Salon

1876  Showed at Salon for last time

1877  Her parents and sister Lydia came to Paris to live

Degas invited her to join the Impressionists

1878-84  12 Avenue Tradaine, Paris; studio at 6 Boulevard Clichy

1879  Sent Opera Box and one other to Society of American Artists, first impressionist pictures seen in America
Exhibited at Fourth Impressionist Show, La Loge and The Cup of Tea

Summer trip with father to Geneva, Val d'Aosta, Turin, Lake Maggiore, Milan; joined mother at Divonne les Bains

1880  Showed at Fifth Impressionist Exhibition
Summer  At Marly-le-Roi
Brother Alexander Cassatt and family made first trip abroad

December  Spain with her mother and Lydia

1881  Showed at Sixth Impressionist Exhibition, Portrait of Lydia
Summer  Louveciennes
Gardner Cassatt visits France

1882  Following Degas' lead she refused to show at Seventh Impressionist Exhibition
Summer  Louveciennes
November 7  Lydia died in Paris

November 8  Alexander Cassatts sailed for Europe

1883  Gardner Cassatt and bride came abroad Painted Lady at the Tea Table (Mrs. Robert Moore Riddle, cousin of Mrs. Cassatt) The first painting to show strong Japanese influence
Louise Waldron Elder and Henry O. Havemeyer married

1884  January  Spain with her mother
April  Moved to 14 rue Pierre Charron, studio in
the apartment

Birth of Adeline Havemeyer (later Mrs. Peter H. B.
Frelinghuysen) who was Mary Cassatt's godchild

1886  Showed at Eighth and last Impressionist
Exhibition

1887 March  Moved to apartment and studio at
10 rue Marignan, Paris, kept for the rest of her life

Alexander Cassatts took house at 30 Avenue
Montaigne

1888  Fall from horse, could never ride again

1889  Havemeyers moved to house at 1 East 66th
St., New York, room to expand their collection

1890  Mary Cassatt and Degas visited great
Japanese print exhibition in Paris

1891 June 10  First one-man show at Durand-Ruel
Rented Château Bachixillers, Chaumont en Vexin,
Oise. Set of ten colored drypoint and aquatints

December 9  Father died

1892  Villa Sainte Anne, Cap d'Antibes
Commissioned by Mrs. Potter Palmer to do mural for
Woman's Building at World's Columbian Exposition,
Chicago, painted at Château Bachixillers

1893  Second exhibition at Durand-Ruel
Moved into Château Beaurefresne, Mesnil-Thérébuis,
Oise, which she had purchased from de Grasse family

1895  December 21  Mother died

1900  Visit to America

1901  Trip with Havemeyers to Italy and Spain.
Found El Greco View to Toledo and Cardinal, also
Assumption, purchased in 1906 by Art Institute of
Chicago

1904  Visit to America, guest of honor at opening
of Annual American Exhibition at Art Institute of
Chicago

Refused Lippincott Prize at Pennsylvania Academy
and Harris Prize in Chicago

Made Chevalier of the Légion d'Honneur

1906 December 28  Death of brother Alexander
J. Cassatt, president of Pennsylvania Railroad

1908-09  Last visit to America

1909  April 14  Elected Associate of National
Academy of Design, declined

1910  Went to Egypt with Gardner Cassatts

1911  From now on winters spent at
Villa Angeletto, Grasse

1914  Awarded Gold Medal of Honor by
Pennsylvania Academy

Blindness becoming acute, almost impossible to
paint any more

 Much of First World War spent at Grasse in
south of France

1926  June 14  Died at Château Beaurefresne

MARY CASSATT 1844-1926

Taken 1912 in the cloisters of St. Trophime, Arles
1 Copy of painting by Frans Hals  About 1872  oil, 18¼ x 28¼  Lent by Mrs. Percy C. Madeira, Jr., Berwyn, Pennsylvania

After studying in Italy, mostly in Parma, and in Seville, Mary Cassatt went to Holland where she was chiefly interested in the work of Frans Hals. This copy of the Meeting of the Officers of the Cluveniers-Doelen (1633) is conceived with a good deal of freshness and in it we can see the heavy impasto which was to characterize her early work.

2 On the Balcony  1872  oil, 39¼ x 32½  Lent by the Philadelphia Museum of Art, Wilstach Collection, Courtesy of the Commissioners of Fairmount Park

This picture, painted in Seville, was accepted by the Paris Salon of 1872, her first Salon picture, listed as Pendant le Carnaval. She gave her name as Mary Stevenson, omitting her last name and using her middle name which she later dropped.

3 Young Woman Reading  signed and dated:  M. S. Cassatt, Paris, 1876  oil on panel, 13¼ x 10½  Lent by the Museum of Fine Arts, Boston

Although Mary Cassatt lightened her palette during the two or three years after settling in Paris, she still used vigorous modeling, strong colors and a good deal of texture.
The only known self-portrait of Mary Cassatt. By this time she had become a friend of Degas and had begun to show his influence in her work. The picture formerly belonged to Mrs. H. O. Havemeyer, whom Mary Cassatt had first met in Paris in 1873. At that time Mrs. Havemeyer (Louise Waldron Elder), age seventeen, was attending a boarding school run by Madame Del Sarte, a friend of Miss Cassatt. Miss Elder already showed a great interest in art, used to go to dealers’ shops with Mary Cassatt and, on her advice, bought her first picture, a Degas pastel, for $100.
Mary Cassatt's work at this point is very impressionistic in style and shows less vigorous modeling and greater suffusion of light. This is a portrait of her sister Lydia and was the first picture she exhibited with the Impressionists at the Fourth Impressionist Exhibition of 1879. She had shown at the Salon for the last time in 1876. In 1877 the elder Cassatts and Lydia came to Paris to live permanently. Lydia posed for her sister many times until her death in 1882.
6  In the Box  About 1879  oil, 17 x 24
Lent by Mr. and Mrs. Edgar Scott, Villanova, Pennsylvania

Fascinated at this time by scenes in the theater or at the opera, no doubt in-
spired by Renoir and Degas, Mary Cassatt used the theme in at least five paint-
ings and in several early aquatints.
7 La Loge 1879 signed oil, 31\(\frac{3}{8}\) x 23\(\frac{1}{4}\) Lent by M. Marcel Midy, Paris

This picture, also shown in the Fourth Impressionist show, gave her the opportunity of experimenting with the effects of artificial light. It is fresh and luminous and one of the finest examples of her impressionist period. The picture is exhibited for the first time outside of Paris.
8 Woman and Child Driving  1879  signed oil, 35\(\frac{3}{4}\) x 51\(\frac{3}{4}\)  Lent by the Philadelphia Museum of Art, Wiltzach Collection. Courtesy of the Commissioners of Fairmount Park Color Plate: Courtesy of the Ladies' Home Journal (see preceding page)

On December 18, 1879, Mrs. Cassatt wrote to her oldest grandson, Robert: "Your Aunt Mary is so fond of all sorts of animals that she cannot bear to part with one she loves. You would laugh to hear her talk to Bichette our pony. She painted a picture of her head and your Aunt Lydia standing beside her giving her some oats from her hand [Hare Collection on loan at Philadelphia Museum], and she also painted a picture of your Aunt Lydia and a little niece of Mr. Degas and the groom in the cart with Bichette but you can only see the hindquarters of the pony." The niece of Degas was presumably Odile Fèvre whose mother was Laure De Gas. This picture has been erroneously identified as Mrs. Alexander Cassatt and her daughter.

9 A Cup of Tea  About 1880  signed oil, 25\(\frac{3}{4}\) x 36\(\frac{3}{4}\)  Lent by the Museum of Fine Arts, Boston

The artist's sister Lydia posed for the figure at the left but it is in no sense a portrait. This was the most carefully organized painting that she had done thus far and shows her homage to Degas. A soft-ground etching and aquatint of similar composition, but in reverse, is called Lydia and Her Mother at Tea. The painting was done at their summer villa at Marly-le-Roi. The silver tea service seen here belongs to the artist's niece and is marked M.S. 1813 having been made for the wedding of Mary Cassatt's grandmother, Mary Stevenson, for whom she was named.
10 Woman Reading in a Garden 1880
signed oil, 35 1/4 x 25 3/8
Owned by The Art Institute of Chicago

Lydia again is the model as she was for several paintings done about this period showing her in an outdoor setting either reading, knitting or otherwise preoccupied, but never giving the impression of posing for a portrait. Mary Cassatt regarded her sitters as integral parts of a composition but was not concerned with producing an exact likeness nor with revealing personal characteristics.

11 Reading Le Figaro About 1882 signed oil, 41 x 33
Lent by Mrs. Eric de Spoelberch, Haverford, Pennsylvania

This portrait of the artist’s mother, Mrs. Robert Simpson Cassatt, marks the culmination of Mary Cassatt’s earlier period. The picture is painted with broad, fluid brushstrokes, the figure is solidly, in fact, monumentally conceived and the deep concentration of the sitter gives a feeling of great psychological intensity. Mrs. Cassatt (Katharine Kelso Johnston) was born in Pittsburgh on October 8, 1816, and married Robert Simpson Cassatt in Trinity Church, Pittsburgh, January 22, 1835. Her forebears on both sides were prosperous Scotch-Irish families who came to Pennsylvania from Ireland in the eighteenth century. She was a highly cultivated woman and as a girl had learned French, a love of which she passed on to her children.

12 Portrait of a Young Woman in Black 1883 signed oil, 31 3/4 x 25 1/2
Lent by The Peabody Institute, Baltimore

13 The Long Gloves About 1889 signed pastel, 25 1/2 x 21
Lent by Mrs. Percy C. Madeira, Jr., Berwyn, Pennsylvania

This pastel showing something of the influence of Degas, is one of Mary Cassatt’s most striking compositions.
Begun in November, 1883, this shows Mrs. Robert Moore Riddle (Mary Johnston Dickinson) a first cousin of Mary Cassatt’s mother. The face is delicately modeled, the figure almost a silhouette, the outline counts as an important element in the design, line is emphasized rather than mass. This picture marks a turning point in her career. On November 30, 1883, Mrs. Cassatt wrote to her son Alex, "I don’t know if your Father or Mary told you of the presents of porcelain Mrs. Scott [Mrs. Riddle’s daughter]"
sent us after we got home from England, and you know she insisted on our being her guests in London. When they came here Mary asked Mrs. Riddle to sit for her portrait thinking it was the only way she could return her kindness and she consented at once and Annie seemed very much pleased. The picture is nearly done but Mary is waiting for a very handsome Louis XVI frame to be cut down to suit before showing it to them. As they are not very artistic in their likes and dislikes of pictures and as a likeness is a hard thing to make to please the nearest friends, I don't know what the results will be. Annie ought to like it in one respect for both Degas and Raffaelli said it was 'La distinction même.' The picture did not please the family so was stored away until discovered by Mrs. Havemeyer in 1914. It was then exhibited with great success and Mrs. Havemeyer urged that it go to the Metropolitan Museum. Though begun in 1883 the picture was finished and dated two years later.

15 Mother and Child About 1890 signed oil, 29 x 23 1/2 Lent by the Cincinnati Art Museum

From this period on the maternal theme became ever more present in her work.

16 Woman Arranging Her Veil About 1890, signed pastel, 25 1/2 x 21 1/2 Lent by the Philadelphia Museum of Art, Bequest of Lisa Norris Elkins (Mrs. William M. Elkins)

Style and elegance characterize this pastel, one of the artist's most distinguished works.

17 Mother and Child About 1890 signed oil, 35 x 25 1/4 Lent by the Wichita Art Mu-

18 Young Women Picking Fruit 1891 signed oil, 51 1/2 x 36 Lent by the Carnegie Institute, Pittsburgh

This picture is closely related to the central portion of the mural which Mrs. Potter Palmer commissioned Mary Cassatt to do for the Woman's Building of the World's Columbian Exposition at Chicago in 1893. There is also a relationship with her colored drypoint and aquatint, Gathering Fruit, which was done at about this time or slightly later. Her interest in floral pattern is dominant.
19. The Bath About 1892 signed oil, 39 x 26
Owned by The Art Institute of Chicago

In 1890 a great exhibition of Japanese prints was held at the Ecole Nationale des Beaux-Arts in Paris. Mary Cassatt and Degas went to see it and were profoundly impressed. In this painting we can see that the strong feeling for line, flat pattern and careful arrangement within a given space owes a great deal to the Japanese.
20 In the Garden 1893 signed pastel, 28¾ x 23¾
Lent by The Baltimore Museum of Art, Cone Collection

Her interest in Japanese prints was supplemented by a delight in Persian miniatures in which floral motifs are so prominent. Mary Cassatt, like Gauguin and others, was also fascinated by the illustrated children’s books of Kate Greenaway who enjoyed great popularity in France at this time.
21 Mrs. Havemeyer and Her Daughter signed and dated: 1895 pastel, 24 x 30½". Lent by Mr. and Mrs. Dunbar W. Bostwick, Shelburne, Vermont

Mrs. H. O. Havemeyer was Mary Cassatt's closest friend and consulted her over many years for advice in building up her distinguished collection of paintings. She is shown here with her younger daughter, Electra (Mrs. J. Watson Webb) then age seven.

22 Portrait of a Little Girl in White Bonnet 1897 signed pastel, 15¾ x 14½". Lent by Mr. and Mrs. Horace Binney Hare, Radnor, Pennsylvania

Mrs. Hare, Ellen Mary Cassatt, as a baby. She was the daughter of Mary Cassatt's younger brother, J. Gardner, and Eugenia Carter of Virginia.

30 CASSATT
23  Portrait of a Grand Lady (Mrs. John Howard Whittemore)
About 1899  signed  pastel, 28 x 23  Lent by the J. H. Whittemore Company, Courtesy of The Baltimore Museum of Art
Mary Cassatt advised the Whittemore family in their purchase of paintings as she did Mr. James Stillman, Mrs. J. Montgomery Sears and others.
24 Madame A. F. Aude and Her Two Daughters  About 1899  signed pastel, 21¾ x 31¾  Lent by M. Charles Durand-Ruel, Paris

Madame Aude was a sister of the three brothers Joseph, Charles and Georges Durand-Ruel who were the notable dealers in French impressionist paintings and were close friends as well as dealers for Mary Cassatt. The elder little girl, Madelaine, became the Comtesse de Brecy and the younger one, Thérèse, the Vicomtesse de Montfort.

25 Mother Holding Child  About 1900  signed pastel, 28 x 23  Lent by Dr. John Jay Ireland, Chicago

An extremely sensitive pastel with rich, warm tones. She has abandoned her interest in detailed pattern and strives rather for a perfect fusion of tone. She displays the utmost tenderness without being sentimental. This picture recently sent from Paris, has never been exhibited in America.
26 After the Bath  About 1901  signed  pastel, 25\(\frac{3}{4}\) x 39\(\frac{1}{4}\)
Lent by The Cleveland Museum of Art,
J. H. Wade Collection

One of the artist’s finest later pastels showing her interest in strong color and
the abandoning of flat pattern in favor of the play of light on three dimensional
form.
27 The Bath 1910 signed oil, 38¾ x 50¾
Lent by the Petit Palais, Paris

Despite a certain coarsening of technique because of failing eyesight, she shows, nevertheless, a fine sense of design.
Ten Color Prints 1891

Set owned by The Art Institute of Chicago used in Chicago showing
Set owned by The Metropolitan Museum of Art used in New York showing

28 In the Omnibus (The Tramway)  29 The Fitting

36 CASSATT
The media include drypoint, aquatint and often softground, printed in color from three plates. In pulling the edition of 25 sets, the artist was assisted by the printer Leroy.
32 The Letter

33 The Coiffure

38 CASSATT
34  The Bath  (The Tub)
35  The Lamp
36  Mother’s Kiss
37  Maternal Caress

CASSATT  39
John Singer Sargent

1856 January 10 Born Casa Arretini, Florence, of American parents, Dr. Fitzwilliam Sargent and Mary Newbold Singer Sargent
1857 His sister Emily born
1862 Nice, Maison Virello
1865 Pau, Biarritz, first trip to London, drew animals at Zoo, Paris
1868 May First trip to Spain
Summer Switzerland
1868-69 Worked in studio of Carl Welsch in Rome; his mother encouraged his art
1869 Traveled to Naples, Sorrento, Capri, Munich and Carlsbad
Attended school kept by M. Domengé in Florence
1870 February His sister Violet (Mrs. Francis Ormond) born in Florence
Student at Accademia delle Belle Arti
1871-72 Winter Dresden
1872 Switzerland, Tyrol, Florence
1874 February Sargent went to Paris
Family wanted him to enter Navy
August Settled in Paris with family at 52 rue Abbattie; worked at Ecole des Beaux-Arts
October Entered studio of Carolus Duran, a skillful portrait painter under Spanish influence
1876 May First trip to United States, four months, Philadelphia Centennial, Newport, Chicago, Saratoga, Niagara, Quebec, Montreal
October Paris
1877 First Salon picture, Miss Watts

Summer Cancale, at Sorcheran's country house near Lyons, and at Bex, Switzerland
1878 Oyster Gatherers of Cancale (En Route pour la Pêche) second Salon picture, received Honorable Mention
73 rue Notre Dame des Champs, Paris
1879 Showed at Salon, Dans les Oliviers, Capri and portrait of Carolus Duran. Painted the two versions of Luxembourg Gardens
Traveled in Spain
1880 Morocco (first visit) Spain, Holland with Paul Heileu and Ralph Curtis
Studied Hals (Hals and Velazquez were most important influences)
Venice, studio in Palazzo Rezzonico
1881 Salon, four portraits
London, then 73 rue Notre Dame des Champs, Paris
1882 Showed Mrs. Austin at Salon
Venice with the Curtises at Palazzo Barbaro
1883 Boit Children shown at Salon
Rented Poisson house, 41 Boulevard Berthier, Paris
1884 Mme. Gautreau at Salon, much criticized
41 Boulevard Berthier, Paris
Moved to London, 13 Tite St., (later renumbered 31)
had been Whistler's
Vickers first English patrons
November Broadway, Bournemouth, Robert Louis Stevenson portrait
1885 Broadway, met Henry James who had long admired Sargent’s work
Second Stevenson portrait
1886 Founding of New English Art Club
Broadway
Finished Carnation, Lily, Lily, Rose, shown at Royal Academy 1887
1887 September 17 Trip to America to paint Marquands, Mrs. Iselin and others
December Exhibition at St. Botolph Club, Boston, included Boit Children and El Jaleo (now in Gardner Museum)
1889  April  Father died at Bournemouth
    Made Chevalier of the Légion d'Honneur
    Painted Ellen Terry as Lady Macbeth

1890  To America, commissioned to do Boston
    Public Library murals
    Did portraits and Carmencita
    Exhibited at the Society of American Artists

1890  December  To Egypt to make studies for
    Boston mural

1891  Athens, Austria, Vienna
    July  At San Remo, Villa Ormond
    Elected Associate of the National Academy of
    Design, New York

1893  His mother and Emily took apartment at 10
    Carlyle Mansions, Cheyne Walk, Chelsea
    Nicola d'Inverno, model, became valet, in service for
    twenty years
    America, nine pictures in Chicago Fair

1894  Elected Associate of Royal Academy
    Awarded Temple Gold Medal at Pennsylvania
    Academy of the Fine Arts

1895  Lanette and part of decoration installed in
    Boston Public Library
    Took studio at 12-14 Fulham Road for murals
    In great demand for portraits

1897  Elected Academician (New York) and
    Royal Academician (London)
    Made Officer of the Légion d'Honneur

1898  Began Wertheimer series with portraits of
    parents

1902  August  Trip to Norway

1905  His mother died; after this traveled every
    autumn with Emily, often with the de Glehns,
    Eliza Wedgwood, the Misses Barnard, Mrs. Ormond
    and children
    Italy, Corsica, Spain, Val d’Aosta

1906  Jerusalem for further studies for murals

1909  Order Pour le Mérite
    Order of Leopold of Belgium
    L.L.D conferred by Cambridge University

1914  Austrian Tyrol at outbreak of war

1916  To America, Rockies and Canadian west
    Boston, commissioned to do rotunda of Museum of
    Fine Arts; completed Public Library murals

1917  Visited James Deering at Vizcaya, Florida,
    did water colors

1922  Widener Library murals, Harvard

1924  July  Left Boston for London

1925  Museum of Fine Arts murals finished

April 15  Died in London, 31 Tite St., Chelsea, on
    eve of trip to America
38 Rehearsal of the Pas de Loup Orchestra at the Cirque d'Hiver 1876 signed and inscribed: to G. Henschel, oil, 39 1/4 x 36 1/2 Lent anonymously

Another version, also painted in 1876, is now in the Boston Museum of Fine Arts. The Pas de Loup Orchestra gave concerts at the Théâtre des Champs Elysées; rehearsals were frequently held at the Cirque d'Hiver on the Boulevard du Temple, one of two famous circuses in Paris. Sargent was in fact an accomplished pianist and often paused for relaxation during portrait sittings to play for a few moments. Sir George Henschel (1850–1934) was a German-English conductor and composer who was knighted in 1914.

39 The Capri Girl 1878 signed and inscribed: to my friend Mrs. Sorchan, oil, 31 x 25 Lent by Mrs. Walter Binger, New York

In the fall of 1878 Sargent spent several weeks in Capri where he worked in the studio of Frank Hyde, the English painter, in the monastery of Santa Teresa. He used as a model, Rosina, a noted beauty from Anacapri. Another version of this picture is in the Museum of Fine Arts in Boston, a study for the head is owned by Sargent's sister, Mrs. Ormond. The lender is a granddaughter of Mrs. Marius Alexander Sorchan, to whom the picture is dedicated. Victor Sorchan, his sister Marie (Mrs. Horace Binney) and their half-brother, the painter Eugène Lachaise, were great friends of Sargent.
40 The Oyster Gatherers of Cancale signed and dated: Paris, 1878
oil, 31 1/8 x 48 1/2  Lent from the Collection of the Corcoran Gallery of Art,
Washington, D. C.

Sargent was only twenty-two when he painted this picture which received hon-
ororable mention at the Salon the year it was finished. He returned many times
to the little fishing village of Cancale on the coast of Brittany not far from St.
Malo, where, during the summer of 1878 he did several pictures including Low
Tide, Cancale, and Mussel Gatherers. These pictures show the precociousness
of the young Sargent who was already facile, sure and amazingly mature in his
handling of paint.

44 SARGENT
41 Luxembourg Gardens at Twilight 1879
signed and inscribed: to my friend McKim
oil, 28¾ x 36½ Lent by The Minneapolis Institute of Arts

The Luxembourg Gardens were a favorite promenade of fashionable Parisians. Sargent’s style at this period is very impressionistic; atmosphere and the effect of light being all important. He presented this picture to his friend Charles Follen McKim, the celebrated architect, member of the New York firm of McKim, Mead and White. A slightly different version of this scene is in the Johnson Collection in Philadelphia.

42 Paul Helleu About 1880 signed and inscribed: à mon ami Paul Helleu, pastel, 19½ x 17¾ Lent by the Fogg Art Museum, Harvard University, Annie S. Coburn Bequest

Paul Helleu (1859–1927) noted French painter and etcher, was a great friend of Sargent from the time of their student days in the studio of Carolus Duran. Helleu tried to interest him in experimenting with lithography but Sargent had little interest in print techniques. Helleu’s dashing portraits of his wife no doubt influenced Charles Dana Gibson in his style as well as in the so-called Gibson girl type.
Mrs. Charles Gifford Dyer signed, inscribed and dated: to my friend Mrs. Dyer, Venice, 1880 oil, 24½ x 17¼ Owned by The Art Institute of Chicago

Mrs. Dyer (née May Anthony, 1850–1914) was the wife of the American painter, Charles Gifford Dyer, who was born in Chicago but lived abroad for about forty years. This is one of the most sensitive of Sargent’s early works and the tragic beauty of the face does credit to the artist’s intuitive faculties in sensing inner discord, for some two years later Mrs. Dyer went insane.

Señor Subercaseaux in a Gondola in Venice 1880 oil, 18½ x 25 Lent by Señor Luis Subercaseaux, Santiago, Chile

Ramón Subercaseaux, father of the lender of this picture, considered one of the best of the Chilean painters, was also a noted diplomat, a member of the Senate, at one time Minister of Foreign Affairs, Chilean minister to Germany and Italy and ambassador to the Vatican; and an author of several published books. In his Memorias de 80 Años he recalls meeting Sargent in Paris in 1880 and he and his wife spent that fall in Venice with Sargent and his family. The two men often sketched during their trips on the canals and, while Sargent painted this picture of Ramón Subercaseaux, he did Sargent’s picture and later they exchanged them as gifts. This picture has never been exhibited.
Young Edouard Pailleron and his sister, Marie Louise, children of Edouard Pailleron the well-known French poet and playwright who is remembered for *Le Monde où l'on s'amuse* and *Le Monde où l'on s'ennuie*. Their maternal grandfather was François Buloz, Director of *La Revue des Deux Mondes*. The dark, somber tones, the rich and overstuffed atmosphere reflect to some extent Sargent's student days under Carolus Duran but also show the influence of his recent trip to Spain and his great admiration for Velázquez. The stark realism in the portrayal of these two children gives to the painting extraordinary power. There is a suggestion here of the Victorian photographer's studio, yet the tenseness of the girl and the worldly and debonair attitude of the boy reveal something akin to the children in Henry James' *The Turn of the Screw* (1898).
Vernon Lee 1881 signed and inscribed: to my friend Violet oil, 21½ x 17½
Lent by The Tate Gallery, London
Born Violet Paget in 1856 at the Château St. Léonard near Boulogne, she used as her pseudonym Vernon Lee. Her intellectual development was guided by her half-brother the poet, Eugene Lee-Hamilton, and when she was fifteen she began gathering material for her first book, *Studies of the Eighteenth Century in Italy* (1880), a work which made the fantastic world of eighteenth century Italy live in the minds of its readers. She published some thirty works on art, travel sketches, fiction and philosophy but her excursions in this latter field were over-elaborate and obscure. Sargent met the Paget family in Nice in 1862 and during his lifetime he and Vernon Lee constantly exchanged ideas about art and art criticism. She was an important influence on him not only through her writings but in their interchange of ideas, and this sketch is one of his most incisive characterizations. After Sargent's death she wrote a very fine and intimate "In Memoriam."
47 The Daughters of Edward Darley Boit signed and dated: 1882 oil, 87¼ x 87¼ Lent by the Museum of Fine Arts, Boston Sargent was a close friend of Edward Darley Boit (1840–1915), the landscape painter, and spent much time with the Boit family in Paris. This important early work was painted after Sargent’s Spanish journey of 1880 and was shown at the Paris Salon of 1883 where it was condemned by the critics for “its four corners and a void” but admired by his fellow artists. Henry James has given a brilliant description of the picture: “The artist has done nothing more felicitous and interesting than this view of a rich, dim, rather generalized French interior . . . which encloses
During the year 1882 Sargent completed and sent to the Salon his celebrated painting, El Jaleo, and finished as well a large number of portraits of which this is by far the most outstanding. Mr. and Mrs. Field were generous patrons of the Pennsylvania Academy and gave their entire collection to the Academy in 1887.

the life and seems to form the happy playground of a family of charming children. The treatment is eminently unconventional, and there is none of the usual symmetrical balancing of the figures in the foreground. The place is regarded as a whole; it is a scene, a comprehensive impression, yet nonetheless do the little figures in their white pinafores . . . detach themselves, and live with a personal life. . . .
Madame Gautreau (née Mimi Aregno) was one of the most elegant and fashion-conscious beauties of Paris society and in 1883 Sargent wrote to a friend: "I have a great desire to paint her portrait and have reason to think she would allow it and is waiting for someone to propose this homage to her beauty." The painting was done at the Gautreau’s country house, Les Chênes, at Parome, Ille et Villaine, near St. Malo on the coast of Brittany, and in a later letter Sargent wrote: "I am still struggling with the unpaintable beauty and hopeless laziness of Madame Gautreau." One of the most brilliant of Sargent’s works, it was accepted for the Salon of 1884 but, when the Salon opened, the public as well as the family, were in an uproar for Sargent had dared to put on canvas not only her qualities of extreme vanity but also had shown her in what was considered shocking décolleté. Her family demanded withdrawal of the painting and before the Salon closed Sargent removed the picture and kept it in his studio until his death.

50 Mademoiselle Suzanne Poirson signed and dated: 1884 oil, 24¾ x 19¾ Lent by Madame Philippe Cruse, Paris

Mlle. Beatrice Poirson from whose grandfather, Paul Poirson, Sargent rented the studio at 41 Boulevard Berthier in 1884 wrote: "Sargent underwent financial difficulties and was not able to pay his rent, so asked to paint my grandmother’s portrait to pay off his debt. Next year, Sargent, being unable to pay again, painted her daughter’s portrait (my aunt, Mme. Pierre Girod) Suzanne Poirson." The extent of Sargent’s financial distress is probably exaggerated and yet it is true that he was not making much from his painting at this time. Shortly after this he moved to London where he soon became a successful portrait painter.
Carmela Bertagna 1884  signed and inscribed: à mon ami Poirson, Carmela Bertagna, 16 rue du Maine  oil, 23¾ x 19¾  Lent from the Collection of Frederick W. Schumacher, The Columbus Gallery of Fine Arts

This was a model whom Sargent painted at least twice in the early eighties. The dedication, “à mon ami Poirson,” was to his friend Paul Poirson. Sargent used many models and for convenience often indicated their addresses at the bottom of sketches. This may explain the inscription “16 rue du Maine.”
Mrs. Alice Mason  signed and dated: 1885  oil, 61 x 41  Lent by Colonel Edward William Sturgis Balfour of Balbirnie, Markinch, Fife, Scotland

The daughter of Jonathan Mason and Isabella Weyman Mason of Boston, she married in 1857 William Sturgis Hooper (1833–1863) who died during the Civil War. In 1866 she married Charles Sumner, but divorced him shortly thereafter and resumed her maiden name. Her daughter, Isabella Weyman Hooper, married Edward Balfour of Balbirnie, whose son is the present owner. Mrs. Mason, a long-time friend of the artist, followed the fashionable seasons up and down Europe, and when in England was often in the company of Henry James and Julian Story. Henry Adams and his wife, who was her cousin, were close friends. The dark gown and the deathly pale skin indicate Velazquez’ strong influence. Mrs. Mason never liked the portrait, tried to alter the mouth with a penknife and relegated it to the basement. When the portrait was invited to the Chicago World’s Fair of 1893, Sargent had to repair the mouth.

Mme. Paul Escudier  signed and dated: 1886  oil, 50½ x 35½  Lent Anonymously

This is presumably Mme. Paul Escudier (née Lefèvre) the wife of a Parisian lawyer. The dark somber interior with the dramatic side-lighting makes it one of Sargent’s most brilliant achievements of this period.
Daughter of the artist, Samuel Hammond Russell and Louisa-Ann Adams of Boston, she went to England at an early age. In 1878 she married Lionel Playfair, a scientist, tutor to the Prince of Wales (later Edward VII) who conferred a knighthood on him. Her husband died in 1898 and in 1901 she married Fleming Crooks, but still retained her title, a situation which caused considerable confusion when they traveled as Lady Playfair and Mr. Crooks. Sargent did a formal portrait of her in 1884, now in the Boston Museum of Fine Arts, which so pleased her that she permitted him to do this informal one.
Mrs. Iselin (Louise Caylus, d. 1909) was married in 1878 to Adrian Iselin of the prominent Swiss banking family who were established in New York as private bankers in 1868. When Sargent came to paint her portrait she entered the drawing room followed by her French lady’s maid with an armful of Worth ball gowns. She asked him which dress he wanted her to wear; he replied that he wanted her exactly as she was, not even to move her hand from the table. She was not pleased with the severity of the costume that Sargent chose but the result is one of his most regal and intense portraits.

Sargent spent the latter part of the year 1884 at Broadway, Worcestershire, and visited Stevenson at Bournemouth where this brilliant and spontaneous portrait was done. Fascinated by Stevenson’s personality, which despite his illness was so vital, Sargent visited him again in 1885 when he painted the equally brilliant standing portrait now in the collection of Mr. John Hay Whitney. Stevenson, novelist, essayist and poet, has delighted children of every age all over the world with his books, particularly *A Child’s Garden of Verses* and *Treasure Island*. His father’s death in 1887 broke Stevenson’s
strongest tie with England and he went to San Francisco and then traveled to the South Seas. He settled on the island of Samoa where he died in 1894. Apparently the finishing touches were put on the portrait three years after Stevenson sat for it as Sargent signed and dated it 1887, the year it was first exhibited.

57 Paul Helleu Sketching, and His Wife 1889 signed oil, 26 x 31¾
Lent from The Brooklyn Museum Collection

The famous French painter and etcher, Paul Helleu, sketching with his wife, Alice, was painted by Sargent in the late summer of 1889 at Fladbury, Worcestershire, England. Helleu was such a facile draughtsman, especially in doing red chalk portraits, that he was known as the “Watteau à vapeur.”
Egyptian Girl 1891 signed oil, 73 x 23 Lent by Mrs. Chauncey McCormick, Chicago, and Mrs. Richard E. Danielson, Groton, Massachusetts

In 1890 Sargent planned a trip to Egypt in order to study ancient religions and sites which he wanted to use in connection with the murals for the Boston Public Library. In the autumn he and his sister returned to Europe from America going directly to Marseille where they joined other members of the family. Arriving in Alexandria on Christmas Eve they went on to Cairo where Sargent rented a studio; here this nude study was done early in 1891. The picture was presented by the artist to Charles Deering, the father of the present owners, and was shown at the World’s Columbian Exposition.
During the early part of 1893 Sargent wrote to his friend, Edwin Austin Abbey, "I have begun the routine of portrait painting with anxious relatives hanging on my brush. Mrs. Hammersley has a mother—" He repainted the head of Mrs. Hammersley about sixteen times. To a student he explained that this could only be done if the initial painting of it was right.

Sargent began this as a portrait of Mrs. Phelps Stokes in evening dress. When she came direct to a sitting from a tennis match, he decided to paint her in this charming tennis costume with a Great Dane beside her, but difficulties with the dog again changed his plans; he put a straw sailor hat in her hand and added the portrait of her banker husband. In spite of the many changes (he painted the head nine times) it is a remarkably fresh and vivid picture. When it was acquired someone wrote: "A man who owned a Great Dane, two Sargent portraits for the price of one, a head wiped out nine times, and a tennis match in London back in the gay nineties, are some of the lavender memories that linger about the latest work by Sargent to come to the Metropolitan Museum."
Mrs. William Crowninshield Endicott signed and dated: 1904 oil, 64 x 42
Lent by The Tate Gallery, London

By the early 1890s Sargent had become so famous that the privilege of being painted by him was of social importance and he chose his sitters carefully. Asher Wertheimer (1844–1918) famous London art dealer whose firm was one of the most distinguished and oldest establishments on Bond Street, admired Sargent's work enthusiastically and commissioned him in 1898, the year of his silver wedding, to paint all the members of his large family. Sargent described himself as being in a state of "chronic Wertheimerism." Appropriately, he painted the portraits of Asher Wertheimer and his wife first, but her portrait did not meet with the full approval of the family, nor perhaps of Sargent himself, so in 1904 he did this second portrait of her which was highly satisfactory. Lord D'Abernon's diplomacy and persuasion was largely responsible for Mr. Wertheimer's decision to leave nine out of the twelve portraits to the Tate Gallery.
Late in 1905 Sargent went to Palestine where he stayed for several months making studies for his murals in the Boston Public Library. He did a considerable number of sketches of the country which fascinated him and while there did this informal portrait of a young priest studying botany at his desk.

Lady Radnor, after Sargent had painted this portrait of her daughter, Lady Wilma, (1869–1931) wanted him to do other family portraits, but Sargent wrote, "Ask me to paint your gates, your fences, your barns, which I should gladly do, but NOT THE HUMAN
FACE.” The family whose portraits had been done by the best artists for twelve generations, was, to say the least, considerably put out. Lady Wilma married the second Earl of Lathom in 1889 and, after his death in 1910, married Lieutenant General Sir Henry M. Lawson. In contrast to the restrained elegance of Mrs. Wertheimer, this sumptuous portrait reflects the epitome of Edwardian splendor. Sargent was at the height of his career and peers and peeresses by the dozens clamored to sit for him. The Marquess of Londonderry and the Duchess of Sutherland were among those also painted in 1904.

65 The Fountain, Villa Torlonia, Frascati 1907 signed oil, 28 3/4 x 22 Owned by The Art Institute of Chicago

During his visits to Italy in 1907 and 1908 Sargent did many studies and pictures which were shown at the New English Art Club. The most important of these is this charming double portrait of the two painters, Mr. and Mrs. Wilfred de Glehn, who had become Sargent’s intimate friends during their many years in London and on their frequent trips to Italy. Mrs. de Glehn was Jane Erin Emmet whose sister, Rosina Emmet Sherwood was the mother of the playwright, Robert Emmet Sherwood.

66 Joseph Pulitzer signed and dated: July, 1905 oil, 38 1/8 x 28

Lent by Mr. Joseph Pulitzer, Clayton, Missouri

Joseph Pulitzer (1848–1911) came to America in 1864 and, after serving in the Civil War, went to St. Louis as a reporter for a German newspaper. In 1869 he was elected to the House of Representatives of Missouri, became one of three police commissioners of St. Louis and was an ardent partisan of the liberal Republican movement. In 1871 he became part owner of the St. Louis Westliche Post and in 1874 bought the St. Louis Staats Zeitung which he sold at a handsome profit. He studied law and was elected as a delegate to the Mis-
souri Constitutional Convention of 1875. The next year he was admitted to
the bar in the District of Columbia. He married Kate Davis, a distant relative
of Jefferson Davis, in 1878 and purchased the St. Louis Dispatch the same
year. Pulitzer had tremendous influence in the political world, was elected to
Congress in 1885 but disliked it and resigned the following year. He purchased
the New York Daily World which became a great national political power for
the Democratic party in New York and in 1887 he founded the New York
Evening World. His will provided for the founding of the School of Journalism
at Columbia University and his ideas and concepts of journalism exercised a
tremendous influence. He is best known as the donor of the Pulitzer prizes.
Lady Sassoon signed and dated: 1907 oil, 63 x 40½. Lent by the Marchioness of Cholmondeley, London

Lady Sassoon (d. 1909) who was Alice Caroline daughter of Baron Gustave de Rothschild of the French branch of the family, married Sir Edward Albert Sassoon in 1887. His father, Sir Albert Abdullah David Sassoon (1818–1896) noted merchant-banker of Bombay, born in Bagdad, was created a baronet in 1890. Lady Sassoon’s son, Sir Philip Sassoon (1888–1939) was a distinguished politician, diplomat and art connoisseur, and her daughter Sybil, the present owner, was married in 1913 to the Earl of Rocksavage who succeeded his father as fifth Marquess of Cholmondeley in 1923. The Marquess served as Lord Great Chamberlain in the coronation of Elizabeth II.

The Mosquito Net About 1908 oil, 22½ x 28¼. Lent anonymously through the courtesy of Scott and Fowles-Wildenstein and Company, New York

One of a group of ten paintings which Sargent kept for his own collection. The figure is that of Marion Alice (Polly) Barnard, who appears in many of Sargent’s water colors. She and her sister Dorothy were the daughters of the artist, Frederick Barnard, a friend of Sargent. The garde-manger was invented by Sargent for his sister and Miss Eliza Wedgwood to use in Majorca in 1908.
Reine and Rose Marie (The Brook)  
1912  signed and inscribed: to Violet oil,  
\(21\frac{1}{2} \times 27\frac{1}{2}\)  Lent by Mrs. Francis Ormond, London  

This was painted at Purtud, a little village at the head of the Val d’Aosta on the Italian side of Mt. Blanc. These are Sargent’s two nieces, daughters of his sister Violet (Mrs. Francis Ormond). On the right is Rose Marie (Mrs. Robert André Michel) who was killed by the German Big Bertha on March 29, 1918, at the Good Friday service at St. Germain in Paris; her husband had been killed during the first months of the war. On the left is Reine (Mrs. Hugo Pitman).

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**Water Colors**

Five of a group of eighty-three water colors acquired from the artist in 1909. First travel notes made by Sargent in this medium. Lent from The Brooklyn Museum Collection

70  Bedouin Women  
71  Gourds  
72  Rigging  
73  Spanish Soldiers  
74  Zuleika
Three water colors
Lent by Mr. and Mrs. Chauncey McCormick, Chicago

76 Portrait of James Deering signed, inscribed and dated: to Mr. James Deering, Miami, 1917

James Deering, noted art connoisseur and collector, was born in South Paris, Maine, in 1859. One of the founders of the International Harvester Company he served as vice president until 1919 and after his retirement, until his death in 1925, devoted his time to philanthropic and artistic interests and to travel.

77 The Basin, Vizcaya signed and dated: 1917

In 1917 as Sargent was unable to return to Venice because of the war, Charles Deering suggested that he spend several weeks at Vizcaya, the Florida home of his half-brother, James Deering, which he said was the nearest thing to Venice in America.

78 The Loggia, Vizcaya signed and dated: 1917

Vizcaya, the fabulous home of James Deering in Miami, Florida, was adapted after several Italian palaces, and is now the Dade County Art Museum. Sargent did a group of water colors here commissioned by the Worcester Art Museum.

79 Venetian Interior Lent by the Johnson Collection, Philadelphia

80 In the Generalife 1902

Painted in the garden of the Generalife Palace in Granada, Spain, during a holiday trip. Sargent's sister, Emily, is sketching while Jane de Glehn and a Spanish friend, Dolores, watch. Owned by The Metropolitan Museum of Art, Pulitzer Bequest.
Five water colors
Lent by the Museum of Fine Arts, Boston

82 Carrara: Wet Quarries  About 1911
These quarries from which the famous and beautiful white marble is taken, belonged to Sargent’s friend, M. Delville. Sargent found them impossibly difficult to paint because, as he said, just as he had the picture composed “the damn thing blows up.”

83 Carrara: Lizzatori I  About 1911

84 Reading  1911
The young woman under the umbrella is Miss Dorothy Barnard; the other is the artist’s niece, Rose Marie.

85 Simplon Pass: The Tease  1911
The figure holding the grasshopper is Rose Marie; the other is probably Polly Barnard.

Six water colors
Lent by Mrs. Francis Ormond, London

86 Café on Riva degli Schiavoni, Venice
At the left is the church of Santa Maria della Salute and at the right the end of Sansovino’s Libreria Vecchia.

87 Palazzo Contarini-Fasan (Desdemona’s Palace) Venice  About 1907–1908
Once the home of Eleanor Duse, the great Italian actress.

88 Scuola di San Rocco, Venice  About 1907–1908(?)

89 White Ox  About 1906–1908(?)

81 Simplon Pass: The Lesson  1911
Sargent’s sister Emily with her two nieces, Rose Marie under the umbrella and Reine in the foreground.
90  Piazza Navona, Rome
The façade of the church of S. Agnese in Agone in front of which is an obelisk and the Bernini Fountain of the Four Rivers.

91  The Siesta
Peter Harrison, Polly Barnard and Leonard Harrison, whose parents were friends of Sargent.
James McNeill Whistler

1834  July 10  Born Lowell, Mass.
1837  Stonington, Conn.
1840  Springfield, Mass.
1843  St. Petersburg, Russia, where his father, Major George Washington Whistler, was engineer for the building of the railroad to Moscow
1847  Summer  England
December 10  Half-sister Deborah, married to Dr. Seymour Haden
1848  Summer  England
1849  April 9  Major Whistler died
July 29  Family returned to America, settled in Pomfret, Conn. Much reduced finances, attended Pomfret School.
1851  July 1  Entered West Point
1854  June 25  Discharged from West Point for deficiency in chemistry
Brief time with locomotive works in Baltimore
November 7  Coast and Geodetic Survey, Washington, training in drawing and etching
1855  February  Resigned
Summer  Went to Paris. Studied in studio of Charles Gabriel Gleyre
1858  November  First set of etchings
1859  At the Piano refused by Salon
Frequent visits to Haden's in London
1860  Etchings of Thames. At the Piano shown at Royal Academy, London
1861-62  Paris, painted The White Girl; rejected by Academy
1863  The White Girl refused at Salon. Included in famous Salon des Refusés, was a center of ridicule
Took house with his mother at 7 Lindsey Row (now 101 Cheyne Walk) Chelsea
1864  Lange Liisen and Wapping shown at Royal Academy
1865  The Little White Girl at Royal Academy, severely criticized
Trip to Rhine, in Trouville with Courbet
1866  Trip to Valparaiso, Chile
Moved to 2 Lindsey Row (now 96 Cheyne Walk) Chelsea
1867  First Nocturnes
At the Piano accepted for Salon
White Girl, Wapping and Old Battersea Bridge shown at Exposition Universelle, Paris
1871  Sixteen plates of Thames set of etchings published by Messrs. Ellis and Green
Painted Arrangement in Gray and Black: Portrait of the Artist's Mother
1872  Mother's portrait sent to Academy, refused, then accepted under protest
Never exhibited there again, never elected a member
Portrait of Thomas Carlyle
1873  Harmony in Gray and Green: Miss Cicely Alexander
1874  Organized first one-man exhibition at 48 Pall Mall. Public shocked by gray walls, sparse hanging, titles of Nocturnes, Arrangements and Symphonies
Noted for his Sunday breakfasts at noon, an innovation

74 WHISTLER
1876  Peacock Room for Frederick Leyland’s house in Prince’s Gate (now in Freer Gallery, Washington, D.C.)

1877  First exhibition at New Grosvenor Galleries, Bond Street
Whistler showed several pictures including Carlyle, The Fur Jacket and Nocturne in Black and Gold: The Falling Rocket

John Ruskin out to undo Whistler wrote of the Falling Rocket his famous lines about “flinging a pot of paint in the public’s face.”

1878  Began to do lithographs
E. W. Godwin built the White House on Tite Street for him

Whistler sued Ruskin for libel. Ridiculous suit ended in farthing’s damages awarded to Whistler, but he had to pay the costs which led to his bankruptcy the next year

1879  Forced to sell the White House

1879-80  In Venice to do series of etchings for Fine Arts Society

1880  Twelve of his forty plates issued

1881  Studio at 13 Tite St. His mother died

1884  Joined Society of British Artists

1885  Studio at 454 Fulham Road
Home in ”Pink Palace”

February 20  “Ten O’Clock” lecture at St. James’ Hall, Piccadilly

1888  August 11  Married Mrs. Beatrix (Trixie) Godwin, widow of E. W. Godwin, daughter of John Birnie Philip. Resigned from Society of British Artists

1889  Began to receive recognition. Made Chevalier of the Légion d’Honneur

1890  The Gentle Art of Making Enemies, a compilation of his letters to the press. Moved to 21 Cheyne Walk

1891  Carlyle purchased for Glasgow Art Gallery
Artist’s Mother purchased for the Luxembourg
Made Officier of the Légion d’Honneur

1892  Exhibition at Goupil Gallery a great success
Moved to Paris, 110 rue du Bac

1894  Portrait of Arthur Jerome Eddy, only portrait ever finished on time

1895  At Lyme Regis
Suit with Sir William Eden over price of portrait of his wife

1896  Trixie died of cancer

1897  Boldini painted Whistler’s portrait

1899  The Baronet and the Butterfly, an account of the Eden suit

1903  July 17  Died at 74 Cheyne Walk

JAMES McNEILL WHISTLER, 1834-1903

WHISTLER  75
An exhibition of prints by Whistler is being shown concurrently in the Print Galleries.

92 Study of a Head After Couture About 1857 signed oil, 20 x 16
Lent by Mr. Denys Sutton, London

In 1851 Whistler entered West Point but on June 16, 1854, after almost three years, he was discharged for deficiency in chemistry. When he entered the Academy, he feared that his name, James Abbott Whistler, would give rise to the nickname J.A.W. because of his talkative nature. To avoid this he substituted his mother’s maiden name, McNeill, in place of Abbott. He spent a brief time with the Coast and Geodetic Survey in Washington where he had good training in drawing and learned the technique of etching. Having convinced his family that he wanted to be an artist, in the summer of 1855 he set out for Paris with the assurance of a yearly allowance of $350. At first he worked in the studio of Charles Gabriel Gleyre, but was desultory in his attendance. This study after a painting by Thomas Couture (1815–1879) was done during his early days in Paris, and was taken from one of the twenty-seven sketches of heads which Couture made in preparation for The Volunteers of 1792, a large canvas which Napoleon III commissioned in 1848. The original of this copy is in the Cleveland Museum.
When Whistler settled in London in 1859 the Thames so fascinated him that he stayed at Wapping for many months painting and sketching on the river and on its banks. His famous Thames set of sixteen etchings was one of the results of his tireless efforts to catch the character and moods of the river. This scene of the familiar little boats and Wapping warehouses in the background across the Lower Pool of London was done from the balcony of The Angel, an inn at Cherry Gardens. In the foreground in a corner of the balcony is a sailor, next to him Alphonse Legros, the French painter, sculptor and engraver, and Joanna Heffernan, the model for so many of his early paintings. This painting was exhibited at the Paris Salon of 1867.
The model for this picture was Jo (Joanna Heffernan), the famous Irish beauty with copper-colored hair who was both model and mistress from 1860 until 1871. The White Girl was painted during a trip to Paris and at the same time Courbet, who met Jo in Whistler's studio, had her pose for his La Belle Irlandaise. Although refused at the Royal Academy of 1862, The White Girl was shown for the first time at the Berners Street Gallery in London which was opened that year to show the work of artists who were constantly refused by the Academy. At the Salon of 1863 the picture was again refused but it formed one of the great centers of attraction with Manet's Déjeuner sur l'Herbe at the Salon des Refusées which Napoleon III had founded. At the South Kensington Exhibition of 1872 Whistler first gave the picture the added title of Symphony in White. In 1863 Paul Mantz, the critic, had described the painting as a Symphony in White, and the use of musical titles, first suggested by Baudelaire and Leyland, so pleased the artist that he used them frequently.
95 Gray and Silver, Battersea Reach  signed and dated: 1863 oil, 19 1/2 x 26 3/4  Owned by The Art Institute of Chicago

Whistler’s delight and interest in depicting the moods of the river by day and night enabled him to transform this rather nondescript river scene into a harmony of gray and silver. Many of the pictures done during this period were made from the Cherry Garden side opposite the small inn where he stayed. In the early years he dated his pictures and prints, which he seldom did later.
Jo is again the model for the second Symphony in White and Whistler painted her as she must have appeared to him in every-day life. Swinburne, when he saw it at the Royal Academy exhibition of 1865, wrote his poem "Before the Mirror: Verses Under a Picture," and Whistler had two of the lines inserted in the catalogue as a sub-title: "White rose in red rose-garden is not so white." In spite of this literary praise the picture was not well received by the public until it was shown by special invitation at the Exposition Universelle in Paris in 1900 when Whistler won the Grand Prix. Originally dated with large numerals Whistler painted these out in 1900.

Eager for new experiments, Whistler did this dashing, sketchy picture of himself in his studio with his two models, Jo and La Japonaise. Whistler wrote Fantin-Latour that this was to be part of a larger painting (like Fantin's famous Hommage à Delacroix painted in 1863) with Fantin, Albert Moore and himself, The White Girl on the couch and La Japonaise walking about; the color to be dainty, he in pale gray, Jo in white, La Japonaise in flesh-color, Moore and Fantin to lend the black touch, the canvas to be ten by six feet. He hoped with this to shock the academicians but if he ever did more than this study it has disappeared.
The greater number of the nocturnes were painted while Whistler lived at 2
Lindsey Row, Chelsea, between 1867 and 1878 but his interest and experi-
mentation in depicting the atmosphere and the colors of the night went on for
many years. Old Battersea Bridge with the soft bluish pall of the evening over
bridge and water, the dots of lights along the shore and in the background
Cremorne Gardens and a rocket bursting in the black sky, is one of the earliest
of the nocturnes, though Whistler at first called these night scenes Moonlights.
It was Frederick Leyland who first suggested the title Nocturne, a suggestion
which Whistler gratefully accepted. This painting played a part in the Whistler-
Ruskin trial. Sold at Christie’s in 1886 Whistler and his supporters were bit-
ter that the Royal Academy spent thousands of pounds to purchase pictures by
“well-known, accepted” artists but would not spend the £60 for this. Later
it was bought by public subscription and presented to the Tate Gallery.

Like Manet, Fantin-Latour and Baudelaire, Whistler learned to love the art of the Orient
in the little shop that Mme. De Soye opened in the rue de Rivoli in Paris in 1862, and it
was he who introduced a taste for Oriental art to England. Rather than give a truly
“oriental” feeling in his compositions, he wanted to express the beauty of the elements
he found in Japanese art and use the fundamental ideas in his own personal style. In
the work of this period there is a certain artificiality, his models are not really alive
and he seems more concerned with the Japanese draperies or the Oriental porcelain.
This is one of his Japanese series which includes the Gold Screen, The Balcony and
the Princesse du Pays de la Porcelaine which hung in the famous Peacock Room (now at the Freer Gallery). The model is probably Jo draped in a Japanese gown and surrounded by much of the fine porcelain of his own collection. The name Lange Lijsen was given by early Dutch traders to the blue and white Chinese porcelain decorated with figures of “long ladies.” The frame, designed by the artist, is incised with ornaments of wavelines, interrupted at the corners and at the center of the sides by a chrysanthemum design and the six marks of the potter. It is also called The Lange Lijsen of the Six Marks.

100 Old Battersea Bridge: Symphony in Brown and Silver About 1865 oil, 25 x 30 Lent by The Addison Gallery of American Art, Andover, Massachusetts

Battersea is a southwestern metropolitan and parliamentary borough of London bounded on the north by the Thames, northeast by Lambeth and southeast by Wandsworth. One of the connecting bridges of the Thames in this area is Battersea Bridge, an iron structure which replaced the wooden bridge shown here. The painting was shown at Goupil’s in 1892 at Whistler’s comprehensive one-man exhibition with the famous Blue Wave, the
Music Room and many others but the critics still objected to "the want of finish and the slovenliness of detail."

101 Symphony in Red about 1868 signed with Butterfly oil, 15¾ x 14 Lent by Mr. John Bryson, Oxford, England

During the winter of 1867–1868 Whistler stayed for a short time with Frederick Jameson, the architect, and worked on a series of Japanese pictures.

102 Arrangement in Pink and Purple 1872 signed with Butterfly oil, 12 x 9 Lent by The Cincinnati Art Museum

This dashing, lively and sketchy portrait is probably that of his model, Maud Franklin.

103 Self-Portrait 1867 signed with Butterfly oil, 29½ x 21 Lent by The Detroit Institute of Arts

Whistler’s famous white lock appears for the first time in this best-known of the self-portraits. W. M. Rossetti mentions this portrait during a visit to Whistler’s studio in 1867 when the artist was thirty-three years old. Typical of the work of this period the brushstrokes are light and sketchy and the paint so thin that it is almost transparent. It was etched by Percy Thomas for the frontispiece of the catalogue of Whistler’s etchings exhibited at the Liverpool Art Club in 1874. The artist decorated the frame himself and signed it with the butterfly.
In 1872 when the Royal Academy most reluctantly accepted the painting it brought forth a storm of protest from the critics who charged Whistler with sentimentality. Painted at his house at 2 Lindsey Row (now 96 Cheyne Walk, Chelsea), Whistler attempted to express in this portrait the reverence and devotion he felt for his mother who after the Civil War came to live with him and often accompanied him on his trips. Mrs. Whistler was Anna Mathilda McNeill (1804–1881), daughter of Dr. Charles D. McNeill of Wilmington, North Carolina, a descendant of the McNeills of Barra and related to the Fairfax family of Virginia. She was the second wife of George Washington Whistler. Because of the bitterness engendered by the reluctance of the Royal Academy to show the portrait, Whistler never again sent to their exhibitions nor was he ever elected a member. The painting, however, was widely exhibited and was first shown in this country in 1881. Because of the constant rejection by the Paris Salon he did not submit for several years but, with the changing taste for painting, many of his friends, previously rejected, were highly praised by the public after 1880, so in 1882 he sent some of his finest portraits and was well received. The Mother was shown at the Salon of 1883. Whistler’s many financial difficulties over the years led him to use this picture as collateral for various loans but he considered the painting his own property and, though offered money for it many times, would not give it up. In 1891 the French Government asked to buy it for the Luxembourg and he consented to the very nominal sum of $800 since he considered it the greatest honor for an artist to have his work accepted by the Luxembourg. This purchase was actually instigated by Clemenceau, the great friend of liberal artists.
104  Portrait of the Artist's Mother: Arrangement in Gray and Black, No. 1
1871  signed with Butterfly  oil, 57 x 64½  Lent by the Musée du Louvre, Paris
from his “circulating pulpit,” *For Clavigera* July 2, 1877, when he wrote, “I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public’s face.” With this the final straw, Whistler filed a suit for libel against Ruskin which aroused London and the entire western art world. The greatest art experts were called to give evidence, public opinion surged pro and con in great waves of excitement, and in the end Whistler was awarded damages of one farthing. Left bankrupt at the close of the trial, this picture with others, went to Mr. Henry Graves, the printseller, who had advanced money to him periodically. Eventually the artist regained the paintings and sold the Falling Rocket to an American collector.

105 The Falling Rocket: Nocturne in Black and Gold About 1874 oil on panel, 24\(\frac{3}{4}\) x 18\(\frac{3}{4}\) Lent by The Detroit Institute of Arts

In this, the most famous of all the nocturnes, Whistler has shown Cremorne Gardens in the excitement and glow of fireworks against the black of the night sky. When it was first shown at Dudley’s Gallery in London in 1876 it created no sensation but in 1877 it was hung with several of Whistler's now famous portraits at the Grosvenor Gallery. This carefully selected exhibition Whistler hoped would discourage the critics from their usual attacks, but unfortunately it aroused even more bitter and furious antagonism. There were violent discussions orally and in writing for and against, but the affair did not become famous until Ruskin entered the fray. Ruskin delivered the greatest insult

106 Portrait of Thomas Carlyle: Arrangement in Gray and Black, No. 2 1872 signed with Butterfly oil, 67 x 56 Lent by The Glasgow Art Gallery, Scotland

Thomas Carlyle (1795–1881) the famous Scotch philosopher and essayist, author of the *French Revolution*, met Whistler through a mutual friend, Mme. Venturi. As Carlyle greatly admired the portrait of the Mother, it was decided that Whistler should do his portrait in the same style and setting. This picture, like many others, went to a friend as security for a loan but was later returned to the artist. It served, too, as an exhibit in the famous Whistler-Ruskin trial. In 1878 Richard Josey agreed to make an engraving in mezzotint of the portrait but unfortunately there were difficulties of technique and only after many experiments were the proofs satisfactory to Whistler. Eventually the print
sold very successfully and helped alleviate some of his financial problems. Whistler's merits as a painter were apparently more appreciated in Glasgow than elsewhere in Great Britain for in 1891 the Glasgow Corporation purchased the Carlyle for a thousand guineas. The picture is exhibited in America for the first time.
107 Cremorne Gardens, No. 2  About 1875
oil, 27 x 53½  Owned by The Metropolitan
Museum of Art, New York, Kennedy Fund

From both of Whistler’s houses on Lindsey
Row in Chelsea he could see Old Battersea
Bridge and the long stretch of the river and
at night the lights of Cremorne Gardens.
Many evenings and sometimes part of
the night he spent drifting in his boat sketching.
This scene in the Gardens themselves, though
left in sketchy form, shows vividly the spell
cast on the artist by the soft colors of the
night made more eloquent by the bright dots
of light and colorful illumination. Like much
of the work of this period this painting
shows the strong influence of Japanese prints.

108 Coast Scene: Bathers  About 1875
signed with Butterfly  oil on panel, 5 x 8½
Owned by The Art Institute of Chicago

109 The Fur Jacket: Arrangement in Black
and Brown  1877 signed with Butterfly
oil, 76¾ x 36½  Lent by the Worcester Art
Museum

Arrangement in Black and Brown was the
artist’s final name for this portrait of Maud
Franklin who in 1871 took the place of Jo-an
Heffernan both as mistress and model.
Red-haired as was Jo, she was less beautiful
but more intelligent and sophisticated and
during their long association of fifteen years,
until his marriage in 1888, she served as
business manager, agent, housekeeper, cook,
adviser, staying with him in spite of his ec-
centricities and his financial troubles. Whis-
tler, although primarily interested in the
effects of his color compositions in black or
black and brown, has caught in this picture
all of Maud’s loveliness and charm.
110 Mr. Graves, the Printseller 1880 oil, 22⅔ x 14⅔ Lent by Mr. Frederick W. Schumacher, Columbus, Ohio

Henry Graves (1806–1892) noted printseller, one of the founders of the Art Journal and Illustrated London News, and head of the firm Henry Graves and Company in Pall Mall, London, was one of the friends who aided Whistler in times of financial stress, particularly during his bankruptcy after the Ruskin trial. His firm published an immense number of fine engravings from the works of famous artists and it was Graves who introduced Whistler to Richard Josey who did the engraving of the Carlyle portrait, which proved such a great success. He also established Whistler’s fame as an etcher and lithographer thus solving his financial problems.

111 Clouds and Sky, Venice  About 1880  pastel, 4½ x 7¼  Lent by Mr. J. Lionberger Davis, St. Louis, Missouri

After the Venetian etchings were exhibited in London, Whistler arranged an exhibition in the same galleries of his pastels and went to great pains to decorate the rooms himself. Although visitors to the exhibition were quite impressed, some of the critics and artists laughed and claimed that “any fool could do such pastels.”

112 Venetian Atmosphere  About 1880  gouache, 4¾ x 8¾  Owned by The Art Institute of Chicago

Delicate and yet brilliant in their color schemes, Whistler never again did anything similar to these Venetian scenes.
113 Chelsea Shop About 1881–1884 water color, 4¾ x 8¾ Owned by The Art Institute of Chicago

This was painted during a period of great activity when Whistler was working on some of his most brilliant portraits. He lived at this time on Tite Street and found much to paint on his wanderings through Chelsea. Perhaps these walks served as recreation from the strenuous sittings and tense work on the portraits, for these Chelsea scenes are informal, mostly sketches in oil, pastel or water color and have, in the simplicity of subject matter, in their organization of color and design, great charm and brilliance.

114 The Doorway, Venice About 1880 signed with Butterfly pastel and black crayon, 11⅞ x 7¾ Lent by Mr. J. Lionberger Davis, St. Louis, Missouri

Whistler went to Venice in 1879 commissioned by the Fine Arts Society to do a series of etchings which were shown in the Society's galleries in 1880. His impressions of this first visit to the mysteriously beautiful city had a lasting influence on his work. The Venetian pastels, mostly done on brown paper with black chalk and pastel faintly suggesting the colors of the city were among his most spontaneous creations.
Théodore Duret (1838–1927) was a famous French art critic and a great believer in the impressionist movement. He wrote a *Histoire de l’Impressionisme*, and many articles, a selection of which was published in a special volume in *Critique d’Avant-Garde*. His other chief interest was Oriental art in which he became an expert through his extensive travels in the East. Duret had met Whistler in Paris in the early sixties and they had lived together in both Paris and London. They were close friends and Duret’s biography of Whistler, the first French edition of which was published in 1904, is considered one of the most important biographies of the artist. This portrait was painted in Whistler’s studio on Tite Street in 1883 after much discussion. Whistler had decided it was to be another symphony in black, like the portrait of Leyland painted ten years earlier, but later decided to introduce some color. Executed without preliminary drawings, just marking the general outlines in chalk, it was completed after endless sittings and many repaintings. Duret felt that the portrait should go to one of the first museums in Whistler’s native country and sold it to the Metropolitan Museum.

Each nocturne presented a different problem in technique and color scheme and each was executed in a different manner. Whistler was influenced and inspired by Japanese color prints, mainly those of Hiroshige.
The Afternoon Dream: Violet and Silver About 1883 signed with Butterfly water color, 6¾ x 10½. Lent by Mr. J. Lionberger Davis, Jr., St. Louis, Missouri

Richard A. Canfield purchased a considerable number of water colors from Whistler's private collection and these were little known until they were twice exhibited at the Albright Art Gallery in Buffalo. In this sketch the model may be Maud with her daughter who was born in 1881. During the period following his return to London from Venice, Whistler sketched figures of this same type in a variety of positions and the mother and child theme appears in many of them. Later, around 1895, he transposed the same figure compositions, some of them almost identical, into lithographs.

The Chelsea Girl About 1884–1886 oil, 65 x 35. Lent by Mr. and Mrs. William Potter Wear, Penllyn, Pennsylvania

Whistler was fond of children and liked to paint them, particularly those he saw in the Chelsea slums. A curious but nonetheless charming group in their natural behavior and trusting friendliness, they were friends of most of the artists in the neighborhood.

This little girl in her apron, standing rather shyly but still boldly in a Chelsea alley, is one of the most charming of the children Whistler painted. He was commissioned by Mr. Alexander J. Cassatt to paint a portrait of his wife. Although Mr. Cassatt had paid for it before returning to the United States, Whistler could not seem to finish it, and when he finally sent it off two years later, he included the little Chelsea Girl as a surprise to make up for his long delay.
Born in Flint, Michigan, in 1859, Eddy studied at the Harvard Law School, was admitted to the bar in Illinois in 1890 and began the practice of law in Chicago at that time. A writer, art critic and an enthusiastic collector, with the courage of his convictions, he was eager to promote unknown painters for whom he predicted a great future. In this spirit he sought out Whistler when he was almost unknown in this country and in 1893 commissioned him to do his portrait. This was painted in Whistler's studio in the rue Notre Dame des Champs in 1894. Whistler liked the straightforward American frankness when Eddy told him the portrait had to be finished by a certain date and, though unaccustomed to any time limit, he agreed to do it. Eddy found the day by day association with Whistler while the portrait was being done "glorious and most revealing" and his book, *Recollections and Impressions of James A. McNeill Whistler*, published as a memorial in 1904, contributed greatly to the understanding of Whistler's personality and artistic ideals. Although the painting was finished on time it was not sent to Chicago until a year later for the artist kept it to give it some finishing touches. Eddy's book *Cubists and Post-Impressionism*, published in 1914, helped tremendously in the understanding and interpretation of this movement. He purchased numerous things for his collection from the famous Armory Show of 1913 which was also shown at the Art Institute of Chicago. He died in Chicago in 1920.
Mme. Camille D'Avouille  
About 1895  
oil, 31¾ x 21  
Lent by the Addison Gallery of American Art, Andover, Mass.

This painting, erroneously dated 1855–60, was obviously done in the mid-nineties after Whistler returned to Paris.
This exhibition is a joint endeavor of The Art Institute of Chicago and the Metropolitan Museum. The material in the exhibition was selected by Frederick A. Sweet, Curator of American Painting and Sculpture, The Art Institute of Chicago, who also compiled the catalogue.

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