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MODERN MA RS OF ETCHING
JAME McNEILL
WHISTLER
44 LEICESTER SQ LONDON.

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MODERN MASTERS OF ETCHING
JAMES McNEILL WHISTLER

INTRODUCTION BY
MALCOLM C.
SALAMAN



1927
THE STUDIO
44 LEICESTER SQUARE LONDON

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MODERN MASTERS OF ETCHING

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13. JAMES McNEILL WHISTLER

IN PREPARATION

CHARLES MERYON

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IF Rembrandt with his profoundly expressive humanity was the Shakespeare of etching, Whistler with his principle of beauty in magic utterance was the Keats, and though he reverenced Rembrandt as the supreme and inspiring master of the art, yet, as Keats was confident that he would be with the English poets after his death, so Whistler, while he was creating his own masterpieces upon the copper, never doubted that his place as an etcher was already on Rembrandt's plane, if not beside him. Fortunately for the "world's opinion" to-day, which accepts this truth and makes it reverberate through the auction-rooms of two continents, there was, even in the heyday of the master's activity, when the popular attitude towards it was largely dictated by "ribald misunderstanding," always a small discerning minority to perceive and to proclaim that Whistler's genius, with all its originality disciplined by the conditions of whatever medium his art chose for its expression, was actually in the line of the great masters, and loyally carrying on their traditions. So the judgment of the few gradually but slowly became the "opinion" of the many, as was bound to happen, and the crowd at Christie's applauded the bid for thousands that secured a Whistler painting after his death in the very room where twenty years earlier a lovely little picture of his had been incontinently hissed. And now, still twenty years later, when the desirous collector cheerfully pays three-figure premiums for single proofs of the exquisite Venice etchings which were so long sold with difficulty at their very modest published price, the critical bewilderment provoked at first by their enchanting originality and unsuspected beauties is no more remembered by the multitude than are the contemporary strictures that greeted the daring musical innovations of Beethoven's immortal Ninth Symphony.

My own knowledge of Whistler as an etcher was but vague when, in the early 'eighties of last century, the enthusiastic admiration for his paintings which I had expressed in print led to my personal acquaintance with him. He himself then showed me proofs of his Venice etchings, twelve of which, "The First Venice Set," as it is usually called, had not long been issued by the Fine Art Society, and it was under the spell of the master's magnetic personality that I first experienced the enchantment of their beauties. Thus I was introduced to the etcher's genius in the consummate phase of its expressive development, and it never occurred to me to be astonished or perplexed by the wonderful unexpectedness with which his linear magic revealed visions of Venice that no other etcher had ever seen as motives for his art, and with strangeness and intimacies of pictorial beauty that, as it

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seemed to me, could be interpreted only by such linear intuitions as Whistler discovered under the inspiration of place and mood. Remembering how even so sound a judge of fine prints as Frederick Wedmore, so sympathetic and knowledgeable an admirer of Whistler's etchings that he made the first important catalogue of them, felt it necessary to qualify with criticism his praise of the Venice masterpieces on their first appearance, I have ever felt thankful that my own enjoyment was in no way qualified by the surprising difference in pictorial conception and technical manner between the Venice plates and those etchings in which, some twenty years earlier, he had revealed himself at once the innate etcher and the master.

That there was a logical development throughout his work on the copper Whistler took pleasure in pointing out to anyone he believed was really interested in his art, but since I had known the Venice plates before the "French Set" of much earlier date and the "Thames Set" that followed the French, he was always for me the complete master of expressive line in whatever direction, in whatever mood, his vision might find its pictorial motive. The simplicity of treatment, for instance, in that delightful early plate *En Plein Soleil*, just a lady sitting under a parasol in the sunshine, seemed to me no less masterly than the luminous chiaroscuro of *The Kitchen*, with its linear elaborateness, which was the outstanding achievement of the "Twelve Studies from Nature" (the "French Set"); nor can I ever feel that these are less complete in their authentic relation of motive and expression than are the wonderful plates of the busy Thames and the river-side "below bridge," with their comprehensive observation and precise statement of impression in essentially selected lines; nor these again than such exquisite triumphs of the etcher's art as you may see, among our twelve chosen illustrations (twelve chosen from among four hundred and more!), in *The Traghetto* [PLATE IV], *Nocturne: Palaces* [PLATE VII], *The Balcony* [PLATE VIII], and that superbly etched vision of Rembrandt's home-land, *Zaandam* [PLATE XII]. The fact was, for every pictorial theme to which Whistler addressed his needle or dry-point his etcher's instinct found the artistic means and manner most suitable to bring about the result that should seem to him beautiful. This fact particularly impressed me on the one occasion when I was privileged to sit by Whistler's side and watch him draw upon the copper direct from nature, as was his invariable custom, except when memory was invoked for a night-piece. The subject was a small fruit-shop in the King's Road, Chelsea, such a shop and stall as he always loved and found picturesque, especially with the street children about, as here, and we

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sat at a window over a butcher's shop opposite. Yet had it been a Venetian palace his artistic faculties could not have been engaged with more pictorial zest. I realised this while I watched him, complete master of his creation as the modest Chelsea fruit-shop came to its pictorial life in the golden lines his needle made on the grounded copper, and I felt that he enjoyed every deliberate stroke in its spontaneously selected position, and that had it not been a joy to him he would have been doing something else.

I have also seen Whistler paint. It was one day in the summer of 1886 when I "dropped in" to see him in the great barn-like studio he then occupied in the Fulham Road, close by Walham Green Station. That remarkably brilliant and handsome woman, Lady Colin Campbell, happened to be posing for the full-length portrait which, under the title "Harmony in Ivory and White," Whistler daringly sent in an unfinished state to the Winter Exhibition of the Royal Society of British Artists, of which he was President Elect, leaving it to his admirers to excuse the audacity with their applause. It is amusing now to remember the critical hornet's nest into which one put one's head by describing Whistler then as a great painter whose place was already with the masters, but how gladly I recall that scene in Whistler's studio over forty years ago! The tall and stately figure of Lady Colin, with her beautiful intelligent face, the picture in progress on the easel, and the painter, with his whole being, as it were, concentrated on his work, backing suddenly so many paces from the canvas where the last touch had been thoughtfully put, to focus the effect; then, after perhaps recourse to the large table-palette at hand, a quick nervous movement towards the canvas for another considered touch of his brush. Privileged to stay and look on, I realised that the artistic impulse, the active mentality, of Whistler's work was as joyous in painting as it was in etching, or in any of the other mediums he used to create beauty. Yet, even with the splendid recollection of having once seen Whistler paint, somehow I retain the impression of a more intimate joy in his handling of the copper-plate, both when I saw him actually needling it, and, later, when inking and wiping it for his star printing-press, the handle of which he trusted me to turn while the plate passed between the rollers for the precious proof.

Whistler must always have responded instinctively to the expressive appeal of line, and very early his hand seemed to find the etching-needle a natural graphic instrument. How he used it first on plates of the American Coast Survey, shortly after his Cadetship at West Point Military Academy had come to a sudden end, has been told fully by the Pennells in their authoritative "Life of James McNeill Whistler." To

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those devoted biographers we may also refer for particulars of his first essays on the copper-plate while yet a lively student in Paris, and especially for the characteristic details, related to them mainly by himself with his youthful memories delightfully mellowed, of that Alsatian tour, with its gay irresponsible adventures, which resulted in the most remarkable of that group of etchings which he got the famous Delâtre to print for him in Paris in November, 1858, and issued himself as *Douze Eaux Fortes d'après Nature, par James Whistler,* before publishing them, with their English title, as by James Abbott Whistler, the following year in London from 62 Sloane Street, the residence of his brother-in-law, Francis Seymour Haden. The price here as in Paris was two guineas each, and it was thought "quite enough too" for an etching that did not reproduce a popular picture. And twenty years later, in the "Catalogue of Etchings" on sale by the Fine Art Society in 1879, the year before the issue of the "First Venice Set," we find this set of *Douze Eaux Fortes d'après Nature* offered at twelve guineas (one guinea apiece!) And the sixteen of the "Thames Set" "mounted and in portfolio" at fourteen guineas, or separately at prices ranging from one to three guineas. Astonishingly modest as these prices seem to us nowadays, it must yet be admitted that as much as six guineas had then to be paid for impressions, printed and signed by Whistler, of *Old Putney Bridge* and *The "Adam and Eve," Old Chelsea,* and the market value of the *Annie Haden* dry-point, that frank and vital presentation of his favourite young niece, a plate by which the master in his maturity said he would be quite content to be remembered, had appreciated after twenty years to ten guineas! What a rich harvest time for the collectors of Whistler's etchings, yet how comparatively few and far between they were. But who that ever knew Whistler could imagine that the master's work on the copper, with its always joyous motive to express all the artistic beauty inherent in the chosen subject, would have been any different, would have been even more prolific, if the acquisitive encouragement of original etching had been then what it is now, if the print-market had been so seething with desire for every new Whistler etching that numbered editions would be practically sold out before they were issued, and the published prices would reach high auction premiums within a month or two without any additional profit to the artist? "Amazing" would have been the things he uttered in his ironic gaiety of spirit, rampant his wit in letters to the "World," or in any other periodical astute enough to publish them, but the etchings would still have been those we know.

No etchings, save perhaps those of Rembrandt,

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have evoked such a multitude of appreciative commentaries as Whistler's. None can ever have been more exhaustively catalogued, while the magnificent tribute of the Grolier Club of New York in supplementing Mr. Edward G. Kennedy's final catalogue with facsimile reproductions of nearly every state of considerably over four hundred of the plates is practically the last word of homage to the master. Yet no one tires of writing about Whistler and his etchings, and though some comment is called for by way of introduction to the twelve representative plates here reproduced, I feel some diffidence in writing it because my friends, Mr. Campbell Dodgson and THE STUDIO, have so recently in collaboration produced a beautiful book on the subject, and Mr. Dodgson, with his characteristic thoroughness of erudition and authority, has so critically supplemented the praise of Whistler which, in an earlier STUDIO publication, I had been privileged to write, that it would seem there is little fresh to say. Yet there is always left what Swinburne, with his generous spirit, called the "noble pleasure of praising," and who can resist this when taking in hand a fine print of Whistler's, or looking in the Grolier Club's folios at the wonderful facsimiles of the developing phases of his masterly creations? I feel it when I think of Whistler's youthful genius, undistracted by the high spirits and adventurous gaiety that belonged to his temperament, finding its bright way seriously to such artistic expression of authentic vision and new motives as we see in those early remarkable plates, *La Vieille aux Loques*, *Liverdun*, *The Unsafe Tenement*, *Street at Saverne*, and *La Marchande de Moutarde*, not to name again their more masterly companions, *The Kitchen* and *En Plein Soleil*.

And be it remembered that, however later etchers of genius may have explored the linear possibilities of cognate subjects, whatever romantic glamour the needle of a Cameron may have discovered in the emphasis of chiaroscuro upon a common street, whatever mysterious poetry the searching eye of a McBey may have drawn with the magic of his line from some darkened recess beyond a doorway, it was the youthful Whistler who, seventy years ago, first found these motives for the modern etcher when he laughed his way through Saverne by lamplight, or let friendly light into dim corners of humble peasant homes. In those pioneering days of the modern etching movement the range of pictorial motive was extended with every impulse that drew Whistler to the copper, essentially artistic always, and independent as it was of any care for a market still all but indifferent to the print of original expression. And I suspect he enjoyed solving the problem of light and texture in that remarkable little triumph of his

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technique, *The Wineglass*, just as much as that of the lamplight in those personal records of the Hadens' home-life, *The Music Room* and *Reading by Lamplight*, in both of which his sister figured, or etching delightfully natural portraits of the Haden children. In those days Whistler and Haden, with the great difference in their ages and temperaments, were still tolerant of each other, and they would often etch together at home or out-of-doors, but I believe it was the superiority Whistler displayed in his treatment of the human figure and physiognomy that proved to Haden that men and women were not subjects for his etching-needle, however they might be for his lancet, and so induced him to devote his work on the copper to the English landscape, which he could interpret as a master. One of the pleasantest and most characteristic of these joint etching excursions must have been that sunny summer day in 1859, when they went to Greenwich Park, and both drew on the copper —but how differently!—their several impressions of the same sunny plot among the trees, where a group of crinolined ladies sat on the sward in umbrageous ease, and an old naval pensioner lay at full length near by, enjoying the sun. Haden's plate was just a summary sketch, made with a genuine artist's delight, of what was actually before him, but the trees and the sunshine were everything, the human beings merely incidental. Whistler, on the other hand, instinctively a portrait-etcher, was primarily interested in the *Greenwich Pensioner*, and devoted a plate to him, for that ancient mariner, enjoying his *otium cum dignitate*, was undoubtedly a "character," with perhaps a proud record reaching back to Trafalgar. Here was an appeal to Whistler's needle stronger than that of the trees and the ladies, yet in due time the young artist looked to those, and true, of course, to his principles, selected and grouped with grace and elegance, and who would know that Whistler's *Greenwich Park* represented the same "plot of beechen green" as Haden's *Sub Tegmine*?

And now Whistler's great Thames period began, for he had discovered the pictorial enchantment of London's river, with all the multifarious interests of the waterside wharves and warehouses, the old taverns, the barges and the trading vessels alongside, and all the actualities of the great waterway, with the masts and rigging of the sailing ships that still went down to the seas. Whistler loved all these things, hulls and masts and rigging intricacies making always for beauty in his eyes, whether the craft was a Thames barge or a China clipper, and to draw these direct on his copper-plates was to express his love in terms of art that was of his very being. Pennell said that in later years Whistler spoke of these early Thames etchings

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as if he did not care much for them, but whenever he mentioned the "Thames Set" to me, it was as if he were talking of an historic event universally accepted as important. And the etching of the "Thames Set" *was* an important event, one of the most significant in the history of graphic art in this country, for it set a standard of sound etching and pictorial vision based on a logical principle of synthetic selection, the influence of which has been more lasting and far-reaching than even that of the more elusive magic of the Venice plates.

What extraordinary freshness and comprehensiveness of vision he brought to the busy commonplaces of the great trading reaches of London's river long ago we see in all the details of these etchings, conditioned as they always are impeccably in design that conveys the pictorial truth as a master-etcher saw and stated it in the idiom of his art. *Thames Warehouses, Limehouse* [PLATE I], *Eagle Wharf, Black Lion Wharf, The Pool, Thames Police, Billingsgate, Rotherhithe;* it may seem strange, with the sense of the river and its steam-shipping to-day, to look at these prints and see amid the intricate crowds of masts, yards and booms scarcely ever a steam-funnel, yet these Thames etchings are monumental in their truth, not only to the actual river-aspects that inspired the particular plates, but to the very spirit and character of the river that are beyond change. For me they bring back my earliest recollection of the river as my father took me down by boat to Greenwich, where in the Painted Hall we were shown Nelson's funeral car, now in St. Paul's crypt, by an old "Victory" man—perhaps Whistler's *Greenwich Pensioner* himself! When I mentioned this to the master, while Brandon Thomas was enthusiastically displaying the proofs of the Thames etchings he had just proudly purchased with some of the earliest profits of his famous "Charley's Aunt," Whistler said to me quizzically, "Well now, you know, here's a proof that what you remember is true." But the "Sixteen Etchings of the Thames" were not all of the lower reaches, for that life-long interest in the river to which Whistler had begun to devote so much of his artistic expression was already ranging to the reaches "above bridge." We see this in *Old Westminster Bridge, Millbank, Old Hungerford Bridge, Chelsea Bridge and Church,* and that *Early Morning—Battersea,* in which he essayed an atmospheric effect of light which later he used as a motive to finer purpose. But new motives were constant in Whistler's work, and in the *Rotherhithe* we see him developing a richer sense of pattern than in the *Limehouse* [PLATE I], with its picturesque old waterside houses leading the eye away over the near barges to the recession of tall masts, or the busy *Billingsgate,* which went

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through detail changes in eight states before he was satisfied with the animation and cohesion of his design. In *The Limeburner*, which is a Thames subject in so much as it shows us a glimpse of the river focussed through the dark framework of the shed, I fancy one may trace the inception of a motive that Sir D. Y. Cameron employed so richly many years later in his splendid *Robert Lee's Workshop*.

While Whistler was at work on the Thames plates he was going to and fro between London and Paris, and etching vivaciously wherever he went. That accounts for his including in the Set, when published, that remarkable dry-point *The Forge*, in the third state of which he achieved the dramatically luminous effect he aimed at, and the superb portrait of *Becquet* [PLATE II], "The Fiddler," as he was called in announcements of the Set. The "Sculptor Musician" is his description in Pennell's book, and he was said to have been a man of extraordinary gifts that led him nowhere but into obscurity. Whistler, however, must have appreciated him, and found him good company, or he could never have made such a living portrait of him, for undoubtedly here is the great vital quality of character presentation that one realises in Rembrandt's portraiture. In Whistler's print the man lives, a delightful fellow, for the etcher has concentrated his art upon the physiognomy with most sensitive expressiveness, and though the 'cello is but barely outlined, it suggests discourse "of most eloquent music." This was a great portrait period of Whistler's etching life; his tremendous zest for life was breeding his interests in plentiful variety, and subjects came readily to his hand with the prompt etching-needle or the dry-point in it. Splendid subjects too, and splendid things he made of them.

With such vivid achievements as *Becquet*, *Riault, the Engraver*, *Axenfeld*, *Drouet*, *Astruc*, *a Literary Man*, *Newnham Davis* (so long disguised as "Mr. Mann"), and his self-portrait, Whistler must rank with the greatest portrait-etchers; for whatever likeness to the originals there may have been, one feels that in each the artist, having stated his own impression of the man, the etcher's genius has given him artistic life, while what young Whistler thought about himself he has not hidden under the low-crowned, broad-brimmed hat picturesquely a-tilt, the alert lashes or the firm significant thumb. Of this time, too, there were portraits no less characteristic of women and children; the delightful *Bibi Lalouette*, the sumptuously elegant *Finette*, typically Parisienne, standing in her capaciously hooped skirt of the 'sixties fashion; the beautifully pathetic young woman in *Weary*, and, also in rich, sensitively adroit dry-point, *Arthur Haden*, most boyishly posed, and his sister Annie

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in the masterpiece already mentioned. Following these was one exquisite portraiture of girlhood in most delicate line, the *Fanny Leyland*, which, together with the incomparable "Peacock Room" decoration, glorified what is sometimes known as the "Leyland period" of Whistler's career.

Now Whistler was again enthusiastically devoting his copper-plates to different aspects of his beloved Thames, with ever freshness of motive and a linear freedom that grew with his greater preoccupation with conditions of light and atmosphere. We see this particularly in *The Troubled Thames, Price's Candle Works, Battersea—Dawn, The Thames towards Erith*, with a storm breaking over the river, reminding us how vividly he etched *The Storm* in his early French days, *From Pickle Herring Stairs*, and *The Large Pool*. But the plate in which Whistler himself, as he told the Pennells, was conscious of a transition in expressive manner from his London to his Venice etchings was *The "Adam and Eve," Old Chelsea*, though for my part I find the beautiful *Old Battersea Bridge* [PLATE III], with its graciously enfolded spaciness, reproduced here, even more significant of such a transition.

And the Venice etchings themselves, with their vibrant linear expressiveness developed into a new pictorial magic, their lyricism of impression making lines and spaces seem to sing from the print, even praise can have nothing new to say of these enchanting visions of the lagoons and backwaters, the humble byways and stately palaces, Venice in the frank charm of the sunlight, Venice in the romantic mystery of the night. Who but Whistler, with his imaginative vision, his originality of conception, would have created such a thing of beauty out of a gondolier's shelter? Yet *The Traghetto* [PLATE IV] is one of the loveliest marvels of the etcher's art, and how he worked and worked for its perfection is evident in the numerous changes of "state." Then, *The Beggars* [PLATE V], with what a wonderful witchery of light and shadow Whistler has focussed the humble human interest of this subject! These two masterpieces must represent here that "First Venice Set," which resulted from the Fine Art Society's enterprise in sending Whistler to Venice in 1880; but the others—only to name them is to dally with lovely visual reminiscences: *Little Venice, Nocturne, The Palaces, The Doorway, The Piazzetta, The Riva, No. 1, Two Doorways, The Mast*. Then, the "*Second Venice Set*," as the "Twenty-six Etchings" issued by Dowdeswell in 1886 were called, because twenty-one of the plates had been etched in Venice, these are represented by *San Giorgio* [PLATE VI], with the waters of the lagoon a-dream with tremulous reflections of many craft; the

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wonderful *Nocturne: Palaces* [PLATE VII], with romance lurking in the lights and shadows of its mystery; *The Balcony* [PLATE VIII], with its fascinating façade, its "magic casements" ready to be charmed, and a pervading romantic air that need not wait for the veils of night; the *Long Venice* [PLATE IX], an etcher's triumph of comprehensive vision over the watery expanse, and exquisite needling of the builded shores and a sky of swift-moving clouds. *The Wheelwright* [PLATE X] is one of the "Set," but whatever connection it may have with Venice, it is here because of its masterly linear significance in statement of form. And who that cares for etching cannot call to grateful memory the charm of other favourites among the "Twenty-six": *The Fruit Stall, The Bead-Stringers, Doorway and Vine* (how Whistler loved a doorway!), *San Biagio, Nocturne: Furnace, The Quiet Canal, The Bridge.*

After the Venice etchings Whistler was indefatigable with his needle and dry-point, and enjoyed discovering in London all sorts of nooks and corners for subjects, especially in the humbler, poorer quarters, where little shops and market stalls and street children would engage him, and he would etch these with zest, and delicious things would result, like *Justice Walk, Chelsea,* with women gossiping on their doorsteps and children playing by the area railings. Then, there were the spirited plates of the Jubilee Naval Review at Spithead, which he greatly enjoyed, and fine things were done in Belgium, Touraine, Paris and Amsterdam. In the land of Rembrandt Whistler seemed to recover his finest inspiration, and among the graphic memorials of his visit he wrought, with a more elaborate linear manner of tone suggestion, such masterly plates as *Dance House: Nocturne, Balcony: Amsterdam, The Embroidered Curtain, Long House—Dyer's—Amsterdam* [PLATE XI], and then, with a wonderful mastery of simplification, that great breezy, spacious landscape, with the innumerable windmills, *Zaandam* [PLATE XII], one of the greatest landscapes ever etched, and a convincing witness to the master's supreme genius.

MALCOLM C. SALAMAN.

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MALCOLM C. SALAMAN.

GHAM SMITH.
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PRODUCTIONS.

PLATE I (K. 40)
"LIMEHOUSE" (2ND STATE, 5 × 7¼ INCHES)
No. 12 OF THE "SIXTEEN ETCHINGS" (THAMES SET)
From a proof in the possession of James McBey, Esq.

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I

PLATE II (K. 52)
"BECQUET" (3RD STATE, 10 × 7⅛ INCHES)
No. 8, "THE FIDDLER," OF THE "SIXTEEN ETCHINGS"
(THAMES SET)

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II

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PLATE III (K. 177)

"OLD BATTERSEA BRIDGE" (4TH STATE, 7⅞ × 11⅝ INCHES)

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PLATE IV (K. 191)

"THE TRAGHETTO" (5TH STATE, 9¼ × 12 INCHES)

ONE OF THE "FIRST VENICE SET"

From a proof in the possession of Messrs. P. & D. Colnaghi & Co.

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IV

PLATE V (K. 194)
"THE BEGGARS" (9TH STATE, 12 × 8¼ INCHES)
ONE OF THE "FIRST VENICE SET"
From a proof in the possession of Messrs. P. & D. Colnaghi & Co.

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PLATE VI (K. 201)

"SAN GIORGIO" (4TH STATE, 8¼ × 12 INCHES)

ONE OF THE "TWENTY-SIX ETCHINGS" (SECOND VENICE SET)

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VI

PLATE VII (K. 399)

"NOCTURNE: PALACES" (2nd STATE, 11¾ × 7¾ INCHES)

ONE OF THE "TWENTY-SIX ETCHINGS" (SECOND VENICE SET)

Etched in Venice in the autumn of 1879–80, and printed in 1880.

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PLATE VII (K. 202)

"NOCTURNE: PALACES" (8TH STATE, 11⅛ × 7⅞ INCHES)

ONE OF THE "TWENTY-SIX ETCHINGS" (SECOND VENICE SET)

From a proof in the possession of Messrs. P. & D. Colnaghi & Co.

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VII

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PLATE VIII (K 807)

— THE BALCONY — (1ST STATE, 11¾ × 7⅞ INCHES)

PLATE VIII (K 207)

"THE BALCONY" (11TH STATE, 11¾ × 7½ INCHES)

ONE OF THE "TWENTY-SIX ETCHINGS" (SECOND VENICE SET)

From a proof in the possession of Messrs. P. & D. Colnaghi & Co.

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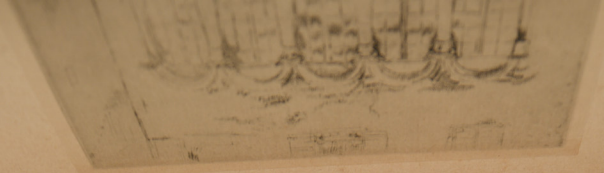

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VIII

PLATE IX (K. 212)

"LONG VENICE" (5TH STATE, 15 × 12¼ INCHES)

ONE OF THE "TWENTY-SIX ETCHINGS" (SECOND VENICE SET)

From a proof in the possession of Dr. G. Bellingham Smith

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IX

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PLATE X (K. 233)

"WHEELWRIGHT" (3RD STATE, 4¾ × 6⅝ INCHES)

ONE OF THE "TWENTY-SIX ETCHINGS" (SECOND VENICE SET)

From a proof in the possession of Campbell Dodgson, Esq., C.B.E.

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PLATE XI (K. 406)

"LONG HOUSE—DYER'S—AMSTERDAM" (3RD STATE, 6¾ × 10¼ INCHES)

From a proof in the Kupferstich-Kabinett, Dresden

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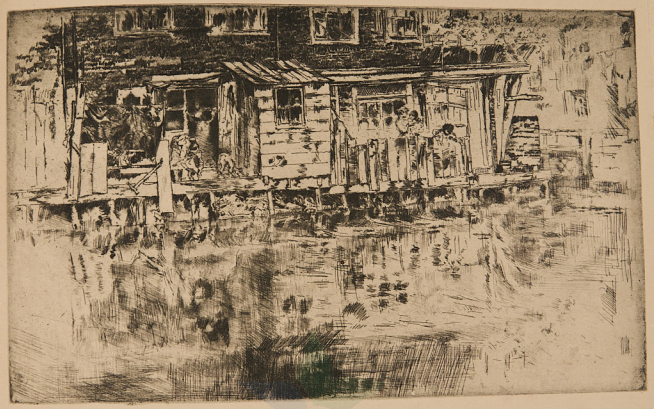

XI

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PLATE XII (K. 416)

"ZAANDAM" 2ND STATE, 5⅛ × 8⅝ INCHES)

From a proof in the possession of Messrs. P. & D. Colnaghi & Co.

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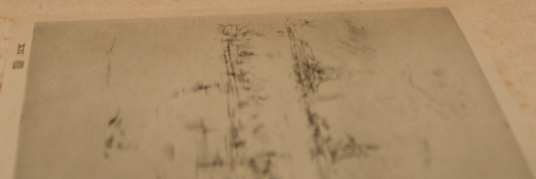



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