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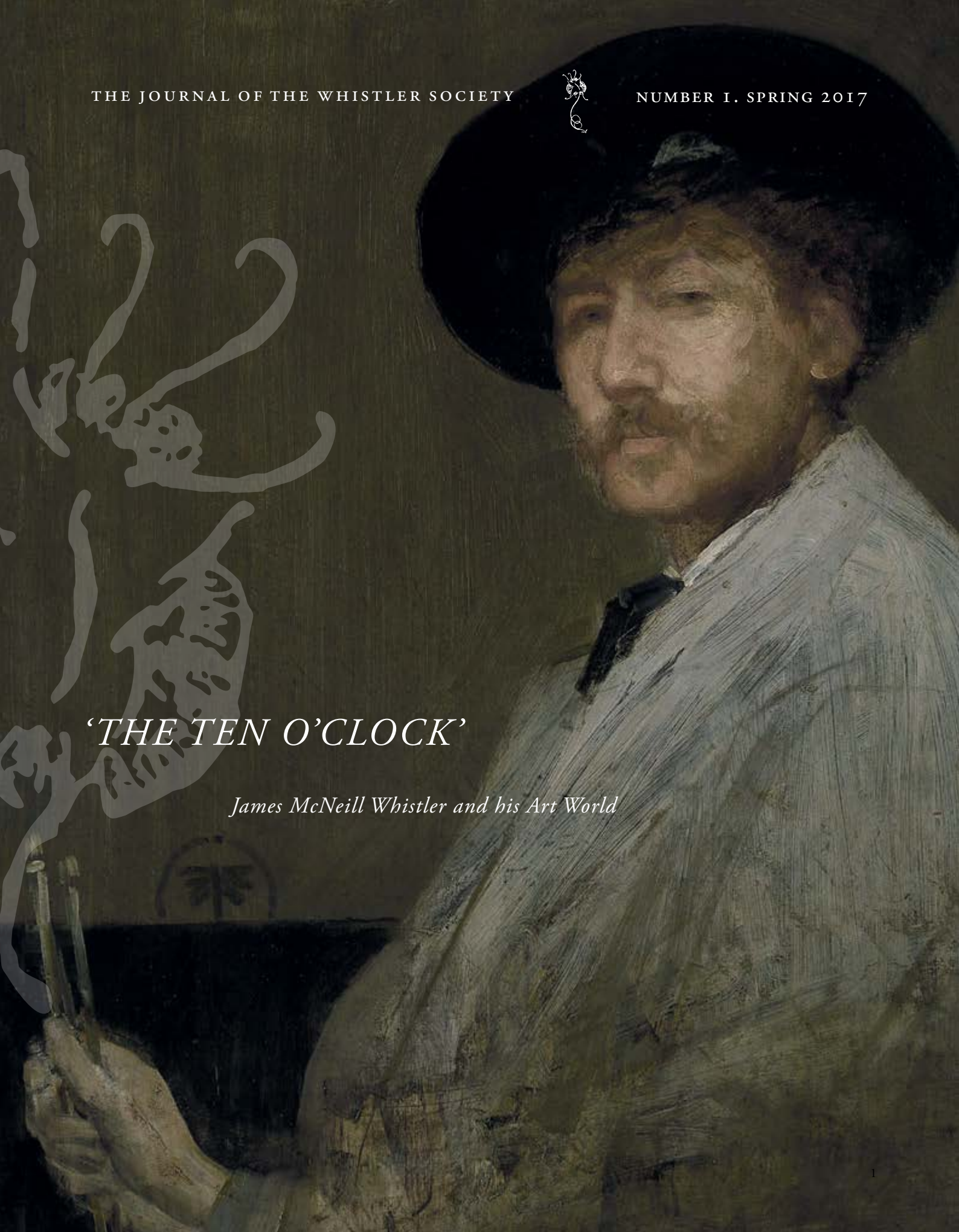

'THE TEN O'CLOCK'

James McNeill Whistler and his Art World

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NUMBER 1. SPRING 2017

Dedicated to David Le Lay (1945–2017)

'*The Ten O'Clock*' is published by the Whistler Society

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The Whistler Society
Join the Whistler Society at www.whistlersociety.org
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[*cover*]
Arrangement in Gray: Portrait of the Painter, c. 1872.
Oil on canvas, 74.9 x 53.3 cm.
Detroit Institute of Art.

[*front endpaper*]
Nocturne, 1878.
Lithotint on blue laid chine paper.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*title page*]
Reading by Lamplight, 1859.
Etching and drypoint.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

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Whistler's studio at 33 Tite Street,
Chelsea, 1881.
From right: Hon. Frederick Lawless (1847–1929) sculptor;
Frank Miles (1852–1891) painter;
James McNeill Whistler;
Julian Story (1850–1919) painter;
and Thomas Waldo Story (1854–1915) sculptor.
Photograph.
Library of Congress, Washington DC.

INTRODUCTION

David Le Lay
Chairman

The Ten O'Clock *is the first journal of the Whistler Society and named after James McNeill Whistler's famous lecture held at the Prince's Hall, Piccadilly, on 20 February 1885.*

The Society was launched on 29 May 2014 at the Fine Art Society by the Society's Patron, Charles Saumarez Smith. It was there between 1880 and 1896 that Whistler exhibited some of his most famous work. The Fine Art Society was founded in 1876, the very same year John Ruskin criticised Whistler's paintings at the Grosvenor Gallery which led to the infamous libel case ending in his bankruptcy, and flight to Venice (on a commission from the Fine Art Society).

The Whistler Society is based in Chelsea where the artist lived most of his life. Whistler was a founding member of the Chelsea Arts Club; it was members of the Club who had the idea of a statue of the artist which was unveiled in 2005. It stands on the Thames Embankment, opposite his home at 96 Cheyne Walk where he created some of his most famous paintings, including portraits of the Artist's Mother *and* Thomas Carlyle.

The journal celebrates the work and life of James McNeill Whistler.

THE ARTIST

Mortimer Menpes (1855–1938), *Whistler, Looking Right, Monocle Left Eye*, 1902–3. Etching and drypoint. Yale University Art Gallery, New Haven.

[*opposite*]
The Last of Old Westminster, 1862.
Oil on canvas,
60.96 x 78.1 cm.
Museum of Fine Arts, Boston.

THE OIL PAINTINGS OF JAMES MCNEILL WHISTLER

An Online Catalogue Raisonné

MARGARET F. MACDONALD

Compiling a catalogue raisonné of Whistler's paintings in oil has proved to be a task both daunting and exhilarating. I hope that reading it will prove equally as rewarding. An introduction to the catalogue raisonné is already online (www.whistlerpaintings.gla.ac.uk), as is my current blog on all things Whistlerian (jmcnwhistler.wordpress.com). The website will be straightforward, user-friendly, visually attractive, and will greatly improve access to Whistler's work. It will succeed the catalogue raisonné published by Yale University Press in 1980, of which I was co-author (with A. McLaren Young, Robin Spencer, and Hamish Miles). The online version will be updated, revised, corrected, and extended, fully annotated and illustrated, with new images and information plus links to the existing catalogue raisonné of Whistler's etchings (etchings.arts.gla.ac.uk) and his correspondence (www.whistler.arts.gla.ac.uk/correspondence).

Brown and Silver: Old Battersea Bridge,
1859–1863.
Oil on canvas, 63.8 x 76 cm.
Addison Gallery of American Art,
Andover.

The etchings website has already shown how far-reaching and successful online projects can be. The site has received over 20,000 visits a month, from all over the world, as has 'The Correspondence of James McNeill Whistler', which was first published in 2003–4. Both sites provide an essential basis for further debate and will reach audiences than could never have been envisaged from a print publication (even if hard copy with 10,000 letters or 5000 images had been feasible).

Our ultimate aim is to complete the online publication of Whistler's work, including my catalogue raisonné of the watercolours, pastels, and drawings (Yale University Press, 1995). Research on the oil paintings, including an update of information on collections, sales, and bibliography, will cross-pollinate subsequent study of the works on paper. There are about 550 oils to consider, dating from around 1850 to 1903, as well as the 1800 works on paper. We are including early photographs (some of which came to the University of Glasgow with Whistler's estate) dating from Whistler's lifetime and illustrating the subsequent history of paintings over the following century. We will include cartoons and drawings (by Whistler and others), and images of the sites and subjects of pictures. Press-cuttings, sale and exhibition catalogues, as well as

memoirs and letters will throw light on Whistler's production, display, and promotion of his work. We are always unearthing new discoveries and asking new questions about his work, technique, and the art market of the time.

An enormous amount of art historical legwork has been done since the original 1980 catalogue of the oil paintings. Many works have changed hands, and some beautiful, long-lost works have been rediscovered. Conservation reports, x-rays, and technical analysis provide significant new information. For instance, condition reports on paintings from Whistler's estate in the Hunterian, University of Glasgow, reveal colour changes in some portraits, as well as evidence of rubbing and cutting down, repainting and restoration, and the relining of canvases, carried out during Whistler's lifetime. To give another example, two paintings, *Brown and Silver: Old Battersea Bridge,* 1859–63 (Addison Gallery of American Art) and *The Last of Old Westminster,* 1863 (Museum of Fine Arts, Boston) were recently exhibited in *An American in London: Whistler and the Thames* (Dulwich Picture Gallery, Freer Gallery of Art, Addison Gallery of American Art, 2013–4) providing an opportunity to examine them closely. X-rays revealed underlying portraits of Whistler and of a woman, newly identified as his model, Joanna Hiffernan. The portrait of Joanna appears to be an unfinished painting and relates to the closest period of their relationship, raising both artistic and psychological questions about the relationship of artist and model.

Through a mixture of ongoing analysis and pure serendipity, we have identified more of Whistler's models and the pictures for which they sat. One model, Muriel Smith, posed for a series of late portraits including *Grey and Silver: La Petite Souris,* 1897–98 in the Hunterian. She was an art student, married, and continued to paint in South Africa after emigrating. Another sitter, Lillian Pamington, seems to have been posing for Whistler from the age of eight. The story is that Whistler in his later years would take a cab through the poorer streets of London looking for suitable models. He spotted 'Lillie' and asked her to come to the studio, but when she arrived with her mother, her hair was 'frizzed and curled ... in a way that he considered frightful'. He had to explain that he wanted to paint her as he had originally found her. Which he did, again and again (there are several late portraits of this young red-haired child).

We are thus beginning to examine and distinguish the multitude of charming and sometimes apocryphal stories about Whistler, the confrontational,

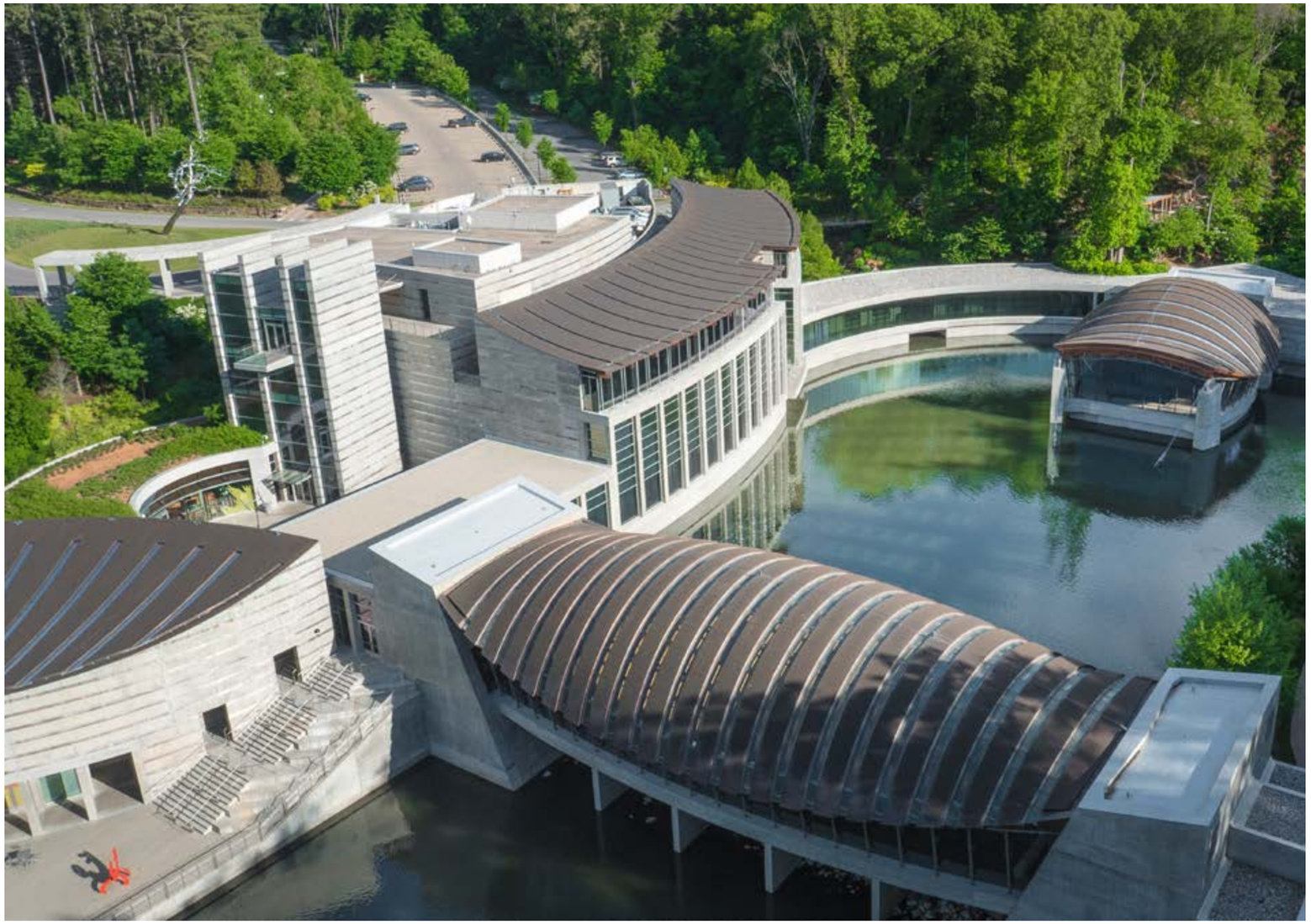
Harmony in Blue and Violet: Miss Finch, c. 1885.
Oil on canvas, 191.1 x 88.9 cm.
Hunterian Art Gallery, University of Glasgow, Birnie Philip Bequest.
Model: Milly Finch.

[*above*]
Lillie: An Oval, after 1896.
Oil on canvas, 60.5 x 58.5 cm.
Hunterian Art Gallery, University of Glasgow, Birnie Philip Bequest.
Model: Lillian Pamington.

[*above right*]
Grey and Silver, La Petite Souris, 1897–1898.
Oil on canvas, 50.7 x 31 cm.
Hunterian Art Gallery, University of Glasgow, Birnie Philip Bequest.
Model: Muriel Smith.

self-promoting artist, from the reality of the hard-working, obsessive craftsman. This three-year online project has been centred around the University of Glasgow, with collaboration between art historians, technical art historians, conservators and curators, and support and cooperation of major collections such as The Hunterian, Art Institute of Chicago, Freer Gallery of Art, and Colby Museum of Art (which together form the Lunder Consortium for Whistler Studies). It continues to be a fascinating endeavour, requiring researchers who have the skills of connoisseurs, detectives, computer geeks, artists, art dealers … and the burning desire to pass on their enthusiasm for Whistler's work to the world.

Margaret F. MacDonald is Professor Emerita, University of Glasgow, Scotland. She has curated many exhibitions and authored numerous articles, books and catalogues on James McNeill Whistler.



Crystal Bridges Museum of American Art,
Bentonville.
Architect: Moshe Safdie.
Opened 2011.

Whistler in Arkansas

DANIEL E. SUTHERLAND

How often have you seen an oil painting by Whistler for sale on the open market or at auction? Not often I'll wager and even if one did miraculously pop up, only a very small, very wealthy clientele could afford to chase it. Collectors and museums lucky enough to own Whistlers tend to hang on to them, a circumstance that would have delighted the artist. Even the greatest art museums, heavily endowed, find it hard to add Whistler paintings to their walls.

Which makes the case of the Whistler in the Crystal Bridges Museum of American Art in Bentonville, Arkansas all the more interesting. First opening its doors in 2011 amid much excitement and anticipation, Crystal Bridges boasts splendid examples of paintings by Charles Willson Peale, Gilbert Stuart, Benjamin West, John Singleton Copley, Richard Caton Woodville, Asher B. Durand, Thomas Cole, Frederic Edwin Church, Winslow Homer, Thomas Eakins, William Merritt Chase, John Singer Sargent, and Mary Cassatt. All of these works are relatively large oils on canvas. Some of them are quite well known, such as Sargent's *Robert Louis Stevenson and His Wife,* 1885 and Durand's *Kindred Spirits*, 1849 (the latter purchased from the New York Public Library for $35 million). The Whistler in their collection is a small one and at first glance quite unprepossessing. Yet in several important ways it is a masterpiece in miniature.

Whistler was known for his daring, innovative, and sometimes shocking paintings, etchings, drawings, and lithographs. In one of his most intriguing experiments, he began painting in oil on small (5x8 or 6x9 inches) wooden panels in the early 1880s. His first subjects were shop-fronts in the side streets of London, often in his own neighbourhood of Chelsea. He loved the daintiness of the pictures, as well as their marketability. While not suitable for large, public exhibitions, such as the Salon or Royal Academy, they could be produced quickly and they fit a new trend toward smaller works for middle-class parlours. Their size also allowed Whistler to work on a more intimate scale; something he enjoyed and had long since mastered with his etchings and watercolours. By the 1890s, when he turned increasingly to lithography, he seldom painted on large canvases, the principal exceptions being commissioned portraits.

The Whistler painting in the Crystal Bridges collection is a splendid example of those small-scale oils, a seascape titled *Green and Violet: The Evening*

Green and Violet: The Evening Walk, 1896?
Oil on paper, 12.7 x 21.6 cm.
Crystal Bridges Museum of American Art, Bentonville.

Walk, Dieppe, purchased from an unidentified seller in Great Britain (price undisclosed). Dieppe, a popular seaside resort in Normandy, already appealed to British and European artists, writers, and people of leisure in the late nineteenth century. Henry James once characterised the town as 'a reduced Florence,' populated by 'every type of character for a novel.' Whistler visited and painted there several times, most notably in the autumn of 1885 and 1896. This creates a problem for art historians who have tried to date his work. The standard catalogue raisonné of his paintings says he 'probably' made it in 1885. However, Whistler neither mentioned *Green and Violet* in his extensive correspondence nor dated the picture itself. Dr. Linda Merrill, a well-known Whistler scholar at Emory University in Atlanta, Georgia, points out that the editor of the *Art Journal*, when reproducing the painting for the January 1897 issue, described it as a 'recent' work, and discussed it in conjunction with four other paintings Whistler is known to have done in 1895–96. Based on this evidence, Dr. Merrill's argument is a convincing one.

Green and Violet is a complex and energetic picture that shows several sailboats in the distance and groups of people strolling on the beach. Whistler enhanced this sense of motion by placing the boats, set against a high horizon, on nearly the same level as the figures and constricting the space where they promenade. A curiously placed wooden fence or barricade borders the shoreline while also extending into the water. This effectively confines the beach and limits our view beyond which, in turn, further concentrates attention on the movement ashore. Whistler relied primarily on just three colours and spreads

his paint thinly and fluidly, in long, ribbon-like strokes, for the sky, water, and beach. He inserted figures, boats, and fencing with heavier vertical strokes.

He would have used a quite different technique earlier in his career. In those days, emulating Gustave Courbet, the French Realist, Whistler preferred a thick, opaque impasto. However, his painting took several dramatic turns in the mid-1860s. He rejected Courbet's dependence on colour to fix the eye and hold a composition together. Courbet's influence had been 'odious!' he complained to his closest artist friend at that time, Henri Fantin-Latour. 'The regret I feel and the rage, hate even, I feel for all that now,' Whistler insisted, 'would astonish you.' Thereafter, he limited his palette to a few 'opposing colors' and strove for a balance of generally muted tones. The thinner, more fluid application of paint he learned not from the French but from the English; historically from Thomas Gainsborough, more personally from his friend Albert Moore, the Neo-Classicist. Although the effect is perhaps less striking on wooden panels than on canvas, Whistler compared it to 'breath on the surface of a pane of glass.'

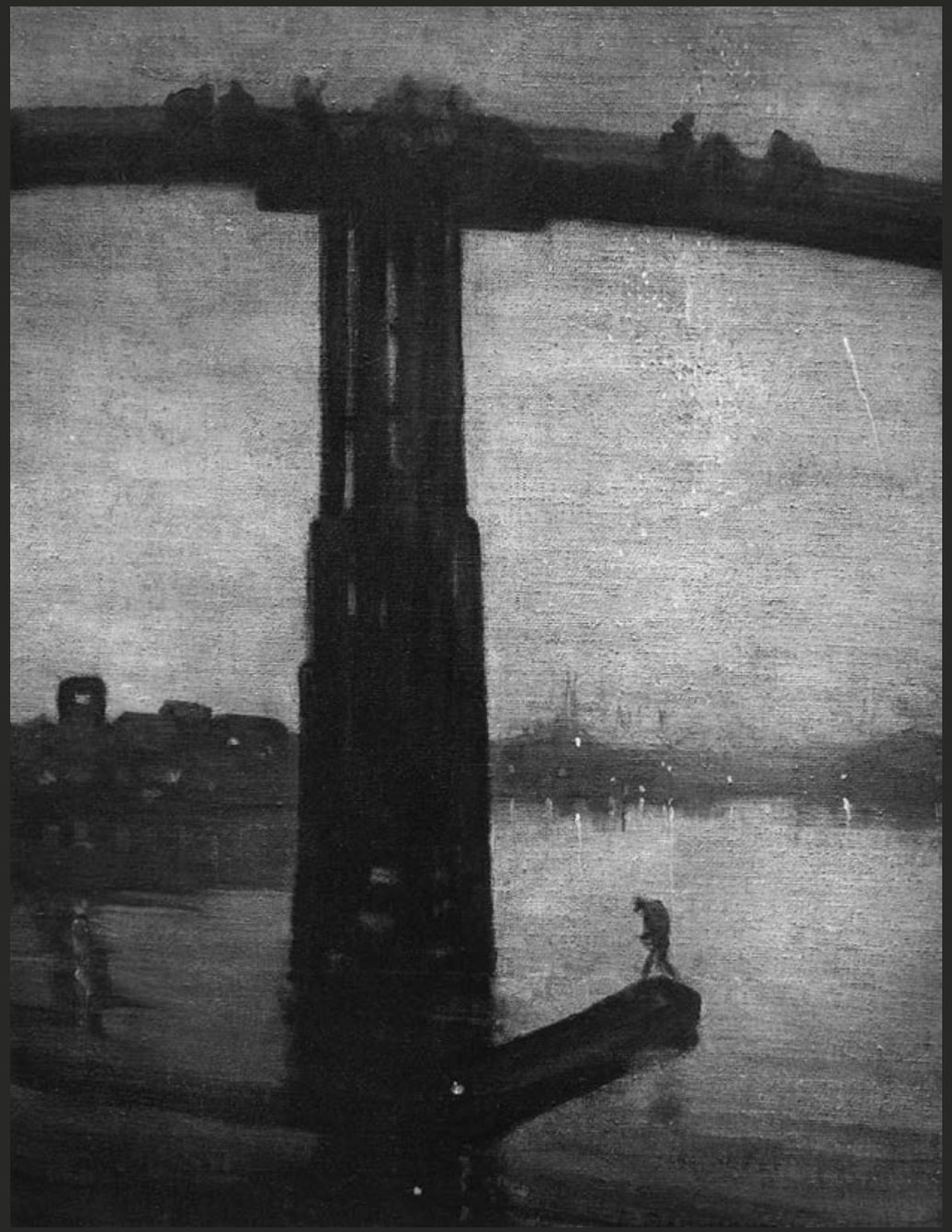
Finally, there is the title. Early in his career, by at least 1863, Whistler rejected the long-accepted notion that a painting should tell a story. Instead, he championed the new but growing philosophy of 'art for art's sake,' which insisted that the most important requirement for any work of art was that it be beautiful. To demonstrate this point, he used either musical terms for titles, such as *symphony*, *nocturne*, or *harmony*, or emphasised their dominant colours, as in *Green and Violet*.

So here, in one small painting, easily overlooked in a gallery of much grander works, Crystal Bridges possess an absolute gem that demonstrates several of the most important innovations of one of America's greatest artists.

Daniel E. Sutherland is Distinguished Professor of History at the University of Arkansas. His principal area of research is Nineteenth-Century America.

[*left above*]
Gustave Courbet (1819–1877),
Calm Sea, 1866.
Oil on canvas, 59.9 x 80.3 cm.
National Gallery of Art, Washington DC.

[*left*]
Blue and Silver: Trouville, 1865.
Oil on canvas, 59.1 x 72.4 cm.
Freer Gallery of Art, Smithsonian Institution, Washington DC.



[*opposite*]
Nocturne: Blue and Gold – Old Battersea Bridge, c. 1872–1873. Photogravure reproduction from *The Life of James McNeill Whistler*, E & J Pennell,1908, Vol. I, p 166.

'THE AZURE EXPANSE'

Pedagogy and Whistler's Nocturnes

AYLA LEPINE

In 1876, *The Academy* wrote of Whistler's recent painting of *Old Battersea Bridge*, 1872–1875: 'In the foreground the dark forms of the pier and parapet of the bridge break across the scene and throw it into a fairy-like distance, while from beneath the bridge a barge drifts forward with the tide into the azure expanse of water that is starred by the golden lights reflected from the houses upon its banks.' As exhibited at Tate Britain, *Nocturne: Blue and Gold – Old Battersea Bridge*'s shimmering frame and points of glistening light invite long and close looking. Whenever I can find an opportunity to do so, I bring my students into close, physical contact with this painting and give them as much time with it as I can.

In each visit a new group of undergraduate or postgraduate art historians gathers around *Nocturne: Blue and Gold*'s blue-black hues punctuated with golden light and something unexpected emerges in the cascade of vibrant intellectual debate. The painting is pulled into a dialogue that interrogates – though perhaps more lightly than the high-stakes game of the famed 1878 libel trial – the nature of art itself and its capacity to change perceptions of our quotidian world in the wielding of a pot of paint. 'Is there an affinity between the bamboo-style edging of the frame and the structure of the bridge?' one first-year undergraduate from the Courtauld asked. 'How does the river's horizontal flow interact with the bridge's monumental vertical thrust?' queried another from Nottingham. I proposed, 'To what extent does the placement of Whistler's butterfly signature on the frame – outside the painting proper – indicate that the frame itself is integral to the work of art as a whole?' Even my postgraduate students are not always quick to notice the butterfly resting on the right side of the frame – we are not used to looking at frames as attentively as what they contain, perhaps. This is one of the key reasons (among so many) why trips to a gallery are always more fulfilling and more informative than slide projectors and PowerPoint presentations. The frames are too often lost in digital translation or not present at all in the images we use to explore art history.

Consider the frames for Pre-Raphaelite paintings on view at Tate Britain, for example. How many art historians can conjure the tough love and palpable discomfort of Ford Madox Brown's intensively intimate *Jesus Washing Peter's Feet*, 1857–1858 in their minds? Probably a fair number. How many can describe the

Brown and Silver: Old Battersea Bridge,
1859–1863.
Oil on canvas mounted
on masonite, 63.5 x 76.2 cm.
Addison Gallery of American Art,
Phillips Academy, Andover.

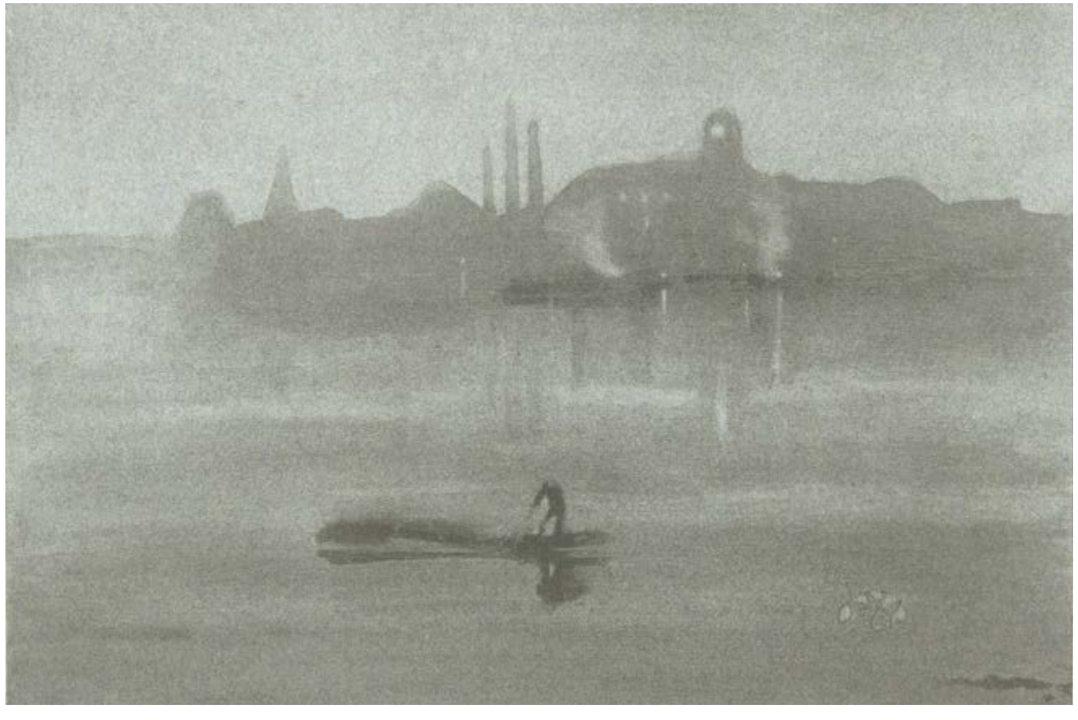
frame, with its striations and its intricate and refined placement of segmented roundels? The number would be far lower. By the time Whistler embellished his frames with delicate curves of watery scalloped lines and shimmering insects, British artists had been doing so for some time. Whistler, however, was deploying a radical sense of harmony and expressiveness in his work that would push art further than it had gone before. In the case of both *Nocturne: Blue and Silver – Chelsea* (Tate, London), 1871 and *Nocturne: Blue and Gold – Old Battersea Bridge*, 1872–1875 the tight kinship between painting and frame places an expanse of river within an eternal flow of water as the canvas sits within the four golden edges of the frame which encircle it like an embankment. The frame is the painting and the painting is the frame, and this synthesis really was new and bold. When the *Saturday Review* welcomed Whistler’s *Brown and Silver: Old Battersea Bridge*, 1859 (Addison Gallery of American Art, Andover) as ‘an inlet into nature through a frame’ there was more than a hint of foreshadowing regarding the artist’s practice.

Nocturne: Blue and Silver – Chelsea, 1871.
Oil on panel, 60.8 x 50.2 cm.
Tate, London.

Poetics of light and tone are achieved not through realism or a wide palette in his Thames work from the 1870s. Rather, Whistler presents us with a world which is *all liquid*. The very solidity of the weave of the canvas, emphasised as it is through Whistler's thin washes of luminous and slick oil paint, is like a net adrift in a watery world in which time and space slacken and blend. The 'nocturne' is a merging as well as a submersion of senses. It can also be disorientating, particularly for those familiar with Whistler's contemporary surroundings. Where are we? We are somewhere in Battersea. But conceptually, drawn into the work of art on its own terms, we are nowhere near Battersea. This was one of the problems presented to Whistler during his own interrogation of 1878: 'Do you say that this is a correct representation of Battersea Bridge?' The question does not penetrate the intention of Whistler's blue and gold project: the painting is not 'a portrait of the bridge', as the artist explained. It is a presentation of the distilled experience of materiality, which may be a different experience for everyone who looks at it. Whistler himself suggested as much.

'Why did Whistler paint Battersea Bridge?' one of my students from Essex asked. 'Because it was there?' another offered. 'Because it is a vehicle for his interest in the night as a blue and gold spectacle?' an MA student posited. These responses are all good ones. The painting's surface opens up to us and we wade into the water, hovering at the threshold of some of Victorian art's most intimate secrets

Nocturne, 1878.
Lithotint.
Yale University Art Gallery, New Haven.



[*above top*]
Nocturne: Silver and Blue – Battersea Reach, 1870–1875.
Oil on canvas, 49.9 x 72.3 cm.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*above*]
Nocturne Blue and Silver, 1871–1872.
Oil on wood panel, 64.8 x 81.3 cm.
Harvard Art Museums/Fogg Museum.

with the delicate confidence of the man propelling his barge through the night-time Thames, double-crowned with the string of riverside lights and the sparkle of fire in the air. My students observe that the paint itself is river-like in its insistent pull of liquid current across the still textured surface. Neither sky nor water – nor even bridge, pulled and stretched as it is – is fixed and firm, even as paint dries and new washes of blue are applied before the touches of yellow and vermillion are affixed with a quick but steady hand.

My students tend to become more sensitive to Whistler's layers of paint – to read between the lines perhaps – as they look long and hard at his river images. These layers, they insightfully observe, are like a series of veils concealing and revealing, confounding our sense of foreground and background even as the river's horizontal clarity divides the canvas's surface with a seemingly uncomplicated grace at first glance. As Whistler's eyes drank in the Thames' inky flow, the industry of the working river and the watchful artist fused into an impulse of painterly potential. Fresh purchase upon the classic trope of Thames life was made with startling and well-known results. Blending what Whistler learned from Hokusai and Hiroshige – among others – with a canny aptitude for new ways of fusing liquid and solid as well as canvas and frame, Whistler was also intent on a new kind vision for the Thames itself. In *Nocturne: Blue and Silver – Chelsea* and *Nocturne: Blue and Gold – Old Battersea Bridge*, Whistler is claiming a status for the Thames which was truly revolutionary and unexpected – perhaps even unimaginable – in Victorian London. The Thames was heavily congested and thoroughly polluted at the time; the exact opposite of languid repose that Whistler achieved in his mischievous and ingenious paintings. In Punch, the Thames is given a voice in satirical verse: 'All London bullying me / All London sullying me … Never was river so ill-used as I.' Like a labourer on a barge, Whistler is using the river for his own professional ends, as he planned to profit from it and put it to work. He did not further pollute it, however. He transformed it into a deeply perplexing and impressionistic utopia.

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Symphony in White No. III, 1865–1867.
Oil on canvas, 51.4 x 76.9 cm.
Barber Institute of Fine Arts, Birmingham.

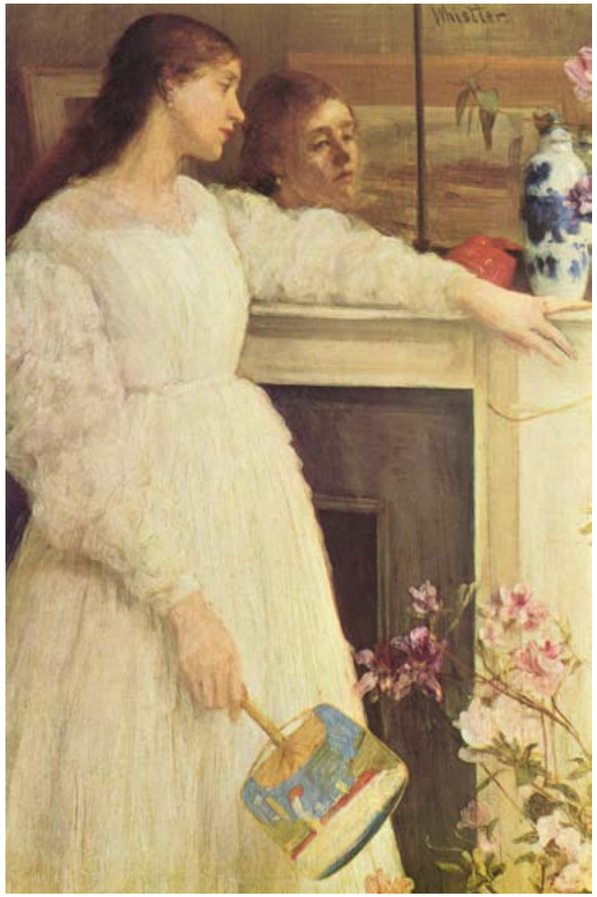
WHISTLER

and Whiteness

THOMAS HUGHES

Professor Caroline Arscott of the Courtauld Institute of Art recently gave a lecture at University College London on 'Whistler and Whiteness'. What do Whistler's white paintings mean, if they mean anything at all? Can we read into Whistler's arrangements of white any particularity beyond the blanket statement of Art for Art's Sake? Is the reticent whiteness of Whistler's narrative-less designs an impervious, brilliant beauty that poses far aloof of the mundane nineteenth-century modernity in which it finds itself – 'the tawdry, the common, the gewgaw' (as Whistler wrote)? Or can those whites be said to yield to and contain messages from the culture in which they were thought just right (or wrong) for canvasses exhibited at the Royal Academy?

One of Professor Arscott's methods is to consider art and artistic production in light of cultural practices and contexts that are usually ignored, opening up new and exciting avenues for the study of nineteenth-century British art. In this case, Whistler's Symphonies in white might be thought of in the terms of nineteenth-century methods of bleaching, in which colour is chemically stripped from cloth in vats of acids to leave behind plain, white fabric. That was a commercial process, which Professor Arscott showed to have class and even racial implications through the bleached linens of the bourgeois Victorian home and the colonial context of some elaborate white embroidery. We might think of Whistler's artistic aims in *Symphony in White No. III*, 1865–1867 (Barber Institute, Birmingham) as a stripping away of the meanings of these white linens and fabrics that accumulated in the Victorian genre paintings with which Whistler's canvas vied for attention on the walls of the Academy. But Whistler's art, works quite hard to appear to be about nothing except beautiful arrangements of colour. By opening this art up to cultural processes like bleaching, Professor Arscott exposes the disingenuousness of Whistler's splendid stance as doyen of the Aesthetic Movement, which claimed that art only refers to itself. This approach allows an investigation into the historical and social associations of Whistler's white paints, their many shades, imperfections and obscure depths. As Professor Arscott's argument unfolded, we came to think of Whistler's white canvasses as packed palimpsests, pages that have been written on and written over, again and again in white, as layered fields of meaning and thought. I will attempt to summarise only some part of this intricate 'text'.



[*above left*]
Symphony in White No. I, 1861–1862.
Oil on canvas, 215 x 108 cm.
National Gallery of Art, Washington DC.

[*above*]
Symphony in White No. II: The Little White Girl, 1864.
Oil on canvas, 108.5 x 83.0 cm.
Tate, London.

Symphony in White No. III was taken as an exemplary work (*Symphony in White No. I*, 1861–1862 (National Gallery of Art, Washington DC) and *No.II*, 1864–1865 (Tate, London) were renamed thus by Whistler after *No. III* was completed). The painting depicts two young women in white dresses: one lounges in an unlikely pose on a white sofa to the left, facing out and smiling at the viewer; the other gazes down at the floor from the right-hand side of the painting, an orange Japanese fan at her feet. Leaves and white flowers emerge from the far right producing a natural screen of decoration. The still picture seems largely to be about the harmonious arrangement of white shapes and gentle chords of colour.

One of the lecture's most gripping tactics was its frequent, deft returns to minute passages of the canvases themselves. In this way, departures into extremely detailed technical or very challenging theoretical matters (such as Professor Arscott's enthralling reconstruction of the stages of the bleaching process) were always pressed back into an evaluation of Whistler's strokes of paint and strips of

white. Professor Arscott highlighted the strangeness of *No. III* and the painting's resistance to definitive interpretation, and made any overfamiliar Whistler devotee think again. Is that a wall or a screen of white fabric, staged for our benefit, at the far right of the sofa? Are those hanging pink-white flowers at the top right bulbous caprices of Aesthetic fancy or can they be said to somehow echo the shapes of fabrics hanging over vats of bleaching acids?

When first exhibited, *No. III* elicited attacks from the critics for its lack of narrative meaning and confusing (if not 'bad') composition. Professor Arscott stressed that Whistler's emphases on harmony in his palette and in his title (an idea of music emptied of content) are quite rightly seen as loud statements that Whistler had arrived on the developing Aesthetic scene. Albert Moore was also using ideas of music to say that he was not saying anything, notably in *The Quartet, a Painters Tribute to Music*, 1868 (private collection). Whistler's Symphonies are part of the same cutting-edge trend that tried to evoke a feeling for 'pure' music or the experience of an autonomous aesthetic trance.

The Symphonies are outlandish in this Aesthetic way but they are also slow and intricate works which do something strange to time, as Professor Arscott demonstrated. While working on them, Whistler stripped away at his canvasses apparently almost daily, as though enacting the bleaching analogy

Albert Moore (1841–1893),
A Quartet: A Painters Tribute to the Art of Music, 1868.
Oil on canvas, 61.8 x 88.7 cm.
Private collection.

repeatedly in his practice. Yet the whiteness soaks through the clothes, onto the sofa, and into the interior in *No. III*. The dresses actually seem to be drenched in white, they look soaking wet, and they hang heavily and low. And in the post-lecture questions session, the blue floor was described as a liquid into which the suspended dresses were dipped for bleaching. Professor Arscott argued that Whistler expands the remit of white in *No. III* to encompass hidden meanings, as he does in his etchings that use blank sections of the plate to complement the signifying scratches of black (the comparison was with the sleeping nude and bed linen in the etching of 1859 known as *Venus*).

Beginning in 1874 with a portrait of F. R. Leyland, the collector (titled *Arrangement in Black*, (Freer Gallery, Washington DC)), Whistler painted over forty so-called Black Portraits. Art historians have been arguing in recent years that in these portraits the shadows from which the figure half-emerges and the abysmal black background do not signal simply nothing, but that they might be composed of fields full of stored meanings; heavy with dense sense; loaded with obscure, hidden signs; as though overwritten darkly with invisible ink. For instance, Whistler's blackness has been linked to the elitist sense of obscurity he cultivated around his rarefied notions of Art and Artists in his 1885 portrait of the violinist Pablo de Sarasate y Navascuez (Carnegie Museum of Art, Pittsburgh). Might not comparable claims be made of Whistler's whiteness?

The stored meanings of Whistler's whites can be said to radiate out into Victorian culture, demonstrated by Professor Arscott's remarkable readings of Victorian white-bleached embroidery. Or they might be thought of in terms of the processes of the mind. Whistler's white in *No. III* is actually many miniscule kinds of dense cream and shades of grey, applied, layered, stripped and re-applied. Whistler painted different aspects of whiteness. Can these layers of whites be said to psychically encode striations of memory, scraped away, and painted over though still barely showing through like the repeatedly erased and re-inscribed 'Mystic Writing Pad' of Sigmund Freud? Freud used the Pad (a precursor to the modern Etch A Sketch) to think about the workings of perception. The top layer of the surface of the Pad, made of celluloid, is like a protective sheath covering the mind and diminishing the trauma accompanying perceptions, which are realised on the waxed paper underneath when it is depressed, along with the celluloid, with a stylus to reveal the dark brown resin or wax that is at the bottom of the Pad. Together, the

Arrangement in Black: Portrait of F. R. Leyland, 1870–1873. Oil on canvas, 218.5 x 119.4 cm. Freer Gallery of Art, Smithsonian Institution, Washington DC.

Arrangement in Black: Portrait of Senor Pablo de Sarasate, 1884. Photogravure from *The Life of James McNeill Whistler*, E & J Pennell, 1908, Vol. II, p 4.

protective celluloid and the delicate waxed paper resemble the perceptual system of the human mind. The Pad becomes blank again when the celluloid and paper are lifted off the base. Upon close inspection, one can see that the slab of resin or wax beneath still bears the impressions of what has been written on the celluloid and paper, though all traces of the indentations disappear from the cleaned surface.

These two systems model the human mind's perpetually blank perviousness to new perceptions and the uneven seeping through of those perceptions into the opaque and resistant unconscious, and the sudden and retreating flashes of that unconscious back onto the perceptual mind and towards the perceived world. According to Freud, this flashing back and forth constitutes part of our experience of time.

Can the flecks of grey, smudges of cream and surfaces of white, continually scraped back by Whistler, re-applied, scraped back again and painted over, somehow model this layering of experience by the human mind? In this Symphony of languid ladies, flattened, almost fading, frozen, mute and alone, Whistler's whites could be said to consist of multiple, overlapping layers, beneath and between which rush and flow the disordered, passionate currents of human thought and feeling.

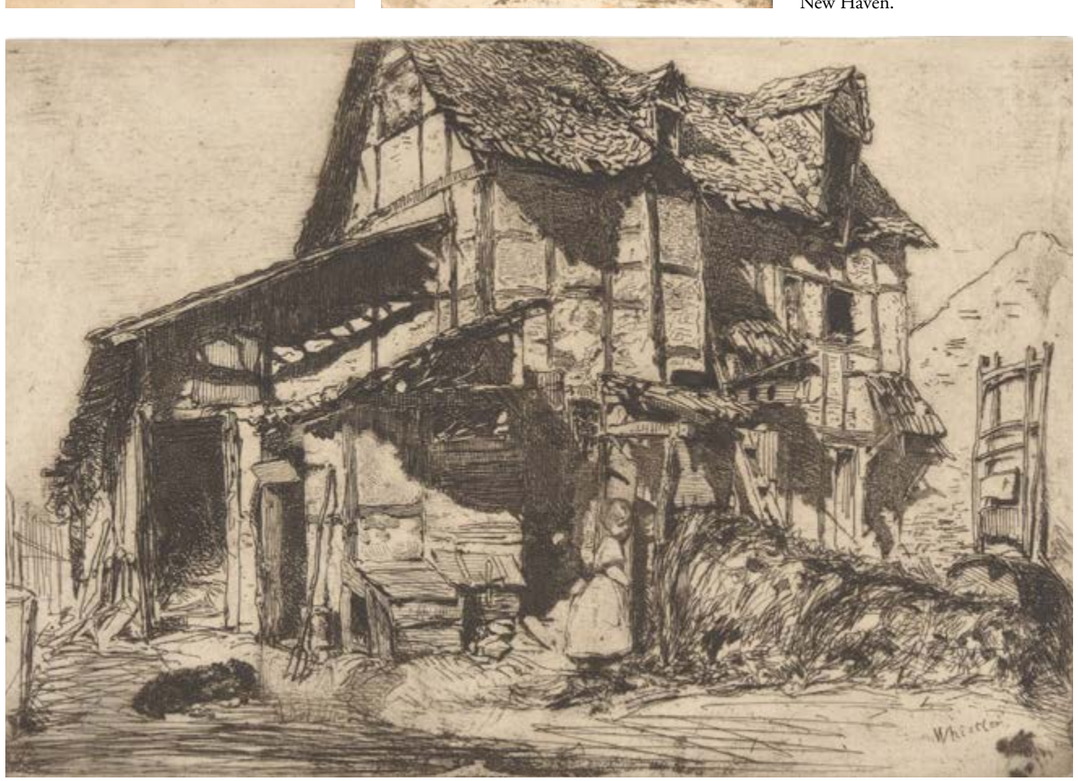
As the lecture progressed, the whites of *No. III* gleamed brighter and brighter with these possible interpretations. New directions were foisted upon them in the engaging question session: the corresponding role of time in perception, in bleaching, in biting the etching plate (which Whistler did often) and exposing the photograph (which he did less so). It takes a lot of time to penetrate and perceive all these layers of white. The time spans of bleaching and of duration in the experience of music are, thanks to Whistler's titles, another possible analogy. It is in this remaining within an experience, as one does with music, that Whistler's materialism lies, said Professor Arscott. This paper opened Whistler further to a kind of art history that works to see connections and explore cultural affiliations, even more so in the case of an artist so deceptive about his opting out of those affiliations; and the answers are all in the asking. Whatever they are, these whites aren't just white. Unlike the poor critic lampooned by Whistler, we can no longer 'believe that a symphony in F contains no other note, but shall be a continued repetition of F, F, F? … Fool!'

Thomas Hughes is a PhD candidate at The Courtauld Institute of Art.

[*far left*]
Annie Haden, 1860.
Drypoint.
National Gallery of Art,
Washington DC.

[*left*]
The Wine Glass, 1858.
Etching.
National Gallery of Art,
Washington DC.

[*below*]
The Unsafe Tenement, 1858.
Etching.
Yale University Art Gallery,
New Haven.



Making Prints

GORDON COOKE

Printmaking was central to James McNeill Whistler's art. The first of his works accepted for exhibition at the Paris Salon and the Royal Academy were not paintings but etchings: the young artist came to see prints as the avenue to fame and success. When his career was in ruins in the aftermath of the Ruskin trial and his bankruptcy, it was a commission to make prints which brought him back to public notice. The exhibition he staged at The Fine Art Society in 1883, *Arrangement in White and Yellow*, which was to influence display and exhibition design for years to come, was a show of his Venice etchings.

He first learned the technique of etching while attached as an engraver to the United States Coast and Geodetic Survey. His half-sister married an English surgeon, Francis Seymour Haden, who was a gifted amateur etcher. On visits to their home at 62 Sloane Street, London, Whistler developed his technique, and he and Haden went on etching trips together. His first subjects included his niece Annie Haden, his sister Deborah and the still-life *The Wine Glass*.

In 1858 Whistler decided to publish a series of his etchings to bring his work to a wider audience. To add subjects to the studies done in Sloane Street and in Paris, he made a walking tour of northern France, Luxembourg and the Rhineland. This trip produced *The Unsafe Tenement*, *Street at Saverne* and *The Kitchen* which were all published in the resulting series *Twelve Etchings from Nature*. These three compositions each point towards the future: *Street at Saverne* was Whistler's first night piece and *The Unsafe Tenement* shows his ability to grasp and express architectural detail. In *The Kitchen* he used the device of leading the eye through the composition to a lit space beyond: this technique recurs in many later works.

The French Set (as it was called) was published in Paris and London, from the print studio of Auguste Delâtre in rue St Jacques and from 62 Sloane Street.

Street at Saverne, 1858.
Etching.
National Gallery of Art,
Washington DC.

Perhaps on a trip down the Thames with Haden from Chelsea to Greenwich, Whistler saw his next subjects and planned another set which would announce his arrival in London. He found lodgings in Wapping and began a series of etchings of the wharfs, warehouses, and the men who worked in them in the late summer of 1859.

The first two Thames plates, *Thames Warehouses* and *Old Westminster Bridge*, were long and narrow, like a panorama, but Whistler then chose a new format which proved to be better suited to his ideas. The subjects are seen in close-up, with figures positioned in the immediate foreground. Behind them, boats are moored at the water's edge, on the bank are a jumble of houses, offices, works, and warehouses. The artist drew every plank, every brick, and every roofing tile, with a firm, unbroken contour, as he later pointed out to Joseph and Elizabeth Pennell, his biographers. The influence of Japanese prints, photography, and the realist vision which had affected him when he lived in Paris, all came together in these startling images.

[*above top*]
Thames Warehouses, 1859.
Etching.
Yale University Art Gallery,
New Haven.

[*above*]
Old Westminster Bridge, 1859.
Etching.
Yale University Art Gallery,
New Haven.

Millbank, 1861.
Etching and drypoint.
National Gallery of Art,
Washington DC.

Whistler saw these prints as his way into the London art world and three of them were accepted for the Royal Academy Summer Exhibition in 1860. The following year he made the etching *Millbank* which announced 'The Works of James Whistler: Etchings and Drypoints are on view at E. Thomas, 39 Old Bond Street'. This was Whistler's first one-man show, at the premises of Serjeant Thomas, an elderly lawyer. The artist clearly made efforts to draw important figures to the exhibition, as is demonstrated by the existence a proof of Millbank signed 'J.Whistler' and dedicated to 'W.P. Frith R.A.' However, it was not until 1871 that *The Thames Set* etchings were finally published by Ellis and Green with the title *A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects*.

In 1864 Dante Gabriel Rossetti introduced Whistler to his new patron Frederick Leyland, a shipping magnate from Liverpool. The introduction resulted in a number of commissions over thirteen years and ended with the notorious Peacock Room. During this long association printmaking was a lesser priority in Whistler's work but he made a number of prints of members of the Leyland family.

These include two studies of Mrs Leyland, *The Velvet Dress* (1873/4) and *Speke Hall* (1870), which shows her before their Tudor manor house near Liverpool.

The Thames and its environs remained the principal source of subjects during the 1870s as Whistler sought to create an equivalent for his painted Nocturnes in a print, such as *Battersea Morning* (1877). Towards the end of the decade as his financial and legal problems mounted, he returned to the Thames also as a source of revenue. Thomas Way encouraged him to make lithotints, a printing process where the result resembles a tinted drawing, as if produced with Indian Ink. This new medium seems to have suggested to the artist the solution to the problem of expressing the atmospheric effects and features of water in a linear medium.

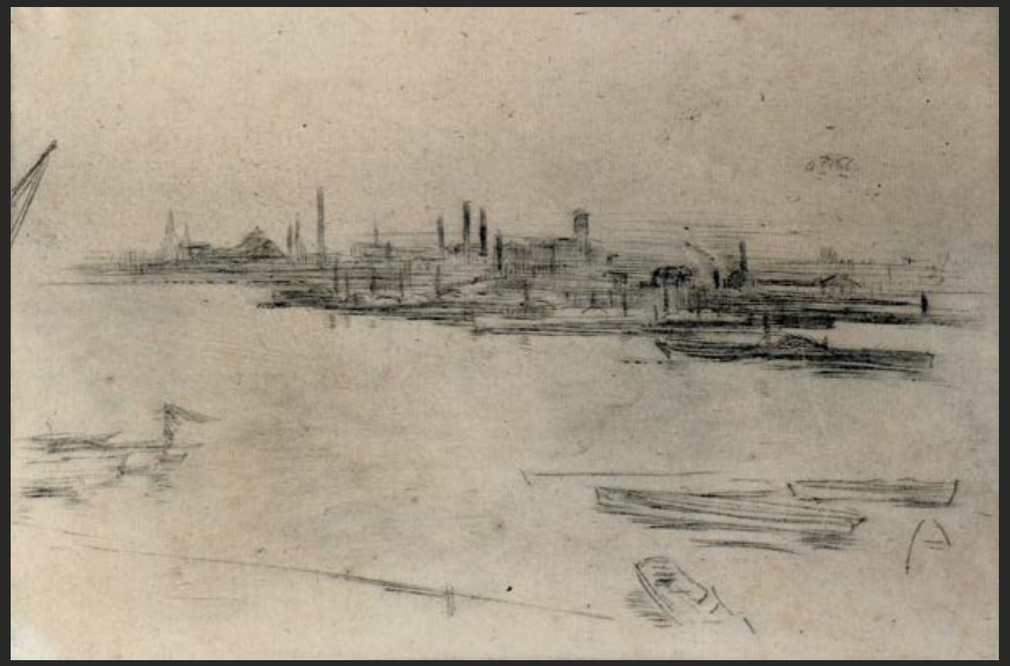
Whistler was on the verge of an artistic transformation as a series of connected events turned his life upside down. His decoration of the Peacock Room resulted in a break with Leyland and John Ruskin’s damning review of Whistler’s painting *Nocturne in Black and Gold: The Falling Rocket* drew the artist into a libel action in November 1878 which effected sales of his work. Although he won the case, he was awarded only a farthing in damages and had to pay his own legal costs. He had also signed a contract with E.W. Godwin to design and build a new house for him in Tite Street, Chelsea.

[*above left*]
The Velvet Dress, Mrs Leyland, 1873.
Drypoint.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*above*]
Speke Hall, The Avenue, 1870–1878.
Etching and drypoint.
Metropolitan Museum of Art, New York.

[*opposite above*]
Battersea: Morning, 1877.
Drypoint.
Dundee Art Gallery and Museum.

[*opposite*]
Billingsgate, 1859.
Published in *Portfolio* January 1878.
Etching and drypoint.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

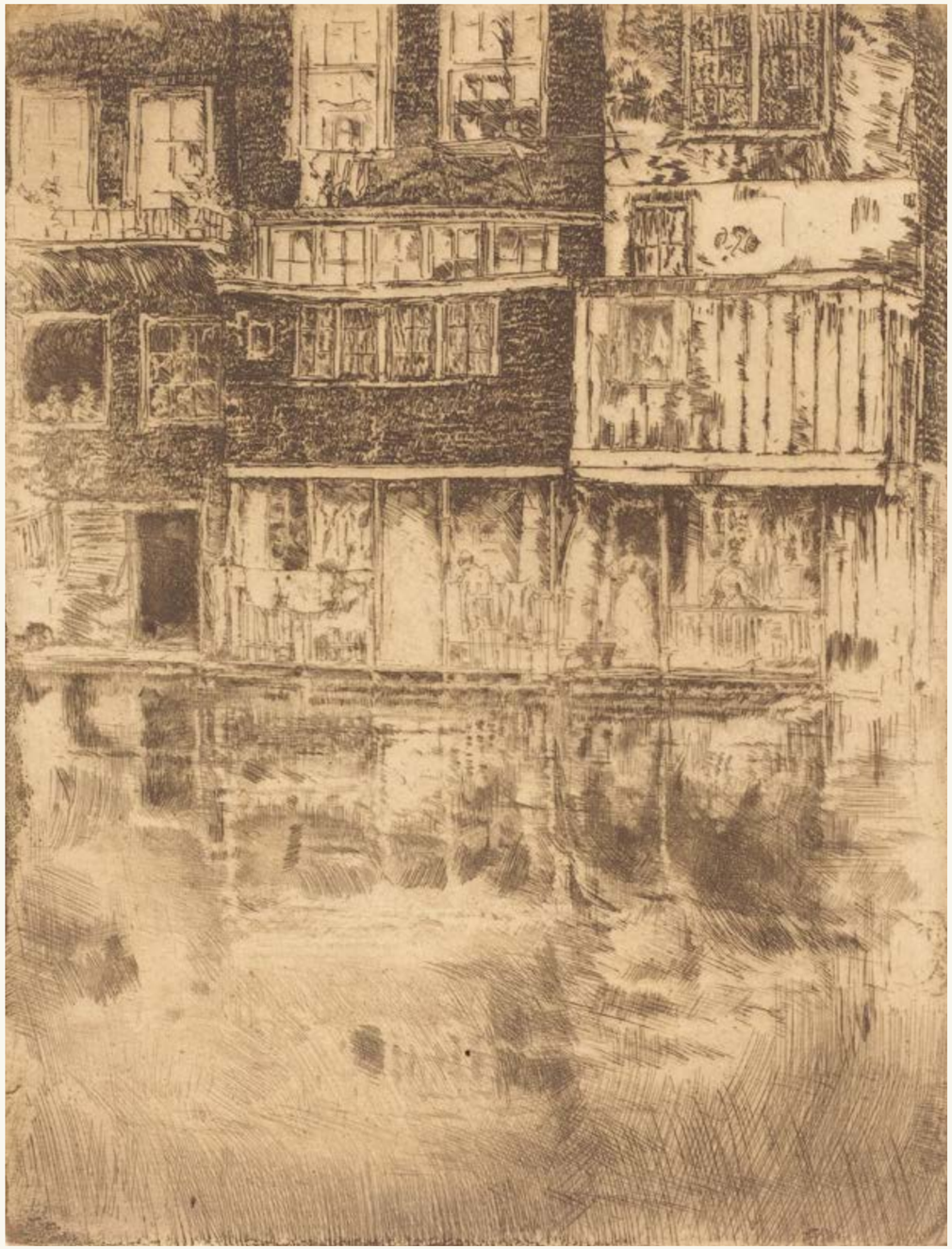


[*opposite above*]
The Palaces, 1879–1880,
First Venice Series.
Etching and drypoint.
Yale University Art Gallery,
New Haven.

[*opposite*]
The Two Doorways, 1879–1880,
First Venice Series.
Etching and drypoint.
Yale University Art Gallery,
New Haven.

[*above left*]
Nocturne: Palaces, 1886,
Second Venice Series.
Etching and drypoint.
Yale University Art Gallery,
New Haven.

[*above*]
Upright Venice, 1886,
Second Venice Series.
Etching.
Freer Gallery of Art,
Smithsonian Institution,
Washington DC.



[*above*]
The Square House, Amsterdam, 1889.
Etching and drypoint.
National Gallery of Art,
Washington DC.

His debts piled up as Leyland refused to pay him and the cost of 'The White House' soared. At about this time Whistler received a visit from Ernest Brown who wished to publish an etching in *Portfolio* magazine. The artist gave him *Billingsgate* and it appeared in the issue of January 1878. The contact with Brown was to prove of greater value in the coming months: Whistler was declared bankrupt in May 1879.

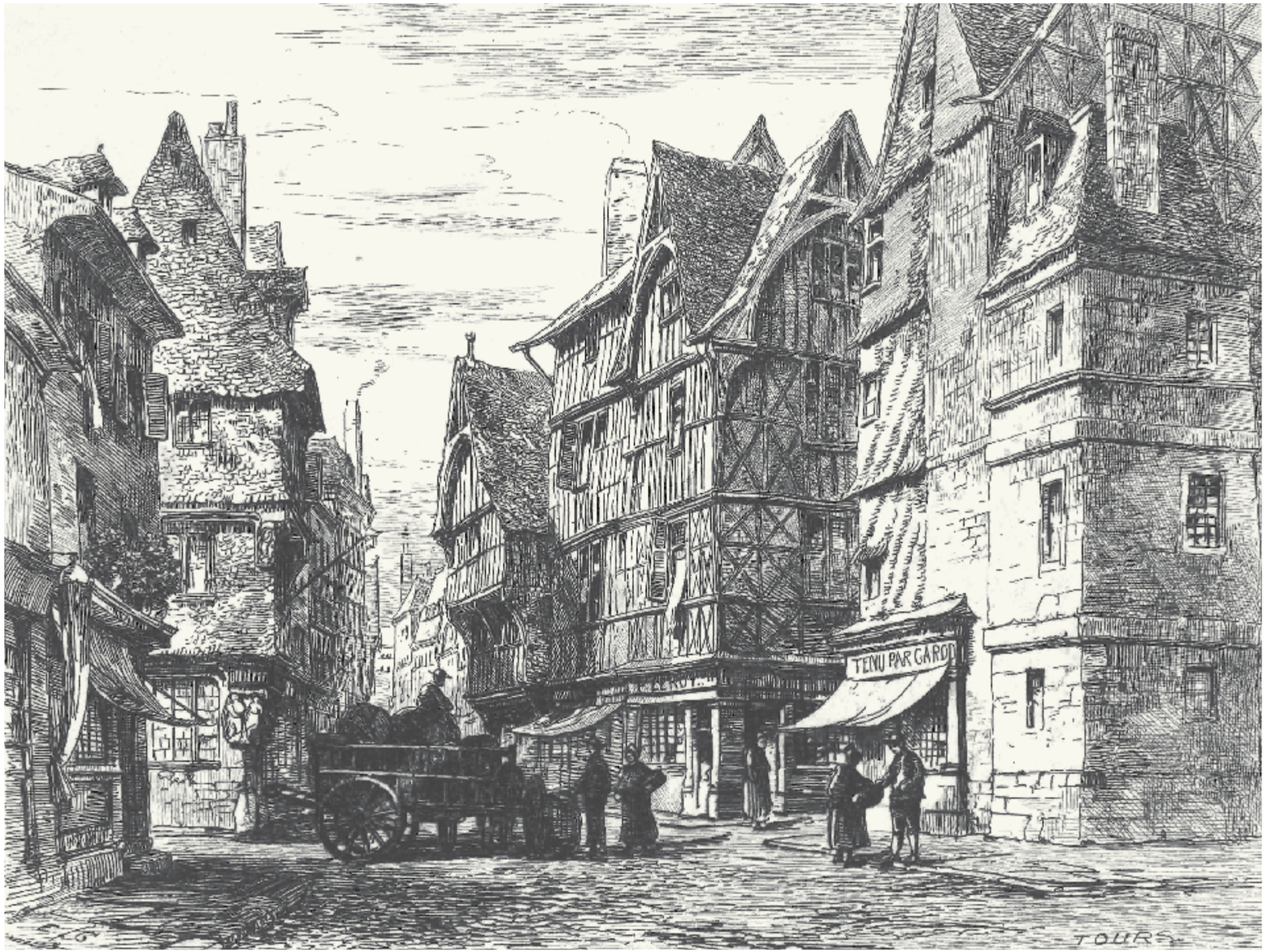
Brown had joined The Fine Art Society and his intervention in Whistler's career was timely. The Fine Art Society bought *The Thames Set* etching plates from Ellis and Green, probably at Brown's suggestion, and published a second edition. More importantly, he persuaded the company to commission a set of twelve etchings of Venice from the artist. The opportunity to leave London after the humiliation of his bankruptcy was a godsend. However, the contrast between his newly built house in Tite Street and the lodgings he found in Venice, must have been extreme. Nevertheless, Whistler threw himself into his work.

He arrived in Venice in September 1879 and by the middle of December, when he was due to return to London, he had etched sixteen plates. It was a harsh winter and he complained in a letter to Marcus Huish, managing director of The Fine Art Society, that it was too cold to stand outside and etch. Perhaps the weather conditions encouraged him to work in pastels, which he could draw more quickly. He continued to work and by the time Whistler left Venice towards the end of 1880 he had made fifty etchings, one hundred pastels and seven or eight paintings. The directors of The Fine Art Society had grown anxious about their investment, but Whistler was determined to make the most of Venice. The *Twelve Etchings* were exhibited at 148 New Bond Street a year late in December 1880.

This was the first of a series of exhibitions of Whistler's work at The Fine Art Society: a show of fifty-three *Venice Pastels* followed in January 1881. The exhibition which marked the triumphant resumption of Whistler's career was 'Etchings & Dry Points Venice: Second Series', which the artist called *Arrangement in White and Yellow*, staged in 1883. This proved to be a sensation and it influenced exhibition design and display for years to come. The gallery was transformed: the walls were covered in white felt; the mouldings, skirting board, carpet and fireplace were to be yellow; and the etchings were hung in white frames. The catalogue was handed out by a man dressed in canary yellow and white livery, and it proved so popular that it ran to three editions.

Whistler approached The Fine Art Society to publish his Amsterdam etchings in September 1889, but neither the project nor a planned exhibition took place. These etchings brought together the detail of *The Thames Set*, and the atmosphere and technical advances in printing he developed in the Venice prints: Realism and Impressionism. The artist considered them to be the pinnacle of his career as a printmaker.

Gordon Cooke is a Director of The Fine Art Society. He has been a print dealer for over 30 years, joining The Fine Art Society in 1997. He has organised six exhibitions of Whistler's work, most recently in 2016.



Ernest George (1839–1922),
Tours, 1875.
Etching.
From *Etchings on the Loire and the South of France*,
Ernest George, John Murray, 1875, plate VIII.

Locating James McNeill Whistler in Tours

SIMON WARTNABY

In the summer of 1888 James McNeill Whistler embarked upon his honeymoon with his new wife Beatrice Godwin, the widow of the architect and designer E.W. Godwin. Whistler took with him some 40 etching plates, and in September and October etched views in some of the most picturesque historic towns and romantic chateaux of the Loire.

Whistler started etching in 1854 when he was working for the United States Coast and Geodetic Survey. The following year he was in Paris, then the art capital of Europe, to embark on his career as an artist and etcher. From the very start, etching was central to his artistic practice and this is evidenced by the numbers of etchings he made until a few years before his death. His first major success was the French Set of 1857–58 and these were also his first exhibits at the Royal Academy in 1859. He left Paris in 1858 to live in London to stay with his half-sister and brother-in-law Seymour Haden (1818–1910), who was a talented etcher and involved with the etching revival of the late 19th century. Whistler's etchings in the Loire of 1888 were very much sketches, not heavily worked, and not many were printed. The following year his attention had turned to the Amsterdam set which he had had visited that year and considered more successful.

Whistler and his new wife's visit to the Loire followed their wedding on Saturday 11 August 1888, at St Mary Abbots Parish Church, Kensington. By 7 September they were on their way by train to Tours, having stopped that day at Chartres. Based on the evidence of Whistler's correspondence and his etchings they spent about 8 weeks in the Loire resulting in 8 etchings of Tours, 15 of Loches, 8 of Bourges and 5 of Amboise.

The town of Tours was described in John Murray's *A Handbook for Travellers in France* (1870) as '… no longer remarkable for the many objects of curiosity which it possessed before the first Revolution; and the charms of its situation, in an unvaried plain, have been greatly overrated.' The Baedeker *Handbook to Northern France* (1890) was not so damning, saying that it was a ' … prosperous town ... the agreeable situation and mild climate … have induced large numbers of English and other foreigners to take up abode here.'

On Whistler's arrival in Tours he wrote enthusiastically in a letter to his sister-in-law Helen, postmarked 22 September: 'So here we are – "in the Garden of France" – pottering about this old town in straw hats and white shoes!

– sitting down on benches or borrowing chairs that we may, at our ease, look at the lovely old doorways – and marvelous [sic] carvings – In short, for the first time, really lazily having the, to me, unknown holiday! – I suppose we shall go on drifting – and following the warm weather further South.' Whistler says in an undated letter to his friend the diplomat James Rennell Rodd that it is a '… most delightful part of the world – Not an Englishman in the whole place! The town itself filled with wonderful bits of Renaissance, and the environs studded with the most exquisite Chateaux, and we idle about from one to the other sketching or lazily looking on as the mood takes us – and always in the sun of an endless summer!'

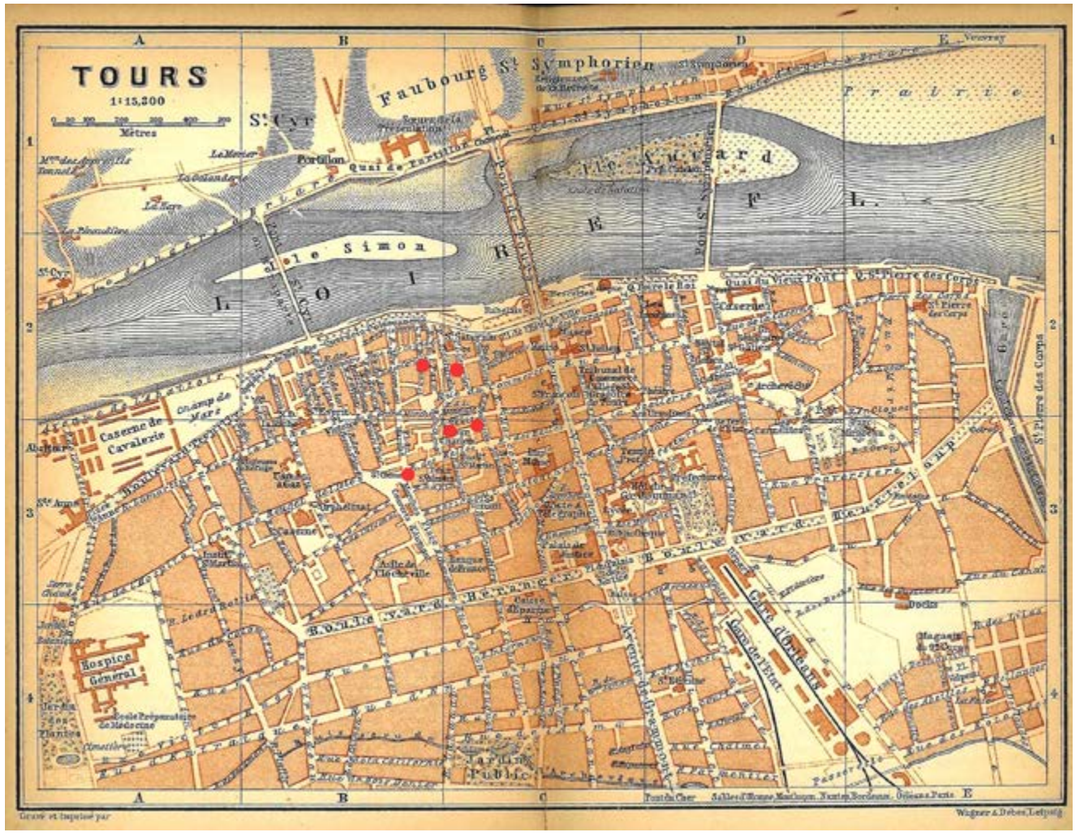
After a visit to a Renaissance chateau at Chenonceau, Whistler enthuses about its romantic history in an undated letter to the Committee of the Royal Society of British Artists writes: 'Far away on the Sunny banks of the Cher – under the very walls of Chenonceau – the Kingly Chateau of Francis I – and his beautiful Dianne de Poitiers [sic] – Chenonceau of merrie memories, – where as you all know, once sat the most brilliant Court in Europe!'

Whistler might have been inspired to visit the Loire by his friend and compatriot, Henry James, who had been there in 1882. Subsequently, James wrote a series of essays for *The Atlantic Monthly* (1883–4) which were later published as a book *A Little Tour in France* (Boston, 1884). It might have been a copy of one of the *Atlantic Monthly* articles that Whistler, while staying in Loches, had requested his son to send him. Whistler subsequently gave one of his etchings of Loches to James in February 1889. Although the intention was to give a copy of *The Hangman's House* etching, but he said that it had not been 'properly printed'.

In *A Little Tour in France* James describes the town as 'a gallery of architectural specimens' and refers to its major churches and the Maison Tristan L'Hermite also known as the Hangman's House. He reminds his readers of Walter Scott's *Quentin Durward* (1823) which mentions the legend of Tristan the hangman of Louis XI. Both the Murray *A Handbook for Travellers in France* (1870) and Baedeker *Handbook to Northern France* (1890) refer to the Hangman's House as an imperative for tourists to visit because of the associational values. Scott's historical novels were internationally significant for the 19th century Romantic Movement and had captivated their readers with the romance of the past. They had even inspired Whistler to illustrate them when he was a cadet at West Point.

In Murray's handbook there was a description of the Maison Tristan L'Hermite: '… a brick mansion, apparently of the 15th cent.: its front terminates in a gable, and is flanked by a stair turret, 70ft. high, curiously vaulted with brick, overtopping the neighbouring houses and commanding a view of Plessis. Its door and windows are surmounted by florid canopies, that over the entrance supported on twisted columns; but the remarkable feature, to which alone the house owes its name, is that the string courses dividing the 3 stories are in the form of ropes in relief, ending in fantastic knots, so as to resemble the noose of a halter.'

In *The Seven Lamps of Architecture* (1849) John Ruskin remarks that signs of age appear pleasing to man. These sentiments were typical of the aesthetic



Plan of Tours, from *Northern France*, K. Baedeker, 1890, p 268.
Locations of Whistler's etchings.

Red dots show the locations of Whistler's etchings in Tours.

of the urban picturesque in the late 19th century. This is demonstrated in the etching by the architect, Ernest George (1839–1922) *Old Tours* published in *Etchings on the Loire and in the South of France,* John Murray (1875). He chose the picturesque buildings in the rue de Change, imbuing the scene with the drama of an architectural perspective. As Ruskin pointedly says in *The Stones of Venice* (1851–1853), 'No pleasure is taken anywhere in modern buildings.' There is no evidence that George knew Whistler but they both had exhibited at The Fine Art Society. George's powerful etchings had been published by The Fine Art Society in *Old London* (1884) and *Etchings of Old Venice* (1888), the latter in the year Whistler was in the Loire. George would use his regular summer sketching tours in Europe as inspiration for his architectural practice. His architecture in the English Domestic Revival typified a nostalgic reinterpretation of the past and exemplified in the Flemish-inspired town houses he designed, such as in Harrington Gardens, Kensington (1880–8). The German architect Hermann Muthesius in *The English House* (1905–5) comments that 'the dominant mood of these houses is almost romantic, fantastic'.

Whistler's Etchings of Tours
In Tours, Whistler chose two particular locations for his etchings – in the market and the old town. He etched the metal plates *sur le motif* and the reproductions of the etchings illustrated here have been reversed so that they correspond with the modern site photography. The reference numbers for the etchings are from the University of Glasgow Catalogue Raisonné.

The Market Place, Tours (388)
The etching shows an open market place in an area which has changed considerably since the 19th century and especially following redevelopment in the 1970s. The buildings depicted no longer exist.

Little Market Place, Tours (389)
The etching is of the early 19th century covered market buildings which were later redeveloped. The buildings are not mentioned in the Murray (1870) or Baedecker (1890) handbooks and no longer exist.

Place Daumont, Tours (390)
The view is looking north from the Place Gaston-Pailhou, formerly known as Place d'Aumont, and is close to the Place du Grand Marche. Modern photographs of the site show the distinctive pattern of the four houses on the left side of the street that can be seen to correspond to their equivalent in the etching.

Hôtel de la Croix Blanche (395)
The view is of the town house of the Ducs of Touraine, the Hotel de la Croix Blanche, a late gothic building in the Place de Chateauneuf. It is close to the Tour de l'Horlage one of the remaining towers of the cathedral of St Martin which had largely been demolished in the early 19th century. The online Whistler Etchings Catalogue Raisonné misidentifies the etching as *La Tour d'Evrault, at Fontevrault*.

Courtyard, Rue P. L. Courier, Tours (391)
The Renaissance house is near to the river in the rue Paul-Louis Courier which runs south from the rue des Tanneurs close to the junction with the rue de

[*anti-clockwise from left*]
Hôtel de la Croix Blanche, 1888.
Etching (395). Reversed.
Freer Gallery of Art,
Smithsonian Institution, Washington DC.

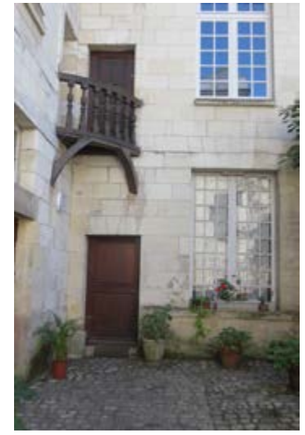
Courtyard, Rue P. L. Courier, Tours, 1888.
Etching (391). Reversed.
National Gallery of Art, Washington DC.

Rue des Bons Enfants, Tours, 1888.
Etching (392). Reversed.
The Art Institute Chicago.

[*right*]
Hôtel de la Croix Blanche, Tours,
photograph the author, 2016.

Rue P L Courier, Tours,
photograph the author, 2015.

Rue des Bons Enfants, Tours,
photograph the author, 2015.



Maille. The house has a series of three connecting curved wooden balconies, one above the other, and in Whistler's etching the balcony he shows is glazed. He also includes the small detail of a bird cage, a window box, a washing line, and a woman in the cobbled courtyard which give the etching a life-like immediacy. However, the building appears to have been rebuilt relatively recently in a simplified manner leaving out the string courses shown in Whistler's etching.

Rue des Bons Enfants (392)
The site is towards the end of the narrow cobbled rue des Bons Enfants, which runs west into the Place de Chateauneuf near to the Hôtel de la Croix Blanche (395). The terrace of houses that face the cobbled street have been rebuilt but the buildings still retain the features and proportions of those in the etching.

The Hangman's House, Tours (393)
The Hangman's House also known as Maison de L'Hermite (rue Briçonnet) is one of the town's tourist sites, with a decorated façade of carved stone ropework, a gruesome reminder to the tourist that the house was reputed to be that of Tristan the hangman of Louis XI. Whistler chooses a detail of the doorway with two children sitting on the step in his atmospheric rendition. Henry James, in his *A Little Tour in France*, describes the house as '… an exceedingly picturesque old facade, to which you pick your way through a narrow and tortuous street, – a street terminating, a little beyond it, in the walk beside the river. An elegant Gothic doorway is let into the rusty-red brick-work, and strange little beasts crouch at the angles of the windows, which are surmounted by a tall graduated gable, pierced with a small orifice, where the large surface of brick, lifted out of the shadow of the street, looks yellow and faded. The whole thing is disfigured and decayed; but it is a capital subject for a sketch in colors.'

The Sabot Makers, Tours (394)
Unidentified location.

Whistler's etchings are important exemplars of how artists in the late 19th century visualised the nostalgia for picturesque historic urban architecture. Whistler, in the immediacy and quickness of his etching *sur le motif* captured a vogue for the past where modernity hardly impinges. He depicts an idyllic moment, captivating the viewer with the sheer bravura of his technical skill in etching the 'wonderful bits of Renaissance'. Many artists such as Ernest George were likewise capturing the nostalgic past on their continental sketching visits. Following the Loire visit Whistler continued to experiment with his technique, visiting Amsterdam the following year, where his etching reached new heights of technical mastery and evocation of nostalgia.

Simon Wartnaby is Honorary Secretary of the Whistler Society and an architectural historian.

[*above top*]
The Hangman's House, Tours,
photograph the author, 2015.

[*above*]
The Hangman's House, Tours,
photograph c. 1900.

[*opposite*]
The Hangman's House, Tours, 1888.
Etching (393). Reversed.
Freer Gallery of Art, Smithsonian
Institution, Washington DC.

At Whistler's house, 2 The Vale,
Chelsea, Summer 1885,
(*left to right*):
Mortimer Menpes (1855–1938);
William Merrill Chase (1849–1916);
James McNeill Whistler.
Unknown photographer.
Library of Congress, Washington DC.

ARTISTS

Arthur Studd (1863–1919), *Self Portrait.*
Oil. Reproduction from *Exhibition of Paintings by Arthur Studd,*
London Alpine Gallery, c. 1911.

ARTHUR HAYTHORNE STUDD

Painter and Patron

MARTIN RILEY

The presence of two important Whistler paintings in the Tate Gallery is thanks entirely to the benevolence of Arthur Haythorne Studd (1863–1919), a little known figure of the Aesthetic Movement, but one whose quiet influence was significant both as a painter and collector.

Studd was closely associated with Whistler and purchased a number of his paintings including *Symphony in White No. II, The Little White Girl* (1864), and *Nocturne: Black and Gold –The Fire Wheel* (1875) (similar to *The Falling Rocket* which was referred to in the great Whistler v. Ruskin libel trial of 1878). Studd bequeathed these to the National Gallery on his death in 1919: they were transferred to the Tate Gallery in 1951.

Studd was born into a family of considerable wealth and privilege. His father, Edward, had made a fortune as a jute and indigo planter in India, returning to England in 1856 to settle at Hallaton Hall, Leicestershire, where Arthur was born in 1863. Arthur, like his five brothers, was educated at Eton and Cambridge, where he read history at King's College. His three elder brothers (J. E. Kynaston Studd, George B. Studd, and Charles T. Studd) were outstanding cricketers and at one time all three were in the Eton First XI – a feat never equalled – and all three won Cambridge Cricket Blues. Arthur was a talented cricketer but not a great academic; he failed the Bachelor of Music examination in 1888 and graduated with a third class degree in History in that year.

In 1885 Studd attended Whistler's 'Ten O'Clock' lecture at the Theatre Royal, Cambridge. He also joined the Cambridge Fine Arts Society and was a contemporary of another member Roger Fry who had been admitted in 1886, although there is no evidence of them being associated at this time. These experiences may have influenced his decision to study at the Slade in 1888, under Professor Alphonse Legros, but he found the atmosphere there too dilettantish and enrolled at the Académie Julian in Paris in the following year.

He became a popular member of the artistic coterie of Montmartre and he appears in much of the art history of the time. William Rothenstein a fellow student at both the Slade and the Académie Julian, commented on Studd in his 1931 'Men and Memories': 'Although several years older than I, he had preserved a delightful, child-like nature, an affectionate simplicity which endeared him to everyone ... his manners were frank and unconventional with an engaging

diffidence. To Frenchmen he appeared the traditional Milord, whose eccentricities, however extravagant, were to be accepted without surprise.'

Studd installed himself in the Hotel de France et de Tourraine, a popular centre for artists and writers in Paris. Rothenstein observes that Studd was: 'Much better off than the most of us, he occupied two of the largest and best-furnished rooms in the hotel and his sitting room served as a sort of common room for us all.' In 'An Unfinished Autobiography' (1940) H. A. L. Fisher writes: 'When I first came across him (Studd) in Paris he was in his first flush of enthusiasm for his new found art. His enjoyment of it was infectious'. While a student at the Académie Julian, he exhibited at the New English Art Club, although not a member. The club had been set up as an exhibiting space for new art in opposition to the traditional Royal Academy and its first exhibition had been held in 1886.

From Paris in 1890, Studd joined the avant-garde artistic colony in Brittany at Le Pouldu and mixed with Edgar Degas, Alfred Stevens, Paul Gauguin, and Pierre Puvis de Chavannes. They embraced a bohemian lifestyle: 'Of our clothes the less said the better ... wiped their palette knives on their trousers – an innocent affectation brought from Paris. The last time I had seen Studd he was wearing an immaculate top-hat and frock-coat in London' (Thornton, 'Diary of an Art Student of the Nineties', London, 1938).

Arthur Studd, *The Boulevard.*
Oil on panel, 22.2 x 15.8 cm.
Liss Llewellyn Fine Art.

Studd's relationship with Whistler began in Paris in 1892. He was variously a pupil, patron, and confrère of Whistler and seemed to be able to handle the explosive American with some finesse. A more cynical view is that Whistler may have occasionally taken advantage of Studd's generous nature, social connections, and wealth. However, a charcoal drawing by Whistler of Studd in 1897 remained in the artist's studio until his death in 1903, which could be seen as evidence of their friendship.

Later Studd travelled to Tahiti and Samoa following in the footsteps of Gauguin, then on to Australia, New Zealand, Japan, and Venice. He was fortunate in that he never had to earn a living; however, he was a prolific painter and exhibited frequently in England, France, and Germany. His paintings are in the collections of The Hunterian, Glasgow, several regional galleries, and museums and ten in The Tate Gallery, London. Studd was also a collector and in 1892 bought pictures by Monet and also Louis Picard, a close friend. 'When Studd paid £200 for one of the Monet Haystacks and the same price for a painting by Picard it was the talk of Paris' (Rothenstein, *Men and Memories: Recollections of William Rothenstein*, London, 1931).

In 1894 Studd returned to England and lived at 97 Cheyne Walk, Chelsea where he renewed his acquaintance with Whistler. Their correspondence, held in the Whistler Archive, Glasgow, outlines the development of their relationship

Paul Gauguin (1848–1903),
Landscape at Le Pouldu, 1890.
Oil on canvas, 73.3 x 92.4 cm.
National Gallery of Art,
Washington DC.

and Studd's reactions to Whistler's artistic influence. Like Whistler, Studd was a member of the Chelsea Arts Club, proposed by P. W. Steer and seconded by A. H. Thornton in 1894. He was also a gifted pianist and amateur impresario which included piano recitals at his one-man exhibition at The Alpine Gallery in 1911. Studd and Whistler shared a painting trip to Lyme Regis from September to mid-November in 1895 where they worked together on many beach scenes and portraits. On 10th November Whistler wrote to his wife: 'You must make Peter show you his things and tell me after all the effects of his studio upon him are not remarkable. Especially look at the head of Little Rosie ... and then think of what he had been about and tell me if you dreamed such work could have been done by him' (Online Whistler Correspondence Archive, ref. 06635). To add to the complications of research, Studd was known as Peter from his Cambridge days.

In 1896, Whistler was in financial straits and needed to borrow £1,000 offering a couple of pictures as surety. Studd heard of this predicament and purchased *Nocturne: Black and Gold – The Fire Wheel* for 1,000 guineas preferring not to compromise his friendship with the artist by indebtedness. Another case of the painter turned patron, and another fine investment by Studd.

Whistler died in 1903 and such was Studd's status as friend and confrère that he was asked to be a coffin-bearer but at the last moment, in his typical self-effacing style, stood down, giving his place to a grief-stricken Theodore Duret. There is very little corroborative evidence of Studd's activities from 1897 onwards but we know

he travelled widely. He built a fine art collection of paintings and prints (many from Japan), and a cast of Rodin's *Le Penseur* given to him by the sculptor.

There was a level of fine critical acclaim: *The Tribune*, in April 1907, reviewed 'An English Artist in Paris', an exhibition of eighty three paintings and twenty seven drawings and pastels held at Bernheim Jeune, near the Madelaine, Paris. An idea of the estimation in which Mr Arthur Studd was held by the French art critics can be judged by the following lines written in *Le Figaro* by Monsieur Arsene Alexandre: 'Mr Arthur Studd is a lover of Venice, or rather a painter enamoured of all the harmonious and iridescent transparencies of light, and he deserves to rank high in that young English School which is so refined and consciously scrutinizing. Mr Studd claims to be a pupil of Whistler, but he is not a slavish imitator'.

The *Illustrated London News* reviewed Studd's one-man exhibition at The Baillie Gallery, Baker Street, London on 2 June 1906, and is worth quoting at some length: 'St Mark's has figured in the canvasses of many centuries, from the days when Gentile Bellini saw what a gorgeous background it made to the processions and stiff, conscious crowds that he delighted to paint. Yet Mr Studd has managed even now to say something new. He does not rebuild it as did Bellini, who copied each lovely detail; he who lives in a day of impressionism, is much more careful to note the fleeting and changing effects of light among the domes, or of shadow across the facade, than the exact position of a slab of marble or of a column ...' 'Mr Studd has been very successful in seeing the rich colour of Venice ... The artist is on intimate terms with the bride of the sea in such pictures as these for he has sought out her quiet places, undisturbed by tourists and forgotten by Baedeker.' ' … there is another great influence apparent, and that is Whistler's. The delicate greys and whites, and the sensitive handling of the paint in "The Nosegay," remind us that Mr Studd is the possessor of the Master's "White Girl" and other of his works – that, in fact, Mr Studd has always possessed not only "The White Girl" but a very keen understanding and admiration of its creator'.

Studd did not serve in the First World War but was very active in recruitment and even provided the music to some of A. V. Chamberlain's recruiting songs. He was never a physically strong man and what little correspondence there is of this time refers to his frail health. He died from pneumonia in a London nursing home on 25 January 1919. He never married and his estate was distributed among his wide family.

I am researching the life of Arthur Haythorne Studd for an illustrated biography. But he was not a great correspondent unlike Whistler and his appearance in the literature and references of his time are thanks, mainly, to his association with Whistler. If any readers have information on this quiet, self-effacing English gentleman-painter would you please contact the author.

Martin Riley has been involved with art world since 1981 and exhibited contemporary paintings and sculpture throughout the UK, Europe and America. He is now researching Studd's biography. rileyalbatross@btinternet.com

Arthur Studd,
Venetian Lyrics, c. 1906.
Oil.
Private collection.

Mortimer Menpes and James McNeill Whistler,
at Whistler's house 2 The Vale, Chelsea,
Summer 1885.
Photographer unknown.
Library of Congress,
Washington DC, Pennell Collection.

Out from under Whistler's Cape

BARBARA BRYANT

The Pennells tell a story about James McNeill Whistler's return to London from Venice late in 1880. Having acquired a distinctive coat with a cape, he caused a stir strolling down Bond Street and flaunting this unusual garment. In this guise he also posed for photographs by and with his acolyte Mortimer Menpes (1855–1938), and indeed it seemed that the young artist would forever be seen merely in the shadow of Whistler's bigger personality and reputation.

Until recently, Menpes has had a bad press. Once this former disciple dared to cross 'The Master' by travelling to Japan in 1887, his fate was sealed. Or was it? Two recent exhibitions and their accompanying books tell an altogether new story. In November 2013, the exhibition *In the Temple of the Self: The Artist's Residence as a Total Work of Art—Europe and America, 1800–1948* at the Villa Stuck in Munich, was a splendid example of this theme. Margot Brandlhuber, curator at the Villa Stuck, edited the lavish catalogue of the exhibition. Here, in company with a range of international figures, Menpes made his first modern appearance as the creator of the 'Japanese house of flowers' in Chelsea. In 1892, he commissioned architect and designer A. H. Mackmurdo (1851–1942) of the Century Guild of Arts to build an artist's studio house for himself and his family in 25 Cadogan Gardens. The exterior of this unusual structure survives and some readers will know it as part of the Peter Jones department store. Its interior, masterminded as a Japanese fantasy world by Menpes himself, is long gone. My essay in the Munich catalogue aimed to reconstruct Menpes's remarkable creation by drawing on scattered contemporary visual records (such as the illustrated article in *The Studio* of 1899) and new archival and documentary material.

25 Cadogan Gardens
Photograph the author, 2013.

In 2014, I reprised this subject from a different angle for the major monographic exhibition *The World of Mortimer Menpes: Painter, Etcher, Raconteur* at the Art Gallery of South Australia in Adelaide, the city of his birth. This full-scale study of all aspects of the artist's life and work should be the major source on Menpes for a long time to come. In the course of

planning the exhibition, Julie Robinson, the curator at the Gallery and editor of the book, ensured the acquisition of a major group of prints by the artist from British collectors Graham and Pauline Packer which expanded Adelaide's already significant holdings of Menpes. The most striking feature of the exhibition in Adelaide was a reconstruction of Menpes's exhibition of his Japanese paintings at Dowdeswell's gallery in 1888. That was of course an exercise inspired by Whistler's own ethos in exhibition design, lighting, and hanging, with small scale oils, compositions of ordinary Japanese life reduced to almost abstract simplification, situated in unusually wide frames and idiosyncratically grouped in wave-like formations on the walls. The coup-de-theatre in Adelaide was a velarium suspended from the ceiling, which Menpes had actually done at Dowdeswell's in imitation of Whistler's 1886 installation at the Society of British Artists.

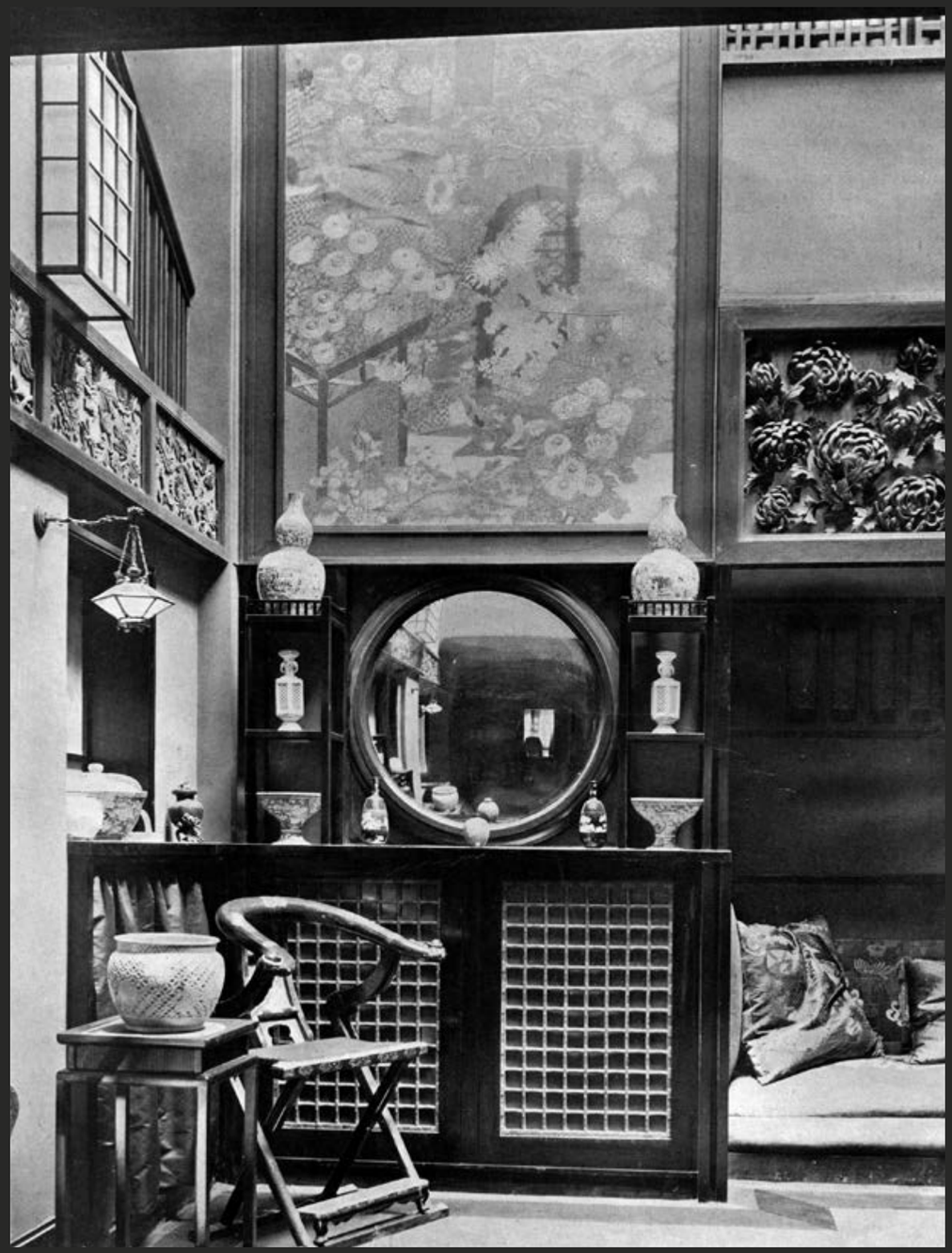
Thanks to the exhibitions in Munich and Adelaide, we can now see Menpes in the round, not just as the object of Whistler's ire but as a skilful player on the London art scene. The transplanted Australian proved more than a match for the big personalities and even bigger egos of the art world. In 1888, with his persona established as 'Japanese Menpes', the artist created the 'Home of Taste' with yellow walls and oriental artefacts at his house in Fulham. The publicity this venture attracted enraged Whistler who regarded Menpes as 'the Australian immigrant of Fulham – who, like the kangaroo of his country, is born with a pocket and puts everything into it'. Where once he trusted Menpes to print his etchings and accompany him on travels in nocturnal London and further afield to St Ives, Dieppe, and Amsterdam, now the younger man had dared to push ahead. He had absorbed the lessons of Whistler in attracting press attention, but soon he was ready for a bigger stage for his enactment of 'Japanese Menpes'. With Mackmurdo on board, Menpes invested a great deal of money in building a new studio house in Chelsea, amid the bohemians he aspired to be like – Whistler, Oscar Wilde, and others – and the patrons he hoped to attract.

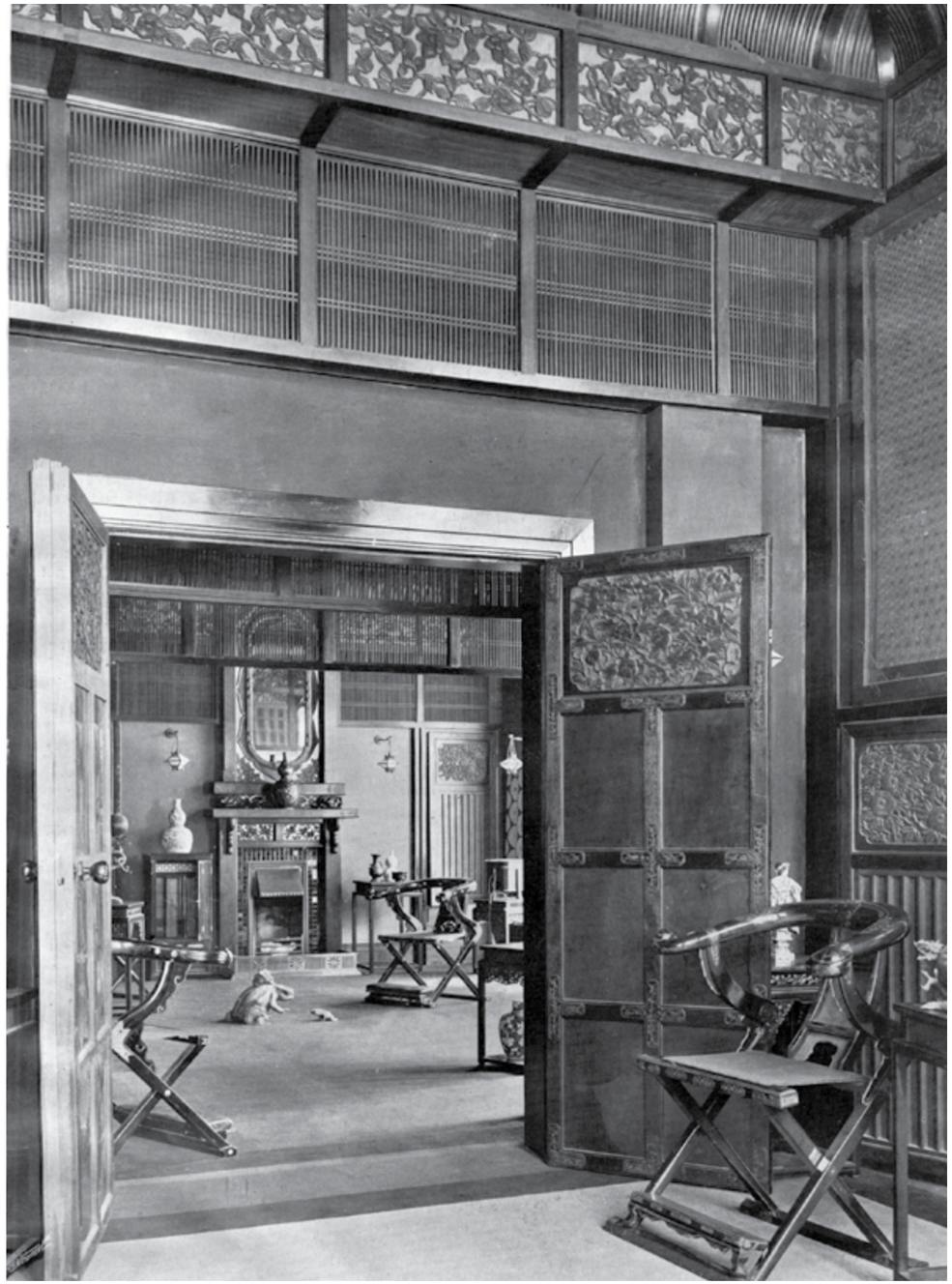
When Menpes conceived the idea of creating a Japanese world within the shell of his avant-garde modern house, one feels he was looking to the example of Whistler's legendary Peacock Room (1877) – a total decorative scheme. In 1896, Menpes travelled to Japan to source craftsmen to make authentic fittings to his designs. Carved wooden ceilings, doors, and other decorative elements all arrived in London in some one-hundred boxes. Once it was all installed, Menpes held a grand opening in June 1899. Visitors walked through the rooms, each devoted to one particular Japanese flower, to admire the unique decorative ensemble. In the Adelaide catalogue, I published for the first time the floor plans of the house, so that one can follow the intended visitor route, passing from the chrysanthemum-inspired entrance hall to the staircase. Continuing up, the balcony area served as a gallery for the display of Menpes's excellent collection of prints by Whistler (for whom, surprisingly, he never bore any ill will, despite the many jibes the Master inflicted upon him).

Attaining the piano nobile, the visitor set eyes on the peony-inspired drawing room featuring red vermilion carpeting and pale yellow silk covered walls surmounted

[*above*]
Georg Sauter (1866–1937),
The Interior of Mortimer Menpes's Studio, c. 1899.
Oil on canvas, 68.6 x 53.3 cm.
(c) Private Collection, c/o 1985 Christie's Images Limited.

[*opposite*]
25 Cadogan Gardens, Inner Hall.
Reproduced in *The King*, 29 March 1902.
Image courtesy of the Royal Borough of Kensington and Chelsea, London.





[*opposite*]
25 Cadogan Gardens, Drawing Room from the Studio.
Reproduced in *The King,* 29 March 1902.
Image courtesy of the Royal Borough of Kensington and Chelsea, London.

by a ceiling of some 200 elaborately carved panels. Built-in furniture and seating along the side of the room, and the delicate open-work lattice ramma panels, gave the visual effect of reducing the height and proportions of the room to something approximating an actual Japanese interior. This space opened into Menpes's studio with the ceiling and door panels luxuriantly decorated with carvings in the image of the camellia. The richness and depth of the reds, yellows, and golds cannot be conveyed by the black and white images that remain, although there are some vivid first-hand descriptions which I discuss in my essay. Sadly, George Sauter's oil painting (c. 1899) of his friend Menpes's studio was sold at Christie's in 1985 and has not been seen since. It is known by a black and white photograph, but if the actual oil ever did emerge, it would be a great find. Certainly Menpes's greatest coup was the creation of his famed Japanese house tucked away behind Sloane Square. Here the artist staged his own particular form of *Japonisme*.

[*above*]
25 Cadogan Gardens, Drawing Room.
Reproduced in *The King*, 29 March 1902.
Image courtesy of the Royal Borough of Kensington and Chelsea, London.

The past two years have witnessed a Menpesian surge. Seeing the work on display in Munich as part of a serious investigation of the theme of the artist's house gave him credibility in an international art-historical context. The monographic exhibition in Adelaide fully addressed all aspects of his life and career including the paintings based on his extensive world travels, printmaking, portraiture, illustration, and the construction of his distinctive frames. Now the stage is set to assess Menpes afresh. For anyone interested in the Menpes/Whistler connection or indeed the London art scene in the 1880s and 1890s, it is worth seeking out these two publications. *In The Temple of the Self* is published by Hatje Cantz (2013) and can be ordered via their website; the book accompanying *The World of Mortimer Menpes: Painter, Etcher, Raconteur* edited by Julie Robinson of the Art Gallery of South Australia (2014) can be found in London at Thomas Heneage Books.

And, if you are tempted to step back in time, make your way to that side street off Sloane Square, gaze at Mackmurdo's building and then step into the customer collection point of Peter Jones, and close your eyes. Here you may conjure up the cherry blossom fantasy world of Menpes's gold and ebony dining room where once the company included Ellen Terry, Henry Irving, Sarah Bernhardt, Arthur Balfour, a young Winston Churchill, and many others. But never James McNeill Whistler.

Barbara Bryant is an independent scholar and consultant curator specialising in Nineteenth-Century British art.

[*opposite*]
The Princess from the Land of Porcelain, 1863–1865.
Oil on canvas, 201.5 x 116.1 cm.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*below*]
96 Cheyne Walk.
Illustration from *Famous Houses and Literary Shrines of London*, John Adcock, J M Dent and Sons, London, New York, 1912.

Model and Artist

JAN MARSH

Marie Spartali (1844–1927) was aged nineteen and her sister Christina a couple of years younger when the latter sat for Whistler as *The Princess from the Land of Porcelain* (Freer, Washington DC) in the winter of 1863–64. Marie travelled to his house at 96 Cheyne Walk, Chelsea twice a week, no doubt in the company of a chaperone, for the Spartali daughters were very correctly brought up. Later she told the Pennells, Whistler's biographers: 'At first the work went quickly, but soon it began to drag. Whistler often scraped down the figure just as (we) thought it all but finished, and day after day (we) returned to find that everything was to be done over again.'

She recalled that Christina stood at one end of the room beside the canvas, and that Whistler 'would look at the picture from a distance, then suddenly dash at it, give one stroke, then dash away again…' The sessions went on and on until, perhaps as an escape route, Christina fell ill. Thereafter a model or maybe a lay-figure stood for the gown, only the Princess's head was troublesome and on one occasion Whistler went to the Spartali home on Clapham Common to make some sketches. 'There were a few more sittings after this, and at last the picture was finished.'

Perhaps at the artist's prompting, Christina suggested that her father buy the painting, but he declined, on the grounds that it was not a portrait (all sorts of fine points of etiquette would have been involved here). Her father Michael was a merchant and later Greek Consul General in London. As is well-known, *La Princesse* was shown at the Salon in 1865 and sold to an unknown collector, after which it was acquired by Frederick Leyland for his collection, and hung in the magnificent Peacock Room in his London mansion at 49 Prince's Gate.

Marie Spartali meanwhile embarked on an art career with as much determination as Whistler, and with an experience of comparable, albeit dissimilar, mix of success and disappointment. Between 1867 and her death 60 years later she exhibited over 120 works, typically

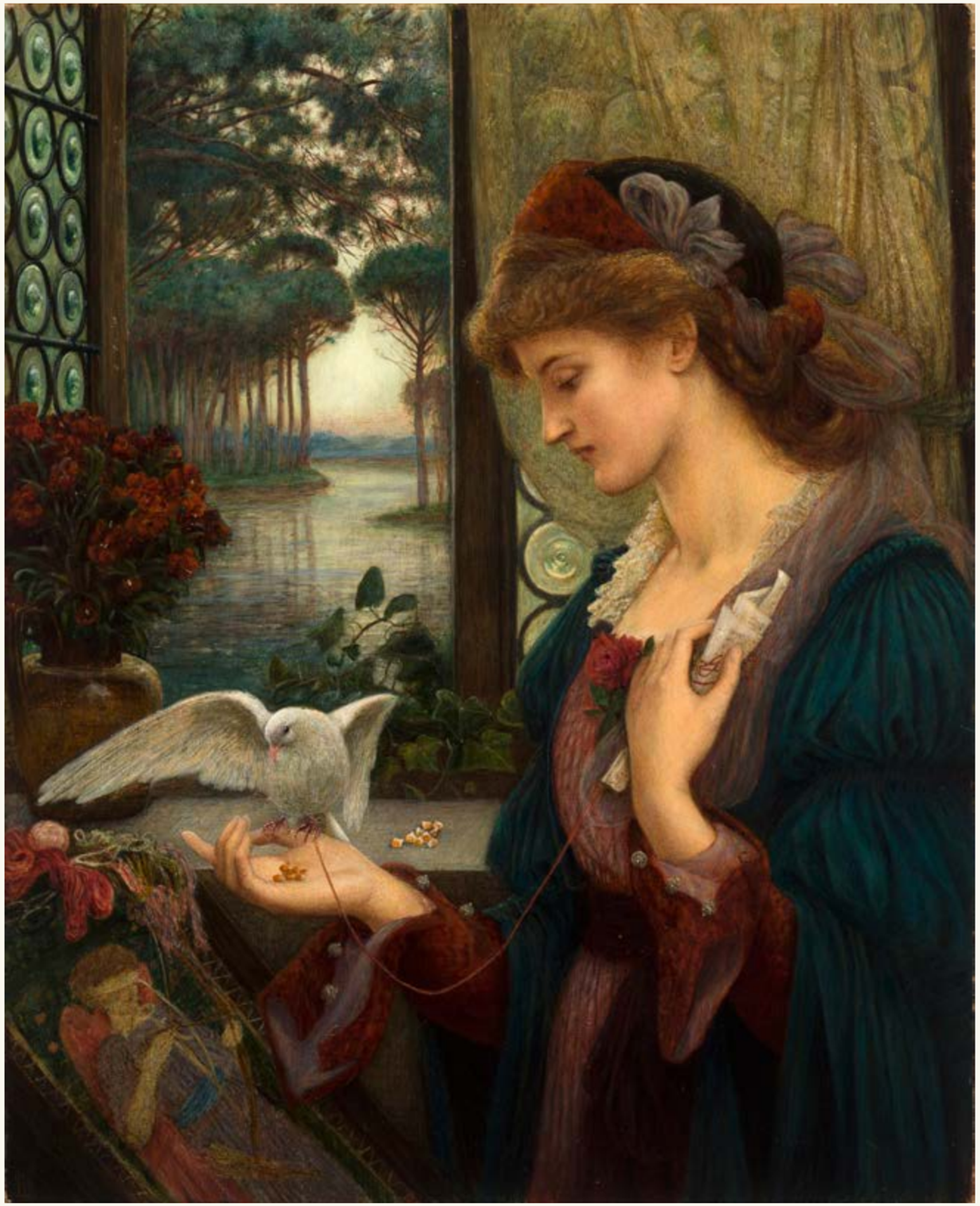
in an idiosyncratic form of thickened watercolour on double-layered paper laid on board, which allowed for reworking. Like Whistler, she was seldom satisfied with her pictures. Although today classed as a follower of the Pre-Raphaelites, she responded like others, including her good friend Burne-Jones, to the pictorial ideas of the Aesthetic Movement and was one of the few women invited to exhibit at the Grosvenor Gallery. Here some of her most characteristic works were seen, including *Madonna Pietra degli Scrovigni*, 1884 (Lady Lever Gallery, Liverpool) and *Love's Messenger,* 1885 (Delaware Art Museum, Wilmington). Later she met and painted alongside members of Giovanni Costa's 'Etruscan School' in Italy, producing beautifully realised landscapes. Her favourite topics however were imaginative scenes from Dante, Petrarch, and Boccaccio such as the *Enchanted Garden of Messer Ansaldo,* 1889 (private collection) and *Messer Federigo's Falcon,* 1892 (private collection).

[*above*]
Julia Margaret Cameron (1815–1879),
Portrait of Marie Spartali, 1870.
Albumen silver print,
The J. Paul Getty Museum,
Los Angeles.

Late in her career, she sold several works to the American collector Samuel Bancroft, whose bequest forms a major part of the Delaware Art Museum in Wilmington. There, the first substantial solo show of her work, entitled *The Poetry in Beauty: the Pre-Raphaelite Art of Marie Spartali Stillman*, opened in November 2015. In the spring of 2016 a second version of the exhibition was at the Watts Gallery, Compton near Guildford, Surrey. Far too many of Marie Spartali's pictures remain as yet unlocated, but several have recently resurfaced, and the exhibitions will be the first real opportunity to view the full range of her work and appraise its historical position in the art of the late 19th century. Several works rarely if ever previously exhibited show fascinating traces of *japonisme* – a painting of wheeling red-crowned cranes, for instance, and a sample of decorated room-screens – which contribute to the comparative study of this strand in its period.

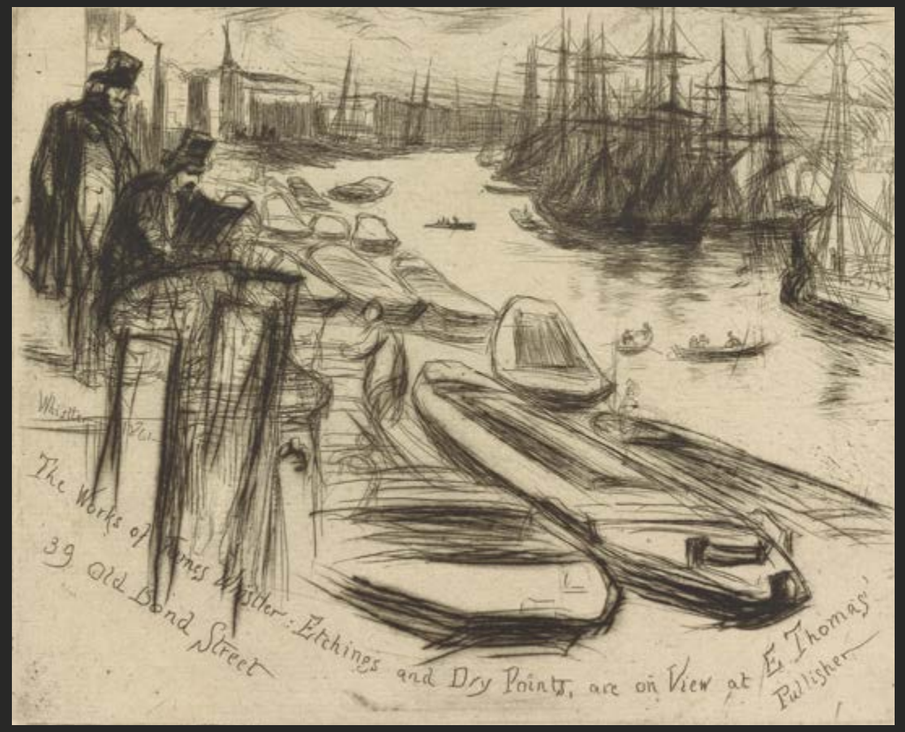
Finally, in her will Marie bequeathed a watercolour drawing of Christina by Whistler to her step-daughter Lisa Stillman, also an artist. Is its location currently known?

Jan Marsh is President of the William Morris Society, researcher at the National Portrait Gallery, and co-curator of the 2015 Stillman exhibition at Delaware Art Museum and Watts Gallery.



[*opposite*]
Marie Spartali Stillman (1844–1927),
Love's Messenger, 1885.
Watercolour, tempera, and gold paint on
paper mounted on wood, 81.3 x 66 cm.
Delaware Art Museum, Wilmington.

Utagawa Hiroshige (1797–1858),
Kanazawa in Moonlight, from the series
Eight Views of Kanazawa, 1857.
Woodblock print.
Freer Gallery of Art, Smithsonian
Institution, Washington DC.



The Collection of Kojima Usui

NUMATA HIDEKO

[*opposite*]
Soupe à Trois Sous, 1859.
Etching.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*opposite below*]
The Little Pool, 1861.
Etching and drypoint.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*below*]
Kojima Usui (1873–1948) (right).
Photographer unknown.

The *James McNeill Whistler Retrospective* at The Yokohama Museum of Art in 2014–2015 was the first to be held in Japan in 27 years. It provided an invaluable opportunity to see works from all phases of Whistler's career. One section of the retrospective demonstrated the influence of Japanese art on Whistler by exhibiting his work side by side with woodblock prints of *ukiyo-e* ('Pictures of the Floating World'). Many visitors were surprised to find that these prints depicting landscape and everyday life were so important in the change of Whistler's style from realism to aestheticism.

The Yokohama Museum of Art is one of the few museums in Japan that owns actual examples of Whistler's art. The collection contains six prints by Whistler: *Soupe a Trois Sous* (1859, etching), *The Storm* (1861, drypoint), *The Little Pool* (1861, etching, drypoint), *The Doctor* (1861, lithograph), *La Robe Rouge* (1894, lithograph), and *The Smith's Yard* (1895, lithograph).

The six Whistler prints were part of a collection acquired by Kojima Usui (1873–1948). He lived in Yokahama and was an influential figure in the history of modern Japanese art because of his systematic collection of Western prints ranging from the 15th to the 20th century. Two-thirds of his collection of Western prints, amounting to more than 300 items, is now owned by the Yokohama Museum of Art.

Kojima was a cultured and multi-talented man: a scholar of *ukiyo-e* and collector of Western prints, and also an active mountaineer and travel writer. As a young man, he was an avid reader of literature. In 1902 he met the English missionary Walter Weston, in Yokahama, who was a mountaineer and great admirer of John Ruskin. It was perhaps this encounter that led to Kojima's enthusiasm for Ruskin and seeking out beauty in nature. Kojima became the first alpinist in Japan and in 1905 established the Nihon Sangakukai (Japan Alpine Club), based on the model of British Alpine Club. He wrote many travel books describing his mountaineering experiences and the awe-inspiring qualities of mountains.

[*left*]
The Smiths Yard, 1885.
Lithograph.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*below*]
La Robe Rouge, 1894.
Lithograph.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*opposite above*]
The Storm, 1861.
Drypoint.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

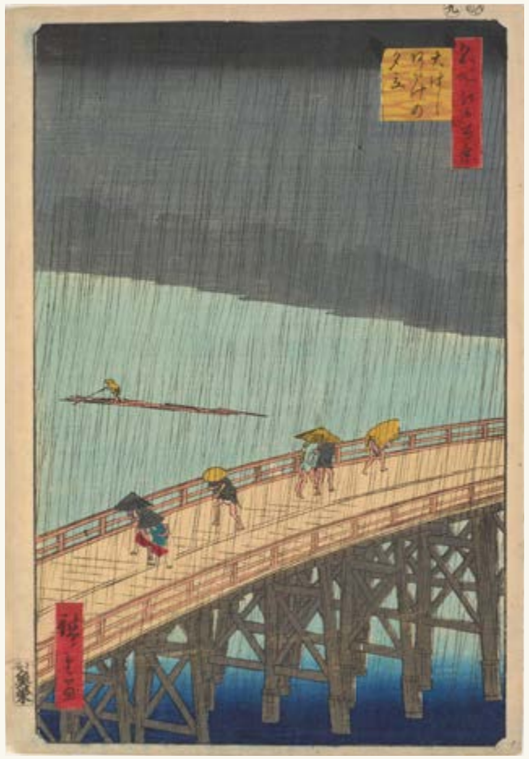
[*opposite*]
Utagawa Hiroshige (1797–1858),
White Rain at Sho-no, from
Fifty-Three Stages of the Tokaido, 1834.
Woodblock print.
Freer Gallery of Art, Smithsonian Institution, Washington DC.

Kojima had loved *ukiyo-e* since childhood and his mountain-climbing and travel experiences gave him a deeper appreciation of the landscape prints of Hiroshige and Hokusai. *Ukiyo-e* prints had previously been seen in Japan as popular illustrations for mass distribution and not considered worthy of serious historical study. But Kojima researched them systematically and published the results of his work in a number of scholarly books. His first book to treat the work of Hiroshige, *Ukiyo-e to fukeiga* (Ukiyo-e and Landscape) of 1914, included an essay entitled '*Hiroshige no fukeiga to Uissura no yakeiga*' (Landscape by Hiroshige and Nocturne by Whistler). In addition to explaining how Whistler incorporated Japanese motifs and formal elements from *ukiyo-e*, Kojima emphasised that the artist responded sensitively to the charm of Hiroshige's night landscapes and attempted to create similar effects in his own work. He pointed out that Hiroshige had a special capacity for producing quiet evening scenes and described how the mysterious atmosphere of the city after daytime activity has ended was evoked in the night views illuminated by city lights in *One Hundred Famous Views in Edo*. He also notes that Whistler was inspired by the subtle blue tones that Hiroshige used to express tranquil nocturnal moods in his prints to create landscapes of a kind never before seen in Western art.

Utagawa Hiroshige (1797–1858), *Evening Rain at Koizumi,* from *Eight Views of Kanazawa,* 1835–39. Woodblock print. Freer Gallery of Art, Smithsonian Institution, Washington DC.

Kojima went to the United States in 1915 as a branch manager of the Yokohama Specie Bank and spent about 12 years in Los Angeles and San Francisco. During that period he became interested in Western prints, contemplating them alongside *ukiyo-e*. He made a personal study of Western graphic art and formed a systematic collection. One of the first prints that he purchased was Whistler's *The Storm*, (1861) which depicts a human figure walking through a wilderness, bent over with wind and rain beating against him. It is executed in drypoint with dynamic lines and has an atmosphere quite different from other works of Whistler. Such features as straight lines expressing streaks of rain and the setting of an open plain are typical of Hiroshige. It recalls *White Rain at Sho-no*, one of Hiroshige's *Fifty-Three Stages of the Tokaido* and *Evening Rain at Koizumi*, one of his *Eight Views of Kanazawa*, in which travelers are shown hurrying along a road wearing broad hats to protect them against a fierce rain. *The Storm*, which brilliantly combines the art of East and West, is one of the first acquisitions and a representative work in the Kojima Usui Collection.

Numata Hideko is Chief Curator, Yokohama Museum of Art, Japan, and author of 'Kojima Usui seiyō hanga korekushon'. Yokohama: Yūrindō 2003.



Utagawa Hiroshige (1797–1858), *Sudden Shower over Shin-Ohashi Bridge and Atake*, from *One Hundred Famous Views of Edo*, 1857. Woodblock print. Freer Gallery of Art, Smithsonian Institution, Washington DC.

Utagawa Hiroshige (1797–1858), *Fireworks at Ryōgoku Bridge*, from *One Hundred Famous Views of Edo*, 1857. Woodblock print. Freer Gallery of Art, Smithsonian Institution, Washington DC.

[*opposite*]
Standing female nude,
c. 1870–1873.
Drawing.
Collection of Dr Dennis T. Lanagan.

WHISTLER AND THE PRE-RAPHAELITES

A Personal Journey of Discovery

DENNIS T. LANAGAN

My initial interest in the art of the Pre-Raphaelite Brotherhood and the Victorian era occurred largely by chance. In the fall of 1972 I was sent to an isolated northern Canadian community for a month as a hospital dental resident. Reading material was scarce and I purchased the only novel that looked remotely interesting: *I, James McNeill Whistler* by Lawrence Williams (1972). Although not always strictly historically accurate, the book did convey Whistler's personality and his ideas on art. It also introduced me to many individuals within the wider Pre-Raphaelite circle, including Rossetti, Burne-Jones, Swinburne, Ruskin, Leighton, and Moore. It was this book that first aroused my particular interest in this group of artists.

In 1976 the second half of my fourth year in medical school was an elective period and I had chosen to spend my four months in the UK – three months in Glasgow at a maxillofacial unit and a month in London working with a world authority on cleft lip and palate deformities. In early January I arrived in London prior to proceeding to Glasgow and I noticed an attractive poster in the underground advertising a major Burne-Jones retrospective being held at the Hayward Gallery. I had come just in time to take in the last day of the show. This was my introduction to Pre-Raphaelite art and I was totally enthralled by what I saw. This was truly my 'road to Damascus' moment that led me to want to collect works by the Pre-Raphaelites and their contemporaries.

While in Glasgow I spent my spare time going to the Kelvingrove Art Gallery and Museum and the Hunterian and became better acquainted with the work of these artists. I also bought a boxed set of William Gaunt's trilogy on Victorian painting: *The Pre-Raphaelite Tragedy*, *The Aesthetic Adventure*, and *Victorian Olympus*. By the time I got back to London in April I knew much more about these artists and where to look to find the art I was interested in. I made my first visit to the Tate Gallery and even at that time the Pre-Raphaelites still weren't particularly fashionable. I found one small room containing early works by the Pre-Raphaelite Brotherhood in the basement. I do vividly recall, however, seeing Whistler's masterpiece *Harmony in Grey and Green: Miss Cicely Alexander* (1872–4) and J. W. Waterhouse's hauntingly beautiful *Lady of Shalott* (1888) hanging in a main floor gallery. William Gaunt's book mentioned Leighton House so I set out one afternoon to find it. Although it was not nearly so grand as it is now

(following several restorations), I still fell in love with the place, particularly the magnificent Arab Hall. The afternoon I visited I was the only person there other than a security guard. This was quite a different experience than during the recent Pérez Simón exhibition when I found the museum packed with visitors. One thing I know for certain: when I visited there as a young man I could never have imagined forty years later that works from my collection would be on display at Leighton House.

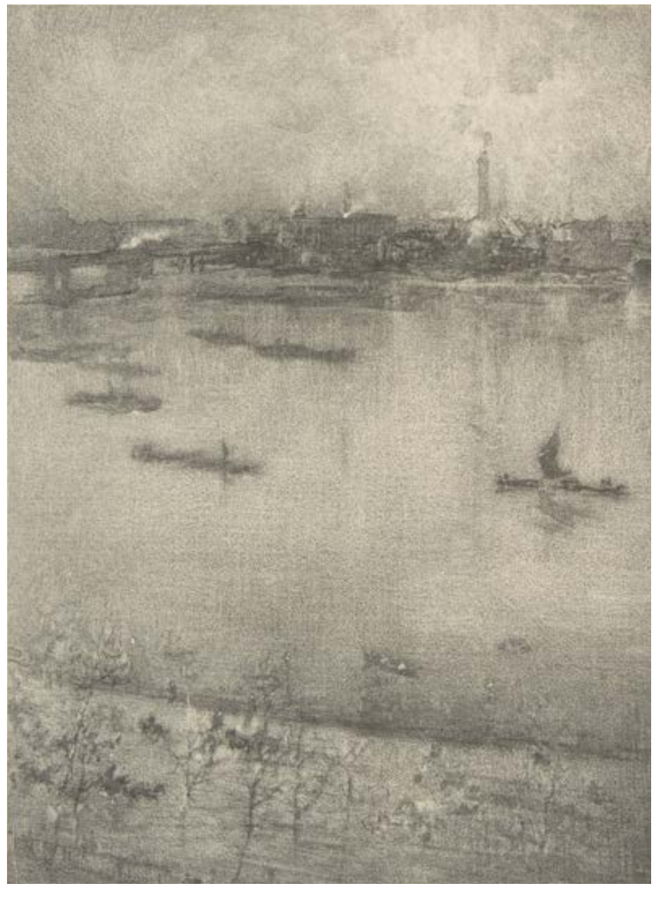
I finished my residency program in oral and maxillofacial surgery in June 1981. In March 1982 I purchased my first work by the group of artists I wished to collect, an oil sketch by Frederic Leighton for *Greek Girl Dancing*. In July 1982 I acquired my first Pre-Raphaelite drawing, *Christ and Peter* by Simeon Solomon. Within two years the collection had grown to include works by D. G. Rossetti, Edward Burne-Jones, G. F. Watts, E. J. Poynter, Lawrence Alma-Tadema, and J. W. Waterhouse. I bought my first Whistler drawing in the fall of 1984 when I was in New York for the annual conference of the American Association of Oral and Maxillofacial Surgeons. I learned the Knoedler Gallery was going to do a Whistler exhibition later that year and I went to the gallery to see if they had any drawings by him for sale. They had several and I liked the drawing of a standing female nude (c. 1870–3) for the *Six Projects* which I bought. I acquired my second Whistler drawing, *A Muse,* (c. 1894–98) in November 1987 from Hope Davis Fine Art in New York. The high prices of Whistler's drawings has limited my ability to collect them but his lithographs are fortunately much more affordable. Three of them hang above my desk at work. My personal favourite is still his lithotint *The Thames* (1896) which I bought in 1983 from Frederick Mulder in London. My collection now contains over 400 works, primarily drawings and watercolours, but also paintings, sculpture, original prints, stained glass and medals. My particular interests lie in the period from 1848, with the founding of the Pre-Raphaelite Brotherhood, and 1877 when with the opening of the Grosvenor Gallery, Pre-Raphaelite and Aesthetic Movement art ceased to be quite so avant-garde and entered the mainstream.

A Muse, c. 1894–1898.
Drawing.
Collection of Dr Dennis T. Lanagan.

In April 2013 an initial proposal was made to do an exhibition of drawings from my collection, including proposed new gifts and gifts already made to the National Gallery of Canada. As part of the exhibition tour a European venue was suggested. Paul Lang, the chief curator at the gallery, suggested Paris, but I preferred London where I felt the show would be more favourably received. My first choice for the exhibition site was definitely Leighton House. In April 2015 I went to London to see *A Victorian Obsession. The Pérez Simón Collection at Leighton House*. During my visit the art historian and writer Christopher Newall and I

made an appointment to meet with Daniel Robbins, senior curator at Leighton House, to discuss the possibility of the show coming there after its initial showing in Ottawa. Fortunately, we were met with an enthusiastic response from Daniel and his team. They made only one request: to change the name of the show from *Beauty's Awakening* to *Pre-Raphaelites on Paper* for the London part of the exhibition run. To my delight the show opened at Leighton House on February 11, 2016 and ran to May 29. The show looked wonderful hanging in the Prints and Drawings Gallery at the National Gallery of Canada but it appeared quite different, and equally magnificent, hanging in the more intimate spaces within the former private residence of the President of the Royal Academy.

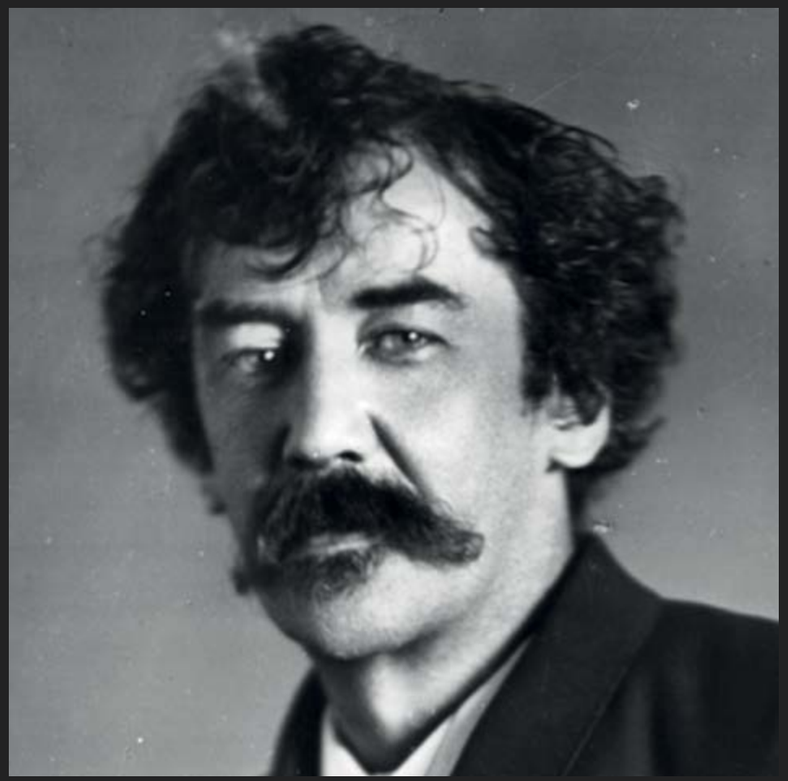
Dennis T. Lanigan is an Oral and Maxillofacial Surgeon who lives in Canada. He has been collecting Pre-Raphaelite drawings for forty years, and has generously donated a collection of drawings to the National Gallery of Canada in Ottawa.



The Thames, 1896.
Lithotint.
Metropolitan Museum of Art, New York.

REVIEWS

The Peacock Room (detail),
Freer Gallery of Art,
Smithsonian Institution,
Washington DC.



WHISTLER

A Life for Art's Sake

DAVID LE LAY

Whistler: A Life for Art's Sake
by Daniel Sutherland
Publisher: *Yale University Press*

In 2014 Daniel Sutherland, Professor of History at the University of Arkansas, published *Whistler: A Life for Art's Sake* (Yale University Press). It is the first major biography of Whistler since *James McNeill Whistler: Beyond the Myth* by Ronald Anderson and Anne Koval (Carroll & Graf, 1994). Professor Sutherland had the great advantage of access to the vast archive of Whistler's letters and also those of his mother, Anna McNeill Whistler. The book represents 25 years of meticulous research; it is concise, comprehensive, and elegantly written.

Professor Sutherland is anxious to point out that he is a Professor of History and not of Art History, and so is diffident in giving any aesthetic critique of Whistler's art. Although many of Whistler's views have now become accepted norms, his belief that only artists were qualified to criticize art is not one of them. Professor Sutherland's insights into the art of Whistler is evidence of the fallacy of that argument, if any were needed.

The book fills in much detail of Whistler's private life. An example being a description of the considerable style in which the Whistler family, including the young James, lived when in St. Petersburg, Russia. Also intriguing is the fact that when enrolled as a cadet at West Point Military Academy, James was diagnosed as suffering from syphilis at the age of just 17. Also, a number of erroneous assertions made by previous biographies are corrected. For example, the reason for Whistler's journey to Valparaiso in 1866 was not that he was running away from the British authorities who might have been concerned about his friendship with John O'Leary, a well-known sympathizer for the cause of Irish Independence. The truth is that, together with his brother Willie and other exiled supporters of the Confederate States of America, he was acting as a mercenary in Chile's battle against an attempt by Spain to re-capture it. He was persuaded to join this, in the end, fruitless mission, to make money to pay off his debts.

Whistler was such a complex person that it is possible to paint him, as many have, as a not particularly pleasant person who had only intermittent success in his own lifetime. Without in any way glossing over Whistler's failings as a person or the many set-backs he experienced as a painter, Professor Sutherland gives us a positive and optimistic view of his subject; one feels that it would have been enormous fun to be in Whistler's company. Many of his exhibitions were an absolute triumph, both artistically and socially. His campaigning on behalf of art and artists, such as the famous 'Ten O'Clock Lecture', made him much admired by many of his peers. The book ends on a celebratory note by referring to the statue of Whistler erected on Chelsea Embankment in 2005.

Whistler: A Life for Art's Sake is beautifully produced with well-chosen illustrations, some of them in colour, and is grammatically immaculate, a rare thing nowadays on either side of the Atlantic. There are meticulous notes as to sources and an excellent index. This fine book will surely be the last word on Whistler for many years to come.

Daniel Sutherland gave a talk to the Whistler Society about his book at its Annual General Meeting in 2014. He is now working on a biography of Anna, Whistler's mother.

David Le Lay, Chairman of the Whistler Society was an architect and former Chairman of the Chelsea Society. He founded the Whistler Society in 2012.

[*opposite*]
James McNeill Whistler c. 1885.
Photographer unknown.

WHISTLER EXHIBITION AT THE LIVERPOOL BIENNALE

SIMON WARTNABY

James McNeill Whistler,
5 July – 26 October 2014,
Bluecoat
Liverpool Biennale

In September 2014 members of the Society travelled to Liverpool to see the exhibition *James McNeill Whistler* at the Bluecoat gallery. The exhibition was part of the Liverpool Biennale, and curated by Rosie Cooper and Mai Abu El Dahab. Rosie explained to us that the show focussed on the modernity of Whistler and his paintings, and how they were viewed at the time. Whistler not only designed the frames for his paintings but also insisted on the sparseness of their hang in a single row, a sympathetic light colour for the gallery walls, and how they were lit. Installed in the exhibition was a facsimile of a velarian awning suspended from the ceiling which diffused the lighting of the subtle tones of his paintings. Whistler had demonstrated this strategy in 1886 at the annual Society of British Artists exhibition when he was their modernising President.

The highlight at the Bluecoat was the stunning full-scale replica of one end wall of the magnificent Peacock Room (1876–77), which was recreated for the exhibition by the artist Olivia du Monceau (the original is in the Freer Gallery of Art, Washington DC). The decoration of the Peacock Room by Whistler had been commissioned by the Liverpool shipping magnate F. R. Leyland for his London house at Prince's Gate. The commission led to an acrimonious dispute between artist and patron over payment for the work, which contributed to Whistler's eventual bankruptcy in 1879.

The second du Monceau replica at the exhibition was *Blue and Silver: Screen, with Old Battersea Bridge* (1871–72), which provided a visual backdrop to a recording of Whistler's 'Ten O'Clock' lecture. The original screen created by Whistler is now in the Hunterian Museum and Art Gallery, University of Glasgow but was too fragile to travel. After the exhibition finished the replica was purchased by a private collector. The Bluecoat exhibition was exhilarating in demonstrating the continuing modernity of Whistler, particularly in his methods of production, viewing, and display of his work.

In the afternoon there was a visit to the Lady Lever Gallery at Port Sunlight, to see the exhibition *Rossetti's Obsession: Images of Jane Morris*. Dante Gabriel Rossetti was a neighbour of Whistler in Cheyne Walk in the 1860s and 70s, and they became good friends, including sharing a love of blue and white china. Jan Marsh, the advisor to the exhibition, told us about Rossetti's obsession with painting William Morris's wife Jane as a femme fatale. There were a number of examples of Rossetti's paintings completed in the 1870s of Jane in classical roles such as Beatrice, Pandora, Proserpine and Astarte, as well as in various media: oil, pastel, chalk, and pencil. These images were avidly collected by patrons such as F. R. Leyland who had five paintings by Rossetti at his London home in Prince's Gate.

Members took the opportunity to look at some particular paintings in the Lever collection that had connections with Whistler. There were works by friends of Whistler

James McNeill Whistler exhibition, the Bluecoat, Liverpool Biennale 2014.
Above: David Le Lay, chairman of the Whistler Society and Rosie Cooper, the curator of the exhibition. Photograph the author.

such as the Henri Fantin-Latour (1836–1904), *Roses in a Glass* (1876). He had met Whistler in 1858 when studying art in Paris as a young man, and had together with the artist Alphonse Legros formed the 'Societe de Trois' at an inspirational period in their lives. There was the George Jacomb-Hood (1857–1929), *Two Boys in a Boat* (1887), painted while he was a supporter of Whistler when he was a reforming President of the Society of British Artists. There was a painting by Louise Jopling (1843–1933), *Blue and White* (1896). She was the wife of Whistler's best man the Vanity Fair artist Joseph Jopling who had commissioned Whistler to paint her portrait *Harmony in Flesh Colour and Black* in 1877 (Hunterian, Glasgow).

There were also the paintings formerly in the collection of Whistler's erstwhile patron F. R. Leyland: Rossetti's *The Blessed Damozel* (1879) and *The Beguiling of Merlin* by Edward Burne-Jones (1874). Both had been hung in one of the drawing rooms at Leyland's home in Prince's Gate.

Members were entranced with the Lever collection which provided a rich backdrop to Whistler's late nineteenth aesthetic art scene of artists and patrons. The day was a memorable one and gave a unique evocation of Whistler, his world, and his art.

Simon Wartnaby is Honorary Secretary of the Whistler Society and an architectural historian.

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The editors wish to thank

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Note on images. Captions in the journal are credited to the artist except for James McNeill Whistler. The information for each work includes title, date, medium, dimensions and location. For photographs and prints, dimensions are not given.

[*opposite*]
Variations in Flesh Colour and Green,
1864–1870, additions 1870–1879.
Oil on wood panel, 94.2 × 82 cm.
Freer Gallery of Art, Smithsonian
Institution, Washington DC.

We have then but to wait—until, with the mark of the Gods upon him—there come among us again the chosen—who shall continue what has gone before. Satisfied that, even were he never to appear, the story of the beautiful is already complete—hewn in the marbles of the Parthenon—and broidered, with the birds, upon the fan of Hokusai—at the foot of Fusiyama.

From *The Ten O'Clock* in
The Gentle Art of Making Enemies (1888)