

# The Etchings of Whistler and His Circle



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PORTLAND ART MUSEUM, OREGON

# The Etchings of Whistler and His Circle

James McNeill Whistler ranks as one of the foremost masters of etching. Much influenced by the prints of Rembrandt van Rijn, whom he considered “the high priest of art,” Whistler brought to the medium a unique artistic sensibility and a highly refined technical skill. His etchings range from simple plein air sketches done in one sitting to elaborate compositions that underwent multiple states (changes to the printing plate) before completion. A tireless experimenter, Whistler exploited various papers, inks, and ways of wiping his plates to create the luminous effects he sought.

As a London-based American artist who exhibited internationally, Whistler exerted far-reaching influence as an etcher. Artists of divergent backgrounds looked to him for inspiration, and he is credited with helping to ignite an etching revival in Europe and the United States.

Drawn from the holdings of the Portland Art Museum and local collections, this exhibition presents etchings by Whistler and artists who were influenced by his lyrical, atmospheric style and delicate tonal harmonies. The exhibition is organized to reflect three main themes that emerge in Whistler’s oeuvre and those of the artists he inspired: the Thames; Whistler’s Venice; and City and Country.

Whistler was born in 1834 in Lowell, Massachusetts, but spent the majority of his life in Europe, gaining renown as a painter, dandy, writer, critic, and an etcher of unsurpassed talent. In his early teenage years he lived in Saint Petersburg, Russia, where his father worked as a railway engineer, and in London, where he resided for a time with his half-sister Deborah and her husband, Seymour Haden, an etcher, surgeon, and print collector.

Whistler’s London sojourn sparked his love for etching as well as for the city itself: it became his adopted home as an adult and the subject of his some of his earliest mature etchings. Rather than depicting the fashionable life of the great capital, he instead turned his attention to the Thames River, focusing on the curve

of the north bank from East London Lime Wharf in the east, to Saint Katharine Docks and the Tower of London in the west. He was fascinated by the ramshackle buildings that lined the wharfs, the commercial activity on the river, and the lives of the working-class men who populated the area. Beginning in 1859, he created a stunning series of etchings, which were published as “A Series of Sixteen Etchings of Scenes on the Thames” in 1871. The prints



40 James McNeill Whistler, *C. L. Drouet, Sculptor*, 1859



39 James McNeill Whistler, *Black Lion Wharf*, 1859

were exhibited widely, greatly extending Whistler's influence in Europe and the United States.

The next section of the exhibition examines Whistler's views of Venice. He arrived in the watery city in the autumn of 1879 with the intention of staying for three months to compose twelve etchings, but ultimately remained until November 1880, completing a significant group of both etchings and pastels. Just as Whistler had sought out the less fashionable areas of London for his "Thames Set," he broke from the tradition of producing famous views of the monuments of Venice. He favored the hidden neighborhoods, canals, and passageways to reveal what he called the "Venice of the Venetians." When he did depict the key sights of the city, he drew directly on his copper plate; when printed, the image was reversed, creating an unexpected perspective on a familiar scene. Other artists in Venice at the time—including Frank Duveneck and Otto Henry Bacher—quickly fell under Whistler's sway, adopting his methods and compositional motifs. When Whistler returned to London and began exhibiting his Venetian prints, an even wider circle of artists came under the thrall of his delicately etched lines, atmospheric light, and hidden locales, as seen notably in the work of fellow American Joseph Pennell. Even after his death, Whistler's vision of the city captivated a new generation of artists, including John Marin, Ernest David Roth, and James McBey.

The final section of the exhibition broadens the focus from London and Venice to consider views of the countryside and of other cities. Artists in Whistler's orbit favored freely drawn images made directly from nature: bucolic landscapes, scenes of rural life, remote settings. The portability of the technique allowed them to sketch directly on the prepared copper plate

and to experiment with different means of depicting the weather. Even when these printmakers ventured into the city, they frequently chose atmospheric views, as Whistler did with his depictions of the wharves and bridges over the Thames. Figures, when included, are often country folk or workers rather than the more affluent denizens. They typically play a secondary role in the composition, blending almost completely into their surroundings. The absence of figures also underscores the timelessness and romantic isolation of country sites or deserted city streets.

Whether depicting London, Venice, or the countryside, the etchings featured in this exhibition demonstrate the wide range of graphic expression inspired by Whistler. So great was his influence that the adjective "Whistlerian" was coined to describe etchings that are freely and delicately drawn and sensitively inked and printed to create atmospheric and luminous impressions. *The Etchings of Whistler and His Circle* celebrates the far-reaching impact of Whistler's graphic oeuvre and the rich holdings of the Portland Art Museum.

*Organized by the Portland Art Museum and curated by Mary Weaver Chapin, Ph.D., Curator of Prints and Drawings. This exhibition is supported in part by the Vivian and Gordon Gilkey Endowment for Graphic Arts and the Exhibition Series Sponsors.*



21 Joseph Pennell, *The Doorway, Venice*, 1884

## Works in the Exhibition

1. **Otto Henry Bacher**  
(American, 1856–1909)  
*Palazzo Casa d'Oro*, 1880  
Etching on cream wove paper  
Plate:  $8\frac{3}{8}$  x  $6\frac{1}{2}$  inches  
Sheet:  $11\frac{3}{4}$  x  $8\frac{5}{8}$  inches  
Bequest of Winslow B. Ayer  
35.99
2. **David Muirhead Bone**  
(British, 1876–1953)  
*Calle Pescheria, Venice*, 1914  
Drypoint on cream Japan paper  
Plate: 7 x 10 inches  
Sheet:  $11\frac{1}{8}$  x  $15\frac{3}{4}$  inches  
Gift of Ruth and Jacob Kainen  
87.76.22
3. **David Young Cameron**  
(Scottish, 1865–1945)  
*Amboise*, 1903  
Etching on laid cream paper  
Plate:  $10\frac{3}{8}$  x 6 inches  
Sheet:  $11\frac{1}{2}$  x 7 inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
79.50.366
4. **David Young Cameron**  
(Scottish, 1865–1945)  
*The Thermae of Caracalla*, 1923  
Etching and drypoint on laid paper  
Plate:  $10\frac{7}{8}$  x  $16\frac{3}{4}$  inches  
Sheet:  $12\frac{1}{8}$  x  $17\frac{7}{8}$  inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
80.122.530
5. **Frank Duveneck**  
(American, 1848–1919)  
*View of the Grand Canal (Riva del Carbone, Venice)*, 1883  
Etching on cream wove paper  
Image:  $10\frac{3}{8}$  x  $15\frac{1}{4}$  inches  
Plate:  $10\frac{7}{8}$  x  $15\frac{13}{16}$  inches  
Sheet:  $13\frac{1}{4}$  x  $18\frac{1}{8}$  inches  
Bequest of Miss Ella de Hart  
52.141
6. **Seymour Haden**  
(British, 1818–1910)  
*Battersea Reach*, 1863  
Etching with drypoint on cream laid paper  
Plate:  $5\frac{5}{16}$  x  $8\frac{7}{8}$  inches  
Sheet:  $7\frac{5}{16}$  x  $11\frac{1}{8}$  inches  
Gift of Mr. and Mrs. Herbert Minthorn  
94.108.2
7. **Seymour Haden**  
(British, 1818–1910)  
*Whistler's House, Old Chelsea*, 1863  
Etching on cream laid paper  
Plate:  $6\frac{7}{8}$  x 13 inches  
Sheet: 8 x  $13\frac{5}{8}$  inches  
Gift of Mr. Henry Failing Cabell  
49.14
8. **Seymour Haden**  
(British, 1818–1910)  
*Evening*, 1864  
Etching with drypoint on cream Japan paper  
Plate:  $5\frac{15}{16}$  x  $3\frac{3}{4}$  inches  
Sheet:  $7\frac{3}{16}$  x  $4\frac{3}{4}$  inches  
Gift of Mr. William Hund  
1999.68.1
9. **Seymour Haden**  
(British, 1818–1910)  
*Kew Side, A Fragment*, 1864  
Etching on cream laid paper  
Plate:  $5\frac{15}{16}$  x  $5\frac{3}{4}$  inches  
Sheet:  $7\frac{15}{16}$  x  $6\frac{5}{8}$  inches  
Gift of Dr. Thomas H. Coleman  
87.35.1
10. **Seymour Haden**  
(British, 1818–1910)  
*The Towing Path*, 1864  
Etching and drypoint on cream laid paper  
Plate:  $5\frac{9}{16}$  x  $8\frac{1}{2}$  inches  
Sheet:  $7\frac{7}{8}$  x  $10\frac{3}{8}$  inches  
Gift of Mr. and Mrs. Ernest F. Tucker  
66.28
11. **Seymour Haden**  
(British, 1818–1910)  
*Sunset on the Thames*, 1865  
Etching and drypoint  
Plate:  $5\frac{3}{8}$  x  $8\frac{7}{16}$  inches  
Sheet:  $7\frac{1}{8}$  x 10 inches  
Gift of Ella M. Hirsch  
37.43
12. **Bertha E. Jaques**  
(American, 1863–1941)  
*The Three Fishers—Venice*, 1912  
Etching and drypoint on beige wove paper  
Plate: 7 x 4 inches  
Sheet:  $10\frac{3}{4}$  x  $7\frac{3}{4}$  inches  
Gift of Rod and Vicki Wegener  
2005.107.4
13. **John Marin**  
(American, 1870–1953)  
*Ca d'Oro, Venice*, 1907  
Etching on cream wove paper  
Plate: 7 x  $9\frac{3}{8}$  inches  
Sheet:  $8\frac{7}{8}$  x  $11\frac{7}{8}$  inches  
Gift of Heirs of Charles Francis Adams  
Collection: Peter F. Adams, Mrs. Sandra Adams Beebe, and Charles Anthony Adams  
89.20.78
14. **James McBey**  
(Scottish, 1883–1959)  
*Beggars, Tetuan (No. 2)*, 1912  
Etching on cream laid paper  
Plate:  $6\frac{5}{8}$  x  $5\frac{1}{2}$  inches  
Sheet:  $7\frac{3}{4}$  x  $6\frac{1}{4}$  inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
2016.115.171



54 **James McNeill Whistler**, *The Traghetto #2*, 1880

15. **James McBey**  
(Scottish, 1883–1959)  
*Glassblowers, Murano*, 1925  
Drypoint on cream wove paper  
Plate: 5 x 6 inches  
Sheet:  $8\frac{1}{8}$  x  $9\frac{1}{8}$  inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
79.50.352
16. **James McBey**  
(Scottish, 1883–1959)  
*Rio dei Greci, Venice*, 1925  
Etching and drypoint on cream wove paper  
Plate:  $10\frac{1}{2}$  x  $6\frac{11}{16}$  inches  
Sheet:  $12\frac{3}{4}$  x  $8\frac{1}{8}$  inches  
Gift of Peter West  
2015.203.1
17. **James McBey**  
(Scottish, 1883–1959)  
*The Doorway*, 1928  
Etching on beige wove paper  
Plate:  $8\frac{3}{16}$  x  $6\frac{7}{16}$  inches  
Sheet:  $11\frac{3}{4}$  x  $8\frac{3}{8}$  inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
80.122.231
18. **James McBey**  
(Scottish, 1883–1959)  
*Marrakesh*, 1938  
Etching on cream wove paper  
Plate: 11 x  $9\frac{1}{8}$  inches  
Sheet:  $14\frac{3}{8}$  x 12 inches  
Gift of Peter West  
2015.203.2
19. **Joseph Pennell**  
(American, 1857–1926)  
*Near the Abazzia, Venice*, 1883  
Etching on cream laid paper  
Plate:  $6\frac{15}{16}$  x  $9\frac{3}{8}$  inches  
Sheet:  $9\frac{1}{8}$  x  $13\frac{1}{8}$  inches  
Museum Purchase: Print Acquisition Fund  
2017.28.1
20. **Joseph Pennell**  
(American, 1857–1926)  
*Ponte Vecchio, Florence*, 1883  
Etching on cream wove paper  
Plate:  $9\frac{5}{8}$  x  $7\frac{13}{16}$  inches  
Sheet:  $13\frac{1}{4}$  x  $10\frac{3}{8}$  inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
79.50.504
21. **Joseph Pennell**  
(American, 1857–1926)  
*The Doorway, Venice*, 1884  
Etching on cream wove paper  
Plate:  $6\frac{11}{16}$  x  $6\frac{15}{16}$  inches  
Sheet:  $10\frac{5}{8}$  x  $9\frac{5}{8}$  inches  
Bequest of Mrs. John Cran  
42.12
22. **Joseph Pennell**  
(American, 1857–1926)  
*74 Cheyne Walk, Chelsea (House Where Whistler Died)*, 1903  
Etching on cream laid paper  
Plate:  $8\frac{5}{8}$  x  $11\frac{1}{16}$  inches  
Sheet:  $9\frac{1}{8}$  x  $11\frac{1}{8}$  inches  
Gift of Michael Parsons and Marte Lamb  
2009.95.9
23. **Joseph Pennell**  
(American, 1857–1926)  
*Pavement of St. Paul's (London)*, 1905  
Etching on cream wove paper  
Plate:  $8\frac{1}{2}$  x 11 inches  
Sheet:  $13\frac{1}{2}$  x  $15\frac{5}{8}$  inches  
The Vivian and Gordon Gilkey Graphic Arts Collection  
79.50.505
24. **Joseph Pennell**  
(American, 1857–1926)  
*St. Paul's, New York*, 1915  
Etching and drypoint on cream laid paper  
Plate: 11 x  $8\frac{1}{4}$  inches  
Sheet:  $12\frac{1}{4}$  x  $9\frac{1}{16}$  inches  
Gift of Ruth and Jacob Kainen  
87.76.17



32 **John C. Vondrous**, *Santa Maria della Salute, Venice*, 1912

25. **Joseph Pennell**

(American, 1857–1926)  
*The Bridges from Brooklyn*, 1921  
 Etching on cream laid paper  
 Plate: 10  $\frac{7}{8}$  x 6  $\frac{7}{8}$  inches  
 Sheet: 11  $\frac{1}{16}$  x 7  $\frac{5}{16}$  inches  
 The Vivian and Gordon Gilkey Graphic Arts Collection  
 81.81.158

26. **Ernest David Roth**

(American, 1879–1964)  
*Campo Margherita, Venice*, 1913  
 Etching on cream laid paper  
 Plate: 7  $\frac{7}{8}$  x 10  $\frac{7}{16}$  inches  
 Sheet: 9  $\frac{13}{16}$  in x 12  $\frac{5}{16}$  inches  
 Gift of Heirs of Charles Francis Adams  
 Collection: Peter F. Adams, Mrs. Sandra Adams Beebe, and Charles Anthony Adams  
 89.20.122

27. **Ernest David Roth**

(American, 1879–1964)  
*Burgos, Spain*, 1921  
 Etching on cream laid paper  
 Plate: 10  $\frac{13}{16}$  x 9  $\frac{7}{8}$  inches  
 Sheet: 14  $\frac{1}{8}$  x 12  $\frac{5}{16}$  inches  
 The Charles Henry Leavitt Collection  
 92.220.70

28. **Ernest David Roth**

(American, 1879–1964)  
*Coenties Slip, New York*, 1935  
 Etching on cream laid paper  
 Plate: 12  $\frac{7}{8}$  x 10  $\frac{1}{16}$  inches  
 Sheet: 15  $\frac{15}{16}$  x 12  $\frac{7}{8}$  inches  
 The Vivian and Gordon Gilkey Graphic Arts Collection  
 82.80.89

29. **Frank Short**

(British, 1857–1945)  
*A Wintry Blast on the Stourbridge Canal*, 1890  
 Drypoint on light blue laid paper  
 Plate: 6  $\frac{7}{8}$  x 10 inches  
 Sheet: 8  $\frac{7}{8}$  x 12  $\frac{7}{8}$  inches  
 Gift of Ella M. Hirsch  
 37.42

30. **Frank Short**

(British, 1857–1945)  
*An April Day in Kent*, 1903  
 Etching on cream laid paper  
 Plate: 7  $\frac{7}{8}$  x 11  $\frac{13}{16}$  inches  
 Sheet: 12  $\frac{3}{8}$  x 16  $\frac{13}{16}$  inches  
 Gift of Mr. and Mrs. Ernest F. Tucker  
 66.39

31. **Frank Short**

(British, 1857–1945)  
*The Street, Whitsable*, 1910  
 Etching on cream wove paper  
 Plate: 9  $\frac{1}{4}$  x 13  $\frac{3}{8}$  inches  
 Sheet: 10  $\frac{3}{8}$  x 15  $\frac{5}{8}$  inches  
 Gift of Mr. and Mrs. Ernest F. Tucker  
 66.36

32. **John C. Vondrous**

(American, born Bohemia, 1884–1970)  
*Santa Maria della Salute, Venice*, 1912  
 Etching on cream laid paper  
 Plate: 11  $\frac{11}{16}$  x 6  $\frac{7}{16}$  inches  
 Sheet: 15  $\frac{3}{8}$  x 9  $\frac{1}{2}$  inches  
 Gift of Heirs of Charles Francis Adams  
 Collection: Peter F. Adams, Mrs. Sandra Adams Beebe, and Charles Anthony Adams  
 89.20.40

33. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*En plein soleil (In Full Sunlight)*, 1858  
 Etching on cream wove paper  
 Plate: 4 in x 5  $\frac{3}{8}$  inches  
 Private Collection, Portland

34. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*The Rag Pickers, Quartier Mouffetard, Paris*, 1858  
 Etching and drypoint on cream laid paper  
 Plate: 6 x 3  $\frac{3}{16}$  inches  
 Sheet: 9  $\frac{5}{16}$  x 6  $\frac{1}{16}$  inches  
 Gift of Bob Rau  
 92.195.2

35. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*The Unsafe Tenement*, 1858  
 Etching on cream laid paper  
 Plate: 6  $\frac{1}{2}$  x 8  $\frac{15}{16}$  inches  
 Sheet: 9  $\frac{1}{4}$  x 12  $\frac{7}{8}$  inches  
 The Vivian and Gordon Gilkey Graphic Arts Collection  
 80.122.318

36. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*The Wine Glass*, 1858  
 Etching on cream laid paper  
 Plate: 3  $\frac{1}{4}$  x 2  $\frac{3}{16}$  inches  
 Sheet: 6 x 4  $\frac{1}{2}$  inches  
 Gift of Ada A. Chipman  
 86.1.2

37. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*Bibi Valentin*, 1859  
 Etching and drypoint on cream laid Japan paper  
 Plate: 6 x 9 inches  
 Sheet: 7  $\frac{3}{4}$  x 11  $\frac{1}{8}$  inches  
 Gift of Henry Failing Cabell  
 49.10

38. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*Billingsgate*, 1859  
 Etching and drypoint on cream laid paper  
 Plate: 6 x 8  $\frac{15}{16}$  inches  
 Sheet: 8  $\frac{1}{4}$  x 10  $\frac{7}{8}$  inches  
 Gift of Mr. and Mrs. Charles E. Shrewsbury  
 82.84.10

39. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*Black Lion Wharf*, 1859  
 Etching on cream Japan paper  
 Plate: 5  $\frac{15}{16}$  x 8  $\frac{7}{8}$  inches  
 Sheet: 7  $\frac{7}{8}$  x 10  $\frac{5}{8}$  inches  
 Bequest of Winslow B. Ayer  
 35.94

40. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*C. L. Drouet, Sculptor*, 1859  
 Etching and drypoint on cream laid paper  
 Plate: 8  $\frac{15}{16}$  x 6 inches  
 Sheet: 11  $\frac{1}{4}$  x 8 inches  
 Gift of Mr. and Mrs. Herbert Minthorn  
 94.108.1

41. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*Eagle Wharf*, 1859  
 Etching on cream laid paper  
 Plate: 5  $\frac{3}{8}$  x 8  $\frac{7}{16}$  inches  
 Sheet: 12  $\frac{1}{8}$  x 17  $\frac{3}{4}$  inches  
 Private Collection

42. **James McNeill Whistler**

(American, active England and France, 1834–1903)  
*J. Becquet, Sculptor*, 1859  
 Etching and drypoint on cream laid paper  
 Plate: 9 x 7  $\frac{1}{2}$  inches  
 Sheet: 9  $\frac{1}{8}$  x 8 inches  
 Gift of Marge Riley in memory of Vivian and Gordon Gilkey  
 2005.18.2

43. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*Longshoremen*, 1859  
Etching and drypoint on cream laid paper  
Plate: 6 x 8 <sup>9</sup>/<sub>16</sub> inches  
Sheet: 7 <sup>3</sup>/<sub>4</sub> x 11 <sup>15</sup>/<sub>16</sub> inches  
Gift of Mr. and Mrs. Charles E. Shrewsbury  
82.84.11

44. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*Old Westminster Bridge*, 1859  
Etching and drypoint on cream laid paper  
Plate: 3 x 7 <sup>3</sup>/<sub>16</sub> inches  
Sheet: 4 <sup>3</sup>/<sub>4</sub> x 9 <sup>1</sup>/<sub>4</sub> inches  
Gift of Henry Failing Cabell  
49.11

45. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*Soupe à trois sous (Three Penny Soup)*,  
1859  
Etching on cream laid paper  
Plate: 6 x 9 inches  
Sheet: 7 x 9 <sup>7</sup>/<sub>8</sub> inches  
Gift of Mr. and Mrs. Ernest F. Tucker  
66.23

46. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*The Lime-Burner*, 1859  
Etching and drypoint on cream laid paper

Plate: 9 <sup>15</sup>/<sub>16</sub> x 6 <sup>15</sup>/<sub>16</sub> inches  
Sheet: 11 <sup>1</sup>/<sub>4</sub> x 8 inches  
Bequest of Winslow B. Ayer  
35.95

47. **James McNeill Whistler**  
(American, active England and  
France, 1834-1903)  
*Venus*, 1859  
Etching and drypoint on cream laid  
Japan paper  
Plate: 6 x 8 <sup>15</sup>/<sub>16</sub> inches  
Sheet: 8 <sup>3</sup>/<sub>16</sub> x 11 <sup>15</sup>/<sub>16</sub> inches  
Private Collection, Portland

48. **James McNeill Whistler**  
(American, active England and  
France, 1834-1903)  
*Old Hungerford Bridge*, 1861  
Etching and drypoint on cream laid  
paper  
Plate: 5 <sup>7</sup>/<sub>16</sub> x 8 <sup>3</sup>/<sub>8</sub> inches  
Sheet: 6 <sup>5</sup>/<sub>8</sub> x 9 <sup>1</sup>/<sub>8</sub> inches  
Gift of Ella M. Hirsch  
37.41

49. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*The Forge*, 1861  
Drypoint on cream laid paper  
Plate: 7 <sup>5</sup>/<sub>8</sub> x 12 <sup>9</sup>/<sub>16</sub> inches  
Sheet: 9 <sup>7</sup>/<sub>16</sub> x 14 <sup>1</sup>/<sub>8</sub> inches  
Gift of Bob Rau  
92.106.7



17 **James McBay**, *The Doorway*, 1928



10 **Seymour Haden**, *The Towing Path*, 1864

50. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*The "Adam and Eve," Old Chelsea*, 1878  
Etching and drypoint on cream laid paper  
Plate: 6 <sup>7</sup>/<sub>8</sub> x 11 <sup>7</sup>/<sub>8</sub> inches  
Sheet: 9 <sup>13</sup>/<sub>16</sub> x 13 <sup>7</sup>/<sub>8</sub> inches  
Gift of Mr. and Mrs. Ernest F. Tucker  
66.22

51. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*Little Putney Bridge*, 1879  
Etching and drypoint on cream laid paper  
Plate: 5 <sup>1</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>8</sub> inches  
Sheet: 7 <sup>1</sup>/<sub>16</sub> x 12 <sup>1</sup>/<sub>8</sub> inches  
Gift of Kate S. Brown  
56.4

52. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*The Riva*, 1879/1880  
Etching and drypoint on cream laid paper  
Sheet (trimmed to platemark):  
7 <sup>15</sup>/<sub>16</sub> x 11 <sup>5</sup>/<sub>8</sub> inches  
Multnomah County Library, John Wilson  
Special Collections

53. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*Upright Venice*, 1879/1880  
Etching and drypoint on cream laid paper  
Plate: 10 x 6 <sup>15</sup>/<sub>16</sub> inches  
Sheet: 10 <sup>1</sup>/<sub>4</sub> x 6 <sup>15</sup>/<sub>16</sub> inches  
Museum Purchase: Funds provided by  
Friends of the Gilkey Center and the Ely  
Guerin Jackson Memorial Fund  
2009.85

54. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*The Traghetto #2*, 1880  
Etching and drypoint on cream laid paper  
Sheet (trimmed to platemark):  
9 <sup>1</sup>/<sub>2</sub> x 12 <sup>1</sup>/<sub>8</sub> inches  
Bequest of Winslow B. Ayer  
35.96

55. **James McNeill Whistler**  
(American, active England and France,  
1834-1903)  
*The Menpes Children*, 1887  
Etching on cream laid paper  
Plate: 2 <sup>11</sup>/<sub>16</sub> x 4 inches  
Sheet: 3 <sup>1</sup>/<sub>8</sub> x 4 <sup>3</sup>/<sub>8</sub> inches  
Gift of Mr. Thomas Hardy  
81.124.2

Cover: 46 **James McNeill Whistler**,  
*The Lime-Burner*, 1859

