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### In the Studio

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FIGURE 58  
*Draped Figure,  
 Reclining*, 1892  
 (cat. no. 80).

"Almost any position a model took seemed to him a picture. . . .

He allowed the sitter to do what she liked, more or less, and arrested her whenever her pose formed a picture.

He was generous to his sitters, and made them feel that they were doing half the work."

MORTIMER MENPES, 1904

Whistler found transfer lithography ideal for the spontaneous vignettes he wished to capture as he prowled the streets of London and Paris in search of humble shopfronts, picturesque alleyways, or sun-dappled public gardens. As a result, a large portion of his lithographic oeuvre is made up of such *plein-air* subjects. Yet Whistler also found his crayons and transfer paper to be extraordinarily useful tools in a more circumscribed setting: his studio. As an artist who earned a significant portion of his income by filling portrait commissions, it was necessary throughout most of his career for Whistler to maintain an elegant studio where his sitters could pose for their portraits (see fig. 59). It was also in the studio that Whistler explored, decade after decade, his obsession with the theme of the female form clad in diaphanous drapery. During the 1890s, working in studios

in London and Paris, he used lithography to distill as never before the elusive concepts of grace, transparency, and movement.

A perfectionist in all things, Whistler was notoriously demanding of his sitters and models. A full oil portrait might require months of long, arduous sittings in a drafty studio. One can well imagine why, after countless grueling sessions with Whistler, young Cicely Alexander has a rather bad-tempered pout in her finished portrait of 1872/73 (Tate Gallery, London). Etchings and drawings of Joanna Hiffennan and lithographs of Maud Franklin (see figs. 7–10, and 14) show both women collapsed with sheer exhaustion at the end of modeling sessions with Whistler. The professional models who posed for the artist were required to have more than just strength and endurance among their qualifications, however. A certain amount of athleticism, grace, and acting ability was also necessary, as a model might be told to dance around the studio until Whistler found the pose he wished her to hold indefinitely. Or she might be asked to pose as a young mother with a baby on her lap, or musing into a teacup (see fig. 87), or bending to arrange a vase of flowers (see figs. 60 and 88–89). Whistler's models usually wore garments he kept in his studio; these might be transparent classical gowns with high waists and crossed bodices (see figs. 61–62 and 90–91) or boldly patterned Japanese robes. He generally wanted their hair tied up in brightly colored kerchiefs, a device that can make it difficult to distinguish the various young women who posed for him. Whistler tended to be inspired by certain favorite models, particularly those whose vivacious temperaments matched his own. In addition to those who became his

mistresses, like Jo and Maud, there were the beautiful and witty Pettigrew sisters in London and the young Neapolitan Carmen Rossi, who posed for him in Paris. Conversely, a poor model sometimes resulted in awkward, unsatisfactory drawing on the artist's part.

Whistler's images of studio models tend to be the most closely related of all his lithographs to his studies in other media, particularly to his work in colored media such as oil,

FIGURE 59  
*The Artist in  
His Studio*, 1865/66  
(cat. no. 89).



pastel, and watercolor. In the studio, it was fairly easy for him to shift from one medium to another when working with a particular model or when exploring a given theme. In some cases an image sketched spontaneously in lithography was elaborated later in a colored version. This appears to have been the case with Whistler's first lithograph of a model in classical drapery, *Study* (fig. 61) of 1879, and a pastel entitled *The Greek Slave* (*Variations in Violet and Rose*) (fig. 62), probably drawn in 1885/86. Since the pastel is nearly identical in size to the print but reversed in orientation, it seems likely that Whistler traced the lithograph and then transferred the tracing to the brown paper he habitually used for his pastels before developing the image in color. In fact it is possible that he had pastel in mind when he first created the lithograph; he may have elected to draw the image on a rectangular area of half-tint, usually reserved for use with lithographic washes, in order to

approximate the effect of the dark pastel paper. Later, in the few experiments he made using color lithography in the early 1890s, the artist seems to have attempted to imitate the soft, delicate effects he achieved in pastel. For example, in *Draped Figure, Reclining* (fig. 58) of 1892, he selectively wiped his color stones with touches of the subtle inks he mixed himself. The result approximates his use of pastel, which he also applied in small localized areas to highlight a composition established primarily in black. In addition, Whistler employed a pastel-like technique in several of the lithographs he realized in black and white, most notably in two fully finished studies of unclothed models, *The Little Nude Model, Reading* and *Nude Model, Reclining* (figs. 85 and 63). In these works, the artist suggested the weight and three-dimensional presence of the model's body, much as he did when creating a pastel like *Nude Reclining* (fig. 64).

Despite a few compelling examples of direct relationships between lithographs and pastels, it is relatively rare among Whistler's studio images to find identical compositions repeated from one medium to another. More often, the artist seems to have moved among media as he explored a particular type of action or pose, experimenting to see which of his materials would yield the most satisfactory results. Lithography figured importantly in his intensive study of dancers during the late 1880s and early 1890s, and it is in the lithographs that he often achieved his most essential expression of this subject: gentle touches of the crayon suggest, almost magically, the fleeting interaction of light, movement, and gauzy drapery. The lithographs *The Dancing Girl* and *Model Draping* (figs. 65–66) explore the graceful movements of a lithe young model dressed in a transparent studio gown. Whistler worked with the same theme in the finished watercolor entitled *Green and Blue:*

FIGURE 60  
*The Lily*, 1870/72  
(cat. no. 90).





FIGURE 61  
*Study*, 1879 (cat. no. 65).

FIGURE 62  
*The Greek Slave*  
(*Variations in Violet*  
*and Rose*), 1885/86  
(cat. no. 92).



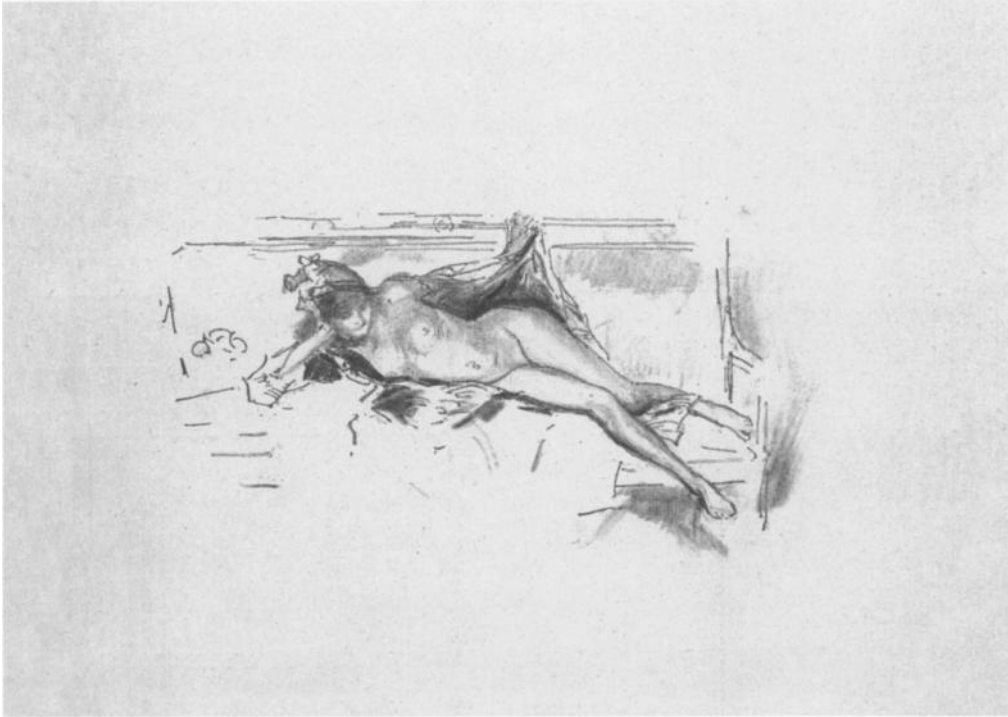


FIGURE 63  
*Nude Model, Reclining,*  
1893 (cat. no. 83).

FIGURE 64  
*Nude Reclining,*  
1893/1900 (cat. no. 109).





FIGURE 65  
*The Dancing Girl*,  
1889 (cat. no. 66).

FIGURE 66  
*Model Draping*, prob-  
ably 1889 (cat. no. 68).

*The Dancer* (fig. 67), where the thin washes are rendered almost opaque by the dark brown paper on which the image was painted. Delicate and beautiful in effect, this watercolor nevertheless appears more stately and less ethereal than the lithographs, where the white of the paper support is critical in establishing the incredible lightness of the gown's fabric and of the atmosphere as a whole. The presence of color alone is enough to distinctly alter the tenor of a subject. In another watercolor of the late 1880s, *Dancing Girl* (fig. 68), the deep russet tones used to render the model's voluptuous body, as well as her gown and the background, create a darkly sensuous image, emphatically different from the evanescent lithograph of the same title, despite their similar compositions.

Whistler never ceased to be preoccupied with the theme of the dancing girl; he returned

to it around 1900, several years after he had given up lithography, for a series of drawings made in pen and brown ink.<sup>14</sup> In *The Dancer* (No. 1) (fig. 93) he has once again put the white sheet of paper to work for him in suggesting the filmy transparency of the model's drapery, yet here he used a complex network of crosshatched lines to build the relative values of shadows and highlights. In lithography it had been possible to use far fewer lines, since Whistler could suggest changes in value simply by adjusting the pressure of his crayon on the transfer paper, as we see particularly clearly in a lithograph like *The Dancing Girl* (fig. 65).

Closely linked to Whistler's many studies of dancing girls are the even more numerous images of stationary models posing in transparent fabric, sometimes in the act of draping or undraping themselves. In addition to such lithographs as *Model Draping* or *Study* (figs. 66

FIGURE 67

*Green and Blue:*  
*The Dancer*, c. 1893  
(cat. no. 108).



and 69), he treated the theme in two lithographic drawings (figs. 94–95) that were never transferred and printed, but which he later reinforced in pen and black ink. The addition of ink gave the figures firm contours quite different from the soft, suggestive lines of Whistler's lithographic crayon. His oil *La Sylphide* (fig. 70) also takes on the theme of the draped model, juxtaposing the flesh of the woman's body with the ghostly paleness of her clothing; again the effect is distinct from the apparent weightlessness of many of the lithographs, where there is little or no suggestion of background to anchor the model.

Whistler was by no means the only artist interested in this kind of subject matter. Beautiful women posed languidly in classical gowns were a staple of British Aestheticism, and achieved considerable visibility and popularity in the work of such painters as Albert Moore and Frederic Leighton. *The Draped Figure, Seated* (fig. 71), the lithograph Whistler published in the fourth volume of *L'Estampe originale* in 1893, fits squarely into this context of classical revival. By the 1890s, however, he was involved with members of the Symbolist movement in Paris and was especially influenced by the poetry of his friend Stéphane Mallarmé. Capturing the essence of such abstract, intangible qualities as movement and transparency had become more important than ever to Whistler. His repeated work with the moving, draped nude has an experimental—even scientific—quality that can be likened to the celebrated photographic work of Eadweard Muybridge. When Muybridge first published his pioneering *Animal Locomotion* in 1887, he caused a sensation with his long sequences documenting, instant by instant, the movement of animals and humans. Not surprisingly, given his interest in motion and transient effects, Whistler was one of many artists who signed on as subscribers of the publication.<sup>15</sup> Among



FIGURE 70

*La Sylphide*, 1896/1900  
(cat. no. 112).

FIGURE 71

*The Draped Figure, Seated*, 1893  
(cat. no. 82).

## OPPOSITE PAGE RIGHT

FIGURE 68

*Dancing Girl*, 1885/90  
(cat. no. 95).

FIGURE 69

*Study*, 1894 (cat. no. 87).



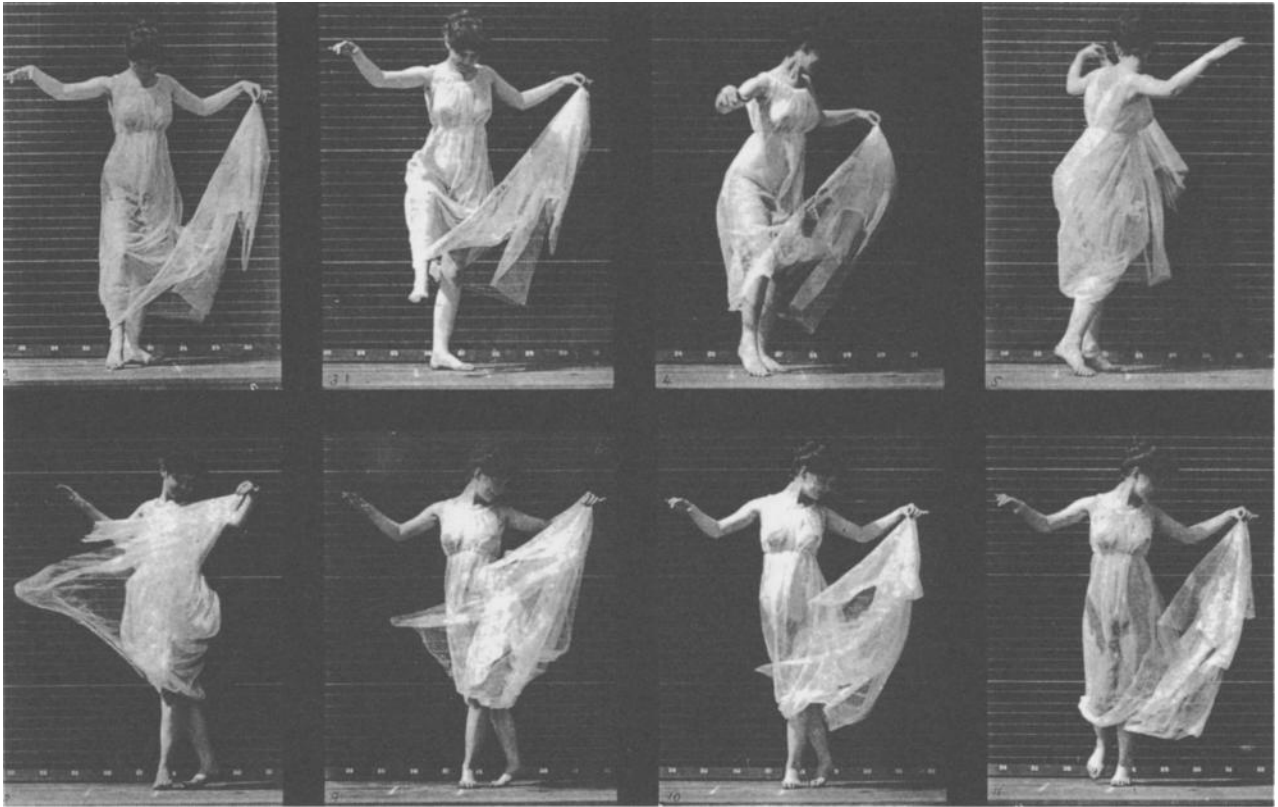


FIGURE 72  
Eadweard Muybridge  
(American; 1830–1904).  
*Animal Locomotion*  
(Philadelphia, 1887),  
pl. 177 (detail).

FIGURE 73  
Henri de Toulouse-  
Lautrec (French;  
1864–1901). *Miss Loïe  
Fuller*, 1893. Lithograph,  
printed in three colors,  
with gold powder  
applied to stone, on  
cream wove paper;  
368 x 260 mm. The Art  
Institute of Chicago,  
Joseph Brooks Fair  
Collection (1931.451).



the numerous plates in Muybridge's work are detailed studies of a female model dancing in transparent drapery (see fig. 72), raising a gown over her head, stooping with a large urn in her arms, or bending to interact with a young child, all themes that dominate Whistler's lithographs created in the studio in the late 1880s and early 1890s. In many of Muybridge's sequences, there are individual frames that find very close parallels in Whistler's lithographs of the early and mid-1890s (see fig. 65). One cannot help but wonder whether the artist might on occasion have asked his models to approximate the gestures and poses caught in some of Muybridge's photographs. It seems quite likely, in fact, that Whistler saw transfer lithography as a near equivalent to photography in the freedom it gave him to work quickly and spontaneously, capturing pose after pose, effect after effect, in simple black-and-white

terms. Working in oil, watercolor, or pen and ink, the element of time always interfered with this freedom; these media have to dry to prevent smearing, puddling, or muddying of the image, thereby necessarily lending a more studied appearance to works intended to capture the most transitory sensations. Whistler was not alone in trying to harness lithography to such a purpose. Henri de Toulouse-Lautrec, too, turned to lithography when he wanted to capture the shimmering effects of the American dancer Loïe Fuller's famous "butterfly dance" (fig. 73).

Whistler's work on the theme of the classically draped model is also related to his admiration for the ancient Greek terracotta statuettes that were beginning to make their appearance in European galleries and museums in the second half of the nineteenth century. Because a large number of these figurines were discovered at Tanagra, Greek terracottas came to be generically identified as "Tanagras." Whistler's friend Marcus Huish, who was so instrumental in helping to market the artist's lithographs at the Fine Art Society, himself began to collect these figurines around 1890, and by 1900 he was informed and passionate enough about the subject to write a book.<sup>16</sup> Whistler owned an album of photographs of the Tanagra collection belonging to his friend and patron Alexander Ionides, and many of his model studies from the 1890s—such as *The Little Blue Cap*, *The Rose Drapery*, and the color lithograph *Draped Figure, Standing* (figs. 74, 76, and 75)—echo the poses and simplicity of these terracotta statuettes (see fig. 77). They may even have inspired his exploration in etching, lithography, watercolor, and pastel (see figs. 78–81) of the theme of a woman and child sitting or reclining together on a sofa (see fig. 83). Whistler had always admired ancient Greece as a culture in which art enjoyed a golden age. In his "Ten

FIGURE 74

*The Little Blue Cap*,  
1893/95 (cat. no. 111).





FIGURE 75  
*Draped Figure,  
Standing*, 1891  
(cat. no. 73).



FIGURE 76  
*The Rose Drapery*,  
1890/1900 (cat. no. 97).

O’Clock” lecture, he had proclaimed that “the Greeks were, as a people, worshippers of the beautiful” and contrasted the “Arcadian purity” of Greek art with the “ungainly” productions of the present day.<sup>17</sup> The Tanagras, in their small scale, abstraction, and emphasis on the most basic rhythms of the draped female form, helped him to further his own evolving minimalism.

Most of Whistler’s lithographs, created both in and out of the studio, were realized in black and white. While a vogue for color lithography raged through the Paris of the 1890s, Whistler made a modest seven experiments in the medium, although he did produce several images of a young model with a child that were very likely drawn with the idea of color in mind; they relate closely to works that were executed in pastel (see fig. 81) and watercolor (see figs. 80 and 82). It may also be that his interest in working up this particular subject



matter in color was ignited by a visit he paid to Durand-Ruel's gallery in Paris in the late summer or early fall of 1891, when Mary Cassatt's color intaglio prints of mother-and-child themes (see fig. 84) were first exhibited and offered for sale.<sup>18</sup> While Whistler abandoned three transfer drawings of the subject (see figs. 98–99), he did realize one transfer lithograph, *Lady and Child* (fig. 101), in color, and he returned again to the mother-and-child drawings in 1895, this time thinking them of sufficient interest to have them transferred and printed as black-and-white images (see fig. 79). In these lithographs, the young child is thought to be the little niece of the model, who is probably one of the three Pettigrew sisters, Whistler's frequent models in London. If they are the same models who appear in several related etchings (see fig. 78), then the etchings were probably executed later than 1885/88, when they have been traditionally dated by scholars.



FIGURE 77  
*Standing Figure*, from  
Whistler's *Album of  
Photographs of Tanagra  
Figurines in the  
Ionides Collection*, p. 15.  
Hunterian Art Gallery,  
University of Glasgow.

FIGURE 78  
*Cameo, No. 2*, c. 1890  
(cat. no. 94).



FIGURE 79  
*Mother and Child*,  
No. 4, 1891 and 1895  
(cat. no. 78).

FIGURE 80  
*Mother and Child*  
*Reclining on a Couch*,  
c. 1890 (cat. no. 99).

ABOVE RIGHT  
FIGURE 81  
*Mother and Child*,  
c. 1890 (cat. no. 98).





FIGURE 82  
*Rose and Pink—  
The Mother's Sleep,*  
c. 1891 (cat. no. 101).



FIGURE 83  
*An Interesting Group,*  
from Whistler's  
*Album of Photographs  
of Tanagra Figurines in  
the Ionides Collection,*  
p. 1. Hunterian Art  
Gallery, University  
of Glasgow.



FIGURE 84  
Mary Cassatt  
(American; 1844–1926).  
*The Mother's Kiss,*  
1890–91. Etching and  
aquatint, with dry-  
point, printed on  
cream laid paper;  
220 x 335 mm (plate),  
290 x 420 mm (sheet).  
The Art Institute  
of Chicago, Martin A.  
Ryerson Collection  
(1932.1286).



FIGURE 85  
*The Little Nude Model, Reading*, 1889/90 (cat. no. 69).



FIGURE 86  
*Little London Model*, 1896 (cat. no. 88).

Like many of Cassatt's images, Whistler's group of etchings and lithographs are not actually portraits of mothers with their children but rather professional models acting a role. The models themselves were very likely teenagers. Nevertheless, the "Mother and Child" titles given to this group of lithographs may have been intended to add to their marketability, capitalizing on the Victorian nostalgia for images of motherhood and domestic happiness.

Whistler tended to prefer teenage girls as his models, particularly in his lithographs of the 1890s, in which his Symbolist interests called for sylphlike grace and slenderness. His last lithograph drawn in the studio takes the subject of the youthful model to the extreme. Entitled *Little London Model* (fig. 86), this image portrays a girl of no more than eleven or twelve years, still slightly plump around the middle and clearly shy about posing nude. Her obvious inexperience distinguishes her from the relaxed young women who posed for earlier lithographs, such as *The Little Nude Model, Reading* and *Nude Model, Reclining* (figs. 85 and 63). There is an awkwardness to her stiff, frontal stance; by delineating her adolescent body in considerable detail, Whistler created an image at once poignant and slightly embarrassing. Drawn in the spring of 1896, when his wife, Beatrix, lay dying of cancer, this final lithograph of a studio subject shows the artist's facility for modeling with the lithographic crayon. At the same time, it represents a departure from the graceful dancers and nudes that had hitherto occupied him. With his own emotions as raw as they had ever been, he observed and captured the discomfort of his young model with extraordinary acumen. (MT)

**65. Study, 1879 (fig. 61)**

(C 19; W 15)

Lithograph, printed on ivory plate paper, only state  
260 x 165 mm (image);  
322 x 210 mm (sheet)  
The Art Institute of Chicago,  
Bryan Lathrop Collection,  
1934.521

**66. The Dancing Girl, 1889****(fig. 65)**

(C 29; W 30)

Transfer lithograph, printed on ivory laid paper, only state;  
signed in graphite with butterfly  
182 x 148 mm (image);  
314 x 201 mm (sheet)  
Mr. and Mrs. A. Steven Crown,  
The Art Institute of Chicago,  
192.1984

**67. The Horoscope,****probably 1889 (fig. 87)**

(C 30; W 32)

Transfer lithograph, printed on cream Japanese paper, only state;  
signed in graphite with butterfly  
160 x 157 mm (image);  
311 x 210 mm (sheet)  
The Art Institute of Chicago,  
Bryan Lathrop Collection,  
1934.515

**68. Model Draping,****probably 1889 (fig. 66)**

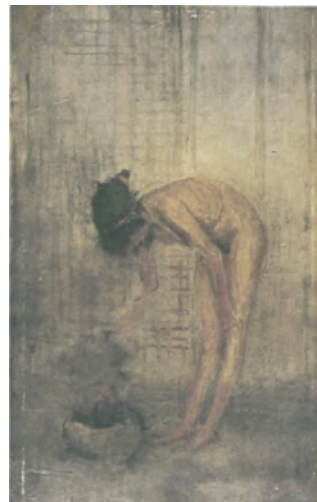
(C 31; W 31)

Transfer lithograph, printed on cream laid paper, only state;  
signed in graphite with butterfly  
196 x 112 mm (image);  
332 x 206 mm (sheet)  
Mr. and Mrs. A. Steven Crown,  
The Art Institute of Chicago,  
193.1984

**69. The Little Nude Model, Reading,**  
**1889/90 (fig. 85)**

(C 33; W 29)

Transfer lithograph, printed on ivory laid paper, only state;  
signed in graphite with butterfly  
167 x 179 mm (image);  
320 x 205 mm (sheet)  
Mansfield-Whittemore-Crown  
Collection, The Art Institute  
of Chicago, 61.1984

**ABOVE****FIGURE 89**

*Spring*, 1893/94  
(cat. no. 110).

**FAR LEFT****FIGURE 87**

*The Horoscope*,  
probably 1889  
(cat. no. 67).

**LEFT****FIGURE 88**

*Nude Girl with  
a Bowl*, c. 1892  
(cat. no. 107).



FIGURE 90  
*The Draped Figure,  
Back View, 1893*  
(cat. no. 86).



FIGURE 91  
*Draped Model,  
1870/73* (cat. no. 91).

**70. Figure Study in Colors, 1890**  
(C 39; W 99)  
Transfer lithograph, printed on ivory wove paper, second of three states  
169 x 140 mm (image); 259 x 140 mm (image with registration marks); 319 x 219 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 104.1984

**71. Figure Study in Colors, 1890**  
(fig. 97)  
(C 39; W 99)  
Transfer lithograph, printed in three colors on ivory wove paper, third of three states; signed in graphite with butterfly  
204 x 150 mm (image); 259 x 140 mm (image with registration marks); 313 x 262 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 105.1984

**72. Nude Model, Back View, 1891**  
(C 45; W 165)  
Transfer lithograph, printed in nine colors on cream Japanese *gampi* paper, laid down on cream wove paper, only state  
183 x 162 mm (image); 269 x 162 mm (image with registration marks); 255 x 170 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 172.1984

**73. Draped Figure, Standing, 1891**  
(fig. 75)  
(C 46; W 155)  
Transfer lithograph, printed in seven colors on ivory plate paper, fourth of four states  
235 x 170 mm (image); 270 x 172 mm (image with three pinhole registration marks); 366 x 276 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 164.1984

**74. Draped Model, Dancing, probably 1891**  
(C 50; W 161)  
Transfer lithograph, printed on grayish ivory China paper, only state  
176 x 129 mm (image); 316 x 232 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 169.1984

**75. Mother and Child, No. 1, 1891 and 1895**  
(C 51; W 80)  
Transfer lithograph, printed on cream laid paper, second of two states; signed in graphite with butterfly  
185 x 191 mm (image); 284 x 228 mm (sheet)  
The Art Institute of Chicago, Bryan Lathrop Collection, 1934.601

**76. Mother and Child, No. 3, 1891 and 1895**  
(C 52; W 134)  
Transfer lithograph, printed on cream Japanese paper, only state; signed in graphite with butterfly  
145 x 214 mm (image); 222 x 288 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 143.1984

**77. *Mother and Child, No. 2, 1891 and 1895***

(C 53; W 102)

Transfer lithograph, printed on cream laid paper, only state; signed in graphite with butterfly  
170 x 204 mm (image);  
212 x 330 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 109.1984

**78. *Mother and Child, No. 4, 1891 and 1895 (fig. 79)***

(C 54; W 135)

Transfer lithograph, printed on ivory Japanese paper, only state; signed in graphite with butterfly  
143 x 232 mm (image);  
222 x 290 mm (sheet)  
The Art Institute of Chicago, Bryan Lathrop Collection, 1917.660

**79. *Lady and Child, 1892 (fig. 101)***

(C 55; W 157)

Transfer lithograph, printed in eight colors on cream Japanese *gampi* paper, only state  
160 x 257 mm (image);  
222 x 272 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 166.1984

**80. *Draped Figure, Reclining, 1892 (fig. 58)***

(C 56; W 156)

Transfer lithograph, printed in nine colors on cream laid paper, second of two states  
180 x 285 mm (image);  
187 x 288 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 165.1984

**81. *A Nude Model Arranging Flowers, probably 1892 (only printed posthumously)***

(C 57)

Transfer lithograph, printed on ivory laid paper, only state  
157 x 113 mm (image);  
204 x 151 mm (sheet)  
Mr. and Mrs. A. Steven Crown, The Art Institute of Chicago, 283.1984

**82. *The Draped Figure, Seated, 1893 (fig. 71)***

(C 72; W 46)

Transfer lithograph, printed on tan laid Japanese vellum, only state; signed in graphite with butterfly  
186 x 162 mm (image);  
291 x 240 mm (sheet)  
Mr. and Mrs. A. Steven Crown, The Art Institute of Chicago, 207.1984

**83. *Nude Model, Reclining, 1893 (fig. 63)***

(C 73; W 47)

Transfer lithograph, printed on ivory laid paper, second of three states; signed in graphite with butterfly  
115 x 214 mm (image);  
245 x 366 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 79.1984



FIGURE 92  
*Woman with a Parasol,*  
1886 (cat. no. 96).



FIGURE 93  
*The Dancer (No. 1),*  
c. 1900 (cat. no. 113).

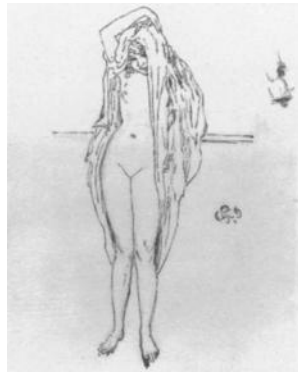
FIGURE 94

*Draped Model  
Leaning on a Rail,*  
1891 (cat. no. 105).



FIGURE 95

*Nude Model Pulling  
Draperies over Her  
Head,* 1891 (cat.  
no. 104).



**BELOW**

FIGURE 96

*The Pink Cap,*  
1890/94 (cat. no. 106).

**84. *Draped Model, Standing  
by a Sofa,* 1893**

**(only printed posthumously)**

(C 75)

Lithograph, printed on ivory  
laid paper, only state

204 x 212 mm (image);

378 x 229 mm (sheet)

Mr. and Mrs. A. Steven Crown,  
The Art Institute of Chicago,  
284.1984

**86. *The Draped Figure,  
Back View,* 1893 (fig. 90)**

(C 77; W 67)

Lithograph, printed on ivory  
laid paper, only state; signed  
in graphite with butterfly

206 x 150 mm (image);

330 x 203 mm (sheet)

The Art Institute of Chicago,  
Bryan Lathrop Collection,  
1917.594

**85. *Little Draped Figure, Leaning,*  
1893**

(C 76; W 51)

Transfer lithograph, printed  
on cream laid Japanese vellum,  
only state; signed in graphite  
with butterfly

179 x 146 mm (image);

316 x 221 mm (sheet)

Mansfield-Whittemore-Crown  
Collection, The Art Institute  
of Chicago, 83.1984

**87. *Study,* 1894 (fig. 69)**

(C 114; W 77)

Transfer lithograph, printed  
on ivory laid paper, only state  
183 x 94 mm (image);

324 x 205 mm (sheet)

The Art Institute of Chicago,  
Bryan Lathrop Collection,  
1917.606

**88. *Little London Model,* 1896**

**(fig. 86)**

(C 168; W 130)

Transfer lithograph, printed on  
ivory laid paper, only state;  
signed in graphite with butterfly  
172 x 127 mm (image);

296 x 207 mm (sheet)

The Art Institute of Chicago,  
Bryan Lathrop Collection,  
1917.655



**89. *The Artist in His Studio*,****1865/66 (fig. 59)**

(YMSM 63)

Oil on paper, mounted on panel

62.9 x 46.4 cm

The Art Institute of Chicago,

Friends of American Art

Collection, 1912.141

*Chicago only***90. *The Lily*, 1870/72 (fig. 60)**

(M 364)

Pastel on brown wove paper;

signed with butterfly

258 x 178 mm

Fine Arts Museums of San

Francisco, Achenbach

Foundation for Graphic Arts,

Bequest of Whitney Warren, Jr.,

in memory of Mrs. Adolph B.

Spreckels, 1988.10.31

**91. *Draped Model*, 1870/73****(fig. 91)**

(M 388r)

Black chalk, heightened  
with white chalk, on brown  
wove paper

286 x 179 mm

Lent by the Syndics of the

Fitzwilliam Museum,

Cambridge, PD.66-1959

**92. *The Greek Slave Girl (Variations  
in Violet and Rose)*, 1885/86****(fig. 62)**

(M 1079)

Pastel on brown wove paper,

laid down on card; signed

with butterfly

258 x 173 mm

Private Swiss collection

**93. *Cameo, No. 1*, c. 1890**

(K 347)

Etching, printed on ivory laid

paper, only state; signed

in graphite with butterfly

175 x 128 mm (plate);

202 x 157 mm (sheet)

The Art Institute of Chicago,

Bryan Lathrop Collection,

1934.555

**94. *Cameo, No. 2*, c. 1890****(fig. 78)**

(K 348)

Etching, printed on ivory laid

paper, only state; signed in

graphite with butterfly on tab

176 x 126 mm (trimmed to

plate mark)

The Art Institute of Chicago,

Bryan Lathrop Collection,

1934.554

**95. *Dancing Girl*, 1885/90****(fig. 68)**

(M 1068)

Watercolor, over graphite,

on off-white wove paper

297 x 224 mm

Trustees of the Cecil Higgins

Art Gallery, Bedford, P.432

**96. *Woman with a Parasol*, 1886****(fig. 92)**

(M 1095)

Pen and brown ink, with

touches of white gouache, over

graphite, on white laid paper,

laid down on card

157 x 78 mm

Sterling and Francine Clark

Art Institute, Williamstown,

Massachusetts, 1955.1752

**97. *The Rose Drapery*, 1890/1900****(fig. 76)**

(M 1213)

Watercolor, over black chalk,

on brown wove paper, laid

down on card

277 x 184 mm

Hunterian Art Gallery,

University of Glasgow, Birnie

Philip Bequest, 46135

**98. *Mother and Child*, c. 1890****(fig. 81)**

(M 1282)

Pastel on brown wove paper,

laid down on card

177 x 215 mm

Sally Engelhard Pingree

FIGURE 97

*Figure Study in Colors*,

1890 (cat. no. 71).





FIGURE 98  
*Mother and Child  
Asleep on a Sofa*, 1891  
(cat. no. 102).



FIGURE 99  
*Mother and Child  
Reclining*, 1891 (cat.  
no. 100).

**99. *Mother and Child Reclining  
on a Couch*, c. 1890 (fig. 80)**

(M 1297)  
Watercolor on buff Japanese  
paper, laid down on card  
181 x 267 mm  
The Board of Trustees of the  
Victoria & Albert Museum,  
London, P7-1943

**100. *Mother and Child Reclining*,  
1891 (fig. 99)**

(M 1305)  
Pen and purple ink (recto)  
and lithographic crayon (verso),  
on thin, transparent cream  
transfer paper, edge-mounted  
on cream card  
140 x 200 mm (image);  
233 x 299 mm (sheet)  
Hunterian Art Gallery,  
University of Glasgow, Birnie  
Philip Bequest, 46162

**101. *Rose and Pink—The Mother's  
Sleep*, c. 1891 (fig. 82)**

(M 1300)  
Watercolor, over graphite,  
on cream Japanese paper,  
laid down on card  
171 x 264 mm  
National Gallery of Canada,  
Ottawa, 325

**102. *Mother and Child Asleep  
on a Sofa*, 1891 (fig. 98)**

(M 1304)  
Lithographic crayon and pen  
and purple ink (recto) and litho-  
graphic crayon (verso), on thin,  
transparent cream transfer paper,  
edge-mounted on ivory card;  
signed in pen and purple ink  
with butterfly  
133 x 196 mm (image);  
230 x 295 mm (sheet)  
Hunterian Art Gallery, University  
of Glasgow, Birnie Philip  
Bequest, 46161

**103. *Study of Two Figures*, 1892  
(fig. 100)**

Graphite and pen and brown ink,  
with red, blue, and yellow pen-  
cils, on off-white wove paper  
125 x 202 mm  
Munson-Williams-Proctor  
Institute Museum of Art, Utica,  
New York, 69.87

**104. *Nude Model Pulling Drapery  
over Her Head*, 1891 (fig. 95)**

(M 1306)  
Pen and black ink (recto) and  
lithographic crayon (verso), on  
thin, transparent cream transfer  
paper, edge-mounted on ivory  
card; signed in pen and black ink  
with butterfly  
236 x 135 mm (image); 291 x  
204 mm (image with registra-  
tion marks and crayon trials);  
294 x 231 mm (sheet)  
Hunterian Art Gallery,  
University of Glasgow, Birnie  
Philip Bequest, 46163

**105. *Draped Model Leaning on  
a Rail*, 1891 (fig. 94)**

(M 1307)  
Pen and black ink (recto) and  
lithographic crayon (verso), on  
thin, transparent cream transfer  
paper, edge-mounted on ivory  
card; signed in pen and black  
ink with butterfly (recto), and  
in lithographic crayon with  
butterfly (verso)  
208 x 228 mm (image); 296 x  
228 mm (sheet)  
Hunterian Art Gallery,  
University of Glasgow, Birnie  
Philip Bequest, 46164

**106. *The Pink Cap*, 1890/94****(fig. 96)**

(M 1308)

Watercolor on cream

Japanese paper

264 x 177 mm

Denver Art Museum, The  
Edward and Tullah Hanley  
Memorial Gift to the People of  
Denver and the Area, 1974.429**107. *Nude Girl with a Bowl*,****c. 1892 (fig. 88)**

(YMSM 400)

Oil on panel

51.4 x 32.2 cm

Hunterian Art Gallery,  
University of Glasgow, Birnie  
Philip Bequest, 46367**108. *Green and Blue: The Dancer*,**  
**c. 1893 (fig. 67)**

(M 1376)

Watercolor and gouache, over  
traces of black chalk, on brown  
wove paper, laid down on card

275 x 182 mm

The Art Institute of Chicago,  
Restricted Gift of Dr. William  
D. Shorey; through prior  
bequest of the Charles Deering  
Collection; through prior  
bequest of Mrs. Gordon Palmer,  
1988.219**109. *Nude Reclining*, 1893/1900****(fig. 64)**

(M 1385)

Pastel and black chalk on brown  
wove paper, laid down on card  
180 x 278 mmTerra Foundation for the Arts,  
Daniel J. Terra Collection,  
1989.7; Photograph courtesy  
Terra Museum of American  
Art, Chicago  
*Chicago only***110. *Spring*, 1893/94 (fig. 89)**

(M 1397)

Pastel and black chalk on brown  
wove paper

272 x 175 mm

Terra Foundation for the Arts,  
Daniel J. Terra Collection,  
1996.91; Photograph courtesy  
Terra Museum of American  
Art, Chicago  
*Chicago only***111. *The Little Blue Cap*, 1893/95****(fig. 74)**

(M 1393)

Watercolor and gouache, over  
charcoal, on brown wove paper,  
laid down on card

278 x 182 mm

Promised gift of Dorothy  
Braude Edinburg, The Art  
Institute of Chicago, 61.1997  
*Chicago only***112. *La Sylphide*, 1896/1900****(fig. 70)**

(YMSM 494)

Oil on canvas

61.2 x 46.2 cm

Hunterian Art Gallery,  
University of Glasgow,  
Birnie Philip Bequest, 46357**113. *The Dancer (No. 1)*,****c. 1900 (fig. 93)**

(M 1624)

Pen and brown ink on cream  
wove paper

150 x 109 mm

The Cleveland Museum of Art,  
Gift of Mr. and Mrs. Ralph  
King, 1924.90

FIGURE 100

*Study of Two Figures*,  
1892 (cat. no. 103).

FIGURE 101

*Lady and Child*, 1892  
(cat. no. 79).

# Notes

## DRUICK, pp. 8–19.

1. For more on the printmaking revivals, see Douglas W. Druick and Peter Kort Zegers, *La Pierre parle: Lithography in France, 1848–1900*, exh. cat. (Ottawa, 1981); and Kemille S. Moore, “The Revival of Artistic Lithography in England, 1890–1913” (Ph.D. diss., University of Washington, 1990).

2. See Douglas W. Druick and Peter Kort Zegers, “Degas and the Printed Image, 1856–1914,” in Sue Welsh Reed and Barbara Stern Shapiro, *Edgar Degas: The Painter as Printmaker*, exh. cat. (Boston, 1984), p. xx.

3. Quoted in Douglas W. Druick and Michael Hoog, *Fantini-Latour*, exh. cat. (Ottawa, 1983), p. 138.

4. Letter from James McNeill Whistler to Joseph Pennell, Nov. 8, 1894, Library of Congress, Washington, D.C., Pennell Collection; quoted in The Art Institute of Chicago, *The Lithographs of James McNeill Whistler*, vol. 2, *Correspondence and Technical Studies*, ed. Martha Tedeschi (Chicago, 1998), p. 258.

5. Druick and Zegers (note 1), p. 91.

6. *Ibid.*

7. *Ibid.*

8. F. W., “Mr. Whistler’s Lithographs,” *Academy*, no. 818 (Jan. 7, 1888), p. 16. For information about lifetime exhibitions of Whistler’s lithographs and critical responses to them, see Kevin Sharp, comp., “Marketing the Lithographs: A Selective Chronology of Exhibitions, Publications, and Sales,” in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), pp. 232–77.

9. Letter from James McNeill Whistler to D. C. Thomson, Aug. 30, 1894, Library of Congress, Washington, D.C., Pennell Collection; and letter from James McNeill Whistler to Ernest Brown, Sept. 3, 1894, Glasgow University Library, Department of Special Collections, LB9/25. Both quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), pp. 253–54.

10. For more on the market for artists’ prints, see Martha Tedeschi, “Whistler and the English Print Market,” *Print Quarterly* 14, 1 (1997), pp. 15–41.

11. Philippe Burty, preface to *Exposition de peintres-graveurs*, exh. cat. (Paris, 1889).

12. Letter from James McNeill Whistler to Marcus Huish, Nov. 17, 1895, Glasgow University Library, Department of Special Collections, LB3/38; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), p. 262.

13. Letter from James McNeill Whistler to Edward G. Kennedy, Sept. 22, 1894, Edward Guthrie Kennedy Papers, The New York Public Library, Manuscripts and Archives Division, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), p. 255.

14. Letter from James McNeill Whistler to Edward G. Kennedy, Mar. 14, 1895, Edward Guthrie Kennedy Papers, The New York Public Library, Manuscripts and Archives Division, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), p. 266.

15. Letter from Stéphane Mallarmé to James McNeill Whistler, [Nov. 5, 1892], in Carl Paul Barbier, ed., *Correspondance Mallarmé-Whistler* (Paris, 1964), p. 88, no. 107.

16. Whistler seems to have felt, as did Fantin, that “my drawings are my lithographs”; see Druick and Zegers (note 1), p. 92.

17. T. R. Way, *Memories of James McNeill Whistler, the Artist* (London, 1912), p. 125.

## TEDESCHI and SALVESEN, pp. 22–124.

1. James McNeill Whistler, quoted in Margaret F. MacDonald, “Maud Franklin,” in *James McNeill Whistler: A Reexamination*, Studies in the History of Art, vol. 19, ed. Ruth Fine (Washington, D.C., 1987), p. 25.

2. John White Alexander, quoted in Elizabeth Robins Pennell and Joseph Pennell, *The Whistler Journal* (Philadelphia, 1921), pp. 164–65; see also MacDonald (note 1), p. 16.

3. MacDonald (note 1), pp. 20–21.

4. Nathaniel Hawthorne, quoted in Katharine A. Lochnan, *The Etchings of James McNeill Whistler* (New Haven, Conn., and London, 1984), pp. 79–80.

5. James McNeill Whistler, letter published in the *World*, May 22, 1878.

6. John Ruskin, “Letter 79: Life Guards of New Life,” *Fors Clavigera* 7 (July 1877), in *The Works of John Ruskin*, eds. E. T. Cook and Alexander Wedderburn, vol. 29 (London, 1907), p. 160.

7. T. R. Way, *Mr. Whistler’s Lithographs: The Catalogue*, 2d ed. (London and New York, 1905), p. 23, no. 7.

8. James McNeill Whistler, under cross-examination in *Whistler v. Ruskin*, quoted in Linda Merrill, *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (Washington, D.C., and London, 1992), p. 148.

9. James McNeill Whistler, *Mr. Whistler’s Ten O’Clock* (London, 1885), pp. 13–14.

10. T. R. Way, *Memories of James McNeill Whistler: The Artist* (London and New York, 1912), p. 19.

11. James McNeill Whistler, quoted in Lochnan (note 4), p. 222.

12. Way (note 10), p. 88.

13. Mortimer Menpes, *World Pictures* (London, 1902), p. 7.

14. Margaret F. MacDonald, *James McNeill Whistler: Drawings, Pastels, and Watercolours. A Catalogue Raisonné* (New Haven, Conn., and London, 1995), pp. 584–86, nos. 1624–27.

15. Eadweard Muybridge, *Animal Locomotion*, 16 vols. (Philadelphia, 1877). These volumes contain 781 plates. Whistler’s name and the names of other subscribers were published by Muybridge in the 1891 printing of the *Prospectus and Catalogue of Prints*. For further information on subscribers, see Robert Bartlett Haas, *Muybridge: Man in Motion* (Berkeley, Calif., and Los Angeles, 1976), pp. 157–58.

16. Marcus B. Huish, *Greek Terra-Cotta Statuettes* (London, 1900).

17. Whistler (note 9), p. 6.

18. In a letter to collector George Lucas, Cassatt herself mentioned her amusing encounter with Whistler at the gallery. Letter from Mary Cassatt to George A. Lucas, [July] 1891, George A.

- Lucas Collection, Baltimore Museum of Art; quoted in Barbara Stern Shapiro, review of *Cassatt and Her Circle: Selected Letters*, ed. Nancy Mowll Mathews, *Print Collector's Newsletter* 16, 1 (Mar.–Apr. 1985), p. 28.
19. Letter from James McNeill Whistler to D. C. Thomson, probably July 1893, Pennell Collection, Library of Congress, Washington, D.C.; quoted in Richard Dormont, Margaret F. MacDonald et al., *James McNeill Whistler*, exh. cat. (London, 1994), p. 234, no. 152.
20. Way (note 10), p. 92.
21. Letter from James McNeill Whistler to T. R. Way, Sept. 20, 1893, Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Art Institute of Chicago, The Lithographs of James McNeill Whistler*, vol. 2, *Correspondence and Technical Studies*, ed. Martha Tedeschi (Chicago, 1998), p. 62, letter 45.
22. On the life and art of Beatrix (christened Beatrice) Whistler, see Margaret F. MacDonald, *Beatrice Whistler: Artist and Designer*, exh. cat. (Glasgow, 1997).
23. For a detailed description of the interior of the Whistlers' home at 110, rue du Bac, see Deanna Marohn Bendix, *Diabolical Designs: Paintings, Interiors, and Exhibitions of James McNeill Whistler* (Washington, D.C., and London, 1995), pp. 185–200.
24. Letter from James McNeill Whistler to T. R. Way, [Oct. 1, 1894], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 124, letter 125.
25. Letter from James McNeill Whistler to J. J. Cowan, Apr. 4, 1896; quoted in Kate Donnelly and Nigel Thorp, *Whistlers and Further Family* (Glasgow, 1980), p. 5.
26. Letter from James McNeill Whistler to Charles Lang Freer, Apr. 2, 1897, Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.
27. Letter from James McNeill Whistler to T. R. Way, Nov. 21, [1893], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 72, letter 58.
28. Letter from James McNeill Whistler to Thomas Way, [Aug. 22, 1894], Pennell Collection, Library of Congress, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 114, letter 109.
29. Letter from James McNeill Whistler to Thomas Way, [Sept. 14, 1894], Pennell Collection, Library of Congress, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 119, letter 118.
30. R. A. M. Stevenson, "Whistler," *Pall Mall Gazette*, Dec. 11, 1895, p. 3.
31. "Art and Mr. Whistler," *Art Journal* 46 (Dec. 1894), p. 358.
32. James McNeill Whistler, quoted in Andrew McLaren Young et al., *The Paintings of James McNeill Whistler* (New Haven, Conn., and London, 1980), vol. 1, p. 170, no. 378.
33. Théodore Duret, *Histoire de J. McN. Whistler et de son oeuvre* (Paris, 1904), p. 94. Arrangement in *Flesh Color and Black: Portrait of Théodore Duret* is now in The Metropolitan Museum of Art, New York.
34. Letter from James McNeill Whistler to T. R. Way, [July 15, 1894], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 103, letter 93.
35. Letter from James McNeill Whistler to D. C. Thomson, July 20, 1894, Library of Congress, Washington, D.C., Pennell Collection; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 250.
36. Letter from James McNeill Whistler to Edward G. Kennedy, Mar. 14, 1895, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 266.
37. Letter from James McNeill Whistler to T. R. Way, [Sept. 27, 1895], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 135, letter 141.
38. This proof, in its original mount, is now in the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.
39. Letter from James McNeill Whistler to T. R. Way, [Sept. 25, 1895], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 134, letter 140.
40. G. P. Jacomb-Hood, *With Brush and Pencil* (London, 1925), p. 46; also quoted in MacDonald (note 22), p. 17.
41. Way (note 10), pp. 125–26.
42. Letter from James McNeill Whistler to Edward G. Kennedy, early Apr. 1896, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 267.
43. T. R. Way, "Whistler's Lithographs," *Print-Collector's Quarterly* 3, 3 (Oct. 1913), p. 290.
44. Letter from Théodore Duret to James McNeill Whistler, Sept. 29, 1900; quoted in Margaret F. MacDonald and Joy Newton, "Correspondance Duret-Whistler," *Gazette des beaux-arts*, 6th pér., 60 (Nov. 1987), p. 160.
45. Letter from James McNeill Whistler to Edward G. Kennedy, Mar. 25, 1896, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 267.
46. The Art Institute of Chicago, *The Lithographs of James McNeill Whistler*, vol. 1, *A Catalogue Raisonné*, eds. Harriet K. Stratis and Martha Tedeschi (Chicago, 1998), p. 451, no. 159.
47. Letter from James McNeill Whistler to Edward G. Kennedy, around May 10, 1896, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 268.
48. For a full account of the extraordinary relationship between Whistler and the Ways, see Nicholas Smale, "Whistler, Way, and Wellington Street," and the Whistler-Way Correspondence, in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), pp. 8–27, 32–155.