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Brittany

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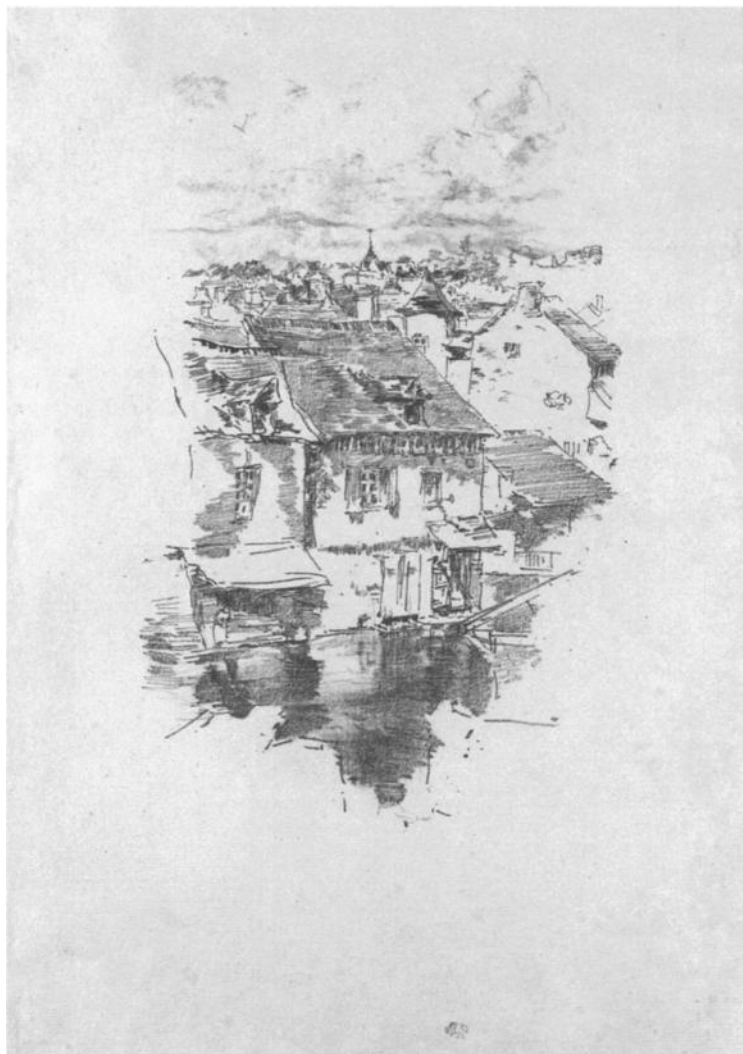
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"I have had enough of the country—beautiful it might all have been perhaps if it had not been for the devilish fine weather!"

JAMES McNEILL WHISTLER, 1893

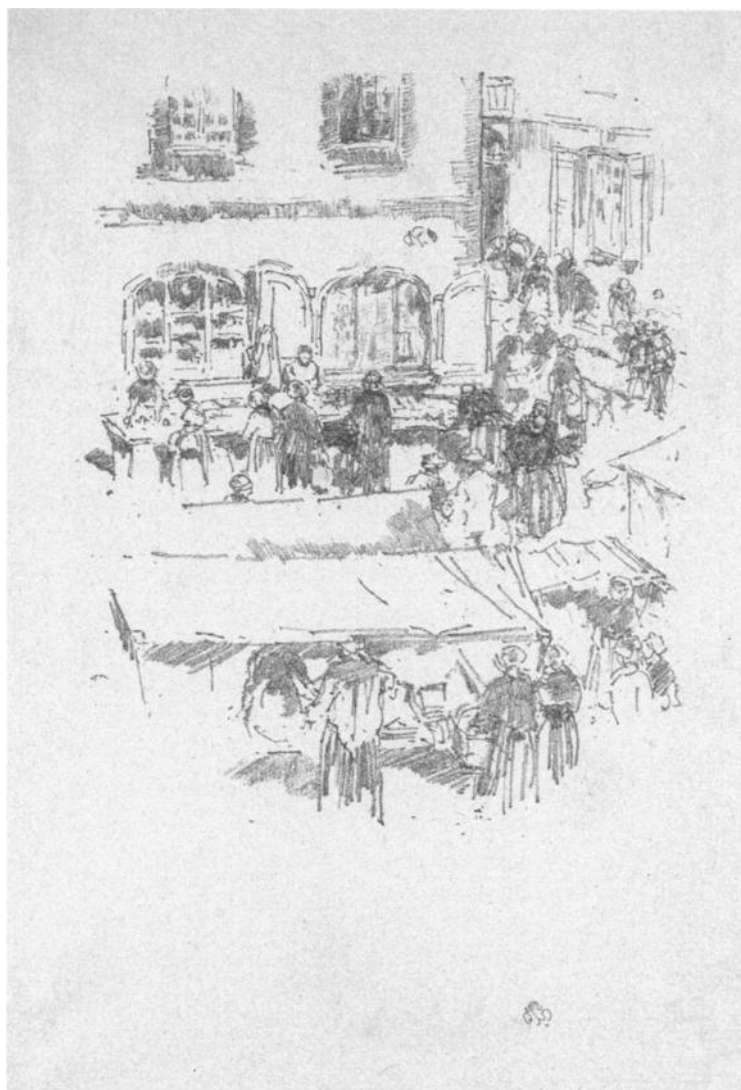
**I**n the early summer of 1893, Beatrix Whistler began to suffer the early symptoms of an illness that would eventually be diagnosed as cancer. Paris, where the Whistlers had moved in 1892, was unbearably hot that summer, and the Latin Quarter, not far from the Whistlers' house on the rue du Bac, was rocked by a series of student revolutions. Worried about his wife's health and unable to concentrate on his own work, the artist made a spontaneous decision to escape the oppressive atmosphere of the city. He and his wife selected the province of Brittany, located along the northwest coast of France, as their destination. Hoping that fresh air and a change of scenery would invigorate them both, the couple set out from Paris in early July and did not return until mid-September.

Brittany, with its dramatic seacoast, rustic hamlets, authentic costumes, ancient superstitions, and aura of complete isolation from the modern world, had been a magnet to artists internationally since the 1860s. By the late 1880s, the reputation of artists' colonies in the once-remote villages of Pont-Aven and Le Pouldou had been cemented by the presence there of Paul Gauguin, Emile Bernard, and others in their circle. However, in the summer of 1893, neither of these seminal figures was in Brittany, and there is no evidence to suggest that Whistler was specifically drawn by the artistic communities of the region, although his friend Claude Monet had painted there, at Belle Ile, in 1886, and another friend, the actress Sarah Bernhardt, acquired a retreat on the same island the summer of Whistler's visit.

The artist and his wife seem to have been intent on working and relaxing at their own

pace, and they meandered from town to town with no particular agenda; later Whistler would even have trouble recalling the specific locations depicted in some of his sketches. He complained endlessly about the heat in letters written to family and friends from Brittany, suggesting that the unrelenting stretch of clear days might be attractive to tourists but offered “nothing for the painter.”<sup>19</sup> Yet Whistler clearly found some measure of relief along the coast, on Belle Ile, and working in a boat out on the water, for he painted his first seascapes in about seven years, producing a number of lively watercolors, as well as seven vivid oils, with which he remained greatly pleased long after the holiday was over.

The sojourn in Brittany was fruitful in other ways as well. As he and his wife explored one Breton town after another, Whistler carried with him his lithographic crayons and a block of fine-grained paper (*papier viennois*), easily portable materials that allowed him to record his impressions as rapidly and freely as he might with the pencil and sketchbook he also carried about. During July they traveled inland, visiting the villages of Vitré and Lannion. The lithographs he produced in these small towns reflect his affection for the rustic authenticity of the architecture he discovered there. While he had little true antiquarian knowledge, Whistler did have an eye for the genuine and the picturesque in provincial architecture, a fascination dating back to 1858, when he recorded such unspoiled sites as *Street at Saverne* (fig. 107) for his first published set of Realist etchings, known as the “French Set.” The same natural predilection for quaint buildings can be found whenever Whistler traveled away from London or Paris,



as in the lithograph *The Priest's House, Rouen* (fig. 109), produced in 1894 on a short trip to that city.

In the small Breton town of Vitre, Whistler was especially interested in the gables of the houses clustered along the canals. He adopted a high vantage point when he drew *Vitre: The Canal* (fig. 102) in order to provide a view out across the rooftops, while in another lithograph, *Gabled Roofs* (fig. 108), he offered a simple, direct portrait of one of these old houses with its distinctive steep gable. In these two works, Whistler introduced a technical innovation: he used stump suffused with greasy crayon (also known as *crayon estompe*) to manipulate his drawing on the transfer

FIGURE 103  
*The Marketplace,*  
Vitré, 1893 (cat. no. 114).

OPPOSITE PAGE  
FIGURE 102  
*Vitré: The Canal,* 1893  
(cat. no. 115).



FIGURE 104  
*A Brittany Shop with  
 Shuttered Windows*,  
 1893 (cat. no. 121).

paper. In *Vitré: The Canal*, he employed this technique extensively for atmospheric passages in the sky and in the water, while in *Gabled Roofs* he used it only minimally to suggest wisps of clouds. Without knowing it, Whistler took a considerable risk in using the stump without checking first with his printers and technical advisors, the Ways, back in London. Generally, stumping was reserved for work done directly on a lithographic stone and not recommended for use on transfer paper. In September, when Whistler sent his Breton transfer drawings from Paris to London to be printed, the Ways were surprised that he had attempted to use the stump on paper and they worried that the images would not transfer well to stone. Of *Vitré: The Canal*, T. R. Way recalled:

The drawing was made with chalk and finished with stump, the sky and watery foreground

being almost entirely so drawn. Now if this had been drawn upon stone, it would have been a simple matter for the printer, but it was done on transfer paper, and was new to us, and one dared not risk such a charming drawing without learning how to treat it. So I made some little drawings in the same manner, and had them put on stone, and worked out the treatment, and I was rewarded by the successful result when the “Canal” was proved.<sup>23</sup>

Whistler again adopted an elevated viewpoint to capture the bustle of people moving around the stands of a small, provincial market (fig. 103). *The Marketplace, Vitré* is one of very few images outside of Whistler’s sketchbook in which he focused on an aspect of Breton village life. Gauguin and artists of the Pont Aven school were fascinated by the traditional costumes and customs of the Breton people, and these feature prominently in the

paintings and prints they produced in Brittany in the 1880s and 1890s. Throughout his summer holiday in Brittany, however, Whistler concentrated largely on the sea and on the architectural features of the small towns he visited, recording details of local life and dress primarily in the pages of his sketchbook.

*The Marketplace, Vitré*—in a sense like Whistler's Breton seascapes—is highly successful at capturing a moment in time because of its emphasis on light and movement. As subject matter, markets had certainly attracted the artist's attention before, particularly when he traveled. In the 1880s he depicted the bustling marketplace on the Rialto in Venice in a large etching, and produced spontaneous watercolors on visits to Dieppe and Bourges (see fig. 110). Lithography gave Whistler the range of tones to suggest the animated effects of such scenes without actually using color. By contrast, he used touches of red against a predominantly black and gray palette to animate another scene of village life, *A Brittany Shop with Shuttered Windows* (fig. 104), a watercolor that may also have been drawn during the sojourn in Vitré. Here the artist's exclusive focus on the first floor of the shop and on the passing figures offers a distinct contrast to the bird's-eye view he selected for the market scene.

The five black-and-white lithographs produced by Whistler in Brittany during the summer of 1893 demonstrate a new boldness of handling and a richer, heavier effect than his previous lithographs of similar architectural subjects, such as the Chelsea shopfronts he drew in 1888. This is due in part to his use of softer, greasier crayons for the Breton images and to the fact that, when the Ways printed the lithographs in London in mid-September, they dampened the paper, as was usual for the printing of etchings. Whistler himself noticed the new properties of the Breton lithographs when

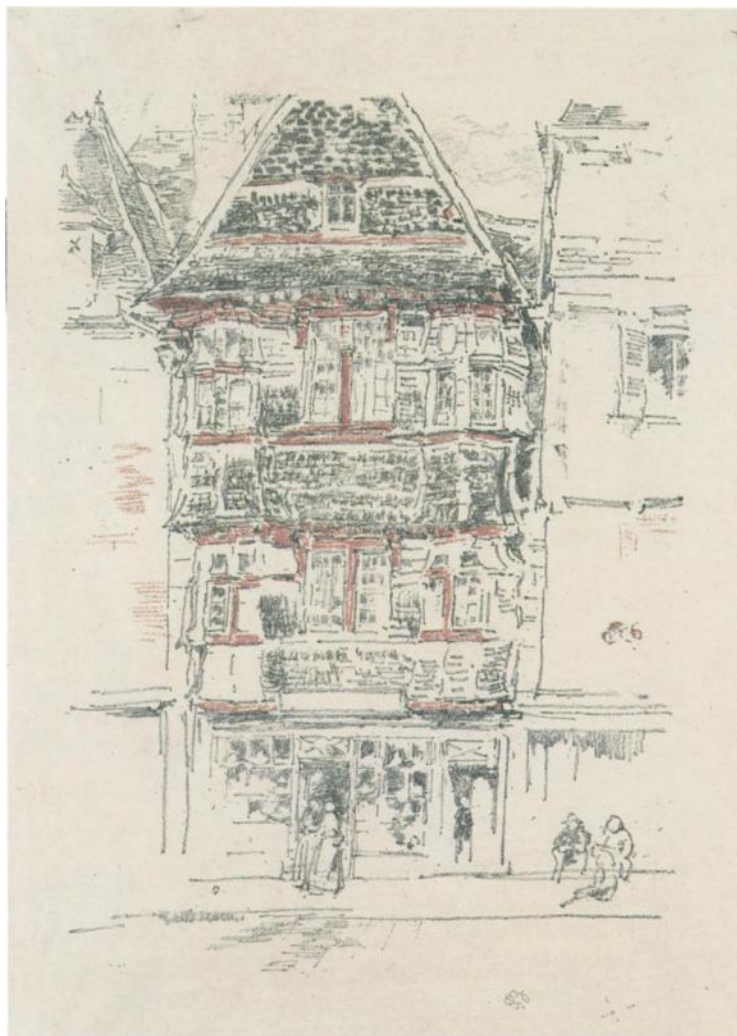


FIGURE 105  
*Red House, Paimpol,*  
1893 (cat. no. 117).



FIGURE 106  
*Yellow House, Lannion,*  
1893 (cat. no. 118).

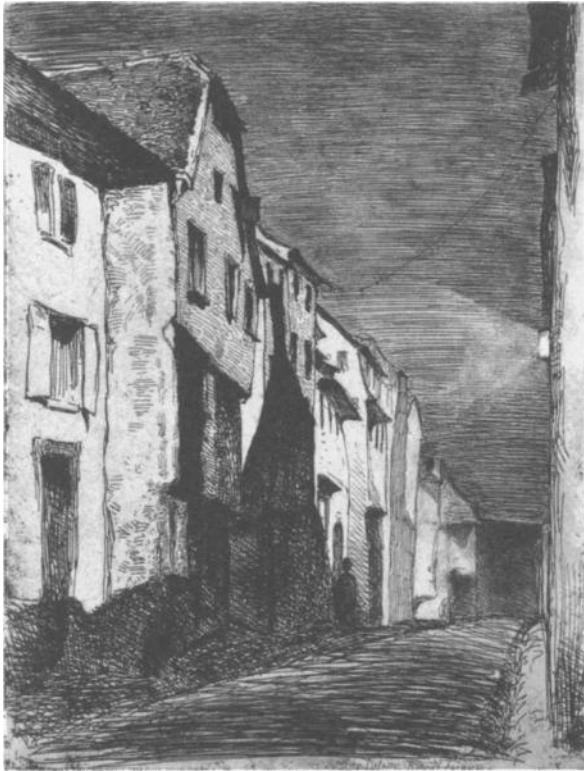
he received the first proofs back from his printers. On September 20 he wrote to T. R. Way: "Just a line in haste to tell you I am *delighted* with the proofs—I don't want *anything* done to them—They are most delicate and most *beautifully* printed—The stump skies I think quite charming and quite enough. There is a delightful velvety quality about them."<sup>21</sup>

Whistler's tour through Brittany with Beatrix was both relaxing and productive, a combination that seems to have spurred a new confidence, as well as a risk-taking approach to technique, in his lithographic work. In addition to his newly powerful black-and-white images, Whistler laid the groundwork for his last and most sophisticated color lithographs, *Red House, Paimpol* and *Yellow House, Lannion* (figs. 105–06). He had already made a handful of experiments in color lithography in 1891 and 1892, working with the Parisian printer Henry Belfond. These had all been figure subjects, the most complex and successful of which was *Draped Figure, Reclining* (fig. 58). In Paimpol he selected a rather elaborate building, carefully delineating its complex structural elements in a drawing on fine-grained transfer paper. Once back in Paris and working in Belfond's shop, Whistler used this drawing to establish the keystone. He then created the drawings for the color stones on *papier végétal*, a transfer paper that, because it is transparent, allowed him to ensure accurate placement of the color areas by laying them over the keystone image. Whistler added color stones in gray and red to emphasize the pattern of the tiles on the surface of the old house and to highlight its wooden trim. The finished appearance of *Red House, Paimpol* is like a black-and-white drawing with touches of color added, an effect that echoes the way it was created.

Although the facade Whistler depicted in *Yellow House, Lannion* is simpler and more

rustic than that of the old house in Paimpol, this lithograph is the more technically sophisticated of the two. Here the artist used color not just for occasional emphasis, as he had in *Red House*, but as a building block of the composition. Whistler and his Parisian printer must have labored long and hard over this image, experimenting with the hues and intensities of their inks, which were mostly in a subtle range of ochers, browns, grays, and greens. In some impressions, as many as eight different ink colors were used; it is possible to see that some stones were selectively wiped with more than one color. Whistler seems to have worked on this image for a full month, and upon its completion *Yellow House, Lannion* was made available for sale at the price of three guineas. Had it not been for a quarrel with Belfond in late 1893, followed by the bankruptcy of the printer's firm, it seems likely that Whistler would have continued his work in color lithography, building on his experience with the two charming images of old Breton houses.

When Gauguin moved to Brittany in 1886, he went in search of an ancient and primitive culture, untainted by the progress of industrialization and urbanization. On holiday with Beatrix in the summer of 1893, Whistler also sought an antidote to his urban existence. Yet his letters dating from that journey indicate that he held no illusions about the purity of Brittany's isolation from the modern world; he recognized that the province had been discovered not only by artists but also by tourists. Nevertheless, the little towns he explored still felt "far away," and he found an appealing genuineness in the province's fresh sea views and humble facades, baking as they always had under the hot summer sun. (MT)



**114. *The Marketplace, Vitré, 1893***  
**(fig. 103)**

(C 62; W 40)  
Transfer lithograph, printed on ivory laid paper, only state; signed in graphite with butterfly 203 x 162 mm (image); 323 x 208 mm (sheet)  
The Art Institute of Chicago, Bryan Lathrop Collection, 1917.570

**115. *Vitré: The Canal, 1893***  
**(fig. 102)**

(C 63; W 39)  
Transfer lithograph, printed on cream laid paper, only state; signed in graphite with butterfly 236 x 153 mm (image); 367 x 243 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 71.1984

FIGURE 107  
*Street at Saverne, 1858*  
(cat. no. 120).

FIGURE 108  
*Gabled Roofs, 1893*  
(cat. no. 116).

FIGURE 109  
*The Priest's House, Rouen, 1894* (cat. no. 119).



**116. Gabled Roofs, 1893****(fig. 108)**

(C 64; W 41)

Transfer lithograph, printed on cream laid paper, only state; signed in graphite with butterfly  
204 x 161 mm (image);  
368 x 245 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 73.1984

**117. Red House, Paimpol, 1893****(fig. 105)**

(C 66; W 100)

Transfer lithograph, printed in three colors on cream Japanese paper, second of three states; signed in graphite with butterfly  
227 x 166 mm (image); 238 x 166 mm (image with registration marks); 317 x 203 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 106.1984

**118. Yellow House, Lannion, 1893 (fig. 106)**

(C 67; W 101)

Transfer lithograph, printed in four colors on cream Japanese paper, second of three states  
242 x 162 mm (image); 253 x 162 mm (image with registration marks); 319 x 204 mm (sheet)  
The Art Institute of Chicago, Charles Deering Collection, 1927.5849

**119. The Priest's House, Rouen, 1894 (fig. 109)**

(C 105; W 74)

Transfer lithograph, printed on cream laid paper, second of two states; signed in graphite with butterfly  
241 x 160 mm (image);  
327 x 239 mm (sheet)  
The Art Institute of Chicago, Charles Deering Collection, 1927.5832

**120. Street at Saverne, 1858****(fig. 107)**

(K 19)

Etching, printed on blue chine, mounted on off-white plate paper, fourth of five states; signed in graphite with butterfly and *Whistler*  
208 x 159 mm (plate); 207 x 155 mm (chine); 387 x 304 mm (plate paper)  
The Art Institute of Chicago, Bryan Lathrop Collection, 1934.546

**121. A Brittany Shop with Shuttered Windows, 1893****(fig. 104)**

(M 1365)

Watercolor on off-white wove paper, laid down on card  
128 x 217 mm  
Terra Foundation for the Arts, Daniel J. Terra Collection, 1992.146; Photograph courtesy of Terra Museum of American Art, Chicago

**122. Street in Bourges, 1897/99 (fig. 110)**

(M 1518)

Watercolor, with touches of gouache, on brown wove paper  
215 x 130 mm  
Courtesy of the Cummer Museum of Art and Gardens, Jacksonville, Florida, Bequest of Ninah M. H. Cummer, C.197.1

FIGURE 110  
*Street in Bourges*,  
1897/99 (cat. no. 122).

# 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.