

THE NATIONAL GALLERY,
BRITISH ART.

CATALOGUE

OF

LOAN COLLECTION OF WORKS

BY

JAMES MCNEILL
WHISTLER.

(ROOM V.)

JULY TO OCTOBER, 1912.

CATALOGUE.

No. **1.** *The Base of the Tower, Venice.*

Unsigned.

Pastel, $11\frac{1}{2}$ by $6\frac{3}{4}$.

Lent by Mr. J. P. Heseltine.

No. **2.** *Study.*

Water-colour.

Lent by a gentleman.

No. **3.** *Nocturne—The River at Westminster.*

Oil, $17\frac{1}{2}$ by $24\frac{1}{2}$.

Lent by a gentleman.

No. **4.** *Nocturne—Cremorne Gardens, No. 3.*

Oil, 17 by 24.

Lent by a gentleman.

No. **5.** *Calle, Venice.*

Butterfly signature lower left-hand corner

Pastel on brown paper, $10\frac{1}{2}$ by 7.

Lent by Mr. J. P. Heseltine.

No. **6.** *Study.*

Water-colour.

Lent by a gentleman.

No. **7.** *The Salute, Venice.*

Pastel, $6\frac{1}{4}$ by $9\frac{1}{4}$.

Lent by Mr. Thomas Way.

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NATIONAL GALLERY, BRITISH ART,

MILLBANK, S.W.

August 3. 1912.

With the Keeper's Compliments.

By request of Miss R. Bruce Philip.

*The Exhibition will remain
open until October — probably
until early in November.*

759.1 ✓

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No. **8.** *Blue and Violet.*

Pastel, $9\frac{3}{4}$ by 6.

Lent by Miss Rosalind Birnie Philip.

No. **9.** *Valparaiso.—Twilight on the Ocean—Crépuscule
in Flesh Colour and Green.*

Painted in 1866, and exhibited in the American section of the French International Exhibition, 1867.

One of the first paintings carried out in the liquid manner of the later Nocturnes.

Oil, 22 by 29.

Lent by Mr. W. Graham Robertson.

No. **10.** *Cloudy Sky.*

Pastel, $5\frac{1}{8}$ by $8\frac{1}{8}$.

Lent by Mr. Thomas Way.

No. **11.** *May.*

Pastel (early), $10\frac{1}{2}$ by $5\frac{1}{4}$.

Lent by Miss Rosalind Birnie Philip.

No. **12.** *The Shop Window.*

Butterfly signature on the wall between the window and the door.

Oil, $4\frac{3}{4}$ by $8\frac{1}{2}$.

Lent by a gentleman.

No. **13.** *Portrait.*

Oil, $8\frac{3}{4}$ by $5\frac{1}{4}$.

Lent by a gentleman.

No. **14.** *Battersea Bridge—Brown and Silver.*

Exhibited in the American section at the French International Exhibition, 1867.

Oil, $24\frac{1}{2}$ by $29\frac{1}{2}$.

Lent by Mr. Edmund Davis.

No. **15.** *The Little White Sofa.*

Butterfly signature to right on sofa.

Oil, 4 by $6\frac{1}{2}$.

Lent by a gentleman.

(25300—27a.) Wt. 12648—120. 500. 7/12. D & S.

No. **16.** *La Jeunesse.*

Pastel, 10½ by 6¾.

Lent by Miss Rosalind Birnie Philip.

No. **17.** *The Artist's Studio.*

Another version of this picture "Whistler in his Studio," was lent to the Memorial Exhibition, organized by the International Society of Sculptors, Painters and Gravers in 1905.

Oil, 23½ by 18.

Lent by the Municipal Art Gallery, Dublin.

No. **18.** *Little White Girl.—Symphony in White No. 2.*

The model "Joe" sat for "The White Girl" and "The Little White Girl."

The picture was dated 1864, but the date was painted out about 1900. Sent to the Academy in 1865.

Swinburne wrote: "Before the Mirror; Verses under a Picture," and the poem was printed on gold paper, and attached to the frame. Two verses were quoted in Catalogue as a sub-title.

The Athenaeum regretted Whistler should make the "most 'bizarre' of bipeds" out of the women he painted.

An American critic wrote of it at French International Exhibition of 1867: "A powerful female with red hair, and a vacant stare in her soulless eyes."

Oil, 30 by 19½.

Lent by Mr. Arthur Studd.

No. **19.** *Nocturne in Blue and Gold—Cremorne Lights.*

Oil, 19¾ by 29½.

Lent by Mr. Arthur Studd.

No. **20.** *Portrait of Miss Cicely Henrietta Alexander (Mrs. Bernard Spring-Rice)—Harmony in Grey and Green.*

Painted the year after the "Portrait of the Painter's Mother" at the same time as the Portrait of Carlyle, and exhibited with it in 1874, at the Grosvenor Gallery.

The Butterfly signature is above a grey coat on the chair to the left.

Oil, 74 by 39.

Lent by Mr. W. C. Alexander.

No. **21.** *Nocturne, Chelsea—Blue and Green.*

In centre at the bottom of the picture is the yellow butterfly signature in black plaque. On the back in the artist's handwriting is "Nocturne Blue and Green ; Nocturne Bleu Vert."

Oil 18½ by 23¼.

Lent by Mr. W. C. Alexander.

Mr. Leyland suggested the title of "Nocturnes" for this series of paintings which had at first been called "Moonlights." Whistler adopted the title gratefully. Most of the nocturnes were painted between 1872 and 1874 when Whistler was living at 2, Lindsey Row. The blue nocturnes were painted on a canvas with a red ground or a mahogany panel, others on a "practically warm black" ground. A lead ground was used for the fireworks and a grey canvas if the night was grey. Whistler gave up taking notes of the subjects for the nocturnes, as he could not choose and mix his colours at night and he fell back upon his marvellous memory.

No. **22.** *At the Piano—The Piano Picture.*

Sent to the Salon in 1859 and rejected at R.A., 1860. Accepted at the Salon in 1867. After its rejection in 1859, Bonvin exhibited it at his studio with Legros' Portrait of his Father, Fantin-Latour's Les Deux Soeurs, and a Still-Life by Ribot. These pictures attracted much attention, Courbet, amongst others, being impressed by Whistler's painting.

The lady seated at the piano is Lady Seymour Haden, Whistler's sister, and the child, Annie Haden (Mrs. Charles Thynne).

Oil, 26 by 35½.

Lent by Mr. Edmund Davis.

No. **23.** *Grey and Silver—The Thames.*

Oil, 23½ by 17½.

Lent by Miss Rosalind Birnie Philip.

No. **24.** *Brown and Gold—de Race.*

Oil, 19½ by 12.

Lent by Miss Rosalind Birnie Philip.

No. **25** *Seashore.*

Oil, 3½ by 6.

Lent by Sir William Eden, Bart.

No. **26.** *Symphony in White, No. 3.—The Two Little White Girls.*

Painted and sent to the Academy in 1867.

This was the first of Whistler's pictures catalogued under the term of symphony.

It shows a change from his earlier painting to a thinner flowing medium.

Signed. "Symphony in White, No. 3, Whistler, 1867."

Lent by Mr. Edmund Davis.

No. **27.** *Grenat et Or—Le Petit Cardinal.*

Oil, 19½ by 12.

Lent by Miss Rosalind Birnie Philip.

No. **28.** *Grey and Green—A Shop in Brittany.*

Water-colour, 6 by 9½.

Lent by Miss Rosalind Birnie Philip.

No. **29.** *Rose et Argent—Fleurs de Printemps.*

Water-colour, 10½ by 6¾.

Lent by Miss Rosalind Birnie Philip.

No. **30.** *Nocturne—Blue and Silver—Old Battersea Bridge.*

The picture is in the original frame designed and decorated by Whistler.

Oil, 26 by 19¾.

No. 1959 of the permanent collection of the National Gallery, British Art.

No. **31.** *In the Channel.*

Butterfly signature at bottom to right.

Water-colour, 6½ by 10½.

Lent by Mrs. C. J. Knowles.

No. **32.** *Le Ruban.*

Pastel, 10½ by 6¾.

Lent by Miss Rosalind Birnie Philip.

No. **33.** *The Sea—Pourville.*

Oil, 4 by $6\frac{1}{2}$.

Lent by a gentleman.

No. **34.** *Sea and Sand—Domberg.*

Water-colour, $8\frac{1}{4}$ by $4\frac{3}{4}$.

Lent by Miss Rosalind Birnie Philip.

No. **35.** *Nocturne—Black and Gold—The Fire Wheel.*

Oil, $22\frac{1}{2}$ by 20.

Lent by Mr. Arthur Studd.

No. **36.** *Battersea Bridge.*

Chalk (early), $10\frac{3}{4}$ by 14.

Lent by Mr. M. E. Sadler.

No. **37.** *The Conversation.*

Pastel, 7 by $10\frac{1}{2}$.

Lent by Miss Rosalind Birnie Philip.

No. **38.** *The Beach.*

Water-colour, $8\frac{1}{8}$ by $4\frac{5}{8}$.

Lent by Mrs. C. J. Knowles.



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