1967

THE ETCHINGS OF J. ALDEN WEIR

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Sheldon Memorial Art Gallery, University of Nebraska - Lincoln

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THE ETCHINGS OF J. ALDEN WEIR
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An exhibition of the etchings of J. Alden Weir
shown at the University of Nebraska Art Galleries
November 7 through December 3, 1967
The present exhibition and catalogue are the first in what we hope will be a continuing series devoted to American artists in various media, sometimes dealing with a particular aspect of their work, sometimes with the totality. In each instance we hope to direct attention to matters hitherto neglected, overlooked or forgotten, and to provide some measure of inventory as well as critical appraisal. Such a series fulfills a part of the proper function of a museum, and, in particular, a university museum.

Acknowledgment and thanks for this initial effort should go to Mr. Robert Spence of the University's Department of Art, to Jon Nelson and Dwight Stark of the Art Gallery staff, and most especially to Mrs. Mary C. Ross whose gift to the University of Nebraska Foundation made this publication possible.

Norman A. Geske
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J. ALDEN WEIR 1852-1919

Julian Alden Weir, his daughter tells us, “grew up in the highlands of the Hudson Valley, and the world of nature remained at the center of his art and his life . . . . The road from the valley of the Hudson to the rolling hills of Connecticut, where he finally settled, led him through Paris and London, Brittany, the Low Countries, and Spain; and his professional life centered in the city of New York. But his heart was bound up with the quiet rhythms of the land, with his family and his friends.”

That puts it quite precisely. Weir, born in 1852, grew up in the Hudson Valley because his father was for nearly half a century professor of drawing at the United States Military Academy. From the beginning his father, himself a creditable landscape and history painter, encouraged his aspirations as an artist—as indeed he did that of an older son, John, who was to make his mark primarily as a distinguished teacher-administrator in the Yale School of Fine Arts. Julian was given diligent training in the craft of painting and in due season sent off to the school of the National Academy of Design.

New York proved to be only a station on the way to Paris: in September, 1873, a few days after attaining his majority, he sailed for France to enroll in the École des Beaux-Arts. His choice of atelier—Gérôme’s—was that of many Americans of his day, and he never regretted the choice. If he subsequently conceded the weakness of Gérôme’s painting, he steadfastly praised the skill and soundness of his instruction and the beneficent impact of his personality. It was at the Beaux-Arts that he encountered the incandescent Bastien-Lepage, one of his youthful admirations, and made the acquaintance of John H. Twachtman, fresh from his studies in Munich. With the latter he formed a friendship which, strengthened by a sketching trip they took through Holland, lasted until Twachtman’s death.

These student days in Paris were happy ones for Weir, as his letters home, so full of verbal pictures and heady enthusiasms, do attest. He pushed beyond the limits of his first-year excursions, beyond Barbizon and Brittany to the Netherlands (1874) and Spain (1876); he savored the acquaintance, sometimes intimate, sometimes casual, of masters old and new. His special admiration among the former went to those seventeenth century masters of painterly breadth and insightful statement (Hals, Rembrandt, Velasquez) whose impressionistic tendencies he later found confirmed in contemporaries such as Manet, Whistler, and Sargent. Whistler, who had once been a pupil of his father at West Point, he sought out in London in 1877, and the friendship there initiated, like that with Sargent, was lifelong.

Returning to New York in that same year, Weir took a studio near
Washington Square and began the slow but steady climb to professional success and critical approbation which, once attained, he was never to lose. And success did come slowly. The market for avant garde painting, while growing, was still limited, its modest requirements more nearly satisfied at this time by artists trained in Munich (such as Chase, Duveneck, and Shirlaw) than by those trained at Paris, although the Paris men were soon to have their day. What was worse, access to this market was inhibited by entrenched privilege and conservatism in the form of the National Academy, which in the seventies stood virtually alone as monitor of taste and (indirectly, at least) as dispenser of patronage. To Weir and other well-schooled and cosmopolitan young men returning from Europe, this posed a gratuitous fetter to advancement, and in 1877 they formed the Society of American Artists, hoping thereby to go round a citadel they could not expect to vanquish.

The Society, as it turned out, was a heterogeneous and rather ineffectual organization which for thirty years pursued a course more or less parallel to that of the Academy and then quietly merged with the larger body. Probably its principal value was that it provided a forum for the dissenters. But that was value enough, because the fact of its existence eventually impelled the Academy to a general updating that included liberalization of requirements for admission and exhibition. Still another forum was provided at century’s end by the Ten American Painters (“The Ten”), organized in 1898 for the avowed purpose of holding annual unjuried exhibitions. Interestingly, Weir was one of three men to belong to both groups (the others were Tarbell and Twachtman).

Indeed, he belonged to all three. In 1885 he had been admitted as an associate of the Academy and a year later he was made full academician. The fact is that he was in no sense a revolutionary. He was, however, ever ready to support “any new movement that promised greater liberty for the individual and that would postpone the evil day when the setting bonds of criticism and official inertia would cramp and circumscribe” the activity of artists. The judgment is that of his son-in-law, Mahonri Young, and it is just; Weir was concerned always for what he considered the best in the art of the past and the most promising in the art of the present.

At the outset of his career, as we have noticed, the best in the art of the past—at least insofar as it had relevance for his own work—was to be extracted from old masters such as Frans Hals, whose brilliant directness, bravura brushwork, and dark tonalities resulted in a peculiarly cogent visual realism. That the painterly prescriptions of Hals (“this wonderful man of genius”) remained viable in the nineteenth century was to be seen in the darkly impressionist canvases of the Munich school. It was their work, in consequence, which seemed to him the most
promising in the art of the present, and which, consciously or unconsciously, he endeavored to emulate in the late seventies and early eighties. He did so without much success. What was breezily spontaneous in a Duveneck and suavely facile in a Chase was neither in Weir. Informal “snapshot” compositions were awkwardly studied, his palette was limited, his manner labored. And the pictures were uniformly dark: even the satisfactory pieces such as the sensitive portraits of his father (ROBERT WALTER WEIR, 1879) and of his first wife (AGAINST THE WINDOW, 1884, and LADY IN A BLACK LACE DRESS, 1885) were phrased in what one critic called his “customary sad harmony of black and gray.”

By the late eighties his palette had lightened noticeably. His color preferences, while no longer sad, were harmonious still—discreet orchestrations of subdued red, brown, gray, green, and silver. The change had come unobtrusively between 1886 and 1889, perhaps more as a consequence of a pattern of growth than as a premeditated attempt to keep abreast of changing fashion (although the same evolution may be plotted in the careers of Chase and certain other contemporaries). He had by that time established summer residence in Connecticut and had begun to work systematically outdoors under the light. When one reflects that he was the son of a Hudson River painter and an heir of the mid-century tonalists, and that he was a student in Paris at the time of the emergence of the French impressionists, it seems almost inevitable that he should have worked toward a luminous palette. And, beginning with the somewhat reticent CONNECTICUT FARM of 1886, that is precisely what he did. In the nineties he became a leading American impressionist.

It is as an impressionist painter that he is mainly remembered today. Despite the demurrals of a few critics, this label serves better than any other to suggest the essential character of his best work—that produced in the twenty-five years before the first World War. To be sure, his impressionism, like that of most Americans, was of a rather timorous sort, and at times his brushwork, with its dragging stroke and its preference for a kind of patted impasto, seems hardly impressionist at all (cf. SUNLIGHT-CONNECTICUT, 1894, Nebraska Art Association, Lincoln). His pictures, for all their surface animation, are essentially static tableaux which convey little of the freshness and none of the gusto to be found in a man like Renoir. They do, however, convey Weir’s grasp of three-dimensional substance, of “palpable truth” (as his brother John once put it), for he was too much the pupil of Gérôme ever to permit those dissolutions of form that Monet investigated.

What he shared with impressionists everywhere, in addition to certain affinities of subject matter, was a seeming casualness of approach, a painterly breadth and looseness of handling, and a form language by which optical stimuli were transmuted into a sensuous poetry of light and color.
He took hints from here and there—from Manet, from Whistler, from Twachtman—and yet his synthesis is essentially individual: his pictures don't look quite like anybody else's. All those of his maturity exhibit a technical competence which encompasses consistency of working and a discriminating sense of color and tone.

They also exhibit a curious reserve, a Whistlerian aloofness all the more curious because there is ample testimony that the artist was in fact a genial, gregarious, even ebullient man. Only rarely does he drop the reserve, and then but slightly, as when he glimpses his daughter VISITING NEIGHBORS (1903), standing with her donkey in an idyllic landscape dappled by summer sunshine, or when he catches his good friend COLONEL C. E. S. WOOD (1901) in a half-length pose of relaxed candor. The result is a small body of paintings executed with surety and special conviction. Mainly portraits of family and close friends or intimate scenes of landscape and genre, they bear conclusive witness to the fact that his heart was indeed “bound up with the quiet rhythms of the land, with his family and his friends.” It was a circumscribed world, this world of Weir's paintings, and intentionally so, but of its inhabitants and its limited vistas he was an adroit interpreter.

Generally speaking, the foregoing observations apply equally to Weir's prints. Although rendered solely in black-and-white, they display the same subject preferences, the same informality and breadth of treatment, the same consistency of mood, the same interest in light and tonal gradation. There is, however, one major point of difference: the prints tend to be less calculated and reserved, more direct and spontaneous than his paintings. Most of them have an ingratiating freshness about them. One surmises that the artist enjoyed doing them.

We know, for that matter, that he did, that he turned to etching partly as a release from what was for him the more exacting rigor of painting. Frequently he used his plates much as another man uses a sketchbook. Agnes Zimmermann, the diligent cataloguer of Weir's prints, has related that he and Twachtman were fond of wandering about the Connecticut countryside together, each with a plate or two in his pocket, sketching a scene here and there as it caught their fancy. It was a bit of plein airisme after the example of Whistler, and it resulted in a series of delightful landscapes by each man—unassuming synoptic descriptions of delicate strength, quite small in scale (averaging four to five inches by six to eight inches).

Twachtman seems to have regarded his etchings as an incident of his career as a painter, for they remained virtually unpublished until after his death. Weir evidently took his rather more seriously, for he presented them at major exhibitions (including world's fairs) from 1893 onwards. In this respect he aligned himself with the self-styled
“painter-etchers” of the later nineteenth century, most notably Seymour Haden and Whistler, and with them he helped to foster the high regard placed upon original etching at the turn of the twentieth century.

All told, Weir executed one hundred twenty-eight prints, the great bulk of them figure studies and landscapes. All but four (three lithographs and an engraving) are etchings, either conventional hard-grounds or dry-points, or a combination which occasionally includes aquatint. Nearly all of them are finished—at least to the satisfaction of the artist—although many exist merely as one-state exercises. Multiple states occur frequently, however, usually two to four per title (in two instances, six). Very few of the prints appear to have been done after paintings, his own or anyone else’s.

Many of them demonstrate a technical proficiency all the more impressive because the artist was essentially self-taught. Doubtless he had at one time learned something from his father, an accomplished reproductive etcher, although he did not seriously explore the medium until 1887. As a young man in Europe he had perused the prints and considered the methods of master printmakers such as Dürer, Rembrandt, and Hogarth. And of course in maturity he was alert to the continuing example of his contemporaries, especially Whistler, whose eccentric behavior frequently irritated him, but whose etchings were undeniably a seminal influence on his work. Indeed, if there is a tag which most usefully denotes the general character of his prints (in the same degree as impressionist does for his paintings), it is Whistlerian.

Working within a generally accepted idiom of the day, then, he endeavored to establish and resolve his own visual and technical problems, printing his plates himself. These were all executed in the late eighties and early nineties, the years in which he came of age professionally. His subjects include portraits, domestic vignettes (usually involving women and children, and occasionally dogs), and views of one sort or another, both urban and rural. The views are more various than one might expect, some of them implicitly anecdotal (STATUE OF LIBERTY), some patently descriptive (NEIGHBORING FARM, BLACKSMITH’S SHOP), some beguilingly sensuous and evocative (MY BACK YARD No. 2, WOODEN BRIDGE, ROSCOE’S BARN).

Of special interest is a series of eighteen etchings recording a visit he made to the Isle of Man in 1889, these conceived as a homogeneous set à la Whistler. Printed in London, they proffer robust descriptions of landscape and buildings, of harbor and street scenes, in a manner bespeaking an eye sensitive to the look of a place, its topography and its peculiar light and atmosphere. However creditable this performance, it is one which invites comparison with that of the redoubtable Whistler in his sundry sets, and which discloses thereby Weir’s inferiority to the
flamboyant expatriate in important ways—in inventiveness, in compositional daring and decisiveness, in pungency of content, in finesse of inking and wiping his plates.

He shows to better advantage in the little scenes of his own New York and New England: here he is in his element, adjusting method to purpose with nice discrimination, working now with vigor, now with a touch ineffably delicate, and displaying always a facility for light-dark modulation which is one of the hallmarks of all his prints. The landscapes must, however, share pride of place with the figure pieces, for Weir also did a group of striking dry-points which range from perceptively read portraits of kinsmen to moody studies of pensive young women and rather grave children. Dry-point was a congenial medium for him, and these plates are managed with a controlled spontaneity which allows effects both strong and tenuous, astringent and tender. In certain instances he augments the impact of the image by printing on a toned paper.

The superior craftsmanship of the dry-points may be seen also in his several lithographs, so effectual in their formal realization and tonal subtlety, but it does not extend to his one adventure into copper engraving. ARCTURUS, executed in late 1892 for Scribner's Monthly, is interesting as an experiment in a medium rarely used at that time for creative printmaking, and occasionally it has been adjudged especially meritorious by writers on Weir. In point of fact it is hardly more than a studio exercise in the rendering of the male nude, describing somewhat fussily a young model, knobby of torso and petulant of expression, posed awkwardly among the accoutrements of the hunt. The artist's problem here, apart from the common one of mismatching means and ends, is that he was not a particularly gifted draftsman, as Mahonri Young observed many years ago. He enjoyed doing this one plate, but he never cut another, and probably he was prudent to forego further attempts. The burin belongs eminently to the man who draws well.

As it turned out, ARCTURUS was one of the last prints produced by Weir. In 1893 his eyesight began to fail and he was regretfully obliged to cease the close work on the plates. That year brought his career as printmaker to a kind of climax, for he exhibited some sixty etchings at the American Art Galleries in New York (in a show that included Monet and Besnard) and won a medal at the Columbian Exposition in Chicago (as did Whistler). He executed a few prints thereafter, one—a lithograph showing his daughter AT THE PIANO—as late as World War I, but the final twenty-five years of his life were given essentially to painting.

These were good years for Weir. He painted well, as critics and connoisseurs, if not the general public, duly noted. To his medal from the Chicago fair he added one from Paris (1900) and two from Buffalo (1901). He garnered prizes in important exhibitions at major institutions such as
the National Academy, Carnegie Institute, the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and the Corcoran Gallery. In 1915 he was elected to the American Academy of Arts and Letters, and a year later President Wilson appointed him to the National Commission of Fine Arts. During 1915-17 he served as president of the National Academy of Design. Both Princeton (1916) and Yale (1917) conferred honorary degrees upon him. When he died in 1919 it was as most men would, full of years and full of honors, and even the staid *New York Times* was impelled to compose an editorial (December 10, 1919) in tribute to an estimable man and an estimable career.

Probably he has had his due, although now and then an admirer (most recently Lawrence Chisolm) would have us believe otherwise. Certain facets of his personality and habit were described in a lively volume of *Festschriften* published in 1921, the most useful essay being an astute account of the character and quality of his performance by Duncan Phillips. The total man emerges amiably from the pages of the standard biography, *The Life and Letters of J. Alden Weir* (1960), prepared by Dorothy Weir Young and edited by Mr. Chisolm. If occasionally a Samuel Isham or a John Baur has been temperate in his assessment of Weir’s art it is because that art requires such temperance. And if an Edward Alden Jewell, reviewing (sympathetically) an exhibition of his painting in 1942, remarked that his pictures looked “oddly ancient nowadays, with all of our new trends and tribulations and triumphs,” he said it because it was true.

Weir’s art is placid, as, all things considered, his life was placid. Like William Dean Howells, with whom Mr. Chisolm compares him, he deals chiefly with the commonplace experience of commonplace people. But unlike Howells, an ardent Christian socialist and author of utopian tracts such as *A Traveler from Altruria* (1894), he was not a political-social activist. He was in truth not much interested in the body politic or social, least of all as subject-matter for pictures. Duncan Phillips compares him rather with Richard Hovey, the minor late nineteenth century “poet of comradeship and the open sky.” The analogy is apt, but perhaps it applies more to the man than to the art, for Weir’s work is less full-blooded, more precious than Hovey’s, and his view of nature, which is romantic and emphatically pre-Darwinian, is less sophisticated.

If a literary parallel need be found, it is to be found with those lesser Late Victorian authors on both sides of the Atlantic whose achievement comprises the so-called Genteel Tradition. While eschewing their penchant for the obvious (especially the obviously symbolic) and the sentimental, Weir shares their commitment to ethical affirmation and aesthetic refinement, and he speaks their reticent idiom of tasteful decorum. His art, like theirs, is a self-evident stricture upon the crass
ostentation and false values of a materialistic age, whether theirs or ours. Never overtly didactic, it nonetheless reaffirms those verities which his own life illustrates—integrity, fortitude, compassion, fidelity to an ideal, sensitivity to beauty in all its manifestations. Best of all, it does so with no trace of priggishness.

The fact remains, of course, that the art of the Genteel Tradition is an art of minor key. It lacks range of vision and magnitude of performance, as Weir's work once more demonstrates. He himself had no illusions about the character of his achievement ("I am no genius"), but in utilizing to the full his native talent he gave the best that was in him. One can do no other.

Robert Spence
INTRODUCTION TO THE CATALOGUE

Julian Alden Weir’s graphic work was restricted to the years 1885-1893. During this short period he produced one hundred and twenty-eight works, including etchings, dry-points and lithographs. He used the print medium to occupy short periods of leisure in the evening and as a relief from painting. He owned his own press; searched for sheets of old paper to print on. Late nineteenth century etchers often pulled their prints on old paper, because according to Joseph Pennell, “A paper which is old does take ink very much better than modern paper.” Weir had a long acquaintance with prints; his father owned a large collection which Weir studied as a child. However, it was not until he met John H. Twachtman, who had studied with Frank Duveneck, that he became interested in making etchings. Dry-point particularly fascinated him, because, “... it was so easy to carry about in one’s pockets a half dozen plates which would fill up odd moments.”

Most of the etchings are of women, children, his wife and daughters. But other portraits are studies of his brothers, cousins and artist friends. The remaining works include landscapes and sketches from the region of his Connecticut farm, his studio in New York and other parts of that city. His prints bear an obvious technical and stylistic resemblance to the work of the French Barbizon etchers. He obtained effects of Jacque; had the delicacy of Legras; occasionally realized the broad technique of Millet; and always presented the intimist qualities usually associated with the Barbizon group. This is not to imply that Weir’s work was a pastiche, but only to indicate his training in a current French tradition, and his associations with French naturalism. However, his work is essentially more closely related to James McNeil Whistler’s etchings, particularly those done when Whistler lived in London with his half-sister and her husband, Seymour Haden.

Weir’s method of work was certainly in accordance with Whistler’s Propositions which state in brief, “That in etching the means used, or instrument employed, being the smallest possible point, the space to be covered should be small in proportion,” and that there should be no margin to receive collector’s or connoisseur’s stamps and notes. Weir used a small plate, often trimming the margin to the plate mark, in some instances leaving a small tab like the Whistler “butterfly tab” for his AW monogram. More important similarities are found in the techniques employed; Weir worked directly on the plate, directly from nature, generally shading with parallel lines, reserving the use of cross-hatching for backgrounds and black areas. This method of drawing gives a light, open, luminous quality to the finished print. Large areas of white space
were also left, further increasing the luminosity. Particularly lucent are the renderings of buildings where only the doors and windows are in deep shadow. Also, closely similar to Whistler are his portraits of women and children. Such etchings as *GYP AND THE GIPSY* (plate 48) and *ON THE PORCH* are much like Whistler’s portraits of Annie Haden. They are sensitive portrayals of extremely serious little girls, executed with sensitivity of touch and barely suggested backgrounds; the main emphasis being on the head.

This conception of finishing the head and merely indicating the bust and background (a stylistic device much favored in the nineteenth century) is derived from the etchings of Van Dyck. One of Weir’s first etchings was a copy of the Van Dyck portrait of *LUCAS VORSTERMAN* (plate 73), which was in his own collection. This copy compared with his *PORTRAIT OF DR. WEIR* (plate 61) shows both heads strongly lighted from one side, casting the opposite side into deep shadow. The shading is accomplished by a series of short, parallel lines, which in both instances follow the planes and contours of the face, with cross-hatchings in those areas where the planes change direction. The shadowings of the eye sockets, where there is soft flesh, are built in the same way; the parallel lines are shorter, closer together and more fully hatched. The soft, fuzzy quality of the line in the *DR. WEIR* portrait as opposed to the hard, clear line of the *LUCAS VORSTERMAN* copy is due to the dry-point technique used in the former. The rough burr thrown up by the needle on the bare copper causes the furrow to hold more ink, printing an uneven line. When the lines are close together the burr causes them to merge and blend.

Another technique employed by Weir and Whistler was the use of multiple line contours, illustrated in the *PORTRAIT OF A WOMAN* (plate 60) which has the same general outline as Whistler’s portrait of Mrs. Leyland, *THE VELVET DRESS*. The effect is highly impressionistic.

In 1889 Weir went to England where he spent three weeks on the Isle of Man making drawings, pastels and etchings. There are eighteen etchings, and whether it was because he was away from his paintings and the pressures of New York, or whether he had time to concentrate on the medium, the prints of this series are among his best and most individual productions. They have a spontaneity, a strength, a subtlety and richness of composition and line which few of his other prints have. The lines are open and some surprisingly free, offering a pleasant contrast to those which are straight and strictly parallel. The general tonality of this series, a soft rather silvery grey, was achieved in several ways. The first was through the inking and wiping process where, instead of wiping the plate clean, a film of ink was left on the surface, which during the printing, was transferred to the paper. Secondly, the plate could be toned by rubbing sandpaper over the surface or by the use of a
tool, *grappe de aiguilles*, which produces the same appearance as the sandpaper. Finally, through the skillful use of foul biting, the ground is applied in such a way that certain chosen areas are not sufficiently protected from the acid bath during the etching process. The effect produced by these techniques, used either alone or in combination, is an impression of less luminosity but of greater perception. There is more emphasis on the compositional and technical qualities. They are, "...beautifully seen and interpreted, ranging from quick sketches, like the *FRUGAL REPAST* and the *MANX CATS* to the minute detail and careful drawing of the *FISHERMAN'S HUT* and *CASTLE RUSHEN*."

This is the second catalogue of Weir's prints. The first, *An Essay Towards a Catalogue Raisonné of the Etchings, Dry-Points, and Lithographs of Julian Alden Weir*, by Agnes Zimmermann was published by the Metropolitan Museum of Art in 1923. As the title indicates, Miss Zimmermann was probably aware that she had not seen all the prints or all the states of those included in her catalogue. Weir kept no records of titles, or the number of impressions. There is even an indication that proofs were not pulled from some of the plates. Furthermore, plates were lost through carelessness and neglect. These were undoubtedly a few of the difficulties encountered in compiling the Zimmermann list. The present catalogue has been compiled to accommodate several previously unrecorded prints and unrecorded states of recorded prints which had been found during our preparation for the present exhibition. Descriptions for these have been provided; for descriptions of the other prints the Zimmermann catalogue should be consulted.

*Jon Nelson*

**FOOTNOTES**

6. Ibid., p. 3
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*New York Times*, December 9, 1919, p. 17 (obituary); December 10, 1919, p. 12 (editorial); April 18, 1920, VI, 8; March 17, 1924, p. 51; March 23, 1924, IV, 10; March 27, 1927, VII, 11; January 6, 1929, VIII, 13; March 24, 1935, VIII, 7; October 18, 1942, VIII, 9 (reviews of exhibitions)
—“Weir’s Excursions into Print-Land,” *Arts and Decoration*, vol. 12 (1920), pp. 208-209
—“Julian Alden Weir, His Etchings,” *Print Collectors Quarterly*, vol. 10 (1923), pp. 288-308
CATALOGUE

1. **AT THE PIANO**
   Lithograph, 10 1/4 x 8 1/8 inches
   Signed: "J. Alden Weir" in LR

2. **PROFILE PORTRAIT OF A WOMAN SEWING**
   Lithograph, 12 1/4 x 9 inches
   Signed: "J.A.W." in LR
   Collections: LC, NYPL

3. **WOMAN AND LITTLE GIRL**
   Lithograph, 7 x 6 1/8 inches
   Signed: "J.A.W." in square in UL
   Collections: BM, NYPL, Mrs. G. Page Ely

4. **CHRISTMAS GREENS***
   Etching and dry-point, 7 7/8 x 5 15/16 inches
   Unsigned
   Collections:
   I. 
   II. LC
   III. 
   IV. CAM, LC, NYPL
   V. Mrs. Charles Burlingham

5. **PORTRAIT OF A WOMAN***
   Etching, 7 1/2 x 5 inches
   Signed: "J.A.W." in LL

6. **MOTHER AND CHILD No. 1***
   Etching, 6 x 3 15/16 inches
   Signed: "J.A.W." in LR
   Collections: CAM (two copies), LC, MMA, Mrs. Charles Burlingham

7. **MOTHER AND CHILD No. 2**
   Etching, 6 x 4 1/4 inches
   Signed: "J.A.W." in UR
   Collections:
   I. Mrs. Charles Burlingham, Mrs. G. Page Ely (two copies)
   II. LC, Mrs. Charles Burlingham, Mrs. G. Page Ely
8. *MOTHER AND INFANT* (1888) (Zimmermann 8)
   Etching, 6 5/8 x 10 3/16 inches
   Signed: “J.A.W.” in UL
   Collections: BM, CAM, LC, Mrs. Charles Burlingham

9. *WOMAN SEATED SEWING* (1889) (Zimmermann 9)
   Etching and dry-point, 4 1/2 x 3 5/16 inches
   Unsigned
   Collections: CAM, LC, Mrs. Charles Burlingham

10. *WOMAN EMBROIDERING* (1889) (Zimmermann 10)
    Etching, 4 5/8 x 3 1/8 inches
    Signed: “J.A.W.” in LR
    Collections: CAM, LC, Mrs. Charles Burlingham, Mrs. G. Page Ely

11. *WOMAN READING* (Zimmermann 11)
    Etching, 8 1/2 x 5 5/8 inches
    Signed: “J.A.W.” in LL
    Collections: BM, Mrs. Charles Burlingham

12. *SEWING BY CANDLELIGHT* (Zimmermann 12)
    Etching, 4 1/16 x 4 15/16 inches
    Signed: “J.A.W.” in LR
    Collections: BM, CAM, LC

13. *BY CANDLELIGHT* (Zimmermann 13)
    Dry-point, 9 7/16 x 6 1/4 inches
    Signed: “J.A.W.” in LL
    Collections: BM, CAM, LC, MMA, NYPL, Mrs. Charles Burlingham

14. *THE EVENING LAMP* (Zimmermann 14)
    Dry-point and etching, 6 1/4 x 4 5/8 inches
    Signed: “J.A.W.” in LL
    Collections:
    I.
    II.
    III. Mrs. G. Page Ely
    IV. BMA, LC, MMA, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely
    V. CAM, PMA
15. **STANDING FIGURE No. 1*** (1889)  
Dry-point, 7 15/16 x 5 15/16 inches  
Signed: “J.A.W.” in LL  
Collections:  
I. BM, Mrs. Charles Burlingham, Mrs. G. Page Ely  
II. CAM, LC, MMA, NYPL  

16. **STANDING FIGURE No. 2**  
Dry-point, 10 x 7 15/16 inches  
Unsigned  
Collections: CAM, LC  

17. **THE ROCKING CHAIR*** (1890)  
Etching, 8 15/16 inches (right side), 8 13/16 inches (left side), 6 5/8 inches (bottom), 6 9/16 inches (top)  
Signed: “J. Aiden Weir” in UL  
Collections: LC, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely  

18. **WOMAN IN BLACK**  
Dry-point, 7 x 5 inches  
Signed: “J.A.W.” in LL  
Collections:  
I. BM, NYPL  
II. LC  

19. **PORTRAIT OF MISS HOE**  
Dry-point, 10 x 6 1/8 inches  
Signed: “J. Alden Weir” in LL  
Collections:  
I  
II.  
III.  
IV. Mrs. Charles Burlingham  

20. **PORTRAIT OF MISS ROSS**  
Dry-point, 7 3/8 x 4 15/16 inches  
Unsigned  
Collections: LC  

21. **ON THE PIAZZA**  
Dry-point, 4 x 4 15/16 inches  
Unsigned  
Collections: LC
22. **PORTRAIT SKETCH OF A WOMAN**
   Dry-point, 6 1/8 x 4 1/4 inches
   Unsigned

23. **BY THE WINDOW**
   Dry-point, 8 1/2 x 5 inches
   Signed: “J.A.W.” at left of sofa
   Collections: Mrs. Charles Burlingham (two copies), Mrs. G. Page Ely

24. **SKETCH BY THE WINDOW**
   Dry-point, 6 7/8 x 5 inches
   Unsigned
   Collections: LC, Mrs. Charles Burlingham

25. **WOMAN LOOKING DOWN**
   Etching, 7 7/16 x 5 inches
   Unsigned
   Collections: LC, Mrs. Charles Burlingham

26. **STUDY OF A WOMAN’S HEAD IN PROFILE**
   Dry-point, 7 7/8 x 5 15/16 inches
   Signed: “J.A.W./1890” in LL
   Collections:
   I. BMA
   II. BM
   III. LC, MMA, NYPL
   IV. CAM, Mrs. Charles Burlingham

27. **REFLECTIONS No. 1**
   Dry-point, 6 7/8 x 5 inches
   Signed: “J.A.W.” in UR
   Collections: MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

28. **REFLECTIONS No. 2**
   Etching and dry-point, 7 7/8 x 6 inches
   Unsigned

29. **HEAD OF A WOMAN**
   Dry-point, 6 15/16 x 5 inches
   Signed: “J.A.W.” in LL
   Collections:
   I. LC
30. **LARGE HEAD IN PROFILE (1891)**
Dry-point, 7 7/8 x 5 7/8 inches
Signed: “J. Alden Weir/1891” in UL
Collections:
I. 
II. Mrs. G. Page Ely
III. Mrs. Charles Burlingham, Mrs. G. Page Ely
IV. CAM
V. LC

31. **THE GUITAR PLAYER**
Dry-point, 9 7/16 x 6 3/16 inches
Signed: “J. Alden Weir” diagonally across box of the guitar
Collections:
I. Mrs. G. Page Ely
II. Mrs. Charles Burlingham
III. MMA
IV. LC
V. 

32. **STUDY BY NIGHT**
Etching and dry-point, 5 1/4 x 3 13/16 inches
Signed: “J.A.W.” in LR of the larger oblong
Collections:
I. BM, CAM, MMA, NYPL
II. LC, Mrs. G. Page Ely

33. **ORIANA (1888)**
Dry-point, 5 1/16 x 3 1/2 inches (3 9/16 x 2 1/2 inches etched surface)
Signed: “J.A.W./1888” in UL, and “J.A.W.” in LL below picture line
Collections:
I. 
II. LC, MMA

34. **FRAGMENT OF A HEAD**
Dry-point, 7 7/8 x 6 inches
Unsigned
Collections: BM, LC

35. **STUDIES**
Etching, 7 3/8 x 5 inches
Unsigned
Collections: LC
36. THREE HEADS—SKETCHES
Etching, 3 1/8 x 5 1/4 inches
Unsigned
Collections: BM, LC, Mrs. Charles Burlingham, Mrs. G. Page Ely

37. SKETCHES
Etching, 4 1/8 x 6 1/4 inches
Unsigned
Collections: LC, MMA

38. HALF-DRAPED FIGURE
Etching, 7 1/2 x 4 7/8 inches
Signed: “J.A.W.” in LL below chair seat
Collections: Mrs. Charles Burlingham

39. NUDE STUDY
Etching, 8 7/8 x 7 inches
Unsigned

40. SINCERITY, PURITY, DEVOTION*
Etching, 8 7/8 x 6 15/16 inches
Unsigned
Collections:
I.
II. Mrs. Charles Burlingham, Mrs. G. Page Ely
III.
IV.

41. MODEL RESTING
Etching, 4 15/16 x 8 1/4 inches
Unsigned
Collections: CAM

42. DREAMING
Etching, 7 1/4 x 5 1/8 inches
Unsigned
Collections: LC, Mrs. Charles Burlingham

43. RESTING
Dry-point, 5 x 3 1/2 inches
Unsigned
44. **THE LITTLE PORTRAIT (YOUNG WOMAN)**  
Dry-point, 6 1/8 x 4 1/2 inches  
Unsigned  
Collections:  
I. CAM  
II. CAM, LC, MMA

45. **LITTLE PORTRAIT No. 2 (CHILD)**  
Etching, 6 3/16 x 4 3/16 inches  
Unsigned  
Collections: MMA

46. **THE LESSON***  
Etching, 6 15/16 x 4 7/8 inches  
Signed: “J.A.W.” in LR  
Collections:  
I. NYPL  
II. CAM, LC, NYPL, Mrs. Charles Burlingham

47. **THE WELSH DOLL***  
Etching, 7 7/8 x 6 inches  
Unsigned  
Collections: LC, Mrs. Charles Burlingham

48. **GYP AND THE GIPSY***  
Dry-point, 7 13/16 x 5 7/8 inches  
Signed: “J. Alden Weir” in LL  
Collections: BM, CAM, LC, MMA, NYPL, Mrs. Charles Burlingham

49. **A HEAD***  
Etching, 5 1/4 x 8 1/4 inches  
Signed: “J.A.W.” in UL  
Collections: BM, CAM, LC, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

50. **STUDY OF A WOMAN’S HEAD*** (1888)  
Etching, 6 5/8 x 5 1/8 inches  
Signed: “J.A.W./88” in LR  
Collections: LC, MMA, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely
51. **LITTLE HEAD** (1888)
   Etching, 4 7/8 x 4 15/16 inches
   Signed: “J.A.W.” in LR
   Collections: Mrs. Charles Burlingham, Mrs. G. Page Ely

52. **PORTRAIT OF A GIRL**
   Etching, 5 1/4 x 3 13/16 inches
   Signed: “J.A.W.” in UL
   Collections: BMA, LC, Mrs. Charles Burlingham

53. **SKETCH OF A CHILD**
   Etching, 9 3/8 x 6 1/4 inches
   Unsigned
   Collections: LC, Mrs. Charles Burlingham

54. **THE LITTLE STUDENT** (1890)
   Dry-point, 4 1/16 x 3 3/8 inches
   Signed: “J. AIden Weir/1890” toward left, across window
   Collections:
   I. CAM
   II. MMA, NYPL
   III.
   IV. CAM, LC, Mrs. Charles Burlingham (two copies), Mrs. G. Page Ely

55. **THE LITTLE ARTIST** (1890)
   Etching, 6 15/16 x 5 inches
   Signed: “J.A.W.” in LR
   Collections:
   I. MMA
   II. Mrs. G. Page Ely

56. **THE PICTURE BOOK**
   Etching and dry-point, 6 15/16 x 5 inches
   Signed: “J.A.W.” reverse in LL
   Collections:
   I.
   II. CAM, LC, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

57. **ON THE PORCH**
   Dry-point, 4 9/16 x 4 1/8 inches
   Unsigned
   Collections: CAM, LC, MIA, YUAG, Mrs. Charles Burlingham
58. **THE ETERNAL REST**  
Etching and dry-point, 7 7/8 x 6 1/16 inches  
Signed: “J.A.W.” monogram in circle in LL  
Collections:  
I. Full length profile portrait of a seated woman to the left of plate. Unfinished. Mrs. Charles Burlingham  
II. Same, with the addition of the inscription:  
“The eternal rest  
to which we shall return  
when time has ceased to be  
is a pure love”  
LC, Mrs. Charles Burlingham, Mrs. G. Page Ely

59. **WOMAN READING**  
Etching, 9 x 7 1/8 inches  
Unsigned  
Collections: Bust portrait of a woman reading seen three-quarters to the right. The left side of her face is in shadow and the background is also heavily shadowed with coarse vertical lines. The arm of a sofa and the top half of a corner chair above are to the left. LC

60. **PORTRAIT OF A WOMAN**  
Dry-point, 9 7/16 x 6 5/16 inches  
Unsigned  
Collections: Half-length portrait of a woman turned three-quarters to the right. Her head is in profile. The upper part of the chair she is seated on is seen behind her shoulders and neck; her skirt is partially over the arm of the chair which is across the bottom of the plate. Mrs. Charles Burlingham

61. **PORTRAIT OF DR. ROBERT F. WEIR** (1891)  
Dry-point, 9 1/4 x 6 5/16 inches  
Signed: “J.A.W.” in monogram in circle in LL  
Collections:  
I. BM  
II.  
III.  
IV. CAM, MFAB  
V. LC, MMA  
VI. NYPL, Mrs. Charles Burlingham
62. **PORTRAIT OF COLONEL H. C. WEIR (AGRICOLA)*** (1890) (Zimmermann 59)
Dry-point, 7 7/8 x 5 13/16 inches
Signed: “J.A.W.” in LR
Collections:
I.
II. LC, MFAB, NYPL, PMA, Mrs. Charles Burlingham

63. **PORTRAIT OF JOHN F. WEIR*** (1890) (Zimmermann 60)
Dry-point, 7 3/4 x 5 7/8 inches
Signed: “J.A.W.” in LR
Collections:
I.
II. LC, CAM
III. NYPL, SI, Mrs. Charles Burlingham
IV. As state III but with addition of the black line of dry-point surrounding the picture 1/8 of an inch from the plate line at top and sides, and 7/8 of an inch at the bottom. MFAB
V. As Zimmermann state IV. BM, MMA
VI. MFAB

64. **PORTRAIT OF ROBERT WEIR*** (1891) (Zimmermann 61)
Dry-point, 7 15/16 x 6 inches
Signed: “J.A.W.” in monogram in square in UR
Collections:
I. LC
II. CAM, MMA, NYPL, Mrs. Charles Burlingham

65. **MY FATHER READING** (Zimmermann 62)
Dry-point, 4 15/16 x 3 1/4 inches
Unsigned
Collections:
I.
II. LC, Mrs. Charles Burlingham
III.
IV. LC

66. **PORTRAIT OF ROBERT HOE** (1891) (Zimmermann 63)
Dry-point, 10 7/8 x 7 13/16 inches
Signed: “J.A.W.” in monogram in square in UR
Collections:
I.
II.
III. NYPL
IV. CAM, LC
67. **PORTRAIT OF MR. DELANO**
Etching, 8 15/16 x 7 1/16 inches
Unsigned
Collections: AFGA, LC

68. **PORTRAIT OF JOHN H. TWACHTMAN (1888)**
Etching, 6 5/8 x 5 1/16 inches
Signed: "To my friend J.H.T./J.A.W. 1888" in LL

69. **PORTRAIT OF ALBERT P. RYDER**
Dry-point, 4 x 3 1/2 inches
Unsigned
Collections: LC

70. **PORTRAIT OF ALBERT P. RYDER**
Dry-point, 8 x 6 inches
Unsigned
Collections: Bust portrait. The head is turned three-quarters to the right. He wears a beard and moustache. The coat collar to the left and the shoulder to the right are shaded and there is shading to the right of the head. Unfinished. Mrs. Charles Burlingham

71. **PORTRAIT OF THEODORE ROBINSON**
Dry-point, 6 7/8 x 5 inches
Unsigned
Collections: LC, UNAG, Mrs. Charles Burlingham

72. **PORTRAIT OF A SEATED MAN**
Etching, 9 x 6 7/8 inches
Unsigned
Collections: LC

73. **A JUDGE OF PRINTS**
Etching, 4 15/16 x 3 5/8 inches
Unsigned
Collections: BM, LC, Mrs. Charles Burlingham

74. **PORTRAIT OF LUCAS VORSTERMAN (1888)**
Etching, 10 1/8 x 6 5/8 inches
Unsigned
Collections: LC, Mrs. Charles Burlingham, Mrs. G. Page Ely
75. **PORTRAIT OF THE COUNT OF OLIVARES**
   (Zimmermann 71)
   Etching, 10 1/8 x 6 1/8 inches
   Unsigned

76. **ARCTURUS** (1892)
   (Zimmermann 72)
   Engraving, 8 7/8 x 6 7/8 inches
   Unsigned
   Collections:
   I. NYPL
   II. NYPL
   III. As state II with the addition of a vertical line at the right. CMA
   IV. As Zimmermann state III. CAM
   V. LC, MMA, NYPL, UNAG, Mrs. Charles Burlingham,
      Mrs. G. Page Ely

77. **THE STATUE OF LIBERTY**
   (Zimmermann 73)
   Etching, 5 1/2 x 4 inches
   Signed: “J.A.W.” in LL
   Collections: LC, MMA, NYPL, Mrs. Charles Burlingham

78. **WASHINGTON ARCH No. 1**
   (Zimmermann 74)
   Etching, 4 7/8 x 3 15/16 inches
   Signed: “J.A.W.” below base of scaffolding, at left
   Collections: MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

79. **WASHINGTON ARCH No. 2**
   (Zimmermann 75)
   Etching, 6 15/16 x 4 13/16 inches
   Unsigned
   Collections:
   I.
   II. CAM, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

80. **MY BACK YARD No. 1** (1890)
   (Zimmermann 76)
   Etching and dry-point, 7 15/16 x 5 15/16 inches
   Signed: “J.A.W.” in LR
   Collections: CAM, MMA, NYPL, Mrs. Charles Burlingham,
               Mrs. G. Page Ely

81. **MY BACK YARD No. 2** (1890)
    (Zimmermann 77)
    Etching, 7 7/8 x 5 15/16 inches
    Signed: “J.A.W.” in LR
    Collections: LC, Mrs. Charles Burlingham
82. **SOUTH NORWALK No. 1**
   Etching, 5 1/2 x 3 15/16 inches
   Signed: “J.A.W.” in LR
   Collections: LC, Mrs. Charles Burlingham

83. **SOUTH NORWALK No. 2**
   Etching, 5 1/4 x 3 7/8 inches
   Signed: “J.A.W.” right of center
   Collections: LC

84. **THE CARPENTER’S SHOP*** (1891)
   Etching, 7 7/8 x 5 7/8 inches
   Signed: “J.A.W.” on a clapboard at left of lowest step
   Collections: CAM, LC, Mrs. Charles Burlingham

85. **KITCHEN WELL***
   Dry-point, 7 7/16 x 5 inches
   Signed: “J.A.W.” in monogram in tablet with rounded top at base of tree
   Collections: LC, MIA, NYPL, Mrs. Charles Burlingham

86. **COON ALLEY***
   Dry-point, 5 1/4 x 3 7/8 inches
   Signed: “J.A.W.” in lower right (first state)
   “J.A.W.” in monogram in square in LL (third state)
   Collections:
   I.
   II.
   III. MMA
   IV. BMA, Mrs. Charles Burlingham, Mrs. G. Page Ely
   V. LC
   VI. CAM

87. **THE BLACKSMITH’S SHOP***
   Etching and dry-point, 10 3/4 x 7 13/16 inches
   Signed: “J. Alden Weir” in LR
   Collections:
   I. LC
   II. MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely
88. *THE WOODEN BRIDGE*  
Etching, 4 7/8 x 6 7/8 inches  
Signed: “J.A.W.” in LR  
Collections:  
I. Mrs. Charles Burlingham, Mrs. G. Page Ely  
II. MMA, NYPL

89. *THE STONE BRIDGE*  
Etching, 4 x 6 inches  
Signed: “J.A.W.” in LR  
Collections: MMA, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely

90. *THE FARM*  
Etching, 2 5/16 x 3 3/4 inches  
Signed: “J.A.W.” in LR  
Collections: LC, MMA, YUAG, Mrs. Charles Burlingham

91. *NEIGHBORING FARM*  
Etching, 10 7/8 x 7 3/4 inches  
Unsigned  
Collections: CAM, LC, MMA, Mrs. Charles Burlingham

92. *THE WEBB FARM*  
Etching and dry-point, 5 15/16 x 7 7/8 inches  
Signed: “J.A.W.” in foreground toward right (first state)  
“J.A.W.” on stone at foot of ladder (second state)  
Collections:  
I. LC, Mrs. Charles Burlingham, Mrs. G. Page Ely  
II. MIA, MMA, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely

93. *ROSCOE'S BARN*  
Etching, 3 5/8 x 6 1/4 inches  
Signed: “J.A.W.” in LL  
Collections: CAM, LC, MMA, NYPL

94. *THE BARN LOT*  
Etching and dry-point, 9 3/8 x 10 3/4 inches  
Signed: “J. Alden Weir” in LR, “J.A.W./1887” reverse in LR,  
“J. Alden Weir/1887” in LL  
Collections:  
I.  
II. Mrs. Charles Burlingham  
III. NYPL
95. **WILLOWS**
Etching, 4 1/2 x 5 7/16 inches
Signed: “J.A.W.” in LR
Collections: MMA, Mrs. Charles Burlingham

96. **THE LAND OF NODD**
Etching, 4 7/8 x 5 15/16 inches (4 1/16 x 5 5/16 inches etched surface)
Signed: “J.A.W.” in LR
Collections: MMA, Mrs. Charles Burlingham

97. **THE HAYSTACKS***
Etching and dry-point, 4 7/8 inches (right side), 5 3/16 inches (left side), 4 1/2 inches (top and bottom)
Signed: “J.A.W.” in LL
Collections: AIC, LC, Mrs. Charles Burlingham, Mrs. G. Page Ely

98. **HILLSIDE**
Etching, 4 11/16 x 6 1/4 inches
Signed: “J.A.W.” in LR
Collections: MMA

99. **BIRD-HOUSE**
Etching and dry-point, 6 15/16 x 4 15/16 inches
Signed: “J.A.W.” in monogram in tablet with rounded top in LR
Collections: MIA, NYPL

100. **LANDSCAPE (SKETCH OF FIELDS)***
Etching, 6 11/16 x 10 3/8 inches
Unsigned
Collections: A stone wall and a rail fence cross the center of the plate. Two trees, one extending to the top of the plate, are seen above the wall and the fence. The roof of a house and six trees rise above the hill in the background. Mrs. Charles Burlingham

101. **DOGS ON THE HEARTH No. 1 (1887)**
Etching, 7 7/8 x 10 7/8 inches
Signed: “J. Alden Weir” in LR
Collections:
I.
II. Mrs. Charles Burlingham
III. Mrs. G. Page Ely
102. **DOGS ON THE HEARTH No. 2**
   Etching, 16 3/4 x 20 11/16 inches
   Unsigned
   Collections: Mrs. G. Page Ely (?)

103. **FLOWERS IN A JAPANESE JAR**
   Etching, 3 3/4 x 2 3/8 inches
   Signed: “J.A.W.” in UR (first state)
           “J.A.W.” in LR (second state)
   Collections:
   I.
   II. MMA

104. **DUTCH SCHNAPPS**
    Dry-point, 5 1/4 x 3 7/8 inches
    Signed: “J.A.W.” on rim of goblet
    Collections: BMA, CAM, LC, MMA, NYPL, Mrs. Charles Burlingham

105. **BAS MEUDON No. 1 (1889)**
    Etching, 4 x 5 5/8 inches
    Signed: “Bas Meudon J.A.W.” in LR
    Collections: LC, MMA

106. **BAS MEUDON No. 2* (1889)**
    Etching, 3 7/8 x 5 5/16 inches
    Signed: “J.A.W.” in LR
    Collections: BM, CAM, LC, MMA, NYPL, Mrs. Charles Burlingham

107. **HARBOR AT LIVERPOOL (1889)**
    Dry-point, 3 1/4 x 5 5/16 inches
    Signed: “A.W.” reverse near bow of boat
    Collections: LC

108. **LIVERPOOL DOCKS (1889)**
    Etching, 3 15/16 x 5 15/16 inches
    Unsigned
    Collections: AFGA, BM, CAM, LC, MMA, NYPL, Mrs. Charles Burlingham,
               Mrs. G. Page Ely (two copies)

109. **ADAM AND EVE STREET No. 1 (1889)**
    Etching, 4 15/16 x 3 1/2 inches
    Signed: “J.A.W.” in LR
    Collections: LC, Mrs. Charles Burlingham
110. *ADAM AND EVE STREET* No. 2 (1890) (Zimmermann 105)
Etching, 5 1/4 x 3 13/16 inches
Signed: “1890 J.A.W.” on placard below right center (initials form monogram)

111. *TITLE PAGE — ISLE OF MAN SERIES* (1889) (Zimmermann 106)
Etching and dry-point, 3 7/16 x 5 3/8 inches
Unsigned
Collections: BM, LC, Mrs. G. Page Ely

112. *HARBOR — ISLE OF MAN* (1889) (Zimmermann 107)
Etching, 4 x 5 15/16 inches
Unsigned
Collections: BM, LC, Mrs. Charles Burlingham

113. *BOATS AT PEEL — ISLE OF MAN* (1889) (Zimmermann 108)
Etching, 11 7/8 x 8 7/8 inches
Signed: “J. Alden Weir 1889” reverse in LR
Collections:
I. BM, CAM (two copies)
II. BMA, LC, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

114. *BOATS AT LOW TIDE — ISLE OF MAN* (1889) (Zimmermann 109)
Etching, 6 7/8 x 4 15/16 inches
Collections: LC, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely

115. *BOATS AT PORT ERIN — ISLE OF MAN* (1889) (Zimmermann 110)
Etching, 4 x 5 15/16 inches (3 5/8 x 5 5/8 inches etched surface)
Unsigned
Collections: BM, BMA, CAM, LC, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely

116. *PORT ERIN — ISLE OF MAN* (1889) (Zimmermann 111)
Etching, 3 3/8 x 5 7/16 inches
Unsigned
Collections: LC, Mrs. Charles Burlingham (two copies, one trimmed)

117. *BOAT MOORED — ISLE OF MAN* (1889) (Zimmermann 112)
Etching, 6 7/16 x 4 1/2 inches
Unsigned
Collections: BM, CAM, LC, NYPL, Mrs. Charles Burlingham
118. CASTLE RUSHEN — ISLE OF MAN* (1889)  (Zimmermann 113)
Etching, 9 x 12 inches
Signed: “J. Alden Weir” reverse in LC
Collections:  
I. BM  
II. MMA, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely

119. CHURCH IN PEEL — ISLE OF MAN (1889)  (Zimmermann 114)
Etching, 6 3/8 x 4 5/8 inches
Signed: “J. A. Weir/1889” in LL
Collections:  LC, MMA, Mrs. Charles Burlingham

120. STREET IN PEEL — ISLE OF MAN (1889)  (Zimmermann 115)
Etching, 6 3/8 x 4 1/2 inches
Signed: “J.A.W./1889” in LL
Collections:  LC, Mrs. Charles Burlingham, Mrs. G. Page Ely

121. FISHERMAN’S HUT — ISLE OF MAN* (1889)  (Zimmermann 116)
Etching, 8 15/16 x 11 7/8 inches
Unsigned
Collections:  BM, CAM, LC, MMA, Mrs. G. Page Ely (two copies)

122. FISHERMAN’S HUT ON THE HILL — ISLE OF MAN* (1889)  (Zimmermann 117)
Etching, 5 x 7 inches
Unsigned
Collections:  BM, LC, MMA, Mrs. Charles Burlingham

123. FISHERMAN’S HUT—INTERIOR — ISLE OF MAN* (1889)  (Zimmermann 118)
Etching, 4 15/16 x 6 15/16 inches
Unsigned
Collections:  BMA, LC, Mrs. Charles Burlingham

124. THE FRUGAL REPAST — ISLE OF MAN (1889)  (Zimmermann 119)
Etching, 5 15/16 x 4 inches
Signed: “J.A.W.” in LR
Collections:  BM, Mrs. G. Page Ely

125. MANX CATS — ISLE OF MAN (1889)  (Zimmermann 120)
Etching, 3 5/8 x 5 1/2 inches
Unsigned
Collections:  Mrs. Charles Burlingham, Mrs. G. Page Ely
126. **GLEBE FARM — ISLE OF MAN** (1889)  
Etching, 3 3/8 x 5 3/8 inches  
Unsigned  
Collections: LC, MMA

127. **FARM-YARD — ISLE OF MAN** (1889)  
Dry-point, 4 15/16 x 6 15/16 inches  
Unsigned  
Collections: BM, LC

128. **SULBY GLEN — ISLE OF MAN** (1889)  
Etching, 8 7/8 x 11 3/4 inches  
Unsigned  
Collections: CAM, LC, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely

**NOTES**

The dimensions of the etchings are those of the plate mark in inches, 
height precedes width.  
* Indicates plates printed by Caroline Weir Ely in an edition limited to 
twenty-five proofs from each plate. These proofs were signed with her 
initials, and the plates were then marked so that no more proofs could 
be printed.

**ABBREVIATIONS**

AFGA Achenbach Foundation of Graphic Arts  
AIC Art Institute of Chicago  
BM British Museum  
BMA Brooklyn Museum of Art  
CAM Cincinnati Art Museum  
CMA Cleveland Museum of Art  
LC Library of Congress  
MFAB Museum of Fine Arts, Boston  
MIA Minneapolis Institute of Arts  
MMA Metropolitan Museum of Art  
NYPL New York Public Library  
PMA Philadelphia Museum of Art  
SI Smithsonian Institute  
UNAG University of Nebraska Art Galleries  
YUAG Yale University Art Gallery
THE ETCHINGS OF J. ALDEN WEIR

PORTRAITS
58. *THE ETERNAL REST* (state 1), lent by
Mrs. Charles Burlingham
58. *THE ETERNAL REST* (state II), lent by the Prints and Photographs Division, Library of Congress
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