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## THE ETCHINGS OF J. ALDEN WEIR

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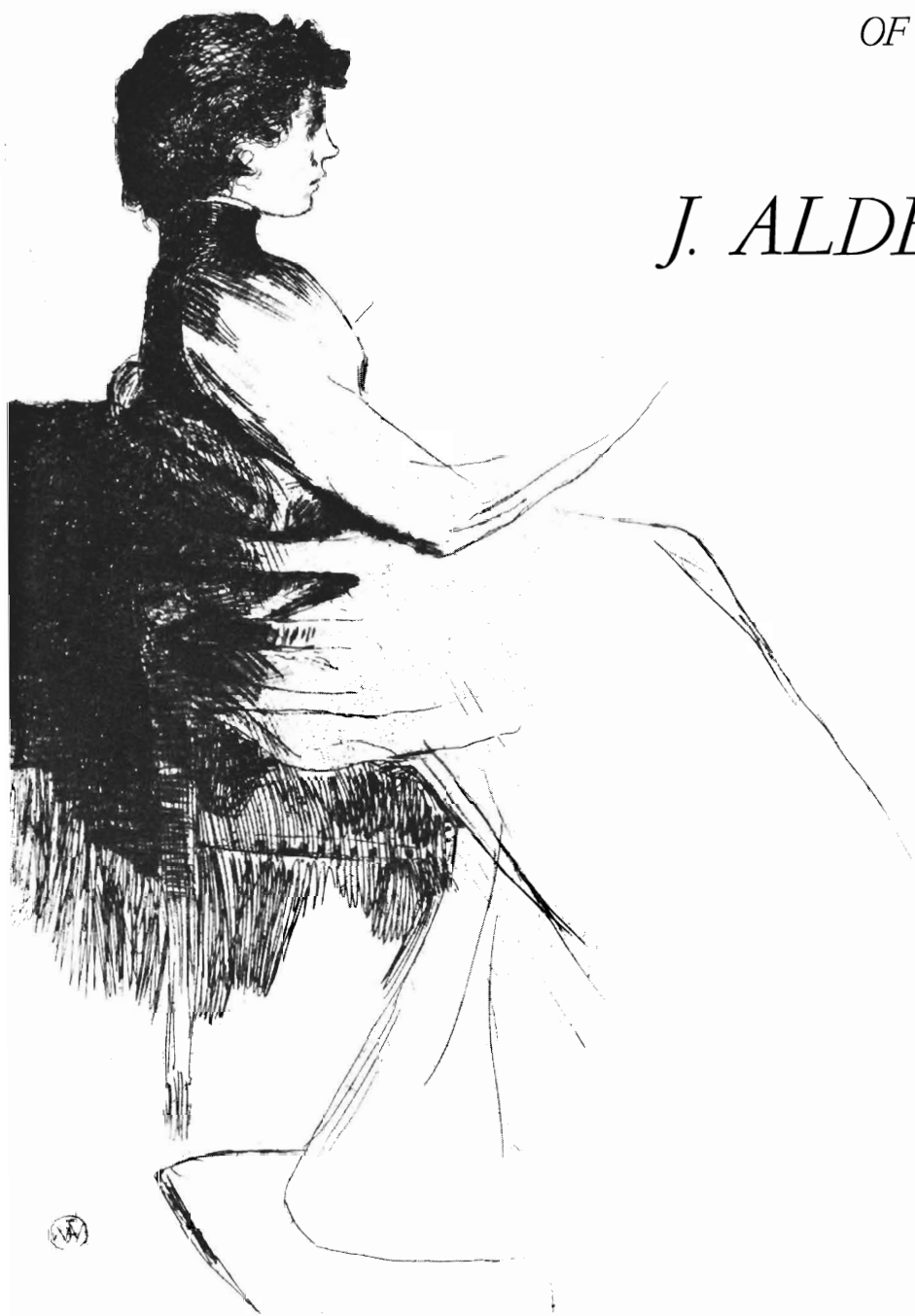
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*THE  
ETCHINGS  
OF*

*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."<sup>1</sup> 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.<sup>2</sup> 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."<sup>3</sup>

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 Legros; 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.<sup>4</sup> 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 *JAW* 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*.”<sup>5</sup>

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

1. Pennell, Joseph, *The Graphic Arts* (Chicago: University of Chicago Press, 1920), p. 215
2. For a discussion of Weir's relationship to Twachtman see—Baskett, Mary Welsh, *Prints*. “A Retrospective Exhibition: John Henry Twachtman.” (Cincinnati: Cincinnati Art Museum, 1966), pp. 32-34
3. Young, Dorothy Weir, *The Life and Letters of J. Alden Weir* (New Haven: Yale University Press, 1960), p. 180
4. Cary, Elizabeth Luther, *The Works of James McNeil Whistler* (New York: Moffat, Yard and Co., 1907), pp. 117-118
5. Ely, Caroline Weir, *Catalogue of an Exhibition of Etchings by J. Alden Weir* (New York: Frederick Keppel and Co., 1927), p. 1
6. *Ibid.*, p. 3



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- Zimmermann, Agnes, *An Essay Towards a Catalogue Raisonné of the Etchings, Dry-Points, and Lithographs of Julian Alden Weir*. "The Metropolitan Museum of Art Papers." vol. 1, part 2, 1923
- "Julian Alden Weir, His Etchings," *Print Collectors Quarterly*, vol. 10 (1923), pp. 288-308

# CATALOGUE

1. *AT THE PIANO* (Zimmermann 1)  
Lithograph, 10 1/4 x 8 1/8 inches  
Signed: "J. Alden Weir" in LR
2. *PROFILE PORTRAIT OF A WOMAN SEWING* (Zimmermann 2)  
Lithograph, 12 1/4 x 9 inches  
Signed: "J.A.W." in LR  
Collections: LC, NYPL
3. *WOMAN AND LITTLE GIRL* (Zimmermann 3)  
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\** (Zimmermann 4)  
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\** (Zimmermann 5)  
Etching, 7 1/2 x 5 inches  
Signed: "J.A.W." in LL
6. *MOTHER AND CHILD No. 1\** (Zimmermann 6)  
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* (Zimmermann 7)  
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) (Zimmermann 15)  
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* (Zimmermann 16)  
Dry-point, 10 x 7 15/16 inches  
Unsigned  
Collections: CAM, LC
17. *THE ROCKING CHAIR\** (1890) (Zimmermann 17)  
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. Alden Weir" in UL  
Collections: LC, MMA, Mrs. Charles Burlingham, Mrs. G. Page Ely
18. *WOMAN IN BLACK* (Zimmermann 18)  
Dry-point, 7 x 5 inches  
Signed: "J.A.W." in LL  
Collections:  
I. BM, NYPL  
II. LC
19. *PORTRAIT OF MISS HOE* (Zimmermann 19)  
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* (Zimmermann 20)  
Dry-point, 7 3/8 x 4 15/16 inches  
Unsigned  
Collections: LC
21. *ON THE PIAZZA* (Zimmermann 21)  
Dry-point, 4 x 4 15/16 inches  
Unsigned  
Collections: LC

22. *PORTRAIT SKETCH OF A WOMAN* (Zimmermann 22)  
Dry-point, 6 1/8 x 4 1/4 inches  
Unsigned
23. *BY THE WINDOW* (Zimmermann 23)  
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\** (Zimmermann 24)  
Dry-point, 6 7/8 x 5 inches  
Unsigned  
Collections: LC, Mrs. Charles Burlingham
25. *WOMAN LOOKING DOWN* (Zimmermann 25)  
Etching, 7 7/16 x 5 inches  
Unsigned  
Collections: LC, Mrs. Charles Burlingham
26. *STUDY OF A WOMAN'S HEAD IN PROFILE\** (1890) (Zimmermann 26)  
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\** (Zimmermann 27)  
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\** (Zimmermann 28)  
Etching and dry-point, 7 7/8 x 6 inches  
Unsigned
29. *HEAD OF A WOMAN* (Zimmermann 29)  
Dry-point, 6 15/16 x 5 inches  
Signed: "J.A.W." in LL  
Collections:  
I.  
II. LC

30. *LARGE HEAD IN PROFILE* (1891) (Zimmermann 30)  
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* (Zimmermann 31)  
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* (Zimmermann 32)  
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) (Zimmermann 33)  
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* (Zimmermann 34)  
Dry-point, 7 7/8 x 6 inches  
Unsigned  
Collections: BM, LC
35. *STUDIES* (Zimmermann 35)  
Etching, 7 3/8 x 5 inches  
Unsigned  
Collections: LC

36. *THREE HEADS—SKETCHES* (Zimmermann 36)  
Etching, 3 1/8 x 5 1/4 inches  
Unsigned  
Collections: BM, LC, Mrs. Charles Burlingham, Mrs. G. Page Ely
37. *SKETCHES* (Zimmermann 37)  
Etching, 4 1/8 x 6 1/4 inches  
Unsigned  
Collections: LC, MMA
38. *HALF-DRAPED FIGURE* (Zimmermann 38)  
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* (Zimmermann 39)  
Etching, 8 7/8 x 7 inches  
Unsigned
40. *SINCERITY, PURITY, DEVOTION\** (Zimmermann 40)  
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* (Zimmermann 41)  
Etching, 4 15/16 x 8 1/4 inches  
Unsigned  
Collections: CAM
42. *DREAMING* (Zimmermann 42)  
Etching, 7 1/4 x 5 1/8 inches  
Unsigned  
Collections: LC, Mrs. Charles Burlingham
43. *RESTING* (Zimmermann 43)  
Dry-point, 5 x 3 1/2 inches  
Unsigned

44. *THE LITTLE PORTRAIT (YOUNG WOMAN)* (Zimmermann 44)  
Dry-point, 6 1/8 x 4 1/2 inches  
Unsigned  
Collections:  
I. CAM  
II. CAM, LC, MMA
45. *LITTLE PORTRAIT No. 2 (CHILD)* (Zimmermann 45)  
Etching, 6 3/16 x 4 3/16 inches  
Unsigned  
Collections: MMA
46. *THE LESSON\** (Zimmermann 46)  
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\** (Zimmermann 47)  
Etching, 7 7/8 x 6 inches  
Unsigned  
Collections: LC, Mrs. Charles Burlingham
48. *GYP AND THE GIPSY\** (Zimmermann 48)  
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\** (Zimmermann 49)  
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) (Zimmermann 50)  
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) (Zimmermann 51)  
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\** (Zimmermann 52)  
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\** (Zimmermann 53)  
Etching, 9 3/8 x 6 1/4 inches  
Unsigned  
Collections: LC, Mrs. Charles Burlingham
54. *THE LITTLE STUDENT\** (1890) (Zimmermann 54)  
Dry-point, 4 1/16 x 3 3/8 inches  
Signed: "J. Alden 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) (Zimmermann 55)  
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\** (Zimmermann 56)  
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\** (Zimmermann 57)  
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)

(Zimmermann 58)

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* (Zimmermann 64)  
Etching, 8 15/16 x 7 1/16 inches  
Unsigned  
Collections: AFGA, LC
68. *PORTRAIT OF JOHN H. TWACHTMAN* (1888) (Zimmermann 65)  
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* (Zimmermann 66)  
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* (Zimmermann 67)  
Dry-point, 6 7/8 x 5 inches  
Unsigned  
Collections: LC, UNAG, Mrs. Charles Burlingham
72. *PORTRAIT OF A SEATED MAN* (Zimmermann 68)  
Etching, 9 x 6 7/8 inches  
Unsigned  
Collections: LC
73. *A JUDGE OF PRINTS* (Zimmermann 69)  
Etching, 4 15/16 x 3 5/8 inches  
Unsigned  
Collections: BM, LC, Mrs. Charles Burlingham
74. *PORTRAIT OF LUCAS VORSTERMAN* (1888) (Zimmermann 70)  
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* (Zimmermann 78)  
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* (Zimmermann 79)  
Etching, 5 1/4 x 3 7/8 inches  
Signed: "J.A.W." right of center  
Collections: LC
84. *THE CARPENTER'S SHOP\** (1891) (Zimmermann 80)  
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\** (Zimmermann 81)  
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\** (Zimmermann 82)  
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\** (Zimmermann 83)  
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\** (Zimmermann 84)  
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* (Zimmermann 85)  
Etching, 4 x 6 inches  
Signed: "J.A.W." in LR  
Collections: MMA, NYPL, Mrs. Charles Burlingham, Mrs. G. Page Ely
90. *THE FARM\** (Zimmermann 86)  
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\** (Zimmermann 87)  
Etching, 10 7/8 x 7 3/4 inches  
Unsigned  
Collections: CAM, LC, MMA, Mrs. Charles Burlingham
92. *THE WEBB FARM\** (Zimmermann 88)  
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\** (Zimmermann 89)  
Etching, 3 5/8 x 6 1/4 inches  
Signed: "J.A.W." in LL  
Collections: CAM, LC, MMA, NYPL
94. *THE BARN LOT\** (1887) (Zimmermann 90)  
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* (Zimmermann 91)  
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* (Zimmermann 92)  
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\** (Zimmermann 93)  
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* (Zimmermann 94)  
Etching, 4 11/16 x 6 1/4 inches  
Signed: "J.A.W." in LR  
Collections: MMA
99. *BIRD-HOUSE* (Zimmermann 95)  
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) (Zimmermann 96)  
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* (Zimmermann 97)  
Etching, 16 3/4 x 20 11/16 inches  
Unsigned  
Collections: Mrs. G. Page Ely (?)
103. *FLOWERS IN A JAPANESE JAR\** (Zimmermann 98)  
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\** (Zimmermann 99)  
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) (Zimmermann 100)  
Etching, 4 x 5 5/8 inches  
Signed: "Bas Meudon J.A.W." in LR  
Collections: LC, MMA
106. *BAS MEUDON No. 2\** (1889) (Zimmermann 101)  
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) (Zimmermann 102)  
Dry-point, 3 1/4 x 5 5/16 inches  
Signed: "A.W." reverse near bow of boat  
Collections: LC
108. *LIVERPOOL DOCKS* (1889) (Zimmermann 103)  
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) (Zimmermann 104)  
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  
Signed: "J.A.W." in LL, "J.A.W./June 18, 1889" in LR  
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) (Zimmermann 121)  
 Etching, 3 3/8 x 5 3/8 inches  
 Unsigned  
 Collections: LC, MMA
127. *FARM-YARD — ISLE OF MAN* (1889) (Zimmermann 122)  
 Dry-point, 4 15/16 x 6 15/16 inches  
 Unsigned  
 Collections: BM, LC
128. *SULBY GLEN — ISLE OF MAN* (1889) (Zimmermann 123)  
 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*



48. *GYP AND THE GIPSY*, lent by  
the Prints and Photographs Division, Library of Congress



58. *THE ETERNAL REST* (state I), lent by  
Mrs. Charles Burlingham



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

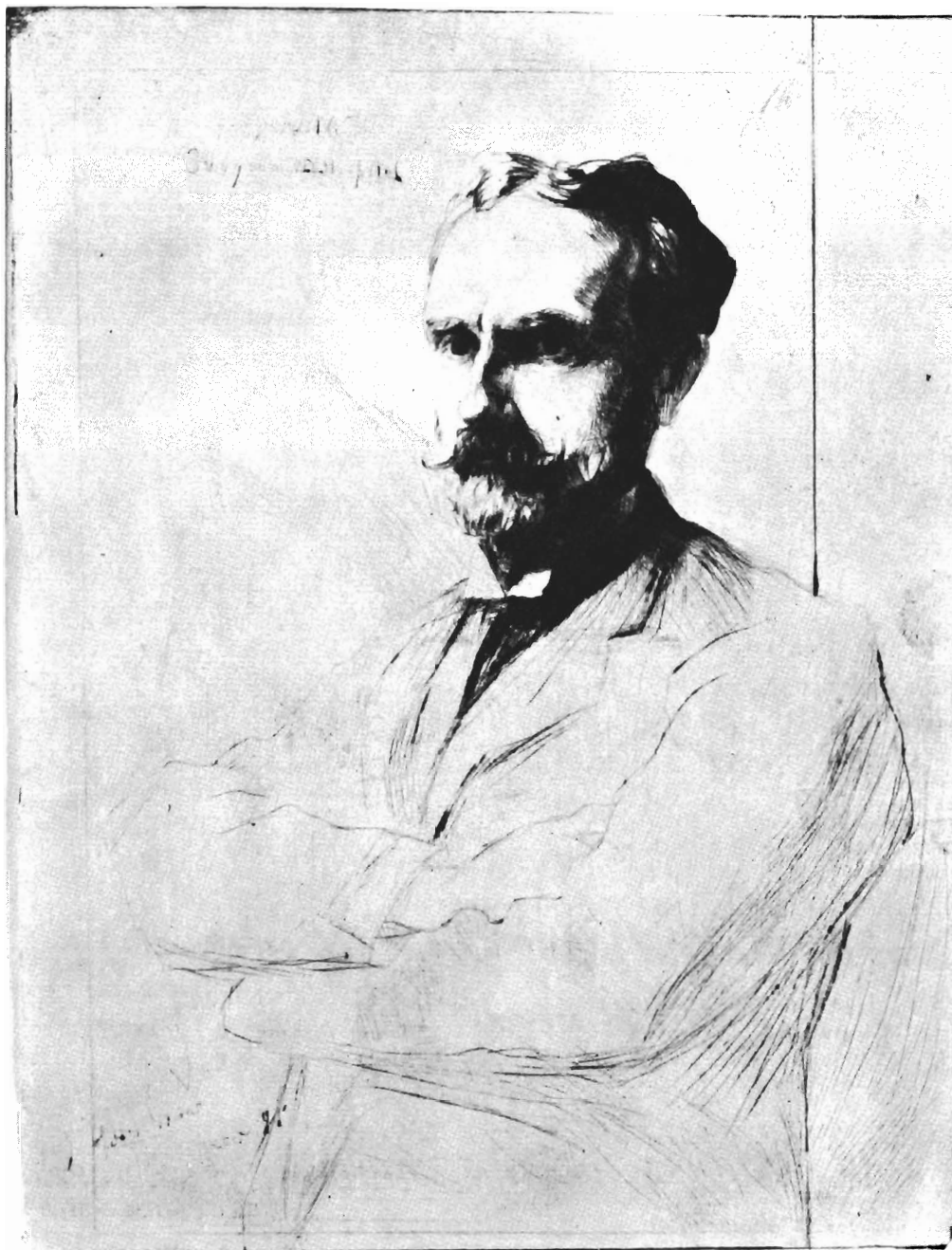




59. *WOMAN READING*, lent by  
the Prints and Photographs Division, Library of Congress



60. *PORTRAIT OF A WOMAN*, lent by  
Mrs. Charles Burlingham



61. *PORTRAIT OF DR. ROBERT F. WEIR*, lent by  
Museum of Fine Arts, Boston



70. *PORTRAIT OF ALBERT P. RYDER*, lent by  
Mrs. Charles Burlingham



Theodore Robinson  
J. Alden Weir

C. W. Ely Imp.

71. *PORTRAIT OF THEODORE ROBINSON* (actual size),  
University of Nebraska Art Galleries, F. M. Hall Collection

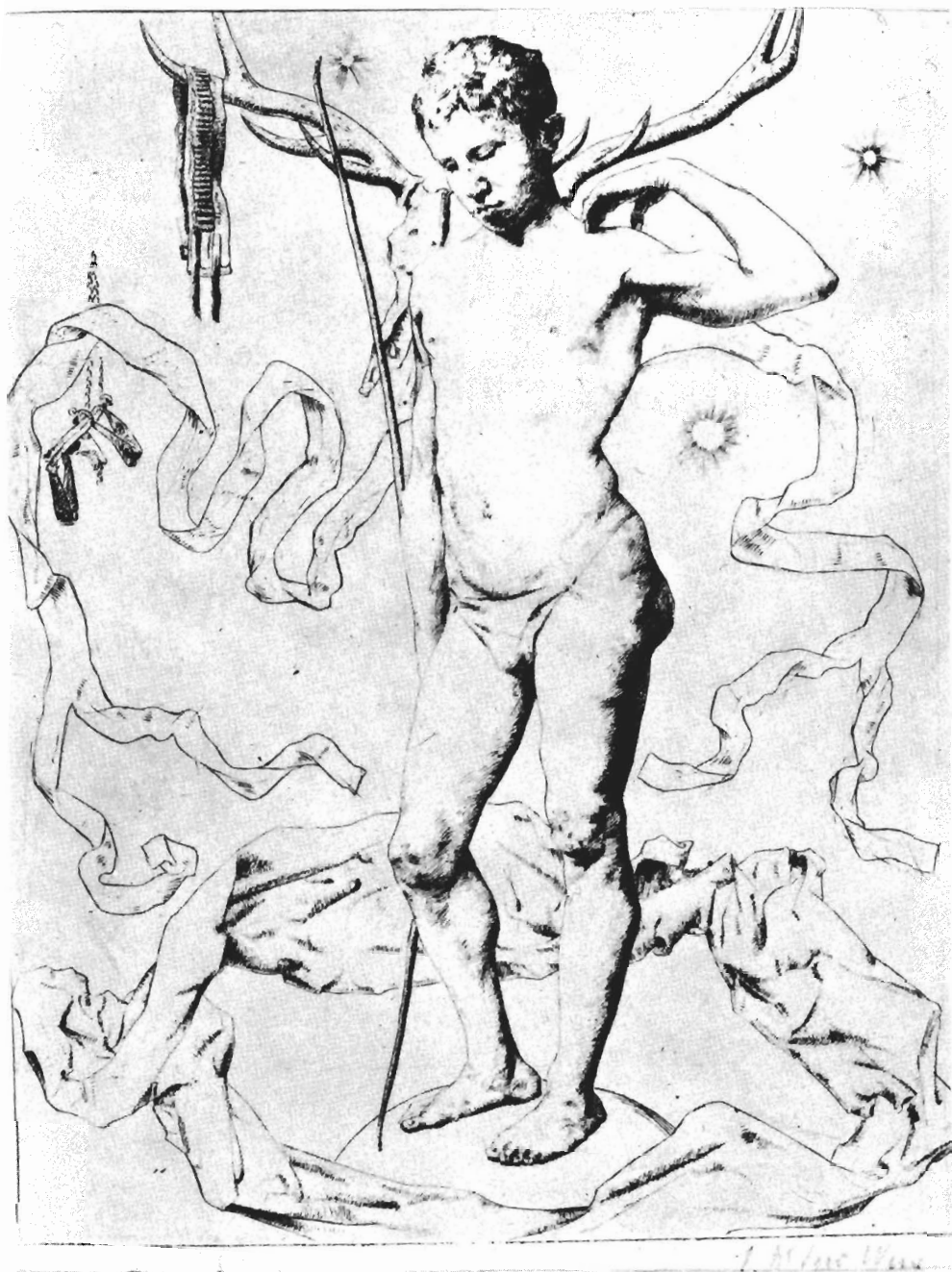




74. *PORTRAIT OF LUCAS VORSTERMAN*, lent by  
the Prints and Photographs Division, Library of Congress



76. *ARCTURUS* (state III), lent by  
The Cleveland Museum of Art, gift of Ralph King

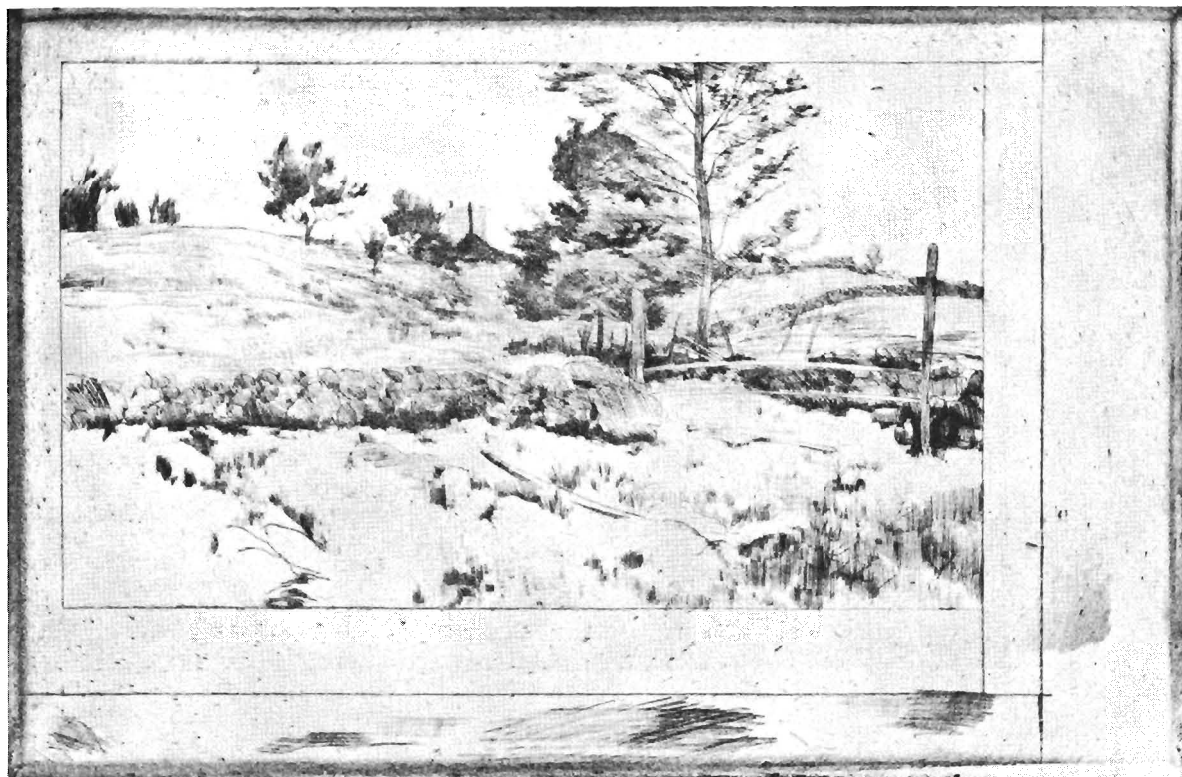


76. *ARCTURUS* (state IV), lent by  
Cincinnati Art Museum, gift of the artist

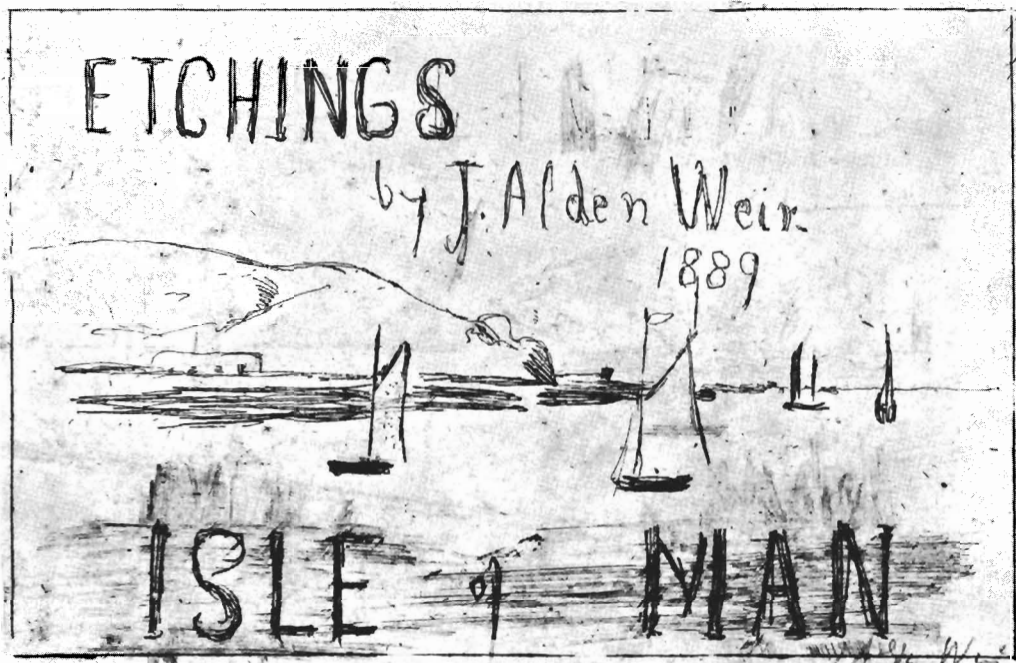


*THE ETCHINGS OF J. ALDEN WEIR*

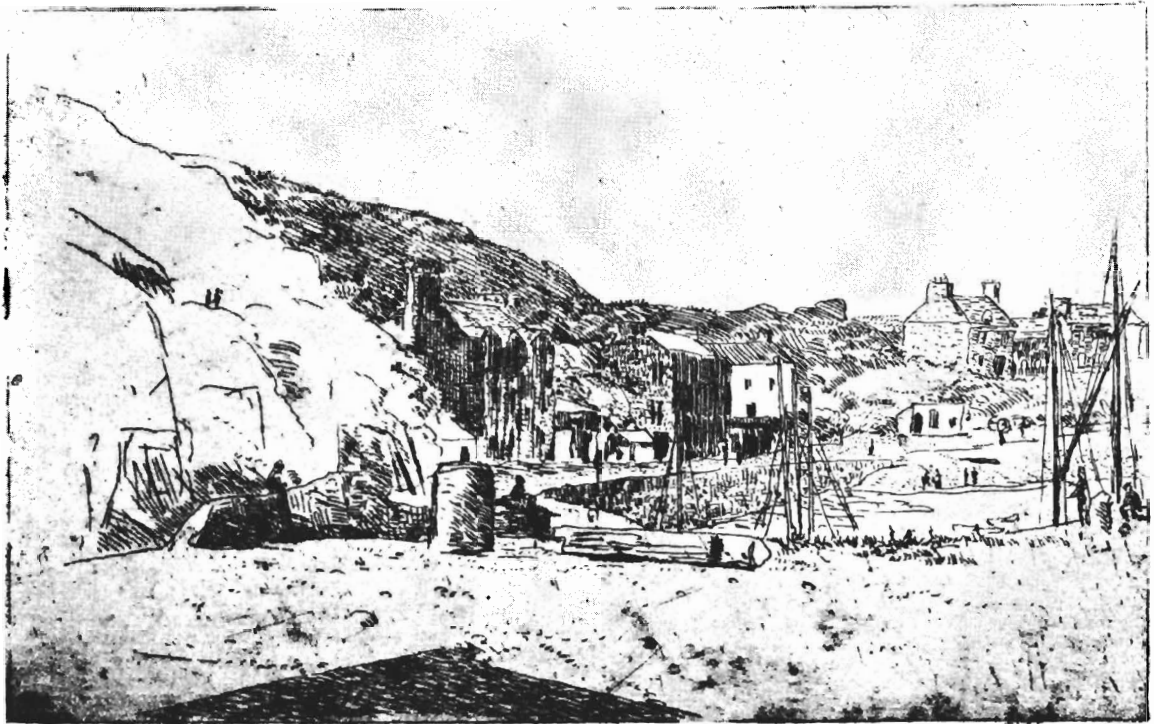
*LANDSCAPES*



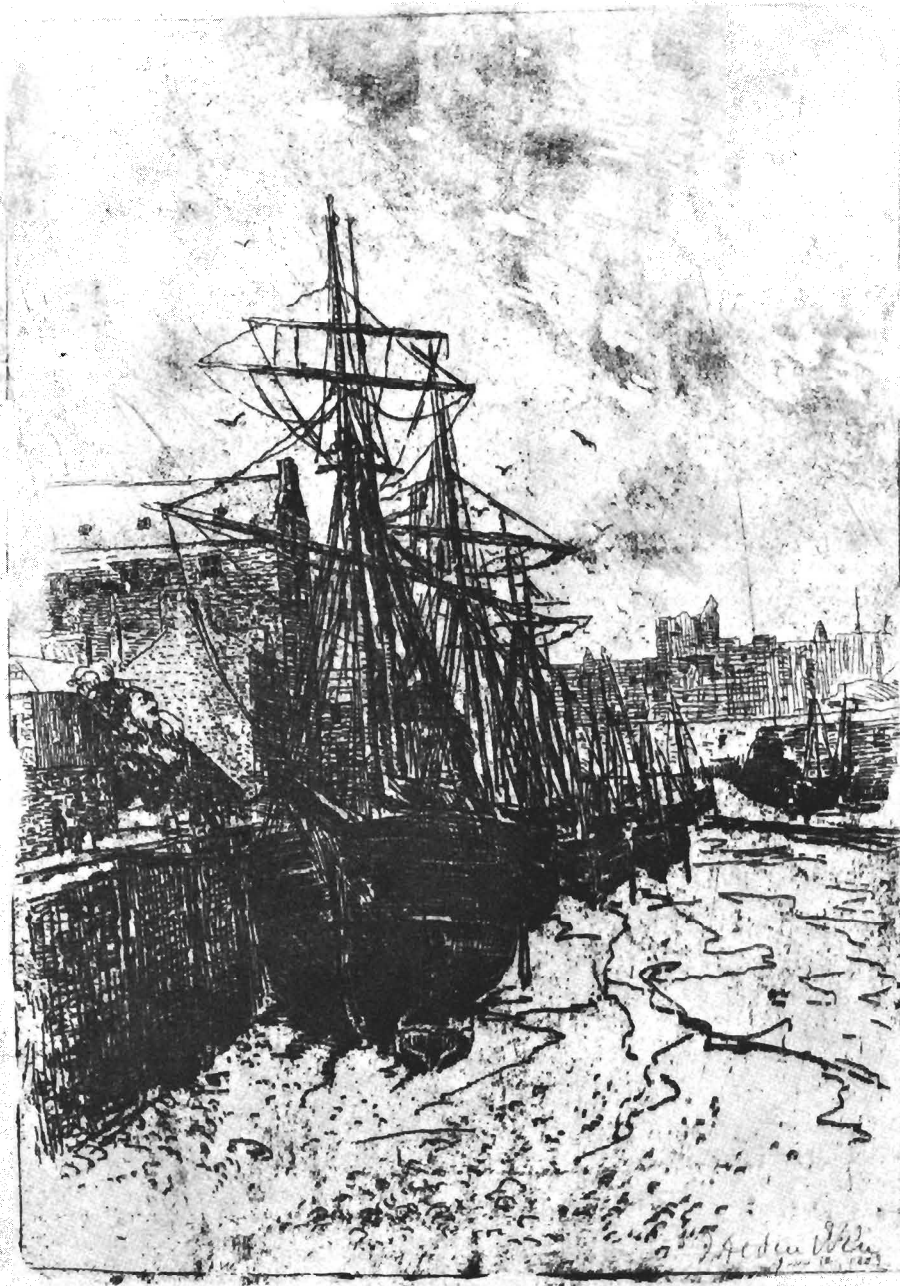
100. *LANDSCAPE (SKETCH OF FIELDS)*, lent by  
Mrs. Charles Burlingham



111. *TITLE PAGE — ISLE OF MAN SERIES* (actual size), lent by the Prints and Photographs Division, Library of Congress



112. *HARBOR — ISLE OF MAN* (actual size), lent by the Prints and Photographs Division, Library of Congress



114. *BOATS AT LOW TIDE — ISLE OF MAN* (actual size), lent by the Prints and Photographs Division, Library of Congress



123. *FISHERMAN'S HUT—INTERIOR — ISLE OF MAN*, lent by  
the Prints and Photographs Division, Library of Congress



127. *FARM-YARD — ISLE OF MAN*, lent by  
the Prints and Photographs Division, Library of Congress



128. *SULBY GLEN — ISLE OF MAN*, lent by  
Cincinnati Art Museum, gift of the artist



500 copies printed at the University of Nebraska,  
Lincoln, November 1967. Designed by *Dwight Stark*