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ERNEST HASKELL

(1876 - 1925)

A RETROSPECTIVE EXHIBITION



A Portfolio of Selected Work

INTRODUCTION BY RUTH FINE LEHRER

CATALOGUE BY RUSSELL J. MOORE



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FOREWORD

THIS RETROSPECTIVE EXHIBITION honors Ernest Haskell (1876–1925) in the centennial year of his birth. The exhibition is a fitting tribute to a major talent, whose efforts have been recently recognized with commemorative shows in both New York and Hawaii. Furthermore, the renewed interest in realism and the traditional etching medium makes it especially significant that we look more closely at one of its most serious proponents.

In addition to the Bowdoin College Museum of Art, Haskell is represented in numerous collections throughout the country: The New York Public Library, The Metropolitan Museum of Art, the Honolulu Academy of Arts and the Philadelphia Museum of Art, to name a few. Bowdoin has been fortunate to receive one of the largest and most complete collections of Haskell's work as a result of a series of gifts from the artist's family over a period of many years.

The first group of works was given by Ernest Haskell's widow, Emma Laumeister Haskell, in the forties, and later their twin children, Josephine and Ernest Jr., also contributed generously. In 1974, the late Ernest Haskell, Jr., whose special desire was to see an exhibition of this size, added a nearly complete group of the artist's etchings and drypoints to the collection. Prior to Ernest, Jr.'s death, Richard West, former Director, expressed an interest in exhibiting the Haskell Collection along with our Director, Dr. R. Peter Mooz who shared Mr. West's enthusiasm for the exhibition. To both go my appreciation for

their foresight and the opportunity to develop the exhibition.

Mrs. Ernest Haskell, Jr., has continued graciously to add to this group and has been most helpful in the preparation of the exhibition; special thanks go to her for the generous loans from her collection. Mrs. Josephine Haskell Aldridge, like her brother, has added greatly to the Haskell Collection at Bowdoin, and it is her intent that her father's work serve as instructive and enlightening examples to students of printmaking at the College. Sincere appreciation is due Mrs. Aldridge for her interest and help in the selection of loans from her collection for the show.

And, finally, our gratitude goes to Ruth Fine Lehrer, Curator, Rosenwald Collection, Alverthorpe Gallery, whose particular insight and sincere regard for Haskell the artist and master technician can be sensed throughout her essay. Our thanks also to Elizabeth Roth, Robert Rainwater and Roberta Waddell of the New York Public Library and Karen F. Beall and Alan Fern of the Library of Congress for their assistance to Ms. Lehrer in her research. This retrospective exhibition, the most inclusive Haskell show to date, includes not only the artist's best-known works in etching and drypoint, but also his lesser known drawings, watercolors and paintings. It is hoped that the exhibition will enable the discerning audience to not only fully appreciate Haskell's special contribution to American printmaking but also the unique creativity found throughout the artist's work.

R. J. M.



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CHRONOLOGY

- June 30, 1876: Born in West Woodstock, Connecticut.
- 1895: Graduated from Woodstock Academy. First serious sketching; moved to New York. *Mail and Express* published sketches.
- Before 1897: Joined journalistic art staff of *New York American*. Also designed posters and illustrations for the *New York Sunday Journal*, *Scribner's*, and other publications. First experiments with lithography.
- 1897: First trip to Paris. Studied briefly at Académie Julian. Informal study of Old Masters, particularly Rembrandt, Leonardo and Dürer. Earliest etchings. Met Whistler.
- 1898: Returned to New York. Executed earliest lithographs.
- 1899: Exhibition at the Pratt Institute, Brooklyn. Met success with theatrical posters and caricatures.
- 1900: Back to Paris.
- ca. 1900: Wrote essay on "Portraits and Caricatures."
- 1902: In London.
- 1903: Married Elizabeth Louise Foley in New York. Moved to Staten Island. Bought home in Maine.
- 1903–1910: Great productivity working in various media and with varied subject matter. Winters in New York; summers in Maine.
- 1910: Last trip abroad. Met Marin. Executed "The Paris Set," a group of ten comparatively small etchings depicting Parisian "low life." Birth of Hildegarde in New York.
- 1911: Berlin Photographic Company Exhibition in New York. Exhibited frequently in New York from this point on, as selectively noted below.
- 1912: Executed intricately worked plates, e.g. "General Sherman." Earliest "flick engraving."
- 1914: Visited California. Exhibited at the Kennedy and Company Gallery, New York.

- 1916: Visited Florida. Major exhibitions at Kennedy Galleries, New York, and the Art Institute of Chicago. Birth of Eben in New York.
- 1917: Exhibition at the New York School of Applied Design for Women.
- 1918: Wife Elizabeth died, New York.
- 1918–1920: Revisited California. Worked in watercolor in addition to executing a number of etching and drypoint plates along the Carmel and Monterey coast.
- 1919: Exhibited at the Milch Galleries, San Francisco. Exhibited at the Mussmann Gallery, San Francisco.
- 1920: Married Emma Loveland Laumeister in San Francisco. Returned East.
- 1921: Exhibited at Anderson Galleries, New York. Birth of Ernest, Jr. and Josephine in New York.
- ca. 1921–1924: Began to work in free, open line etching technique, e.g. "Alna Willows." Exhibited at Montross Gallery, New York.
- 1925: Spent summer in California painting a series of watercolors.
- November 1, 1925: Killed in automobile accident while returning to home in Maine from New York.
- 1926: Major retrospective exhibition at Macbeth Galleries, New York.
- 1948: Commemorative exhibition at Kennedy Galleries, New York.

INTRODUCTION

THERE WAS A SURGE OF INTEREST in etching in France shortly after 1840 and in England about twenty years later. The interest was in the technique as a medium for direct artistic expression rather than for reproduction or initial work on engraved plates. It was spurred by the collaborative efforts of printers (Auguste Delâtre and Frederick Goulding), publishers (Alfred Cadart and the Duntornes), critics (Philippe Burty and Philip Gilbert Hamerton), and artists (Charles Jacque, Charles Meryon, Seymour Haden, and J. A. M. Whistler, to name a few). In 1866, Cadart visited the United States bringing with him a group of French etchings for exhibition in New York. At that time, he helped to establish an American branch of the French Society of Etchers, but his success in stimulating an immediate substantive interest in the medium was apparently slight. Excitement was generated, however, by etchings seen at the 1876 Centennial Exposition, and The New York Etching Club, the first of its kind organized in this country, was formed in 1877. By that time, increasing numbers of American artists were traveling and studying abroad, undoubtedly seeing more and more artists' etchings. When Seymour Haden delivered his proselytizing lectures on the subject of the painter-etcher in several United States cities between 1882 and 1884, he spoke to receptive audiences, and by 1886, when J. W. R. Hitchcock wrote that popular interest in the art of etching was "hardly six years old in this country,"¹ several etching societies had been formed.

Although etching was being widely explored by artists in America, the potential of lithography for artistic expression was not. Lithography had been used in Europe by many painters throughout the nineteenth cen-

ture, including Goya, Delacroix, Manet, and Fantin-Latour, but was popular in the United States mainly as a reproductive and commercial process until after the international poster movement arrived here early in the 1890s. Also during the late decades of the last century, advances in photography and what appears to have been a frenetic search for more efficient and more effective methods for high quantity graphic reproduction expanded pictorial possibilities in book and periodical illustration. Simultaneously, unique printed images were being produced by artists on both sides of the Atlantic using the hybrid process of monotype.²

It was this challenging milieu that Ernest Haskell entered in 1895 when he began his career by working as a newspaper illustrator.³ It was not unusual for artists who later became more closely associated with the fine arts to begin as commercial illustrators, and among those that Haskell's career parallels in this respect were William J. Glackens, John Sloan, and Maxfield Parrish. Also like theirs, his early recognition was for his posters.⁴ Several Haskell posters executed for the New York Sunday *Journal* in 1896, as well as for *Truth* (No. 130), show the influence of the Frenchman, Jules Cheret; others, including some for the New York Sunday *World* from as early as 1895, are in a flat, decorative, idealized style like that of many American poster artists working at the time, the most influential of whom were Will Bradley and Edward Penfield. Haskell's more personal style appeared before long, however, in theater posters such as *Mrs. Fiske* (No. 125) and *Grace George* (No. 126) singled out by Frank Weitenkampf for their painterly lithographic style coupled with sparse typography.⁵

As did many American artists of the period, Haskell traveled (via London) to Paris where

in 1897 he entered the Académie Julian, but he soon left the Académie in favor of the self-education route—roaming art galleries such as Durand-Ruel (looking at Daumier, Manet and Degas)⁶ and the Louvre. He must have met Whistler almost immediately and was encouraged to make his first etchings⁷ which date from shortly after his arrival, as do his first lithographs.⁸ These early prints were portraits and figure studies, usually of friends and acquaintances like “Margo, the Harlot, a quaint creature who wandered about the Cité in the grey dawn.”⁹ They are akin to such early Whistler portraits as *August (sic) Delâtre* (Kennedy 26), especially in the tentative searching quality of the drypoint line and the tenderness of the characterization. The American print dealer and publisher Frederick Keppel (No. 38) encouraged Haskell with a gift of fine old paper, a sheet of which was used for his “first important essay in etching,”¹⁰ a female head, executed in drypoint. Following Whistler, Haskell later purchased old books from which he removed the fly-leaves for use as printing paper. From the early Paris period came several Whistlerian oil sketches on wood, such as *The Fruit Shop* (No. 134) and monotypes (*Parisian Woman*) (No. 104) which often recall the café subjects of Toulouse-Lautrec.

Technical experimentation engaged Haskell’s imagination from the very beginning. Ch. FitzGerald, writing for *The Book Buyer*, notes a work “executed in a process invented by the artist himself, a charming process that he is now perfecting namely the monotype transferred to [lithograph] stone.”¹¹ Apparently he also transferred impressions from drypoint plates to stone.¹² Haskell was back in the United States by 1899, and he continued to work in the fine arts and as an illustrator and caricaturist. His caricature subjects included *Andrew Carnegie* (No. 87) and *J. M. Barrie* (No. 88) but best known is the caricature of *Whistler* (No. 89) drawn in Paris in 1898 and published with other works by Haskell to illustrate the FitzGerald article.¹³

Although much of Haskell’s early work is tentative and eclectic, his facile talents received critical commendation. FitzGerald praised the young artist: “. . . even in his slightest sketches it is evident that he has a knowledge of what he is about. His observation is subtle; he has an eye for all that is distinguished and refined in his subject.”¹⁴ A few years later, in 1903, Christian Brinton noted that “[Haskell] combine[d] the aesthetic restlessness of Whistler with the pensive, Third Empire grace of Alfred Stevens . . . grace and charm were [Haskell’s] birthright . . . if he persist[s], force and fervor may be added thereto.”¹⁵

Between 1900 and 1903, Haskell spent additional time in London and Paris and it was apparently during this period that he made a conscious commitment to precise draftsmanship. He continued to paint and make prints (including portraits and several Staten Island subjects—*Chelsea Station, Staten Island*, reproduced, No. 116), and executed illustrations for periodicals (including *The Critic, Scribner’s, The Metropolitan Magazine*, and *Collier’s*¹⁶) and books (for example, Eugene P. Lyle, Jr.’s, *The Missourian*, published by Doubleday in 1905). His most accomplished works of this decade, however, are elegant silverpoint portraits (*An Officer*, No. 102) and meticulous pen and ink landscapes at times reminiscent of Rudolph Bresdin (*Cliffs*, No. 98).¹⁷ Significantly, both of these media precluded the possibility for change—a mark, once placed, was unerasable. The artist, therefore, thought “carefully of each line before he execute[d] it . . . when pen and ink has been carried far enough, etching and engraving have no horrors. It is now easy to draw within the dimensions of the plate, for the habit of drawing inside a circumscribed space has already been acquired and a certainty of line perfected.”¹⁸ During this “apprenticeship of pen and ink,” Haskell developed a formal vocabulary which he used in many of his later etchings, engravings and drypoints: the pointillist technique, exploited in

the flick engravings;¹⁹ the careful delineation of individual twigs, blades of grass, leaves and flowers, seen in etchings of the California forests; the layering of lines to create a spatial density, later developed and refined in the sensuous drypoint images of the Florida and Monterey cypresses. All of these techniques have their origins in the earlier drawings. Also apparent in the drawings, is Haskell's fascination with the juxtaposition of intimate landscape detail with powerful, imposing trees or masses of trees.

Among Haskell's possessions was Rovinski's monumental Rembrandt catalogue with reproductions of as many states of each of Rembrandt's prints as Rovinski could locate. This enabled Haskell to study Rembrandt's working processes very closely and the results may be seen in *The Blind Gypsy* (No. 10), dating from about 1910. In it, networks of hatching establish volume and tonalities similar to those found, for example, in Rembrandt's *Jan Lutma, Goldsmith* (Bartsch 276).

In 1910, Haskell returned to Paris where he published *The Paris Set*. These twelve etchings are the last Haskell prints in which Whistlerian influence is strongly and directly felt, and perhaps they were done as a posthumous homage to that influential artist. The prints were also proof to Haskell that during the prolonged period in which his main efforts were devoted to drawing, he had not lost his touch for etching, but rather had expanded upon the ability that had brought him early recognition.²⁰ Not content with making imitative images, Haskell followed Whistler's advice to a young copyist at the Louvre, "You should copy the spirit."²¹ Haskell elaborated on this, stating that, "within the scope of every art method lie unlimited possibilities for originality. The method, however, should remain virgin." To exemplify this, he cited Blake's use of Dürer's engraving technique for images quite different from Dürer's. Haskell assumed the premise that "improvement" on the masters would come from the extension of past

forms rather than by elaboration or disruption of them.²² In his own attempt to improve, he produced an extensive body of prints, paintings, and drawings, including some of the most distinguished etchings executed in this country during the first quarter of this century.

Although ultimately Haskell's most substantial recognition was for his etchings, his 1911 exhibition at Martin Birnbaum's²³ Berlin Photographic Company in New York included only twenty-one etchings among one hundred and fifteen items.²⁴ The following year, Frank Weitenkamp, in *American Graphic Art*, included his name in long lists of etchers but gave him no particular praise. Haskell was highly esteemed for his work in other graphic media, however, and his name appeared frequently in Weitenkamp's pages, often with others now almost forgotten. He was credited with Archie Gunn and Hy Mayor for theater and magazine posters; with Glackens and Arthur B. Davies among the few Americans engaged with lithography as a fine arts medium (artists working in lithography are often dependent upon professional printers, but, according to FitzGerald, Haskell's technical expertise enabled him to proof his own stones); with Albert Sterner and C. F. W. Mielatz for renewed interest in the monotype; and with Edward Penfield for contributing to the improved "get-up" of what we would now call industrial advertising.²⁵

Noting that before the (Berlin Photographic Company) exhibition Haskell's "exquisite and elegant art was known only to the more discriminating and observing of amateurs," A. E. Gallatin wrote that "the exhibition proved to be one of the most interesting and important one-man shows of the season and introduced to us the work of a young American artist whose genius is of the creative order and whose art is most personal."²⁶ According to a *New York Times* critic, writing on April 16, 1911, "His work in the various mediums seen thus together [gave] evidence of his eager facility in the use of his talent, and of

his substantial accomplishment in the different corners of his chosen field of art." The exhibition marked the end of one era in Haskell's development and the beginning of another. His significant production from this point on was in etching, engraving, and dry-point, although he continued to work in other media. He earned his living mainly through commissions for portraits, bookplates and personal greeting cards, and his time essentially was divided between New York and Maine, although he made several trips across the country.

In 1886 J. W. R. Hitchcock estimated that popular interest in the etching medium in this country was about six years old. By the time Weitenkampf was writing a quarter of a century later, this popular interest had experienced its ups and downs. The flurry of activity in the 1880s had been tempered during the following twenty years. As early as 1892, S. R. Koehler, then Curator of Prints at the Museum of Fine Arts, Boston, noted that enthusiastically formed etching societies were "in a state of innocuous somnolence"—reproductive etching presented problems; overproduction by publishers turned real interest into fad.²⁷ Many critics of the 1890s felt that a decrease in popular interest would lead to an evaluation and use of the etching medium as "a distinct thing apart, with characteristics and qualities based on its very nature and therefore different from those in any other graphic art."²⁸

Needless to say, this "very nature" was widely interpreted and demonstrated. Many influences affected the artists as they developed a tradition for the painter-etcher in America. Among them were Charles Meryon's explicitly and tautly drawn etchings of city views, etchings of the Barbizon landscape by Charles Jacque and Charles-François Daubigny, and Anders Zorn's fluidly and exuberantly handled figure subjects. The etchings of Whistler, however, were the most penetrating influence on the period. Whistler's presence was felt in several ways: choice of subject (pic-

turesque facades, alleyways, courtyards, and canals), attempts at a shorthand manner of drawing, compositional format and selective use of surface tone in wiping plates for printing. After 1910, Haskell was independent of the direct Whistler influence which remained a force in the work of George Charles Aid, Katharine Kimball, Joseph Pennell and Herman Armour Webster. With the exception of Pennell, these artists, along with many other American etchers of the time, are now almost forgotten, but they were at one time widely known and highly respected.²⁹ A strong counter current to Whistlerian picturesqueness may be found in the American genre and street scenes of The Eight. Childe Hassam and John Marin,³⁰ friends of Ernest Haskell, produced large bodies of etchings interpreting the "very nature" of the medium in particularly individual ways, and Haskell may be placed along with them in this respect.

From what remains of Haskell's library one can see that his interests included the work of Dürer, Leonardo, Michelangelo, Rembrandt, Blake, Manet, Haden, Augustus Johns, Daurier and Gavarni; he formed an extensive Whistler library; he owned encyclopedias of natural history and Christian art, detailed accounts of English ferns, modern art, the history of prints and bookplates, the history of illustration and ornament, books about posters of the 1890s (including several numbers of *Bradley, His Book*), perspective drawing (with beautiful engraved plates), and well-worn technical manuals such as S. R. Koehler's 1880 translation of Lalanne's *A Treatise on Etching*. He at one time owned the *Yvette Guilbert* album and posters by Toulouse-Lautrec as well as etchings by Rembrandt.

The careful attention he gave his tools has been frequently noted. He used a vast array of etching needles, scrapers and burnishers—a range which facilitated both his meticulous drawing style and his minute corrections to the plate. Many of the tools, handsome from the standpoint of function, are also aestheti-

cally so—a plate cleaning brush with mother-of-pearl insert, a knife-sharpening stone set into a beautifully finished block of wood. Although Haskell's studio is not intact, the work table which he designed and built remains in his family and one can see from its design how the table, the tools and the artist might have functioned as a unit. Haskell apparently mixed many of his own chemical formulas and ground his own printing ink. Although most of his impressions are printed in black, he experimented with various toned inks, mainly browns, but occasionally blues and greens. The use of toned inks was a common practice among the painter-etchers, apparently to further distinguish their work from reproductive engravings which generally were printed in black. Unlike Pennell, for example, Haskell did not depend upon the seductive and dramatic potential of *retroussage* and selective wiping of his plates while printing. It was not until some of the late Maine subjects (*Crystal Morning*, No. 23), however, that he made a point of eliminating almost all surface tone in order to emphasize his etched or drypoint lines against a stark, light background. Many of Haskell's images were developed in stages and frequently state proofs exist (see *The Blind Gypsy*, No. 71). Few of his editions went beyond fifty impressions and in most instances, editions were printed on various Oriental and European papers, at times antique, and on rare occasions colored sheets were used. His attention to detail extended to his signature which often was quite elaborate throughout his career. In addition, early in his career, he used a logo comprised of three circles (the format varied) and, later, two blindstamps, one a crab (his astrological sign—Cancer) and the other, his name (*Cliffs*, No. 96).

Almost all of Haskell's work is undated and one must depend on exhibition records and other miscellaneous documents to reconstruct his path. His insistence on thoroughly mastering technique is clearly seen throughout his work. Frank Jewett Mather, Jr., went so far as

to claim that "in technical resourcefulness no etcher of our times surpassed him."³¹ The flick engravings of about 1912–1914 (*Amelia*, reproduced, No. 4) are incredible tours de force. Their subtle tonalities are like those found in Haskell's lithographs of a few years earlier. In *Edge of the Wood* (No. 119), a lithograph of 1909, restrained layers of litho-crayon strokes emphasized the granular limestone surface. In printing, dots of ink hit only the high points of the stone previously touched by the crayon. The pointillist effect obtained is visually related to the flick engravings in which forms have a similar edgeless, illusive quality. The engraved tonalities are obtained with linear techniques rather than with aquatint, a tonal process which Haskell apparently found objectionable as being too apt to yield accidental effects. He made only four or five engravings in the flick manner (all portrait or figure subjects) perhaps because he regarded them as technical exercises done mainly to master the method which he then frequently used in combination with line etching in the landscapes that came later.

From about 1914 through 1919 Haskell's prints followed two parallel paths. One led to intricate "tree portrait" etchings; the other to the group of cypress landscape subjects executed in drypoint. The "tree portrait" etchings are, in places, extraordinary in their presentation of detail with attention given to the differentiation of leaves, boughs, twigs, the facets of rocks and the curves of trees. *Baby Sequoia* (No. 8) and *General Sherman* (No. 39) offer insight into the monumentality and awesome stillness one encounters in the Pacific Coast forests. Deeply bitten lines yield rich, sensuous impressions.

In his drypoints (*Three Witches*, reproduced, No. 75; *Cypress Study No. 2*, No. 27), drawn mainly from the cypresses on the Monterey Peninsula, Haskell masterfully captured the dramatic, mysterious quality of these extraordinary trees shaped by the Pacific winds. The prints tend to be both abstract and planar and

their rich, velvety, faceted surfaces bring to mind the cubist drypoints of Jacques Villon. That Haskell knew about and respected European modernist movements is evident from his response during an interview by Margaret Hubbard Ayer published in the *New York Evening Journal*, March (1912): "I went abroad last year especially to study this new phase of art. These post impressionists and futurists (sic) are trying to crystalize their ideas. The mental impression made upon the artist . . . not the object seen, but the psychological effect it produced upon his mind . . . the sum total of the visual impression . . . the mental picture changes and shifts . . . It is like the fourth dimension in art."³²

By this time there was already an established tradition of American landscape as a popular subject for etchings. Producing prints similar in spirit to etchings by French Barbizon artists, nineteenth century American landscapists included Peter, Thomas and Mary Nimmo Moran as well as Stephen Parrish, C. F. W. Mielatz, and Charles Platt. Haskell's immediate contemporaries involved with the sublime in the American landscape were Cadwallader Washburn and George Elbert Burr, another "tree portraitist."

Within the work of these artists one can distinguish two methods of drawing on the etching plate which, for lack of better terminology, one might call the "scrawl" manner and the "articulated mark" manner. In the "scrawl" manner, for the most part, the hand of the artist moves back and forth across the grounded plate any number of times without being lifted and the particular marks or lines have no clarity within themselves. The manner stems from a painterly handwriting tradition rather than engraving and is evident in etchings by Joseph Pennell, John Henry Twachtmann and John Sloan. In the "articulated mark" manner, which stems from the engraving tradition, each mark has a distinct beginning and a distinct ending because the hand of the artist was lifted after each move-

ment across the grounded plate. Stephen Parrish and Peter and Thomas Moran usually worked in this manner, and Ernest Haskell and John Taylor Arms followed suit. Haskell's flick engravings are a supreme example of the "articulated mark" manner as are many of his "tree portraits." The soft quality resulting from the burr in the drypoint and mezzotint processes for the most part places prints from these processes outside the discussion, but in some of Haskell's mezzotints, for example, *Cypress Bower* (No. 25), the drawing mark of the scraper is, in fact, clearly articulated.

Formally, *Cypress Bower* and the few other mezzotints executed about 1919 or 1920 are somewhat transitional. In these mezzotints Haskell explored the possibilities of creating volumetric forms within space that was more fluid than he had used earlier. Direct effects of the exploration may be seen in the undulating rounded forms of the trees in the foreground of *Mirror of Goddess* of 1920 (No. 48). Transitional elements, both stylistic and formal, may be seen in prints like *The Dryad's Parasol* (reproduced, No. 32) from about 1919. The lines were deeply bitten as in the large tree prints of 1915 but less attention was given to intricate details and outlines of forms, especially in early states of the print, foretelling the less particularized style of the etchings of the twenties.

If the earlier California etchings are characterized by a sense of stillness, and the cypress drypoints bear the stamp of the Pacific wind, the sylvan world of many of the late Maine etchings seems permeated by gentle summer breezes and, in them, attention to the dramatic grandeur of landscape was replaced by attention to the more intimate pastoral. His subjects were "home" as he experienced it for most of his adult life. In the etchings from Haskell's last years, he seems fully at ease with the medium. Having assimilated the mechanics of the etching process, he was able to forget them and work with a sense of abandon. A critic reviewing a 1921 Kennedy Gallery ex-

hibition wrote that *General Sherman* is “mannered somewhat, but the manner is aristocratic and fine and suited to the subject . . . [however] in his recent plates Mr. Haskell is learning modern brevity and learning it aright as synthesis.”³³ In retrospect, the statement became more of a forecast than a review. There is a unity in the last etchings in which every element directly and reciprocally affects every other element—the wind doesn’t shape the trees, but, rather, the trees and breezes are equal forces. Explicit form has been exchanged for implicit form, a tendency to overstate has been exchanged for selective suggestivity. The prints stylistically move toward the impressionistic watercolors and crayon drawings that Haskell was doing at the time. In spirit, the late etchings have affinities with the work of Childe Hassam—forms are unconfined, light pervades the images; their subjects seem to be air as much as trees and buildings. A sense of joie de vivre emanates from them. They support P. G. Hamerton’s comment that “No art is more agreeable for direct work from Nature than etching is. The rapidity of it, and its freedom, are greatly in its favour . . . All labour from Nature must have rather the qualities of a study, or of a sketch, than of a finished picture.”³⁴

Haskell’s development was watched with the “very sympathetic interest” that Malcolm Salaman suggested in 1923.³⁵ He was sought for his lectures and technical demonstrations as well as for his etchings, and he conducted a continual flow of correspondence with galleries throughout the country—Baltimore, Bos-

ton, Kansas City, New Orleans, New York, Philadelphia, San Francisco and St. Paul.³⁶ The production of each summer was transported from Maine for a fall exhibition in New York. “Each successive showing brought forth new encomiums from press and public . . . [and his] etchings are indeed one of the finest accomplishments in the graphic arts by any American artist.”³⁷

Frank Weitenkamp’s description of the characteristics of etching, while inappropriate to countless etchings of all periods, including many of Haskell’s, does offer a succinct description of Ernest Haskell’s late Maine etchings: “Etching is not an art of big effects, of striking appeal to the great mass . . . It forms an immediate, direct medium for the expression of the more intimate phases of artistic personality. It is based on precise delicacy, not on broad impressions, yet its strength lies in its summariness, in compressed statement not in abundant detail. It is an art of suggestion, of selection . . . it is these facts which make the present revival of interest in etching more than a passing fad, which make it a hopeful sign, a possible factor of decided importance in the future development of American art.”³⁸

Weitenkamp may be echoed today in another context. The “hopeful sign” is a renewed interest in Ernest Haskell and artists of his period and in American printmaking as it was practiced early in this century. This, too, may be of decided importance in future developments in American art.

RUTH FINE LEHRER
Alverthorpe Gallery

NOTES

1. J. W. R. Hitchcock, *Etching in America*, New York, 1886, p. 34.
2. For background material on graphic arts in America at this period, see Frank Weitenkamp, *American Graphic Art*, New York, 1912; material specific to the early developments of the painter-etcher tradition in America may be found in Hitchcock.
3. Nathaniel Pousette-Dart, *Ernest Haskell: His Life and Work*, New York (1931), p. 13, notes work for the *New York Mail and Express* and the *New York American*.
4. Robert Rainwater, “A Check List of Works by Ernest

Haskell in the Prints Division,” *Bulletin of the New York Public Library*, Summer, 1976, pp. 442-447, includes a list of several Haskell posters; also see Victor Margolin, *American Poster Renaissance*, New York, 1975, color plate, p. 63, pp. 85, 194-195, and (Roberta Waddell) *American Posters of the Nineties*, Boston, 1974, pp. 34-35 and back cover fold-out.

5. Weitenkamp, p. 336.
6. Ch. FitzGerald, “The Work of Mr. Ernest Haskell,” *The Book Buyer*, August, 1899, p. 50. This article as well as newspaper reviews, exhibition catalogues, and

ephemera are in the clipping files of the New York Public Library, Prints Division (NYPL-PD below indicates material on file there). Sources and dates for this material are taken from clipping annotations.

7. Pousette-Dart, p. 14.
8. A scrapbook of state proofs (checklist nos. 70-71) in the collection of Mrs. Annie Haskell (AH) includes annotations dating etchings to 1897; AH also made available a clippings scrapbook including an article by Christian Brinton illustrated (p. 138) with a reproduction of "Haskell's First Lithograph, Paris, 1897"; an impression of this lithograph, a seated woman facing right, in the collection of Mrs. Josephine Haskell Aldridge (JHA) is dated by Haskell 1898.
9. AH scrapbook annotation.
10. *Ibid.*
11. FitzGerald, p. 50.
12. A lithograph in the JHA Collection appears to have been done in this manner.
13. FitzGerald, p. 48.
14. *Ibid.*, p. 49.
15. Brinton (see n. 8 above), pp. 132, 141.
16. Examples may be seen in the New York Public Library Art and Architecture and Prints Divisions.
17. A. E. Gallatin, "The Art of Ernest Haskell," *International Studio*, Aug. 1911, pp. 32-33 (NYPL-PD), states that Haskell's landscapes were always drawn from nature and also that often his portraits were poor likenesses.
18. "Mr. Haskell Writing in Relation to his Own Work-Line" and "—The Apprenticeship of Pen and Ink" quoted in *Permanent Collections* (of Haskell's work) compiled by Ernest Haskell, Jr., Maine, 1948 (NYPL-PD). According to Pousette-Dart, p. 19, the "Line" essay was written for the catalogue of the Haskell exhibition held at the Art Institute of Chicago, 1916.
19. Haskell's flick engraving technique, inspired, according to Pousette-Dart, p. 16, by "an exquisite little sketch of (Giulio) Campagnola's" was described by John Taylor Arms, "Ernest Haskell: An Appreciation," *Print Collectors Quarterly*, Vol. 30, No. 2, March, 1950, pp. 26-27, as follows: "Instead of cutting his design in continuous lines, the engraver builds up both outline and tone by an infinite number of tiny flicks with the point of his burin. The effect is tonal, like that of a stipple engraving, except that in the latter the incisions are dots made with the sharp, generally round point of the tool whereas in flick they are microscopic lines, wider at the end where the burin enters the metal and fading off where it 'flicks' out of it."
20. (Haskell), "Mr. Haskell Writing . . . —The First Etchings," see n. 18 above.
21. Quoted by Haskell in talk delivered at The Print Club, Philadelphia, March 6, 1924, p. 2 (NYPL-PD).
22. (Haskell) "Mr. Haskell Writing . . . —Line," see n. 18 above.
23. According to JHA, Birnbaum was an early patron instrumental in Haskell's obtaining many commissions for portraits and bookplates.
24. Catalogue (NYPL-PD).
25. Weitenkampf, etchings: pp. 47-48; posters: pp. 194, 327, 328, 336; lithographs: pp. 202-203; monotypes: p. 135, advertising: p. 339.
26. Gallatin, p. 32. The Berlin Photographic Company is not explicitly mentioned but the date and content of the article support the assumption.
27. Paraphrased in Weitenkampf, p. 36.
28. Weitenkampf, p. 36.
29. All American etchers mentioned in this introduction are included in Karen F. Beall, Comp., *American Prints in the Library of Congress: A Catalogue of the Collection*, Baltimore, 1970.
30. In 1914 Marin bought land close to Haskell's in Maine. From that year until Haskell's death, the two men were in close association with each other, often working at the same sites. Marin's tribute to Haskell, written Nov. 1926 at the time of the Macbeth Gallery Memorial Exhibition, Nov. 9-26 (catalogue on microfilm, Archives of American Art, Smithsonian Institution, Washington, D. C.), is reprinted in Pousette-Dart, np.
31. Frank Jewett Mather, Jr., "Ernest Haskell's Etchings," *Prints*, Vol. VI, No. 3, Feb. 1936, p. 124.
32. "Futurist Artists See Through Mental Eyes" (NYPL-PD); this interview is more completely quoted in Pousette-Dart, pp. 15-16, as are many of Haskell's writings.
33. *New York Times*, Aug. 28, 1921 (NYPL-PD).
34. (Philip Gilbert Hamerton), "The Unknown River: An Etcher's Voyage of Discovery," *The Portfolio*, London, 1870, pp. 186-187.
35. Malcolm C. Salaman, Ed., *Fine Prints of the Year*, Vol. 1, 1923, London, 1924, p. 18. Included in Salaman's selection was *The Sylvan Sea (Maine Coast)*, illus., p. 130; in Salaman's selection for 1924 was *Crystal Morning (Kennebec River)*, illus., pl. 67, calling it (p. 9) "a serene bit of American landscape in its sunniest aspect"; in Volume 4, for 1926, Salaman made note (p. 17) of the deaths of Ernest Haskell and Joseph Pennell, calling them "two of the foremost American etchers."
36. Correspondence on microfilm, Archives of American Art, Smithsonian Institution, Washington, D. C.
37. *Art News* (obituary), Vol. XXIV, No. 6, Nov. 14, 1925 (NYPL-PD).
38. Weitenkampf, pp. 49-50.

CATALOGUE

The catalogue is organized as follows: (1) etchings, (2) drawings, silverpoints and monotypes, (3) lithographs, (4) theater and magazine posters, (5) paintings and (6) watercolors; within each section works are arranged alphabetically by title. The works followed by a number are a part of the Bowdoin College Museum of Art collection.

Dimensions are given in inches and centimeters; height precedes width; for etchings the dimension refers to the plate size and for lithographs the image size, unless otherwise noted; alternate titles and

dates are given in parentheses. The reproductions of the prints are reduced slightly from their actual dimensions. The abbreviation "P-D" with a page number refers to Nathaniel Pousette-Dart, *Ernest Haskell, His Life and Work* (T. Spencer Hutson: New York, 1931). It will be noted that in some cases titles of etchings differ slightly from Pousette-Dart within the edition; in such cases, we have followed accompanying inscription on the print. Also, with the etchings when noted signed in pencil, the signature "ERNEST HASKELL" appears lower center of image.

ETCHINGS

1. *Alligator Pool, Florida* 1914
Drypoint
7 $\frac{7}{8}$ x 6 in. (20.1 x 15.2 cm.)
Signed in plate "Haskell" upper left; signed in pencil. P-D p. 25.
Bequest of Ernest Haskell, Jr.
1974.20.1
2. *Alna Pastoral* 1924
Etching
3 $\frac{1}{8}$ x 4 $\frac{13}{16}$ in. (8 x 12.3 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 25.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.19
3. *Alna Willows* 1924
Etching
8 $\frac{3}{8}$ x 10 $\frac{15}{16}$ in. (21.2 x 27.9 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 25.
Bequest of Ernest Haskell, Jr.
1974.20.2
4. *Amelia* ca. 1915
Flick engraving
5 $\frac{3}{8}$ x 3 $\frac{5}{16}$ in. (13.4 x 8.5 cm.)
Signed in plate "E.H." lower left; signed in pencil. P-D p. 25.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.8
5. *Announcements of Family Events*
Collection of Mrs. Ernest Haskell, Jr.
P-D p. 25.

- Hildegarde's Birth, 1910
Etching
3 $\frac{9}{16}$ x 2 $\frac{3}{8}$ in. (9 x 6.1 cm.)
Unsigned.
Inscription: "Born to Elizabeth Louise and Ernest Haskell a daughter, Dec. 20th, 1910."
- Eben's Birth, 1916
Etching
3 $\frac{1}{2}$ x 1 $\frac{15}{16}$ in. (8.9 x 4.9 cm.)
Unsigned.
Inscription: "Born to Louise and Ernest Haskell, Eben Jordan Haskell, June 30th, 1916."
- In Memoriam. Louise (artist's first wife), 1918
Etching
5 $\frac{3}{8}$ x 3 $\frac{3}{4}$ in. (13.7 x 9.5 cm.)
Unsigned.
Inscription: "In Memoriam, a flame, a flower, and a singing bird."
- Marriage Announcement—Ernest Haskell and Emma Loveland Laumeister, 1920.
Etching
3 $\frac{7}{16}$ x 4 $\frac{3}{4}$ in. (8.7 x 12.1 cm.)
Signed "Haskell" in lower right.
Inscription: "On June fifth 1920, Emma Loveland Laumeister and Ernest Haskell were married."
- Birth of Ernest, Jr. and Josephine Haskell, 1921
Etching

- $4\frac{7}{16} \times 2\frac{11}{16}$ in. (11.3 x $\frac{6}{8}$ cm.)
Unsigned.
Inscription: "Ernest Jr. and Josephine Haskell, born Feb. 18th, 1921."
6. *Arabella* ca. 1915
Flick engraving
 $6\frac{3}{16} \times 4\frac{5}{16}$ in. (15.7 x 11 cm.)
Signed in pencil "Ernest Haskell." P-D p. 25.
Bequest of Ernest Haskell, Jr.
1974.20.10
7. *(The Artist) Lester Ralph Lithographing* 1901
Drypoint
 $4\frac{1}{2} \times 2\frac{5}{8}$ in. (11.3 x $\frac{6}{7}$ cm.)
Unsigned in plate; signed in pencil.
Bequest of Ernest Haskell, Jr.
1974.20.49
8. *Baby Sequoia* 1915
Etching with engraving
 $14\frac{3}{4} \times 7\frac{13}{16}$ in. (37.5 x 19.9 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 25.
Gift of Mrs. Josephine Haskell Aldridge in Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.9.2
9. *Black Snake Ledge* 1912
Etching
 $2\frac{5}{16} \times 3\frac{3}{4}$ in. (6 x 9.5 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 26.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.15
10. *Blind Gypsy* 1910
Etching with drypoint and engraving
 $5\frac{9}{16} \times 3\frac{7}{8}$ in. (14.2 x 9.8 cm.)
Signed in plate "Haskell 1910" upper right.
P-D p. 26.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.10
11. *Bookplate—Ex Libris Pierre Lorillard*
Etching and engraving
 $2\frac{15}{16} \times 2\frac{3}{8}$ in. (9 x 5.9 cm.)
Signed in plate "E.H." lower left. P-D p. 37.
Collection of Mrs. Ernest Haskell, Jr.
12. *Bookplate—Untitled*
Etching
 $2\frac{15}{16} \times 2\frac{3}{8}$ in. (9 x 5.9 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
13. *Bourbier's Farm* 1924
Etching
 $4\frac{9}{16} \times 12\frac{5}{16}$ in. (11.6 x 31.3 cm.)
- Signed in plate "Haskell" lower left; signed in pencil. P-D p. 26.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.23
14. *(The) Bowdoin* 1923
Etching
 $4\frac{5}{8} \times 5\frac{13}{16}$ in. (11.8 x 14.7 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 26.
MacMillan's schooner docked and preparing for the Arctic voyage.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.9
15. *Bridgeport Docks* ca. 1918
Drypoint
 $4\frac{7}{8} \times 7\frac{7}{8}$ in. (12.5 x 20 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 26.
Bequest of Ernest Haskell, Jr.
1974.20.14
16. *Castro House* 1920
Drypoint
 $6 \times 8\frac{15}{16}$ in. (15.2 x 22.7 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 26.
Bequest of Ernest Haskell, Jr.
1974.20.18
17. *The Castles* 1915
Drypoint
 $6\frac{7}{8} \times 9\frac{7}{8}$ in. (17.5 x 25.1 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 26.
Bequest of Ernest Haskell, Jr.
1974.20.16
18. *Castles and Hills* 1920
Etching
 $4\frac{5}{16} \times 12$ in. (11 x 30.5 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 26.
Bequest of Ernest Haskell, Jr.
1974.20.17
19. *Celestial Balcony (Chinatown, Monterey)* 1915
Drypoint
 6×8 in. (15.3 x 20.2 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 26.
Bequest of Ernest Haskell, Jr.
1974.20.19
20. *The Chariot* ca. 1917-20
Drypoint
 $5\frac{7}{8} \times 7\frac{13}{16}$ in. (14.9 x 19.8 cm.)
Signed in plate "Haskell" upper left. P-D p. 26.

- The artist's daughter Hildegard seated in a wagon.*
Bequest of Ernest Haskell, Jr.
1974.20.20
21. *The Chicken House, Maine* 1923
Etching
 $3\frac{3}{16} \times 3\frac{11}{16}$ in. (8.1 x 9.4 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 27.
Bequest of Ernest Haskell, Jr.
1974.20.22
22. *Crippled Pine*
Etching
 $3\frac{1}{4} \times 4\frac{15}{16}$ in. (8.3 x 12.5 cm.)
Signed in plate "Haskell" upper right; signed in pencil. P-D p. 27.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.3
23. *Crystal Morning* 1924
Etching
 $3\frac{1}{8} \times 9\frac{1}{4}$ in. (7.9 x 23.5 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 27.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.17
24. *Cundy's Harbor* 1924
Etching
 $3\frac{1}{2} \times 8\frac{3}{16}$ in. (9 x 20.8 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 27.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.18
25. *Cypress Bower* 1920
Mezzotint
 $3\frac{3}{8} \times 4\frac{1}{4}$ in. (8.5 x 10.8 cm.)
Signed in pencil "Ernest Haskell." P-D p. 27.
View of cypresses along "seventeen-mile drive" near Monterey, California.
Gift of Mrs. Josephine Haskell Aldridge in Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.33.1
26. *The Cypress Monarch, Monterey* 1915
Etching
 $9\frac{7}{8} \times 7$ in. (25.1 x 17.7 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 27.
Bequest of Ernest Haskell, Jr.
1974.20.29
27. *Cypress Study No. 2* 1915
Drypoint
 $7\frac{1}{16} \times 12\frac{3}{16}$ in. (18 x 31 cm.)
Signed in plate "Haskell" upper right; signed in pencil. P-D p. 27.
- Bequest of Ernest Haskell, Jr.
1974.20.28
28. *Cypress Study No. 4* 1915
Drypoint
 $7 \times 12\frac{1}{16}$ in. (17.8 x 30.7 cm.)
Signed in plate "Haskell" upper left; signed in pencil. P-D p. 27.
Bequest of Ernest Haskell, Jr.
1974.20.29
29. *Cypress Wall* 1915
Drypoint
 $7\frac{15}{16} \times 14\frac{3}{4}$ in. (20.1 x 37.6 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 27.
Bequest of Ernest Haskell, Jr.
1974.20.30
30. *Dragon* 1915
Drypoint
 $6\frac{7}{8} \times 9\frac{7}{8}$ in. (17.5 x 25.1 cm.)
Signed in plate "Haskell" upper right; signed in pencil. P-D p. 28.
Bequest of Ernest Haskell, Jr.
1974.20.33
31. *Dromore Oaks* ca. 1924
Etching
 $4\frac{7}{8} \times 6\frac{7}{16}$ in. (12.3 x 16.4 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 28.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.7
32. *The Dryads Parasol* ca. 1920
Etching
 $9\frac{5}{16} \times 6\frac{7}{8}$ in. (23.6 x 17.4 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 28.
Bequest of Ernest Haskell, Jr.
1974.20.36
33. *Dying White Oak* ca. 1915
Drypoint
 $9\frac{15}{16} \times 6\frac{15}{16}$ in. (25.3 x 17.7 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 28.
Bequest of Ernest Haskell, Jr.
1974.20.38
34. *El Toro* ca. 1920
Etching and engraving
 $8\frac{7}{16} \times 11\frac{13}{16}$ in. (21.4 x 30 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 28.
Bequest of Ernest Haskell, Jr.
1974.20.92

35. *Elysian Fields* ca. 1921
Etching with engraving
8¹³/₁₆ x 12³/₈ in. (22.5 x 31.5 cm.)
Signed in plate "Haskell" lower right. P-D p. 28.
Bequest of Ernest Haskell, Jr.
1974.20.39
36. *Factory, Staten Island* ca. 1923
Etching
2¹³/₁₆ x 3⁷/₈ in. (7.2 x 10 cm.)
Signed in plate "Haskell" lower right. P-D p. 28.
Bequest of Ernest Haskell, Jr.
1974.20.42
37. *The Fan Tree* ca. 1920
Etching, drypoint and engraving
4¹⁵/₁₆ x 7 in. (12.6 x 17.7 cm.)
Signed in plate "Haskell" lower left. P-D p. 28.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.2
38. *Frederick Keppel*
Drypoint
6¹/₄ in. x 4¹/₄ in. (16 x 10.8 cm.)
Signed in pencil.
Collection of Mrs. Josephine Haskell Aldridge.
39. *General Sherman* ca. 1914
Etching and engraving and some false biting
15³/₄ x 8¹⁵/₁₆ in. (40.1 x 22.7 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 29.
Gift of Mrs. Josephine Haskell Aldridge in Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.9.1
40. *Heavenly Hosts* ca. 1921
Etching
7¹⁵/₁₆ x 9¹⁵/₁₆ in. (20.2 x 25.3 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 29.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.21
41. *Hill Farm*
Drypoint
3¹/₂ x 9⁷/₈ in. (8.8 x 25.2 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 30.
Bequest of Ernest Haskell, Jr.
1974.20.46
42. *Hill of Oaks*
Mezzotint
3⁷/₈ x 4¹⁵/₁₆ in. (9.8 x 12.6 cm.)
Signed in pencil. P-D p. 30.
- Gift of Mrs. Josephine Haskell Aldridge in Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.33.2
43. *Idle Cove* ca. 1921
Etching and engraving
4⁷/₁₆ x 4⁵/₈ in. (11.3 x 11.8 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 30.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.11
44. *John Marin's Oak*
Etching
4¹³/₁₆ x 6¹⁵/₁₆ in. (12.3 x 17.6 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 31.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.6
45. *The Large Pool*
Drypoint
6¹³/₁₆ x 12¹/₁₆ in. (17.4 x 30.6 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 30.
Bequest of Ernest Haskell, Jr.
1974.20.48
46. *Mary Baker Eddy*
Flick engraving
6⁷/₈ x 4¹⁵/₁₆ in. (17.5 x 12.3 cm.)
Signed in pencil. P-D p. 31.
Collection of Mrs. Ernest Haskell, Jr.
47. *Meadow Trees*
Etching
3³/₈ x 5⁵/₁₆ in. (8 x 13.5 cm.)
Signed in plate "Haskell" lower center; signed in pencil. P-D p. 31.
Bequest of Ernest Haskell, Jr.
1974.20.56
48. *Mirror of Goddess* 1920
Etching with engraving
8¹⁵/₁₆ x 11¹⁵/₁₆ in. (22.8 x 30.4 cm.)
Signed in plate "Haskell 1920" lower right; signed in pencil. P-D p. 31.
Bequest of Ernest Haskell, Jr.
1974.20.57
49. *The Monarch* 1909
Photo engraving
2¹/₄ x 15¹¹/₁₆ in. (55.2 x 39.8 cm.)
Signed "Ernest Haskell 1909" upper left. P-D p. 31.
Gift of Mrs. Josephine Haskell Aldridge in Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.15

50. *The Moss Trees* ca. 1915
Etching
8 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in. (22.6 x 10 cm.)
Signed in plate "Haskell" lower left; signed in pencil. P-D p. 31.
Bequest of Ernest Haskell, Jr.
1974.20.59
51. *New Meadows Farms* ca. 1923
Etching with drypoint
4 $\frac{1}{4}$ x 7 $\frac{13}{16}$ in. (10.5 x 19.8 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 31.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.25
52. *Night—California Hills*
Mezzotint
6 x 8 $\frac{3}{8}$ in. (15.2 x 21.5 cm.)
Signed "Ernest Haskell" in pencil. P-D p. 31.
Gift of Mrs. Josephine Haskell Aldridge in Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.33.3
53. *Old Grizzly* ca. 1920
Drypoint
6 $\frac{15}{16}$ x 12 $\frac{3}{16}$ in. (17.7 x 31 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 32.
Bequest of Ernest Haskell, Jr.
1974.20.63
54. *Orindo Rancho* ca. 1920
Etching
3 $\frac{15}{16}$ x 5 $\frac{9}{16}$ in. (10 x 14.2 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 32.
Bequest of Ernest Haskell, Jr.
1974.20.64
55. *The Ostrich Tree*
Etching
5 $\frac{5}{16}$ x 11 $\frac{15}{16}$ in. (13.6 x 30.3 cm.)
Unsigned in plate; signed in pencil. P-D p. 32.
Bequest of Ernest Haskell, Jr.
1974.20.65
56. *Outskirts of Boston* ca. 1918
Drypoint
2 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in. (6.9 x 10.7 cm.)
Signed in plate "Haskell" lower right; signed in pencil. P-D p. 32.
Bequest of Ernest Haskell, Jr.
1974.20.66
57. *Paris Set* (1910)
Gift of Mrs. Ernest Haskell, Jr.
- Boule Miche*
Etching
2 $\frac{3}{8}$ x 1 $\frac{15}{16}$ in. (6 x 4.9 cm.)
Signed in plate "H" upper left. P-D p. 36.
1975-9.2
- Cafe Artist*
Etching
2 $\frac{3}{8}$ x 2 in. (6.1 x 5.1 cm.)
Signed in plate "Haskell" upper left. P-D p. 36.
1975-9.3
- Carmen*
Etching
1 $\frac{7}{8}$ x 1 $\frac{3}{8}$ in. (4.8 x 3.5 cm.)
Signed in plate "H" upper left. P-D p. 36.
1975-9.4
- The Concierge*
Etching
2 $\frac{7}{8}$ x 11 $\frac{15}{16}$ in. (7.3 x 4.9 cm.)
Signed in plate "Haskell" lower right. P-D p. 37.
1975-9.11
- Frying Potatoes*
Etching
2 $\frac{7}{8}$ x 1 $\frac{7}{8}$ in. (7.3 x 4.8 cm.)
Signed in plate "H" lower left. P-D p. 36.
1975-9.5
- In the Luxembourg*
Etching
2 $\frac{3}{8}$ x 1 $\frac{7}{8}$ in. (6.1 x 4.8 cm.)
Signed in plate "Haskell" upper left. P-D p. 36.
1975-9.6
- Little Fruit Shop*
Etching
3 $\frac{1}{2}$ x 2 $\frac{3}{8}$ in. (8.9 x 6.1 cm.)
Signed in plate "Haskell" upper right. P-D p. 36.
1975-9.7
- The Old Lunatic*
Etching
3 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in. (8.9 x 5.7 cm.)
Signed in plate "Haskell" lower left. P-D p. 37.
1975-9.12
- The Ragpicker's Child*
Etching
3 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in. (8.9 x 5.7 cm.)
Signed in plate "Haskell" upper left. P-D p. 37.
1975-9.13

- Ribbon Vendor*
Etching
2 $\frac{3}{8}$ x 2 in. (6.1 x 5.1 cm.)
Signed in plate "Haskell" upper right. P-D
p. 36.
1975.9.8
- The Scavenger's Daughter*
Etching
3 $\frac{1}{2}$ x 1 $\frac{7}{8}$ in. (8.9 x 4.8 cm.)
Signed in plate "Haskell" upper left. P-D
p. 37.
1975.9.9
- Shelling Peas*
Etching
3 $\frac{1}{2}$ x 2 $\frac{3}{8}$ in. (8.9 x 6.1 cm.)
Signed in plate "Haskell" upper left. P-D
p. 37.
1975.9.10
58. *The Pennant* (1915)
Drypoint
14 $\frac{7}{8}$ x 7 $\frac{15}{16}$ in. (37.7 x 20.2 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 32.
Bequest of Ernest Haskell, Jr.
1974.20.68
59. *Pines and Pinnacles*
Drypoint
11 $\frac{7}{8}$ x 6 $\frac{15}{16}$ in. (30.3 x 17.6 cm.)
Signed in plate "Haskell" lower left; signed in
pencil. P-D p. 32.
Bequest of Ernest Haskell, Jr.
1974.20.70
60. *Point Lobos Cypress, Monterey* ca. 1920
Drypoint
9 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (25.1 x 17.5 cm.)
Signed in plate "Haskell" upper right; signed
in pencil. P-D p. 33.
Bequest of Ernest Haskell, Jr.
1974.20.72
61. *The Portal* (to Indian Cemetery, San Juan Bap-
tista Mission) 1920
Etching
5 $\frac{15}{16}$ x 9 $\frac{15}{16}$ in. (15.1 x 25.2 cm.)
Signed in plate "Haskell" lower center; signed
in pencil. P-D p. 33.
Bequest of Ernest Haskell, Jr.
1974.20.73
62. *Portals of the Past*
Drypoint
5 $\frac{15}{16}$ x 7 $\frac{7}{8}$ in. (15.1 x 20.1 cm.)
Unsigned within plate; signed in pencil.
Bequest of Ernest Haskell, Jr.
1974.20.74
63. *Retrospection*
Drypoint
5 $\frac{13}{16}$ x 3 $\frac{7}{8}$ in. (14.9 x 9.8 cm.)
Signed in plate "Haskell" upper right; signed
in pencil. P-D p. 33.
Bequest of Ernest Haskell, Jr.
1974.20.76
64. *The Sand Hopper* ca. 1910
Etching
5 $\frac{15}{16}$ x 2 $\frac{15}{16}$ in. (15 x 7.5 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 33.
Bequest of Ernest Haskell, Jr.
1974.20.79
65. *The Saraband* ca. 1920
Etching
4 $\frac{7}{8}$ x 11 $\frac{15}{16}$ in. (12.5 x 30.3 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 34.
Bequest of Ernest Haskell, Jr.
1974.20.80
66. *Self-Portrait*
Drypoint
6 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in. (16.1 x 11.1 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
67. *Sheepscott Reflections* ca. 1923-1924
Etching with engraving
3 $\frac{15}{16}$ x 6 $\frac{3}{4}$ in. (10 x 17.2 cm.)
Signed in plate "Haskell" lower left; signed in
pencil.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.14
68. *Silver Springs, Florida* ca. 1914
Drypoint
7 $\frac{15}{16}$ x 9 $\frac{7}{8}$ in. (20.2 x 25.1 cm.)
Unsigned in plate; signed in pencil.
Bequest of Ernest Haskell, Jr.
1974.20.61
69. *Spirit of the Seminole* (Florida) ca. 1914
Drypoint
8 $\frac{7}{8}$ x 4 $\frac{15}{16}$ in. (22.6 x 12.6 cm.)
Signed in plate "Haskell" lower left; signed in
pencil. P-D p. 34.
Bequest of Ernest Haskell, Jr.
1974.20.86
70. *State Proofs*
Etchings
Various states and sizes
Inscription: "After nine years of rigorous pen
drawing, I started etching and these are my
first essays, printed upon a decent press."

- Several are preliminary proofs for the "Paris Set" plates.
Collection of Mrs. Ernest Haskell, Jr.
71. *State Proofs (The Old Gypsy)* 1910
Etchings
5¹¹/₁₆ x 3¹⁵/₁₆ in. (14.4 x 10 cm.)
Signed in plates "Haskell, 1910" upper left,
with artist's notes both below and on the
image.
Inscription: "The first ambitious figure etch-
ing."
Collection of Mrs. Ernest Haskell, Jr.
72. *Storm Clouds* ca. 1921
Etching
6¹/₄ x 10³/₄ in. (15.9 x 27.4 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 34.
Bequest of Ernest Haskell, Jr.
1974.20.87
73. *The Sweep of the Pacific*
Drypoint
7⁷/₈ x 14³/₄ in. (20.1 x 37.6 cm.)
Signed in plate "Haskell" lower left; signed in
pencil. P-D p. 34.
Bequest of Ernest Haskell, Jr.
1974.20.88
74. *Tamalpias* (1919)
Drypoint
7¹⁵/₁₆ x 11¹⁵/₁₆ in. (20.2 x 30.3 cm.)
Signed in plate "Haskell" lower center; signed
in pencil. P-D p. 35.
Bequest of Ernest Haskell, Jr.
1974.20.89
75. *Three Witches*
Drypoint
7⁷/₈ x 5¹⁵/₁₆ in. (20 x 15.1 cm.)
Signed in plate "Haskell" lower left; signed in
pencil. P-D p. 35.
Bequest of Ernest Haskell, Jr.
1974.20.90
76. *Thunder Clouds* (1921)
Drypoint
7¹⁵/₁₆ x 9¹⁵/₁₆ in. (20.2 x 25.2 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 35.
Gift of Mrs. Ernest Haskell, Jr.
1975.9.14
77. *Tidal Pathway* ca. 1922
Etching
4⁷/₈ x 6⁷/₈ in. (12.5 x 17.4 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 35.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.13
78. *Tide Bridge*
Etching with engraving
3⁷/₈ x 5¹/₂ in. (9.9 x 14 cm.)
Signed in plate "Haskell" lower left; signed in
pencil. P-D p. 35.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.5
79. *(The) Torse of the Witch*
Drypoint
15³/₄ x 9⁷/₈ in. (40 x 22.4 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 35.
Collection of Mrs. Ernest Haskell, Jr.
80. *Under the Hill*
Drypoint
8 x 9¹⁵/₁₆ in. (20.3 x 25.2 cm.)
Unsigned in plate; signed in pencil. P-D p. 35.
Bequest of Ernest Haskell, Jr.
1974.20.98
81. *Upper Sheepscott* ca. 1924
Etching with some engraving
2⁵/₈ x 6¹/₄ in. (6.7 x 17.3 cm.)
Signed in plate "Haskell"; signed in pencil.
P-D p. 36.
Bequest of Ernest Haskell, Jr.
1974.20.99
82. *Where Duels Were Fought*
Etching with engraving
3¹¹/₁₆ x 4¹/₄ in. (9.4 x 10.8 cm.)
Signed in plate "Haskell" lower left; signed in
pencil. P-D p. 36.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.10.4
83. *Wildcat Canyon*
Etching with engraving
6⁷/₈ x 9⁷/₈ in. (17.5 x 25.2 cm.)
Signed in plate "Haskell" lower right; signed
in pencil. P-D p. 36.
Bequest of Ernest Haskell, Jr.
1974.20.100
84. *The Wooded Point* ca. 1924
Etching
3⁷/₈ x 5¹/₈ in. (10 x 13 cm.)
Signed in plate "Haskell" upper right; signed
in pencil. P-D p. 36.
Bequest of Ernest Haskell, Jr.
1974.20.103

DRAWINGS, SILVERPOINTS AND MONOTYPES

85. *Bessie Clayton* 1899
Pencil, pen and ink, charcoal drawing on board
8 $\frac{3}{4}$ x 7 $\frac{1}{8}$ in. (22.3 x 18.2 cm.)
Signed "Haskell, '99" lower left.
Collection of Mrs. Josephine Haskell Aldridge.
86. *Caricature-Portrait of Alexander Jamison, Esq.* 1898
Pencil and charcoal drawing
8 $\frac{15}{16}$ x 6 in. (22.7 x 15.2 cm.)
Signed "Ernest Haskell, Paris '98" center right.
"Dedicated to John Brainard, Esq."
Collection of Mrs. Ernest Haskell, Jr.
87. *Caricature-Portrait of Andrew Carnegie* 1902
Pencil, charcoal drawing on board
14 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (36.7 x 27.7 cm.)
Signed "Ernest Haskell, 1902" middle right.
Collection of Mrs. Ernest Haskell, Jr.
88. *Caricature-Portrait of J. M. Barrie* 1899
Pen and ink drawing on board
10 $\frac{1}{8}$ x 6 $\frac{1}{16}$ in. (25.6 x 15.4 cm.)
Signed "Ernest Haskell, 1899" middle left.
Collection of Mrs. Ernest Haskell, Jr.
89. *Caricature-Portrait of James A. McNeill Whistler*
1898
Photo reproduction of the original charcoal
drawing now at the Cleveland Museum
Image size: 15 $\frac{1}{2}$ x 9 $\frac{15}{16}$ in. (39.4 x 25.3 cm.)
Printed on image "Ernest Haskell, 1898" lower
left; signed in pencil.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.31
90. *Caricature-Portrait of Hale Caine*
Pen and ink, pencil and charcoal drawing on
board
10 $\frac{3}{8}$ x 6 $\frac{11}{16}$ in. (26.4 x 17 cm.)
Signed "Ernest Haskell" upper left.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.10.3
91. *Caricature-Portrait of Oliver Herford* 1899
Pencil, pen and ink, charcoal drawing
9 $\frac{9}{16}$ x 5 $\frac{11}{16}$ in. (24.3 x 14.5 cm.)
Signed "Ernest Haskell, 1899" upper right.
Collection of Mrs. Ernest Haskell, Jr.
92. *Caricature-Portrait of (Richard le Eoleune)*
Pencil and charcoal drawing
7 $\frac{1}{8}$ x 5 $\frac{5}{8}$ in. (18.1 x 14.3 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
93. *Caricature-Portrait of Rostand*
Pencil and charcoal drawing on board
11 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in. (30.2 x 20.6 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
94. *Caricature-Portrait of Sardoni* 1902
Pencil and charcoal drawing on board
10 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in. (26.8 x 18.4 cm.)
Signed "Ernest Haskell, 1902" middle left.
Done in the Grand Hotel, Paris.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.10.1
95. *Caricature-Portrait of Sir Henry Irving as Charles I*
1901
Pen and ink, wash drawing
14 x 10 in. (35.5 x 25.3 cm.)
Signed "Ernest Haskell, London, 1901" upper
right.
Done for the London "Tatler."
Collection of Mrs. Ernest Haskell, Jr.
96. "*Cliffs*" ca. 1915
Pen and ink drawing
Image size: 6 $\frac{15}{16}$ x 5 in. (17.8 x 12.7 cm.)
Paper size: 12 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in. (32.5 x 23.6 cm.)
Unsigned.
Note artist's signature and crab blindstamps.
Collection of Mrs. Ernest Haskell, Jr.
97. *Emma Haskell* ca. 1918
Pencil drawing with reddish-brown conté
crayon
11 $\frac{1}{2}$ x 8 $\frac{15}{16}$ in. (29.2 x 22.8 cm.)
Unsigned.
Collection of Mrs. Josephine Haskell Aldridge.
98. *Frederick Hilliard* ca. 1909
Pencil drawing
12 $\frac{1}{2}$ x 9 $\frac{15}{16}$ in. (34.2 x 25.3 cm.)
Unsigned.
Exhibited at the Berlin Photographic Co.
Collection of Mrs. Josephine Haskell Aldridge.
99. *Grace George*
Pencil drawing
8 $\frac{5}{16}$ x 7 $\frac{15}{16}$ in. (21.2 x 20.3 cm.)
Signed "Ernest Haskell" lower right.
Note poster No. 126 of the same subject.
Collection of Mrs. Josephine Haskell Aldridge.
100. *Maude Adams*
Conté crayon and pencil drawing
8 $\frac{5}{8}$ x 7 $\frac{1}{4}$ in. (22 x 18.5 cm.)

- Signed "Haskell" middle right.
Collection of Mrs. Josephine Haskell Aldridge.
101. (*Noel*) 1899
Pencil, pen and ink drawing
2 $\frac{1}{8}$ x 1 $\frac{7}{8}$ in. (5.1 x 4.6 cm.)
Signed "E.H., 1889" lower right.
Collection of Mrs. Ernest Haskell, Jr.
102. (*Officer*) 1910
Silverpoint
12 $\frac{1}{2}$ x 10 $\frac{1}{16}$ in. (31.9 x 25.6 cm.)
Signed "Haskell/1910" center right.
Drawn at Governor's Island, March 21, 1910, and exhibited at the Berlin Photographic Co.
Collection of Mrs. Josephine Haskell Aldridge.
103. (*Parisian Woman with Hat*)
Pastel drawing with chalk
5 $\frac{3}{16}$ x 4 $\frac{15}{16}$ in. (14.5 x 12.7 cm.)
Signed "Haskell" lower right.
Collection of Mrs. Josephine Haskell Aldridge.
104. (*Parisian Woman*)
Monotype
7 $\frac{1}{16}$ x 5 $\frac{7}{8}$ in. (18 x 15 cm.)
Signed "Haskell" upper left.
Collection of Mrs. Josephine Haskell Aldridge.
105. (*Portrait of an Unknown Woman*)
Pencil drawing
9 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (25 x 18.7 cm.)
Unsigned.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.11.3
106. (*Portrait of a Young Woman*) 1910
Pencil drawing
9 $\frac{3}{4}$ x 6 $\frac{1}{2}$ in. (24.9 x 16.6 cm.)
Signed "Ernest Haskell, 1910" lower right.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.11.2
107. (*Portrait of a Young Woman*) 1910
Pencil drawing
9 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (25 x 18.9 cm.)
Signed "Haskell, '10" upper right.
Collection of Mrs. Ernest Haskell, Jr.
108. (*Portrait of a Young Woman*) ca. 1898
Pencil drawing on board
5 $\frac{5}{16}$ x 3 $\frac{3}{4}$ in. (13.5 x 9.5 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
109. *Portrait of Beatrix Buels* 1909
Silverpoint
12 $\frac{3}{8}$ x 10 in. (31.5 x 25.5 cm.)
Signed "Ernest Haskell, 1909" middle right.
Collection of Mrs. Ernest Haskell, Jr.
110. *Portrait of Charles Sibleigh* 1901
Pencil drawing
6 $\frac{1}{8}$ x 3 $\frac{7}{8}$ in. (15 x 10 cm.)
Unsigned.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.11.1
111. *Portrait of John Malone, Esq.* 1899
Pen and ink drawing
5 $\frac{1}{2}$ x 3 $\frac{5}{8}$ in. (14 x 9.1 cm.)
Signed "Haskell" upper left.
Done for "The Players."
Collection of Mrs. Ernest Haskell, Jr.
112. *Self-Portrait*
Pencil and charcoal drawing
7 $\frac{5}{16}$ x 4 $\frac{1}{2}$ in. (18.5 x 11.4 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
113. *Untitled Landscape*
Colored pencil drawing
11 $\frac{1}{4}$ x 12 $\frac{1}{2}$ in. (28.6 x 31.8 cm.)
Signed "Haskell" lower center.
Collection of Mrs. Ernest Haskell, Jr.
114. *Untitled Landscape*
Colored pencil drawing
11 $\frac{1}{2}$ x 12 $\frac{5}{8}$ in. (29.2 x 32 cm.)
Signed "Haskell" lower right.
Collection of Mrs. Ernest Haskell, Jr.
115. (*Woman with Hat and Scarf*) 1890
Monotype
6 $\frac{1}{4}$ x 3 $\frac{15}{16}$ in. (15.5 x 10.1 cm.)
Signed "Ernest Haskell, '90" upper left and
lower right.
Collection of Mrs. Josephine Haskell Aldridge.

LITHOGRAPHS

116. *Chelsea Station, Staten Island*
Lithograph
7 $\frac{1}{16}$ x 10 $\frac{3}{8}$ in. (17.9 x 26.4 cm.)
Signed on stone "Haskell" lower right; signed
in pencil.
Bequest of Ernest Haskell, Jr.
1974.20.21
117. *Crest of the Hill*
Lithograph
7 $\frac{1}{2}$ x 5 in. (19 x 12.7 cm.)
Signed in pencil lower right "Ernest Haskell."
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.40
118. *The Doctor (Perpenti)*
Lithograph
Paper size: 11 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (29.7 x 19.3 cm.)
Signed on stone "Haskell" center right; signed
in pencil.
Collection of Mrs. Ernest Haskell, Jr.
119. *The Edge of the Wood* 1909
Lithograph
7 $\frac{1}{2}$ x 5 $\frac{1}{16}$ in. (19 x 12.8 cm.)
Signed on stone "Haskell/1909" upper left;
signed in pencil.
Collection of Mrs. Josephine Haskell Aldridge.
120. *Ethel Barrymore* ca. 1900
Lithograph
Paper size: 13 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in. (34.7 x 23.2 cm.)
Unsigned.
Bequest of Ernest Haskell, Jr.
1974.20.41
121. *Factories* (1906)
Lithograph
Paper size: 4 $\frac{1}{4}$ x 7 $\frac{13}{16}$ in. (10.9 x 19.9 cm.)
Signed in pencil "Ernest Haskell."
Bequest of Ernest Haskell, Jr.
1974.20.41
122. *Mrs. Fiske as "Becky Sharp"*
Lithograph
Paper size: 9 $\frac{13}{16}$ x 6 $\frac{15}{16}$ in. (25 x 17.6 cm.)
Signed on stone "Ernest Haskell D. E. L."
Note poster No. 125 of the same subject.
Bequest of Ernest Haskell, Jr.
1974.20.60
123. *Lucy*
Lithograph
Paper size: 11 x 7 $\frac{3}{4}$ in. (28 x 19.8 cm.)
Signed in pencil "Ernest Haskell" lower right.
Collection of Mrs. Ernest Haskell, Jr.

THEATER AND MAGAZINE POSTERS

124. *Cissie Loftus, Imitations*
197 $\frac{7}{8}$ x 14 $\frac{3}{16}$ in. (50.5 x 36 cm.)
Printed "Ernest Haskell" in lower right.
Collection of Mrs. Ernest Haskell, Jr.
125. *Mrs. Fiske [as] Becky Sharp* 1899
21 $\frac{15}{16}$ x 15 in. (55.8 x 38.1 cm.)
Printed "Ernest Haskell/1899" at upper right.
Collection of Mrs. Ernest Haskell, Jr.
126. *Grace George* 1907
26 $\frac{5}{8}$ x 21 $\frac{11}{16}$ in. (67.6 x 55.1 cm.)
Printed "Ernest Haskell" upper right center.
Collection of Mrs. Josephine Haskell Aldridge.
127. *Helen Hayes*
80 $\frac{3}{8}$ x 38 $\frac{1}{2}$ in. (204.1 x 97.9 cm.)
Printed on image "Haskell" middle right.
Collection of Mrs. Ernest Haskell, Jr.
128. *Dr. Jameson's Raiders* 1896
11 $\frac{3}{8}$ x 16 $\frac{7}{16}$ in. (28.9 x 41.8 cm.)
Printed "Ernest Haskell '96" lower left.
Museum Purchase—Baxter Fund.
1972.44.3
129. *Scribner's for June* 1902
22 $\frac{3}{16}$ x 14 $\frac{1}{8}$ in. (56.3 x 36 cm.)
Printed "Ernest Haskell 1902" lower left.
Museum Purchase—Baxter Fund.
1972.44.4
130. *Truth* 1896
19 $\frac{1}{8}$ x 14 in. (48.5 x 35.6 cm.)
Printed "Ernest Haskell/'96" lower left.
Museum Purchase—Hamlin Fund.
1976.23

PAINTINGS

131. *Café, Paris*
Oil on board
 $6\frac{3}{16} \times 8\frac{5}{8}$ in. (15.7 x 21.9 cm.)
Unsigned.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.14.5
132. *The Calm Sea*
Oil on panel
 $8\frac{7}{8} \times 6\frac{1}{2}$ in. (22.5 x 16.5 cm.)
Signed "Haskell" lower left.
Collection of Mrs. Ernest Haskell, Jr.
133. *The Canal-boat Family*
Oil on panel
 $4\frac{3}{16} \times 6\frac{1}{2}$ in. (10.6 x 16.6 cm.)
Unsigned.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.18.1
134. *The Fruit Shop*
Oil on panel
 $4\frac{1}{16} \times 6\frac{3}{8}$ in. (10.3 x 16.2 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
135. *Fruit Shop, Paris*
Oil on panel
 $6\frac{1}{16} \times 4\frac{3}{16}$ in. (17 x 10.7 cm.)
Unsigned.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.14.4
136. *Josephine Sweeny*
Oil on canvas
 $16\frac{1}{8} \times 13\frac{1}{16}$ in. (40.8 x 33.1 cm.)
Unsigned.
Collection of Mrs. Josephine Haskell Aldridge.
137. *(Lady with Hat)* ca. 1900
Oil on canvas
 $10\frac{1}{4} \times 9$ in. (26 x 22.8 cm.)
Signed "Haskell" upper left.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.8
138. *The Lone Spruce*
Oil on panel
 $6\frac{1}{4} \times 8\frac{3}{4}$ in. (15.8 x 22.2 cm.)
Unsigned.
Collection of Mrs. Ernest Haskell, Jr.
139. *Luxembourg Palace* 1898
Oil on panel
 $3\frac{13}{16} \times 6\frac{3}{16}$ in. (9.6 x 15.7 cm.)
Signed "E. Haskell, '98" lower left.
Collection of Mrs. Ernest Haskell, Jr.
140. *The Odian*
Oil on panel
 $3\frac{5}{8} \times 6\frac{1}{4}$ in. (9.2 x 15.9 cm.)
Signed "Haskell" lower right.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.18.3
141. *The Palisades* ca. 1923
Oil on panel
 $6\frac{3}{16} \times 8\frac{5}{8}$ in. (15.7 x 21.9 cm.)
Unsigned.
Gift of Mrs. Josephine Haskell Aldridge in
Memory of Mrs. Ernest (Emma) Haskell, Sr.
1976.14.1
142. *The Pantheon* 1898
Oil on panel
 $3\frac{15}{16} \times 5\frac{3}{4}$ in. (10 x 14.6 cm.)
Signed "E. Haskell '98" lower left.
Collection of Mrs. Ernest Haskell, Jr.
143. *Portrait of Will Hutchins* ca. 1917
Oil on canvas
 $13\frac{15}{16} \times 11\frac{1}{8}$ in. (35.5 x 28.2 cm.)
Unsigned.
Gift of Mrs. Ernest (Emma) Haskell, Sr.
1947.19
144. *St. Germain des Prés*
Oil on panel
 $5\frac{7}{8} \times 3\frac{15}{16}$ in. (15 x 10 cm.)
Signed "Haskell" lower right.
Collection of Mrs. Ernest Haskell, Jr.
145. *The Stockade Bridge* 1898
Oil on panel
 $6\frac{5}{16} \times 3\frac{15}{16}$ in. (16 x 10 cm.)
Signed "E. Haskell, '98" lower left.
Collection of Mrs. Ernest Haskell, Jr.
146. *Sun Cumulus*
Oil on panel
 $8\frac{7}{8} \times 6\frac{1}{2}$ in. (22.5 x 16.5 cm.)
Signed "Haskell" lower left.
Collection of Mrs. Ernest Haskell, Jr.
147. *River Factory*
Oil on panel

- 6 $\frac{5}{16}$ x 8 $\frac{7}{8}$ in. (16 x 22.6 cm.)
 Unsigned.
 Collection of Mrs. Ernest Haskell, Jr.
148. *Ruby Wallace*
 Oil on canvas
 22 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in. (56.2 x 46.4 cm.)
 Unsigned.
 Collection of Mrs. Josephine Haskell Aldridge.
149. *The Trocadero* 1898
 Oil on panel
 3 $\frac{7}{8}$ x 6 $\frac{9}{16}$ in. (9.8 x 16 cm.)
 Signed "Haskell" lower left.
 Noted and signed on reverse by artist: "The
 only snowy day that we had the winter of
 '98. Too cold to finish. E. Haskell."
 Collection of Mrs. Ernest Haskell, Jr.
150. *The Tuileries*
 Oil on panel
 6 $\frac{5}{16}$ x 8 $\frac{3}{4}$ in. (16 x 22.5 cm.)
 Signed "Haskell" lower left.
 Collection of Mrs. Ernest Haskell, Jr.
151. (*Untitled Landscape*)
 Oil on panel
 6 $\frac{3}{16}$ x 8 $\frac{5}{8}$ in. (15.7 x 21.9 cm.)
 Unsigned.
 Gift of Mrs. Josephine Haskell Aldridge in
 Memory of Mrs. Ernest (Emma) Haskell, Sr.
 1976.14.3
152. *Versailles*
 Oil on panel
 4 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in. (10.5 x 16 cm.)
 Unsigned.
 Collection of Mrs. Ernest Haskell, Jr.

WATERCOLORS

153. (*Fairy Tale Sketch for Magazine Cover*)
 Watercolor, pen and ink, goldleaf drawing on
 board
 10 $\frac{1}{4}$ x 9 $\frac{5}{8}$ in. (26.3 x 24.5 cm.)
 Unsigned.
 Collection of Mrs. Ernest Haskell, Jr.
154. (*Golden Hills, California*) ca. 1925
 Watercolor
 20 $\frac{15}{16}$ x 27 $\frac{3}{4}$ in. (53 x 70.5 cm.)
 Signed "Haskell-E" lower left.
 Collection of Mrs. Ernest Haskell, Jr.
155. (*New York Harbor*) ca. 1923
 Gouache on board, some Chinese white
 4 $\frac{3}{8}$ x 7 $\frac{3}{16}$ in. (11.2 x 18.3 cm.)
 Signed "Haskell" upper left.
 Gift of Mrs. Josephine Haskell Aldridge in
 Memory of Mrs. Ernest (Emma) Haskell, Sr.
 1976.14.2
156. *Point Lobos Cypress*
 Watercolor
157. (*River Valley*) ca. 1920
 Watercolor
 21 $\frac{9}{16}$ x 28 $\frac{1}{16}$ in. (54.8 x 71.6 cm.)
 Signed "Haskell" lower right.
 Collection of Mrs. Ernest Haskell, Jr.
158. *Untitled Landscape*
 Watercolor
 11 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (30.2 x 45.5 cm.)
 Signed "Haskell" lower right.
 Collection of Mrs. Ernest Haskell, Jr.
159. *Wind Blown Cypress*
 Watercolor
 14 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in. (35.9 x 49.1 cm.)
 Unsigned.
 Collection of Mrs. Ernest Haskell, Jr.

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