Amateur Etcher of Distinction

Prints by Francis Seymour Haden
The Fitzwilliam Museum
Trumpington Street, Cambridge, CB2 1RB
Telephone: 01223 332900
www.fitzmuseum.cam.ac.uk

ISBN: 978-1-910731-14-7

Copyright 2018 The University of Cambridge (The Fitzwilliam Museum).

The right of the exhibition lender and Elenor Ling to be identified as co-authors of this work has been asserted by them in accordance with the Copyright, Designs and Patents Act 1988. All rights reserved. Except for brief quotations in a review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the private lender and publisher.

Images © Private collection unless otherwise stated.

Every attempt has been made to gain permission for the use of the images in this book.
Any omissions will be rectified in future editions.

Designed and formatted by Ayshea Carter
Photography by Michael Jones


Fitzwilliam Museum co-author’s note

I would like to thank Jane Munro, Helen Strudwick, Nick Stogdon and Amy Marquis for reading and improving my text for the catalogue, Mike Jones for his limitless patience and Ayshea Carter for her limitless patience and boundless creativity. My thanks also extend to Antoine, for his infectious enthusiasm and generosity in sharing his depth of knowledge.
Amateur Etcher of Distinction

Prints by
Francis Seymour Haden

The Fitzwilliam Museum
CAMBRIDGE
K + I + S + B
Contents

Introduction  9
Haden – In Context  16
Catalogue  27
Bibliography  130
**Introduction**

Born in 1818, Francis Seymour Haden was a wealthy member of London society, a successful surgeon, and a distinguished print collector and etcher all at the same time. He died in 1910 after a disappointing life filled with prosperity, success and fame! For a few decades at the end of the nineteenth-century, he was considered one of the greatest printmakers of all time, but art history has proven otherwise. Nevertheless, his talent cannot be denied and he certainly played a major role in the Etching Revival in Europe and the United States (c.1850-1930).¹

The influence of Seymour Haden and the younger Whistler on the so-called English Etching Revival in both Europe and America has been widely studied. In the introduction of the catalogue for the exhibition held in the Detroit Institute of Art, *The Etching Revival in Europe: Late-Nineteenth and Early-Twentieth-Century French and British Prints* (May 26, 2004 – September 19, 2004), it is stated ‘All forms of printmaking enjoyed periods of growth at various times during the nineteenth-century, but etching was practiced by such a vast number of artists with such creativity and freedom of expression that the era became known as the Etching Revival. James McNeill Whistler and his British brother-in-law, Francis Seymour Haden, were central figures in this international movement that invigorated an old printmaking technique’.

As a print collector, Seymour Haden bought at the highest level and is regarded as one of the greatest collectors of all time.² He had daily access to the best impressions of the best prints, which was certainly a great aid to him in his own printmaking career. He neither invented the drypoint technique, the positive use of negative space (the effects of leaving areas of the paper free of ink), nor the practice of working directly from nature, but he certainly made clever use of these ingredients, and some of his landscapes, when kept fresh and simple, are indeed beautiful. Working from nature was only one of the approaches used by Seymour Haden in his printmaking; he was secretive about his use of photographic sources, clearly seen in *The Letter no. 2* for instance, (Schneiderman 45). Dr. Virginia Dodier addresses the relationship between the artist’s work and photography in her article *Haden, Photography, and Salmon Fishing* (Print Quarterly, Vol.3, No. 1, March 1986).

Seymour Haden enjoyed universal and undisputed fame as an artist both during his lifetime and up until the late 1920s. He was awarded many prizes including *Le Grand Prix de Paris* in both 1889 and 1900. The influential art critic, Philippe Burty’s 1864 article *L’oeuvre de Monsieur Francis Seymour Haden*, published in *La Gazette des Beaux-Arts*, played a major role in establishing Haden’s growing international reputation as a printmaker.

He also displayed his general knowledge of the history of printmaking by writing several catalogues, articles and books.³
As a print society member and founding figure, he was an important figure on both sides of the English Channel. As well as being a successful surgeon, he belonged to the Etching Club founded in London in 1838, the Société des Aquafortistes founded in Paris in 1862 and was President of the Society of Painter-Etchers and Engravers that he founded in London in 1880. He was elected a member of the Athenaeum in 1891 and knighted in 1894; he received honorary membership of the Institut de France in 1905, the Académie des Beaux Arts, and the Société des Artistes Français.

Consumed with printmaking, he was involved with the metier in every possible way: as a print collector, as a writer, as a print society founder, and of course as an artist. This unique position gave him a truly central role in the Etching Revival on an international scale, though he would not be ranked first place as an artist today. Perhaps his key position led to exaggerated responses during his lifetime.

Indeed tastes have changed since 1922, when an impression of Seymour Haden’s *By-Road in Tipperary* was sold at auction for $2500, at a moment when a nice impression of St Jerome by Dürer raised only $1500. *Sunset in Ireland* was even described as one of the very best landscapes ever etched by J. Pennell, “the most poetical drypoint that exists…far better than any by Rembrandt, far better than any of Whistler’s”, and P.G. Hamerton writing about *Shere Mill Pond (the larger plate)* says, “with the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world.”

This artist, so celebrated in the nineteenth-century, is now almost forgotten – to my advantage, as his reduced market value allowed me to build this collection of rare prints or impressions that would have been extremely valuable a hundred years ago.

It is not the affordability of Seymour Haden’s prints that intrigues me, but the similar pricing of very rare prints and impressions and common ones. The supposedly unique and very beautiful early impression of *Thames Fishermen* (S18 unrecorded state between I and II, Cat. 4) was one of my least expensive purchases. So was the unique impression of the second state of *Divergent Paths* (Cat. 39) with added drawing. The unique first state impression of *The Turkish Bath with One Figure* (Cat. 27) belongs to this category as well. I found countless examples like this when building the collection.

At the same time, impressions of the very large and charmless (in my opinion) editions of *Breaking Up the Agamemnon* or *Calais Pier* raise higher prices, as does any impression of *Sunset in Ireland* (four impressions in the collection), a common print in later states, which is generally considered Seymour Haden’s best print; it is very seductive indeed, although perhaps too highly praised in late states.

The collection does not give much space to “commercial” plates. *Greenwich* (Cat. 45) is an example from this category, and here we exhibit a unique experimental proof with extra drawing, pulled just after the unique first state impression belonging to the British Museum, but before the second state impressions that are also very rare. One can see that even the second pull from the plate looks rather mechanical. Although the print is a great rarity in such an early proof and a very special impression enhanced with orange pencil, it is certainly not the best print of the collection.

Seymour Haden was a very successful printmaker during his lifetime and his prints were sought by the best collectors and dealers in Europe (including A. Beurdeley, P. Burty, O. Gerstenberg, R. Gutekunst and S.H.N. Harrington) and in the United States (S.P. Avery, H.H. Benedict, H.B. Dick, F. Keppel and W.R. Drake).

He built two collections of his own prints: the first collection comprised the complete oeuvre apart from
seven prints. It was sold to Hermann Wunderlich in 1889, catalogued in 1890, exhibited at The Museum of Fine Arts Boston in 1896, and at The Grolier Club in New-York City in 1902.

Sylvester Rosa Koehler curated the Boston exhibition. Writing about the collection and its completeness, Koehler writes: “It goes without saying that this collection, of which the following pages offer a catalogue, is of the greatest interest, as it contains only such proofs as the celebrated artist had laid aside for himself…. The completeness of the collection is apparent from the fact that of the plates enumerated in Sir William Richard Drake’s *A Descriptive Catalogue of the Etched Work of Francis Seymour Haden* (London, 1880) - only Nos. 2 [Castle of Ischia, Schneiderman 2], 3 [Porta Ostiensis, Schneiderman 3], 40 [The Letter no. 1, Schneiderman 44], 46 [Battersea Railway Bridge and Sugar Factory, Schneiderman 49], 50 [Near the Grande Chartreuse, Schneiderman 52], 75 [Kew Side the undivided plate, Schneiderman 75], and 78 [Isleworth and Kew Ait, Schneiderman 76] are not represented in it.”

The MFA catalogue (1896) and the Grolier Club catalogue (1902) are extremely helpful as they provide not only a catalogue of the artist’s personal collection (as in the earlier Wunderlich catalogue), but a short description of the prints specifying the paper and annotations. It is therefore possible to check precisely if a special impression was once part of this exceptional group, and that is what I have done each time I discovered a special impression. For instance, only a few weeks ago I was told about a 1st state impression of *Encombe Woods no. 1* (with a counter proof impression of the same state printed on the verso) and a 1st state impression of *Encombe Woods no. 2*, which is meant to be unique. They both come from the private collection of the artist and are precisely described in the MFA catalogue and the Grolier Club catalogue.

After 1889 (when his private collection was sold to Wunderlich), Seymour Haden rebuilt a second fine collection of special impressions, comprising 273 impressions from 175 plates, which was eventually sold to the British Museum in 1910. The British Museum’s holdings are built from the second collection together with a large portion of H. Nazeby Harrington’s exceptional collection donated in 1925, 1935 and 1937.

The New York Public Library was fortunate to receive the extraordinary S. Putnam Avery collection in 1900, comprising 17,775 prints, including an exceptional group by Seymour Haden, making its holdings the strongest in the world alongside the British Museum.

The Metropolitan Museum of Art in New York received the Harris B. Dick collection in 1917, including an exceptional group of Seymour Haden prints. The Metropolitan Museum of Art Bulletin Vol.12 no. 3 (1917) states that, “The collection is chiefly remarkable for the quite extraordinary groups of prints by Seymour Haden and D. Y. Cameron, whose work is in all probability represented here as adequately as anywhere in the world.”

The Minneapolis Institute of Art, the Albright-Knox Art Gallery and the Art Institute of Chicago also have strong holdings of Seymour Haden’s prints with respectively 253 prints, 218 prints and 151 prints and some great rarities.

The present private collection of Seymour Haden is a reunion of 130 prints of which a selection of 50 examples, most of them rare and from distinguished provenances, is presented at the Fitzwilliam Museum.

The collection contains twenty-one special impressions from the private collection of the artist. It is important to be specific about what we call the “private collection of the artist”. It refers only to the group of special prints privately kept by the artist, sold to H. Wunderlich in 1889, catalogued in 1890, and exhibited in Boston in 1896 (MFA) and in New-York City in 1902 (Grolier Club). It does not refer to the countless
impressions that bear one of the artist’s stamps (Lugt 1048, Lugt 1049, Lugt 1227 and Lugt 2286).

Many works in the collection come from other distinguished art collectors. Eighteen prints come from the print collector and industrialist, H.H. Benedict (1844-1935) (Lugt 1298, 2936 & 4189).\textsuperscript{14} Seven prints come from O. Gerstenberg (Lugt 2785)\textsuperscript{15}; four prints from A. Beurdeley (Lugt 421);\textsuperscript{16} three prints from S.H.N. Harrington (Lugt 1347, 1348 & 1349)\textsuperscript{17}. W.R. Drake (Lugt 736)\textsuperscript{18} and T. Dows (Lugt 2427),\textsuperscript{19} P. Burty, (Lugt 413), among others, are also represented.

In their highly interesting catalogue published in 1985 to celebrate the 75\textsuperscript{th} anniversary of Seymour Haden’s death, Robin Garton and Gordon Cook state that “Much of Haden’s work is unsigned, not because it lacks quality, but because the fashion for pencil signatures on prints was not common until the 1880s. Nevertheless, in later life, Haden would sign any impression brought to him for one guinea, regardless of value or quality”.\textsuperscript{20} When it comes to Seymour Haden prints, the signature is irrelevant next to the quality of impression. I could have started my brief introduction in a comparable way: Much of Haden’s work is unsigned and who cares! So when describing the prints presented in this catalogue and even though most of them are signed, I decided not to mention whether an impression is signed or not to underline the unimportance of this information.

For instance, the first print in the catalogue Stems, A Study (Cat. 1), is not signed. It is a rare, early and beautiful example of the plate before reduction. Only three impressions before the reduction of the plate are known, to which we can now add our impression from the private collection of the artist and later with the French collector A. Beurdeley, as well as an impression in the Minneapolis Art Institute. Neither are the following works signed: a beautiful and rare impression of an unrecorded early state of Thames Fishermen (Schneiderman 18 unrecorded state between I & II/IV; Cat. 4), the superb impression of an unrecorded state of On the Test (Schneiderman 24 unrecorded state between V & VI/VIII; Cat. 9), from the O. Gerstenberg Collection, the second state impression of the delightful print Combe Bottom (Cat. 12), previously in the collection of A. Beurdeley, and the very rare print A river in Ireland (Schneiderman 80 state II, Collection Dowdeswell and Gerstenberg; Cat. 20).

The collection comprises at least thirteen prints of previously unknown states, nine of which are exhibited:

*Thames Fishermen*, S18 between I & II/IV  
*Egham*, S20 between V & VI/X (not exhibited)  
*Fulham*, S22 between IV & V/XII  
*Fulham*, S22 between VI & VII/XII  
*On the Test*, S24 between V & VI/VIII  
*Sunset in Ireland*, S47 between XII & XIII/XIV (not exhibited)  
*Battersea Reach*, S48 between VIII & IX/XII (not exhibited)  
*The Lovers’ Walk no. I*, S66 between IV & V touched with pencil  
*The Turkish bath with two Figures*, S115 before I/V?  
*The little pool*, S125 before I/II thus becoming the first state  
*Harlech no. 1*, S143 between IV & V  
*Newton Manor*, S165 after V (the cancelled plate, not exhibited)  
*Greenwich*, S187 between I & II

In addition to our pair of undescribed states of *Fulham* (S22), three other previously undescribed states of the print were unearthed during our research:
This makes the number of states known for this print seventeen.

Seymour Haden admired Rembrandt’s printmaking deeply. He could study the master’s finest prints on a daily basis in his own collection, and it is only natural to see references to Rembrandt in the work, such as sketchy lines, the use of drypoint, areas of blank spaces and the development of one subject through a succession of states. Like Rembrandt, Seymour Haden enjoyed experimenting with various papers – laid, wove, Japan, Chine, of different thicknesses – and varying the way he inked his plates.

The link to Rembrandt must be one of the reasons why I have had so much pleasure collecting Seymour Haden’s prints. One cannot compare the two as far as talent and importance is concerned, though there was some confusion early in the twentieth-century when Haden was at his best.

The real pleasure in collecting, for me, comes from an enjoyment of searching, studying, comparing states, papers, inking, and provenance; discussing with others, comparing and finding special impressions. In fact I am more interested in impressions than in images, looking for uniqueness in a world of multiples. Many times I have discovered an image because I got the chance to see an especially beautiful impression. What would we know about Rembrandt’s genius if we had only late impressions to look at? And what would we know of Goya if only late editions remained? The freshness of an impression softens with each pass of the plate through the press - drypoint and aquatint are particularly susceptible to such weakening. To understand the intent of the artist, one needs to see the best impressions. There is no better artist to do so with than Rembrandt of course, or Goya, but Seymour Haden is also a good candidate since he experimented widely with states, papers and inking. His intense fame for a few decades and his place in many of the best collections of the time is also a subject of interest (i.e. provenance).

The fact that interest in Seymour Haden’s work has been in decline to the point of being forgotten since its zenith in the late 1920s, gave me the exciting opportunity to discover some of his best works tucked in the back of a fine prints dealer’s attic or basement, although a large part of his output is now held in public collections. This is how the collection has largely been built, with the help of the modern tools of communication (online research).

I first met Elenor Ling in February 2016 thanks to our mutual friend, Nicholas Stogdon, who kindly introduced us at his home outside Oxford. I was already deep into my research on Seymour Haden and it was during this weekend that the idea of an exhibition at the Fitzwilliam Museum to celebrate the 200th anniversary of the artist’s birth, came about. I would like to thank Elenor for accepting this modest project and for the collaboration, the conversations and the friendship that followed.

I would also like to express my gratitude to the Prouté family in Paris for their generous help in my pursuit of Seymour Haden’s prints.

ARO

2 F. Lugt *Les Marques de Collections de Dessins & Estampes*, 1921, (L.1227): “Comme collectionneur Seymour Haden est considéré comme un des meilleurs juges en matière de qualité d’épreuve; il était tellement judicieux dans ses acquisitions que le seul fait de lui avoir appartenu augmente la valeur d’une feuille. L’œuvre de Rembrandt lui était particulièrement chère.”

3 *Catalogue of the Etched work of Rembrandt, Selected for Exhibition at the Burlington Fine Arts Club (1877); About Etching (1878); The Etched Work of Rembrandt (1879); The Relative Claims of Etching and Engraving to Rank as Fine Arts and to be Represented as such in the Royal Academy (1883); The Art of the Painter-Etchers (1890); The Royal Society of Painter-Etchers (1891); The Etched Work of Rembrandt; True and False* (a lecture, 1895), and his *Presidential Address to the Royal Society of Painter-Etchers (1901).*

4 J. Pennell in *Etchers and Etching* (p.149 & 150).

5 P. G. Hamerton in *Etching and Etchers* (p. 305).


8 Catalogue of Etchings, Dry-Points and Mezzotints by Sir Francis Seymour Haden F. R. C. S., P. R. E. The Grolier Club from April 17 to May 10, 1902.

9 Elizabeth Harvey-Lee *A Presidential Selection Prints by the first six Presidents in the first 100 years of the R.E.* Catalogue no. 54 and no. 55.


I do not know why Schneiderman classifies them in this order, as they should be the other way round: Haden first made what Schneiderman calls *Encombe Wood no. 2*, with the two horses, followed by the other print...

12 https://www.nypl.org/about/divisions/wallach-division/print-collection/avery

13 Schneiderman (S)12 state 2; S32 state 2 (most probably, see the description); S37 state 4; S45 state 1; S66 intermediate state between 4 & 5 slightly touched; S70 state 1; S71A state 2 (possibly); S91 state 1; S91 state 6; S114 state 1; S135 state 3 washed in sepia; S143 intermediate state between 4 & 5; S151 state 1; S151 state 2; S158 state 1; S162 state 2; S175 state 1; S205 state 1; S205 state 1 counter proof; S206 state 1 slightly touched in pencil; S210 state 1 enhanced with pencil and wash.

14 Lugt: “Sa riche collection d’estampes est d’une qualité exceptionnelle. Sa série de Haden est réputée la plus riche d’Amérique“. S15 state 2; S16 state 5; S22 intermediate state between 4 & 5; S68 state 3; S77 state 3; S78 state 1; S116 state 1; S121 state 2; S123 undescribed before state 1; S136 state 2; S138 state 3; S148 state 4; S151 state 3; S154 state 1; S197 state 5; S204 state 4; S212 state 3; S228 state 4.

15 S24 undescribed state between 5 & 6; S45 state 1; S47 state 13; S80 state 2; S91 state 1; S91 state 6; S101 state 2.

16 Lugt: “3ème vente 1920, 19-20 mai, Paris (expert Loÿs Delteil). Estampes modernes (1re partie) Série très importante de Haden, 93 nos”. S12 state 2; S32 state 2; S119 state 4; S170 state 3.


Fig.1
James Abbott McNeill Whistler (1834-1903)
Annie from 'Twelve Etchings from Nature' (The French Set)
Etching, 1858
Fitzwilliam Museum P2071-R
In April 1881 the Museum of Fine Arts in Boston held an exhibition on etching, with two rooms dedicated to American artists and one to works from Europe. The latter was described to the public as containing work by ‘Turner… Van Dyck, Haden and other famous men’. This essay outlines the trajectory of Francis Seymour Haden (1818-1910), a forthright, well-connected London surgeon, from amateur artist to foremost etcher of his day, deemed worthy of mention in the same breath as the greats.

‘...he never knew the wants that pinch the poor’

_Haden’s Professional and Amateur Career_

Francis Seymour Haden was born in 1818 into an esteemed medical family. After completing his education in London, Paris and Grenoble, he became a member of the College of Surgeons in London in 1842 and opened a private practice in 1844. Until 1878 he lived in the house his father had bought in Sloane Street, Chelsea, adjoining the residence of the Lord Chief Justice of England, and thereafter in Hartford Street, Mayfair. His father and grandfather had been gifted musicians but Haden found himself instead drawn to the study of art. While in Paris, thinking of his future career with a surgeon’s knife, he attended life-drawing classes to improve his observational skills and manual dexterity. In later life he lectured against ‘the untrained’ taking up the etching needle lest they dilute the art with poor examples, declaring that his case was immune from contradiction because he had trained for so many years as much as an art student as a surgeon. He believed absolutely in his own ability as an artist, declaring: ‘in my view, art faculty is innate: it cannot be acquired. It is a moral and intellectual force, which may be enhanced by cultivation, but cannot by any such means be created.’

Haden dabbled with etching in the mid-1840s but the great body of his work dates from the late 1850s, around the time he turned forty, to the late 1870s. In 1847 he married Deborah (‘Dasha’) Delano Whistler (1825-1908), and spent time in the company of her half-brother James McNeill Whistler (1834-1903), thirteen years his junior. In 1857 Haden was elected a Fellow of The Royal College of Surgeons and started to spend more time on his developing passion for printmaking. He installed a printing press in his home and he and Whistler worked closely together producing portraits of family members. Whistler went on to dedicate his first set of etchings, known as the _French Set_ (1858), to Haden, but their friendship was strained and eventually broke down completely after a public brawl in Paris in 1867. Insight into the relationship between the two men and their respective personalities can be found in Whistler’s etching of the Haden’s eldest daughter, Annie (fig. 1). Haden disapproved of the way his brother-in-law had finished her figure, and added lines on the plate to denote her legs. After their falling out, Whistler dismissively annotated an impression: ‘Legs not by me, but a fatuous addition by a general practitioner.’

Whistler and Haden’s choice of subjects diverged immediately after the early family portraits; Whistler’s scenes have more in common with the depictions of ordinary, humble life of the French Etching Revival.
Whistler also proved himself superior at modelling the human figure and placing it convincingly in space. Conscious of his strengths and keen to seek independence from Whistler, Haden concentrated on picturesque views of the upper Thames and other rural areas. It is small wonder that his choice of subjects reflect that of a man of certain privilege on holiday, as this is essentially when he had free time to devote to etching, including views of Knightsbridge from his house on Sloane Street in Chelsea, the residences of Lords and Viscounts with whom he stayed and areas noted for salmon fishing.

In 1860 Haden successfully submitted two etchings to the annual exhibition at the Royal Academy of Arts (RA) under the pseudonym ‘H. Dean’, an anagram of his last name. The trigger of his great success had occurred in France the previous year, however, when Thames Fishermen no.1 (see Cat. 3) was accepted at the Paris Salon (the same year that two of Whistler’s were successfully submitted to the RA). In London, Haden continued to exhibit under his false name until 1864, when a two-part essay and catalogue of fifty-five of his prints by French art critic Philippe Burty (1830-90) was published in the Gazette des Beaux-Arts. During the period 1864-78 Haden was at his most active, although the absence of dated plates for some years within this range shows that his busy professional life regularly had to take priority.

‘to say of the etched line... That it is ‘merely suggestive’... Is not to depreciate but to acknowledge its power and to pay it an involuntary compliment of the very highest order’

Haden on etching and the founding of The Society of Painter-Etchers

In 1862 Haden became a member of a progressive and influential group in France calling themselves the Société des Aquafortistes, which was intent on promoting etching as an art form, and pledged to publish a magazine comprising articles and five etchings every month. In Britain there were limited options for membership of dedicated societies for printmakers of any kind, with even greater restrictions for etchers than engravers. The RA had been founded in 1768 by a group of painters and sculptors to promote the Arts of Design. Academicians (RAs) were selected by their peers and the institution provided a venue for exhibitions, lectures and an art school; these artists were set to shape the understanding, appreciation and creation of art in Britain. For the first eighty-five years printmakers were barred from becoming full Academicians unless they were primarily painters, since engraving was regarded as a craft. Later in the nineteenth century printmakers made creeping progress in gaining admittance to the ranks. In 1853 the Royal Academy allowed Associate Engravers to become full RAs, but places were limited in number. The difficulty in gaining official recognition created a supply-and-demand problem for any printmaker who wanted to sell prints that differed from the engravings created for established painters, or print publishers backing the initiative. Professional printmakers primarily engraved rather than etched; those who etched rather than engraved where therefore largely amateurs. The engraving technique was thought to be more suitable for reproducing large historical pictures because of its perceived gravitas and because impressions could be printed in large numbers (in a way delicate etchings and drypoints could not). The engraving technique also better disguised the autographic style of the printmaker, an important factor for the painter seeking to promote his or her name. In the early part of the nineteenth century it was extremely difficult for printmakers to sell single impressions of their work. ‘Etching does not pay’ wrote the critic P.G. Hamerton in 1864. Haden reasoned that this had led to a great anomaly, and that art would not thrive while this was the case. Etchers and engravers, he said, were two distinct classes of printmaker. Etchers were descended from artists of ‘original expression’ and were without representation in the Royal Academy, while engravers were fully represented. Haden considered ‘copyist’ engraving the nadir of the art,
describing the stylised (in his words, ‘stereotyped’) patterns engravers used to model form as ‘unmeaning lines’, quite unlike the etched line, which was ‘free, expressive, full of vivacity.’

In 1860 Haden joined The Etching Club, founded in 1838 by a group of painters who were interested in printmaking and became the first professional group in Britain to promote etching. Samuel Palmer (1805-81) and the Pre-Raphaelites John Everett Millais (1829-96) and William Holman Hunt (1827-1910) were members at the same time as Haden. Membership was restricted to twelve men, and they produced suites of twelve etchings for subscribers in 1838 and 1839 and volumes of etchings intermittently in the 1840s and 1850s. However, the characteristic style of the Club’s etchings was not to Haden’s taste: the majority of those published was narrative, based on scenes from literature, including Shakespeare, Milton and the Bible, sometimes with lines of poetry or text etched into the plate. Haden’s plates were often rejected for inclusion in the publications (see Cats. 20 & 32). The Club also instituted arbitrary rules regarding the division of profits of a plate to lend the Club a professional air, but these were not in Haden’s favour. Members owned the plates equally, but they decided the fairest way to split profits was to vote upon the relative value of each etching according to the amount of labour put in. Linear styles were therefore of a lesser value than more fully worked plates.

From his earliest work Haden produced sketches composed of outlines with a great deal of blank, unworked space (see Cat. 1). During Haden’s lecture tour of America in 1882, a Boston reviewer said that a student of his etchings will observe of the changes he made to his plates that they consist in removing all lines it is possible to remove. Haden made more strident and pointed remarks himself: ‘It is the power of selection that marks the great etcher, and the amount of time expended is of no account, as the greater effort the less interesting the result’. P. G. Hamerton in his book *Etching and Etchers* (1868) praised Haden’s style over what he saw as overworked plates that tried to rival painting. Haden and Hamerton gave intellectual justification for this new etching style, writing of ‘learned omission’ in which the lines absent from...
the plate were as important as those present, demonstrating superior artistic skill and intellectual input of the etcher: ‘To put it briefly, he [the etcher] works with his brains rather than his hands.’ Conversely, he argued, an engraver’s efforts were governed by ‘mechanical labours’ because the tool prohibited free, spontaneous movement and thought.

Haden’s lectures and writings played no small part in the creation of myths surrounding the concepts of ‘originality’ and ‘spontaneity’. Rumour circulated that Haden customised his clothes in order to carry copper plates in his pockets to capture a scene plein air when the mood took him. He once commented stridently that ‘those of his works which had not been begun and finished in the same day were worth nothing’. Although he did capture weather conditions at certain times of day and record these details on his plates, his claims of spontaneity have been revealed as half-truths. Haden was in fact a careful self-editor, as is revealed by a glance at the often numerous state changes of his plates.

The same is true with regard to originality and photography. Virginia Dodier has pointed out that his forthright personality and scathing comments on copyists meant that for many years no one recognised the debt Haden owed to Clementina, Lady Hawarden (1822-65), an innovative amateur photographer at whose estate in County Tipperary, Ireland, Haden stayed in the late 1850s. The similarity between the figures in the photographs and etchings implies at the very least a collaboration between the two artists. Lady Hawarden exhibited photographs in London in 1863 and 1864, the year after Philippe Burty visited London to meet Haden. Burty’s 1864 catalogue of Haden’s etchings shows that Haden mentioned the name of the family and the location of the estate in County Tipperary, Ireland, but did not acknowledge that several of his compositions relate directly to Lady Hawarden’s photographs. The information did not appear in later catalogues of his etchings (see Cats. 14 & 22).
Not all the founding Etching Club members admired the style of ‘modern etching’ practiced by Haden. James Clarke Hook (1819-1907) wrote to Samuel Palmer mocking the style, with their tendency to

...dip a daddy long-legs into the ink, and start him on an adventure across a continent of papier verge. A glowing eulogy appears in The Times. 1st state proofs, before daddy fluttered his wings, 5 guineas! After flutter 8 guineas!!! and so on. Poor Rembrandt!

The mention of Rembrandt in Hook’s letter is interesting. London had been one of the great centres of collecting, and appreciation of Rembrandt’s work had risen steadily since the eighteenth century. There was scope for artists on either divergent branch of the etching technique to take what they wanted out of the artist’s oeuvre and claim it as the heart of his genius, since Rembrandt’s prints range in handling from slight sketches executed in pure etching to complex and highly finished multi-figure scenes, often also featuring large areas of unworked space. With natural features depicted using bold linear strokes combined

---

**Fig. 4.**
Ludolf Bakhuizen (1631-1708)
*View of Amsterdam and six men in a boat*
Etching
Fitzwilliam Museum, 31.K.12-188

**Fig. 5.**
Claude Lorriain (1600-1682)
*Le Bouvier*
Etching, 1636
Fitzwilliam Museum, 31.H.7-1
with atmospheric layers, Haden’s landscapes have more in common with etchings by a previous generation of artists at the beginning of the century, in particular E.T. Daniell (1804-1842), who drew inspiration from the pure, natural landscape of the type produced by seventeenth-century Dutch etchers, notably Rembrandt (fig. 3).

Haden eventually resigned from the Etching Club in 1878, and the next two years are marked by high productivity as a printmaker and efforts to create a more suitable society for like-minded artists. In his own work he was spurred on by The Fine Art Society, founded in 1876, which offered him his first solo exhibition (although he changed his mind at the ‘eleventh hour’ and displayed his collection instead), commissioned two prints and republished his article ‘About Etching’. Jealousy of Whistler’s commission from The Fine Art Society in 1879 to go to Venice and produce a set of etchings no doubt added fuel to the fire. It was while Whistler was away that Haden called the first meeting of the Society of Painter-Etchers. Haden described it as a group ‘who meet once a year to exhibit their works, observe progress, and comment on the ostracism to which they are subjected by the Royal Academy’. Contemporaries observed that Haden ran it like an autocrat: ‘The members often had to complain of the masterful ways of their president; he ruled them with a rod of iron, but still the malcontents were forced to endure it, — well knowing that no other man could give to the Society the prestige and authority that Seymour Haden gave to it’. Indeed, Haden pulled every string to gain due recognition for the society, including using his wife’s talents as a musician whose recitals at the home of Frederic, Lord Leighton, President of the RA, helped ensure his support. In 1881 Haden engineered election to the post of secretary Sir William Drake, a well-connected solicitor, director and chairman of the Burlington Fine Arts Club in London. Drake had published a catalogue of Haden’s etchings the previous year and assisted Haden in the long campaign to gain a royal title for the Society, cementing its reputation.
Haden’s Taste as a Print Collector and the 1877 Exhibition at The Burlington

In later life Haden wrote that he was drawn to the appreciation of prints in his mid-twenties, borrowing portfolios from a print shop in Bunhill Row and poring over their contents at his home. Haden developed a discriminating eye and built up his own collection of fine impressions, focusing on prints that he considered demonstrated expressiveness of line and clarity. His status as an authority on prints of all kinds grew to such an extent that in 1880 he was asked to advise which duplicate fifteenth-century engravings the British Museum should dispose of at auction.

His collection of prints, drawings and books was dispersed in 1891 over five days (757 lots) at Sotheby’s, including works by Van Dyck, Claude Lorrain and Rembrandt, but also engravers including Dürer and Goltzius and a number of prints by Wenceslaus Hollar. His taste is perhaps more readily appreciated in the selection Haden chose for exhibition at the Fine Arts Society in 1879. He described the seventeenth-century Dutch etcher Ludolf Bakhuizen as living ‘in a breeze’ and praised him for ‘the refreshing faculty of giving air and movement to all he did’ (fig. 4). Of Claude’s renowned etching Le Bouvier, which critics including P.G. Hamerton considered the greatest etching ever produced, Haden wrote that it was ‘magical’ (fig. 5), and that work by Hollar provided ‘truth without pretension’, illustrating one of his shells as ‘a marvel of colour and handling’ (fig. 6). Turner is one of the few nineteenth-century artists present; Haden highlighted one of his preparatory plates for his Liber Studiorum, before the plate was completed in mezzotint, providing a useful example of ‘outline reduced to its severest form’ (fig. 7).

In 1877 Haden was appointed a committee member of the Burlington Fine Arts Club to assist in organising an exhibition of Rembrandt’s etchings. Ten years earlier he had been responsible for, and the main
lender, to one of the Club’s first exhibitions, staged in the year after its founding. For the 1877 show, the committee chose prints from several of the best collections in private hands, including Haden’s own, and the exhibition broke new ground in displaying the prints in chronological order. Chronological arrangements of artists’ work were growing in popularity and soon became the norm. The 1857 Art Treasures exhibition at Manchester included 1,859 prints ‘from the commencement of the art up to the present time’, including seventy-seven of Rembrandt’s prints. The first chronological catalogue of Rembrandt’s works, by Carel Vosmaer, was published in 1868. Following the Burlington exhibition, the chronological approach was adopted both by the 1887 Boston exhibition and by the British Museum in 1899, in a show curated by Sydney Colvin; A.M. Hind in turn followed Colvin’s example in his catalogue of the British Museum’s holdings (1912).

The difficulty faced by scholars of Rembrandt’s prints is that not every print is dated. In 1836 Thomas Wilson (1787-1863) published a catalogue of Rembrandt’s prints laid out in the traditional thematic manner. In his conclusion Wilson included ‘a chronological arrangement of such Rembrandt’s prints as are dated’, admitting that while ‘it might be practicable to assign dates to many of his other works’, he would leave it to others to determine. Haden took on the challenge, describing the design of the exhibition in the accompanying privately printed catalogue, and outlining how planned to solve the problem and the merits of an updated arrangement:

the larger figures above the frames refer to the year in which is it assumed the etching were produced; the numbers on the frame to the order in which, as nearly as may be, they were executed. The presumed date of production was arrived at in the following manner. The dated etchings of a given year were first hung; then those which are not dated, but which present a similarity of manner with the dated etchings of that year; or which are known to have some necessary association with the events of Rembrandt’s life at that time…’

…the art-work of a lifetime should not be looked at as a series of haphazard, disjointed efforts, but as the continuous expression of a prolonged chain of logical sequences, depending for their coherence on the due maintenance of the order of their production, and only to be properly understood when studied in that order.

Haden also tackled the clouded issue of Rembrandt’s imitators and pupils, and some of his opinions and reattributions are maintained in present-day scholarship. His catalogue was controversial for his forthright writing style and his dismissiveness of the opinions of other scholars, with their ‘borrowed ideas hastily picked up and strung together’. He thought experience as a printmaker was the best qualification to write critically on Rembrandt, and condemned the ‘insufficiency’ of catalogues written by those without it: ‘Experience; practice; an actual acquaintance with what is possible and what is impossible to be done to a plate of copper… must be in possession of him who would undertake so delicate and responsible a task.’

‘In maintaining any opinion which he had formed, or inherited, he was as immovable as the rock of Gibraltar, and it made no difference to him if later evidence showed that his earlier opinions were wrong’.

Haden’s lecture tour of America in 1882, to New York, Philadelphia and Boston, was delayed by several months because – after giving the first paper – Haden decided that the public was not ready to receive them. He resolved to give only one of the advertised three lectures in each city, and would return the fol-
Haden was a skilled artist, highly technically proficient, especially in the use of drypoint to balance a composition, add depth to a scene and convey a sense of movement. He was also a fascinating man and played a significant role in the history of printmaking, and in the wider sense of fluctuating tastes and appreciation of art in this country and internationally. His particular personality traits were integral to the success of the Society he established, which is still in existence, and a significant factor in cultivating the consensus that he was one of the greatest printmakers there had ever been, a worthy successor to Rembrandt in the depiction of landscapes.

Elenor Ling
All measurements are in millimetres, height preceding width.

Principal sources:


Lugt: Frits Lugt, *Les Marques de collections de dessins et d’estampes*… Amsterdam, 1921

MFA: *Catalogue of a Collection of Etchings, Dry-Points and Mezzotints, by Francis Seymour Haden, formerly the Private Property of the Artist*, Comp. By S.R. Koehler, 1896


Cat. 1

Stems, a Study

Etching (1859)
226 x 151 (plate), 264 x 174 (sheet)

Schneiderman 12 II/IV

Provenance:

Private collection of the artist: Wunderlich catalogue (1890) no.27, MFA catalogue (1896) no.66 on laid paper, and Grolier Club catalogue (1902) no.26. The MFA catalogue mentions a Russian collector’s mark but it is in fact Francis Seymour Haden’s rare stamp (Lugt 2286);

A. Beurdeley (Lugt 421);

Unidentified initials J.M. (Lugt 1487).

Schneiderman lists only three impressions before the reduction of the plate, one impression of the 1st state (British Museum) and two impressions of the 2nd state with the signature added (British Museum and New York Public Library), to which we can add this impression, on laid paper, and one impression in the Minneapolis Institute of Art (P3,789).

Schneiderman stated he had not seen this early stamp of Haden’s (Lugt 2286) on any of his prints. In fact, both the British Museum 2nd state impression (1910,0421.28) printed on Japan paper, and the 2nd state impression in the Minneapolis Institute of Art, bear the same stamp.

Haden dabbled with etching in the mid-1840s, but the vast majority of his prints dates from the late 1850s. A surgeon by profession, Haden claimed he honed his artistic skills to improve his manual dexterity and understanding of anatomy. He referred to this etching, a depiction of trees in a kind of ‘skeletal’ state, as ‘a study in Anatomy’, showing he applied his surgeon’s eye to natural forms. From his earliest work Haden produced sketches composed of outlines with a great deal of blank, unworked space, quite unlike the richly worked etchings of his contemporaries, including Samuel Palmer.

Palmer and Haden were both members of the Etching Club in London, which collectively published sets of prints and divided profits according to the amount of work on a plate. Etching Club plates were characteristically narrative, given titles or annotated with quotations from literature to encourage a degree of interpretation. This plate demonstrates Haden’s departure from this tradition, since he does not so much as indicate the location. He later told Philippe Burty, a French critic who published a catalogue of Haden’s prints in 1864, that the scene was taken in a wood close to Windsor. After pulling a very small number of impressions of this state, Haden reduced the height of the plate by over a third, further truncating the tops of the trees and removing completely the thicker trunks on the left.
**Cat. 2**

**Kensington Gardens no. 1**

Etching (1859)
157 x 116 (plate), 181 x 139 (sheet)

*Schneiderman 15 II/X*

**Provenance:**
H.H. Benedict (Lugt 1298 & his signature).

An impression of the 2nd state, before it was published (in the 5th State) in *Etudes à l’eau-forte*, printed in brown ink on wove paper.

Schneiderman cites only one impression of the 1st state (New York Public Library). Haden exhibited an impression of the print at the Royal Academy in 1860. Haden wrote: “The first state [Drake’s first state meaning the second state here, such as our impression] which is very scarce (not more than a dozen impressions have been taken) is the best. It is printed in brown ink on verger paper by Delâtre and never came into the market. There is considerably less work on the sward than in the second state [Drake’s second state meaning the fifth state].”

Produced the same year as *Stems, a Study* (Cat. 1). Haden’s style also encompassed more highly finished plates as demonstrated here, although the scene is still devoid of any narrative element. In Burty’s 1864 catalogue of Haden’s prints, the title of this etching is given as ‘Lord Harrington’s house from Kensington Gardens’. Leicester Stanhope came into his Earldom in 1851 and Harrington House was built a year later on land acquired from Kensington Palace. The building in the distance appeared only in the second state; in the first, Haden left the distance blank and placed a woman with an umbrella standing on the left.

Before their work took them in different directions, and before their falling out, Haden worked alongside his younger brother-in-law, James McNeill Whistler. They produced plates of family members and went on expeditions together, to etch in the open air (see Cat. 3). Whistler helped Haden by adding inscriptions to some of his plates (this is difficult to do, since the artist must write in mirror lettering for the writing to read from left to right after printing). Impressions from this plate were included in Haden’s portfolio of 25 prints entitled *Études à l’eau-forte*, published in Paris and London, 1865-66, with text by Philippe Burty (see Cats 21 & 22). By this date Haden had made various changes to the plate and had completely obscured Whistler’s inscription.
Cat. 3

Sub-Tegmine

Etching and drypoint (1859)
156 x 150 (plate), 268 x 207 (sheet)

*Schneiderman 16 V/V*

**Provenance:**
H.H. Benedict (Lugt 1298).

Printed on laid paper, with large margins.

Schneiderman describes seven impressions before the reduction of the plate to which we can add the impression of the Art Institute of Chicago (1952.522) and one impression in a French private collection (ex. O. Gerstenberg). Seymour Haden: ‘Trial A, of which I only know of three impressions, is by far the best’.

The location of the scene, reminiscent of some of French Impressionist paintings of Parisian leisurely life, is written plainly in English: *Greenwich Park*. Haden gave the plate a Latin title, ‘Sub-Tegmine’ (‘Under the covert’), from the first line of Virgil’s *Eclogues*. Scholars have remarked upon Haden’s use of Latin to highlight the difference between Haden’s sensibilities and that of his brother in law, James McNeill Whistler, who admired the work of the French Realists and was becoming preoccupied with more squalid, ramshackle parts of London. Haden etched the plate on the same day as Whistler’s *Greenwich Pensioner*, and the words ‘Greenwich Park 1859’ were added by Whistler, as with Cat. 2.

Here, the recession of the dappled riverbank is effective and convincing, but Haden has struggled to convey an equal sense of perspective in the leafy canopy, intent rather on capturing the light filtering through the leaves. Later in life, Haden lectured on the importance of being able to complete an etching in one sitting, but the record of changes Haden made to the majority of his plates shows that the artist constantly reworked and adjusted small details in his compositions to make improvements. In this plate, for instance, Haden later removed and redrew the man’s feet and his signature. Only 30 impressions in all states were pulled before the plate was cancelled; an impression in the Albright-Knox Gallery bears an inscription written by Haden ‘30 only’.
**Thames Fishermen**

Drypoint (1859)
123 x 263 (plate) x 216 x 320 (plate)

*Schneiderman 18 between I & II/IV*

Inscribed *Thames Fishermen (trial state undescribed)* and 1,500.

A very early impression printed on thin laid paper in reddish brown ink.

Possibly a unique impression of an undescribed early state between the 1st state and the 2nd state: after the scratch has been removed and some of the trees reworked but before the change in the clouds, the addition of the birds and before any inscription.

Harrington knew only two impressions before any inscription. Schneiderman cites no impression of the 1st state, probably by mistake as there are at least four (British Museum, National Gallery of Art, New York Public Library and possibly the Art Institute of Chicago) that are incorrectly recorded as 2nd state impressions.

Haden submitted an impression of *Thames Fishermen* to the 1859 exhibition at the Paris Salon and to the Royal Academy in 1861. This was the print that launched Haden’s career as an amateur artist, and it became one of the most popular and desired prints of the period. On 8 December 1922, the *New York World* listed Charles Sessler’s purchase of a trial proof for $1,750 (Schneiderman, p. 30). The composition relates to a watercolour in the collection of the V&A (E.3219-1911).

Writing about the print in the *Gazette des Beaux-Arts* in 1864, the critic Philippe Burty applauded Haden’s choice of subject and rendering of the verdant greenery, away from the industrial areas of the Thames, saying that he felt transported to the peaceful scene by Haden’s skilful and selective use of the needle. Haden worked the plate entirely in drypoint, a technique he described as giving ‘richness of colour, suggesting velvet pile’. Haden later made minor changes to the plate, including the addition of birds to the sky.

Documentary evidence has revealed that Haden and Whistler once planned a large series of views of the Thames (four portfolios of twelve prints), but this was never realised. Using language that has certain similarities with the titles Whistler later gave his paintings, Haden stated that the plate was not ‘from nature, but a composition in drypoint improvised on copper’. With its softness of tone and reddish brown ink, this impression is reminiscent of the plates by Richard Earlom reproducing Claude Lorrain’s book of drawings, the *Liber Veritatis* (see fig. 8).
Fig. 8
Richard Earlom (1743-1822)
*Landscape with a shepherd, from the Liber Veritatis, after Claude Lorrain* (1600-1682)
1810, etching and aquatint
1872.1012.4718
Mytton Hall

Drypoint (1859)
123 x 263 (plate), 221 x 339 (sheet)

Provenance:
J.R. Traer;
P. & D. Colnaghi (their stock no. in pencil below C.26184).

Annotated JR Traer at lower left; further annotated Sir F. Seymour Haden / trial A / H 14 Mytton Hall, verso D.13a.

An impression of the 1st state printed on laid paper in reddish brown ink, with full margins. Schneiderman cites five impressions of the 1st state.

Mytton Hall is an old manor dating from the time of Henry VII, located on the river Ribble in Lancashire. Haden was able to devote time to printmaking when he had time away from his professional life, invariably when he was on holiday residing with friends. The composition with a doorway at its centre is unique in Haden’s oeuvre, although he used the same sized oblong plate again during this year in the riverscape Fulham (Cats 6 & 7). There is a related watercolour at the Albright-Knox Art Gallery.

Some impressions of the second state were printed on vellum. Haden was an admirer and collector of prints by Rembrandt, and followed his example in the use of special papers to achieve different printing effects, especially effective in enhancing the painterly effects of the drypoint technique.

This impression once belonged to James Reed Traer (c.1834-67), Haden’s surgical assistant and friend of Whistler. Whistler etched a portrait of Traer with Haden and Haden’s wife Dasha in a print called The Music Room (1858). Traer died in Paris on 23 April 1867, and Whistler and Haden fell out over his funeral arrangements, Whistler accusing Haden of disrespect and knocking Haden through window of a café. The two men never spoke again. Haden had nominated Whistler for membership of the Burlington Fine Arts Club but on 18 December 1867 Whistler was expelled as a result of a complaint made by Haden.
Cat. 6

**Fulham**

Etching and drypoint (1859)
112 x 280 (plate), 131 x 292 (sheet)

*Schneiderman 22 undescribed state between IV & V/XII*

Provenance:
H.H. Benedict (Lugt 1298).

An impression of an undescribed state between Schneiderman 4th and 5th state, printed on laid paper, comparable to an impression in the British Museum (1937,0612.27). Neither print bears any inscription and so come after the 4th state, but they are before the outline of the roofs in drypoint and before the signature Seymour Haden that characterize the 5th state.

We also discovered an additional undescribed state between IV & V/XII in the British Museum impression (1937,0612.28), printed before the outline of the roofs on the left (as here) but with the signature Seymour Haden.

Impressions from this plate were included in two French sets: Alfred Cadart’s first publication of the *Société des Aqua-Fortistes* (1862-3), a group established in Paris to promote etching as an art form, and in *Études à l’eau forte* published by Phillip Burty (1865). Haden constantly had to refresh the drypoint as it wore down as a result of printing. These two impressions capture how he also adjusted the composition by adding or removing minor details: the outlines of buildings (on the left in the distance and in the foreground along the water’s edge), the addition of rising smoke (centre) and additional foliage (halfway down the tree on the right). The second impression is printed on Japan paper, enhancing the blurred effect of the drypoint burr.

The plates were printed by Auguste Delâtre (1822-1907), a specialist printer held in great esteem in France and in Britain. Haden advocated that artists should try and print their own plates, but admitted that Delâtre was a master, saying, ‘If he had lived in Rembrandt’s time, Rembrandt would certainly have used him to print his etchings.’ Delâtre had been ‘discovered’ by the French Etching Club; he printed their works with such taste and judgement that they declared the proofs were as much his work as theirs. In 1864 his reputation stood unchallenged; the artist-critic PG. Hamerton called him ‘the only master printer’. That year Haden brought Delâtre over to Britain in order to get his advice on establishing an etching class at the National Art Training School (now the Royal College of Art).

---

1 Haden’s dedication in his copy of Burty’s *L’Oeuvre grave de Rembrandt*, published by Burty (Paris, 1860). Quoted in Alison McQueen p.241 fn.458.
**Cat. 7**

**Fulham**

Etching and drypoint (1859)
112 x 280 (plate), 150 x 296 (sheet)

*Schneiderman 22 undescribed state between VI & VII/XII*

Inscribed *Trial c.*

Possibly a unique impression of an undescribed state between the 6th and the 7th state, printed on a very thin Japan paper. Our impression has extra work on the trees on the left compared to the British Museum impression 1937,0612.29 (Schneiderman state 6) but is before the additional drypoint in the tree on the far left, before the additional drypoint shading in the second tree from right and before the inscription *Fulham* as described in Schneiderman for state 7 (see the British Museum impression (1910,0421.17).

We also discovered an additional undescribed state between 6 and 7, with extra work compared to our impression. It is still before the additional drypoint in the far left tree, but has otherwise all the characteristics of the 7th state: additional drypoint shading in the second tree from right and with the inscription *Fulham* (seen at C.G. Boerner).

In addition, the Art Institute of Chicago has an impression of an undescribed state between the first and the second state (1938.1517). These previously undescribed states call for a new description of the sequence of the states. These five new states raise the number of states for this print to seventeen.
**On the test**

Etching and drypoint (1859)
151 x 227 (plate), 194 x 281 (sheet)

*Schneiderman 24 IV/VII*

**Provenance:**
- Unidentified initials JM (Lugt 1487);
- Kennedy Galleries Inc., New York (their stock no. in pencil below a47222).

An impression of the 4th state printed on a thin vergé paper.

Schneiderman could trace only one impression of the 4th state (Art Institute of Chicago), to which we can add the present one, and another one (lender’s collection).

An impression of an undescribed state after Schneiderman’s 5th state (see below the difference in the lower part between the British Museum 5th state impression (fig. 9) and the impression exhibited here (fig. 10), but before the changes in the top foliage of the large left trees in the 6th state (see below the difference between the British Museum 6th state impression (fig. 11) and this impression (fig. 12). Printed on a very thin Japan paper.

Haden executed this plate and one other (*A Water Meadow*, Schneiderman 23) on the same day, on a river renowned for trout fishing near Romsey, Hampshire. He made changes to the composition, other than the addition of plump sheep lower right, mainly in the adjustment of shadows. Haden selected thin paper for both impressions, allowing the paper to shine through in the lighter areas; the shadows on the right also help to enhance the luminous quality of the water, making the scene a study of falling light at dusk. In response to these lighting effects, in his 1864 catalogue Philippe Burty gave the plate a more atmospheric title, ‘Le Crépuscule’ (‘Twilight’).
Cat. 9

On the test

Etching and drypoint (1859)
151 x 227 (plate), 197 x 294 (sheet)

Schneiderman 24 undescribed state between V & VII/VIII

Provenance:

  S.H.N. Harrington (most probably). Marked from Harrington on the verso;

  O. Gerstenberg (Lugt 2785).
Cat. 10

**Mouth of a brook no.1**

Etching and drypoint (1859)
152 x 224 (plate), 205 x 277 (sheet)

*Schneiderman 28 III*

An impression of the 1st state printed on laid paper. Inscribed *1st st* and *4 impressions only*. The impression at the Yale University Art Gallery is also annotated *only four impressions taken and the plate destroyed. Seymour Haden*.

Schneiderman cites only four impressions of the 1st state, before the plate was seriously damaged by oxidation and reduced (Metropolitan Museum, New York Public Library, Orchar Art Gallery and Yale University Art Gallery). Harrington lists an impression in the collection of H.H. Benedict. The latter is not one of the four impressions listed by Schneiderman as it reappeared on the Parisian art trade in 1995 (Catalogue Arsène Bonafous-Murat, December 1995, no.126) – present location unknown.

Our impression makes the number of impressions up to six, unless it is the same as the one sold in 1995, which would keep the number of impressions to five.

The scene is of a brook that flows into the river Multeen, on the Hawarden estate, County Tipperary, Ireland. Haden first visited the Hawards in 1859 (and thereafter in 1860, 1863 and 1864). Since the timing of the first trip coincides with Haden’s renewed interest in etching, it is possible that Lady Hawarden, who was an amateur photographer, inspired Haden to take up etching from nature. He certainly made prints based on compositions in her photographs, although this information did not appear in catalogues of Haden’s prints published during his lifetime (see Cats 14 & 20). *Mouth of a brook No.1* was one of two plates left in an outhouse, causing the copper to tarnish and ruining the surface, hence its rarity.

Haden considered it one of his best works because of the depiction of foliage, where he attempted different textures for the grasses and reeds; he annotated an impression in the collection of the Metropolitan Museum, New York: ‘The rarest and one of the best of my plates. S. H. Sir W. Drake has one and the B, Mus. One. I believe there is a fourth but am not sure where’. Haden believed Sir William Drake to have acquired the print at auction for 28 guineas. Drake was a solicitor and chair of the Burlington Fine Arts Club in London, which organised exhibitions open to members and their guests. Haden was often on the organising committee of their exhibitions, including the ground-breaking Rembrandt exhibition in 1877. Haden co-opted Drake to the post of Secretary of ‘his’ Society of Painter-Etchers in 1880, see p.21.
Cat. 11

Mouth of a brook no.2

Drypoint (1860)
151 x 226 (plate), 238 x 364 (sheet)

Schneiderman 29 IV

Provenance:
M. Lalanne (Lugt 1657), dedicated to Maxime Lalanne.

Inscribed Trial Proof (B added later over a), not in the collection of Sir W. Drake.

An impression of the 1st state printed on laid paper. We believe the images of the 1st and 2nd state in Schneiderman (p. 94 & 95) should be switched, the true 1st state impression being the 29.II such as our impression, and not the 29.I impression. There is clearly some additional work in the centre (middle and top) of the plate in the so-called Schneiderman 29.I impression.

Schneiderman cites only one impression of the 1st state (Metropolitan Museum) and one impression of the 2nd state (New York Public Library, collection P. Burty and W. Drake). The presence in this collection of both Mouth of a brook no.1 (1st state) and Mouth of a brook no.2 (1st state, see above) is exceptional. On the H.B. Dick collection of prints, the Metropolitan Museum Bulletin Vol.12 no.3 March 1917 states: The Hadens in the collection, taken as a whole, are of the very finest quality, in many instances the impressions being of the earliest known state and of the greatest rarity, some of them unique. The quality of the group is shown by the fact that it includes both states of the Mouth of a Brook.

Haden was pleased with the first version of the plate (Cat. 10), so when the plate became irreparably damaged he made a copy to memorialise it. Perhaps because it would be difficult to replicate the intricate foliage exactly, Haden executed the second plate entirely in drypoint. The drypoint needle allows for less freedom than etching technique does, meaning the overall effect is quite different. Without the shadows there is not the same sense of recession, so Haden has changed the lines of the lapping water as it flows around the bend of the stream.

Haden dedicated this impression to Maxime Lalanne (1827-86), the French printmaker and foremost contributor to the etching revival in France. Lalanne wrote a highly influential treatise on etching, Traité de la gravure à l’eau forte, published by Alfred Cadart in 1866, and was one of the founder members of the Société des Aquafortistes.
Combe Bottom

Etching and drypoint (1860)
114 x 150 (plate), 235 x 275 (sheet)

Schneiderman 32 II/XVIII (including two addenda additions)

Provenance:
Most probably the private collection of the artist: Wunderlich catalogue (1890) no.29, The MFA catalogue (1896) no.72: Undescribed trial proof. A ridge runs across the foreground, rising from left to right, where it is crowned by a very dark clump of bushes. The top of the ridge is also heavily shaded, so as to set it off against the white hillock in the middle ground. Nothing is to be seen of "a cart and horse followed by a man on foot". In lower left corner: "FS Haden. Ft. 1860", and in lower right corner: "Combe Bottom Going up to fold", followed by further writing, apparently a signature, but not clearly readable, as it is obscured by lines indicating grass, and by foul biting. On laid paper. (Not signed.)

A. Beurdeley (Lugt 412).

A very early impression of the 2nd state. Schneiderman cites only one impression of the 1st state (Yale University Art Gallery), one impression of the 2nd state (Toledo Museum of Art) and one impression of the 3rd state (New York Public Library). There is another impression of the 3rd state in the Foundation Custodia (ex P. Burty, W.R. Drake and H.H. Benedict).

The location of the scene is Shere, Surrey, another fishing spot, which also inspired Shere Mill Pond no.2 (Cat. 13), although the two prints are entirely different in scale and treatment. As with Fulham (Cats 6 & 7) the plate underwent a high number of changes before it was cancelled, indicating that Haden considered it the basis of a ‘series of experiments in thought and composition’ (Garton, no.31, p.12). The plate started as a pure etching, with a seated man holding a fishing rod and a cart disappearing into the distance. In this following state, executed the same year, Haden transformed the landscape, creating greater depth by adding a clump of dark bushes on the right and a sunlit hillock beyond. The curve of the mound is gently rounded by spit biting (acid applied directly to the plate) and soft drypoint lines on the right. Haden also used stopping out varnish, to protect areas when he immersed the plate in acid. This is most noticeable in the lower right corner, where three brush strokes of white space are visible.

Haden wrote that the plate was very rare except in the published state. Impressions were included in some editions of Etudes à l’eau forte. ‘The trial proofs alone are desirable – and they I think – if I may say so – are good.’ In later states Haden added anecdotal details which detract from the power of the plate: in particular, rabbits in the lower right corner, casting long shadows. This was probably an effort to have the print included in one of the Etching Club’s publications, illustrating the idea ‘Coming events cast their shadows before’. In his 1864 catalogue of Haden’s prints, Burty included this interpretation in the description for the print, which he listed with the title La Garenne (‘The Warren’): ‘hence the restlessness of the rabbits, who suspect there to be hunters beyond the shadows’. The Etching Club liked to give their plates narrative, suggestive titles, which were not suited to Haden’s pure landscapes.
Shere Mill Pond no.2

Etching with drypoint (1860)
178 x 333 (plate), 207 x 357 (sheet)
Schneiderman 37 IV/IX

Provenance:
A.W. Scholle (without stamp, as stated in an Harlow/McDonald & Co note).

An impression of the 4th state, before the edition for Études à l'eau-forte, printed on a very thin Japan paper.

One of five prints selected for exhibition at the Royal Academy in 1861, under Haden’s pseudonym ‘H Dean’. The critic P.G. Hamerton called it (with the exception of Claude’s Bouverie, see fig. 5 p. 21), the ‘finest etching of a landscape subject that has ever been executed in the world’. Burty complimented Haden on the depiction of heat, and his keen sense of the colourful aspects of nature. Frederick Goulding recollected that Haden tried to refresh the plate and print further copies in 1881, but the endeavour failed and Haden had the work destroyed. Impressions of a later (sixth) state were included in Études à l’eau-forte no.XXI, with the finer lines in the sky and water removed.

Like Delâtre, Frederick Goulding (1842-1909) was a master printer of copper plates. He began working for Whistler in 1859 and met Haden while demonstrating printing at the Great Exhibition of 1862, striking up a life-long friendship. Haden described him as having ‘the hand of a duchess,’ a trait Haden considered necessary in order to achieve impressions of the best quality.
Cat. 14

The Letter no.2

Drypoint with some additional pencil (1863)
223 x 152 (plate) 283 x 199 (sheet)

Schneiderman 45 I/III

Provenance:
Private collection of the artist: Wunderlich catalogue no.41 trial proof A, without the letter. Sir Wm. Drake has the only other impression, MFA catalogue (1896) no.99 and Grolier Club catalogue (1902) no.41 Trial proof (a) slightly touched with pencil, on Japan paper;

O. Gerstenberg (Lugt 2785), recorded in Die historische Sammlung Otto Gerstenberg published in 2012. Inscribed Lady under the signature by Haden.

An exceptionally rare print (not present in the British Museum), printed on thin Japan paper, suffused with burr and enhanced with additional pencil.

Schneiderman records only one impression of the 1st state (New York Public Library, ex P. Burty and Sir W. Drake). In the catalogue of F. Seymour Haden Private Collection - first part The complete etched work of F. Seymour Haden published by H. Wunderlich & Co in 1890– only one impression of the Letter no.2 was included (this impression), the catalogue mentioning that the only other existing impression was with Sir W. Drake (now in the New York Public Library, recorded by Schneiderman).
The print is after a photographic study by Clementina, Lady Hawarden (1822-65) (V&A, PH.457:368-1968, fig. 13), at whose estate in Ireland Haden stayed four times between 1859 and 1864. The photograph (dated c.1862) shows one of her daughters, standing in the corner of her studio. It is untitled but there are certain narrative allusions, namely her fancy dress and the tilt of her head towards a door. Haden etched the composition twice, in the first plate he added a discarded letter on the floor before the figure; in the second plate he added the letter to her hand. This addition suggested to Burty, who compiled the first catalogue of Haden’s prints in 1864, the title Tristesse! (‘Sadness!’ or ‘Sorrow!’) (no. XXV and no. XXVbis). He added in the description that the cause for the young woman’s sadness was that she had ‘just received a painful letter’. Burty also described the print as “improvisée d’après nature”, revealing that he did not know about the existence of Lady Hawarden’s photograph.
Haden’s print also bears a similarity with Whistler’s etching *Finette*, 1859 (fig. 14), themselves owing to the sentimental pictures of J.E. Millais (1829-1896) populated as wood engravings. Haden owned an impression of Whistler’s print, which is now in the Freer Gallery of Art (1898.293). Impressions of *Letter no.2* are rare; Haden himself stated that it “Never came into the market.”
The Lover’s Walk no.1

Etching with drypoint (1864)
151 x 238 (plate), 196 x 280 (sheet)

Schneiderman 66 IVIV touched with pencil

An impression of the 4th state printed in black on a very thin Japan paper, touched slightly with pencil by the artist (the woman’s dress on the right, part of the boat and the top of its mast, a part of the figures on the boat).

The sequence of states shows that Haden first drew figures in the distance before removing them to add instead a distant view in outline of a watermill. This impression records his subsequent reversal of the decision: the lines of the buildings are all but obliterated and the figures redrawn with faint lines. In this impression Haden has strengthened the forms with graphite, adding volume to the skirt of the figure on the right and a head to one of the bent over figures on the left. The paper he has used is an extremely thin, almost translucent sheet of Japan paper.
The Lover’s Walk no.2

Drypoint (1864)
153 x 240 (plate), 183 x 269 (sheet)

Schneiderman 67 II/II

Provenance:
S.H.N. Harrington (Lugt 1349, Samuel Henry Nazeby Harrington, l'auteur bien connu de l'excellent catalogue de l'œuvre de Seymour Haden).

Inscribed trial proof a (i.e. is definitely a trial proof a as described by Harrington, with much burr). An impression of the 2nd state printed on laid paper.

Schneiderman cites only one impression of 1st first state (British Museum) and six impressions of the 2nd state to which we can add the present impression as well as one impression in the National Gallery of Art (Washington) and one impression in the Minneapolis Institute of Art.

See entry for Cat. 15.
Thames Ditton – with a sail

Etching & drypoint (1864)
151 x 238 (plate), 209 x 306 (sheet)

Schneiderman 68 III/VIII

Provenance:
H.H. Benedict (Lugt 1298).

An impression of the 3rd state, before the reduction of the plate, printed on a shimmering thin Japan paper, with large margins.

Schneiderman cites only one impression of the 1st state (British Museum) and one impression of the 2nd state (New York Public Library). The 3rd state was a small edition of about fifteen impressions.

The critic Philippe Burty wrote of Haden’s later work that the landscape was “caressed by a bright ray of sun after an extensive shower. Everything is precise, everything is shining, every gleams.” In this airy, open view Haden has used heavy drypoint to accentuate dark areas and fine lines for shading; the hastily drawn etched lines, scratched to denote grass in the foreground, have a crispness, and are enhanced by the sheen of the paper.

Burty also related Haden’s particular manner of etching, described by Haden himself as the ‘continuous’ process, as opposed to the ‘interrupted’ process, in which the artist draws upon the plate and immerses it in acid in successive stages. Outlining the procedure of ‘his’ method, Haden directed the artist to etch the plate whilst immersed in the acid bath. He claimed that the artist should not find it a difficult task. “The lines which require to be the broadest and deepest are drawn first, and so are the longest subject to the action of the mordant; these generally represent the foreground; then the middle, then the extreme distance, and lastly the sky is drawn. Thus the picture is carried through in successive planes, and a gradation of values and aerial perspective is obtained by the action of the mordant.” (Magazine of Art, Jan 1879, p.222).

In a later state Haden cut down the plate on the right of the trees in the foreground, and along the bottom above the signature. The signature here is in reverse, inverted after printing. In his earliest plates Whistler was responsible for the inscriptions in mirror lettering (see Cat. 2).

1 Burty, p.357.
Cat. 18

**Brentford Ferry**

Etching with drypoint (1864)
137 x 215 (plate), 152 x 227 (sheet)

*Schneiderman 70 II/IV*

**Provenance:**
Private collection of the artist (it is on laid paper as described in the Grolier Club Catalogue and it is not the Burty impression now in the British Museum, the only impression previously recorded by Harrington and Schneiderman): Wunderlich catalogue no.66 *Trial proof A, only two impressions known.* MFA catalogue (1896) no.161 and Grolier Club catalogue (1902) no.68;

E.M. Henn (Lugt 872b).

A 1st state impression printed on laid paper. Most probably the very first pull from the plate with very fresh burr on the drypoint (actually more than the British Museum 1st state impression).

Harrington and Schneiderman cite only one impression of the 1st state (British Museum, ex collection P. Burty) to which we can now add this one, which is consistent with the Wunderlich catalogue description of only two impressions known.

This small print benefits from close study of the way in which Haden delineated form through different execution of line and his distribution of dark and light across the plate. For instance, in the nest of jagged lines in the upper right corner at the top of the bank, and drypoint smudges below in the shadows of the sunlit bank. Haden also used a tight network of lines in the water, including the localised vertical and horizontal cross hatched lines to create reflections of the distant trees on the far bank.

In the third state Haden added a dedication to Whistler, but removed it when the plate was published in *Études à l’eau forte* in 1864 (see Cats 21 & 22).
**Cat. 19**

**Croquis in Burty’s Garden**

Etching with drypoint on zinc (1864)
134 x 101 (plate), 216 x 153 (sheet)

*Schneiderman 78 III*

**Provenance:**
H.H. Benedict (Lugt 1298).

An impression of the 1st state of this charming Rembrandt-like little sketch, printed on Japan paper with wide full margins.

Impressions of this plate are extremely rare as no edition was made and Haden cancelled the plate early on. The impression at the Metropolitan Museum of Art in New York bears the inscription, ‘Extremely rare – only 6 impressions printed’. It is the most schematic print in Haden’s oeuvre since the early work ‘Stems, a study’ of 1859 (Cat. 1), and is an experiment in sparsity of line to convey form and volume.

In his lectures at the Royal Institution in 1879 Haden gave a summary of the qualities of engraved line, etched line and drypoint line, describing the ‘sum of artistic properties’ of engraving as ‘greyness, constraint’, whereas etching gave ‘colour, accent, freedom’. He began to use zinc plates instead of copper around this time, finding the metal particularly good for enhancing the qualities of the etching technique: ‘Copper is usually used, but I prefer zinc. Copper is sometimes soft, sometimes hard, and this very materially affects the execution, the biting in, and the endurance of the plate. An etching on copper is perhaps more delicate and refined, but one on zinc gives a more painter-like and artistic impression, is richer in colour and is bolder and bigger.’ (*Magazine of art*, Jan 1879, p.222).
A river in Ireland

Etching with drypoint (1864)
241 x 354 (plate), 261 x 375 (sheet)

Schneiderman 80 III/IV

Provenance:
C.W. Dowdeswell (Lugt. 690);
O. Gerstenberg (Lugt 2785).

An impression of the 2nd state printed on wove paper.

Schneiderman records only one impression of the 1st state (New York Public Library), one impression of the 3rd state (Albright Knox Art Gallery) and 1 impression of the 4th state (Art Institute of Chicago). There is actually another impression of the 4th state (Catalogue Arsène Bonafous-Murat, December 1995, no.136, provenance L. Galichon – Lugt 1060).

Drakes recorded 12 impressions of the 2nd state and Schneiderman could list 11 impressions in museums so it is likely that there are not many impressions left besides this one. In their catalogue published in 1985 to celebrate the 75th anniversary of the death of Seymour Haden, Robin Garton and Gordon Cook state that their 2nd state impression (catalogue no.40) might be the last impression to be offered for sale. It is lucky O. Gerstenberg kept his under the radar!

Haden made this etching in Ireland at the home of his friends Viscount and Lady Hawarden. The close relationship between some of Haden’s early etchings and photographs by Lady Hawarden has been extensively discussed by Virginia Dodier in ‘Haden, Photography and Salmon Fishing’, Print quarterly vol.3 no.1 (1986). One example is the photograph of the Multeen River flowing through the Park of Dundrum House, Lord Hawarden’s estate in County Tipperary (V&A, PH.457:154-1968, see fig.15). The plate was submitted to the Etching Club for publication in one of their ‘Selections’, but it was not thought suitable and was apparently destroyed without Haden’s consent, and so very few impressions survived. There is an impression in the collection of the Art Institute of Chicago with an inscription added by Haden in 1898, 34 years after the print was made: I have been, until now, fully under the impression that every proof of this had been destroyed. S.H. Haden was pleased when an acquaintance of his – the print dealer Thibaudeau – purchased an impression of the unauthorised edition for £12 at auction and destroyed it. Haden made only minor adjustments to the scene, playing with the outline of the trees in the distance on the left bank and adding and removing fishermen. Philippe Burty praised the elegant and calm composition, but did not approve of the staggered gradation of tone in receding trees, caused by successive bitings of the plate in acid.
Cat. 21

**Hands - O Laborum**

Etching and drypoint (1864)
140 x 212 (plate), 232 x 330 (sheet)

*Schneiderman 84 VII/VII*

As published in *Etudes à l’eau-forte.*

---

See entry for Cat. 22.
Ô LABORUM
DULCE LENIMEN
**Hands Folded**

Etching (1865)
138 x 214 (plate), 212 x 295 (sheet)

*Schneiderman 87 II/III*

A 2nd state impression with plate tone printed on cream wove paper, with large margins.

Haden probably intended both plates to appear in *Etudes à l’eau-forte* (1865) – the one as a titlepiece and the other as a tailpiece - but *Hands Folded* and one other, *Hands Holding a Crayon* (Schneiderman 86), were not used, and are therefore not as common. The inscription *Hic terminus hæret* [Here is the end] *in Lond* [in London] written on *Hands Folded* is from Horace’s first *Ode*, ‘O Laborum Dulce Lenimen’ (the sweet success of labour). This was not the first time Haden used Latin on his plates (see Cat. 3). Scholars have pointed out how this distinguishes him from Whistler and the French Realists. The inscription *Hic terminus hæret* also appears on a little view of Amsterdam (Schneiderman 41a), one of four plates Haden executed on a trip to Amsterdam with Whistler and Legros to pay homage to Rembrandt. Erasmus of Amsterdam had adopted Terminus as a symbol. Alison McQueen suggests it is a call to the god Terminus to protect sacred landmarks and the history of etching in which Haden was seeking to position himself (*The Rise of the cult of Rembrandt*, 2003, p.230).

The set *Etudes à l’eau-forte* contained 30 prints, and was initially envisaged as an edition of 250 but in fact only 180 were printed. It was first offered in Paris and included *Mytton Hall* (Cat. 5) and *Shere Mill Pond* (Cat. 13), and received praise for its qualities of immediacy and observation. In 1879 the set was listed for sale for £36.15.0.
Horsley’s Cottages

Etching and drypoint (1865)
175 x 250 (plate), 227 x 357 (sheet)

Schneiderman 91 II/IX

Provenance:
Private collection of the artist: Wunderlich catalogue (1890) no.90 ‘Trial proof A, unique, MFA catalogue (1896) no.217 ‘To Drake’s description must be added that a cow is seen, in very faint outlines only, to the left of the sportsman. On laid paper; and Grolier Club catalogue (1902) no.94;

O. Gerstenberg (Lugt 2785).

Inscribed trial a.

An impression of the 1st state, described as ‘unique’ in the Wunderlich catalogue. Confirmed by Schneiderman, who could not trace any other impression.

The cottage in the print belonged to Haden’s sister, Rosamund, married to John Calcott Horsley. Haden was a frequent visitor to their country homes in Willesley and in Cranbook, Kent and produced etchings of both locations. Haden added an attempt at a sportsman or gamekeeper carrying a gun, and beyond him forms of two seated cows facing out towards the viewer, but did not calculate the scale convincingly. He later removed the man and made numerous successive other changes to details throughout the composition. An impression in Chicago is dated 30 March 1876 suggesting that Haden continued to make changes for some time after the first impressions were pulled.
Old Chelsea Church

Etching and drypoint (1865)
113 x 242 (plate), 136 x 255 (sheet)

Schneiderman 101 undescribed state between II &III/V

Provenance:
O. Gerstenberg (Lugt 2785).

Inscribed trial c RRR.

A possibly unique impression of an undescribed state between the 2nd and the 3rd state, before the additional drypoint work in the sky and before the additional birds in the right but with a few extra drypoint lines in the water. It is then a real “trial c” impression as inscribed (i.e. a 3rd state impression if a new description of the states were to be made).

The sequence of states of Old Chelsea Church needs to be reviewed. Schneiderman lists one impression of the 1st state and one impression of the 2nd state (both in the New York Public Library) and eight impressions of the 3rd state, before the plate was published in ‘Etchings for the Art Union of London’ by The Etching Club. The illustration p.222 in the Schneiderman catalogue is not a 3rd state impression as indicated but a 2nd state impression as it is before the additional work in the sky and before the additional birds. Another intermediate state between the 2nd and the 3rd state has also come to light while doing our research (cf. the impression 1937.0612.126 in the British Museum).

O. Gerstenberg also had a very trimmed impression of the very 1st state with the central boy, heavily trimmed on the top and right sides. It is now in a private collection (Paris). Harrington indicates “2 impressions printed, only one of which is perfect”. He might have seen this second very trimmed impression kept by Haden in his personal collection as described in the MFA Catalogue (no.240 Drake's trial proof (a). A fragment only. On laid paper) and in the Grolier Club Catalogue (no.103 Trial Proof (a). A fragment only).

Similar to the oblong plates of Mytton Hall (Cat. 5) and Fulham (Cats. 6 & 7), the composition was taller in the first instance. Initially, the boy seated on the right was a second figure on a boat, given the name ‘The Berthe Laure of Paris’. In the second state Haden removed the bottom of the plate, and erased the seated figure to the left of the rigging, replacing them with wavy drypoint lines to signify water. The changes are allegedly due to the instructions of the Etching Club, which published the print in the set Etchings for the Art Union of London (1872). Haden had not always been successful in getting his plates accepted for their publications (see Cats 12 & 32).

Haden often recorded what price his prints realised at auction. He noted that an impression of the first state (there is one known surviving impression in a public collection, New York Public Library) went for ‘26 or 28 guineas’ at Burty’s sale, bought by his friend Sir William Drake (see Cat. 44).
Yacht Tavern, Erith

Etching on zinc (1865)
240 x 377 (plate), 281 x 394 (sheet)

Schneiderman 103 III/IV

An impression of the 3rd state printed on laid paper.

Schneiderman lists six impressions of the 3rd state.

Erith is on the south bank of the lower Thames, near Purfleet. The inscription on the lower left explains why the tavern mentioned in the title is not in view: ‘Erith from the Balcony of the Yalcht [sic] Tavern Aug. 1865. Etched on Zinc’. Haden wrote that this and Erith Marshes (Cat. 26) were etched on the same day in the company of ‘Monsieur Daubigny, the eminent French Landscape painter’, referring to Charles François Daubigny (1817-78). Haden has humorously added Daubigny’s name as a dedication on one of the signage fronts of the outhouse on the far left, as well as that of ‘Delâtre’ on the sign on the right, meaning Auguste Delâtre, the master printer.

In this state Haden has burnished the plate extensively to remove most lines on the left-hand side, removing the distant sea view dotted with ships and a woman promenading in the foreground. A lone sail, suspended in air, is all that remains of the sea front. The void was never filled in: the plate was cancelled.
Erith Marshes

Etching with drypoint on zinc (1865)
239 x 380 (plate), 244 x 391 (sheet)

Schneiderman 104 I/VI

Provenance:
P. Burty (without stamp), dedicated A Burty.

An impression of the 1st state printed on a beautiful shimmering and fragile chine paper.

Schneiderman records only three impressions of the 1st state (Baltimore Museum, British Museum and New York Public Library) to which we can add this one.

Haden completed this plate on the same day as Yacht Tavern, Erith (Cat. 25), but these two impressions exhibited here differ on account of the papers Haden used. The paper here is a thin Japan paper, giving a beautiful shimmering quality, befitting the open, marsh-filled landscape. His contemporaries admired how he gave a sense of boundless air and space with only a few touches of the etching needle. Haden had admired this quality in the work of the 17th century etcher Ludolf Bakhuizen, see p.21. This impression carries a dedication written by Haden to Philippe Burty, who produced a catalogue of Haden’s etchings to date in 1864 in the Gazette des Beaux Arts.

Impressions of all states are uncommon, but most survive in the second state where Haden had partially removed reeds and ripples in the water at the right. Sheets pulled from the plate subsequently show that the plate became damaged through oxidation. E.S. Lumsden wrote that this deterioration of the surface was one of the disadvantages of zinc. It was more liable for the mordant to seep through the ground, or for it to spoil whilst in storage. He also warned that the metal’s softness made it less suitable than copper for the drypoint technique.
**Turkish bath with one figure**

Etching & drypoint (1865)
212 x 135 (plate), 220 x 140 (sheet)

*Schneiderman 114 I/VI (illustrated page 105)*

Provenance:
- Private collection of the artist: Wunderlich catalogue no.119 Trial proof A, on Japan paper, MFA catalogue (1896) no.292 and Grolier Club catalogue (1902) no.126.

A unique impression of the 1st state, on a very thin Japan paper.

Schneiderman cites only one impression of the 1st state but could not locate it (this impression). There is only one impression recorded of the 2nd state (British Museum) and one impression of the 3rd state (New York Public Library). The Minneapolis Institute of Art also has a very early impression (P3,882), described as a 1st state impression. It would need close examination: it is definitely before the 2nd state, but seems to have a couple of additional lines compare to ours, unless these lines did not print on ours. It is certainly either another 1st state impression or most probably a unique impression of an intermediate state between 1 & 2.

To this date in 1865 Haden’s work is predominantly landscape. When figures appear they are usually small, added in order to populate scenes (see Cat. 23). Of the 113 known prints Haden produced prior to this plate, there are only two full-length figures (‘The Letter, no.1’ and ‘The Letter, no.2’, Schneiderman 44 & 45; see Cat. 14) and both of those are copies of works by another artist, as well as an etching of Haden’s ancestor, Thomas Haden, after a painting by Joseph Wright of Derby (Schneiderman 53). There are two self-portraits, one known in only one impression, and the remaining examples are heads of family members and close friends. This plate and its variant (Cat. 28) are therefore unusual in Haden’s oeuvre. They have more in common with the first category of figures in that they are reminiscent of another artist’s work, in particular Rembrandt’s *Woman with the arrow* (fig. 16). In both of Haden’s plates, the combination of the soft drypoint lines and thin paper are particularly effective.

In the list of prints for sale in the 4th edition of *About Etching*, this print is listed for sale for £2.12.6 (£3.3.0 for the variant plate, see Cat. 28); a note at the bottom of the page mentions Haden’s home press indicating he would print on demand, retaining control of the quality of impression.
**Cat. 28**

**Turkish bath with two figures**

Etching & drypoint (1865)
213 x 138 (plate), 242 x 155 (sheet)

*Schneiderman 115 undescribed state*

Inscribed *tbB*

An impression of an unknown state printed on a very thin Japan paper.

The present impression is very different from all the other impressions. It does not have the foul-biting at the lower right seen on all the other impressions. It is printed before additional parallel lines on the curtain (described for 4th state impressions). No other impression has burr in the top right corner as this one does. And the back of the woman is modelled with delicate lines not seen on any other impressions.

Logically, the extra lines on the back of the woman lead one to assume that this impression is from a later state while all the other characteristics indicate an earlier state. We are tempted to assume it is indeed a very early state and that the extra lines on the back of the woman were subsequently burnished out. The modelling of the figure seems more subtle than on other impressions. The blank back of the woman and the foul-biting make the print look more mechanical in our opinion.

Aside from the questions raised by this impression, the sequence of states for this print needs to be clarified. A close examination and comparison of all the known impressions would be useful.

As with *Mouth of a brook* (Cats 10 & 11) and *The Lover’s Walk* (Cats 15 & 16), Haden repeats an element of a composition on a new plate, in this instance expanding the scene on the left to introduce another figure. Haden referred to the print as ‘with two figures’, despite the fact that there is a third person in the composition, being shampooed or massaged by the man on the left. In fact it is only in this second version of the plate with the attendant that the Turkish bath setting is clear.

The composition is unusual in Haden’s oeuvre; it is no doubt a combination of studies, but considered as a whole it cannot be anything except a work of fantasy. At this time men and women had access to Turkish baths on different days, so Haden could not have seen the male attendant at the same time as the draped female figure, or even drawn the woman from the life *in situ*. Considering the first version of the scene (Cat. 27), it seems likely that the female figure suggested to Haden the idea of a Turkish bath, and he simply elaborated the scene in this plate. In France at this time certain artists had a fascination for the Near East, but Haden could also have drawn inspiration from Rembrandt.
Cat. 29

**Battersea Bridge**

Etching with drypoint (1868)
176 x 251 (plate), 242 x 296 (sheet)

*Schneiderman 124 V/VIII*

An impression of the 5th state, before the plate was cut down. On firm cream wove paper with wide margins.

This is a view of the old timber Battersea Bridge, which spanned the Thames between Battersea and Chelsea. The spire of Old Chelsea Church (Cat. 24), near to Whistler’s home, is visible. At this time, Haden had broken off contact with Whistler following their notorious argument in Paris. In fact, this was to be Haden’s last etched view of the bridge, which featured prominently in Whistler’s work. Later the plate was reduced in width and to half its height (80 from 176 mm), removing the inscriptions and a large portion of the sky. The softness of the zinc printing plate has given the thick etched lines a fuzzy quality; combined with the plate tone, this enhances the nocturnal air of the scene.

Haden dedicated the plate to Victor Schœlcher (1804-93), an art critic turned journalist, politician and anti-slavery campaigner, who was friends with Victor Hugo and spent almost 20 years in England between 1851 and 1870. Schœlcher was an authority on Handel and shared with Haden a passion for collecting prints. After his return to France he gave a collection of more than 9,000 prints to the École des Beaux Arts.
Cat. 30

The Little Pool

Etching with drypoint (1868)
110 x 138 (plate, 138 x 158 (sheet)

Schneiderman 125 undescribed state before first state

Provenance:
H.H. Benedict (Lugt 1298).

Inscribed trial unique.

Most probably a unique and unrecorded impression prior to Schneiderman’s 1st state. Schneiderman lists only two impressions of the 1st state (British Museum and Williamson Art Gallery) and five impressions of the 2nd state.

This new 1st state is before much work and with the inscription “Castle Howard” instead of “A Castle County Wicklow” (Schneiderman’s first state impressions title).

A view in County Wicklow, Ireland. In 1865 Haden had etched a small view of Castle Howard (Ovaco, Glenmalure), calling it the home of ‘the late Mr Howard Brooke’. The jagged tangle of lines of the undergrowth has something in common with the greenery in Brentford Ferry (Cat. 18). Haden later added a group of recumbent deer on the slope on the left, and filled in the blank section on the right, obscuring the unconvincing shadows of the tree stumps and hiding the overhanging dead branch of the tree on the right.

Nazeby Harrington (Haden’s friend and fellow doctor, and executor to his estate) compiled a catalogue of Haden’s prints in 1910, in which he mistakenly included a forgery of a print of this location, entitled ‘Holmewood’. Another of Haden’s friends, the print dealer Frederick Keppel, sent Haden a tracing of the etching and Haden wrote across it in large writing ‘Impudent forgery of Seymour Haden’ (British Museum collection, 1937,0612.43).
**The Inn, Purfleet**

Etching and drypoint (1869)
178 x 253 (plate), 208 x 280 (sheet)

*Schneiderman 127 VII/XI*

An impression of the 6th state prior to the removal of the title and signature, before the complete alteration of the figures at the lower right and before the plate was cut down. On heavy wove paper.

A view of Purfleet near Erith, 12 miles east of London, at the mouth of the Thames where the waters are tidal. Haden said that he went there regularly ‘for an afternoon of fresh semi-sea air’ (see Cats 25, 26 & 35). To the left is the Inn from which the plate takes its title (now the Royal Hotel). In the foreground two seated figures mend a net (this is clearer in the last state, where Haden re-etched them standing up). In the eleven recorded states of this plate Haden repeatedly adjusted details, the length and darkness of the river bank on the left, the position of the figures and the lines in the water.

H. Nazeby Harrington (see Cat. 30) owned an impression of this plate printed with a counterproof of another plate of the same location, *Opposite the Inn, Purfleet* (Schneiderman 127), forming a panorama (1937,0612.169, see fig. 17). Schneiderman points out that the horizon line is so carefully matched that Haden must have used a counterproof of one of the plates to etch the other.
Fig. 17
The Inn, Purfleet; Opposite the Inn, Purfleet
Etching and drypoint, touched with graphite, 1869 (two prints on one sheet)
©Trustees of the British Museum, 1937,0612.169

Cat. 31
**Cat. 32**

**Iffley Mill**

Etching and drypoint, hand coloured extensively in brown and opaque white wash (1870)
140 x 216 (plate), 178 x 237 (sheet)

*Schneiderman 135 III/IV*

Provenance:
- Private collection of the artist: Wunderlich catalogue no.129 *first state, washed in sepia for mezzotinting*,

A unique hand-coloured impression of the 3rd state printed on heavy beige wove paper (Whatman). Schneiderman records only one impression of the 1st state, one impression of the 2nd state (both in the British Museum) and one impression of 3rd state (New York Public Library) to which we can add this impression.

As stated in the Wunderlich catalogue, *washed in sepia for mezzotinting*, the extra drawing in sepia was a study for a mezzotint.

Another of Haden’s plates relating to his passion for fishing. Initially, Haden etched in the right-hand corner a figure leaning against a boat adjusting the reel of his fishing rod, seated beside a shaggy dog. In this state Haden replaced them with tall grass, leaving only the accoutrements of the fisherman – flasks, a book and three landed fish, creating the sense that the viewer is one of the group of fishermen, one of whom wades through the river to the foreground.

The inscription shows that Haden etched the plate for the Etching Club, which proposed themes for its publications. It was rejected; later states show that Haden removed the inscription.

The printer Frederick Goulding recorded that Haden began to experiment with mezzotint in 1881, which fits with his intention in the inscription, ‘I have an idea of mezzotinting this plate’, written by Haden in a copy of Drake’s catalogue of his prints published in 1880. In fact Haden did not add mezzotint ground to this plate, although he did carry this out with some others (see Cat. 34). The watercolour wash added to this impression shows Haden was thinking about the effects of light and dark. The colouring is reminiscent of a stage set, with dark colour encompassing the trees on the island and on the extreme left, light pouring in from behind the island, illuminating the mill.
Hand painting

Etching and drypoint (1870)
223 x 153 (plate), 352 x 225 (sheet)

Schneiderman 136 III/IV

Provenance:
H.H. Benedict (Lugt 1298).

Schneiderman cites five impressions of the 1st state, four impressions of the 2nd state and one impression of the 3rd state.

Related in subject to the ‘portraits’ Haden made in 1865 of hands, engaged in etching, holding a crayon and of arms folded (see Cats 21 & 22), which Haden produced for Etudes à l’eau-forte. In 1877 he added one further plate, Hands drypointing (Schneiderman 149).

In 1880 Haden etched a three-quarter length portrait of himself painting at an easel, apparently based on a photograph in the collection of the New York Public Library, which was dated to c.1875. The date could be incorrect, but this plate is unlikely to be directly related since the position of the arm is very different. Here the arm is much more upright and all four fingers of the hand can be seen; the brush sticks protruding from under the arm also appear at a different angle. The etching is in the same direction as the photograph, so that his right hand appears holding the brush.

Haden adopted the term ‘painter-etcher’ and included it in the name of the society he founded in 1880, but it was not well understood even in his day and continues to be misleading. It was never meant to designate a painter who also etched, but was rather of a state of mind, a way of describing the ‘original’, intellectual artist who captured his genius as he worked, rather than a printmaker who copied the work of others. In his Presidential address to the Royal Society of Painter-Etchers in 1891, Haden stated ‘All forms of engraving on metal, whether by the burin, the etching-needle, by mezzotint or aquatint, or by whatever [form of engraving] the artist may choose as a means of original expression, are understood to be included in the term painter-etching.’
Harlech no.1

Etching and mezzotint with drypoint and roulette on chine collé (1874)
178 x 264 (plate), 190 x 268 (sheet)

Schneiderman 143 Trial Proof between state IV & V, touched with graphite and white chalk on chine collé

Provenance:
Private collection of the artist (it is exactly as described in the Grolier Club Catalogue): Wunderlich catalogue (1890) no.137, MFA catalogue (1896) no.367 and Grolier Club catalogue (1902) no.145B later state, drawn upon in pencil. More of the sky has been removed. A new mezzotint ground has been laid on lower right of the plate, partly obscuring the line of the stream in the middle distance. Printed in brown. On plate paper.

Inscribed Trial from zinc plate.

A trial proof of an undescribed state after the 4th state but before the cancellation of the plate, enhanced with blue pencil in the lower right corner.

This scene is based on a set of studies Haden made in watercolour in 1874. As with Iffey Mill (Cat. 32) Haden did not initially conceive the plate as a mezzotint, but added a ground in 1880, seven years after starting the plate as an etching. In these early etched impressions, there are strong, thick etched lines in the foreground, resonant of drypoint burr, which recede in strength to the delicate lines outlining the castle and the lower ground of Cardigan Bay to the right (see fig. 18). After Haden rocked the plate, only the strong lines are still visible underneath the mezzotint ground; the finer lines have been obliterated by the gradated pitted tone. This dissolution of line was not entirely to the artist’s liking, as he has strengthened the outline of the turrets with graphite. He also added white chalk in lower right, indicating changes he wanted to make in the next state.

Haden remained dissatisfied with the plate, and repeated the composition on a new plate (Harlech no.2, dated on the plate ‘May 11 1880’), in which he employed mezzotint and drypoint straight away (S. 197), rather than working over etched lines. He also used a copper plate. Lumsden wrote about zinc plates that the metal was inherently softer than copper, meaning that it wore quickly, especially important if the artist relied on burr to create the image (see Cat. 26). This explains the observation Harrington made in his catalogue: ‘the plate mezzotinted, but being on zinc, it wore rapidly, and only a few impressions in varying states were printed’.
The Boat House

Etching on zinc (1874)
187 x 327 (plate), 264 x 433 (sheet)

*Schneiderman 146 III/III*

Inscribed *Trial proof b.*

Schneiderman could not trace any impression of the 1st state, cites only one impression of the 2nd state which is seriously trimmed (British Museum) and five impressions of the 3rd state, to which we can add this one and another one in a private collection (France).

Another plate done at Purfleet in Essex, showing that Haden had favourite spots he visited repeatedly (see Cat. 31). He uses the quality of the zinc plate to its advantage in this composition, to produce thick, painterly lines. This suited Haden’s style of conveying form in outline, rather than massing detail. The stylised oblique lines indicating the sky give the feeling of an open, breezy landscape.

As well as reworking plates Haden also often divided them to create new compositions: a view of Amsterdam (S 41), Boyles Farm, 1864 (S.71), Isleworth and Kew Ait, 1864 (S.76), West London Rowing Club 1865 (S.108), and The Sonning Bridge, 1887 (S.216). To these we can also add Two Asses and Dundrum River 1863 (S. 46A & B), Shepperton, a fragment and Shepperton, 1864 (S. 74A & B), Barbel fishing and The Vicarage 1877 (S.168A &B), although no impression of the undivided plate has survived. Usually Haden divided the plates into two roughly equal parts, but in this instance, Haden made the division between the two trees on the right of the boat house, creating one long vertical plate of the right-hand side.
**Cat. 36**

**Pool Dornie**

Etching with drypoint (1874)
163 x 267 (plate), 186 x 265 (sheet)

*Schneiderman 148 IV/VI*

Printed in warm brown ink with delicate plate tone, on a white laid paper, with a crest watermark.

---

A view on the river Spey, one of the most famous Salmon fishing rivers in Scotland. When Haden’s friend Frederick Keppel (see Cat. 48) asked Haden what drew powerful men to fish, Haden replied, after a pause: ‘angling has a peculiar charm for men of powerful and active intellect, it is because it calls into play all the powers of observation.’

These two impressions (see also Cat. 37) of the same state demonstrate the different effects of inking and papers, suggestive different times of day. Hamerton wrote that ‘a great part of the printer’s skill consists in leaving a very thin film of ink unequally over the etched part of the plate… this tints the surface of the impression, in a way often highly favourable to its beauty, and much of this tinting loses its effect on toned paper.’ Hamerton preferred to see brown ink on toned paper, saying that it harmonises with the paper, whereas black makes it look ‘dirty’.

There is strong burr on the drypoint lines in the black ink impression, especially evident on the left side of the plate in the trunks at the top of the bank and in the hunched figure of the fisherman, and the bramble at the centre of the plate. On the brown ink impression the short drypoint lines give the bank a soft, rounded appearance.
Cat. 37

Pool Dornie

Etching with drypoint (1874)
163 x 267 (plate), 204 x 305 (sheet)

Schneiderman 148 IVIVI

Provenance:
S.H.N. Harrington (Lugt 1349).

Printed in black ink on a white laid paper, with great burr on the drypoint.

In this state the etched work in the sky and on the water is fresh and clear – much of this work was removed in the penultimate state and the plate was then cancelled. All known states of this etching are rare – Schneiderman records a total of only twelve impressions.

There are two other impressions in the lender’s collection.

See entry for Cat. 36.
Divergent paths

Drypoint (1877)
140 x 202 (plate), 180 x 297 (sheet)

Schneiderman 151 I/V, II/V & III/V

Drake records two impressions of the 1st state, one in the private collection of the artist (this impression) and the other in his own collection (now in the Minneapolis Institute of Art no.P3,923). The MFA catalogue (1896) describes our trial proof (no.395): On an old piece of laid paper, from a book, paged 76, and with a French official stamp of the last century on it. The laid paper bears the French official stamp, although the page number is 18, not 76. Later with T. Dows (Lugt 2427: Les épreuves de Haden avaient été choisies chez l'artiste). Schneiderman cites only one impression of the 1st state (Metropolitan Museum of Art) but it is a light counterproof drawn upon and most probably the 2nd state (1896 MFA Catalogue no.398), similar to the NYPL 2nd state counterproof. Drake was correct describing two 1st state impressions and it is noteworthy that they both bear the French official stamp and the same signature with a page number and their paper comes from the same old official book.

These three impressions (see also Cats 39 and 40) provide a unique and exceptionally fine succession of the first three states. In the first, on old laid paper, Haden depicted two paths which almost converge in front of a copse, flanked on either side by tall reeds. Drypoint has been used to give a blurred effect at the centre of the plate, with accents to indicate the tips of the reeds and leaves of the trees. The second impression shows that Haden subsequently removed a significant part of the copse to add a number of trees, one slanting dramatically over the paths to the right. This is a working proof impression, in which the trees are drawn entirely by hand in two types of media, a darker black chalk and a softer graphite (the wispy marks on the right). The third impression reveals that Haden reconsidered his amendments and left out the trunk on the far left, adding instead taller reeds, a line to indicate the path on the right and scratchy grass in the centre foreground. He also rethought the clouds in the sky and the bushes on the horizon.
Divergent paths

Drypoint (1877)
140 x 202 (plate), 215 x 344 (sheet)

Schneiderman 151 III/V, from the private collection of the artist:

Schneiderman records only one impression of the 2nd state (New York Public Library) but it is a counterproof that bears the inscription Trial reverse - Jan. 6. 1878. Both the MFA catalogue and Grolier Club catalogue record two 2nd state impressions, both drawn upon in pencil (MFA no.396 & 397, Grolier Club no.153A & no.153B). The first one is marked Trial. Jan. 6, 1878 (b) and we were not able to trace it. The second one (MFA no.397 and Grolier Club no.153B) is the present one, with the inscriptions Trial. Jan. 6, 1878 c undescribed and The divergent paths. This is the only impression of the 2nd state known to us, a working proof drawn upon in pencil to prepare the 3rd state.

See entry for Cat. 38.
**Cat. 40**

**Divergent paths**

Drypoint (1877)
140 x 202 (plate), 227 x 261 (sheet)

*Schneiderman 151 III/V:*

Schneiderman cites two impressions of the 3rd state (British Museum & Metropolitan Museum of Art) to which we can add the present one, from the H.H. Benedict collection (Lugt 1298), one impression in the Albright-Knox Art Gallery and one impression at the Minneapolis Institute of Art (no.P3,924).

See entry for Cat. 38.
Windmill Hill no.1

Drypoint (1877)
154 x 227 (plate), 205 x 295 (sheet)

Schneiderman 152 III/VI

Inscribed trial b and indeed as described by Harrington for trial proofs b.

A very early impression of the 2nd state, printed on laid paper.

Schneiderman does not list any impression of the very 1st state and only two impressions of the 2nd state, both in the British Museum and both drawn upon in pencil, to which we can now add this impression and one very similar impression in the Minneapolis Institute of Art (P3,926).

As far as the 1st state is concerned we could not find any trace of an impression before the stagnant pool either. It is based on Drake’s catalogue raisonné, indicating a proof being in Haden’s personal collection. There is no clear mention in the Wunderlich catalogue (1890), MFA catalogue (1896) or Grolier Club catalogue (1902) of a proof before the stagnant pool. These catalogues cite only that the first proof in Haden’s collection has the left side of the roof shaded and bears the inscription I Trial Oct. 7, 1877. (a) Ist from plate. We could not trace this impression.

Windmill Hill is the name of a high common near Swanage. This is one of 17 plates executed in a fortnight during a stay at Newton Manor in Dorset with a fellow amateur artist and collector, Sir John Charles Robinson (1824-1913), who also produced etchings done on the spot of the same landscape (see fig. 19). They are also almost pure landscapes.

John Charles Robinson (knighted in 1887) was also connected to the Burlington Fine Arts Club, to which Haden belonged, and was curator of the Museum of Ornamental Art at Marlborough House (which had become the South Kensington Museum and would later become the V&A). In 1877 Haden and Robinson went on a trip to Spain and Portugal, Haden producing 12 etchings. Robinson had exhibited paintings intermittently at the RA since between 1847 and 1872; Haden convinced him to try his hand at etching, and he later became a founding member of the Society of Painter-Etchers.

On the subject of Rembrandt and the history of drypoint, Haden wrote: ‘Dividing Rembrandt’s art life into three decades, it was evident that in the first he had no knowledge of that branch of etchings, in the second period he mixed the two styles and in the third he never troubled to bite a plate at all; he attacked the plate at once, his mind made up’ (Magazine of Art, p.224). This print shows Haden skilful use of closely applied lines and drypoint burr to mass darks in the pool at the centre and in the dense trees beyond, and how he carefully placed truncated lines to convey the heathland. He later added a man crossing the horizon and lines to indicate gusts of wind.
Fig. 19
John Charles Robinson (1824-1913)
*Nine Barrow Down, Isle of Purbeck, looking towards St. Alban’s Head*
Etching, 1872
Fitzwilliam Museum, P.22-1938
Cat. 42

Windmill Hill no.3

Drypoint (1877)
151 x 227 (plate), 199 x 301 (sheet)

Schneiderman 154 I/V

Provenance:
H.H. Benedict (Lugt 1298).

Harrington mentions four impressions of the 1st state (Trial proof (a)) and Schneiderman records five.

One of a group of prints made during a fortnight’s stay at the home of a friend near Swanage, see Cat. 41. The schematically drawn grasses and direction of the lines in the trees capture the impression of a windswept landscape. Haden has tried to achieve the effect of light penetrating the sparser tree tops with reduced burr and careful wiping to leave areas of plate tone. His stylised signature on the plate almost disappears into the grass above.
The Little Boat House

Drypoint (1877)
151 x 228 (plate), 200 x 311 (sheet)

Schneiderman 157 I/III

Provenance:

An impression of the 1st state, printed on thin laid paper.

There is another impression of the 1st state in the lender’s collection, inscribed Trial (not illustrated).

Frederick Keppel was a print dealer from New York and friend of Haden’s. There is an impression of The Latest Tree (Schneiderman 212) at the New York Public Library (57017) inscribed by Haden to Keppel, ‘To the Prince of Printsellers’. Keppel often stayed with Haden when visiting the country, and after Haden’s death wrote an account of his personality in the first issue of The Print Collector’s Quarterly. He recounted stories to prove that being Haden’s friend did not exclude him from being victim to Haden’s short temper.
Fig. 20
Rembrandt Harmensz. van Rijn (1606-1669)
Clump of trees with a vista
Drypoint, 1652
Fitzwilliam Museum, AD.12.39-388
**The three cows**

Drypoint (1877)
138 x 203 (plate), 212 x 342 (sheet)

*Schneiderman 170 III/VII*

Provenance:
- A. Beurdeley (Lugt 412);
- W. Drake (Lugt 736 : *Il réunit une collection extraordinaire de ses eaux fortes et publia en 1880 un catalogue raisonné de l'œuvre du maître... C'était la plus belle collection d'eaux fortes de Seymour Haden qui eût jamais passé en vente publique*).

Inscribed *trial b*.

An early impression printed on a thick dark wove paper, with full margins.

Schneiderman cites only one impression of the first two states and six impressions of the 3rd state, to which we can add the present one.

This print’s title becomes accurate only after Haden’s addition of a third cow in the foreground on the left. Haden worked on the plate over a period of time, accounting for the alteration in the last digit of the year (an indistinct ‘8’ from a ‘7’), as well as the degree of oxidation on the plate. It was recorded at the time that one of the disadvantages of working with zinc was that it was reactive to certain environments, and unless it was kept coated in wax, the metal was prone to deterioration resulting in a pitted surface that would print as tone when inked. Haden was able to polish the uneven surface to remove these areas of unintentional tone, but he printed only a small number of impressions.

This impression once belonged to Sir William Drake, who published a catalogue of Haden’s prints in 1880, the year Haden founded the Society of Painter-Etchers (see Cat. 10).
Cat. 45

**Greenwich**

Etching, hand coloured with extensive grey/brown wash and orange and brown chalk (1878)
341 x 520 (plate), 463 x 623 (sheet)

*Schneiderman 187 undescribed state between I & II*

Inscribed 2nd trial proof.

A unique trial proof before the 2nd state of the plate was completed, drawn upon with orange pencil. The dinghy with two men is now on the left of the plate but it is only partially drawn. With grey/brown wash in the sky and before etched work in the sky added in the second state, possibly what Harrington called a mezzotint ground.

This unique impression is most certainly the second pull from the plate. It definitely comes after another unique proof recorded by Schneiderman as the 1st state (British Museum) but precedes the second state, the latter being as well of the utmost rarity. Schneiderman cites only 3 impressions of the 2nd state (Albright-Knox Art Gallery, Cleveland Museum of Art and British Museum) but the British Museum impression, recorded as a 2nd state impression, is in fact a very partial portion of the plate representing only the dinghy with two men, mostly drawn in pencil (see below, fig. 21), and it is more accurate to consider only the two other impressions, which makes sense with the inscription on the Cleveland impression Working proof 2 taken one of them given to Mr. Keppel. Drake is wrong in saying 5… In any state before publication, the print is rare.

In 1879 the newly formed Fine Art Society commissioned two plates from Haden for which he was paid £750. They also offered him his first solo exhibition, but at the ‘eleventh hour’ Haden changed his mind, choosing to show in their main galleries a selection of prints from his own collection to illustrate his essay ‘About Etching’. The two plates that Haden executed, Greenwich and Windsor are his largest and most ambitious plates. At the time rumour circulated in the press that Haden would make these his final prints.

Haden has added his wife’s nickname, Dasha, to one of the dinghies moored on the left. He often added names of friends to buildings (see Cat. 25).
Fig. 21
Greenwich (fragment)
Etching touched with graphite, 1878
©Trustees of the British Museum,
1937.0612.273
**Encombe Woods no. 2**

Etching (1881)
232 x 353 (plate), 251 x 379 (sheet)

*Schneiderman 206 III/X counterproof drawn upon in pencil*

Inscribed *trial A counterproof touched*.

A delicate counterproof impression of the 3rd state, drawn upon in pencil, printed on heavy wove paper.

The lender’s collection also includes first state impressions of both *Encombe Woods no. 1* and *Encombe Woods no. 2*, both from the private collection of the artist.

A counterproof is made by running a freshly printed wet impression through a printing press with a sheet of blank paper. The result is an offset reversed image, which will be in the same direction as the image on the plate itself, and because they are printed from a wet impression rather than an inked plate, they will always be slightly greyer in colour. Printmakers would often produce counterproofs because they are useful for judging the development of the plate, and this is indeed Haden’s purpose here.

The title for the print suggests that the plate is a second version, but in fact *Encombe Woods No. 2* is Haden’s first attempt at the composition: the same year he started another, similar plate, the so-called *Encombe Woods No. 1* (Schneiderman 205). In this impression, Haden has drawn in graphite spreading tree branches and grass, and reflections of the two donkeys in the water below. Haden had reduced the plate once already (shown by the missing last digit from the date) and here he has drawn a borderline to indicate a further desired reduction to the plate’s dimensions. These changes were executed in the subsequent state, although the positioning of the reflections was revised.
The four cows

Etching with drypoint (1882)
138 x 215 (plate), 205 x 302 (sheet)

Schneiderman 210 II/III, touched with graphite and wash

Provenance:
Private collection of the artist: Wunderlich catalogue no.197 Trial proof A, touched, MFA catalogue (1896) no.560 Retouched and Marked Trial (a) touched 1st Imp and Grolier Club catalogue (1902) no.205 Drawn upon and Marked Trial (a) touched 1st Imp.

Schneiderman could not trace a single impression of the 1st state and our impression is most probably the only impression of the 1st state known.

This is one of only six plates executed in 1882. The jagged lines of his earlier plates have loosened further, so much so that the print resembles a pen and ink sketch, although the inky plate edges give it away as a print. The figure of a fisherman and his dog are almost lost on the bridge; the eye is alerted to his presence by the long vertical line of his fishing rod. Only a handful of impressions are known, and all of them were pulled from the plate after Haden had made certain adjustments, mainly removing the finer drypoint lines to increase the areas of white space in the foreground and in the sky. Haden shows his dissatisfaction with the balance of dark and light with the heavy additions in graphite and wash.
**Cat. 48**

### The latest tree

Etching with drypoint on zinc (1882)
263 x 177 (plate), 299 x 196 (sheet)

*Schneiderman 212 III/IV*

Provenance:

H.H. Benedict (Lugt 1298).

Inscribed by the artist on the verso *This is by far the best tree drawing I’ve made.*

---

Haden made a number of dedicated tree studies and it is interesting to compare this one to *Stems, a study* (Cat. 1), etched nearly a quarter of a century earlier. Haden claimed that he was a superior amateur artist because he started to produce prints late in life and had trained as a draughtsman for so many years. It certainly meant that his style was fully established, in the use of blank space and judiciously placed lines. Compared to the earlier study of tree, here Haden has gone to further lengths, giving an indication of the ground only with the incomplete outline of a sheep. Haden has used etching for the thicker lines of the trunk of the tree, etched in acid so long that the mordant has penetrated the metal around the lines to create a shadowy tone. The plate suffered with unwanted corrosion early on (there is only one known surviving impression of the first state). The corrosion shows here as grey tone in the tree trunk and through the branches. Some impressions reveal ‘ghost sheep’ on the left and oblique drypoint lines on the right, but they have been wiped clean of ink in this impression.
The river Test at Longparish, near Romsey, another prime fishing location. Haden executed eight prints in 1896, most of them experimental and which survive in only few impressions. This is one of the smallest plates but the most delicate and beautiful. Haden has used line sparingly, giving the illusion of depth, openness and fresh air. The burr of the drypoint is present mostly in the foreground, to delineate the young trees and give accents to the leaves; fine grey lines predominate in the tall trees in the background.
Cat. 50

The Haunt of the Mosquito

Etching and mezzotint (1897)
152 x 228 (plate), 195 x 275 (sheet)

Schneiderman 228 VII/VII

Provenance:
H.H. Benedict (Lugt 1298).

An impression of the 6th state printed on wove paper.

Schneiderman cites only one impression of the 4th state (V&A), one impression of the 5th state (Williamson Art Gallery) and seven impressions of the 6th state, to which we can add this impression.

One of the most evocative of Haden’s plates, which he retitled in the third state from ‘A Moorland Stream’. With repeated applications of the rocker across the surface of the plate, to throw up additional burr, Haden has achieved a greater softness of the mezzotint tone, far smoother than the ground in Harlech (Cat. 34). The depiction of lights, hitting the uneven ground and reflecting in the stream, gives the landscape a monumental quality.

Haden considered the etching technique the ‘readiest and most incisive mode of artistic expression’, and so best suited to the ‘original artist’ (‘the painter-etcher’, see Cat. 33) because it was capable of responding immediately to the ‘wonderful rapidity’ of human thought. He once declared that those of his etchings not finished on the same day were worth nothing. However, Haden admired the mezzotints in the series Liber Studiorum orchestrated by J.M.W. Turner and in 1885 he wrote a defence of the technique, conceding that there was a place for the time-consuming, ‘deliberate’ methods, in the artist’s quest for tonality.

In the same essay Haden went one step further, arguing that artists born in the British Isles ‘had within them some of the qualities that go to the making of great artists’, and that the ‘humid atmosphere’ provided a particular affinity with mezzotint. ‘In a delicate appreciation of the subtleties of gradation, in the perception of the infinite and tender differences of which the monochromatic scale is susceptible, and in our power to express those differences’ (‘On the revival of mezzotint as a painter’s art’, Harper’s New Monthly Magazine, LXX, 1885 p.231-5).

Sir William Drake (1880): *A Descriptive Catalogue of the Etched Work of Francis Seymour Haden*


Frederick Keppel & Co: *Sir Seymour Haden Painter-Etcher. Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc., etc.*

The Grolier Club (1902): *A Catalogue of Etchings, Dry-Points and Mezzotints, by Francis Seymour Haden. Comp. by E.G. Kennedy*

Frederick Keppel & Co. (1904): *Catalogue of an Exhibition of Etchings, Dry-Points, Mezzotints and Drawings by Sir Francis Seymour Haden*

Nazeby Harrington (1910): *The Engraved Work of Sir Francis Seymour Haden, P.R.E. An Illustrated and Descriptive Catalogue*. Henry Young & Sons, Liverpool 1910

Frederick Keppel & Co. (1910): *Catalogue of an Exhibition of Etchings, Dry-Points, Mezzotints by Sir Francis Seymour Haden*


Craddock & Barnard Catalogue 110 (1955): *Modern Etching (Nineteenth and Twentieth Centuries)*


Garton & Cooke Catalogue 31 (1985): *Sir Francis Seymour Haden*

Dr. Virginia Dodier (1986): *Haden, Photography, and Salmon Fishing* Print Quarterly Vol.3 No. 1 March 1986


Detroit Institute of Art (2004): *The Etching Revival in Europe: Late-Nineteenth- and Early-Twentieth-Century French and British Prints*
