

**A DESCRIPTIVE  
CATALOGUE OF THE  
ETCHED WORK OF  
FRANCIS SEYMOUR HADEN**

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A Descriptive Catalogue of the Etched Work of Francis Seymour Haden by Sir William  
Richard Drake

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**SIR WILLIAM RICHARD DRAKE**

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OF  
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BY  
*Sir William Richard Drake, F.S.A.*



MACMILLAN & CO., 29 & 30, BEDFORD STREET, W.C.

1880.

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## INTRODUCTION.

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**T**HIS Catalogue, which has been compiled with the personal assistance of Mr. Seymour Haden, is based upon a Collection formed by the Editor; but it includes a description of all the plates—finished, unfinished, or in progress—which are known to have been produced by Mr. Haden up to this date.

The Catalogue does not purport to be in any degree whatever critical, but merely to furnish such detailed descriptions of the Etchings, their "Trial Proofs" and "States," as will suffice for a ready identification of them.

So far as can be ascertained, the total number of plates etched by Mr. Haden since he commenced in 1843 have been 184, produced in the following years:—

1843-4. . . Six . . . Nos. 1 to 6

1858 . . .	Four . . .	Nos. 7	to 10
1859 . . .	Fourteen	" 11	" 24
1860 . . .	Eleven . . .	" 25	" 35
1863 . . .	Fifteen . . .	" 36	" 50
1864 . . .	Thirty-two . . .	" 51	" 82
1865 . . .	Thirty . . .	" 83	" 112
1868 . . .	Eight . . .	" 113	" 120
1869 . . .	Six . . .	" 121	" 126
1870 . . .	Four . . .	" 127	" 130
1873 . . .	Four . . .	" 131	" 134
1874 . . .	Seven. . .	" 135	" 141
1877 . . .	Thirty-four . . .	" 142	" 175
1879 . . .	Nine . . .	" 176	" 184

The first Catalogue of Mr. Haden's Etched Work appeared in 1864 in the "Gazette des Beaux Arts," appended to an article written by M. Philippe Burty, vide "*Gazette des Beaux Arts, First Series, vol. xvii., pp. 280, 357.*" In that Catalogue there are descriptions of 54 of the etchings which had, at that time, been produced.

The 54 etchings are there described in the following order :—

Nos. in this Catalogue.	Corresponding Nos.		
	Bury's Catalogue.	In "Etudes" Catalogue.	
7	1	4	Arthur
8	2	3	Dasba
9	3	5	Lady reading
10	4	6	Amalfi
11	5	7	Thames Fishermen
12	6	8	Kensington Gardens.—Small plate
13	7	9	Mytton Hall
14	8	10	Egham
15	9	11	Egham Lock
16	10	12	Sub Tegmine
17	11	13	Out of Study Window
18	12	14	Fulham
25	13	15	The Mouth of a Brook
24	14	16	The Mouth of a Brook
22	15	17	Kidwelly Town
23	16	18	Kidwelly Castle
19	17	19	On the Test
26	18	20	Kensington Gardens.—Large plate
33	19	21	A Cottage Window at Shere
35	20	22	Shere Mill Pond.—Large plate
34	21	23	Shere Mill Pond.—Small study
29	22	24	The Rabbit Warren or Combe Bottom
28	23	25	A Bye Road in Tipperary
27	24	26	Stems.—A study
40 & 41	25	27	Tristesse, or The Letter.—Two plates
45	26	28	Battersea Reach, "Out of Whistler's window"
47	27	29	Whistler's House, Old Chelsea
44	28	30	A Sunset in Ireland
48	29	31	Manorbeer Castle, Wales
49	30		Grand Chartreuse—after Turner
36	31	32	Amsterdam.—Five views
21	32	33	Early Morning, Richmond
82	33	34	A River in Ireland



Nos. in this Catalogue.	Corresponding Nos.		
	Burty's Catalogue.	In "Etudes" Catalogue.	
51	34	1	Thomas Haden
52	35	2	Charles Thomas Haden
53	36		Sarah and Anne Haden
81	37	35	La Belle Anglaise
66	38	36	Brentford Ferry
64	39	37	Thames Ditton
62	40	38	Penton Hook
73	41	39	Kew Side
74	42	40	Kew Side.—Dog begging
75	43		Kew Side.—The plate before it was divided
68	44	41	Evening
79	45	42	"Croquis"
30	46	43	Shere Alley, or The Holly Field
55	47	44	Newcastle in Emlyn
56	48	45	House of the Smith
57	49	46	Kenarth
58	50	47	Kilgaren Castle
60	51	48	Cardigan Bridge
	52		"Une Route"—Cardigan Road, South Wales, 1864*
71	53	49	Shepperton } Originally one plate
72	54	50	Shepperton }

In 1865-6 a selection of 25 etchings (exclusive of "head" and "tail" pieces) was published under the title of "*Etudes à l'eau forte*,"† and in that work

\* This plate was, with the only impression taken from it, destroyed.

† The "*Etudes à l'eau forte*" were issued, half in 1865 and the remainder (with some textual alterations) in 1866. It was originally announced that 250 sets would be published, but, as a matter of fact, 180 only were completed, owing to several of the more delicate plates falling. There is therefore a residue of impressions yet to be taken of certain of the plates composing the work.

the Catalogue which had appeared in the "Gazette des Beaux Arts," was reprinted, omitting Nos. 30, 36, 43 and 52, but with the following additions :—

Nos. in this Catalogue.	Nos. in "Etudes" Catalogue.	
67	51	The Towing Path
65	52	Kew Railway Extension
43	53	The Two Asses
83	54	Sunset on the Thames
84	55	Hands Etching—Ô Laborum

Before attention is called to the arrangement adopted in the present Catalogue, the Editor desires to explain the view which Mr. Haden has submitted to him as correctly defining the term "Trial Proof" as distinguished from "State," a view which, if generally adopted, would simplify the confusion that exists in the use of those terms as descriptions of impressions taken from a plate in its different stages.

"Trial" or "Artist's Proofs," as at one time they were properly called, are the impressions (generally very limited in number) taken, from time to time, from a plate while it is in progress, for the information and correction of the artist, and answer to the proofs and revises of a literary work in its passage through the press.

"States" on the contrary refer to finished or published plates, the "First State" of which is the technical equivalent to the "first edition" of a book.

New "States" result from variations made in the finished plate by its being re-worked, either because it has ceased to give clear impressions, or because the artist, during the progress of printing, desires to vary the effect of the etching. This re-working on a completed plate constitutes a "Second," or, as the case may\* be, a "Third State" (or edition), and so on.

The arrangement which the Editor has adopted is chronological, and the plates are described in the following manner:—

1. The Number of the plate in the order of its production.
2. The Title by which the etching is generally known.
3. The Dimensions of the plate, with the addition of *B.*, *B. D.*, or *D.*, to distinguish whether it is a pure Etching, Etching combined with Drypoint, or Drypoint only.
4. Such a short General Description of the subject as is necessary for the identification of the plate.
5. A description of the "Trial Proofs."
6. A description of the finished or "Published States" of the plate.