

**MUSEUM OF FINE ARTS.
CATALOGUE OF A
COLLECTION OF ETCHINGS,
DRY-POINTS AND MEZZOTINTS**

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Museum of fine arts. Catalogue of a collection of etchings, dry-points and mezzotints by Francis Seymour Haden

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FRANCIS SEYMOUR HADEN

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Boston, Mass. —
MUSEUM OF FINE ARTS.
PRINT DEPARTMENT.

CATALOGUE

OF A COLLECTION OF

ETCHINGS, DRY-POINTS AND MEZZOTINTS,

BY

FRANCIS SEYMOUR HADEN,

FORMERLY THE PRIVATE PROPERTY OF THE ARTIST.

A SUPPLEMENT TO SIR WILLIAM RICHARD DRAKE'S
"DESCRIPTIVE CATALOGUE OF THE ETCHED
WORK OF FRANCIS SEYMOUR HADEN."



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1896.

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IN the year 1889, the late Mr. Hermann Wunderlich, of the firm of H. Wunderlich & Co., New York, bought of Mr., now Sir Francis Seymour Haden, his private collection of trial proofs and proofs from the plates etched, dry-pointed, and mezzotinted by him. 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. There is only one exception to this rule, — "The Feathers Tavern and Thames Side," D. 108 and 109 (No. 259 of the present catalogue). As this plate is quite rare in the complete state, and as no impression was in the collection sold to Mr. Wunderlich by Mr. Haden, Messrs. H. Wunderlich & Co., who happened to have an impression, thought it well to add it. Otherwise, upon the assurance of the present owners, the collection is absolutely in the same condition in which it came from the hands of the artist.

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, 3, 40, 46, 50, 75, and 78 are not represented in it. Of Nos. 2, 46, 75, and 78, Drake knew of only one impression each. Of Nos. 3 and 40, not even a single impression was known to the same authority. It may, therefore, be interesting to note here that, according to information received after the body of the present catalogue was already in type, impressions of Nos. 40, 46, 50, and 75 (and also of the very rare No. 53) are in the collection of Mr. S. P. Avery, of New York. On the other hand, the collection here catalogued contains proofs from four plates not known to Drake, although executed before the publication of his cata-

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logue, viz.: "Portrait of F. Seymour Haden," "Reversed Repetition of D. 63," "Toledo," and "The Monk at the Fountain" (Nos. 88, 155, 462, and 480 of this catalogue). Of plates executed after Drake's catalogue had appeared, there are the following: "Harlech (the second plate)," "The Minister's Horse," "The Village Ford," "A Lancashire River," "Encombe Woods (first plate)," "Encombe Woods (second plate)," "Cowdray with Cows," "Cowdray with Geese," "The Three Calves," "The Four Cows," "Long Parish," "A Salmon River," and "The Breaking up of the Agamemnon (second plate)," (Nos. 511, etc., of the present catalogue).

As quite a special interest attaches to this collection by reason of its trial proofs, it has been thought best to give full descriptions of these, wherever it appeared to be necessary, *i. e.*, more especially in the case of those unknown to Drake, and therefore uncatalogued by him, of which class there are quite a number. It is in this sense also — not only because it enumerates some plates not in Drake — that the present catalogue constitutes a supplement to that of Sir William, which will be useful to every Haden collector.

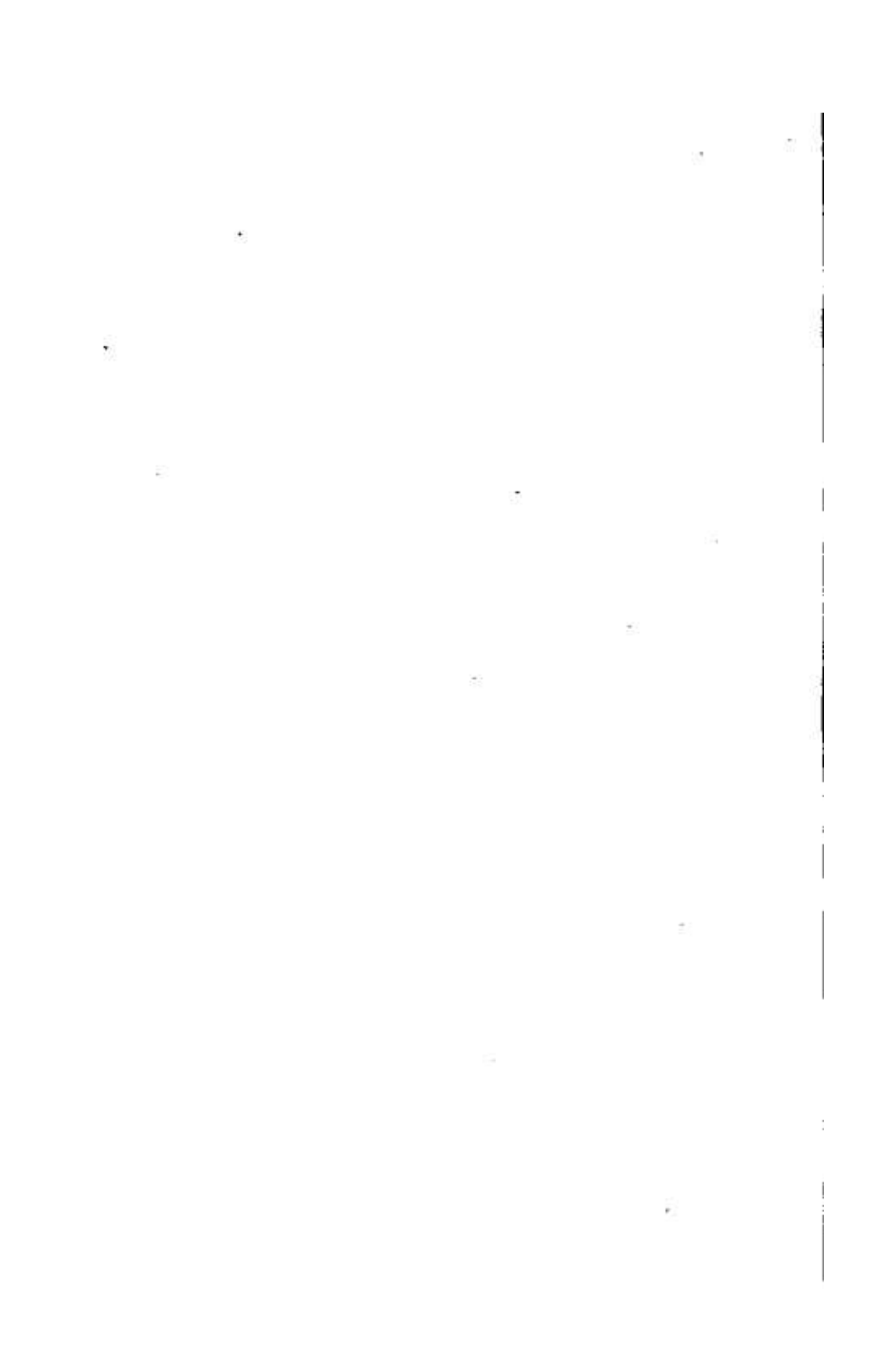
As these proofs formed the private collection of the artist himself, it is but natural that many of them should bear remarks in his handwriting, — adding a personal interest to the artistic interest awakened by them. All these remarks have been carefully noted here. The question whether they should be reproduced *verbatim et literatim* or only as to their meaning, gave rise to some cogitation. Rapid memoranda, jotted down on the spur of the moment, and therefore unconsidered as to punctuation, etc., sometimes look rather queer in cold-blooded type. The decision was, however, finally arrived at to adhere strictly to the *verbatim et literatim* plan. Nearly all the proofs are signed in pencil by Mr. Haden, either in full or by his initials. The very few exceptions to this rule have been noted.

In some cases it was found necessary to differ in the designation of the states from the indications written on the proofs. But this has been done only where the evidence offered by the proofs themselves made such a difference of opinion unavoidable.

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The description of the papers on which these proofs are printed is summary, and may not always be strictly correct. India and Japan papers offer no difficulty. The "laid papers," — "papiers vergés," as some collectors love to call them, — cover a wide range, from really old hand-made paper, torn from old books, to the modern machine imitation, especially in the thick kinds. But, as a rule, "laid paper" may be taken to mean fine old paper, a century or more old. As to the so-called "Creswick," finally, it might sometimes have been safer to say "Whatman," but either will do to designate a certain kind of paper which differs from the other kinds used.

S. R. KOEHLER.



PORTRAITS
OF
FRANCIS SEYMOUR HADEN.

- A.** F. SEYMOUR HADEN.
Dry-point. 1862. Not in Drake. (See No. 88 of this catalogue for description.)
- B.** J. LACRETELLE.
Etching. 1878.
- C.** WM. STRANG.
Etching. Marked: "1.st trial."
- D.** CHAS. WM. SHEEBORN.
Engraving. 1880, at the age of 62.
- E.** A. LEGROS.
Mezzotint. Marked: "First from plate," and "July 17, 1881, Goulding."
- F.** GERALD ROBINSON.
Mezzotint. Marked on back: "1.st trial proof. Ex.^d Soc. Painter Etchers. 1887."

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