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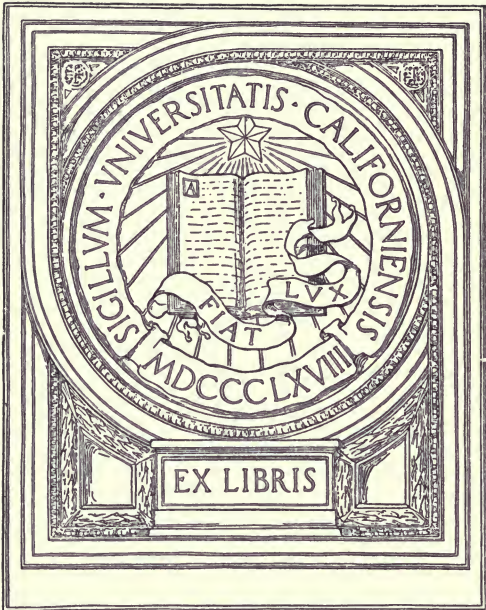
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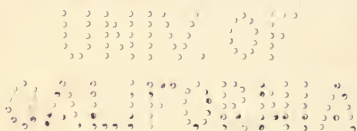
*Engraving Club*

❁ ❁ ❁ ❁ A Catalogue  
 of Etchings, Dry-Points  
 and Mezzotints by Sir  
 Francis Seymour Haden  
 F. R. C. S., P. R. E. ❁ ❁ ❁ ❁



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Exhibited at  
**THE GROLIER CLUB**  
29 East 32d Street  
From April 17 to May 10, 1902

[1902]

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H3G7



THE DE VINNE PRESS  
NEW YORK

## INTRODUCTION

PHILIPPE BURTY, the eminent French collector and art critic, saw, in the Salon of 1859, an etching called *Vue prise sur la Tamise* which so aroused his interest and enthusiasm that he sought out its author, and, a few years later, published an article upon him and his work in the "Gazette des Beaux Arts,"<sup>1</sup> entitled: *L'Œuvre de M. Francis Seymour-Haden*. The article included a descriptive catalogue of fifty-four plates made between 1858 and 1864.

Subsequently, in 1866, this article<sup>2</sup> was reprinted and issued with a portfolio of etchings under the title :

*Études | A | L'Eau-Forte | Par | Francis  
Seymour Haden | Notice et Descriptions | Par  
Philippe Burty | Collaborateur de la Presse &  
de la Gazette des Beaux Arts | Paris.—MD-  
CCCLXVI*

<sup>1</sup> Gazette des Beaux Arts, 1864, vol. 17, p. 271.

<sup>2</sup> The catalogue of etchings was somewhat changed in reprinting. Numbers 30, 36, 43 and 52 were omitted, and five others (Drake 43, 65, 67, 83 and 84) added in their places.

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The studies comprised twenty-five separate etchings, four head- and tail-pieces pasted on the sheets of the text, and an etching on the title-page, all selected from work executed between 1858 and 1865. Only one hundred and eighty sets were printed: the edition, as announced, was to have numbered two hundred and fifty copies, but, some delicate plates showing signs of wear, the original plan was abandoned.

This work introduced to the English public, as well as to the French, the busy London surgeon, who, long known among his friends as a successful amateur, was now quickly promoted to the front rank of English etchers.

A list of etchings without any descriptions, and called *Complete List of Mr. Seymour Haden's Etchings, Published and Unpublished*, was issued by J. Hogarth & Sons, to whom their sale had been intrusted, in 1877.

But the most important catalogue, now long out of print, was written by a friend of the artist, Sir William Richard Drake, and published in an octavo volume, bearing the title :

*A Descriptive Catalogue | Of | The Etched Work | Of | Francis Seymour Haden | By Sir William Richard Drake, F. S. A. | London : | Macmillan & Co., 29 & 30, Bedford Street, W. C. | 1880. | All Rights Reserved. |*



## INTRODUCTION.

Here was given a list of one hundred and eighty-five plates executed between 1843 and 1879, arranged chronologically and fully described. Under the name of each plate was added a list of all the known *trial proofs* and *states*, based upon the collection of the editor, but made with the help of Mr. Haden himself. The work was so thoroughly and well done that recent catalogues have depended upon it for their descriptions, and have made it the basis of their enumeration of plates.

In the monumental work, *Les Graveurs | Du XIX<sup>e</sup> Siècle | Guide De L'Amateur D'Estampes Modernes | Par Henri Beraldi | Paris 1885-1892*, volume 8, pp. 13-56, is a list of one hundred and ninety-nine plates, appended to the fullest and best account of the artist's life.

The next catalogue of Haden's etchings was the following, published in duodecimo:

*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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It was compiled by the distinguished curator, Mr. Sylvester Rosa Koehler, from Mr. Haden's private collection, which had been sold to Mr. Hermann Wunderlich of New York, in 1889.

The collection is remarkably interesting, containing proofs laid aside by the artist for himself, and of its completeness Mr. Koehler says:

“The completeness of the collection is apparent from the fact that of the plates enumerated [by] . . . Drake . . . 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.<sup>1</sup>

“On the other hand, the collection here catalogued contains proofs from four plates not known to Drake, although executed before the publication of his catalogue. . . .”

<sup>1</sup> The collection lately presented by Mr. Avery to the New York Public Library.

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Koehler describes thirteen plates published after Drake's catalogue was issued.

The present exhibition comprises all of the plates of Sir Francis Seymour Haden's private collection, as described by Koehler, all of the missing numbers not catalogued by him, except Drake's Nos. 2 and 3, and the following entirely undescribed prints: 1858-'59, A Top of a Tree; 1863, Amsterdam; 1865, Sketch of Dogs' Heads; A Group of Trees; 1882, Pine Trees; and three mezzotints without date, An Early Riser; The Fisherman and A Landscape. The print called Cardigan Road, South Wales, dated 1864, (No. 52 of Burty's catalogue), is also included although the following reference is made to it by Drake: "This plate was, with the only impression taken from it, destroyed." The catalogue may, therefore, be said to contain a list of all the plates of the artist known to the present time.

The work which gained for Francis Seymour Haden the position of the foremost etcher of Great Britain was done during the hours of relaxation in the busy career of a practising surgeon; or, as he himself has said: "This short and delicious life of an artist is only a very small episode in a long and laborious career."

He was born in London in 1818. The son of a physician, he early chose the same pro-

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profession, and his education was shaped to that end. He followed the course in the University of London in 1837, and then, in 1838, that of the Sorbonne at Paris. He was an extern at the Hospital of Grenoble in 1839. In 1840, he passed the final examinations in medicine and surgery, and returning to London in 1842, he became a member of the College of Surgeons.

His health having suffered from too arduous study, he spent the years of 1843 and 1844 travelling with friends in Italy. During this period he produced his first published etchings, six in number, the result of an accomplishment learned for his distraction and recreation.

There is no record of any published plates for fourteen years after that; but, in 1858, the year after he had been made a Fellow in the College of Surgeons, he published four subjects. Between this date and 1885, except the years 1861, 1866, 1867, 1871, 1872, 1875, 1876 and 1883, he produced the bulk of his work.

Sir Seymour Haden has had numerous distinctions conferred upon him; chief amongst them being his election to the presidency of the Society of Painter-Etchers in 1880. He was knighted in 1894.

He has ever been a ready champion of the revival and establishment of the art of etching

## INTRODUCTION.

in England, and his written and spoken words have done much toward the accomplishment of that end. The following are his published books.

*About Etching. | Part I. | Notes By Mr. Seymour Haden | On | A Collection Of Etchings And Engravings | By The Great Masters | Lent By Him To The Fine Art Society To | Illustrate The Subject Of Etching. | Part II. | An Annotated Catalogue Of The | Examples Exhibited | Of | Etcher's and Painter-Engraver's Work. | Illustrated With | An Original Etching by Mr. Seymour Haden, | and fifteen facsimiles of Etchings. | The Fine Art Society, | 148 New Bond Street. | 1879.*

*The Etched Work | Of | Rembrandt: | True And False. | A Lecture | Delivered in The Gallery Of The Royal Society Of | Painter-Etchers, April 5th, 1895. | By | Sir Francis Seymour Haden | F. R. C. S., P. R. E., Etc. | London: | Macmillan & Co | 1895. | [All Rights Reserved.*

*This work was also translated into French and published in London, 1896.*

Of the character of Haden's etchings Mr. Philip Gilbert Hamerton says, in an article written for "Scribner's Monthly" in 1880:

## INTRODUCTION.

“The general impression left by a careful examination of Mr. Haden’s work is that he is really a good and even a great etcher, worthy on some points to be compared with the very greatest. Without pushing eulogy too far, it is evident, I think, that Mr. Haden is the most accomplished and most powerful landscape and marine etcher of modern times amongst original artists. It is of no use to compare him with etchers from pictures, who are engravers in another form. His purposes are as distinct from theirs as oratory from parliamentary reporting. . . . The public can hardly know how very rare such a talent as Mr. Haden’s is in the world and how very common, in comparison, are the abilities required to make a respectable etcher from pictures. The one talent is as rare as that of the poet, the other as common as that of a respectable translator. . . . It may seem wonderful that an amateur should have attained to such a position that his works should be treasured in the most exclusive collections, and admired by the most fastidious artists and critics, but if the reader could only know as I do how miserably low the level of amateur performance in etching generally is, the wonder would seem to him far greater. It can be explained, however, in two ways. Mr. Haden was born with a strong artistic gift, which is quite distinct

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from the mere love of nature,—the gift, I mean, of a masterful power and disposition, which impels an artist to deal with natural material in his own fashion. Besides this, Mr. Haden has constantly surrounded himself with the best works of the great masters, especially Rembrandt, whom he knows so well that, on any given occasion, he can almost divine the treatment Rembrandt would have adopted. It is something to have the spirit of such a master always by your side to give you a kindly hint; but, although Rembrandt is always in Mr. Haden's mind to be referred to, the English master works in his own way. It is this mixture of originality and tradition in his style which makes his work attractive to the intelligent. . . . ”





# CATALOGUE

#### NOTE

The prints, including those hitherto undescribed, are arranged chronologically, and the states according to Drake's Catalogue.

The letters **D** and **K** refer to the descriptive catalogues of Drake and Koehler.

The plates are not described, except where Drake's descriptions are insufficient.

The sizes, when given, are in inches.

When the word "marked" is used, it is only when the writing is that of the artist.

PORTRAITS OF  
SIR FRANCIS SEYMOUR HADEN.

- A. Dry-point by Sir Seymour Haden.  
1862. Not in Drake. See No. 35.
- B. Etching by L. Lacretelle:  
1878.
- C. Etching by William Strang.  
Marked: *1.<sup>st</sup> trial.*
- D. Line engraving by Chas. Wm. Sherborn.  
1880.
- E. Mezzotint by Alphonse Legros.  
Marked: *First from plate July 17, 1881,  
Goulding.*
- F. Mezzotint by Gerald Robinson.  
Marked on back: *1.<sup>st</sup> trial proof. Ex.<sup>d</sup> Soc.  
Painter Etchers. 1887.*
- G. Etching by Léopold Flameng.  
First state.





**ETCHINGS, DRY-POINTS,  
AND MEZZOTINTS.**

BY

**SIR FRANCIS SEYMOUR HADEN.**



1843-4.

1 **The Tomb of Porsenna.** D. 1. K. 1.  
Trial proof (*a*); the only impression known.  
Drawn upon. Plate said to be lost.

2 **Houses on the Tiber.** D. 4. K. 2.  
The only impression taken from the plate.

3 **Pisa.** D. 5. K. 3.  
The colored sketch from which the etching  
was made. The plate and the only impres-  
sion taken from it are lost.

4 **The Villa of Mæcenas.** D. 6. K. 4.  
Trial proof (*a*); the only impression known.  
Drawn on with pencil by the artist. Plate  
said to be lost.

1858.

5 **Portrait of Arthur.** D. 7. K. 5.  
Trial proof (*b*). Plate destroyed. *F. S.*  
*Haden* in heavy dry-point in lower right

corner; *April 1858* in lower left corner in light lines.

*A.* Trial proof, not described. The parts of the plate above and below the head and in front of the strong line before the face have been more or less burnished out. *F. S. Haden* in thin lines, obliquely, in lower left corner; *1858* in centre. Traces of former lettering remain in right lower corner.

**6 Dasha. D. 8. K. 6.**

Trial proof before that described by Drake. There are no ribbons at the back of the head, and the dress is not completed to the lower margin of the plate. The nose drawn upon in pencil.

*A.* Same as the previous proof, but the nose, which in it is aquiline, is now Roman.

*B.* Trial proof (*a*), as described by Drake; the black dress is now drawn down to the edge of the plate. Plate destroyed.

**7 A Lady Reading. D. 9. K. 9.**

Trial proof (*a*). A fragment only. Pure etching.

*A.* Trial proof (*b*). Some dry-point work has been introduced; the back hair, which in the earlier state is short, is now arranged with ribbons which fall to the shoulder. A fragment. On India paper.

DRY-POINTS AND MEZZOTINTS.

- B.* Trial proof not described by Drake. The bowl on which the lamp stands is obscured by added dry-point work and heavy inking. A little girl with long, flowing hair and eyes cast down is seated at the table, to the right of the lamp. There is dry-point work everywhere except on the cup and saucer. On the back is written: *This state was founded on, and done at the same time, as two plates of Whistler's, and was intended to suggest a composition for a picture. As far as I can recollect, the only impression taken of the plate in this state was given to Whistler. If so, this must be the impression. It is not in Drake, and, till Mr. Thibaudeau met with it the other day, I had forgotten its existence. F. Seymour Haden. Woodcote June 1.<sup>st</sup> 1887.*
- C.* The whole plate is re-worked. The figure of the child is removed and a curtain is indicated; the position of the reader's knees is changed, being lower. The outline of the table is expressed by a strong dry-point line; there is added dry-point work on the hair, the eyes, and the outline of the face. The shadow behind the chair is completely altered.
- D.* Trial proof, not described by Drake. Same as published state, but before the signa-

ture, in dry-point, reversed on the print.  
On Japan paper.

*E.* The published state. On Japan paper.  
Plate destroyed.

8 **Amalfi.** D. 10. K. 15.

Trial proof (*a*).

*A.* Published state. The word *Amalfi*,  
in the lower left corner, is very faintly  
visible. On Japan paper. The plate is  
missing.

1859.

9 **Thames Fishermen.** D. 11. K. 17.

Trial proof (*a*). On India paper.

*A.* First state, marked: *Monsieur Jacqmart*  
*S Haden.* On Japan paper, mounted.

*B.* Between Drake's first and second pub-  
lished states. Drake describes the second  
state as "grey and denuded of bur," which  
certainly does not apply to the impres-  
sion here shown. On Japan paper.

*C.* Third state. The higher arm of the tree  
at the left, which leans toward the right,  
has now four smaller branches at the  
top, instead of two; the left arm has  
six smaller branches. There are minor  
changes in the distance; and the reflec-  
tions of the small trees in the centre have  
been burnished out.



10 **Kensington Gardens.** The small plate. D. 12.

K. 19.

First state.

A. Second state. On Japan paper.

B. Second state. Counterproof. Plate destroyed.

11 **Mytton Hall.** D. 13. K. 22.

Trial proof (*a*). On the back is written: *This must have been the first trial proof—Bought of Braquemond. S. H.* Printed in brown.

A. Published state. On Japan paper. Printed in black. Plate destroyed.

12 **Egham.** D. 14. K. 24.

First published state. There are only three large birds in the sky, and the large boat is white.

A. Second published state. Twelve birds in the sky, not "13 or 14," as Drake says.

B. Third published state. On vellum. There are only eight birds in the sky. Plate destroyed.

13 **Egham Lock.** D. 15. K. 27.

Trial proof (*a*). On Vergé paper. With Burty's and Drake's stamps.

A. Trial proof (*a*). The foreground has been scraped out and the proof drawn upon in crayon and India ink. On the back is written: *Memorandum to give the*

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*mezzotinter some idea of the strength of the ground he is to lay. S. H. The proof is one of two only taken in this state. Sir W. Drake has the other.*

- B. First published state. On Japan paper.
- C. Second published state. The sky and signature removed. On vellum.
- D. Trial proof from the plate after it was mezzotinted. Marked: *Unique trial.* Printed in brown.

14 **Sub Tegmine.** D. 16. K. 31.

Trial proof (a). On Japan paper. In brown. Three or four impressions only.

- A. Another impression from the plate in the same state, before it was re-inked. On the back is written, *For Museum.*
- B. First published state. On Japan paper.
- C. Second published state. The signature is added in lower left corner. Plate destroyed.

15 **Out of Study Window.** D. 17. K. 35.

Trial proof (a). Drake says: "A single impression taken." On the back of this proof is written: *Trial. One of very first.* On greenish laid paper.

- A. Trial proof (b), marked: *Aug. Delâtre imp<sup>r</sup> Londres 1859, and A Aug. Delatre Seymour Haden.* On the back is written: *An impression with drypoint lines in sky w.<sup>h</sup> were taken out at once. S. H.*

*B.* First published state, with *S. Haden* in lower right corner. On Japan paper. Plate destroyed.

16 **Fulham.** D. 18. K. 38.

Trial proof (*a*).

*A.* Trial proof (*b*). On Japan paper.

*B.* First published state. On Japan paper.

*C.* Second published state. To Drake's description may be added, that in this state the stems of the poplars in outline on the right have disappeared, also *Seymour Haden* from lower left corner.

17 **On the Test.** D. 19. K. 42.

Trial proof (*a*). On Japan paper.

*A.* "Trial proof between Drake's (*a*) and (*b*). This proof differs from the following in the water, the bright light upon which has not yet been subdued by delicate lines. It is marked: 1.<sup>st</sup> *impression from plate*, but this is evidently a mistake, as it shows the signature and some of the work,—the leaves, for instance, added to the twigs growing out of the tree-tops on left,—peculiar to the later state. On Japan paper."  
—*Koehler.*

*B.* Trial proof (*b*). On Japan paper.

*C.* Published state. On Japan paper.

18 **A Water Meadow.** D. 20. K. 46.

Trial proof (*a*), marked: *Romsey Meadows.*

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- A.* A second of these proofs, touched up by the artist in order to produce a storm effect, and with changes in the trees to right.
- B.* A counterproof of (*a*).
- C.* Trial proof (*b*).
- D.* Published state. On India paper.
- E.* Published state. On Whatman paper.
- 19 **Early Morning — Richmond.** D. 21. K. 52-53.  
First state. On Japan paper.
- A.* Second state. On vellum. Plate destroyed.
- 20 **Kidwelly Town.** D. 22. K. 54-55.  
Proof after trial (*a*). The church tower is still open above and the birds are in the sky, but the plate has been cleaned. On Japan paper.
- A.* Published state. On vellum. Plate destroyed.
- 21 **Kidwelly Castle.** D. 23. K. 56-57.  
Trial proof (*a*). *F. S. Kydwelly Castle 1859* is etched in lower left corner. On greenish paper.
- A.* "Drake's published state. As a further sign of distinction it may be stated that two figures, apparently of a woman and a boy, have been introduced, in light dry-point lines, in the middle ground toward the right. On Japan paper. Plate destroyed."—*Koehler*.

- 22 **The Mouth of a Brook.** D. 24. K. 58-59.  
 Trial proof (*a*). On the back is written: *The rarest and one of the best of my plates. S. H. Sir W. Drake has one & the B. Mus. one I believe there was a fourth, but am not sure.*

There are in fact four impressions; three of them in the United States.

*A.* Trial proof (*b*), marked: *Part of the damaged plate.*

- 23 **Top of a Tree.** Height,  $7\frac{7}{8}$  inches; width,  $13\frac{1}{4}$  inches.

The top of a large tree, with foliage, at the right of the plate. On the impression, in the artist's writing: *Unpublished—Very early study—about 1858 or 9—or earlier.*

1860.

- 24 **The Mouth of a Brook.** D. 25. K. 60-62.  
 Trial proof (*a*).

*A.* Trial proof (*b*). Three tree trunks, toward the left, reach the top of the plate, instead of one, as in (*a*).

*B.* Trial proof (*c*). Plate destroyed.

- 25 **Kensington Gardens.** The larger plate.  
 D. 26. K. 63-65.

Trial proof (*a*).

*A.* Counterproof of (*a*).

*B.* Published state. Plate destroyed.

- 26 **Stems.** A study. D. 27. K. 66-67.  
 Trial proof (*b*).

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- A.* Trial (*c*). The plate is cut down to: height,  $5\frac{5}{8}$  inches; width,  $4\frac{1}{2}$  inches. The signature, which was in the part of the plate cut off, has not been re-etched.
- 27 **A By-Road in Tipperary.** D. 28. K. 68-71.  
Trial proof (*a*). On Japan paper.
- A.* Marked: *Trial (b) before cart.* Both the upper corners are nearly completed. On Japan paper.
- B.* First state.
- C.* Second state. The upper parts of the trees on the left have been re-drawn, the trunk of the large tree being prolonged to the top of the plate. There are evidences of the removal of rust, particularly on the side edges. On Japan paper.
- D.* This impression, which puzzled Koehler (see Nos. 69 and 70 of his catalogue), is, without doubt, a late impression of the second state, with minor alterations, such as the removal of the dry-point lines in right foreground, and the rust from the lower right corner. The work in the upper right corner is the same, but the ink has been wiped out of the lines. On Japan paper.
- 28 **Combe Bottom.** D. 29. K. 72-74.  
Early trial proof. Not described. Three trees leaning toward the left, and another reaching to top of plate, stand in the centre,

on the ridge of a knoll which occupies the foreground. Over the edge of the knoll, at right, another tree under which a man is fishing. To left of this tree a man is driving a horse and cart; behind, a hilly country in the distance. At extreme left, some bushes and rising ground. In lower right corner, *S. Haden, 1860.*

On the plate is written by the artist, to whom the proof was sent for identification in 1889: *I have not the least remembrance of this plate. It is of the same size and was probably done at the same time as the Welsh plates and abandoned. I hope the plate does not exist.* *S. H.*

He writes again in 1892, however: *It is undoubtedly, I find, a trial of Combe Bottom—must be the only one.* *S. H.*

The second thought of the artist is correct. Though the plate seems, at first sight, like another subject, close examination shows it to be an impression from the etched plate of Combe Bottom, before any dry-point work.

*A.* Trial proof (*a*). A man rides a horse and drives one in front of him. (Drake says: "A cart and horse followed by a man on foot.")

*B.* Not described. A proof similar to the following, but before the signature in lower left corner.

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- C. Undescribed trial proof. A ridge of sand runs across the foreground, rising obliquely from left to right, where it is crowned by a clump of bushes; to its right are bushes heavily shaded. The "cart and horse followed by a man on foot" of trial (*a*) have disappeared. In lower left corner: *F S Haden. f. 1860*, and in lower right corner: *Combe Bottom Going up to fold*, followed by what appears to be *Haden* and two other words not decipherable.
- D. Trial proof B. The clump of bushes on the right has been removed, leaving the ridge of sand extended across the plate. Signature in lower left corner changed to *Seymour Haden*. The inscription in the lower right corner remains, but fainter. On Japan paper.
- E. Trial proof (*c*). The lettering in right lower corner can still be made out, although much of it is covered by the new dry-point work. On Japan paper.

Undescribed. All the foreground, running diagonally to more than half way up the plate at the right, has been removed, except the rabbits and verdure in lower right corner, and the bare space cleaned.

NOTE.—There are numerous trial proofs with slight local differences, probably made at the press side.



- 29 **The Holly Field.** D. 30. K. 75-77.  
 Published and only described state. On thin laid paper.  
*A.* 76. The same. On laid paper.  
*B.* 77. The same. On vellum. Plate destroyed.
- 30 **The Cottage Porch.** D. 31. K. 78.  
 The pencil drawing from which the sketch on the plate was made, but never bitten in.
- 31 **A Cottage Parlour.** D. 32. K. 79.  
 The remarks under the foregoing apply also to this subject, which was not bitten in.
- 32 **A Cottage Window.** D. 33. K. 80.  
 Trial proof (*a*), retouched in pencil. Unique. On Japan paper. Plate destroyed.  
*A.* Trial proof (*b*); the plate cut down and re-worked. The curtain at the right is heavily shaded and there is cross-hatching below the window. *S. Haden 1860*, on the white window sill. On Japan paper.
- 33 **Shere Mill Pond.** A small study. D. 34. K. 81-82.  
 A sheet of water bordered with reeds and grasses extends across the plate. At the right a clump of trees, to the left of which is a group of houses. A mountain at the extreme left, and between it and the houses mentioned a tall chimney and trees. There are

clouds across the whole sky. In lower left corner: *Seymour Haden*.

Trial proof marked "A Unique" in handwriting of Sir William Drake, formerly in his collection.

A. Trial proof, marked (b). The group of large trees on the right is almost in outline, the clouds are in outline, the mountain is hardly indicated, and there are reeds in the lower left corner of the plate. There is no signature on the plate.

B. Trial proof, marked C. The impression is loaded with ink, particularly the trees on the right.

34 **Shere Mill Pond.** The large plate. D. 35.  
K. 83-87.

Trial proof (a), cut to  $9\frac{1}{4}$  inches in width and  $5\frac{7}{8}$  inches in height. Drawn upon in sepia. A fragment.

A. Trial proof (b). The sky and duck are etched in; also *Shere Mill Pond* in lower left corner. Drawn upon in crayon. Probably unique.

B. First state. With the word *Shere* in lower left corner instead of *Shere Mill Pond*. Drake does not mention this state, though a number of proofs of it exist.

C. Second state. The sky has been removed.

D. State not described by Drake. The signature in lower right corner has been re-

moved. Marked: *Plate rebitten and at once destroyed.* On very heavy paper.

1862.

- 35 **Portrait of F. Seymour Haden.** Not in Drake. K. 88. Dry-point. Size of plate: Width,  $10\frac{1}{2}$  inches; height,  $7\frac{3}{4}$  inches. Full bust, directed and facing to front, looking to left. In a sitting posture behind a table, on which the arms are resting. The left hand holds a pencil, the right sheets of loose paper. To the right, on a table, is a measuring-glass, with rod, a bottle of acid, small vial of varnish, and a funnel. On a sheet of paper, to right, the words *ad Viv. delvt . . .* The last word apparently *Haten*. Below this, *F. Seymour Haden ad vivum delineavit.* 1862. On thick Japan paper.

1863.

- 36 **Amsterdam.** D. 36. K. 89. Trial proof (*a*). The reversed writing below reads as follows: *Seaface of Amsterdam from the Tolhuis—Aug<sup>t</sup>. 1863: S. Haden ft. This is the centre of the town & represents about half of its seaface—the docks being to the left of the line with a crowd of shipping—& apparently the manufacturing portion of the town on the right. In front is the Y with vessels of all sorts passing about & now & then a big ship bearing up for the docks. Nothing can*

*be finer on a boisterous showery day than this long line of buildings some in shadow—some in light—with the bustle & movement of the shipping & the agitated water in front.* On Japan paper. Plate destroyed.

37 **Amstelodamum.** D. 37. K. 90–93.

Trial proof before (*a*); printed from plate 36, before it was cut, showing only the third sketch from top. The foreground and some of the church added in crayon.

*A.* Trial proof (*a*). Part of the design on the extreme right has been scraped out.

*B.* Published state. On India paper.

*C.* Marked: *latest—undescribed.* The portion of the design which was substituted for the scraped-out part on the right has been strengthened by shading lines running obliquely from upper left to lower right. Some work added in the water and in the sky. On India paper. Printed in black. Plate destroyed.

38 **Amsterdam.** A fragment. D. 38. K. 94.

Trial proof (*a*), marked: *unique? or has Sir W. Drake one?* It would appear that Drake knew only this one impression. Plate destroyed.

39 **Cranbrook.** D. 39. K. 95–98.

Trial proof (*a*).

*A.* Trial proof (*b*), marked: *Trial pr: before name.*

*B.* First state. *Seymour Haden* heavily dry-pointed in lower right corner.

*C.* Second state. The "two ships at sea" have been erased on the impression, so that only part of the sail of one of them shows.

40 **The Letter.** A Study for No. 41. D. 40.

Trial proof (*a*). Unique. On laid China paper.

41 **The Letter.** D. 41. K. 99.

Trial proof (*a*), slightly touched with pencil. On Japan paper.

42 **Dundrum River.** D. 42. K. 100-102.

Trial proof (*a*).

*A.* Trial proof (*b*). It would seem, however, that, instead of being printed on the same sheet of paper, as mentioned by Drake, the two plates (this one and the following) were printed separately and then mounted together. Drawn upon in pencil.

"This and the following were originally one plate, of which no impression is known to exist; although there are some impressions in which the two plates are printed on the same sheet of paper, divided from each other by a slight space."—*Drake*.

*B.* Published state.—*Seymour Hayden*, in upper left corner. Drake says: "With

'*A River's bank,*' in the handwriting of the printer." In reality this title is etched on the plate. On India paper, mounted on plate paper. Plate destroyed.

43 **The Two Asses.** D. 43. K. 103-105.

Published state. The proof is marked: *Receipt for Etudes*, and has a penny inland revenue stamp attached to it.

A. The same touched with pencil.

B. Undescribed state. The work is the same as in the preceding impressions, but in the bare space below it is etched: *This plate is a part of the square one w.<sup>b</sup> follows it. Both were drawn and bitten under the mordant and afterwards cut. The balance w.<sup>d</sup> have been better preserved if the division had not been made, and if this white space had been filled in with strong work as intended.* S. H.

44 **A Sunset in Ireland.** D. 44. K. 106-113.

Trial proof (a). In left lower corner, *Seymour Hayden. 1863.* The stick in the foreground, on the right, has not yet been introduced.

A. Trial proof C, marked: (a) *undescribed.* This, however, is a mistake, as the proof corresponds to Drake's description of trial proof C. On Japan paper.

- B.* Trial proof *D*, marked: *very early (b)*. There are *two* figures on the left, however; the stake has not yet been introduced at the right, and the plate has been worked over, the impression showing a rich effect of bur. On Japan paper.
- C.* Marked *D*, but an undescribed state between Drake's trial proof (*d*) and (*e*). The stick on the right extends only about half way up the bank. In the margin is written: *Dry impression but before signature was rewritten — presented to Mr Avery.*
- D.* Marked *C*, but again a state not described. The foreground on the left has been scraped out and re-drawn in pencil. The etched signature, also removed, has been written in pencil. The stake extends above the bank, and lines have been added in lower right corner in the water.
- E.* First state. In lower left corner: *Seymour Haden. 1863.*
- F.* The same, on vellum.
- G.* Intermediate trial proof (*g*). The work, signature, and date have again been scraped out, and replaced by new work, so that the water extends across the whole foreground. *Seymour Haden* has

been rewritten, but not the date. In the margin is written: *f* and *Intermediate trial state*. Plate destroyed.

- 45 **Battersea Reach.** D. 45. K. 114-117.  
 Trial proof (*a*). On Japan paper.  
*A.* Trial proof (*c*). On India paper.  
*B.* First published state. On Japan paper.  
*C.* Second published state. On vellum.  
 Plate destroyed.
- 46 **Battersea Railway Bridge and Sugar Factory.** D. 46.  
 The only impression known.
- 47 **Whistler's House, Old Chelsea.** D. 47.  
 K. 118-121.  
 Trial proof (*a*). Drake does not give the inscription in lower left corner quite correctly. It should be, *Whistler's House at Old Chelsea Seymour Haden f. an: 1863*. On Chinese paper.  
*A.* Trial proof (*b*). On Japan paper.  
*B.* Published state. A very early impression on vellum.  
*C.* Published state. On Creswick paper.  
 Plate destroyed.
- 48 **Manorbeer Castle.** D. 48. K. 122.  
 Trial proof (*a*). Probably unique. Plate missing.



49 **Near the Grande Chartreuse.** After Turner. D. 49. K. 123.

Published state. On Creswick paper.

50 **Near the Grande Chartreuse.** A study for No. 49. D. 50.

Unique proof. Plate destroyed.

51 **Amsterdam.** Height,  $3\frac{1}{2}$  inches; width, 6 inches.

In the distance, the houses and spires of Amsterdam; a bridge in the middle distance and locks and shipping in the foreground at the left, a river-bank and trees. *Amstelodamum S. Haden, 1863.*

1864.

52 **Thomas Haden of Derby.** D. 51. K. 124-125.

Trial proof (*a*). The inscription and date, mentioned by Drake, seem to have been nearly burnished out, or not inked; only a very faint trace remains of *Thomas Haden of Derby, 1778*, in lower left corner.

*A.* Late state, not described by Drake. All the writing and shading above and behind the figure have been removed; 78 alone remains of the signature and date below. On vellum. Plate destroyed.

53 **Charles Thomas Haden.** D. 52. K. 126. Trial proof (*b*). On Japan paper. In the

margin is written: *This is a medallion in marble of my father. Charles Thos Haden, by Sir Rutherford Alcock. Minister Plenipotentiary of G<sup>t</sup>. Brit<sup>m</sup>. in China. S. H.* Plate destroyed.

54 **Sarah and Anne Haden.** D. 53.

Trial proof (*a*). Drake says: "turned to the right." This is evidently a slip of the pen; it should be "facing to the left." It is *Seymour Haden ft.* and not "*fect.*" as Drake has it. One or two impressions only.

55 **Unfinished Portrait of Sir F. Seymour Haden.** D. 54. K. 128.

Trial proof (*a*).

56 **Newcastle in Emlyn.** D. 55. K. 129-130.

Trial proof (*a*), marked: *1.<sup>st</sup> Trial pr.* and *unique.*

*A.* Published state. On Japan paper.

57 **House of the Smith.** D. 56. K. 132-134.

Trial proof (*a*). On Japan paper.

*A.* Counterproof of same state. On Japan paper.

*B.* First published state. On Japan paper.

58 **Kenarth.** D. 57. K. 135-136.

First published state. On vellum.

*A.* First published state. On Japan paper.

- 59 **Kilgaren Castle.** D. 58. K. 138-139.  
 Published state. On vellum.  
*A.* Published state. On Japan paper. Plate destroyed.
- 60 **A Child's Head.** D. 59. K. 140-141.  
 Undescribed trial proof.  
*A.* Trial proof (*a*). The difference is principally in the shadows to the left of the hat, which have been made heavier by additional work. Plate destroyed.
- 61 **Cardigan Bridge.** D. 60. K. 142.  
 First state. On Japan paper.
- 62 **The Fisherman.** D. 61. K. 144-145.  
 Trial proof (*a*).  
*A.* Marked: *D 61. trial C.* Undescribed. The figure of the man is completed, but most of the work on the plate has been removed, only the distance in the upper left corner, with the mansion, parts of the trees in the upper right half of the plate, and some of the work to the right of the man, being left intact.
- 63 **Penton Hook.** D. 62. K. 147-148.  
 Trial proof (*a*).  
*A.* Trial proof (*b*). On Japan paper.  
*B.* Trial proof, before the published state, touched up with the crayon. Before the

few short lines in front of the face of the woman seated behind the tree, and the dozen lines starting from the tree further to right, and running obliquely downward from right to left; also before the added dry-point work on the foliage in upper right corner, and inside the V between the riven trunk. A dry-point mark, like a square and V together, is at the centre of the top of the plate. Not only has nearly the whole of the tree been burnished out, and the part re-etched, but the lines have been deepened all over the plate, and the general effect coarsened.

S. R. Koehler, usually so accurate, is in error when he says that this is the first state, re-touched. Also, that Drake forgets to mention the seated figure. (See Drake's Catalogue, No. 62.)

C. Published state, with the work described above.

**64 The Lovers' Walk.** D. 63. K. 151-154.

Trial proof (*a*). On the left are three old willow trees with bare branches, leaning toward the left; behind them, in the distance, a fence, houses, and trees. To the right, trunks of three tall trees. A cleaned space in the centre of the plate shows traces of previous work. The willows throw shadows from

left to right toward the foreground, which is bare. In lower left corner, *Thames Ditton* [the two t's not crossed] — *Seymour Haden* 1864.

*A.* The space in the centre has been thoroughly cleaned, and a water-mill, two figures in a boat with a mast, and two other figures have been lightly etched in. There is added work on the tree trunks, and some foliage on the willows. The shadows of the willows have been removed, and underbrush suggested in lower right foreground. Water is introduced to the left of the willows. Inscription as before.

*B.* The trees have been strengthened and clothed with foliage, the distant landscape at the left has been removed, a well-defined path runs between the trees, and the water-mill has been almost obliterated. The same inscription. On Japan paper.

*C.* Counterproof of the same state.

65 **The Lovers' Walk.** Not in Drake. K. 155-156.

The same composition as Drake's No. 63, reversed, and with minor changes. The water-mill in the middle distance is well defined, with out-houses and two poplars behind it. A hill rises to the right and the boat now

has no mast. In lower left corner, *Thames Ditton Seymour Haden 1864*.

*A.* A later impression of the same state.

66 **Thames Ditton—with a Sail.** D. 64.

K. 157-158.

Trial proof (*a*).

*A.* First published state. On Japan paper.

67 **Railway Encroachment.** D. 65. K. 159-160.

Published state. On vellum.

*A.* Published state. On Japan paper. Plate destroyed.

68 **Brentford Ferry.** D. 66. K. 161-162.

Trial proof (*a*). On laid paper.

*A.* First published state. With the words *To Whistler* in upper left corner. On vellum. Plate destroyed.

69 **The Towing Path.** D. 67. K. 163-168.

Trial proof (*a*). On Japan paper.

*A.* Trial proof (*b*). On Japan paper.

*B.* Trial proof (*c*). The inscription in lower left corner is erased. *Seymour Haden, 1864*, appears in upper right corner. On Japan paper.

*C.* Trial proof (*d*). On Japan paper.

*D.* Trial proof (*e*). On Dutch paper.

*E.* First published state. On Dutch paper.

*F.* First published state. On vellum.

- 70 **Evening.** D. 68. K. 169-171.  
 Trial proof (*a*). On Japan paper.  
*A.* Trial proof (*b*). On Japan paper.  
*B.* Published state. On Japan paper. Plate destroyed.
- 71 **Boyle's Farm.** D. 69. K. 172.  
 Trial proof (*a*), marked: *Unique*. On laid paper.
- 72 **From the Mitre.** D. 70. K. 173.  
 Trial proof (*a*), drawn upon in India ink. *Unique*. On Whatman paper.
- 73 **Shepperton.** D. 71. K. 174-175.  
 First published state. On laid paper.  
*A.* The same. On vellum. Plate destroyed.
- 74 **Shepperton.** A Fragment. D. 72. K. 176.  
 Trial proof (*a*), one of only two impressions taken, drawn upon with crayon and India ink. On Japan paper.
- 75 **Kew Side.** D. 73. K. 177-179.  
 Trial proof (*a*). On Japan paper.  
*A.* Published state. On Japan paper.  
*B.* Published state. On vellum. Plate destroyed.
- 76 **Kew Side.** Dog Begging. D. 74. K. 180-181.  
 Trial proof (*a*). On Japan paper.  
*A.* Trial proof (*b*). On Japan paper. Plate destroyed.

- 77 **Kew Side.** The larger plate. D. 75.  
The two previous subjects, Nos. 75 and 76,  
united on one plate.  
Trial (*a*).  
From the Burty and Drake collections.
- 78 **Isleworth.** D. 76. K. 182-184.  
Trial proof (*a*). On Chinese paper.  
*A.* Trial proof (*a*), touched with India ink.  
The arch is drawn in and a workman is  
suspended in a cradle at the upper right  
corner. Another workman is at the up-  
per left corner.  
*B.* Trial proof (*b*). On laid paper.
- 79 **Kew Ait.** D. 77. K. 185-186.  
Fragment of an undescribed trial proof. The  
bank of the river is extended in the distance,  
which is nearly closed in by trees, and there  
are birds in the sky.  
*A.* Trial proof (*a*). Part of the distant  
bank of the river, and the trees, have  
been removed, also the birds in the sky,  
where slight changes have been made.
- 80 **Isleworth and Kew Ait.** D. 78.  
The two foregoing subjects on one plate,  
afterward divided.  
Trial proof (*a*), drawn upon with ink and  
pencil. Unique.



From the Burty, Drake and Lenox Library collections.

- 81 "**Croquis.**" D. 79. K. 187-188.  
 First published state. On Chinese paper.  
*A.* Second published state. On coarse China paper. Plate destroyed.
- 82 "**Griff.**" Pencil drawing. D. 80. K. 189-191.  
*A.* Trial proof (*a*). Printed in red.  
*B.* Trial proof (*a*). Printed in brown.
- 83 **La Belle Anglaise.** D. 81. K. 192.  
 Trial proof (*b*). On Japan paper. Plate destroyed.
- 84 **A River in Ireland.** D. 82. K. 193.  
 First published state; one of twelve impressions printed. On laid paper.  
*A.* Second state. On Japan paper. Plate destroyed. From the Burty collection.  
 Drake says, "It is doubtful if any impression remains of the second state," etc.  
 There are two or three of these impressions in the United States. They are very rare, however.  
*B.* Intermediate state, not described. Marked, in lower left corner: *This proof is evidently the 1st trial impression from the plate, and the extra figure has, no doubt, been sketched in in dry-point at the press side where it is*

*equally certain it was left by the artist.*  
*F. Seymour Haden. June 11, 1898.*

Underneath the proof, on a separate piece of paper, *This proof must be the first trial impression from the plate & [in my opinion] the extra figure [must] have been sketched in [not] in dry-point at the press-side — where the proof was probably left by the artist.* *F. Seymour Haden.*

The words in brackets have been drawn through with ink lines.

Notwithstanding the written testimony of the artist, and the confusing changes made in various details, this impression must be between the first and second states. Signs of the erasure of the second fisherman are quite plainly to be seen, and the extreme point of the rod still remains.

85 **Cardigan Road, South Wales.** Height,  $4\frac{1}{2}$  inches; width, 6 inches.

A roadway, in which are two figures in the distance and a man driving a horse and cart in the middle ground, runs up hill and disappears around a clump of small trees at the right. In the centre, an elevation, with bushes, brambles, etc., upon it, behind which are trees and a cottage. At left, a large tree with foliage, and two smaller trees which incline out of the plate; in the distance, a castle

on a hill. Heavy clouds are suggested. In the centre of the foreground, otherwise white, are two dogs. In lower right corner, *Cardigan Road, S. Wales, 1864.*

See Introduction to Drake's Catalogue, page vi.

1865.

86 **Sunset on the Thames.** D. 83. K. 194-197.

Trial proof (*a*). On Japan paper. From the Burty, Drake and Lenox Library collections.

*A.* Trial proof (*b*), marked: (*b*) *with rays about the Sun. & much less work everywhere.* On vellum.

*B.* Marked: *undescribed.* The dark rays above the sun have been removed, and a white spot remains which has not yet been reworked.

*C.* First state, marked: *Very fine pr.*

*D.* Second state.

Drake does not mention the boy swimming in lower right corner. Plate destroyed.

87 **Hands Etching — Ô Laborum.** D. 84. K. 198-202.

Fragment of an early proof, although not corresponding to Drake's trial proof (*a*). Touched up with crayon, etc.

- A. Undescribed trial proof, before much shading, especially on the right hand, and before the signature. On vellum.
- B. First state, with *Seymour Haden* in right lower corner. On vellum, the lettering printed in brown.
- C. Intermediate state, between the first and second, marked: *undescribed*. Before some cross-hatching on the sleeve, and dry-point work on the hands, sleeve and shadows.
- D. Second published state. On India paper. Plate destroyed.

88 **Hands Holding a Crayon.** D. 85. K. 203-206.

Marked: *undescribed*. There is much less work than in the following proof, particularly in the shading under the right arm, which shows a number of clearly defined perpendicular lines. On India paper.

- A. Trial proof (*a*), with considerable work added. The perpendicular lines mentioned are almost obscured by others crossing them. On India paper.
- B. Trial proof (*b*). Some of the work has been removed, the upper outline of the left sleeve has been made more nearly horizontal, and *S. Haden* has been etched on the right below.

C. Marked: *undescribed*, but apparently only a feeble impression of (*b*), touched up with pencil.

89 **Hands Folded.** D. 86. K. 207-208.

Trial proof (*a*). On Creswick paper.

A. Counterproof of same state. On laid paper.

90 **Hands Etching.** Height,  $4\frac{1}{2}$  inches; width, 6 inches.

The right hand, with an etching needle, draws upon a plate held by the left hand, which rests upon an etching. Underneath, another paper bears the words, *Cher Burty*, inverted. There are five diagonal lines, or rays, at the left. There is some dry-point work on the plate.

91 **Little Calais Pier.** D. 87. K. 209-212.

First published state. On vellum.

A. First published state, touched up with pencil. On vellum.

B. First published state. On laid paper.

C. First published state, touched up with pencil. On laid paper. Plate destroyed.

92 **Horsley's House at Willesley.** D. 88.

K. 213-214.

Published state. On vellum. Marked: *Zinc*.

A. Published state. On laid paper. Plate destroyed.

93 **Horsley's Roof.** D. 89. K. 215-216.

Marked: *Trial a—undescribed.*

*A.* A later proof. There is much foul biting, the wall under the windows is covered with lines, and there is a bird on the ridge of the roof.

Drake describes only one condition of the plate, *trial (a)*, so that it is impossible to say to which of the above states he alludes.

94 **Horsley's Cottages.** D. 90. K. 217-219.

Trial proof (*a*). To Drake's description must be added that a cow is seen, in faint outlines, to the left of the sportsman.

*A.* Trial proof (*b*), touched with pencil. The cow has disappeared almost entirely.

*B.* Trial proof (*c*). The sportsman has been erased. In lower right corner: *Willesley S. Haden, 1865.* Marked: *Zinc.*

*C.* Marked: *Trial D. undescribed.* The white roof of the cottage has been shaded with horizontal lines, and the trees at the right, outlined and strengthened. The foreground has been erased and redrawn. A single bull replaces the herd of cattle. The signature, now in lower left corner, is: *Cottages behind Horsley's house, S. Haden.*

*D.* Published state. A pool of water is now in the foreground, in front of which is a

growth of high reeds and grasses. The inscription in lower left corner has been erased, and *Seymour Haden* is in lower right corner. Marked: *1.<sup>st</sup>* and *a moi*.

95 Old Willesley House. D. 91. K. 222-224.

A fragment of a trial proof, not described by Drake, showing only the houses on the left. Except a few lines along the base of the white wall, the foreground is bare. Drawn upon in pencil. On the front is written: *Old Willesley House. Zinc. 1865.* On Japan paper.

*A.* A proof further advanced (Drake's trial (*a*)), but much of the work scraped out and then drawn upon in Chinese white and crayon. Oblique etched lines shade the extreme right of the wall in front of the house. Foul biting in the sky, and at the right of the plate. In lower right corner: *S. Haden, 1865.*

*B.* First state. Not described by Drake. The plate is generally strengthened. The lines on the back of the man are heavier, and extend further to the left; on the top of the wall the lines are thicker; five thin, short, dry-point lines are between the little tree and the shrubbery at the foot of the wall toward the left. Nearly

all of the foul biting has been removed from the sky, but there is considerable of it on the lower left side of the plate.

96 **Dog and Monkey.** D. 92. K. 225.

Trial proof (*b*). On laid paper. Plate destroyed.

97 **Three Sketches of Monkeys.** D. 93.  
K. 226.

Fragment of a proof, showing only one of the monkeys. Plate destroyed.

98 **"Puff." Dog Asleep on a Chair.** D. 94.  
K. 227-229.

"Drake's trial proof (*a*). At first sight, this proof seems to be without lettering, but it is evident that the ink has only been wiped out of most of the lettering before the impression was taken. Closer inspection shows, also, that there was some work immediately above the sleeping dog and in the upper left corner, but this was left uninked, so that the lines show only as white embossed lines. The head of the dog awake does not yet seem to be upon the plate. Said to be unique. On laid paper."

*A.* "Marked: (*b*) *undescribed*. The lines which merely showed as white embossed lines in (*a*) are seen more clearly, as some little ink has been left in them, especially



in those immediately above the sleeping dog, which represent the head of the same dog, also asleep, but in a different position. . . . The head, incomplete, of the dog awake has been etched in above, about an inch and a quarter from top of plate. The lettering has again been wiped out on this proof. On laid paper."

*B.* "Drake's published state. Only the sleeping dog on the fauteuil, the head of the dog awake, still incomplete, and the lettering are left. The '4' in the date is reversed. On laid paper."—*Koehler.*

99 **Twickenham Church.** D. 95. K. 230-233.

Trial proof (*a*), before the village and trees on the right were etched in. On Japan paper.

*A.* Published state. A heavily inked impression.

*B.* The same. A dry, clean-wiped impression.

*C.* Counterproof of published state. Plate destroyed.

100 **Twickenham Bushes.** D. 96. K. 234.

Trial proof (*a*).

101 **The Assignation.** D. 97. K. 235-238.

Marked: *undescribed*—, apparently between Drake's trial proofs (*a*) and (*b*). The illegi-

ble writing is still seen in upper left corner, the trees are still without boughs and foliage, but the boy has disappeared. *Kew 1865* is in lower left corner, but not *Seymour Haden*. Printed in reddish ink.

*A.* A similar proof, retouched in red, brown and black chalk, and lead pencil. Marked: *undescribed—touched*.

*B.* Another proof, retouched with red and black chalk, lead pencil, and white. With the full inscription in lower left corner.

*C.* Published state. Printed in black. On Creswick paper. Plate destroyed.

102 **Spinning for Trout.** D. 98. K. 239.

Trial proof (*a*), drawn upon. The plate is destroyed. Marked: *unique* and *Plate lost*.

103 **Old Chelsea Church.** D. 99. K. 240-243.

Trial proof (*a*). A fragment only.

*A.* Trial proof (*b*), marked: *undescribed*; but this is a mistake.

*B.* Trial proof (*c*).

*C.* Published state. Plate destroyed.

104 **A Wood—Below Richmond Hill.** D. 100. K. 244.

Trial proof (*a*), slightly drawn upon. Drake

says that the date is reversed, but this is probably an error due to the obscurity of the writing. On Japan paper. Two impressions only printed. Plate destroyed.

105 **Yacht Tavern—Erith.** D. 101. K. 245-246.

Proof (*a*). On vellum.

*A.* Intermediate proof, between (*a*) and (*b*). Before *Seymour Haden* on the rail near the post; before the shading of the water in which the five ships at the left are sailing, of the front of the house marked *Burty de Paris*, and of the ground in front of the house.

*B.* Trial proof (*b*). On Creswick paper.

106 **Erith Marshes.** D. 102. K. 247.

The only published state. On Creswick paper.

107 **The Moat House.** D. 103. K. 248-249.

First published state. Over the roofs of the houses, to the right of the chimneys, a poplar is faintly indicated. In the margin is written: *Study of River bank Sonning and Copper.*

*A.* A similar proof, but the poplar tree has almost disappeared. Printed in brown ink, on Japan paper.

108 **Sonning Alms-Houses.** D. 104. K. 250-251.

Trial proof (*a*). On Creswick paper.

*A.* Published state. On laid paper. Drake omits to state that the signature is reversed. Plate destroyed.

109 **Sonning Bank.** D. 105. K. 252-253.

Undescribed. First published state, but without title and signature, which have apparently been erased on the plate.

*A.* Undescribed. Plate reduced. A trial proof between Drake's first and second published states. The figure in the middle distance on the right has been removed, leaving a white spot.

*B.* Second state. The white spot has been filled in with lines. On Japan paper.

110 **Sonning Gravel Pit.** D. 106. K. 254.

Drake's trial proof (*a*). One of only two impressions taken. On Japan paper. Plate destroyed.

Though Drake places this plate with the work of 1865, the traces of *S. Haden*, 1861, written diagonally in lower right, can be plainly seen.

111 **Harry Kelly's, Putney.** D. 107. K. 255-258.

Trial proof (*a*), from the plate before it was reduced. The plate is unfinished on the left, and the river in the foreground has only

several straggling oblique lines. *Harry Kelley's* is written in ink at the bottom of the plate to the right.

A. A similar impression, cut down to  $6\frac{5}{16}$  inches width by  $4\frac{3}{8}$  inches height, and drawn upon in crayon.

B. Marked: *First st Col. H.*, but evidently unfinished. Plate cut to 7 by  $4\frac{3}{8}$ . The houses and the rigging of the vessels on the extreme left are less shaded than in the following proof, and behind and to the right of these vessels are the traces of two figures, as if standing, and of a boat with two men in it. In the sky, behind the masts of the vessel, a big patch of fine fowl biting. In lower right corner: *Seymour Haden*.

C. Marked: *Trial c.* There is additional shading on the roofs and in the rigging. The last traces of the figures, and the boat with the men, have disappeared. Most of the fowl biting has been removed from the sky. The distant masses of trees between the principal houses and the church tower have been made lighter.

112 **The Feathers Tavern and Thames Side.** D. 108-109. K. 259. Height, 6 inches; width,  $9\frac{1}{2}$  inches.

The river Thames, in which are two sloops sailing to the left, occupies the whole foreground. The shore, with a long, low building having a high chimney and two signs, *The Feathers Tavern* and *West London Rowing Club*. *S. Haden*. at the left, and houses, trees, and vehicles of various kinds at the right, extends across the plate. A heavy sky, particularly to left. In lower left corner: *West London Rowing Club—S. Haden 1865*; in lower right corner, hardly distinguishable: *West London Rowing Club Fulham 1865*. On thick Japan paper. The plate was afterward cut to make Nos. 113 and 114.

113 **The Feathers Tavern.** D. 108. K. 260–262.

Trial proof (*a*).

*A.* First published state.

*B.* Second published state.

114 **Thames Side.** D. 109. K. 263–267.

This is a fragment of an impression from the large plate. On Japan paper.

*A.* Trial proof (*a*). A horizontal dry-point line has been drawn in the water, immediately under the swan.

*B.* Proof of the same state. Cut down to the final dimensions—Height,  $2\frac{7}{8}$  inches;

width,  $3\frac{7}{8}$  inches. Two boats with figures, heavily drawn in ink, in lower right corner.

C. Marked: *undescribed*. Before the reflection of the central tree was enlarged, and before the removal of its branches from the roof beneath it, and before the change in the roofs of the out-houses in the centre. On Creswick paper.

D. The reflection of the tree has been enlarged, and the roof of the out-house has been left white.

115 **A Castle, County Wicklow.** D. 110. K. 268-270.

Trial proof (*a*). The foreground represents a wooded valley, which fills the whole lower half of the plate.

A. Trial proof (*b*). Part of the work in the foreground has been removed and additions, including three sheep, drawn in with crayon.

B. Undescribed. All of the foreground and part of the work on the right side have been erased, preparatory to redrawing.

C. The cleared space has been filled with shrubbery, and the plate completely reworked.

116 **Topsail Barges.** D. 111. K. 271.  
Trial proof (*a*).

117 **Bark Refitting.** D. 112. K. 272-273.

Trial proof (*a*). On Japan paper.

*A.* Undescribed. Behind the bark, and extending across the plate, the shore has been lightly indicated; to the left rise low hills with trees upon them, and on the waters of two inlets are many small sail-boats. In the extreme left foreground, a boat with swelling sails, slightly drawn upon with pencil. All this work is in dry-point. The sky and the foreground are bare.

118 **Sketch of Dogs' Heads.** Height, 4 inches; width,  $5\frac{1}{2}$  inches.

The heads of two dogs, the one at the right only partially done, are roughly etched near the top of the plate. Below, *Kew May 28, 1865*, and in artist's writing, *I sh'd think unique? S. H.*

119 **A Group of Trees.** Height,  $9\frac{3}{4}$  inches; width,  $14\frac{7}{8}$  inches.

At the right, near the centre of the plate, a large, bare tree with widely extending branches, stands immediately before a group of smaller trees, some of which have foliage. Two trees, one twisted and having foliage, are at the left, apart from the main group, and a tree-trunk is slightly indicated at the extreme right. Foul biting all over the plate,



particularly in lower left corner, where is *Seymour Haden, 1865.*

The composition is similar to that of *A By-Road in Tipperary.*

1868.

120 **Firs—A Study.** D. 113. K. 274-276.

Published state.

*A.* The same, retouched with sepia.

*B.* The same. Counterproof.

121 **Mount's Bay.** D. 114. K. 277-280.

Trial proof, undescribed. The great wave in the foreground, which in later states is etched, is here heavily drawn in India ink. Close cut. Without signature and date.

*A.* Another proof of the same state, heavily retouched all over in India ink. A flight of gulls introduced in the sky at the left.

*B.* Trial proof (*a*), with signature and date in upper left corner.

*C.* Published state. On Japan paper.

122 **The Herd.** D. 115. K. 281-282.

Published state.

*A.* The same. The hill, with the castle and trees in the distance, have been erased from the proof. This space, part of the foreground, and the tree-top at the

right, have been drawn upon in crayon. A flight of birds has also been introduced. Plate destroyed.

- 123 **The Three Sisters.** D. 116. K. 283-285.  
 Trial proof (*a*), marked: *undescribed*. The inscription in lower right corner is fainter than in the next proof, owing to defective inking.  
*A.* The same, drawn upon in India ink; also marked: *undescribed*.  
*B.* Published state. On Whatman paper.
- 124 **A Riverside, Devon.** D. 117. K. 286-287.  
 Trial proof (*a*), marked: *First trial impression from plate*. On Whatman paper.  
*A.* The plate has been rebitten, and strengthened by additional work. Horizontal lines appear on the trees in the distance, seen through the opening at the left. Two reflections of trees at the lower right of the plate are extended across *Seymour* and *Haden*. Several new lines forming ripples have been introduced at the bottom of the plate. There is some foul biting in the water.
- 125 **The Turkish Bath—With Two Figures.** D. 118. K. 288-291.  
 Trial proof (*a*). On laid paper.  
*A.* Marked: *Trial C*. Undescribed by Drake. It differs from (*a*) and the published

state by showing less bur about the negro than the former, and more than the latter.

*B.* Published state.

*C.* Published state. Printed in brown.

126 **The Turkish Bath — With One Figure.**

D. 119. K. 292-295.

Trial proof (*a*). On Japan paper.

*A.* Trial proof (*c*). On Japan paper.

*B.* Undescribed trial proof, very rich in bur, the background on both sides of the figure being almost equally black. *S. Haden* in lower left corner. On thin laid paper. Cut close.

*C.* Published state. On Creswick paper.

127 **Battersea Bridge.** D. 120. K. 296-299.

Trial proof (*b*). The inscription reads: *Zinc. à Monsur Victor Schœlcher. 1868*; in lower right corner, *S. Hadens*, the final *s* being doubtless accidental. On Whatman paper.

*A.* Undescribed: between Drake's first and second published states. The sail shows the oblique shading lines, but the uppermost cloud on the left is white. On Whatman paper.

*B.* Second published state. The cloud is shaded.

*C.* Third published state.

1869.

128 **The Island, Boyle's Farm.** D. 121. K.

300-304.

Marked: *undescribed by Sir W. D.* In the middle of the foreground is a punt with two men fishing. In lower left corner: *Seymour Haden 1869*, the 9 reversed. In lower right corner: *Zinc Thames Ditton House*. The larger figure in the boat is touched with pencil.

*A.* Another impression of same state, but cut off above and below and the punt scraped out.

*B.* Trial proof (*b*). Reflections of trees extend over part of the space formerly occupied by the boat. The inscription in lower right corner has been removed, but slight traces of it are still visible.

*C.* Same state, washed with sepia.

*D.* Undescribed later state. Rebitten. Foul biting, especially in lower left corner. Printed in brownish ink.

129 **The Inn, Purfleet.** D. 122. K. 305-309.

Marked: *undescribed by Sir W. D. anterior to trial a undescribed.* On the left, about on a line with the man-of-war's pinnace, there are three projections of the bank jutting out into the river, whereas in (*a*) there are only

two. 1869, near lower right corner. On India paper.

- A. Trial proof (a). The flat space in front of the first two piles on the left has been shaded.
- B. Trial proof (b). The ground in the middle distance has been shaded; the foreground is still bare.
- C. First published state. In lower left corner, *Purfleet*; in lower right, 1869 *Seym<sup>r</sup>. Haden ft.* On Whatman paper.
- D. Third published state. The plate has evidently been rebitten.

130 **Opposite the Inn, Purfleet.** D. 123. K. 310-311.

Trial proof, marked: *undescribed*. Drake does not mention that the signature *Seymour Haden* is in the lower left corner.

- A. Undescribed later state. The work in the foreground, including the brig and the signature, has been removed.

NOTE.— Drake is in error regarding the size. The correct measurement is: width, 10 inches; height,  $6\frac{5}{16}$  inches.

131 **The Inn, Purfleet, and Opposite the Inn, Purfleet.** D. 122-123. K. 312-313. These two plates are printed on one sheet of India paper, so as to form a panorama. The states are earlier than any heretofore

described. The left plate has the three projections described under 122, but across the foreground run some heavily bitten lines, and there is considerable foul biting. The date, 1869, has not yet been introduced; in lower left corner an inscription has been erased, and is now partly covered by *On Zinc Seymour Haden*. The plate on the right — D. 123 — shows more work than Drake describes. The sky is filled with heavy etched lines, continuations of and like those in D. 122. The two vessels, with white sails in the later states, are dark and differ in shape, and a smaller vessel is seen between and in front of them, as well as a steamer to the right of centre of plate. The water in the foreground is worked with lines, which are continuations of those in No. 129, and there is much foul biting in it. Most of the parts which were to be taken out are covered with white.

*A.* Counterproofs, printed on one sheet of Japan paper. Parts marked × were intended to have been erased.

132 **A Likely Place for a Salmon.** D. 124.

K. 314-316.

Trial proof (*a*).

*A.* Undescribed trial proof. Some of the trees and bushes on the further side of

the river have been lightly shaded. The pointed rock to the right of the fisherman's line is shaded with strongly etched lines.

- B.* Undescribed trial proof. There is additional shading on the trees at the right, and the bushes on the extreme right have been replaced by tree trunks. The small fisherman is now a larger one in white pantaloons. There is additional work in the river, and the contour and position of the pointed rock are slightly changed. The tree at the left, on the right bank, has been strongly modeled; the remainder of the clump, as well as the water beneath, and the man, are drawn upon in pencil.

On all these proofs, in lower left corner:  
*Llanstephan — 1869 — S. Haden.*

- 133 **Ludlow Castle.** D. 125. K. 317-319.  
Trial proof (*a*). Printed in brown.  
*A.* Trial proof (*a*), drawn upon in crayon.

- 134 **Whitfield Yew.** D. 126. K. 320.  
Undescribed trial proof. Drake mentions only one trial proof, that of the Haden Collection here shown, but he does not state that the foreground and middle ground are bare, and he gives signature and date, *Seymour Haden, 1869*, which are here wanting.

1870.

135 **The Two Sheep.** D. 127. K. 321-324.

Trial proof (*a*), as described by Drake, except that *Seymour Haden, 1870*, is not in the lower left corner, and there are two men in the boat instead of one.

A. Trial proof (*b*), still before the name of Haden. On laid paper.

B. Published state, though marked: *undescribed*. It corresponds with the description given by Drake. On Japan paper.

C. Marked: *1<sup>st</sup>*, but a later state. The plate has been rebitten, and much of the work in the left foreground has been erased, including the rabbit and the name and date. The delicate work on the sheep, and most of the shading lines on the tree in the upper right corner, have disappeared.

136 **Breaking up of the Agamemnon.** D. 128. K. 325-331.

Trial proof (*a*), marked: (*a*) *First impression from plate*. On blue paper.

A. Trial proof (*a*), marked: *a Second impression from plate*.

B. Trial proof (*a*). Counterproof.

C. Trial proof (*c*), marked: (*c*) *with balk of timber*.

D. Undescribed trial proof. The extra balk



of timber and the church in the distance under the fluke of the anchor have been removed, but instead of the church there are only clouds. Marked: *Trial proof with balk of timber and distance removed.*

- E.* First published state, marked: *1.<sup>st</sup> State.* *This is perhaps the finest impression taken from the plate. S. H.* On Whatman paper.
- F.* Second published state, marked: *2.<sup>d</sup> St.* *This is, I think, the finest imp<sup>r</sup>. taken in this State.* On Whatman paper.

137 **Iffley Mill.** D. 129. K. 332-335.

Undescribed trial proof, earlier than (*a*). The walls of the mill are white, while those in (*a*) are covered by lines. The remainder of the impression is more or less scraped out and drawn upon in crayon and India ink. On plate paper.

- A.* Trial proof (*a*).
- B.* Trial proof (*b*). The man, rod, dog and punt, in the lower right corner, have been removed and tall grasses occupy their place; above, in front of the large tree, a man with a rod and net, wading in the river, has been introduced. Drake's statement that this last figure

“replaces” the first is obviously incorrect.

C. Trial proof (*b*). On Whatman paper. Washed with sepia.

138 **A Brig at Anchor.** D. 130. K. 336-338.

Trial proof (*a*). On India paper, mounted.

A. Marked: *Trial—undescribed—before cross hatching on sail.* The top of the sail is shaded with heavy perpendicular dry-point lines, so that it is almost black. On Whatman paper.

B. Published state. The top of the sail is shaded by lines showing more delicate gradation, crossing one another at right angles. On Japan paper. Plate destroyed.

1873.

139 **Sawley Abbey.** D: 131. K. 339-348.

Trial proof (*a*). Under the weeds, three inches from right margin, the name *Lulu*.

A. Undescribed trial proof. The weeds and name on the right, with the lines above them, up to the cloud lines, have been removed.

B. Counterproof of same state. On Whatman paper.

C. Counterproof of same state, washed with colors.

- D.* Marked: *Trial. undescribed.* A hill, with a cart at its foot, has been introduced in the right distance, the sky in right upper corner has been shaded with oblique lines, and a few lines have been added to right of dogs, in middle and foreground.
- E.* A counterproof of same state, marked: *Trial (b) undescribed—reverse.*
- F.* Published state.
- G.* Trial proof, marked: *undescribed—unique?* A flock of seven sheep has been introduced in the foreground. The tips of two of the weeds are still seen at about the centre of the plate.
- H.* Undescribed. Only three of the sheep are left, and the tips of the weeds have disappeared, leaving a break in the line of the bank.

140 **By Inveroran.** D. 132. K. 349-352.

Trial proof (*a*). The sky has been erased on the proof. On Whatman paper.

- A.* Marked: *Trial (b), undescribed.* The work in the middle ground, below the hill, has been removed, in a line, almost from the river to the left edge of the plate. All the lines along the bottom of the plate, those in the stream at the right, as well as the name and date,

have been taken out. There is foul biting at the left.

141 **Scotch Firs, Inveroran.** D. 133. K. 353-355.

Trial proof (*a*).

*A.* Trial proof (*a*). Counterproof.

*B.* Published state.

142 **The Amstel.** D. 134. K. 356-358. Height, 6 inches; width, 9 inches.

The composition occupies the centre of the plate,  $5\frac{1}{4} \times 6\frac{3}{4}$  inches. The outside edges are foul bitten. The river, boats, timber, quays, with posts, etc., occupy the foreground. On the left side of the river, houses, trees, etc., and several vessels moored to the bank. In lower left corner: *Seymour Haden, 1873.* Pure etching.

*A.* Second trial proof. The ground and some of the houses at the left are now shaded; two men in the foreground are hauling timber, and the sail of the vessel in middle distance, which was white, is now shaded by crosslines. The clouds on the horizon and the distance are better expressed, and one half of the sun is seen near where the river disappears.

NOTE.—When Drake's Catalogue was compiled, this plate had not been bitten in.

1874.

- 143 **Dolmellynlyn.** D. 135. K. 359-360.  
Counterproof. Judging from Drake's description of trial proof (*a*), this is a later state, as the "incline heavily wooded" on the left, has been removed.  
*A.* Counterproof of same state, retouched.
- 144 **The Mill Wheel.** D. 136. K. 361-362.  
First published state. On Whatman paper.  
*A.* Second published state. On Japan paper.
- 145 **Harlech.** D. 137. K. 363-367.  
Published state. There are only twelve impressions.  
*A.* Mezzotinted. Marked: *Trial. 1.<sup>st</sup> scrape. one sitting — with ordinary Etching Scraper — Experiment on Zinc.* Printed in warm black.  
*B.* Later state, drawn upon in pencil. More of the sky has been removed. A new mezzotint ground has been laid on lower right of plate, partly obscuring the line of the stream in the middle distance. Printed in brown. On plate paper.
- 146 **An Essex Farm.** D. 138. K. 368-375.  
Trial proof, marked: (*a*) *unique?* The top of a mast and sail of a boat, three masts of

- a ship, and the top of the mainsail show above the houses and rocks at the right. A stook of corn at left rises above the horizon.
- A.* Apparently same state, but extensively scraped and then touched up with crayon and washed with sepia.
- B.* Undescribed. The masts of the ship have been burnished out, faint traces of them only showing. The top of the sail remains. The mast and sail of the small boat and the stook of corn have been removed, leaving a bare space. Slightly touched up.
- C.* Undescribed. The sky where the masts were, is lightly worked, and the sail remaining is now shaded. The coast-lines on both sides of the river are delineated. Several vessels, including a steamer, have been introduced, and some lines have been drawn in the left middle ground.
- D.* Undescribed. The vessel with three sails, and the two little boats to right and left of it, have disappeared, and their place is taken by two rowboats; on the stern of the one to right is a small sail. The lines in left middle ground have been removed. In the margin is written : *The plate dirty.*
- E.* Undescribed. Nearly the same state as before, but the plate cleaned. In the

removal of the foul biting, parts of the distant shore-line have been obliterated. Printed in reddish brown on laid paper. In the margin is written: *Trial. C. — too red — m — burnt umber — no burnt Sienna.*

147 **The Boat-House.** D. 139. K. 376-379.

Trial proof (*a*). There are only a few coarse cloud-lines in the sky; coarse, foul biting in sky and middle ground; finer foul biting in the foreground.

*A.* Counterproof of same state, washed with color. On Whatman paper.

*B.* Trial proof (*b*). Not in Drake. The foul biting in the sky, except that in upper right corner, has been removed. In the margin below is written:—*foul biting in sky erased & portion of foreground & signature removed.*

*C.* Undescribed. The lower part of the sky is shaded by strong oblique lines. The lines in the immediate foreground have nearly all been removed.

148 **Calais Pier—After Turner.** D. 140.

K. 380-385.

Trial proof (*a*). An impression taken without ink in the lines, to show the biting.

- A.* Trial proof (*a*). Another impression. The plate is lightly worked; none of the sails of the vessels are shaded, nor the pier at extreme left of plate.
- B.* Trial proof (*b*). The pier at left is shaded, also some of the sails, including that of the small boat at right. The sky is almost completely covered with clouds.
- C.* Trial proof, marked: *Trial undescribed by Drake between a & b & c*. The greater part of the sky has been removed and re-drawn. Some foul biting. The sail on the small boat to right is again white.
- D.* Trial proof, Marked: (*d*) *April 1875*. The whole plate is strengthened, particularly the sky at left. The sail on the boat at right is shaded by what appears to be aquatint, and a few dry-point lines.
- E.* Second state; with the man's face in the clouds at left.
- F.* Third state; unpublished. Marked: *3.<sup>a</sup> State — prepared for Mezzotinting*.
- G.* Impression from the centre plate, which was mezzotinted.

149 **Pool Dornie.** D. 141. K. 386-387.

Trial proof (*a*). A river, making a sudden



bend to left in the distance, where it is lost to view between low wooded hills, fills the whole of the middle ground and the right foreground. To left, in foreground, a knoll with ferns and two large trees. Three points of the left bank jut into the river in the distance.

*A.* Undescribed. The trees and ferns at left have been removed, and in their place are large boulders, from which tangled shrubs, heavily shaded, hang over the river. In place of the river at left middle distance, a bank with trees. A man fishing on right bank. The trees on the banks of the river are altered, also heavily shaded, and swirling water is expressed in the river. *Seymour Haden*, across the man's legs at left. In margin below, in pencil: *D—unpublished, trial—not described.* No signature. Touched in pencil. In the margin: *Jan. 26. 1878* in pencil. Drake, however, assigns the plate to 1874.

*B.* Undescribed. Most of the work on the left has been erased, including the feet of the man, who has been partly redrawn, and the space in part left bare. In the margin is written: *trial 141—plate abandoned.*

1877.

- 150 **Hand Painting.** D. 142. K. 388.  
Trial proof (*a*).
- 151 **Hands Dry-Pointing.** D. 143. K. 389-  
390.  
Trial proof (*a*).  
*A.* Trial proof (*b*).
- 152 **Winchelsea Canal.** D. 144. K. 391-394.  
Trial proof (*a*), partly erased and drawn  
upon.  
*A.* The mezzotint. Undescribed trial proof.  
The little tower on the horizon at the  
left (Camber Castle) has disappeared.  
Printed in brown.  
*B.* Another undescribed proof with changes  
in the mezzotinting, particularly in the  
water in right foreground. Printed in  
dark brown.
- 153 **Divergent Paths.** D. 145. K. 395-399.  
Undescribed; before Drake's trial proof (*a*).  
In this proof there are only the two roads in  
the middle, reeds or high grass on either  
side, and bushes in the background, the  
whole expressed in very strong contrasts of  
black and white. The proof is, however,  
marked (*a*).

DRY-POINTS AND MEZZOTINTS.

- A. Undescribed. The bushes in the background have been partly scraped away to make room for the trunks, which have been drawn in pencil. Marked: *Trial. Jan. 6, 1878 (b)*.
- B. A similar proof, drawn upon. In the margin to left is written: *Trial. Jan. 6, 1878 c undescribed—*; to right: *The divergent paths*.
- C. Drake's trial proof (*a*). The tree-trunks are now expressed to the left, in dry-point. Additions have also been made to the foreground on the left. The signature, *Seymour Haden*, not mentioned by Drake, has been dry-pointed in lower left corner. In the margin is written: (*d*) *undescribed*.

154 Windmill Hill (No. 1). D. 146. K. 400-402.

Trial proof (*a*). The left half of the roof of the house is shaded. In the margin is written: 1 *Trial Oct. 7, 1877. (a) 1<sup>st</sup> from plate*.

- A. Trial proof (*b*), touched in pencil. In the margin is written: *Windmill Hill—Early trial—(b)*. The roof is still shaded on its left half. On Japan paper.
- B. Published state. The whole roof is shaded.

155 **Windmill Hill** (No. 2). D. 147. K. 403-405.

Trial proof (*a*). The middle ground on the left is bare. Much foul biting.

*A.* Marked: (*b*). Some lines are now on the bare space in the middle ground, and black spots of dry-pointing on the bushes at the left.

*B.* Marked: (*c*). The patches on the bushes have been cleared, and more dry-point lines added, so that the whole is now more harmonious.

NOTE.—Koehler, from his foot-note, evidently mistakes subject for locality.

156 **Windmill Hill** (No. 3). D. 148. K. 406.

Trial proof (*a*). Drake's description of this plate is somewhat misleading: "The same subject, on an enlarged scale, as Nos. 146 and 147. Ferns in the foreground. 'Seymour Haden, 1877.'" It is really a part of the same subject from a nearer point of view.

157 **Ye Compleat Angler**. D. 149. K. 407-409.

Trial proof (*a*), marked: *Trial. Dec. 4, 1877. (a)*.

*A.* Trial proof (*b*), marked: *Trial. Jan. 6, 1878 (b)*.

*B.* Published state.

- 158 **Nine Barrow Down.** D. 150. K. 410.  
Published state.
- 159 **The Keep.** D. 151. K. 411-413.  
Trial proof, marked: *D. 151. (a)*. Drake calls this the published state.
- A.* Trial proof, marked: *D. 151. (b) undescribed*. The felled tree trunks in the foreground are shaded.
- B.* Another proof, marked by the artist: *151 first*. All the work between the castle and the large, inclined tree has been removed; in its place are a hill and two cows. The trees at the left, except the two trunks at the extreme end, have been combined to form one large one, whose trunk rises in front of the felled logs and obliterates *Haden*. The small tree at the right has been taken out, and a weather-vane is on the mast above the castle. Below and to the right are minor changes.
- 160 **The Sluice.** D. 152. K. 414-416.  
Trial proof (*a*), marked: *Trial 1.<sup>st</sup> one only. (a)*.
- A.* Undescribed. In the margin is written: *Trial 2 (b). Two impressions — this the first*. Behind the little girl on the right now stands a larger boy who appears to be talking to a boy who sits on

top of the wall of the sluice on the left, which has been re-drawn and extends much further to the left, and is more in the foreground. A branch in upper right corner now reaches to the middle of the plate. The signature and date are fainter than in (*a*).

- B.* First state. Much work has been added, especially on the right. The layers of stone have been drawn in on the sluice wall. The water coming from the sluice is well defined, and swirls around the wall toward the mill-wheel. In lower right corner: *Seymour Haden 1877*, the year reversed.

161 **The Cabin.** D. 153. K. 417-419.

Trial proof, marked: 1 *Trial Oct 7. 1877. a.* Instead of the black dog mentioned by Drake, a black cat is seated at the left-hand corner of the cabin.

- A.* Trial proof, undescribed; marked *c.* The figures on the left have been removed, as well as the signature and date. They have been replaced by a dog looking out of a kennel made of a barrel. The horizon at extreme left is indicated by a single line.
- B.* Trial proof, undescribed. Some houses, trees, and a fence in the distance on the

extreme left, instead of the single line. *Seymour Haden 1877*, is in the centre of the foreground, in dry-point.

162 **The Castle Ditch.** D. 154. K. 420.

Trial proof (*a*), marked, in the artist's writing: *1. Trial. Oct. 7. 1877. unique.* The plate was destroyed after this impression had been taken.

163 **The Castle Bridge.** D. 155. K. 421-423.

Trial proof (*a*), marked: *1. Trial Dec. 4. 1877 (a).* This gives the complete composition, the castle gate with double portcullis and the shading of the arches being intact.

*A.* Undescribed. The shading under the arches has been erased, as well as part of the gate, leaving a blank space in the centre of the plate above.

164 **Swanage Bay.** D. 156. K. 424-426.

Trial proof (*a*), before the plate was cut.

*A.* The plate reduced. Three of the four diagonal lines which marked the bank of the river in lower left corner, and some of the foul biting in the sky, have been removed, but instead of the storm cloud on the left having been removed, it has been increased.

*B.* First state. The bare sky at upper left corner is now filled with clouds, and the lower left corner worked over in lines.

165 **Newton Manor.** D. 157. K. 427-430.

Trial proof, undescribed. Later than Drake's trial proof (*a*). Three hinds in the foreground. The distant hills are only laid in, and the trees surrounding the house almost a black mass. Marked: *Trial b 2 impressions.*

*A.* Trial proof, undescribed. The distance has been developed by the addition of slight indications of trees, etc., and the trees surrounding the house have been cleared up. In the left lower corner a large stag has been introduced, of which only the head and neck and part of the back are seen. Marked: *Trial — before shadowing the large stag — 3 impr.*

*B.* Trial proof, undescribed. The middle distance and the distance on the right have been shaded, and some shading has been done on the head and neck of the stag. Marked: (*c*).

*C.* Trial proof, undescribed. The cliff near the foreground, above the stag, has been erased. Some shading by oblique lines at the foot of the rising ground at the right.



166 Challow Farm. D. 158. K. 431-434.

Undescribed. Drake does not mention the two ponds beyond the donkey, the shipping in left distance, nor the distant hills which are lost behind the tree at right. Black spots of dry-point are all over the plate.

A. Undescribed, marked: *Trial (b) unique.*

The dry-point has been reduced, the sky, mountains, and shipping have been almost burnished out, but slight traces of them remaining.

B. Undescribed. Added dry-point work all over the plate. The stump to the left of the large tree has been developed into a tree of equal height, there is one pond before the donkey well expressed, and the distance is closed in by a hill.

C. Undescribed. The distance, including the farm-houses and the tree on the left, has been taken out again. The signature and date in lower left corner have also been removed and the following substituted: *While birds sing donkeys bray. March 15. 1880.* On the proof, over the legend quoted, is written: *To T. A. Martin donkey and critic.* In the margin below is written: *Tr. c and Dedicated with this inscription (only two impressions taken) to a well known critic who, knowing nothing of drypoint, found*

*this plate 'a ridiculous assemblage of blots'*— On the lowest branch of the tree nearest to centre sits a bird.

*D.* Undescribed. Marked: *touched*. The farm-houses and tree to left have been restored about as they were before, and the distance closed in by hills rising toward the right. The legend of the former state has been erased, and *Seymour Haden 1877* is in its old place.

*E.* Undescribed. Marked: *First St.* Some additional work on the plate, especially in the distance and middle distance. The gable end of the last building on the left and the roof of the main building have been shaded. In the gable end of the barn to right, which previously had no openings, an arched door and, above it, a square opening have been introduced.

167 **Wareham Bridge.** D. 159. K. 435-439.

Marked: 1. *Trial (a)*— *Oct 7. 1877*. Drake says there are men and horses, but there are only two horses and one man. The distance on extreme right is undefined.

*A.* Marked: *Trial (b)*. To the right of the bridge some houses have been added, and the distance, at extreme right, defined by a house and trees. In the upper

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left corner the trees have been removed, and two horses and riders have taken their place. Underneath, the arches are now shadowed by cross-lines.

*B.* Undescribed. Marked: *Trial (c)*. The bridge, the houses, and the distant shore of the river have been shaded, and much delicate work has been added in the sky. The reeds under the white end of the boat-house have been shaded by oblique lines, and their reflection in the water darkened. The upper part of the tall grass, on the extreme right, has been almost effaced.

*C.* Undescribed. Marked: *First pub: st.:*. In the right foreground two horses, one ridden by a boy who looks backward, have been added. In the extreme distance high hills are indicated.

*D.* Undescribed. The hills in the extreme distance have been removed. The horses in the right foreground, which are nearly white in *C.* are now more completely shaded. The grasses to right of the horses have been erased.

168 **The Little Boat-house.** D. 160. K. 440-441.

Published state.

*A.* Undescribed. The mound in the dis-

tance, on extreme left, has been changed into a hut with a smoking chimney, above which three birds are flying. In the opening between the large willow and the tree to left of it, a man with a wheelbarrow is indicated. On the extreme right, near the foreground, a boat, with a pair of oars in it, has been added.

169 **A Backwater.** D. 161. K. 442-444.

Trial proof (*a*), marked: *1 Trial (a) unique.*

*A.* Published state? Marked: *b. undescribed.* Clouds have been indicated in the sky, which was quite bare in (*a*), and the distant trees on extreme right have been added. On the ground in front of these trees three animals have been indicated. A boy is swimming on his back in the water.

*B.* Marked: *at Sonning—Berks.* The boy has been removed, and the reflections of the ferns in the water have been lengthened near the point where the left bank forms an angle, and also three quarters of an inch to left of that. There is more work on the foliage of the large trees, and a curious new *S* is dry-pointed over the old one in *Seymour.*

*C.* Undescribed. Three large ducks, sitting, have been introduced in the foreground.

170 **Sketch at the Back of a Zinc Plate.**

D. 162. K. 445.

Trial (*a*). The man on the left behind the tree has no fishing-rod.

A. Published state.

(Lenox trial (*a*).)

171 **The Two Cows.** D. 163. K. 446-451.

Trial proof (*a*), marked: (*a*) *unique*.

A. Trial proof (*b*), marked: *b*.

B. Marked: *Trial c undescribed*. The distance on the right has been taken out, leaving nearly all the upper quarter of the plate bare. Foul biting all over the remainder of the plate, particularly at the left.

C. Undescribed. A third cow, grazing, has been introduced in the middle ground on the right. A few horizontal lines have been drawn in the distance to right of trees, so that the horizon is now of equal height on both sides. The right of the two smaller cows is still white, and broad white lights are on the large cow. There are shading lines in the distance to the left of the trees, and the foul biting has been cleared away. Marked: *c with third cow undescribed*.

D. Undescribed. The white cow and the lights on the large cow have been shaded.

- 172 **The Willows.** D. 164. K. 452-453.  
 Undescribed proof. A road has been defined between the tree on the extreme left and the willows. The growth of brushwood on the left, as well as the signature and date under it, have been replaced by two lambs lying among brambles. In lower right corner: *Seymour Haden, 1877.*
- 173 **Dusty Millers.** D. 165. K. 454-457.  
 Trial proof (*a*).  
*A.* First published state. On Japan paper.  
*B.* Second published state. On Japan paper.
- 174 **Barbel Fishing.** D. 166. K. 458.  
 Published state, which is the only one described by Drake.
- 175 **The Vicarage.** D. 167. K. 459.  
 Trial proof (*a*).
- 176 **Grim Spain.** D. 168. K. 460-461.  
 Published state, marked: *Trial. Dec. 4. 1877.* Printed in black. On Japan paper.  
*A.* Same state, marked: *Trial. Dec. 4. 1877*  
*—1.<sup>st</sup> St: This will do. S. H.* Printed in brown. On laid paper.
- 177 **Toledo.** Not in Drake. K. 462.  
 A roadway on the bank of a river occupies the foreground of the plate. Winding to the left, it crosses a bridge of a single arch

at the right of the middle distance. A hill, sloping from right to left, is crowned by a castle; and on the distant high bank of the river, at the right, are houses and trees. In the left foreground is a group of trees with leaves; and two slender tree-trunks stand in the middle of the plate. Other trees border the edge of the road. In lower left corner: *Seymour Haden 1877*. In the margin is written: *168<sup>a</sup> Toledo—Plate abandoned*. On Whatman paper. Slightly retouched.

178 **The Fountain, Cintra.** D. 169. K. 463-465.

Trial proof (*a*), marked: (*a*) *one proof only taken*. The signature is on the basin of the fountain, almost hidden by the shading.

A. Trial proof (*b*), marked: (*b*) *undescribed*, which is an error.

B. Undescribed. Marked: (*c*)—*undescribed*. The middle distance has again been partly drawn in outline. The sky and the extreme right are bare.

179 **Cadaval, Cintra.** D. 170. K. 466-467.

Trial proof (*b*), slightly touched in pencil, marked: *Trial—Jan 6. 1878, printed in brown?* and *The lines of Torres Vedras*.

A. Counterproof of same state. On the proof, the branches and foliage in upper left corner have been scratched out.

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In the space is written: *Six Etchings in Spain & Portugal*. In the margin below is marked: *1 Trial reverse. Jan 6. 1878*, and under the figure of the sitting man: *This is Sir J. C. Robinson*.

- 180 **Cork Trees, Cintra.** D. 171. K. 468.  
Trial proof (a), marked: *1. Trial Jan 6. 1878*.  
On Japan paper.
- 181 **The Tank, Cintra.** D. 172. K. 469.  
Trial proof (a), marked: *9.<sup>th</sup> from plate*.
- 182 **The Terrace, Cintra.** D. 173. K. 470.  
Trial A, marked: *1. Trial. Dec. 4. 1877*.  
This corresponds to Drake's trial proof (a), except that the signature and date, in lower left corner, are not reversed.
- 183 **Outside the Cork Convent, Cintra.** D. 174. K. 471-472.  
Trial proof (a), marked: *1 Trial. Dec<sup>r</sup> 4. 1877*.  
A. Undescribed. The buildings, etc., have been shaded on the sides toward the right. All the work in the centre and left part of the foreground has been erased, and the figure of a standing woman introduced. In the lower left corner: *Seymour Haden*.
- 184 **Inside the Cork Convent, Cintra.** D. 175. K. 473-475.



Trial proof (*a*), marked: *I. Trial Decr. 4. 1877. (a).*

Trial proof, marked: (*b*) *undescribed.*

*A.* Trial proof, marked: (*b*) *undescribed.*

The bushes have been removed from before the wall at the left, and the figure of a man is introduced. Most of the stones at the left are now shaded. The entrance is so black as to be almost undistinguishable. The slab of stone at the right has been removed, and *Sey* of *Seymour* has been re-etched.

*B.* Trial proof, *undescribed.* All the work in the left half of the plate has been removed except a few lines indicating the retaining and garden walls, and the monk standing in front of them.

185 **A Monk Praying.** D. 185. K. 476-479.

Trial proof (*a*). The sleeve of the monk's habit is almost white and his face is touched up with pencil.

*A.* Trial proof, *undescribed*, marked: (*b*).

The upper part of the sleeve and the cuff are shaded, and the face is touched up with pencil.

*B.* Trial proof, *undescribed*, marked: (*c*).

Additional work on the monk's cowl and habit. The cuff, near the hand, now has heavy oblique cross-lines; also

the habit, below the cuff. The face is touched up with pencil.

C. Trial proof, undescribed. The plate has been cut down to: height,  $5\frac{1}{8}$  inches; width,  $5\frac{3}{8}$  inches. The monk and the left part of the tree, with the cross attached, remain. The face is touched up with pencil.

186 **The Monk at the Fountain.** Not in Drake. Etching. K. 480-481. Size of plate: height,  $5\frac{7}{8}$  inches; width,  $8\frac{7}{8}$  inches.

Before a fountain at the right stands a bare-headed monk, with his back to the spectator, in his hand, a jug. Behind the fountain, five steps lead up to an arched doorway in a wall; to the left of the top of which is a niche containing a skull. Behind this, a square building with pyramidal roof, the square door of which is approached by a flight of steps. A stone post, and a wall which runs to within an inch of the edge of the plate, are indicated on the left. In the left lower corner: *Seymour Haden 1877*. In the margin, in artist's writing: *Not in Drake—the Monk at the Fountain—trial (a)—before burnisher marks on figure—*

A. Marked: *1<sup>st</sup> St.* Some shading lines on the lower part of the monk's habit have been burnished out. The lower part of jet of water has also been erased.

1878.

187 **Thames Fishermen.** D. 182. K. 482.

Trial proof (*a*)—only state. As Drake says, this plate is “a repetition of No. 11, with changes in the forms of the trees on the left bank.”

188 **Windsor.** D. 183. K. 484-492.

Charcoal drawing, partly touched up with white. A study for the etching. In lower left corner is written: *Seymour Haden. Done sitting on railway bridge—in bodily fear of train.* Drake assigns “Windsor” to the year 1879, but as the plate is dated 1878, it is inserted under this year.

- A. Trial proof (*a*), marked: *Trial (a)*, and: *Trial. Fr. Seymour Haden.* Printed in warm brown.
- B. Marked: *Trial (C) undescribed anterior to 1<sup>st</sup> St.* The bushes at the back of the bathers have been changed into trees, the sail of the boat has been enlarged and shaded, but the reflection of the boat in the water has not yet been defined. Printed in warm brown.
- C. First published state, marked: *1<sup>st</sup> St.*  
*D.* The reflection of the sail-boat has been defined. Printed in warm brown.
- D. Marked: *undescribed—Trial (b).* The branch which crossed the sail has been

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removed, the sail is white again, and its reflection in the water has been almost erased. The bush in front of the bathers has disappeared. On Whatman paper. Printed in warm brown.

- E.* Second published state, marked: *2.<sup>nd</sup> State: D.* The lower part of the sail is shaded. Printed in dark brown.
- F.* Fourth published state. Printed in warm black.

1879.

189 **The House by the Sea.** D. 176. K. 493-494.

First state. In addition to Drake's description the following should be added: In the middle distance, on the right, are shrubs and brambles lightly indicated; and there is a figure of a man in the roadway behind the post. On the left is a large pyramidal rock, half way up the plate. Signed: *Royal Institution 29 March 1879. Seymour Haden.* Below, in the artist's handwriting: *This is the plate as actually done during the lecture—no other impression that I know of—Printed also at the lecture by Goulding. Seymour Haden.*

- A.* Undescribed by Drake. The pyramidal stone is now a post with rounded top. The man, and the brambles to the right of

and beyond the post in the centre, have been cleared away. A net which casts a shadow is suspended from poles to the right of the house, and two figures, water-butts, etc., in front of the house, have taken their place.

- B.* Undescribed by Drake. Marked: *trial 1<sup>st</sup> St.* The post at the left has now a square head and is heavily shaded. The figures before the house have been removed, as has the shadow cast by the net.

190 **The Amstel.** D. 177. K. 495-496.

As described by Drake, but without the inscription cited by him: *Royal Institution, March 29, 1879, Seymour Haden.*

191 **The Hedgerow.** D. 178. K. 497.

Bushes, a bifurcated tree trunk, a tree leaning to right, with foliage indicated by oblique hatchings, and a line in front of them to indicate rising ground, occupy the middle ground. In the distance, trees, bushes, and a house. Beginning at lower right corner: *Royal Institution—March 29—1879.* About an inch and a quarter of the left side of the plate and the foreground are white. The dog and sheep mentioned by Drake may have been removed, as there are traces of former work in the foreground.

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- 192 **The Turret.** D. 179. K. 498.  
Published state. Printed in warm black.
- 193 **One-Tree Farm.** D. 180. K. 499.  
Besides the ducks near the pond there is also a flock of sheep behind and to left of the tree. This plate had evidently been used before. *Willesley, Oct 4 1873. S. Haden* is still legible over the present signature. The impression is partly scraped out and drawn upon.
- 194 **Three-Tree Farm.** D. 181. K. 500.  
Published state. On laid paper.
- 195 **Greenwich.** D. 184. K. 501-510.  
Trial proof (*a*).  
*A.* Trial proof (*b*).  
*B.* Trial proof (*c*).  
*C.* Marked: *Trial D undescribed. Boat in foreground with additional work afterward removed*; that is, the boat is now white again inside, except in a corner of the stern, but is shaded outside. The added boat is shaded inside and outside.  
*D.* Undescribed. Marked: *II variation in foreground boat.*  
*E.* First published state.  
*F.* Second published state.

PLATES EXECUTED SINCE THE  
PUBLICATION OF DRAKE'S  
CATALOGUE.

*For early plates not described by Drake, see  
Nos. 23, 51, 85, 118, and 119 of this catalogue.*

1880.

196 **Harlech.** Mezzotint. (The second plate reversed. The first is D. 137.) K. 511-516. Height,  $8\frac{7}{8}$  inches; width,  $12\frac{3}{8}$  inches. Sub-height, 8 inches; width,  $11\frac{3}{8}$  inches.

The spur of a rocky eminence rising from the right middle ground is crowned by a castle. A herd of deer among the rocks below. At the left, and in the distance, a plain through which winds a river. A tree at the extreme right. Smoke arises from a cleft in the rocks below the castle and a heavy cloud hangs over the plain. Almost pure mezzotint. Printed in light brown.

Trial proof (*a*), as described: marked: *1st Trial Ap. 18. 1880. Still more pressure, and (a).*

*A.* Trial (*b*). The plate has been worked over, roulette having been freely used, also dry-point. The contour of some of the rocks has been changed, the deer have been removed, and sheep graze in

the near right foreground. The smoke has increased, there are heavier clouds in the sky at right, and the tree has been removed, leaving some brushwood. Printed in warm brown.

- B.* Trial *C.* The outlines of the castle and rocks have been clearly defined by etched lines, as well as the herbage, etc., at right, where another sheep has been added higher up. The river now winds in and out, and the large cloud has given place to a streaked sky. A strong etched line marks the outline of the composition. In the margin below: *Narlech*. Printed in warm brown ink.
- C.* Trial *D.* The clouds at the right have been made heavier and the river obscured by roulette work. Below, in dry-point, on the left: *Drawn, Etched, Engraved, and Printed by*; on the right: *Francis Seymour Haden May 11 1880*. The middle bar of the N in *Narlech* has been crossed by a dry-point line to indicate an H. Printed in warm brown.
- D.* There is now only a single thin line of smoke rising toward the left, in a broad band of shadow falling obliquely across the declivity. Printed in dark brown.
- E.* The smoke has been more clearly de-



fined, and the margins have been cleaned, except the lower, which still shows traces of the rocking-tool. The dry-point lettering is fainter, having lost its bur, and the title again reads *Narlech*, as the dry-point line across the middle bar of the N has almost entirely disappeared. Marked: *First state*. Printed in dark brown.

1881.

- 197 **The Minister's Horse.** Dry-point. K. 517. Height,  $5\frac{1}{2}$  inches; width,  $8\frac{1}{2}$  inches. An old white horse, turned toward the left, stands in water, in a ravine which runs from lower right corner to the centre of the plate. On the left, precipitous rocks; on the right, a plateau with low trees. In the distance, the sea, with a sail-boat and steamer; beyond, high mountains. In lower left corner: *Seymour Haden, 1881*. Marked: *189 D. Trial. A one impression.*

- 198 **The Village Ford.** Etching and dry-point. K. 518-522. Height, 7 inches; width,  $11\frac{1}{2}$  inches. A stream occupies the foreground; across it runs a trestle-bridge from the right to the centre of the middle ground, where it is continued by a road bordered on the left by

houses and trees running at a right angle to it. Behind the bridge, on the right, is a clump of bushes. In the water, to the left, a cow stands, facing to front; behind, and still further to the left, is another cow. In the lower left corner: *Seymour Haden, 1881.* Trial (*a*), as described.

*A.* Trial (*b*). The second cow has been removed.

*B.* First state. The plate is cut down on the left, and the size is now: height, 7 inches; width,  $10\frac{1}{4}$  inches. The houses, hayricks, fence, and trees on the left are completed to the edge of the plate, and a man is walking in the roadway. A few delicate lines express the extreme distance in upper right corner, where a group of trees in dry-point has been added.

*C.* Second state. A man is climbing a ladder which leans on the long, low house at the left, near which are three ducks, by the fence. There are clouds in the sky, and the trees and distance at the right are strengthened.

199 **A Lancashire River.** Etching. K. 523-529. Height, 11 inches; width, 16 inches. A river, in which are cattle, occupies the whole foreground, and is lost to view be-

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tween high, steep banks in the middle distance. The right bank, from the middle distance to the foreground, where it juts into the river, is thickly wooded. In the left middle distance, cattle, boat-house, three boats, and nets hung on poles to dry. Rolling clouds and rain at left, clear in center, heavy, broken clouds at right. In lower right corner: *Seymour Haden, 1881.*

- A.* Trial proof (*a*). The cow in the lower left corner is but slightly shaded, and the white one, in profile on the shore, is lightly shaded by parallel oblique dry-point lines. There are only two boats and no nets.
- B.* Trial proof, marked: (*b*). Delicate, but no difference between (*a*) and (*b*) can be detected.
- C.* Trial proof, marked: (*c*). The smaller of the two white cows in the middle distance is shaded with lines, and the high lights on the black cows are also shaded. There are three boats in front of the little house, behind which nets are hung. The reflections in the water from the trees of the right bank are more developed.
- D.* Trial proof, marked: (*d*). There are three positive spots of black on the trees on the right bank which juts into the river.

*E.* Trial proof, marked: (*e*). The black spots have been removed.

First state. The mass of trees on the point on the right has been divided into two groups by the introduction of a broad light. The nets are now extended in an elliptic sweep to left of the boat-house; the clouds are more developed, and touch the top of the bare bluff in the middle distance.

200 **Encombe Woods.** Etching. K. 530-536.

Height,  $9\frac{7}{8}$  inches; width, 15 inches.

At the right, a wooded hillside which extends in a semi-circular sweep beyond the centre. A ravine and plateau in left distance. In lower left corner, a pool of water in which are cast the reflections of two donkeys standing on its edge. In both corners of the sky, clouds and rain. At extreme right, a large tree-top with widely extending branches. In lower right corner: *Seymour Haden 1882.*

Marked: *Trial (a): with figure & horses.* The whole sky is filled with indications of rain. The ravine on left is not yet well defined. In the foreground to right, two horses are seen from behind, one mounted by a man. In right lower corner: *Seymour Haden, 1881.* Slightly touched in pencil.

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- A.* Marked: *Trial (b), reversed.* A counterproof. The horses and man have been removed, and most of the work in the middle of the sky cleared away. Touched with crayon.
- B.* *Trial (c).* The plate measures: height, 9 inches; width, 14 inches. The sky has been cleared in the middle, and the work in its left reduced so that it is only faintly visible. The whole of the foreground, up to the feet of the donkeys, has been removed, with the exception of a few lines and *Seymour Haden 1888* in lower right corner.
- C.* *Trial (d).* The plate measures: height,  $8\frac{3}{8}$  inches; width,  $13\frac{1}{2}$  inches. The plateau has been drawn in again, with the ravine clearly defined. In the extreme left distance are some houses. The clouds and indications of rain on the left have again been strengthened and the pool of water indicates the reflections of the donkeys. The signature and date have been removed.
- D.* *Trial (e).* The sky is bare, and the houses on the plateau have disappeared. In lower right corner: *Seymour Haden 1882.*
- E.* First state, as described. The plateau on the left has been more clearly defined and the plate strengthened throughout.

201 **Encombe Woods.** Second plate. Etching. K. 537-539. Height,  $9\frac{7}{8}$  inches; width, 15 inches.

The second plate, and the same as the preceding, but reversed.

Marked: *2<sup>nd</sup> plate. 1<sup>st</sup> trial a proof without reinking plate.* The landscape is in outline only, the donkeys alone being shaded. In the sky, a few scratches to indicate rain. In lower left corner: *Seymour Haden 1887*, the date under the name.

A. Marked: *trial (b).* Cut to height,  $8\frac{3}{4}$  inches; width,  $13\frac{1}{4}$  inches. The indications of rain at left have been increased, the middle ground and foreground have been shaded, and the reflection of the donkeys has been added. At left, the embossed lines show that that part of the plate has not been inked. Touched in pencil, white, and pinkish water-color.

1882.

202 **Cowdray—with Cows.** Etching. K. 540-543. Height, 6 inches; width, 9 inches.

In the foreground, a stream with a high bank. Two cows are in the water and one on the right bank. Over the left bank,

stretching across the plate, is a level field, beyond which, extending from right to left, are a group of trees, farm-houses, and a hay-rick with a ladder against it. Behind the houses, at left, rises Cowdray Castle.

*A.* Marked: *trial (a)*. The three cows are almost without shading, and two flocks of birds are in the sky. In lower left corner: *Seymour Haden 1882*; and on same line, to right of middle of plate: *Cowdray*.

*B.* Marked: *trial (b)*. The birds in the upper part of the sky have been removed. The cow on the further bank has been shaded, but there are broad lights left on the back, the head, and the breast. Signature, name, and title have been removed.

Marked: *First*. As described. The broad light on the back of the cow is cross-hatched. The course of the brook is now well defined by horizontal lines.

203 **Cowdray—with Geese.** Etching. K. 544-548. Height, 6 inches; width, 9½ inches.

The same subject as the preceding, with variations, the most noticeable of which are: a herd of cows on the extreme left, a tree growing at the foot of the further bank of

the brook about centre of plate, and geese on the bank as well as in lower right corner. In lower left corner: *Cowdray 1882.*

Trial proof, marked: *Tr. a.* Geese only in lower right corner. A number of geese, apparently cut from some other etching and gone over with the pen and white body color, have been pasted on the proof on the left.

A. Trial proof, marked: *Trial a.* Same state as the preceding. Distance drawn in blue pencil.

B. Trial proof, marked: *trial (b).* Six geese have been added on the left bank of the brook, to left of tree.

C. Trial proof, marked: *trial C.* Five geese only on further side of brook, one of them swimming.

D. Trial proof (*d*). Two geese only on further side of brook, one of them swimming.

204 **The Three Calves.** Etching. K. 549.

Height, 6 inches; width, 9½ inches.

In left foreground, three calves, two standing. To right of the calves, the bank of a brook; in the centre, a farm-house, hay-rick with a ladder against it, and trees. The farmhouse, etc., seem to be a reminiscence of Cowdray.

In lower left corner: *Seymour Haden 1882.*



Trial proof, as described. Marked:  
196. B.

205 **The Four Cows.** Etching. K. 550-551.

Height,  $5\frac{3}{8}$  inches; width,  $8\frac{3}{8}$  inches.

A stream is crossed on the extreme right by a rustic bridge, on which are two men, one of them with a fishing-pole and a dog. In the left foreground, reeds; in the right, rising ground, defined by a few lines indicating grass growing on it. In the stream, four cows. In the middle ground, reeds, trees, and bushes. Clouds indicated in left half of sky, the right half bare. In lower left corner: *Seymour Haden 1882.*

Marked: *Trial (a) touched. 1.<sup>st</sup> imp<sup>r</sup>.*

There are a few dry-point lines in right half of sky, indicating a cloud, also a few lines beyond the trees at the end of the bridge, indicating either clouds or distant hills. Drawn upon.

A. Another proof, marked: *Trial (a)*, but later, as the sky at left is partly cleared, and the lines above the trees at the bridge are removed, and in lower right corner the light, dry-point lines have been burnished out.

206 **Long Parish.** Etching. K. 552. Height, 7 inches; width,  $10\frac{7}{8}$  inches.

A river in left foreground and middle ground;

in the right foreground it is hidden by an elevation on which grow trees and ferns. On the further side of the water, to left, a wooden fence or bridge with willows growing in front of it and a poplar beyond it. In the centre, a long wooden bridge crosses the river; beyond it a farm-house; and in the distance, across the whole plate, trees. The sky suggests brilliant white clouds. In lower left corner: *Seymour Haden, 1882.*

As described. Marked: *Col. H.*

207 **Pine Trees.** Height,  $10\frac{3}{8}$  inches; width, 7 inches.

A study of the tops and part of the trunks of two pine trees, to the left of which, lightly etched, a third smaller tree. At bottom, toward the left, a sheep, and slight traces of other sheep above it. Below, at left: *Seymour Haden 1882.* On zinc.

Exhibited in the Painter-Etchers' Society, 1894.

1884.

208 **A Salmon River.** Mezzotint and etching. K. 553. Height,  $4\frac{5}{8}$  inches; width,  $6\frac{1}{4}$  inches.

A rapidly flowing mountain stream winds between wooded and rocky banks. A heavy sky with light clouds in centre. In the par-

tially cleaned margin below,  $\frac{5}{18}$  inches wide : *Seymour Hayden*, at left. The plate was published in *Recollections of Fly Fishing, etc.*, by Edward Hamilton, M.D. London : 1884.

209 **Sarah and Anne Haden.** Etching and dry-point. K. 127. Height,  $9\frac{3}{8}$  inches ; width, 6 inches.

A repetition of No. 54, but turned to the right and without any lettering or background.

1886.

210 **Breaking up of the Agamemnon.** Second plate. K. 554-561. (The first plate is D. 128.) Etching and mezzotint.

The subject is the same as No. 136, with the additions of a sail between the masts of the *Agamemnon* and a man-of-war's boat in the water near the stern. In all the states, *Seymour Haden 1886*, in lower left corner.

Trial (a). Pure etching. The sky is bare.

A. Trial (b). Pure etching. Some shading has been added on the *Dreadnaught* and Greenwich Hospital at the left, on the balks of timber at right, and boats and piles in lower left corner. The sail on the mizzenmast is outlined.

B. Marked : 1.<sup>st</sup> trial. The mezzotinting is

- so heavy that a night effect is suggested. Printed in dark brown. On plate paper.
- C. Marked: *Second trial*. The long upright post on extreme right is brightened at the top. The waves have been better defined, and the sky has been considerably lightened. Printed in warm brown.
- D. Marked: *Third trial*. The four posts in lower left corner now reflect the light on their sides, and the escaping steam at the stern of the coal vessel is blown across the sail between the masts of the *Agamemnon*. Printed in rich brown.
- E. Marked: *4.<sup>th</sup> trial*. The light on the upper end of the post to right has disappeared and the upper cloud at left is darkened. Printed in warm brown.
- F. Marked: *Fifth trial*—. The change is principally in the sky, the only clouds seen being a long line of stratus running across the whole plate immediately above the sun. The upper part of the post reflects the light again. Printed in warm brown.
- G. Marked: *2.<sup>nd</sup> St.* and *May 27. 1885.*  
*4 Very fine impression—The 4.<sup>th</sup> taken.* The sky has again been changed. The whole of it is now mottled, with an area of light above the sun. Printed in warm brown.

MEZZOTINTS—NOT DATED.

211 **An Early Riser.** Height,  $8\frac{5}{8}$  inches; width,  $11\frac{3}{8}$  inches.

A rocky eminence rising from right to left. A stag stands at the right, facing to front; at the left, the moon shines brightly. In lower left corner: *Seymour Haden*.

Exhibited in Painter-Etchers' Society, 1897.

212 **The Fisherman.** Height,  $7\frac{1}{4}$  inches; width,  $11\frac{1}{2}$  inches.

A man with rod and line stands in and faces up the stream, in front of a low dam. Sedges on the right; large trees on the left, and five posts in the stream in front of them. The banks of the stream on both sides are lined with trees, and between them, in the distance, a hill, in front of which the river disappears.

Exhibited in Painter-Etchers' Society, 1897.

213 **Landscape.** Height, 6 inches; width,  $8\frac{7}{8}$  inches.

A small stream flows through a narrow gorge. On the left, a high hill, with trees in the foreground, which catch the full light of the moon rising from a bank of clouds. A lower hill on the right, with shrubs and rocks in the foreground. Marked, in lower left margin: *Two impressions only—plate destroyed*, and *Seymour Haden*, at right.

Handwritten text at the top of the page, possibly a header or title, consisting of several lines of cursive script.

Main body of handwritten text, appearing to be a list or series of entries, possibly names or dates, written in cursive. The text is very faint and difficult to read.

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