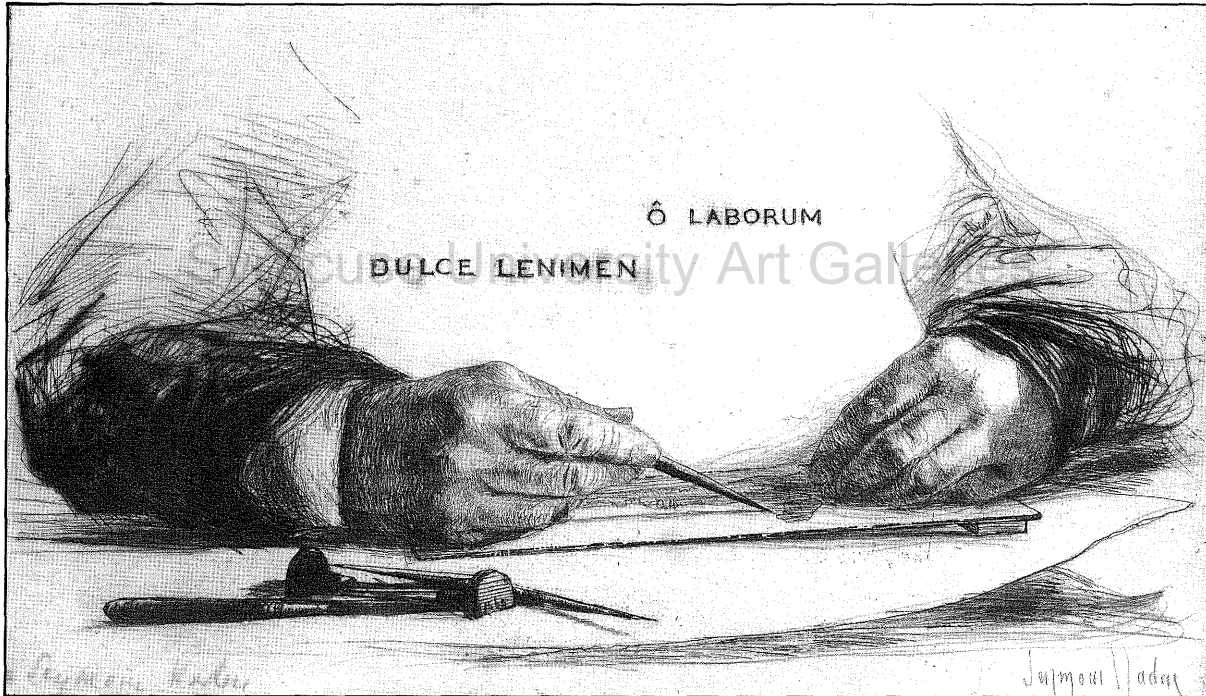


Sir Francis Seymour Haden, M.D.

PRINTS FROM THE SYRACUSE UNIVERSITY ART COLLECTIONS



21. Hands Etching—O Laborum, 1865

COVER ILLUSTRATION (Illustration numbers correspond to checklist numbers.)

21. *Hands Etching — O Laborum*, 1865

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Syracuse University Art Galleries

Sir Francis Seymour Haden, M.D.

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APRIL 18-AUGUST 6, 1982

JOE AND EMILY LOWE ART GALLERY

**SCHOOL OF ART, COLLEGE OF VISUAL AND PERFORMING ARTS
SYRACUSE UNIVERSITY**



12. *Portrait of Francis Seymour Haden (No. 2)*, 1862

ACKNOWLEDGEMENT

The Joe and Emily Lowe Art Gallery is pleased to present the exhibition "Sir Francis Seymour Haden, M.D.: Prints from the Syracuse University Art Collections."

I would like to express my sincere appreciation to Dr. Mary Warner Marien, Guest Curator, for organizing the exhibition and writing the illuminating essay for the catalog.

My gratitude is also extended to Professor Ruth Ann Appelhof, Curator; Leonard Eichler, Preparator; Paula Bernath, Office Coordinator; Patricia Tagg, graduate museology student and Catalog Editor; Randall Bond, Fine Arts Bibliographer; and the Syracuse University graduate museology students for their participation in the development of the exhibition and catalog.

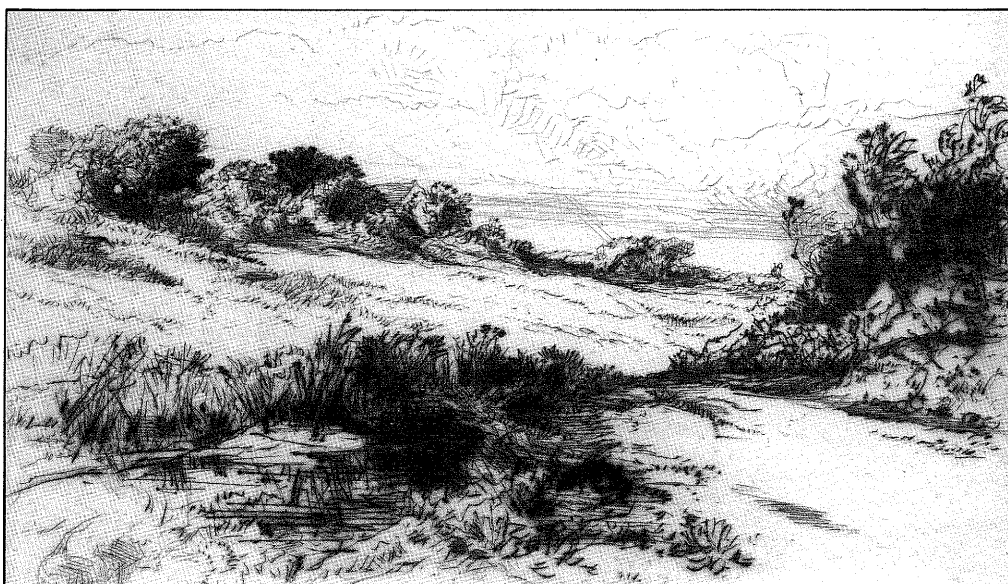
I would like to offer a special thank you to Dr. Alfred T. Collette, Director of the Syracuse University Art Collections and Domenic Iacono, Curator of the Art Col-

lections for their continued assistance with our exhibition program.

Finally, I would like to thank Dr. August Freundlich, Dean of the College of Visual and Performing Arts, and Rodger

Mack, Director of the School of Art, for their continued support.

Joseph A. Scala
Director
Joe and Emily Lowe Art Gallery



24. *Windmill Hill (No. 1)*, 1877

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Sir Francis Seymour Haden, M.D. 1818-1910

We associate the origin of too many modernisms with France. Late nineteenth-century artists working in England, as well as Germany and Holland, also evince a new infatuation with purely formal problems and with personal expression freed from Romantic iconography. Invention is as much a Victorian notion as is hard work.

Still it is surprising that the art of Sir Francis Seymour Haden contains so much avant-garde experimentation with form and moments of poignant self-revelation. The range of Haden's work is unexpected. Amateurs are not supposed to be forerunners.

If we were to make an account of him in twentieth-century terms, Seymour Haden would be listed as a physician, diagnostician, and surgeon. Secondly we might call him an artist and a pamphleteer. (He crusaded for natural interment and invented the *papier maché* coffin.) But contemporary categories assume a narrow professionalism belied by many Victorian lives. Trollope was a post-office clerk by day, and a novelist when he could be. He claimed to have writ-

ten his early novels at the rate of 1,000 words per hour—all before breakfast! Dickens worked full-time as an editor of a newspaper. Like them, Haden possessed Herculean energy. He may have been an amateur, but he was not a dilettante.

Haden acquired the skill and reputation of a professional artist, an accomplishment unusual for a person whose work was confined to etching, save for a few youthful watercolors and some late-in-life mezzotints. His etchings sold to the public for top prices. He not only kept a full-size press at home, he hired well-known printers to pull his etchings. Among his compatriots, Haden was known for an exhibition of Rembrandt etchings as well as for his journal articles on the artist and on the art of etching. Throughout his life he kept up his contacts with the French art world and enjoyed greater popularity there than in England. He received his knighthood for his contributions to art, not medicine.

Haden's oft-quoted remarks about art sometimes mystify his own practice. He recommended that medical and surgical stu-

dents learn to draw, thereby training the eye in observation and the hand in steadiness. Yet his etchings betray no special talent for close rendering, and his attempts at figures are often disappointing. Haden's strength is the economy and suggestiveness of line, a characteristic he called "the art of omission." In works like *Windmill Hill* (No. 1) (no. 24), daringly large sections of the plate are void, and forms, like the wind-blown clouds, are given in rapid, desultory strokes.

We would know more of Haden if it were not for his quixotic brother-in-law, James McNeill Whistler. The two had a falling out in 1867, when Whistler sought social acceptance in the Haden household for his doe-eyed "popsy," Jo Heffernan. Push came literally to shove, and each accused the other of physical violence. Posthumously, at least, Whistler has overshadowed the doctor. Haden is a footnote in art history; Whistler, to continue the analogy, is a chapter.

We shall probably never know the truth of the Haden-Whistler encounter, nor the interplay of ideas, techniques, and influences shared by these disputatious men. This is



2. *Mytton Hall*, 1859

unfortunate, because both artists helped to create an Etching Revival in England. But there is sufficient visual evidence to suggest that the root vision and goal of each artist was essentially different.

For all of his dandyism, bohemianism, and French affectation, Whistler's art is sweet. Haden, like Dickens and Landseer, has a dark, other side. His English sense of place—most of his etchings are landscapes—is often cheerless, sometimes chilling. *Mytton Hall* (no. 2) appears like an unwelcome apparition behind an avenue of unaccountably agitated trees. Some fancy

an Edvard Munch-like face in the inky recesses of the entrance hall. *Kensington Gardens* (no. 1) provides no cool respite. The space is claustrophobic and oppressive.

Windmill Hill (No. 1) (no. 24), typical of Haden's English views, has the tonal range of a Constable, but not its rich humanism. The lone figure on the horizon reminds us that figures are rare in Haden's work. Their absence increases an already melancholy outlook. Also rare are city views. When they occur, the scene is usually a park or a river bank—a bit of nature within the city's confines.

Battersea Reach (no. 15), an etching drawn "out of Whistler's window," as Haden recorded in the upper left of the plate, engulfs the foreground workmen in shadow. The artist's interest, like that of his host, was with the properties of light and the dynamics of weather.

The argument Whistler and Haden ought to have had was about light and atmosphere. For Whistler, an artist's genius lay in manipulating light, or more particularly its absence, to create self-sufficient, lyrical images: art for art's sake. Haden used light and dark for their primordial significance. His startling self-portrait (no. 12), enlists Romantic techniques kept alive by the Pre-Raphaelites. Half the face is plunged in darkness, like that of an ill-fated maiden born of Rossetti's laudanum visions. This is not "the art of omission," but a portrayal of that all too familiar Victorian bugbear, self-doubt. Whether or not one finds the image melodramatic, one must admit that it engenders a psychological realism anathema to Whistler's aesthetic.

Sometimes, in his attempt to capture the broadest range of tones, Haden relied too heavily on the smudge of the dry point burr. Occasionally he over-inked the plate. Ironically, his amateur status is partially derived from these failed experiments. But when the tones are controlled, as they are in *Windmill*

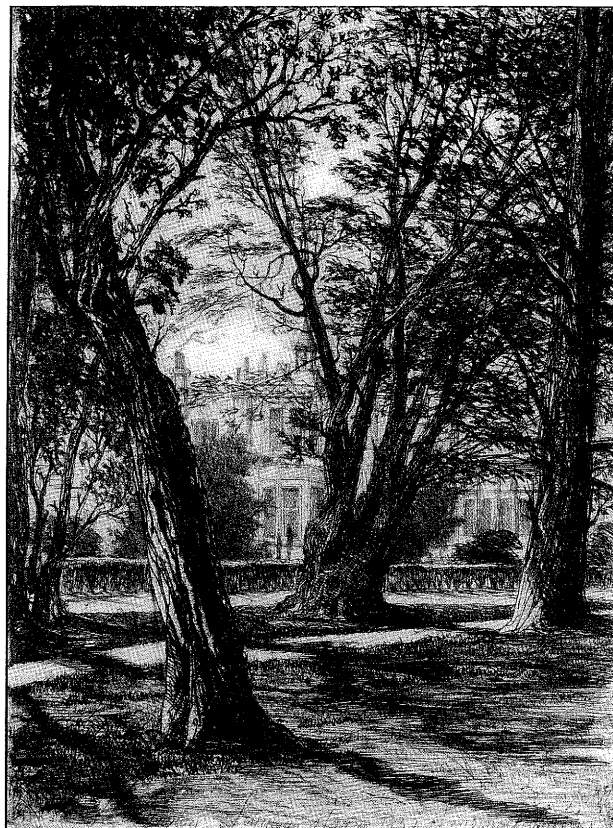
— Syracuse University Art Galleries —

Hill (No. 1) (no. 24), the effect is enviable. Light scorches the hilltop pasture but does not relieve the pool of stagnant water. The subject, a fetid ridge-top swale, is remarkable in itself. In this etching, dark and light become visual equivalents for a state of soul.

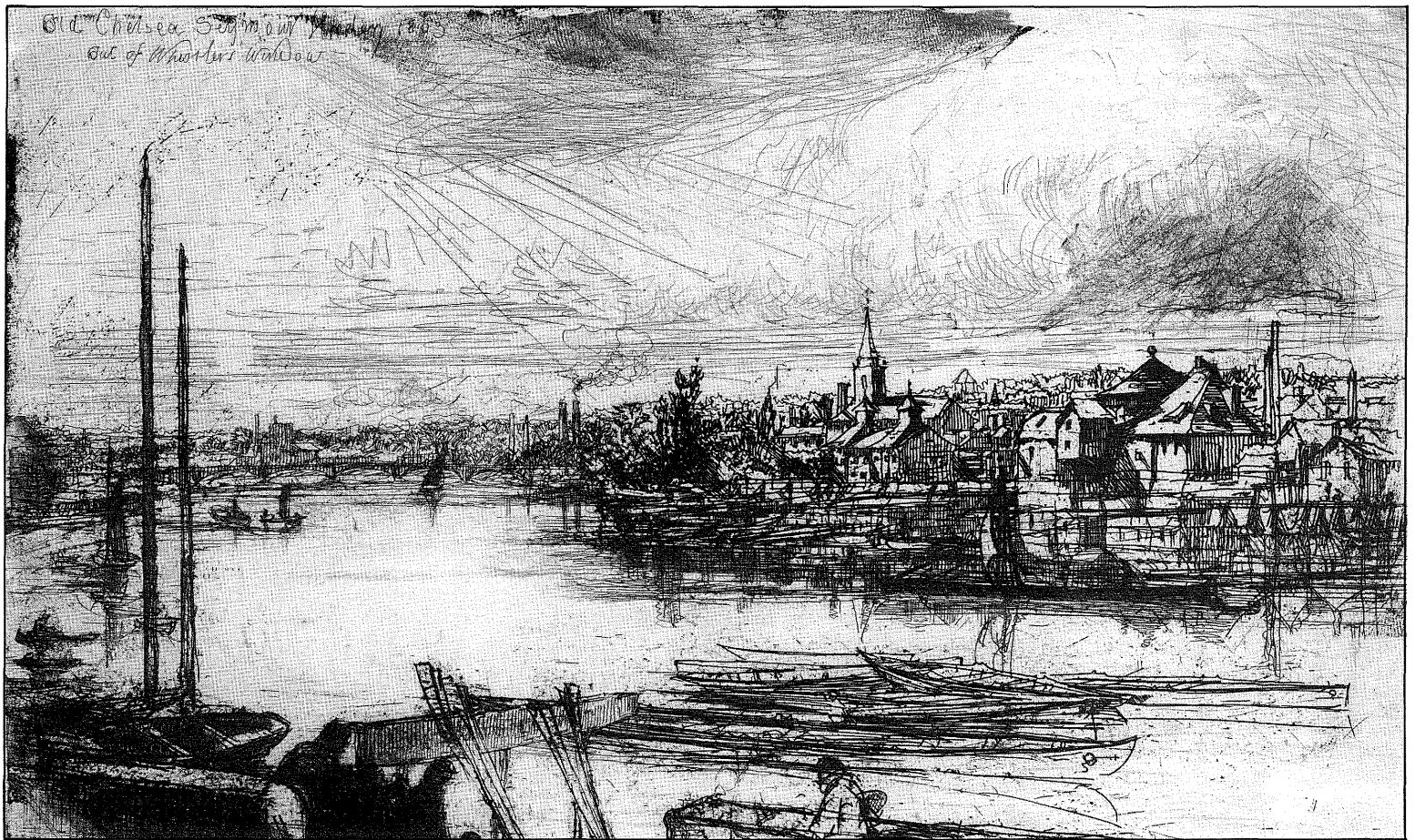
It is time to reassess the work of Seymour Haden, not as Whistler's brother-in-law, nor as an upholder of stolid Victorian values in art, but in the language of his best works. That language, one suspects, includes the vocabulary of the psychiatrist's consulting room.

Not all of Seymour Haden's etchings have a private, ulterior dimension. Some merely record a journey; others test the dimensions of dry point, or capture an incidental family scene. But there are enough etchings in which gloom and cold light lead us to a most modern sense of anomie, anxiety, and dread.

Mary Warner Marien



1. *Kensington Gardens* (the small plate), 1859



15. *Battersea Reach*, 1863

Syracuse University Art Galleries

Checklist of Exhibition

All prints in this exhibition are from the Syracuse University Art Collections. Checklist entries are arranged in the order of H. Nazeby Harrington (indicated H) in his *Engraved Work of Sir Francis Seymour Haden, P.R.E.* Dimensions are given in millimeters; height precedes width.

1. **Kensington Gardens (the small plate), 1859**
Etching and drypoint
160 x 118, laid Japanese paper
H. 12, State II/II
Signed, in pencil, LR
Ex Collections: Cloud Wampler, Knoedler Gallery
SU 63.593
2. **Mytton Hall, 1859**
Drypoint
122 x 264, laid paper
H. 14, State I/I
Ex Collection: C. Wampler
SU 63.613
3. **Egham, 1859**
Etching
124 x 200, wove paper
H. 15, State III/III
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.614
4. **Egham Lock, 1859**
Etching
149 x 225, laid paper
H. 16, three published states—trial proof C
Signed, in drypoint, LL
Ex Collection: C. Wampler
SU 63.608
5. **Out of Study Window, 1859**
Etching
106 x 257, laid paper
H. 18, State I/I
Ex Collections: C. Wampler, Sir W. R. Drake
SU 63.598
6. **A Water Meadow, 1859**
Etching
150 x 225, wove paper
H. 21, State I/II
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.615
7. **A By-Road in Tipperary, 1860**
Etching and drypoint
188 x 286, laid Japanese paper
H. 30, State II/II
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.609
8. **Combe Bottom, 1860**
Etching and drypoint
114 x 152, laid Japanese paper
H. 32, three published states, trial proof C
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.589
9. **The Holly Field, 1860**
Etching
52 x 136, laid paper
H. 33, State I/II
Ex Collection: C. Wampler
SU 63.610
10. **Shere Mill Pond (a small study), 1860**
Etching
114 x 168, laid paper
H. 37, State I/I
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.591
11. **Shere Mill Pond (the larger plate), 1860**
Etching
175 x 332, laid paper.
H. 38, State II/II
Ex Collection: C. Wampler
SU 63.594
12. **Portrait of Francis Seymour Haden (No. 2), 1862**
Etching and drypoint
195 x 268, laid paper
H. 41, one published state, trial proof B
Ex Collections: C. Wampler; Max Blach, Wien
SU 63.611
13. **Amstelodamum, 1863**
Etching, two colors
101 x 120, Chine collé on laid paper
H. 43, State II/II
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.604

CHECKLIST continued

14. **Dundrum River, 1863**
Etching
150 x 140, Chine collé on wove paper
H. 49, State II/II
Ex Collection: C. Wampler
SU 63.607
15. **Battersea Reach, 1863**
Etching
150 x 234, laid paper
H. 52, State I/II
Ex Collection: C. Wampler
SU 63.599
16. **House of the Smith, (House of Benjamin Davis, Smith), 1864**
Etching
112 x 149, laid paper
H. 63, State I/II
Initialed, in pencil, LR
Ex Collection: C. Wampler
SU 66.2159
17. **Brentford Ferry, 1864**
Etching
137 x 214, laid paper
H. 75, State I/I
Ex Collection: C. Wampler
SU 63.605
18. **The Towing Path, 1864**
Drypoint
139 x 212, laid paper
H. 76, State II/III, trial proof E
Ex Collection: C. Wampler
SU 63.606
19. **Evening, 1864**
Etching
146 x 93, parchment
H. 77, State I/I
Ex Collection: C. Wampler
SU 63.596
20. **Shepperton, 1864**
Etching
137 x 118, laid paper
H. 80, State I/I
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.600
21. **Hands Etching—O Laborum, 1865**
Etching and drypoint
136 x 208, wove paper
H. 94, State II/II
Signed, in pencil, LL
Ex Collection: G. Arents Research Library
SU 81.21
22. **Horsley's Cottages, 1865**
Etching and drypoint
172 x 248, laid paper
H. 101, two published states, trial proof C
Ex Collection: C. Wampler
SU 63.597
23. **A Brig at Anchor, 1870**
Etching and drypoint
138 x 209, laid Japanese paper
H. 147, State I/I
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.590
24. **Windmill Hill (No. 1), 1877**
Drypoint
149 x 224, laid paper
H. 163, State I/II
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.603
25. **Nine Barrow Down, 1877**
Drypoint
148 x 223, laid paper
H. 167, State I/I
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.602
26. **Grim Spain, 1877**
Etching
148 x 224, laid Japanese paper
H. 186, State I/I
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.601
27. **Village Ford, 1881**
Etching and drypoint
177 x 251, laid paper
H. 216, State I/II
Signed, in pencil, LR
Ex Collection: C. Wampler
SU 63.592
28. **Portrait of Francis Seymour Haden, 1886**
Etching
212 x 138, laid paper
Not in Harrington
Ex Collection: C. Wampler
SU 63.612

Syracuse University Art Galleries

CREDITS

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Mary Warner Marien, Guest Curator

Ruth Ann Appelhof, Curator

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