

## APPENDIX

## Works by Ary Scheffer in Britain c. 1820-1900

Dates are those of the first known version and I am much indebted to Leo Ewals for help with dating and with other details. Scheffer (and his studio) continued throughout his life to produce new versions of old compositions on demand. Portraits are listed separately at the end. Thomas Agnew and Sons Ltd. kindly gave me access to their stockbooks. Prints are also excluded although their role in spreading Scheffer's influence in Britain was great; the extent of their popularity can best be gauged from *An Alphabetical List of Engravings declared at the Office of the Printsellers' Association 1847-1891* ed. Friend, 1892, and from the clearance sales of the Agnew and Grundy firms in Manchester and Liverpool in the 1860's – Thomas Agnew and Sons Sale, Christies, Royal Exchange Rooms, Manchester, 28 October, 1861 and following days, and subsequently at the Exchange, Liverpool, 4-5 December, 1861, Robert H. Grundy (of Liverpool) Sale, Christie's 12 December, 1865 and following days, John Clowes Grundy Sale, Christie's at the Free Trade Hall, Manchester, 4-27 November, 1867. Exhibitions are abbreviated thus:

Bethnal Green 1872 and 1874:	<i>Catalogue of Paintings, Decorative Furniture and other Works of Art lent by Sir Richard Wallace</i> , London.	Manchester 1857:	<i>Catalogue of the Art Treasures of the United Kingdom</i>
French Gallery:	<i>Catalogue of Annual Exhibitions of the French School of Fine Arts at 121 Pall Mall, London</i> .	Manchester 1878:	<i>Catalogue of the Exhibition of Art Treasures, Royal Manchester Institution</i> .
Glasgow 1878:	<i>Catalogue of the Fine Art Loan Exhibition</i> , Corporation Galleries.	Paris 1859:	<i>Catalogue des oeuvres de Ary Scheffer, 26 Boulevard des Italiens</i>
Guildhall 1898:	<i>Catalogue of the Loan Collection of Pictures by Painters of the French School, London</i> .	Royal Academy 1851:	<i>Summer Exhibition</i> , London.
Leeds 1868:	<i>Catalogue of the National Exhibition of Works of Art</i> .	Royal Academy 1871:	<i>Exhibition of Works by the Old Masters</i> , London.
		Whitechapel 1886:	<i>St. Jude's School Whitechapel Fine Art Loan Exhibition</i> , London.

**1. *Le baptême*, 1823**

(1) Robert H. Grundy Sale Christie's 20 November 1865 (1179) bt. Isaac<sup>125</sup> £89;5:0 (32 × 38 cm.).

(2) Richard Wallace Sale Paris 2-3 March 1857 (147), watercolour.

**2. *Incendie d'un village d'Alsace en 1814*, 1824**

(1) Hobday's Gallery of Modern Art, 1828.<sup>126</sup>

**3. *Enfant avec Chien*, 1826**

(1) Lord Charles Townshend<sup>127</sup> Sale Christie's 11 April 1835 (23) bt. Rothschild £63; (now perhaps Dordrecht Museum).

**4. *Jeune fille avec chat*, 1826**

(1) Lord Charles Townshend Sale Christie's 11 April 1835 (22) bt. Morant £54;12:0; his Sale Christie's 17 June 1864 (42) bt. Rushey £13;1:5; E. A. Leatham,<sup>128</sup> Leeds 1868 (1909); Guildhall, 1898 (148); Leger Galleries 1959 (41 × 33 cm.).

**5. *Le sommeil du grand-père*, 1827**

(1) Alaric A. Watts Sale Sotheby 10 May 1832 (73) bt. Arrowsmith £6;10:0 (drawing).

**6. *Les Femmes Souliotes*, 1827**

(1) John Barratt, Manchester 1857 (852), watercolour.

7. *Clément XIV meurt empoisonné par un prêtre de la Compagnie de Jésus 1774, 1827*

(1) Mr. Fitzpatrick Sale Christie's 8 June 1864 (58) bt. Keyser £ 87:3:0.

8. *Charlemagne présentant les Capitulaires à l'Assemblée des Francs, 1827*

(1) Gambart Sale Christie's 31 March 1871 (243) bt. Polak £ 44:2:0 (67 × 60 cm.).

9. *Un enfant, 1829* (painted in collaboration with Eugene Isabey)

(1) Sir Richard Wallace, Bethnal Green 1872 (538); (now Wallace Collection).

10. *La soeur de charité, 1829*

(1) Lord Henry Seymour,<sup>129</sup> Paris 1859 (20); his Sale Paris 13-14 February 1860 (116) bt. Lancuville 12,600 francs (31 × 39 cm.); Lord Hertford; Sir Richard Wallace, Bethnal Green 1872 (539); (now Wallace Collection).

11. *Lénore, Le retour de l'armée, 1829*

(1) J. L. Grundy, 130 Regent Street, Exhibition of Watercolour Drawings and Oil Sketches 1849 (71) (drawing).<sup>130</sup>

(2) T. E. Plint<sup>131</sup> Sale Christie's 7-8 March 1862 (138) bt. Vokins £ 105; A. H. Campbell M. P.<sup>132</sup> Sale Christie's 15 June 1867 (81) bt. Sir A. Rothschild<sup>133</sup> £ 136:10:0 (watercolour 29 × 51 cm.).

12. *Lénore, Les Morts vont vile, 1830*

(1) French Gallery 1854 (129) as *The Demon Horse, a sketch*; Gambart Sale, Christie's 31 March 1871 (124) bt. Morby £ 48:6:0 (70 × 53 cm.).

(2) T. E. Plint Sale Christie's 7-8 March 1862 (316) bt. Oliver £ 16:5:0 (64 × 51 cm.).

13. *Marguerite au rouet, 1831*

(1) Sent by Scheffer to the family of Louis Philippe at Claremont 1854.

(2) Comte de Lambertye, London International Exhibition 1871 (1297).

(3) John Miller<sup>134</sup> Sale Branch and Lecte, Liverpool, 4-6 May 1881 (13) (watercolour 24 × 32 cm.).

14. *Eberhard le Larmoyeur, 1831*

(1) French Gallery 1854 (125).

15. *Faust dans son cabinet, 1831*

(1) Sent by Scheffer to the family of Louis Philippe at Claremont 1854.

16. *Le Giaour, 1832*

(1) Bought by Agnew's from T. Wrigley 12 December 1873; sold to Albert Grant 17 February 1874 £ 600; his Sale Christie's 17 April 1877 (98) bt. Agnew £ 451:10:0; sold to H. R. Willis<sup>135</sup> 15 May 1877 £ 474:1:6; his Sale Christie's 2 April 1881 (228) bought in £ 120:15:0 (60 × 49 cm.).

(2) Samuel Mendel<sup>136</sup> (drawing 33 × 23 cm.).

17. *Marguerite à l'église, 1832*

(1) Bought by Samuel Ashton from Agnew's 1854 (£ 250), Manchester 1857 (646).

(2) Bought in London from Gambart by Durand Ruel about 1860.<sup>137</sup>

18. *Medora, 1833*

(1) Bt. by Agnew's from T. Wrigley 12 December 1873 £ 735; sold to James Price<sup>138</sup> 20 February 1874 £ 735; sold back to Agnew's 12 April 1886; sold to George Holt 23 October 1886 £ 700; sold back to Agnew's 15 April 1889; sold to J. N. Wright 2 May 1889 £ 400; T. W. Wright of Liverpool Sale Christie's 27 April 1923 (150) bt.

Hartley £ 15:15:0 (60 × 49 cm.).

19. *Françoise de Rimini, 1835*

(1) Bought by Agnew's from Gambart<sup>139</sup> 21 September 1854 £ 472:10:0; sold to Lloyd Bros. and Co.<sup>140</sup> 18 December 1854 £ 525.

(2) French Gallery<sup>141</sup> 1854 (126) from which bought by Earl of Ellesmere £ 1155 or £ 1260,<sup>142</sup> Leeds 1868 (1879); Colonel Egerton Sale Christie's 2 April 1870 (141) bt. Agnew £ 1,921:10:0; sold to John Pender 5 April 1870 £ 2,017:1:6; his Sale Christie's 29 May 1897 (100) bt. Dennison £ 336:0:0; Anon Sale Christie's 24 July 1964 (187) bt. James £ 54:12:0 (1854 version, 112 × 160 cm.).

(3) John Dillon, Manchester 1857 (643); his Sale Christie's 17 April 1869 (89) bt. Pocock<sup>143</sup> £ 162:15:0.

(4) Bought by Agnew's from W. Wyld 8 October 1861 £ 160; sold to James Dugdale<sup>144</sup> 31 October 1861; sold back to Agnew's 4 May 1869; sold to H. McConnell 10 May 1869 £ 787:10:0; his Sale Christie's 27 March 1886 (62) bt. Agnew £ 194:5:0; sold to J. Buxton M. P. 30 March 1886 £ 213:13:6; Joseph Ruston<sup>145</sup> Sale Christie's 21 May 1898 (66) bt. Tooth £ 157:10:0; Anon Sale Christie's 9 October 1970 (121) bt. Wernhardt 140 gns. (panel 32 × 46 cm.).

(5) Demidoff Sale Paris 22 February 1870 (82) bt. Mannheim 100,000 francs; Lord Hertford,<sup>146</sup> Bethnal Green 1872 (366); (now Wallace Collection, 1835 Salon version), Fig. 2.

(6) John W. Wilson,<sup>147</sup> *Galerie du cercle artistique et littéraire de Bruxelles, 1873, p. 38*; his Sale Paris 14-16 March 1881 (183) 4,100 francs (24 × 30 cm.).

(7) S. Herman de Zoete<sup>148</sup> Sale Christie's 8 May 1885 (96) bt. Agnew £ 46:4:0; sold to F. Denison 2 April 1886 £ 63:0:0; Hon. Mrs. B. M. Denison Sale Christie's 13 May 1927 (113) bt. Carroll £ 15:125:0; Anon Sale Christie's 7 July 1930 (152) bt. Samuels or Sammels £ 10:10:0; Anon Sale Christie's 5 October 1979 (110) £ 3,200 (1851 version, 24 × 33 cm.).

(8) Van Praet, The Hague; Sir Bruce Seton Sale Christie's 2-4 March 1912 (77) bt. East £ 36:15:0 (panel 32 × 45 cm.).

(9) J. H. W. Schroder,<sup>149</sup> now Hamburg Kunsthalle (1854 version, 58.2 × 80.5 cm.).

20. *Mignon regrettant sa patrie, 1836, and Mignon aspirant au ciel, 1839*

(1) Richard Hemming,<sup>150</sup> Aston Hall, Birmingham, Exhibition of Fine Arts and Art Manufactures, 1858 (112 and 116); his Sale Christie's 29 April 1893 (129 and 130) bt. Agnew £ 304:10:0; sold to Mrs. Boyd Rochefort 29 April 1893 £ 319:14:6; her Sale Christie's 25 May 1895 (60 and 61) bt. Basitar £ 199:10:0; Anon Sale Christie's 26 November 1910 (95) bt. Bell £ 12:12:0 (each 102 × 51 cm.).

21. *Le Roi de Thulé, 1838*

(1) French Gallery 1855 (176); Liverpool Academy, First Exhibition of the French School 1856 (177); Royal Manchester Institution, First Exhibition of the French School 1856<sup>151</sup> (183).

(2) Herman de Kat Sale, Paris, 2-3 May 1866; bought by Agnew's from Petit<sup>152</sup> 5 May 1866 £ 525; sold to James Reiss 21 May 1866 £ 525; his Sale (from 7 Cromwell Houses London) Chr-

- istic's 12 May 1900 (52) bt. H. V. C. £ 21; Robert English Sale Christie's 27 February 1925 (56) bt. Cox £ 10:10:0; Anon Sale Christie's South Kensington 25 January 1984 (209) as *King Lear* (1850 version, 51 × 34 cm.).
- (3) Middle. Marjolin Scheffer, Leeds 1868 (1778).
- 22.** *Marguerite sortant de l'église*, 1838  
(1) Samuel Ashton Manchester 1857 (644) as *Faust and Marguerite*.
- 23.** *Le Christ au jardin des oliviers*, 1839  
(1) J. L. Grundy of Regent Street Sale Christie's 3 March 1853 (121) bt. Gambart 126 gns; William Wilson,<sup>153</sup> Works of Modern Artists, St. Enoch's Hall, Glasgow, 1853-1854 (348); Royal Scottish Academy 1857 (286); D. S. Cargill, Glasgow 1878 (63).
- 24.** *L'Annonciation aux bergers*, 1841  
(1) J. S. Virtue Sale Christie's 1 March 1879 (38) bt. Trader £ 27:6:0; Mrs. Hayes; now Lancaster City Museum (watercolour 31 × 19.5 cms.).
- 25.** *Faust au sabbat aperçoit le fantôme de Marguerite*, 1842  
(1) Bought by Agnew's February 1855 £ 600 with *Le Christ avec l'enfant*; sold to Samuel Ashton 23 February 1855 £ 250.
- 26.** *Tête de Christ*, 1844  
(1) Bought by Agnew's from Petit 5 May 1866 £ 735; sold to John Heugh 21 May 1866 £ 450; his Sales Christie's 24 April 1874 (158) bt. Campbell £ 278:5:0, 17 March 1877 (55) bt. Polak £ 120:15:0; Anon Sale Sotheby's 26 November 1980 (302) repr. (1849 version 62 × 44 cm.).
- 27.** *Mignon et le joueur de harpe*, 1844  
(1) Exhibited at 21 Beaumont Street, London 1844 and bought from that exhibition by Queen Victoria £ 708.<sup>154</sup> Paris 1859 (56); destroyed 1927, see Fig. 8.
- 28.** *Le Christ portant sa croix*, 1845  
(1) Exhibited with J. C. Grundy, Manchester 1846-7.<sup>155</sup>  
(2) Bought in London from Gambart by Durand Rucl about 1860.<sup>156</sup>
- 29.** *Mater Dolorosa*, 1845  
(1) J. C. Grundy, his Sale, Free Trade Hall, Manchester, Christie's 4-27 November 1867 (664) bt. Gill £ 78:15:0 (as *Head of the Virgin*).
- 30.** *Saint Augustin et Sainte Monique*, 1845  
(1) Marie Amélie, Queen.<sup>157</sup>  
(2) French Gallery 1854 (128); Richard Hollond,<sup>158</sup> Manchester 1857 (661); Royal Academy 1871 (237); now National Gallery, London (1854 version 135 × 105 cm.), Fig. 4.  
(3) International Exhibition, London 1862 (70 in French Section); (now Louvre, Paris).  
(4) Margaret or Mary Lindsay; now Victoria and Albert Museum, London (drawing 31 × 30 cm.).
- 31.** *L'ensevelissement du Christ*, 1845  
(1) Goupil:<sup>159</sup> exhibited at Manchester (J. C. Grundy) 1846-7,<sup>160</sup> French Gallery 1854 (127); bought by Agnew's from Gambart 24 January 1855 £ 800; sold to Samuel Ashton 29 April 1856 £ 1,050; Royal Manchester Institution, First Exhibition of the French School 1856 (183), Paris 1859 (58), Leeds 1868 (1772) now Manchester City Art Gallery (1846 Salon version), Fig. 6.  
(2) J. P. Gilkinet of Liege Sale Paris 18 April 1863 (17) 13,650 francs; William Graham Sale Christie's 2 April 1886 (82) bt. Wagner £ 173:0:0; now National Gallery of Victoria, Melbourne, (1854 version).
- 32.** *Faust et Marguerite au jardin*, 1846  
(1) Samuel Ashton, Manchester 1857 (645).
- 33.** *Dante et Béatrice*, 1846  
(1) Bought by Agnew's from the artist June 1856 £ 700; sold to W. Holmes 27 October 1856 £ 1,150; Richard Hemming, Manchester 1857 (663); his Sale Christie's 28 April 1894 (76) bt. Agnew £ 483; sold to Elliott Lees<sup>161</sup> 30 April 1894 £ 507:3:0; Anon sold Christie's 19 July 1909 bt. Cripps £ 52:10:0. (1856 version, 173 × 94 cm.).  
(2) F. H. Reeves; now Wolverhampton Art Gallery (1846 version, 200 × 110 cm.), Fig. 9.
- 34.** *Les Saintes Femmes*, 1847  
(1) Duchess of Orleans, widow of the eldest son of Louis Philippe, French Gallery 1856 (281); Comte de Paris; (now at Dreux).  
(2) Bought by John Naylor<sup>162</sup> 1852 (£ 250).
- 35.** *La Madeleine au tombeau*, 1848  
(1) Bought by John Naylor before 1854 £ 420; sold to Agnew's 20 February 1861 £ 475; sold to Samuel Mendel 23 August 1861 £ 735 (117 × 69 cm.).<sup>163</sup>  
(2) Mrs. Salis Schwabe,<sup>164</sup> Manchester 1857 (668), Paris 1859 (79); Anon Sale Christie's 31 January 1913 (103) bt. Block £ 13:13:0 (with *St. Jean écrivant l'Apocalypse*) and 18 April 1913 (93) withdrawn (91 × 61 cm.).  
(3) Bought by Agnew's from Petit 5 May 1866 £ 1,050; sold to John Graham 14 May 1866 £ 1,050. Glasgow 1878 (107); his Sale Christie's 30 April 1887 (52) bt. Agnew £ 65 for Mrs. Graham; Anon Sale Christie's 23 May 1891 (102) bt. Webb £ 105 (1854 version 94 × 61 cm.).  
(4) Bought by Agnew's 22 September 1873; sold to Abraham Haworth 30 September 1873, Manchester 1878 (37); his Sale Christie's 14 April 1913 (99) bt. West £ 36:15:0 (117 × 72 cm.).
- 36.** *Le Christ Rémunérateur*, 1848  
(1) Bought by John Naylor 1850 £ 1,260; exhibited with J. C. Grundy in Manchester 1850;<sup>165</sup> J. M. Naylor Sale Christie's 19 January 1923 (42); Drake's Little Gallery, London, 1927 (188 × 250 cm.), see Fig. 7.
- 37.** *Le Christ pleurant sur Jérusalem*, 1849  
(1) Painted for J. C. Grundy of Manchester 1849;<sup>166</sup> Robert Barnes, Royal Manchester Institution Exhibition of works by Modern Artists, 1855 (12), Manchester 1857 (665); Mrs. Murray Miller; now Victoria and Albert Museum (84.5 × 66 cm.), Fig. 10.  
(2) French Gallery 1870 (171).  
(3) L. Pocock Sale Christie's 17 May 1873 (87) bought in £ 997:10:0 ('the engraved picture').
- 38.** *Hébé*, 1849  
(1) Bought by Agnew's from Gambart 16 January 1860 £ 570; sold to Samuel Mendel 29 February 1860 £ 809; Albert Grant Sale Christie's 27 April 1877 (97) bt. Agnew £ 1,438:10:0; sold to E. C. Potter 14 May 1877 £ 1,582:7:0, Manchester 1878 (23); his Sale Christie's 22 March 1884 (76) bt. Agnew £ 556:10:0; sold to Mrs. Bloomfield Moore<sup>167</sup> 15 May 1884 £ 412:3:0; her Sale Christie's 5 May 1900 (31)

bt. Lester £105; Anon Sale Christie's 23 November 1923 (45) bt. Twigg £60:18:0 (170 × 77 cm.).

**39. *Saint Jean écrivant L'Apocalypse*, 1850**

(1) Royal Academy 1851 (752); Salis Schwabe, Royal Manchester Institution Exhibition of Works by Modern Artists, 1851 (216), Paris 1859 (71); Anon Sale Christie's 31 January 1913 (103) bt. Block £13:13:0 (with *Madeleine au tombeau*) and 18 April 1913 (93) withdrawn (91 × 61 cm.).

(2) Bought by Agnew's from Petit 5 May 1866 £1,050; sold to John Graham 14 May 1866 £1,050; Glasgow 1878 (99); his Sale Christie's 30 April 1887 (53), bt. Agnew £609 for Mrs. Graham; Anon Sale Christie's 23 May 1891 (103) bt. Webb £136:10:0 (1854 version 94 × 61 cm.).

**40. *Ruth et Noémi*, 1855**

(1) Bought by Agnew's from Goupil 8 July 1858 £350; sold to Sam Mendel 27 June 1859 £550, Royal Manchester Institution Exhibition of Works by Modern Artists, 1865 (703); bought by George Holt from Agnew's 1873 £945; now Sudley Art Gallery, Liverpool (56 × 41 cm.).

**41. *Le Christ avec l'enfant*, 1855**

(1) Bought by Agnew's February 1855 £600 with *Faust au Sabbat*; sold to John Aikin<sup>168</sup> 6 August 1855 £630, Manchester 1857 (680).

**42. *Le Christ sur la montagne*, 1856**

(1) Bought by John Naylor in Paris 1855 £630; now Walker Art Gallery, Liverpool (1854 version), Fig. 11.

(2) Bought by John Naylor £80.

(3) Sent to London and Manchester (J.C. Grundy) to be engraved and exhibited 1860;<sup>169</sup> (now Musée d'Arras).

(4) John Farnworth<sup>170</sup> Sale Christie's 18 May 1874 (69) bt. Agnew £430:10:0; sold to E.M. Buxton 6 June 1874 £452:0:6; bought by Agnew's 7 June 1879 £682:10:0; sold to J.D. Perrins<sup>171</sup> 7 June 1879 £682:10:0; William Graham Sale Christie's 2 April 1886 (83); now National Gallery of Victoria, Melbourne (1854 version, 74 × 53 cm.).

**43. *Faust à la coupe*, 1856**

(1) French Gallery 1858 (140).

**44. *Le baiser de Judas*, 1857**

(1) Andrew G. Kurtz<sup>172</sup> Sale Christie's 9-11 May 1891 (122) bt. Branch £16:16:0 (watercolour).

**45. *L'enfant prodigue*, 1857**

(1) Herman de Kat Sale Paris 2-3 May 1866 (188) bt. Marquess of Hertford 18,300 francs; Sir Richard Wallace, Bethnal Green 1872 (594); (now Wallace Collection).

**46. *Jacob et Rachel*, 1857**

(1) Bought by Agnew's from Sisley 27 April 1866 £472:10:0; sold to James Reiss 7 May 1866 £525; bought back by Agnew's 21 May 1866; sold to John Graham 21 May 1866; bought back by Agnew's 11 May 1867; sold to W.J. Holds-

worth<sup>173</sup> 17 April 1868 £577:10:0; his Sale Christie's 30 April 1881 (22) bt. Garrett £556:10:0.

(2) Bought by Agnew's from Wittering 22 December 1868; sold to James Dugdale 4 May 1869 £225; his Sale Christie's 24 June 1927 (159) bt. Sampson £9:9:0; now Dordrecht Museum (1857 version 157 × 112 cm.), Fig. 12.

**47. *Ecce Homo*, 1857**

(1) French Gallery 1857 (142) as *Christ crowned with Thorns*.

**48. *Les Plaintes de la terre*, 1858**

(1) Mrs. Salis Schwabe,<sup>174</sup> London International Exhibition 1873 (756); Anon Sales Christie's 31 January and 18 April 1913 (102 and 92) bt. Bell and Holt £13:13:0 and £8:8:0 (218 × 142 cm.).

**49. *Marguerite à la fontaine*, 1858**

(1) Manchester 1857 (not in catalogue).<sup>175</sup>

(2) French Gallery 1858 (139); bought in London from Gambart by Durand Ruel in 1858;<sup>176</sup> Pereire Sale, Paris, 6-9 March 1872 bt. Richard Wallace 56,000 francs, Bethnal Green 1872 (367); (now Wallace Collection), Fig. 13.

**50. *Calvin*, 1858**

(1) Grundy 1867;<sup>177</sup> Gambart Sale Christie's 31 March 1871 (282) bt. Everard<sup>178</sup> £304:10:0; bought by W.J. Royaards van der Ham from Th. Soeterik 1877, 8,500 florins; (now Dutch private collection).

**51. *Bienheureux ceux qui pleurent*, about 1858 (?)**

(1) G.C. Schwabe;<sup>179</sup> Hamburg Kunsthalle; sold 1919; Anon Sale Christie's 31 October 1974 (50) bt. Ryman £168 (76 × 64 cm.).

*Undatable Works*

**52. *Romeo et Juliette***

(1) H.W.L. Lawson, Whitechapel 1886 (34).

**53. *Le Retour du Chevalier***

(1) Alaric A. Watts Sale Sotheby 10 May 1832 (45) bt. Walker £3 (drawing).

**54. *A Mother and Child***

(1) Sir Richard Wallace, Bethnal Green 1874 (727); (now Wallace Collection), watercolour.

**55. *The Cottage Door***

(1) Mrs. John Aikin, Liverpool Art Club 1884 (152).

**56. *Saint Veronica***

(1) Charles Kurtz<sup>180</sup> Sales Christie's 13 March 1880 (176) and 12 February 1881 (62) finally bt. Agnew £147; sold to J.K. Cross<sup>181</sup> 12 February 1881 £154:7:0; Anon Sale Christie's 22 April 1911 (64) bt. Huggins £5:15:6 (91 × 61 cm.).

**57. *Excelsior!***

(1) Peter Stuart, Liverpool Art Club 1884 (173).<sup>182</sup>

**58. *Un soldat convalescent***

(1) London, International Exhibition 1871 (1298).

**59. *The Story Teller***

(1) London, International Exhibition 1871 (2184), watercolour.

## Portraits

- P1.** Acton, Marie Louise Pelina, daughter and heiress of the Duke of Dalberg, she married 1832 Sir Ferdinand Richard (Dalberg) Acton, 7th Baronet, and 1840 Granville George Leveson-Gower, 2nd Earl Granville. She died in 1860. (British Private Collection)
- P2.** Baden, Grand Duchess of, Stephanie Louise Adrienne, née de Beauharnais, (1789-1860), 1829, probably Duke of Hamilton Sale Christie's 6 November 1919 (168) bt. Rothschild.
- P3.** Bonington, R. B., dying, 1828.
- P4.** Cotter, Matilda (later Mrs. Frederick Kent) 1841 (Hazlitt, Gooden and Fox, London and Wheelock Whitney Gallery, New York 1982).
- P5.** Darusmont, Frances (nee Wright), 1822, probably painted for Lafayette.
- P6.** Dickens, Charles, 1855 (now National Portrait Gallery, London).
- P7.** Dufferin and Ava, 1st Marquess of and Lady Dufferin, 1853, (Private Collection, Northern Ireland).
- P8.** Hollond, Ellen Julia (nee Tweed), wife of Robert Hollond, 1851-2, (now National Gallery, London), Fig. 3.
- P9.** Lindsay, General James of Balcarres (1793-1855), drawing, 1851 (Private Collection, Scotland).
- P10.** Lindsay, Lord, later Earl of Crawford and Balcarres (1812-1880).
- P11.** Lindsay, Margaret, daughter of General James Lindsay; she married 1846 Lord Lindsay later Earl of Crawford and Balcarres (1812-1880).
- P12.** Lindsay, Mary, daughter of General James Lindsay; she married 1854 the collector Robert Holford; in 1851 one version was given to her brother Coutts Lindsay, the other was retained by the artist for use in fancy pictures.
- P13.** Marie-Amélie, Queen, 1857 (now at Musée Condé, Chantilly).
- P14.** Morgan, Sydney, Lady, 1818.
- P15.** Orleans, Duke of, Ferdinand Philippe, (1810-1842); (Private Collection, Scotland).
- P16.** Reynolds, Samuel William, the engraver (now Dordrecht Museum).
- P17.** Rothschild, Charlotte, daughter of Baron Nathan Mayer de Rothschild of London; she married 1826 her cousin Baron Anselm de Rothschild of Vienna (now National Trust, Waddesdon Manor).
- P18.** Rothschild, Charlotte, daughter of Baron James de Rothschild of Paris; she married 1842 her cousin Nathaniel Rothschild of London (now Private Collection, France).
- P19.** Schwabe, Mrs. Salis, 1850, perhaps A Lady; Royal Manchester Institution Exhibition of Works by Modern Artists 1851 (13).
- P20.** Standish, Sabine, daughter of the Duc de Poix, married 1846 C.H.L.W. Standish, 1851, owned in 1937 by the Duc de Mouchy.
- P21.** Stirling, Jane, a drawing now destroyed (a photograph survives in a Scottish Private Collection), Fig. 5.
- P22.** Talleyrand-Perigord, Charles Maurice de (1754-1838) 1828; acquired by exchange 1834 from Talleyrand by the 3rd Lord Holland (1773-1840); (now Musée Condé, Chantilly).
- P23.** Torphichen, 10th Lord, James Sandilands, brother-in-law of Jane Stirling, 1847 (Private Collection, Scotland).
- P24.** Trotter, Margaret, wife of Sir Coutts Trotter, 1st Baronet and mother-in-law of General James Lindsay, 1850-1 (Private Collection, Scotland).

## NOTES

- <sup>1</sup> For details see Francis Haskell, 'Un monument et ses mystères', *Revue de l'Art*, xxx (1975), p.62; of Lethière's two paintings exhibited at the Egyptian Hall, London in 1816-1817 the *Judgment of Brutus* returned to France but *Homer singing the Iliad* apparently remained in England as it was bought by the Castle Museum, Nottingham (where it still is) from a Mrs. Grissell of 17 Montague Square, London in 1883.
- <sup>2</sup> M. Kolb, *Ary Scheffer et son temps*, (Paris 1937), pp.366ff. Institut Néerlandais, Paris, *Ary Scheffer*, 1980, p.21.
- <sup>3</sup> Sydney, Lady Morgan, *Passages from my Autobiography*, (London, 1859), pp.80-125. Scheffer's *Portrait of Lady Morgan* is now unlocated, see Appendix No.P14. Sydney, Lady Morgan, *France*, ii, (London, 1818), pp.28ff.
- <sup>4</sup> Sydney, Lady Morgan, *France in 1829-30*, i, (London, 1830), pp.308-17, 463-9.
- <sup>5</sup> *Selections from the Letters of Geraldine Endors Jewsbury to Jane Welsh Carlyle*, ed. Ireland, (London, 1892), p.159.
- <sup>6</sup> Caroline Fox, *Memories of Old Friends*, ii, (London, 1882), p.272.
- <sup>7</sup> Harriet Martineau, *Life in the Sickroom*, (London, 1843), p.158; her more sober description of the print appeared in a leading article in the *Daily News* (London, 22 December 1857).
- <sup>8</sup> John Murdoch, 'English Realism: George Eliot and the Pre-Raphaelites', *Journal of the Warburg and Courtauld Institutes*, xxxvii, (1971), pp.313ff.
- <sup>9</sup> *The George Eliot Letters* ed. Haight, ii, (London, 1954), p.155. She was also fascinated by Scheffer's idealized heads of Liszt, see *Essays of George Eliot*, ed. Pinney, (London, 1963), pp.97-8. See Appendix No.19.
- <sup>10</sup> *The Letters of Mrs. Gaskell*, ed. Chapple and Pollard, (Manchester, 1966), p.290.
- <sup>11</sup> Gaskell, *op. cit.*, pp.331ff.
- <sup>12</sup> Mrs. Gaskell, *North and South*, (London, 1855), Chapter 48.
- <sup>13</sup> *Letters and Recollections of Julius and Mary Mohl*, ed. Simpson (London, 1887), p.123. Mrs. Gaskell's *Wives and Daughters* is stated to have been written on her mantlepiece. See also Marion Elmina Smith, *Une anglaise intellectuelle en France*, *Mary Clarke*, (Paris, 1927), pp.118-137.
- <sup>14</sup> *Letters of Elizabeth Barrett Browning* ed. Kenyon, ii, (London, 1897), p.75; *Elizabeth Barrett Browning's letters to Mrs. David Ogilby* ed. Heydon and Kelley, (London, 1974), p.78; *The Crayon*, (New York, 1855), p.38. They seem to have been introduced to Scheffer by Anna Jameson.
- Charles Dickens was also friendly with Scheffer in 1855 but Dickens unlike Browning was by then famous and Scheffer took the initiative, see Richard Ormond, *Early Victorian Portraits*, (London, 1973), pp.138ff.
- <sup>15</sup> Julius and Mary Mohl, *op. cit.*, p.129. Martin Davies, *French School, National Gallery Catalogues*, (London, 1970), pp.129-30. See Appendix Nos.30 and P8.
- <sup>16</sup> Janet Ross, *Three Generations of Englishwomen*, i, (London, 1888), pp.193ff, ii, p.155, p.221-2; David Robertson, *Sir Charles Eastlake*, (London, 1978), pp.102-3; Paule d'Harcourt, *The Duchess of Orleans, A Memoir*, transl. Sarah Austin, (London, 1859), pp.xxi-xxii. Lady Duff Gordon, *Last Letters from Egypt with a Memoir by Mrs. Ross*, (London, 1875), pp.ix, xxi-xxii.
- <sup>17</sup> J.K. Laughton, *Memoirs of the Life and Correspondence of Henry Reeve*, i, (London, 1868), pp.260, 360.
- <sup>18</sup> A.E. Bone, *Jane Wilhelmina Stirling*, (Gerrard's Cross, 1960), pp.52-3, 104; Guy de Pourtales, *Chopin ou le poète*, (Paris, 1927), p.223. Scheffer's portrait of Jane Stirling is lost, but a portrait of her with her sister Mrs. Erskine and her niece Miss Marion Russell is reproduced by Bone *op. cit.* opposite p.9 and his portrait of her brother-in-law, Lord Torphichen, of 1847 survives. See Appendix Nos.P21, P23.
- <sup>19</sup> Harriet Beecher Stowe, *Sunny Memories of Foreign Lands*, (New York, 1854), pp.482-5. Vincent van Gogh wrote to his brother Theo in July 1880; 'and in Beecher Stowe there is something of Ary Scheffer' (*The Complete Letters of Vincent van Gogh*, i, (London, 1958), p.196).
- <sup>20</sup> *The Journals of the late Nassau William Senior* ed. Simpson, i, (London, 1871), p.252.
- <sup>21</sup> Mrs. Grote, *Memoir of the Life of Ary Scheffer*, (London, 1860), pp.99, 12. The preponderance of high minded women among Scheffer's admirers did not escape Baudelaire who asserted that Scheffer's public consisted of 'les femmes esthétiques qui se vengent de leurs fleurs blanches en faisant de la musique religieuse' *Salon de 1846* ed. Kelley (Oxford, 1975), p.167.
- <sup>22</sup> Lady Eastlake, *Mrs. Grote, a Sketch*, (London, 1880), p.98.
- <sup>23</sup> Henry Richard Vassall Fox, 3rd Baron Holland (1773-1840); he left the portrait (of 1828) to the Duc d'Aumale, it is now in the Musée Condée, Chantilly. See Appendix No.P22.
- <sup>24</sup> Not recorded in G.E. Ambrose, *Catalogue of the Collection of Pictures belonging to the Marquess of Lansdowne*, (London, 1897), but perhaps dating from the successful visit of the Duke of Orleans to London in 1833. See Appendix No.P.15.

- <sup>25</sup> Royal Academy 1854, No. 206; Thomas Armstrong, *A Memoir* ed. Lamont, (London, 1912), p. 113. An enormous price for the period – see the figures quoted in L. Rosenthal, *Du Romantisme au Réalisme*, (Paris, 1914), p. 64 and Jacques Lethève, *Daily Life of French Artists in the 19th Century*, (London, 1972), pp. 141, 151. The portrait is reproduced in Alfred Lyall, *The Life of the Marquis of Dufferin and Ava*, i, (London, 1905), opp. p. 74. See Appendix No. P7.
- <sup>26</sup> *The Literary Souvenir*, (London, 1825), p. iii. These 'Keepsakes' also introduced into England French Romantic poetry, see K. W. Hooker, *The Fortunes of Victor Hugo in England*, (London, 1938), pp. 69-70.
- <sup>27</sup> A. A. Watts, *Alaric Watts*, i, (London, 1884), pp. 294ff, ii, (1884), pp. 57ff. After a later visit to Paris in 1836 Uwins wrote to Joseph Severn: 'I saw a picture in the studio of Scheffer that would do credit to any age' – Sarah Uwins, *Memoir of Thomas Uwins*, ii, (London, 1858), p. 272.
- <sup>28</sup> Alaric A. Watts Sale, Sotheby, 10 May 1832. See Appendix Nos. 5 and 53.
- <sup>29</sup> By Scheffer the *Literary Souvenir* had *The Inundation* in 1832, opp. p. 199 and *The New Years Gift and Juvenile Souvenir* had in 1832 *The Orphans*, opp. p. 54, *The Sleeping Grandfather*, opp. p. 92 and *The Sailor's Widow*, opp. p. 175 while in 1833 it had *The Invalid Mother*, opp. p. 92.
- <sup>30</sup> Leslie A. Marchand, *The Athenaeum*, (London, 1941), p. 57 and passim.
- <sup>31</sup> C. C. Abbott, *The Life and Letters of George Darley*, (London, 1967), pp. 165ff; Henry F. Chorley, *Music and Manners in France and Germany*, iii, (London, 1884), p. 290: 'whereas the old Italians came to art through Religion the young French may come to Religion through Art'. See also R. Cooper, 'George Darley and the Athenaeum', *Journal of the Warburg and Courtauld Institutes*, xliii, 1980, pp. 201-220.
- <sup>32</sup> H. F. Chorley, *Autobiography, Memoir and Letters*, ed. Hewlett, (London, 1873), pp. 213ff, 230ff, 255, 269.
- <sup>33</sup> Abbott, *op. cit.*, p. 118.
- <sup>34</sup> 1835, pp. 150-1, 247-9, 265-6, 300-1. Before 1835 the *Literary Gazette* seems to have been the only English periodical to cover the Salon at all.
- <sup>35</sup> Grote, *op. cit.*, p. 156.
- <sup>36</sup> Abbott, *op. cit.*, p. 184.
- <sup>37</sup> *The Athenaeum*, (London, 1846), pp. 377-8.
- <sup>38</sup> *The Athenaeum*, (London, 1846), p. 229. See Appendix Nos. 30, 31, 36.
- <sup>39</sup> *The Times*, (London, 5 April 1838): 'On the French School of Painting' *Fraser's Magazine*, xix, (London, 1839), pp. 682ff; 'On Men and Pictures', *Fraser's Magazine*, xxiv, (London, 1841), pp. 98ff; see Haskell *op. cit.*, p. 66 and Denis Farr, *William Etty*, (London, 1958), pp. 82-3.
- <sup>40</sup> *Letters and Private Papers of W. M. Thackeray* ed. Ray, iv, (London, 1945-5), p. 195. The odd use of the present tense persuaded the editor that Thackeray was referring to Henry Scheffer but many reviews of Mrs. Grote's biography of Ary were published in the last half of 1860 and Thackeray was almost certainly thinking of him.
- <sup>41</sup> 'Modern Schools of Art in France, Belgium and Switzerland', *Blackwood's Magazine*, 1, (London, 1841), pp. 689ff.
- <sup>42</sup> Anna Jameson, *Sacred and Legendary Art*, i, (London, 1848), pp. 7-8.
- <sup>43</sup> Geraldine Macpherson, *Memoirs of the Life of Anna Jameson*, (London, 1878), p. 279; the painting was returned to the artist for repair in that year. See Appendix No. 19.
- <sup>44</sup> Jameson, *op. cit.*, p. 314. See Appendix No. 30.
- <sup>45</sup> Anna Jameson, *Letters and Friendships*, ed. Erskine, (London, 1915), p. 265.
- <sup>46</sup> *Journals and Correspondence of Lady Eastlake*, ii, (London, 1895), p. 92. Presumably they saw the collection of A. J. Lamme, art dealer. Director of the Boymans Museum 1852-70 and Scheffer's friend and first cousin.
- <sup>47</sup> F. T. Palgrave, *Essays on Art*, (London, 1866), p. 146.
- <sup>48</sup> P. G. Hamerton, *An Autobiography and a Memoir by his wife*, (London, 1897), p. 321.
- <sup>49</sup> *Fine Arts Quarterly Review*, i, (London, 1863), pp. 225, 262.
- <sup>50</sup> P. G. Hamerton, *Contemporary French Painters*, (London, 1868), pp. 41ff – reviewed by Henry James see *The Painter's Eye* ed. Sweeney, (London, 1956), pp. 33ff.
- <sup>51</sup> In a letter of about 1860 to F. S. Dallas reprinted in *The Works of John Ruskin*, ed. Cook and Wedderburn, xxxvi, (London, 1903-6), p. 336.
- <sup>52</sup> S. C. Hall, *Retrospect of a Long Life*, i, (London, 1883), pp. 306ff, 389ff, 405-6.
- <sup>53</sup> *Art Union*, (London, 1839), p. 23, (1846), p. 126.
- <sup>54</sup> *Art Union*, (London, 1846), p. 155, *Art Journal*, (1854), p. 151, (1858), pp. 252-3, (1859), pp. 209-10, (1860), p. 160.
- <sup>55</sup> *Memoir of David Scott* ed. W. B. Scott, (London, 1850), p. 173.
- <sup>56</sup> Scott, *op. cit.*, p. 240.

- <sup>57</sup> W. Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, ii, (London, 1905), pp.384ff, 466ff but see, i, (1905), p.190 for a more sober earlier judgment.
- <sup>58</sup> Hunt, *op. cit.*, 2nd ed., 1913, p.404.
- <sup>59</sup> *Letters of Dante Gabriel Rossetti*, ed. Doughty and Wahl, i, (Oxford, 1965), p.65; Hunt, *op. cit.*, i, 1905, p.188.
- <sup>60</sup> Hunt, *op. cit.*, i, 1905, pp.187-8; see also p.316 for another attack on Scheffer.
- <sup>61</sup> Hunt, *op. cit.*, i, 1905, p.116. In *Thomas Woolner, R.A., his Life in Letters*, ed. Woolner, (London, 1917), p.6 Woolner is stated in 1848 to have met and admired Ingles (sic) but there is no mention of Scheffer.
- <sup>62</sup> Edward Armitage, *Lectures on Painting*, (London, 1883), p.82. See Appendix No. 19.
- <sup>63</sup> Thomas Armstrong, *A Memoir*, ed. Lamont, (London, 1912), pp3ff, 113ff. Compare M. Kolb, *Ary Scheffer et son temps*, (Paris, 1937), p.211. There seems to have been yet a fourth studio shared with Ary's brother Henri for teaching girls including some English girls see E.C. Clayton, *English Female Artists*, ii, (London, 1876), pp.91, 291. Commercialization of studio practice could scarcely be carried further.
- <sup>64</sup> *The Autobiography of Charles Hallé*, ed. Kennedy, (London, 1972), pp.96-8, 181. As early as the 1820's François Gérard held similar musical parties in his studio, see E.J. Delécluze, *Souvenirs de soixante années*, (Paris, 1862), pp.295-7.
- <sup>65</sup> The low social status of the English artist is one of the principal themes of W.M. Thackeray's *The Newcomes*, (London, 1853), particularly chapters 18, 20, 22; only in Paris did Mme de Florac think the artistic profession a 'belle carrière'. Hippolyte Taine, *Notes on England*, ed. Hyams, (London, 1957), p.208 noted that Thackeray in this novel made this contrast but Taine writing in 1862 still found the social position of the English painter low.
- <sup>66</sup> Letter from Mrs. James Lindsay to her son Captain R.J. Lindsay 22 June 1855, typescript John Rylands Library, University of Manchester, *Letters to Lord Lindsay and his family collected by Lady Jane Lindsay*, xvii, 1802-1856, p.2626.
- <sup>67</sup> Leonee and Richard Ormond, *Lord Leighton*, (New Haven, 1975), p.34.
- <sup>68</sup> Scheffer and Wyld 'met almost every day' according to Wyld's close friend, P.G. Hamerton, Sketches in Italy, *The Portfolio*, (London, 1877), p.178.
- <sup>69</sup> See Appendix No. 19.
- <sup>70</sup> In *Galignani's Messenger* (Paris, 24 March and 2 April 1846) where Scheffer is described as superior in thought and expression not only to other modern artists but also to the old masters. J.L. Yarnall kindly looked up these references for me in the Library of Congress.
- <sup>71</sup> Hamerton, *op. cit.*, p.194, also in 'The Salon of 1863', *Fine Arts Quarterly Review*, i, (London, 1863), p.258.
- <sup>72</sup> There were nine pictures by Scheffer there - more than by any other living foreign artist. See also *Art Treasures Examiner*, (Manchester, 1857), pp.223-4.
- <sup>73</sup> See Appendix Nos.17, 22, 31, 32. Thomas Middleton, *Annals of Hyde and District*, (Hyde, 1899), pp.146ff, 446ff; G.F. Waagen, *Galleries and Cabinets of Art etc.*, (London, 1857), pp.415ff; Geoffrey Agnew, *Agnew's, 1817-1967* (London, 1967), pp.15ff; Léon Faucher, *Études sur l'Angleterre*, i, (Paris, 1845), pp.401-9.
- <sup>74</sup> See Appendix No.37; *Victoria County History, Lancashire*, iv, (London, 1911), p.204; J.T. Slugg, *Reminiscences of Manchester*, (Manchester, 1881), pp.162-63; Manchester City Libraries, *Manchester Newscutting Books*, f942.7389 Sc4, i, pp.46-7.
- <sup>75</sup> See Appendix No.26; J. Reilly, *History of Manchester*, (Manchester, 1861), p.450; Sheila Marriner, *The Rathbones of Liverpool*, Liverpool, 1961), pp.177, 195; *Art Journal*, (London, 1860), p.181 for his sale of 28 April 1860; J.G. Millais, *Life and Letters of Sir John Everett Millais*, ii, (London, 1899), p.41; *Letters of Dante Gabriel Rossetti*, ed. Doughty and Wahl, ii, (Oxford, 1965), pp.512, 517, 568, 570.
- <sup>76</sup> See Appendix No.35; *Newscutting Books, op. cit.*, f942.7389 M119, vi, p.26.
- <sup>77</sup> See Appendix No.38; J.G. Hurst, *Edmond Potter and Dinting Vale*, (Manchester, 1948), passim; George Redford, *Art Sales*, (London, 1888), pp.373-4.
- <sup>78</sup> See Appendix Nos.35, 38, 40 (Bill Williams, *The Making of Manchester Jewry, 1740-1875*, (Manchester, 1976), pp.35, 93, 98, 157; Redford, *op. cit.*, pp.200-1; *Newscutting Books, op. cit.* f942.7389 M119, i, p.144.
- <sup>79</sup> See Appendix No.56; M. Stenton, *Who's Who of British Members of Parliament*, i, (London, 1976), p.96; *Newscutting Books, op. cit.* f942.7380 M119, ii, p.19.
- <sup>80</sup> See Appendix Nos. 21, 46; *The Letters of Mrs. Gaskell*, ed. Chapple and Pollard, (Manchester, 1966), p.939; Frits Lugt, *Les Marques de Collections*, i, (Amsterdam, 1921), p.278; Marriner, *op. cit.* pp.95, 195; Williams, *op. cit.*, p.93.
- <sup>81</sup> See Appendix No.18. Bury Art Gallery, *Illustrated Catalogue of the Wrigley Collection of Paintings*, 1901, pp.3-7; Bolton Museum and Art Gallery, *Presents from the Past*, 1978, pp.7, 45.

- <sup>82</sup> See Appendix No. 19. A. Silver, *Manchester Men and Indian Cotton*, (Manchester, 1966), p. 141; *Art Journal*, (London, 1873), p. 80.
- <sup>83</sup> See Appendix No. 19; C.H. Lee, *A Cotton Enterprise 1795-1840*, (Manchester, 1972), p. 152; McConnel and Co., *A Century of Fine Cotton Spinning*, (Manchester, 1906), pp. 11, 12, 16; Redford, *op. cit.*, pp. 427-8; David C. MacConnel, *Facts and Traditions*, (Edinburgh, 1861), pp. 155ff; Alexis de Tocqueville, *Journeys to England and Ireland*, ed. Mayer, (London, 1958), p. 108.
- <sup>84</sup> See Appendix Nos. 34, 35, 36, 42 and Edward Morris, 'John Naylor and other Collectors of Modern Paintings in 19th Century Britain', *Annual Report and Bulletin of the Walker Art Gallery, Liverpool*, v, 1974-5, pp. 72ff.
- <sup>85</sup> See Appendix Nos. 1, 28, 31, 36, 37, 42. *Art Journal*, (London, 1858), p. 123 and (1866), p. 55.
- <sup>86</sup> See Appendix Nos. 18, 40. Walker Art Gallery, Liverpool, *Merseyside Painters, People and Places*, 1978, p. 29, 150, 216.
- <sup>87</sup> See Appendix Nos. 31, 35, 39, 42; for John Graham, Redford *op. cit.*, i, p. 446, Glasgow District Libraries, Obituary Notice in *Grieve Scrapbook*, No. 3b, p. 118. For William Graham, Redford *op. cit.* pp. 430ff. Grieve Scrapbook *op. cit.* No. 3a, p. 83, *Memoirs and Portraits of one hundred Glasgow Men*, (Glasgow, 1886), xli; *Catalogue of Italian Pictures at 16 South Street etc. collected by Robert and Evelyn Benson*, (London, 1914), p.v., Frances Horner, *Time Remembered*, (London, 1933), p. 2, *Rossetti Papers* ed. W.M. Rossetti, (London, 1903), p. 350.
- <sup>88</sup> See Appendix Nos. 35, 39; *Reminiscences of Richard Cobden*, ed. Mrs. Salis Schwabe, (London, 1895), pp. 19ff, 89-98, 99-107, 207ff, 277; Wilams, *op. cit.* p. 93, 168, 196, 356, 388; Charles Greville, *A Journal of the Reign of Queen Victoria*, (London, 1837-1852), iii, 1885, pp. 38-9; James Graham, *Chemistry of Calico Printing and History of Print Works in the Manchester District*, (Manchester, 1760-1846), n.d. Manchester City Libraries Microfilm 347a pp. 418-9; *Caermarvon and Denbigh Herald*, 30 July 1853; the surviving papers and letters of Mr. and Mrs. Salis Schwabe were destroyed in about 1969.
- <sup>89</sup> Henry Cole, *Fifty Years of Public Work*, i, (London, 1884), p. 165; *The Journal of Design and Manufactures*, ii, (London, 1849-50), pp. 22, 23, 171 (but condemning Schwabe's fabrics representing stewpans), iii, (1850), pp. 13, 179.
- <sup>90</sup> *The Letters of Mrs. Gaskell*, ed. Chapple and Pollard, (Manchester, 1966), pp. xvii, 62, 101-3, 112-4, 185-187, 234-239.
- <sup>91</sup> *Selections from the Letters of Geraldine Endsov Jewsbury to Jane Welsh Carlyle*, ed. Ireland, (London, 1892), pp. 173, 257ff, 276, 282, 286.
- <sup>92</sup> Sigismund Neukomm, 'Esquisse Biographique'. *La Maitrise*, (Paris, 1858-9), pp. 193-4.
- <sup>93</sup> Susanna Brookshaw, *Concerning Chopin in Manchester*, (Manchester, 1951), pp. 6, 9-10. *Selected Correspondence of Frederick Chopin* ed. Hedley, (London, 1962), pp. 340-1; Casimir Wierzynski, *The Life and Death of Chopin*, (London, 1951), pp. 371, 386; Michael Kennedy, *The Hallé Tradition* (Manchester, 1960), p. 27; A.E. Bone, *Jane Wilhelmina Stirling*, (Gerrard's Cross, 1960), pp. 66-73; *The Autobiography of Charles Hallé* ed. Kennedy, (Manchester, 1972), pp. 121, 146-7.
- <sup>94</sup> *Memoir of Madame Jenny Lind-Goldschmidt*, ed. Holland and Rockstro, ii, (London, 1891), pp. 253-5; Jenny Lind's husband, the Hamburg pianist Otto Goldschmidt, was related to Mrs. Salis Schwabe.
- <sup>95</sup> See Appendix Nos. 35, 48; *Reminiscences of Richard Cobden*, *op. cit.*, p. 282; Mrs. Grote, *Memoir of the Life of Ary Scheffer*, (London, 1860), pp. 117-8; Richard Wagner, *My Life*, (London, 1911), pp. 732ff.
- <sup>96</sup> *Manchester Guardian*, 23 May 1896; *Robert Browning and Julia Wedgwood* ed. Curle, (London, 1937), p. 54; *Letters of Elizabeth Barrett Browning* ed. Kenyon, ii, (London, 1897), p. 411; *Dearest Isa: Robert Browning's Letters to Isabella Blagden* ed. McAleer, (London, 1951), p. 333, *Letters and Recollections of Julius and Mary Mohl*, ed. Simpson, (London, 1887), pp. 163, 336-341; Jewsbury, *op. cit.*, p. 257; James Montgomery Stuart, *Reminiscences and Essays*, (London, 1884), pp. 72, 75, 181-7.
- <sup>97</sup> Fox, *op. cit.*; Armstrong, *op. cit.*, p. 6.
- <sup>98</sup> Foreign visitors in particular were struck by Manchester's cultural barbarism in the 1830's and 1840's; see J.D. Passavant, *Tour of a German Artist in England* (translated Lady Eastlake), ii, (London, 1836), p. 20, Alexis de Tocqueville, *Journeys to England and Ireland* ed. Mayer, (London, 1958), pp. 104ff and Léon Faucher, *Manchester in 1844*, (London, 1844), pp. 105ff.
- <sup>99</sup> M.S. Watts, *George Frederick Watts*, i, (London, 1912), p. 276.
- <sup>100</sup> See W.O. Henderson and W.H. Chaloner, 'Friedrich Engels in Manchester', *Memoirs and Proceedings of the Manchester Literary and Philosophical Society*, xcvi, (Manchester, 1956-7), pp. 13-29.
- <sup>101</sup> See particularly the *Report of the Select Committee on Arts and Manufactures 1835-6*, Parliamentary Papers, v, (London, 1835), pp. 375ff. Jeremy Maas, *Gambart*, (London, 1975), p. 123.
- <sup>102</sup> Paul Thompson, *William Butterfield*, (London, 1971), p. 87.
- <sup>103</sup> See Appendix No. 27.

<sup>104</sup> *The Athenaeum*, London, 1844, p. 551 and *Art Union*, (London, 1844), p. 195. *The Athenaeum*, (London, 1844), p. 697 reported the purchase of Scheffer's picture by Prince Albert and gave the price as £800. Another young Belgian Ernest Gambart was establishing himself in London as an importer of French pictures in 1844 and in 1849 Gambart published an engraving of *Mignon et le joueur de harpe* together with an explanatory booklet, *The Meeting of Mignon and her Father engraved in line by Alphonse François* etc. n.d. which told its readers (p. 11) that Queen Victoria took the picture with her on all her travels.

<sup>105</sup> *Queen Victoria's Journal*, MSS Windsor Castle, 29 June and 2 July 1844, quoted by kind permission of Her Majesty the Queen.

<sup>106</sup> Queen Victoria's close friend and mentor King Leopold of the Belgians married in 1832 Louise, daughter of Louis Philippe. Like Scheffer himself Victoria seems to have been very fond of all the Orleans family except Louis Philippe himself.

<sup>107</sup> See Appendix No. 19; Francis, Earl of Ellesmere, *Personal Reminiscences of the Duke of Wellington* ed. Alice, Countess of Strafford, (London, 1903), pp. 1-55; Francis Egerton, *Essays on History, Biography, Engineering etc. contributed to the Quarterly Review*, (London, 1858); *Catalogue of the Bridgewater Collection of Pictures belonging to the Earl of Ellesmere*, (London, 1851 and 1862 editions); G. F. Waagen, *Treasures of Art*, ii, (London, 1854), pp. 25ff; *Leaves from the Diary of Henry Greville*, ed. Enfield, (London, 1883-1905), ii, pp. 104, 386ff, iii, pp. 16-17; C. C. F. Greville, *A Journal of the Reign of Queen Victoria*, (London, 1837-1852), ii, (1885), p. 287, 302-4, (1852-1860), ii, (1887), pp. 88-91; *The Creevey Papers*, ed. Maxwell, (London, 1912), p. 592; Lord Edmond Fitzmaurice, *Second Earl Granville*, i, (London, 1905), pp. 145, 219; Lord Ronald Gower, *My Reminiscences*, i, (London, 1883), pp. 88ff; *Elizabeth, Lady Holland to her son, 1821-45*, ed. Earl of Ilchester, (London, 1946), p. 40; *Letters of Harriet, Countess Granville, 1810-1845*, ed. Leveson Gower, i, (London, 1894), p. 19; Bernard Falk, *The Bridgewater Millions*, (London, 1942), pp. 156-74.

<sup>108</sup> Worsley Hall was built for him 1840-6 by Blore; Bridgewater House was rebuilt for him 1845-54 by Barry.

<sup>109</sup> T. Wemyss Reid, *Life, Letters and Friendships of Richard Monckton Milnes, 1st Lord Houghton*, i, (London, 1890), p. 527.

<sup>110</sup> N. D. Ziff, *Paul Delaroche*, (New York, 1977), No. 194, pp. 242, 260-3 but Henry Greville, *op. cit.*, iii, p. 29 wrote that Ellesmere declined as too expensive Delaroche's *Virgin and the Saintes Femmes at the Entombment* although commissioned by him – was this another picture or the same one? Anna Jameson, *Legends of the Madonna*, 1852, p. 313 described a *Deposition* by Delaroche 'one of infinite beauty... in the highest degree human and tragic' – presumably again Ziff No. 194.

<sup>111</sup> *Quarterly Review*, lxii, (London, 1838), pp. 144-5, 154.

<sup>112</sup> *Bohn's Pictorial Handbook of London*, (London, 1854), pp. 379-415, gives an account of the relative accessibility of the great London private collections. The arrangements for Bridgewater House are described in *Art Journal*, (London, 1855), p. 195.

<sup>113</sup> Anna Jameson, *Companion to the most celebrated private Galleries of Art in London*, (London, 1844), pp. 77ff; *Diary of Benjamin Robert Haydon*, ed. Pope, iii, (Cambridge, 1960-3), p. 518.

<sup>114</sup> Lord Lindsay, *Sketches of the History of Christian Art*, i, (London, 1847), preface. The Lindsay family monuments at All Saints, Wigan of 1850-8 are by Félicie and Hippolyte de Fauveau; there are further works by Félicie at Balcarres commissioned by Lord Lindsay (Nicolas Barker, *letter*, 19 July 1977).

<sup>115</sup> Lindsay, *op. cit.*, i, p. 200.

<sup>116</sup> Lindsay, *op. cit.*, i, preface.

<sup>117</sup> Letters from Scheffer to General and Mrs. James Lindsay 30 May 1853, 26 January 1854, 2 July 1854, letters from General and Mrs. James Lindsay to Lord and Lady Lindsay, 29 May 1847, 17-18 June 1850, 14 and 25 January 1851, 1 and 6 February 1861, 4 March 1851, 30 June 1854; poem from Scheffer to Mary Lindsay, letter from Sir Coutts Lindsay to Mary Lindsay 9 March 1851, letters from Mary Lindsay to Mrs. James Lindsay 12 August 1853 and 14 March 1855 and to Lady Lindsay 2 July 1854; letter from Mrs. James Lindsay to Captain R. J. Lindsay 19 October 1855; typescripts, John Rylands Library, University of Manchester, *Letters to Lord Lindsay and his family collected by Lady Jane Lindsay, 1802-1856*, xiv, p. 2164, xv, p. 2254, x, p. 1569, xii, p. 1867-8, xiii, pp. 1968, 1970, 1975, 1977, 1979, 1984-5, xv, p. 2294, xii, p. 1869, xiii, p. 1988, xiv, p. 2186, xvi, p. 2523, xv, p. 2299, xvii, p. 2708. Scheffer's *Portrait of General James Lindsay*, drawing, 1851 and his *Portrait of Margaret Trotter*, the General's mother-in-law, canvas, 1850-1 both survive; of the two portraits by Scheffer of Mary, the General's daughter, one was given to her brother Coutts, the other was retained by the artist for use in fancy pictures; both are now lost. See Appendix Nos. P9, P10, P11, P12, P24.

<sup>118</sup> *Art Journal Illustrated Catalogue of the International Exhibition*, (London, 1862), p. 308; Tom Taylor, 'English Painting in 1862', *Fine Arts Quarterly Review*, i, (London, 1863), p. 20. Hugh Stannus, *Alfred Stevens and his Work*, (London, 1891), pp. 22-3.

<sup>119</sup> *Quarterly Review*, cviii, (London, 1860), pp. 162-200.

<sup>120</sup> *Ibid.*, p. 189.

- <sup>121</sup> Sir Coult Lindsay, *Report on Paintings in Oil in the International Exhibition of 1871*, (London, 1871), pp.5-6, 16.
- <sup>122</sup> Edward Bulwer Lytton, *England and the English*, (London, 1833), p.341.
- <sup>123</sup> J. Dafforne, 'W.C.T. Dobson', *Art Journal*, (London, 1860), p.139.
- <sup>124</sup> *The Complete Letters of Vincent van Gogh*, i, (London, 1958), pp.17, 62; Arts Council of Great Britain, *English Influences on Vincent van Gogh*, (London, 1974-5), pp.7-8, 20 for van Gogh's rejection of social realism in this period.
- <sup>125</sup> Probably John Raphael Isaac, a Liverpool dealer like R.H. Grundy.
- <sup>126</sup> *Athenaeum*, (London, 1828), p.538.
- <sup>127</sup> Second son of the second Marquis Townshend; as well as Scheffer's early genre pictures he collected works by Bonington, Wilkie, Greuze and 17th Century Dutch genre pictures.
- <sup>128</sup> Edward Aldam Leatham, 1828-1900, a West Riding Radical banker.
- <sup>129</sup> Lord Henry Seymour, brother, or more probably half brother, of the fourth Marquess of Hertford; a notable collector of Bonington but most of his pictures reflected his sporting interests.
- <sup>130</sup> *Athenaeum*, (London, 1850), p.24, Maas, *op. cit.*, p.52.
- <sup>131</sup> T.E. Flint, 1823-1861, the Leeds Pre-Raphaelite patron and stock broker, see Mary Bennett, 'A Check List of Pre-Raphaelite Pictures exhibited at Liverpool 1846-1867 and some of their Northern Collectors', *Burlington Magazine*, cv, 1963, p.489.
- <sup>132</sup> Alexander Henry Campbell, born Lanarkshire 1822, educated in Edinburgh and Paris, partner in a London firm of East India merchants, Tory M.P. for Launceston 1865-8.
- <sup>133</sup> Sir Anthony de Rothschild, 1810-1876.
- <sup>134</sup> John Miller was a Liverpool patron of the Pre-Raphaelites and others, see Bennett, *op. cit.*, p.489.
- <sup>135</sup> H.R. Willis, 1835-1910, Liberal Kidderminster carpet manufacturer whose partner was Edmund Potter the Manchester calico printer; see the *Kidderminster Shuttle*, 23 July 1910.
- <sup>136</sup> Manley Hall, *Manchester, Paintings, Drawings etc.* (1867), No.93 in Drawings Section.
- <sup>137</sup> L. Venturi, *Les Archives de l'Impressionisme*, ii, (Paris, 1939), p.162.
- <sup>138</sup> James Price, died 1895, a Devon collector mainly interested in British 18th Century painting.
- <sup>139</sup> Thomas Agnew and Son, entirely a Manchester firm until the establishment of a London branch in 1860, were the principal British dealers in works by Scheffer although Ernest Gambart was the principal importer.
- <sup>140</sup> Lloyd Brothers were London print publishers specializing in the provincial trade; see *Art Journal*, (London, 1856), p.59 and (1857), p.194.
- <sup>141</sup> Gambart's gallery see J. Maas, *Gambart*, (London, 1975), *passim*.
- <sup>142</sup> *Athenaeum*, (London, 1854), p.595; Grote, *op. cit.*, pp.155-6.
- <sup>143</sup> Lewis Pocock, 1808-1882, founder of the London Art Union.
- <sup>144</sup> Probably the James Dugdale on the General Council of the 1857 Manchester Art Treasures Exhibition and on the Council of the Royal Manchester Institution 1859. Dugdale Brothers were Manchester Cotton Spinners; the leading partner was John Dugdale for whom see J.T. Slugg, *Reminiscences of Manchester*, (Manchester, 1881), pp.300-1; he was also a collector see William Ford, *Characters of the different Picture Collectors in and about Manchester faithfully and impartially delineated*, MSS, n.d., Manchester City Libraries. The Dugdales were friends of Mrs. Gaskell, see *The Letters of Mrs. Gaskell*, ed. Chapple and Pollard, (Manchester, 1966), pp.524, 886, 899.
- <sup>145</sup> Joseph Ruston, 1835-1897, of the Lincoln engineering firm, Ruston, Proctor and Co.
- <sup>146</sup> Fourth Marquess of Hertford and the principal founder of the Wallace Collection. According to Bernard Falk, *Old Q.'s' Daughter*, (London, 1937), p.232 this purchase must have been made by Richard Wallace, Hertford's illegitimate son, as Hertford was by 22 February already dying. Falk, *passim*, suggests probably correctly that the contemporary part of Hertford's collection was mainly the responsibility of Richard Wallace, whose own collection, including one watercolour of 1823, was predominantly modern (Paris Sale 2-3 March, 1857); see Appendix No.1. Hertford's own character, Tory, pro Napoleon III, aristocratic, contemptuous of philanthropy and political improvement, retiring and simple, was precisely the opposite of Scheffer's British circle; predictably he did not seem to appreciate Scheffer's works - see Wallace Collection, London, *The Hertford Mawson Letters*, 1981, p.110.
- <sup>147</sup> John W. Wilson, 1815-1883, was born at Brussels, lived there and at Paris and inherited from his father Thomas Wilson of London an important factory at Haarlem; he collected mainly Dutch 17th Century and Barbizon pictures. See his Sale Paris 14-16 March, 1881 and

- F. Lugt, *Les Marques de Collections*, i, (Amsterdam, 1921), p. 183.
- <sup>148</sup> *De Zoete and Gorton, a History*. (London, 1963), pp. 20ff.
- <sup>149</sup> Hamburger Kunsthalle. *Ein Hamburger sammelt in London*, (Hamburg, 1984), pp. 36-37.
- <sup>150</sup> Richard Hemming was perhaps related to John Hemming, the Whitechapel manufacturing chemist and pioneer of the Solway process for making sodium carbonate for the textile industry.
- <sup>151</sup> The committee managing these exhibitions in Manchester and Liverpool was substantially the same as that ostensibly managing Gambart's French Exhibitions in London and thus these provincial exhibitions represent his efforts to sell directly to the provinces.
- <sup>152</sup> Presumably the Parisian dealer Francis Petit notable for his exhibitions of Old Master and Modern Paintings at 26 Boulevard des Italiens in the 1860's.
- <sup>153</sup> William Wilson, owner of Banknock Colliery, Stirlingshire and a close friend of Gambart, see Maas, *op. cit.*, pp. 61, 84.
- <sup>154</sup> See footnotes 104-5 and W. Amcs, *Prince Albert and Victorian Taste*, (London, 1968), p. 140.
- <sup>155</sup> *Athenaeum*, (London, 1847), pp. 72, 104; *Art Union*, (London, 1846), p. 126.
- <sup>156</sup> Venturi, *op. cit.*, p. 162.
- <sup>157</sup> The picture was at Claremont in 1854 – see *Athenaeum*, (London, 1854), p. 629 but is now lost. It presumably came to England with the Queen at the 1848 Revolution with *Les Saintes Femmes*; see Appendix No. 34.
- <sup>158</sup> Richard Hollond of Stanmore Hall was best known as a balloonist but he was also a strong supporter of the Anti-Corn Law League – see J. Reilly, *History of Manchester*, (Manchester, 1861), p. 372. For his wife see footnote 15. The *Athenaeum*, (London, 1854), p. 629 wrongly reported that this version had been bought by the Duke of Argyll for 250 guineas.
- <sup>159</sup> For further details see C. Baudelaire, *Salon de 1846*, ed. Kelley, (Oxford, 1975), p. 224.
- <sup>160</sup> See note 155.
- <sup>161</sup> Elliott Lees, Tory M.P. for Oldham, 1886-92, was the son of Thomas Evans Lees of Oldham but was apparently not related to the family of Samuel Lees and his two sons Eli and Asa, owners of the great Oldham cotton spinning and machinery firm. The Oldham collector Charles Edward Lees was Eli's son. See W. Robertson, *The Social and Political History of Rochdale*, (Rochdale, 1889), pp. 450ff.
- <sup>162</sup> Edward Morris. 'John Naylor and other collectors of Modern Paintings', *Annual Report and Bulletin of the Walker Art Gallery, Liverpool*, v, (1974-1975), p. 95.
- <sup>163</sup> Manley Hall, Manchester. *Paintings, Drawings etc.* 1867, No. 50 in Paintings Section.
- <sup>164</sup> Museum Ary Scheffer, Dordrecht. *Catalogus*, 1934, p. 104.
- <sup>165</sup> *Art Journal*, (London, 1850), p. 262.
- <sup>166</sup> *Art Journal*, (London, 1849), p. 289.
- <sup>167</sup> The friend of Robert Browning.
- <sup>168</sup> A John Aikin was a notable Liverpool merchant, see H. Shimmin, *Pen and Ink Sketches of Liverpool Town Councillors*, (Liverpool, 1866), pp. 128-9.
- <sup>169</sup> *Art Journal*, (London, 1860), p. 126; *Athenaeum*, (London, 1860), p. 380; Grote, *op. cit.*, p. 105.
- <sup>170</sup> John Farnworth, 1809-1869, Wesleyan timber merchant of Liverpool, Mayor 1865-6, notable as a philanthropist; Shimmin, *op. cit.*, pp. 171-2.
- <sup>171</sup> J.D. Perrins, 1823-1887, still famous for his Worcester sauce.
- <sup>172</sup> Andrew, G. Kurtz, chemist and art collector of Grove House, Liverpool; see A.N.L. Munby, *Cult of The Autograph Letter in England*, (London, 1962), p. 71; N. Pevsner, *Buildings of England, South Lancashire*, (Harmondsworth, 1969), p. 231 and F.G. Stephens, 'The Private Collections of England', *Athenaeum*, (London, 1885), p. 341. Presumably it was this version that was engraved by Chevron in the *Art Journal* (London, 1869).
- <sup>173</sup> The Holdsworths (or Houldsworths) were cotton spinners of Manchester, Glasgow and Pontefract closely linked with the McConnells, see D.C. MacConnel, *Facts and Traditions*, (Edinburgh, 1861), pp. 152-3. This Colonel W.J. Holdsworth died at Halifax in 1891.
- <sup>174</sup> Grote, *op. cit.*, p. 107 as with portraits of Mrs. Schwabe's family.
- <sup>175</sup> Grote, *op. cit.*, p. 125.
- <sup>176</sup> Venturi, *op. cit.*, p. 162; Paris 1859 (59); Wallace Collection, London, *The Hertford Mawson Letters*, 1981, p. 110.
- <sup>177</sup> According to G. Redford, *Art Sales*, ii, (London, 1888), p. 208, but not traced at any Grundy Sale.
- <sup>178</sup> P.L. Everard was apparently a dealer specializing in modern continental pictures who left England in 1879-80; see his sales Christie's, London, 13 December 1879 and 31 January 1880.

<sup>179</sup> Walter Armstrong, 'A Pioneer Collector of English Pictures', *Art Journal*, (London, 1886), p. 4.

<sup>180</sup> Charles Kurtz was, like A. G. Kurtz, a Liverpool collector, see *Art Journal*, (London, 1866), pp. 335-6.

<sup>181</sup> J. K. Cross, 1837-1887, Radical M.P. for Bolton 1874-1885 and owner of Cross and Winkworth, one of the largest firms of cotton spinners in Lancashire.

<sup>182</sup> *Athenaeum*, (London, 1887), p. 316.