

## The Sir George Scharf Sketchbooks

### 4. Introduction to SSB 45 (8 November 1856 – 13 February 1857)

by Philip Cottrell, University College Dublin

**NB.** All page references are to SSB 45 and catalogue numbers refer to items from the Art Treasures Exhibition's Gallery of Ancient Masters unless otherwise specified.

Although Scharf generally completed one sketchbook before moving on to the next, before he was done with SSB 44 (covering 13 October 1856 to 13 January 1857) he began the compilation of its successor, SSB 45 (covering 8 November 1856 to 13 February 1857). This complicates attempts to establish a distinct chronology for both sketchbooks, as does the breathtaking pace at which Scharf racked up visits to collectors, of which there are around fifty-five separate appointments recorded in SSB 45. These account for over half the total collector visits recorded across SSB 43-46 as a whole (the remaining sketchbooks associated with the exhibition, SSB 47-49, were compiled during September and October 1857, and mostly deal with works of art already *in situ* at Manchester). Furthermore, of all the visits recorded in SSB 45, the overwhelming majority were confined to one frantic four-week period, from mid-January to mid-February 1857, when Scharf had once again exchanged Manchester for London as his temporary base of operations. To put that in the context of his previous rate of appointments, although at first glance SSB 44 and SSB 45 seem to be equally congested, the former contains less-than-half the number of lenders' appointments, stretched over a period that was three times as long. A larger proportion of SSB 45's lenders were also based in and around the metropolis. Putting aside miscellaneous works which were not lent to Manchester, SSB 45 contains sketches of around two-hundred-and-seventy-five Art Treasures items. Of these around thirty were British Portraits with a handful of others destined for the Gallery of Modern Masters.

As with the other sketchbooks, what follows is an attempt to summarise SSB 45's headspinning schedule in chronological order on a day-by-day basis. Once again, assessments of each collection visited are necessarily kept to a minimum, as individual database entries can speak for themselves. However, instances have been highlighted where notes and sketches can be coordinated with archived correspondence as a means of casting further light on the evolution of the Art Treasures Exhibition. Certain incidents in

Scharf's personal and professional life over the course of the compilation of SSB 45 have also received brief attention.

#### 4.i. November–December 1856: Oxford, Hagley and Kimbolton Castle

In order to reconstruct the chronology of SSB 45 it is necessary to begin with pages 3-10 which contain notes related to Scharf's visit to Oxford from Saturday 8 to Sunday 9 November 1856. Scharf stayed two nights at the Star Hotel, Cornmarket St (now the Clarendon shopping centre), and page 10 has a sketched view from his window which shows the dome of the Radcliffe Camera rising above the rooftops of the city (**fig. 4.i**). Scharf paid visits to Christ Church Picture Gallery and Worcester College, which lent a Rusidaeel *Landscape* (now in the Kimbell Art Museum, Fort Worth) sketched on page 9 (cat. 711). He also called on his friend, the scholar and antiquarian Henry Wellesley (1794-1866). Scharf would visit him again on 6 February 1857.

**Fig. 4.i.** George Scharf, *Sketch of Oxford from the Star Hotel, 9 November 1856*. Detail of page 10 of Scharf Sketchbook 45. Heinz Archive, National Portrait Gallery, London.



Scharf resumed the upkeep of his previous sketchbook, SSB 44, from Monday 10 November, only taking up with SSB 45 again in order to further his notes on works of art in Oxford as part of a return visit to the city that began on the evening of Thursday 4 December (pp. 11-15). He stayed another two nights, sketching more paintings at Christ Church, and returned to London via Hagley in Worcestershire on Saturday 6 December in order to inspect pictures belonging to George, 4th Baron Lyttelton (1817-1876), at Hagley Park (pp. 16-22). Lyttelton

would also meet Scharf in Manchester for dinner on Tuesday 20 January.<sup>1</sup> On his visit to Hagley, Scharf seems to have been mostly scouting for pictures on behalf of the overseer of the British Portrait Gallery at Manchester, Peter Cunningham; he sketched several such portraits, but few potential loans to the Gallery of Ancient Masters, and none were selected for the latter. Notes of travel expenses and other miscellaneous memoranda relevant to this trip to Oxford and Worcestershire are also included on pages 1-2 of SSB 45.

Scharf reopened SSB 45 on Monday 15 December to record a visit to Kimbolton Castle, Huntingdonshire, where he stayed overnight as the guest of William Montagu, 7th Duke of Manchester (1823-1890) (pp. 22-32). It was here that Scharf spent most of the next day, which was also his thirty-sixth birthday – an ideal moment on which to reflect on recent achievements, and he did so in an autobiographical note in the third of his long books:

My Birthday 36<sup>th</sup> finds me characteristically placed with reference to my doings in the past year visiting the Duke and Duchess of Manchester. My introduction has been on account of my position in the Art Treasures Exhibition at Manchester. They were acquainted with Sam[uel] Phillips [probably the water colourist Samuel Phillips Jackson] and the Keans [the actor/ manager Charles Kean and his wife, Ellen] so that we had common friends to speak of.

Scharf then records that in returning to Manchester he “left Kimbolton Castle for Manchester by way of Higham Ferrers Polesworth & Stafford and reached my lodging in Windsor Terrace about 11 o’clock finding numerous letters [including one] inviting me to give a course of lectures at Birmingham” (this was presumably in relation to the Birmingham Midlands Institute).<sup>2</sup> In a follow-up letter to the Duke of Manchester on 26 December, Scharf confirms that he was once again not just garnering continental paintings, but recruiting pictures on behalf of Cunningham for the British Portrait Gallery, and this is also suggested by the items he sketched in SSB 45. In the same letter, it is interesting that Scharf dissuades the Duke from having any of his selected pictures “done up”, that is, restored, prior to exhibition; there was no time, it seems, to restore any but the most pressing items selected for Manchester (but see also Scharf’s letter to George Barker of 6 March discussed in the **introduction to SSB 46**).<sup>3</sup> Scharf’s comments are also at odds with his own later regret

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<sup>1</sup> According to Scharf’s entry for that day in his larger 1857 Letts’s Diary - NPG7/3/1/14.

<sup>2</sup> LB III, p. 17.

<sup>3</sup> MCL M6/2/6/1/133-134 & MCL M6/2/6/2/29.

over the way he had been unable to return some “worn and torn canvasses, blistered surfaces and strange impersonations” during his inspection of works in the cold light of day following their arrival in Manchester in the following spring.<sup>4</sup>

#### **4.ii. January 1857: London-based collectors; the role of dealers**

Barring a handful of overnight visits to collectors, Scharf was continually based in Manchester over the Christmas period (and was very ill for a portion of it). He stayed there dealing with Art Treasures correspondence well into January. It is during this period that he returned to using his previous sketchbook, SSB 44, completing it on 13 January 1857 with sketches and notes related to the collection of Sir Humphrey de Trafford (1808-1886) of Trafford Park Manchester (for a discussion of his activities during this period see the **introduction to SSB 44**). In a diary entry of Wednesday 21 January, Scharf’s aunt records the return of her nephew to the family home at Eastcott Place, Camden Town.<sup>5</sup> It was the first time Scharf had seen his mother and aunt since leaving London for Kimbolton Castle, six weeks earlier, on 15 December. Scharf then wasted no time in resuming his on-the-spot survey of collections. On Thursday 22 January, he paid a second visit to 17 Arlington Street to survey the pictures of the major Art Treasures lender Charles Anderson-Pelham, 2nd Earl of Yarborough (1809-1862) (pp. 32-38).<sup>6</sup> He had previously visited the Earl’s London residence on 21 November and had also been a guest at his country seat at Brocklesby Park, Lincolnshire, on 31 December (see the **introduction to SSB 44**).

Although not recorded in SSB 45, on the next day, Friday 23 January, Scharf had two appointments: he first took a cab to 7A Eaton Square to look at paintings owned by the Misses Bredell – daughters of the collector, Charles A. Bredell (d. 1851) - according to notes compiled in the third of his ‘long books’. Scharf would also return there on Tuesday 27 January (pp. 53-54).<sup>7</sup> On the same day, Scharf went to Ealing to look at the pictures of Alfred Stow (or Stowe).<sup>8</sup> Saturday 24 January saw Scharf at Combe House, Croydon, the home of Edward Loyd (pp. 39-41) who had been one of the first owners to signal their willingness to

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<sup>4</sup> As expressed in a lecture to the Historical Society of Lancashire and Cheshire in Liverpool on 15 April 1858 - Scharf, 1857-1858, pp. 312-313.

<sup>5</sup> NPG7/3/7/4/1/6.

<sup>6</sup> For this visit see also LB III, pp. 53-54.

<sup>7</sup> LB III, pp. 55-56.

<sup>8</sup> See LB III, p. 57.

lend to Manchester, and had a collection that was particularly rich in Dutch masters. Pages 45-47 of SSB 45 then reflect the first of several visits Scharf paid to the dealers Peter Norton (c.1782-1868) at 25 Soho Square and John Watkins Brett (1805-1863) at Hanover Square on Monday 26 January (some notes evident at this point in the sketchbook may, however, have been compiled a day earlier on Sunday 25 January).<sup>9</sup> At Soho Square Scharf first examined paintings that belonged to one of Norton's most important clients, William Angerstein (1811-1897). Scharf had experienced difficulties in dealing with this owner directly and relied on Norton as an important intermediary, as he did in respect of other lenders.<sup>10</sup> Although not of the same degree of importance as Norton, Scharf also made repeated use of Brett for intelligence on other owners, particularly the Buckinghamshire neighbours Abraham Darby IV and Francis Edwards (visited on 3 February see below). Scharf also relied on Brett as a lender in his own right. Brett was a colourful, entrepreneurial figure who later enjoyed success as an investor and pioneer in submarine telecommunications.<sup>11</sup> Scharf had written to him from Manchester on 6 January declaring that one reason for visiting was that "I long to see the Filippo Lippi".<sup>12</sup> The picture in question, a *Virgin and Child with Angels and Saints* now given to Michele Ciampanti in the Birmingham Museum of Art in Alabama, was seen, sketched and selected for Manchester, and appears on page 46 (cat. 73).

As Elizabeth A. Pergam has previously highlighted in her monograph on the Art Treasures Exhibition, in several letters to Art Treasures lenders during this period Scharf was keen to disassociate his activities from commercial considerations. He sought to emphasise how the aims of the Manchester Exhibition could not be governed by the private interests of owners and dealers keen to exploit, as was customary, a public exhibition as a means of inflating the reputation and value of the items shown. But as he put it to the collector Thomas Birchall in a letter of 13 March, "I do not make use of tradesmen or dealers where my own knowledge suffices to bear me out. But when I want a particular point of information, where they have been public agents, I consider them the proper people to make use of".<sup>13</sup> There was surely a *quid pro quo* to Scharf's use of dealers like Brett and Norton, and he may have felt under

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<sup>9</sup> See also LB III, p. 65.

<sup>10</sup> As is clear from a letter Scharf wrote to Peter Norton on 14 January - MCL M6/2/6/1/140.

<sup>11</sup> For Brett see also the commentary at SSB 45, pp. 61-62.

<sup>12</sup> MCL M6/2/6/1/160.

<sup>13</sup> MCL M6/2/6/2/65-66. See also Pergam, 2011, pp. 31 & 46 n. 108.

pressure to exhibit certain items from their own stock. In his select guide, *Handbook to the Paintings by the Ancient Masters* (published separately from the official catalogue, and drawn on articles which had appeared in the *Manchester Guardian*), Scharf was able to blow off some steam with regard to pictures which he would have preferred not to have hung, and attributions he would have overturned. Among these was Brett's *Calydonian Boar-Hunt* (cat. 542) supposedly by Rubens, and sketched on page 47 of SSB 45, of which Scharf wrote, "the less said the better". At the same time, the value-added benefit to pictures shown at Manchester was a factor which Scharf would sometimes exploit when he felt important loans slipping from his grasp. So much is clear with the next collector included in SSB 45, Robert P. Nichols of Maida Hill West, near Paddington – the first of three appointments on Tuesday 27 January (pp. 48-52).<sup>14</sup> It seems that after his visit, Nichols was not wholly amenable to Scharf's preferred list of loans. With recent visits to dealers possibly in mind, Scharf persuaded Nichols by suggesting that, "I believe to have been in the Manchester Exhibition of 1857 will enhance the value of a picture".<sup>15</sup> The other two visits on 27 January involved a Mr Wyndham at Blandford Square (p. 53) and a second appointment at the residence of the Misses Bredell at Eaton Square (pp. 53-54).<sup>16</sup>

Scharf accelerated the pace of his appointments on Wednesday 28 January when he visited four potential lenders, the first being a Mr. B. Herz of Argyll Street (pp. 55-56), and then it was on to 6 Carlton Gardens, the home of James Whatman (1813-1887) (pp. 57-58). The latter seems to have acted in some capacity as an intermediary for other owners, as not all the pictures seen at this address were Whatman's own (see below for Scharf's return visit on Monday 2 February). The third visit that day was to Portman Square, the London residence of Henry Pelham Fiennes Pelham-Clinton, 5<sup>th</sup> Duke of Newcastle (1811-1864) (pp. 57-59). Scharf had already filled several pages of SSB 44 surveying Newcastle's paintings at Clumber Park, Nottinghamshire, on New Year's Day (SSB 44, pp. 119-130). The Duke was counted among those important lenders who had placed "their collections entirely at our disposal" in a letter Scharf had sent to Earl Cowper on 15 January in the hope that he would do the same.<sup>17</sup> Scharf's last appointment on 28 January was a visit to J. H. Green at an

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<sup>14</sup> See also LB III, pp. 68-74.

<sup>15</sup> MCL M6/2/6/2/227. Also discussed in Pergam, 2011, pp. 36 & 48 n. 149.

<sup>16</sup> Having called the previous Friday 23 January according to LB III, pp. 55-56. Bredell: LB III, pp. 75-76.

<sup>17</sup> MCL M6/2/6/1/196-197.

unspecified address (p. 60) to sketch Bernardo Strozzi's *Giving Drink to the Thirsty* – Scharf's drawing can now be connected to a work in the John and Mable Ringling Museum, Sarasota (it was not, however, lent to Manchester).

#### **4.iii. Help wanted and unwanted; Scharf's hunt for Spanish works**

On the same day as these visits, Wednesday, 28 January, Scharf's aunt notes that, "George being now in town, has much to do to collect objects for the Manchester Exhibition. He has a Mr. Hogg as Clerk to assist him in writing".<sup>18</sup> The last sentence was later lightly crossed through in pencil probably as a result of the fact that the arrangement with Mr Hogg was soon terminated; the latter is identifiable with an individual who is referenced in Scharf's aunt's diary a few days earlier on Saturday 24 January: "George out all day, came home late and brought a gent[leman] with him from the Athenaeum on business who staid [sic] all night. He was commended to him by the librarian and thought to have had him as an assistant."<sup>19</sup> From the same source, one can reconstruct a series of incidents in which Hogg was guilty of several missed invitations to Eastcott Place - either that, or he turned up unacceptably late to take tea with Scharf and his relatives prefatory to getting down to Art Treasures business. Despite the hospitality and kindness apparently shown to him by Scharf and his family, there is evidence of Hogg dunning money out of them over the next few days.<sup>20</sup> Things came to a head on Friday 30 January when, as Scharf's aunt writes, "Mr Hogg sent his landlady to say he was very ill in bed. George went to see him found it all a deception [and] told him to come in the evening. He came and had tea and supper [but] George very much deceived in him".<sup>21</sup> This was probably the last tea-party at Eastcott Place to which Hogg was invited; his name disappears from the diaries of Scharf and his aunt thereafter.

However, as far as brawn (rather than brains) was concerned, Scharf had one stalwart on whom he could confidently rely – an Italian gentleman called Canditto Pomares (sometimes written Pomaris). Pomares was almost certainly the unnamed "Italian....model to artists" who, as Scharf's father records in journal notes relevant to September 1856, was engaged

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<sup>18</sup> NPG7/3/7/4/1/6.

<sup>19</sup> NPG7/3/7/4/1/6.

<sup>20</sup> See entries for 25 and 28 January - NPG7/3/7/4/1/6.

<sup>21</sup> NPG7/3/7/4/1/6.

by his son in the hauling around of personal effects, including heavy plaster casts, during the family's move from Torrington Square to Eastcott Place.<sup>22</sup> In an entry in his journal for 25 March of the following year Scharf Snr writes, "George employed a Mr Canditto Pomares as model and messenger, and got him a situation at the Manchester Art Treasures Exhibition."<sup>23</sup> Pomares's name is frequently mentioned in connection with odd jobs and general portorage in the other diaries of Scharf and his family.<sup>24</sup> Even with Pomares at hand, and notwithstanding the debacle over Mr. Hogg, Scharf obviously felt himself still in need of day-to-day help; he later quit Manchester and returned to London for a few days on Friday 20 February with the express purpose of organising "the extra assistants whom I have engaged" – although this probably refers to picture handlers.<sup>25</sup> Even in this he seems to have been less than successful as on 3 March he wrote to Peter Norton:

Do you know of a young man whom I could employ to go about and look at pictures for me? I cannot move about much more myself and still require someone of sound and general judgement. Also we are beginning to require some good workmen accustomed to handle pictures, both for moving and hanging. Will you help me in this also?<sup>26</sup>

It is not clear as to the extent to which Norton assisted in this matter, and there is no further evidence that Scharf was able to secure the deputy he required. A change of heart is then suggested by comments he made to the lender Thomas Bulkeley Owen in a letter of 16 March: "It would have been impossible for me to employ others to assist me as we should have possibly been collecting and accepting duplicate pictures".<sup>27</sup> Scharf seems to have come to the realisation that, as punishing as his duties were, it was just simpler for him to act alone. Less than a month later, Scharf, was even rebutting assistance offered to him by his associate, the talented connoisseur and art historian Giovanni Battista Cavalcaselle (1819-1897) in a letter of 6 April (see the **introduction to the database**).

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<sup>22</sup> NPG7/3/7/2/1/14 (general notes September 1856).

<sup>23</sup> NPG7/3/7/2/1/14.

<sup>24</sup> Scharf bought Pomares an unidentified birthday present on Friday 27 March, and although this is typical of his thoughtfulness, the relationship between Scharf, the 'confirmed Victorian bachelor' and his factotum may have had an informal dimension. That said, Pomares receives no attention in Helena Michie and Robyn Warhol's energetic 'uncloseting' of Scharf in their monograph *Love Among the Archives*. For Pomares's birthday present see Scharf's larger 1857 diary - NPG7/3/1/14.

<sup>25</sup> Letter to Theodore Rathbone, 20 February 1857 - MCL M6/2/6/1/245-246.

<sup>26</sup> MCL M6/2/6/2/10-11.

<sup>27</sup> MCL M6/2/6/2/100-103.



In the same letter to Norton in which Scharf was scouting for a deputy, he thanks the recipient for his assistance in securing loans from the next lender to appear in SSB 45. This was the Scottish art collector and prominent patron of JMW Turner, Hugh Andrew Johnstone Munro of Novar (1797-1864) - Scharf visited Munro on Thursday 29 January at 113 Grosvenor Square (p. 60 - Scharf returned again on Sunday 1 February although this visit was only recorded in the fourth of his long books).<sup>28</sup> Also on 29 January, Scharf paid another call on the dealer John Watkins Brett at Hanover Square. Among the various items sketched on this visit was an *Angel in a Niche* which was exhibited at Manchester (cat. 112) as "Albertinelli. *The Angel Gabriel*". The drawing connects it to a work now given to Antonio Sogliani which was recently sold at Christie's in London. Scharf took note of it again on page 106 on 5 February.

By now, Scharf had chalked-up well over fifty separate lenders' appointments since the start of his survey at the end of September, and yet was only roughly halfway through his odyssey. The rate at which he toured collections now becomes even more dizzying: he had no less than seven appointments on Friday 30 January (and yet this was also the day on which Scharf had been forced to personally expose Mr Hogg's truancy by visiting him at his home address – see above). Scharf's first lender appointment that day was with J. Morrison at Cork Street (p.63), his second being with Col Hugh Baillie (1777-1866) at Mortimer Street (pp. 63-64).<sup>29</sup> The latter was, as Scharf acknowledged in a letter to him of 6 January, "a known possessor of pictures, especially Spanish, of a very high quality". Scharf had thus far struggled in his aim of forming "a more complete display of peninsular art than has hitherto been seen in northern latitudes", and particularly relied on lenders such as Baillie. During this period, Scharf also enlisted the author of the 1848 *Annals of the Artists of Spain*, William Stirling (1818-1878), for further loans and expertise in Spanish painting - see the **introduction to SSB 46**.<sup>30</sup> Baillie proved useful too in other areas of the Gallery of Ancient Masters that Scharf considered wanting: "on my return to Manchester after still further wanderings in search of pictures", Scharf wrote to Baillie on 2 March, "I find your kind letter of the 24<sup>th</sup> consenting to let us have the Francesco Mola [*Hagar in the Desert*; cat. 797] and

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<sup>28</sup> See LB IV, pp. 26-32.

<sup>29</sup> See LB IV, pp. 12-14.

<sup>30</sup> For Scharf's 6 January letter see MCL M6/2/6/1/160-161.

a fine Salvator Rosa [*Job and his Friends*; cat. 805]. As we are generally in want both of a fine Backhuysen and a figure subject by Salvator perhaps you will forgive my grasping tendencies and allow us to have both pictures, viz the Backhuysen [he did: this was the *Sea-Piece*; cat. 911]”.<sup>31</sup> Scharf’s third and fourth collectors on Friday 30 January were a Mr Beardmore and a Mr Ford, the latter of Manchester Street (p. 65). Then it was on to George Alexander Hoskins at Gloucester Square (pp. 65-67) who was another collector of Spanish pictures, albeit of a lesser pedigree than either Stirling or Baillie.<sup>32</sup> Nevertheless, Scharf would visit Hoskins again the next day (pp. 65-67).<sup>33</sup> Scharf’s sixth and seventh appointments on this exceptionally busy Friday were with a Mr Hakewell and Richard Baxter of Porchester Square (p. 68).<sup>34</sup>

Saturday 31 January encompassed four appointments, the first and most important of which was with the banker Thomas Baring (1799-1873) at 41 Upper Grosvenor St, London (pp. 69-75). Some of the items here were not only of exceptional quality, but their provenance also served Scharf’s purpose in his wish to “reassemble, as far as possible the pictures that formed the Orleans and [Samuel] Rogers collections not only for the excellence of the works in themselves but also with a view to honouring the former collectors as well as the present”, as he wrote to Baring on 3 March. Scharf’s letter also reveals that among those which he especially wished to secure was Antonello’s *St Jerome in his Study*, now in the National Gallery, London, but then attributed to Jan van Eyck. He sketched it on page 74 of SSB 45. However, neither this nor the other pictures prioritised by Scharf were surrendered by Baring.<sup>35</sup> Among those which *were* lent and sketched in SSB 45 are Rubens’s *Diana and her Nymphs* now in the Museo Thyssen-Bornemisza, Madrid (p. 72; cat. 549) and Ferdinand Bol’s *Woman with a Pearl Necklace* in the Philips Electronics NV Collection, Eindhoven (p. 75; cat. 665). The second and third visits on Saturday 31 January were to 42 Lowndes Square, London, the home of Mr. Tite (p. 76), and to 11 Albert Terrace, Knightsbridge, the home of a Mr. Pigon (pp. 76-77).<sup>36</sup> Scharf finished the day with a return visit to Gloucester

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<sup>31</sup>MCL M6/2/6/1/284-285.

<sup>32</sup> See also LBIV, pp. 14-15

<sup>33</sup> See also LB IV, pp. 21-4

<sup>34</sup> See also LB IV, p. 15.

<sup>35</sup> MCL M6/2/6/2/12.

<sup>36</sup> See also LB IV, pp. 19-20

Square and the residence of George Alexander Hoskins (pp. 65-67).<sup>37</sup> Scharf had been there the day before sketching (among other items) Francisco de Herrera's *Holy Family with Saints* (cat. 530) then attributed to Juan de las Roelas. This painting is now in the Museo de Bellas Artes, Bilbao, but is shorn of the upper portion of its composition, the location of which is unknown. The latter detached section was, however, also displayed by Hoskins as an overdoor painting. Scharf made a brief and valuable sketch of its composition on this second visit (see p. 78).

#### **4.iv. February 1857: London and the home counties; further tours of the Midlands, the South, and Southwest**

Although SSB 45 offers no record of it, the fourth of Scharf's long books records that on Sunday 1 February Scharf made another visit to Hugh Andrew Johnstone Munro at Grosvenor Square where he had been three days earlier (see above).<sup>38</sup> In his lecture to the Historical Society of Lancashire and Cheshire in Liverpool on 15 April 1858, Scharf later complained of how this collector withdrew promised works at the last minute.<sup>39</sup> A busier day followed on Monday 2 February with four more appointments: the first two were repeat visits to the rival dealers Peter Norton and John Watkins Brett (pp. 79-82).<sup>40</sup> Scharf's sketch of one of the items in Norton's possession on page 81 can now clear up confusion with regard to the provenance of the *Evangelist Writing* attributed to a follower of Rembrandt in the Museum of Fine Arts in Boston. This picture has been wrongly identified as another item, lent by Robert Napier (1791-1876) (cat. 678 – sketched in SSB 48, p. 6 recto). The work on page 81 was actually exhibited under Norton's ownership as "Rembrandt. *His Colour Grinder*" (cat. 913). Scharf's third appointment that day involved another visit to James Whatman at Carlton Gardens (pp. 82-84), but as with his previous visit the week before on 28 January, some of the paintings Scharf saw here were not Whatman's own, suggesting the latter's role as an agent/ intermediary (the circumstances are not clear). As his aunt proudly recorded in her diary, Scharf ended the day at Kensington Palace where he was "received in state to select pictures for the Art Treasures Exhibition

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<sup>37</sup> See also LB IV, pp. 14-15 & 21-4

<sup>38</sup> See also LB IV, pp. 26-32

<sup>39</sup> Scharf, 1857-1858, p. 316.

<sup>40</sup> See also LB IV, p. 35

from the private collection of Prince Albert” (pp. 83-88).<sup>41</sup> The pickings were inevitably rich here, and the drawings in this run of pages are some of the most congested of all the sketchbooks. Scharf had three appointments on Tuesday 3 February, the first involved another return visit to Norton in the morning to view Jacopo Bassano’s *Journey to Calvary* (p. 91; cat. 904 – see also **fig. 4.ii**). It was sent to Manchester under an attribution to Scarsellino, and is now in the Fitzwilliam Museum, Cambridge. Scharf’s stray remark that it was from “Lord Powerscourt’s collection near Dublin” has helped to backdate its known provenance via Powerscourt to the early nineteenth-century art collection of Napoleon’s Governor of Rome, General Sextius de Miollis (1759-1828), at the former Villa Aldobrandini on the Quirinal Hill.<sup>42</sup>

**Fig. 4.ii.** George Scharf, *Sketch of Jacopo Bassano’s ‘Journey to Calvary’ (then attributed to Scarsellino) when in the possession of Peter Norton, 3 February 1857.* Detail of page 91 of Scharf Sketchbook 45. Heinz Archive, National Portrait Gallery, London.



On that same day, 3 February, Scharf left the metropolis for the first time since he had returned from Manchester on Wednesday 21 January, nearly three weeks earlier. He went first to Stoke Court, Buckinghamshire, the home of the ex-industrialist Abraham Darby IV (1804-1878) (pp. 91-96), and then on to the latter’s neighbour Francis Edwards at Bulstrode Park (pp. 95-99).<sup>43</sup> Both were clients of Brett, who probably supplied Scharf with information as to what they might contribute. Among the works Scharf sketched which have, as a result, been recently connected with items in public collections is Paris Bordone’s *Flora* in the Musée du Louvre. It was studied by Scharf among those items belonging to Darby on page 93, and exhibited as merely a “female figure” at Manchester (cat. 290). Its

<sup>41</sup> NPG7/3/7/4/1/6.

<sup>42</sup> Cottrell, 2012, pp. 625 & 638 n.44.

<sup>43</sup> See also LB IV, p.42.

interesting provenance can now be traced back to its purchase by the American painter and adventurer John Trumbull in Paris during the 1790s.

Another day touring the home counties followed on Wednesday 4 February. Scharf's travels took him firstly to Clewer Park, the home of Edmund Foster (pp. 100-101).<sup>44</sup> The second and most important visit that day was to Tittenhurst, Sunninghill, the home of Joseph Dingwall (pp. 102-106) whom Scharf had first contacted in a letter of 9 January in reply to a previous offer of pictures: "Limited as the galleries are, there still remains good space for good pictures and certainly for some of the list you name."<sup>45</sup> The painting that clearly stands out here is Giovanni Bellini's masterpiece, *St Francis in the Desert* (p. 103; cat. 116), now in the Frick Collection, New York. Throughout the next few weeks Scharf would grow increasingly worried that the Gallery of Ancient Masters lacked satisfying examples of this important master's work – see for example his letter to Walter Davenport Bromley on 4 March discussed in the **introduction to SSB 47**. It is surprising then that the inclusion of Dingwall's *St Francis* did little to allay his anxieties over the matter. Having sketched and studied the work in SSB 45, he turned to the fourth of his contemporaneous long books in order to dismiss it as "muzzy...ruined and unsatisfactory".<sup>46</sup> While it was selected for Manchester, it was hung there in a relatively inaccessible position next to an unexceptional variant of Cesare da Sesto's *Virgin of the Bas-Relief* then attributable to Bernardino Luini (cat. 119). The latter, recently rediscovered in St Andrews Church, Dublin, was sketched on page 96 as part of Scharf's earlier visit to Abraham Darby IV on 4 February. Scharf was not alone, however, in his dismissive attitude towards the *St Francis*: the trustees of the National Gallery in London had also decided against purchasing the painting when it appeared at auction in 1852.<sup>47</sup>

On the morning of Thursday 5 February, Scharf was back doing the rounds in London and visited William Moseley at 32 Cumberland Terrace, Regent Street, one of four appointments that day (p. 105), the second involving another visit to the dealer John Watkins Brett - the fourth in a fortnight.<sup>48</sup> Scharf then left the city to complete a second visit to Dr Edward

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<sup>44</sup> See also LB IV, p. 45

<sup>45</sup> MCL M6/2/6/1/176-177. For this visit see also LB IV, p.49.

<sup>46</sup> LB IV, p. 49

<sup>47</sup> See Cottrell, 2012, pp. 623 & 637-38 n.40.

<sup>48</sup> For the visit to Moseley see also LB IV, p. 50.

Craven Hawtrey (1789-1862), Provost of Eton College (p. 102), his first visit having taken place on Saturday 15 November.<sup>49</sup> Scharf rounded off the day at Bearwood House in Berkshire the home of the proprietor of *The Times*, John Walter (1818-1894), who owned several highly important works by Dutch masters (pp. 107-108 recto). Chief among these was the *View of Bentheim Castle* (p. 108 recto; cat. 708), now in the National Gallery of Ireland, which as Scharf - rightly - notes is “a most superb Ruysdael” (see **fig. 4.iii** – see also note 52). Scharf’s pagination of SSB 45 goes somewhat awry at this point and he adopts a recto/ verso system for a couple of pages.

**Fig. 4.iii.** George Scharf, *Sketches of works of art in the collection of John Walter of Bearwood House, Berkshire, 5 February 1857.* Page 108 of Scharf Sketchbook 45. Heinz Archive, National Portrait Gallery, London.



A two-day excursion to Oxfordshire and Warwickshire then followed on Friday 6 February. This was Scharf’s third trip to Oxford since early November, and he visited Oriel College (pp. 108 verso-109) and once again called on Henry Wellesley. From Oxford, Scharf embarked for nearby Ditchley Park, the seat of Henry Dillon, 14<sup>th</sup> Viscount Dillon (1810 -1865) (pp. 109-112).<sup>50</sup> Reviewing this visit in a letter to Dillon on 3 March, Scharf remarked that, “when I arrived...it was late in the afternoon...Consequently I examined many of the pictures by the light of a single candle...”.<sup>51</sup> The poor lighting at Ditchley was an inevitable difficulty in an age before electricity, and a problem frequently encountered by Scharf.<sup>52</sup> It was hardly ideal

<sup>49</sup> The February visit to Eton is also recorded in LB IV, p. 48.

<sup>50</sup> The visit is also recorded in LB IV, pp. 57-59

<sup>51</sup> MCL M6/2/6/2/4-6 – also quoted in Pergam, 2011, p. 59.

<sup>52</sup> He had faced similar conditions at Earl Denbigh’s house, Newnham Paddox, near Rugby, on 3 November, and had also reminded himself in a note that some of the items drawn at Thirlestaine House, the seat of Lord Northwick, on 12 November 1856 were “sketched at twilight” - see the entry commentary at SSB 44, pp. 55-56. Pergam, 2011, p. 58, cites a later letter to Thomas Fairbairn in which John Walter writes, “I fear [Scharf]

to cram so many appointments to view pictures into the short wintry days, and this may explain the vagueness of some of the sketches of fine items at Ditchley such as Arent de Gelder's *Jacob's Dream* (p. 111; cat. 687), now in the Oskar Reinhart Foundation, Winterthur, which was then given to Rembrandt.

Scharf seems to have returned to Oxford that evening, and stayed in the city overnight. From notes in the fourth of Scharf's 'long books', it is clear that on the following morning, Saturday 7 February, he left Oxford for Banbury on a 10.20 train, bound for the nearby Wroxton Abbey, the residence of Col John North (pp. 112-116).<sup>53</sup> But here he seems to have been once again largely scouting for works for the British Portrait Gallery. Scharf then caught a midday train from Banbury to Leamington for a fleeting return visit to Warwick Castle, home of George Guy Greville, 4<sup>th</sup> Earl of Warwick (1818-1893) (pp. 114-115 – previously visited on 20 October – see also the **introduction to SSB 43**). One of his chief purposes in returning may have been to compare a *Van Dyck Portrait of Charles I* (p. 114; cat. 661) now in the Gemäldegalerie Alte Meister, Dresden, with a variant he had previously seen in the collection of Francis Edwards at Bulstrode Park, Buckinghamshire on 3 February (p. 98) – see above. Here one recalls Scharf's concerns over the way in which duplicates might accrue as the result of employing a deputy in his survey (see his aforementioned letter to Thomas Bulkeley Owen of 16 March). After visiting Warwick Castle, notes in the fourth of his long books record that Scharf dined on evening of 7 February with William Fielding, 7<sup>th</sup> Earl of Denbigh (1796-1865), at nearby Newnham Paddox, Monks Kirby, Warwickshire (pp. 114-115). This made up for an embarrassing incident in which he had turned up at Denbigh's residence virtually unannounced on 3 November (see the **introduction to SSB 44**).<sup>54</sup> Scharf recalled that, "Lord Denbigh after dinner Feb[ruar]y 7<sup>th</sup> showed me two vouldmes of very curious letters from Royalty to various members of their family".<sup>55</sup>

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cannot have seen [the pictures] under as favourable circumstances as I could have wished. In a country house, where there are frequently cross lights in the rooms, it requires some management of the window shutters to enable particular pictures to be seen in a proper light".

<sup>53</sup> See LB IV, pp. 62-64.

<sup>54</sup> LB IV, p. 65-69.

<sup>55</sup> LB II, p. 65.

No less than six appointments had to be taken care of in London the next day, Sunday 8 February, the first being with Edward Stephens (p. 115), with the second at the home of the sculptor Matthew Cotes Wyatt (1777-1862) at Dudley Grove House, Harrow Road. The latter's huge picture by Rubens of *Juno Transferring the Eyes of Argus* (cat. 553), now in the Wallraf-Richartz Museum, Cologne, was accorded the relative rarity of a full-page sketch (p. 116 – see also **fig. 1.iv**). But this is hardly surprising considering that Scharf was already convinced that it would make a barnstorming contribution to his hang of Ancient Masters. He remembered the picture from an exhibition at the British Institution in 1851 and had been pursuing it for Manchester since before Christmas. Having learnt from a third party that Wyatt was the owner, Scharf wrote to him on 20 December to solicit this “magnificent picture by Rubens”. He assured Wyatt that “lovers of art will undoubtedly look especially for it among the choicest pictures”.<sup>56</sup> Wyatt hesitated at first due to his fear that it was too large to transport, and then a bout of illness during January prevented him from satisfying himself “as to the capacity of the rail road for the conveyance of so large a case, as my Rubens would require”. But on his recovery, Wyatt wrote to Scharf that he had “ascertained from the person superintending that department at the Euston Square Station that they would be able to convey it by some contrivance, under these circumstances...I shall be happy in affording the opportunity of adding it to [the] exhibition”.<sup>57</sup>

Scharf's third appointment that same day, 8 February, was with Thomas Thorby (p. 117) and this resulted in the acquisition of *The Magdalen in the Desert* by Carlo Maratta (cat. 374) sketched on page 117 and requested in a subsequent letter of 21 February.<sup>58</sup> It has yet, however, to be fully identified. Scharf's fourth appointment was to review pictures belonging to William Walter Legge, 5<sup>th</sup> Earl Dartmouth (1823-1891), at 40 Grosvenor Square (pp. 116-118).<sup>59</sup> Although no record of them exist in SSB 45, his final appointments on 8 February were with Robert Stayner Holford (see also sketches of his works discussed in the

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<sup>56</sup> See Scharf's letter to George Nicol at the British Institution on 18 December 1856 – MCL M6/2/6/2/106. The letter to Wyatt is preserved at MCL M6/2/6/1/117-118.

<sup>57</sup> The letter is undated but was probably written in late January 1857 - MCL M6/2/11/1359. For Cotes Wyatt see also Cottrell, 2020, pp. 297-298.

<sup>58</sup> MCL M6/2/6/1/260-261. See also LB IV, p. 71.

<sup>59</sup> See also LB IV, p. 71.



**introduction to SSB 47**) and Vernon Smith. Scharf then cleared up some Art Treasures correspondence at the Athenaeum before returning home.<sup>60</sup>

On the next day, Monday 9 February, Scharf began compiling the fifth of his long books in conjunction with his continued use of SSB 45. He devoted seven pages of the latter to his visit to the Egyptian Hall, Piccadilly, and the magnificent public gallery of pictures belonging to an important and generous lender, William Ward, 1<sup>st</sup> Earl Dudley, 11<sup>th</sup> Baron Ward (1817-1885), aka Lord Ward (pp. 118-125).<sup>61</sup> Efforts had begun to recruit Ward as early as 8 September, and as Scharf later proudly declared to Waagen in a letter of 17 March, he responded by “giv[ing] us the entire range of his gallery” (see the **introduction to SSB 46**). This entailed the pick of significant works by numerous painters of the first rank, including Fra Angelico, Raphael, Rembrandt and Guercino.<sup>62</sup> After this important glut of acquisitions one visit only was scheduled for Scharf to review a more variable selection of works on Tuesday 10 February at the London address of George Cornwall Legh (1804-1877) (pp. 126-128).<sup>63</sup>

Scharf left the capital on Wednesday 11 February for a brief tour of the south and southwest of England. His first stop was Hurstbourne Park, Hampshire, the home of Isaac Wallop, 5<sup>th</sup> Earl of Portsmouth (1825-1891) (pp. 129-133) – a varied collection that incorporates many sketches of works which have yet to be properly identified.<sup>64</sup> Scharf spent the night at Gosport and was at the home of the Rev. Francis Leicester at Hayling the next day (pp. 134-135).<sup>65</sup> From subsequent correspondence, it seems Scharf was on reasonably familiar terms with this lender, whose collection contained some good examples of the Dutch school. Hampshire being at the other end of England to Manchester, Scharf was at pains to quell his correspondent’s fears as to the threat posed to his loans as they made their long journey north by rail or, indeed, any further peril they might suffer from rowdy northern agitators once in Manchester itself – such is clear from a fascinating letter

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<sup>60</sup> LB IV, pp. 70-73.

<sup>61</sup> See also LB V, pp. 1-6.

<sup>62</sup> MCL M6/2/6/2/112-116.

<sup>63</sup> See also LB V, pp. 6-7.

<sup>64</sup> See also LB V, pp. 6-13.

<sup>65</sup> See also LB V, p. 17.

to Leicester of 30 March discussed in the **introduction to the database**.<sup>66</sup> Scharf then spent the night at Weymouth, and the following day, Friday 13 February, made the journey south to Dorchester and the home of Thomas Mawkes at Clarence Buildings (pp. 136-137). Scharf then travelled north and found himself at Hampton Manor House near Bath, the home of Charles T Maud (pp. 136-137) the owner of good works by Van Dyck and Rembrandt.<sup>67</sup>

Although this is where SSB 45 draws to a close, a little more should be said about Scharf's activities over this weekend. He wrote a charming letter to his mother while staying in Bath on Friday 13 September (although he heads it confusingly "Bath Thursday night. February 13" – the date was right, but not the day):

I have been a very active wanderer since I left London sleeping at Gosport Weymouth and Bath visiting Hurstbourne Park (Lord Portsmouth) & many other seats. Tomorrow I start for Bristol & Gloucester and shall have to make my way as speedily as possible to Manchester. I have nearly done all my visitings except Shrewsbury and the North. i.e. Scotland...It was very curious to me to lie in bed & have the old familiar chimes & bell striking...I was reminded of the times when we use to lean out of the casement in the little room on 2<sup>nd</sup> back floor & look up to the clock & see the wheel of the bell twist round... As you may imagine my detention at each visit is very uncertain & I can seldom foresee where I shall sleep each night. I bought a red woollen shirt before leaving London & have found it exceedingly comfortable, especially for night travelling...I do not expect to move much from headquarters after my return till the Exhibition is finally arrayed. My love to Aunty. I hope the weather has been as fine with you as with me since Monday. Your affectionate George.<sup>68</sup>

He was as good as his word in that he started for Bristol the next day. Notes in his fifth long book suggest that he also paid a visit to another lender, John Scandrett Harford (1785-1866), at the nearby Blaise Castle over the course of the weekend.<sup>69</sup> On the way to Gloucestershire he hoped too to make a return visit to Thirlestaine House near Cheltenham where he had previously enjoyed such a lengthy stay as a guest of Lord Northwick between 11-13 November (see the **introduction to SSB 44**). As he later wrote to Miss Rushout, one of Northwick's nieces, on 19 February:

I was not certain whether your uncle was there and without his presence I would not have gone...time and trains however prevented...pray convey my very respectful compliments to him and say how happy I shall be

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<sup>66</sup> MCL M6/2/6/2/215-217.

<sup>67</sup> See also LB V, pp. 20-24.

<sup>68</sup> This letter is one of four to Scharf's mother preserved in the Heinz Archive preserved at NPG7/3/7/3/3/1.

<sup>69</sup> LB V, pp. 24-26.

to send him a little account of some of my late adventures on my return from Scotland to which I shall soon have to start.<sup>70</sup>

However, his burgeoning workload would soon force him to dismiss the idea of any such trip north of the border.

October 2018 (revised August 2021)

<https://people.ucd.ie/philip.cottrell>

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<sup>70</sup> MCL M6/2/6/1/240-242.