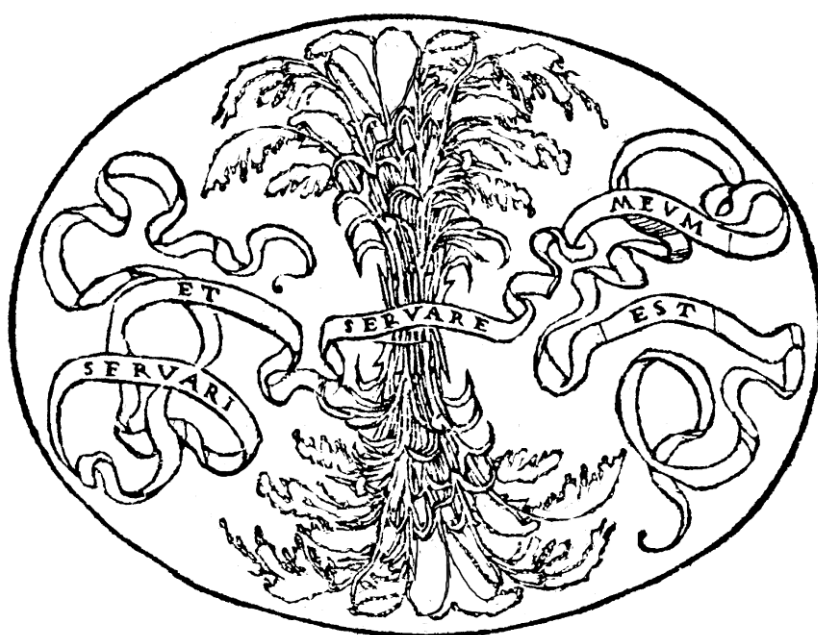


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## INDICE

- ANGELAMARIA ACETO p. 1  
On some late Renaissance ornament drawings at the Ashmolean Museum,  
Oxford: Giovanni Battista Lombardelli, Avanzino Nucci, Giovanni Battista  
della Rovere and a proposal for Federico Brandani
- GIOVANNI MAZZAFERRO p. 25  
Lo sguardo condiviso: il viaggio di Giovan Battista Cavalcaselle e Charles  
Eastlake nel Centro Italia (settembre 1858)
- KATIE LISSAMORE-SPOONER p. 70  
The Eastlake Library: An 1894 Catalogue
- MARGHERITA D'AYALA VALVA, CAMILLE NOVERRAZ p. 79  
Gino Severini's encounter with the *Groupe de Saint-Luc* in Switzerland and his  
path towards «despoliation», 1923-1947



## THE EASTLAKE LIBRARY: AN 1894 CATALOGUE

The Eastlake Library has been widely understood to consist of books which were originally owned and used by Sir Charles Lock Eastlake (1793-1865), first director of the National Gallery, during his working life, and which were subsequently purchased and transferred to the National Gallery, London in 1870. This was documented by G.M. Green's catalogue of 1872<sup>1</sup>, and has been transcribed for Memofonte by Dr. Susanna Avery-Quash<sup>2</sup>, who accompanied the transcription with an article detailing the history and importance of the library collection<sup>3</sup>. What is presented here stems from another catalogue which adds new information to the final phase of the history of the Eastlake Library. In effect, Eastlake's working library diverged from its original complete form when it was divided and then dispersed in two parts: the National Gallery's institutional library as documented in 1872, and what was left behind within the Eastlake estate as represented by this 1894 sale catalogue that has been newly rediscovered and transcribed for the first time (see <https://www.memofonte.it/ricerche/biblioteche-darte/#catalogues-of-the-eastlake-library>). The remainder of the Eastlake library was sold on 8 June 1894 by the well-known auction house of Sotheby, Wilkinson and Hodge<sup>4</sup>. In the current scholarship surrounding the Eastlakes, this book catalogue has not been mentioned nor has its significance so far been analysed<sup>5</sup>.

Lady Eastlake was a prominent figure in the Victorian cultural world in her own right and was already a frequent contributor to «The Quarterly Review» (see lot 75) prior to her marriage to Eastlake on 9 April 1849 at the age of 39<sup>6</sup>. During their marriage, she translated Gustav Waagen's *Treasures of Art in Great Britain* (1854, see lots 14 and 15)<sup>7</sup>, and completed Anna Jameson's *The History of Our Lord* (1864, the sixth and final part of a larger series known as *Legendary and Sacred Art*)<sup>8</sup>, which her friend had left unfinished on her death, as well as working with her spouse on translating Franz Kugler's *Handbook of Painting in Italy* (1851)<sup>9</sup>. In the years following her husband's death, Lady Eastlake focused on completing his art-historical writings and getting them published. This included editing and adding a memoir to a second volume of his *Contributions to the Literature of the Fine Arts* (1870, see lots 50 and 51)<sup>10</sup>, adding a preface and editing volume two of *Materials for a History of Oil Painting* (1869)<sup>11</sup>, as well as revising the fourth edition of Kugler's *Handbook* (1874, see lot 44)<sup>12</sup>.

For the purpose of completing these books, many of the works that would have been part of Charles Eastlake's professional art library were kept back by Lady Eastlake. Indeed, it

<sup>1</sup> GREEN 1872.

<sup>2</sup> «Biblioteche d'arte», Fondazione Memofonte. <https://www.memofonte.it/ricerche/biblioteche-darte/#catalogue-of-the-eastlake-library-in-the-national-gallery> <20 dicembre 2022>.

<sup>3</sup> AVERY-QUASH 2013.

<sup>4</sup> SOTHEBY–WILKINSON–HODGE 1894.

<sup>5</sup> The emergence of the auction catalogue came about through my doctoral research into the Eastlake Library. It should be noted that the previous overlooking of this document is not due to a lack of documentation. Indeed, the catalogue was noted as early as 1915 in POLLARD 1915, p. 420. This reference source is regularly used in book and library history scholarship, and thus was called upon in the course of researching deeper into the Eastlake Library.

<sup>6</sup> For more biographical treatments of Lady Eastlake see ROBERTSON 1978; *THE LETTERS OF ELIZABETH RIGBY* 2009; AVERY-QUASH–SHELDON 2011.

<sup>7</sup> WAAGEN 1854-1857. See WAAGEN 1837-1839.

<sup>8</sup> JAMESON–RIGBY 1864.

<sup>9</sup> KUGLER 1851.

<sup>10</sup> EASTLAKE 1870.

<sup>11</sup> EASTLAKE 1869.

<sup>12</sup> KUGLER 1874.

is documented, through Lady Eastlake's letters dating to the time of the sale and transfer of the Eastlake Library, that she wished to retain several books for her own use, and that she was keen to be able to visit the library, newly situated in the National Gallery, for her own scholarly endeavours<sup>13</sup>. There is also evidence of Lady Eastlake using two subscription libraries: Rolandi's Foreign Library, specialising in non-English texts<sup>14</sup>, and the London Library, the first public lending library to be established in Britain in 1841<sup>15</sup>. Whilst not a member of the London Library, it is highly likely that she accompanied one of her acquaintances to the library, or borrowed from a member, such as her friend William Boxall, who succeeded her husband as second director of the National Gallery. She also benefitted from receiving books from John Murray, a publishing house which pioneered the publishing of art-historical texts in English, with whom she continually worked throughout her life<sup>16</sup>. In her later life, Lady Eastlake benefitted from a rich and extensive range of informational sources which enabled her to continue working; indeed, her last submissions to *Longman's Magazine* 'Reminiscences of Edinburgh Society Nearly Fifty Years Ago'<sup>17</sup> was published in January 1893, shortly before her decline in health.

The 1894 auction catalogue shows that among the books left behind after the purchase of the main portion of the Eastlake Library, there were several volumes which would have been of high scholarly value to Charles Eastlake (as well as Lady Eastlake). The vast majority of the volumes in the Eastlake Library in the National Gallery are marked with a stamp, a capital 'E' in a circle. The current reasoning regarding the 'E' stamp has been that Lady Eastlake only stamped the books intended to go the National Gallery, as a way of cementing her husband's legacy; in a letter to Sir Austen Henry Layard dated 13 February 1870<sup>18</sup>, she mentions that she intended to stamp the books alongside going through the collection to identify the material to go to the National Gallery. An earlier letter to Layard on 6 May 1869 reinforces the link between the stamp and the formation of the Eastlake Library<sup>19</sup>. However, the appearance of the stamp in a volume that has not been catalogued in Green, and resides in a completely different library, raises several questions. Lot 85, *The Art of Limning ether by ye Life, Landscip, or Histories*<sup>20</sup>, a technical art history manuscript, was used by Charles Eastlake in his influential and pioneering work, *Materials for a History of Oil Painting* (1847)<sup>21</sup>. This void in the collection was identified by the National Gallery's librarian, Jonathan Franklin, and it has been a long-standing question why this volume was (in the Gallery's view) missing<sup>22</sup>. This copy is now in the National Art Library at the Victoria and Albert Museum<sup>23</sup>. After being purchased

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<sup>13</sup> Lady Eastlake's request to William Boxall, dated 10 February 1871, asks «[...] to have access to the books unrestrictedly – so as to take a few notes necessary for my present Kugler work» (*THE LETTERS OF ELIZABETH RIGBY* 2009, p. 341).

<sup>14</sup> A letter to Hannah Brightwen recommends Rolandi's Foreign Library in sourcing a French journal. Lady Eastlake indicates that Rolandi would know her name, «Shd you or Inglis not know Rolandi, then you are quite welcome to mention my name – tho' it would not be necessary» (ivi, p. 393).

<sup>15</sup> Ivi, p. 565.

<sup>16</sup> Letters dated 26 November 1864, 28 March 1865, 3 May 1866 and 22 February 1876 all allude to Lady Eastlake receiving volumes from John Murray. See *THE LETTERS OF ELIZABETH RIGBY* 2009, pp. 223-224, pp. 226-227, p. 251, pp. 413-414.

<sup>17</sup> EASTLAKE 1893, pp. 250–264.

<sup>18</sup> Ivi, pp. 319-321.

<sup>19</sup> «At the same time I must repeat a condition [...] that it should be called “The Eastlake Library”. [...] At all events I shall print upon the title page of each work the letter E, or some other small & unobtrusive sign of its having belonged to Sir Chas» (*THE LETTERS OF ELIZABETH RIGBY* 2009, p. 300).

<sup>20</sup> E. Norgate, *The art of limning ether [sic] by ye life, landscip, or histories*, London, 1685 MSL/1906/995, V&A National Art Library (transcript <https://nal-vam.on.worldcat.org/oclc/1008155330> <20 dicembre 2022>).

<sup>21</sup> EASTLAKE 1847.

<sup>22</sup> FRANKLIN 2017.

<sup>23</sup> E. Norgate, *The art of limning ether [sic] by ye life, landscip, or histories*, London, 1685 MSL/1906/995, V&A National Art Library (transcript <https://nal-vam.on.worldcat.org/oclc/1008155330> <20 dicembre 2022>). This

from Quaritch booksellers in 1906<sup>24</sup>. The manuscript is marked with the characteristic 'E' stamp that is synonymous with the volumes of the Eastlake Library housed at the National Gallery, London. It is currently unclear whether Lady Eastlake stamped every book housed in Fitzroy Square in February 1870, or just those intended for the move to the Gallery. The stamp may still indicate that the volume was intended to be part of the Gallery's library, however, the drawn-out process of selling the Eastlake Library to the Gallery, shelving the books, and cataloguing may have meant that this volume made its way back to the Eastlake estate, or went 'missing' from the collection in some other way<sup>25</sup>. The clear use of the volume by Charles Eastlake<sup>26</sup>, as well as the presence of several other technical art history manuscripts that *were* transferred, strongly indicates that this volume was somehow missed in the transfer rather than actively held back as one of Lady Eastlake's personal volumes. This is true of other entries in the auction catalogue which are clearly indicated to have been presented to Charles Eastlake or having material evidence of being used by him. For example, both lots 14 and 15; copies of Waagen's *Treasures of Art in Great Britain* (1854-1857)<sup>27</sup> are mentioned to have «[...] numerous MS. corrections by Sir C. Eastlake» and «[...] interleaved, with many MS. additions and corrections by Sir C. Eastlake». Lot 147 is Eastlake's sketchbook from his early travels in Italy<sup>28</sup>. Lot 5 has a dedication from poet and early National Gallery trustee Samuel Rogers (1763-1855), and lot 12 has a short letter from artist Benjamin Robert Haydon (1786-1846), whose was Charles Eastlake's first teacher after he settled in London to pursue his training as a painter in 1809<sup>29</sup>.

There are three incunabula in the auction catalogue, mostly likely used as source material for religious imagery, and, in the case of the *Speculum humanae salvationis* (1471, lot 153)<sup>30</sup>, a historic source for Christian imagery and iconography found in Early Netherlandish art; Lady Eastlake directly references this work in her additions to Anna Jameson's two-volume *The History of Our Lord*<sup>31</sup>. Indeed this 1864 publication has all the *Speculum's* images listed as an appendix in the second volume. The other two incunabula, *Catalogus Sanctorum* (1493, lot 150)<sup>32</sup> and *Legenda Sanctorum* (1473, lot 154)<sup>33</sup>, are also cited in the work. In the Eastlake Library at the

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manuscript was found by the author after searching several art library on-line catalogues in the UK. As this manuscript is one of the very few unique items listed in the sale catalogue, it was possible to narrow down the search to pinpoint this item in particular, making a search achievable.

<sup>24</sup> Quaritch were the original purchasers of the volume at the 1896 auction, purchasing the manuscript for £3.12s, subsequently it was sold to the South Kensington Museum (now the V&A) in 1906 for £3.3s (Library receiving room diary volume 32, 1905 Jan-1906 July, VAA/MA/34/32, V&A Archive).

<sup>25</sup> Ralph Nicholson Wornum's diary of activity at the National Gallery shows that that collection was delivered to the Gallery on 17 March 1870, and was unpacked between the 24 and 26 November 1870. Cataloguing the collection was commenced by Green on 28 November 1870 and took until 29 January 1872 to complete. These prolonged gaps between receiving, shelving and cataloguing give ample scope for books to be taken, mislaid, or given back to Lady Eastlake before the collection was fixed in catalogue form. See Ralph Nicholson Wornum's Diary, 13 Aug 1855-21 Nov 1877, NGA2/3/2/13, National Gallery Archives.

<sup>26</sup> EASTLAKE 1847, p. 421.

<sup>27</sup> WAAGEN 1854-1857.

<sup>28</sup> This sketchbook is held at the RIBA Library, Reference EAC/1.

<sup>29</sup> Another volume in the Gallery's library collection which may have been 'missing' for a time is Piper's *Mythologie der christlichen Kunst* (PIPER 1847-1851) (lot 67). There is a copy of this work with the Eastlake stamp on the title page, yet the work is not listed in the Green catalogue. The volumes were purchased at auction by 'Richter'. This may have been Jean Paul Richter (1847-1937), who worked closely with the National Gallery. It may be possible that after purchasing the volumes, and recognising the E stamp, he returned the volumes to the Gallery. However, this cannot be confirmed.

<sup>30</sup> SPECULUM 1471.

<sup>31</sup> JAMESON-RIGBY 1864, pp. 423-428.

<sup>32</sup> NATALIBUS 1493.

<sup>33</sup> VORAGINE 1473.

National Gallery, a further two incunabula are present; Poliphilus' *Hypnerotomachia Poliphili* (1499) and Ketham's *Faciculus Medicinae* (c. 1500).

A further survey of the catalogue also indicates more modern volumes that would have been for the sole use of Lady Eastlake, as they were published after Eastlake's death in 1865, and many of these volumes can be connected directly to Lady Eastlake's subsequent art-historical interests and scholarly outputs. Wilson's *Life and Works of Michelangelo Buonarroti* (1876, lot 36)<sup>34</sup> was a central work within her July 1876 «Edinburgh Review» article of *The Letters and Works of Michel Angelo*<sup>35</sup>. Similarly, Hoey's translation of Eugene Plon's biography of Thorvaldsen (1874, lot 107)<sup>36</sup> is used as a central reference in her article of July 1875 concerning the *Life and Works of Thorvaldsen*<sup>37</sup>. Both examples highlight the up-to-date nature of Lady Eastlake's scholarship, in writing reviews for the most recently published works. Lot 38 of three works relating to Mrs Grote would have been essential reading for Lady Eastlake's sketch biography of her late deceased friend (1880)<sup>38</sup>. A copy of *Memoir of the Life of Ary Scheffer. By Mrs. Grote* (1860)<sup>39</sup> is present in the library collection transferred to the National Gallery, however, the inclusion of a dedication from Mrs Grote to Lady Eastlake indicates that this was not primarily Charles Eastlake's copy<sup>40</sup>. Similarly, the Green catalogue also includes several works that were published after 1865, thus were not known to Charles Eastlake, for example; *The First Proofs of the Universal Catalogue of Books on Art, Compiled for the Use of the National Art Library and the Schools of Art in the United Kingdom* (1870)<sup>41</sup> and *Catalogues of the First (second and third) Exhibition of National Portraits on Loan to the South Kensington Museum 1866 (1867 and 1868)*<sup>42</sup>. It is possible that these copies were forwarded to either Boxall or Wornum at the Gallery and they added the volumes for inclusion for the institutional library as they were not required for individual use or that Lady Eastlake was given the copies and added them to the selection for the Gallery. The presence of these volumes in the Gallery's holdings shows that volumes were not necessarily selected due to their direct connection to the previous director, but rather, what may have been of use to the Gallery's curatorial needs. Indeed, as mentioned before, the annotated copy of Waagen's *Treasures of Art in Great Britain* did not form part of the Gallery's library, however, this was because the original German edition was included instead. It is possible that Lady Eastlake wished to retain the annotated copy, as part of her work on translating the original work, or that a heavily annotated copy was deemed inappropriate for a reference work for the Gallery's use.

The working library of the Eastlakes was not formally catalogued during its life at the Eastlake's marital home, no. 13, Upper Fitzroy Place, Fitzroy Square. Thus, it is difficult to ascertain how much of the library was sold to the Gallery in 1870, how much was 'lost' through borrowing, gifting, or simply misplacing texts through their use, and how much was unofficially dispersed through Lady Eastlake's friends and family rather than being sold at auction after her death on 2 October 1893. Given these gaps in our knowledge, it seems likely that the present 1894 catalogue still may not tell the full story. Indeed, the presence of the

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<sup>34</sup> WILSON 1876.

<sup>35</sup> EASTLAKE 1876. This volume was originally given to Lady Eastlake by John Murray, however, this was returned and Lady Eastlake proceeded to buy her own copy, and the subsequent review was published in a rival publication to «The Quarterly Review». This act was the last letter sent to John Murray until 23 March 1880. See *THE LETTERS OF ELIZABETH RIGBY* 2009, p. 413.

<sup>36</sup> PLON 1874.

<sup>37</sup> EASTLAKE 1875.

<sup>38</sup> Lady Eastlake mentions these works in a letter to John Murray on 23 March 1880: «Having access to her journals & to portions of her correspondence [...]» (*THE LETTERS OF ELIZABETH RIGBY* 2009, p. 484).

<sup>39</sup> GROTE 1860.

<sup>40</sup> *Ibidem*. The National Gallery reference for this inscribed copy is NH 785 SCHEFFER Grote.

<sup>41</sup> COLE–POLLEN 1870.

<sup>42</sup> *CATALOGUE PORTRAITS* 1866; *CATALOGUE PORTRAITS* 1867; *CATALOGUE PORTRAITS* 1868.



Eastlake stamp in at least one work in the auction catalogue raises questions as to Lady Eastlake's use of the Gallery's library as well as her perception of how the Eastlake Library was to be defined. What its presence clarifies, however, is that the Eastlake Library as bought by the National Gallery in 1870 from Eastlake's widow was only part – albeit the largest part – of Eastlake's working library. Furthermore, this other portion of Eastlake's Library contained items of scholarly relevance for the work of *both* Sir Charles Eastlake and his wife Elizabeth.

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## ABSTRACT

The Eastlake Library has been widely understood to consist of books which were originally owned and used by Sir Charles Lock Eastlake (1793-1865), first director of the National Gallery, during his working life, and which were subsequently purchased and transferred to the National Gallery, London in 1870. However, a newly found auction catalogue from 1894 represents the sale of books from the Eastlake estate after the death of Lady Eastlake in 1893. This catalogue shows that Eastlake's library was dispersed in 1872, and that many books, representing both Charles' and Elizabeth's scholarship, were left out of the narrative of their impact on the Victorian art world. This paper brings the 1894 catalogue into focus and draws out some examples of the books within, aligning them with the Eastlake's scholarship.

Si è generalmente ritenuto che la Biblioteca Eastlake fosse composta di libri posseduti e utilizzati nel corso della sua carriera da Sir Charles Lock Eastlake (1793-1865), primo direttore della National Gallery, libri che furono poi acquistati dalla medesima istituzione nel 1870. Invece un catalogo d'asta del 1894, recentemente scoperto, documenta una vendita di libri già di proprietà Eastlake dopo la morte di Lady Eastlake nel 1893. Questo catalogo mostra che la Biblioteca Eastlake fu dispersa nel 1872 e che molti libri, rappresentativi degli interessi di studio sia di Charles sia di Elizabeth, non sono stati considerati nei dibattiti sul loro impatto nel mondo artistico vittoriano. L'articolo s'incentra sul catalogo del 1894 e vi individua alcuni casi di testi, comparandoli con le ricerche di Eastlake.