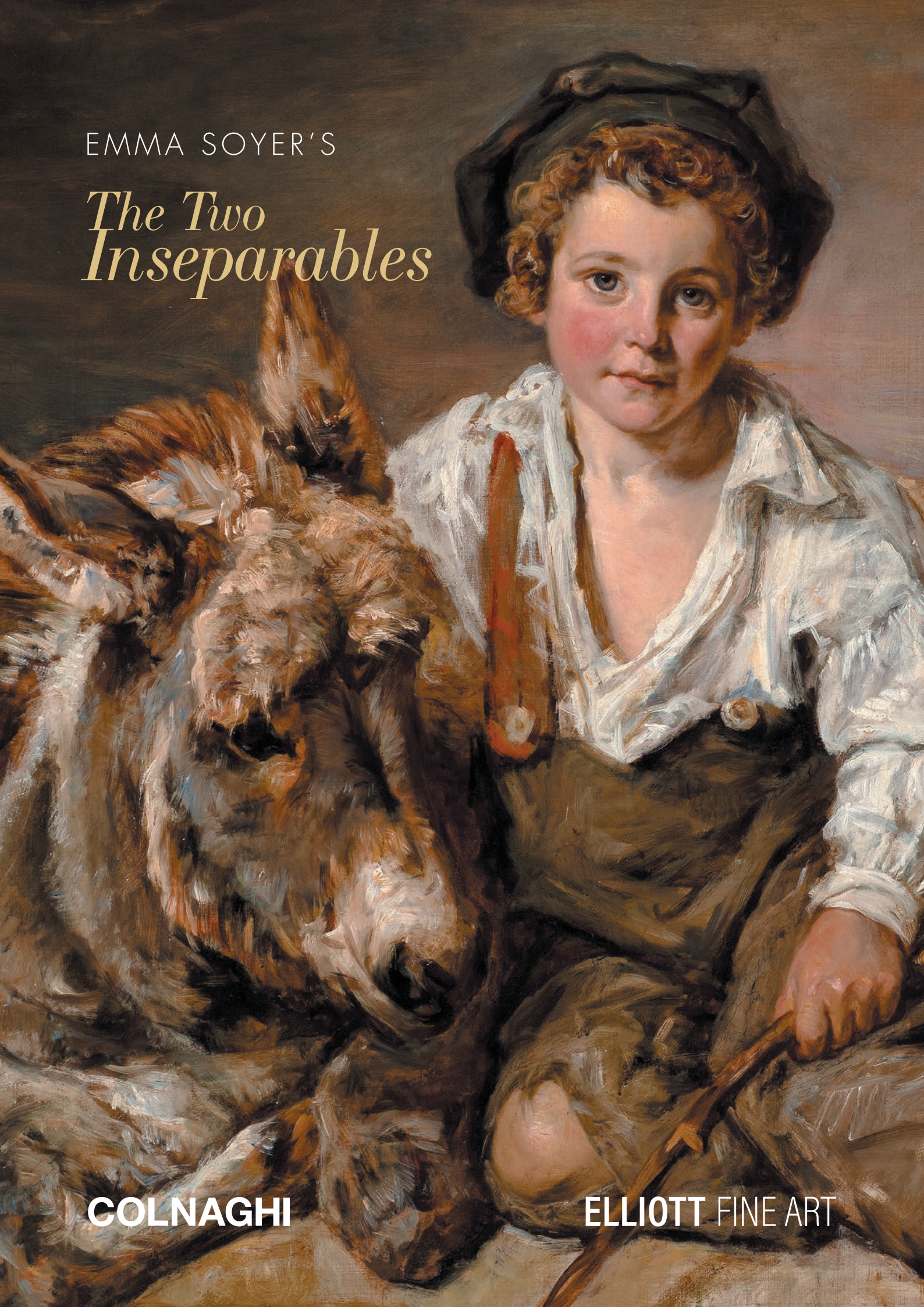


EMMA SOYER'S

*The Two
Inseparables*



COLNAGHI

ELLIOTT FINE ART

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I am grateful to Domenic Cabello
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No. 108. 'The Two Inseparables'.

A Margate boy and donkey, painted on the spot. The most interesting part of this delightful delineation is the fact of the young donkey having had to be carried to the first floor of the Parade House for every sitting. When almost finished, the boy's mother saw the picture. She was indignant at the idea of seeing her boy's knee through his ragged trowsers, observing that she had a new suit of clothes at home, which, she said, would have been the most proper way to take him. But this did not suit the artist, who wished to paint from nature. It required some management not to let the mother see it again until finished.¹



FIG. 1, EMMA SOYER, *TWO GIRLS WITH A BOOK*, 1831, OIL ON CANVAS, 92 X 72 CM, ON LOAN TO TATE BRITAIN, LONDON.

INTRODUCTION

Despite the undeniable quality and invention of her art, the name Emma Soyer is unfamiliar to most museumgoers today. Yet at the height of her career – from the mid 1830s to the early 1840s, just before her tragically early death – Emma was as well-known as any of her contemporaries, regularly lauded in both the British and French press, hailed as ‘an artist of original genius’, whose ‘works evinced such a promise of perfection.’²

Given her substantial contemporary fame, very few artists have fallen as dramatically from both public and art historical awareness as Emma. Her obscurity persists despite the dedicated efforts of her husband, the celebrity chef Alexis Soyer, who sought to keep Emma’s memory alive through his exhibitions and his writings. Though unsuccessful in the short term, Alexis’ *Memoirs* – whose rich anecdotes vividly portray Emma in a human and sympathetic way – serve as an invaluable source for the modern reconstruction of Emma’s life, a process that is just beginning to unfold.

The starting point for Emma’s re-evaluation was the rediscovery in 2018 of *Two Girls with a Book* (fig. 1),

painted in 1831 on behalf of the abolitionist cause and now on loan to Tate Britain. Equally significant in her reassessment is the reappearance of *The Two Inseparables*, last on the art market in 1901. The painting is particularly important within Emma’s oeuvre, as a pre-eminent example of her depictions of children with animals, a major theme within her work that builds on the Georgian tradition of the ‘fancy picture’. Additionally, Alexis’ vivid account of the sitting for the painting – including both a logistical challenge featuring a donkey and an irate mother – bring the artwork to life in a remarkable and unique way. Few paintings from the period can be animated with such personal and lively detail.

Looking at Emma’s works today, it is easy to agree with a contemporary of hers, who wrote that ‘Madame Soyer has left behind some of the most valuable paintings of the age.’³ This is certainly true of *The Two Inseparables*: surely few paintings were painted in 1830s Britain with such verve, originality and feeling. Its rediscovery will provide a cornerstone for the rehabilitation of this ‘remarkable British artist’.⁴

EMMA SOYER

(London 1813 – 1842)

The Two Inseparables

Signed and dated lower left: *Emma Soyer . fecit / 1837*

Oil on canvas

91.6 x 114.3 cm. (31 ¼ x 45 in.)

PROVENANCE

The artist's posthumous sale, Christie's, London, 5 March 1859, lot 121, £36;

David Hart, Park House, Leytonstone;

His posthumous sale, Christie's, London, 11 March 1870, lot 96, 19 gns., 19 s. to 'Flack';

Michael Moore, Maybank, Beckenham;

His posthumous sale, Christie's, London, 26 January 1901, lot 44, 5 gns. to 'Cohen';

Private Collection, USA, and thence by descent to the previous owner, until 2024.

LITERATURE

F. Volant and J.R. Warren (eds.) *Memoirs of Alexis Soyer; with unpublished receipts and odds and ends of gastronomy*, London, 1859, p. 141, no. 108;

A. Graves, *Exhibitors at the British Institution*, London, 1875, p. 506;

G. Ramsden, *The Artist Wife of a Celebrity Chef*, MA Thesis, University of Buckingham, 2020, p. 73.

EXHIBITED

The British Institution, London, 1838, no. 357.

Soyer's Philanthropic Gallery, London, 1848, no. 108.



THE LIFE AND TIMES OF EMMA SOYER: 'A REMARKABLE BRITISH ARTIST'



FIG. 2, HENRY BRYAN HALL AFTER EMMA SOYER, SELF-PORTRAIT OF EMMA SOYER, C. 1840, ENGRAVING, 18.3 X 13.5 CM, NATIONAL PORTRAIT GALLERY, LONDON.

Emma Soyer (fig. 2), née Elizabeth Emma Jones, was born in London sometime between 1810 and 1813, with obituaries and accounts conflicting on this point.⁵ Her husband, Alexis Soyer (fig. 3), wrote that she was born in 1813, though conceivably he may have pushed this date forward a few years, thereby enhancing her precocity. His aim, after all, was to promote his wife's talents and to cultivate her artistic legacy.

Emma lost her father at the age of four and was raised by a devoted mother, Elizabeth Jones. Clearly the small family had some means, since Emma received private lessons in French and Italian, and studied piano under the eminent Dutch composer Jean Ancot, who also tutored Queen Victoria's mother, the Duchess of Kent. Emma's talent was such that Ancot recommended that she pursue a career as a professional musician.

Around the same time, Emma began her artistic studies under the Belgian painter François Simonau (fig. 4), at his school in the East End. Much like Angelica Kauffmann, Emma soon decided that her

passion for painting surpassed her musical ambitions. Simonau, a student of Antoine-Jean Gros in Paris, had settled in London in 1815. With the support of Sir Thomas Lawrence, he was able to set up as a portraitist, regularly exhibiting at both the Royal Academy and British Institution from 1818 onwards.

In 1818, recognising her daughter's precocious talent, Elizabeth Jones offered Simonau sufficient financial incentive to abandon his other students and focus exclusively on Emma's instruction. Two years later, Elizabeth married Simonau, with the couple settling on Greek Street in Soho. Emma now had access to around-the-clock training from a supportive father-in-law.⁶ Thanks to 'the perseverance of the mother, the care of the master, and the genius of the young artist', Emma's talents developed to such an extent that, in 1823, at a prodigiously young age, she exhibited at the Royal Academy for the first time.⁷

Emma would go on to exhibit a further thirteen pictures at the Royal Academy, as well as thirty-eight at the British Institution, fourteen at the Royal Society of British Artists and five at the Paris Salon.



FIG. 3, HENRY BRYAN HALL AFTER EMMA SOYER, ALEXIS SOYER, C. 1840, ENGRAVING, 18.3 X 13.5 CM, NATIONAL PORTRAIT GALLERY, LONDON.



FIG. 4, FRANÇOIS SIMONAU, *THE BARREL ORGANIST*, OIL ON CANVAS, MUSÉE FIN-DE-SIÈCLE, BRUSSELS.



FIG. 5, EMMA SOYER, *TWO CHILDREN WITH FLOWERS*, 1836, OIL ON CANVAS, 72 X 94 CM, PRIVATE COLLECTION

Her paintings, invariably depicting street urchins, rural types and other figures far removed from the realms of polite Regency society (fig. 5), garnered her much praise from contemporary commentators on both sides of the Channel. Certain critics

inevitably constrained her achievements by referencing her gender. In 1835, for instance, a critic wrote of *The Favourite Pup* that it was 'a wonderfully spirited, and uncommonly successful effort of the female hand'.⁸ Fortunately, most critics



FIG. 6, SAMUEL BELLIN AFTER EMMA SOYER, *THE GLEANER*, ENGRAVING, 52 X 32 CM, THE BRITISH MUSEUM, LONDON.

focussed solely on Emma's considerable talent, viewing her as a remarkable artist irrespective of gender. *The London Dispatch*, for example, evaluated Emma's five paintings at the British Institution show of 1837 purely on their quality

as works of art in and of themselves, stating that 'Miss Emma Jones has some very good pictures' and singled out *The Gleaner* (fig. 6) as 'a picture of very great merit'.⁹ It was purchased by the Duchess of Sutherland.

A critical high point was achieved at the Salon of 1840, where Emma exhibited two paintings to great acclaim: *The Gleaner* once again, though rebaptised as *The English Ceres*, and *The Centenary*. The *Feuilleton du Capitale* felt that 'no woman ever painted with so much vigour and ease' and wondered whether Madame Soyer could be a pseudonym.¹⁰ *The Revue des Deux Mondes* called both works 'exquisite' and, singling her out amongst the luminaries of French art, wrote panegyrically that 'if we could bestow a crown upon the worthiest, it is assuredly to her that we would render homage. Not being able to present her with laurels, we will give her the first place in our columns, for the correctness of drawing, the vigour, the manner and the purity of colouring. These are the qualities that would be envied by the cleverest of our masters; but what we admire above all, is, in its truest sense, the delicate touch, the softness of colouring, always full of elasticity and simplicity'.¹¹

In 1837 Emma married Alexis Soyer, the larger-than-life celebratory chef of the Reform Club. Despite a mountain of personal projects – including philanthropic efforts during the Irish famine and the Crimean War, writing pioneering cookbooks and designing portable stoves – Alexis was a passionate

and engaged supporter of his wife's career. Unlike many woman artists of the 19th century, marriage did not hinder Emma's career: her artistic star continued to rise and commissions for oil portraits poured in. To meet this demand, Emma travelled both the country and the continent, often accompanied by Simonau. After Emma's mother passed away in 1839, the Belgian moved into the couple's home on Charing Cross Road and dedicated much of his time in supporting Emma, perhaps even at the expense of his own artistic endeavours.

Regrettably, Emma was not to outlive her mother by many years. In 1842, the Duke of Saxe-Coburg, while visiting Alexis in the Reform Club, was so impressed by Emma's paintings, that he invited the chef to accompany him to Belgium, to present her pictures to his brother, King Leopold. Though Alexis was hesitant because of Emma's advanced pregnancy, she encouraged him to make the trip. Tragically, while he was away, Emma went into premature labour, reportedly triggered by a severe thunderstorm, and passed away on the night of 19th August.

A flood of obituaries followed. That of the *Times*, reflecting the high regard in which she was held by her contemporaries, is worth quoting in full:

'The death of this lady, which took place very recently, has been a source of great regret to all the lovers and encouragers of art. Cut off at a moment when her reputation was about to make her fortune, and when, in spite of all obstacles, her merits were become known to her countrymen, it is a sad reflection that she can no longer enjoy the encomiums she so justly deserves, or share in those rewards which were about to be conferred on her... Perhaps no female artist has exceeded this lady as a colourist, and very few artists of the rougher sex have produced portraits so full of character, spirit and vigour, and that boldness and breadth of light and shadow which constitutes one of the highest triumphs of art. She was exceedingly clever in recognising the character of those who sat to her, so that her portraits convey the mind as well as the features of the sitters, their thoughts and sentiments.'¹²

Devasted by his wife's early death, Alexis commissioned a grand funerary monument in Kensal Green (fig. 7), sculpted by King Leopold's sculptor, Pierre Puyembroek, at the considerable cost of £550. In 1846, Queen Victoria wrote in her diary,

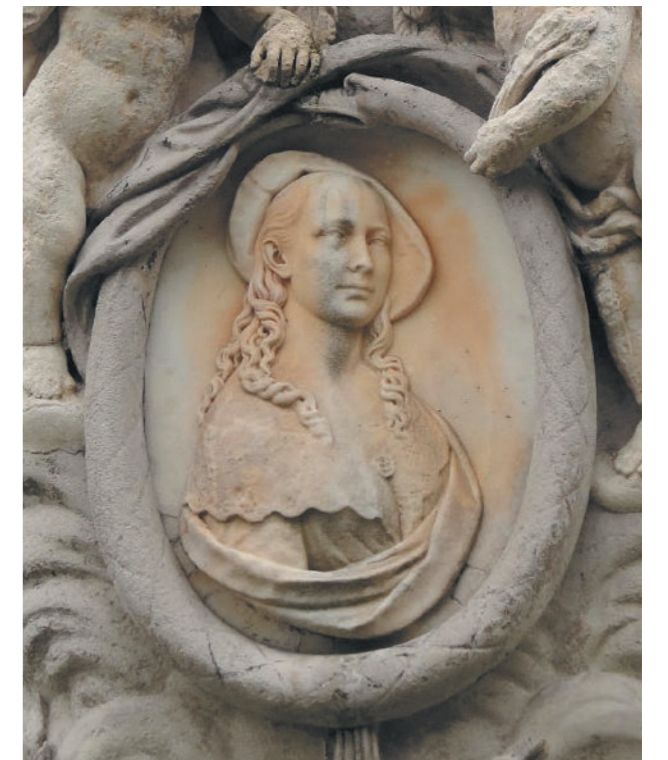


FIG. 7. PIERRE PUYENBROECK, DETAIL OF EMMA SOYER'S FUNERARY MONUMENT, KENSAL GREEN CEMETERY, LONDON.

'we took a drive...and walked in the Kensal Cemetery...The most conspicuous monument in the cemetery, a statue of faith, is erected to the wife of Soyer, the cook at the Reform Club, and is really touching, as it must have been very costly for the poor man'.¹³ Emma's mother, Simonau and, eventually, Alexis would be buried alongside her.

SHAPING EMMA'S ARTISTIC LEGACY

'The time will one day come when her fame will have its worshippers'.¹⁴

These words, expressed by a visitor to *The Philanthropic Exhibition* of 1848, would have resonated strongly with Alexis, who spent much of the rest of his life energetically promoting Emma's legacy. Beyond his posthumous *Memoirs*, Alexis fostered his wife's reputation by exhibiting her work, which he did informally at Reform Club, where many of Emma's paintings were on view, and through the more ambitious and highly publicised exhibition in 1848.

Alexis' *Philanthropic Exhibition*, which aimed to raise funds in support of soup kitchens in destitute parts of London, took place at the Prince of Wales' Bazaar in Regent Street and was promoted by numerous adverts in the press. On view were 136 of Emma's works, accompanied by a 'comprehensive catalogue carrying lengthy descriptions of the provenance and merit of each painting'.¹⁵ Though not a financial success, the exhibition did manage to attract many 'distinguished persons' and the press was unanimous in its praise of Emma's

works.¹⁶ *The Era* was one of several newspapers that commented on the exhibition, claiming that 'these paintings possess no ordinary merit. They are rare productions. Madame Soyer has left behind some of the most valuable modern paintings of the age'.¹⁷

A second, and final, exhibition took place in 1851, at Gore House, with some of Emma's works on view as part of Alexis' *Gastronomic Symposium of All Nations*, an event tying in with the Great Exhibition of that year. This endeavour, which focussed more on gastronomy than art, was financially disastrous: the noise and drunken behaviour of the clientele caused Alexis' licence to be revoked, forcing him to close the Symposium early with an enormous loss of £7,000.

Alexis died in London seven years later, weakened by dysentery contracted in the Crimea, where, indefatigable as ever, he was working to improve culinary standards for British soldiers (fig. 8). Ironically, his relentless efforts to nurture his wife's legacy, with the resultant financial toll, prevented him from doing the one thing that would have ensured her enduring fame: bequeathing her works to the National Gallery.¹⁸

In the opening line of his last will and testament, Alexis instructed his executors to leave five of his wife's paintings to the trustees of the National Gallery. However, his expenditures on Emma's behalf had left him deeply indebted to David Hart, a former business partner who had saved Alexis from bankruptcy after

the failure of his *Gastronomic Symposium*. To recover this debt, Hart annexed the will, and instead of going to the National Gallery, the five paintings were sent to Christie's for sale on 5th March 1859, along with fifty other works by Emma. Individual prices ranged from just over £1 up to £68, with the total sum, all owed to Hart, amounting to £383.¹⁹

Alexis' desires for his wife's immediate immortality were thwarted by his own death – which ensured the loss of Emma's biggest supporter – and the subsequent dispersal of her works to private collections, where they remained out of the public's sight. By the end of the century, Emma had been almost completely forgotten, despite being one of the most talented and original artists of her generation.

Fortunately, with today's evolving art historical climate, Emma is now beginning to receive the recognition that has eluded her since her death. While much work remains to be done to bring her the prominence she truly deserves, the hope 'that one day her fame will have its worshippers' will surely soon become a reality.

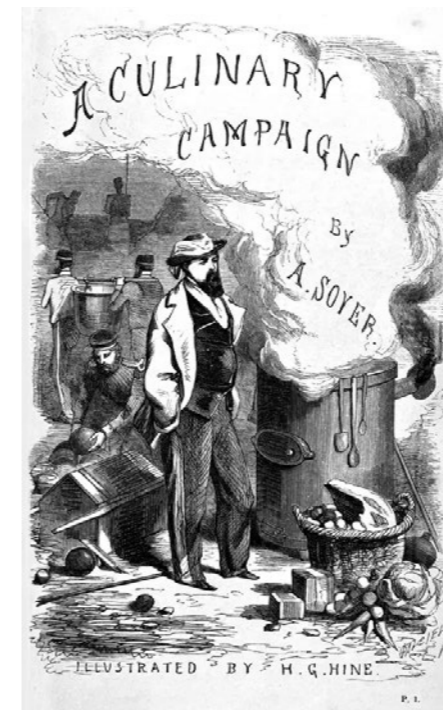


FIG. 8. H.G. HINE, FRONTISPIECE FOR A "CULINARY CAMPAIGN", SHOWING ALEXIS SOYER IN THE CRIMEA.

THE TWO INSEPARABLES:
THE PAINTING AND ITS CONTEXT

Painted in 1837, shortly after her marriage – and therefore one of the first works to be signed ‘Soyer’ – *The Two Inseparables* depicts an angelic country lad seated on the ground, his arm around his faithful donkey companion. The painting was exhibited at the British Institution show of that year, along with *Boy and Goat*, and *A Blind Mendicant*.²⁰

Alexis considered *The Two Inseparables* to be one of Emma’s finest pictorial achievements. Aside from the five paintings gifted to the National Gallery, it is the only other work specified in his will. Alexis intended to bequeath it to his friend and executor Thomas Blackwell but, due to Hart’s appropriation of the will, he never received it. Instead, like the paintings destined for the National Gallery, the *The Two Inseparables* went to the Christie’s sale of March 1859. Hart, preferring to keep the painting rather than benefit from its sale, purchased it at the auction for £38, a not insubstantial sum well in keeping with prices achieved at this time by artists such as Lawrence and Edwin Landseer. At Hart’s posthumous sale in 1870, *The Two Inseparables* fetched 19 guineas, the highest price achieved for any of Emma’s fourteen works in that auction.



FIG. 9, BARTOLOMÉ ESTABAN MURILLO, *THE YOUNG BEGGAR*, C. 1650, OIL ON CANVAS, 134 X 110 CM, MUSÉE DU LOUVRE, PARIS.

The Two Inseparables is a classic example of Emma’s work. Of the thirty-eight pictures she exhibited at the British Institution, twenty featured children, often depicted alongside animals such as goats, kittens, dogs and fish. Of her artistic generation,



FIG. 10, ALEXIS FRANÇOIS GIRARD AFTER EMMA SOYER, *THE YOUNG ISRAELITES*, 1843, ENGRAVING, 54 X 41 CM, THE BRITISH MUSEUM, LONDON.

Emma was the painter par excellence of street urchins and working-class children, earning her the nickname ‘the English Murillo’. Emma was, however, eager to play down this connection, going so far as to refuse an offer of 100 guineas to copy

Murillo’s *The Infant Saint John with the Lamb*, believing that ‘everyone would fancy that all her pictures might be taken as copies after him.’²¹

While the comparison to Murillo need not be entirely downplayed, Emma was right to distance herself from the Spanish master, as her paintings display an originality and painterly skill that are uniquely her own. Unlike Murillo’s depictions of lice infested and ragged beggar children (fig. 9), Emma’s portrayals of street urchins – despite their origins from the poorest sections of society – convey a peasant robustness and indeed nobility. The donkey boy, for example, though dressed in well-worn attire, is far from destitute – indeed, we know he has a mother who cares for him! – and possesses the ruddy healthiness of the rural working classes. Whilst Murillo castigates a society that could allow such abject poverty, Emma celebrates the resilience and good nature of the English proletariat, whether they be Dickensian ragamuffins, like the two boys depicted in *The Young Israelites* (fig. 10), or rustic types, like the young peasant girl from *The Gleaner*.



FIG. 11, JOSHUA REYNOLDS, *A YOUNG GIRL WITH HER DOG*, 1780, OIL ON CANVAS, 77.5 X 63.5 CM, TOKYO FUJI ART MUSEUM.

With *The Two Inseparables*, as with many of her other works, Emma was drawing on the Georgian tradition of the 'fancy picture', in this case specifically those in a rustic setting featuring children with animals. By the mid 18th century, influenced by the writings of Jean-Jacques Rousseau, children were increasingly seen as inherently good and innocent, whilst at the same time there was a growing belief that the benevolent treatment of animals was the sign of a moral society. Animals and children began to increasingly appear together in these fancy pictures (fig 11), with the former reinforcing the positive characteristics of the latter. Additionally, and again in part derived from

Rousseau, the latter half of the 18th century witnessed a growing romanticisation of the simplicity and virtue of rural life, with country folk seen as embodying honesty, hard work and a deep connection to nature.

By blending these themes, and combining them with her unique painterly vision, Emma advanced the tradition of the 'fancy picture' by refreshing it with new and original elements. Of Emma's known extant works, the most comparable painting to *The Two Inseparables* is the recently rediscovered *Young Mariner with Dog* (fig. 12), exhibited at the British Institution in 1833.



FIG. 12, EMMA SOYER, *YOUNG MARINER WITH DOG*, 1833, OIL ON CANVAS, DOMINIC CABELLO FINE ART.



FIG. 13, HOWARD HENRY THOMSON, *THE GREY FAMILY*, 1813, OIL ON CANVAS, 246 X 248 CM, PRIVATE COLLECTION

Although *Young Mariner with Dog* is vertically orientated, and of smaller dimensions, it similarly portrays a sturdy working-class boy engaging directly with the viewer, accompanied by a loyal animal companion, set against a dusky backdrop of pinks and blues. The wider composition of *The Two Inseparables*, however, allows for more extraneous detail, whether the plant and tuft of grass at lower left, or the rolling English countryside receding into the distance, with the faint, block-like outline of a church spire perhaps visible afar.

As with few artists before her, Emma excels in painting both humans and animals, capturing each with remarkable sensitivity and skill. This is clearly the case with *The Two Inseparables*. For the boy, the looser brushstrokes of his dungarees and white shirt create a liveliness, while the more polished rendering of his head and feet convey a strong sense of presence, making it feel that this young boy from Margate could truly be seated before us. The donkey, his bent legs mirroring those of the boy, is a tour de force of painting. It is no exaggeration to say that Emma rivals Landseer in her technical ability and, just as importantly, in her talent for capturing the personality of her animal subjects.

Thanks to a fascinating and humorous passage in Alexis' *Memoirs*, we know something of how *The Two Inseparables* came into being, painted on the first floor of a house on the Parade in Margate, a Kentish seaside town that had become popular with Londoners for its scenic beaches. From Alexis' writings, Emma often emerges as spontaneous in

her choice of models, fortuitously passing someone whose features pleased her and persuading them to sit for her. In discussing *The Gleaner*, Alexis notes that Emma 'was delighted with the freshness and cheerful countenance of a gleaner...[who], at the artist's request, accompanied her home, where the picture was then begun, and finished in about seventeen hours, in eight sittings'.²² We can imagine a similar scenario for *The Two Inseparables*, with Emma encountering a cherubic young boy during her stay in Margate, and asking him, presumably with his mother's permission, to pose for her. If the painting required as many sittings as *The Gleaner*, then the logistical feat of conveying the donkey up and down the stairs becomes even more impressive!

As for the donkey, it was likely a working animal that Emma came across in Margate. Donkeys, known for their quiet temperament and gentle nature, had become popular seaside rides from the late Georgian period onwards. Alexis does not clarify whether Emma had a preconceived notion for the painting and sought out a donkey to complete it, or if the sight of a donkey sparked her inspiration. Nonetheless, whilst donkeys were not common animal companions to children in portraiture and fancy pictures, there were a couple of precedents for this pairing. In 1813, Howard Henry Thomas exhibited a spectacular portrait (fig. 13) at the Royal Academy, which depicted the Grey family enjoying a coastal outing with a donkey, although it is doubtful Emma was familiar with this work. However, she may have known of Lawrence's portrait of William and Jacob Patisson (fig. 14),



FIG. 14, THOMAS LAWRENCE, *THE MASTERS PATTISSON*, 1811, OIL ON CANVAS, 127 X 102 CM, NATIONAL TRUST, POLESDEN LACEY.

featuring the two brothers alongside their pet donkey, which had been transported to the artist's London studio for the sittings. Lawrence exhibited his painting at the Royal Academy exhibition of 1817, and it is not inconceivable that Emma, as a young girl, saw it there or heard anecdotes of the unusual sitting, either directly from Lawrence or via Simonau, who was of course an acquaintance of the Royal Academician.

Whether or not Emma was aware of Lawrence's work, *The Two Inseparables* is unmistakably her own creation. Emma goes further than Lawrence in emphasising the notion that the donkey is a treasured companion. In her painting, the boy's arm draped around the donkey's neck feels natural and relaxed, conveying a sense of ease and affection. In contrast, in Lawrence's picture, Jacob Pattison's gesture seems more possessive, and it must be said that his donkey looks rather alarmed! Additionally, Emma heightens the sense of harmony and connection between the boy and the donkey through her careful use of colour, deliberately matching the hue of the dungarees with the donkey's fur.

In this way, Emma amplifies the donkey's allegorical significance, with the animal embodying virtues that are mirrored by the young urchin. In European literature, most notably in *Don Quixote*, donkeys have often been assigned various desirable qualities, such as simplicity and humility, patience and endurance, loyalty and dependability, as well as innocence and gentleness. In *The Two*

Inseparables, the boy and donkey resting together at the end of a long day serve as a testament to these admirable traits. Additionally, during the Georgian period, donkeys came to symbolise the marginalised, often associated with the economically disadvantaged and representing the underdog. Again, this aspect is quite apparent in the painting. Emma, like her audience, might have been familiar with Percy Bysshe Shelley's *Sympathy* of 1806 and Wordsworth's *Peter Bell*, published in 1819, both of which use donkeys to explore themes of compassion and empathy towards the humble and downtrodden.

Using animals and children to convey a moral message is an important aspect of Emma's art, to judge by the three extant pictures elucidating this theme: *The Two Inseparables*; *Mariner with Dog* and *The Escape*. Like the donkey, the dog symbolises fidelity and companionship, while *The Escape* (fig. 15), from 1836, in which a girl loses a pet bird, focusses on loss and liberty. Perhaps one day, works such as *Child with Kitten* and *Boy and Goat* will resurface, allowing us to further appreciate this significant component of Emma's art. Even then, *The Two Inseparables* will remain a paramount work in her oeuvre, with regards to her portrayals of children and animals but also more broadly.



FIG. 15, EMMA SOYER, *THE ESCAPE*, 1836, OIL ON CANVAS, 76 X 63 CM, PRIVATE COLLECTION.



NOTES

1. F. Volant and J.R. Warren (eds.) *Memoirs of Alexis Soyer; with unpublished receipts and odds and ends of gastronomy*, London, 1859, p. 141.
2. *The Morning Chronicle*, 15th May 1848, p. 5 and *The Morning Herald*, 15th May 1848, p. 5.
3. *The Era*, 4 June 1848, p. 8.
4. *The Morning Herald*, 12th June 1848, p. 1.
5. *The Gentleman's Magazine* wrote two obituaries of her, which gave her age at death in 1842 as thirty-one and then subsequently twenty-nine (*Gentleman's Magazine*, 2.18, October 1842, p. 441 and *Gentleman's Magazine*, 2.18, December 1842, p. 666). The inscription on the back of her funerary monument reads that she died at the age of thirty-two. A definitive date of birth will probably remain beyond reach, since Jones is a ubiquitous name in baptismal records of this time.
6. Having a family member as an artist was a crucial advantage for any aspiring woman artist in Britain at this time, since members of that sex were barred from studying at the Royal Academy until 1860, and furthermore London did not benefit from the more structured and systematic teaching methods found in the ateliers of leading artists then common in Paris. During the period 1760 to 1830, 71.3% of woman exhibitors in London were born into a family with an artist (P. A. Spies-Gans, *A Revolution on Canvas. The Rise of Women Artists in Britain and France, 1760-1830*, London 2022, p. 85).
7. Volant and J.R. Warren (eds.) *op. cit.*, p. 16. The painting exhibited was *The Watercress Woman*. This made her the same age as, or even younger than, Edwin Landseer, who famously exhibited two drawings at the Royal Academy at the age of thirteen.
8. *Berrow's Worcester Journal*, 27 August 1835.
9. *The London Dispatch and People's Political and Social Reformer*, 19 March 1837.
10. *Feuilleton du Capitole* (cited in F. Volant, *op. cit.*, p.138).
11. *Revue des Deux Mondes* (cited in F. Volant, *op. cit.*, p.138).
12. *The Times*, 16 November 1842.
13. *Queen Victoria's Journal*, 2 April 1846.
14. F. Volant, *op. cit.*, p. 135.
15. R. Cowen, *Relish: The Extraordinary Life of Alexis Soyer, Victorian Celebrity Chef*, London 2006, p. 122.
16. *The Morning Herald* mentions the Duchess of Sutherland, the Duke and Duchess of Argyll, and the Duke and Duchess of Leinster, amongst others, as having attended the opening (5 May 1848, p. 5).
17. *The Era*, 4 June 1848, p. 8.
18. The works Alexis intended on leaving to the nation were: *Young Bavarians*; *The Gleaner*; *Young Israelites*; *A Centenarian*; and *A Portrait of Emma Soyer* by François Simonau.
19. London, The Royal Academy of Arts, AND/26.133, Christie and Manson sale catalogue, 5 March 1859, cited in G. Ramsden, *The Artist Wife of a Celebrity Chef*, MA Thesis, University of Buckingham, 2020., p. 24. Emma's work had sold for more during her own lifetime. For example, *The Alpine Wanderers*, was purchased by Charles William Packe, MP, for 100 guineas following its exhibition at the British Institution (F. Volant, *op. cit.*, p. 136).
20. It was exhibited under the title *Boy and Donkey*. It was exhibited as the *The Two Inseparables* in the 1848 show and appears under this name in Soyer's *Memoirs*.
21. F. Volant, *op. cit.*, p. 140.
22. F. Volant, *op. cit.*, p. 137.



Winnick Soyer

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