

No. I.

One Shilling.

Grosvenor Notes

1878

AN

Illustrated Catalogue.

OF THE

SUMMER EXHIBITION.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC.

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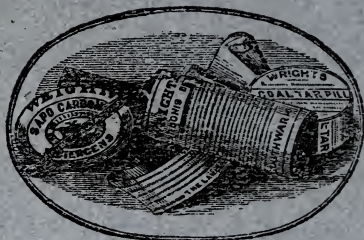


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Grosvenor Notes:

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC.

SUMMER EXHIBITION.



* No. 42.

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* No. 233. "Geraint and Enid." H.R.H. THE PRINCESS LOUISE. (See p. 56.) 23 X 47.

PREFACE.

THE purpose of "GROSVENOR NOTES" is to be descriptive, rather than critical; to form an annual record of the summer exhibitions which should be interesting and useful for reference.

The illustrations are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor is indebted to those artists who have assisted him with sketches, and to Sir Coutts Lindsay for the facilities afforded him for the rapid production of the book.

The illustrations are produced by A. & W. Dawson.

103 VICTORIA STREET, S.W.

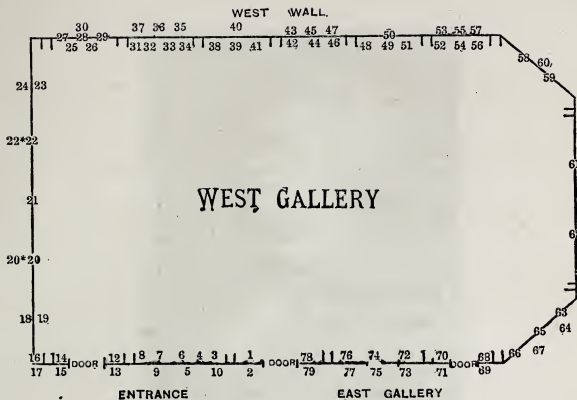
May 1, 1878.

NOTICE.—Sketches for “GROSVENOR NOTES” (Summer Exhibition) should be sent to Mr. Henry Blackburn, at his residence, 103 Victoria Street, S.W., or to the care of the Secretary of the Grosvenor Gallery, on or before the 15th April in each year. Exhibitors are requested to give early intimation to Mr. Blackburn of the completion of any important work.

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The present collection, being the second summer exhibition of works by living artists, contains 156 oil paintings, 73 water-colour drawings and etchings, and 14 works of sculpture or terracotta.*

Entering the large WEST ROOM by the middle door, we find a group of six paintings by Legros on the opposite wall, occupying the central panel; on the left hand, at the end of the gallery, the position occupied last year by the works of Burne-Jones, is a large landscape by C. G. Lawson, also portraits by C. E. Gregory and J. E. Millais, R.A.; on the right hand, the north end of the gallery is occupied, as last year, by the works of G. F. Watts, R.A.

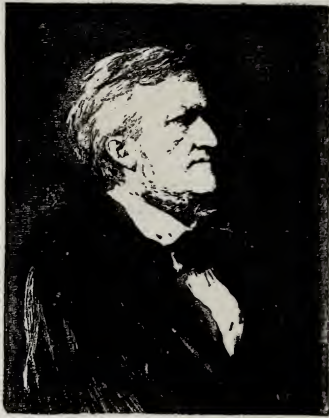
Commencing on the right of the doorway, the first picture is a curious old-fashioned portrait—

No. 1. "*Mrs. Edward Strick.*" W. WREFORD MAJOR.

Next are four powerful studies of heads, by H. Herkomer, interesting, technically, from the fact of their being painted in *transparent* water-colours, the impasto given by a paper composition (which is perfectly durable) invented by the painter.

The first is a portrait of Wagner, in dark worn velvet coat; a painting full of character, the best work the artist has yet produced. (*See sketch overleaf.*)

* A list of the Exhibitors in the first year (1877) will be found on page 58.



*

No. 2.

36 X 28.

No. 2. "*Richard Wagner.*" HUBERT HERKOMER.



*

No. 3.

48 X 28.

No. 3. "*Who comes here?*" H. HERKOMER.

This picture was painted from life in the Bavarian Tyrol.



*

No. 4.

16 X 12.

No. 4. "*Souvenir de Rembrandt.*" H. HERKOMER.

No. 5. "*Portrait of an Old Lady.*" H. HERKOMER.

These portraits, in which the richness of effect is very remarkable, have been produced without the use of body colour.



*

No. 9.

36 X 66.

No. 9. "*Coming from St. Ives Market.*" R. W. MACBETH.

Vivid sunset effect on a dusty road; sheep scattered to the roadside by an approaching cart.

Next, on the line, are three landscapes, by G. COSTA—No 6, "*The Campagna*"; No. 7, "*Capri*"; No. 8, "*On the Shore*."

Above the foregoing are—No. 10, "*St. Ferome*," a study, by A. LEGROS, and No. 11, "*Portrait of Mons. Rouzaud, in armour*," by J. M. JOPLING.



*

No. 12.

12 X 12.

No. 12. "*A Portrait, Capri*"; in quiet, delicate tones. G. COSTA.

No. 13. "*Portrait of the Countess Brownlow*." EDWARD CLIFFORD.

[Door.]

Next are three works by Sir Coutts Lindsay.



*

No. 14.

16 X 21.

No. 14. "*An Idyl*." SIR COUTTS LINDSAY, Bart.

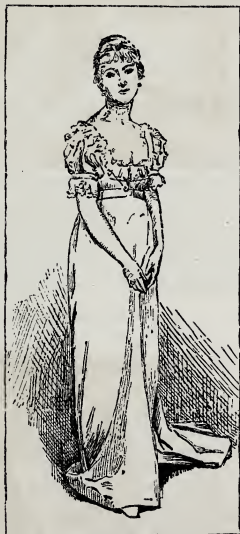
No. 15. "*Golden Fetters.*" Sir COUTTS LINDSAY, Bart.
A figure of Cupid enchained.

No. 16. "*The Shepherd's Farewell.*"
Sir COUTTS LINDSAY, Bart.

A classic landscape with two figures, and sheep on distant hills; somewhat similar in composition to No. 14.

No. 17. "*The Earl of Crawford and Balcarres.*" · N. GORDIGIANI.

On the south wall are seven pictures—



* No. 18. 69 X 31.

No. 18. "*A Portrait.*" FRANK DICEY.

Pink dress against dark grey background.

On the right are two studies of heads by J. RICHTER (No. 20* and No. 22*); the latter is interesting as being the original from which thousands of reproductions have been made.



*

No. 19.

27 X 39.

No. 19. "*A Pastoral.*" MARK FISHER.

Low-toned landscape and a quiet sky; the effect scarcely indicated in the sketch.

Next, on the line, is a very remarkable work by a young painter—

No. 20. "*Portrait of W. T. Eley, Esq.*" E. J. GREGORY.

Three-quarter length figure in brown velvet coat; with a brown dog; dark tapestry background. This portrait is well described by a contemporary, as "a work of vigorous life and individuality; original and powerful in treatment; looking every inch the healthy, keen-witted sportsman, the man who, like Wordsworth's Peter Bell,

" 'has fixed his face
In many a solitary place
Against the wind and open sky.' "

The centre of the south wall is principally occupied by a large landscape by C. G. Lawson, a painter whose work has never been well seen in the Royal Academy. The motive of this landscape, painted in Surrey, will be best explained in the artist's own words.

"The materials for the composition I found in and about the little hillside that crowns the village of Sandhurst. The garden was an old-fashioned one with hollyhocks and roses, marigolds and cloves, and 'the borage beloved of bees,' in comely confusion; its

high position and gently sloping character gave me the opportunity of connecting the whole of the pastoral landscape with the garden itself. The aim of the picture, as far as it has anything to do with Goldsmith, is suggestive homage and not illustration; it is not meant as a portrait of 'sweet Auburn loveliest village of the plain,' yet might this tangled garden be the home of one who, 'passing rich on forty pounds a year, allures to brighter worlds and leads the way.'"



*

No. 21.

72 x 88.

No. 21. "*The Minister's Garden*"; a tribute to the memory of Oliver Goldsmith. CECIL G. LAWSON.

In this landscape the intention of the artist has been to realise the gentle reality of Goldsmith's poem rather than translate to canvas any distinct passage from his works; how he has succeeded, we may judge more accurately after reading the foregoing.

No. 22. "*Twins*." J. E. MILLAIS, R.A.

Portraits of the daughters of T. R. Hoare, Esq.; life-size; dark green dresses, grey hats, and grey dog. A fine example of the artist, painted about two years ago.

No. 23. "*Strayed*"; a moonlight pastoral. CECIL G. LAWSON.

A small poetical landscape; view over a river to a distant city, sheep in foreground, one straying from the flock.

Above is a full-length portrait of a young lady, No. 24, an "*Arrangement in Blue and Green*," by JAMES WHISTLER, whose six other pictures are on the west wall.*

The first panel on the west wall is devoted to five works by L. Alma-Tadema. The first on the line is a small figure in robes of low-toned pink and green, her golden-red hair wreathed with ivy; holding a leopard's skin in a basket under her arm; she looks down from a cool marble balcony into a courtyard glaring with mid-day heat. This picture has already been engraved in line, and published by Messrs. Pilgeram and Lefèvre.



No. 25. 10 X 8.

No. 25. "*A Bacchante*." L. ALMA-TADEMA, A.R.A.

"She hears the marble floor repeat
A measured sound of leopards' feet,
Nor hardly dares for sweet desire
To give her wild heart time to beat."

* No. 24 forms a delicate *pendant* to Mr. Dicey's graceful portrait, No. 18, on the left hand; contrasting together with the two more vigorous and masterly works on the line by Millais and Gregory.

The care bestowed on the hanging of the pictures may be seen in the arrangement of this end of the room; in the placing of the fine group of Legros opposite the entrance door, and the works of Watts and Burne-Jones in the places of honour at the head of each room; also in the position of the works of Thomas Armstrong and Albert Moore, each facing the doors leading from the large room; and in other minor details.

No. 26. "*Hide and Seek.*" L. ALMA-TADEMA, A.R.A.

Two little figures in antique Roman costumes, crouching on a marble terrace; two busts on high pedestals; deep blue of southern sky.

Next are the three small pictures sketched below; excellent examples of L. Alma-Tadema. These (and a small picture, No. 256, in the Royal Academy) are amongst the best of his later works.



No. 27.

12 X 12.

No. 27. "*Architecture.*" L. ALMA-TADEMA, A.R.A.

No. 28.

12 X 12.

No. 28. "*Sculpture.*" L. ALMA-TADEMA, A.R.A.

(No. 29, "*Painting,*" sketched overleaf.)



No. 29.

12 X 12.

No. 29. "*Painting.*" L. ALMA-TADEMA, A.R.A.

The schemes of colour may be shortly indicated as—in "*Architecture*," robes of low-toned green and slate colour against red of brick ; in "*Sculpture*," cool tones of white marble on the sphinx-like face, set against glare of out-door heat ; in "*Painting*," gold in the twined hair of the beautiful model, green and grey in the draperies of the Greek painters and in the dark mosaic floor. In No. 27, the grey-haired Roman, in his face and manner, has the puzzled expression of many modern architects.

Above the foregoing is a larger subject—

No. 30. "*Cherries.*" L. ALMA-TADEMA, A.R.A.

A girl with fair hair leaning forward on a couch covered with a tiger rug—cherries on a table, reflected on its smooth surface. This picture was painted for, and presented to, the "Cercle," an artistic club in Antwerp.

The next panel is partly devoted to the works of JAMES TISSOT : No. 31, "*Spring*"; No. 32, "*Croquet*"; No. 33, "*Evening*"; No. 34, "*July*" (entitled, "specimen of a portrait"); and No. 35, "*A Study*"; fashionable figures in spring, summer, and ball-room attire ; of which we have received no sketch.

Above is a landscape study, No. 36, "*A Coming Storm*," by A. LEGROS (whose principal works are sketched on p. 18) ; and a portrait of Dr. Russell (the *Times* correspondent in the Crimea), painted by the well-known artist of *Vanity Fair*.



* No. 37. 24 X 21.

■ No. 37. "*William Russell, Esq., LL.D.*" C. PELLEGRINI.

In the next panel are four portraits by W. B. RICHMOND:—



* No. 38. 57 X 31.

No. 38. "*Nial Darmid Campbell.*"



* No. 41. 57 X 31.

No. 41. "*Elsbeth Angela Campbell.*"

No. 39. "*Mrs. Frederick Faner.*" No. 40. "*W. Stewart, Esq.*"

The next pictures are six works by Alphonse Legros. The first (No. 42, 20×17), sketched on our frontispiece, is the study of a head painted before the students of the Slade School of Fine Art.

No. 43. "*The Close of Day*"; dreary autumn, an old man resting by two weather-beaten trees. ALPHONSE LEGROS.

The central picture of the group is—



No. 44.

43 X 54.

No. 44. "*Le Repas des Pauvres.*" ALPHONSE LEGROS.

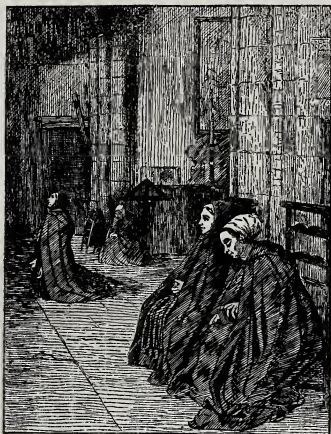
No. 45. "*Study in Monochrome for a Saint Sebastian*"; full-length life-size. ALPHONSE LEGROS.



No. 46.

20 X 17.

No. 46. "*Study of a Head.*" ALPHONSE LEGROS.



No. 47. 49 × 39.

No. 47. "*Interior of a Church in Normandy.*" A. LEGROS.

The powerful rendering, and pathetic character, of Nos. 43, 44, and 47, form one of the features of the exhibition.

Next are four subjects by Ferdinand Heilbuth; the principal one is sketched below.



No. 49. . 33 × 54.

No. 49. "*Roman Orphans.*" F. HEILBUTH.

Cardinal in bright red robe, orphans in white uniform, broad expanse of dusty ground.

Mr. Heilbuth's other subjects are three upright pictures with single figures, viz. :—

No. 48, entitled "*In the Fields*"; No. 50, "*On the Sea*"; and No. 51, "*On the River*."

The following is a rough sketch of one of Mr. Whistler's portraits ; the costume of the original is a delicate grey.



* No. 55. 74½ × 35½.

No. 55. "*Arrangement in White and Black*." JAMES WHISTLER.

Below the foregoing are four landscapes—No. 52, "*Harmony in Blue and Yellow*"; No. 53, "*Nocturne in Blue and Silver*"; No. 56, "*Nocturne in Blue and Gold*"; and No. 57, "*Nocturne in Grey and Gold*"—landscapes of great subtlety and charm passed too lightly by the majority of visitors. Note the delicate harmony of a night study on the Thames (No. 56); and a winter night in the snow (No. 57). This group is relieved in colour by a

little Japanese subject, No. 54, "*Variation in Flesh-colour and Green*"; four girls on a balcony overlooking a river; flowers in the foreground.

Next is a landscape of great beauty and suggestiveness; well placed at the angle of the large gallery.



*

No. 58.

72 X 88.

No. 58. "*In the Valley*"; a pastoral. C. G. LAWSON.

"The elements of the composition," writes the artist, "were taken from the village of Meifod, in North Wales, but I have endeavoured to epitomise the characteristics of the locality rather than to paint any particular spot. The aim has been the realisation of a feeling of pastoral calm, and to produce the effect by an almost monochromic scheme of colour, choosing that part of the day when all dramatic light is absent."

This is probably the best landscape in the exhibition; it is to be etched and published by the proprietors of *L'Art*.

At this end of the gallery are the five works by G. F. WATTS, R.A.:—

No. 59, "*Ophelia*"; study of a girl, half-length, with fair dishevelled hair and sad, weary face, a suggestive and thoroughly unconventional rendering of Ophelia; No. 60, "*Portrait of W. Strickland Cookson, Esq.*"; No. 68, "*Sir Galahad*" (a small picture, on the right, of a knight in armour and a white horse); No. 61, "*Mischief*"; and No. 62, "*Time and Death*"; the two latter occupying nearly the whole of the north end of the gallery.



No. 61.

76½ × 39½.

No. 61. "*Mischief.*" G. F. WATTS, R.A.

Love entangled; a large decorative composition, the prevailing colours in which are orange and blue, with pink of roses and green of hills. A tangle of roses and thorns in the foreground.



No. 62.

89 $\frac{1}{2}$ x 65 $\frac{1}{4}$.

No. 62. "*Time and Death.*" G. F. WATTS, R.A.

An allegory of Time, Death, and Justice; heroic figures, young and fair, similar in scale and treatment to the "*Love and Death,*" exhibited in the same place last year. Time, scythe in hand, marching steadily forward with strong, even tread; Death, pale and sorrowful, her lap full of withered flowers. Robes of low-toned red and green, background of dark blue; at the feet of the figures is seen the portion of a globe and clouds.

This picture and the "*Love and Death*" of last year form part of a series on which Mr. Watts has been engaged for some years; subjects which could never have been seen or exhibited to advantage at Burlington House.

The next group consists of five pictures by C. E. Hallé, the first of which is sketched overleaf.



*

No. 65.

77½ × 35½.

No. 65. "*A Rain Cloud.*" C. E. HALLÉ.

A life-size figure, being an "allegorical representation of rain as a reviving rather than a destructive element." A rainbow is indicated through the shower. The original treatment and transparent qualities of this picture cannot easily be indicated in line.

On either side are four portraits, viz. :—

No. 63. "*Mrs. Dalyell.*"

No. 64. "*Lord Reay.*"

No. 67. "*H. P. de Lapasture, Esq.*"

No. 66. "*Mrs. Poynter,*" in grey dress with coral necklace and green wreath.

The choice of colour and painting of this last portrait are especially noticeable.



*

No. 69.

24 X 19½.

No. 69. "*The Peer.*" ARTHUR F. PAYNE.

"How weak, how tender
Is the pale heir to pomp and greatness,
The fragile link 'twixt death and dignity."

A portrait picture with tapestry background, and a bearskin rug upon the ground.

[*Door.*]

Next in order on the right of the doorway are two small, classically conceived subjects. No. 70 is a landscape, an Italian hillside in summer green, in which two figures are introduced with great skill and harmony of effect; the sketch overleaf fairly indicates the composition. In No. 71 the figures are on a larger scale.



No. 70.

21 X 13.

No. 70. "*Coming home with the Goats.*" WALTER MACLAREN.

No. 71. "*Mother and Child.*" WALTER MACLAREN.

Next on the line is a low-toned landscape with a solitary woman wending home in the wind—

No. 72. "*March Weather.*" G. H. BOUGHTON.

A dreary hillside, hardly relieved by the first buds of spring; over the brow of the hill we see the roof of a cottage and part of a windmill. Mr. Boughton's most important landscape is in the East Gallery (No. 115, p. 39).

No. 73. "*Portrait of Her Majesty the Queen of Denmark.*"

CANON.

The next picture is the one work by T. Graham, whose painting, "*The Tirewoman,*" may be remembered in the Royal Academy last year.



*

No. 75.

47 X 34.

No. 75. "*A Mudlark.*" THOMAS GRAHAM.

A fair little, social, crab left high and dry at ebb tide ; a problem of civilisation before the days of school boards.



No. 74.

42 X 32.

No. 74. "*A Good Resolve.*" J. E. MILLAIS, R.A.



*

No. 76.

23 X 46.

No. 76. "*A Carriage Accident.*" CARL SCHLOESSER,

Sunny Italian landscape in February; English travellers who have met with an accident addressing themselves to the local priest in their difficulties. Painted in Bordighera.



*

No. 77.

70 X 54.

No. 77. "*Portrait of Evelina,*" daughter of Sir Nathaniel de Rothschild, Bart., M.P. Mrs. LOUISE JOPLING.

Child in blue velvet; varieties of pigeons on the ground.

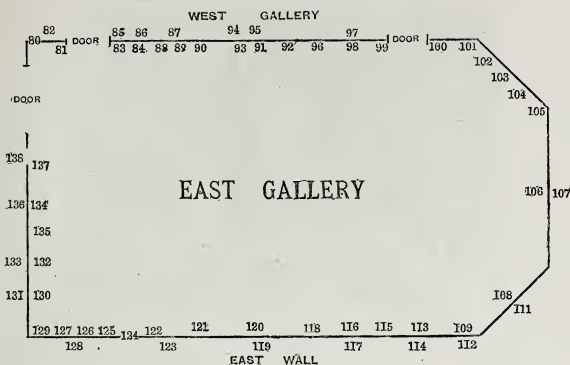
Last in this gallery are—No. 78, "*A Study*"; and No. 79, "*Portrait of Mrs. Charles Beaty Pownall*"; by JOHN COLLIER.



*

No. 78.

20 X 16.



The first pictures in this gallery (which is now hung with olive-green instead of red) are three portraits by Lady LINDSAY (of Balcarres): No. 80, "*H.R.H. the Princess Louise, Marchioness of Lorne*"; No. 81, "*Lady Henry Scott*"; and No. 82, "*Mrs. Fairs.*"

[Door.]

No. 83. "*Study of a Head.*" CHARLES COUSINS.

No. 84. "*Lewes: a late Autumn Evening.*" G. A. F. GRACE.

Next are three works by R. SPENCER STANHOPE: two decorative figures of "*Night*" and "*Morning*" (Nos. 85 and 87); in the first, rays of *real* gold dart from the lamp of "*Morning*"; the third, his principal work, "*The Shullamite,*" No. 86, is sketched on next page.

No. 88. "*Study of a Man's Head.*" H. RICCI.

No. 89, "*Twilight by the River Mouth, Oneglia*"; No. 92, "*Olive Gathering on the Riviera*"; landscapes by GEORGE HOWARD.

No. 90, "*Peach Blossoms, Capri*"; No. 91, "*A Moorish Villa*"; landscapes by EDGAR BARCLAY.



No. 86.

36 X 46.

No. 86. "*The Shullamite.*" R. SPENCER STANHOPE.

"If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds' tents."—*Song of Solomon.*

Next are two works by FREDERICK LEIGHTON, R.A.: the first, No. 94, a portrait of "*Miss Stewart Hodgson,*" in plum-coloured velvet dress; and below it, No. 93, a small study of a girl's head; full face, with dark hair.



No. 94.

60 X 36.



* No. 95. 50 X 26.

No. 95. "*Venus and Cupid.*" Miss EVELYN PICKERING.

No. 96. "*Bertie: Study of a Child.*" Mrs. C. WYLEY.



* No. 97. 44 X 55.

No. 97. "*The Olive Harvest, Algeria.*" EDGAR BARCLAY.

No. 98. "*Blowing up for Rain on a Surrey Common.*"
W. B. GARDENER.

No. 99. "*A Study of a Child.*" Mrs. ANDERSON.

[Door.]



No. 100. "Day."



No. 101. "Spring."



No. 102. "Summer."



No. 103. "Autumn."



No. 104. "Winter."

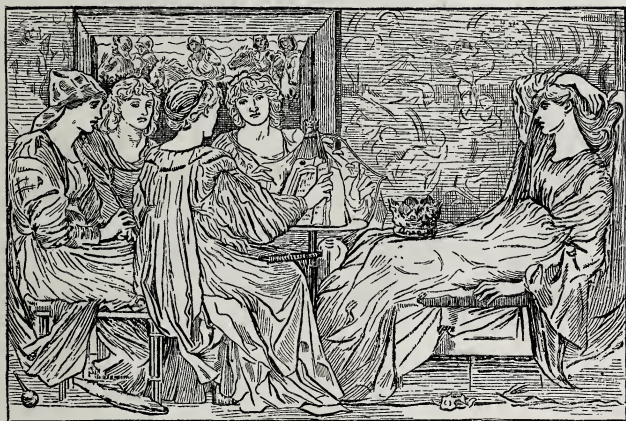


No. 105. "Night."

The dimensions of each of the above are 46 x 18.

The north end of this gallery is occupied by ten works by E. BURNE-JONES; the first six (*sketched on opposite page*) were painted in 1867-68; they form a series typical of Day and Night and the Four Seasons. The prevailing colours are—in No. 100, pale maize and white; in Nos. 101 and 102, green; in No. 103, red; in No. 104, green and grey; and in No. 105, blue.

The central picture is the well-known "*Laus Veneris*," looking very brilliant in colour on the olive-green wall.



No. 106.

47 X 71.

No. 106. "*Laus Veneris*." E. BURNE-JONES.

Painted in 1873-75.

This picture has been so often described* that we need only record the facts of colour and composition to aid the memory.

The first figure on the left hand is in red robe with light brown hood, the second in dark green, the third in blue with scarlet cap, the fourth in pink, and the fifth, the queen, in robe of orange or vermillion. The knights in armour riding past the window strike white against the mass of surrounding colour, and against the tapestry on the right, which represents the triumph of Venus.

* See *Athenaeum*, June 24, 1876.

No. 107. "*Luna.*" E. BURNE-JONES.

A decorative picture in blue, with a single figure.

The next painting is one of almost equal importance as a composition to the "*Laus Veneris*," and even finer in qualities of colour.



No. 108.

441 X 604.

No. 108. "*Le Chant d'Amour.*" E. BURNE-JONES.

Painted in 1873.

" Hélas ! je sais un chant d'amour,
Triste ou gai tour à tour."

The central figure is in white, with fair, waving hair ; the knight on the ground on the left has red sleeves under his armour ; the figure on the right has a red robe ; dark green landscape and deep glow of colour over foreground of flowers.

No. 109. "*Pan and Psyche.*" E. BURNE-JONES.

Psyche, in despair at Love's loss, casts herself into the sea.

" But the kind river even yet did deem
That she should live, and with all gentle care
Cast her ashore within a meadow fair
Upon the other side, where Shepherd Pan
Sat looking down upon the water wan."

Story of Cupid and Psyche, 'Earthly Paradise.'

(See sketch on opposite page.)



No. 109. 26 X 21.

“Pan and Psyche.” E. BURNE-JONES.



* No. 112. 39 X 23.

No. 112. “Peona.” JOHN MELHUISE STRUDWICK.

“Next Cynthia bright
 Peona kiss'd, and bless'd with fair good night.
 Her brother kiss'd her too, and knelt adown
 Before his goddess, in a blissful swoon.
 She gave her fair hand to him, and, behold,
 Before three swiftest kisses he had told,
 They vanish'd far away! Peona went
 Hence through the gloomy wood in wonderment.”

KEATS' *Endymion*.

No. 110. "*Portrait of his Grace the Duke of Argyll, K.T.*"
R. VON ANGELI.

No. 111. "*Portrait of Mary Leslie.*" Sir JOHN LESLIE.

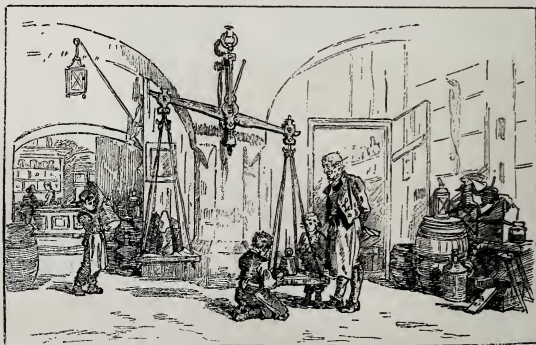


*

No. 113.

34 X 54.

No. 113. "*Michaelmas.*" P. R. MORRIS, A.R.A.
Girl with blue shawl; strong effect of reflected light on wet road.



*

No. 114.

22 X 36.

No. 114. "*A Grocer's Shop in the Tyrol.*" CARL SCHLOESSER.
A scene in one of the dark-vaulted interiors in the Tyrol; old man and two boys gravely occupied in weighing sugar.



*

No. 115.

51 X 39.

No. 115. "*The Rivals.*" G. H. BOUGHTON.

Sunset glow upon the quarry ; figures in subdued tones of colour.



*

No. 117.

35½ X 71½.

No. 117. "*Ariadne abandoned by Theseus.*" THOMAS ARMSTRONG.

Low-toned landscape ; effect of early dawn.



*

No. 116.

33 X 60.

No. 116. Three figures on a marble seat, with orange blossoms and marigolds. THOMAS ARMSTRONG.

No. 118. "A Study of a Child." HELENE RICHTER.



*

No. 119.

48 X 105.

No. 119. "The Fate of Persephone." WALTER CRANE.

"That fair field
Of Enna, where Proserpine, gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered."—*Paradise Lost*, book iv.

The artist communicates the following as to the intention of the picture, which has been to dwell rather on the symbolical aspect of the myth. Persephone, embodying the genius of Spring—the new

budding fairness of life—overshadowed by Winter, dimly anticipates her destiny, as Aïdoneus, half lover and half fiend, inexorable as Time and Death, with his horses of darkness, rises from the chasm in the earth to bear her away to his shadowy home, whence only she returns to the world in her season. This recurrence is suggested by the design of the wheel of the chariot, in which the figures of the four seasons resolve.

Across the chasm grows a little flowering tree of pomegranate, the fruit of which, tasted by Persephone, seals her fate in Hades ; and at her feet, and in her basket, is the fateful narcissus, by which she was ensnared.

Her attendant maidens, as more human and mortal, are frightened and surprised at the sight of the terrible horses that trample the flowers in the “fair field of Enna.” A sudden cloud overshadows the spring landscape, and a wind blights the blossoms with its chilly breath, “ruffling up the edges of the sea.” Etna flames above the awestruck city, and, on the edge of the chasm far off, a little grieving figure stands for the sorrow of Demeter.

In this picture the horses are black ; the prevailing colours are yellow, orange, and brown in the draperies ; white of flowers and blue of hills.



No. 120.

15 X 44.

No. 120. “*Passing Days.*” J. M. STRUDWICK.

An allegory representing the days of a man’s life passing in procession before him. The outline will suffice to indicate the composition ; the idea is best conveyed in the artist’s own words.

“The days of childhood, represented by children’s figures, have flown into the mist of the past. The days of youth follow, and the figures hold back their hands to the man, to signify the memories the past recalls to him. The incidents of the man’s life are indicated on the frieze which runs through the picture. The day just gone is best remembered, and the memory of its grief makes the day at present passing to be sad, and to walk on thorns. Then the future comes, days of good and evil, burden-bearing days ; a day that fears, and seems to see, approaching death. After, follow the last and oldest days, that heed nothing but the roughness of the way. Then last of all death

comes out of the clouds and mist of the future. On one side of the centre figure, Time is seated on a cloud, and puts his scythe between the man and the past days; on the other side, Love watches the procession sadly as it passes by."

Note the patient care exhibited in this elaborate little painting, and the sad poetic vein in which it has been conceived.

No. 121. "*A Pastoral*"; landscape with cows. MARK FISHER.

No. 122. "*Village Coquettes.*" P. R. MORRIS, A.R.A.

Two girls and two men near a saw-pit, in evening light.



*

No. 123.

36 x 64.

No. 123. { "*Hoarse clamouring o'er the uplifted head,
The rooks, assembling, seek their wind-rock'd bed.*" } A. S. WORTLEY.

No. 124. "*Vesuvius from above Pompeii.*" EDGAR BARCLAY.

A small upright picture showing the eruption; painted April 26, 1872.

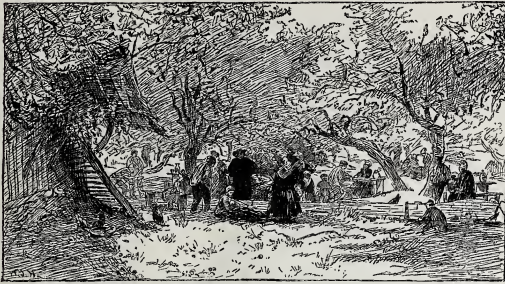
No. 125. "*Birds.*" ALBERT MOORE.

A female figure (nearly life-size) standing with head raised, in soft white drapery and head-dress of deep orange; a glass bowl with white flowers, and a canary upon the ground; the background an embroidered curtain with red and yellow flowers on silver grey. A delicately conceived decoration, in which the prevailing colours are orange, canary, and silver.

No. 126. "*A Study.*" ALBERT MOORE.

A very small, upright picture of a girl in robes of yellow and bronze green, against a background of grey; on her shoulder she holds a fan of golden orange hue, which strikes the highest note of colour.

- No. 127. "*The River at Streatley*"; cows in a pool.
OTTO WEBER.



*

No. 128.

45 X 72.

- No. 128. "*Fête Day in a Cider Orchard, Normandy.*"
W. J. HENNESSEY.

- No. 129. "*A Village Street by the Sea.*" PHILIP NORMAN.

- No. 130. "*The Eavesdropper*"; two girls by a fountain.
A. WEISS.



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No. 131.

33 X 18.

- No. 131. "*Grief*"; a study from life. F. MOSCHELES.



*

No. 136.

44 X 34.

No. 136. "*Pity is akin to love.*" Mrs. LOUISE JOPLING.

Girl in white dress; blue china plates on a shelf, not clearly indicated in the sketch.

No. 137. "*Portrait of Mrs. Talbot.*" R. LEHMANN.



*

No. 138.

29½ X 24½.

No. 138. "*Burning Love Letters.*" R. LEHMANN.

"I watch'd the light flame falling fast,
I saw the ashes fade and die,
So bright at first, so dark at last,
Methought it was love's history."

The remaining pictures on this wall are three paintings by OTTO WEBER, well known for his studies of cattle:—

No. 132. "*Landscape with Cattle.*"

No. 133. "*The Interrupted Chapter.*"

No. 134. "*A Study of a White Cow.*"

No. 135. "*A Quiet Corner of England.*" PHILIP NORMAN.

VESTIBULE.

No. 139. "*Henley Regatta.*" WALTER FIELD.

In this elaborate picture, which has been some years in preparation, and which contains portraits of many well-known rowing men, both professional and amateur, the intention of the artist has been to subordinate the figures as far as possible to landscape effect; in short, to make a great portrait of the whole scene, and to produce a picture which should be historically interesting from its portraits, and at the same time a picturesque record of the



No. 139.

54 X 93.

scene in summer on the Thames. The exceptionally gay and festive aspect of Henley Regatta, as here represented, will be interesting to those who have never witnessed it, and the portraits will be an attraction to rowing men.

The view is taken from just below Phyllis Court Gardens, looking up the river towards the town with its old church and

bridge, the well-known inns, the *Angel* and the *Red Lion*, with the Jesus College, Cambridge, and London Rowing Club flags hanging out of window, and the Grand Stand. The time is the interval between the races, when the boats are dropping down to their stations. On the left we see the "Jesus Eight," and above it on the towing-path stands the Rev. E. Warre, of Eton, waiting for his boys (whom we see higher up the river) to run down to the start. In the boat with the awning coming down stream is J. W. Chitty, the university umpire, with Tom Hughes in the stern. In the punt behind them are Trower, Bob Leslie, Corry, and Playford. The figure standing up in the boat, in the foreground, in the middle of the picture, is Darbishire, and in the same boat is E. B. Michell in a scarlet coat, the Magdalen uniform.

In the front boat (a pair-oar outrigger) are the portraits of F. Willan and W. B. Woodgate, a good example of the thorough study of the character of rowing men and their equipments, the *raison d'être*, so to speak, of the whole picture. Above Woodgate is Finch, and just above him J. Chambers in blue; in a boat, a little to the right, is Walter Bovill, and next to him Sir Patrick Colquhoun; the man standing lighting his pipe is Herbert Steward, Secretary of the Leander Rowing Club.

Portraits of other rowing men are easily to be distinguished, viz.: F. Gulston, Rev. R. Risley, Farie, J. B. Close, J. H. D. Goldie, R. Cobb, E. A. Clowes, &c. Two well-known professionals will also be identified, Harry Kelley (sculler), in the distance, just above Mr. Darbishire's head; and J. H. Clasper (boat-builder), punting on the right. Other portraits, too numerous to mention (including, as the artist desires to point out, the portrait of a rainbow, which does not appear in the sketch, but which "marks the usual weather of the Regatta week"), are dispersed over the picture, which, if not judged from too keen a critical standpoint, must be pronounced a success.*

No. 140. "*Up the Craig Crankie, Dunkeld.*" ÉDOUARD RISCHGITZ.

No. 141. "*Little Daisy.*" J. FORBES ROBERTSON.

No. 142. "*The Bay of Algiers.*" EDGAR BARCLAY.

* We are requested to state that there is to be a large engraving of this picture, particulars of which are to be obtained at the office of *L'Art*, next door to the Grosvenor Gallery.



*

No. 143.

44 X 72.

No. 143. "*The Bell-ringers.*" W. G. WILLS.

A powerful decorative picture by the well-known dramatist.

No. 144. "*Sketch of the Lord Mayor's Show, Cheapside, 1876.*"

FELIX DUPUIS.

No. 145. "*A Spanish Boy.*" FELIX MOSCHELES.

No. 146. "*Aurore (George Sand).*" Miss SARA DEFRIES.

Interior with child in blue satin dress and black lace.

"In the story of her life, Aurore (George Sand) tells how her imagination being stirred by the picturesque surroundings of the palace in Madrid, where she lived for nearly a year, she was wont to deck herself in any finery she could find, place herself before a mirror with her white rabbit in her arms, and enact whole scenes with the fancied help of her own reflection."

No. 147. "*Portrait of Professor C. Cassell, LL.D.*"

ALPHONSE LEGROS.

No. 148. "*Portrait of Professor W. K. Clifford, M.A.*"

ALPHONSE LEGROS.

No. 149. "*Sunbury-on-Thames.*" J. WHIPPLE.

No. 150. "*Perseus and the Graiæ.*" E. BURNE-JONES.

The first of a series of designs (in yellow and white metal fastened on wood) to illustrate the tale of Perseus: the inscription (by Professor Jebb) sets forth the subject of the whole series.

WATER-COLOUR GALLERY.

No. 151. "*Orvieto, Spring.*" J. ROLLIN TILTON.

No. 152. "*Portrait of a Lady.*" FELIX DUPUIS.

No. 153. "*A Street in Rouen.*" T. C. HARRIS.

No. 154. "*Flowers.*" R. P. STAPLES.

Four etchings by JAMES TISSOT:—

No. 155. "*October.*"

No. 156. "*Mavourneen.*"

No. 157. "*The Bow Window.*"

No. 158. "*Spring.*"

No. 159. "*Richard Wagner.*" Etching. HUBERT HERKOMER.

No. 159*. "*Master Frank Stevens.*" CHARLES COUSINS.



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No. 160.

12½ X 18.

No. 160. "*The Review in Windsor Park, 10th July 1877.*"

SYDNEY P. HALL.

No. 161. "*The Queen visiting the Artillery and Cavalry Camp on Ascot Heath, 9th July 1877.*" SYDNEY P. HALL.

No. 162. "*Carlist*"; portrait of a dark brown horse.
JOSEPH H. WALLIS.

No. 163. "*Interior at Lockinge, the Seat of Colonel R. J. Loyd Lindsay, M.P., V.C.*" R. H. HOLMES.

No. 164. "*Cader Idris.*" Taken from Nannan Park, Dolgelly.
W. H. MILLAIS.

No. 165. "*The Last of the Three Sisters, Beachy Head.*"
C. BUTTERWORTH.

No. 166. "*Evening.*" Miss MARGARET GILLIES.

No. 167. "*A Recollection*"; a study of cliffs.
LOUISA, Marchioness of WATERFORD.

No. 168. "*Christmas.*" LOUISA, Marchioness of WATERFORD.

"The Lord of the Season always sends his representative to receive homage and an offering." Five classic figures under the eaves of a building set against the snow. See also Nos. 206 and 220, by the same artist.

No. 169. "*The Evening Sun, Funchal.*" E. J. POYNTER, R.A.

No. 170. "*Ships in the Bay, Funchal.*" E. J. POYNTER, R.A.

No. 171. "*Cupid and Psyche.*" R. SPENCER STANHOPE.

Twelve drawings by RICHARD DOYLE:—

No. 172. "*On the Road to Glenquoich, Inverness-shire.*"

No. 173. "*Manners and Customs of Monkeys.*"

"According to a recent letter from Durfur, in Africa, the monkeys of that region are inordinately fond of a kind of beer made by the natives, who use the beverage to capture their simial poor relations. Having placed quantities of the beer where the monkeys can get it, the natives wait till their victims are in various degrees of inebriation, and when they then mingle with them, the poor creatures are so fuddled they are not able to recognise the difference between negro and ape. When a negro takes the hand of one to lead him off, the others follow, holding on to one another," &c.—*Pall Mall Gazette*.

No. 174. "*Elves in a Rabbit Warren.*"

No. 175. "*On the River Derwent, Cumberland.*"

"The rooks were blown about the skies."

TENNYSON'S *In Memoriam.*

No. 176. "*The Witch drives her Flock of Young Dragons to Market.*"

No. 177. "*The god, Thor, drives the Dwarfs out of Scandinavia by throwing his Hammer at them.*"

"The Trolls have a great dislike to noise, from a recollection of the time when Thor used to be flinging his hammer at them: so that the ringing of bells in the churches has driven them almost all out of the country.

"He, Loki, the Fire-God, gave the hammer to Thor, and said it would never fail to hit a Troll, and that at whatever he threw it, it would never miss it, and that he could never fling it so far that it would not, of itself, return to his hand."

No. 178. "*The Laddie Bourne, Invergarry, Inverness-shire.*"

No. 179. "*Miss Blanche Egerton.*"



*

No. 180.

9½ X 18.

No. 180. "*Rose-red and Snow-white.*"

"One day when the little girls went into the forest to gather flowers, they saw an ugly dwarf with an old shrivelled face, and a white beard a yard long, which had caught in the roots of a tree, and he was skipping about and struggling violently to get it free. And when he saw the girls, he fixed his glaring red eyes upon them and cried out, 'Why do you stand chattering there, you simpletons, cannot you come and help me?' The children tried all they could to pull the beard out, but it stuck so fast all their efforts were in vain. 'Only do not be impatient,' said Snow-white, and so saying she pulled her scissors out of her pocket and cut off the end of his beard. The dwarf then clutched a bag of gold which was in the hollow of the tree, and, grumbling to himself, 'Ill-bred creatures, to clip off a piece of my beard!' walked away without thanking or even looking at the children."—GRIMM'S *Fairy Tales.*

No. 181. "*Under the Dock Leaves.*" An autumnal evening's dream.

No. 182. "*The Old Library, Longleat, Wilts.*"



*

No. 183.

13 X 19.

No. 183. "*Fish out of Water.*"

Sailors from H.M.'s ship *Galatea* "keeping the ground" on the occasion of the entry into London, after their marriage, of the Duke and Duchess of Edinburgh.

No. 184. "*A Sheltered Haven.*" JOSEPH H. WALLIS.

No. 185. "*Interior at Lockinge.*" The Hon. Mrs. LOYD LINDSAY.

No. 186. { "*On a marble pedestal Eros stood
Fronting the pool. The statue leaped and smote
And slew the miscreant.*" } J. R. WEGUELIN.

No. 187. "*Caen, Normandy.*" ARTHUR F. PAYNE.

Six drawings by WALTER CRANE:—

No. 188. "*Bamborough Castle.*"

No. 189. "*Budle Sands.*"

No. 190. "*Spindleston Crags*"—the Cheviot Hills in the distance.

No. 191. "*Among the Links, Bamborough.*"

No. 192. "*The Hall, Naworth Castle.*"

No. 193. "*Violet and Lily,*" daughters of Edmund
Routledge, Esq.

Four drawings by E. J. POYNTER, R.A.:—

No. 194. "*The Bay of Funchal and the Desertas, Madeira.*"

No. 195. "*Funchal by Moonlight.*"

No. 196. "*Rest by the Way, Madeira.*"

No. 197. "*The Morning Sun, Funchal.*"

No. 198. "*The Devil's Bridge, Pass of St. Gotthard.*"
JOHN SOWDEN.

No. 199. "*Sea Shore, Coast of Northumberland.*"
WALTER CRANE.

No. 200. "*A Study at Naworth Castle.*" WALTER CRANE.

No. 201. "*The Smørrfoss, Norway.*" ARTHUR F. PAYNE.

No. 202. "*Raspberries.*" JOSEPH M. JOPLING.

No. 203. "*Crew of a French Man-of-war raising a Sunken
Brig, Ville Franche Harbour.*" T. C. HARRIS.

No. 204. "*Rest in the Pergola.*" GEORGE HOWARD.
(See also No. 221.)

No. 205. "*Violet Gathering at Bordighera in December.*"
PAUL J. NAFTEL.

No. 206. "*The Parable of the Marriage Supper.*"
LOUISA, Marchioness of WATERFORD.

No. 207. "*Flowers.*" H. R. NEWMAN.

No. 208. "*Architectural Study.*" H. R. NEWMAN.

No. 209. "*Strawberries.*" JOSEPH M. JOPLING.

A group of six drawings by Lady LINDSAY (of Balcarres).
No. 212 is a figure subject ; Nos. 210 and 214, still-life.

No. 210. "*Blossoms.*"

" But you are lovely leaves, where we
May read how soon things have
Their end, though ne'er so brave."

HERRICK.

No. 211. "*Beaulieu River, Hants.*"

No. 212. "*The Third Volume.*"

No. 213. "*A Study on a Wet Day.*"

No. 214. "*Baby's Ugly Mug.*"

No. 215. "*Near Christchurch, Hants.*"

No. 216. "*Alsace.*" JOSEPH M. JOPLING.

No. 217. "*Wallflowers.*" JOSEPH M. JOPLING.

No. 218. "*Chrysanthemums.*" JOSEPH M. JOPLING.

No. 219. "*Near Lismore, County Waterford.*"

PAUL J. NAFTEL.

No. 220. "*The Prodigal Son.*"

LOUISA, Marchioness of WATERFORD.

No. 221. "*The Path among the Olives.*" GEORGE HOWARD.

No. 222. "*Corfe Castle from Poole Water.*"

PRESCOTT HEWETT.

No. 223. "*King's Wear Castle, North Devon.*"

C. NARES SIMMS.

No. 224. "*Low Tide.*" Captain the Hon. F. W. CHARTERIS.

No. 226. "*Roses.*" HELEN C. ANGELL.

No. 227. "*Irises.*" HELEN C. ANGELL.

No. 225. "*Three Bits of Old Venice.*" R. R. HOLMES.



* No. 225.

SCULPTURE.

No. 228. "*Ophelia*." Professor KOPFT.

No. 229. "*Marble Bust of Madame de Stuers*." J. E. BOEHM.

No. 230. "*H.I.H. the Crown Princess of Germany*."
Professor ERDMANN ENCKE.



* No. 231.

No. 231. "*Marble Bust of H.R.H. the Prince of Wales*" (for the Public Library at Jullundhur). JOHN ADAMS ACTON.

No. 232. "*A Boar Hunt*"; basso-relievo in bronze.
RANDALL CALDECOTT.

No. 233. "*Geraint and Enid*." H.R.H. the Princess LOUISE.

"Their three gay suits of armour, each on each,
And bound them on their horses, each on each,
And tied the bridle-rein of all the three together,
And said to her, 'Drive them on
Before you through the wood.'
He follow'd."

The sketch of this design (for which we are indebted to Mr. Boehm) is on p. 3. The model is in clay in high relief; size 23 × 47.

No. 234, "*Marguerite*," Professor KOPFT; No. 235, "*Bust in Terracotta of Hubert Herkomer*," E. ONSLOW FORD.

No. 236, "*The First Breeze*"; No. 237, "*A Bunch of Love*"; No. 238, "*A Nymph*"; No. 239, "*Colonel Howard Vyse, 3rd Hussars*"; works in terracotta by H.S.H. Count GLEICHEN.

No. 240. "*Portrait of Henry Leslie, Esq.*" E. R. MULLINS.

No. 241. "*A Portrait.*" E. R. MULLINS.



No. 232. "*A Boar Hunt.*" R. CALDECOTT.

8 × 18.

LIST OF EXHIBITORS IN 1877.

ALMA-TADEMA, L., A.R.A.
ANGELL, HELEN C.
ARMSTRONG, THOMAS.

BLES, DAVID.
BOEHM, J. E. (Sculpture), A.R.A.
BOUGHTON, G. H.
BUCHSER, FRANK.
BURNE-JONES, EDWARD.
BURTON, F. W.

CARR, Miss KATE.
CHAPU, HENRI (Sculpture).
CHARTERIS, Lady LOUISA.
COSTA, GIOVANNI.
COUSINS, CHARLES.
CRANE, WALTER.
CUTHBERT, J. S.

DELAPLANCHE, E. (Sculpture).
DICEY, FRANK.
DOYLE, RICHARD.
DUBOIS, PAUL (Sculpture).

GILLIES, Miss M.
GLEICHEN, Count (Sculpture).
GRANT, Sir FRANCIS, R.A.

HALLÉ, C. E.
HEILBUTH, FERDINAND.
HERKOMER, HUBERT.
HEWETT, PRESCOTT.
HOWARD, Hon. GEORGE.
HUNT, W. HOLMAN.

JOPLING, J. M.
JOPLING, Mrs. LOUISE.
LEGROS, ALPHONSE.

LEHMANN, RUDOLPH.
LEIGHTON, FREDERICK, R.A.
LESLIE, G. D., R.A.
LESLIE, Sir JOHN.
LINDSAY, Lady (of Balcarres).
LINDSAY, Sir COUTTS, Bart.
LYONCOURT, Baron H. DE.

MACLEAN, J. N. (Sculpture).
MASSINI, Professor (Sculpture).
MILLAIS, J. E., R.A.
MOORE, ALBERT.
MOREAU, GUSTAVE.
MORGAN, ALFRED.
MORRIS, P. R., A.R.A.
MOTTEZ, VICTOR.
MUNRO, Mrs. HENRIETTA M.

PAYNE, ARTHUR.
PICKERING, Miss EVELYN.
POYNTER, E. J., R.A.

RICHMOND, W. B.
ROBERTSON, J. F.

SCHLOESSER, CARL.
SEVERN, WALTER.
SPARTALI-STILLMAN, Mrs. M.
STANHOPE, R. SPENCER.
STRUDWICK, J. M.

TISSOT, JAMES.

WARWICK, Countess of.
WATTS, G. F., R.A.
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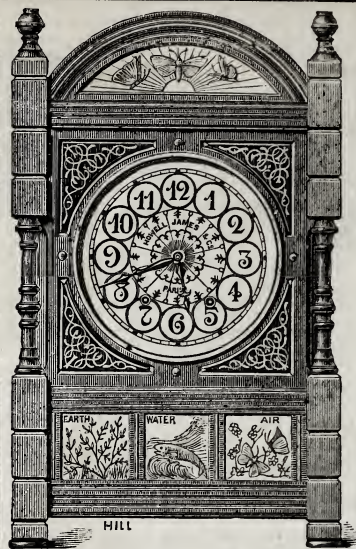
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THE 40TH ANNUAL REPORT

submitted to the GENERAL MEETING held at Edinburgh on 27th March 1878, stated that the Directors had "satisfaction in reporting the "continuance of prosperity in every department of the business."

The NEW ASSURANCES were 1891, for £1,081,812:17s., with £35,276 of NEW PREMIUMS, of which £4684 by single payment.

The PREMIUMS received in the year (deducting Re-assurances) were £330,045, and the Total Receipts, including interest, £462,835. The Death Claims in the year were £159,423, including £13,413 of Bonus Additions. The subsisting Assurances were £12,070,636.

The *ratio* of Expenditure continues unusually low, being 11 per cent on the Net Premiums received in the year, or 8 per cent on the Gross Income. *The actual Expenses are greatly under those of any other Institution doing a like amount of New Business.*

The REALISED FUND was at the close of the year **£3,101,898:19:6**, having increased in the year by **£225,807:6s.**

Copies of the REPORT, with PROCEEDINGS at the GENERAL MEETING and full STATEMENT OF PRINCIPLES, may now be had.

EDINBURGH, April 1878.

JAMES WATSON, *Manager.*

Scottish Provident Institution.

TABLE OF PREMIUMS, BY DIFFERENT MODES OF PAYMENT,
For Assurance of £100 at Death—With Profits.

Age next Birthday.	Annual Premium payable during Life.	ANNUAL PREMIUM LIMITED TO			Single Payment.	Age next Birthday.
		Twenty-one Payments.	Fourteen Payments.	Seven Payments.		
21	£1 16 3	£2 10 6	£3 4 11	£5 10 0	£33 0 1	21
22	1 16 9	2 11 0	3 5 9	5 11 0	33 5 10	22
23	1 17 2	2 11 6	3 6 5	5 12 1	33 11 2	23
24	1 17 7	2 12 1	3 6 11	5 13 1	33 16 5	24
25	1 18 0	2 12 6	3 7 3	5 14 0	34 2 0	25
26	1 18 6	2 13 0	3 7 10	5 14 11	34 8 2	26
27	1 19 2	2 13 6	3 8 7	5 15 11	34 16 1	27
28	1 19 11	2 14 1	3 9 5	5 17 1	35 4 9	28
29	2 0 8	2 14 8	3 10 3	5 18 6	35 14 1	29
*30	2 1 6	2 15 4	3 11 2	6 0 1	36 4 0	*30
31	2 2 6	2 16 2	3 12 1	6 1 10	36 14 6	31
32	2 3 5	2 17 1	3 13 2	6 3 8	37 5 5	32
33	2 4 6	2 18 0	3 14 4	6 5 8	37 17 2	33
34	2 5 7	2 19 0	3 15 7	6 7 9	38 9 7	34
35	2 6 10	3 0 2	3 16 11	6 10 0	39 2 9	35
36	2 8 2	3 1 5	3 18 4	6 12 5	39 16 11	36
37	2 9 8	3 2 9	3 19 11	6 15 0	40 12 4	37
38	2 11 3	3 4 3	4 1 7	6 17 9	41 8 7	38
39	2 12 11	3 5 9	4 3 4	7 0 7	42 5 4	39
†40	2 14 9	3 7 5	4 5 2	7 3 7	43 2 10	†40
41	2 16 8	3 9 2	4 7 2	7 6 8	44 0 11	41
42	2 18 8	3 11 1	4 9 3	7 9 11	44 19 9	42
43	3 0 11	3 13 1	4 11 5	7 13 3	45 19 3	43
44	3 3 3	3 15 3	4 13 10	7 16 9	46 19 7	44
45	3 5 9	3 17 6	4 16 4	8 0 7	48 0 8	45
46	3 8 5	4 0 0	4 19 1	8 4 6	49 2 8	46
47	3 11 5	4 2 8	5 2 1	8 8 8	50 5 8	47
48	3 14 8	4 5 8	5 5 4	8 13 2	51 9 7	48
49	3 18 1	4 8 9	5 8 9	8 17 11	52 14 1	49
50	4 1 7	4 12 1	5 12 4	9 2 10	53 19 3	50
51	4 5 6	4 15 5	5 16 1	9 7 11	55 4 5	51
52	4 9 5	4 18 10	5 19 11	9 13 1	56 9 0	52
53	4 13 5	5 2 5	6 3 11	9 18 3	57 12 11	53
54	4 17 8	5 6 3	6 8 0	10 3 5	58 17 2	54
55	5 1 11	5 10 2	6 12 1	10 8 6	60 0 8	55
56	5 6 4	.....	6 14 9	10 13 7	61 3 8	56
57	5 10 11	.....	6 18 8	10 18 8	62 6 5	57
58	5 15 9	.....	7 2 9	11 3 10	63 9 4	58
59	6 1 0	.....	7 7 3	11 9 0	64 12 11	59
60	6 6 7	.....	7 12 0	11 14 3	65 16 9	60

* EXAMPLE.—A person of 30 may thus secure £1000 at Death, by a yearly payment, during life, of £20 : 15s. This Premium, if paid to any other of the Scottish Mutual Offices, would secure £200 only, instead of £1000.

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All *artificially* coloured Soaps contain unnecessary, though sometimes harmless, ingredients, and nearly all Toilet Soaps contain an excess of Soda. Very white Soaps, such as "Curd," generally contain a much larger quantity of *Soda* than others, owing to the use of Cocoa Nut Oil, which makes a bad and strongly alkaline soap that is very injurious to the skin, besides leaving a roughness and disagreeable odour.

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Mr. STARTIN, Senior Surgeon to the INSTITUTION FOR TREATMENT OF THE SKIN,
Blackfriars, London,

Mr. ERASMUS WILSON, F.R.S., Editor of the "JOURNAL OF CUTANEOUS MEDICINE."

Mr. JOHN L. MILTON, Senior Surgeon, St. JOHN'S HOSPITAL FOR TREATMENT OF THE
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