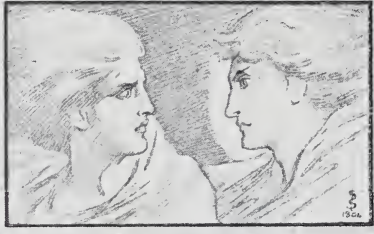




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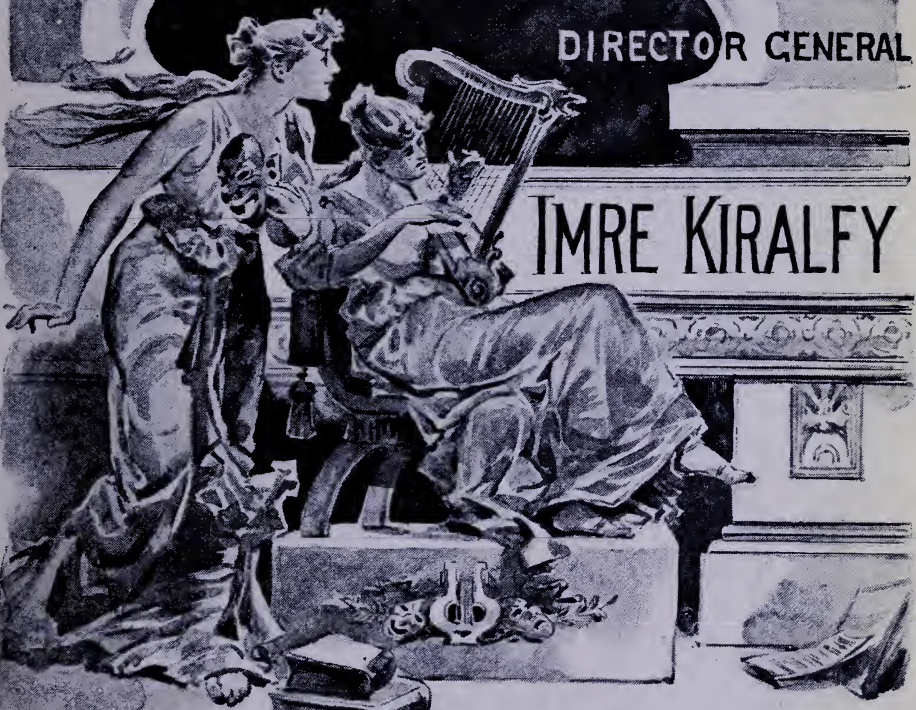
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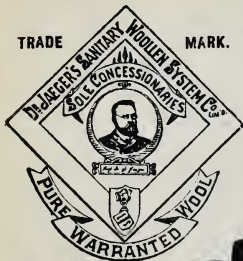
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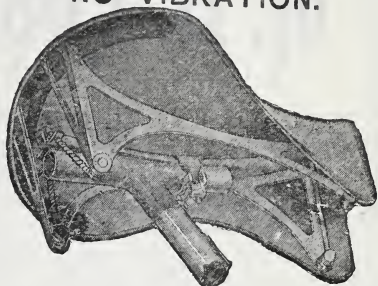
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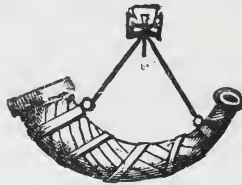
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INTRODUCTION.

THE debt which dramatists owe to the actor is a heavy one. It has always been so. It is likely to remain so. "The play's the thing" is a common cry, too often reiterated of late at the expense of the player. Shakespeare's genius owes much to the stage and to the successive generations of actors who have so brilliantly interpreted it. From Betterton to Garrick and Edmund Kean is a far cry, but those great actors brought Shakespeare home to the people, thanks to their understanding and ability, and, in the case of Kean, with a brilliancy and power equal to that of the dramatist himself. But the actors and the actor-managers of the Victorian Era have done even more than their illustrious predecessors to illustrate Shakespeare. Macready did away with the mingling of Colley Cibber and Garrick with Shakespeare, and played from the text, a fact which should always be remembered. He gave a dignity to the actor's calling which it much needed sixty years ago. Here is an extract from his announcement to the public on assuming the reins of management of Covent Garden in 1838: "No exertion will be spared in presenting the National Drama, whether as a branch of literature or as a department of art, with every advantage. The revival of the standard plays of Shakespeare in the genuine text of the poet will be persevered in with increased activity, and without regard to expense in attaining the utmost fidelity of historic illustration." Macready kept his word, and, with a company which included Anderson, Phelps, Harley, and many another excellent actor, and with the young and beautiful Helen Faucit (now Lady Theodore Martin) to interpret the heroines, he staged Shakespeare with a completeness hitherto unapproached, and with fidelity to the text. And, without Macready, the dramatists of his time would have fared badly. His knowledge of the stage was of the greatest value to Bulwer Lytton, for

instance, in "The Lady of Lyons," produced on February 15, 1838, and in "Richelieu," first acted by Macready, on March 7, 1839. It is a trite saying that "good parts make good actors." But many a doubtful play has been carried to success by the knowledge of the stage which was possessed by the actor, a circumstance too often forgotten by the dramatic author. The Robertsonian plays would not have lived without the delicate treatment which they received at the hands of Mr. and Mrs. Bancroft. And I suspect that the late W. G. Wills, poet as he was, owed something of his success to the restraining influence and suggestion of Henry Irving.

In regard more especially to Shakespeare, the public owe much to his interpreters. The good work started at the commencement of the Victorian Era by Macready, was carried on by Charles Kean at the Princess's, and by Phelps at Sadler's Wells—with what care and beauty will be seen by the sketches from the latter productions which hang upon our walls. This fine example was followed in Manchester by Charles Calvert, whose revivals will always be remembered with delight and profit. So much for the immediate past. The latter-day revivals of Shakespeare are fresh in the public mind, and need not be enumerated. But there is no brighter chapter in the history of the English stage than the long list of Shakespeare's plays presented on the Lyceum stage by Henry Irving, from his princely *Hamlet*—the most human *Hamlet* that the stage has known—on October 31, 1874, to *Richard III.* on December 19, 1896.

It has been my pleasant task to help, during the last six months, in gathering together a collection—some ten hundred in number—of portraits, oil paintings, water colours, and engravings—and other mementos—playbills, autograph letters, and curios of various sorts—of the distinguished actors and actresses of the English stage of the Queen's reign. The work has been a labour of love, and the readiness with which the possessors of these objects—many of which are unique and of great value—have lent their treasures, is a proof of the esteem in which the stage is now held; and, while the public will be interested in this collection, in this historic gallery of departed favourites and friends happily still with us, I hope that the actors themselves will regard it as a tribute to their position and their popularity. It is to be noted that, while the Drama Section of the Victorian Era Exhibition is confined to the English stage, it does not exclude "foreign"

actors from its walls. It is not within its scope to include those players who have come to London merely as transient guests, but in cases where the visitor has become identified with our stage, he or she is represented. Thus we are able to present portraits and autographs of Fechter, together with some valuable costume designs drawn by his own hand for his Lyceum productions, a very rare portrait of Edwin Booth, and oil paintings of Joseph Jefferson as *Bob Acres* and *Rip van Winkle*, while Augustin Daly's management in London has its illustration in a large pastel portrait of Miss Ada Rehan as *Lady Teazle*; Miss Mary Anderson, and other American players of prominence, have not been forgotten.

AUSTIN BRERETON.

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DRAMA CATALOGUE.

MAIN HALL.

1. Portrait of Grimaldi (1779-1837) and Playbill of his last appearance in public, Friday, June 27, 1828, in "Jonathan in England." Engraving; lent by Wm. Wright, Esq.
2. Water-colour and pencil-drawing portraits of Charles Kemble, and autographs. Lent by Wm. Wright, Esq.
3. Design by Her Majesty Queen Victoria for scene in Racine's "Athalie." Engraving; lent by E. H. Corbould, Esq., R.I. January, 1853.
4. Proof engraving of Charles Mathews, John Liston, William Blanchard, and Sam Emery, in "Love, Law, and Physic." By G. Clint, R.A., 1841; lent by Mrs. E. L. Blanchard.
5. Engraving of Kemble as *Don Felix*, 1840. Lent by Rev. Hector de Courcelles, M.A.
6. Coloured print of Grimaldi as the *Bold Dragoon* in "The Red Dwarf." Lent by Miss Sarah Thorne.
7. Three coloured engravings of Grimaldi. Lent by Miss Sarah Thorne.
8. View of Richardson's Show. By J. Walmsley; lent by Wm. Wright, Esq.
9. Coloured prints of Madame Vestris as *Venus* in "Oberon," and *Fatima* in "The Paphian Bower." Lent by Wm. Wright, Esq.
10. Print of Paul Bedford as *Jean Piednoir*, and two photographs of Paul Bedford and J. L. Toole in character, and autograph. Lent by Wm. Wright, Esq.
11. Coloured print of the Reading Theatre. Lent by John Llewellyn, Esq.
12. Coloured print of Chichester Theatre. Lent by John Llewellyn, Esq.
13. Water-colour of Mrs. Frank Mathews. By T. Harrington Wilson; lent by Ben Webster, Esq.
14. Coloured print of Grimaldi in "The Golden Fish." Lent by Miss Sarah Thorne.
15. Richardson's Show, original drawing, 1816. By Rowlandson; lent by Wm. Wright, Esq.
16. "Comedy in the Country, Tragedy in London." Coloured caricature by Rowlandson; lent by Wm. Wright, Esq.
17. Three engraved portraits of Priscilla Horton. Lent by Wm. Wright, Esq.
18. Portrait of Phelps, and autograph. Lent by Wm. Wright, Esq.
19. Water-colour of scene from "The Cricket on the Hearth." Mrs. Keeley, Mr. Keeley, Miss Keeley. By T. Harrington Wilson, 1846; lent by Edward Nelson Haxell, Esq.
20. Coloured print of Grimaldi as clown, and autograph letter, 1832. Lent by Wm. Wright, Esq.
21. Coloured caricature of Liston as *Paul Pry*. Lent by Miss Sarah Thorne.
22. Bartholomew Fair, coloured print. By Rowlandson; lent by Wm. Wright, Esq.
23. Coloured print of Richardson's Show at Marlow Fair, 1805. Lent by Wm. Wright, Esq.

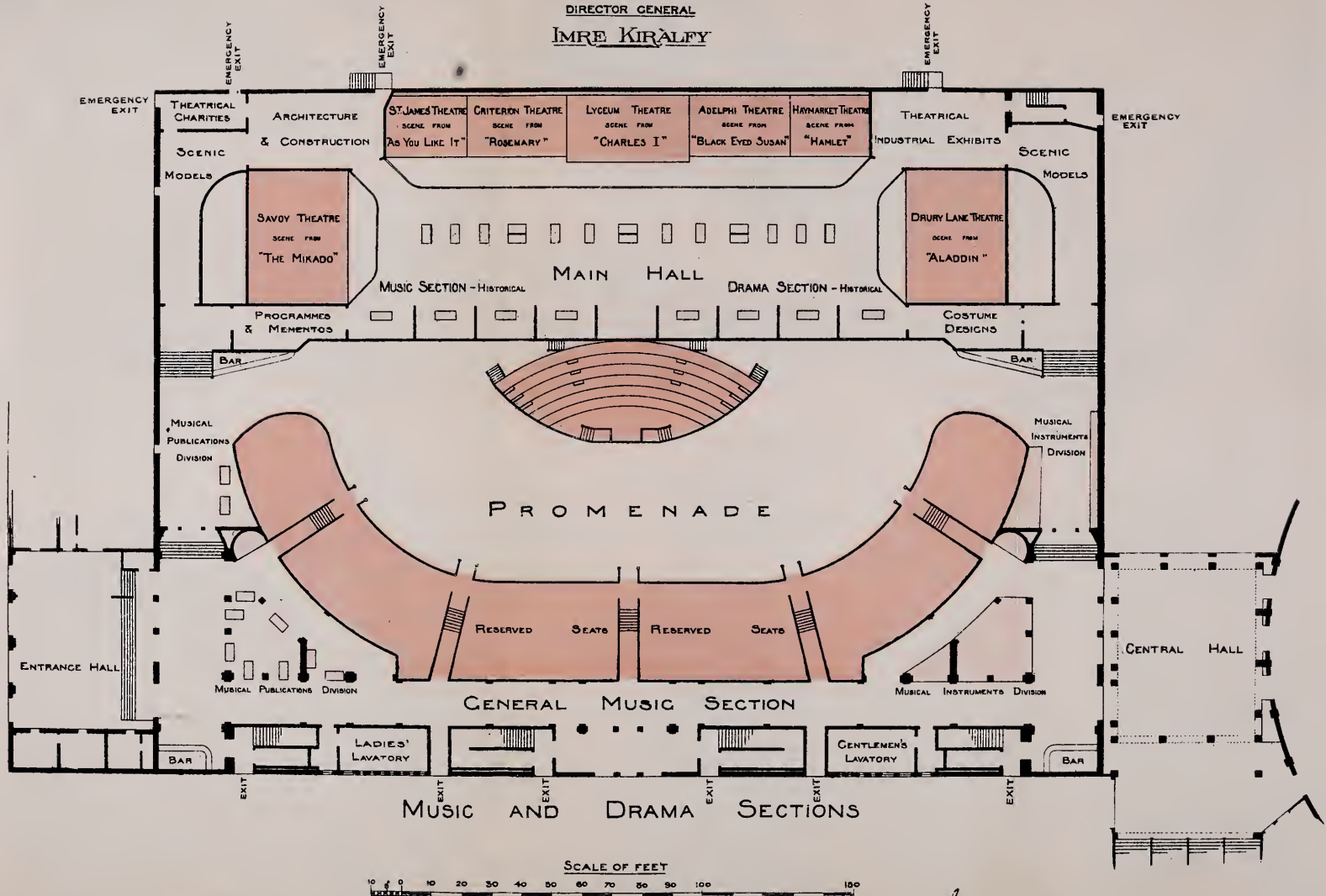
24. Two coloured prints, views of Richardson's Show. Lent by Wm. Wright, Esq.
25. Coloured print of Exeter Theatre. Lent by John Llewellyn, Esq.
26. Water-colour portrait of O'Smith, 1840. By T. Harrington Wilson; lent by Ben Webster, Esq.
27. Two print portraits of Mrs. Honey, 1832-1837. Lent by Wm. Wright, Esq.
28. Print portraits of Mr. and Mrs. Chas. Kean, and autograph, 1828. Lent by Wm. Wright, Esq.
29. Coloured print of Brighton Theatre. Lent by John Llewellyn, Esq.
30. Lithograph of Chas. Kean as *Louis XI.*, with autograph. Lent by Mrs. F. M. Paget.
31. Engraved coloured portrait of Chas. Kean, with playbill of his first appearance as *Norval*, October 1, 1827. Lent by Wm. Wright, Esq.
32. Print of Fanny Cerrito as *La Gitana*. Lent by Wm. Wright, Esq.
33. Oil painting, the "Forum Scene" from "Julius Cæsar." By G. E. Robertson; lent by J. H. Leigh, Esq. Exhibited in the Royal Academy, 1895.
34. Water-colour, Vauxhall Gardens. By Rowlandson, 1785; lent by Wm. Wright, Esq.
35. Two coloured engravings of Liston in "Deaf as a Post" and "Paul Pry." Lent by Wm. Wright, Esq.
36. Coloured portrait of J. P. Harley, with autograph, 1837. Inscription to Chas. Dickens; lent by Wm. Wright, Esq.
37. Coloured caricature of Liston as *Moll Flagon* in "The Lord of the Manor." Lent by Miss Sarah Thorne.
38. Coloured caricature of Liston as *Tristram Sappy* in "Deaf as a Post." Lent by Miss Sarah Thorne.
39. Coloured engraving of Vauxhall, 1753. Lent by Wm. Wright, Esq.
40. Engraving of Vauxhall Gardens, and ticket of admission (June 7, 1732). Lent by Wm. Wright, Esq.
41. Engraving of Macready, and three autographs. Lent by Wm. Wright, Esq.
42. Coloured print of Richmond Theatre. Lent by John Llewellyn, Esq.
43. Coloured print of Andover Theatre. Lent by John Llewellyn, Esq.
44. Water-colour portrait of Miss Reynolds. By Scanlon; lent by Arthur Hood, Esq.
45. Coloured caricature of Liston as *Sam Swipes* in "Exchange no Robbery." Lent by Miss Sarah Thorne.
46. Coloured caricature of Liston as *Billy Lackaday*, in "Sweethearts and Wives." Lent by Miss Sarah Thorne.
47. Coloured engraving of Vauxhall, 1751. Lent by Wm. Wright, Esq.
48. Engraving of Vauxhall Gardens, 1841, with portrait of Jullien. By A. Crowquill; lent by Wm. Wright, Esq.
49. Engraving of Charles Kemble, after painting by G. H. Harlow. Lent by Wm. Wright, Esq.
50. Portrait of Macready on the night of his farewell performance, and engraving of testimonial. By T. H. Scott; lent by Wm. Wright, Esq.
51. Water-colour portrait of William Blanchard, comedian (father of E. L. Blanchard), in character. Lent by Mrs. E. L. Blanchard.
52. Coloured caricature of Liston as *Lubin Log* in "Love, Law, and Physic." Lent by Miss Sarah Thorne.
53. Coloured caricature of Liston as *Van Dunder* in "'Twould Puzzle a Conjuror." Lent by Miss Sarah Thorne.
54. Engraving of Vauxhall Gardens, general view, 1751. Lent by Wm. Wright, Esq.

VICTORIAN ERA EXHIBITION, 1897.

EARLS COURT, LONDON.

DIRECTOR GENERAL

IMRE KIRÁLFY



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VICTORIAN ERA EXHIBITION, 1897.

EARLS COURT, LONDON, S.W.

DIRECTOR GENERAL
IMRE KIRALFY



REFERENCES.

1. Warwick Road Entrance.
2. Scientific Section.
3. Economic Section.
4. Cloak Room.
5. Commercial and Industrial Section (1st Division).
6. Floral Fountain.
7. New Music Pavilion.
8. Luke.
9. Electric Boat Station.
10. Jubilee Bridge.
11. Jubilee Garden.
12. Island.
13. Rockery.
14. West Brompton Entrance.
15. Victoria Bridge.
16. Victorian Garden.
17. Belvedere Tower.
18. Historical & Commemorative Section (1st Division).
19. General Fine Art Section.
20. Music Room.
21. Old Bridge.
22. Police and Fire Station.
23. Central Hall.
24. Musical Instruments Division of Music Section.
25. Musical Publications Division of Music Section.
26. Music and Drama Sections.
27. Empress Theatre Promenade.
28. Company's Offices.
29. Lillie Road Entrance.
30. Dist. Ry. Booking Offices.
31. Electric Power House.
32. Woman's Work Section (Historical Sub-Division).
33. Do. (District Nursing Sub-Division).
34. Do. (Hospital Work Sub-Division).
35. Do. (Fine Art Sub-Division).
36. Do. do.
37. Do. do.
38. Do. (Ladies' Committee Room and Secretary's Office).
39. Do. (Art Schools Division).
40. Do. (Patents by Women and Philanthropy).
41. Do. (Music Room).
42. Do. (Role of Honor).
43. Do. (Mrs. Meredith's Prison Mission).
44. Do. (Philanthropy).
45. Do. do.
46. Do. (Applied Arts Sub-Division).
47. Do. do.
48. Do. (General Educational Sub-Division).
49. Do. (Kindergarten).
50. Do. (Demonstration Room).
51. Do. (Industrial Division).
52. Post Office.
53. Commercial and Industrial Section (2nd Division).
54. Music Pavillon.
55. Picturesque England.
56. Commercial and Industrial Section (3rd Division).
57. Sports Section, 2nd Division of Historical and Commemorative Section.
58. Coronation Fair.
59. Marionette Theatre.
60. Richardson's Show.
61. Rifle Range.
62. Show.
63. Show (Illusionist).
64. Pepper's Ghost Show.
65. Show.
67. Eocentric Photographer.
68. Show.
69. Show.
70. Illusion d'Art.
71. Fair Booths.
72. Ore Extraction.
73. Exhibits.
74. Exhibits.
75. Rollason's Wind Motor.
76. West Kensington Entrance.
77. Elysia Bridge.
79. Sanger's Circus.
80. Scientific Show.
81. Entrance to Switchback Ry.
82. Infant Incubator.
83. Panorama of Ancient Rome.
84. Lecture Hall, Women's Work Section & Pantomimograph.
85. North End Road Entrance.
86. Areale -azaar.
87. Welcome Club.
88. Music Pavilion.
89. Electrophone.
90. Fair Bridge.

RESTAURANTS and REFRESHMENT BARS.

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|------------------------|-----------------|---------------------|-------------------------|
| A. Quadrant Restaurant | E. Western Bar. | G. A. Theatre Bar. | L. Victoria Bar. |
| B. Welcome Club. | F. Theatre Bar. | H. Refreshment Bar. | M. Fair Bar. |
| C. Rotunda Bar. | FA. Do. | I. Refreshment Bar. | N. Canteen. |
| D. Chop House. | G. Do. | J. Bridge Bar. | O. Loggia Bar. |
| | | | P. Victoria Bar. |
| | | | Q. Grill Room. |
| | | | R. Victoria Restaurant. |
| | | | S. Beer Hall. |

X Gentlemen's Lavatory.
* Ladies' Lavatory.

Imre Kiralfy
LONDON, MAY, 24th 1897.



THE
Island of Montserrat, W.I.



Barquentine "Hilda" Loading Lime Juice in Montserrat. Island of Redonda on Horizon

Considerable attention has been drawn to the above beautiful little Island, on account of the disastrous floods and the distress caused thereby, and for which the Secretary State for the Colonies, the Right Hon. J. Chamberlain, made a public appeal.

- "MONTSERRAT"** is the source of PURE Lime Fruit Juice.
- "MONTSERRAT"** Lime Fruit Juice is the most Refreshing, Cooling, and Healthful Beverage.
- "MONTSERRAT"** Lime Fruit Juice and Cordials have imitations, therefore CAUTION should be exercised to see that the Trade Mark is on capsule and label of each bottle, as well as name of Sole Consignees—

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From all Chemists, Grocers, Wine Merchants, &c., everywhere.

55. Engraving of Vauxhall Gardens. Benefit of Simpson, who was master of the ceremonies for 37 years. Drawn by R. Cruikshank. Pictures also of Grand Saloon; lent by Wm. Wright, Esq.
56. Portrait and caricature of Macready (Self Esteem). Lent by Wm. Wright, Esq.
57. Coloured print of Bath Theatre. Lent by John Llewellyn, Esq.
58. Sketch for Transformation Scene. By the late W. Telbin; lent by T. Harrington Wilson, Esq.
59. Coloured caricature of Liston as *Paul Pry*, &c. Lent by Miss Sarah Thorne.
60. Coloured caricature of Liston as *Simon Pengander* in "Twix Cup and Lip." Lent by Miss Sarah Thorne.
61. Coloured engraving of Vauxhall Gardens. By T. Wale, 1751; lent by William Wright, Esq.
62. Fanny Cerrito in "Une Soirée de Carnaval." Lent by William Wright, Esq.
63. Engraving of Mrs. Walter Lacy. (Miss Taylor). Lent by Rev. H. de Courcelles, M A.
64. Coloured print of Newbury Theatre. Lent by John Llewellyn, Esq.
65. Water-colour portrait of E. L. Blanchard, when a child. Lent by Mrs. E. L. Blanchard.
66. J. L. Toole, 1892. Lent by J. L. Toole, Esq.
67. Portrait of Augustus Harris, senior. Lent by Lady Harris.
68. Portrait of Henry Irving. Lent by Messrs. Window & Grove.
69. Portrait of Oscar Barrett. Lent by Oscar Barrett, Esq.
70. Photographic group of "Diplomacy" at the Garrick Theatre, 1893. Lent by Messrs. Window & Grove.
71. Edmund Maurice as *Taffy* in "Trilby." Tinted photograph; lent by Edmund Maurice, Esq.
72. Portrait of G. R. Sims. Lent by Alfred Ellis, Esq.
73. Portrait of the late John O'Connor, R.I. Lent by Mrs. O'Connor.
74. Miss Annie Hughes as *Little Lord Fauntleroy*. Lent by Mrs. E. Maurice.
75. Engraving of Frederic Lemâtre as *Robert Macaire*. Lent by Wm. Wright, Esq.
76. Coloured portrait of Henry Russell, composer and entertainer. Lent by Wm. Wright, Esq.
77. Proof engraving of Geo. Jones as *Hamlet*. Lent by Wm. Wright, Esq.
78. Coloured print of Taglioni, and autograph. Lent by Wm. Wright, Esq.
79. Coloured engraving of Macready as *Romeo*. By Woodman; lent by Wm. Wright, Esq.
80. Coloured engraving of Benjamin Webster. Lent by Wm. Wright, Esq.
81. Coloured print of Charles Kean as *Richard III*. Lent by Wm. Wright, Esq.
82. Engraving of Douglas Jerrold. Lent by Mrs. Woodin.
83. Two engravings of Mrs. Fitzwilliam. Lent by Wm. Wright, Esq.
84. Water-colour drawing of Edward Wright as *Paul Pry*. Lent by T. Harrington Wilson, Esq.
85. Crayon drawing of Miss Kate Santley, by Val Prinsep, R.A. Lent by Miss K. Santley.
86. Portrait of Samuel Phelps. Lent by Wm. Wright, Esq.
87. Coloured print of Walbourn as *Dusty Bob*. By Cruikshank; lent by Wm. Wright, Esq.
88. Coloured portrait of J. B. Buckstone, and autograph. Lent by Wm. Wright, Esq.
89. Portrait of Ben Webster. Oil painting; lent by E. A. Lewis, Esq.

90. Six portraits of Marie Taglioni. After A. E. Challon, R. A. ; lent by Charles Ellis, Esq.
91. Coloured drawing of Macready as *Lear*. Lent by T. Harrington Wilson, Esq.
92. Engraving of Madame Celeste as *The Maid of Cashmere*. Lent by Wm. Wright, Esq.
93. Coloured portrait of Mrs. Keeley as *Orange Moll* in "Nell Gwynne," and autograph. Lent by Wm. Wright, Esq.
94. Pencil drawing of Wm. C. Macready. Lent by Edward Terry, Esq.
- 94A. Oil painting of Miss Tree as *Viola*. Lent by Mrs. F. M. Paget.
95. Three oil painting portraits of Mrs. Keeley in character. By Drummond, R.A. ; lent by J. R. Thomas, Esq.
96. Helen Faucit (Lady Theodore Martin) as *Antigone*. Engraving after Sir F. Burton ; lent by Miss E. Bessle.
97. Two coloured portraits of Fechter. Lent by Wm. Wright, Esq.
98. Portrait of Edw. Fitzwilliam. By J. P. Knight ; lent by Walter Withall, Esq.
99. Water-colour drawing of F. Robson (1821-1864). Lent by Wm. Wright.
100. Two coloured portraits of Madame Vestris. Lent by Wm. Wright, Esq.
101. Coloured drawing of Joseph Manyard in "The Forty Thieves," 1850. Lent by T. Harrington Wilson, Esq.
102. Coloured drawing of Miss Rebecca Isaacs in "The Daughter of the Regiment." Lent by T. Harrington Wilson, Esq.
103. Crayon portrait of the late E. L. Blanchard. Lent by Mrs. E. L. Blanchard.
104. Coloured print of W. C. Evans as *Sam* in "Rusing the Wind." Lent by Wm. Wright, Esq.
105. Coloured portrait of Ben Webster, and autograph letter of Charles Dickens, 1816. Lent by Wm. Wright, Esq.
106. Engraving of Miss Foote as *Maria Darlington* in "A Roland for an Oliver." Lent by Miss Clara Lee.
107. Coloured portrait of Jane Sherriff as *Amilie*, 1836. Lent by Wm. Wright, Esq.
108. Mr. Mackay as *Bailie Nicol Jarvie*. Engraving, from a painting by Wm. Allan, A.R.A. ; lent by Wm. Wright, Esq.
109. Coloured portrait of W. H. West Betty, "The Young Roscius," and autograph. Lent by Wm. Wright, Esq.
110. Portrait of Madame Rachel, and autograph. Lent by Wm. Wright, Esq.
111. Coloured portrait of T. P. Cooke, and autograph. Lent by Wm. Wright, Esq.
112. Coloured portrait of Jenny Lind, and autograph. Lent by Wm. Wright, Esq.
113. Water-colour of Mrs. Charles Kean, 1832. By Sir Wm. Ross ; lent by Mrs. F. M. Paget.
114. Oil painting, portrait, Wm. C. Macready. By Bradley ; lent by the Brazenose Club, Manchester.
115. Portrait of Hermann Vezin by Pelegrini. Lent by T. Arthur Heighton, Esq.
116. Oil painting, portrait of Mrs. Honey. By Glass ; lent by J. Rochelle Thomas, Esq.
117. Oil painting, Madame Vestris. Lent by W. H. Vint, Esq.
118. "Reading a Play in the Green Room of the Adelphi Theatre." Oil painting. Lent by Ben Webster, Esq.
119. Madame Vestris as *Don Giovanni*. Oil painting. Lent by J. Rochelle Thomas, Esq.
120. Charles Dillon as *Macbeth*. Oil painting. Lent by J. Hudson, Esq.
121. Portrait of Liston. Oil painting. Lent by Edward Terry, Esq.

122. Portrait of Liston. Oil painting. By J. Clint; lent by the Misses Meadows.
123. Portrait of S. B. Bancroft by Pelegrini. Lent by T. Arthur Heighton, Esq.
124. Portrait of T. P. Cooke, 1850. Lent by Wm. Wright, Esq.
125. Portrait of Elliston, from a painting by G. H. Harlow. Lent by Miss Clara Lee.
126. Macready as *Werner*. Engraving after Maclise. Lent by J. H. Leigh, Esq.
127. Portrait of Miss Emma Murray. Lent by H. L'oyd, Esq.
128. Portrait of Paul Bedford. Lent by Ben Webster, Esq.
129. Portrait of Emma Murray, after a painting by A. E. Challon, R. A. Lent by Miss Clara Lee.
130. Portrait of Benjamin Webster. Lent by Wm. Wright, Esq.
131. Engraving of Madame Celeste, 1847. Lent by Arthur Hood, Esq.
132. Lithograph portrait of Kathleen Fitzwilliam. Lent by Miss Clara Lee.
133. Proof engraving of Miss Woolgar as *Laura* in "Sweethearts and Wives." Lent by Arthur Hood, Esq.
134. Engraving of Liston, after a painting by G. Clint, R.A. Lent by Rev. H. de Courcelles, M.A.
135. Portrait, Benj. Webster. Lent by Ben Webster, Esq.
136. Portrait of Leigh Murray. By S. Pearce; lent by Miss Clara Lee.
137. Lithograph portrait of Samuel Phelps. Lent by Mrs. Hermann Vezin.
138. William Creswick as *Claude Melnotte*. Lent by Wm. Wright, Esq.
139. Lithograph of Mrs. Nisbett as *Zarah*. Lent by Miss Clara Lee.
140. Portrait of Helen Faucit. By T. C. Middleton; lent by J. H. Leigh, Esq.
141. Portrait of Miss Fortescue, after Lehmann. Lent by Rev. H. de Courcelles, M.A.
142. Engraving of Macready as *Macbeth*, and autograph. Lent by Arthur Hood, Esq.
143. Portrait of Thomas Dibdin. Lent by Walter Withall, Esq.
144. Engraving of Miss Stephens. From a painting by Harlow; lent by Wm. Wright, Esq.
145. Engraving of Madame Rachel. By Dubufe; lent by J. H. Leigh, Esq.
146. Lithograph portrait of Alfred Mellon. Lent by Miss Clara Lee.
147. Portrait of William Macready, 1844. Lent by Messrs. Deakin.
148. Design for Scene, "Macbeth," at Sadler's Wells Theatre. By Frederick Fenton; lent by F. Fenton, Esq.
149. Design for Scene, "Winter's Tale" at Sadler's Wells Theatre, 1854. By Frederick Fenton; lent by F. Fenton, Esq.
150. "The Laboratory." Scene from "The Woman in Red." By Frederick Fenton; lent by F. Fenton, Esq.
151. Chromo-lithograph of scene from "King John," after Corbould, R.I. Lent by the Misses Fergusson.
152. Design for Scene, "Merchant of Venice," Theatre Royal, Sadler's Wells. By Frederick Fenton; lent by F. Fenton, Esq.
153. Water-colour. "Genoa." Scene from "The Woman in Red." By Frederick Fenton; lent by F. Fenton, Esq.
154. Water-colour. "Venice." Scene from "The Woman in Red." By Frederick Fenton; lent by F. Fenton, Esq.
155. Water-colour. "Italy, 1880," design for act drop, Crystal Palace Opera Theatre. By Frederick Fenton; lent by F. Fenton, Esq.
156. Crayon drawing of Chas. Calvert as *King Lear*. Lent by Mrs. Chas. Calvert.
157. Westminster School stages in the years 1857-1897. Water-colour. By Frederick Fenton; lent by F. Fenton, Esq.

158. Scene from "Winter's Tale," at the Sadler's Wells, 1854. Water-colour. By Frederick Fenton; lent by F. Fenton, Esq.
159. Exterior of Sadler's Wells Theatre, 1847. Water-colour. By Frederick Fenton; lent by F. Fenton, Esq.
160. Chromo-lithograph of scene from the "Corsican Brothers." After Corbould, R.I.; lent by the Misses Fergusson.
161. Mr. Bancroft. Oil painting, by T. J. Barker. Lent by S. B. Bancroft, Esq.
162. Portrait of the late W. G. Wills. Oil painting. By himself; lent by Rev. Freeman Wills, M.A.
163. Oil painting, portrait of J. R. Planché at the age of eighty-three. Lent by Mrs. Sydney Bendall.
164. Oil painting, portrait of the late Frederick Leslie. By Malcolm Stewart. Lent by George Edwardes, Esq.
165. Oil painting of Miss Mary Moore as *Ada Ingot* in "David Garrick." By Helen H. Hatton. Lent by Charles Wyndham, Esq.
166. Oil painting of Charles Wyndham as *David Garrick*. By J. Pettie, R.A.; lent by Charles Wyndham, Esq.
167. Oil painting of Miss Dolly Gaisford. By Miss Clara M. Hawkes; lent by Miss Gaisford. Exhibited in the Royal Academy, 1896.
168. Oil painting of Joseph Jefferson as *Bob Acres* in the *Duel Scene*. By Frank Eugene; lent by F. Eugene, Esq.
169. Oil painting, portrait of Arthur Bouchier, Esq. By Sigismund Gætzte lent by A. Bouchier, Esq.
170. Oil painting, Mrs. Bancroft. By T. J. Barker; lent by S. B. Bancroft, Esq.
171. Oil painting, portrait, Mrs. Keeley. By Miss Julia Folkard; lent by H, Beerbohm Tree, Esq.
172. Portrait, Hermann Vezin. By J. E. Stuart; lent by J. H. Leigh, Esq.
173. Portrait of Stirling Coyne. By Lawler; lent by Denis Coyne, Esq.
174. Portrait of Miss Irene Vanbrugh as *Kitty Clive*. By Sigismund Gætzte; lent by Arthur Bouchier, Esq.
175. Miss Rose Leclercq as *Liz* in "That Lass 'o Lowrie's." Lent by Miss Rose Leclercq.
176. Oil painting, Entry of Henry V. into London—scene from "Henry V." (Calvert revival) at the Prince's Theatre, Manchester, 1872. By Alfred Darbyshire, F.S.A., F.R.I.B.A.; lent by A. Darbyshire, Esq.
177. Oil painting, portrait, Miss Mary Anderson. By Henry Van der Weyde; lent by H. Van der Weyde, Esq.
178. Portrait of John Emery as *Robert Tyke*. By G. Clint, R.A.; lent by Messrs. C. and W. May.
179. Oil painting of T. P. Cooke. By J. P. Knight; lent by Walter Withall, Esq.
180. Mr. O'Smith and Master Samuel May in "The Innkeeper's Daughter," Drury Lane Theatre, 1837. Lent by Messrs. C. and W. May.
181. Pastel portrait of Miss Maude Millett. Lent by J. Ernest Breun, Esq.
182. Mr. Beerbohm Tree, from sketches by the Marchioness of Granby.
183. Portrait of Rose Leclercq as *Lady Bellaston* in "Sophia." Lent by Miss Rose Leclercq.
184. Mr. George Alexander as *Prince Rudolf* in "The Prisoner of Zenda." Lent by George Alexander, Esq.
185. Portrait of Miss Marion Terry. By H. D. Smith; lent by Miss D. Smith.
186. Oil painting of John Sleeper Clarke. By Hugh Carter; lent by J. S. Clarke, Esq.

187. Portraits of the late Sir Augustus Harris at various periods of his life. Lent by Lady Harris.
188. Water-colour portraits of Mr. and Mrs. J. Liston. Lent by the Misses Meadows.
189. Mrs. Connie Jackson as *Tilly Slowboy* in "The Cricket on the Hearth." By F. Eugene; lent by Frank Eugene, Esq.
- 189A. Miss Letty Lind in "Morocco Bound." By Clara M. Hawkes; lent by Miss Clara M. Hawkes.
190. The late Sir Augustus Harris in his Sheriff's robes. By Malcolm Stewart; lent by Lady Harris.
191. Mrs. Brown-Potter as *Charlotte Cordaj*. By F. Eugene; lent by Frank Eugene, Esq.
192. Mr. Wilson Barrett as *Hamlet*. Painted by Frank Holl, R.A.; lent by Wilson Barrett, Esq.
193. Miss Winifred Emery. By Sydney Hodges; lent by Sydney Hodges, Esq.
194. Joseph Jefferson as *Rip van Winkle*. By F. Eugene; lent by Frank Eugene, Esq.
- 194A. Miss Letty Lind in "The Artist's Model." By Miss Clara M. Hawkes; lent by Miss Clara M. Hawkes.
195. Portrait of Mr. H. Beerbohm Tree as *Svengali*. Lent by H. Beerbohm Tree Esq.
196. Mrs. Margaret Le Clercq (mother of Rose Leclercq). Lent by Miss Rose Leclercq.
197. Portrait of Miss Alma Murray as *Beatrice Cenci*. Lent by Miss Alma Murray.
198. Miss Julia Neilson as *Hyppatia*. Lent by H. Van der Weyde, Esq.
199. Portrait of Mr. H. Beerbohm Tree as *Hamlet*. Lent by H. Beerbohm Tree, Esq.
200. Pastel portrait of the late Miss Carlotta Leclercq, aged 15. Lent by Miss Rose Leclercq.
201. Portrait of Edwin Booth. Lent by Mrs. Granville A. Ellis.
202. Sixteen portraits of Miss Ellen Terry in different characters. Lent by Messrs. Window & Grove.
203. Engraving of "Saturday Night at the Savage Club." By W. H. Bartley; lent by Messrs. C. E. Clifford & Co.
204. Sixteen portraits of Miss Ellen Terry in different characters. Lent by Messrs. Window & Grove.
205. Engraving of tableau (scene 1) from "Charles I." Lent by Sir Henry Irving.
206. Pastel portrait of Miss Ada Rehan as *Lady Teazle*. By Sarony; lent by Augustin Daly, Esq.
207. Henry Irving as *Charles I*. Oil painting. By James Archer; lent by Sir Henry Irving.
208. Mrs. Beerbohm Tree as *Ophelia*. By Mrs. Louise Jopling; lent by Mrs. Tree.
209. Portrait of W. S. Gilbert, Esq. Oil painting. By Frank Holl, R.A.; lent by W. S. Gilbert, Esq.
210. Portrait of Clement Scott, Esq. By Joseph Mordecai; lent by Clement Scott, Esq.
211. Bust of George Alexander. By E. Onslow Ford, R.A.; lent by E. Onslow Ford, R.A.
212. Bronze statue of Henry Irving as *Hamlet*. By E. Onslow Ford, R.A.; lent by E. Onslow Ford, R.A.

PLAYBILL ROOM.

- Representation of the statue of Galatea (Miss Mary Anderson). Lent by Henry Van der Weyde, Esq.
213. Richardson's Show, playbill of "Jane Shore." Lent by Wm. Wright, Esq.
214. Lord Chamberlain's original licence for Richardson's Show (on vellum), September 4, 1828. Lent by Wm. Wright, Esq.
215. Richardson playbill, "Abou Hasson." Lent by Wm. Wright, Esq.
216. Portrait of Ne'son Lee, proprietor of Richardson's Show, successor of Richardson. Lent by Nelson Lee, Esq.
217. Richardson playbill, "The Beautiful Spotted Negro Boy." Lent by Wm. Wright, Esq.
218. Autograph of Richardson, the famous showman. Lent by Wm. Wright, Esq.
219. Richardson's Show, two playbills, "The Turkish Heroine" and "Donald and Rosaline." Lent by Wm. Wright, Esq.
220. Vauxhall playbill (August 19, 1850), benefit of Signor Vemfra. Lent by Wm. Wright, Esq.
221. Vauxhall playbill, July 25, 1842, in honour of the birthday of the Duchess of Cambridge. Lent by Wm. Wright, Esq.
222. Vauxhall playbill, July, 1839. Lent by Wm. Wright, Esq.
223. Vauxhall playbill, May 1, 1851. Lent by Wm. Wright, Esq.
224. Vauxhall playbill, "Last Night for Ever," 1859. Lent by Wm. Wright, Esq.
225. Vauxhall announcement bill. Lent by Wm. Wright, Esq.
226. Vauxhall playbill, July 11, 1850. Lent by Wm. Wright, Esq.
227. Vauxhall playbill, August 27, 1859 (Grand Bal Masqué). Lent by Wm. Wright, Esq.
228. Vauxhall playbill, August 11, 1845 (Gala Night). Lent by Wm. Wright, Esq.
229. Vauxhall playbill, August 9, 1847. Lent by Wm. Wright, Esq.
230. Vauxhall playbill, June 25, 1838 (Coronation Gala). Lent by Wm. Wright, Esq.
231. Portrait of W. H. Murray. Engraved by G. Moffat; lent by Miss Clara Lee.
232. Engraving of T. P. Cooke. Lent by W. Clarkson, Esq.
233. Henry Betty, son of the Infant Roscius. Lent by Rev. Hector de Courcelles, M.A.
234. Engraving of Mrs. F. Stirling. Lent by Rev. Hector de Courcelles, M.A.
235. William Creswick as *Hamlet*. Lent by Messrs. Deakin & Co.
236. Drawing of scene from "Richard II." By H.R.H. the Princess Royal lent by H. S. Stone, Esq.
237. Drawing of John Ryder in costume, and Bolingbroke riding through London. By H.R.H. the Princess Royal; lent by E. H. Corbould, Esq., R.I.
238. William Farren as *Ignatius Blyglot* in "The Scapegoat." Lent by Miss Clara Lee.
239. Mrs. Fitzwilliam as *Nelly O'Neil* in "Green Bushes." Lent by Lionel Brough, Esq.
240. Charles Kemble as *Faulconbridge*. Lent by Rev. Hector de Courcelles, M.A.
241. Priscilla Horton (Mrs. German Reed) as *Ariel* in "The Tempest," with autograph. Lent by Rev. Hector de Courcelles, M.A.
242. Macready as *Virginus*. Lent by Rev. Hector de Courcelles, M.A.
243. Page of music book, with picture of Robson, and his autograph. Lent by Miss Hyre Robson.

244. Mr. Wieland, as the Spirit Oberkin. Lent by W. Clarkson, Esq.
245. Programmes of Royal performances at Windsor Castle. Lent by Albert James, Esq.
246. Royal playbill, Theatre Royal, Brighton, October 26, 1837; Charles Kean as *Hamlet*. Lent by Wm. Wright, Esq.
247. Royal playbill, Windsor Castle, February 2, 1854, "The Tempest." Lent by Wm. Wright, Esq.
248. Royal playbill, Windsor Castle," February 4, 1853, "Macbeth." Lent by Wm. Wright, Esq.
249. Playbill, on silk, Strand Theatre, March 6, 1841. Lent by the Knights' Club.
250. Royal playbills, Windsor, January 11 and 18, 1849, "The Stranger," &c. Lent by Wm Wright, Esq.
251. Royal playbill, Her Majesty's Theatre, January 29, 1858, "The Rivals." Lent by Wm. Wright, Esq.
252. Playbill, on satin, gold-fringed, Olympic Theatre, 1855. Lent by W. Clarkson, Esq.
253. Royal playbill, Princess's Theatre, February 19, 1850. Lent by Wm. Wright, Esq.
254. Royal playbill, Her Majesty's Theatre, January 19, 1858, "Macbeth." Phelps as *Macbeth*, Helen Faucit as *Lady Macbeth*; lent by Wm. Wright, Esq.
255. Playbill, on silk, Covent Garden Theatre, "Werner," November 17, 1837. Lent by the Knights' Club.
256. Eight playbills of Royal performances at Windsor Castle, 1850-51-52-53. Lent by Wm. A. Bascomb, Esq.
257. Eight playbills of Royal performances at Windsor Castle, 1853-54-55-57. Lent by Wm. A. Bascomb, Esq.
258. Playbill of Royal performance at Osborne, January, 1895. Lent by W. Clarkson, Esq.
259. Playbill, on satin, gold-fringed, Olympic Theatre, 1856. Lent by W. Clarkson, Esq.
260. Playbill, gold fringed satin, used by Her Majesty the Queen at the Olympic Theatre, February 19, 1857. Lent by Fred. Robson, Esq.
261. Programme, satin, used by the Prince of Wales, St. James's Theatre. Lent by G. A. Perry, Esq.
262. Playbill, on satin, of the opening night of the new Marylebone Theatre, December 12, 1842. Lent by G. A. Loveridge, Esq.
263. Playbills of Royal performances at Windsor Castle, December 28, 1848, "Merchant of Venice"; January 4 1849, "Used Up." Lent by Wm. Wright, Esq.
264. Playbills of Royal performance at Windsor Castle, "The Housekeeper," January 25, 1849. Lent by Wm. Wright, Esq.
265. Programme of Royal performance at Balmoral Castle, September 24, 1894. Lent by W. Clarkson, Esq.
266. Programme of Royal performance at Balmoral Castle, "Liberty Hall," September 16, 1895. Lent by W. Clarkson, Esq.
267. The last portraits of Arthur Dacre and Amy Roselle (Mrs. Arthur Dacre). Lent by H. Walter Barnett, Esq.
268. Programme of Royal performance at Windsor Castle, January 4, 1849. Lent by W. Clarkson, Esq.
269. Photograph of the Vokes Family, and of Ada Cavendish, Miss Furtado, and Amy Roselle. Lent by J. Knight, Esq.

270. Interior of Marylebone Theatre. Lent by G. A. Loveridge, Esq.
271. Portrait of Albert Smith and autograph letter. Lent by Edw. Draper, Esq.
272. Miss Mordaunt (Mrs. Nisbett). Lent by Rev. Hector de Courcelles, M.A.
273. Portrait of James Anderson. Lent by Mrs. Shackel.
274. "Actors of the Victorian Era." Lent by Miss Sarah Thorne.
275. Liston as *Grogan* in "Quite Correct." Lent by Lionel Brough, Esq.
276. Miss O'Neill, Mr. Culliford, and Mr. Wilkinson in "Nicholas Nickleby." Lent by W. Clarkson, Esq.
277. Three caricatures in Indian ink. By Charles Tomkins; lent by Mrs. Robt. Barclay.
278. Portrait group of Chas. Mathews, J. L. Toole, and Samuel Phelps in comedy of "John Bull." Lent by Messrs. Deakin & Co.
279. Portrait of Madame Taglioni. Lent by Wm. Wright, Esq.
280. Portrait of Henry Betty as *Hamlet*. Lent by Colonel J. A. Anstice.
281. Original cast of "Dearer than Life," as produced at the Queen's Theatre, 1868. Lent by E. E. Newton, Esq.
282. Portraits of Paul Bedford, J. L. Toole, and J. B. Buckstone. Lent by Lionel Brough, Esq.
283. Bob Keeley as *Billy Black* in "£100 Note," with autograph. Lent by Lionel Brough, Esq.
284. Wright as *Tilly Slowboy* in "Cricket on the Hearth." Lent by Lionel Brough, Esq.
285. Playbill, Astley's, 1839. Lent by the Knights' Club.
286. Astley's Theatre playbill (Amberg's Lions), dated 1838. Lent by Wm. Wright, Esq.
287. Engraving, interior, Astley's Theatre, 1783. Lent by Wm. Wright, Esq.
288. Coloured print of "The Gladiators" at Astley's Theatre. Lent by Wm. Wright, Esq.
289. Engraving, interior, Astley's Theatre, 1843. Lent by Wm. Wright, Esq.
290. Astley's Theatre, playbill, October 4, 1852. Lent by Wm. Wright, Esq.
291. Astley's Theatre, playbill, March 22, 1847. Lent by Wm. Wright, Esq.
292. Engraving of the Queen and Prince Albert at Astley's Theatre, 1846. Lent by Wm. Wright, Esq.
293. Astley's Theatre, playbill, Ducrow's benefit. Lent by Wm. Wright, Esq.
294. Print of German riders at Astley's Theatre. Lent by Wm. Wright, Esq.
295. Coloured print of the educated mules at Astley's Theatre. Lent by Wm. Wright, Esq.
296. Astley's Theatre, playbill, April 14, 1845, "Maid of Saragossa. Lent by Wm. Wright, Esq.
297. Astley's, engraving (Van Amberg's living lions). Lent by Wm. Wright, Esq.
298. Astley's Theatre, playbill, first appearance of "Jumping Jean." Lent by Wm. Wright, Esq.
299. The late Adelaide Neilson. Lent by Miss Maria Davis.
300. Certificate, presented to the late W. G. Wills by Royal Humane Society. Lent by Rev. Freeman Wills, M.A.
301. Playbill, Tavistock House, "Fortunio," 1855. Lent by J. H. Leigh, Esq.
302. Playbill, Tavistock House, "Frozen Deep." Lent by J. H. Leigh, Esq.
303. Programme of Royal performance, Balmoral Castle, October 25, 1890. Lent by W. Clarkson, Esq.
304. The original design for great seal, Royal Dramatic College, by John Leighton. Lent by Miss Sarah Thorne.

305. Playbill, Tavistock House, "Tom Thumb," 1854. Lent by J. H. Leigh, Esq.
306. Playbill, Tavistock House, "The Lighthouse," 1855. Lent by J. H. Leigh, Esq.
307. Lithographic portrait on wood of G. V. Brooke. Lent by W. J. Lawrence, Esq.
308. Tinselled engraving of Mr. Braham as *Tom Tug*. Lent by Wm. Fountain, Esq.
309. Tinselled engraving of Mrs. Cooper as *Zanga, the Tartar Chief*. Lent by ditto.
310. Tinselled engraving of W. Harrison as *Jose Speckbacker* in "The Love Test." Lent by ditto.
311. Tinselled engraving of Mr. Lee as *The Green Knight*. Lent by ditto.
312. Tinselled engraving of Mr. King as *The Emperor Charlemagne*. Lent by ditto.
313. Tinselled engraving of Mr. Saville as *Barnard Jasper*. Lent by ditto.
314. Tinselled engraving of Miss Vincent as *Prince Aladdin*. Lent by ditto.
315. Tinselled engraving of Mr. O'Smith as *Guy Fawkes*. Lent by ditto.
316. Tinselled engraving of Miss Huddart as *Joan of Arc*. Lent by ditto.
317. Tinselled engraving of Miss E. Daly as *The Ladies' Highwayman*. Lent by ditto.
318. Tinselled engraving of Miss Louisa Pyne as *Don Juan*. Lent by ditto.
319. Tinselled engraving of Madame Celeste as *The Dumb Arab Boy*. Lent by ditto.
320. Tinselled engraving of Mr. Kean as *Richard III*. Lent by ditto.
321. Tinselled engraving of Mr. Butler as *Caractacus, the British Chieftain*. Lent by ditto.
322. Tinselled engraving of Miss M. Woolf as *Joe Jessamy*. Lent by ditto.
323. Tinselled engraving of N. T. Hicks as *Richard I., the Lion King*. Lent by ditto.
324. Tinselled engraving of Mr. Dale as *Claude Amboine*. Lent by ditto.
325. Tinselled engraving of Mr. Gallot as *Orrinus, the Tiger of the Black Sea*. Lent by ditto.
326. Tinselled engraving of Mr. Hicks as *Valentine*. Lent by ditto.
327. Tinselled engraving of Madame Malibran as *The Maid of Artois*. Lent by ditto.
328. Tinselled engraving of Mr. Dry as *Lambro the Pirate*. Lent by ditto.
329. Tinselled engraving of Mrs. Honey as *Psyche*. Lent by ditto.

SERIES OF EIGHTY-THREE WATER-COLOURED TINSELLED ENGRAVINGS.

Lent by Messrs. C. and W. MAY.

330. Mr. T. Johnson as *Goberts*.
331. Mr. Hicks as *The Lion King*.
332. Mr. Lee as *The Green Knight*.
333. Mr. Hicks as *Valentine*.
334. Mr. Palmer as *Richard Cœur de Lion*.
335. Richard III.
336. Royal Champion of England.
337. Miss Fanny Kemble as *Juliet*.
338. Mr. Dry as *Lambro the Pirate*.
339. Miss Vincent as *Thalaba*.
340. Mr. T. P. Cooke as *William*.
341. Mr. Freer as *Richard III*.
342. Mr. Henry as *Jack Straw*.
343. Mr. T. P. Cooke as *Harry Hallyard*.
344. Mr. Blanchard as *Pantaloon*.

345. The Sea Queen.
 346. Royal Champion of England.
 347. Mr. Honner as *Harlequin*.
 348. Miss L. Johnstone as *Columbine*.
 349. Mr. Gomersal as *Napoleon Buonaparte* at Waterloo.
 350. Mr. Freer as *Iago*.
 351. Mr. Dibben Pitt as *Hans Hattock*.
 352. Mr. Smith as *Iron Spark* in "The Silver Palace."
 353. Mr. Braham as *Tom Tug*.
 354. Mr. T. P. Cooke as *Vanderdecken*.
 355. Mr. Macready as *Rob Roy Macgregor*.
 356. Mr. Kean as *Richard III.*
 357. Mr. Haines as *Wat Tyler*.
 358. Mr. Egerton as *Blue Beard*.
 359. Mr. W. Harrison as *Jose Speckbasker* in "The Love Test."
 360. Mr. Hicks as *Valentine*.
 361. Farley as *Grindoff* in "The Miller and His Men."
 362. Mr. Palmer as *Knight of St. John*.
 363. Mlle. Rosier as *Columbine*.
 364. Mr. Cony as *Landri*.
 365. Richard I., the Lion King.
 366. Mr. Cartlich as *Saladin*.
 367. Signor Poulo as *Clown*.
 368. Mr. Honner as *Harlequin*.
 369. Richard, the Lion King.
 370. Mr. Payne as *Robin Hood*.
 371. Miss Vincent as *Prince Aladdin*.
 372. Mr. R. Honner as *Joe Tiller*.
 373. Mr. C. Kemble as *Charles II.*
 374. Mr. O'Smith as *Black Ralph the Wrecker*.
 375. Mr. Gallot as *Orsius, the Tiger of the Black Sea*.
 376. Mr. Lee as *The Green Knight*.
 377. Mr. Haines as *The Brigand*.
 378. Admiral Lord Nelson.
 379. Mr. Honner as *Harlequin*.
 380. Mrs. H. Johnson in "Timour the Tartar."
 381. Miss Fanny Kemble as *Isabella*.
 382. Mr. Shepherd as *Long Luke*.
 383. Miss Louisa as *Don Juan*.
 384. Mr. Honner as *Harlequin*.
 385. Mr. Gomersal as *Earl Douglas* in "Chevy Chase."
 386. Mr. O'Smith as *The Skimmer of the Sea*.
 387. Mr. Honner as *Harlequin*.
 388. Mr. Smith as *The Pirate of the Black Sea*.
 389. Mr. Wallack as *Don Vincent de Imanza*.
 390. Miss P. Horton as *Ariel*.
 391. Mlle. Rosier as *Columbine*.
 392. Mr. Honner as *Harlequin*.
 393. Mr. T. P. Cooke as *Captain Aubri*.
 394. The Silver Knight.
 395. Miss Romer as *Joan of Arc*.
 396. Mr. Cooper as *Zanga the Tartar Chief*.
 397. Mr. D. Pitt as *The Robber of the Black Forest*.

398. Master Betty as *Young Norval*.
399. Mr. Hicks as *The Black Smuggler*.
400. Mr. Freer as *Romeo*.
401. Mr. Heslop as *Captain Ross*.
402. Mr. Smith as *Iron Spark* in "The Silver Palace."
403. Mr. Gomersal as *Napoleon Buonaparte*.
404. Mr. Elsgood as *Quicksand* in "The Silver Palace."
405. Van Amburgh the Brute Tamer.
406. Mr. Macready as *Virginius*.
407. Mr. Kean as *Richard III.*
408. Mr. Butler as *Caractacus, the British Chieftain*.
409. Mr. O'Smith as *Guy Fawkes*.
410. Mr. Gomersal as *The Pirate of the Isles*.
411. Mrs. Egerton as *Ellen Macgregor*.
412. Mr. Courtney as *Thames Darrell*.
413. Playbill of first performance of "Richardieu," March 7, 1839, and coloured portrait of Bulwer Lytton. Lent by Wm. Wright, Esq.
414. Playbill, Covent Garden, June 2, 1841. Lent by J. L. Oliver, Esq.
415. Playbill, Covent Garden, 1834. Lent by Oscar Barrett, Esq.
416. Playbill, Covent Garden Theatre (Charles Kemble's last appearance), December 23, 1836. Lent by Wm. Wright, Esq.
417. Playbill, Covent Garden (Madame Vestris), 1840. Lent by J. L. Oliver, Esq.
418. Playbill, first performance of "The Lady of Lyons," and a coloured portrait of Macready as *Colonel Morier*. Lent by Wm. Wright, Esq.
419. Playbill, benefit of Macready, 1836. Lent by Clifford Harrison, Esq.
420. "Old Hungerford Steps," water-colour. By John Parry, actor; lent by Messrs. A. & S. Gatti.
421. Miss Fairbrother in "The Forty Thieves." Lent by Wm. Clarkson, Esq.
422. Testimonial to the late Sir Augustus Harris. Lent by Lady Harris.
423. Mrs. Bunn as *Hermione* in "A Winter's Tale," oil painting. By Sharp; lent by Oscar Barrett, Esq.
424. Takings sheets of Drury Lane, August 7, 1862, showing complete amount taken in each part of the house. Lent by Messrs. Deakin & Co.
425. Playbill and portrait of Madame Vestris as *Don Giovanni*, January 22, 1821. Lent by Wm. Wright, Esq.
426. Playbill, Theatre Royal, Drury-lane. G. V. Brooke as *Othello*, February 20, 1854. Lent by Wm. Wright, Esq.
427. Playbill, Theatre Royal, Drury-lane, May 5, 1845. Mr. Fitzwilliams' farewell benefit. Lent by Wm. Wright, Esq.
428. Playbill, Theatre Royal, Drury-lane. Macready's last appearance, February 26, 1851. Lent by Wm. Wright, Esq.
429. Playbills of Macready's first appearance, September 16, 1816; Macready farewell also, February 26, 1851. Lent by Wm. Wright, Esq.
430. Playbill. Charles Kean in "Hamlet," 1838. Lent by Clifford Harrison, Esq.
431. Playbill of first appearance of Madame Vestris at Theatre Royal, Drury-lane, and agreement between Elliston and Vestris (1819-1820). Lent by Wm. Wright, Esq.
432. Group of celebrated actors and actresses. Lent by Wm. Clarkson, Esq.
433. Playbill, Albert Saloon, 1845. Lent by Oscar Barrett, Esq.
434. Playbill of the Canterbury Arms Tavern (The Bower Saloon), August 25, 1841. Lent by Oscar Barrett, Esq.

435. Playbill of the free performance at the Marylebone Theatre (Coronation Night, June 28, 1838). Lent by G. A. Loveridge, Esq.
436. Curious reward bill concerning Madame Vestris, issued March 5, 1839. Lent by Wm. Wright, Esq.
437. Playbill, Victoria Theatre, 1846. Lent by Richard Long, Esq.
438. Book of pantomime and complimentary admission ticket to Albert Saloon. Lent by Oscar Barrett, Esq.
439. Admission ticket to Grecian Saloon, January 11, 1854. Lent by Oscar Barrett, Esq.
440. Playbill, Albert Saloon. Lent by Oscar Barrett, Esq.
441. Playbill, Hanover-square Rooms, under the direction of Charles Dickens, 1851. Lent by Clifford Harrison, Esq.
442. "Behind the Scenes—Pantomime Time," oil painting. By Matt Morgan; lent by Francis Daniel, Esq.
443. Playbill and admission tickets, Town Hall, Birmingham, May 18, 1852. Lent by T. H. Fisher, Esq.
444. Playbill, August 13, 1852, the Amateur Company of the Guild of Literature and Art, at Town Hall, Birmingham. Lent by Wm. Wright, Esq.
445. Playbill of the opening night, October 15, 1864, Prince's Theatre, Manchester, Charles Calvert's revival of "The Tempest." Lent by T. R. Furness, Esq.
446. Playbill, Prince's Theatre, Manchester, 1867. Lent by Arthur J. Lewis, Esq.
447. Playbill of Adelphi Theatre, 1851. Lent by Malcolm Stewart, Esq.
448. Programme of Royal performance, Balmoral Castle, tableaux vivants, October 8, 1890. Lent by W. Clarkson, Esq.
449. Entertainment Bill, "The Mysterious Lady." Lent by T. W. Elmes, Esq.
450. Playbill, Sadler's Wells Theatre, 1855.
451. Programme, Covent Garden, on the occasion of the Shah of Persia's visit, July 2, 1889. Lent by W. Clarkson, Esq.
452. Playbill, September 1, 1852, the Amateur Company of the Guild of Literature and Art. Lent by Wm. Wright, Esq.
453. Playbill of Sadler's Wells Theatre, "The Mountaineers," May 23, 1850. Lent by Wm. Wright, Esq.
454. Playbill, Theatre Royal, Belfast, with portrait of G. V. Brooke. Lent by W. J. Lawrence, Esq.
455. Playbill of the Lyceum Theatre. Madame Celeste in "Tale of Two Cities," 1860. Lent by Wm. Wright, Esq.
456. Playbill, Her Majesty's Theatre. Festival performance, 1858. Lent by Miss F. Brookes.
457. Playbill and coloured portrait of Charles Mathews. Lent by W. Wright, Esq.
458. Playbill of Princess's Theatre. Charles Kean in "The Merchant of Venice," June 12, 1858. Lent by Wm. Wright, Esq.
459. Playbill. Macready as *Evelyn* in "Money," 1841. Lent by Cecil Crofton, Esq.
460. Playbill, Theatre Royal, Bath. Lent by Oscar Barrett, Esq.
461. Photograph of bills hung in Marylebone Theatre on Jubilee of Coronation, June 28, 1838. Lent by G. A. Loveridge, Esq.
462. Playbill, Haymarket Theatre, July 20, 1885. Mr. and Mrs. Bancroft's farewell performance. Lent by Wm. Wright, Esq.
463. Playbill, Royalty Theatre, October, 1868. Lent by W. Clarkson, Esq.
464. Playbill, Theatre Royal, Haymarket. Farren's farewell, July 16, 1855. Lent by Wm. Wright, Esq.
465. Playbill, on satin, Princess's Theatre, March 21, 1843. Lent by Wm. Wright, Esq.

COSTUME DESIGN ROOM.

466. Original drawing for Lyceum souvenir of "King Arthur." By Hawes Craven ; lent by Sir Henry Irving.
467. Original drawing for Lyceum souvenir of "King Arthur." By Hawes Craven ; lent by Sir Henry Irving.
468. Original drawing for Lyceum souvenir of "King Arthur." By Hawes Craven ; lent by Sir Henry Irving.
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471. Original drawing for Lyceum souvenir of "King Arthur." By Hawes Craven ; lent by Sir Henry Irving.
472. Original drawing for Lyceum souvenir of "Becket." By Hawes Craven ; lent by Sir Henry Irving.
473. Original drawing for Lyceum souvenir of "King Arthur." By Hawes Craven ; lent by Sir Henry Irving.
474. Original drawing for Lyceum souvenir of "Becket." By Hawes Craven ; lent by Sir Henry Irving.
475. Original Drawing for Lyceum souvenir of "Becket." By T. Harker ; lent by Sir Henry Irving.
476. Original drawing for Lyceum souvenir of "King Lear." By Hawes Craven ; lent by Sir Henry Irving.
477. Original drawing for Lyceum souvenir of "King Lear." By Hawes Craven ; lent by Sir Henry Irving.
478. Original drawing for Lyceum souvenir of "Ravenswood." By Hawes Craven ; lent by Sir Henry Irving.
479. Original drawing for Lyceum souvenir of "King Lear." By Hawes Craven ; lent by Sir Henry Irving.
480. Original drawing for Lyceum souvenir of "Ravenswood." By Hawes Craven ; lent by Sir Henry Irving.
481. Original drawing for Lyceum souvenir of "Ravenswood." By Hawes Craven ; lent by Sir Henry Irving.
482. Fifteen drawings of Sir Henry Irving in various characters. Lent by John Fulleylove, Esq., R.I.
483. Water-colour design for act drop. By Charles Tomkins ; lent by Mrs. Robert Barclay.
484. Sketch for transformation scene. By Charles Brew ; lent by T. Harrington Wilson, Esq.
485. Fifteen drawings of Sir Henry Irving in various characters. Lent by John Fulleylove, Esq., R.I.
486. Mr. Edward Terry as *Dick Phenyl* in "Sweet Lavender." Lent by Edward Terry, Esq.
487. Original water-colour drawing of Miss Letty Lind in "The Artist's Model." Lent by George Edwardes, Esq.
500. Water-colour (seascape) by Charles J. Mathews. Lent by Miss Sarah Thorne.
501. Water-colour (Rome) by C. J. Mathews. Lent by Miss Sarah Thorne.
502. "Behind the Scenes, Victoria Theatre, 1868." Water-colour by Charles Green, R.I. ; lent by Frederick Fenton, Esq.
503. "Painting Room, Haymarket Theatre." By John O'Conner ; lent by the Savage Club.

504. "The Painters' Parlour, Adelphi Theatre." By Pitt; lent by T. Allan Glasse, Esq.
505. Sketch for street scene for play by Molière. Water-colour by H. P. Hall; lent by H. P. Hall, Esq.
506. "The Temple of Neptune." Water-colour by Chas. Mathews; lent by H. H. Foster, Esq.
507. Sketch for Guy Domville for St. James's Theatre. Water-colour by H. P. Hall; lent by H. P. Hall, Esq.
508. "Pulling Down of the late Her Majesty's Theatre." Water-colour by H. P. Hall; lent by H. P. Hall, Esq.
509. Sketch for Guy Domville for St. James's Theatre. Water-colour by H. P. Hall; lent by H. P. Hall, Esq.
510. "Study of a Boy." Water-colour by Chas. Tomkins; lent by Mrs. Robert Barclay.
511. "Tower of St. Laurance's Church, Ipswich." Water-colour by Mrs. Kéeley in her eighty-sixth year; lent by Edw. Nelson Haxell, Esq.
512. Original costume designs for Charles Calvert's revival of "Henry V." Lent by Mrs. Charles Calvert.
513. "As You Like It." *Rosalind*, first dress. Lent by Harrison's, Ltd.
514. "As You Like It." *Oliver*, first dress. Lent by Harrison's, Ltd.
515. "As You Like It" *Sylvius*, first dress. Lent by Harrison's, Ltd.
516. Covers of the acting editions by the late Charles Calvert of his Shakespearian revivals at the Prince's Theatre, Manchester. Lent by Alfred Darbyshire, Esq.
517. Original costume designs for Charles Calvert's revival of "Henry V." Lent by Mrs. Charles Calvert.
518. Wilhelm's original designs illustrating the chronology of the dance for Oscar Barrett's pantomime "Cinderella," at the Lyceum Theatre. Lent by Oscar Barrett, Esq.
519. Wilhelm's original designs for Oscar Barrett's pantomime "Cinderella" at the Lyceum Theatre. Lent by Oscar Barrett, Esq.
520. Original designs for the scenery of "The Flowers of the Forest." Drawn by J. B. Buckstone; first played at the Adelphi Theatre on March 11, 1847, with Madame Celeste as the heroine, *Cynthia*. Lent by Arthur Hood, Esq.
521. Four designs for scenes for "The Flowers of the Forest," Adelphi Theatre. Lent by Arthur Hood, Esq.
522. Three designs for scenes for "The Flowers of the Forest," Adelphi Theatre. Lent by Arthur Hood, Esq.
523. Four designs for scenes for "The Flowers of the Forest," Adelphi Theatre. Lent by Arthur Hood, Esq.
524. *Rosalind*, second dress, "As You Like It," at the Shaftesbury Theatre. Lent by Harrison's, Ltd.
525. Original costume designs for Charles Calvert's revival of "Henry V." Lent by Mrs. Calvert.
526. *Orlando*, first dress, "As You Like It," at the Shaftesbury Theatre. Lent by Harrison's, Ltd.
527. *Audrey*, "As You Like It," Shaftesbury Theatre. Lent by Harrison's, Ltd.
528. Original drawing by W. J. Goodman for *St. Paul's*, "Aladdin's Wedding." Lent by Oscar Barrett, Esq.
529. Wilhelm, original design, Miss Ellaline Terriss' ball dress as *Cinderella* in Oscar Barrett's pantomime, Lyceum Theatre. Lent by Oscar Barrett, Esq.
530. Original drawing for costumes in Oscar Barrett's pantomime of "Aladdin" at Drury Lane. Lent by Oscar Barrett, Esq.

531. J. J. Dallas in the "Forty Thieves." Water-colour by Jack; lent by Theo. Godwin, Esq.
532. Miss Jessie Bond in "Ruddigore." Water-colour by Jack; lent by Theo. Godwin, Esq.
533. Fred Leslie as *Rip van Winkle*. Water-colour by Jack; lent by Theo. Godwin, Esq.
534. Miss Kate Vaughan in "The Forty Thieves." Water-colour by Jack; lent by Theo. Godwin, Esq.
535. Phyllis Broughton in "The Old Guard." Water-colour by Jack; lent by Theo. Godwin, Esq.
536. Henry Irving as *Malvolio*. Water-colour by Jack; lent by Theo. Godwin, Esq.
537. Original pen and ink sketches, "Theatrical Memos." By Harry Furniss; lent by Mrs. A. E. Baskcomb.
538. Sketches for costumes for "Ravenswood, or the Bride of Lammermoor." By Charles Fechter; lent by Messrs. C. and W. May.
539. Original designs for costumes for "The Duke's Motto," at the Lyceum Theatre; lent by Messrs. C. and W. May.
540. The Vokes family; lent by Mrs. E. L. Blanchard.
541. Henry Irving as *Malvolio*, sketch in *Black and White*. By Phil May; lent by Lionel Brough, Esq.
542. Original designs for the Coronation Procession, at the Theatre Royal, Covent Garden. Drawn by J. R. Planché; lent by Messrs. C. and W. May.
543. Miss Alma Murray as *Rosalind*. Sketch by Chris. Hammond; lent by Miss Alma Murray.

DRAMA AND MUSIC-ROOM HISTORICAL.

544. T. E. Evans, tragedian; lent by Edward H. Evans, Esq.
545. Miss Louise Moodie in various characters. Lent by Miss Louise Moodie.
546. Mrs. Brown-Potter. Lent by Mrs. Granville Ellis.
547. Photographs of Edward Righton, W. H. Fisher, and Wm. J. Hill in "The Happy Land." Lent by Dr. Irvine Menzies.
548. Portraits of theatrical celebrities, 1890. Lent by Oscar Barrett, Esq.
549. View of the old Belfast Theatre, erected in 1793, demolished in 1871. In this house Edmund Kean first played with Mrs. Siddons. Here also Master Betty made his first appearance, and G. V. Brooke his last. Lent by W. G. Lawrence, Esq.
550. Portrait of Miss Gertrude Kingston. Lent by Miss Sarah Thorne.
551. Portrait of Miss Sarah Thorne. Lent by Miss Sarah Thorne.
552. Portrait of Miss Louise Moodie. Lent by Miss Louise Moodie.
553. Misses Esme and Vera Berringer. Lent by Messrs. Window & Grove.
554. Photographs of a few of Miss Sarah Thorne's pupils. Lent by Miss Sarah Thorne.
555. Photographs of a few of Miss Thorne's pupils. Lent by Miss Sarah Thorne.
556. Portraits of theatrical celebrities, 1890. Lent by Oscar Barrett, Esq.
557. Theatrical celebrities of the Victorian Era. Lent by Harrison's, Ltd.
558. Original caricature of E. L. Blanchard. By Sim; lent by Miss Sarah Thorne.
559. Original water-colour caricature, Buckstone. Lent by Miss Sarah Thorne.
560. Original caricature of J. L. Toole. Lent by Miss Sarah Thorne.
561. Original caricature of Charles Mathews. By A. Bryan; lent by Miss Sarah Thorne.

562. Original caricature of David James. By A. Bryan ; lent by Miss Sarah Thorne.
563. Original caricature of Edward Terry. By A. Bryan ; lent by Miss Sarah Thorne.
564. Original caricature of David James. By A. Bryan ; lent by Miss Sarah Thorne.
565. Drawing of David James, Thomas Thorne, and H. J. Byron in "Our Boys." Lent by Miss Sarah Thorne
566. Caricature of W. H. Hill as the *Elder Weller*. By Bouchete ; lent by J. R. Ware, Esq.
567. Original caricature of Lionel Brough as *Policeman X 24*. By A. Bryan ; lent by Lionel Brough, Esq.
568. Original caricature of Salvini. By A. Bryan ; lent by Miss Sarah Thorne.
569. Original caricature of Thomas Thorne. By A. Bryan ; lent by Miss Sarah Thorne.
570. Water-colour caricature of George Honey. Lent by Miss Sarah Thorne.
571. Water-colour caricature of John Clark. Lent by Miss Sarah Thorne.
572. Water-colour caricature of Henry Neville. Lent by Miss Sarah Thorne.
573. Water-colour caricature of Edward Righton. Lent by Miss Sarah Thorne.
574. Caricature of Macready as *Hamlet*. Original coloured drawing by John Tenniel ; lent by Wm. Wright, Esq.
575. Miss Ellen Terry, painted on porcelain. Lent by Mrs. H. V. Corrie.
576. Coloured photograph of Miss Juliette Nesville and Mr. David James. Lent by Mrs. H. V. Corrie.
577. Coloured photograph of John Hare as *Benjamin Goldfinch* in "A Pair of Spectacles." Lent by Mrs. H. V. Corrie.
578. Coloured photograph of John Hare as *Benjamin Goldfinch* in "A Pair of Spectacles." Lent by Mrs. H. V. Corrie.
579. Coloured photograph of Miss Marion Terry and Mr. George Alexander in "The Idler." Lent by Mrs. H. V. Corrie.
580. Coloured photograph of Miss Mary Moore in "Rosemary." Lent by Mrs. H. V. Corrie.
581. Coloured photograph of Miss Marion Terry and Miss Maude Millett. Lent by Mrs. H. V. Corrie.
582. Coloured portrait of Miss Dorothy Baird as *Tribby*. Lent by Mrs. H. V. Corrie.
583. Engraving, Mr. and Mrs. Chas. Kean in "The Wife's Secret," 1848. Lent by Mrs. F. M. Paget.
584. Water-colour of Frances Fitzwilliams. Lent by Walter Withall, Esq.
585. Portrait of Fred Robson. Lent by Fredk. Robson, jun., Esq.
586. Mr. John Maddison Morton. Engraving by T. W. Hunt, from a painting in the Vernon Gallery. Lent by Miss Sarah Thorne.
587. Tom Mathews, as clown. Lent by Wm. Clarkson, Esq.
588. Miss Adelaide Kemble. Print ; lent by Rev. H. de Courcelles, M.A.
589. Portrait of Frederick Robson. Lent by Walter J. Brookes.
590. Madame Vestris, Miss Glover, Mr. Williams, and Mr. Lister in "Paul Pry," 1828. Lent by Miss E. L. Meadows.
591. Macready as *Macbeth*, with autograph. Drawn in colours by T. Harrington Wilson, 1851 ; lent by Rev. H. de Courcelles, M.A.
592. Portrait of Helen Faucit (Lady Martin), with autograph, 1847. Lent by Rev. H. de Courcelles, M.A.
593. Portrait of Miss Agnes Elworthy. Lent by Mrs. Selina Shackel.

594. Mr. John Reeve and Mr. Buckstone in the characters of *Marmaduke* and *Magog*. Engraved by J. G. Murry, 1830; lent by Edward Nelson Haxell, Esq.
595. Water-colour portrait of Fred. Robson. By Arthur Miles, 1861; lent by Henry Emden, Esq.
596. Mrs. Anna Cora Mowatt, leading lady, Marylebone Theatre, 1849. Lent by G. A. Loveridge, Esq.
597. Portrait of Tom Robertson. Etched by Rob. Macbeth, A.R.A.; lent by Mrs. O'Conner.
598. Portrait of Miss Julia Fortescue. Lent by Arthur Hood, Esq.
599. Mrs. Nesbitt (Lady Boothby) as *Constance* in the "Love Chase," drawing in colours. By T. Harrington Wilson; lent by T. Harrington Wilson, Esq.
600. Tyrone Power, in his three characters in "The Groves of Blarney." By C. J. Lewis, 1845; lent by Lionel Brough, Esq.
601. Water-colour of Miss Woolgar (Mrs. Alfred Melon) as *Laura* in "Sweethearts and Wives." By T. Harrington Wilson, 1849; lent by T. Harrington Wilson, Esq.
602. Oil painting of Benjamin Webster in "The Dead Heart." Lent by A. L. Henderson, Esq.
603. Charles Mathews as *Tim* in "The Old and Young Stager." Lent by the Knights' Club.
604. Water-colour portrait of William Grieve. Lent by Algernon Graves, Esq.
605. Mrs. Nesbitt as *Constance* in "The Love Chase." Lent by Mrs. Emily Williams.
606. Mr. Charles Leclercq, father of Miss Rose Leclercq. Lent by Miss Rose Leclercq.
607. Portrait of Frederick Yates, engraved from the painting by James Lonsdale, 1826. Lent by Miss Clara Lee.
608. E. L. Davenport as *Hamlet*. Lent by W. Clarkson, Esq.
609. Coloured photograph of Miss Decima Moore and Mr. Chauncey Olcott in "Miss Decima." Lent by Mrs. H. V. Corrie.
610. Coloured photograph of Miss Gertrude Kingston in "The Passport." Lent by Mrs. H. V. Corrie.
611. Coloured photograph of W. S. Penley as *Charley's Aunt*. Lent by Mrs. H. V. Corrie.
612. Coloured photograph of Mrs. Patrick Campbell and Mr. George Alexander in "The Second Mrs. Tanqueray." Lent by Mrs. H. V. Corrie.
613. Coloured photograph of H. Beerbohm Tree as *Svengali* in "Trilby." Lent by Mrs. H. V. Corrie.
614. Coloured photograph of Henry Irving as *Dr. Primrose*. Lent by Mrs. H. V. Corrie.
615. Coloured photograph of J. L. Toole in "Walker London." Lent by Mrs. H. V. Corrie.
616. Coloured photograph of Miss Florence St. John. Lent by Mrs. H. V. Corrie.
617. Miss Ellen Tree (Mrs. Charles Kean) as *Rosalind*, with autograph, 1836. Lent by Rev. H. de Courcelles, M.A.
618. Coloured engraving of Kathleen Mary Fitzwilliams. Lent by Walter Withall, Esq.
619. Thomas Hailes Lacy. Lent by Rev. H. de Courcelles, M.A.
620. Portrait of Benjamin Webster, with autograph, 1847. Lent by Arthur Hood, Esq.
621. Crayon drawing of Henry Irving as *Louis XI*. Lent by Miss Brooke Alder.

622. Coloured photograph of Miss Maude Millett. Lent by Mrs. H. V. Corrie.
623. Coloured photograph of Miss Geraldine Ullmar in "La Cigalé." Lent by Mrs. H. V. Corrie.
624. Coloured photograph of Miss Winifred Emery in "Sowing the Wind." Lent by Mrs. H. V. Corrie.
625. Coloured photograph of Mrs. Bernard Beere as *Fedora*. Lent by Mrs. H. V. Corrie.
626. Coloured photograph of Miss Marie Tempest in "The Geisha." Lent by Mrs. H. V. Corrie.
627. Portrait of Henry Irving. Lent by F. W. Hawkins, Esq.
628. Drawing in crayon of E. A. Sothorn. Lent by Lionel Brough, Esq.
629. Portrait of William Farren, with autograph; presented to Mr. Leigh Murray by Mr. Farren, 1851. Lent by Miss Clara Lee.
630. Henry Irving as *Vanderdecken*. Lent by Henry Van der Weyde, Esq.
631. Autograph letter of J. R. Planché, February 25, 1877. Lent by Miss Hilda Booker.
632. Autograph letter of Samuel Phelps, February 25, 1877. Lent by Miss Hilda Booker.
633. Autograph letter of Charles Kean, March 22, 1853. Lent by E. H. Corbould, Esq., R.I.
634. Autograph of the late W. C. Macready. Lent by Mrs. C. Grainger.
635. Portraits of Mr. and Mrs. G. V. Brookes, 1853. Lent by W. J. Lawrence, Esq.
636. Portrait of G. V. Brookes, with facsimile autograph. Lent by W. J. Lawrence.
637. Portrait of Grimaldi. By Cruikshank; lent by the proprietors of the *Dancing Times*.
638. Oil painting of seascape. By Charles Tomkins; lent by Mrs. Robert Barclay.
639. Marine sketch in sepia. By Clarkson Stanfield, R.A.; lent by Walter Withall, Esq.
640. Engraving of Frances Fitzwilliam. By Hall; lent by Walter Withall, Esq.
641. Tinsel print of J. P. Cooke as *William*. Lent by Oswald Simpson, Esq.
642. Tinsel print of Miss Scott as *Black Eye'd Susan*. Lent by Oswald Simpson, Esq.
643. Water-colour portrait of Charles Tomkins (1798-1844). By V. Novello; lent by Mrs. Robert Barclay.
644. Mrs. Kate Terry and Miss Ellen Terry. A photograph from an unfinished picture by G. F. Watts, R.A.; lent by Arthur Lewis, Esq.
645. George Bennett as *Richard III*. Sketch by George Cattermole; lent by Lionel Brough, Esq.
646. "The Painting Room, Drury Lane Theatre, 1870." Drawing by Pitt; lent by T. Allan Glasse, Esq.
647. John Blanchard, William Blanchard, and Mrs. Hamblin. Drawing in Indian ink by John Blanchard. Lent by Mrs. E. L. Blanchard.
648. Benjamin Webster in "The Roused Lion," with autograph, 1848. Lent by Arthur Hood.
649. Water-colour of Miss Violet Cameron. By Frederick Story, 1883; lent by Lionel Brough, Esq.
650. Portrait of E. S. Willard. Lent by E. S. Willard, Esq.
651. Portrait of Mrs. Stirling, and three autographs, 1867. Lent by William Wright, Esq.
652. Portrait of Bob Keeley, husband of Mrs. Keeley. Lent by Messrs. Deakin & Co.

653. Charles Kean's Ballet Master as *Caliban* in "The Tempest," with autograph notes by Mrs. C. Kean. Water-colour by O. Byrne; lent by Mrs. F. M. Paget.
654. Miss Kate Terry as *Ariel*. Lent by Arthur Lewis, Esq.
655. Portrait of John Liston, 1847. Lent by Mrs. Woodin.
656. Water-colour portrait of Mr. O. Smith. Lent by Messrs. C. and W. May.
657. Madame Taglioni in "La Sylphide." Messrs. Mitchell & Co.
658. Madame Vestris. Lent by Rev. Hector de Courcelles, M.A.
659. Coloured print of T. P. Cooke as *Harry Halyard*, with autograph letter. Lent by Wm. Wright, Esq.
660. Buckstone and Mrs. Fitzwilliams in "Good for Nothing." Lent by Walter J. Brookes, Esq.
661. Macready as *Hamlet*. Lent by Cecil Crofton, Esq.
662. Coloured portrait of E. A. Sothern. Lent by Wm. Wright, Esq.
663. Photograph of Miss Kate Terry, 1867. Lent by Arthur Lewis, Esq.
664. Engraving of W. G. Ross as *Sam Hall*. Lent by Edward Humphrey, Esq.
665. Vouchers and tickets for Almaack's Assemblies at Willis' Rooms. Lent by the Cavendish Publishing Company.
666. "Boxing Night." Engraving by George Cruikshank; lent by Oscar Barrett, Esq.
667. Photograph of Miss Ellen Terry, 1867. Lent by Arthur Lewis, Esq.
668. Coloured portrait of H. J. Montague. Lent by William Wright, Esq.
669. Water-colour of Norwood in 1840. By Charles Tomkins; lent by Mrs. Robert Barclay.
670. Photograph of Miss Mary Anderson, with autograph. Lent by Mrs. Granville Ellis.
671. Mrs. Honey as *Psyche*. Lent by Rev. Hector de Courcelles, M.A.
672. Coloured engraving of Mrs. Egerton as *Highland Chieftain*. Lent by Mrs. Woodin.
673. Engraving of Macready as *Benedick*. Lent by Cecil Crofton, Esq.

THEATRE PLANNING AND CONSTRUCTION.

THIS collection has been arranged with a view of illustrating the great progress made in theatre planning and construction during the latter half of the Victorian Era. The arrangement of the Architectural Room has been in the hands of Mr. Edwin O. Sachs, a member of the Drama Committee. His experience as an architect, particularly interested in theatres, and as the author of an encyclopædic work on modern playhouses, has enabled him to bring together a large number of drawings and illustrations of architects and civil engineers whose treasures are seldom, if ever, viewed by the general public. Where original drawings have not been available, Mr. Sachs has supplemented them by copies or prints from his own collection, and has had special diagrams prepared for the purposes of this Exhibition. It will hence be found that every class of theatre building, including the music hall, is represented, as also the various departments of construction, and the work of every architect who has been conspicuously associated with our playhouses.

GROUP I.

IMPORTANT LONDON & PROVINCIAL THEATRES OF TO-DAY, AND THE PRINCIPAL PLAYHOUSES AT THE COMMENCEMENT OF THE VICTORIAN ERA.

All the Exhibits in this Group, excepting the Photographs, have been lent by Mr. Sachs.

BLOCK PLANS of Modern London Theatres (and Music Halls), specially drawn for the Victorian Era Exhibition, to uniform scale of 1 to 500, with a view of illustrating the relative sizes of these buildings.

BLOCK PLANS of Provincial Theatres (and Music Halls), specially drawn for the Victorian Era Exhibition, to uniform scale of 1 to 500, with a view of illustrating the relative size of these buildings.

DRAWINGS of the three principal London Theatres of the early part of the Victorian Era, specially drawn for the Exhibition, by Edwin O. Sachs.

Covent Garden Theatre.—Elevation. Plan.

Drury Lane Theatre.—Elevation. Plan.

Her Majesty's Theatre.—Elevation. Plan.

LITHOGRAPHIC PRINTS of noted London Theatres, executed during the last twenty years, being proof plates from Volumes I. and II. of the work entitled "Modern Opera Houses and Theatres." By Edwin O. Sachs, architect (B. T. Batsford). (For further particulars of this book see page 42.)

NOTE.—This work comprises examples selected from playhouses recently erected in Europe, with descriptions; further, a treatise on theatre construction and supplements on stage machinery, &c. It is the only comprehensive work on the subject published. It has been in preparation since 1891; the first two volumes were issued in 1896 and 1897. (The lithography is by James Akerman.)

Daly's Theatre, London.—Front elevation, longitudinal section, transverse section, area plan, first tier plan, second tier plan, third tier plan.

Mr. R. D'Oyly Carte's English Opera House.—General view, front elevation, longitudinal section, area plan, first tier plan, second tier plan, third tier plan, front elevation details.

Garrick Theatre, London.—Elevation, longitudinal section, area plan, first tier plan, second tier plan.

Grand Theatre, Islington.—Area plan, first tier plan, longitudinal section.

Her Majesty's Theatre.—Front elevation, side elevation, longitudinal section area plan, first tier plan.

Lyric Theatre.—Front elevation, longitudinal section, area plan, first tier plan, second tier plan, third tier plan.

Trafalgar Theatre, London.—Front elevation, area plan, first tier plan, second tier plan, longitudinal section.

LITHOGRAPHIC PRINTS of noted Provincial Theatres erected during the last twenty years, being proof plates from Volumes I. and II. of "Modern Opera Houses and Theatres."

Grand Theatre, Wolverhampton.—Front elevation, longitudinal section, area plan, first tier plan.

Grand Theatre, Leeds.—Front elevation, longitudinal section, area plan, second tier plan.

New Theatre, Cambridge.—Longitudinal section, area plan, first tier plan, second tier plan.

Shakespeare Memorial Theatre, Stratford-on-Avon.—Back elevation, principal elevation, front elevation, side elevation, museum section, longitudinal section, transverse section, north section, gallery, basement plan, area plan, first tier plan, second tier plan.

LITHOGRAPHIC PRINTS of Variety Theatres and Music Halls erected during the last twenty years, being proof plates from the same work.

Alhambra Theatre of Varieties, London.—Front elevation, longitudinal section, transverse section, area plan, first tier plan.

Empire Variety Theatre, London.—Front elevation, longitudinal section, area plan, second tier plan, details of new vestibule.

Empire Variety Theatre, Bristol.—Principal elevation, longitudinal section, area plan, first tier plan.

Oxford Theatre of Varieties, London.—Front elevation, longitudinal section, area plan, first tier plan, second tier plan.

Palace Theatre of Varieties, Manchester.—Front elevation, longitudinal section, area plan, first tier plan, second tier plan.

PHOTOGRAPHS OF LONDON THEATRES, showing exterior and interior, by Alfred Ellis, 63, Upper Baker-street.

Covent Garden.	Princess's.	Lyric.
Drury Lane.	Criterion.	Alhambra.
Lyceum.	Avenue.	Empire.
Haymarket.	Strand.	Palace.
Garrick.	Prince of Wales's (ex-	Adelphi.
St. James's.	terior only).	Grand.
Globe.	Daly's.	

COLLECTION OF PHOTOGRAPHS OF STRATFORD-ON-AVON, Shakespeare's home, lent by the Stereoscopic Company.

GROUP II.

EXAMPLES OF PLAYHOUSES,

REPRESENTING THE WORK OF

THEATRE ARCHITECTS OF THE LAST TWENTY YEARS.

COLLECTION OF DRAWINGS AND PHOTOGRAPHS, illustrating the **Shakespeare Memorial Theatre and Museum** at Stratford-on-Avon, built from the designs of Mr. F. W. Unsworth, and executed under his supervision. Front elevation of Theatre and side elevation of Museum; front elevation of Museum; rear elevation of Theatre and side elevation of Museum; area plan of Theatre and ground floor plan of Museum; first tier plan of Theatre and first floor plan of Museum; longitudinal section of Theatre; transverse section through auditorium, Memorial Tower, and Museum staircase. Seven frames, lent by Edwin O. Sachs, Esq.

View of Memorial Tower, view of Museum and staircase, photographs showing general view of the building, photographs of interiors of the Memorial Museum. Five frames, lent by F. W. Unsworth, Esq.

Photographs.—One frame, lent by the Stereoscopic Company.

Details of Memorial Tower.—Two frames, lent by F. W. Unsworth, Esq.

A COLLECTION OF ARCHITECTURAL DRAWINGS, illustrating theatres, designed by Mr. C. J. Phipps, F.S.A., and executed under his supervision. Exhibits lent by Mr. Phipps.

Her Majesty's Theatre, London.—Perspective view showing exterior, area plan, first tier plan, perspective view of auditorium.

Lyric Theatre, London—Colour study showing decoration of auditorium, colour study of foyer, colour study of saloon, colour study of vestibule, colour study of Royal room, photograph of proscenium, photograph of auditorium, photograph of crush room (dress circle), photograph of box office, photograph of exterior, area plan, first tier plan.

Gaiety Theatre, London.—Colour study of auditorium, area plan, first tier plan.

Haymarket Theatre, London.—Perspective view of auditorium.

Lyceum Theatre, London.—Colour study for decoration of auditorium.

Prince of Wales's Theatre, London.—First tier plan.

Theatre, Wolverhampton.—Area plan, first tier plan.

Theatre —Colour study showing proscenium opening.

COLLECTION OF PRINTS illustrating some examples of theatres and music-halls designed by Mr. Runtz, and executed under his supervision.

New Theatre, Cambridge.—View of old theatre, auditorium of new theatre, crush room of new theatre, grand saloon of new theatre, dress circle and corridor of new theatre, lounge of new theatre. Lent by Messrs Sprague & Co., lithographers.

Royal Music Hall, Holborn, London. General view.

Empire Palace of Varieties, Middlesbrough.—General view. One frame lent by Messrs. Sprague & Co., lithographers.

PRINTS showing examples of theatres. By Mr. W. G. R. Sprague.

New Broadway Theatre.—General view.

Shakespeare Theatre, Lavender Hill.—General view. Lent by Messrs. Sprague & Co., lithographers.

COLLECTION OF DRAWINGS, PHOTOGRAPHS, AND MODELS of Theatre Buildings and Music Halls, designed by Messrs. Wylson & Long, and executed under their supervision. Lent by Messrs. Wylson & Long.

Oxford Music Hall, London.—General view of exterior, view of Tottenham Court-road front, photograph of interior.

Empire Theatre of Varieties, Bristol.—Photograph of interior, ditto.

Lyric Theatre, Bath.—Photograph of interior.

Winter Gardens, Blackpool.—Perspective view of exterior, colour detail of front, model of interior.

Empress Theatre, Brixton.—Five working drawings.

Theatre of Varieties, Dalston.—Four working drawings. Model of interior—One model.

COLLECTION OF DRAWINGS OF THEATRE BUILDINGS AND MUSIC HALLS designed by Messrs. Darbyshire & Smith, and executed under their supervision. Lent by Messrs. Darbyshire & Smith.

Sir Henry Irving's "Safety Theatre" Plan.—Ground plan, circle plan, and longitudinal section.

NOTE.—This design is due to the emphatic expression of Sir Henry Irving's opinion of the absolute necessity of building theatres with a due regard to the safety of the audience, and it was prepared in 1887 after the theatre fire at Exeter. The problem to be solved by Sir Henry Irving's scheme, as illustrated by the drawings in this Exhibition, involved the working out of certain absolute conditions which may be defined as follows:—1, Isolated site; 2, division of auditorium from back of house; 3, minimum height above street level for any part of the audience; 4, provision of two separate exits to every section of the audience; 5, improved construction of the stage with smoke flue; 6, fire-resisting construction throughout; ground plan; circle plan; longitudinal section.

New Theatre Royal, Exeter (built on the "Irving Safety Theatre" principles).—Plan of amphitheatre; plan of entrances and exits; plan of first and second circles; longitudinal section.

Manchester Palace Theatre of Varieties.—Ground and circle plan, plan of pit level, plan of foyer and winter garden, plan of amphitheatre, longitudinal section, sections through auditorium, coloured perspective.

Prince's Theatre, Manchester.—Coloured cross section.

- COLLECTION OF ARCHITECTURAL DRAWINGS** illustrating theatres, designed by Mr. Frank Matcham, and executed under his supervision.
- The Lyric Theatre, Hammersmith.**—Interior view, showing half the house.
- Empire Palace, Edinburgh.**—Photo of interior.
- Theatre Royal, Bolton.**
- Grand Theatre, Halifax.**
- Grand Theatre, Islington.**
- Canterbury Music Hall, London.**—Photo of interior.
- Empire Palace, Birmingham.**—Photo of interior.
- Alhambra, Brighton.**—Photo showing half the house.
- Empire Palace, Glasgow.**—Photo of interior, showing half house.
- Regent Theatre, Salford.**—Three photos of interior.
- Borough Theatre, Stratford.**—Two photos of interior.
- Empire Palace, Liverpool.**—Four photos of interior.
- Theatre Royal, Rochdale.**—Photos of interior.
- Opera House, Wakefield.**—Interior photo showing half of house.
- Grand Theatre, Hull.**—Interior and exterior view.
- Empire Palace, Cardiff.**—Interior photos showing auditorium and dress circle.
- Grand Theatre, Blackpool.**—Photos of grand staircase and general view of building.
- Empire Palace, Edinburgh.**—Photos of interior.
- Regent Theatre, Salford.**—Photo taken from stage, and photo showing half house.
- Theatre Royal, Bury.**—Photo of exterior; general view.
- Empire Palace, Edinburgh.**—General account of the buildings.
- Alexandra Theatre, Stoke Newington.**—View of exterior.
- Grand Opera House, Belfast.**—Interior views.
- Grand Opera House, Belfast.**—General view.
- Empire Palace, Sheffield.**—Interior photo.
- Her Majesty's Theatre.**—Two interior photos.

GROUP III.

AN EXAMPLE OF MODERN THEATRE CONSTRUCTION IN ITS MOST ADVANCED FORM.

[Numbers to in this Group lent by Mr Sachs.]

COLLECTION OF DRAWINGS, TRACINGS, AND PRINTS of Mr. R. D'Oyly Carte's English Opera House, Cambridge-circus, London, so arranged as to illustrate some of the principal features in the buildings.

NOTE.—This structure, which is now known as the Palace Theatre of Varieties, erected in 1891.

View of Exterior, produced as frontispiece in "Modern Opera Houses and Theatres," from a drawing by Mr. Mallows. Lent by Edwin O. Sachs, Esq.

Sketches of Exteriors and Interiors, from various drawings, reproduced in a monograph by Mr. D'Oyly Carte. Lent by Messrs. Sprague & Co.

Line Drawing of Front Elevation, by T. E. Collcutt. Lent by T. E. Collcutt, Esq.

A Set of Diagrams illustrating the construction of the auditorium, prepared by Mr. Edwin O. Sachs, from the working drawings of the Horsley Iron Company, engineers, for reproduction in *Engineering*: Key plan of dress circle steel and iron work, key plan of steel and iron work on second tier, detail short cantilever on second tier, detail of short cantilever on first tier, detail of cantilever on second tier, detail of short cantilever on second tier, details of various cantilevers on second tier, details of stanchions for auditorium, details of steel cantilevers carrying dress circle. Lent by Edwin O. Sachs, Esq.

A Set of Diagrams showing roof construction of auditorium, prepared by Mr. Edwin O. Sachs from the working drawings of the Horsley Iron Company, engineers, for reproduction in *Engineering*: Diagram showing key plan of iron work, roof of auditorium; principal roof girders over auditorium; details of roof over auditorium. Lent by Edwin O. Sachs, Esq.

Diagram showing roof over stage, prepared by Mr. Edwin O. Sachs from the working drawings of the Horsley Iron Company, engineers, for reproduction in *Engineering*: Details of principal girder carrying roof over stage, and gridiron to stage. Lent by Edwin O. Sachs, Esq.

Plan of Stage Floor, being a print used for mounting scenery. Lent by Edwin O. Sachs, Esq.

GROUP IV.

EXAMPLES OF THEATRE CONSTRUCTION, FITTINGS, AND APPLIANCES.

[Numbers in this Group lent by Mr. Sachs.]

SKETCHES of the effect of stage lighting, being reproductions from drawings by Professor Herkomer, R.A., and Mr. Sword (drawn under the Professor's directions), from Volume III. of "Modern Opera Houses and Theatres." Study of an Actor, as seen from the gallery, where footlights are used. Study of an Actor, as seen from the stalls, where footlights are used. Study of a Head, where footlights are used. Study of a Head, where footlights are not used.

DIAGRAMS OF APPLIANCES used for stage lighting where gas or electricity are employed, specially prepared by Messrs. Strode & Co. Arrangement of gas cocks for gas-board; arrangement of gas-board plate; arrangement of footlights for gas installation; arrangement of footlights for gas installation; arrangement of gas battens for gas installation; arrangement of side lights for gas installation; arrangement of batten lights, float lights, and side lights for electric installation; arrangements of switch board for electrical installation.

DIAGRAMS ILLUSTRATING A TYPICAL LONDON WOOD STAGE, prepared by Edwin O. Sachs, for his articles on "Modern Theatre Stages," in *Engineering*. Transverse section, longitudinal section, plan of stage floor, plan of first mezzanine.

DIAGRAMS OF THE STAGE at Mr. R. D'Oyly Carte's Royal English Opera House, London, prepared by Edwin O. Sachs, for his articles on "Modern Theatre Stages," from working drawings of the designer, Mr. Walter Dando. Longitudinal section, transverse section, plan of stage, joist plan, details of "slider" and "batten."

DIAGRAMS OF HYDRAULIC STAGE APPLIANCES, designed and constructed for the Lyric Theatre, London, by Messrs. Clarke, Bunnett & Co., London, engineers. Plan, longitudinal section.

DIAGRAM OF AN HYDRAULIC FIRE-RESISTING THEATRE CURTAIN (Max Clarke patent), constructed by Messrs. Clarke, Bunnett & Co., engineers, London, at the Lyric Theatre, London.

MODEL OF A FIRE-RESISTING CURTAIN, designed and constructed by the United Asbestos Company, and specially prepared for the Victorian Era Exhibition. Lent by the United Asbestos Company.

PRINTS OF THEATRE STAGES, being illustrations from a series of articles entitled "Modern Theatre Stages," by Edwin O. Sachs, published in *Engineering*, 1896 and 1897. D'Oyly Carte's English Opera House.—Plans and details of stage. Type of English Wood Stage.—Plans and details. "Faust" ballet at the Empire Theatre of Varieties.—Details of special appliances. Lent by the proprietors of *Engineering*.

PRINTS OF IRON CURTAINS, being illustrations from the above. Lent by the proprietors of *Engineering*.

A LIST OF FIRES IN THEATRES DURING THE VICTORIAN ERA, from a collection of Theatre Fire Records, compiled by Edwin O. Sachs, F.S.S., and specially extracted and arranged for the purposes of the Exhibition.

SKETCHES from Notable Theatre Fires of the Victorian Era, from collections in connection with the Theatre Fire Records, by Edwin O. Sachs.

Glasgow Theatre.—View of stage after fire, view of auditorium after fire, view of corridor after fire. Particulars of fire on form with illustrations.

MODEL OF STAGE.—One model. Lent by Messrs. Wylson & Long.

GROUP V.

ARCHITECTURAL, TECHNICAL, AND LEGAL PUBLICATIONS ON THEATRE CONSTRUCTION.

"MODERN OPERA HOUSES AND THEATRES." Examples Selected from Playhouses Recently Erected in Europe, with Descriptive Text. A Treatise on Theatre Planning and Construction, and Supplements on Stage Machinery, Theatre Fires, and Protective Legislation, in three large folio volumes. By Edwin O. Sachs, Architect. Published by B. T. Batsford, High Holborn, London. Volume I. bound in morocco, Volume II. bound in buckram, Volume III., specimen plate.

NOTE.—This work is the only comprehensive publication on the subject that has ever been produced. It has been in preparation since 1891, and the first volume was issued last year. Volume II. was published this year, and Volume III. will be issued shortly. It comprises 200 plates, 500 pages of text, with 1,000 diagrams.

"FIRES IN THEATRES." By Eyre M. Shaw. Second edition. Published by E. & F. N. Spon, London. One book. Lent by Messrs. Spon.

A COLLECTION OF PARLIAMENTARY PUBLICATIONS, referring to the government, management, and construction of theatres during the Victorian Era. Printed by Messrs. Eyre & Spottiswoode, for Her Majesty's Stationery Office. Lent by Messrs. Eyre & Spottiswoode.

An Act for the better preventing thefts and robberies, and for regulating places of public entertainment, and punishing persons keeping disorderly houses. November 10, 1847 (reprinted 1890).

Copies of any communications which have been addressed to the Secretary of State for the Home Department in the course of the present year, complaining of the state of the laws in reference to dramatic entertainments. Printed July 8, 1842.

An Act for regulating theatres. August 22, 1843 (reprinted 1892).

Copies of a letter relating to precautions against fire, addressed by the Lord Chamberlain to the managers of theatres, dated February 7, 1864, and of a memorandum by the Lord Chamberlain, dated February 5, 1864, and transmitted by him to the managers of theatres; together with a copy of regulations for better protection against accidents by fire. Printed February 17, 1864.

Returns showing the various forms of Exits Licences by the Lord Chamberlain. Printed May 5, 1881.

Report from the Select Committee of 1866 on Theatrical Licences and Regulations, together with the Proceedings of the Committee. Printed June 28, 1866.

Report from the Select Committee of 1892 on Theatres and Places of Entertainment, together with the Proceedings of the Committee. Printed June 2, 1892.

“**EARLY LONDON THEATRES.**” By T. Fairman Ordish, F.S.A. With illustrations and maps; published by Elliott Stock, London. Lent by Messrs. Elliott Stock.

“**MACHINERY IN THEATRES.**” By R. M. Stevenson; published by T. J. Wheale, of High Holborn. Lent by Mr. B. T. Batsford.

“**HISTORICAL AND DESCRIPTIVE** Accounts of Theatres of London.” By E. W. Brayley; published by J. Taylor. Lent by Mr. B. T. Batsford.

“**FIRES AND PUBLIC ENTERTAINMENTS.**” A Study of some 1,100 Notable Fires at Theatres, Music Halls, Circus Buildings, and Temporary Structures during the last 100 Years. By Edwin O. Sachs, F.S.S.; published by Charles & Edwin Layton, London, 1897. Lent by Messrs. Layton.

MUSIC SECTION.

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MUSIC IN ENGLAND DURING THE REIGN OF QUEEN VICTORIA, 1837-1897.

“PROGRESS” has been the dominant note of this most wonderful reign, and music has every reason to rejoice and be glad for the position she holds to-day as compared with that of sixty years ago. The outlook in 1837 was not very cheering. In regard to Church music, it is difficult to realise that, with the exception of the cathedrals, there were no surpliced choirs in London. The musical service—if such it could be called—was an affair of a few charity children, who, seated round the organ, nasally sang florid chants and dreary hymn-tunes. The only orchestral performances of any artistic importance were those of the Philharmonic Society, established in 1813; but as many orchestral concerts might now be heard in a fortnight in London as were given during the whole of the season of 1837. The one music school was the Royal Academy of

Music (opened in 1823), which had a handful of resident pupils, who were located in the present building in Tenterden-street. Text-books were dry and dear. Musical journalism was represented by the *Musical World*, which contained some very interesting articles. Gentlemen essayed the flute, and ladies showed their fair arms in harping upon their harps. The lady violinist was unknown; for a lady to have fiddled would have been regarded as a social crime. Even so late as 1860 the *Spectator* said:—"Female violinists are rare, the violin being, we do not know why, deemed an un'eminine instrument. Female violoncellists are rarer still, and we have never met with one." The opera—a foreign exotic—was the only "fashionable" thing in music, and thither Society went, much as Society does now. The Sacred Harmonic Society, founded by amateurs in 1832, was doing good work. The music at the Queen's coronation (June 28, 1838) was described as "a libel on the present state of the art in this country." Still less worthy of the occasion was the music at Her Majesty's marriage (February 10, 1840), which was of the feeblest kind, and formed a strong contrast to that arranged by the Prince Consort for the Princess Royal's wedding (1858), when Mendelssohn's "Wedding March" was first used as a nuptial voluntary.

But it is time to narrate a few of the important musical events of these sixty years at the Birmingham Festival. In 1837 Mendelssohn conducted his "St. Paul," which had been produced at Liverpool in 1836. There was then no railway to Birmingham, and the London performers were instructed to journey thither on two separate days, as there was not sufficient coach accommodation for all to travel on one day! A bright era dawned for the art of music in England when Prince Albert became the illustrious Consort of our beloved Queen. The Prince was not only a highly cultivated man, but an accomplished musician. His taste and discrimination in music were in the highest degree beneficial to the progress of true art in the country of his adoption, and his premature death in 1861 was a serious loss to music in England. The year of the Queen's marriage (1840) was that in which English organs began to be constructed to the CC (or German) compass, whereby the colossal works of J. S. Bach could be properly performed. The forties were celebrated for the beginning (in 1841) of John Hullah's movement—which *Punch* called a "Hullabaloo!"—for teaching popular singing;

also for the foundation of the widely used Tonic Sol-fa system, invented by a Miss Glover, of Norwich, and systematised (also in 1841) by the Rev. John Curwen, a congregational minister. John Ella started (in 1845) his Musical Union for chamber music. Alfred Novello began (in 1846) the cheap issue of oratorios, anthems, and part-songs, which have so largely contributed to the spread of choral music throughout the English-speaking world. The *Musical Times* was started in 1844. The production of Mendelssohn's "Elijah," under the composer's direction, at the Birmingham Festival of 1846, and the first appearances in England of Rubinstein (1842) and Jenny Lind (1847) must be recorded. Costa was a shining light in the musical firmament at this time. He was conductor at the opera, of the Sacred Harmonic and Philharmonic Societies, and of the Birmingham Festivals. It was owing to his partiality for brilliancy that the pitch was gradually raised, to the detriment of the voices. The error of Costa's ways is now being mended, and the sooner the pitch is universally lowered the better. But credit should be given to Costa for having revolutionised the orchestra and orchestral playing, for having had the Exeter Hall organ tuned to equal temperament (in 1848), and for introducing ladies into the alto part of the chorus, which had hitherto been sung exclusively by male voices—"bearded altos," as Mendelssohn called them. The native musicians of the forties included Sterndale Bennett, Balfe, Goss, Hatton, Vincent Wallace, and S. S. Wesley.

The half-century began most auspiciously in the Great Exhibition, erected in Hyde Park, and opened in 1851. This unique feature of the Queen's beneficent reign was the inception of the Prince Consort. Three years later the huge glass edifice was rebuilt at Sydenham, under which roof, for upwards of forty years, classical music has had an honoured home. The unwearied labours of Mr. August Manns and Sir George Grove are gratefully recalled in this connection—the former as the eminent conductor and true friend to English music, the latter as the writer of the invaluable analytical concert programmes (the first of which appeared January 26, 1856). In 1855 Richard Wagner (who had previously visited London in 1839) conducted the Philharmonic Society for one season only. He shared the same fate as Schumann at the hands of the leading musical critics of the day, the most eminent of whom wrote that Schumann's "'Paradise and Peri' has gone to the tomb of the

“Lohengrins.”” Madame Schumann first visited these shores in 1856; and Gounod’s “Faust” was first performed (without action) at the Canterbury Music Hall, London, on April 24, 1860, its first stage representation being at Covent Garden on June 11, 1863. Other events between 1859-60 were the founding, or operations, of the following musical institutions: In 1852, the New Philharmonic Society (now defunct); the Bach Society (founded 1849, dissolved 1870); in 1855, Henry Leslie’s choir (also defunct); the first Handel Festival, 1857; and the Monday Popular Concerts, started in 1859. G. A. Macfarren was a leading musician; and a name now well-known to fame first came before the public when (in 1856) Arthur Sullivan, then a Chapel Royal chorister of fourteen summers, was elected the first holder of the Mendelssohn Scholarship.

In 1862 the Jubilee of the Philharmonic Society was celebrated, and in the same year Sir Julius Benedict’s opera “The Lily of Killarney” was produced. In 1867 the name of Joseph Barnby was brought prominently forward in connection with the choir bearing his name. In the organ world W. T. Best and Henry Smart were the representative men.

In 1871 the Royal Albert Hall, built in memory of the Prince Consort, was opened. Five years later the Bach Choir (under the direction of Mr. Otto Goldschmidt) was formed. In the same year the National Training School for Music was started at Kensington, which, in 1883, was succeeded by the Royal College of Music, at first under the able direction of Sir George Grove (whose celebrated “Dictionary of Music and Musicians” will hand his name down to posterity), and afterwards of Dr. Hubert Parry. The series of those inimitable comic operas, with which the names of W. S. Gilbert and Arthur Sullivan are so strongly associated, began, in 1875, with “Trial by Jury.” Two exceptional series of orchestral concerts were given at the Royal Albert Hall under the direction of Messrs. Novello & Co.; the first, given daily for six months at the International Exhibition of 1873; the second, every evening for seven weeks during 1874. In the seventies began the Wagner propaganda, which has since assumed such large proportions, when “Lohengria” (in 1875), “Tannhäuser” (in 1876), and “Rienzi” (in 1879) were heard for the first time in London. Wagner paid his last visit to England, and conducted some of his works, in 1877.

From 1880 to the present time it is only possible to chronicle the

most important events. First and foremost is what we may proudly designate the rise or revival of the English School, as exemplified in the works of Cowen, Mackenzie, MacCunn, Parry, Stanford, and Sullivan, whose "Golden Legend" was produced at the Leeds Festival of 1886. In 1882 Wagner's works received a great impetus in popular favour when his later and more developed operas began to be introduced to English audiences. Gounod's "Redemption" was also produced at the Birmingham Festival. In addition to the names already recorded, mention must be made of the good work done in their several spheres by such men as Sir John Stainer, Professor Bridge, Dr. E. J. Hopkins, Dr. G. C. Martin, and the late Sir Charles Hallé; and in the ranks of musical journalism by J. W. Davison, H. F. Chorley, and Mr. Joseph Bennett. One of the most extraordinary developments of the last few years has been that of the Guildhall School of Music, founded in 1880, and which now (under the skilful guidance of Mr. W. H. Cummings) boasts of no less than 3,500 pupils. Mention must also be made of the Royal College of Organists (with which the name of Dr. E. H. Turpin is worthily associated), Trinity College, and the Incorporated Society of Musicians.

The Music Section of the Victorian Era Exhibition supplies many deficiencies in this necessarily brief sketch, and furnishes a practical guide to the history of music in England during the last sixty years. Here will be found the portraits of 200 celebrated men and women in the realm of music. In close proximity are many manuscripts of absorbing interest by native composers, and also the autograph pianoforte score of Mendelssohn's oratorio "Elijah," kindly lent by the composer's daughter. The music publishers' section, which is a worthy appendage to the historic section, has also many attractive features.

In conclusion, the Music Section of Mr. Imre Kiralfy's great Exhibition is one in which the visitor may spend a delightful time to his pleasure and profit. It forms an object-lesson in the art of music which cannot fail to be of the greatest possible value and interest to English people.

London, May, 1897.

F. G. EDWARDS.

MUSIC CATALOGUE.

HISTORICAL SUB-DIVISION.

A.—OIL PAINTINGS.

1. Hamish MacCunn (1868), composer, b. Greenock. By J. Pettie, R.A. ; lent by Mrs. Pettie.
2. Robert Lindley (1776-1855), violoncellist, b. Rotherham. Lent by Messrs. J. & J. Hopkinson.
3. Sir George Alexander Macfarren (1813-1887), composer, b. London. Professor of Music, Cambridge ; Principal of the Royal Academy of Music. By Mrs. L. Goodman ; lent by W. Macfarren, Esq.
4. Alfredo Piatti (1822), violoncellist, b. Bergamo. First appeared in England in 1844. By Sir Arthur Clay, Bart. ; lent by the artist.
5. Madame Emma Calvé (1866), vocalist, b. France. First appeared in London in 1892. By Frank Eugene ; lent by Austin Brereton, Esq.
6. Thomas Attwood (1765-1838), composer and organist, b. London. Pupil of Mozart. Lent by the Royal College of Music.
7. Joseph Alfred Novello (1810-1896), vocalist and music publisher, b. London. By B. Cross ; lent by A. H. Littleton, Esq.
8. Robert Lucas de Pearsall (1795-1856), composer, b. Clifton. Lent by the Dowager Countess of Harrington and Mrs. Swinnerton Hughes.
9. Adolf Ganz (1796-1869), violinist and composer, b. Mainz. Conducted German operas in London, 1840-1842. Lent by W. Ganz, Esq.
10. Sir Walter Parratt (1841), organist and Master of Her Majesty's Music, b. Huddersfield. By G. E. Moira ; lent by the President and Fellows of Magdalen College, Oxford.
11. Madame Clara Anastasia Novello (1818), vocalist, b. London. By Pietro Novello ; lent by T. W. Taphouse, Esq.
12. Sir George Alexander Macfarren (1813-1887). By Cyrus Johnson, Esq., R.I. ; lent by the artist.
13. John Farmer (1836), composer and organist, b. Nottingham. By H. S. Marks ; lent by J. Farmer, Esq.
14. Jacques Blumenthal (1829), composer and pianist, b. Hamburg, settled in London in 1848. By G. F. Watts, R.A. ; lent by M. Blumenthal.
15. Pablo de Sarasate (1844), violinist, b. Pamplona. First appeared in England in 1861. By Felix Moscheles ; lent by the artist.
16. Domenico Dragonetti (1755-1846), double-bass player, b. Venice. First appeared in London in 1794. Lent by Messrs. J. & J. Hopkinson.
17. Joseph Joachim (1831), violinist, b. Kittsee. First appeared in London in 1844. By G. F. Watts, R.A. ; lent by the artist.
18. Sir Charles Hallé (1819-1895), pianist and conductor, b. Hagen. Came to London in 1848. By C. E. Hallé ; lent by the artist.
19. Johann Baptist Cramer (1771-1853), composer and pianist, b. Mannheim. Came to London at an early age. By J. C. Horsley, R.A. ; lent by Messrs. Broadwood.
20. Thomas Forbes Walmisley (1783-1866), organist and composer, b. London. By MacCaul ; lent by A. Walmisley, Esq.

21. Jacob Ludwig Felix Mendelssohn Bartholdy (1809-1847), composer, b. Hamburg. First visited England in 1829. By Professor E. Magnus; lent by Walter Macfarren, Esq.
22. Sir George Thomas Smart (1776-1867), organist and conductor, b. London. By C. Hodgson; lent by the Royal Society of Musicians.
23. Harry Plunket Greene (1865), vocalist, b. Dublin. By H. G. Herkomer; lent by the artist.
24. John Frederick Bridge (1844), composer and organist, Gresham Professor of Music, b. Oldbury. By A. J. Foster; lent by Professor Bridge.
25. Stephen Heller (1815-1888), pianist and composer, b. Pesth. Played in England in 1862. By C. E. Hallé; lent by the artist.
26. Sidney Nelson (1800-1862), composer, b. London. Lent by Mrs. A. Nelson.
27. Ignaz Moscheles (1794-1870), pianist and composer, b. Prague. First visited London in 1822. By F. Moscheles; lent by Miss Charlotte Roche.
28. Nicolò Paganini (1784-1840), violinist, b. Parma. By G. Patten, A.R.A.; lent by A. F. Patten, Esq.
29. Sir Henry Rowley Bishop (1786-1855), composer and conductor, b. London. By T. Foster; lent by Mrs. Henry Condron.
30. Miss Marie Brema, vocalist, b. Liverpool. By Olga Podznanska; lent by Miss Brema.
31. Samuel James Arnold (1774-1852), manager of the English opera (Lyceum Theatre), b. London. By James Lonsdale; lent by Mrs. Walter Arnold.
32. Thomas Attwood Walmisley (1814-1856), organist and composer, b. London. By F. Walmisley; lent by A. Walmisley, Esq.
33. Henry David Leslie (1822-1896), conductor and composer, b. London. By Julia B. Folkard; lent by Mrs. Leslie.
34. Henry Russell (1815), vocalist and composer, b. Sheerness. By Mrs. L. Goodman; lent by G. Ellis, Esq.
35. Sir George Job Elvey (1816-1893), organist and composer, b. Canterbury. By Val Prinsep, R.A.; lent by Lady Elvey.
36. Sir George Grove, C.B. (1820), writer on music, b. Clapham. First Director of the Royal College of Music. By C. W. Furse; lent by Sir George Grove.
37. Charles Edward Horn (1786-1849), as *Scraskier* in "The Siege of Belgrade," composer and vocalist, b. London. By Pocock; lent by the Royal Society of Musicians.
38. Thomas Molineux (1802-1891), double-bass player, b. Manchester. Lent by the Royal Society of Musicians.
39. Arthur Somervell (1863), composer, b. Windermere. By C. S. Harrison; lent by Mrs. A. Somervell.
40. Miss Sarah A. Glover (1785-1867), inventor of the tonic sol-fa method. Lent by Messrs. J. Curwen & Sons.
41. John Fane, sixth Earl of Westmoreland (1784-1839), composer, b. London. Founder of the Royal Academy of Music. By Mrs. L. Goodman; lent by the Royal Academy of Music.
42. John Parry (1776-1851), composer, b. Denbigh. Lent by the Royal Society of Musicians.
43. Sir Alexander Campbell Mackenzie (1847), composer, b. Edinburgh. Principal of the Royal Academy of Music, 1888. By H. Ethel Rose; lent by the Royal Academy of Music.
44. David S. Bispham (1857), as the Duke in Messenger's "La Basoche," vocalist, b. Philadelphia. First appeared in London in 1891. By H. G. Herkomer; lent by D. Bispham, Esq.

45. William Crotch (1775-1847), b. Norwich, Professor of Music, Oxford. Principal of the Royal Academy of Music, 1823. By Sir William Beechey, R.A.; lent by the Royal Academy of Music.
46. John Sinclair (1790-1857), vocalist, b. Edinburgh. By G. H. Harlow; lent by the Royal Society of Musicians.
47. Rev. John Curwen (1816-1880), founder of the Tonic Sol-fa Association, b. Heckmondwike. Lent by J. Spencer Curwen, Esq.
48. Madame Lind-Goldschmidt (1820-1887), as *Norma*, b. Stockholm. First appeared in London in 1847. After Soedermark; lent by Otto Goldschmidt, Esq.
49. Mlle. Nathalie Janotha, pianist, b. Warsaw. First appeared in London in 1878. By W. Spindler; lent by Mlle. Janotha.
50. William Vincent Wallace (1814-1865), composer, b. Waterford. By Sir G. Hayter, R.A.; lent by J. Outram, Esq.
51. Miss Catherine Stephens, afterwards Countess of Essex (1791-1882), vocalist, b. London. By G. H. Harlow; lent by T. W. Taphouse, Esq.
52. Henry Beaumont Walmisley (1830-1857), organist, b. Westminster. By Frederick Walmisley; lent by A. Walmisley, Esq.
53. Miss Louisa D. A. Redeker (Mrs. Felix Semon), b. Hanover. First appeared in London in 1876. By R. Lehmann; lent by Mrs. Semon.
54. John Sims Reeves (1822), as *Fra Diavolo*, vocalist, b. Woolwich. Lent by Madame Sims Reeves.
55. Henry John Gauntlett (1805-1876), organist and composer, b. Wellington. Lent by Miss Gauntlett.
56. Robert Lindley (1776-1855). Lent by Alfred H. Littleton, Esq.
57. Domenico Francesco Maria Crivelli (1794-1856), composer and vocalist, b. Brescia. By Becker; lent by the Royal Society of Musicians.
58. Sir William Sterndale Bennett (1816-1875), composer, b. Sheffield. Professor of Music, Cambridge; Principal of the Royal Academy of Music (1866). Lent by Stanley Lucas, Esq.
59. J. Edward German (1862), composer, b. Whitchurch. By E. W. Appleby; lent by the artist.
60. Frederic Hyma Cowen (1852), b. Jamaica. By L. J. Cowen; lent by F. H. Cowen, Esq.
61. Mrs. Mary Augusta Salmond, pianist. By J. H. Walker; lent by Mrs. Salmond.
62. Anton Grigorevich Rubinstein (1830-1894), pianist and composer, b. Wechotynetz. First appeared in England in 1842. By R. Lehmann; lent by the artist.
63. Wilhelm Ganz (1830), pianist and conductor, b. Mainz. By H. W. Ganz; lent by W. Ganz, Esq.
64. Sir Robert Prescott Stewart (1825-1894), composer, b. Dublin. By Sir T. A. Jones, P.R.H.A.; lent by the Royal Irish Academy of Music.
65. Miss Jessie Bond, vocalist. By B. Gall. Lent by the artist.
66. Joseph Joachim (1831). By Miss Grace Donkin; lent by Professor Stanford.
67. Ignaz Jan Paderewski (1860), pianist and composer, b. Podolia. First appeared in London in 1890. By H.R.H. Princess Louise, Marchioness of Lorne. Lent by the artist.
68. Charles Villiers Stanford (1852), composer, b. Dublin. Professor of Music, Cambridge. By H. Herkomer, R.A.; lent by Professor Stanford.
69. Mdme. Wilma M. F. Norman-Neruda, afterwards Lady Hallé, violinist, b. Brünn. First appeared in London in 1849. By the Hon. J. Collier; lent by Lady Hallé.

70. William Charles *Levey (1837-1894), composer, b. Dublin. By Sir T. A. Jones, P.R.H.A.; lent by the Royal Irish Academy of Music.
71. Sir George Grove, C.B. (1820). By Henry Wyndham Phillips; lent by Sir George Grove.
72. John Barnett (1802-1890), composer, b. Bedford. By Roger; lent by Mrs. Barnett.
73. The Rev. Sir F. A. Gore Ouseley, Bart. (1825-1889), composer, b. London. Lent by the Warden of St. Michael's College, Tenbury.
- 73.*John Pyke Hullah (1812-1884), composer and writer on music, b. Worcester. By Ralph Bowen; lent by the Royal College of Music.

B.—WATER COLOURS, PASTELS, PENCIL DRAWINGS, ETC.

74. Madame Jenny Lind-Goldschmidt (1820-1887), as *Amina*, in "La Somnambula." By Max Hess; lent by Otto Goldschmidt, Esq.
75. Eugene Oudin (1858-1894), as the Templar, in "Ivanhoe," vocalist, b. New York. First appeared in London in 1891. By Percy Anderson; lent by Mrs. Oudin.
76. Franz Hueffer (1843-1889), writer on music, b. Münster, musical critic of the *Times* in 1878. By Mrs. Hueffer; lent by the artist.
77. Charles Hubert Hastings Parry (1848), composer, b. Bournemouth. Director of the Royal College of Music. By H. Rathbone; lent by C. H. H. Parry, Esq., Mus. Doc.
78. Samuel Sebastian Wesley (1810-1876), organist and composer, b. London. By W. K. Briggs; lent by the Royal College of Music.
79. John Francis Barnett (1837), pianist and composer, b. London. By G. Bach; lent by J. F. Barnett, Esq.
80. Arthur Goring Thomas (1850-1892), composer, b. Ratton. Lent by the Hon. Mrs. Thomas.
81. Giuseppe Mario, Marchese di Candia (1810-1883), vocalist, b. Cagliari. First appeared in London in 1839. By Lord Leighton, P.R.A.; lent by Mrs. Godfrey Pearse.
82. Miss Liza Lehmann (Mrs. Bedford), vocalist and composer, b. London. By R. Lehmann; lent by the artist.
83. John Blockley (1800-1882), composer and publisher, b. London. By C. Kinnlein; lent by J. Blockley, jun., Esq.
84. Sir Julius Benedict (1804-1885), conductor and composer, b. Stuttgart; settled in London in 1835. By T. B. Wirgman; lent by Lionel Benson, Esq.
85. Carl A. N. Rosa (1842-1889), conductor and violinist, b. Hamburg. First appeared in England in 1866. By G. A. Mackenzie; lent by Mrs. Rosa.
86. Franz Liszt (1811-1886), composer and pianist, b. Raiding. First visited London in 1824. By R. Lehmann; lent by the artist.
87. Giacomo Meyerbeer (1791-1864), composer, b. Berlin. Visited London in 1847. By R. Lehmann; lent by the artist.
88. Joseph Joachim (1831). By R. Lehmann; lent by the artist.
89. Madame Clara Schumann (1819-1896), pianist, b. Leipzig. First appeared in London in 1856. By R. Lehmann; lent by the artist.
90. Giuseppe Verdi (1813), composer, b. Roncole. Visited London in 1847, 1855, 1862, and 1875. By R. Lehmann; lent by the artist.
91. Charles François Gounod (1818-1893), composer, b. Paris. Visited London in 1870. By R. Lehmann; lent by the artist.

92. Ignaz Moscheles (1794-1870). By R. Lehmann ; lent by the artist.
93. Sir William Sterndale Bennett (1816-1875). By David ; lent by the Misses M. E. and C. Bache.
94. Walter Bache (1842-1888), pianist, b. Birmingham. Lent by the Misses M. E. and C. Bache.
95. John Templeton (1802-1886), vocalist, b. Riccarton, N.B. By A. Blaikley ; lent by D. J. Blaikley, Esq.
96. Jacob Ludwig Felix Mendelssohn Bartholdy (1809-1847). By H. Mücke ; lent by Mrs. Benecke.
97. William Dance (1755-1840), violinist, b. London. By G. Dance, R.A. ; lent by the Royal Society of Musicians.
98. William Horsley (1774-1858), composer and organist, b. London. By J. C. Horsley, R.A. ; lent by Mrs. Horsley.
99. Charles Kensington Salaman (1814), composer and pianist, b. London. By S. A. Hart, R.A. ; lent by C. K. Salaman, Esq.
100. Henry Russell (1815). By A. Blaikley ; lent by D. J. Blaikley, Esq.
101. Madame Ilma de Murska (1836-1889), vocalist, b. in Croatia. First appeared in London in 1865. Lent by Madame du Barry.
102. Madame Clara Schumann (1819-1896). By Ethel Webling ; lent by Miss Agnes Zimmermann.
103. Francis Edward Bache (1833-1858), pianist and composer, b. Birmingham. Lent by the Misses M. E. and C. Bache.
104. Francis Edward Bache (1833-1858). By F. Bandel ; lent by the Misses M. E. and C. Bache.
105. Mrs. German Reed (Miss P. Horton) as *Francesco Vergoni* (1818-1895), vocalist, b. Birmingham. Lent by Mrs. A. German Reed.
106. "Music," a design. By F. D. Walenn ; lent by the artist.
107. Antonio Tamburini (1800-1876), vocalist, b. Faenza. First appeared in London in 1832. Lent by Lionel Benson, Esq.
108. Sir George Alexander Macfarren (1813-1887). By W. Beale ; lent by the Royal Academy of Music.
109. Joseph Binns Hart (1794-1844), organist, b. London. Lent by A. J. Hart, Esq.
110. Vincent Novello (1781-1861), composer, b. London. By E. P. Novello ; lent by A. H. Littleton, Esq.
111. Samuel Lover (1797-1868), poet, painter, vocalist, and composer, b. Dublin. Lent by John Blockley, Jun., Esq.
112. Madame Marie Roze (1846), vocalist, b. Paris. First appeared in London in 1872. Lent by T. Godwin, Esq.
- 112.* Madame L. E. Vestris (1797-1856), vocalist, b. London. By A. E. Chalon, R.A. ; lent by Mrs. E. M. Ward.

C.—LITHOGRAPHS, ENGRAVINGS, ETC.

113. Sir George Alexander Macfarren (1813-1887). Lent by E. Kiver, Esq.
114. Apollon M. R. Barret (1804-1879), oboist, of French origin, for many years in the opera orchestra. By Baugniet ; lent by G. Horton, Esq.
115. A. Nicholson, oboist. By Baugniet ; lent by G. Horton, Esq.
116. Copy of a medallion of William Vincent Wallace (1814-1865). Lent by W. Marston, Esq.
117. Señora Manuela Perea-Nena and Don Felix Garcia, dancers. Lent by the proprietors of the *Dancing Times*.

118. Johannes Brahms (1833-1897), composer. By Engelbach; lent by A. Lusk, Esq.
119. William Harrison (1843-1868), vocalist, b. London. By Baugniet; lent by Clifford Harrison, Esq.
120. Sir Michael Costa (1808-1884), conductor and composer, b. Naples. Came to England in 1829. By Baugniet; lent by G. Horton, Esq.
121. H. Brod (1799-1839), oboist, b. Paris. By Van Giel; lent by G. Horton, Esq.
122. Maria Taglioni (1833-1891) in "La Gitana," dancer, b. Berlin. By J. Bouvier; lent by the proprietors of the *Dancing Times*.
123. Ella's Musical Union, 1852. By Baugniet; lent by the Royal Academy of Music.
124. The Quartett. Portraits of Professor Joachim, Messrs. Ries, Straus, and Piatti. By Bruck-Lajos; lent by Miss Agnes Zimmermann.
125. Jacob Ludwig Felix Mendelssohn Bartholdy (1809-1847). (a) Engraving, vignette, (b) lithograph after Müller, (c) engraving by H. Adlard, after W. Hensel. Lent by A. Lusk, Esq.
126. Michael William Balfe (1808-1870), composer and vocalist, b. Dublin. By F. Salabert; lent by W. Ganz, Esq.
127. Ferdinand Hiller (1811-1885), composer and pianist, b. Frankfurt. Visited England in 1871. By E. Kühnel; lent by Miss Agnes Zimmermann.
128. Wilhelm Richard Wagner (1813-1883), composer, b. Leipzig. Appeared in London in 1855. Lent by A. Lusk, Esq.
129. Mlle. Fanny Elssler, in "La Tarentule," dancer. By J. Bouvier; lent by the proprietors of the *Dancing Times*.
130. J. L. F. Mendelssohn Bartholdy (1809-1847), and H. C. Schleinitz (1802-1881). Lent by Miss Agnes Zimmermann.
131. Frédéric François Chopin (1809-1849), composer, b. near Warsaw. Appeared in London in 1848. Lent by Andrew Lusk, Esq.
132. Hector Berlioz (1803-1869), composer, b. near Grenoble. Was in England in 1847, 1851, and 1852. By C. Patschke; lent by A. Lusk, Esq.
133. Louis Spohr (1784-1859), composer, b. Brunswick. Visited London in 1820, 1839, and 1852. By G. Engelbach; lent by A. Lusk, Esq.
134. Mlle. Fanny Elssler, in "The Brigand of Terracina," dancer. By Weld Taylor; lent by the proprietors of the *Dancing Times*.
135. Madame Jenny Lind-Goldschmidt (1820-1887). By H. Sagert, after E. Magnus; lent by O. Goldschmidt, Esq.
136. Madame Giulia Grisi (1811-1869), singer, b. Milan. First appeared in London in 1834. By Neyelen; lent by Mrs. Godfrey Pearse.
137. J. L. F. Mendelssohn Bartholdy (1809-1847). By G. Feckert, after E. Magnus; lent by A. Lusk, Esq.
138. J. L. F. Mendelssohn Bartholdy (1809-1847). By Jensen, after Hildebrandt; lent by A. Lusk, Esq.
139. Wilhelm Richard Wagner (1813-1883). By Hanfstaengl, after C. Stocker-Escher; lent by A. Lusk, Esq.
140. Fanny Cerito as "La Vivandière," dancer. By J. Bouvier; lent by the proprietors of the *Dancing Times*.
141. Miss Louisa F. Pyne (Madame Bodda) (1832), vocalist. By Baugniet; lent by Madame Bodda-Pyne.
142. Franz Liszt (1811-1886), pianist and composer. By Mittag, after Krüger; lent by A. Lusk, Esq.
143. Mlle. Marie Guy Stephan in "Une Soirée de Carnaval," dancer. By J. Bouvier; lent by the proprietors of the *Dancing Times*.

144. Ella's Musical Union, 1851. By Baugniet; lent by the Royal Academy of Music.
145. Miss Kate Loder (Lady Thompson) (1826), pianist and composer, b. Bath. By C. Baugniet; lent by Lady Thompson.
146. Robert and Clara Schumann. Lent by A. Lusk, Esq.
147. Nicolò Paganini (1781-1840). A lock of his hair and a piece of a violin string which he used in his last concert are framed with the portrait; lent by Mrs. Holyoake.
148. John William Hobbs (1799-1877), vocalist and composer, b. Henley. Lent by W. H. Cummings, Esq.
149. Mdme. Alwina Valleria (1848), vocalist, b. Baltimore. Lent by the Royal College of Music.
150. Henri Vieuxtemps (1820-1881), violinist, b. Verviers. First appeared in London in 1834. By Baugniet; lent by V. Rubens, Esq.
151. Joseph Joachim (1831). By E. Kühnel; lent by A. Lusk, Esq.
152. William Richard Bexfield (1824-1853), composer, b. Norwich. By Baugniet; lent by W. B. Bexfield, Esq.
153. John Liptrot Hatton (1809-1886), composer, b. Liverpool. By Kniehuber; lent by Miss Hatton.

CARICATURES. Lent by the Proprietors of *Vanity Fair*.

154. Luigi Arditi. By Ape.
155. Dan Godfrey. By Spy.
156. Richard Wagner. By Spy.
157. Pietro Mascagni. By Lib.
158. Charles François Gounod. By T.
159. Sims Reeves. By Spy.
160. F. P. Tosti. By Ape.
161. Corney Grain. By Spy.
162. Professor Sir John Stainer. By Spy.
163. Franz Liszt. By Spy.
164. August Manns. By Spy.
165. Edward Lloyd. By Lib.
166. George Grossmith. By Spy.
167. Sir George Grove. By Spy.
168. Sir Arthur Seymour Sullivan. By Ape.
169. Jean de Reszke. By Spy.
170. Sir Joseph Barnby. By Spy.
171. Pablo Sarasate. By Ape.
172. Eduard Strauss. By E. B. N.
173. Sir Michael Costa.
174. Giuseppe Verdi. By T.
175. Sir Charles Hallé (1819-1895). By J. B. Black; lent by Messrs. Forsyth Brothers.
176. Frederick Gye (1809-1878), operatic manager, b. Finchley. By Baugniet; lent by E. Gye, Esq.
177. William Crotch (1775-1847). By J. Thomson, after W. Derby; lent by the Royal Academy of Music.
178. Philip Cipriani Hambly Potter (1792-1871), pianist and composer, b. London. Principal of the Royal Academy of Music, 1832. By S. Bendixen; lent by the Royal Academy of Music.

179. Charles Lucas (1808-1869), composer and violoncellist, b. Salisbury. Principal of the Royal Academy of Music, 1859. By G. B. Black; lent by the Royal Academy of Music.
180. Sir William Sterndale Bennett (1816-1875). By T. O. Barlow, after Sir J. E. Millais, P.R.A.; lent by the Royal Academy of Music.
181. Giuditta Pasta (1798-1865), vocalist, b. Como. First appeared in London in 1816. Lent by W. H. Cummings, Esq.
- 181A. Edward James Loder (1813-1865), composer, b. Bath. By Hanhart, after Mitchell; lent by W. H. Cummings, Esq.
- 181B. Henry Hugo Pierson (1815-1873). By Lämmel; lent by W. H. Cummings, Esq.

D.—PHOTOGRAPHS.

182. Miss Alice Mary Smith (Mrs. Meadows White) (1839-1884), composer. Lent by his Honour Judge Meadows White.
183. Giuseppe Mario, Marchese di Candia (1810-1883). Lent by Mrs. Godfrey Pearce.
184. Jean Lassalle (1847), vocalist, b. Lyons. First appeared in London in 1879. Jean de Reszke (1852), vocalist, b. Warsaw. First appeared in London in 1874. Edouard de Reszke (1855), vocalist, b. Warsaw. First appeared in London in 1880. Lent by W. Ganz, Esq.
185. Joseph Joachim (1831). By Mrs. Cameron; lent by Miss Agnes Zimmermann.
186. Señora Perca-Nena, Spanish dancer. Lent by the proprietors of the *Dancing Times*.
187. Charles Edward Horsley (1822-1876). Lent by Mrs. A. Whitelegge.
188. Pietro Mascagni (1863), composer, b. Leghorn. Visited London in 1893. Arrigo Boito (1842), composer, b. Padua. Visited London in 1880. Lent by W. Ganz, Esq.
189. Charles Kensington Salaman (1814). By the late Eugene Oudin; lent by C. K. Salaman, Esq.
190. Thomas Wingham (1846-1893), composer, b. London. Lent by E. Kiver, Esq.
191. Francis Edward Bache (1833-1858). Lent by the Misses M. E. and C. Bache.
192. Henry Smart (1813-1879), organist and conductor, b. London. Lent by W. S. Dunkley, Esq.
193. Rosina Wright, dancer. Lent by the proprietors of the *Dancing Times*.
194. Arthur Goring Thomas (1850-1892). Lent by C. I. Thomas, Esq.
195. J. L. F. Mendelssohn-Bartholdy (1809-1847). From Hensel's sketch, taken after death; lent by Professor Sir H. S. Oakeley.
196. William Vincent Wallace (1849-1865). Lent by W. Marston, Esq.
197. Von Joel (), whistler at Evans' supper rooms. Lent by the proprietors of the *Dancing Times*.
198. Walter Bache (1842-1888). Lent by the Misses M. E. and C. Bache.
199. Henry Smart (1813-1879). Photograph on round plate. Lent by Mrs. Henry Joachim.
200. William Smith Rockstro (1823-1895), composer and writer on music, b. North Cheam. By Samuel Butler; lent by J. A. Fuller Maitland, Esq.
201. Madame Arabella Goddard (1838), pianist, b. St. Servais. Lent by Madame Arabella Goddard.

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E.—PROGRAMMES, ETC.

206. Programme, printed on white satin, of Madame Jenny Lind's Concert, July 31, 1848. Lent by Otto Goldschmidt, Esq.
207. Two playbills, Covent Garden, Italian Opera, 1847, 1849. Lent by Mrs. Titford.
208. Playbill, Her Majesty's Theatre, Italian Opera, 1846. Lent by Mrs. Titford.
209. Playbill, Covent Garden, 1845, Jullien's Bal Masqué. Lent by Clifford Harrison, Esq.
210. Sacred Harmonic Society, programme of "The Messiah," 1849, with seal of the Society, and autograph letters from Miss Birch, Miss Dolby, Messrs. Lockey, and H. Phillips. Lent by Mrs. Vinter.
211. Two Concert Programmes: (a) Mrs. Anderson's Concert, May 26, 1848; (b) Madame Goldschmidt-Lind's Farewell Concert, June 30, 1856. Lent by Mrs. Titford.
212. Operatic contracts signed by Sir Michael Costa and G. Ronconi, dated 1854 and 1862. Lent by Ernest Gye, Esq.
213. Playbill of "Faust," English Opera, under the management of W. Harrison. Lent by Clifford Harrison, Esq.
214. Playbill, Theatre Royal, Brighton, September 2, 1839. Benefit of W. Harrison. Lent by Clifford Harrison, Esq.
215. Programme of music performed at the opening of the Exhibition of 1851 in Hyde Park. Lent by Mrs. Vinter.
216. Playbill, Her Majesty's Theatre. Festival performance in honour of the Princess Royal's marriage, January 25, 1858. Lent by Clifford Harrison, Esq.
217. Playbill, Her Majesty's Theatre, Italian Opera, 1847. Lent by Mrs. Titford.
218. Programme, Italian Opera, Covent Garden, 1855. Printed on satin for the use of H.M. the Queen. Lent by R. H. Rowen, Esq.
219. Diploma, awarded Mr. Henry Leslie in commemoration of the success of his choir at the Paris Exhibition, 1878. Lent by Mrs. Leslie.
220. Operatic contracts for Covent Garden, signed by L. Lablache and E. Tamberlick; dated 1852 and 1854. Lent by Ernest Gye, Esq.
221. Operatic contract for Covent Garden, signed by Signor Mario July 30, 1864. Lent by E. Gye, Esq.
222. Six programmes of the Sacred Harmonic Society, 1842-1858. Lent by Mrs. Titford.
223. Playbill, Her Majesty's Theatre, Italian Opera, 1849. Lent by Mrs. Titford.
224. Operatic contract for Covent Garden, signed by Madame Grisi, dated 1861. Lent by Ernest Gye, Esq.
225. Playbill in verse, Theatre Royal, Norwich, about 1840. Lent by Clifford Harrison, Esq.
226. Programme, Sir Julius Benedict's Jubilee Concert, June 7, 1884. Lent by W. A. Baskcomb, Esq.
227. Two playbills, Drury Lane, 1841, German Opera. Lent by Clifford Harrison, Esq.
228. Seven playbills of the Royal English Opera Company, Covent Garden. Lent by E. Clifford Harrison, Esq.
229. Playbill, Olympic Theatre, 1839, under Madame Vestris's management. Lent by Clifford Harrison, Esq.
230. Programmes of Sir Charles Hallé's concerts in Manchester, in three frames. Lent by Forsyth Brothers.

231. Two playbills, Her Majesty's Theatre. Italian Opera, 1847-8. Lent by Mrs. Titford.
- 232.
- 233.
- 234.

F.—BUSTS, MEDALLIONS, ETC.

235. Madame Marie Emma Albani-Gye. Bust by Count Gleichen. Lent by Ernest Gye, Esq.
236. Sir Charles Hallé (1819-1895). Medallion in plaster. By Miss E. Hallé; lent by the artist.
237. Michael William Balfe (1808-1870). Marble medallion. By Malempré; lent by the Royal Irish Academy of Music.
238. Madame Jenny Lind-Goldschmidt. Marble bust (1820-1887). By J. Durham, A.R.A.; lent by Capt. Goldschmidt.
239. Sir Joseph Barnby (1838-1896), conductor and composer, b. York. Principal of the Guildhall School of Music. Plaster bust. By H. Hampton; lent by the artist.
240. Madame Giulia Grisi (1811-1869). Marble bust. By G. F. Fuller; lent by Mrs. Godfrey Pearse.
241. Giuseppe Mario, Marchese di Candia (1810-1883). Marble bust. By G. F. Fuller; lent by Mrs. Godfrey Pearse.
242. Sir Michael Costa (1808-1884). Bronze bust. By E. A. Olivieri; lent by Mrs. Lionel Benson.
- 243.

F.—AUTOGRAPHS.

244. William Michael Balfe (1808-1870). Andante, dated May 28, 1867; lent by the Royal Irish Academy of Music.
245. Jacques Offenbach (1819-1880), composer, b. Cologne. Conducted in England in 1857. Gigue for piano, dated 1874; lent by C. D. Enoch, Esq.
246. Louis Spohr (1784-1859). Letter to L. Schloesser, dated January 21, 1853; lent by A. Schloesser, Esq.
247. Ignaz Moscheles (1794-1870). Letter to L. Schloesser, dated October 8, 1884; lent by A. Schloesser, Esq.
248. Charles François Gounod (1818-1893). Letter to Mr. Ballin, dated February 22, 1876; lent by J. S. Ballin, Esq.
249. Ferdinand Hiller (1811-1885). Letter, dated July 23, 1870; lent by W. H. Cummings, Esq.
250. Louis Spohr (1784-1859). Letter to J. A. Strumpff, dated 1844; lent by the Royal College of Music.
251. Gioacchino Antonio Rossini (1792-1868, composer), b. Pesaro. First visited London in 1823. Letter to Sir Michael Costa, dated November 6, 1856; lent by the Royal College of Music.
252. Wilhelm Richard Wagner (1813-1883). Fragment of "Tristan und Isolde," for pianoforte, dated Paris, June, 1860; lent by A. Schloesser, Esq.
253. William Vincent Wallace (1814-1865). Letter to R. L. Cocks, dated June 21, 1858; lent by A. Schloesser, Esq.
254. Gustave Hippolyte Roger (1815-1879), vocalist, b. Chapelle St. Denis. Appeared in London in 1847. Fragment from Boieldieu's "Dame Blanche"; lent by A. Schloesser, Esq.

255. John Braham (1774-1856), vocalist, b. London. Letter, dated March 31, 1835; lent by O. C. Quekett, Esq.
256. F. F. Chopin (1809-1849). Waltz in A flat, dated December 10, 1842; lent by A. Schloesser, Esq.
257. Christine Nilsson (1843), vocalist, b. Wexis. First appeared in London in 1867. Letter; lent by W. H. Cummings, Esq.
258. Clara Anastasia Novello (1818). Letter to Mr. Cummings, dated 1891 lent by W. H. Cummings, Esq.
259. Hector Berlioz (1803-1869). Concert programme, May 23, 1843, and letter to L. Schloesser, dated February 2, 1856; lent by A. Schloesser, Esq.
260. Wilhelm Richard Wagner (1813-1883). Letter to L. Schloesser, dated July 8, 1852; lent by A. Schloesser, Esq.
261. Elias Parish Alvars (1816-1849), harpist, b. Teignmouth. Four bars of music, dated 1843; lent by A. Schloesser, Esq.
262. Edward Hagerup Grieg (1843), composer, b. Bergen. Visited London in 1888. Fragment of Ballade, Op. 24; lent by A. Schloesser, Esq.
263. Theresa Tietjens (1833-1877), vocalist, b. Hamburg. First appeared in London in 1858. Letter, dated November 12, 1875; lent by A. Schloesser Esq.
264. Giacomo Meyerbeer (1791-1864) Music; lent by A. Schloesser, Esq.
265. Charlotte Helen Sainton Dolby (1821-1885) and Prosper Sainton (1813-1890). Letters to Mr. Cummings; lent by W. H. Cummings, Esq.
266. Clara Schumann (1819-1896). Letter to Miss Agnes Zimmermann, dated February 26, 1888; lent by Miss Agnes Zimmermann.
267. Samuel Lover (1797-1868). Two letters to J. Blockley, dated February 20 and March 14, 1861; lent by J. Blockley, jun., Esq.
268. Madame Annette Essipoff (1850), pianist, b. Russia. Appeared in London in 1875. Letter, dated February 9, 1879; lent by A. Schloesser, Esq.
269. Heinrich Wilhelm Ernst (1814-1865), violinist. First appeared in London in 1844. Music, dated 1842; lent by A. Schloesser, Esq.
270. Giulio Regondi (1822-1872), concertina player, b. Geneva. Settled in London in 1831. Music; lent by A. Schloesser, Esq.
271. Jules Schulhoff (1825), pianist, b. Prague. Appeared in England in 1851. Music; lent by A. Schloesser, Esq.
272. Anton Grigor'evich Rubinstein (1830-1894). Music; lent by A. Schloesser, Esq.
273. John Bernard Sale (1779-1856), composer, b. Windsor. Taught H.M. The Queen music, about 1826. Biographical notes, dated December 28, 1823; lent by W. H. Cummings, Esq.
274. Walter Bache (1842-1888). Memoranda for study, 1872; lent by Misses M. E. and C. Bache.
275. William Beale (1784-1854), composer, b. Landrake. "Invitation to the Feather'd Race," song, dated 1824; lent by W. H. Cummings, Esq.
276. Edward James Loder (1812-1865), composer, b. Bath. Letter, dated January 12, 1843; lent by W. H. Cummings, Esq.
277. John William Hobbs (1799-1877). "The Church," song, dated 1850; lent by W. H. Cummings, Esq.
278. Pauline Viardot-Garcia (1821), vocalist, b. Paris. First appeared in London in 1839. "There be none of beauty's daughters," song, dated 1873; lent by T. W. Taphouse, Esq.
279. Giovanni Battista Rubini (1795-1854), vocalist, b. Romano. First appeared in London in 1831. Letter, dated March 3, 1818; lent by W. H. Cummings, Esq.

280. Charles Edward Horn (1786-1849). Letter, dated August 21, 1835; lent by W. H. Cummings, Esq.
281. Henryk Wieniawski (1835-1880), violinist, b. Lublin. First appeared in London about 1850. Music; lent by A. Schloesser, Esq.
282. Sir Michael Costa (1808-1884). Letter, dated May 5, 1835; lent by O. C. Quekett, Esq.
283. Franz Liszt (1811-1886). Prélude omnitonique for piano; lent by A. Schloesser, Esq.
284. Hans Guido von Bülow (1830-1894), pianist and conductor, b. Dresden. Appeared in England in 1878. Letter to Miss Agnes Zimmermann, dated April 27, 1875; lent by Miss Agnes Zimmermann.
285. Henri Vieuxtemps (1820-1881), violinist, b. Verviers. First appeared in London in 1834. Letter to Mr. Rubens, dated April 1, 1870; lent by V. Rubens, Esq.
286. L. G. A. Jullien (1812-1860), conductor, b. Sisterton. First conducted in London in 1838. Agreement with orchestra, dated October 12, 1842; lent by W. H. Cummings, Esq.
287. Ebenezer Prout (1835). "The Red Cross Knight," cantata. First performed at Huddersfield in 1887. Full score; lent by Professor Prout.
288. Manuel Garcia (1805), teacher of singing, b. Madrid; settled in London in 1850. Fragment of Cavatina from Rossini's "Tancredi," showing the "floriture" added by Mr. Garcia in the style of the period. Lent by M. Garcia, Esq.
289. Sir Julius Benedict (1804-1885). "Comrades," song, with orchestral accompaniment, full score; lent by W. H. Cummings, Esq.
290. William Hayman Cummings (1835), composer and vocalist, b. Sidbury. Principal of Guildhall School of Music, 1896. "The Fairy Ring," cantata, full score; lent by W. H. Cummings, Esq.
291. Alice Mary Smith (Mrs. Meadows White) (1839-1884). Ode to the North-East Wind, full score; lent by his Honour Judge Meadows White.
292. Francis Edward Bache (1833-1858). Bon Matin, for pianoforte, dated 1856; lent by Misses M. E. and C. Bache.
293. John Sims Reeves (1822). Letter to W. Blockley, dated March 14, 1861; lent by W. Blockley, jun., Esq.
294. Sir Robert Prescott Stewart (1825-1894). Letter to Mr. Cummings, dated September 28, 1872; lent by W. H. Cummings, Esq.
295. Ignaz Moscheles, 1794-1870. "Die Zigeunerin," song; lent by T. W. Taphouse, Esq.
296. Rev. Sir F. A. Gore Ouseley (1825-1889). "In Jewry is God known," anthem lent by the Rev. the Warden, St. Michael's College, Tenbury.
297. Sir Herbert Stanley Oakeley (1830), composer to Her Majesty in Scotland. Troubadour Song, dated 1849; lent by T. W. Taphouse, Esq.
298. Henry Smart (1813-1879). "Paquita," song, with orchestral accompaniment, dated 1864; lent by W. H. Cummings, Esq.
299. Alberto Randegger (1832), composer and conductor, b. Trieste. Full score of "Fridolin," cantata, produced at Birmingham, 1873; lent by A. Randegger, Esq.
300. John Francis Barnett (1837). "The Ancient Mariner," cantata, full score, dated 1867; lent by the composer.
301. J. Edward Gorman (1862). "Valse Gracieuse," from Suite in D minor, full score; lent by the composer.
302. Charles Kensington Salaman (1814). "I arise from dreams of thee," song. Revised version, 1879; lent by the composer

303. John Barnett (1802-1890). "My soldier wears a tartan plaid," song; lent by Mrs. Vinter.
- 303.* John Liptrot Hatton (1809-1886). "Come back, Annie," song; lent by Miss Hatton.
304. Daniel François Esprit Auber (1782-1871), composer, b. Paris. First appeared in London in 1802. March, composed for the opening of the Exhibition, 1862, full score; lent by the Royal College of Music.
305. Frederic Clay (1840-1889), composer, b. Paris. "The Sands of Dee," song; lent by T. W. Taphouse, Esq.
306. William Smith Rockstro (1823-1895). First violin part of Symphony in E flat; lent by J. A. Fuller Maitland, Esq.
307. J. L. F. Mendelssohn Bartholdy (1809-1847). Pianoforte score of "Elijah"; lent by Mrs. Benecke.
308. Charles Hubert Hastings Parry (1848). "De Profundis," for 8 part chorus; soli and orchestra, full score; lent by the composer.
309. J. L. F. Mendelssohn-Bartholdy (1809-1847). Letter to William Bartholomew, dated July 3, 1846, relating to the English translation of "Elijah"; lent by F. G. Edwards, Esq.
310. Charles Villiers Stanford (1852). "The Revenge," full score, with signature of Lord Tennyson; and a document signed by Robert Cecil, first Earl of Salisbury, Lord Howard of Effingham, and other Elizabethan statesmen; lent by Professor Stanford.
311. Sir John Goss (1800-1880), composer and organist, b. Fareham. "O Praise the Lord of Heaven," anthem, dated 1868; lent by W. H. Cummings, Esq.
312. Thomas Tallis. Motet for 40 voices, edited by A. H. Mann. Performed by the Madrigal Society in 1836 and 1890, with facsimiles of the autographs of the performers; lent by the Madrigal Society.
313. John Field (1782-1837), b. Dublin. Nocturne in F; lent by W. H. Cummings, Esq.
314. Sir Arthur Seymour Sullivan (1842), composer, b. London. First sketches for "The Mikado." Lent by the composer.
315. Robert Lucas de Pearsall (1795-1856), "List, Lady." Six-part madrigal, dated 1847; lent by the Dowager Countess of Harrington and Mrs. Swinerton Hughes.
316. Johann Baptist Cramer (1771-1858). New practical school for the pianoforte; lent by W. H. Cummings, Esq.
317. Henry Hugo Pierson (1815-1873). Roman dirge, "Salve Eternum," for chorus and orchestra, Op. 32. Full score, dated 1850; lent by the Royal College of Music.
318. George Alexander Lee (1802-1851), composer, b. London. "I cannot marry Kraut." Orchestral accompaniment to the song, with a letter to Mrs. Hamby, dated December 27, 1828; lent by W. H. Cummings, Esq.
319. Robert Lucas de Pearsall (1795-1856). "Ich stand im All," song, with organ accompaniment, dated 1847; lent by the Dowager Countess of Harrington and Mrs. Swinerton Hughes.
320. Arthur Somervell (1863). Full score of "Helen of Kirkconnel," orchestral ballad; lent by A. Somervell, Esq.
321. Edward Francis Fitzwilliam, composer, b. Deal (1824-1857). Mass in A, full score, dated 1845; lent by W. Gandy, Esq.
322. Sir Henry Rowley Bishop (1786-1855). Pas de deux for orchestra, full score, dated 1816; lent by T. W. Taphouse, Esq.
323. Sigismund Neukomm (1778-1858), composer, b. Salzburg. First visited England in 1829. "Make Haste, O God," for contralto, &c.; lent by W. H. Cummings, Esq.

324. Charles François Gounod (1818-1893). "The Redemption," vocal score, with autographs of the composer and performers at the first performance, Birmingham, 1882; lent by W. H. Cummings, Esq.
325. Louis Spohr (1784-1859). Chorale, dated July, 1847; lent by W. H. Cummings, Esq.
326. John Lodge Ellerton (1807-1873), composer, b. Chester. Trio in E flat, dated 1845; lent by the Royal College of Music.
327. Charles Neate (1784-1877), composer, b. London. Symphony in E flat, full score, dated 1814; lent by the Royal College of Music.
328. John Barnett (1802-1890). "The Mountain Sylph," full score; lent by Mrs. Barnett.
329. Arthur Goring Thomas (1850-1892). "The Swan and the Skylark," cantata, pianoforte score, with $3\frac{1}{2}$ pages of the full score, all that was completed by the composer; lent by W. Barclay Squire, Esq.
330. Vincent Novello (1781-1861). Nine chants, dated 1844; lent by T. W. Taphouse, Esq.
331. Sir George Job Elvey (1816-1893). Cantata, composed for Her Majesty's birthday, 1850, full score; lent by Lady Elvey.
332. Thomas Attwood (1765-1838). Introduction to the Coronation Anthem, dated August, 1831; lent by W. H. Cummings, Esq.
333. John Farmer (1836). "Many Years Ago," a song for old Harrovians, dated 1897; lent by the composer.
334. William Crotch (1775-1847). "The Lord is King," anthem, full score, dated April, 1838; lent by W. H. Cummings, Esq.
335. P. Cipriani H. Potter (1792-1871). Symphony in G minor, arranged as a pianoforte duet; lent by Walter Macfarren, Esq.
336. Charles Lucas (1808-1869). Three symphonies, dated 1826-1834, full scores; lent by Stanley Lucas, Esq.
337. Sir William Sterndale Bennett (1816-1875). Caprice, Op. 22, for pianoforte and orchestra, full score; lent by the Royal Academy of Music.
338. Sir William Sterndale Bennett (1816-1875). "The Wood Nymphs," overture, full score, dated Leipzig, 1838; lent by Mrs. Rupert Owen.
339. Sir George Alexander Macfarren (1813-1887). "May Day," cantata, full score, dated 1856; lent by the Royal Academy of Music.
340. Sir Alexander Campbell Mackenzie (1847). "The Rose of Sharon," oratorio, full score; lent by the Royal Academy of Music.
341. Robert Nicholas Charles Bochsa (1789-1856), composer and harpist, b. Montmédy. Came to London in 1817. Fantasia for harp on Bishop's "Cortez"; lent by the Royal College of Music.
342. Adolph F. Hesse (1809-1863), organist and composer, b. Breslau. Played in London in 1851. Andante from a symphony; lent by W. H. Cummings, Esq.
343. Sir William George Cusins (1833-1893), composer, b. London. Master of Her Majesty's music, 1870. "The Eyes of the Lord," air from "Gideon," full score; lent by W. H. Cummings, Esq.
344. Frederick Corder (1852), composer, b. Hackney. "Philomel," a musical satire, dated 1879, full score; lent by the composer.
345. William Crotch (1775-1847). Eleven lectures on music, delivered in 1808; lent by J. Blockley, jun., Esq.
346. Bernhard Molique (1803-1869), composer, b. Nürnberg. Lived in London, 1849-1866. "Flying Leaves," for flute and piano; lent by W. H. Cummings, Esq.
347. Clara Schumann (1819-1896). Letter, dated May 8, 1890; lent by Mrs. Vernon Mellor.

348. Giacomo Meyerbeer (1791-1864). Letter to Madame Lind-Goldschmidt, dated 1845; lent by Otto Goldschmidt, Esq.
349. Wilhelm Richard Wagner (1813-1883). Letter to A. Roeckel, dated August 24, 1851; lent by J. L. Roeckel, Esq.
350. J. L. F. Mendelssohn Bartholdy (1809-1847). Wedding March from music to "A Midsummer Night's Dream," pianoforte transcription; lent by W. H. Cummings, Esq.
351. Madame Jenny Lind-Goldschmidt (1820-1887). Vocal Exercises, the last line illustrating Madame Goldschmidt's method of teaching the shake; lent by Otto Goldschmidt, Esq.
352. J. L. F. Mendelssohn Bartholdy (1809-1847). Two letters to Madame Lind-Goldschmidt, dated September 23 and October 31, 1846; lent by O. Goldschmidt, Esq.
353. H.R.H. Princess Christian of Schleswig-Holstein. Unpublished Thema by Robert Schumann, in the handwriting of Her Royal Highness; lent by H.R.H. Princess Christian.
354. J. L. F. Mendelssohn Bartholdy (1809-1847). "Paulus," full score, with inscriptions by the composer and H.R.H. the Prince Consort; lent by the Royal College of Music
355. Charles François Gounod (1818-1893). Letter to Mr. Ballin, dated February 23, 1876; lent by J. S. Ballin, Esq.
356. Frédéric François Chopin (1809-1849). Fugue in A minor and part of the notes to the "Méthode des Méthodes"; lent by Mlle. Janotha.
357. H.R.H. Princess Beatrice (Princess Henry of Battenberg). Two Kyries for four voices, dated 1881 and 1887; lent by H.R.H. Princess Beatrice.
358. Madame Jenny Lind-Goldschmidt (1820-1887). Letter to Lady Smart, dated May 30, 1860; lent by Mrs. Vernon Mellor.
359. Henry Brinley Richards (1817-1885), composer, b. Carmarthen. "God Bless the Prince of Wales," poetry by G. Linley; lent by Mrs. Brinley Richards.
360. Thomas Attwood (1765-1838). Exercises, corrected by W. A. Mozart; lent by Professor Bridge.
361. Gioacchino Antonio Rossini (1792-1862). Sketch for the piano; lent by Mrs. Brinley Richards.
362. Sir Arthur Seymour Sullivan (1842). "The Mikado," full score; lent by Sir A. S. Sullivan.
363. Sigismund Thalberg (1812-1871), pianist and composer, b. Geneva. First appeared in London in 1830. Andante for the piano; lent by Mrs. F. Moscheles.
364. Edward Taylor (1784-1863), composer and Gresham Professor, b. Norwich. Ode for the opening of Gresham College, 1843; lent by the Royal College of Music.
365. James William Davison (1813-1885), composer and critic, b. London. Overture to "Fortunatus," full score, dated 1834; lent by J. A. Fuller Maitland, Esq.
366. Henry Robert Gadsby (1842). "The Lord of the Isles," cantata, full score; lent by the composer.
367. John Pyke Hullah (1812-1884). "Autumn Leaves," song, with orchestral accompaniment, full score; lent by W. H. Cummings, Esq.
368. William Richard Bexfield (1824-1853). "Israel Restored," oratorio, full score; lent by W. B. Bexfield, Esq.
369. Jacques Blumenthal (1829), composer and pianist. Settled in London in 1848. A Twilight Song, dated 1863; lent by W. H. Cummings, Esq.

370. Sir Henry Rowley Bishop (1786-1855). Songs, &c., with orchestral accompaniments arranged for Her Majesty's Concerts of Ancient Music, 1844 lent by the Royal College of Music.
371. Sir Michael Costa (1808-1884). "Egbert and Ethelberga." Serenata for the marriage of H.R.H. the Prince of Wales with H.R.H. the Princess Alexandra of Denmark; lent by the Royal College of Music.
372. Hamish MacCunn (1868). "Lord Ullin's Daughter," ballad for chorus and orchestra, full score, dated 1887; lent by the composer.
373. Robert Lucas de Pearsall (1795-1856). Requiem for four voices, brass instruments, double-bass, and organ, full score; lent by the Dowager Countess of Harrington and Mrs. Swinerton Hughes.
374. Frederic Hyman Cowen (1852). "Ruth," a dramatic oratorio, full score, dated 1887; lent by the composer.
375. John Frederic Bridge (1844). Overture, "Morte d'Arthur," full score, dated 1885; lent by the composer.
- 376.
- 377.
- 378.

G.—PRINTED MUSIC, MISCELLANEOUS, ETC.

379. H.R.H. the Prince Consort (1819-1861). "Invocazione all'Armonia," "We praise Thee, O God," and "Te Deum"; lent by Otto Goldschmidt, Esq.
380. Ivory conductor's bâton, presented in 1878 by Princess Christian of Schleswig-Holstein to Mr. Otto Goldschmidt (first conductor of the Bach Choir), and signed by Her Royal Highness; lent by O. Goldschmidt, Esq.
381. Gold medal, won by Mr. Henry Leslie's choir at the Paris Exhibition, 1887; lent by Mrs. Leslie.
382. Wooden fan, on the sticks of which are written musical quotations, signed by Brahms, Rubinstein, Madame Schumann, L. Straus, Stockhausen, Lady Hallé, Sir Charles Hallé, Piatti, and Joachim. On the reverse side are paintings by celebrated artists. Lent by Miss Agnes Zimmermann.
383. Prize medals of the Madrigal Society; lent by the Madrigal Society.
384. Folding music stand, painted with arabesques by F. Mendelssohn Bartholdy; lent by Mrs. Felix Moscheles.
385. Sèvres china vase, won by Mr. Henry Leslie's choir at the Paris Exhibition, 1878; lent by Mrs. Henry Leslie.
386. Costume worn by Signor Mario in Meyerbeer's "Les Huguenots"; lent by Mrs. Godfrey Pearse.
387. Costume worn by Signor Mario in Donizetti's "La Favorita"; lent by Mrs. Godfrey Pearse.

MUSICAL EDUCATION.

At the period when Her Gracious Majesty began to reign the advantages of musical education were not recognised, and it had no place in the national training. It is true that the Royal Academy of Music, intended exclusively for professional musicians, had been established in 1822, but when the Queen came to the throne the number of students at that institution was very limited, although they were quite sufficient to meet the requirements of the public. In 1825 there were only 100 students, and the affairs of the Academy were so bad financially that it was nearly decided to abandon the enterprise altogether. In 1834 a sum of £2,250, part of the proceeds of a great festival in Westminster Abbey, was handed over to the authorities, and the Academy was enabled to continue its work.

The only other musical training then obtainable in this country was that of the cathedral choirs, and even in some of these the authorities had so disregarded their solemn trust that the musical establishments had become a byword and a reproach. A considerable number of the musicians who have made their mark during the Queen's reign were trained in the choirs of St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal.

In the national, parochial, and village schools music was not taught at all, and the children learned by ear the dozen or so of hymn tunes necessary for the service of the Church. As early as 1835 Lord Brougham had made great efforts in the cause of education generally, and had pleaded that the simple elements of vocal music should be taught in the National Schools, but he met with very little sympathy or encouragement. Joseph Mainzer, an able and enthusiastic teacher of vocal music in classes, having had much success in Paris, came to London in 1839, and accomplished much excellent work in spreading a taste for vocal music. He was succeeded by John Hullah, who, having the advantage of the countenance and assistance of the Government, became very popular as a teacher of singing classes in schools and at literary institutions. After Hullah came Curwen, who adopted and developed a system which was extensively advocated by Miss

Glover, and which has since been widely adopted. To-day music is taught in every school in the land, with more or less accuracy of method, and with corresponding success.

The education of the professional musician at the commencement of the Queen's reign, even when acquired at the Royal Academy of Music, was not attended with encouraging facilities. Of text-books there were only two, and these were dry and difficult of comprehension; indeed, it is a wonder how the musical youth of the early years of the reign could have found pleasure or profit in the bulky tomes of Albrechtsberger and Cherubini. At the present day every musical study has its abundant, and generally excellent, literature, one of the main features of the modern manuals being the simplicity and practicability of the precepts contained therein.

In 1876 the "National Training School for Music" was opened, with eighty-two pupils. This eventually became, in 1883, the Royal College of Music, and obtained a Royal Charter. This institution affords instruction to a large number of students, and is fortunate in possessing a magnificent building and nearly sixty free scholarships. There is also the Guildhall School of Music, established by the Corporation of the City of London in 1880, which now gives musical education to nearly 4,000 students, and is a powerful machine for the dissemination of the knowledge and love of music. This institution is housed in a fine building, specially erected on the Victoria Embankment, and operations have already commenced to add a new wing, which will give the additional advantages of a fine concert hall and twenty-seven new class rooms, affording full facilities for the complete instruction of amateur and professional students. When the Queen began her reign, there did not exist a single music school in the provinces; now there are many, one of the most flourishing being at Manchester.

MUSICAL EDUCATION CATALOGUE.

1. View of the London College of Music; and beneath a shield containing specimens of gold and silver medals, to be competed for, in commemoration of Her Majesty's Diamond Jubilee. Lent by the London College of Music.
2. Portrait of Joseph Robinson, Esq. Lent by the Royal Irish Academy of Music, Dublin.
3. The Hampstead Conservatoire, Swiss Cottage. Lent by the Secretary of the Hampstead Conservatoire.
4. Coloured photo of the Music Class Room, University of Edinburgh. Lent by Sir Herbert Oakeley.
5. A Rehearsal at the Royal Irish Academy of Music, Dublin. Lent by the Royal Irish Academy of Music, Dublin.
6. Portrait of Charles P. Smith, First Secretary, Guildhall School of Music. Lent by W. H. Cummings, Esq.
7. The Guildhall School of Music: sketch elevation of proposed extension. Lent by W. H. Cummings, Esq.
8. The Guildhall School of Music. Sir Horace Jones, architect, 1886. Lent by W. H. Cummings, Esq.
9. Portrait of Hilton Carter, Esq., Secretary, Guildhall School of Music. Lent by W. H. Cummings, Esq.
10. Portrait of Weist Hill (1829-1891), First Principal of the Guildhall School of Music. Lent by W. H. Cummings, Esq.
11. Portrait of William H. Cummings, Principal, Guildhall School of Music. Lent by W. H. Cummings, Esq.
12. Portrait of Sir Joseph Baraby (1833-1893), Second Principal of the Guildhall School of Music. Lent by W. H. Cummings, Esq.
13. Portrait of Pearse Harrison, Esq., Chairman of the Music Committee of the Guildhall School of Music. Lent by W. H. Cummings, Esq.
14. Original Premises of the Guildhall School of Music. Lent by W. H. Cummings, Esq.
15. Portrait of Mrs. C. P. Smith, Lady Superintendent, Guildhall School of Music. Lent by W. H. Cummings, Esq.
16. The Queen's Hall Orchestra. Lent by Robert Newman, Esq.
17. Promenade Concert on a Wagner Night at the Queen's Hall. Lent by Robert Newman, Esq.
18. Portrait of Chevalier Alberto Randegger. Lent by Mrs. Alberto Randegger.
19. Portrait of Sir Arthur Sullivan (historical). Lent by the Royal Irish Academy.
20. Portrait of Signor Mascagni (historical). Lent by Messrs. Ascherberg.

MUSICAL PUBLICATIONS COMMITTEE.

ROBERT M. COCKS, Esq.

E. ENOCH, Esq.

A. H. LYTTLETON, Esq.

MUSICAL PUBLICATIONS.

THIS section is unique of its kind, and contains a splendid collection of mementos of the leading lights of the "divine art" who have flourished during Her Majesty's reign, and who are either of British birth or have been intimately associated with England and with those musical works which have for sixty years held the heart of our music-loving English people.

Here will be found printed copies of great and well known compositions, some of them being the finest examples of music-printing the world can produce, accompanied in many cases by the manuscripts of the works themselves, in the actual handwriting of the composers, with a great number of autograph letters, portraits, &c., all of which are of especial interest and charm. Thus, amongst other precious relics of the great dead, will be found the contract entered into by Mendelssohn with the firm of Novello & Co. as to the English rights of the Oratorio "St. Paul"; the manuscript of Gounod's colossal "Mors et Vita," on the title-page of which, in the composer's hand, is the touching record, "The Work of my Life"; while amongst others there are mementos in the handwriting of the Abbé Liszt, the phenomenal pianist; of Wagner, the composer of the immortal "Tristan und Isolde," "Tannhäuser," &c.; Rubinstein, the great Russian pianist, whose playing has delighted thousands who will read these lines; Balfe, whose "Bohemian Girl" still charms English opera-goers; Wallace, the composer of the evergreen "Maritana"; and last, but by no means least, Arthur Sullivan, who holds his own with his great predecessors, and of whom England is so justly proud. Beside these there are autographs and printed copies of works by a large number of English composers whose names are household words wherever music is known.

The music publications section is, in fact, such a collection of musical mementos of Victoria's glorious reign as has never before

been possible. Nor would it have been possible now but for the co-operation of such famous publishing houses as Novello, Cocks, Boosey, Cramer, Augener, Ashdown, Ascherberg, Forsyth, Patey & Willis, Schott, Morley, Weekes, and Williams, who have all generously and unstintingly lent their priceless treasures, from which the Music Publications Committee have made a most careful selection with a view to completely illustrating the progress made during the sixty years. That committee consists of Mr. A. H. Littleton, of the firm of Novello, Ewer & Co.; Mr. Robert M. Cocks, of Robert Cocks & Co.; and Mr. E. Enoch, of Messrs. Enoch & Sons. These gentlemen, in carrying out their voluntary labour of love, have liberally given their time and their talents, as well as that cultured experience which only comes to men who have spent their lives in selecting and giving to the world all that is "of good report" in the realm of music. The result is a gathering the extent of which exceeds everything before attempted, the value of which is beyond all price, and the surpassing interest of which is without parallel.

MUSICAL PUBLICATIONS CATALOGUE.

CASE No. 1.—Contents lent by Messrs. ENOCH & SONS.

Tosti, Paolo. Portrait, printed copy, 50 solfeggi; manuscript and printed copy, song, "May Time."

Moszkowski, M. Autograph letter, and printed copy "Près du Berceau," pianoforte piece.

Rodney, Paul. Manuscript and printed copy, song, "Alone on the Raft."

Marchesi, Mathilde. Autograph letter and printed copy, "Vocal Method."

Roeckel, J. L. Portrait, manuscript, and printed copy, song, "A Bird in Hand."

Benedict, Sir Julius. Manuscript score and printed copy, "Overture to 'The Tempest.'"

Clay, Frederic. Manuscript and printed copy, song, "But one golden hour."

Wellings, Melton. Manuscript and printed copy, song, "Some Day."

Oudin, Eugene. Manuscript and printed copy, song, "Zelina."

Sainton-Dolby, Madame. Manuscript and printed copy, song, "The life that might have been."

Chaminade, C. Portrait, manuscript, and printed copy, song, "The Silver Ring."

Bevan, Frederick. Manuscript and printed copy, song, "The Admiral's Broom."

Gaune, Louis. Portrait, manuscript, and printed copy, "La Czarine," piano.

Cowen, F. H. Manuscript and printed copy, song, "Tears."

Blumenthal, J. Manuscript and printed copy, song, "O Maiden Mine."

- Lehmann, Liza.** Manuscript and printed copy, song, "Mirage."
Royle, T. Popplewell. Manuscript and printed copy, "Toreador Waltz."
Lohr, F. N. Manuscript and printed copy, song, "Paradise Square."
Lane, Gerald. Manuscript and printed copy, song, "Life's Lullaby."
Gatty, Alfred Scott. Manuscript and printed copy, song, "All for Her."

CASE No. 2.—Contents lent by Messrs. ROBERT COCKS & Co.

- Czerny, Carl.** Two autograph letters, two manuscripts, and a printed copy, "School of Practical Composition"; also printed copy, "March composed for the Coronation of Her Majesty Queen Victoria."
Rimbault, E. F. Printed copy, with illustration, "The Pianoforte, its Origin, Progress, and Construction."
Hopkins, E. J., and Rimbault, E. F. Printed copy, "The Organ, its History and Construction."
Leybach, J. Autograph letter and printed copy, "Thème Allemand."
Rosellen, H. Autograph letter and printed copy, "Rêverie in G."
Schuloff, J. Autograph letter and printed copy, "Carnival de Venise."
Dreyschock, A. Autograph letter and printed copy, "Bluette, Nocturne."
West, G. F. Portrait and printed copy, "Polish Dance."
Abt, Franz. Portrait, autograph letter, manuscript, and printed copy, "Kathleen Aroon."
Lindsay, Miss (Mrs J. W. Bliss). Portrait, manuscript, and printed copies, "Tired," "When sparrows build," "The Bridge," with portraits of Jean Ingelow and Longfellow.
Wrighton, W. T. Portrait and printed copy, "Thy Voice is Near."
Pinsuti, Ciro. Portrait, manuscript, and printed copy, "Don't Forget Me."
Richards, Brinley. Portrait and printed copy, "God Bless the Prince of Wales."
Hatton, J. L. Manuscript and printed copy, "The Gallant Tars of England."
Corder, F. Portrait and printed copy, "The Orchestra, and How to Write for it."
Hamilton. Printed copy, "Pianoforte Tutor," with autograph letter of Charles Czerny, editor of the earlier editions.
Dubourg, George. Printed copy, "The Violin."
Glen, Annie. Portrait and printed copy, "How to Accompany."
Holland, Edwin. Portrait and printed copy, "Voice Production."
Bishop, Sir H. R., composer of "Home, Sweet Home." Autograph signature.
Thorp, G. E., and Nicholl, W. Portraits and printed copies, "The Natural Use of the Voice," and "Lessons on Breathing and Breath Control."
Marx, Dr. A. B. Autograph letter and printed copy, "The Universal School of Music."
Peiniger, Otto. Portrait and printed copy, "A Violin Method."
Kalkbrenner, F. Portrait, autograph letter, and printed copy, "Treatise on Harmony."
Spohr, Dr. Louis. Portrait, autograph letter and printed copy, "Violin School."
Macfarren, Walter. Portrait and printed copy, "Pianoforte Method."
Schumann, R. Autograph letter and printed copy, "Arabeske."

- Strauss, Johann.** Autograph letter and printed copy, "Annen Polka."
- Wallace, W. Vincent.** Autograph letter, manuscript, and printed copy, "Robin Adair."
- Heller, Stephen.** Autograph letter and printed copy, "Tarentelle."
- CASE No. 3.**—Contents lent by Messrs. NOVELLO, EWER & Co.
- Liszt, Franz.** Two autograph letters, cast of hand, taken during his visit to London in 1886, and printed copy of "St. Elizabeth."
- Mendelssohn, Bartholdy F.** Assignment and printed copy of St. Paul; assignment for Books I. and III. of the celebrated "Lieder ohne Worte," &c., with an original printed copy signed "I. M. for M. B" (Ignace Moscheles for Mendelssohn Bartholdy); autograph title-page and printed copy, "Antigone"; assignment and printed copy, "Lobgesang" (Hymn of Praise).
- Musical Times.** First number, Jubilee number, and number for May, 1897.
- Barnby, Sir Joseph.** Manuscript score and printed copy, "Rebekah."
- Goss, Sir John.** Autograph letter and printed copies, "Te Deum" and "The Lord is my strength."
- Herkomer, Hubert.** Printed copies, "Six Violin Pieces," with illustrations; "An Idyll," with illustrations.
- Day, C. R.** Printed copy and original drawing, by W. Gibb, "Musical Instruments of Southern India."
- Dvorak, A.** Two autograph letters, manuscript, and printed copy, "A Patriotic Hymn."
- Gade, N. W.** Autograph letter and printed copy, "The Crusaders."
- Littleton, H.** Portrait.
- Novello, J. A.** Portrait.
- Novello, Vincent.** Portrait and printed copy, "A Short History of Cheap Music."
- Gounod, C.** Assignment and printed copy, "Mors et Vita"; manuscript score and printed copy, "There is a green hill far away."
- Bridge, Dr. J. F.** Manuscript and printed copy, "The Flag of England."
- Parry, Dr. C. H. H.** Manuscript and printed copy, "Judith."
- Stainer, Dr. J.** Manuscript and printed copy, "The Daughter of Jairus."
- Cowen, F. H.** Manuscript and printed copy, "Four English dances in the olden style."
- Sullivan, Sir Arthur.** Manuscript and printed copy, "In Memoriam."
- Mackenzie, Sir A. C.** Manuscript and printed copy, "Colomba."
- CASE No. 4.**—Contents lent by Messrs. SCHOTT & Co., E. ASHDOWN, LTD., Mr. J WILLIAMS, Messrs. ROBERT COCKS & Co.
- Lent by SCHOTT & Co.*
- Liszt, F.** Manuscript and printed copy, "Aux Cyprès de la Ville d'Este."
- Wagner, Richard.** Manuscript and printed copy, "Stehe Still" ("Stand Still").
- Rubinstein, A.** Manuscript and printed copy, "Gavotte."
- Lent by EDWIN ASHDOWN, LTD.*
- Ganz, W.** Autograph letter, manuscript, and printed copy, "Octave Exercises."
- Heller, Stephen.** Two manuscripts and autograph letter, "Studies, Op. 16, 47."
- Smith, Sydney.** Autograph letter, manuscript, and printed copy, "Robert le Diable."
- Kuhe, W.** Autograph letter, manuscript, and printed copy, "Anna Bolena."

Lent by Mr. J. WILLIAMS.

- Chaminade, C.** Manuscript and printed copy, "Villanelle."
Hatton, J. L. Manuscript page, "Hints on Singing," unpublished.
Godard, Benjamin. Manuscript and printed copy, "Old World Ballet."
Cellier, Alfred. Manuscript and printed copy, "Charity begins at home."
Thomas, A. Goring. Manuscript and printed copy, "Suite de Ballet."
Sullivan, Sir Arthur. Manuscript original sketches for "Cox and Box."

Lent by ROBERT COCKS & Co.

- Stern, Leo.** Portrait, manuscript, and printed copy, "Gavotte Ancienne."
Kullak, T. Autograph letter and printed copy, "Perles d'Ecume."
Kucken, F. Autograph letter, manuscript, and printed copy, "The Young Recruit."
Thome, Francis. Portrait and printed copy, "Minuetto."
Schloesser, Ad. Portrait and printed copy, "Scale and Arpeggio Tutor."
Vincent, G. F. Portrait and printed copy, "Jedediah the Scarecrow," humorous operetta.

CASE No. 5.—Contents lent by Messrs. ASCHERBERG & Co.

- Smart, H.** Manuscript, "The fairy flower of Spring" (unpublished).
Slaughter, W. Manuscript, "Castles in the Air."
Lambelet, N. Manuscript, "La Vie."
Lutz, Meyer. Manuscripts and printed copies, "Johnny Jones and his Sister Sue," "Pas de Quatre."
Hervey, Arthur. Manuscript and printed copy, "Hope."
Solomon, Edward. Manuscript and printed copy, "Don't Know."
Bevan, Frederick. Manuscript and printed copy, "The Drummer Boy."
Bucalossi, P. Manuscript and printed copy, "Love's Noon Day."
Cobb, Gerard F. Manuscript and printed copy, "The Storm Queen."
Smith, Sydney. Manuscript and printed copy, "Arlequin et Colombine."
Behrend, A. H. Manuscript and printed copy, "Man and Wife."
Roeckel, J. L. Manuscript and printed copy, "Gladness or Sadness."
Leoni, Franco. Manuscript and printed copy, "Laugh, little stream."
Mascagai, Pietro. Manuscript alterations and printed copy, "Preghiera."
Cowen, F. H. Manuscript and printed copy, "Where shadows are not."
Leoncavallo, R. Manuscript and printed copy, "Declaration," "To-night and To-morrow."

CASE No. 6.—Contents lent by Messrs. FORSYTH BROTHERS.

- Heller, Stephen.** Manuscripts and printed copies, "Voyage autour de ma chambre," "No. 1 of Six Valses," "No. 1. Un cahier de Valses," "First and Second Sonatinas."
Smith, Sydney. Manuscripts and printed copies, "Nordisa" (F. Corder), "Au Cirque," "Chanson de Noël," "Minuet."
Lohr, F. N. Manuscripts and printed copies, "England's Sons," "Fairy Music."
Pauer, Ernst Manuscript and printed copy, "Album for the Young."
Hecht, Ed. Manuscripts and printed copies, "Prelude," "Courante."

- Halle, Chas.** Manuscripts and printed copy, "Daily Exercises preparatory to Schubert's 12 Ländler," "Daily Exercises preparatory to Gluck's Tambourin," and printed copy with fingering in Charles Hallé's writing.
- Corder, F.** Manuscript score and printed copy, "The Sword of Argantyr."
- Macirone, Clara Ange'la.** Manuscript and printed copy, "Suite de Pièces."
- Stanislaus, F.** "The Lancashire Witches," and Libretto by R. T. Gunton. Printed copies with manuscript title and page.
- Hiller, Ferdinand.** Manuscript and printed copy, "Prince Parrot."

CASE No. 7 (on wall).—Contents lent by Messrs. ROBERT COCKS & Co.

- Bonser, A. H.** Portrait and printed copy, "Twilight Fancies."
- Leoni, Franco.** Portrait, manuscript, and printed copy, "Stars"; printed copy, "Vanity Fair," No. 1 of Four Vocal Duets, with portrait of the author, Mark Ambient.
- Palliser, Sybil.** Manuscript and printed copy, "I wonder."
- Mattei, Tito.** Manuscript and printed copy, "To be my love."
- Palmieri, B.** Portrait and printed copy, "Prière."
- Hedgcock, Walter W.** Portrait and printed copy, "The Mousmee."
- Moore, Graham P.** Portrait and printed copy, "Archaic Dances."
- Allison, Frances.** Portrait, manuscript, and printed copy, "King and Slave," with portrait of the authoress, Adelaide Procter. Printed copy of "A Song of the Four Seasons," with portrait of the author, Austin Dobson.
- Barns, Ethel.** Portrait, manuscript, and printed copy, "Valse Caprice."
- Sauret, Emile.** Portrait, manuscript, and printed copy, "Quatre Morceaux de Salon."
- Wolf, Johannes.** Portrait, manuscript, and printed copy, "Romance."
- King, Oliver.** Portrait, manuscript, and printed copy, "A Rustic Wooing." Printed copy, "Proserpina," with portrait of the authoress, Ellis Walton.
- Godfrey, Arthur E.** Portrait, manuscripts, and printed copies, "Happy Darkies Barn Dance," "Living Pictures."
- Bucalossi, Ernest.** Portrait, manuscript, and printed copy, "La Gitana Valse."
- Hawley, Stanley.** Portrait, manuscript, and printed copy, "The Bells" printed copy of "Lorraine, Lorraine, Lorree," with portrait of the author, Charles Kingsley.
- St. Quentin, Edward.** Portrait, manuscripts, and printed copies, "God bless Victoria," song and march, with portrait of the author, Clement Scott; also the original pen-and-ink drawings for title pages.
- Thomas, J. R.** Autograph letter, manuscript, and printed copy, "Happy be thy dreams."
- Pizzi, Emilio.** Portrait, manuscript, and printed copy, "The Bric-à-Brac Will."
- Mascheroni, Angelo.** Portrait, manuscript, and printed copy, "For all Eternity," with portrait of the author, S. A. Herbert; also printed copy of "My Paradise," with portrait of the author, P. Mazzoni.
- Gambogi, F. E.** Portrait, manuscript, and printed copy, "Take, O take the lips away."
- Behrend, A. H.** Portrait and printed copy, "The light upon the river."

- Parkyn, Beatrice.** Portrait, manuscripts, and printed copies, "My tears are turned to flowers," "Shepherd's Love Song."
- Ovebeck, E.** Portrait, manuscript, and printed copy, "I've wept in dreams."
- Wely, Lefebvre.** Autograph letter and printed copy, "Les Cloches du Monastère."
- White, Maude Valerie.** Portrait, manuscript, and printed copy, "Lebewohl" ("Good-bye").
- Van Lennep, H. Martyn.** Portrait, manuscript, and printed copy, "In Seville's Groves."
- Newton, Ernest.** Portrait, manuscript, and printed copy, "Nita Gitana."
- Kellie, Lawrence.** Portrait, manuscript, and printed copy, "Love's Nocturne," with portrait of the author, F. E. Weatherly; printed copy of "Crossing the Bar," with portrait of Tennyson; also printed copy of "The City of Night," with portrait of the author, Mowbray Marras.
- Ascher, Joseph.** Autograph letter and printed copy, "Les Gouttes d'Eau."
- Cobb, Gerard F.** Portrait and printed copy, "Versailles"
- Russell, Henry.** Portrait, manuscript, and printed copy, "The Cripple's Song."
- MacCunn, Hamish.** Manuscript and printed copy, "My bed and pillow are cold."
- Clarke, J.** Autograph letter, and printed copy, "Catechism of Music."
- Lane, Gerald.** Portrait, manuscript, and printed copy, "Tatters."
- Cowen, F. H.** Portrait, manuscript, and printed copy, "The Mission of a Rose," with portrait of the author, Clifton Bingham.
- Mackenzie, Sir A. C.** Portrait, manuscript, and printed copy, No. 1 of "Three of Shakespeare's Sonnets."

No 8.—WALL EXHIBIT by Messrs. ASCHERBERG & Co.

CASE No. 9.—Contents lent by Messrs. J. B. CRAMER & Co., LTD.

- Pisuti, Ciro.** Manuscript and printed copy, "Peace, troubled heart."
- Cowen, F. H.** Manuscripts and printed copies, "The Coming of May," "In Vain."
- Gounod, Ch.** Manuscripts and printed copies, "The Veiled Picture," "Constancy," "Watchman, what of the night?" "L'Absence," "A Dead Love."
- Denza, L.** Manuscript and printed copy, "Sing to me."
- Trottere, H.** Portrait, manuscript, and printed copy, "Ashore."
- Somerset, Lord Henry.** Manuscript and printed copy, "O, loved and lost."
- Loder, E. J.** Manuscript score, and printed copy, "The Island of Calypso."
- Norton, Hon. Mrs.** Autograph letter and corrected proof of song.
- Gabriel, Virginia.** Manuscript and printed copy, "The follies of a night."
- Verdi, G.** Manuscript score, "Cantica."
- Carmichael, Mary.** Manuscript and printed copy, "A June Song."
- Mattei, Tito.** Manuscript and printed copy, "The Jovial Peasant."
- Balfe, M. W.** Manuscripts and printed copies, "Hidden Voices," "The Sleeping Queen."
- Wallace, W. V.** Manuscript score and printed copy, "Love's Triumph."

CASE No 10.—Contents lent by Messrs. AUGENER & Co.

- Scharwenka, Xavier.** Portrait, manuscripts, and printed copies, "Abendlied," "Danse Polonaise."
- Best, W. T.** Portrait, manuscript, and printed copy, "Christmas Pastorale."
- Prout, Ebenezer.** Portrait, manuscript, and printed copy, "Two in One."
- MacCunn, Hamish.** Manuscripts and printed copies, "Thine am I, my faithful fair," "Had I a cave on some wild distant shore."
- Moszkowski, Moritz.** Autograph title-page and printed copy, "Joan of Arc."
- Stanford, Dr. C. V.** Manuscripts and printed copies, "Legend," "May's Love."
- Gillet, Ernest.** Manuscript and printed copy, "Romance sans paroles."
- "**Monthly Musical Record, The.**" No. 1, January 1, 1871.
- Abt, Franz.** Manuscripts and printed copies, "The Beauties of Nature," "Repose in the Forest."
- Pauer, Max.** Manuscript and printed copy, "Marsch."
- Schutt, Edouard.** Manuscript and printed copy, "En Campagne."
- Pitt, Percy.** Manuscript and printed copy, "Improvisation."
- Pauer, E.** Manuscript and printed copy, "Beethoven Studies."
- Roeckel, J. L.** Manuscript and printed copy, "By the Severn Sea."
- Reinecke, Carl.** Manuscripts and printed copies, "Morning Prayer"; "Kinder-Symphonie."

CASE No. 11.—Contents lent by Messrs. W. MORLEY & Co., Messrs. WEEKES & Co., and Messrs. PATEY & WILLIS.

Lent by W. MORLEY & Co.

- Loder, E. J.** Manuscript and printed copy, "The Diver."
- Pinzuti, Ciro.** Manuscript and printed copy, "Laddie."
- Barri, Odoardo.** Manuscripts and printed copies, "The Old Brigade, "In the Cloisters."
- Lloyd, C. Francis.** Manuscript and printed copy, "The Way of Peace."
- Hutchinson, Thomas.** Manuscript and printed copy, "Fetters of Gold."
- Cowen, F. H.** Manuscript and printed copy, "The Children's Home."
- Newton, Ernest.** Manuscript and printed copy, "The Holy Shrine."

Lent by Messrs. WEEKES & Co.

- Tours, Berthold.** Manuscript and printed copy, "Gavotte Moderne en ut."
- Roberts, J Varley.** Manuscript and printed copy, "Siciliano," No. 1 of Three Voluntaries.
- Cummings, William H.** Portrait, manuscript, and printed copy, "Domine Dirige Nos."
- Foster, Myles B.** Portrait, manuscript, and printed copy, "An Ode to Music."
- Sauer, Emil.** Portrait, manuscript, and printed copy, "Sérénade Française."
- Couldery, H.** Manuscript and printed copy, "St. Cecilia."
- Bowdler, Cyril.** Manuscript and printed copy "Benedictus."

Lent by MESSRS. PATEY & WILLIS.

- Leslie, Henry.** Manuscript and printed copy, "Under the Spreading Oak."
Behren, A. H. Manuscript and printed copy, "Give me my heart."
Löhr, F. N. Manuscript and printed copy, "A Slumber Song."
Gaul, Alfred R. Manuscripts and printed copies, "Daybreak," "The Singers."
Cooke, Edith. Manuscript and printed copy, "The Child's Dream."
Watson, Michael. Manuscript and printed copy, "The Spanish Gypsy."
Roeckel, J. L. Manuscript and printed copy, "A Summer Dream."
Blumenthal, J. Manuscript and printed copy, "The Old, Old Story."

PORTRAITS, &c.

1. Six original drawings of Musical Instruments of Southern India and the Deccan. By William Gibb; lent by Messrs Novello, Ewer & Co.
2. Portrait of Gounod (1818-1893), with autograph inscription. Lent by Messrs. Novello, Ewer & Co.
3. Portrait of Dvorák. Photograph by Augustus Littleton; lent by Messrs. Novello, Ewer & Co.
4. Portrait of Liszt (1811-1886). Photograph by Augustus Littleton; lent by Messrs. Novello, Ewer & Co.
5. Portrait of Henry Littleton (1823-1888), Music Publisher. Photograph by Augustus Littleton; lent by Messrs. Novello, Ewer & Co.
6. Portrait of Joseph Alfred Novello (1810-1896), Music Publisher. Photograph by Augustus Littleton; lent by Messrs. Novello, Ewer & Co.
7. Portrait of Johann Strauss (1804-1849), Composer. Lent by Messrs. Robert Cocks & Co.
8. Portrait of W. Vincent Wallace (1814-1865), Composer of "Maritana," &c. Lent by Messrs. Robert Cocks & Co.
9. Portrait of A. Goria (1823-1860), Composer. Lent by Messrs. Robert Cocks & Co.
10. Portrait of Carl Czerny (1791-1857), Composer. Lent by Messrs. Robert Cocks & Co.
11. Portrait of Robert Cocks (died 1887), Musical Publisher. Lent by Messrs. Robert Cocks & Co.
12. Portrait of W. Sterndale Bennett (1816-1875), Composer. Lent by Messrs. Robert Cocks & Co.

MUSICAL INSTRUMENTS COMMITTEE.

C. T. BOOSEY, Esq.

A. G. HILL, Esq.

GEORGE ROSE, Esq.

HENRY J. WOOD, Esq.

MUSICAL INSTRUMENTS.

LIKE everything else connected with science, art, commerce, and the social life of the people, the manufacture of musical instruments has undergone enormous development in the period of sixty years during which Her Majesty has sat upon the throne of England. The antiquated cottage piano of 1837 has made way for the iron-framed, overstrung, elegant piano of 1897; the old "table" piano has given place to the resplendent "grand" of our own day, as perfect in mechanism as it is rich in tone; the clumsy brass instruments played at Her Majesty's coronation have gone into the limbo of forgotten things to make way for the "survival of the fittest" in the shape of the splendid instruments which are now within the reach of every village band. And in nearly all branches of the manufacture of musical instruments marvellous improvements have taken place. If we except the violin, which seems to have attained its culmination in the hands of Stradivariusearly in the last century, every single musical instrument now in use bears the mark of the inventor and the improver during the Victorian reign. Even in the case of the violin, every single accessory, from the bow to the resin, tells the story of the march of intellect.

In the Musical Instruments Section will be found the choicest products of the leading firms. The historical development of the pianoforte is shown by the great house of Erard; and the same firm, to whose forefathers we owe so many improvements in the harp, exhibit the various stages of progress in the manufacture of that instrument. Eminent firms, such as Boosey, Besson, Hawkes, and Higham, show what has been done during the reign in the "brass and wood wind," while all that pertains to the string family is in the capable hands of Mr. G. Withers and Mr. E. Withers. A complete view of the advance in the manufacture of musical instruments of all descriptions during the Victorian era is thus afforded.

MUSICAL INSTRUMENTS CATALOGUE.

1. S. & P. ERARD, 18, Great Marlborough-street, W.

Pianoforte used by Her Majesty on the occasion of her accession, 1837.

Pianoforte used by Anton Rubinstein on the occasion of his first appearance in London, at the Philharmonic Concert, May 16, 1857. Pianoforte in the

Gothic style exhibited by Messrs. Erard at the Paris Exhibition of 1855. Pianoforte manufactured for Napoleon I., and used by the Empress Josephine. Concert grand pianoforte fitted with the piano resonator (Daniel Mayer patent), manufactured by Messrs. Erard, 1897. Boudoir grand pianoforte in Vernis-Martin, the elaborate paintings by Lucien Simonnet. Oblique grand pianofortes, 1897 models. Grecian model harp manufactured in the year of Her Majesty's accession to the throne. Gothic model harp manufactured in the present year. Various parts as used by the manufacture of harps, 1837—97.

2. BOOSEY & Co., 295, Regent-street, W.

(1) Collection of wind instruments comprising flute, reed, and brass, as used in the year 1837. Among these instruments are some made considerably before 1837, notably a clarinet believed to have been used during the 1815 campaign, formerly the property of Sir William Sterndale Bennett. Such specimens, although not illustrating the state of instrument manufacture at the time of Her Majesty's accession, fairly represent instruments used in actual performances at that date. (2) Collection of wind instruments comprising flute, reed, and brass, as used in the year 1837. The notable differences as compared with instruments in Group 1 are the introduction of the "cylinder" flute, and the perfection of intonation and key mechanism generally to all flute and reed instruments, and in brass instruments the development of the piston-valve, which was in its infancy in 1837, and is now seen in its most advanced stage in the "compensating pistons" supplied to the instruments in this group. (3) Sundry instruments and models showing the course of inventions and improvements in wind instruments between 1837 and 1897. (4) Sundry parts illustrating the present processes of manufacture, turned joints in wood and ebonite, cast and forged keys, brazed and solid drawn tubes.

3. G. WITHERS & Co., 22, Leicester-square, W.C.

Violins, bows, and fittings.

4. BESSON & Co., LTD., 198, Euston-road, N.W.

Sole manufacturers of the "Prototype" band instruments. Instruments in brass, silver-plated, and sterling silver. "Victory" compensation cornets and euphoniums. New contesting instruments. Four-valved flugel horn and four-valved tenor horn. Solo B flat "Zephyr" trombone with patent spring improvement. "Zephyr" monster bombardon, 6 lbs. lighter than the ordinary instrument. Rittershausen flute. Improved oboes, clarionets, drums, &c.

5. JOSEPH HIGHAM, LTD., 84, Oxford-street, London, W.; 127, Strangeways, Manchester.

Military and brass band musical instruments of the celebrated clear bore models, also drums. All of high-class British manufacture.

6. EDWARD WITHERS, 22, Wardour-street, W.

Violins, 'cellos, &c., strings and fittings.

7. HAWKES & SON, Denman-street, Piccadilly-circus, W.

Extensive collection of instruments suitable for military bands, for cavalry, and military regiments. Musical instruments for regimental drum and fife bands. Model instruments.

In the Music Section will also be found Messrs. J. CURWEN & SONS' stall of charts and apparatus for music-teaching in schools, in tonic sol-fa, and staff notation.

HONORARY CHORAL COMMITTEE.

W. H. CUMMINGS, Esq., F.S.A., Hon. R.A.M. (Principal of the Guildhall School of Music).

Dr. W. G. McNAUGHT.

J. SPENCER CURWEN, Esq., F.R.A.M. (Pres. Tonic Sol-Fa College).

GRAND CHORAL COMPETITIONS.

Outline of the Scheme of the Grand Choral Competitions at the Empress Theatre, in connection with the "Victorian Era Exhibition."

THE record reign will be celebrated by a record series of musical events. The primary object is to do honour to Her Majesty, whose love for and gracious influence in promoting the art of music is well known to all her subjects.

There cannot fail to be a direct benefit accruing to choral societies who compete at a national contest. This fact must be patent to those who have to deal with the finances of choral societies, and to practical Englishmen who spend many an hour in considering how to make choral societies pay. Such societies, as a rule, can only flourish when they receive liberal support both from the classes and the masses. Lists of honorary members or subscribers relieve secretaries and committees from anxiety, but the difficulty is to persuade leading residents in the neighbourhood that their local society is worthy of support, or rather which of the rival societies has the best claim upon them. But when a choir obtains some national recognition, either by a good word from an accredited adjudicator or by the award of a prize or certificate, the people with means are more inclined to patronise and subscribe to so worthy a society. The effect of a prize on the active members is immediate and beneficial. The choir without a record is always suffering in some direction; balance of parts, or otherwise. On the other hand, the conductor of a prize choir finds that he can impose conditions of membership; requiring good voices, good subscriptions, and good sight-reading ability. The most beneficial drill can be got out of choralists when a competition is in prospect; early and late special rehearsals, and other means of increasing the efficiency of the choir, whether they win a prize or not. The enjoyment of the singers at these full rehearsals begets a sentiment that lays hold of them for

years, and keeps them in touch with a society of which they might otherwise soon tire.

The series of competitions are associated with a holiday for the choir. **London will be especially attractive to the singers this year.** There cannot be another Diamond Jubilee in our time, and there cannot be another series of Jubilee choral prize winners.

The memory of such a competition will never fade while life lasts. This is no idle phrase. The winners at the national music competitions of a quarter of a century ago are still honoured and respected, for theirs was a famous triumph; and the winners of the "Queen's Prize" in the Diamond Jubilee will be remembered when the next century is old.

The colossal Empress Theatre, seating about 5,000 persons, will be devoted to special musical festivals and competitions every week.

Briefly, the following is the scheme of these choral competitions:—

Classes I. and II. (named below) will be subdivided for the Series A, B, and C.

Series A—Welsh Choral Societies.

„ B—Scottish and North of England Choirs.

„ C—Midland and Southern (also Irish) Choirs.

Classes III. to VI. will be open to all British and Irish Choirs.

Class I.—Mixed Choirs of 90 to 150 Voices.

„ II.—Mixed Choirs of 50 to 90 Voices.

„ III.—Male Voice Choirs of 30 to 70 Voices.

„ IV.—Female Voice Choirs of 30 to 70 Voices.

„ V.—Elementary School Choirs of not more than 70 Voices.

„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices.

The dates proposed for the competitions are as follows:—

June 15. Class Ic.—Mixed Choirs, 90 to 150 Voices—Midland, Southern, and Irish.

(TEST PIECE—"Moonlight," *Faning*.)

„ 17. „ **Id.—Mixed Choirs, 90 to 150 Voices—Scottish and North of England.**

TEST PIECE—"The Knight's Tomb," *C. V. Stanford*.)

„ 19. „ **VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices.**

(TEST PIECE—"O, Happy Fair," *Shield*.)

As arranged by H. Leslie.

„ 24. „ **IV.—Female Voice Choirs, 30 to 70 Voices.**

(TEST PIECE—"The Nightingale," *Weelkes*.)

As arranged by H. Leslie.

- July 3. „ Y.—Elementary School Choirs, not more than 70 Voices.
(TEST PIECE—“Jack Frost,” Trio, *J. L. Hatton.*)
- „ 7. „ IIc.—Mixed Choirs, 50 to 90 Voices—Midland, Southern, and Irish.
(TEST PIECE—“A Lover’s Counsel,” *Cowen.*)
- „ 16. „ Ia.—Mixed Choirs, 90 to 150 Voices—Welsh.
(TEST PIECE—“Thy Voice, O Harmony,” *Webb.*)
- „ 20. „ IIa.—Mixed Choirs, 50 to 90 Voices—Welsh.
(TEST PIECE—“Sweet Love for me,” *C. V. Stanford.*)
- Aug. 4. „ III.—Male Voice Choirs, 30 to 70 Voices.
(TEST PIECE—“The Long Day closes,” *Sullivan.*)
- „ 12. „ IIb.—Mixed Choirs, 50 to 90 Voices—Scottish and North of England.
(TEST PIECE—“O, hush thee, my babie,” *Sullivan.*)
- Sept. 24. „ I.—QUEEN’S PRIZE.
(TEST PIECE—“Hymn to Music,” *Dudley Back.*)

Each choir in every class will also be required to sing a piece of its own selection:

The prizes offered are as follows:—

	First Prize.	Second Prize	
Class I.—Mixed Choirs of 90 to 150 Voices	£30	£20	
„ II.—Mixed Choirs of 50 to 90 Voices	£25	£15	
„ III.—Male Voice Choirs of 30 to 70 Voices	£20	£10	
„ IV.—Female Voice Choirs of 30 to 70 Voices	£20	£10	
„ V.—Elementary School Choirs of not more than 70 Voices	£10	£5	
„ VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices	£10	£5	
	First Prize.	Second Prize.	Third Prize.
QUEEN’S PRIZE	£60	£30	£10

This competition will be open to the winners of 1st and 2nd prizes of the previous competitions in Classes I. and II.

These will be called the “Diamond Jubilee Prizes.” With each prize will be given a valuable gold medal of special design for the conductor; and a handsome lithographed certificate, suitable for framing, to every member of winning choirs. In Classes I. and II., the winners in Series A, B, and C, and also the winners of the Queen’s prize, will be invited to give a concert in the colossal Empress Theatre (seating about 5,000 people) on the day after their contest, dividing between them one-third of the gross receipts at such concerts.

The following are the regulations governing the choral competitions :—

1.—The competitions will take place in the Empress Theatre, Exhibition Grounds, Earl's Court, London.

2.—Two prizes will be given in each class, particulars of which will be found on page 81. Prizes may be withheld in whole or in part, if in the opinion of the adjudicator or adjudicators sufficient merit is not shown.

3.—The competitions are open to all choirs in the United Kingdom whose constitution and membership bring them within any of the classes above mentioned. The mixed voice choirs must consist of sopranos, altos, tenors, and basses.

4.—All the singers must be *bonâ-fide* members of the choir, and no person may sing in more than one choir in the same class.

5.—No professional musician (except conductors) will be allowed to take part in any competition. Professional musicians are defined, for the purpose of these competitions, as those who are in the habit of receiving payment for musical services. Singers who receive an occasional honorarium for musical services are not barred from competing, but those who sing regularly for payment as concert vocalists must not be allowed to compete.

6.—Each choir will be required to sing one test piece under the particulars in each class. Each choir must also sing a piece of its own selection. Two copies of this piece must be sent to the Secretary of Musical Competitions for the use of the adjudicator, not less than fourteen days before the contest; it must occupy not more than five or six minutes in performance. Should the competition be close, the adjudicator may ask certain choirs to sing again.

7.—The order in which the choirs will compete will be decided by ballot a few days previous to the competition, by the Committee, and announced to the choirs by post. The convenience of choirs will be considered, as far as possible, in fixing the time for the competitions to begin. Any choir failing to present itself at the time appointed will forfeit its entrance fee and its place in the ballot, unless the adjudicator consents to hear it at a later time before making his award.

8.—The decision of the adjudicator will be final in all cases.

9.—First prize winners will be expected, if required, to sing the test pieces on the evening of the competition, in the Concert Hall.

10.—Free admission to the Exhibition on the day of the contest will be allowed to all competitors.

11.—A list of competing choirs will be published as soon as the entries are closed.

12.—Applications to enter the competitions must be made on the accompanying printed form, not later than three weeks before the date of the competition, accompanied by the entrance fee of £1. All communications respecting the competitions should be addressed to IMRE KIRALFY, Esq., Director-General, Exhibition-buildings, Earl's Court, London, S.W., or the Secretary of Musical Competitions, at the same address.

GRAND BRASS BAND CONTESTS.

THE direct benefit to brass bands of competing at a national competition on such a grand scale as that at Earl's Court is great and beyond question. This fact will be patent to those who have to deal with the finances of musical associations of every kind, and there need be no false modesty in mentioning the fact to Englishmen, who are practical as well as musical. After a triumph at such a competition as this, not only will a band gain the moral support of the leading townspeople, but substantial support in the shape of subscriptions is sure to increase. When a band has obtained some national recognition by the good word of the adjudicator, or by the award of a prize in money, people of means will not fail to support that band. Moreover, the effect of a prize upon the members themselves is immediate and beneficial. Whoever heard of a prize band having to advertise for players? On the other hand, the conductor finds that he is in a position to impose conditions upon candidates: he can insist upon, and obtain, first-class executants, good sight-readers, and so on. And, when a competition is in sight, what a vast amount of drill the conductor can get out of his forces: early rehearsals, late rehearsals, extra rehearsals, and other things which raise the band's standard of efficiency, whether they win a prize or not. The enjoyment of the players at these full rehearsals begets a sentiment that lays hold of them at once, and retains its hold for years, thus keeping members in touch with the band, of which they might perhaps otherwise tire.

The scheme of the Brass Band Competitions is as follows:—

DATES.	BANDS.
Friday, May 28 ..	1. Yorkshire. (TEST PIECE—"Souvenir de Richard Wagner.")
" June 11 ..	2. Lincolnshire, Northamptonshire, Bedfordshire, Leicestershire. (TEST PIECE—"Maritana.")
" " 25 ..	3. Staffordshire, Derbyshire Nottinghamshire, Shropshire, Cheshire. (TEST PIECE—"Puritani.")
" July 9 ..	4. Northumberland, Cumberland, Durham, Westmoreland. (TEST PIECE—"Il Trovatore.")

Friday, July 23	5. Lancashire.	(TEST PIECE—"Nalucco," Verdi.)
August 6	6. Scotland.	(TEST PIECE—"Attila," Verdi.)
20	7. South Wales and Monmouthshire.	(TEST PIECE—"Macbeth," Verdi.)
Sept. 3	8. North Wales.	(TEST PIECE—"Cambrian Plumes.")
17	9. The Rest of England.	(TEST PIECE—"Gems of Victorian Melody.")
Oct. 1	10. Grand Final Champion Contest.	(TEST PIECE—"Der Freischütz.")

The prizes in each of the above contests (except the final) will be as follows:—

First Prize	£35
Second Prize	£20
Third Prize	£12
Fourth Prize	£8

The prizes in the Grand Champion Final Contest will be as follows:—

First Prize: £50 in cash, and a specially struck Queen's Commemoration Gold Medal to each Member of the Band.

Second Prize: £30 in cash, and a specially struck Queen's Commemoration Silver Medal to each Member of the Band.

Third Prize: £20 in cash, and a specially struck Queen's Commemoration Bronze Medal to each Member of the Band.

The Grand Champion Final Contest will be confined to those bands which win first, second, and third prizes in contests Nos. 1 to 9.

It is proposed that the first, second, and third prize bands in contests Nos. 1 to 9 shall give a concert on the next afternoon in the gigantic auditorium of the Empress Theatre in the Exhibition, and that they shall share between them one-third of the gross receipts. The theatre seats about 5,000.

GENERAL RULES FOR ALL THE CONTESTS.

1. The whole of the contests are open to amateur brass bands only.
2. All the players must be *bonâ-fide* members of the band in which they are entered, and must not be selected from any other band.
3. Any performer engaged on the staff of the Militia, or who, within six months of the date of the contest, has been engaged as a regular member of the band at

any theatre or other public place of amusement or resort, will be considered a professional; and every performer must be in a position to prove, if required to do so, that he is in some business or profession from which he derives his chief income apart from the playing of music.

4. Each band will be allowed twenty-four performers in addition to the conductor.

5. The conductor may be a professional musician, and may conduct as many bands as he thinks fit; but no conductor, professional or amateur, must play with the band he is conducting.

6. Each band, on entering, must fill up and send to the Secretary of Musical Competitions, Exhibition-buildings, Earl's Court, London, S.W., a special form of entry, giving the name of the band, the name and address of the secretary and conductor, and the names and addresses of all the members of the band.

7. No player will be allowed to play in more than one band, and no player will be allowed to play in more than one of the sectional contests held in connection with the Victorian Era Exhibition.

8. All the bands winning 1st, 2nd, and 3rd prizes respectively in each of the sectional contests will be eligible for the Grand Champion Final Contest, and no other band will be eligible. The bands taking part in the Grand Champion Final Contest must consist of the players who took part in the sectional contests, and no others.

9. Each band must play the test piece provided for the section in which it enters, copies of which will be supplied on receipt of the entrance fee. No rearrangement or alteration of the test pieces will be, under any circumstances, permitted, and any band altering or rearranging the said test pieces will be thereby disqualified.

10. The entrance fee will be £1 for each band, which will be returned to bands competing, whether winners or not.

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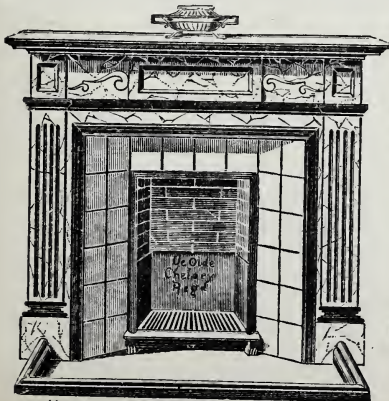
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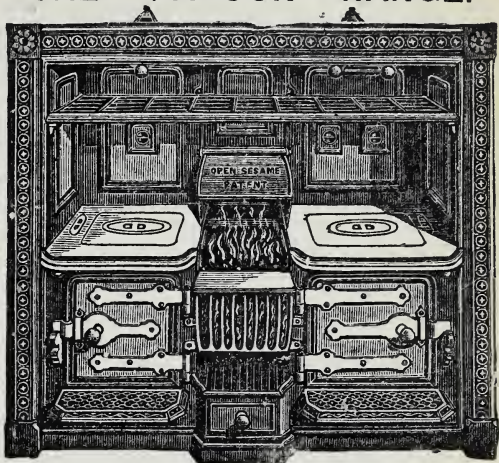
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