

Shelf ~~308~~

~~over 207~~

244



Digitized by the Internet Archive
in 2016

Academy Notes

1886

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "BRETON FOLK," "ARTISTS AND ARABS," "ENGLISH ART," ETC.
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 164.

London:

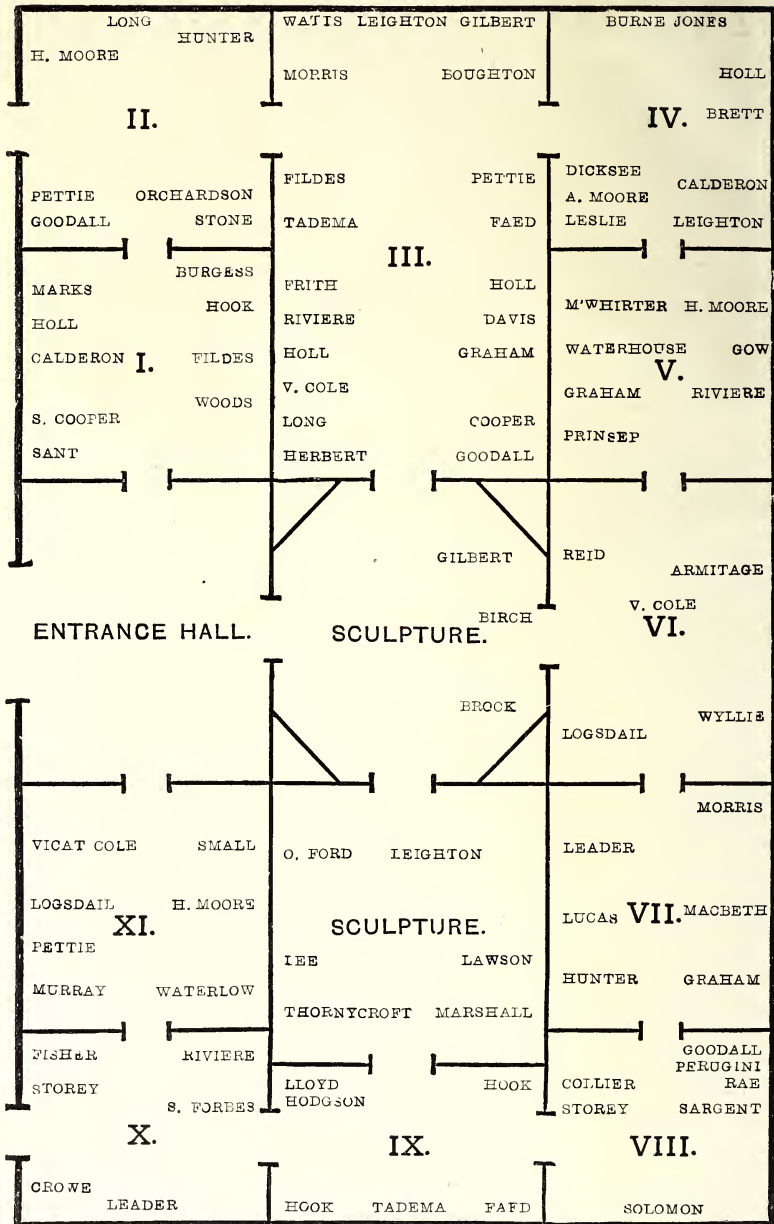
CHATTO, AND WINDUS, PICCADILLY.

MAY 1886.

[All rights reserved.]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



* * * The Exhibition is open from the first Monday in May until the first Monday in August.



24 X 29.

No. 1160. "*Winter: white flowers on snow.*" (Water colour.) W. J. MUCKLEY.

No. XII. 1886.

THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical, to form a supplement to the official catalogue, which should be interesting and useful for reference. In order to publish on the opening day of the exhibition, the descriptive matter is condensed, and the illustrations are printed separately at the end of the book.

The ILLUSTRATIONS, produced by various processes, are intended to convey an idea only of the pictures, and are not intended as works of art.

The multiplication of illustrated handbooks to exhibitions, with facsimiles of sketches by the artists, and the various misstatements as to the origin of such publications, renders it necessary to repeat that "ACADEMY NOTES" was the first book of the kind ever published in any country.

LIST OF ILLUSTRATIONS.

	PAGE		PAGE		PAGE
ALMA-TADEMA, L., R.A.	45	FRITH, W. P., R.A.	44	NICOL, J. WATSON	55
ARCHER, JAMES	73	GASCOYNE, GEORGE	59	NOBLE, J. S.	48
ARMITAGE, E., R.A.	60	GILBERT, SIR JOHN, R.A.	33	ORCHARDSON, W. Q., R.A.	28
AUMONIER, J.	26, 92	GOODALL, FREDERICK	75	ORMSBY, V.	68
BAIRD, W. B.	83	GORE, W. HENRY	62	PARTON, ERNEST	61
BARRABLE, C. H.	72	GRAHAM, PETER, R.A.	39	PERUGINI, C. E.	74
BATES, DAVID	67	HALFNIGHT, R.	43	PERUGINI, KATE	48
BAYES, A. W.	23	HALSE, GEORGE	96	PETTIE, JOHN, R.A.	24
BEADLE, JAMES P.	49	HALSWELLE, KEELEY	41	RAINEY, WILLIAM	85
BEAVIS, R.	41	HARDIE, CHARLES M.	64	REID, JOHN R.	64
BECKINGHAM, ARTHUR	83	HAINERS, ALICE	76	RIVIERE, BRITON, R.A.	42, 56
BIRCH, C.B., A.	94	HODGSON, J.E., R.A.	40	SCHAFFER, H. THOMAS	63
BOUGHTON, GEORGE H., A.R.A.	34	HOLL, FRANK, R.A.	19	SCHLOESSER, CARL	82
BRETT, JOHN, A.	50	HOLROYD, CHARLES	79	SEALEY, ALLEN C.	43
BREWTNALL, E. F.	38	HOOK, BRYAN	77	SMALLFIELD, PHILIP C.	84
BURGESS, J. B., A.R.A.	21	HOPKINS, ARTHUR	55	SOLOMON, J. SOLOMON	78
CALDERON, PHILIP H., R.A.	18, 51	HUGHES, ARTHUR	81, 88	STARR, LOUISA	88
CALDERON, W. F.	52	HUNT, E. AUBREY	63	STOCKS, ARTHUR	56
CALTHROP, CLAUD	47	HUNTER, COLIN, A.R.A.	69	STOKES, MARIANNE	18
CLARK, J.	77	HUTCHISON, ROBERT G.	71	STONE, MARCUS, A.	30
CLARK, J. B.	65	JAY, W. S.	40	STOREY, G. A., A.R.A.	81
CLAY, SIR A.	68	JOHNSON, C. E.	79	STRUTT, WILLIAM	85
COLE, VICAT, R.A.	90	JOY, GEORGE W.	91	STUART, CHARLES	35
COLLIER, J.	80	LAWSON, GEORGE A.	95	SWINSTEAD, G. HILL- YARD	65
COTMAN, FRED. G.	17	LEADER, B.W., A.R.A.	70	TAYLER, A. C.	25
COX, FRANK E.	89	LEIGHTON, E. BLAIR	62, 84	TAYLOR, EDWARD R.	49
CRAFT, PERCY R.	71	LEIGHTON, SIR F., BART., P.R.A.	32	THOMAS, PERCY	76
CROWE, EYRE, A.	86	LEHMANN, R.	92	THORNYCROFT, HAMO, A.R.A.	93
DAVIS, H. W. B., R.A.	37	LESLIE, G. D., R.A.	52	TOPHAM, F. W. W.	47
DICKSEE, FRANK, A.R.A.	53	LOUDAN, W. MOUAT	59	WALLER, S. E.	87
DICKSEE, HERBERT	87	MACWHIRTER, JOHN, A.	58	WARREN, KNIGHTON	35
DOLLMAN, J. C.	17	MACBETH, ROBERT W., A.	66	WATERLOW, E. A.	91
DOWNING, DELAPORE	92	MANN, H.	25	WEGUELIN, J. R.	26
EAST, ALFRED	61	MARKS, H. STACEY, R.A.	20, 29	WHITE, JOHN	49
EGLEY, W. MAW	23	MERRITT, A. L.	27	WOODS, HENRY A.	22
EMSLIE, A. E.	72	MONTALBA, CLARA	74	WYLLIE, CHARLES W.	78
FAED, THOMAS, R.A.	36	MONTALBA, ELLEN	63	WYLLIE, W. L.	29
FAHEY, EDWARD H.	82	MONTALBA, HILDA	57	YEAMES, WM. F., R.A.	57
FILDES, L., A.R.A.	22, 46	MOORE, HENRY	54	YGLESIAS, VINCENT P.	35
FOOT, JOHN T.	96	MORGAN, F.	27		
FORBES, S. A.	89	MORRIS, PHIL. R., A.R.A.	31		
FORD, E. ONSLOW	95	MURRAY, DAVID	38		
FOSTER, H. W.	67				
FOSTER, WILLIAM	73				

ACADEMY NOTES, 1886.



GALLERY I. [Illustrations, pp. 17-23.]

The one hundred and eighteenth annual Exhibition of the Royal Academy contains 1925 works, including paintings, water-colours and miniatures, etchings, drawings and engravings, architectural drawings and sculpture.

One of the first pictures on the line is—4, a child's head: "*Forget-me-not*," J. SANT, R.A. The prominent pictures in this gallery are P. H. CALDERON'S "*Ruth and Naomi*" (21) (*sketch*, p. 18), a poetical rendering of the Old Testament story; 47, "*An Artist's Almsgiving*," J. B. BURGESS, A.R.A., the great Spanish painter, Alonzo Cano, making sketches for sale in lieu of almsgiving (*sketch*, p. 21); and 61, "*The Flower Girl*," by LUKE FILDES, A.R.A.

No. 2, "*Dismissal of Archy, the King's Fester*," by H. GILLARD GLINDONI, an elaborate painting, in which the features and character of Charles I., his Queen, and Archbishop Laud are well rendered.

No. 3, "*Our Lord stilling the Tempest*," by J. R. HERBERT, R.A.

No. 12, "*Warranted quiet to ride or drive*," J. C. DOLLMAN (*sketch*, p. 17), a country parson looking at a questionable horse which a dealer is trying to pass off on him.

Two powerful portraits in this gallery should be noticed—20, "*William Bailey Hawkins, Esq.*," by J. PETTIE, R.A.; and the late "*Earl of Chichester*," by FRANK HOLL, R.A. (28) (*sketch*, p. 19).

Next is Mr. STACY MARKS'S picture, 29, "*A Delicate Question*," a girl consulting her father as to her answer to a letter (*sketch*, p. 20). Above is—22, "*At the Lock*," F. G. COTMAN (*sketch*, p. 17).

No. 41, "*In Cairo*," JOSEPH FARQUHARSON.

No. 47, "*An Artist's Almsgiving*," by J. B. BURGESS, A.R.A. (*sketch*, p. 21).

No. 55, "*The Exile*," standing, looking over the sea, in costume of 1746—with dogs, BRITON RIVIERE, R.A.

In the centre is—61, "*The Flower Girl*," LUKE FILDES, A.R.A., one of two single figure subjects by this artist (*sketch*, p. 46).

Two characteristic pictures by J. C. HOOK, R.A., are prominent in this gallery; 60, "*Sea Daisies*," a little girl decking a donkey's neck with wild flowers from her lap, and 65, "*The Broken Oar*," a foam-crested sea dashing against a rough headland.

No. 66, "*Choosing a Summer Gown*," HENRY WOODS, A.R.A. is an important picture by this painter (*sketch, p. 22*).

No. 72, portrait of "*Newson Garrett, Esq.*," JOHN PETTIE, R.A.

See also 73, "*Old Companions*," W. M. EGLEY (*sketch, p. 23*); and 79, "*More Frightened than Hurt*," A. W. BAYES (*sketch, p. 23*).

No. 81, "*Summer Fishing*," COLIN HUNTER, A.R.A.

No. 82, "*A Solo by Request*," A. M. ROSSI, a clever genre picture seizing an aspect of fashionable social intercourse.

GALLERY II. [Illustrations, pp. 24-30.]

First on the line is—87, "*Puritan and Cavalier*," FREDERICK GOODALL, R.A., a girl in Puritan costume hiding behind a screen, discovered by a little boy with mistletoe bough.

No. 94, "*Winter's breath came cold and chill*," JOSEPH FARQUHARSON, landscape with sunset hues on stream.

No. 96, "*Waiting till the west wind blows*," FRANK WALTON.

The prominent picture on the south wall is—97, "*The Chieftain's Candlesticks*," JOHN PETTIE, R.A. (*sketch, p. 24*).

A picture of Thames scenery is to be noted here—101, "*Pangbourne*," by VICAT COLE, R.A.; also 106, "*Marlow Lock: Autumn Evening*," by ALFRED DE BRÉANSKI.

No. 109, "*A breezy morning: East Coast*," HENRY MOORE, A.R.A.

No. 114, "*The water-wheels of Savassa*," HENRY WOODS, A.R.A.

In the centre of the wall is a large work with several figures—115, "*Pharaoh's Daughter*," EDWIN LONG, R.A. The princess stands on the lowest of some white marble steps between two sphinxes of red granite, palms and tropical verdure of Egypt forming a background. Two flamingoes on the upper steps. Miriam, on the left, raises the infant in its ark. Four female attendants accompany the princess.

Next are two works by well-known landscape painters—122, "*The Woman's Part*," COLIN HUNTER, A.R.A., and 123, "*Work-a-day England*," W. L. WYLLIE (*sketch, p. 29*).

124, "*The Obsequies of an Egyptian Cat*," J. R. WEGUELIN (*sketch, p. 26*).

No. 130, "*The Sick Doll*," W. P. FRITH, R.A., Mr. FRITH'S principal work (275) is in the third gallery.

On the right of the door leading to Gallery III. is a picture of children in a graveyard—135, "*Young Life on Old Ground*," J. C. HORSLEY, R.A. The central picture here is 136, "*Mariage de convenance—After!*" W. Q. ORCHARDSON, R.A., a sequel to this artist's picture in the Royal Academy 1884 (*sketch, p. 28*).

No. 142, "*A Plain Case*," H. S. MARKS, R.A. (*sketch*, p. 29).

No. 148, "*Caller Haddies*," COLIN HUNTER, A.R.A. No. 149, "*A Peacemaker*," MARCUS STONE, A.R.A. One of the few interesting subject pictures of the year; the only example by this artist, elaborately painted. This work is to be engraved and published by Mr. Arthur Lucas.

On this side are also—137, "*Playthings*," ERNEST NORMAND; 140, "*There's room for two*," F. MORGAN (*sketch*, p. 27); and 147, "*Soap Bubbles*," CATHINCA AMYOT.

GALLERY III. [Illustrations, pp. 31–46.]

The head of this gallery is principally occupied by Sir F. LEIGHTON'S ceiling, emblematical of Music (164), with figures on a gold ground. The centres on the side walls are occupied by Mr. RIVIERE'S "*Rizpah*" and Mr. DAVIS'S "*Cattle during an Inundation*."

The first on the line are—P. R. MORRIS' portrait-group of "*Mrs. Edgar Flower and her youngest son*" (155), the lady in white satin (*sketch*, p. 31); and 158, "*The Death of Cain*," G. F. WATTS, R.A., a powerful work by the painter of "*Love and Death*." The Angel of Death sweeps over Cain across a wild and lurid sky, the withered frame and hoary head bending to the stroke.

No. 164, "*Decoration in painting for a ceiling*," Sir F. LEIGHTON, P.R.A. (*See sketch and description on p. 32*.)

Above the foregoing is 171, "*Golden Eagles Fighting over a Herd of frightened Red Deer*," SAMUEL CARTER.

No. 178, "*The Troth-Plight*," W. P. FRITH, R.A.

In the corner on the right-hand is—No. 179, "*The Slain Dragon*," Sir JOHN GILBERT, R.A. (*sketch*, p. 33), a large picture illustrating an incident taken from 'The Faerie Queene.'

No. 185, "*Ashes of Roses*," G. H. BOUGHTON, A.R.A., girl in black hat and dark purple costume (*sketch*, p. 34).

[Door.]

First on the line is Mr. JOHN PETTIE'S "*Musician*" (189), reclining in arm-chair in a dressing-gown, with score of music on his lap, and neglected organ and violin.

No. 190, "*Portrait of T. O. Barlow, Esq., R.A.*," is the only work by Sir JOHN E. MILLAIS, Bt., R.A.

No. 196, "*A Tender Chord*," W. Q. ORCHARDSON, R.A., a girl in light dress standing by a piano.

No. 197, "*O why left I my Hame?*" THOMAS FAED, R.A., an old Highlander, seated, with grey plaid over his shoulders. (*See sketch*, p. 36.)

The next is a powerful work—204, "*A Flood on the Wye—subsiding*," H. W. B. DAVIS, R.A. (*sketch*, p. 37).

Above are—**205**, "*Marquis Tseng*," Chinese minister in official costume, KNIGHTON WARREN (*sketch*, p. 35); and **201**, "*A Study of Mountain tops and clouds*," CHARLES STUART (*sketch*, p. 35).

No. **211**, "*Sea-girt Crags*," PETER GRAHAM, R.A. (*sketch*, p. 39). See Mr. Graham's cattle picture (**445**) in Gallery V.

On this wall are—**213**, "*Dick the shepherd blows his nail*" (snow), E. F. BREWTNALL (*sketch*, p. 38); and **222**, "*October glows*," a wood, W. S. JAY (*sketch*, p. 40).

No. **216**, "*Catastrophe*," W. F. YEAMES, R.A., a girl has broken a china vase.

No. **224**, "*At the Ferry*," H. STACY MARKS, R.A., man in 16th-century costume shouting to the ferryman.

No. **225**, "*The Councillors of 'Peter the Headstrong'*," G. H. BOUGHTON, A.R.A., a small picture, full of character.

Peter the Headstrong, hearing that his councilmen are getting insubordinate, orders his mighty walking staff to be laid on the council table before his empty chair. The councillors take the hint.—*Knickerbocker's 'History of New York.'*

Above is a landscape—**249**, "*Goring-on-Thames*," R. HALFNIGHT (*sketch*, p. 43).

No. **252**, "*Oh, bother!*" J. E. HODGSON, R.A. (*sketch*, p. 40).

No. **253**, "*Sacred to Pasht*," EDWIN LONG, R.A. An Egyptian interior. Cats and kittens round a brazen dish, into which a girl is pouring milk; another girl fondling a kitten against her breast. In the background, three other girls prostrate themselves in devotional attitudes.

Next are two landscapes—**260**, "*Cookham*," VICAT COLE, R.A.; **258**, "*The Heart of the Coolins, Skye*," KEELEY HALSWELLE, "scour na Gillean" seen in the distance through sunshine and mist (*sketch*, p. 41).

265, "*Passage of the Bidassoa by Lord Wellington, 1813*," R. BEAVIS (*sketch*, p. 41).

266, "*Old maid*," F. GOODALL, R.A. Two little girls playing cards.

In the centre is the principal picture by BRITON RIVIERE, R.A., **268**, "*Rizpah watching by the bodies of her sons*" (*sketch*, p. 42). Early morning.

"Rizpah took sackcloth, and spread it upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night."—2 Samuel xxi. 9, 10.

Above is—**270**, "*Life on the ocean wave*," A. C. SEALY (*sketched on p. 43*), seagulls; and next on the line a remarkable portrait, life-size, standing—**274**, "*The Right Hon. Joseph Chamberlain, M.P.*," F. HOLL, R.A.

In **275**, by W. P. FRITH, R.A. (*sketch*, p. 44), the story told by Boswell of "*Dr. Johnson's tardy gallantry*" towards Madame de Boufflers is graphically depicted.

No. 285, "*An Apodyterium*," L. ALMA-TADEMA, R.A. (*see sketch*, p. 45).

No. 288, "*A Daughter of the Lagoons*," LUKE FILDERS, R.A. A Venetian beauty, life-size, with brilliant black hair, rich, red and cherry-coloured dress (*sketch*, p. 46).

Amongst other pictures to notice are—161, "*A visit to the astrologer*," R. J. GORDON; 162, "*The beacon fire*," E. CROFTS, A.R.A.; 176, by ANDREW B. DONALDSON, the wicked Pope Borgia Alexander VI.) deciding between the claims of Spain and Portugal in the Indies; and 198, "*A Vestal Virgin*," EDWARD PATEY, a ragged little girl with matches for sale.

In the same gallery are portraits of "*Lord Carrington*" (203), and "*The Duke of Cleveland*" (210), by FRANK HOLL, R.A.; also W. R. SYMONDS'S portrait group of "*Viscount and Viscountess Sherbrooke*" (226), the former best known as Robert Lowe; 231, "*A Violin Player*," GEORGE A. STOREY, A.R.A.; 232, "*Trespassers*," FREDERICK GOODALL, R.A.; W. W. OULESS'S portraits of "*Mr. George Scharf*" (233), "*Mr. Burden Sanderson*" (243), and "*Edward Armitage, Esq., R.A.*" (267); E. J. POYNTER'S portrait of "*The Marquis of Ripon*" (259); and JAMES SANT'S portrait of "*Adelina Patti*" (283).

GALLERY IV. [Illustrations, pp. 47-53.]

The principal work in this gallery is Mr. BURNE-JONES'S picture.

One of the first in the order of the catalogue is—296, "*Algerian Gossip*," a small work by ANDREW C. GOW, A.R.A., water-carriers and fruitsellers, horses at fountain.

On the line is—297, "*Recruiting for Savonarola: Ye cannot serve God and Mammon*," F. W. W. TOPHAM (*sketch*, p. 47), and near it—298, "*Phyllis and Corydon*," G. F. WETHERBEE.

On the end wall is a small picture—307, "*Debt: a parental lecture*," CLAUDE CALTHROP (*sketch*, p. 47). Near it a landscape—309, "*Tulloch Hill, near Aberdeen*," A. M. LINDSTRÖM, common and golden gorse; and 312, a portrait of "*Mrs. Pfeiffer, the poetess*," ARTHUR S. COPE.

In the centre of the wall is 314, "*The depths of the sea*," E. BURNE-JONES, A.R.A., the first work ever exhibited by this painter in the Royal Academy. A mermaid swims down grasping the body of a youth, from whose lips bubbles of air still issue. Shimmer of light over the rock and pebbly sea bottom. An upright picture, two figures; original and thoroughly characteristic of the painter.

Near the foregoing are—315, "*Mors Regis*," J. S. NOBLE (*sketch*, p. 48), 326, "*All for her*," KATE PERUGINI (*sketch*, p. 48), and 330, "*Under the Cliffs*," J. WHITE (*sketch*, p. 49), and 334, "*Dunstanburgh*," ALFRED W. HUNT.

No. 335, "*President of St. John's Coll., Oxon.*," FRANK HOLL, R.A.

No. 338, "*The mountain of clouds*," C. A. WILKINSON. Story from Arabian Nights; 339, "*Toil and storm*," J. P. BEADLE (*sketch, p. 49*).

In the centre is Mr. Brett's one contribution—340, "*An Argyll Eden*," JOHN BRETT, A.R.A. (*sketch, p. 50*).

No. 341, "*In golden fetters*," P. H. CALDERON, R.A. (*see sketch, p. 51*).

No. 346, "*When the west with evening glows*," B. W. LEADER, A.R.A.

No. 347, "*Blue eyes and pink eyes*," ALICE HAVERS. Two children seated on an ottoman with rabbits.

Other pictures here are—351, "*Carnedd Dafydd*," DAVID BATES; 352, "*The Might of Venus*," F. HAMILTON JACKSON; 353, "*Study of Double Larkspurs*," H. FANTIN.

No. 354, "*Gulnihal*," head of a child, Sir F. LEIGHTON, P.R.A.

No. 355, "*Banks of the Nile, Cairo*," JOSEPH FARQUHARSON.

No. 361, "*Polly*," by G. D. LESLIE, R.A. (*sketch, p. 52*).

No. 364, "*Dante in the Valley of Terrors*," W. FRANK CALDERON. The poet's ascent barred by a panther, a lion, and a she-wolf (*sketch, p. 52*).

No. 365. "*The Thames at Pangbourne*," FRANCIS S. WALKER.

No. 372. "*Silver*," ALBERT MOORE. Girl with fair hair and pale green head-dress, sitting upright on a low couch, her arms raised and hands placed behind the head; transparent drapery, silvery grey tones.

No. 374. "*Memories*," FRANK DICKSEE, A.R.A. (*sketch, p. 53*).

No. 380. "*Five o'clock tea*," VAL. C. PRINSEP, A. Girl standing, white dress and blue sash.

No. 382. "*Match-sellers*," W. P. FRITH, R.A.

GALLERY V. [Illustrations, pp. 54-59.]

This Gallery contains less than a hundred pictures, among which are to be noted—

383, "*Old Mill, Mapledurham*," J. W. OAKES, A.R.A.; portrait of "*Archbishop Thomson*," W. W. OULESS, R.A. (386).

No. 404, "*The Scound of Isla: after Sunset*," HENRY MOORE, A.R.A., afterglow of sky reflected in sea (*sketch, p. 54*); MR. FRANK HOLL'S diploma work (405), a portrait of "*Sir John Millais*," standing with palette and brushes; above is 400, "*Between the Old Home and the New*," ARTHUR HOPKINS, girl asleep wrapped in Union Jack (*sketch, p. 55*).

In the centre is MR. ANDREW C. GOW'S principal work, 412, "*Cromwell at Dunbar*." After the utter defeat of the Scotch army,

the Lord General makes a halt and he and his soldiers sing the 117th Psalm, a scene graphically described by Carlyle.

No. 421, "*Fording*," H. W. B. DAVIS, R.A.

No. 422, "*Lady Robartes*," EDWIN LONG, R.A.; 427, "*For Better, for Worse*," J. W. NICOL (*sketch*, p. 55); 428, "*Union is Strength*," BRITON RIVIERE, R.A. (*sketch*, p. 56).

On the opposite side of the Gallery is 433, "*The Lone Farm*," P. R. MORRIS, A., a woman carrying faggots and a baby at her back, followed by dog, driving sheep home along a mountain road; 434, "*The Handmaidens of Siva preparing the Sacred Bull at Tanjore for a Festival*," VAL. C. PRINSEP, A.; 444, "*Malvina*," W. F. YEAMES, R.A. (*sketch*, p. 57); 445, "*Across the Moor*," PETER GRAHAM, R.A.; Highland stotts on misty moor in a storm.

No. 450, "*The Magic Circle*," J. W. WATERHOUSE, A.R.A. Prevailing tones of blue. A girl, witch or sorceress, in blue robe, stands by a cauldron, describing a circle on the ground with her divining-rod; snakes coil round her neck, and she is surrounded by ravens and the weird instruments of her craft. This is one of the few powerfully imaginative pictures in the Exhibition. Mr. Waterhouse, one of the new Associates, was the painter of a remarkable picture, "*Consulting the Oracle*," in 1884.

No. 455, "*The Three Witches*," JOHN MACWHIRTER, A.R.A., three blasted oaks, lightning and storm. The artist has indicated the weird aspect of this picture in the sketch (p. 58). The barren storm-beaten landscape and leafless trees form a pendant and contrast to "*The Three Graces*" in a former Exhibition.

GALLERY VI. [Illustrations, pp. 60-64.]

In this new Gallery, which has contained many works by rising artists, we notice first—No. 481, "*Playmates*," T. AUSTEN BROWN, two children by the sea-shore; 484, "*Would he like to go back to the sea?*" JANE M. DEALY; 489, "*Circumnavigators*," MARY DREW, children with a large globe; 488, "*A dull day: Loch Ranza, Arran*," KENNETH MACKENZIE; especially 491, "*Domino!*" FRANK BRAMLEY, two girls playing at dominoes.

No. 497, "*Saul witnessing the death of Stephen*," E. ARMITAGE, R.A. (*sketch*, p. 60). (See also No. 506.)

No. 501, "*The sultry hour*." Here is another landscape by VICAT COLE, R.A., a cornfield with stacked sheaves, sheep and reapers asleep, in a lane; and near it, 499, "*Winter roses*," C. STONEY; 503, "*The bailiff's daughter of Islington*," F. BOURDILLON, and 505, "*By tranquil waters*," ALFRED EAST (*sketch*, p. 61).

No. 506, "*St. Paul a prisoner in Rome*," E. ARMITAGE, R.A.; 510, "*The last of October*," ERNEST PARTON (*sketch*, p. 61);

511, "*Though thy tackle's torn thou shew'st a noble vessel*," W. L. WYLLIE; a big steamer driving through snowstorm, men hailing her from a boat; 512, "*The confessional*," E. BLAIR LEIGHTON (*sketch*, p. 62).

Next are—a characteristic portrait, 521, by ROBERT GIBBS, of "*Henry M. Stanley*," the discoverer of Livingstone and great African explorer; 530, "*St. Valentine's Day*," JOHN P. STAFFORD; 531, "*Patience is a virtue*," W. H. GORE (*sketch*, p. 62); 534, "*A Venetian girl*," ELLEN MONTALBA (*sketch*, p. 63); 538, "*A rod in Pickle*," A. STOCKS, the village school; 541, "*Seaside slaves*," H. GARLAND; 548, "*Damocles*," PEPYS COCKERELL; 549, "*Sweet doing nothing*," FRANK MILES; 551, "*J'y suis, j'y reste*," J. YATES CARRINGTON.

Other noticeable pictures in this Gallery are—554, "*Preparing for the procession of St. John the Baptist, Venice*," W. LOGSDAIL; 557, "*Autumn Floods*," W. F. CALDERON; 559, "*An Autumn landscape*," J. E. GRACE; 566, "*The Shipwreck*," J. R. REID (*sketch*, p. 64). Survivors from the wreck carried across wet sand toward houses of a fishing-village. Women and children looking on, stormy sky with light low down behind the houses; 576, "*Preparing for Christmas: south of Ireland*," HOWARD HELMICK, women and girls plucking poultry; 572, "*Nell Gwynne in her youth*," E. OPIE; 574, "*In the summer-tide of blossoming*," FRANK WALTON.

GALLERY VII. [Illustrations, pp. 64-73.]

On the line is a small picture of "*Christmas Roses*" (589), by ALICE L. HULME.

590, "*Portrait of the late Sir W. Burrell*," P. R. MORRIS, A.R.A.; 593, "*An offering*," H. T. SCHÄFER (*sketch*, p. 63); 596, "*John Smart, Esq., R.S.A.*," C. M. HARDIE (*sketch*, p. 64); 599, "*A weedy corner*," J. CLAYTON ADAMS.

598, "*Sodden fen*," R. W. MACBETH, A.R.A. A fiery sun, low down, between a ruined mill and bushes. Reeds and a fen dyke. Another picture by the same artist hangs on the right, No. 604, "*A fen lode*" (*sketch*, p. 66). Above is—605, "*Habet!*" W. DENDY SADLER. A monk, who has landed a huge salmon and broken his rod, is welcomed back to the convent by his brother monks.

602, "*The first-born*," G. H. SWINSTEAD (*sketch*, p. 65); 608, "*Cellini awaiting an interview with François I.*," J. HAYNES WILLIAMS.

610, "*Ramblers*," PETER GRAHAM, R.A. Small Highland cattle among rushes on the sea-shore; 614, "*Ramsey Island, Pembroke-shire*"—heavy sea—WALTER J. SHAW.

625, "*Winter morning*," J. MACWHIRTER, A.R.A., a landscape in snow; and 630, by the same artist, "*Autumn Evening*."

"*The only son—the departure*" (631), PERCY R. CRAFT. A scene of farewell (*sketch*, p. 71); 633, "*Kelp Harvest*," ANDREW BLACK; 639, "*Vale Castle, Guernsey*," EDWIN HAYES; 643, "*Where the Waterlilies grow*," A. DE BRÉANSKI; 644, "*Landscape; Summer time*," R. W. A. ROUSE.

No. 645, "*When the boats came in*," COLIN HUNTER, A.R.A. (*sketch*, p. 69).

No. 646, "*Raising the Standard*." Highlanders in a mountain glen; a Jacobite subject. By C. E. JOHNSON. (See an important landscape by this artist, No. 737, sketched on p. 79.) 652, "*The Toll Bridge, Streatley*," ARTHUR G. BELL; a scene on the Thames.

In the centre of this wall is—653, "*Peter the Great at Deptford*," working in the dockyard among the shipbuilders; an historical incident. J. SEYMOUR LUCAS, A.R.A.

No. 654, "*The end of the day*," B. W. LEADER, A.R.A. (*sketch*, p. 70).

Above are—649, "*Reminiscences of the Crimea*," R. G. HUTCHINSON (*sketch*, p. 71); and 655, "*Samuel Crompton inventing the spinning mule*," A. E. EMSLIE (*sketch*, p. 72).

Next is an historical work—661, "*The fall of Queen Elizabeth Woodville*," D. W. WYNFIELD.

No. 676, "*First coming of the sword of Islam into Spain*," J. R. HERBERT, R.A.

No. 677, "*A story*," which a boatman is telling to some children, A. M. ROSSL. Above is a portrait by JAMES ARCHER (681) (*sketch*, p. 73).

GALLERY VIII. [Illustrations, pp. 74–81.]

The first picture of importance is—688, "*Susannah*," a life-size nude figure, FREDERICK GOODALL, R.A. (*sketch*, p. 75).

On the left is—687, "*Beg, sir*," J. LAVERY, girl with large Japanese parasol and dog—sunshine; 690, "*Souvenir*," A. L. VERNON.

No. 697, "*Tempora mutantur*," C. E. PERUGINI, a modern English girl among antique statues (*sketch*, p. 74).

Near the foregoing are—700, "*Beside the old rock, Capel Curig*," DAVID BATES; 708, "*Port of Amsterdam*," CLARA MONTALBA (*sketch*, p. 74).

In the centre of the wall is—709, a remarkable portrait of "*The three Misses Vickers*," by J. S. SARGENT, life-size, low in tone.

No. 713, "*The Ladder, Loch Katrine*," DAVID MURRAY. See another interesting landscape by the same artist, sketched on p. 38.

No. 717, "*Relics*," PERCY THOMAS (*sketch*, p. 76).

No. **722**, "*Oh, Vanity!*" P. R. MORRIS, A.R.A.; No. **729**, "*A Dreary Waste of Sand and Shore*," W. L. PICKNELL; No. **732**, A. LUDOVICI, a small picture, "*School-girls Reading Letters from Home*."

In the centre of the wall are—**733**, "*Cornish Fishers*," BRYAN HOOK (*sketch*, p. 77); and above, **734**, "*Cassandra*"—life-size figures; bronze tripod overturned on steps—SOLOMON J. SOLOMON (*sketch*, p. 78).

On the right is—**737**, "*Cub-hunting*," C. E. JOHNSON (*sketch*, p. 79); **738**, "*In Doubt*," ALICE HAVERS (*sketch*, p. 76); **740**, "*The Tennis Match*," J. LAVERY; **741**, "*Orphans*," three small children, T. B. KENNINGTON; **745**, "*A Lone Tramp*," KENNETH MACKENZIE; **748**, "*The Little Laggard*," WEEDON GROSSMITH.

No. **751**, "*On Guard*," G. A. STOREY, A.R.A. One of two single-figure subjects by this artist (*sketch*, p. 81).

No. **752**, "*A Pensioner*," T. S. COOPER, R.A. A large picture occupying the centre of the last wall.

No. **757**, "*Mænads*," J. COLLIER (*sketch*, p. 80).

Other pictures here are—**758**, "*The Flower Merchant*," E. DE BLAAS; **759**, "*Canal Life*," C. W. WYLLIE (*sketch*, p. 78); and **760**, "*The Potter's Courtship*," ARTHUR HUGHES (*sketch*, p. 81).

GALLERY IX. [Illustrations, pp. 82-84.]

This Gallery, formerly the Water-Colour Room, is now reserved for small cabinet pictures.

The first we notice are—No. **792**, "*The Marchioness playing cribbage at Dick Swiveller's lodgings*," a scene from the 'Old Curiosity Shop,' by HERBERT P. DOLLMAN; **781**, "*A spring-tide in Venice*," a bright picture by VAN HAANEN—girls paddling in shallow water by some steps; **782**, "*A portrait*," SEYMOUR LUCAS, A.R.A.; **802**, "*The horse dealer*," A. C. GOW, A.R.A.

No. **806**. "*Sunday afternoon*," THOMAS FAED, R.A. A Scotch girl and terrier lying on a bank.

No. **816**, "*The ploughman homeward plods his weary way*." J. E. HODGSON, R.A.

No. **817**, "*Great Yarmouth*," E. H. FAHEY (*sketch*, p. 82).

An important work in this Gallery is "*Rose of all the roses*" (**818**), L. ALMA-TADEMA, R.A., a fair maiden leaning against a marble pillar, flowers, and a vista of blue sea; a small upright picture.

Two little pictures—**832**, "*Taking life easy*" and "*Patience*," **834**, (*sketch*, p. 83), by W. B. BAIRD, may be noticed.

"*An Undergraduate*" (827), a girl with a book by the sea, by J. C. HOOK, R.A.; another marine subject here by this artist is—924, "*Gathering limpets.*"

No. 859, "*The music lesson,*" LIZZIE REID; 861, "*Villa Borghese, Rome,*" WILLIAM LOGSDAIL.

No. 871, "*A welcome intrusion,*" J. E. HODGSON, R.A.; 872, "*After the toil of the day,*" also 893, "*Take us, daddy!*" TOM LLOYD; 888, "*My lady,*" a little girl, J. C. HORSLEY, R.A.

Above are—892, "*Leading-strings,*" P. C. SMALLFIELD (*sketch, p. 84*); 899, "*Rival blossoms,*" a girl carrying flowers, MAUDE GOODMAN; 905, "*Sleep,*" MATTHEW HALE.

Amongst many small subjects to be noticed on this wall are—907, "*The Infanta's rose,*" HERBERT H. GILCHRIST; 919, "*Too near to be pleasant,*" E. BLAIR LEIGHTON (*sketch, p. 84*).

GALLERY X. [Illustrations, pp. 85–89.]

On the first wall are 944, "*The end of the chapter,*" W. RAINEY (*sketch, p. 85*); 945, "*Musical honours,*" JAMES HAYLLAR, a tenant farmer's dinner, the guests rising to drink the squire's health; and 946, "*The course of true love never did run smooth,*" WILLIAM STRUTT (*sketch, p. 85*). No. 957, "*Prodigious!*" SYDNEY W. LEE, a scene from 'Guy Mannering.' In the centre of this wall is B. W. LEADER's principal landscape, painted in Wales, 964, "*With verdure clad,*" B. W. LEADER, A.R.A.; 965, "*At the back of the village,*" L. MAY WATSON, hanging out clothes to dry.

No. 976, "*Hougoumont, June 1815: the day after the battle,*" EYRE CROWE, A. (*sketch, p. 86*). A group of wounded Frenchmen listening to an oration by one of them to the rest. The speaker, a veteran lancer of the old Guard, sits on the ground, with his lance stuck upright at his side.

On this wall on the line are—984, "*Crossing the sea of Gennesareth,*" J. R. HERBERT, R.A.; 987, "*A Romance*" (*sketch, p. 87*), H. DICKSEE.

Near the above are—"The attack on General Sir John McNeill's force near Suakim" (988), CHARLES E. FRIPP; 996, "*Miranda,*" LOUISA STARR (*sketch, p. 88*); and 1001, "*The faithful Shepherdess,*" girl in blue dress carrying a lamb, ALICE HAVERS.

No. 1002, "*Portrait of Miss Alice Lyall,*" COLIN HUNTER, A.R.A.

No. 1003, "*In the Garden,*" ROSA WALLIS.

No. 1008, "*In disgrace,*" C. BURTON BARBER, a little girl, seated on the stool of repentance, attended by sympathetic dog.

No. 1009, "*Entrance to the Village of Collepardo, near Convento di Trisulti,*" CHARLES H. POINGDESTRE. 1015, "*Colonel Newcome in the Charterhouse,*" F. SMALLFIELD.

No. **1020**, "*The Welcome*," BRITON RIVIERE. A white pup welcoming the return home of his master, a labourer, who lifts the latch of his cottage door.

Next is an important picture to be noticed by a young artist, sketched on p. 89. No. **1021**, "*Off to the Fishing Ground*," S. A. FORBES.

No. **1025**, "*Marshal Keith's last Battle, Hochkirch, 1758*," GEORGE M. PATERSON. A coffin borne into a village church.

GALLERY XI. [Illustrations, pp. 89-92.]

The two most prominent pictures in this gallery are **1047**, "*A Venetian al fresco*," W. LOGSDAIL, a group of brightly dressed Venetians in a boat; and on the opposite wall, No. **1094**, "*Mount's Bay*," a large sea-piece, early summer morning, HENRY MOORE, A.R.A.; also **1074**, "*The Harbour's mouth*," by the same artist.

No. **1050**, "*William the Conqueror*"—dead, while attendants carry off plate and jewels, GEORGE HARE.

1052, "*Great Marlow*," one of a series of pictures of the Thames from its source to the sea, VICAT COLE, R.A., (*sketch*, p. 90). Other river scenes are "*Summer days: Wargrave-on-Thames*" (**1084**), ERNEST PARTON; and **1067**, "*In the Busy Thames*," G. C. KERR; a steam-tug below bridge.

1059, "*A tempting offer*" of fresh mackerel by a fisherman, JAMES N. LEE; **1060**, "*Close of day*," R. W. A. ROUSE; **1061**, "*Her ladyship*," G. G. KILBURNE; **1073**, "*Portrait of Professor Humphry*," W. W. OULESS, R.A. **1081**, "*Pale Margaret*," A. MOORE; **1085**, "*In a Northern glen*," cattle, LOUIS B. HURT; **1087**, "*Mrs. Isaac Walton*," GEORGE WALTON.

1089, "*Mrs. Joseph Parker*," P. R. MORRIS, A.R.A.

1088, "*Returning from market*," west of Ireland, W. SMALL; a man and woman on the road.

1100, "*Sunny hours*," E. A. WATERLOW (*sketch*, p. 91).

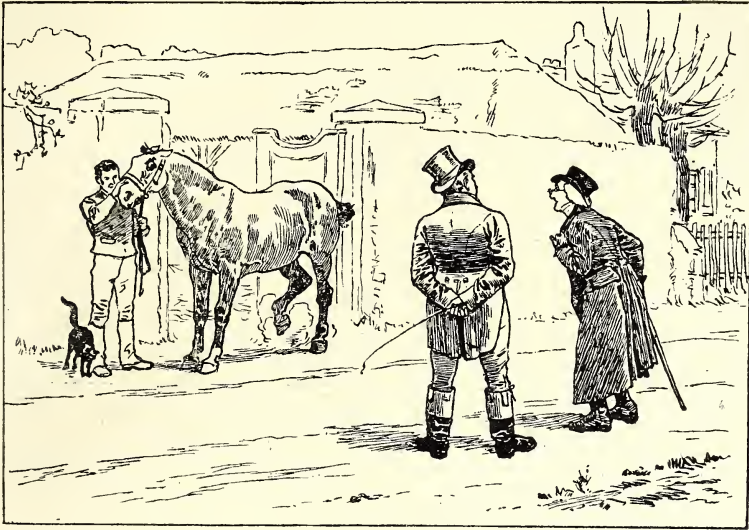
The last picture we notice in this gallery is—"June," **1108**, J. AUMONIER, representing a leafy glade in a park or wood, with children playing.

WATER COLOURS AND WORKS IN BLACK AND WHITE.
Nos. **1112-1546**.

ARCHITECTURAL DRAWINGS. Nos. **1547-1748**.

SCULPTURE. Nos. **1749-1925**. [Illustrations, pp. 93-96.]

GALLERY I.



28 X 40.

No. 12. "Warranted quiet to ride or drive." J. C. DOLLMAN.

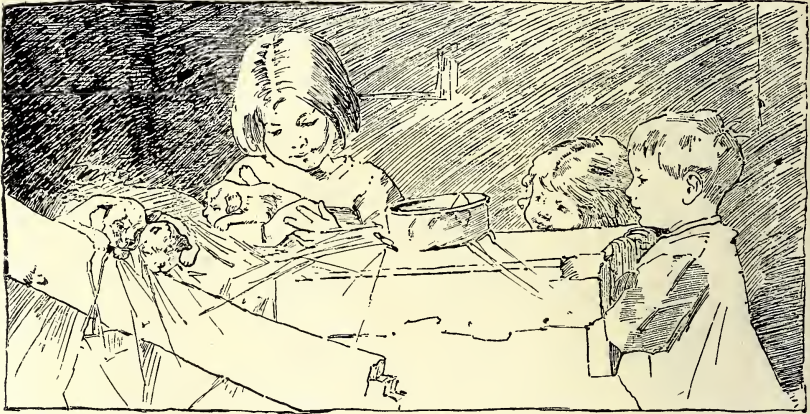
(An engraving of this picture will be published by J. P. Mendoza.)



48 X 72

No. 22. "At the lock." FRED. G. COTMAN.

C



*

No. 23. "*Childhood's wonders.*" MARIANNE STOKES.

24 X 48.

No. 21. "*Ruth and Naomi.*" PHILIP H. CALDERON, R.A.

65 X 81.

"Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God."—*Ruth* i. 16, 17.



*

50 X 40.

No. 28. *The late Earl of Chichester.* FRANK HOLL, R.A.



*

No. 29. "*A delicate question.*" H. STACY MARKS, R.A.

43 X 32.

Old gentleman in blue coat and brass buttons ; fair-haired girl in light-brown dress. Picturesque, old-fashioned surroundings (See also Sketch on p. 29.)

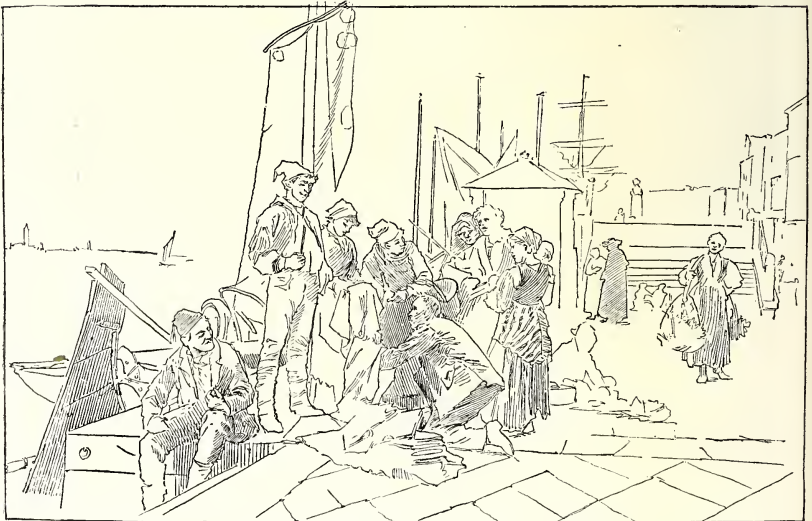


No. 47. "An artist's almsgiving." J. B. BURGESS, A.R.A. 4t X 6oft.

Alonzo Cano, a great Spanish painter, passed his time in his old age in acts of charity. Sometimes, when he had given away all his money, he would enter a shop, sit down, and make sketches, which he would give to the beggars, who sold them to the neighbouring convents.



* 73 X 48.
 No. 61. "*The Flower Girl.*" LUKE FILDES, A.R.A.



No. 66. "*Choosing a summer gown.*" HENRY WOODS, A.R.A.

(Copyright, the property of Messrs. Agnew & Sons.)



*

No. 73. "Old companions." W. MAW EGGLEY.

19 X 31.

"I love everything that's old: old friends, old times, old manners, old books, old wine."—*Goldsmith.*

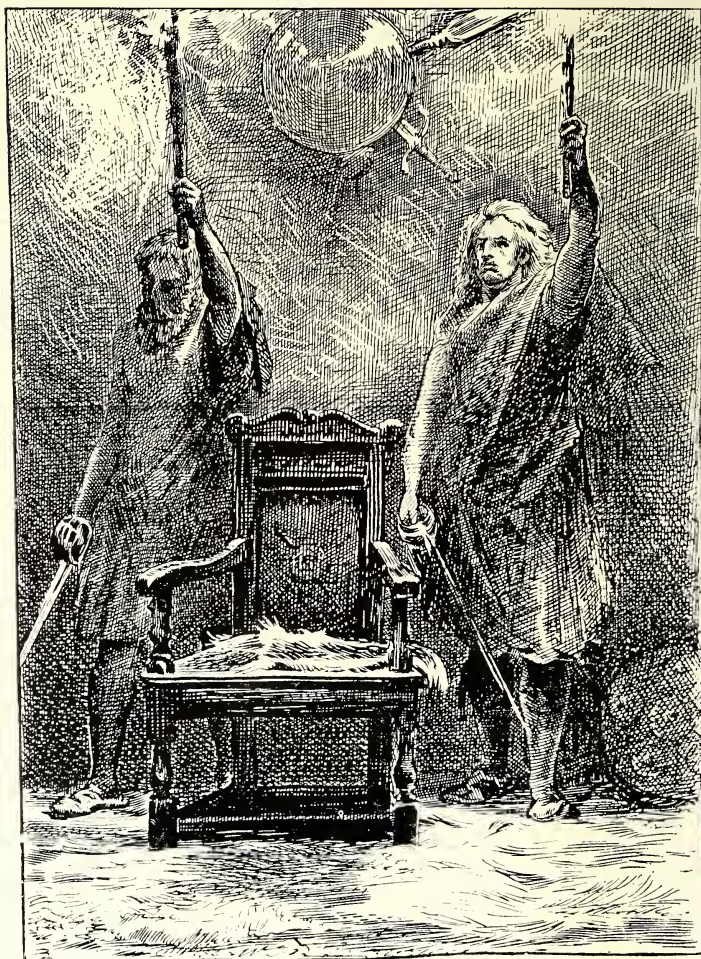


*

No. 79. "More frightened than hurt." A. W. BAYES.

24 X 36.

GALLERY II.



63 X 45.

No. 97. "*The Chieftain's Candlesticks.*" JOHN PETTIE, R.A.

Two highlanders, with right hands on their claymores, holding torches aloft as their chieftain approaches the chair in the place of honour in the hall. A background of red gold, most brilliant in the torchlight; above are trophies of war, and a deerskin on the ground.



*

No. 100. *"Not lost, but gone before."* A. C. TAYLER.

42 X 56.



HARRINGTON MANN

42 X 60.

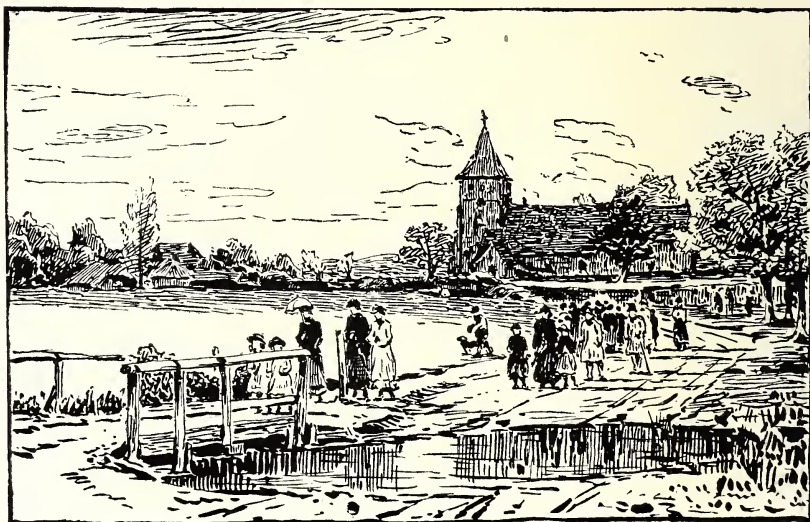
No. 110. *Packing fish: Yorkshire coast.* H. MANN.



*

33 X 49.

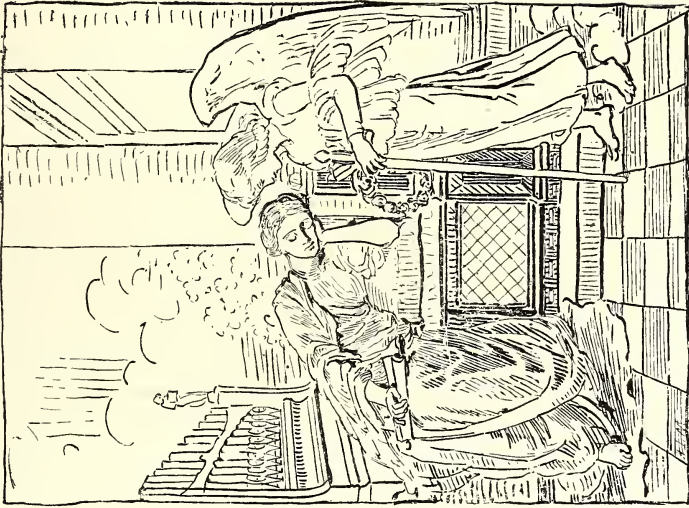
No. 124. "The Obsequies of an Egyptian Cat." J. R. WEGUELIN.



*

28 X 42.

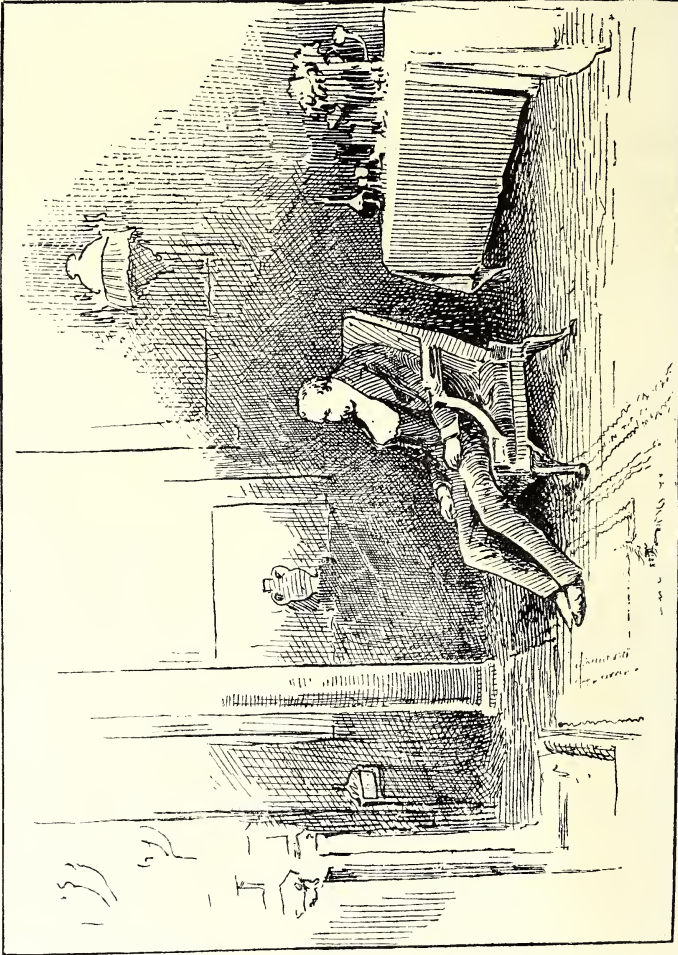
No. 129. "The Village Congregation." J. AUMONIER.



* No. 134. "St. Cecilia"—Tennyson's "Palace of Art."
A. L. MERRITT.
51 X 37.

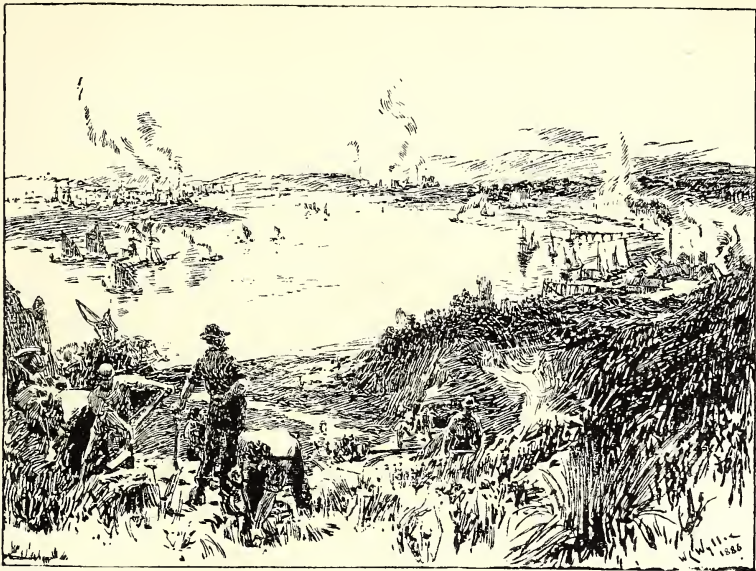


* No. 140. "There's room for two." F. MORGAN.
54 X 36.



43t X 65t.

No. 136. "Mariage de convenance"—After! W. Q. ORCHARDSON, R.A.



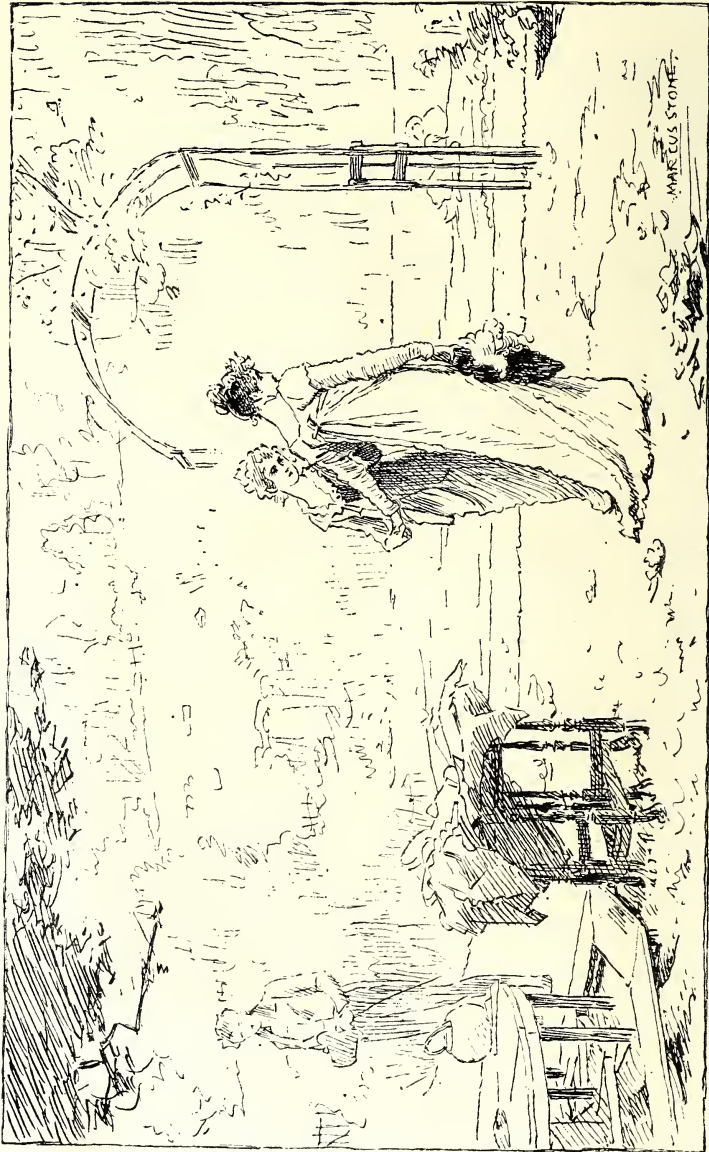
* No. 123. "Work-a-day England." W. L. WYLLIE.

36 X 50.



* No. 142. "A Plain Case." H. S. MARKS, R.A.

40 X 33.



39 X 62.

No. 149. "A Peace-Maker." MARCUS STONE, A.
This picture will be engraved and published by Arthur Lucas.

*

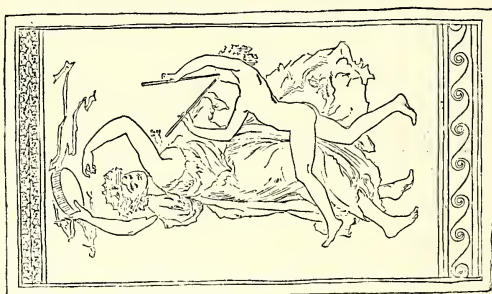
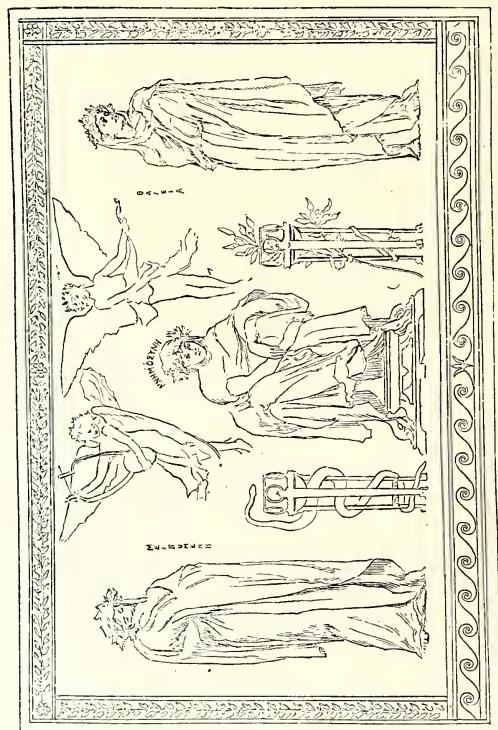
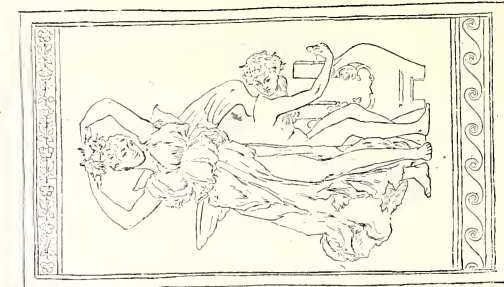
GALLERY III.



*
60 X 36.

No. 155. "Portrait of Mrs. Edgar Flower and her youngest son."

P. R. MORRIS, A.R.A.

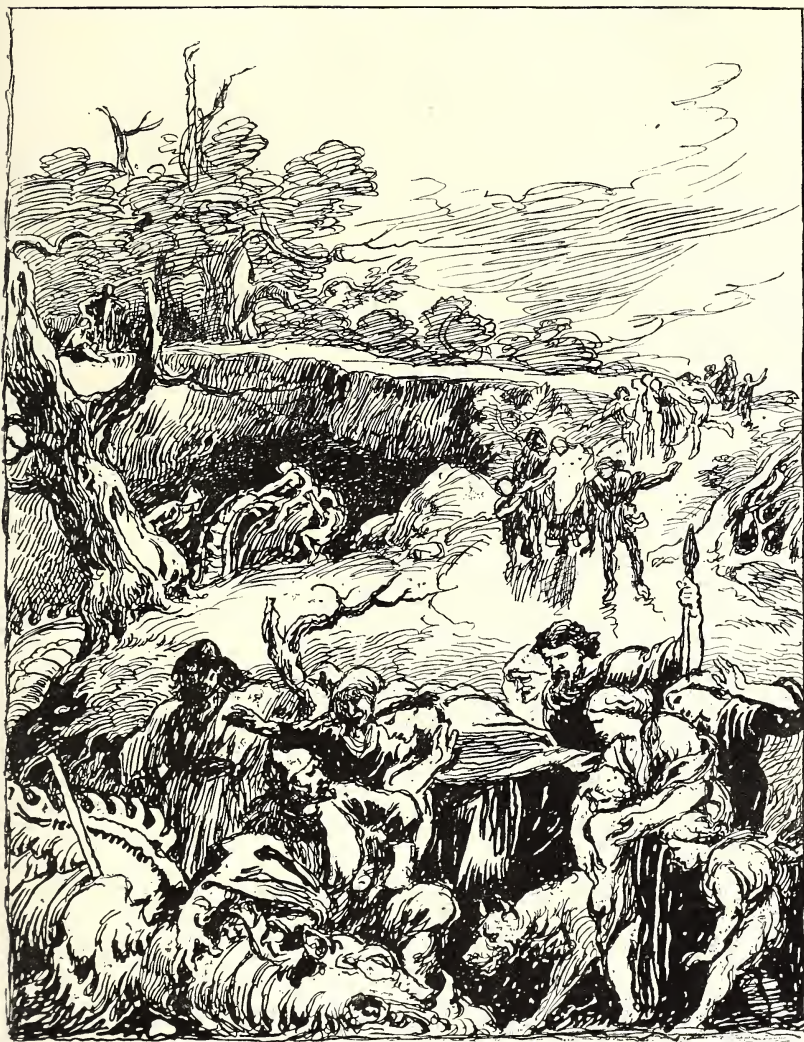


7 ft. X 20 ft.

No. 164. "Decoration in painting for a ceiling." SIR F. LEIGHTON, Bart., P.R.A.

In the central panel is Mnemosyne the mother of the Muses, with the spirits of Music and Poetry floating above. The figures on either side of her represent Melpomene and Thalia, the Muses of Tragedy and Comedy, in blue and red robes. The figures in the right panel are emblematical of revelry, on the left, of the poetry of love. The figures are on a gold ground, varying in quality and richness. The head of Thalia is reproduced on our title page.

Painted for the ceiling of the music room in the house of Mr. MARQUAND, of New York. The furniture and other decorations have been designed by Mr. L. ALMA-TADEMA.



*

84 x 60.

No. 179. "The Slain Dragon." SIR JOHN GILBERT, R.A.

"But when they came where that dead dragon lay,
 Strecth on the ground in monstrous large extent,
 The sight with ydle feare did them dismay."—*The Faerie Queene*.



*

51 × 26.

185. "*Ashes of Roses.*" GEORGE H. BOUGHTON, A.R.A.



56 × 44.

* No. 192. "Prisoners of the ice." VINCENT P. YGLESIAS.



72 × 48.

* No. 201. "As some tall cliff that lifts its awful head, Swells from the vale, and midway leaves the storm." CHARLES STUART.



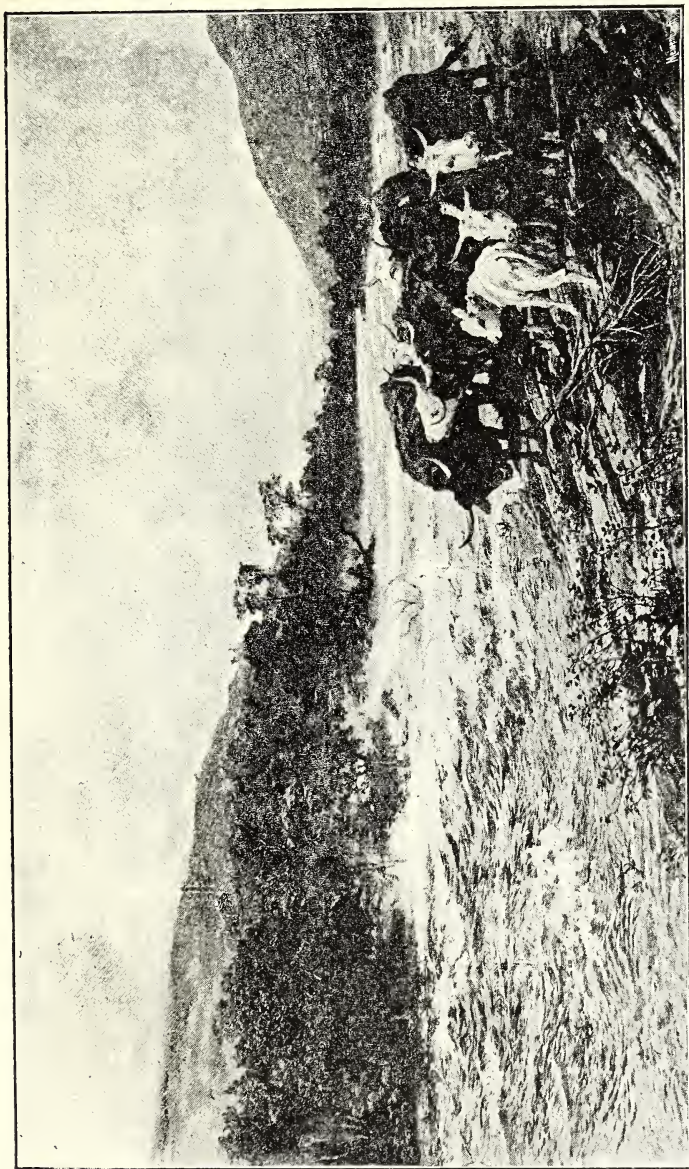
81 × 76.

* No. 205. "The Marquis Tseng, Chinese Minister, awaiting officials on New Year's Day, a custom of China." KNIGHTON WARREN.



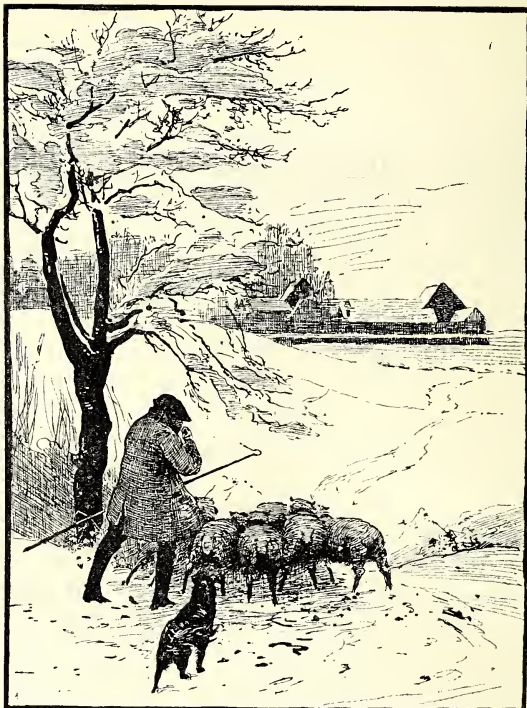
No. 197. "Oh, why left I my hame?" THOMAS FAED, R.A.

"Old Dougal still wears the kilt. I saw him the other evening sitting on the shore of Lake Ontario, gazing at the setting sun. I am afraid his heart was far away in his old croft on the slopes of Ben Durach. Old men should *not* emigrate."—*Letter from Canada.*



42 X 72.

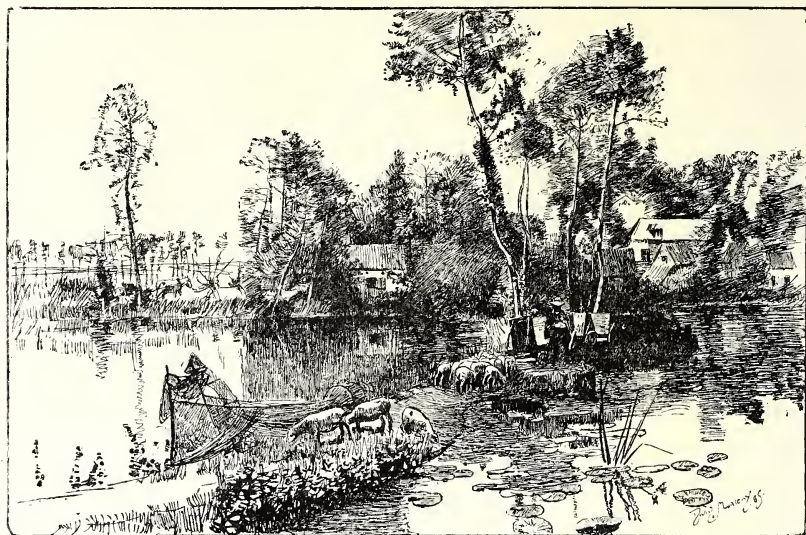
No. 204. "A flood on the Wye, subsiding." H. W. B. DAVIS, R.A.



*

30 X 24.

No. 213. "*And Dick the Shepherd blows his nail.*" E. F. BREWTHALL.



*

No. 221. "*A Picaray Pastoral.*" DAVID MURRAY.

40 X 60.



394 x 594.

No. 211. "Sea-girt crags." PETER GRAHAM, R.A.
(The copyright is the property of Messrs. Agnew & Sons.)



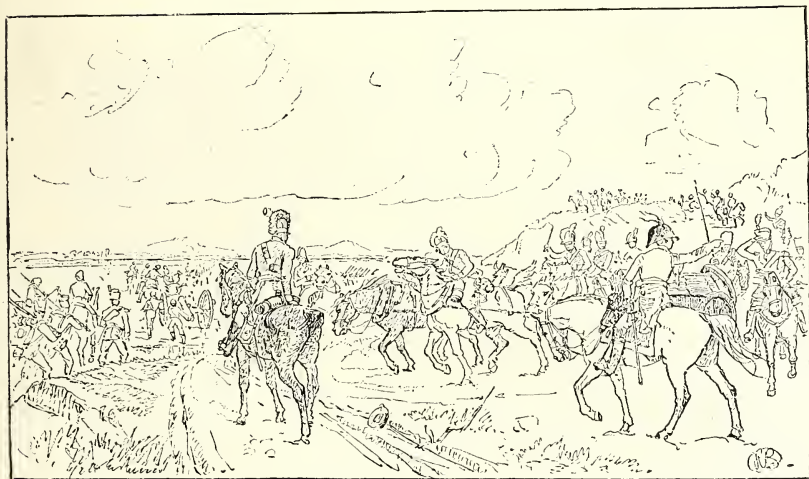
40 X 62.

No. 222. "October glows." W. S. JAY.



18 X 23.

No. 252. "Oh, bother!" J. E. HODGSON, R.A.



*

48 × 80.

No. 265. "Passage of the Bidassoa by Lord Wellington, October 7, 1813."

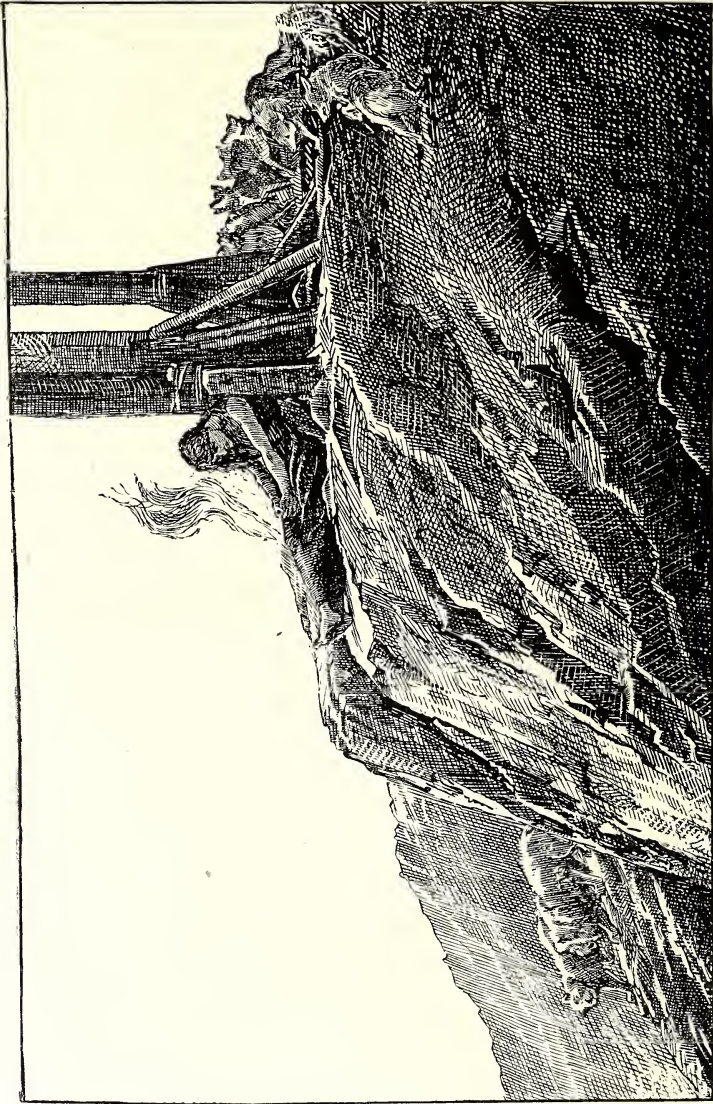
R. BEAVIS.



*

43½ × 71¾.

No. 258. "The heart of the Coolins, Isle of Skye." KEELEY HALSWELLE.



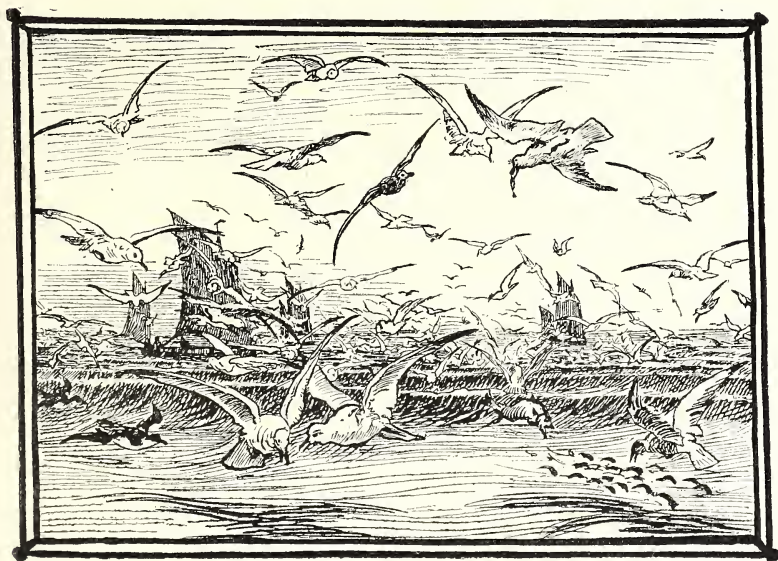
49 X 74

No. 268. "Ritzpal." BRITON RIVIERE, R.A.



* 36 X 50.

No. 249. "The pool, Goring-on-Thames." R. HALFNIGHT.



* 48 X 72.

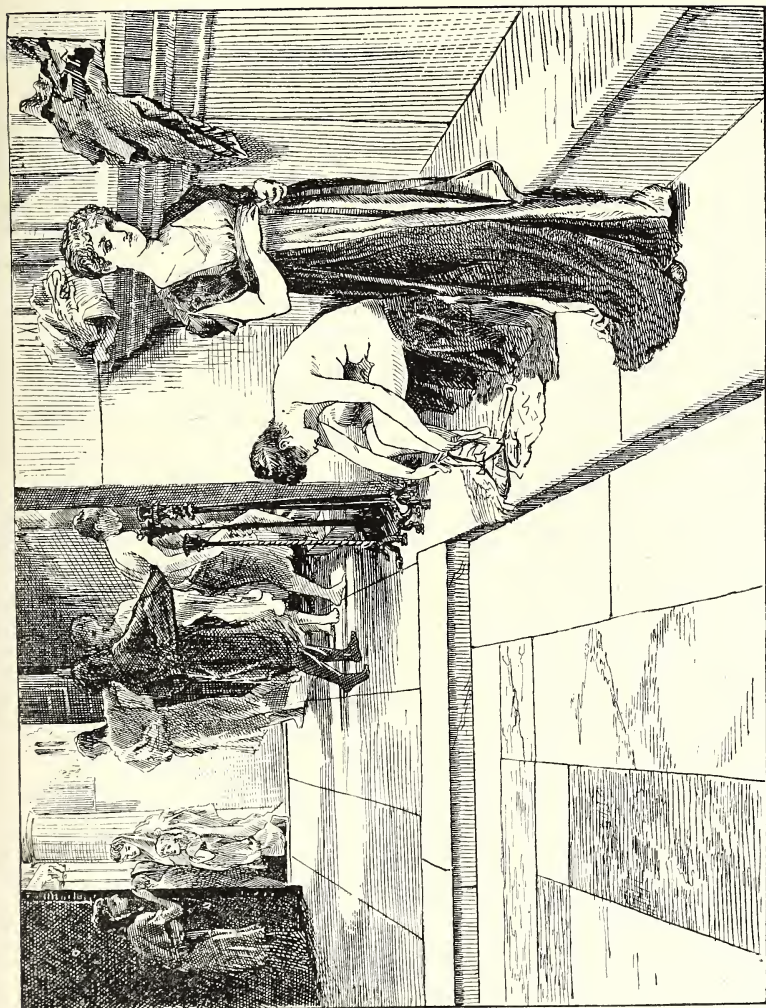
No. 270. "Life on the ocean wave." ALLEN C. SEALY.



46½ × 40.

No. 275. "*Dr. Johnson's tardy gallantry.*" W. P. FRITH, R.A.

The scene is Old Fleet Street, at the entrance to the Inner Temple. Madame Boufflers in powdered hair and gay French attire; Dr. Johnson in old brown coat and slippers. English and French dogs.—See *Boswell's 'Life of Johnson.'*



17½ X 23½.

No. 285. "An Apodyterium." L. ALMA-TADEMA, R.A.

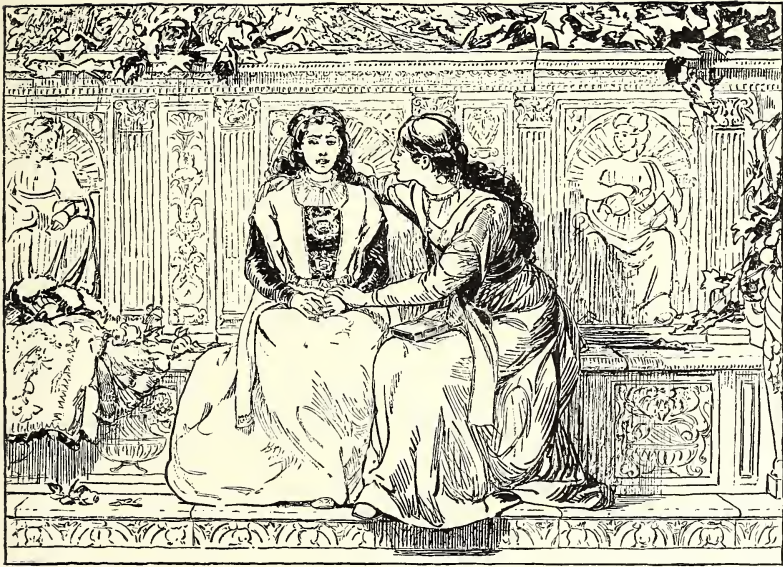
Interior of a Roman bath, green and grey marble; outer courtyard in bright sunlight.



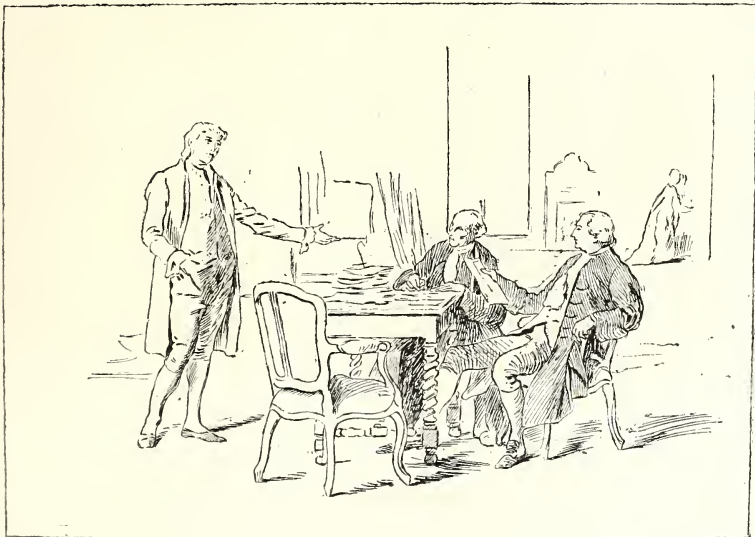
56 × 37½.

[No. 288. "*A daughter of the Lagoons.*" LUKE FILDES, A.R.A.*(The copyright is the property of Messrs. Agnew & Sons.)*

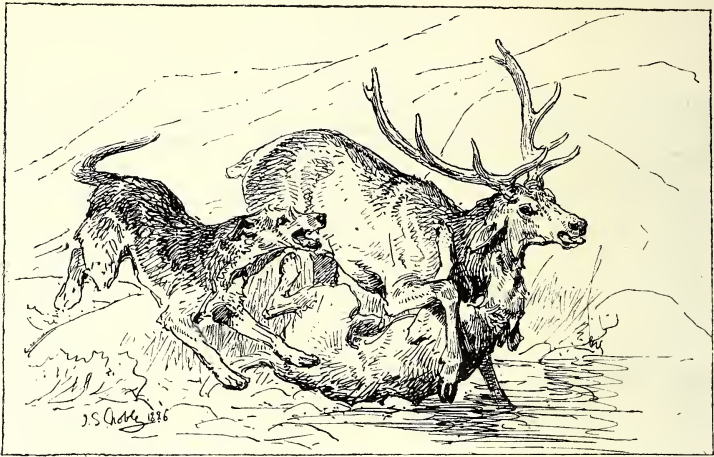
GALLERY IV.



* 50 X 68.
No. 297. "Recruiting for Savonarola: 'Ye cannot serve God and Mammon.'" F. W. W. TOPHAM.



* 24 X 36.
No. 307. "Debt: a parental lecture." CLAUDE CALTHROP.



*

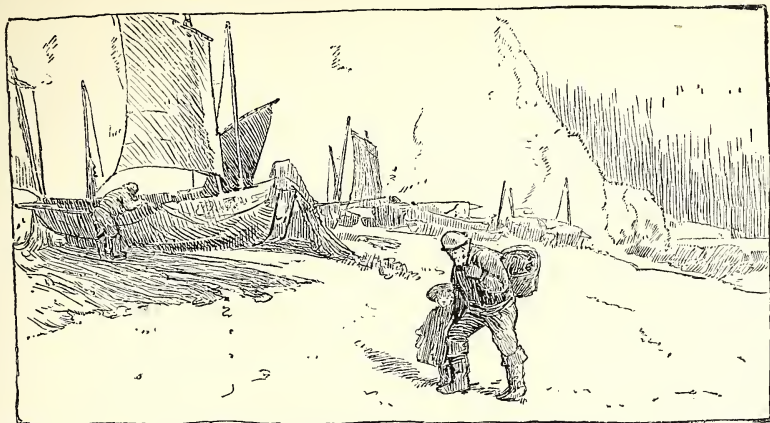
61 X 80.

No. 315. *Mors Regis.* J. S. NOBLE.



30 X 20.

No. 326. "All for her." KATE PERUGINI.



*

No. 330. "Under the Cliffs." JOHN WHITE.

30 X 50.



*

No. 410. "Aoi! all together, lads!" E. R. TAYLOR. (In Gallery V.)

35 X 60.

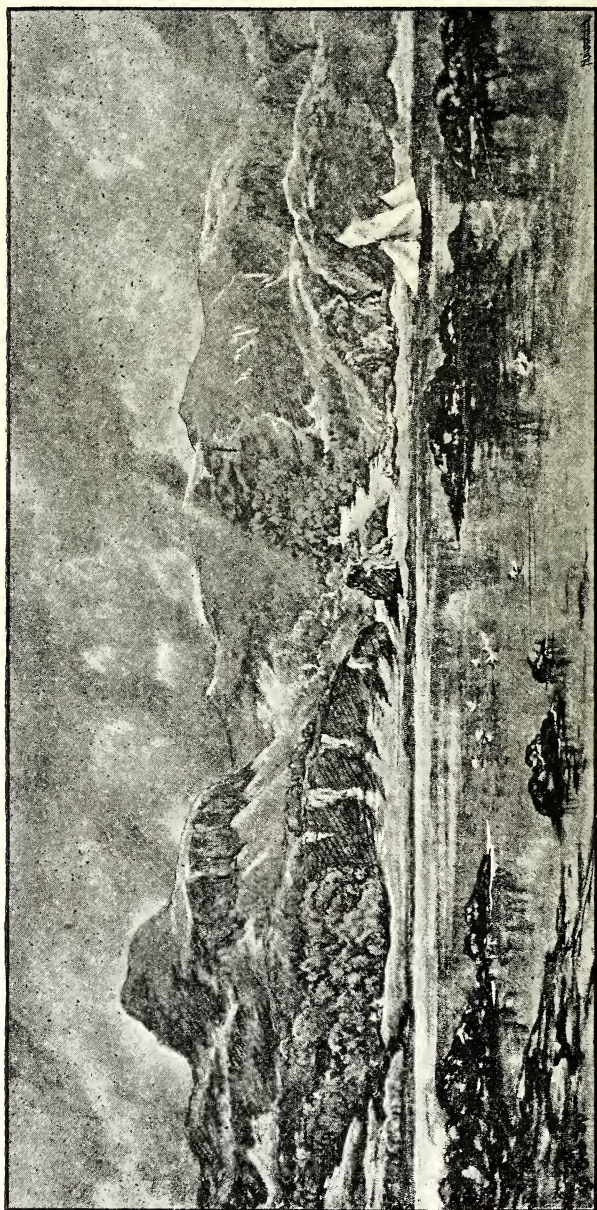


*

No. 339. "Toil and Storm." JAMES P. BEADLE.

60 X 86.

E



*

42 x 84.

No. 340. "*An Argyll Eden.*" JOHN BRETT.

This is an indication only of Mr. Brett's picture of a Scotch coast seen under conditions of sunlight and radiant heat.



56 X 44.

No. 341. "In Golden Fetters." PHILIP H. CALDERON, R.A.

One of two pictures by this artist.

(Mr. Calderon's principal work, "Ruth and Naomi," is sketched on page 18.)



* No. 364. "Dante in the Valley of Terrors." W. F. CALDERON. 56 X 44.



* No. 361. "Folly." G. D. LESLIE, R.A. 36 X 28.

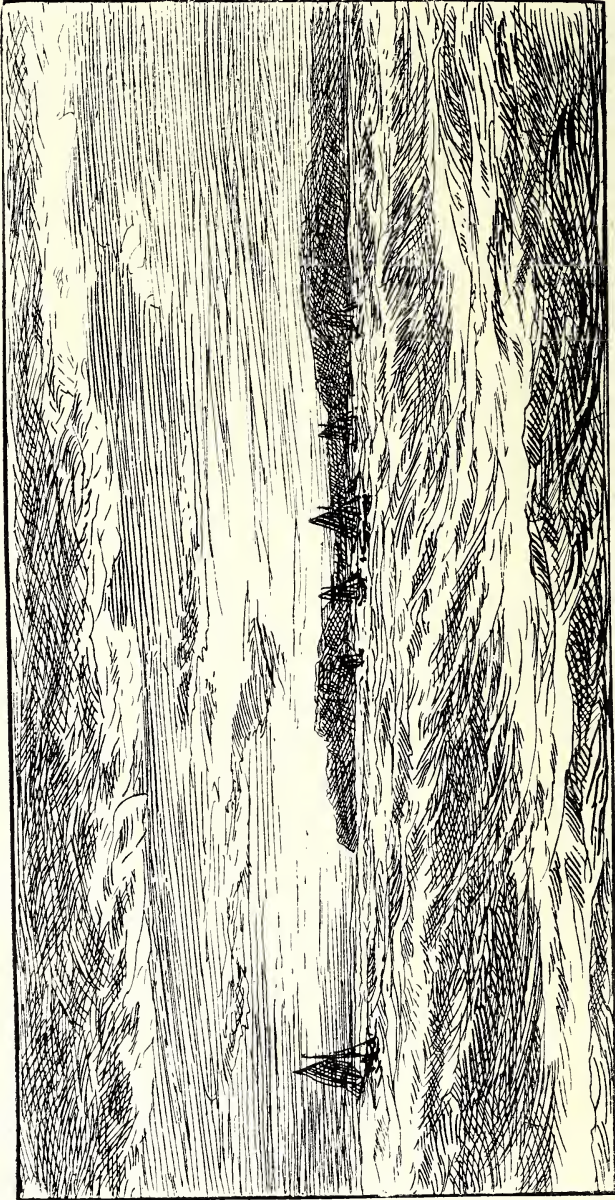


20 X 36.

No. 374. "Memories." FRANK DICKSEE, A.R.A.

"—O for the touch of a vanished hand,
And the sound of a voice that is still."

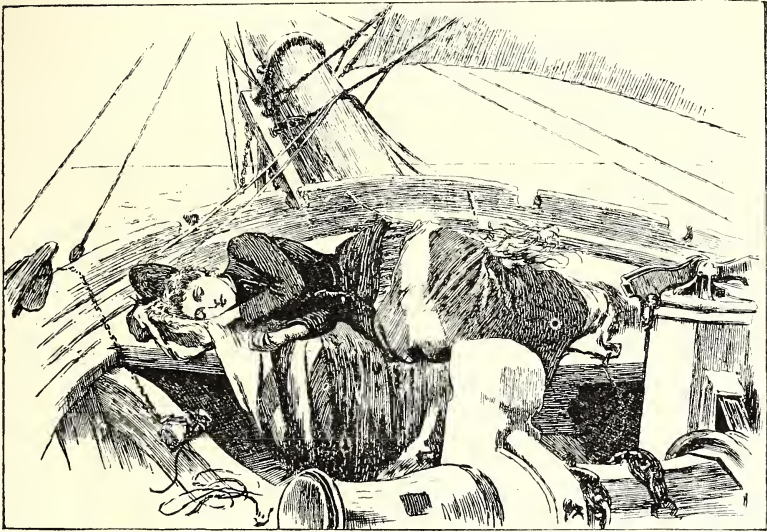
GALLERY V.



28 X 36.

No. 404. "The Sound of Isla; after sunset." HENRY MOORE, A.R.A.

*



*

42 X 57.

No. 400. "*Between the old home and the new.*" ARTHUR HOPKINS.

No. 410. "*All together, lads!*" E. R. TAYLOR. (*Sketched on p. 49.*)



*

281 X 39.

No. 427. "*For better, for worse.*" J. WATSON NICOL.



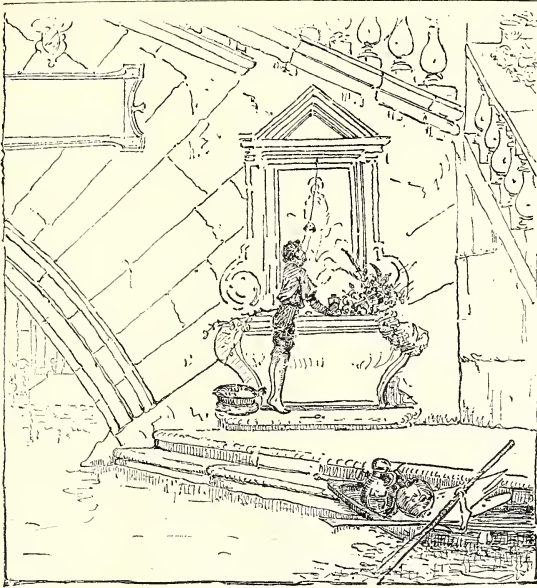
*

42 X 34

No. 442. "*Repentance.*" ARTHUR STOCKS.

34 X 61.

No. 428. "*Union is strength.*" BRITON RIVIERE, R.A.



*
No. 448. "Tending the Rialto shrine." HILDA MONTALBA. 30 X 24.



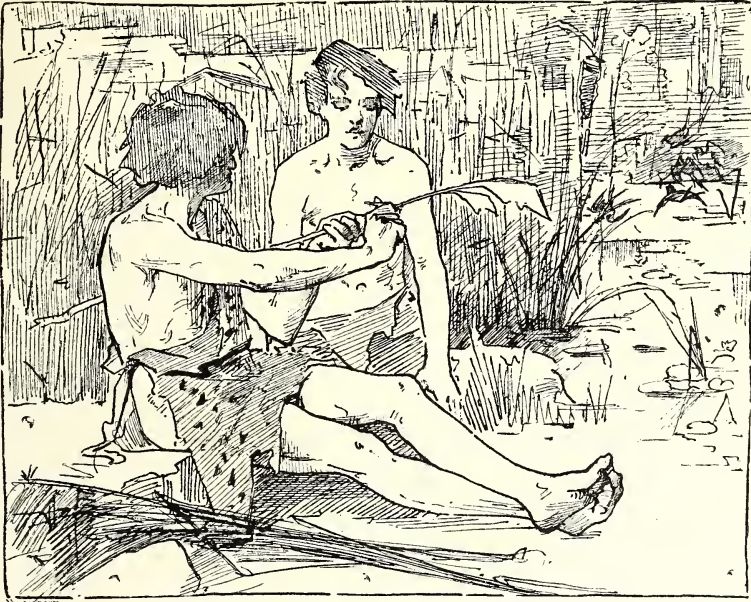
*
No. 444. "Malvina." W. F. YEAMES, R.A. 38 X 26.



43 x 66.

No. 455. "The Three Witches." JOHN MACWHIRTER, A.R.A.

*



*

No. 451—

W. MOUAT LOUDAN.

40 X 50.

"Many a morning had they gone
To the glimmering mountain lake,
And had torn up by the roots

"The tall crested water-reeds,
With long plumes and soft brown seeds,
And carved them into flutes."

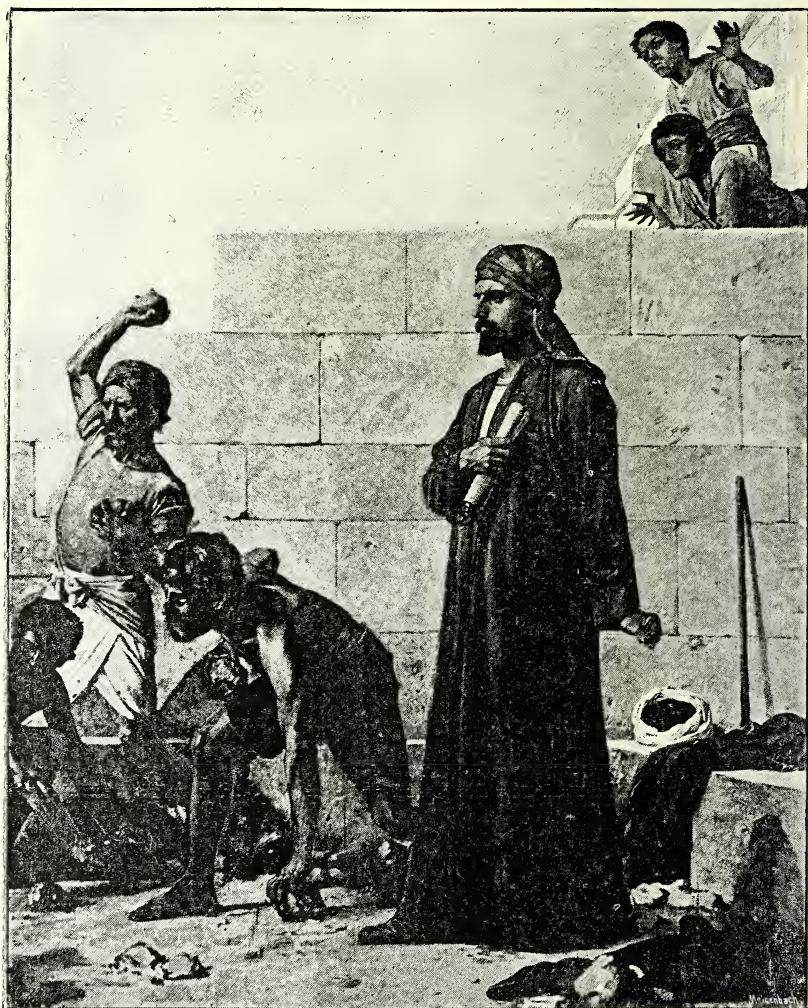
—*Matthew Arnold.*

*

No. 454. "The Good Samaritan." GEORGE GASCOYNE.

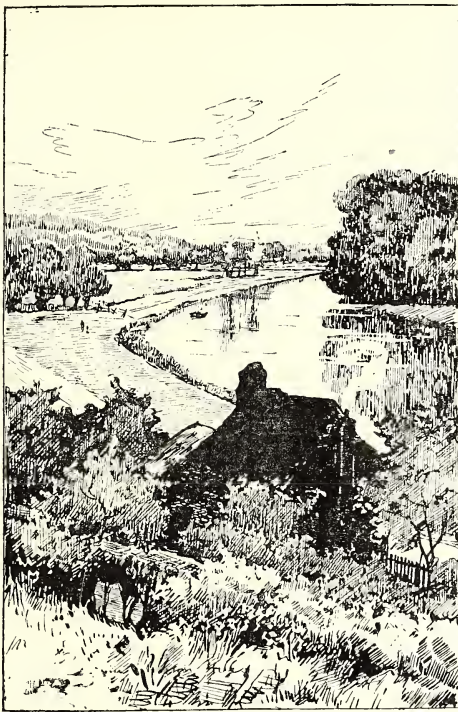
54 X 40.

GALLERY VI.



50 X 40.

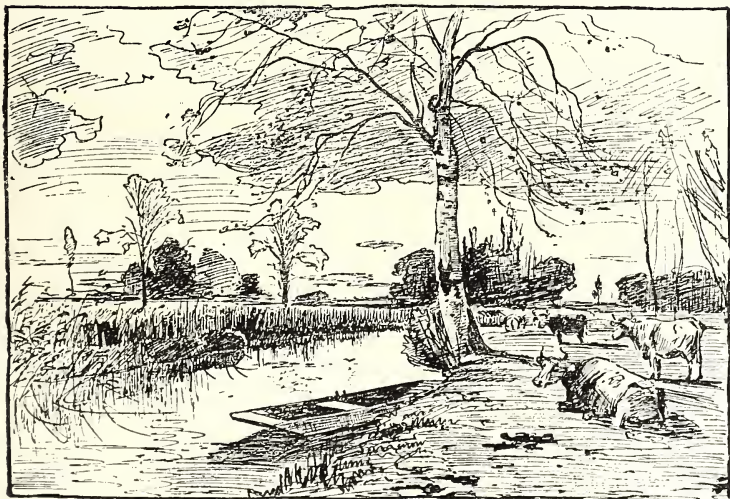
No. 497. "*Saul witnessing the death of Stephen.*" E. ARMITAGE, R.A.



*

60 X 40.

No. 505. "*By tranquil waters.*" ALFRED EAST.



*

50 X 72.

No. 510. "*The last of October.*" ERNEST PARTON.



*

30 X 20.

No. 531. "*Patience is a virtue.*" W. HENRY GORE.



*

No. 512. "*The Confessional.*" E. BLAIR LEIGHTON.

36 X 47.



*

50 X 22.

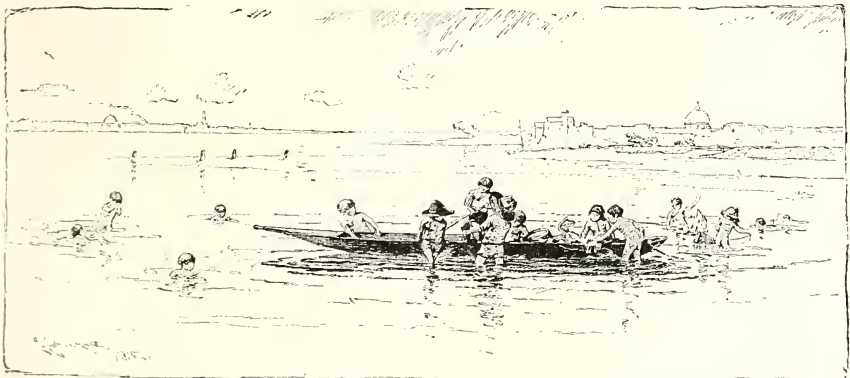
No. 534. "A Venetian Girl." ELLEN
MONTALBA.



*

57 X 26.

No. 593. "An Offering." H. THOMAS
SCHÄFER. (In Gallery, VII.)



No. 553. "Venetian Boys at play." E. AUBREY HUNT.

40 X 72.



*

No. 566. "The Shipwreck." JOHN R. REID.

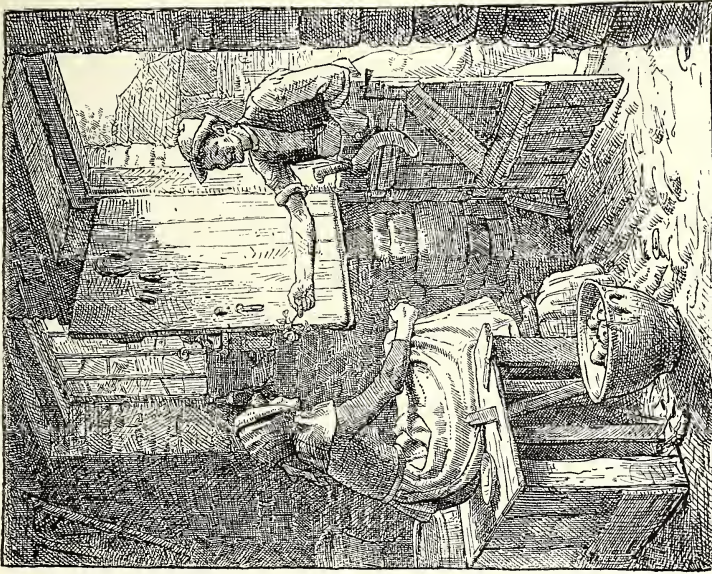
60 x 84.

GALLERY VII.



44 x 28.

No. 596. "John Smart, Esq., R.S.A." CHARLES M. HARDIE.



50 X 40.

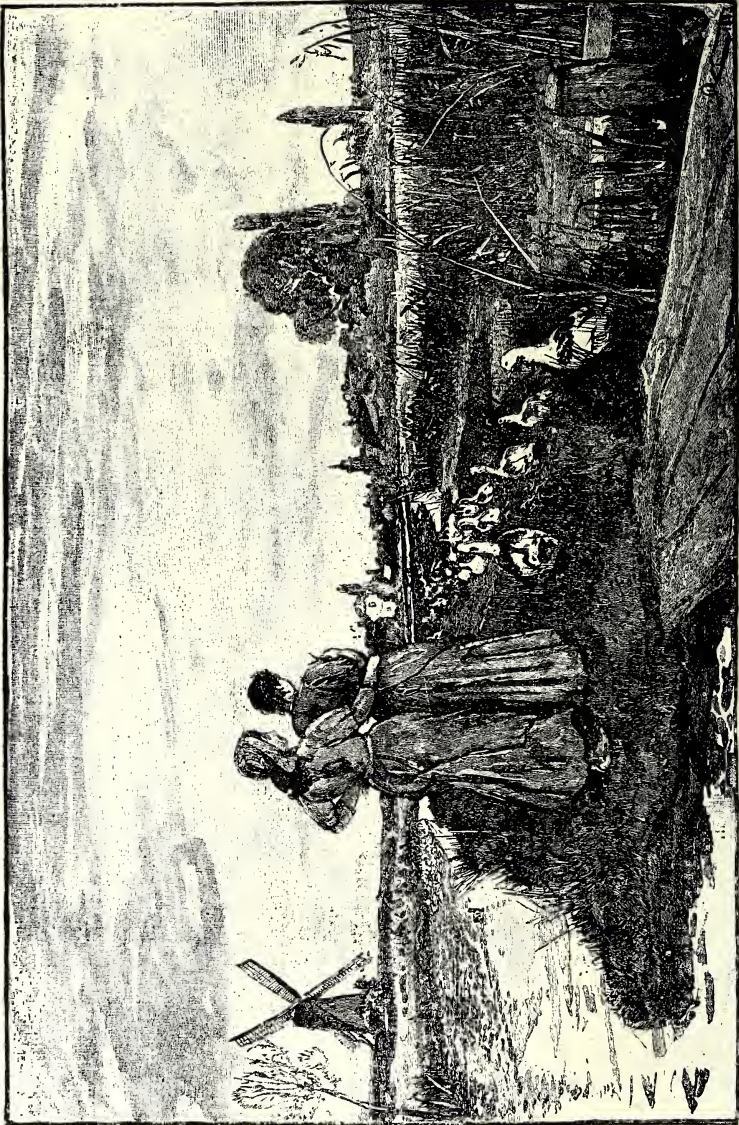
No. 615. "Corydon and Phyllis." J. B. CLARK.



43 X 35.

No. 602. "The first-born." G. HILLYARD SWINSTEAD.

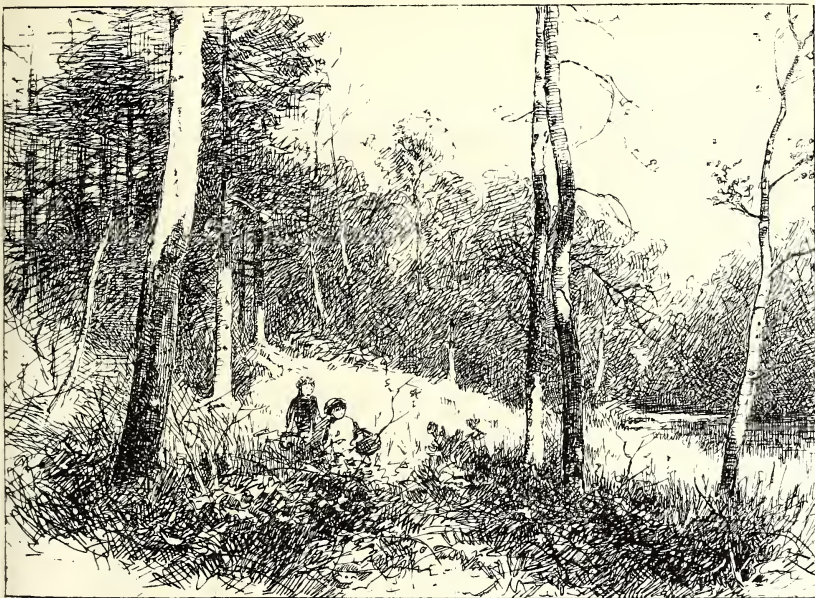
(This picture will be engraved and published by Messrs. Geo. Rees & Co., Strand.)



42 X 60.

No. 604. "A sodden fen." ROBERT W. MACBETH, A.
 (See 'English Illustrated Magazine,' November 1883.)

*



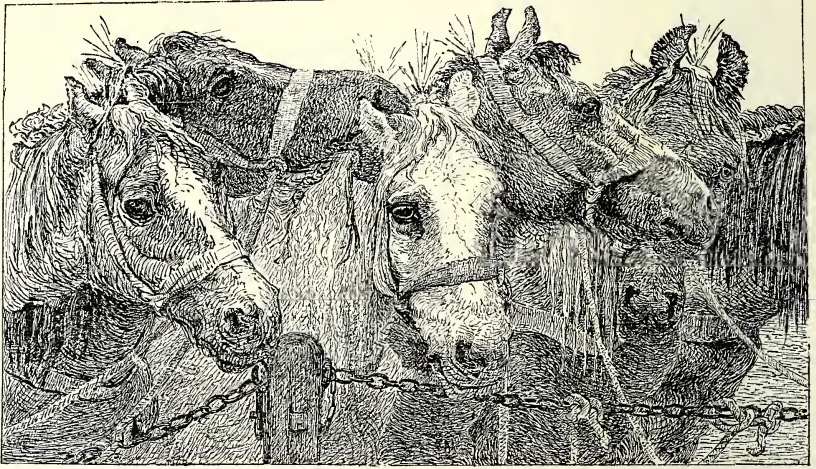
42 X 60.

* No. 611. "A tangled path: Friory Wood, Brecon." DAVID BATES.



26 X 20.

* No. 617. "Little Breton Maids." H. W. FOSTER.



*

42 X 72.

No. 651. "*At the market: to-morrow to fresh fields and pastures new.*"

ARTHUR CLAY.



*

24 X 30.

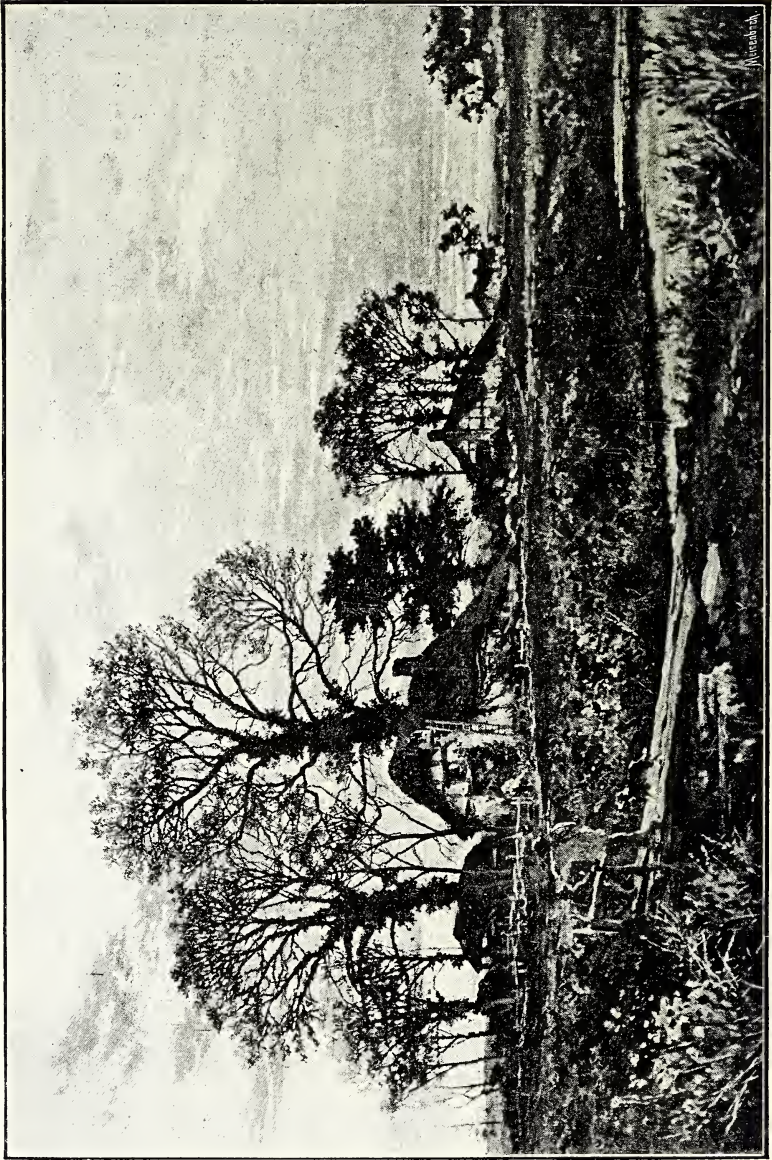
No. 641. "*A Pyrenean Washerwoman.*" V. ORMSBY.



*

40 X 28.

No. 645. "When the loats came in." COLIN HUNTER, A.R.A.



48 X 72.

No. 654. "The end of the day." B. W. LEADER, A.R.A.
(The copyright is the property of Messrs. Agnew & Sons.)

*

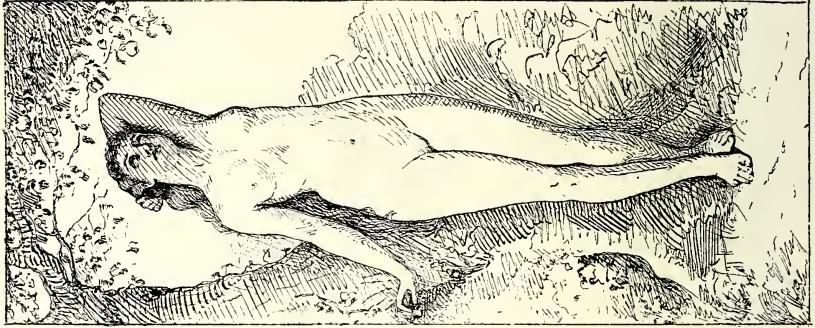


* 30 X 52.

No. 631. "*The only son—the departure.*" PERCY R. CRAFT.

* 70 X 48.

No. 649. "*Reminiscences of the Crimea.*" ROBERT G. HUTCHISON.



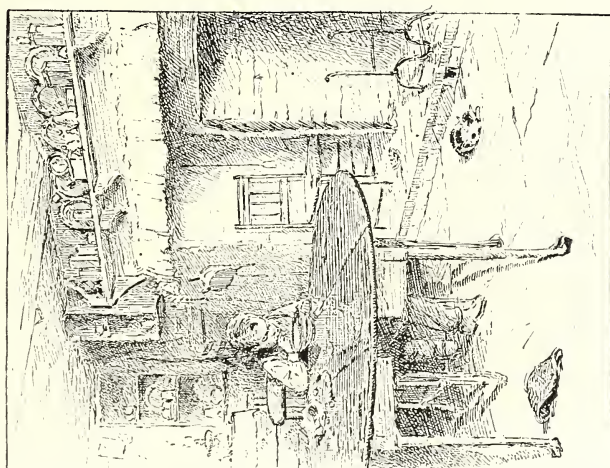
* No. 670. "Eve." G. H. BARRABLE.
63 X 27



* No. 655. "Samuel Crompton inventing the spinning mule." A. E. FMSLIE.
72 X 48.

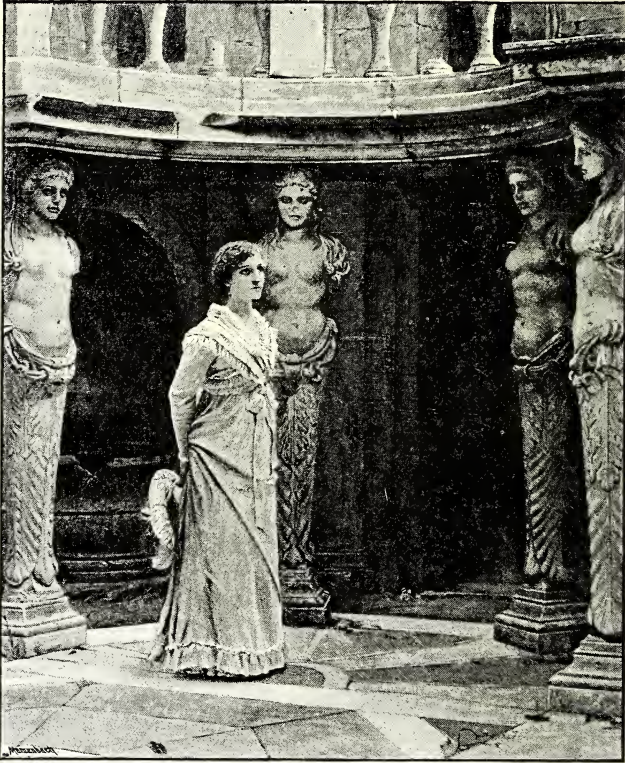


* No. 681. "Sybil Maude, youngest daughter of John Bell, Esq." JAMES ARCHER. 30 X 25.

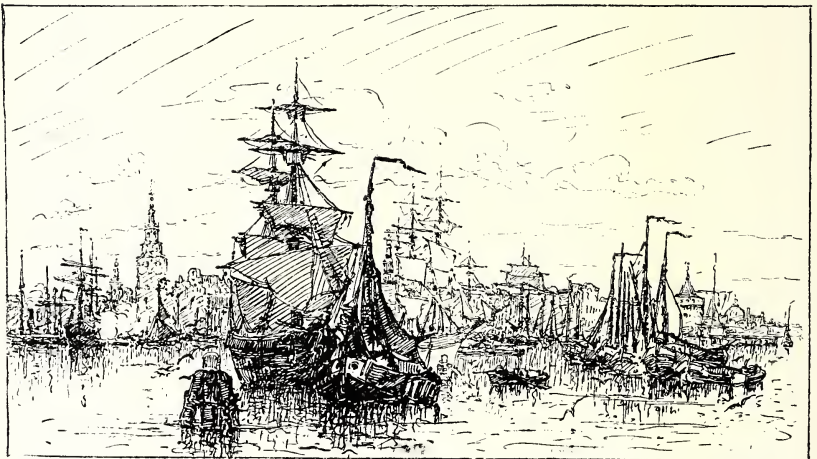


* No. 671. "Blowing birds' eggs." WILLIAM FOSTER. 30 X 31.

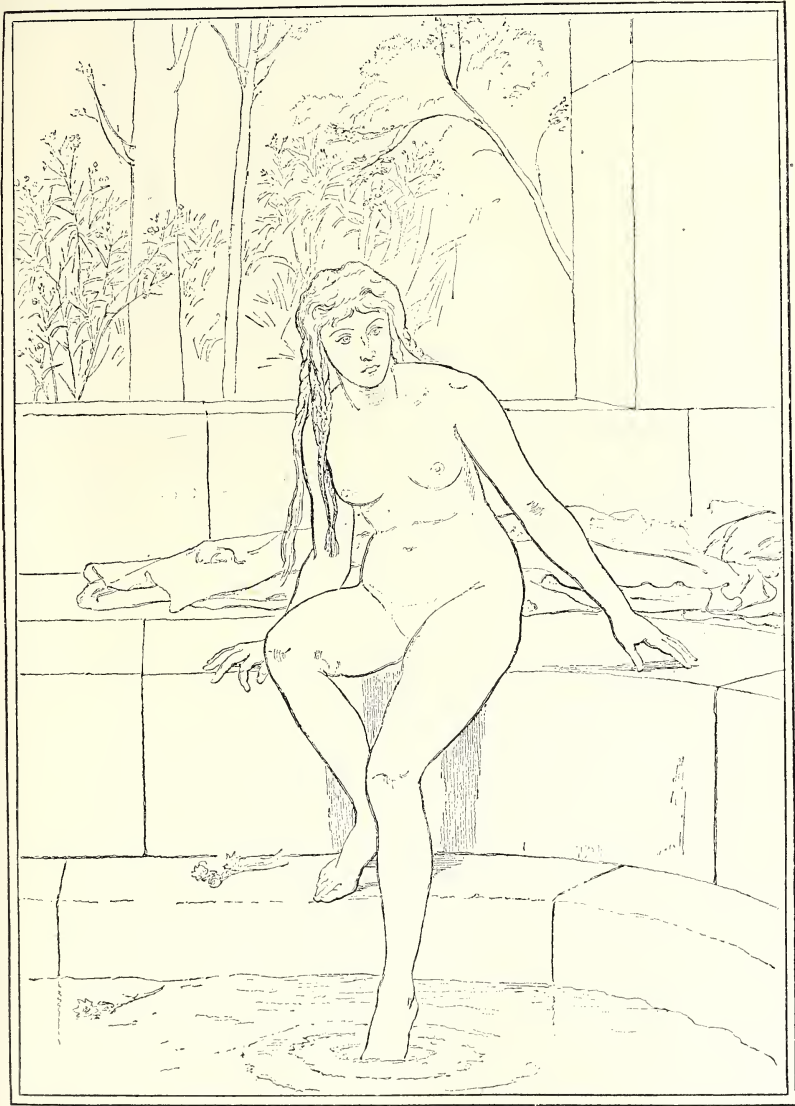
GALLERY VIII.



No. 697. "*Tempora mutantur.*" C. E. PERUGINI. 42 × 35.



* No. 708. "*The Fort of Amsterdam.*" CLARA MONTALBA. 39 × 72.



*

No. 688. "Susannah." FREDERICK GODALL, R.A.

79 x 57.



*

39 X 30.

No. 717, "Relics." PERCY THOMAS.

"Oh, sweet be thy sleep in the land of the grave,
My dear little angel, for ever."



*

36 X 24.

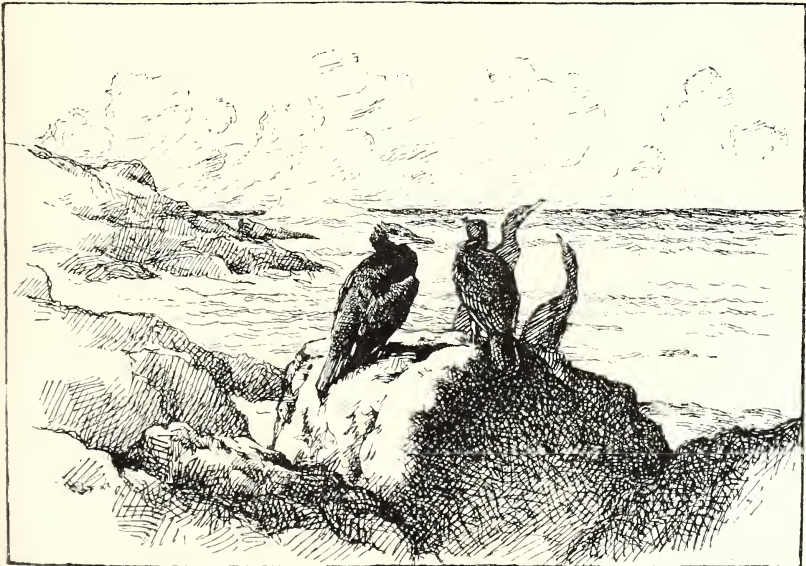
No. 738. "In Doubt." ALICE HAVERS.



*

No. 731. "Golden Days." J. CLARK.

24 X 30.



*

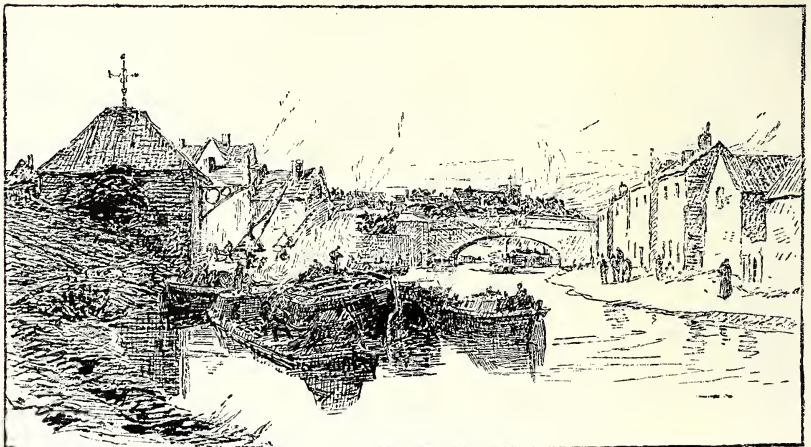
No. 733. "Cornish Fishers." BRYAN HOOK.

28 X 39.



*

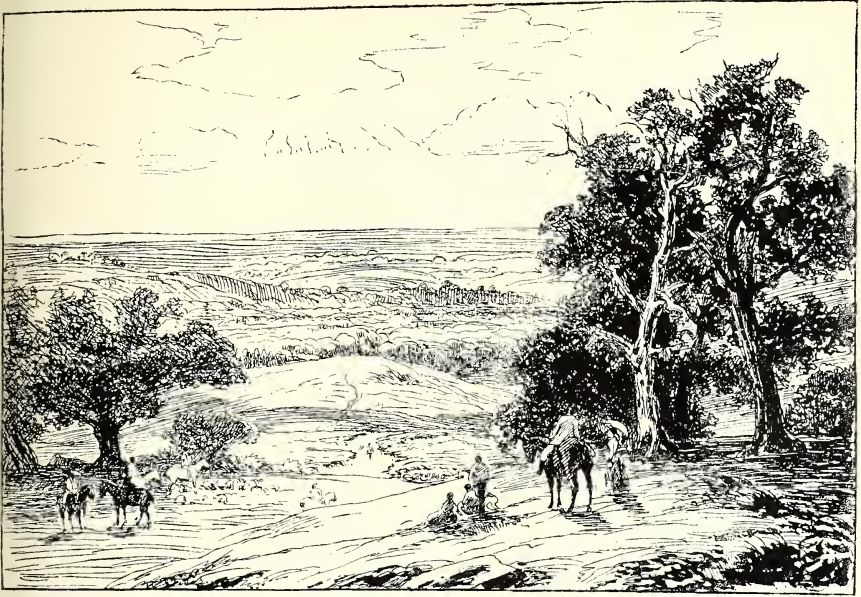
10ft X 5ft.

No. 734. "*Cassandra.*" SOLOMON J. SOLOMON.

*

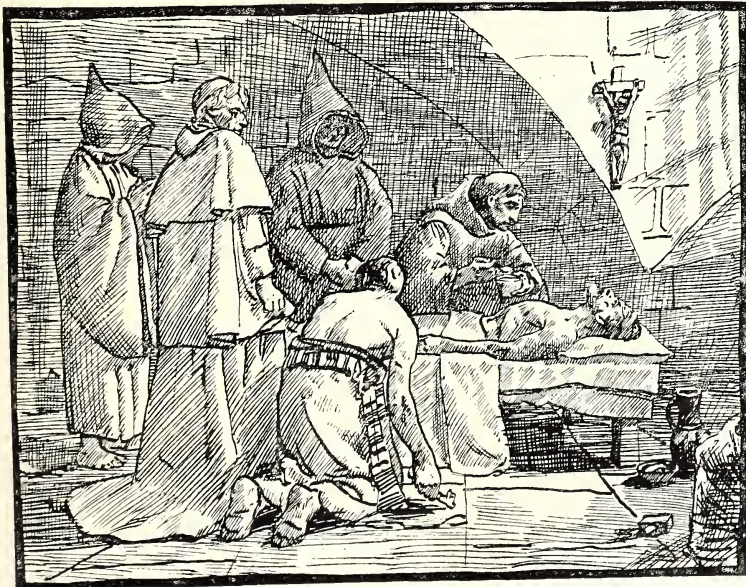
No. 759. "*Canal Life.*" CHARLIE W. WYLLIE.

39 X 50.



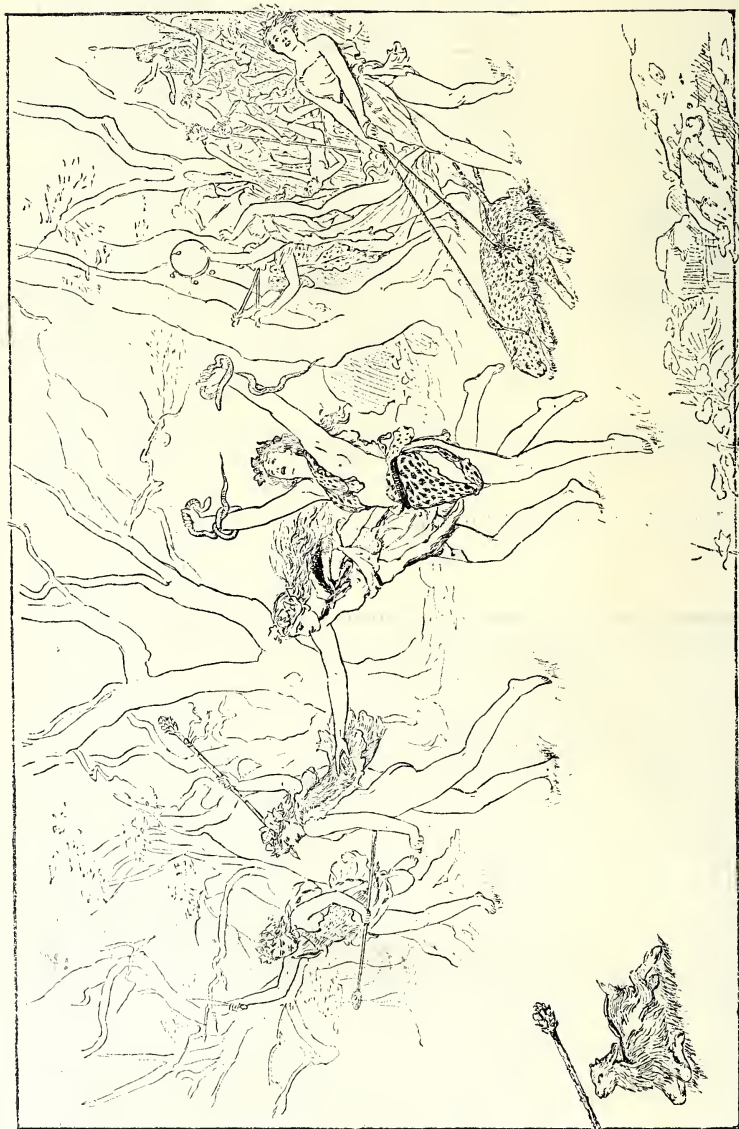
No. 737. "*In the Midlands: cub-hunting.*" C. E. JOHNSON.

54 X 84.



No. 746. "*Death of Torrigiano.*" CHARLES HIGLOYD.

37 X 48.



6ft. roin. X 8ft. roin.

No. 757. "Menads." JOHN COLLIER.
 (An engraving of this picture will be published by Mr. Mendoza.)

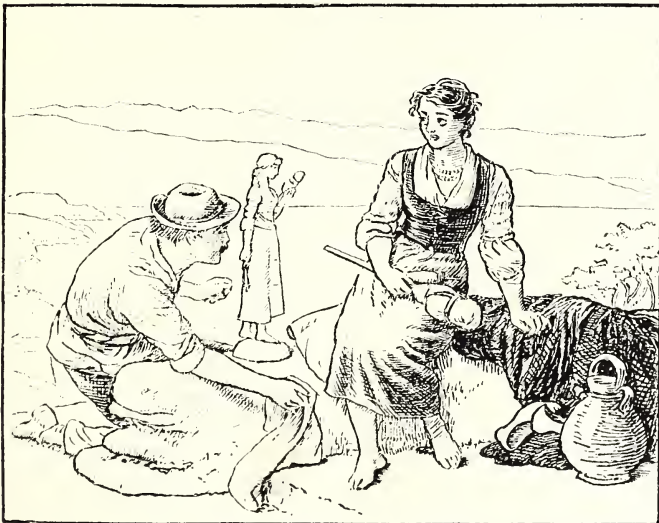
*



*

36 X 28.

No. 751. "On Guard." G. A. STOREY, A.R.A.



*

28 X 34.

No. 760. "The potter's courtship." ARTHUR HUGHES.

G

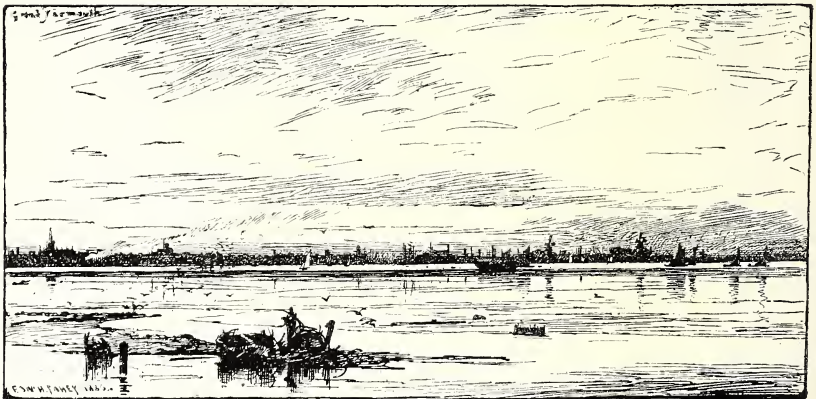
GALLERY IX.



*

35 X 20.

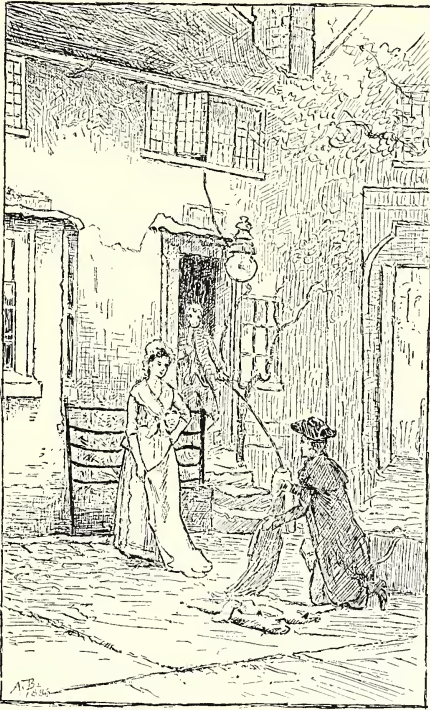
No. 804. "An Old Bachelor." CARL SCHLOESSER.



*

33 X 66.

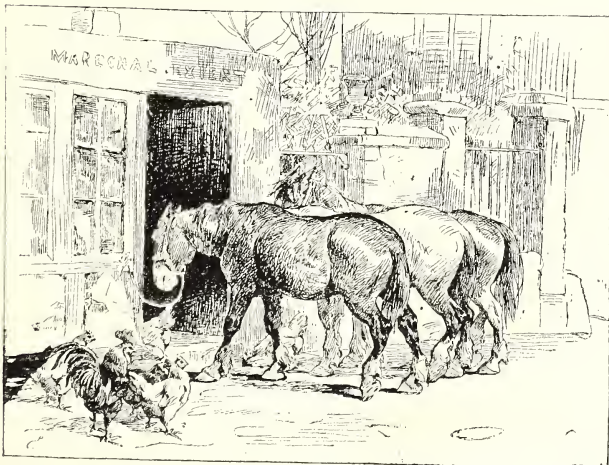
No. 817. "Great Yarmouth, 1886." EDWARD H. FAHEY.



*

[39 X 24.]

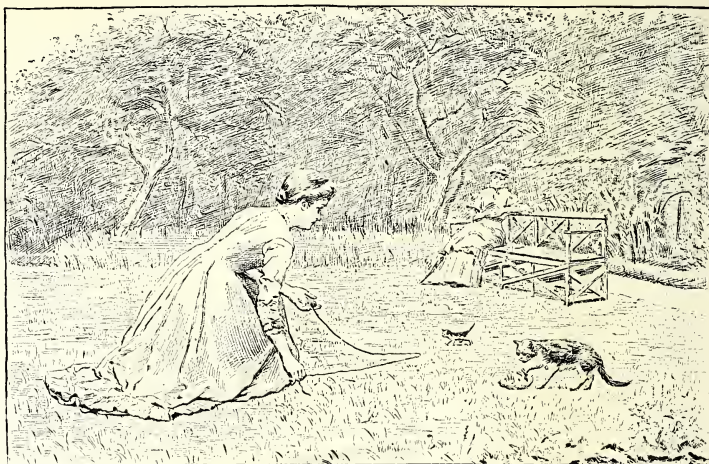
No. 830. "The Pedlar." ARTHUR BECKINGHAM.



*

No. 834. "Patience." W. B. BAIRD.

6 X 8.



24 X 36.

No. 892. "*Leading-strings.*" PHILIP C. SMALLFIELD.

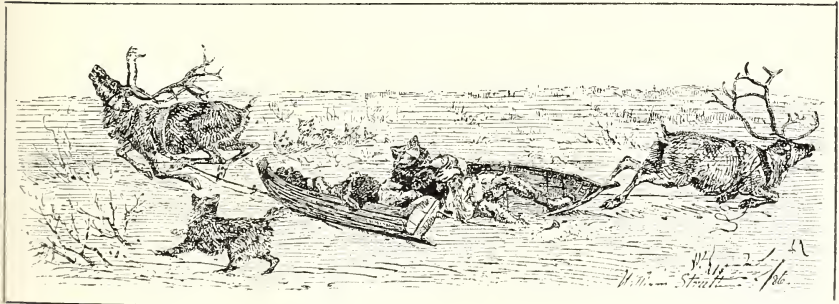
* 30 X 16.

No. 919. "*Too near to be pleasant.*" F. BLAIR LEIGHTON.

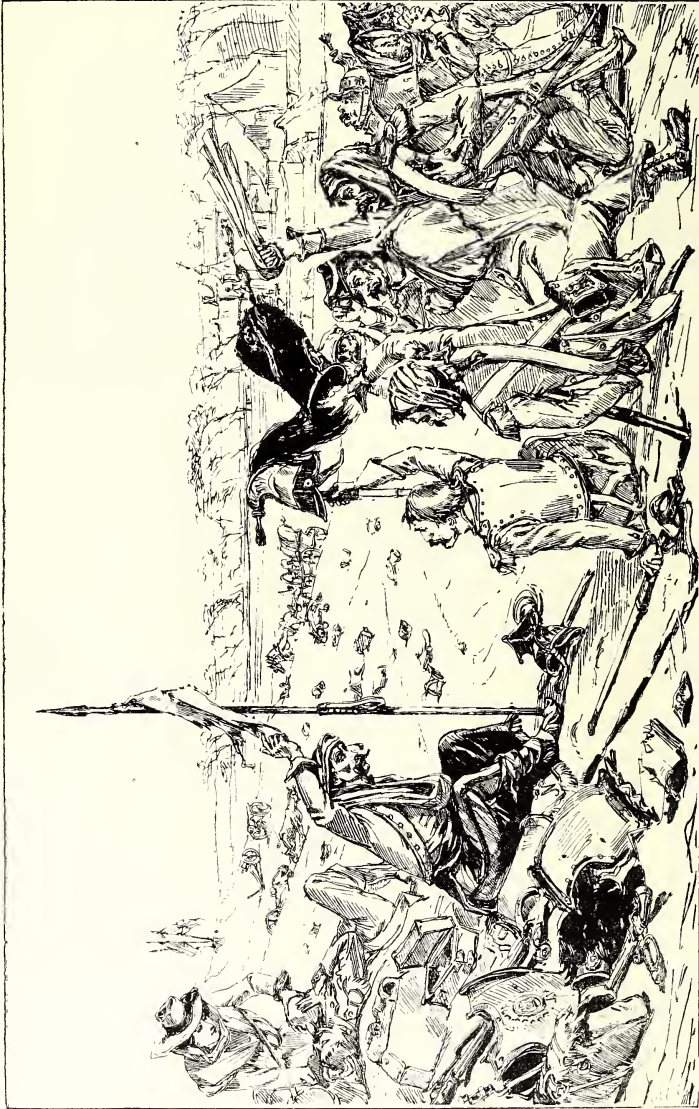
GALLERY X.



* 50 X 33.
No. 944. "The end of the chapter." WILLIAM RAINEY.



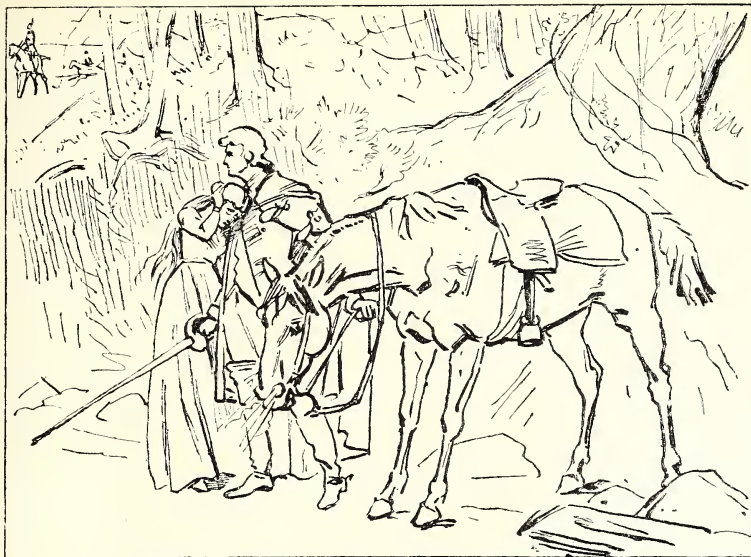
* 24 X 59.
No. 946. "The course of true love never did run smooth." WILLIAM STRUTT.



52 X 80.

No. 976. "Hougoumont, June 1815: the day after the battle." EYRE CROWE, A.R.A.

* "Leaving Hougoumont and retracing my steps up the hill, my attention was called to a group of wounded Frenchmen by the calm, dignified and soldierlike oration addressed by one of them to the rest. The speaker was sitting on the ground, with his lance stuck upright beside him—a veteran lancer of the Old Guard, who had no doubt fought in many a field."—'Journal of the Waterloo Campaign,' by General Cavalié Mercer, R.A.



* No. 966. "Peril." S. E. WALLER.

34 × 44.

This picture will be engraved and published by Messrs. Boussod, Valadon & Co. (Goupil and Co.).



* No. 987. "A Romance." HERBERT DICKSEE.

36 × 24.



*

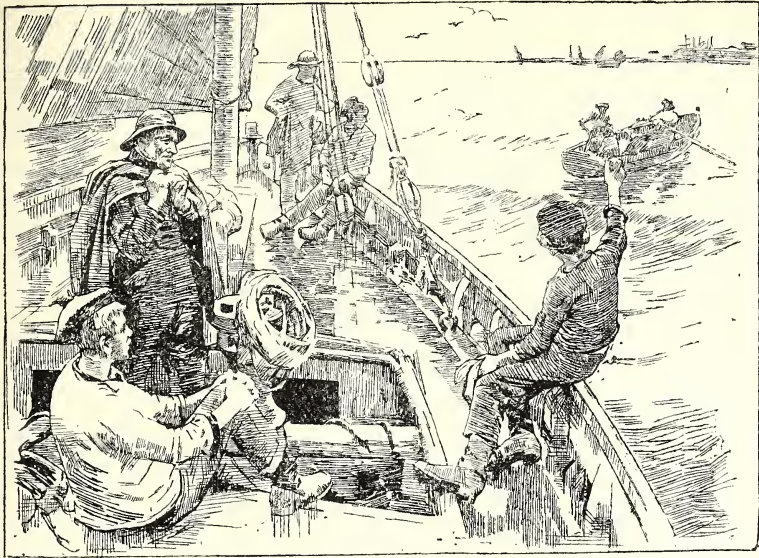
24 X 20.

No. 996. "*Miranda.*" LOUISA STARR.

*

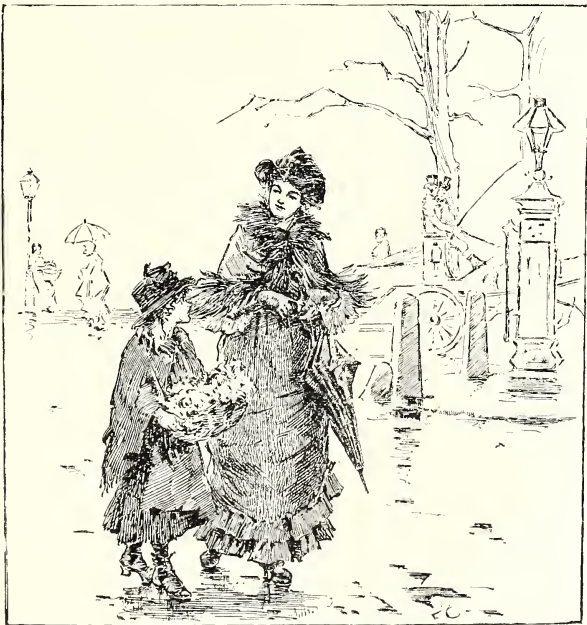
38 X 28.

No. 985. "*Home from market.*" ARTHUR HUGHES.

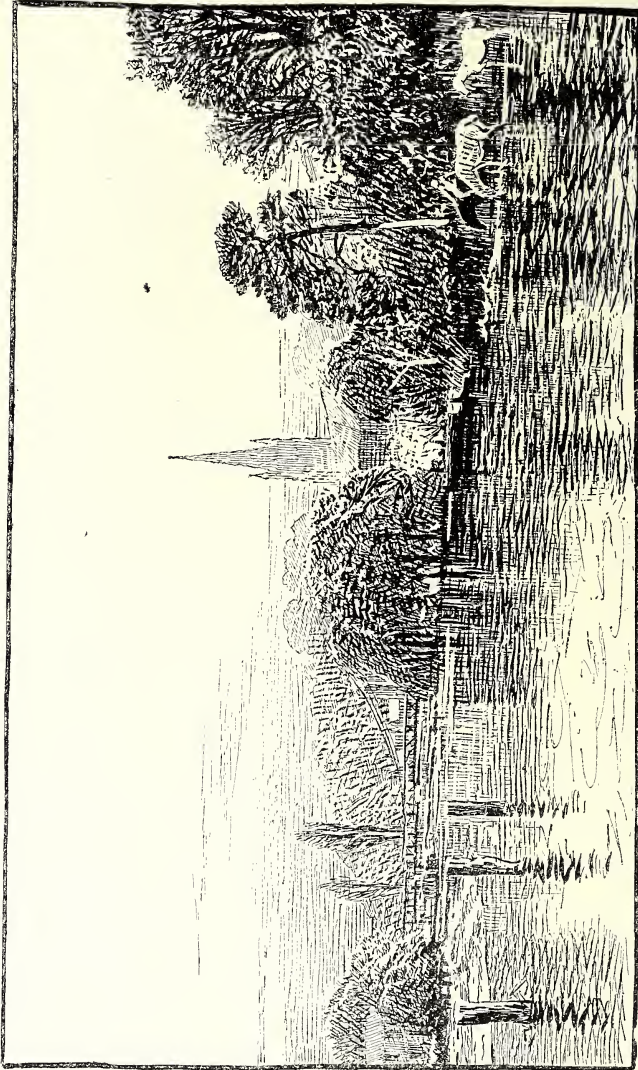


* No. 1021. "Off to the fishing ground." S. A. FORBES. 47 × 60.

GALLERY XI.



* No. 1029. "Spring in London." FRANK E. COX. 44 × 33



40 X 66.

No. 1052. *Great Marlow on Thames.* VICAT COLE, R.A.

One of a series of pictures of the Thames, from its source to the sea.

(The copyright is the property of Messrs. Agnew and Sons.)



*

44 X 32.

No. 1066. "*H.R.H. the Princess Alice of Albany.*" Exhibited by command of
H.M. the Queen. GEORGE W. JOY.



*

45 X 72.

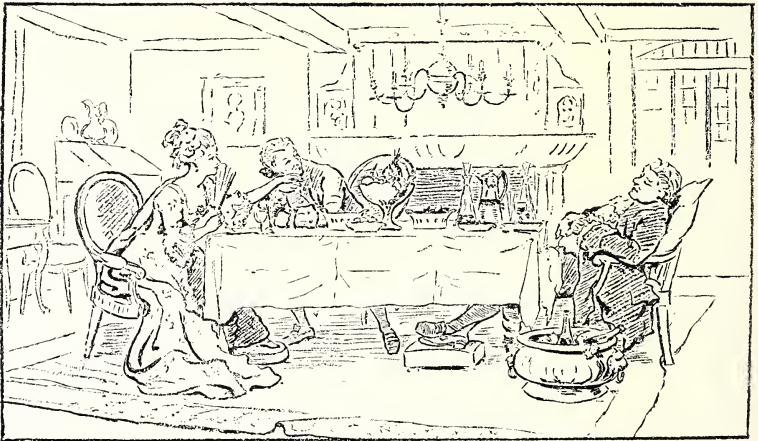
No. 1100. "*Sunny hours.*" E. A. WATERLOW.



*

58 X 44.

No. 1075. "*Lady Margaret Stuart, daughter of the Marquis of Bute.*
RUDOLPH LEHMANN.



*

No. 1105. "*Tout vient à lui qui sait attendre.*" DELAPOER DOWNING.

SCULPTURE.



*
No. 1924. *A sower.* HAMO THORNYCROFT, A.R.A.

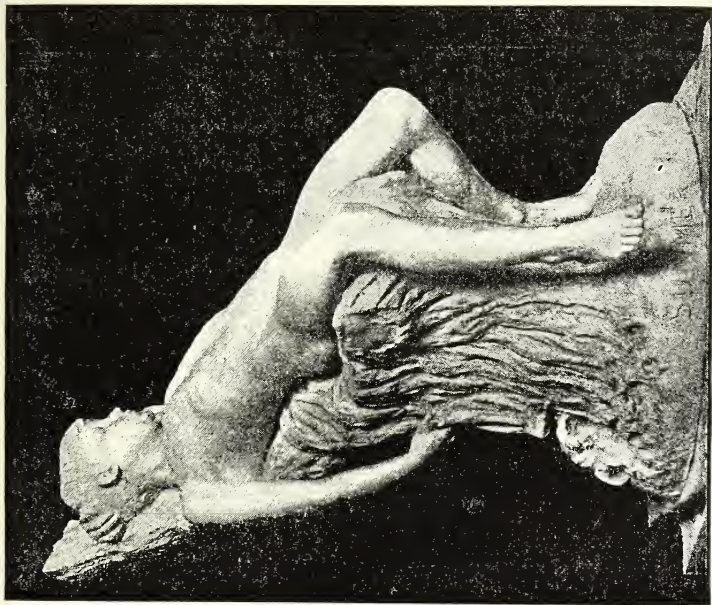
The statue of the "Mower" was exhibited in the Royal Academy in 1884.
(See sketch in 'Academy Notes,' 1884, p. 76.)



*

No. 1786. "*Major-General Earle, C.B., C.S.I., killed in action in Egypt, Feb. 10, 1885.*"

Model for a colossal bronze statue to be erected in Liverpool. C. B. BIRCH, A.R.A.



No. 1823. "Summer." GEORGE A. LAWSON.



No. 1925. "Folly—statuette, bronze." E. ONSLOW FORD.



*

No. 1920. *A passing cloud*—statuette, marble. GEORGE HALSE.

“ All nature smiled,
But sorrow, like a cloud, hung on her thoughts
And stayed her hand.”



J. Taylor Foot.

*

No. 1840. *Casts from steel dies.* JOHN T. FOOT.



Academy Notes

1887

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

AUTHOR OF

“BRETON FOLK,” “ARTISTS AND ARABS,” “MEMOIR OF R. CALDECOTT,” ETC.,
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 503.

London:

CHATTO AND WINDUS, PICCADILLY.

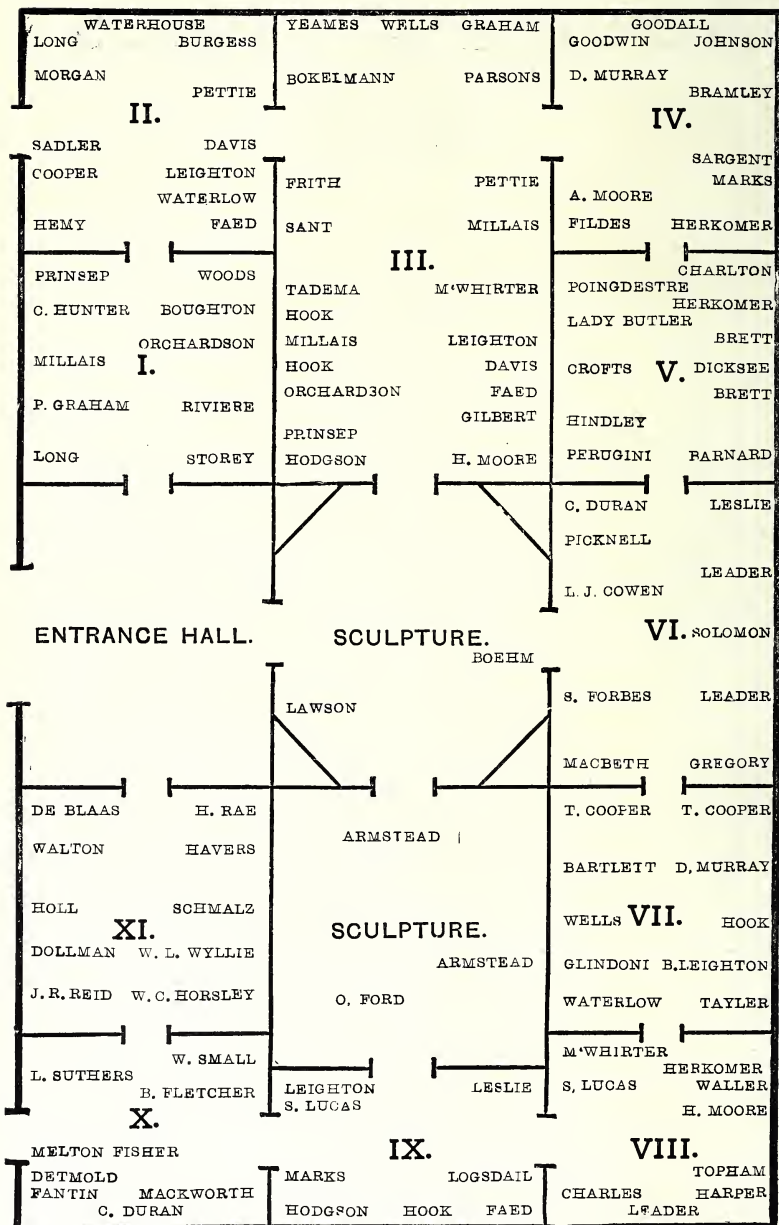
MAY 1887.

[All rights reserved.]

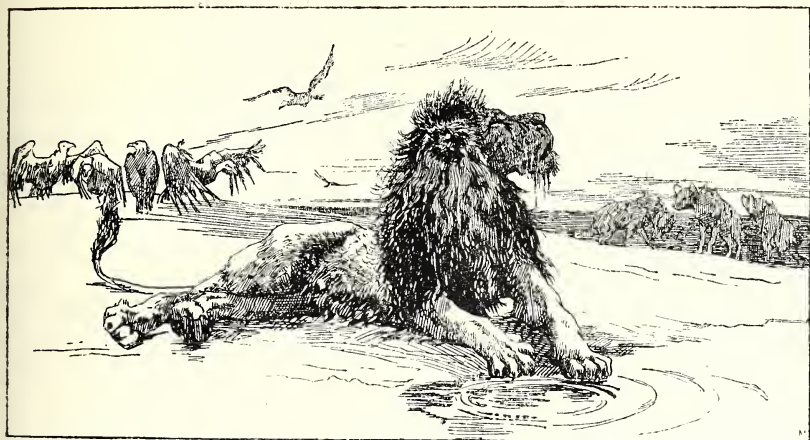
PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.

WEST WALL.



** * The Exhibition is open from the first Monday in May until the first Monday in August.



No. 1444. "*The Dying Lion*;" etching. H. DICKSEE.

No. XIII. 1887.

THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical, to form a supplement to the official catalogue, which should be interesting and useful for reference. In order to publish on the opening day of the exhibition, the illustrations are printed separately at the end of the book.

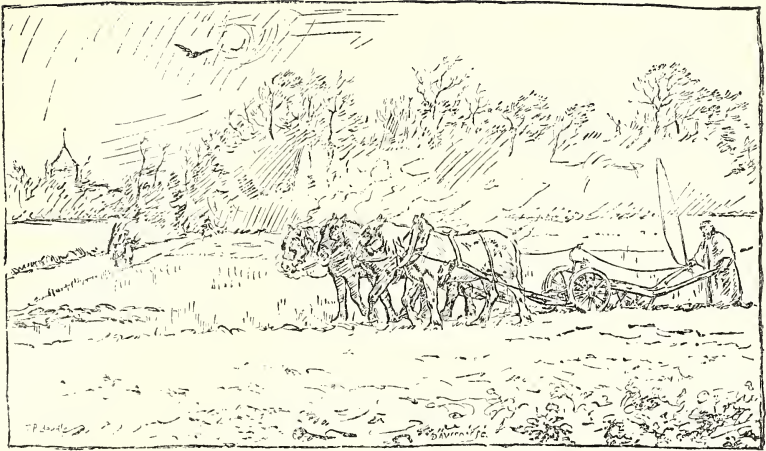
The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of a few important pictures is due to some objection on the part of the owners.

The multiplication of illustrated catalogues to exhibitions, with facsimiles of sketches by the artists, and the various misstatements as to the origin of such publications, renders it necessary to repeat that "ACADEMY NOTES" was the first book of the kind ever published in any country.

103, VICTORIA STREET, WESTMINSTER.
2nd May, 1887.

LIST OF ILLUSTRATIONS.

PAGE		PAGE	
ALLAN, ROBERT, W.	107	GOODALL, F., R.A.	65
ARMITAGE, E., R.A.	97	GORE, W. HENRY	117
ARMSTEAD, HENRY		GOW, ANDREW C., A.	81
H., R.A.	120, 122	GRAHAM, P., R.A.	22, 46
BARNARD, FRED.	75	HALFNIGHT, R.	92
BATES, HARRY	123	HALL, FRED	30
BEADLE, J. P.	5	HAVERS, ALICE	115
BEAVIS, RICHARD	57	HEMY, C. NAPIER	32
BIGLAND, PERCY.	48	HEMY, TOM M.	52
BIRCH, C.B., A.R.A.	123	HICKS, GEORGE E.	82
BOEHM, J. E., R.A.	119	HINDLEY, GODFREY C.	76
BRENNAN, FITZJOHN	98	HOLL, FRANK, R.A.	23
BOUGHTON, G. H.,		HOOK, BRYAN	85
A.R.A.	27	HOOK, J. C., R.A.	61, 88
BRETT, JOHN, A.R.A.	72	HUGHES, ARTHUR	110
BROMLEY, JOHN M.	48	HUNTER, COLIN,	
BURGESS, J.B., A.R.A.	39	A.R.A.	25, 113
BURN, GERALD M.	71	HUTCHISON, R. G.	64
CALDERON, W. F.	41, 83	JEFFREYS, EDITH G.	122
CALDWELL, EDMUND	104	JOHNSON, C. E.	67
CARR, DAVID	28	JONES, CHAMPION	33
CARTER, SAMUEL	58	KENNINGTON, T. B.	109
CARTER, WILLIAM	96	KING, YEEND.	108
CHARLTON, JOHN	71	LAWSON, GEORGE A.	124
CHEVALIER, N.	95	LEADER, B. W., A.	79, 99
CLACY, ELLEN	107	LEHMANN, RUDOLF	91
CLARK, JOSEPH	44	LEIGHTON, E. B.	88, 106
CLAY, SIR A., BART.	70	LEIGHTON, SIR F.,	
COLLIER, HON. JOHN	102	BART., P.R.A.	41, 50
COMPTON, E. T.	115	LEMON, ARTHUR	109
COOPER, S.	32, 74	LESLIE, G. D., R.A.	106
COWEN, LIONEL J.	84	LINDNER, MOFFAT P.	68
COX, FRANK E.	92	LOGSDAIL, WILLIAM	103
CRAFT, PERCY R.	78, 90	LONG, EDWIN, R.A.	36
CROFTS, E., A.R.A.	77	LUCAS, J. S., A.R.A.	100
CROWE, EYRE, A.R.A.	105	MACGREGOR, JESSIE	98
DAVIS, H. W. B.,		MACWHIRTER, J., A.	49
R.A.	42, 51	MANN, HARRINGTON.	114
DEALY, JANE M.	89	MARKS, H. STACEY,	
DICKSEE, FRANK, A.	73	R.A.	69, 105
DICKSEE, H.	3	MCCULLOCH, G.	104
DOLLMAN, J. C.	112	MILLAIS, SIR J. E.,	
EAST, ALFRED	34	BT., R.A.	60
EGLEY, W. MAW.	113	MOBERLY, M. J.	68
FAED, T., R.A.	52	MONTALBA, CLARA	84
FAHEY, EDWARD H.	81	MONTALBA, H. S.	123
FARQUHARSON, D.	93	MONTEFIORE, E. B. S.	101
FERGUSON, J. KNOX	66	MOORE, HENRY, A.	56, 94
FISHER, S. M.	108	MORGAN, FRED	35
FORBES, S. A.	84	MORRIS, P. R., A.	111
FORD, E. O.	121	MUCKLEY, W. J.	20
FOSTER, H. W.	78	MURRAY, DAVID.	64, 87
FRITH, W. P., R.A.	62	NICOL, J. WATSON	87
GASCOYNE, GEORGE	58	NORMAND, ERNEST	95
GILBERT, SIR J., R.A.	55	NORTH, ARTHUR W.	90
		NORTON, WILLIAM E.	117
		O'CONNOR, JOHN	74
		ORCHARDSON, W. Q.,	
		R.A.	59
		OULESS, W. W., R.A.	33
		PERUGINI, C. E.	38, 76
		PERUGINI, KATE	75
		PETTIE, JOHN, R.A.	40, 47
		PICKNELL, W. L.	28, 85
		POTT, LASLETT J.	81
		PRICE, JULIUS M.	24
		RAE, HENRIETTA	83, 114
		RAINEY, WILLIAM	91
		ROUSE, ARTHUR R.W.	24
		RIVIERE, B., R.A.	29, 56
		SADLER, W. DENDY	34
		SANT, JAMES, R.A.	63
		SCHLOSSER, CARL,	66, 105
		SCHMALZ, HERBERT	116
		SETON, CHARLES C.	86
		SMALLFIELD, P. C.	89
		SOLOMON, SOLOMON J.	80
		STEPHENS, W. R.	122
		STOKES, ADRIAN	112
		STOKES, MARIANNE	82
		STONE, MARCUS, R.A.	54
		STOREY, G. A., A.	31
		STRETTON, PHILIP E.	101
		SWINSTEAD, G. H.	111
		SUTHERS, LEGHE	110
		TAYLER, A. C.	89
		TAYLOR, EDWARD R.	57
		TOPHAM, FRANK W.	
		W.	86, 96
		TOPLIS, WILLIAM A.	21
		TUKE, HENRY S.	44
		VERNON, ARTHUR L.	116
		VIGERS, FREDERICK.	70
		WALLER, S. E.	93
		WALTON, FRANK	26
		WATERHOUSE, J. W.,	
		A.	37
		WATERLOW, E. A.	43
		WATSON, W. PETER.	53
		WEGULIN, J. R.	53
		WHITE, JOHN	26
		WHITEHEAD, FRED.	30
		WYLLIE, C. W.	21, 65
		WYLLIE, W. L.	118
		YEAMES, W. F., R.A.	45



No. 227. "*The Close of Day.*" JAMES P. BEADLE.

41 × 64.

ACADEMY NOTES, 1887.

GALLERY I. [Illustrations, pp. 21-31.]

THE one hundred and nineteenth annual Exhibition of the Royal Academy contains 1946 paintings, water-colours and miniatures, etchings, drawings and engravings, architectural drawings and sculpture.

The principal pictures in Gallery I. are—Sir JOHN MILLAIS' "*The Nest*" (No. 25) and Mr. Orchardson's portrait of Mrs. Joseph, No. 67.

On the left of the entrance is—No. 3, "*A Love Feast*," EDWIN LONG, R.A., the subject taken from Cardinal Wiseman's *Fabiola*, in which Syra the slave shares her meal of pomegranates and lentils with the blind beggar-girl Cæcilia, as they sit together on the marble pavement of Fabiola's house.

No. 18, "*An Easterly Breeze*," PETER GRAHAM, R.A., a fishing boat with tanned sail coming quickly towards shore, a fresh blue-green sea breaking on the rocks (*sketch*, p. 22).

In the centre of the south wall is—No. 25, "*The Nest*," Sir J. E. MILLAIS, R.A., a young mother, in richly embroidered yellow dress, holding up her little girl to look at a bird's nest.

No. 28, "*Their Share of the Toil*," COLIN HUNTER, A.R.A., three women, picking up fresh-caught skate, haddock and whiting, and piling them into a basket (*sketch*, p. 25).

No. 36, Portrait of "*Sir George Otto Trevelyan*," with a folio of engravings at his side, FRANK HOLL, R.A. (*sketch*, p. 23).

No. 39, "*New Year's Eve*," FRANK WALTON (*sketch*, p. 26).

No. 46, by VAL C. PRINSEP, A.R.A., the mountain nymph Echo, a nude recumbent figure calling from a steep mountain side; twilight.

No. 47, "*Under the Vine*," HENRY WOODS, A.R.A., Venetian fisher-people net-making.

No. 52, "*Sunset after a Shower*," B. W. LEADER, A.R.A.; cottages by a pool, evening light reflected; rooks.

No. 57, "*Dame Nature's School*," JOHN WHITE; little country girls playing at keeping school in the open air (*sketch*, p. 26).

No. 64, "*Dancing down the Hay: Orkneys: sea-fog blowing away*," GEO. H. BOUGHTON, A.R.A. (*sketch*, p. 27).

No. 67, Portrait of "*Mrs. Joseph*," W. Q. ORCHARDSON, R.A.; a lady in black dress seated in dark red arm-chair.

No. 68, "*A Haven of Rest*," J. E. HODGSON, R.A.; a contented mariner smoking the pipe of peace in an old-fashioned flower-garden, and surveying the flagstaff and miniature fort which he has erected.

No. 76, "*An Old-world Wanderer*," BRITON RIVIERE, R.A.; a Greek explorer who has landed in a rocky bay; the gulls that crowd the shore have never had cause to fear a human being, and take no heed of the intruder; yellow sunset over calm water (*sketch*, p. 29).

No. 91, "*A Young Prodigal*," who in entertaining a few friends has reckoned without his host, looking at the bill, and producing his insufficient stock of coin.—G. A. STOREY, A.R.A. (*sketch*, p. 31).

Other pictures we note in this Gallery are—No. 4, "*Brockhampton Mill*," MARTIN SNAPE; No. 10, "*Study of a Dutch Peasant*," HORACE HART; No. 11, "*Welcome Morsels*," L. C. NIGHTINGALE; No. 17, by DUDLEY HARDY; No. 20, "*Autumn Flowers*," MARGUERITE LUDOVICI; No. 24, "*The Lords of the Mere*," VAL DAVIS; No. 26, "*Fleurs variées*," H. FANTIN; No. 33, "*Twilight; Forêt de Montmorency*," JOSEPH WEISS; No. 79, by JULIUS HARE, peasants returning home at close of day.

GALLERY II. [Illustrations, pp. 32-44.]

The principal picture here is Mr. Waterhouse's *Marianne*, in the centre of the West wall.

First in order is—No. 92, "*Peonies*," SAVAGE COOPER (*sk.*, p. 32).

No. 95, "*Violets*," a poor girl offering violets for sale.—W. P. FRITH, R.A.

No. 96, "*The Smelt-net*," fisherman with net, and boy in boat in a bay.—C. N. HEMY (*sketch*, p. 32).

No. 103, "*Baldwins*," a study of rosy-cheeked apples.—EDITH A. COOPER.

No. 104, "*Autumn's Pipe*," by T. M. ROOKE, two girls, one on a branch of apple-tree, piping; the other seated, reading, on the grass.

No. 105, "*A Proposal*," R. J. GORDON.

No. 106, "*Mussel-gatherers, Leigh, Essex*," CHAMPION JONES (*sketch*, p. 33).

No. 108, Portrait of "*C. W. Wicksted, Esq.*," W. W. OULESS, R.A., in scarlet hunting dress (*sketch*, p. 33).

No. 109, "*A Dawning Life*," MARGARET I. DICKSEE.

No. 110, "*Early from Old Smithfield Market, 1832*," T. SIDNEY COOPER, R.A.; horned cattle and market carts; quaint old houses in the dawn, on one a placard of Reform Meeting is visible.

No. 117, "*The Old Squire and the Young Squire*," W. DENDY SADLER. Three country squires in scarlet hunting coats, knee-breeches, and muddy top-boots (*sketch*, p. 34).

No. 119, "*Steady*," WILLIAM HOLE.

No. 124, "*The favoured Swain*," FRED MORGAN (*sketch*, p. 35).

No. 128, Portrait of "*Miss Clara Montalba*," ELLEN MONTALBA.

No. 131, "*The land between the lochs*," ALFRED EAST (*sketch*, p. 34).

No. 132, "*Callista, the image-maker*," EDWIN LONG, R.A., a subject from Cardinal Newman's story; a boy posed as a model cupid with bow and arrows (*sketch*, p. 36).

No. 133, "*The thoughts of youth are long, long thoughts*," W. B. RICHMOND. A blue-eyed girl in yellow dress in a reverie, with streaming chestnut hair, seated against rich crimson drapery.

No. 134, "*Marianne*," J. W. WATERHOUSE, A.R.A., the wife of Herod the Great going forth to execution. By the king's side stands Salome, who has urged on him the carrying out of the sentence of death. Marianne in white dress stands on white marble steps. Herod in red robe; gilded semicircular recess and dome (*sketch*, p. 37).

No. 138, "*Peonies*," C. E. PERUGINI. Fair-haired girl in green dress holding a dish of flowers (*sketch*, p. 38).

No. 139, "*Blossoms that come with the snow*," EMILY M. MERRICK.

No. 140, "*Making cigarettes at Seville*," J. B. BURGESS, A.R.A. A number of Spanish girls in picturesque dresses, some wearing roses in their hair, are seated rolling cigarettes. A woman offers flowers from a basket (*sketch*, p. 39).

No. 142, "*A Standard rose*," CHARLES STONEY.

No. 147, "*John Hampden, mortally wounded at Chalgrove Field, on June 18th, 1643*," W. FRANK CALDERON (*sketch, p. 41*).

No. 152, "*Two Strings to her bow*," JOHN PETTIE, R.A. A coquette, walking between two young gallants, gives an arm to each. The costumes are eighteenth-century: the girl wears a poke bonnet with flowers, and a rich shawl is flung over her shoulders (*sketch, p. 40*).

No. 160, "*The jealousy of Simætha the Sorceress*," SIR F. LEIGHTON, P.R.A. The deserted maiden's resort to magic as told in the second Idyll of Theocritus. Red-violet and gold drapery, blue necklace, golden wheel on right (*sketch, p. 41*).

No. 161, "*Galway Gossips*," ERNEST A. WATERLOW. An Irish lassie on horseback, talking merrily to a man who leans over a stone wall near the road (*sketch, p. 43*).

No. 166, "*Orphans*," JOSEPH CLARK (*sketch, p. 44*).

No. 172, "*Horse market, Cairo*," FREDERIC A. BRIDGMAN. Horses displayed by attendant to Egyptian dealers or merchants: others are conferring under a tree.

No. 173, "*A poor beggar bodie*," THOMAS FAED, R.A. An old woman in tattered shawl, with her little granddaughter, who holds a dog with a tin mug in his mouth, for alms.

Other notable works in this Gallery are—No. 122, "*A fading day in Autumn*," R. W. A. ROUSE; No. 137, "*A Sabbath of still rest*," T. HODGSON LIDDELL; No. 143, portrait of "*Mrs. Bernard Solomon*," SOLOMON J. SOLOMON; No. 148, "*A Christmas Gift*," T. THORN; No. 149, "*Bought in the Market*," JANETTA PITMAN; No. 154, portrait of "*Baron Henry de Worms*," FRANK HOLL, R.A.; No. 159, "*Winter in Finisterre*" (especially noticeable), CHARLES G. MORRIS; No. 170, "*After rain*," JOHN W. EYRES; No. 175, "*The Gardener's daughter*," KATHERINE BYWATER.

GALLERY III. [Illustrations, pp. 45-63.]

The principal positions are occupied by Sir F. LEIGHTON (Nos. 229, 230), Sir JOHN MILLAIS (No. 298), and, at the head of the room, Mr. WELLS'S picture of the opening of the Law Courts in 1882 (No. 190).

First on the line is—No. 178, "*Fire in a village*," C. L. BOKELMANN. A fire has broken out in one of the cottages and threatens to spread. The frightened inhabitants, from the vicar and his wife and daughters downwards, have huddled on their clothes and rushed out into the road to bring their live stock, goods and chattels to a place of safety.

No. 179, "*The Christ-bearer*," W. F. YEAMES, R.A. St. Christopher carrying the child Christ across the stream. From Mrs. Jameson's '*Sacred and Legendary Art*' (*sketch*, p. 45).

No. 185 is a very remarkable portrait of the artist's wife, in black evening dress, by LUKE FILDÉS, R.A. elect.

No. 186, "*Hailstorm at the Devil's Bridge, Pass of St. Gothard*," J. W. OAKES, A. A stormy Alpine scene with effect of rainbow, colours over the bridge.

No. 190, "*The Queen and her Judges*," HENRY T. WELLS, R.A., represents the scene at the opening of the Royal Courts of Justice, in the winter of 1882. The figures are numerous, including various members of the Royal Family, easily recognisable; the Lord Chancellor (Selborne) and the other chief Judges (some of whose names are indicated on the frame) in their robes of office.

No. 196, "*The Fowler's crag*," PETER GRAHAM, R.A. A precipitous coast. Flocks of white sea-birds fly hither and thither; while at a dizzy height, suspended by a rope, hangs the man who plies this "dreadful trade" (*sketch*, p. 46).

No. 202, "*When Nature painted all things gay*," ALFRED PARSONS. An orchard with apple-trees in full blossom; flock of sheep, and shepherd-boy peeling a stick.

No. 203, "*A Drover's Sweepstake: among the Fells, East Cumberland*," T. SIDNEY COOPER, R.A. Frightened cattle and sheep, careering through all impediments, to escape an impending storm.

No. 211, "*Persuasion*," EDGAR BUNDY.

No. 212, "*Portrait of a Lady*," with a Blenheim spaniel.—BRITON RIVIERE, R.A.

No. 213, by JOHN PETTIE, R.A. This scene from "*Peveril of the Peak*" represents "*The appearance of the Countess of Derby in the Golden Room*." Julian Peveril and little Alice Bridgnorth are frightened by the sudden appearance through the panelled wall of the grim figure in black attire (*sketch*, p. 47).

No. 214, "*Lilacs*," Sir J. E. MILLAIS, R.A. A little girl standing with her pinafore full of the blossoms, looking up to a lilac-tree.

No. 215, "*The mirror of the Woods*," J. M. BROMLEY (*sk.* p. 48).

No. 220, "*Seventy years ago*," PERCY BIGLAND, illustrating Lord Tennyson's poem of "*The Grandmother*" (*sketch*, p. 48).

No. 222, "*Junius S. Morgan, Esq.*," FRANK HOLL, R.A.

No. 223, "*Edinburgh, from the Salisbury Crags*," JOHN MACWHIRTER, A.R.A., a bird's-eye view, in a mist, of the "grey metropolis of the North."

No. 227, "*The Close of Day*," JAMES P. BEADLE. Winter landscape; three horses ploughing (*sketch, p. 5*).

Nos. 229, 230, "*The Last Watch of Hero*," Sir F. LEIGHTON, P.R.A. The larger picture represents Hero's anxious vigil; dark blue mantle over a rose-coloured robe, sunrise effect on figure and marble columns; in the brown monochrome predella is shown the fate of Leander (*sketch, p. 50*).

No. 231, "*Now came still evening on*," H. W. B. DAVIS, R.A. Sheep in flat landscape; twilight approaching (*sketch, p. 51*).

No. 238, "*Sir Edward Watkin, Bt., M.P.*," H. HERKOMER, A.R.A.

No. 239, "*No rose without its thorn*," T. FAED, R.A. (*sketch, p. 52*).

No. 240, "*Women and children first*," TOM M. HEMY.
(*sketch, p. 52*).

No. 246, "*Morning*," MARCUS STONE, R.A. elect (*sketch, p. 54*), girl in white dress, broad-brimmed hat and pink ribbon, carrying a basket of flowers.

No. 247, "*Sir Lancelot du Lake*," Sir JOHN GILBERT, R.A.
(*sketch, p. 55*).

No. 248, "*The toilet of Faunus*," J. R. WEGUELIN, girl placing wreaths of purple flowers on Faun's head (*sketch, p. 53*).

No. 253, "*Filted*," BRITON RIVIERE, R.A. A young man dressed for hunting—savagely crumpling up a letter in his hand; a black and-tan terrier, with its paws on him, anxiously watches his frowning face (*sketch, p. 56*).

No. 254, in the corner is a breezy sea-piece—" *The first boats away: morning after a gale*," HENRY MOORE, A., a fine example of the painter (*sketch, p. 56*); and near it—No. 262, study of "*Grapes*" in a basket, by H. FANTIN.

No. 276, "*Dominicans in feathers*," H. STACY MARKS, R.A., nine black-footed penguins on a sandy ledge by the sea-shore.

No. 278, "*An unconditional surrender*," CHARLES MUIRHEAD; a girl vigorously snowballing a boy who cries out for quarter.

No. 284, "*Autumn Manœuvres*," G. D. LESLIE, R.A., a small boy playing at soldiers in a shrubbery.

No. 286, "*Sunny Hours*," R. HALFNIGHT.

No. 291, "*The first Cloud*," W. Q. ORCHARDSON, R.A. A handsome drawing-room, with parquet floor, marble pillars and rich hangings; the husband stands with his back to the fire, while the offended wife walks in graceful anger out of the room. Table with books, blue-and-white china, orchid in glass bowl, ormolu-mounted vase with camellias (*sketch, p. 59*).

No. 292, "*Fresh from the Waves*," J. C. HOOK, R.A., one of two characteristic landscapes by the artist, the second sketched on p. 88.

No. 296, "*The miry beasts retreating frae the plough*," GEORGE GASCOYNE (*sketch*, p. 58.)

No. 298, "'*Mercy*': *St. Bartholomew's Day, 1572*," Sir J. E. MILLAIS, R.A. A priest beckoning a soldier, bearing the badge of the Cross, to join the massacre of the Huguenots: a nun attempting to stop him (*sketch*, p. 60).

No. 299, "*Young dreams*," J. C. HOOK, R.A. (*sketch*, p. 61).

No. 300, Portrait of "*W. S. Gilbert*," the dramatist, by FRANK HOLL, R.A.

No. 305, "*The Women of Amphissa*," L. ALMA-TADEMA, R.A. The women sacred to Dionysos having, in religious frenzy, wandered into Amphissa, a city in league with the enemy, lay down to sleep in the market-place. They were protected by the women of Amphissa, and in the morning led within their own boundaries. The painting represents the fair sleeping Bacchantes, with their white robes, tambourines, ivy wreaths, and leopard skins. Dawn breaking over marble pavement and columns of the market-place.

No. 306, "*The luck of the creel*," COLIN HUNTER, A.R.A.

No. 307, "*Nigel Learmouth*," FREDERICK S. BEAUMONT. Portrait of a boy in black velvet knickerbockers.

No. 312, "*A Thorn amidst the Roses*," JAMES SANT, R.A.

(*sketch*, p. 63).

No. 313, "*Sir Roger de Coverley and the beautiful Widow*," W. P. FRITH, R.A. (*sketch*, p. 62).

Other pictures noted in this Gallery are—No. 180, "*Viscount Ebrington, M.P.*," JOHN CHARLTON; No. 183, "*Christmas Roses*," CHARLES STONEY; No. 184, "*Belgian Beech-wood*," W. RUPERT STEVENS; No. 204, "*For'ard on, for'ard on!*" THOMAS BLINKS; No. 197, "*Mrs. William Playfair*," JOHN S. SARGENT; No. 207, "*An Unwilling Model*," ANDERSON HAGUE; No. 218, "*The swollen River*," CLAUDE HAYES; No. 232, "*The Home of the Wildfowl*," ARTHUR G. BELL; No. 251, "*Alfred Hartley, Esq.*," S. LLEWELLYN; No. 258, "*Bunyan in Prison*," GEORGE BATHGATE; No. 274, "*Morning*," CHARLES A. WILKINSON; No. 303, "*Presentation Portrait*," R. E. MORRISON; No. 304, "*Nature's Majesty*," PETER GHENT; No. 309, "*Hard Times*," HERBERT E. BUTLER; and No. 311, "*Sylvan Solitude*," JAMES E. GRACE.

GALLERY IV. [Illustrations, pp. 64-70.]

The principal positions are occupied by No. 338, F. GOODALL, R.A., No. 359, J. S. SARGENT, and No. 377, H. HERKOMER, A.R.A.

Two noticeable companion portraits in this Gallery are—
No. **320**, "*Sir Edward Ripley, Bart.*," and No. **400**, "*Lady Ripley*,"
by JOHN PETTIE, R.A.

No. **321**, "*The Cross on the Dunes, Picardy*," DAVID MURRAY
(*sketch, p. 64*); No. **325**, "*The Children's hour*," R. G. HUTCHISON
(*sketch, p. 64*); No. **328**, "*Rashleigh and Francis Osbaldiston*,"
J. KNOX FERGUSON (*sketch, p. 66*).

No. **332**, "*Shipwreck; Sinbad the Sailor storing his raft*,"
ALBERT GOODWIN. From the waste lumber of costly argosies,
lighted by the setting sun, before which a huge ship stands dis-
masted, Sinbad is lading his raft with a treasure-trove of caskets
and golden vessels; bones and skulls lying scattered around. The
story is familiar to readers of the 'Arabian Nights.'

Next is an important picture, sketched on p. 65,

No. **338**, "*Misery and Mercy*," FREDERICK GOODALL, R.A.

No. **339**, C. E. JOHNSON, "*The Kings of the Forest*;" a group
of stately oaks (*sketch, p. 67*).

No. **350**, "*Eyes and no eyes*," FRANK BRAMLEY. An old
fisherman threading a needle; two girls watching and laughing.

No. **358**, "*Betwixt the setting Sun and rising Moon*,"
MOFFAT P. LINDNER (*sketch, p. 68*).

No. **359**, "*Carnation, lily, lily, rose*," JOHN S. SARGENT. Two
little girls in light dresses in a garden: the foreground in which
they stand is rich with lilies and rose-carnations, the whole
illuminated by afterglow and coloured Chinese lanterns which
hang among the flowers.

No. **361**, by HORACE H. CAUTY, a young woman dancing in the
road, with boy and girl; a widow in black seated by roadside.

No. **362**, "*Cattle in Berkshire meadows*," MARK FISHER.

No. **368**, "*The Minstrel*," H. STACY MARKS, R.A. A wan-
dering troubadour playing and singing to a group of five monks:
convent and hilly wooded landscape in background (*sketch, p. 69*).

No. **376**, "*Ladies and Gentlemen*," W. DENDY SADLER; an
elderly gentleman making a speech over the wine and dessert.

No. **377**, Portrait, by HUBERT HERKOMER, A.R.A.

No. **381**, by WILLIAM F. YEAMES, R.A., a widow kneeling at
prayer; little boy by her side playing with match-box.

No. **394**, "*Midsummer*," A. MOORE. A lady seated on a
raised chair, the back of which is wreathed with saffron-coloured
flowers. She is fanned by two standing handmaidens with green
fans. All three are clad in light gauze, with folds of orange-tinted
drapery; their feet are bare and their hair is dressed in the Grecian
manner.

No. 398, "*Emelie in the Temple of Diana*" (from Chaucer's "*Canterbury Tales*"), F. VIGERS (*sketch, p. 70*).

Other pictures to note in the Fourth Gallery are—No. 370, "*Ripening corn*," ANDERSON HAGUE; No. 386, Portrait of "*Mrs. W. L. Agnew*," by LUKE FILDES, R.A. elect; No. 393, "*A Sea Grotto*," F. W. HAYES; No. 396, "*Come and Dance*;" a pig invited to the dance by two capering lambs, H. DIXON.

No. 400, "*Lady Ripley*," JOHN PETTIE, R.A.

GALLERY V. [Illustrations, pp. 71–78.]

First in this Gallery we note the portrait, No. 413, of "*Hubert Herkomer, A.R.A.*" (in his College robes as Oxford Slade Professor of Fine Art), by HERMAN G. HERKOMER.

Two companion pictures are conspicuous here,—No. 416, "*Kyle-Akin*" (*sketch, p. 72*), and No. 421, "*Ardenrive Bay (a very low barometer)*," JOHN BRETT, A.R.A. The former shows the chief mountains of Skye, seen on a lovely summer day from the mainland, the water being like a mirror. In the latter picture the clouds sweep the surface of the water, and the sea-gulls sit dejectedly on the rocks.

In the centre is No. 420, "*Hesperia*," FRANK DICKSEE, A.; in rich embroidered dress, holding a peacock's feather in the left, and the apple in right hand (*sketch, p. 73*).

No. 426, "*Mdlle. Anna Belinska*," EMMELINE DEANE; portrait of a young lady.

No. 428, "*Peggy and Kitty Hammond*," KATE PERUGINI.

No. 430, "*Childhood of Sir Walter Scott*," ROBERT PAGE; an incident from Lockhart's Life.

No. 432, "*Corin and Touchstone*," FREDERICK BARNARD; a scene from "*As You Like it*" (*sketch, p. 75*).

No. 436, "*Dans les roses trémières*," ALBERT AUBLET; a girl descending to a stream.

No. 444, "*Primrose day*," ARTHUR S. COPE.

No. 458, "*Napoleon leaving Moscow*," ERNEST CROFTS, A.R.A. The Emperor and his generals and staff on their retreat from the blazing city. A wounded and fallen soldier appeals to him in vain, as he passes.

No. 465, Portrait of "*The Marquis of Hartington*," Sir J. E. MILLAIS, R.A.

No. 475, "*A Continental Express*," C. H. POINGDESTRE.

Others noted in this Gallery are—No. 425, "*A September day*," F. W. JACKSON; No. 431, "*Mrs. Henry Whitehead*," A. STUART

WORTLEY; No. 452, "*The Music lesson*," G. C. HINDLEY; No. 454, "*Home from the Hills*," FREDERIC S. RICHARDSON; No. 455, "*Sketch from Boulogne Pier*," W. J. LAIDLAY; No. 459, "*The Cornish Coast*," C. H. H. MACARTNEY; No. 461, "*Winter berries*," FLORENCE SMALL; No. 469, "*Stack Barges, Essex*," LESLIE THOMSON.

GALLERY VI. [Illustrations, pp. 78-86.]

This Gallery is dominated by the picture of "*Samson*," by S. J. SOLOMON, occupying a large space on the north wall.

The first picture should be noted, No. 481, "*Fanet*," R. D. OLIVER; next, No. 491, "*The honoured guest*," JAMES HAYLLAR, the squire's little daughter seated at tea with an old couple, and their granddaughter, in a rustic cottage parlour.

In the centre of the wall is—No. 504, "*The Garrison marching out with the Honours of War, Lille*," ANDREW C. GOW, A.R.A. (*sketch*, p. 81); and above, one of the most powerfully-composed and remarkable pictures that have been exhibited in the Royal Academy, by a young artist—

No. 503, "*Samson*," SOLOMON J. SOLOMON.

The sketch on p. 80, which is in facsimile of the painting, indicates the terrible struggle between Samson and his captors, whom he still nearly overcomes. On the right is Delilah shaking Samson's shorn locks in derision.

No. 508, "*Sketch of the Battersea Fire*," TALBOT HUGHES, a graphic lurid sketch of a disaster fresh in memory.

No. 509, Portrait of "*The Earl of Rosebery*," by Sir J. E. MILLAIS, R.A.

Two landscapes on this wall are by B. W. LEADER, A.R.A., No. 496, "*The smooth Severn stream*" (*sketch*, p. 79); and No. 512, "*A Sheepfold*," in the afterglow of evening.

No. 517, "*News of a Victory*," LASLETT J. POTT. Mail coach bringing news of a victory to the 'Red Lion' Inn, the announcement of which causes great joy among the frequenters and servants of that hostelry (*sketch*, p. 81).

No. 523, "*The Magic Flute*," MARIANNE STOKES. Quaint composition of boy playing on whistle, and trying to animate some members of the vegetable kingdom with the sounds (*sketch*, p. 82).

No. 525, "*When the Cat's away*,"—child sitting on a stair,
EDWARD J. GREGORY, A.R.A.

No. 530, "*Ambrosia*," ROBERT W. MACBETH, A.R.A. Girl with bunch of keys girdled to her waist, carrying two trays, on which are a dish of oysters, a cut lemon, and glasses of beer.

No. 533, "*Whittington's Banquet*," D. W. WYNFIELD, showing Sir Richard's princely civic munificence to his royal guest, the hero of Agincourt.

No. 538, "*An Appeal*," G. G. KILBURNE; a widow and her little girl awaiting the result of an appeal to the charitable sympathies of an old gentleman, seen through the open door of a room, scanning the letter through his spectacles.

Others to be noted in this Gallery are—No. 482, by ALMA BROADBRIDGE; the portrait (No. 502) of "*Lieut.-Col. Sir Archibald Campbell*," HUBERT HERKOMER, A.R.A.; No. 522, "*On the Bure, Suffolk*," E. H. FAHEY (*sketch*, p. 81); No. 528, "*A Surrey Village Common*," G. HILLYARD SWINSTEAD; No. 543, "*Their ever-shifting Home*," STANHOPE A. FORBES; No. 547, "*A Toiler of the Sea*," W. L. PICKNELL (*sketch*, p. 85); No. 550, "*His Reverence*," FRANK W. W. TOPHAM, girls making way for a priest descending steps, absorbed in a book (*sketch*, p. 86); No. 552, Landscape by H. HOLLINGDALE; and No. 556, Portrait, by CAROLUS DURAN.

GALLERY VII. [Illustrations, pp. 87-92.]

The centre of the South Wall is occupied by No. 624, "*At Kensington Palace, in the early morning of June 20th, 1837*," HENRY T. WELLS, R.A. It represents the Prime Minister, Lord Melbourne, the bearer of the news of the King's death, kneeling to kiss the young Queen's hand, the Archbishop of Canterbury also kneeling. The morning light streams through the open window from the gardens upon the figure of the youthful Sovereign, just awakened to her duties and responsibilities.

In this Gallery are—

No. 583, "*Tickling Trout*," J. C. HOOK, R.A. (*sketch*, p. 88);

No. 564, "*Rev. W. Earle, M.A.*,"—presentation portrait, Hon. JOHN COLLIER; No. 577, "*Elsie and Mary*," daughters of J. Reckitt, Esq., JAMES SANT, R.A.; No. 579, "*Expectations*," HORACE FISHER; No. 587, "*A Wind from the Sea*," E. R. FOX; No. 591, "*Romola*," E. BLAIR LEIGHTON (*sketch*, p. 88); No. 603, "*A Summer's Day—Arundel*," C. E. JOHNSON.

No. 604, A. C. TAYLER (*sketch*, p. 89).

No. 607, "*The White Sands of Connemara*," E. A. WATERLOW.

No. 617, "*Sunday Morning*," LOCKHART BOGLE.

No. 618, "*Council of War after the landing of the Prince of Orange*," H. GILLARD GLINDONI, a group of statesmen with full-bottomed wigs, in animated conference over some maps, one reading a despatch; ships in distance seen through the open door of the council-room.

No. 623, "*The Rt. Hon. D. Plunket, Q.C., M.P.*," FRANK HOLL R.A.

No. 630, "*The last brief Voyage*," W. H. BARTLETT. Fishermen slowly lifting a coffin out of a boat, a few people walking towards a small church; distant fishing boats and mountains.

Other pictures are—No. 584, "*Hush a bye, baby*," J. M. DEALY (*sketch*, p. 89); No. 593, "*The oldest Inhabitant*," C. H. M. KERR; No. 595, "*Whither?*" G. P. JACOMB-HOOD; No. 597, P. C. SMALL-FIELD (*sketch*, p. 89).

No. 605, "*Miss Daisy Norman*," VAL C. PRINSEP, A.R.A.

No. 608, "*Autumn Afterglow*," ALFRED EAST.

No. 612, "*Hon. and Rev. Francis Byng*" (Chaplain to the House of Commons), by T. B. KENNINGTON.

No. 621, "*The Only Son's return*," P. R. CRAFT (*sketch*, p. 90).

GALLERY VIII. [Illustrations, pp. 92–102.]

No. 646, "*Violet, Lily, and Olive*," daughters of Edmund Routledge, Esq., ERNEST NORMAND.

No. 647, "*The First-born*," HUBERT HERKOMER, A.R.A. A labourer carrying basket of tools and a baby, the mother following. Cottages, women and children in background.

No. 654, "*The Challenge*," S. E. WALLER. A young husband has received a challenge brought by a messenger on horseback. His wife, in happy ignorance, walks away in the sunshine, holding her baby in her arms. The husband anxiously regards his watch and arranges with the messenger about the time of the encounter. Costume early in the century (*sketch*, p. 93).

No. 658, "*The Earl of Yarborough*," FRANK HOLL, R.A.

No. 659, "*The Clearness after Rain*," HENRY MOORE, A.R.A. (*sketch*, p. 94).

No. 660, "*Jealousy is cruel as the Grave*," ERNEST NORMAND (*sketch*, p. 95).

No. 665, "*La sua festa: all that is left to her*," F. W. W. TOPHAM (*sketch*, p. 96); No. 670, "*Summer Days*," JOSEPH FARQUHARSON. Sheep and heather; No. 679, "*Ho, ho! the breakers roared*," EDWARD S. HARPER.

No. 680 is a portrait by EDWIN LONG, R.A., of "*His Eminence Cardinal Manning*," in his scarlet robes, ermine cape, necklace and golden cross.

Near it is a remarkable portrait, No. 683, of "*Mr. Briton Riviere*, R.A.," the animal painter, by HUBERT HERKOMER, A.R.A.

In the centre of the wall is a large painting for a church—

No. 681, "*Institution of the Franciscan Order, St. Francis of Assisi and his early followers before Pope Innocent III., who sanctions the rules of the Order*" (*sketch*, p. 97), EDWARD ARMITAGE, R.A.

No. 682, "*An April Day*," B. W. LEADER, A.R.A. (*sketch*, p. 99). A country churchyard, with yew-tree, haystacks, flock of sheep in evening light.

No. 684, "*Christening Sunday*," J. CHARLES.

No. 691, "*The New World in the West, for Spain or for England? Columbus*," J. R. HERBERT, R.A.

No. 695, by T. GRAHAM, represents a rosy-faced lassie to whom two fishermen are talking. The scene a rocky coast, with fishing smacks.

No. 696, "*Evening Reflection*" (in a stream), J. CLAYTON ADAMS.

No. 701, "*The latest Scandal*," J. SEYMOUR LUCAS, A.R.A. (*sketch*, p. 100.)

No. 703, "*Mr. Walter Besant*," the popular novelist, by JOHN PETTIE, R.A.

No. 715, "*Misty gleams : Loch Hourn*," J. MACWHIRTER, A.R.A.

No. 723, "*The Bank*," WILLIAM LOGSDAIL (*sketch*, p. 103).

Other noticeable pictures in this Gallery are—No. 651, "*Breezy Pastures*," R. HALFNIGHT ; No. 655, "*Brickfield, Southend*," LESLIE THOMSON ; No. 664, "*Lady Milbank*," WILLIAM CARTER ; No. 702, "*Lingering Light*," E. SHERWOOD CALVERT, and No. 714, "*Rescue*," HERBERT GANDY.

GALLERY IX. [Illustrations, pp. 103–106.]

In the centre is—No. 772, "*Searching the Crab-holes*," J. C. HOOK, R.A. The foreground consists of huge, dark, wave-worn rocks : a girl with a basket and a man with a hooked pole are looking for crabs. A strong gale forces the white waves into a cove, and almost beats down the gulls that wrestle with it. Two of the far summits of the Cornish cliffs take the forms of couchant lions.

No. 830, "*Shores of Iona*," J. MACWHIRTER, A.R.A.

No. 833, "*Profile of a fair-haired Girl*," SIR F. LEIGHTON, P.R.A. ; white dress, with golden fillet.

No. 839, "*Marooned*," EDWARD J. GREGORY, A.R.A.

No. 859, "*This is the way we wash our Clothes*," G. D. LESLIE, R.A. (*sketch*, p. 106).

No. 867, "*Unexpected Visitors*," JOSEPH CLARK.

No. 885, "*A Literary Lover*," E. BLAIR LEIGHTON. A youth reading verses to a maiden seated on a couch in an oriel window ; she has fallen asleep, a circumstance which he has not apparently observed. Girl's dress white, blue sash (*sketch*, p. 106).

No. 886, "*Wild Roses and Guelder Roses*," LETITIA M. PARSONS.

These may be also mentioned—No. **720**, "*Melancholy*," VIN-CENZO CABIANCA ; No. **754**, "*The Writing on the Wall*," WILLIAM WEEKES ; No. **802**, "*Study of a Head*," ALEXANDER MANN, and No. **803**, "*Suspense*," ELIZABETH ARMSTRONG.

In this Gallery are two noticeable paintings of London of to-day, by WILLIAM LOGSDAIL, No. **723** (*sketch*, p. 103), and No. **846**, "*St. Pauls and Ludgate Hill*."

No. **728**, "*Charcoal-burners*," F. HINES.

No. **741**, "*Harbour of Genoa*," J. MACWHIRTER, A.R.A.

No. **750**, "*A Garland-maker*," E. MATTHEW HALE.

No. **756**, "*For the Safety of the Public*" (*sketch*, p. 104), E. CALDWELL.

No. **762**, "*The School Board at Home*," T. FAED, R.A.

No. **783**, "*In maiden meditation fancy free*," J. E. HODGSON, R.A.

No. **788**, "*Lost*:" a rainbow-tinted picture (*sketch*, p. 104), GEORGE MCCULLOCH.

804. The "*Old Tortoise*," mentioned in White's 'Natural History of Selborne,' H. S. MARKS, R.A. (*sketch*, p. 105).

No. **807**. "*Convicts at Work*," *Portsmouth*, EYRE CROWE, A.R.A. (*sketch*, p. 105).

No. **818**. "*The Student*," J. SEYMOUR LUCAS, A.R.A.

No. **819**. "*Excelsior*:" Puppies climbing up stairs, W. STRUTT.

GALLERY X. [Illustrations, pp. 107-110.]

No. **899**, Portrait of "*Mr. George Grossmith*," the actor, by WEEDON GROSSMITH.

No. **904**, "*Portrait of a Lady*," CAROLUS-DURAN.

No. **908**, "*Arran, from Kyles of Bute*," WELLWOOD RATTRAY.

No. **915**, "*Weather permitting*," GEORGE SMITH.

Two young girls in gay costume impatiently waiting to go out, while their more cautious and less eager father gravely taps the barometer.

No. **922**, "*On the Cornish Coast*," HENRY E. DETMOLD.

Groups of women, children, fishermen ; fishing-boats in distance.

No. **928**, "*Playmates*," J. H. LORIMER.

Two old gentlemen playing a game of romps with a child emerging from under a chair.

No. **940**, "*In the Forest of Arden*," ARTHUR HUGHES (*sketch* p. 110).

No. **945**, "*The Last Match*," WILLIAM SMALL.

On a windy stretch of moorland a man applies a lighted match screened by his hat, to a short, coloured clay pipe ; a girl protects

him from the wind with her cloak. Great anxiety as to the success of the operation is depicted on the faces of both.

Other pictures in this Gallery are—No. 902, "*November*," CHARLES J. WATSON; No. 903, "*The Haven under the Hill*," ROBERT W. ALLAN; No. 914, "*The return of the Prodigal in the year of the Great Plague, 1665*," ELLEN CLACY; No. 920, "*The first Curtsey*," BLANCHE JENKINS; No. 923, "*First Communion*," S. MELTON FISHER; No. 927, "*Idlesse*," T. B. KENNINGTON; No. 935, "*La Mascotte*," LEGHE SUTHERS; No. 953, "*A Gatinais Courtyard in Winter*," WILLIAM T. WARRENER; No. 955, "*On the Trent, Staffordshire*," WILLIAM S. BYRNE; and, No. 960, "*Evicted*," BLANDFORD FLETCHER, a very good example of the painter.

GALLERY XI. [Illustrations, pp. 111–118.]

The principal positions in this Gallery are occupied by:—No. 970, "*Portrait of Mrs. Paton and Daughter*," by P. R. MORRIS, A.R.A. (*sk.*, p. 111); No. 989, "*Lord Richard Grosvenor*," presentation portrait, F. HOLL, R.A.; No. 990, "*Beneath Blue Skies*," (*sketch*, p. 113), COLIN HUNTER, A.R.A.; No. 994, "*H. M. Stanley, Esq.*," the celebrated African explorer, H. HERKOMER, A.R.A.;

In the centre of this wall is an important picture—

No. 1031, "*Widowed*," H. SCHMALZ (*sketch*, p. 116.)

No. 975, "*A Christmas present in the Riviera*," W. LOMAS; No. 985, "*An Afternoon in February*," ADRIAN STOKES (*sketch*, p. 112); No. 986, "*Great Expectations*," R. MCGREGOR; No. 987, "*The Lagoon of the Clyde*," A. K. BROWN.

No. 991. "*Bushrangers, Victoria, Australia*." WILLIAM STRUTT.

"For the space of two hours and a half all who passed along the road were stopped by a desperate gang of bushrangers, robbed of all their valuables, tied together in couples, and made to sit upon the ground, the better to be despatched by the sentries should any attempt to escape."

No. 993, "*When the Trees are Leafless*," E. W. WAITE.

No. 995, "*Jack's as good as his Master*," W. MAW EGLEY. An elderly student has fallen asleep on a chair (*sketch*, p. 113). On either side of the door are—

No. 1011, "*Venetian Fruit-seller*," EUGÈNE DE BLAAS. A girl with melons, peaches, &c., displayed in baskets; and No. 1016, "*A Naiad*," HENRIETTA RAE, a nude water-nymph, leaning over a water-fall (*sketch*, p. 114).

No. 1019, "*A Country Dancing-School*," CHARLES M. HARDIE; girls standing up to dance, the master fiddling.

No. 1020, "*A Silver Sea*," C. H. H. MACARTNEY.

No. 1024, "*Going to Town*," ALICE HAVERS (*sketch*, p. 115).

No. 1046, "*King Coal*," W. L. WYLLIE (*sketch*, p. 118).

No. 1047, "*Great Britain in Egypt, 1886*," WALTER C. HORSLEY.
—English soldiers served with coffee by an Egyptian girl.

No. 1023. "*Ice-fall of the Gepatsch Glacier, Tyrol*," EDWARD T. COMPTON.

No. 1026. "*The Vicar of Wakefield*," A. L. VERNON (*sk.*, p. 116).

No. 1036. "*Watching for the Boats*," W. E. NORTON (*sketch*, p. 117).

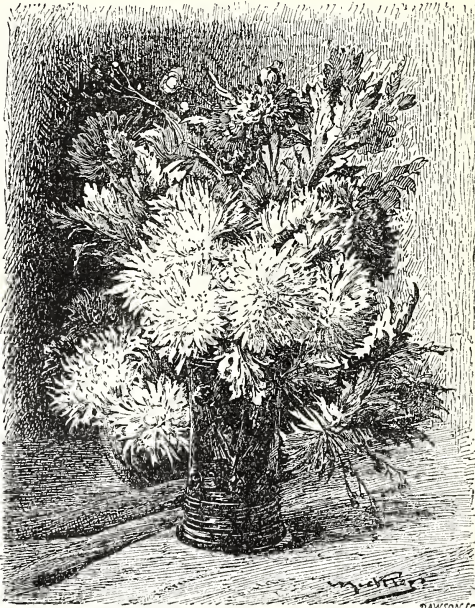
No. 1042. "*By unfrequented ways*," W. HENRY GORE.

Other pictures in this Gallery are — No. 999, "*Sweet memories*," GEORGINA TERRELL; No. 1006, "*Public Writer at Rome*," REMY COGGHE; No. 1010, "*Street at Grès, near Fontainebleau*," HELEN FRANCK; No. 1017, "*A Fish Auction*," JULIUS M. PRICE; No. 1035, "*Eventide*," MARMADUKE FLOWER; No. 1037, "*Midsummer night in Norway*," A. NORMANN; No. 1050, "*Sunday afternoon in Holland*," HORACE HART.

WATER COLOURS AND WORKS IN BLACK AND WHITE.
Nos. 1053–1582.

ARCHITECTURAL DRAWINGS. Nos. 1583–1780.

SCULPTURE. Nos. 1781–1946. [Illustrations, pp. 119–124.]

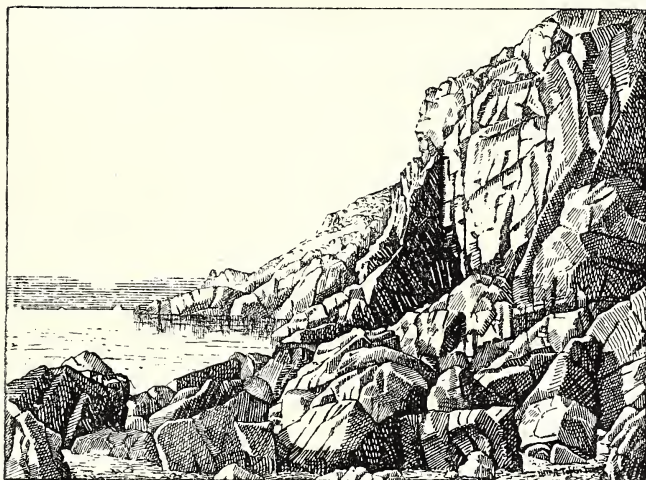


20 X 15.

No. 1147. "*Chrysanthemums*." (Water colour.) W. J. MUCKLEY.

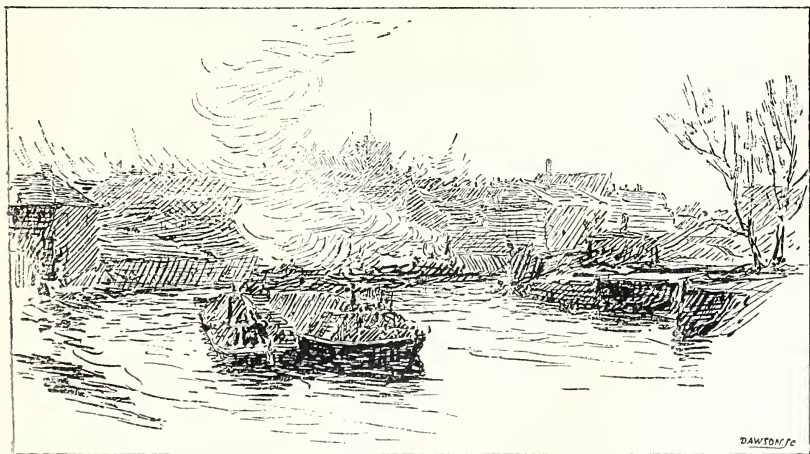
ILLUSTRATIONS.

GALLERY I.



36 X 48.

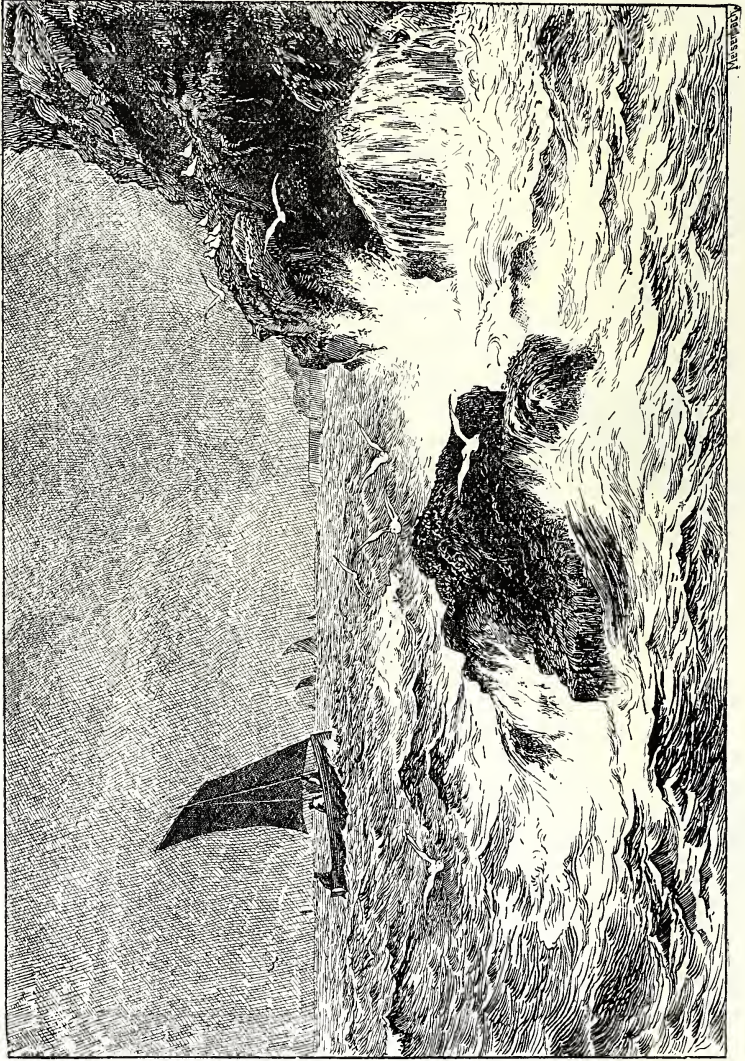
No. 5. "*La Saignée, Sark.*" WILLIAM A. TOPLIS.



DAWTON/fe

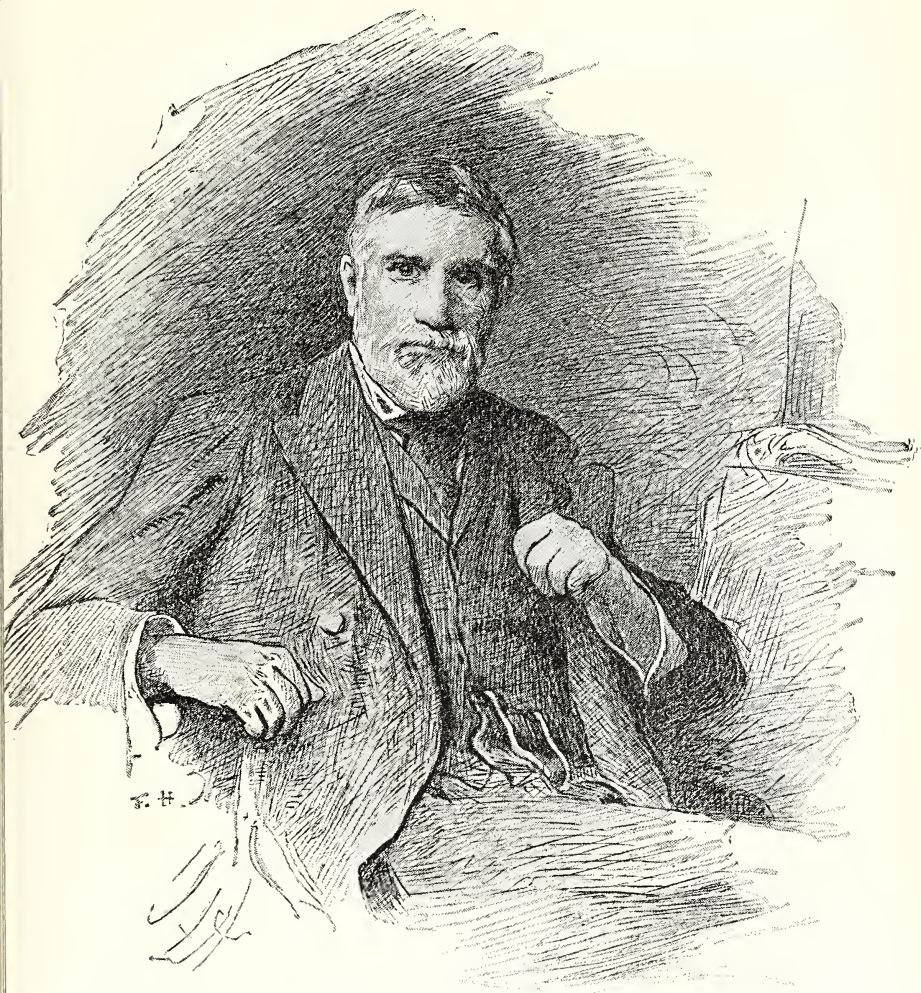
30 X 50.

No. 8. "*Past the old town.*" CHARLIE W. WYLLIE.

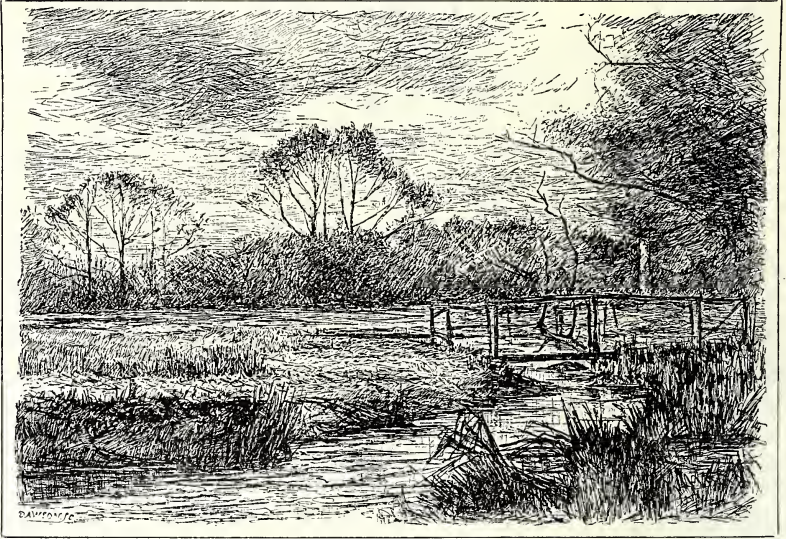


41 X 72.

No. 18. "An Easterly breeze." PETER GRAHAM, R. A.
(By permission of Messrs. Thomas Agnew and Sons.)

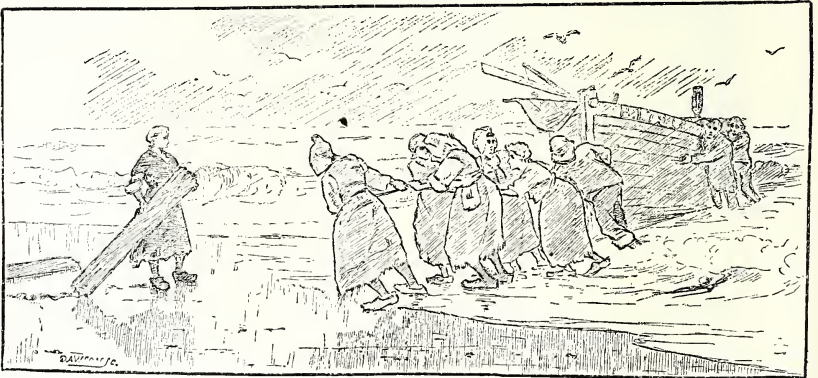


No. 36. "*Sir George O. Trevelyan, Bart.*" FRANK HOLL, R.A.
(*Presentation Portrait.*) 50 x 40.



40 X 60.

No. 22. "A Kent Pastoral." R. W. ARTHUR ROUSE.



35 X 76.

No. 35. "Les travailleurs de la mer." JULIUS M. PRICE.



42 X 72.

No. 28. "Their Share of the Toil." COLIN HUNTER, A.R.A.
(This illustration is in reverse of the picture.)



No. 39. "*New Year's Eve.*" FRANK WALTON.

44 × 57.



No. 57. "*Dame Nature's school.*" JOHN WHITE.

30 × 44.

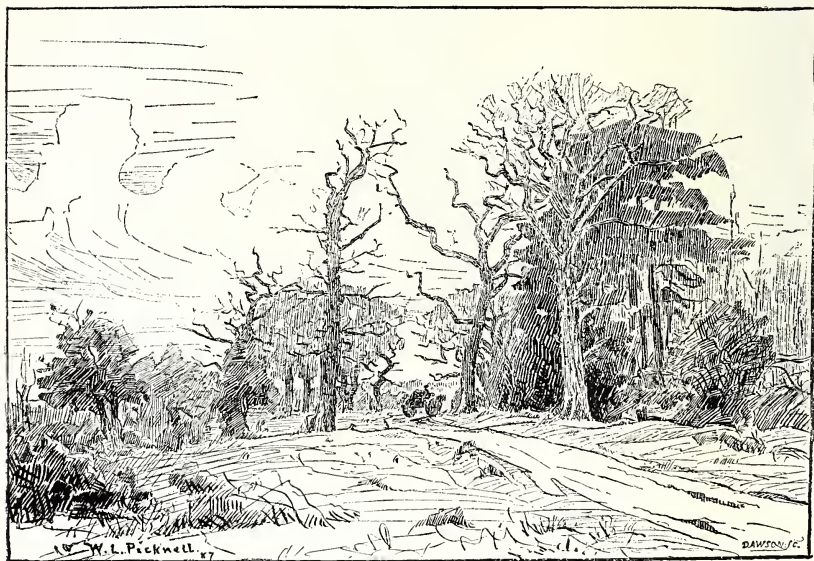


42 X 60.

No. 64. "Dancing down the hay; Orkneys; sea-fog blowing away." GEO. H. BOUGHTON, A.R.A.



No. 62. "Puzzled." DAVID CARR. 30 × 42.

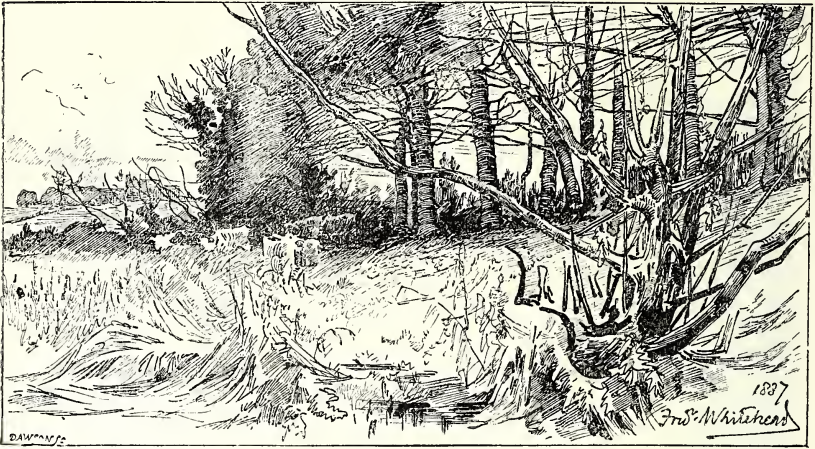


No. 70. "Bleak December." W. L. PICKNELL. 56 × 80.



46 X 72.

No. 76. "An old-world wanderer." BRITON RIVIERE, R.A.



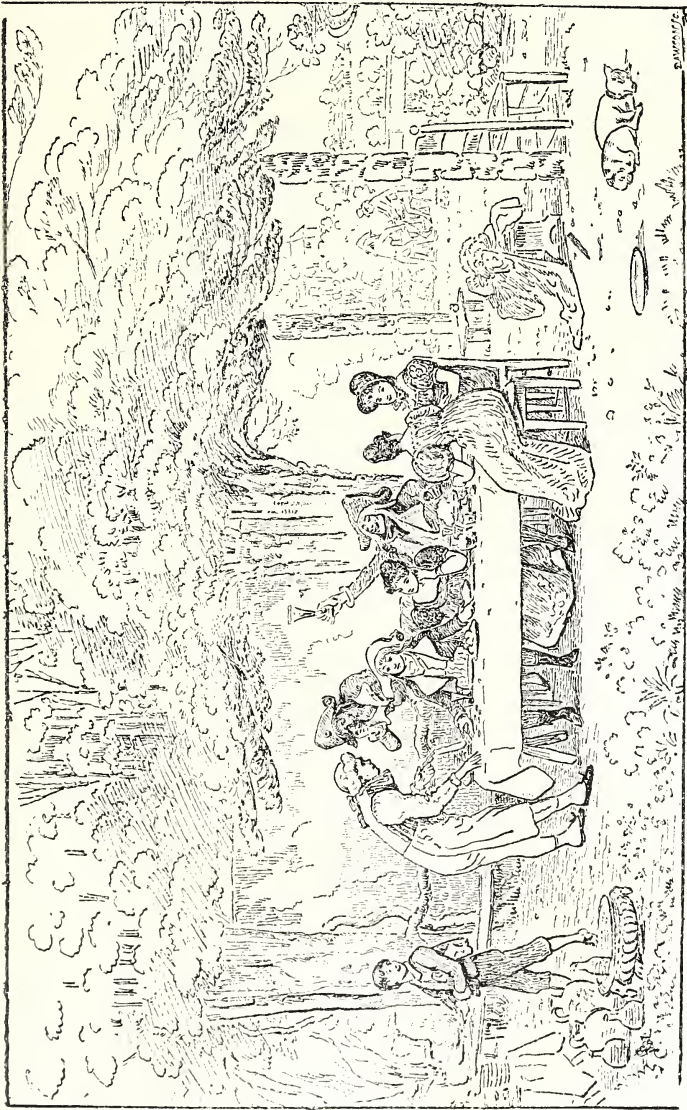
29 X 51.

No. 80. "Landscape near Leamington." FREDERICK WHITEHEAD.



51 X 36

No. 84. "Old birds." FRED HALL.



No. 91. "A young prodigal." G. A. STOREY, A.

"He entertains a few friends, but has reckoned without his host."

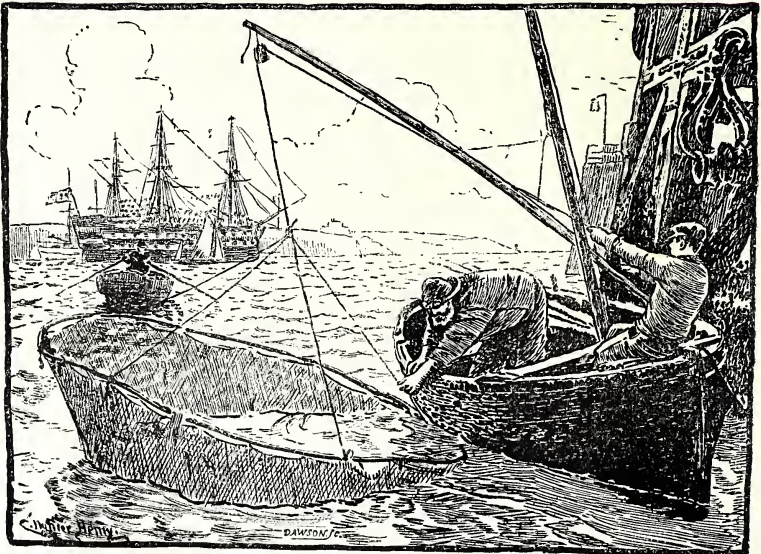
40 X 63.

GALLERY II.



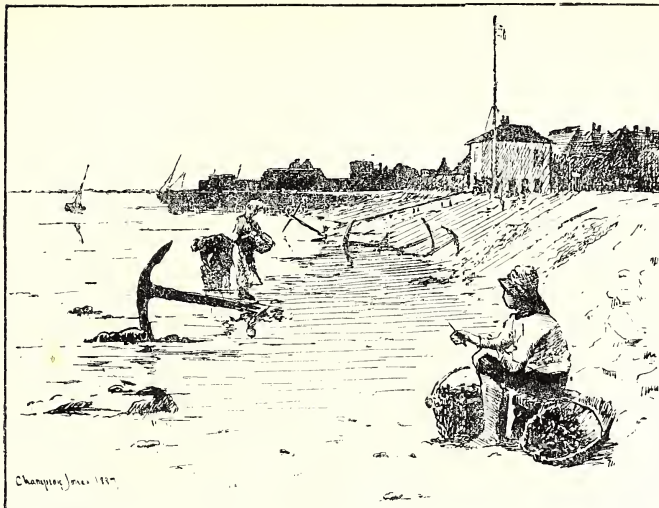
24 X 18.

No. 92. "Peonies." SAVAGE COOPER.

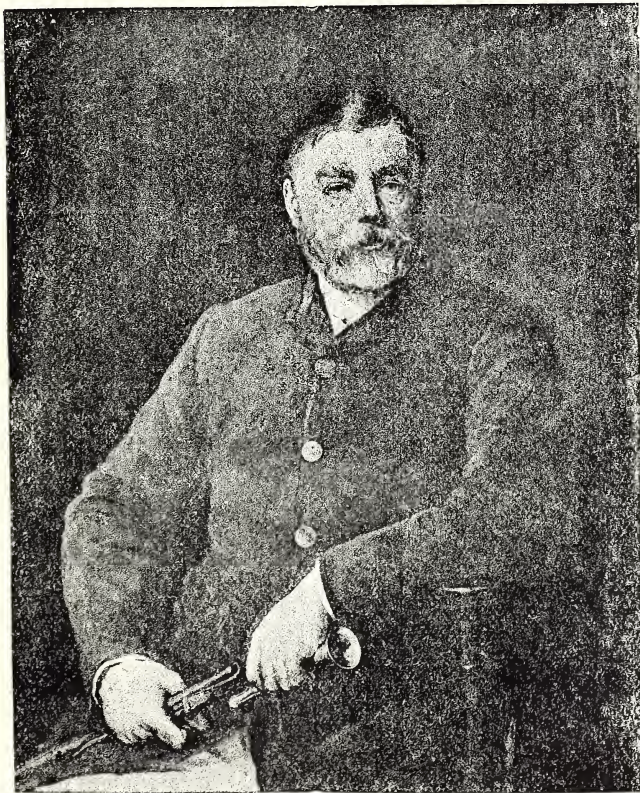


36 X 48.

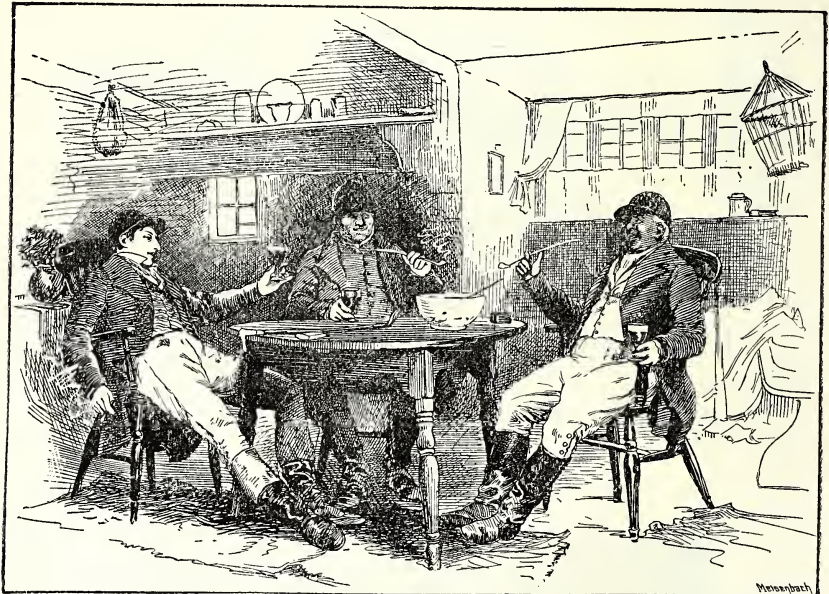
No. 96. "The Smelt-net." C. NAPIER HEMY.



No. 106. "*Mussel-gatherers, Leigh, Essex.*" 34 × 44-
CHAMPION JONES.

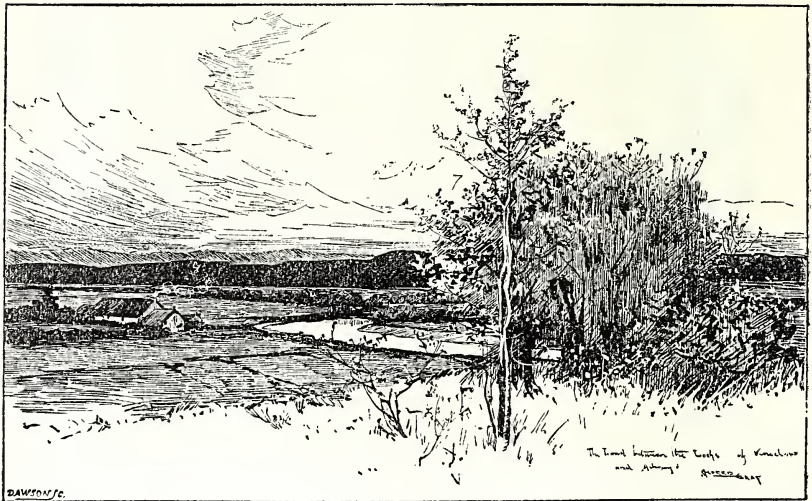


No. 108. "*C. W. Wicksted, Esq., late Master of the Ludlow hounds.*" 39 × 31.
W. W. OULESS, R.A.



34 × 48.

No. 117. "The old squire and the young squire." W. DENDY SADLER.



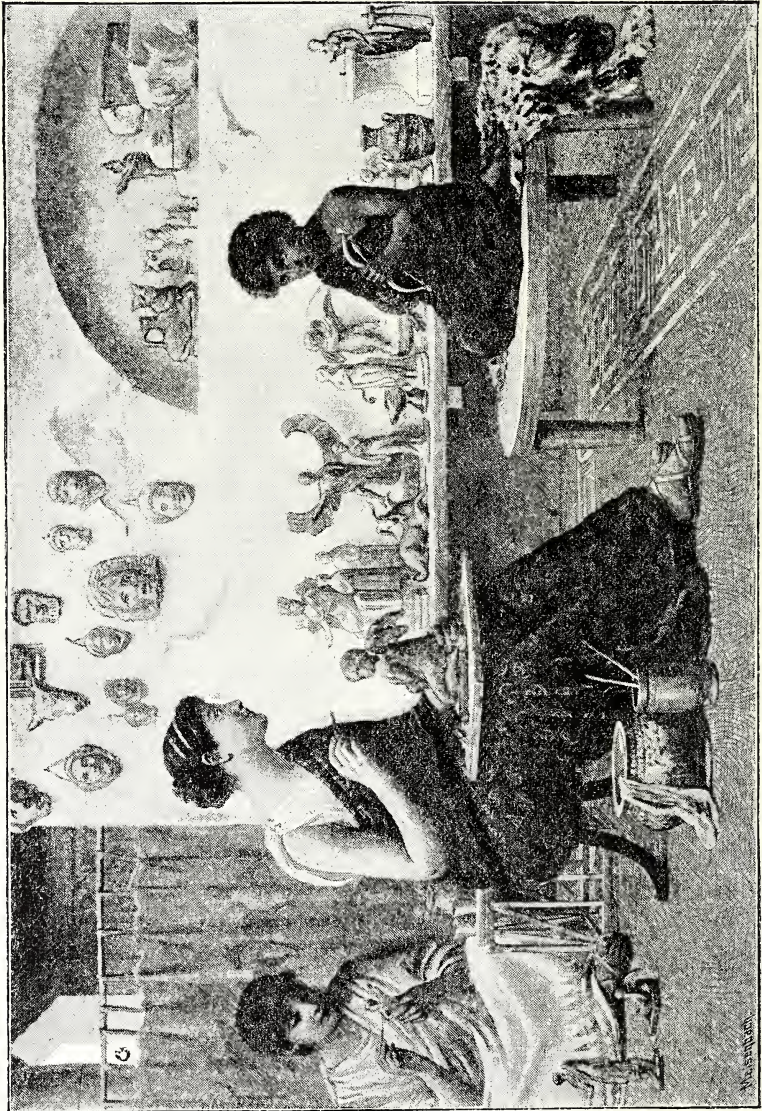
48 × 78.

No. 131. "The land between the lochs." ALFRED EAST.



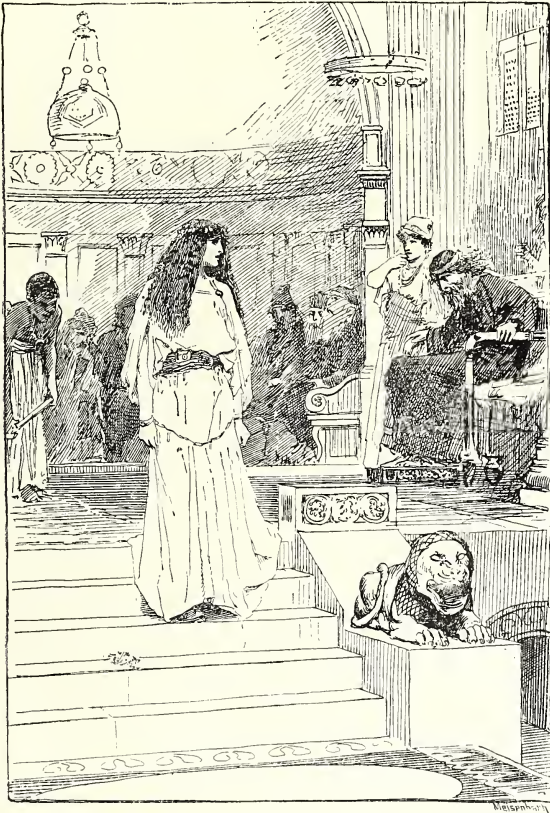
36 X 60.

No. 124. "*The favourite swain.*" FRED MORGAN.



34 X 50.

No. 132. "Callista, the image-maker." EDWIN LONG, R.A.



103 X 71.

No. 134. "Mariamne." J. W. WATERHOUSE, A.

(*Sketched by permission of W. Cuthbert Quilter, Esq., M.P., the owner of the copyright.*)

Mariamne, wife of King Herod the Great, going forth to execution after her trial for the false charges brought against her by the jealousy of Salome, the king's sister, his mother, and others of his family. After Mariamne's trial and condemnation by the judges appointed by her husband, Herod, who had been passionately attached to his wife, was about to commute the sentence to imprisonment for life, but was urged by Salome to have the sentence of death carried out, which was accordingly done.—*See Josephus, 'Antiquities of the Jews.'*



No. 138. "*Peonies.*" C. E. PERUGINI.

30 X 23.



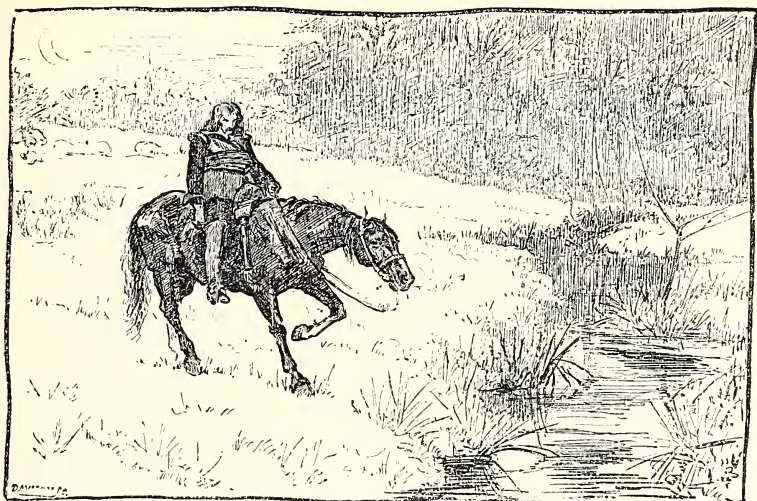
37 X 53.

No. 140. "Making cigarettes at Seville." J. B. BURGESS, A.R.A.



33 X 45.

No. 152. "Two Strings to her bow." JOHN PETTIE, R.A.



40 X 60.

No. 147. "*John Hampden mortally wounded.*" W. F. CALDERON.



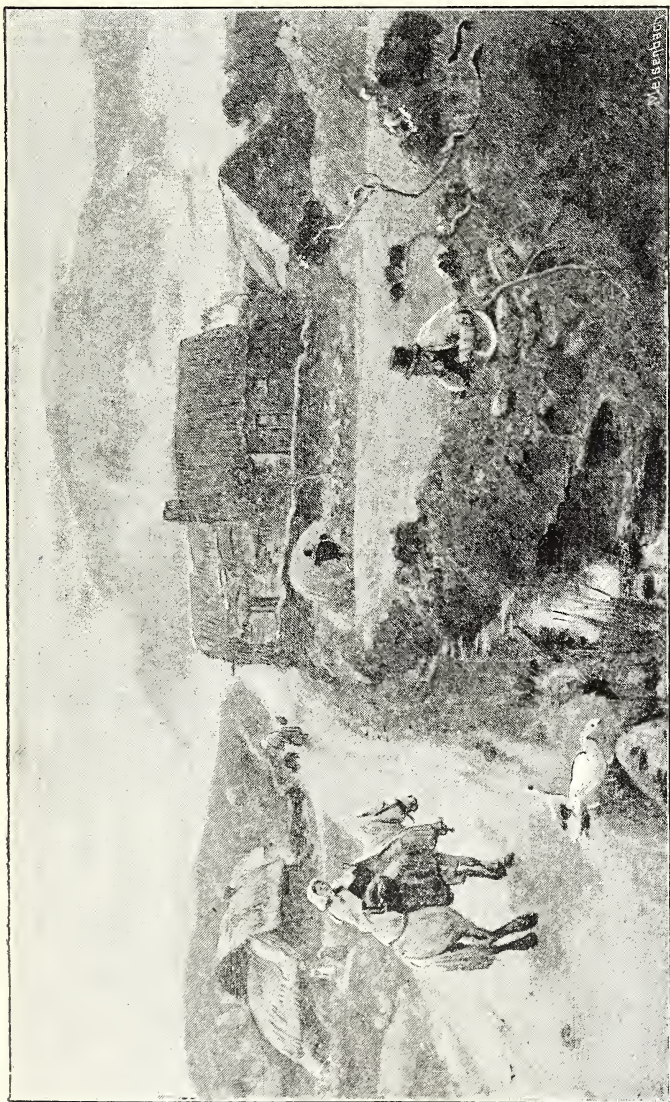
35 X 55.

No. 160. "*The jealousy of Simætha the sorceress.*" Sir F. LEIGHTON, Bart., P.R.A.



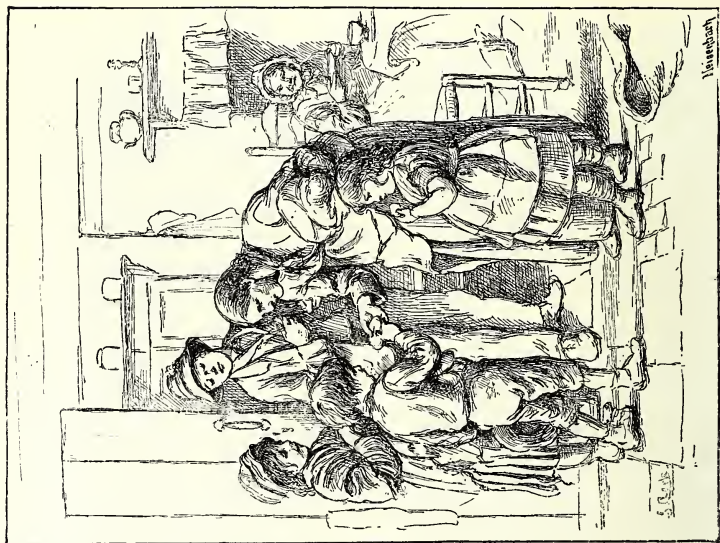
32 X 60.

No. 153. "Summer." H. W. B. DAVIS, R.A.



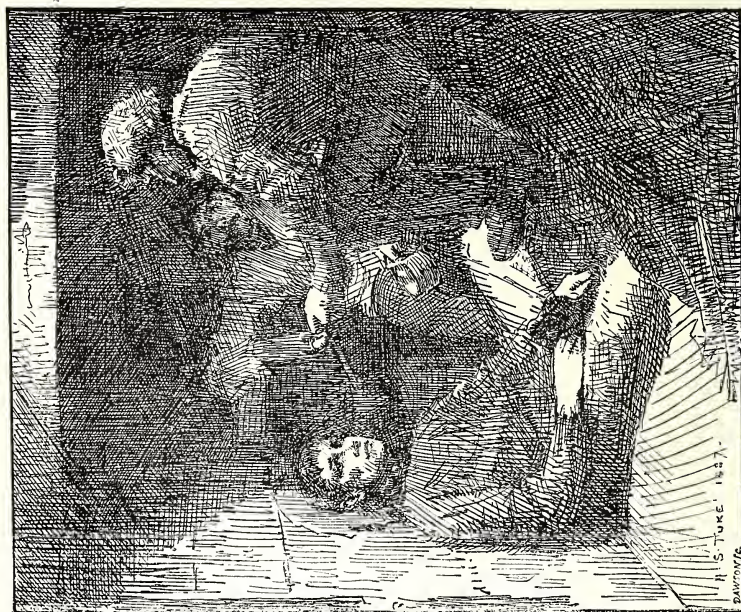
30 X 50.

No. 161. "Gateway gossifs." ERNEST A. WATERLOW.



No. 166. "Orphans," JOSEPH CLARK.

36 X 28.



No. 167. "A Sailor's yarn," HENRY S. TUKE.

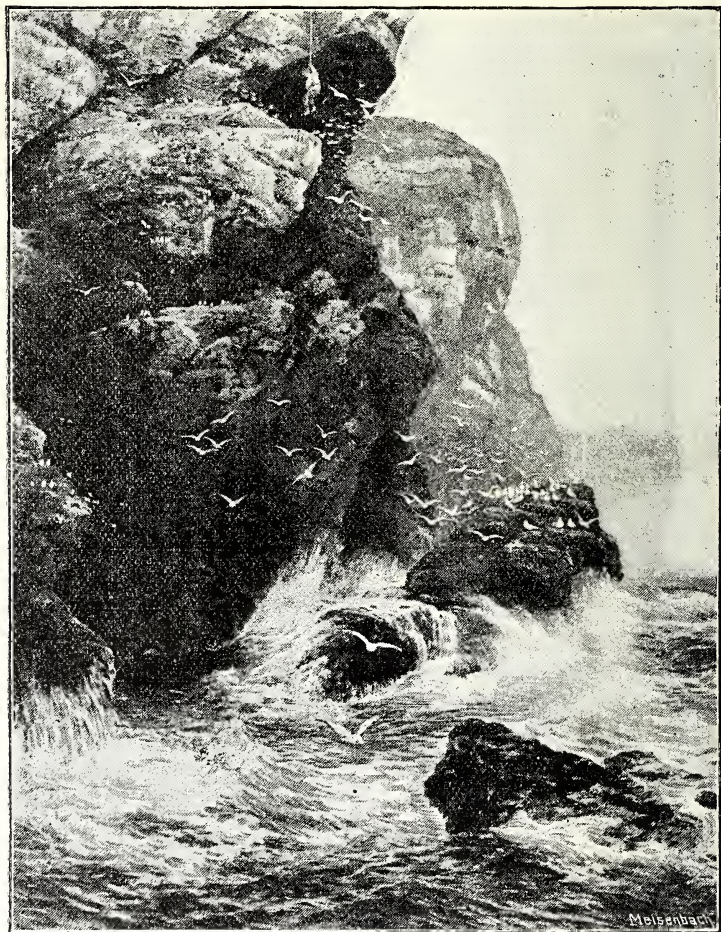
30 X 24.

GALLERY III.



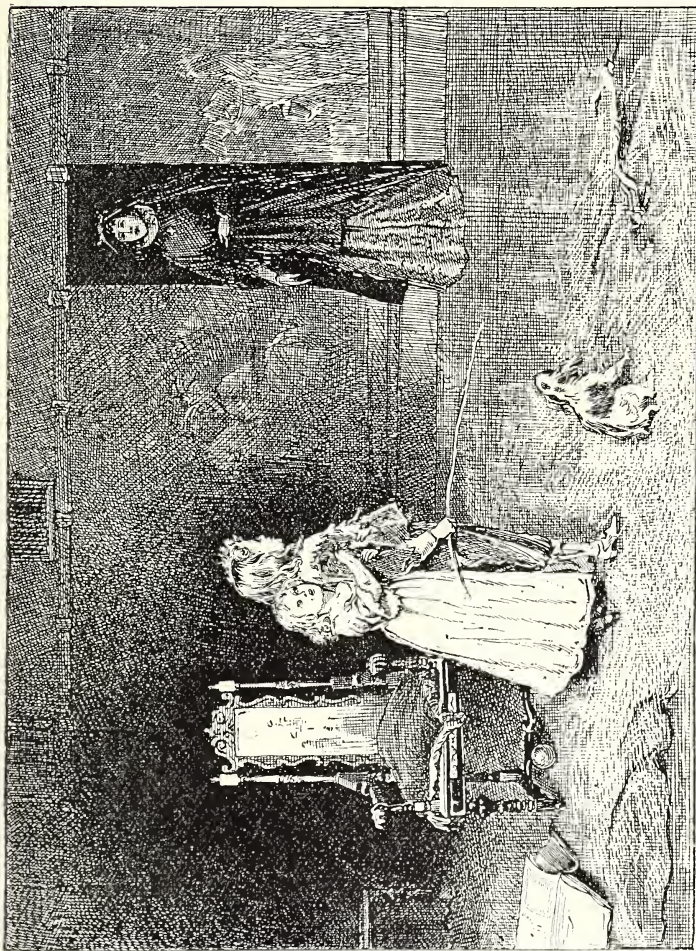
70 x 53.

No. 179. "The Christ-bearer" W. F. YEAMES, R.A.



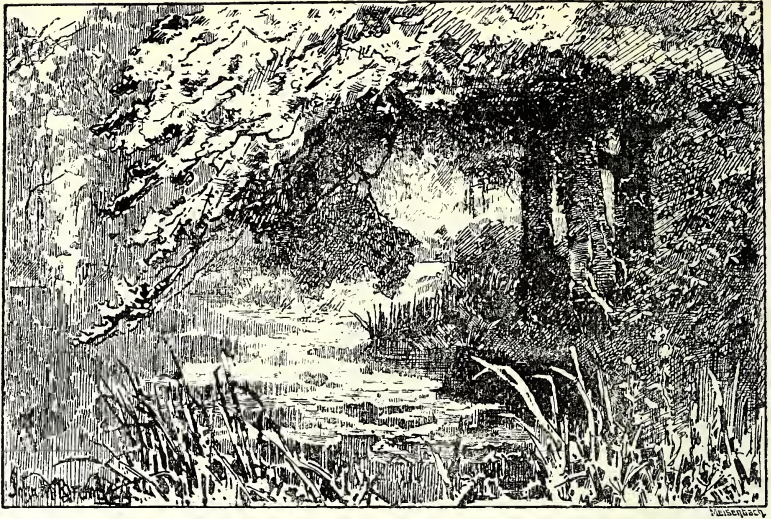
.64 X 48.

No. 196. "The Fowlers' crag." PETER GRAHAM, R.A.
(By permission of Messrs. Thos. Agnew and Sons.)



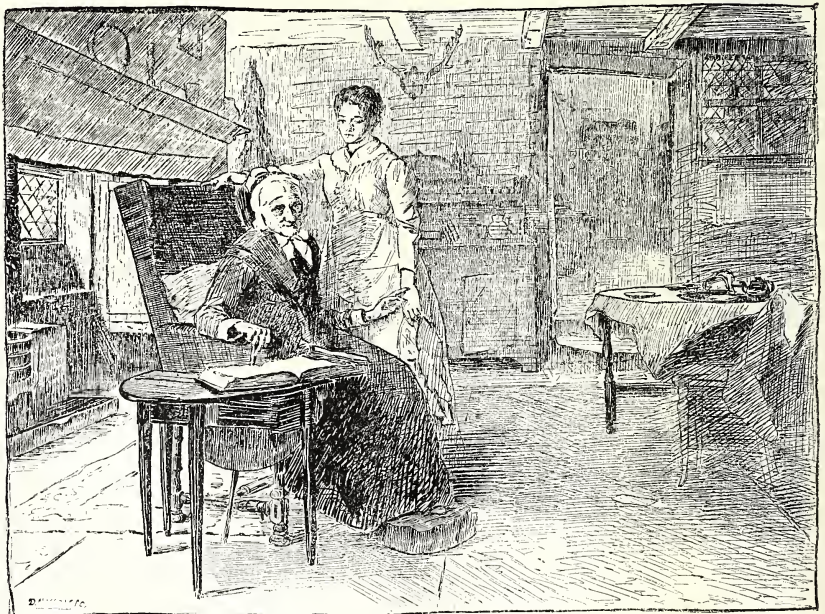
No. 213. "Scene from Scott's '*Peveril of the Peak*,'" The appearance of the Countess of Derby in the Golden Room. JOHN PETTIE, R.A.

35 X 48.



40 X 60.

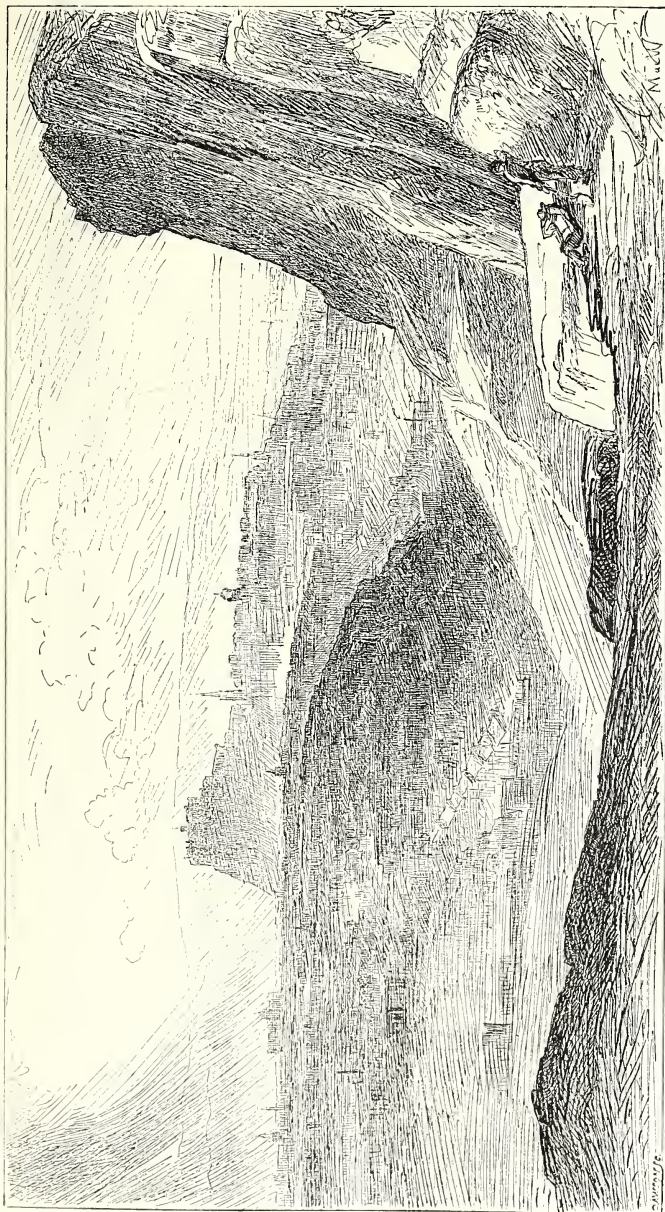
No. 215. "The mirror of the woods." JOHN M. BROMLEY.



44 X 72.

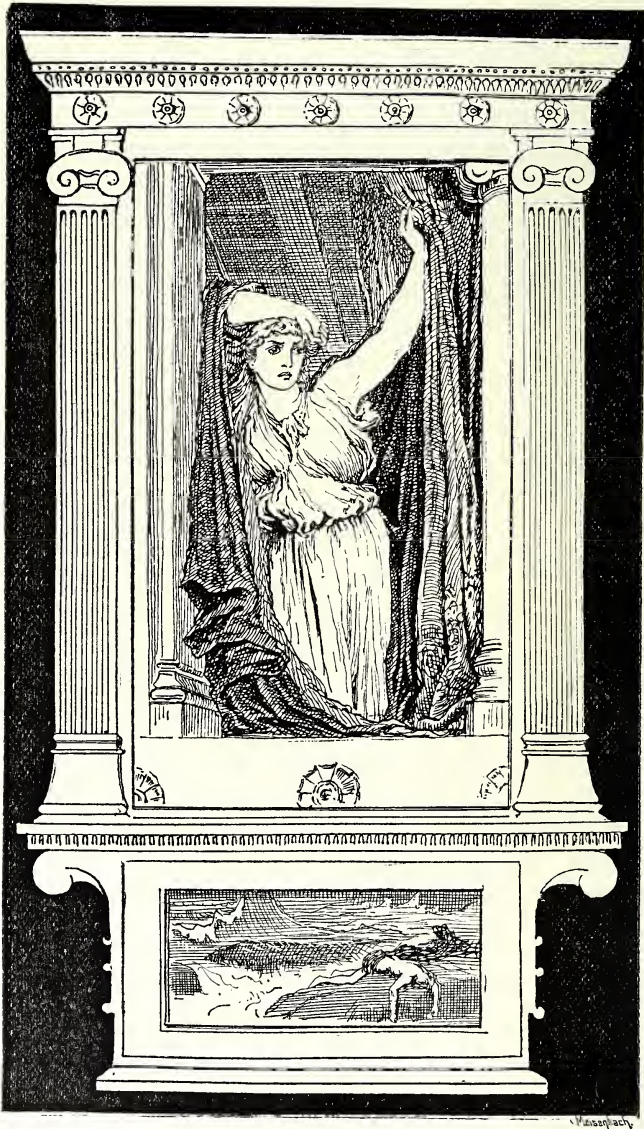
No. 220. "Seventy years ago." PERCY BIGLAND.

"Why do you look at me, Annie? you think I am hard and cold,
But all my children have gone before me, I am so old."—Tennyson.



42 X 70.

No. 223. "Edinburgh, from the Salisbury Crags." JOHN MACWHIRTER, A.R.A.



62 X 36.
12 X 29.

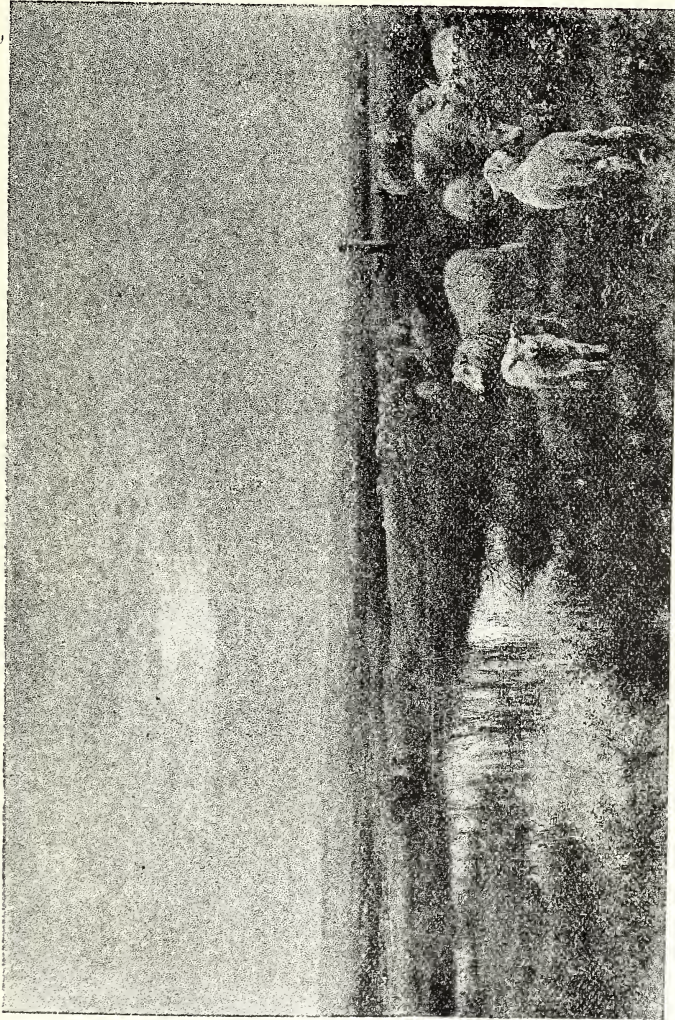
Nos. 229, 230. "*The last watch of Hero.*" Sir F. LEIGHTON, Bart., P.R.A.

"With aching heart she scanned the sea-face dim.

* * * * *

Lo ! at the turret's foot his body lay,
Rolled on the stones and washed with breaking spray."

'*Hero and Leander*,' Musæus, translated by Edwin Arnold.



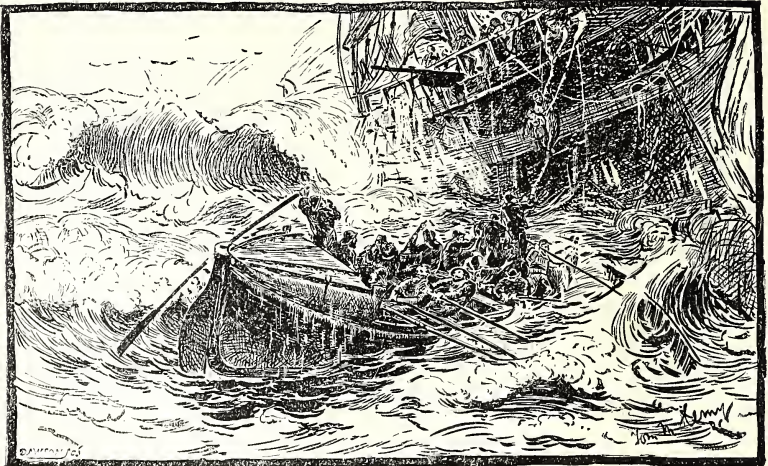
48 X 60.

No. 231, "Now came still evening on." H. W. B. DAVIS, R.A.



No. 239. "*No rose without its thorn.*" T. FAED, R.A.

30 × 35.



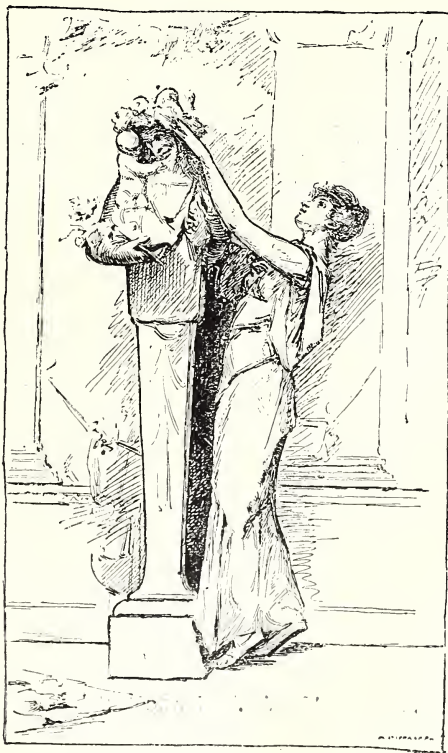
No. 240. "*Women and children first.*" TOM M. HEMY.

44 × 72.



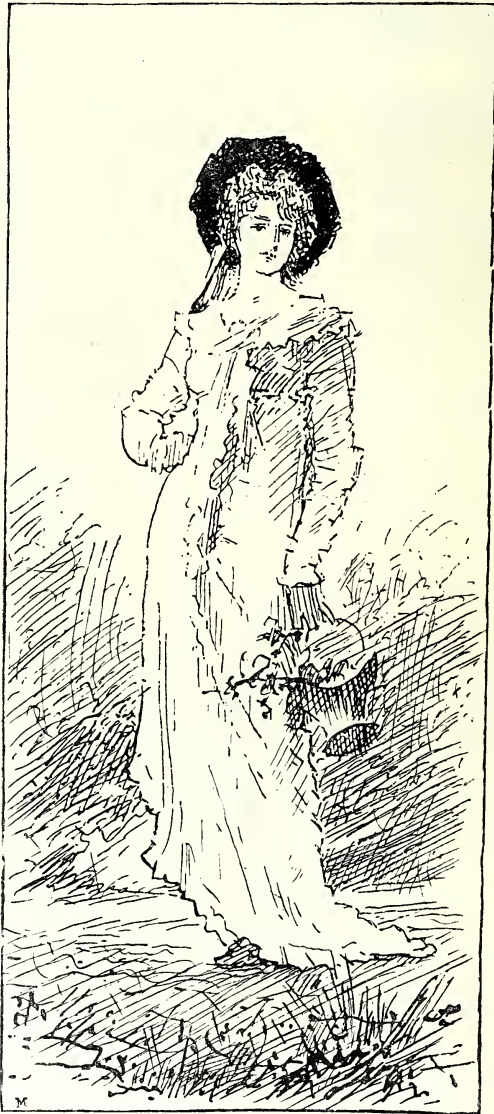
41 X 69.

No. 241. "*When the heart is young.*" W. PETER WATSON.



35 X 20.

No. 248. "*The toilet of Faunus.*" J. R. WEGUELIN.



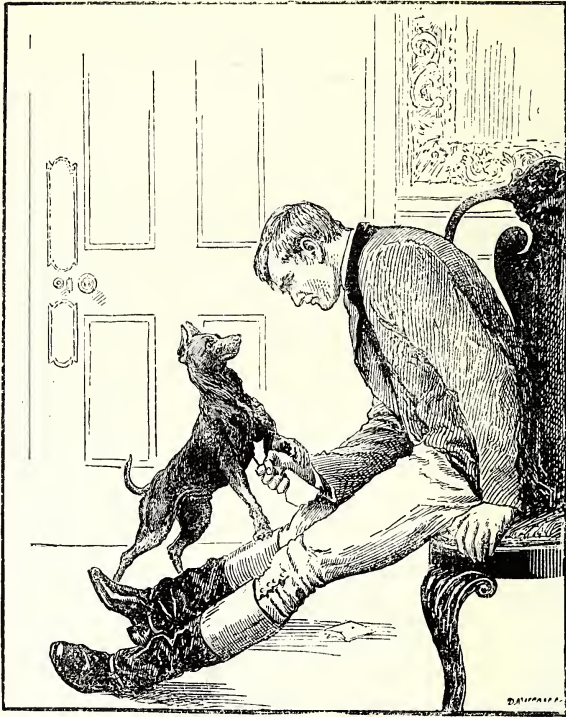
36 X 12.

No. 246. "Morning." MARCUS STONE, R.A.

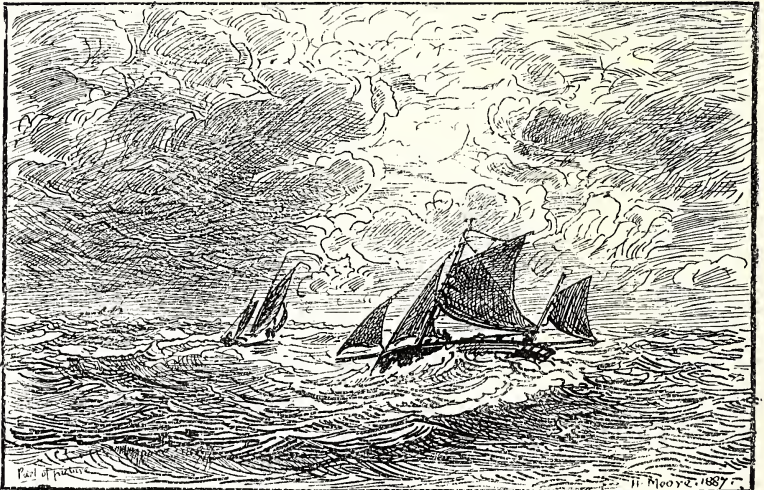


36 X 48.

No. 247. "Sir Lancelot du Lake." Sir JOHN GILBERT, R.A.

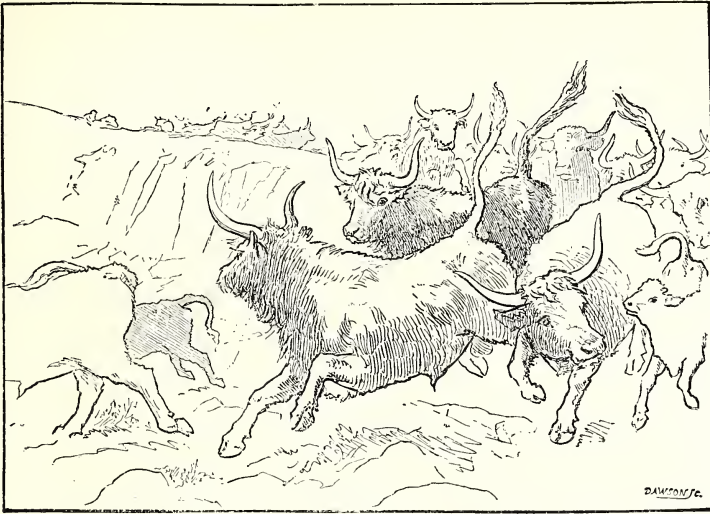


31 X 23.

No. 253. "*Fittal*." BRITON RIVIERE, R.A.

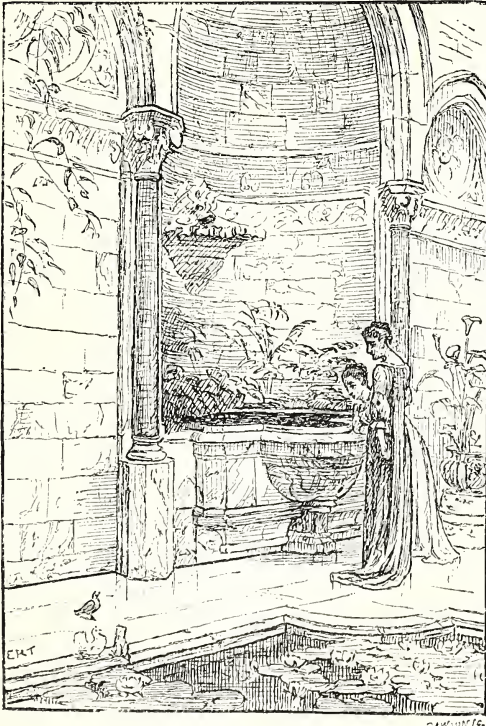
36 X 54.

No. 254. "*The first boats away : morning after a gale*." HENRY MOORE, A.



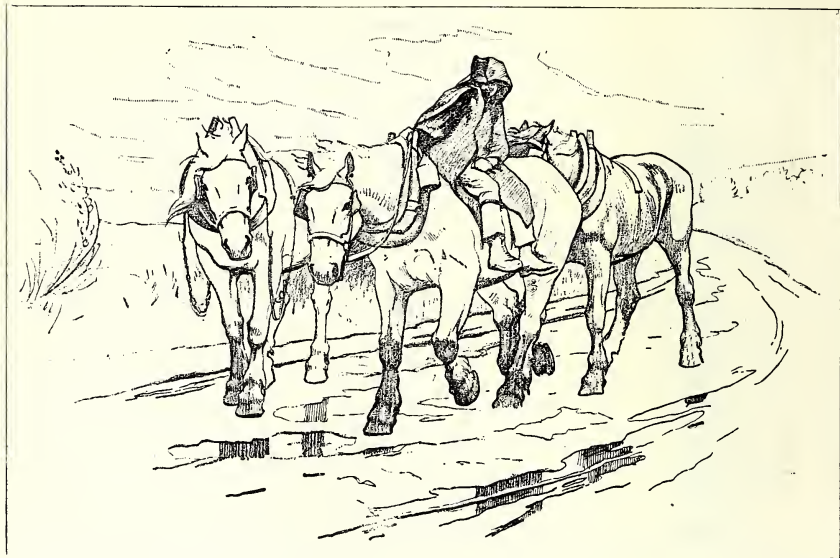
60 X 72.

No. 266. "A stampede in the Highlands." RICHARD BEAVIS.



44 X 30.

No. 273. "Gold-fish." EDWARD R. TAYLOR.



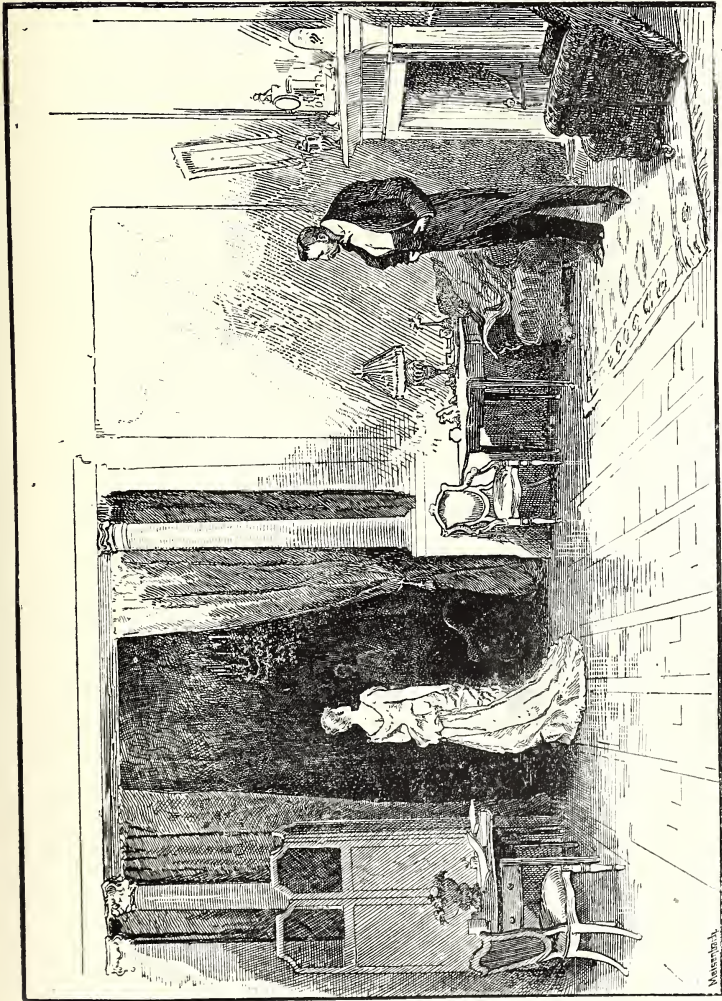
40 X 50.

No. 296. "*The miry beasts retreating frae the plough.*"—Burns. GEORGE GASCOYNE.



40 X 60.

No. 302. "*Saturday afternoon.*" SAMUEL CARTER.



52 X 75.

No. 291. "The first cloud." W. Q. ORCHARDSON, R.A.

"It is the little rift within the lute,
That by-and-by may make the music mute."



72 X 51.

No. 298. "Mercy": St. Bartholomew's Day, 1572. Sir J. E. MILLAIS, B. art, R. A.
(Sketched by permission of the owner.)



40 X 55.

No. 239. "Young dreams." J. C. Hook, R.A.



34 X 42.

No. 313. "Sir Roger de Coverley and the beautiful widow." W. P. FRITH, R.A.

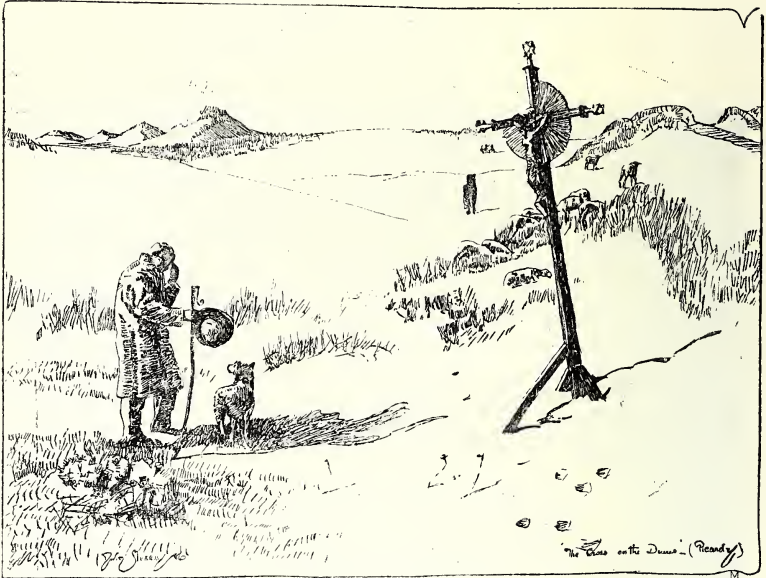
"When I came to her House, I was admitted to her Presence with great Civility; at the same time she placed herself to be first seen by me in such an Attitude, as I think you call the Posture of a Picture, that she discovered new Charms, and I at last came towards her with such an Awe as made me Speechless. Her Confidante sat by her, and upon my being in the last Confusion and Silence, this malicious Aid of hers, turning—says," &c., &c.—See *Spectator*, Letter No. 113, Tuesday, July 10th, 1711.



50 X 40.

No. 312. "*A thorn amidst the roses.*" JAMES SANT, R.A.

GALLERY IV.



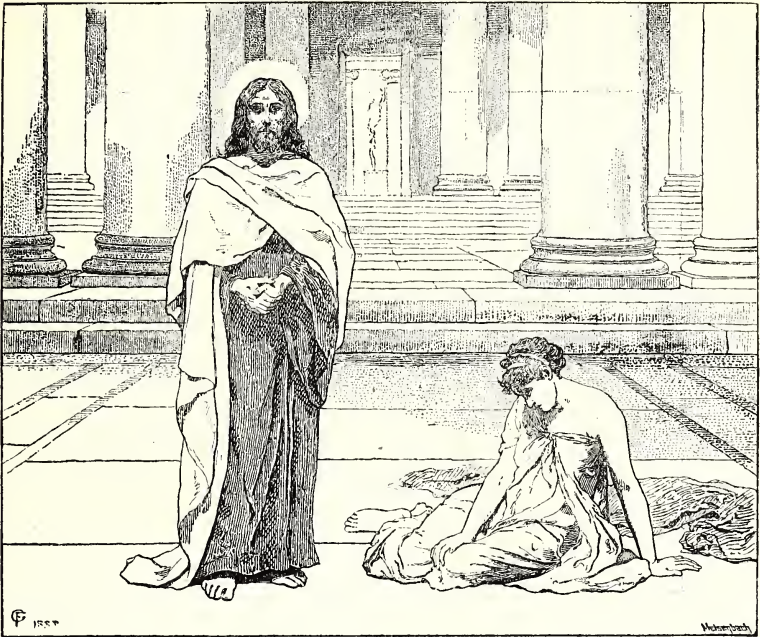
40 X 60.

No. 321. "The Cross on the Dunes, Picardy." DAVID MURRAY.



55 X 73.

No. 325. "The children's hour." R. GEMMELL HUTCHISON.



No. 338. "Misery and mercy." FREDERICK GOODALL, R.A.

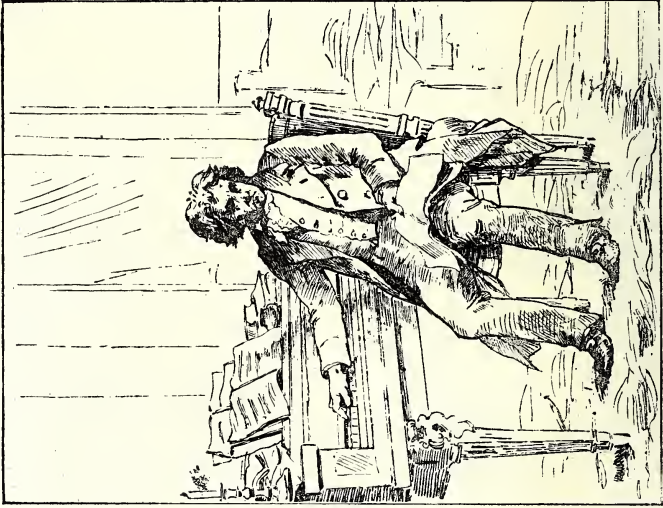
91 X 107.

"When Jesus had lifted up himself, and saw none but the woman, He said unto her, Woman, where are those thine accusers? hath no man condemned thee? She said, No man, Lord. And Jesus said unto her, Neither do I condemn thee: go, and sin no more."—*St. John* viii. 10, 11.

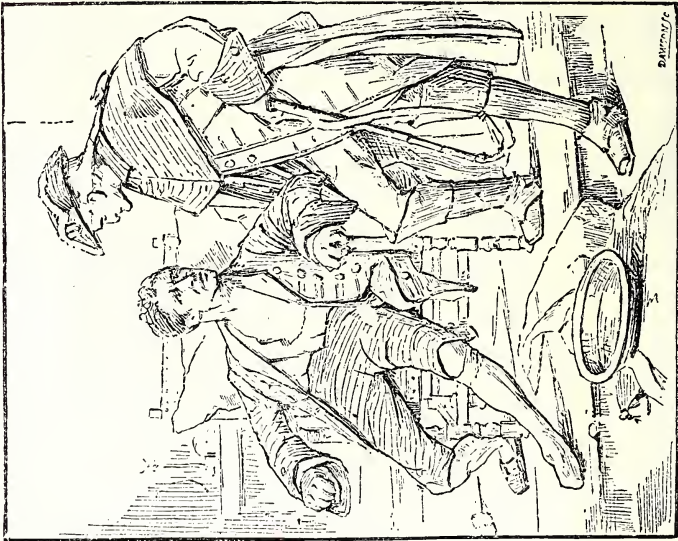


No. 351. "Saturday afternoon: East London." CHARLIE W. WYLLIE.

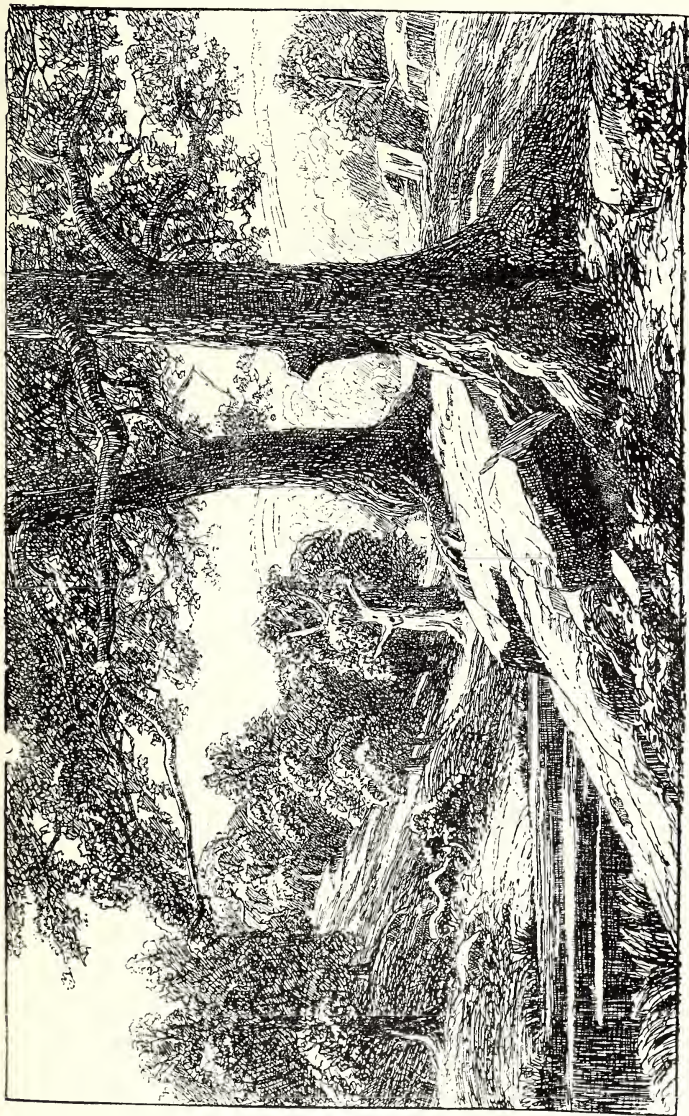
30 X 50.



No. 342. "Beethoven." CARL SCHLOSSER.
77 X 53.

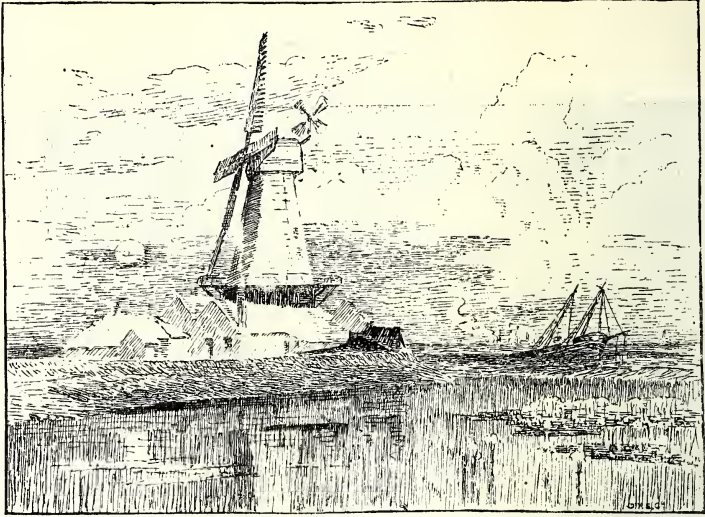


No. 328. "Rashleigh and Francis Osbaldiston."
J. KNOX FERGUSON.
76 X 52.



54 X 75.

No. 389. "The kings of the forest." C. E. JOHNSON.



40 X 60.

No. 358. "*Betwixt the setting sun and rising moon.*" MOFFAT P. LINDNER.



36 X 28.

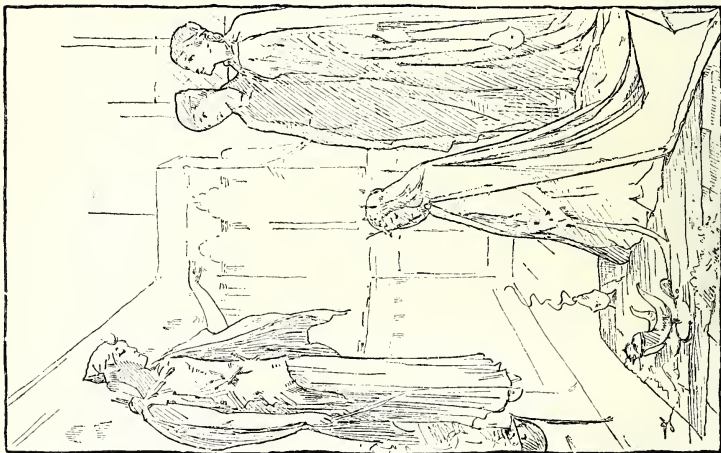
No. 379. "*Jealousy.*" MARIQUITA J. MOBERLY.



51 X 40.

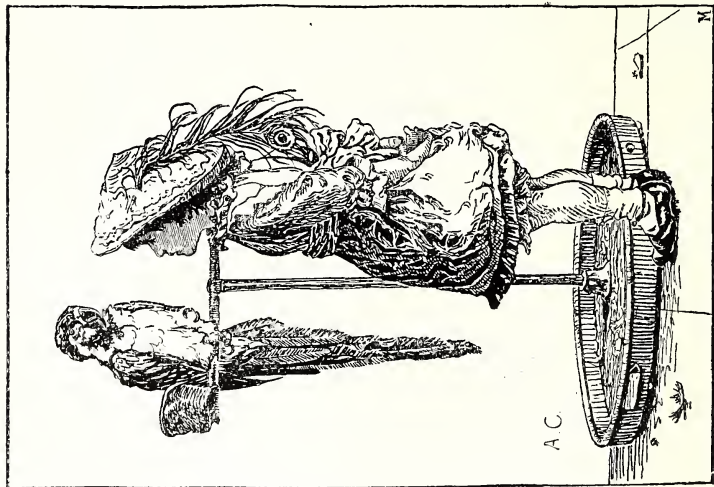
No. 368. "The minstrel." H. STACY MARKS, R.A.

"A love song, or a song of good life?"



60 X 36.

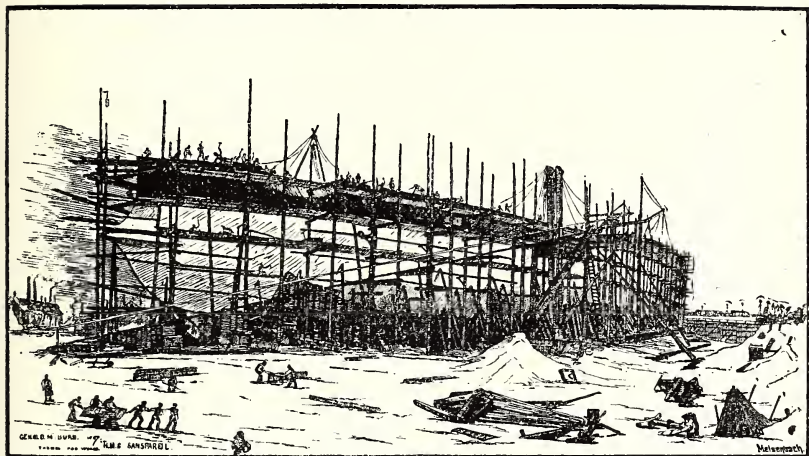
No. 398. "Emelie in the Temple of Diana."
 "The Knight's Tale,"
 'Canterbury Tales.'—FREDERICK VIGERS.



60 X 36.

No. 390. "King Solomon and the Queen of
 'Sheba.'"—SIR ARTHUR CLAY, Bart.

GALLERY V.

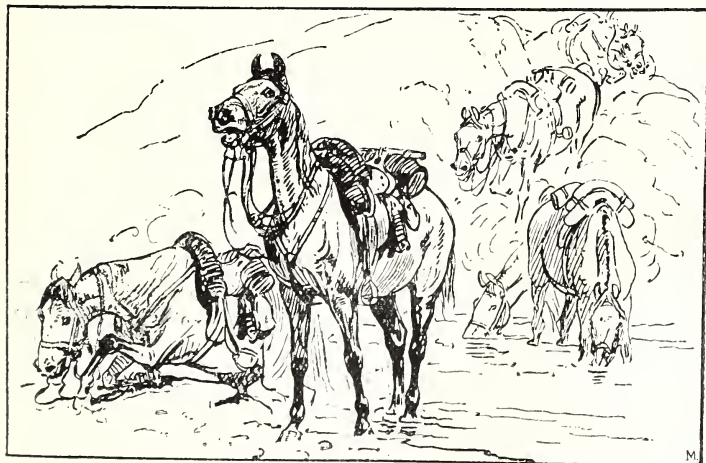


48 X 84.

No. 406. "Building a British armour-clad: H.M.S. 'Sanspareil.'"
GERALD M. BURN.

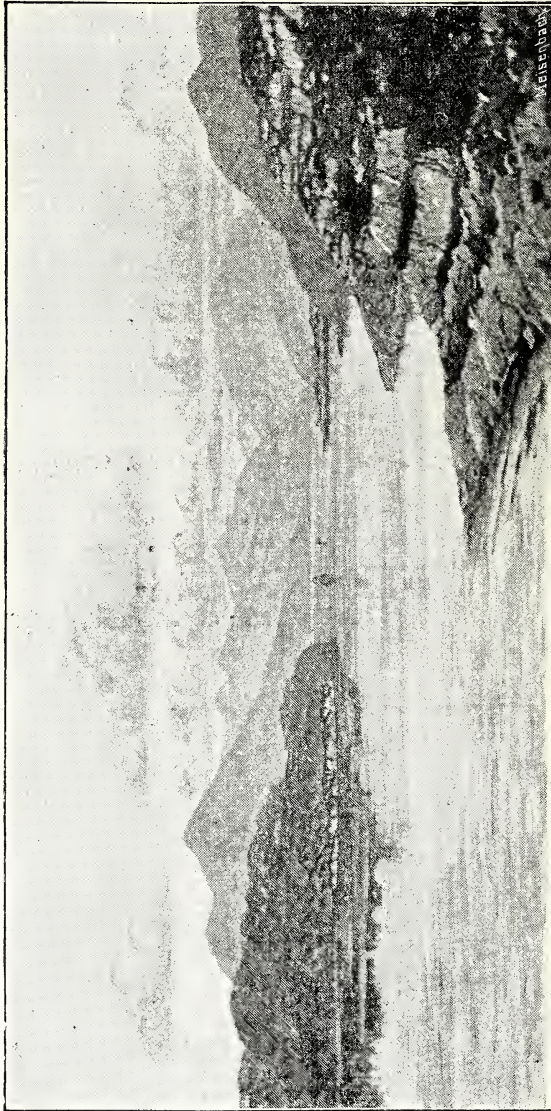
"Till after many a week, at length,
Wonderful for form and strength,
Sublime in its enormous bulk,
Loomed aloft the shadowy hulk!"

Longfellow's "Building of the Ship."



4 ft. 3 in. X 6 ft. 3 in.

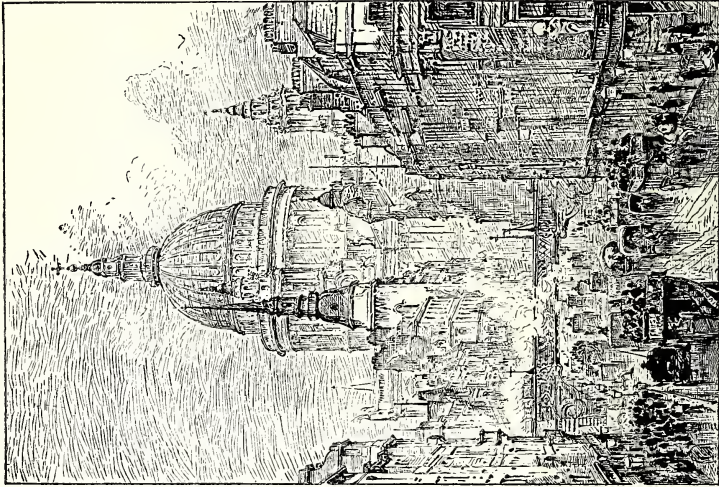
No. 408. "Bad news from the front." JOHN CHARLTON.



Kaiserbad

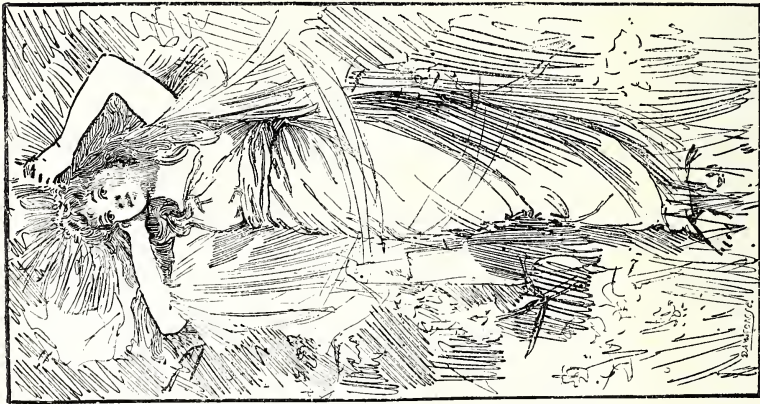
42 X 84.

No. 416. "Kyl-Akin." JOHN BRETT, A.R.A.



No. 427. "*Ludgate: evening.*" JOHN O'CONNOR.
65 X 40.

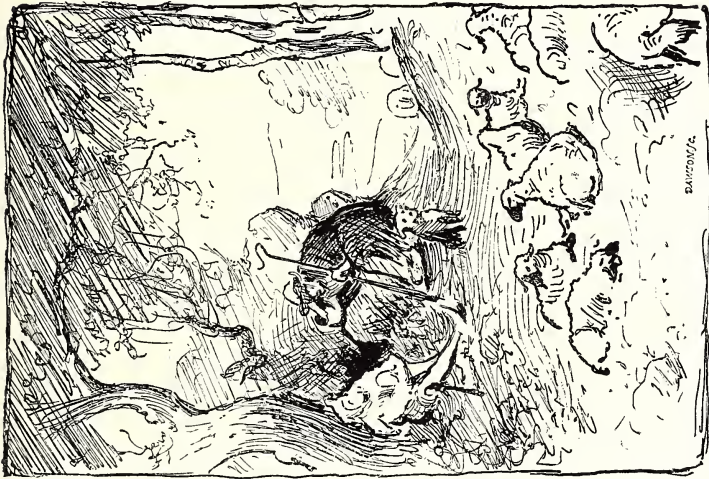
"Above the smoke and stir of this dim spot
Which men call earth."—*Milton.*



76 X 40.

No. 424. "*The spirit of Mav.*"

SAVAGE COOPER.



4 ft. 2 in. X 2 ft. 10 in.

No. 432. "Corin and Touchstone."

FREDERICK BARNARD.



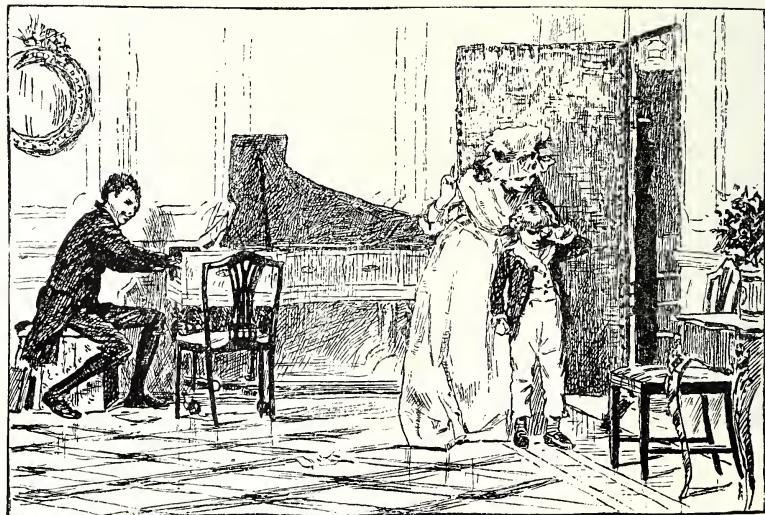
46 X 34

No. 428 "Peggy and Kitty Hammond."

KATE PERUGINI.



54 × 36.

No. 443. "*Crossing a torrent.*" C. E. PERUGINI.

34 × 52.

No. 452. "*The music lesson.*" GODFREY C. HINDLEY.



50 X 79.

No. 458. "Napoleon leaving Moscow." ERNEST CROFTS, A.R.A.

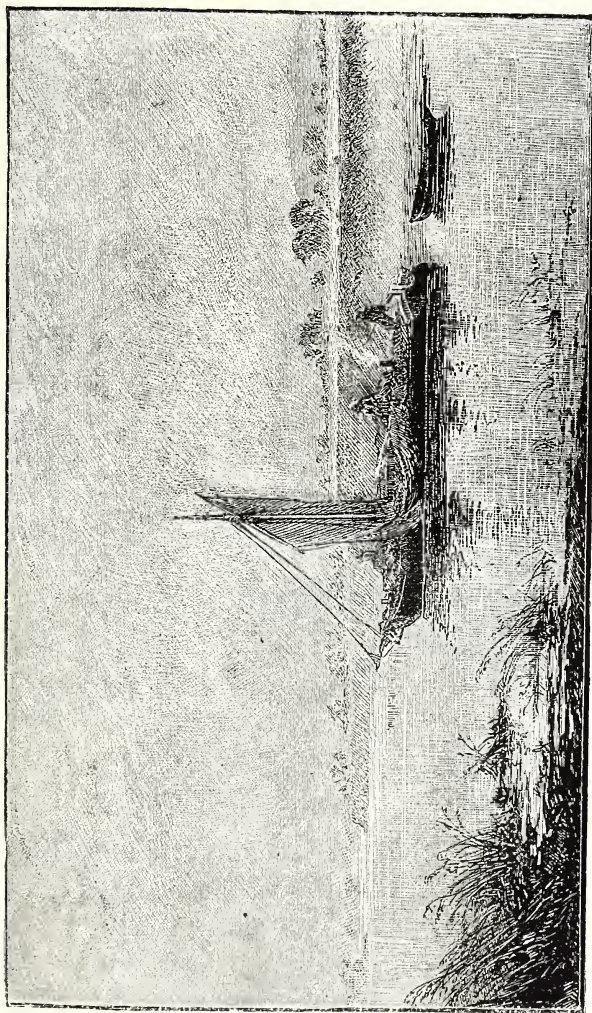


No. 473. "A new song." PERCY R. CRAFT. 30 x 17.

GALLERY VI.



No. 484. "Home from the harvest-field." HERBERT W. FOSTER. 32 x 39.



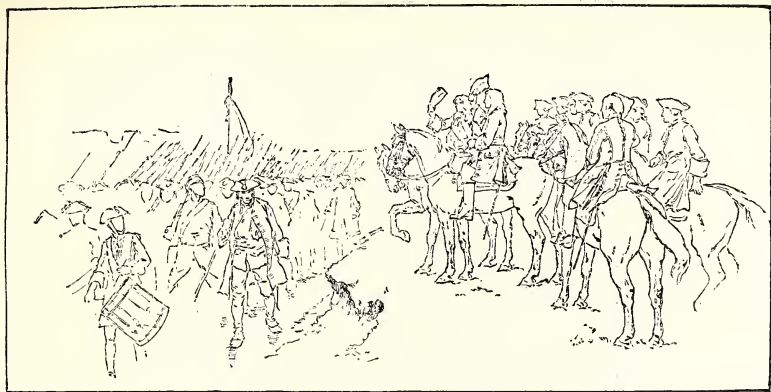
36 X 64.

No. 496. "The smooth Severn stream."—Milton. B. W. LEADER, A.R.A.
(By permission of Thomas Agnew and Sons.)



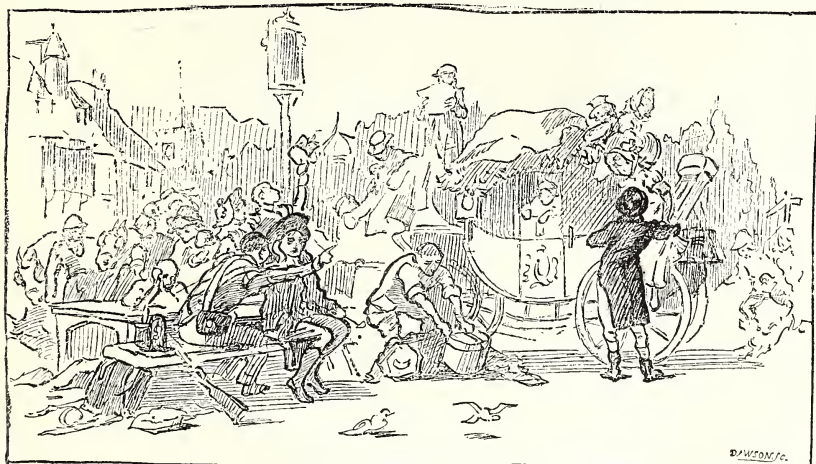
95 X 143.

No. 503. "Samson." SOLOMON J. SOLOMON.



46 X 59.

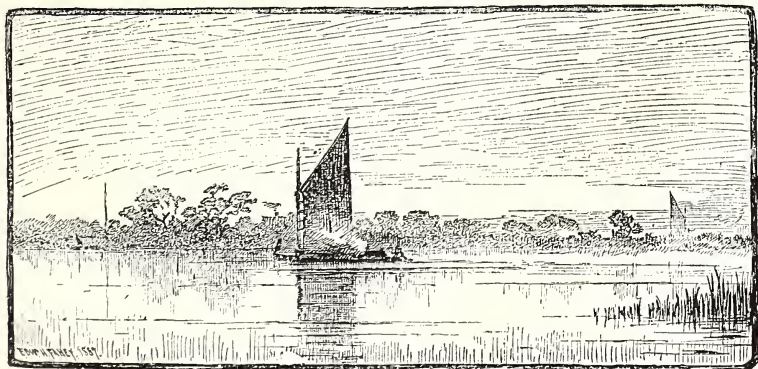
No. 504. "The garrison marching out with the honours of war: Lille, A.D. 1708." ANDREW C. GOW, A.



DRAWN FOR.

No. 517. "News of a victory." LASLETT J. POTT.

42 X 68.



DRAWN FOR.

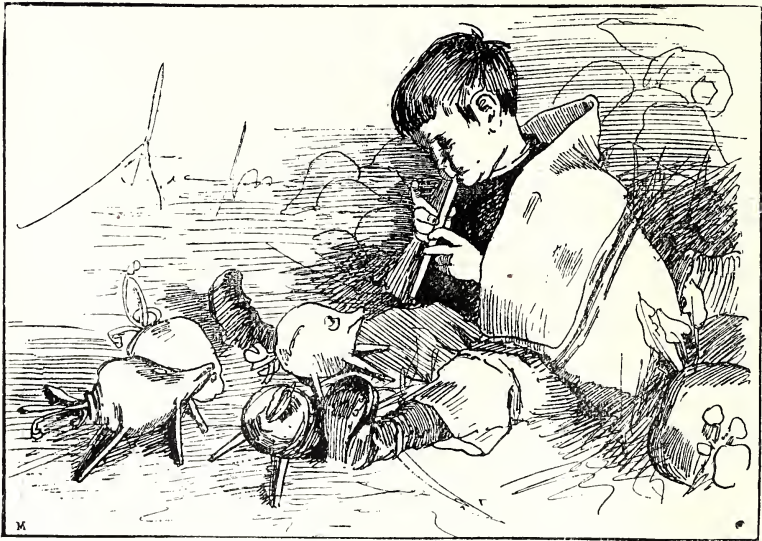
No. 522. "On the Bure, Suffolk." EDWARD II. FAHEY.

30 X 63.



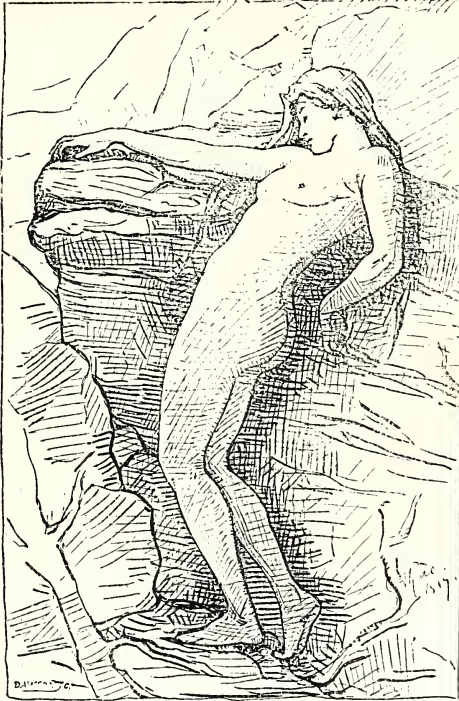
82 x 50.

No. 513. "*Lady Abercromby of Forglen.*" GEORGE E. HICKS.



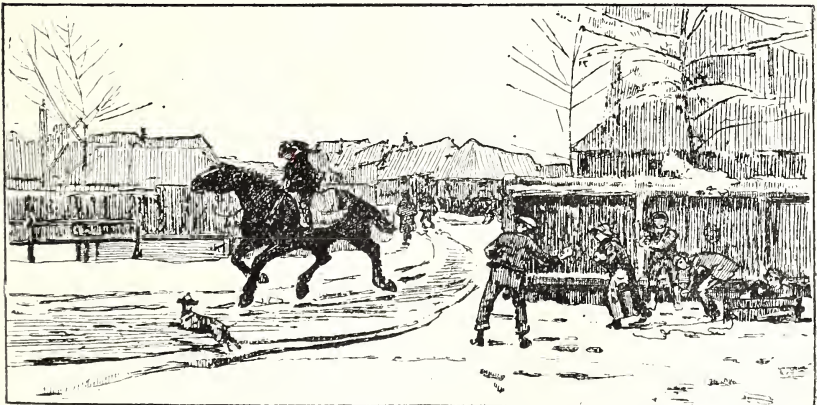
2 ft. 1 in. x 3 ft. 2 in.

No. 523. "*The magic flute.*" MARIANNE STOKES.



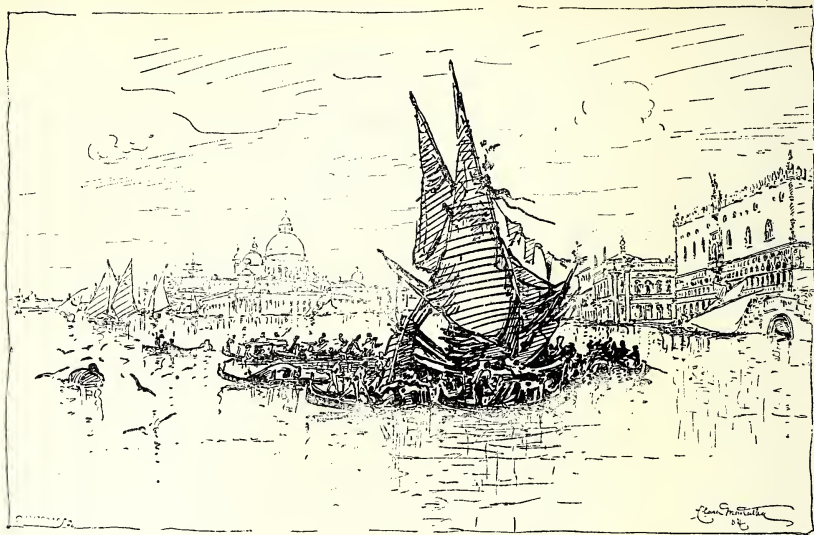
84 X 48.

No. 534. "*Eurydice sinking back to Hades.*" HENRIETTA RAE.



No. 539. "*Running the gauntlet.*" W. FRANK CALDERON.

25 X 53.



36 X 60.

No. 540. "Arrival of King Carnival, Venice." CLARA MONTALBA.



72 X 46.

No. 543. "Their ever-shifting home."
STANHOPE A. FORBES.



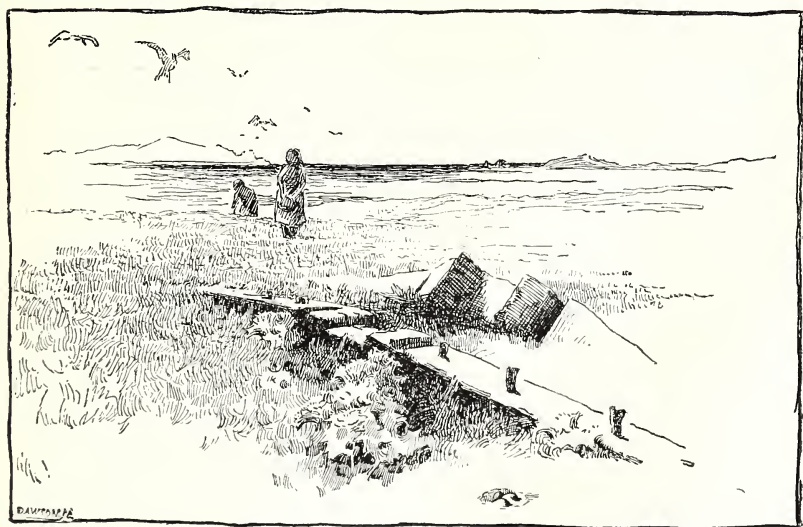
75 X 51.

No. 544. "Interior of model soup-kitchen,
Euston Road." LIONEL J. COWEN.



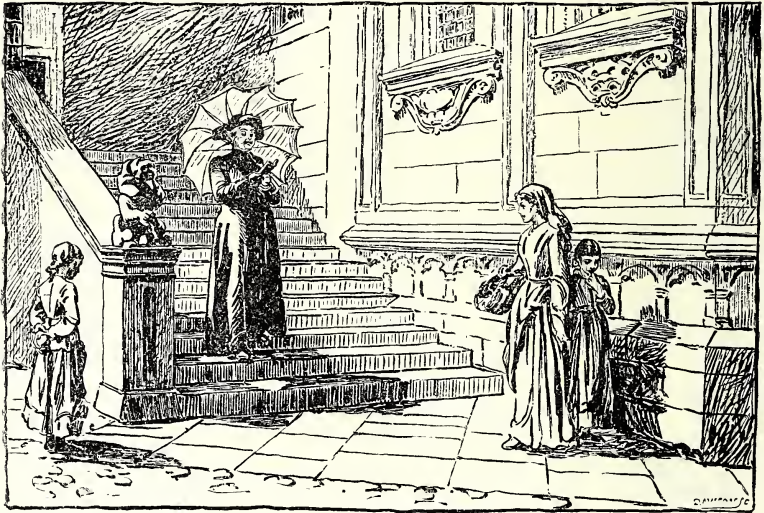
No. 547. "A toiler of the sea." W. L. PICKNELL.

40 X 54.



No. 549. "Sea swallows." BRYAN HOOK.

26 X 42.



No. 550. "*His reverence.*" FRANK W. W. TOPHAM. 30 × 44.



No. 554. "*The ruby wine.*" CHARLES C. SETON. 32 × 48.

GALLERY VII.



No. 563. "East, west, home's best." J. WATSON NICOL.

25 x 36.



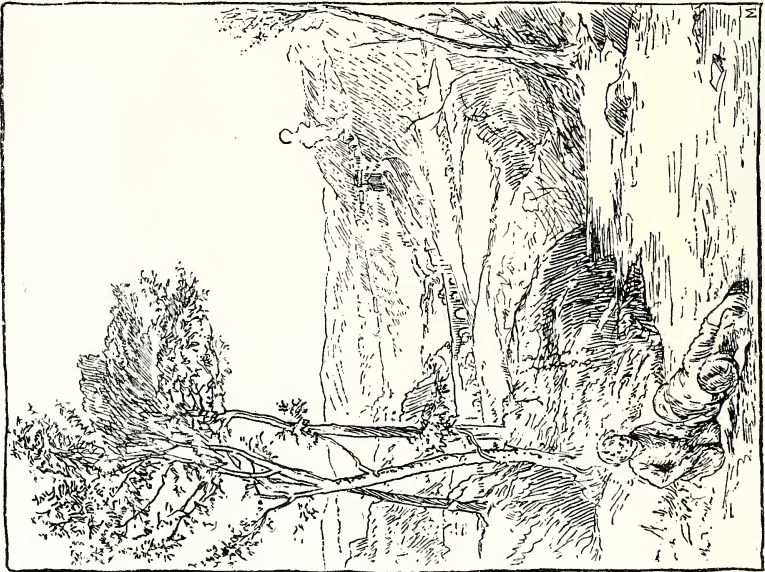
No. 576. "Autumn's gentle tinge of gold:" Picardy. DAVID MURRAY.

40 x 60.



50 X 40.

No. 591. "Romola." E. BLAIR LEIGHTON.



55 X 42.

No. 583. "Ticking trout." J. C. HOOK, R.A.



50 X 30.

No. 584— ... JANE M. DEALY.

“Hush-a-bye, baby, On the tree top;
When the wind blows The cradle will rock.”



36 X 24.

No. 597. “One day ‘Good-bye!’ met ‘How
d’ye do!’” PHILIP C. SMALLFIELD.



36 X 26.

No. 601. “Bless, O God, these Thy gifts to our use,” &c. A. CHEVALLIER TAYLER.



40 X 27.

No. 613. "All-fours." ARTHUR W. NORTH.



30 X 52.

No. 621. "The only son : the return." PERCY R. CRAFT.



50 X 60.

No. 627. "There is a reaper, whose name is Death." RUDOLF LEHMANN.

"O not in cruelty, not in wrath,
The reaper came that day!
It was an angel visited the green earth,
And took the flowers away."

'The Reaper and the Flowers,' Longfellow.



William Rainey

30 X 48.

No. 633. "The last chance." WILLIAM RAINEY.

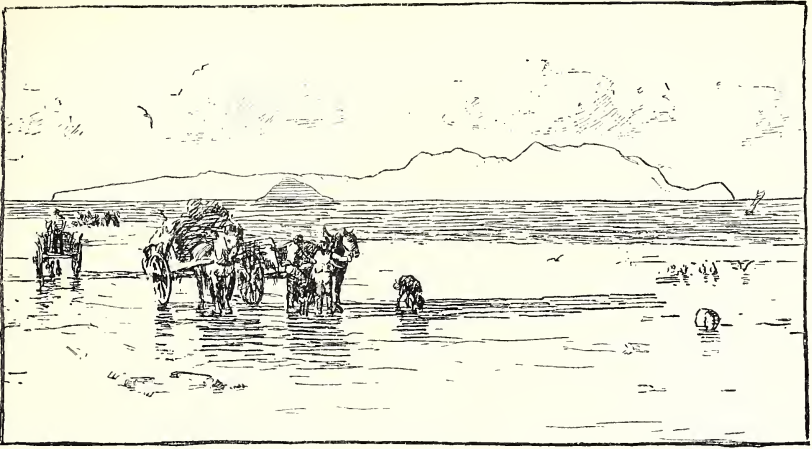


No. 637. "*The Wood-gatherer.*" FRANK E. COX. 44 X 30.

GALLERY VIII.

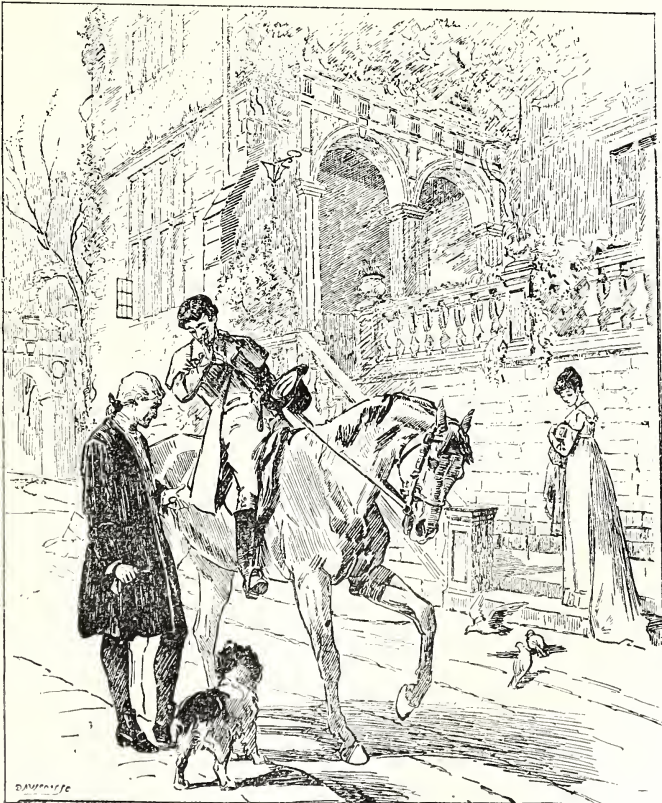


No. 651. "*Breezy Pastures.*" R. HALFNIGHT. 30 X 50.



32 X 60.

No. 669. "*The Lower Clyde and Island of Arran: morning.*" DAVID FARQUHARSON.



72 X 56.

No. 654. "*The Challenge.*" S. E. WALLER.

(To be published by Mr. J. P. Mendoza.)



48 X 72.

No. 659. "The clearness after rain." HENRY MOORE, A.R.A.



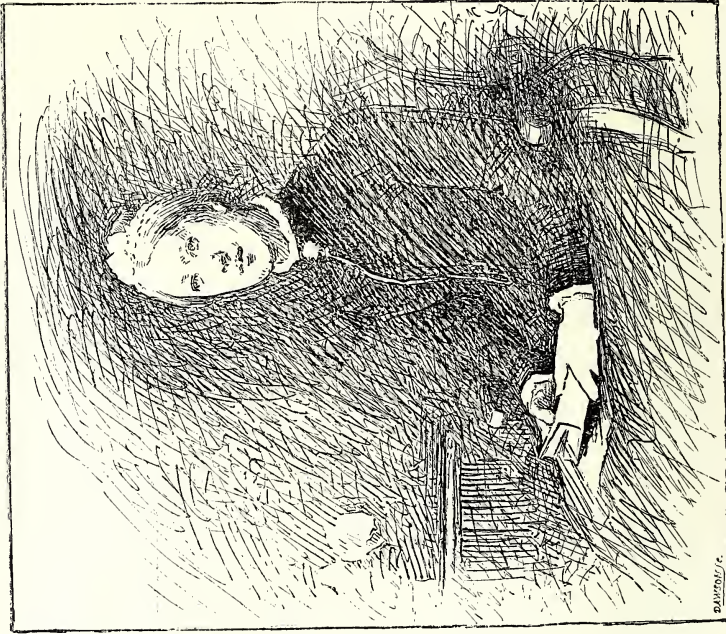
48 × 36.

No. 657. "Seeking fortune." N. CHEVALIER.



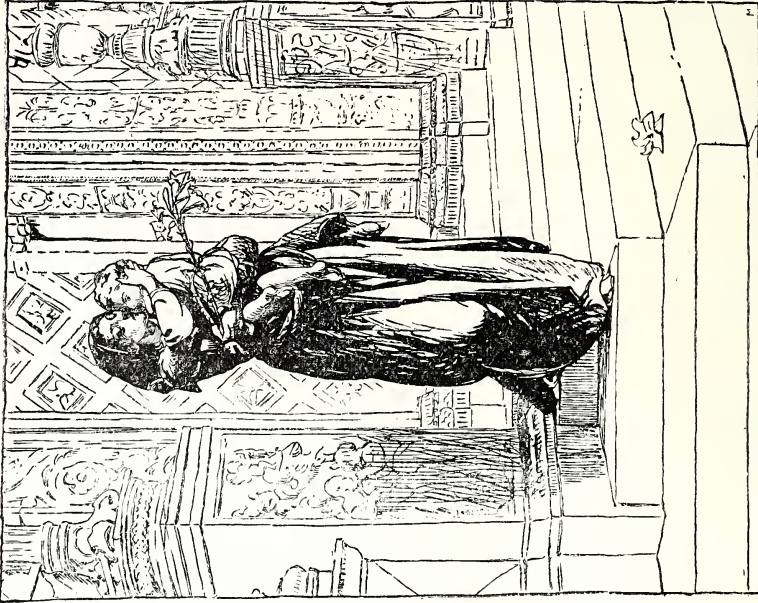
60 × 76.

No. 660. "Jealousy is cruel as the grave." ERNEST NORMAND.



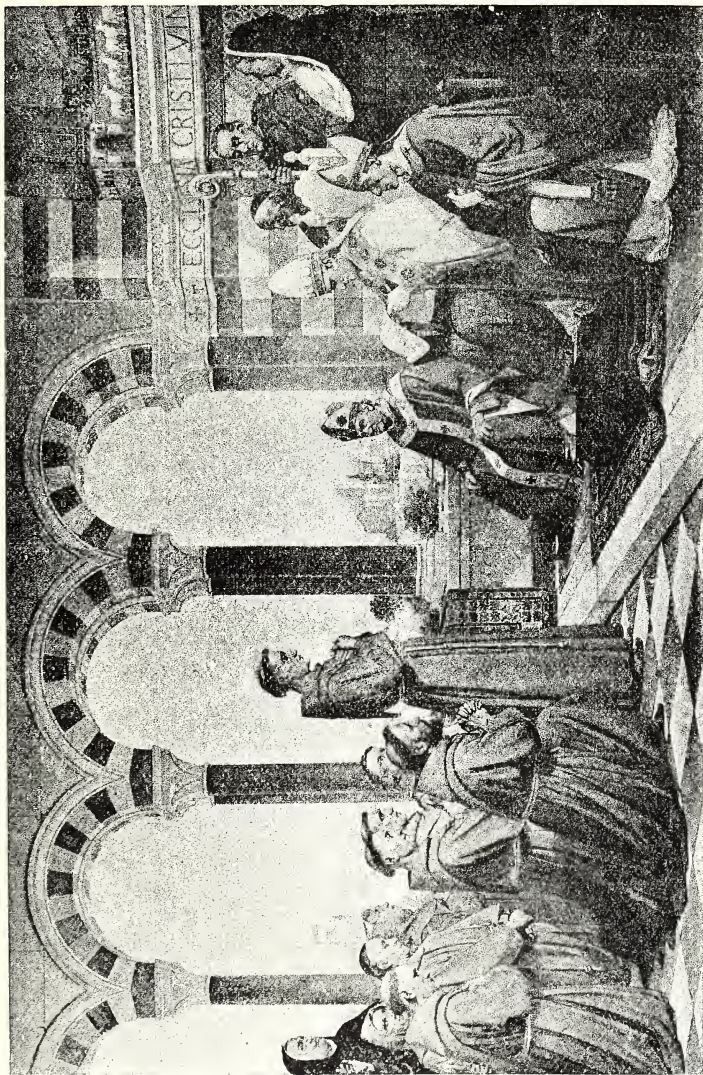
50 X 40.

No. 664. "Lady Milbank." WILLIAM CARTER.



60 X 48.

No. 665. "La sua festa: 'all that is left to her.'"
FRANK W. W. TOPHAM.



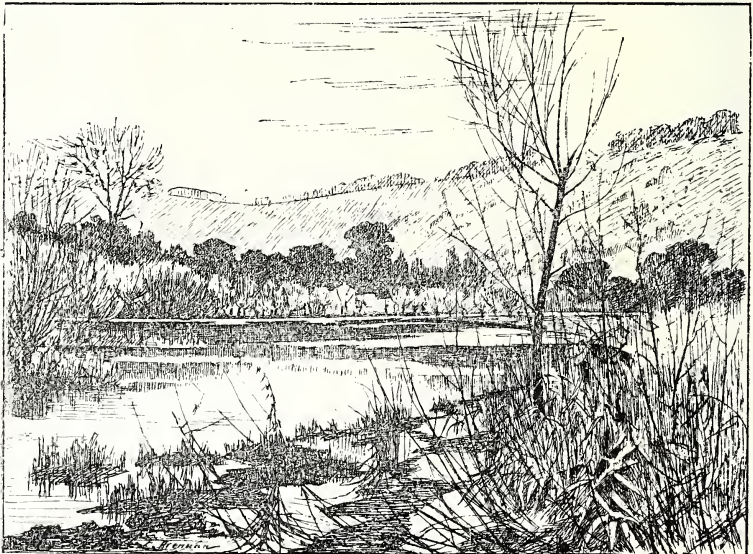
11 ft. 6 in X 16 ft. 10 in.

No. 681. "Institution of the Franciscan Order." EDWARD ARMITAGE, R.A.
 (Painted for St. John's Catholic Church, Islington.)



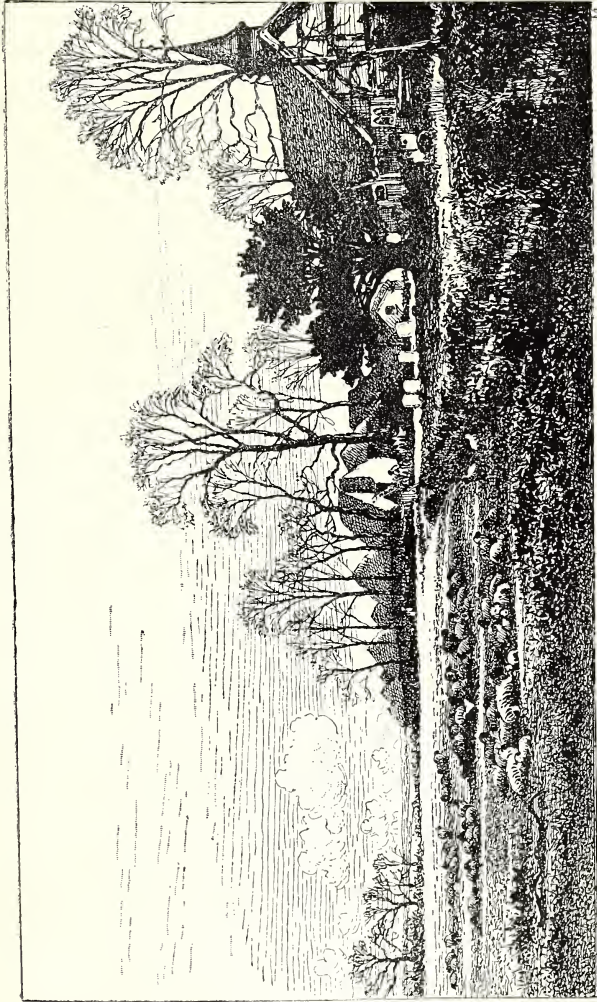
72 X 48.

No. 678. "Thro' the brambles and the bracken;" Nera, daughter of W. B. Turner, Esq.
JESSIE MACGREGOR.



48 X 72.

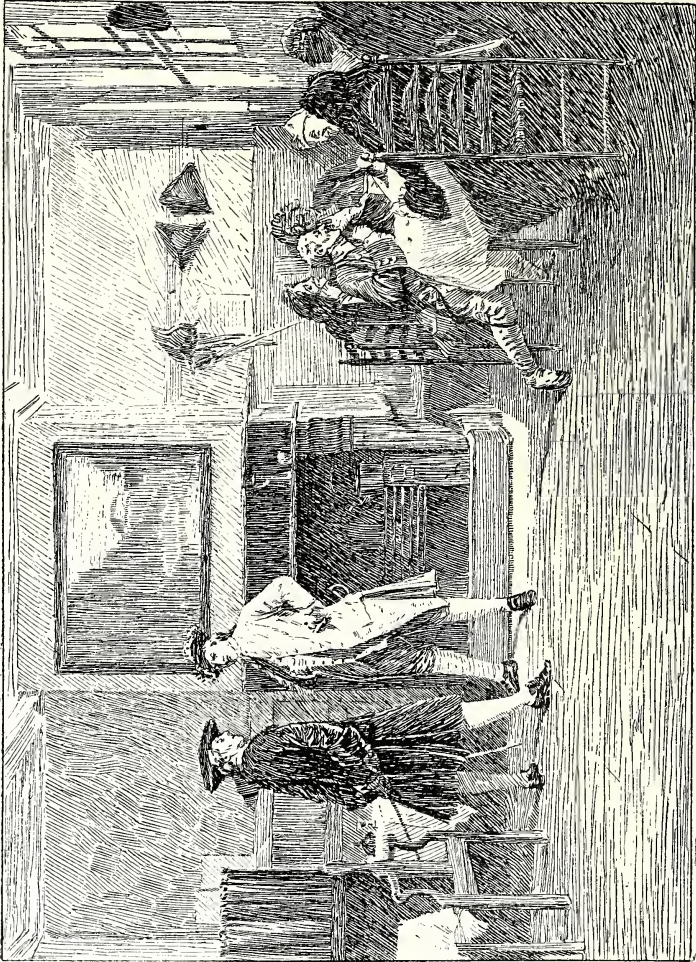
No. 692. "When the glow is in the West." FITZJOHN BRENNAN.



50 X 34

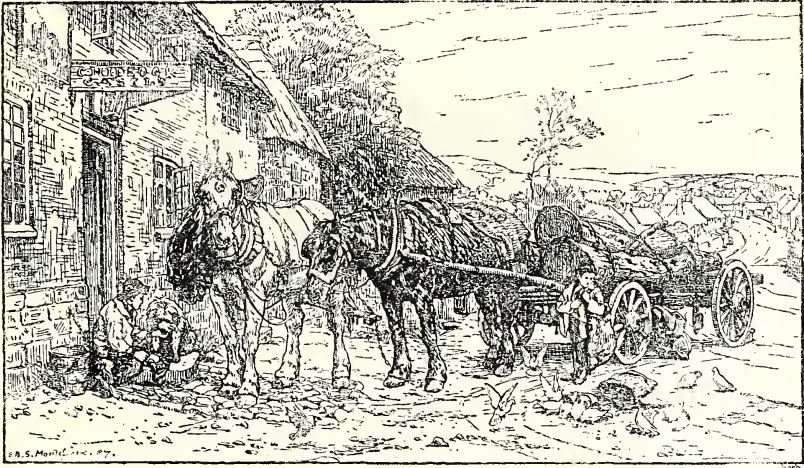
No. 682. "An April day," B. W. LEADER, A.R.A.

"Sweet day, so cool, so calm, so bright,
 The bridal of the earth and sky,
 The dew shall weep thy fall to-night,
 For thou must die."—*Herbert.*



No. 701. "The latest scandal." J. SEYMOUR LUCAS, A.R.A.

34 X 47.



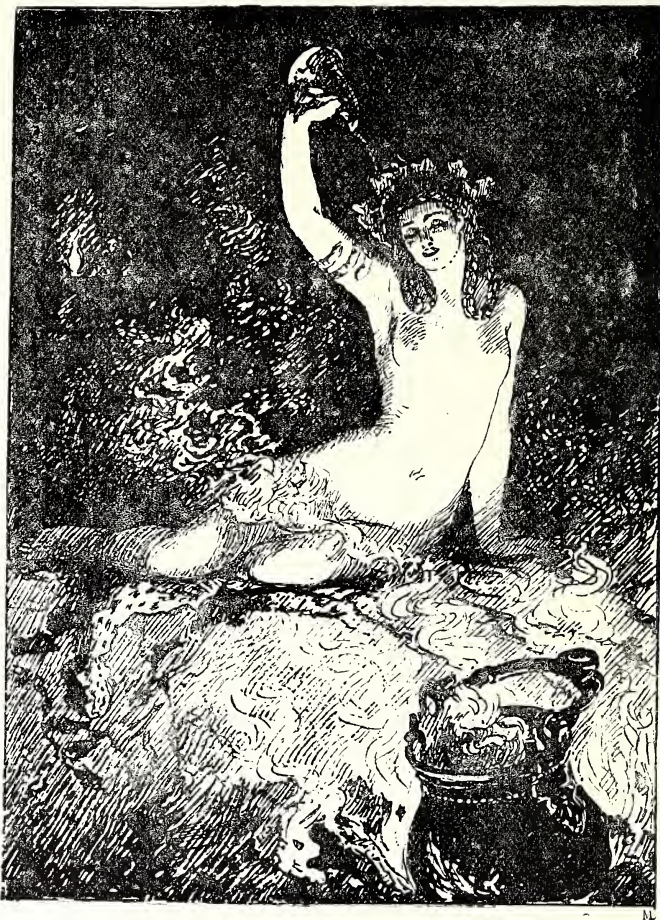
No. 707. "Rest and refreshment." E. B. S. MONTEFIORE.

29 X 49.



No. 711. "An alarm." PHILIP E. STRETTON.

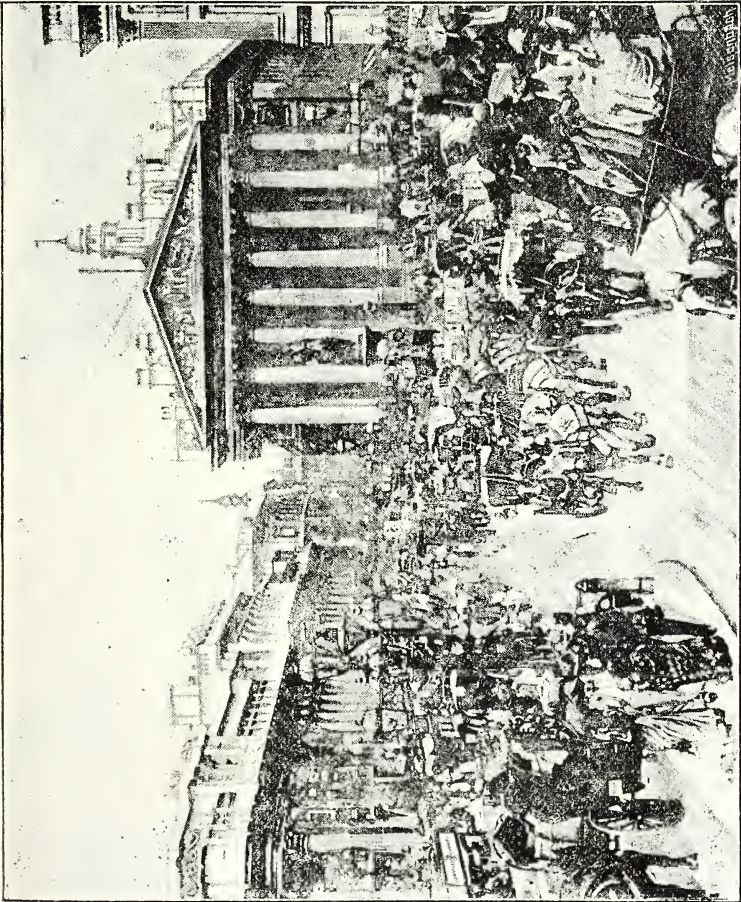
20 X 34.



No. 716. "An incantation." Hon. JOHN COLLIER.

72 X 60.

GALLERY IX.



24 X 29.

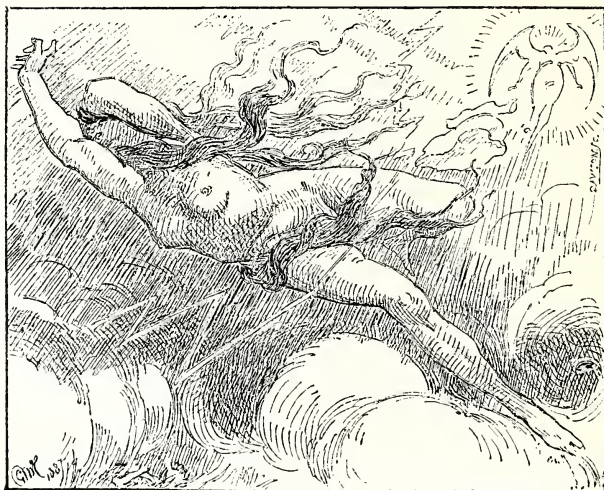
No. 723. "The Bank." WILLIAM LOGSDAIL.



14 X 10.

No. 756. "For the safety of the public."

EDMUND CALDWELL.



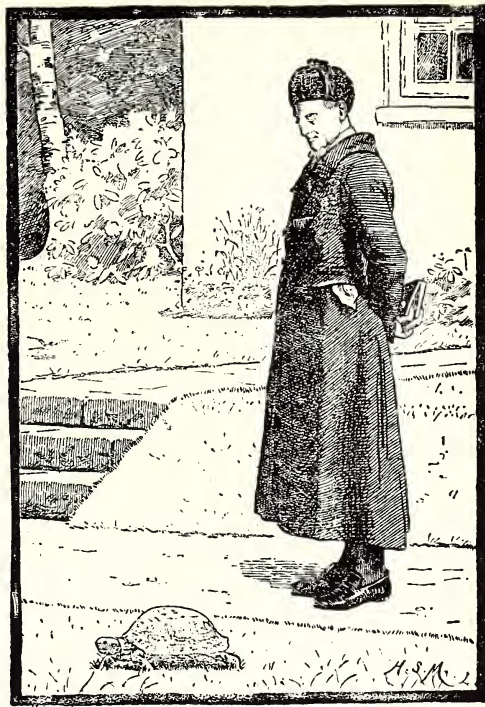
25 X 30.

No. 788. "Lost." G. McCULLOCH.



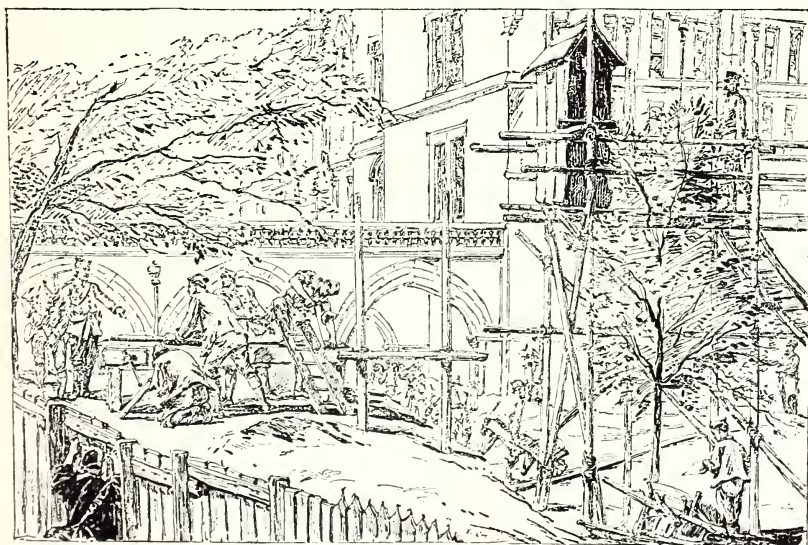
19 X 14.

No. 851. "Studying his sermon."
CARL SCHLOESSER.



27 X 18.

No. 804. "The old tortoise."
H. STACY MARKS, R.A.



15 X 22.

No. 807. "Convicts at work, Portsmouth." EYRE CROWE, A.R.A.



24 X 18.

[No. 859. "*This is the way we wash our clothes.*" G. D. LESLIE, R.A.

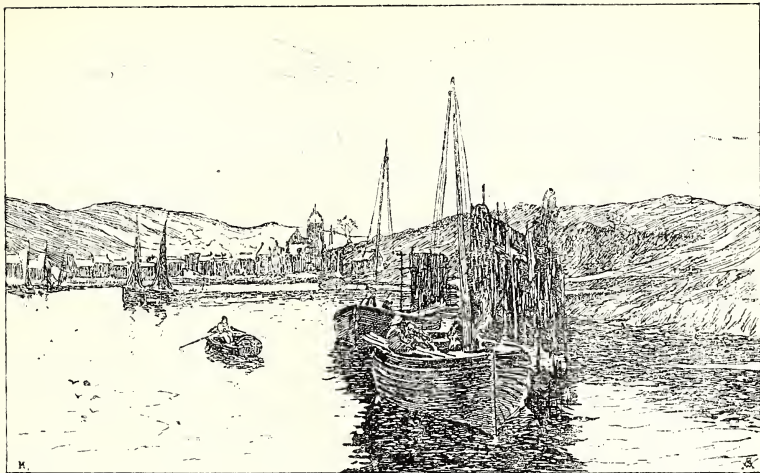


DARTON SC.

15 X 38.

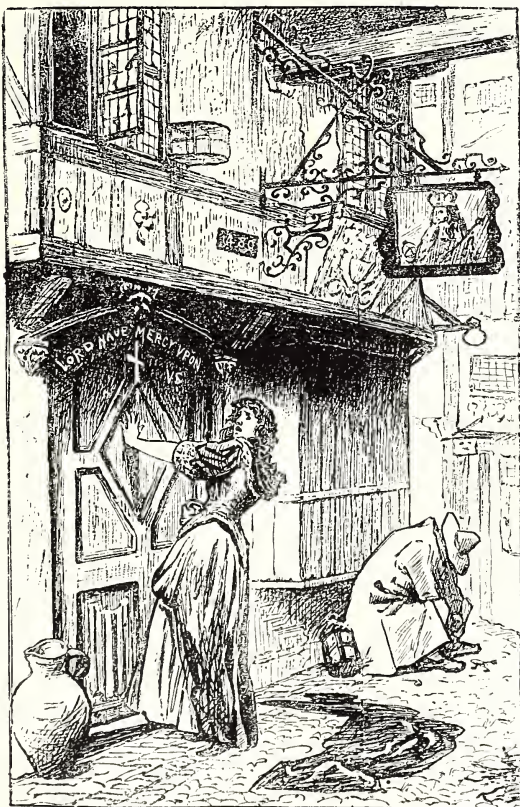
No. 885. "*A literary lover.*" E. BLAIR LEIGHTON.

GALLERY X.



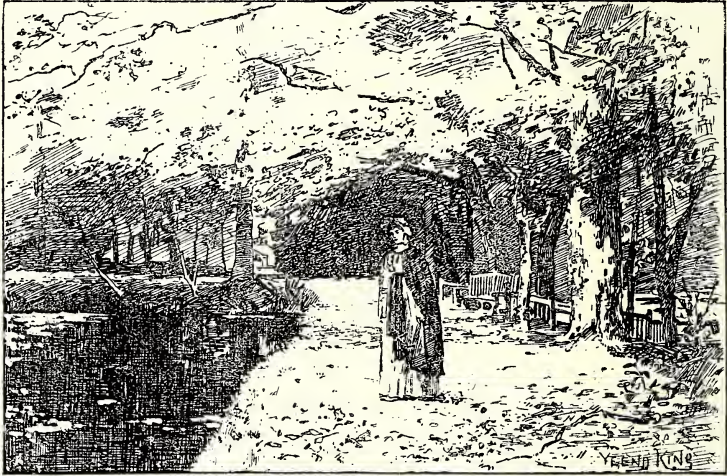
No. 903. "The haven under the hill." ROBERT W. ALLAN.

34 X 54.



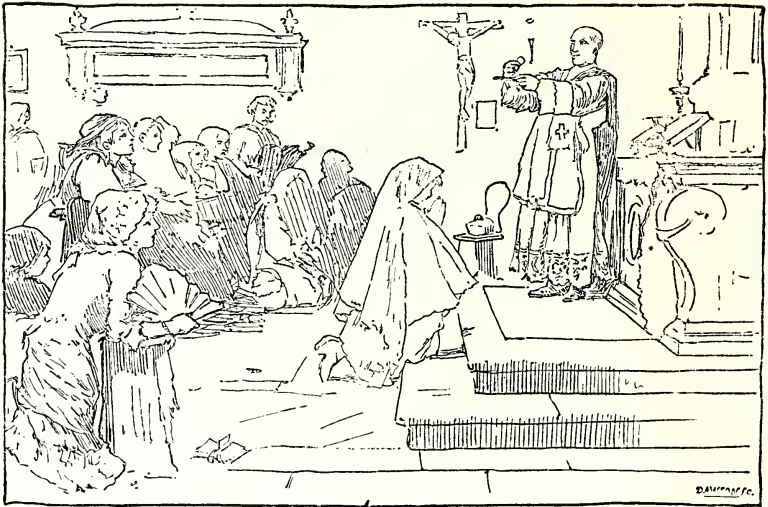
No. 914. "The return of the prodigal in the year of the Great Plague, 1665." ELLEN CLACY.

42 X 27.



52 X 84.

No. 924. "Memories." YEEND KING.



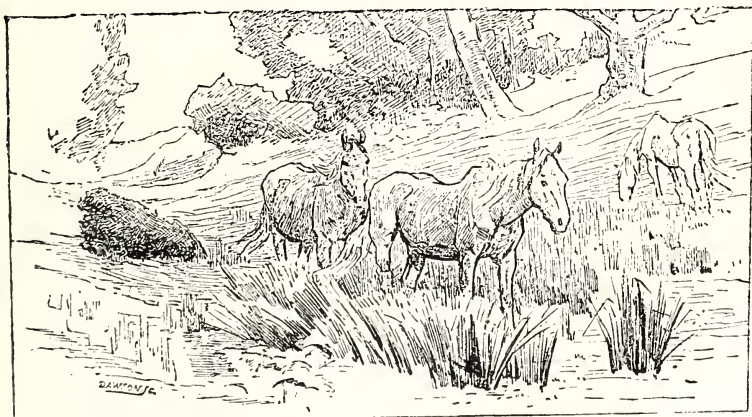
58 X 83.

No. 923. "First Communion." S. M. FISHER.



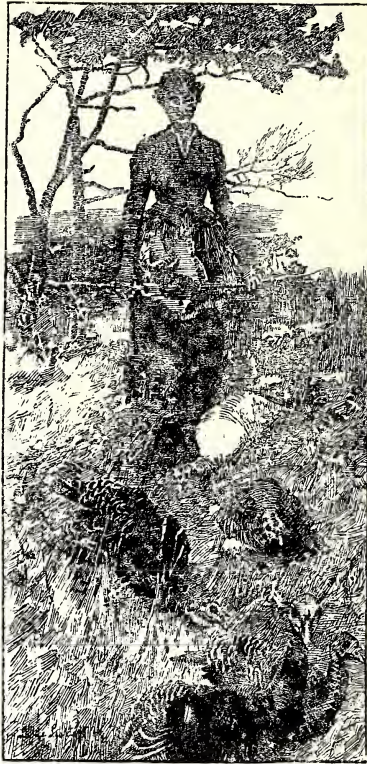
No. 927. "Idlesse." T. B. KENNINGTON.

25 X 39.



No. 929. "In the glade." ARTHUR LEMON.

24 X 35.



60 X 30.

No. 935. "*La Mascotte.*" LEGHE SUTHERS.



DAYTON & CO.

26 X 41.

No. 940. "*In the forest of Arden.*" ARTHUR HUGHES.

GALLERY XI.



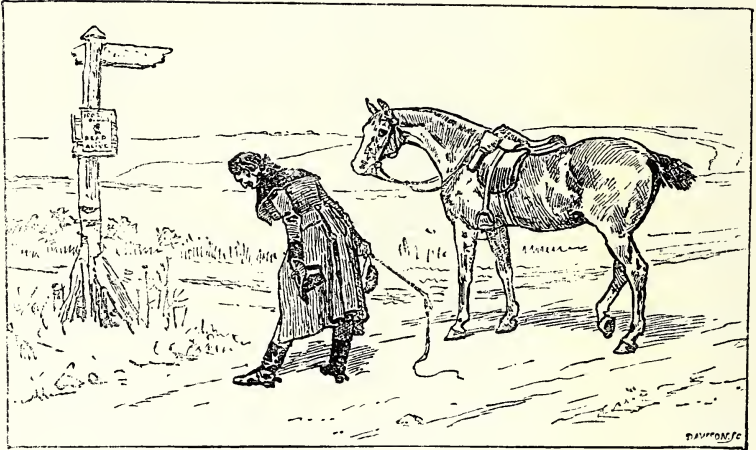
53 X 43.

No. 970. "Mrs. J. R. Paton and daughter." P. R. MORRIS, A.R.A.



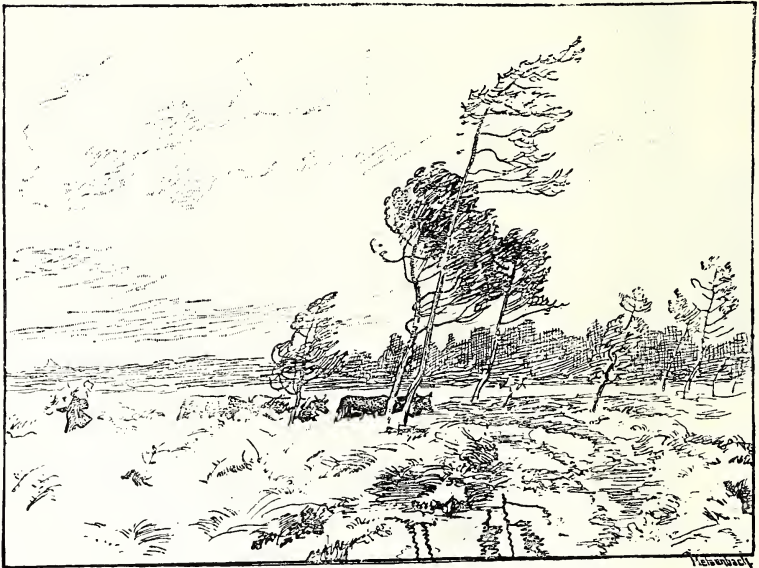
42 X 35.

No. 983. "And the story of the mouse came true." G. HILLYARD SWINSTEAD.



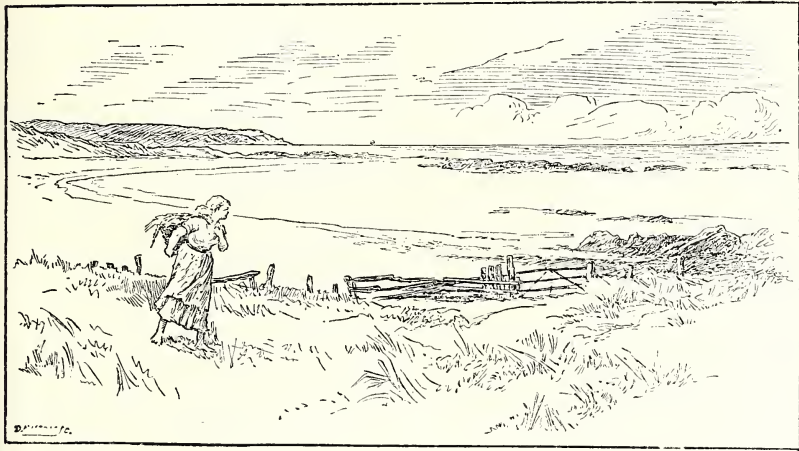
34 X 52.

No. 984. "Your humble servant." J. C. DOLLMAN.



36 X 48.

No. 985. "An afternoon in February." ADRIAN STOKES.



No. 990. "*Beneath blue skies.*" COLIN HUNTER, A.R.A.

30 X 60.



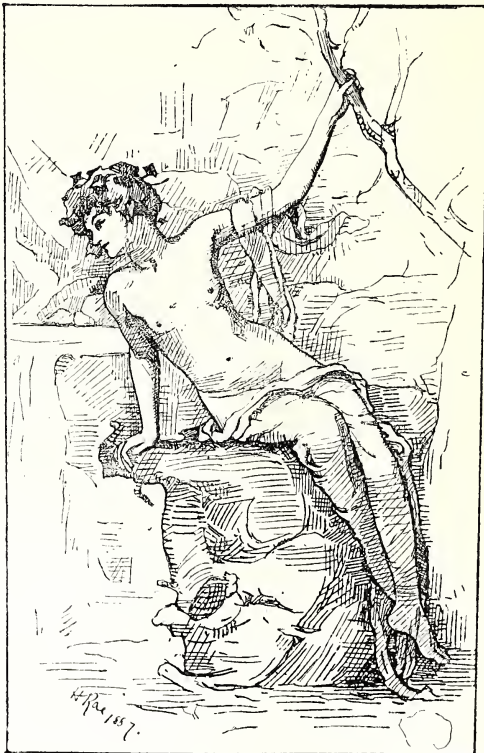
No. 935. "*Jack's as good as his master.*" W. MAW EGLEY.

26 X 31.



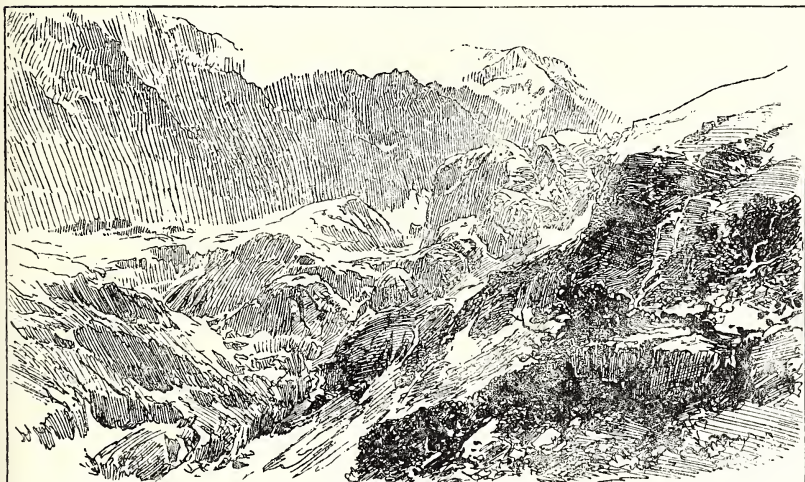
4 ft. x 5 ft.

No. 997. "Scene from 'Rob Roy.'" HARRINGTON MANN.



69 x 45.

No. 1016. "A Naiad." HENRIETTA RAE.



No. 1023. "Ice-fall of the Cepatsch Glacier, Tyrol." EDWARD T. COMPTON. 36 X 58.

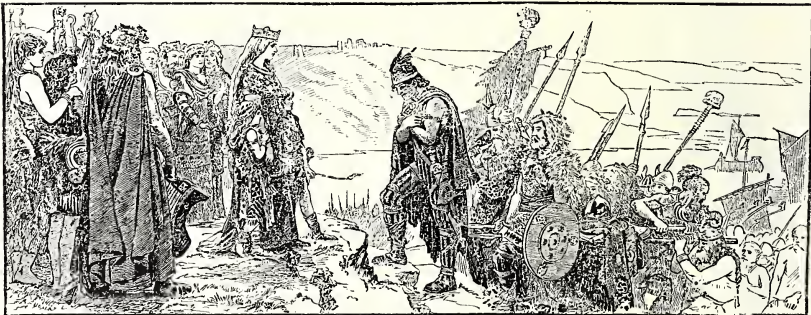


No. 1024. "Going to town." ALICE HAVERS. 38 X 60.



No. 1026. "The Vicar of Wakefield." ARTHUR L. VERNON.

48 X 34.

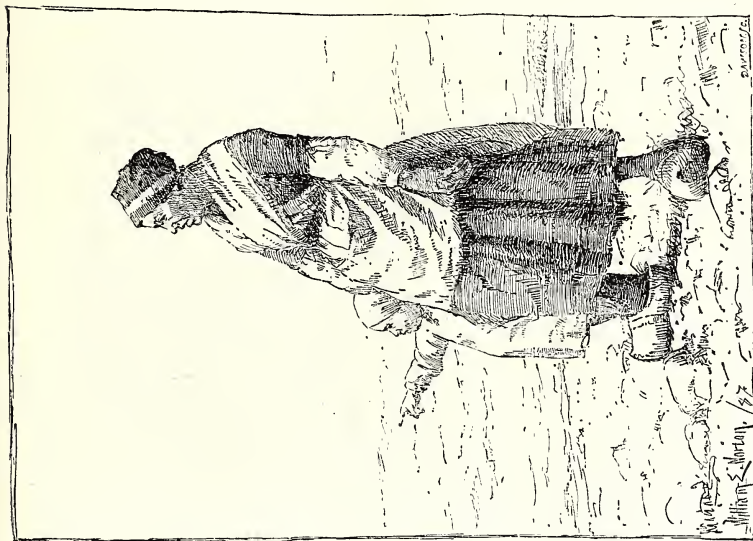


No. 1031. "Widowed." HERBERT SCHMALZ.

54 X 132.

"Again she spoke :—' Where is my Lord the King ?'
And closing round a deeper silence seemed
To hold the host.—' Where is thy Father, boy ?'—
Nor answered but the hoarse horns hardly blown
From shore to sea :—and low before her bowed
His head the Prince, and all around stood dumb."

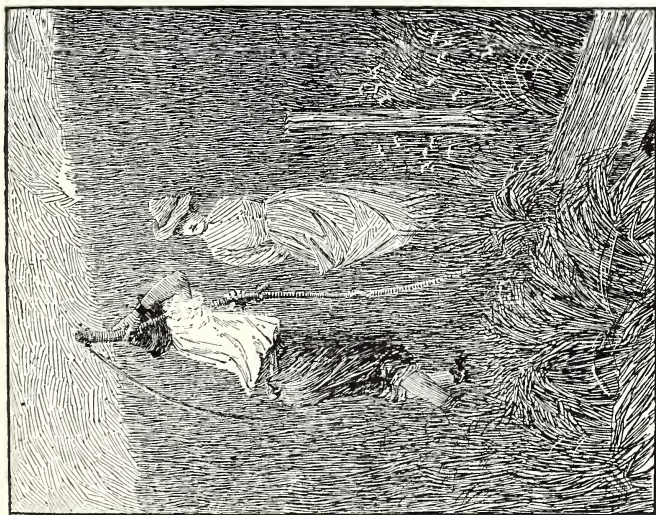
(This picture will be published by Messrs. Buck and Reid, New Bond Street.)



48 X 34

No. 1036. "Watching for the boats."

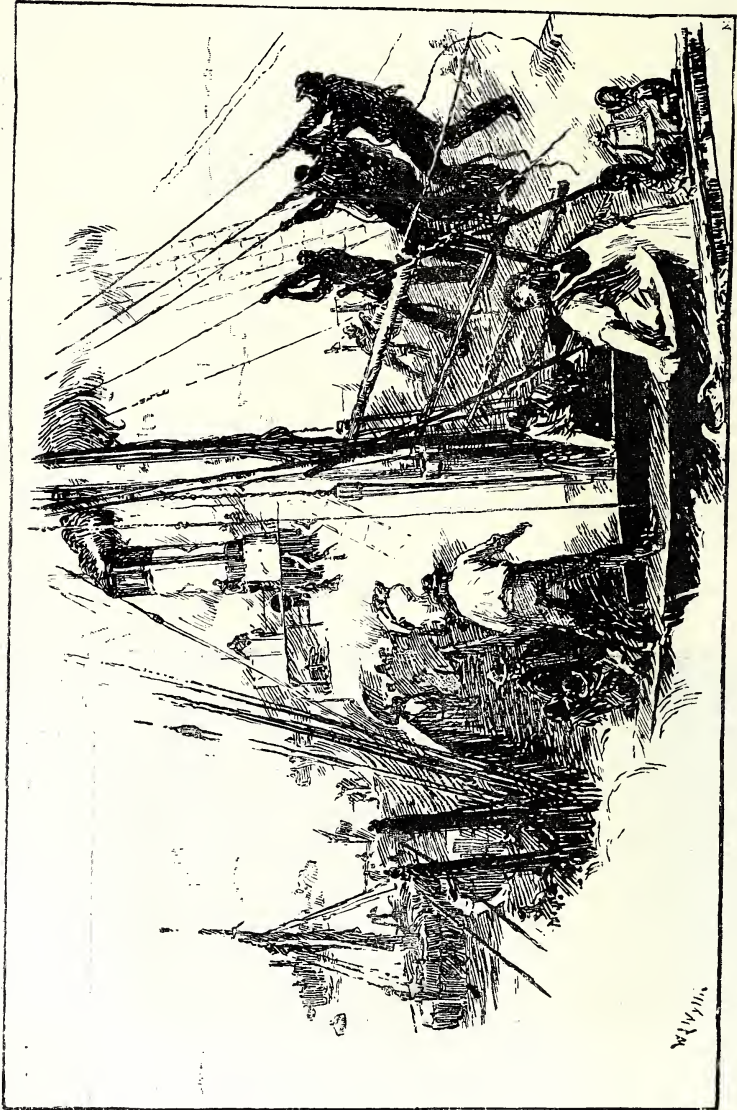
WILLIAM E. NORTON.



44 X 34

No. 1042. "By unfrequented ways,"

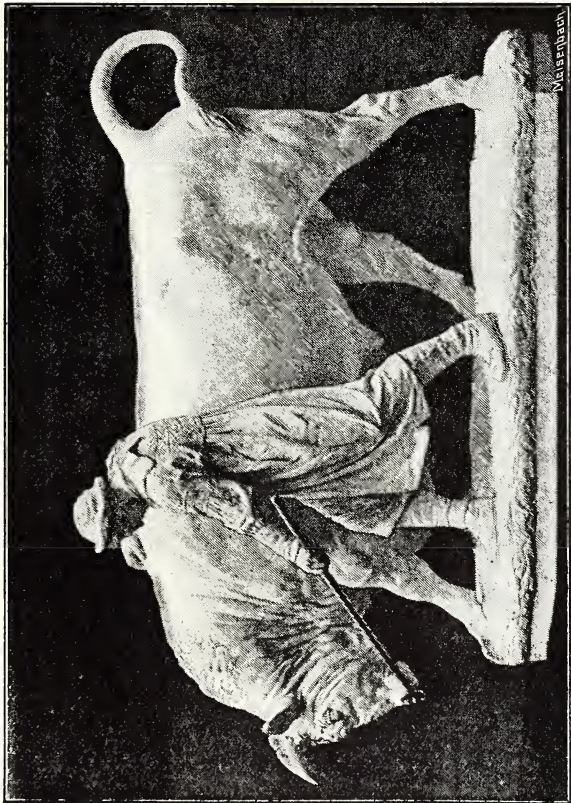
W. HENRY GORE.



No. 1046. "King Coal." W. L. WYLLIE.

26 X 48.

SCULPTURE.



No. 1793. "Young bull and herdsman;" life-size, marble. J. E. BOEHM, R.A.



No. 1946. "*Ladas, the Spartan runner, dying at the goal.*"
[HENRY H. ARMSTEAD, R.A.]



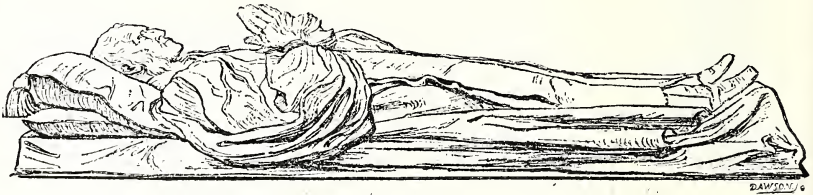
No. 1944. "Peace;" statuette. E. ONSLOW FORD.



No. 1924. "*Pigeons*;" statuette,
wax. W. R. STEPHENS.



No. 1847. "*Dawn*."
EDITH GWYN JEFFREYS.



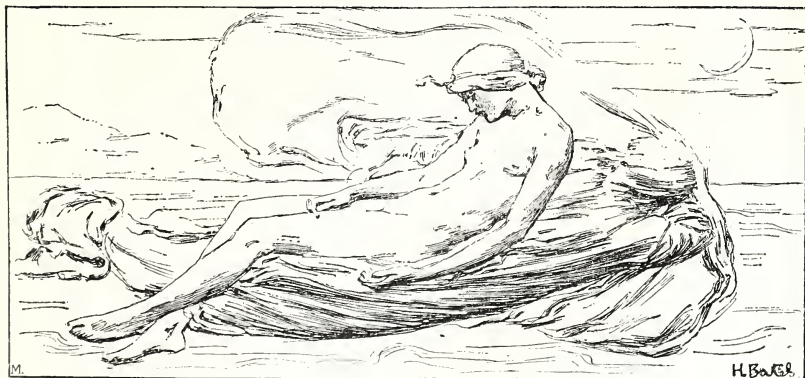
No. 1943. "*The late Rt. Rev. Bishop Ollivant*;" memorial effigy, marble.
To be placed in Llandaff Cathedral. HENRY H. ARMSTEAD, R.A.



No. 1827. "Charles Wyndham as
David Garrick;" statuette.
C. B. BIRCH, A.



No. 1799. "Portrait of a lady."
HENRIETTA S. MONTALBA.



No. 1855. "The story of Psyche;" panel. HARRY BATES.



No. 1809. "*Summer ;*" statue, bronze. GEORGE A. LAWSON.



Under Revision.]

Academy Notes

1888

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

AUTHOR OF

“BRETON FOLK,” “ARTISTS AND ARABS,” “MEMOIR OF R. CALDECOTT,” ETC.,
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 1940.

London:

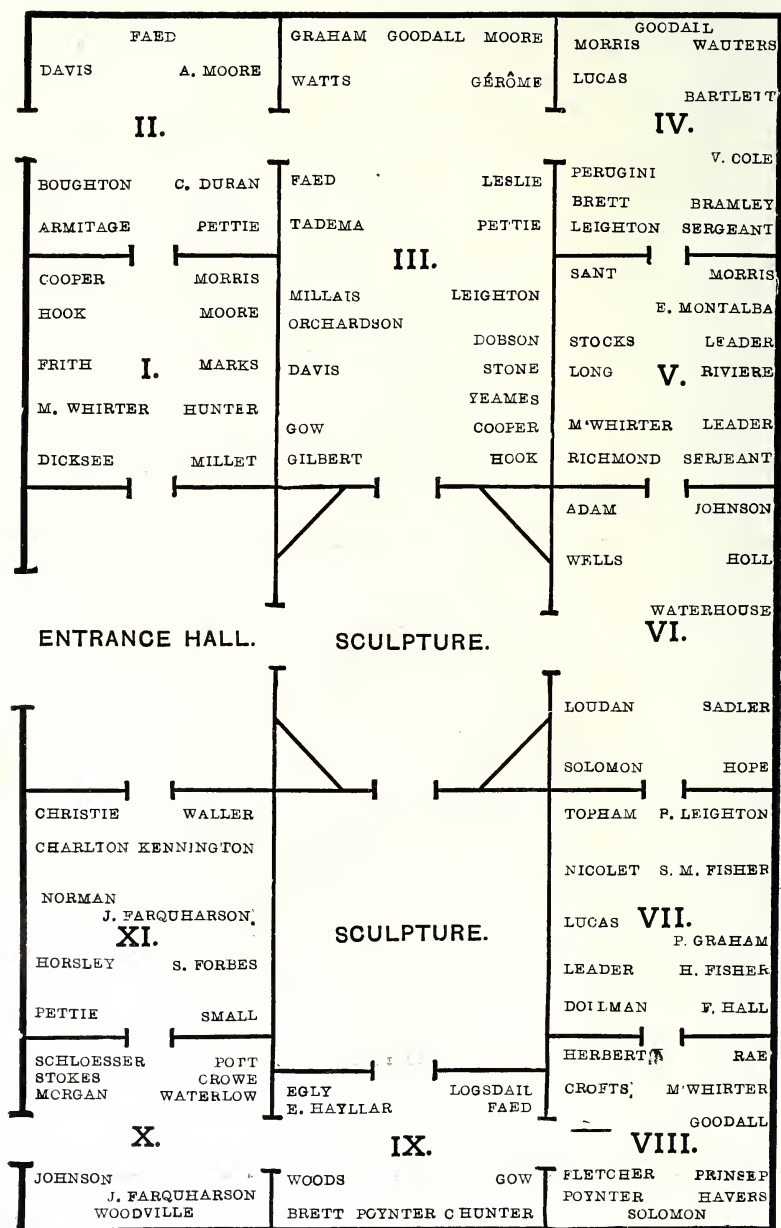
CHATTO AND WINDUS, PICCADILLY.

MAY 1888.

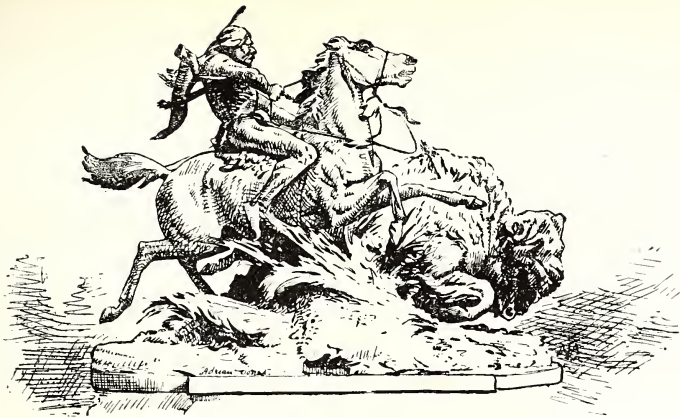
[All Rights reserved.]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



** The Exhibition opened on Monday, May 7th, for three months.



No. 1982. "*The last arrow.*" ADRIAN JONES.

No. XIV. 1888.

The Editor desires to remind the public that "ACADEMY NOTES" is not a Catalogue of the Royal Academy Exhibition. The original plan of the book (which made its success in 1875) remains unaltered, and is best described in the preface to the number for that year, viz. :—

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting to distant readers. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of a few important pictures is due to some objection on the part of the owners.

In order to publish on the opening day of the Exhibition, the illustrations are now printed separately at the end of the book.

103, VICTORIA STREET, WESTMINSTER.

7th May, 1888.

LIST OF ILLUSTRATIONS.

PAGE	PAGE	PAGE
ABRAHAM, R. J. 47	FRY, SAMUEL 119	PETTIE, J., R.A. 37, 109
ALLAN, ROBERT, W. 89	GARTIN, NORMAN 64	POTT, J. LASLETT 105
ARMITAGE, E., R.A. 29	GASCOYNE, GEORGE 54	POYNTER, E. J., R.A. 97
AUMONIER, J. 76	GILBERT, ALFRED,	PRINCEP, VAL C. 91
BARTLETT, W. H. 51	A.R.A. 117	RAE, HENRIETTA 87
BATES, DAVID 102	GILBERT, SIR J., R.A. 42	RATRAY, W. 77
BERKELEY, STANLEY 115	GOODALL, F., R.A. 49	RIMINGTON, ALEX. W. 116
BIRCH, C. B., R.A. 118	GOW, ANDREW C.,	RIVIERE, B., R.A. 59
BOGLE, LOCKHART 22	A.R.A. 43	ROUSE, R. W. A. 70
BOUGHTON, GEORGE	GRAHAM, P., R.A. 36, 78	SADLER, W. DENDY 69, 87
H., A.R.A. 30	HALL, FRED 80	SAINT, JAMES, R.A. 27
BRAMLEY, FRANK 54	HAVERS, ALICE 94	SAINTON, C. P. 91
BRETT, JOHN, A. 55, 98	HEMY, TOM M. 60	SCANNELL, EDITH 47
BROWN, A. K. 112	HILLINGFORD, R. 100	SCHLOSSER, CARL 104
BUCKNALL, E. P. 64	HOLL, FRANK, R.A. 35	SCHMALZ HERBERT 71
CALDERON, P. H., R.A. 42	HORSLEY, WALTER C. 110	SCHOLDERER, OTTO 72
CALDERON, W. F. 76	HUGHES ARTHUR 88	SIMMONS, J. DEANE 84
CALTHROP, CLAUDE 79	HUNT, THOMAS 82	SIMONDS, GEORGE 120
CANZIANI, LOUISA S. 44	HUNTER, COLIN,	SKIPWORTH, F. M. 101
CARLAW, JOHN 70	A.R.A. 28	SMITH, CHARLES 34
CARR, DAVID 61	JOHNSON, C. E. 65	SOLOMON, J. SOLOMON 93
CHARLTON, JOHN 113	KAVANAGH, JOSEPH M. 111	STARLING, ALBERT 67
CLARK, JOSEPH 61, 111	KENNINGTON, E. B. 115	STEWART, CHARLES 113
COLE, VICAT 53	KING, YEEND 33, 92	STOCKS, ARTHUR 62, 104
COMPTON, E. T. 114	LAWES, C. B. 120	STOKES, ADRIAN 103
COOPER, SAVAGE 95	LEADER, B. W.,	STONE, MARCUS, R.A. 40
COOPER, THOMAS G. 50	A.R.A. 58, 83	STOREY, G. A., A.R.A. 23
COOPER, T. SIDNEY,	LEIGHTON, E. B. 55, 75	STRETTON, PHILIP E. 66
R.A. 41	LEIGHTON, SIR F.,	TAYLOR, A. C. 24
CRAFT, PERCY R. 20	BART., P.R.A. 38	THOMSON, LESLIE 94
CROFTS, ERNEST, A. 96	LEMON, ARTHUR 92	THORNYCROFT, H.,
CROWE, EYRE, A. 107	LESLIE, G. D., R.A. 36	A. 119
DAVIS, H. W. B.,	LLOYD, STUART 90	TOFT, ALBERT 117
R.A. 31, 44	LOGSDAIL, WILLIAM 73	TOPHAM, FRANK W.
DICEY, FRANK 79	LONG, EDWIN, R.A. 63	W. 86
DICKSEE, F., A.R.A. 21	LUCAS, SEYMOUR 85	TUKE, HENRY S. 24
DICKSEE, HERBERT 52	MACKENZIE, K. 69	WAITE, EDWARD W. 34
DOBSON, W. C. T.,	MACWHIRTER, J., A. 88	WALKER, A. G. 118
R.A. 39	MANTON, G. GREN-	WALLER, S. E. 111
DOLLMAN, J. C. 81	VILLE 60	WALTON, FRANK 82
EAST, ALFRED 67	MARKS, H. STACEY,	WARRENER, W. T. 84
EGLEY, W. MAW 69	R.A. 26	WATERHOUSE, J. W.,
EMMS, JOHN 72	MARSHALL, CHARLES	A.R.A. 68
FAED, THOMAS, R.A. 46	E. 50	WATERLOW, E. A. 32, 108
FAHEY, EDWARD H. 100	MONTALBA, H. 117	WEGUELIN, J. R. 62
FARQUHARSON, J. 101	MONTALBA, HILDA 22	WELLS, HENRY T.,
FISHER, S. MELTON 77	MOORE, H., A.R.A. 25, 33	A.R.A. 45, 74
FLETCHER, BLAND-	MORGAN, FRED 112	WHITE, JOHN 90
FORD 95	MORRIS, P. R., R. A. 48	WILKINSON, ELLIS 103
FORBES, STANHOPE A. 116	MURRAY, DAVID 106	WOOLMER, T., R.A. 118
FOSTER, H. W. 32, 99	NORMAND, ERNEST 112	WYLLIE, C. W. 86
FOSTER, W. GILBERT 66	OULESS, W. W., R.A. 56	YEAMES, W. F., R.A. 40
FRAMPTON, G. G. 119	PERUGINI, C. E. 57	YGIASIAS, VINCENT
FRITH, W. P., R.A. 23	PERUGINI, KATE 98	P. 51

[The works of Sir John Millais, Bt., L. Alma-Tadema, R.A., and W. Q. Orchardson, R.A., are not illustrated, by desire either of the owner or of the artist.]

ACADEMY NOTES, 1888.

GALLERY I. [Illustrations, pp. 21–28.]

THE one hundred and twentieth Summer Exhibition of the Royal Academy contains 2077 works, including oil paintings, water-colours, miniatures, etchings, drawings, engravings, architectural drawings and sculpture.

The principal positions in the first gallery are occupied by Mr. W. P. Frith (26) and Mr. H. Stacy-Marks (69).

The first in order of the Catalogue, commencing on the South side of the door, is—

No. 1, "*Lorna Doone*," MARAQUITA J. MOBERLEY.

No. 5, "*Within the shadow of the Church*," F. DICKSEE, A.

Young priest looking at a lady leading a child; green leaves against grey cathedral walls; bright sunshine; red rose trees; altar and stained window seen through open door (*sketch*, p. 21).

No. 6, "*Yellow and Grey*," DAVID FARQUHARSON.

No. 9, "*A Mouse*," MADELAINE IRWIN.

No. 14, "*The meeting of the waters*," COLIN HUNTER, A.R.A. Mr. Hunter's principal picture is No. 76 on the opposite wall.

No. 15, "*No wife*," G. A. STOREY, A.R.A. (*sketch*, p. 23).

"I pray you, *senorita*, take pity on a poor padre, who, alas! has no wife to help him out of his difficulties."—'*Spanish Interiors*.'

No. 16, "*A crofter's home, Skye*," LOCKHART BOGLE (*sk.*, p. 22).

No. 18, Portrait of "*Mrs. John Power White*," HAL LUDLOW.

No. 20, "*Birch-wood near the sea*," JOHN MACWHIRTER, A.R.A. Next on the line is a portrait lately painted in Berlin: No. 21, "*Prince Von Bismarck*," W. B. RICHMOND, A.R.A.

No. 22, "*Sir Andrew Clark, Bart., M.D., F.R.S., LL.D.*," FRANK HOLL, R.A. Presented by his friends of the London Hospital and Medicine School. There are eight portraits by this artist, one sketched on p. 35.

No. 23, "*Weary*," RALPH HEDLEY.

No. 24, "*Tenants of the wastes*," VAL DAVIS. Two swans.

No. 25, "*Floods in the Thames valley*," J. HERBERT SNELL.

In the centre of the wall is a picture by the popular painter of the "*Derby Day*," &c.; one of the few artists who depict modern life in cities.

No. 26, "*Poverty and Wealth*," W. P. FRITH, R.A. Lady in carriage buying Noah's ark; on the right poor children buying débris of fish (*sketch*, p. 23).

No. 27, "*Sir Bradford Leslie, K.C.I.E.*," G. D. LESLIE, R.A.

No. 28, "*The Attorney-General, Sir R. E. Webster, Q.C., M.P.*," FRANK HOLL, R.A.

No. 32, "*Low tide gleanings*," JAMES C. HOOK, R.A. Children among rocks and wet sand. (One of four pictures by this artist; see Nos. 148, 160, 254.)

No. 33, "*A Gipsy girl of Seville*," J. B. BURGESS, A.R.A. Pink dress; yellow shawl; hands crossed.

Next are two chess pictures—

No. 34, "*Check*," FRANK BOURDILLON.

No. 38, "*A hopeless case*," GEORGE G. KILBURNE.

No. 40, "*On the Thanet Cliffs in time of peace*," T. SIDNEY COOPER, R.A. Cattle and cannon.

No. 45, "*A dress rehearsal*," A. CHEVALLIER TAYLER (*sk.*, p. 24).

No. 48, "*Still-life*," OTTO SCHOLDERER.

No. 49, "*Venetian Lace-Workers*," ROBERT H. BLUM. Girls making pillow lace; blinds drawn; glare outside.

No. 51, "*Castles in the air*," ARTHUR J. ELSLEY. Girl and dog.

Next is an interesting landscape—

No. 52, "*Spring, joyous spring!*" TOM LLOYD. Children with sheep on seaside pasture. Wide stretch of sea beyond.

No. 55, "*Dreary November*," R. W. A. ROUSE.

No. 56, "*May, daughter of Col. E. R. Berry*," P. R. MORRIS, A.

No. 57, "*Her favourites*," L. C. NIGHTINGALE. Lady, in pink dress, on steps by a water gate, looking at two swans; the face should be noticed.

No. 61, "*Mrs. John Hargreaves*," A. STUART WORTLEY. Presented to her husband by the South Berkshire Hunt.

No. 62, "*Nearing the Needles: return of fine weather after a gale*," HENRY MOORE, A.R.A. Cliffs of Sun-corner (715 ft. high) seen in sunlight across blue rollers (*sketch*, p. 25).

Next on the line is a small upright picture of a child reading; pink frock, and dark hat.

No. 63, "*A schoolgirl*," LUKE FILDES, R.A. Diploma work, deposited on his election as an Academician (*no sketch*).

Above is a work, reminding us very forcibly of Mr. Herkomer's "Last muster"—

No. 68, "*In time of peace*—soldiers in church," R. G. HUTCHISON.

No. 69, "*From sunny seas*," H. STACY MARKS, R.A. Midshipman pointing out on the chart his voyages to an old gentleman with spectacles who holds compasses; blue table cloth (*sk.*, p. 26).

No. 70, "*The soul's awakening*," JAMES SANT, R.A. Half length; girl reading white bible (*sk.*, p. 27); green dress, gold embroidered.

No. 76, "*Fishers of the North Sea*," COLIN HUNTER, A. (*sk.*, p. 28.)

No. 77, "*Hard apart! a critical moment*," M. D. W. ROBINSON.

No. 81, "*A love-letter*," F. D. MILLET. Old fashioned interior;

old gentleman at breakfast-table; girl stands holding letter. One of the interesting pictures in this gallery for style and quality.

On the last wall is—89, "*Medea the Sorceress*," VAL C. PRINSEP, A.R.A. Nearly life-size figure in a gloomy wood, gathering toadstools, gleam of light on serpent hanging in tree.

No. 90, "*Idolatry*"—a woman and child—JULIUS LUZ.

No. 91, "*Playmates*"—child and kitten—JOSEPH CLARK.

Other pictures noted in this gallery are—No. 2, "*The goat-herd*," FRANCES BANNERMAN; No. 3, "*Moonlight on the terraces, Algiers*," FREDERIC A. BRIDGMAN; No. 12, "*A market woman, Dordrecht*," HILDA MONTALBA; No. 37, "*From the beach, Brighton*," J. FRASER; No. 39, "*When the evening sun is low*," SIDNEY PIKE; No. 42, "*Evening*," HERBERT LYNDON; No. 43, "*The old lock Stratford-on-Avon*," A. GLENDENING, JUN.; No. 65, "*Portrait of a child playing the violin*," A. DAMPIER MAY; No. 72, "*Carmen*," BARNARD ROOKE; No. 74, "*In Port St. Mary: gale of November 1st, 1887*," EDWARD JENNINGS; No. 86, "*Gather the roses while ye may*," HARRIET SUTCLIFFE.

GALLERY II. [Illustrations, pp. 29–33.]

The first on the line—

No. 95, "*A siren*," EDWARD ARMITAGE, R.A. (*sketch, p. 29*).

The legend carved in the frame runs thus:

ΝΗΑ ΚΑΤΑΣΤΗΣΟΝ ΙΝΑ ΝΟΙΤΕΡΗΝ ΟΤΙ ΑΚΟΥΣΗΣ

No. 96, "*Making a clean sweep of him*," JOHN WHITE. Girls with mop about to scatter water over a sweep.

No. 99, "*The dusky night rides down the sky*," ALICE HAVERS.

No. 100, "*The empty chair*," PERCY R. CRAFT (*sketch, p. 29*).

No. 101, "*Field-Marshal Sir R. J. Dacres, G.C.B.*," P. R. MORRIS, A.R.A.

The centre picture on the west wall is—

No. 102, "*A golden afternoon: Isle of Wight (near Luccombe)*," GEORGE H. BOUGHTON, A.R.A.

A large landscape, autumn tints, sheep driven by man and boy. The cliffs of Sandown bay seen across blue sea (*sketch, p. 30*).

No. 106, "*Royal captives*," J. S. NOBLE. Two tigers.

No. 107, "*The Earl of Harewood*," EDWARD J. POYNTER, R.A.

Over the door is—No. 108, "*Juliet*," KATE G. HASTINGS.

No. 110, "*Happy*" (head of lady), B. G. HEAD.

No. 111, "*By the waters of Babylon*," T. B. GARVIE.

No. 114, "*Approach to the Bealloch-na-ba, Applecross*," H. W. B. DAVIS, R.A. (A large landscape with red deer (*sketch, p. 31*)).

No. 117, "*Julia banished, Capri*," SOPHIE ANDERSON. Cream-colour dress, Pompeian background, brazen tripod.

No. 120, "*Henpecked*," R. MORLEY.

- No. 121, "*Wolf! wolf!*"—Fable, E. A. WATERLOW (*sketch, p. 32*).
- No. 122, "*Sir John Pender*," of the Eastern Telegraph Co., HUBERT HERKOMER, A.R.A.
- No. 123, "*His first dip*," OTTO WEBER. Child walking into sea ; the mother seated on a rock.
- No. 124, "*Autumn on a Surrey slope*," WILLIAM A. ELLEBY.
- No. 125, "*Mrs. R. Alston*" (blue curtain), E. R. HUGHES.
The large canvas in the centre of the north wall is one of three pictures by T. Faed, R.A. (*no sketch*.)
- No. 126, "*And with the burden of many years*," T. FAED, R.A. Old Highland woman resting with bundle and green umbrella.
- No. 127, "*The Rev. the Master of Trinity College, Cambridge*," HUBERT HERKOMER, A.R.A.
- No. 131, "*When the boats come in*," ROBERT JOBLING.
Next is one of Mr. Murray's numerous landscapes —
- No. 132, "*All adown a Devon valley*," DAVID MURRAY.
- No. 133, "*On the Avon above Bedford*," LEONARD M. POWELL.
- No. 134, "*Mrs. Anstruther Thomson*," A. BALDRY.
- No. 135, "*The village belle*," HERBERT W. FOSTER (*sketch, p. 32*).
- No. 139, "*The Riverside*," A. MOORE. Three girls standing with hands joined ; delicate green and blue, pale yellow and orange draperies. More variety of colour than is usual with this artist.
- No. 141, "*Portrait of himself*," designed for the gallery at Uffizi (*an unfinished work*), E. J. POYNTER, R.A.

[Door.]

- No. 147, "*His Eminence Cardinal Manning*," W. W. OULESS, R.A.
- No. 148, "*The bauble boat*," JAMES C. HOOK, R.A.
"The sea being smooth,
How many shallow bauble boats dare sail."
Troilus and Cressida, Act i. scene 3.
- No. 149, "*The Rev. Archdeacon Sanders*," ARTHUR HACKER.
- No. 150, "*When the evening sun is low*," BLANDFORD FLETCHER.
In the centre, above the portrait of M. Pasteur, is an oval picture —
- No. 152, "*Juno*," EDWARD ARMITAGE, R.A. In white drapery holding a red robe ; purple glow on mountain tops ; new moon.
- No. 153, "*Monsieur Pasteur*," E. A. CAROLUS-DURAN. Note the painting of this small portrait.
- No. 154, "*A breezy day in the Channel*," HENRY MOORE, A.R.A. Moving sky and blue breakers (*sketch, p. 33*).
- No. 159, "*Portrait*," J. E. HODGSON, R.A.
- No. 160, "*The feast of the osprey*," JAMES C. HOOK, R.A.
Osprey on rock, fishing boats and breakers behind.
- No. 161, "*The laird and the lady*," LIONEL C. HENLEY.
On the last wall is a stirring picture—No. 166, "*The clash of steel*," John PETTIE, R.A. A street brawl in middle ages. Lady

in Queen of Scots costume holding back her sweetheart; people looking out of the doors, others rushing to join the fray.

Others to be noted are—No. 103, "*Ida and Evelyn, daughters of Colonel Verner*," IDA VERNER; No. 112, "*Little Rudy*," MARGARET K. HARTE; No. 113, "*Lemons and Jar*," RALPH PRATT; No. 130, "*Summer afternoon in Glencoe*," DUNCAN CAMERON; No. 144, "*Mount Sinai from the Plain: Sunrise*" (over the door), H. A. HARPER; No. 149, "*The Rev. Archdeacon Sanders*," ARTHUR HACKER; No. 155, "*Count de Torre-Diaz*," WILLIAM CARTER; No. 156, "*Autumn leaves in fair Spring-time*," JAMES E. GRACE; No. 157, "*With yellow blossoms crown'd . . . herself a fairer flower*," JULIA B. FOLKARD; No. 158, "*A friendly Greeting*," GEORGE A. HOLMES.

GALLERY III. [Illustrations, pp. 34-47.]

The first in the order of the catalogue is—

No. 169, { "*The last recipients of his golden rays,*
 { "*Were the thick branches of the highest pines,*" } CHARLES SMITH
 (sketch, p. 34).

And near it a small upright picture; two girls—No. 171, "*Good friends*." Diploma work, MARCUS STONE, R.A.

Next is the one painting by Mr. Watts.—No. 173, "*Dawn*," G. F. WATTS, R.A.

On a rock stands a tall female figure, half turned away, putting off a yellow robe; a bird is taking flight at her feet; strong yellow light strikes across the upper part of the figure and sky; below the mountains are shrouded in purple mist.

No. 179, "*H.R.H. The Prince of Wales, K.G., as an Elder Brother of the Trinity House*." Painted for the Corporation. FRANK HOLL, R.A. (sketch, p. 35).

No. 180, "*Late Autumn*," E. W. WAITE (sketch, p. 34).

No. 183, "*A Norfolk River*," PETER GRAHAM, R.A. (sketch, p. 36).

No. 184, "*Lord R. Churchill*," seated facing spectator, E. LONG, R.A.

No. 188, "*The last of the ebb*," THOS. F. GOODALL. Great Yarmouth, from Breydon Water; a scheme of blue and grey.

The central picture on the line is—

No. 189, "*David's promise to Bathsheba*,"—I Kings i., FREDERICK GOODALL, R.A. David, in his old age, reclining on a couch, is supported by a female attendant; Bathsheba, in orange drapery, kneels on the right; heavy crimson curtains behind (no sketch).

No. 190, "*Mrs. Cubitt*," JAMES SANT, R.A.

No. 194, "*The Queen's birthday*," children. EMILY M. MERRICK.

No. 195, "*Westward*," HENRY MOORE, A.R.A. Warm light, behind clouds, reflected along the sea—vessels in the distance.

No. 196, "*Study of a child's head*," PERCY SHORT.

No. 198, "*The Right Hon. Sir Reginald Hanson, Bart., Lord Mayor in the year of the jubilee (1887)*," HON. JOHN COLLIER.

On the right of the foregoing is an interesting little picture by a well-known French artist—

No. 205, "*Le barde noir*," JEAN L. GÉROME, H.R.A. A dark figure, seated, pink drapery. Note the painting of surfaces; especially of the damaged blue tiles, and the hands of the "barde."

No. 206, "*The entrance to Hareslade Cove, Gower*," JOHN BRETT, A.R.A.

No. 207, "*Want to see wheels go wound!*" MAUDE GOODMAN.

[Door.]

Next are two skilful works on the line—

No. 212, "*The child's secret*," G. D. LESLIE, R.A. White panelled room, girl whispering to child; green dress, blue sash, red rug (*sketch*, p. 36).

No. 213, "*Saluting the Cardinal*," HENRY WOODS, A.R.A. Cathedral porch and steps; child kissing hand of cardinal (*no sketch*).

No. 214, "*Innocence*," C. T. GARLAND.

No. 220, "*The traitor*," JOHN PETTIE, R.A.

Old warrior in crimson velvet, with steel breastplate; cardinal in crimson robe; blue cushions; vivid in colour (*sketch*, p. 37).

No. 221, "*Earl Spencer, K.G.*," FRANK HOLL, R.A.

Next is the prominent feature in this Gallery, a large decorative work by the President of the Academy—No 227, "*Captive Andromache*," SIR F. LEIGHTON, BART., P.R.A.

In centre stands Andromache in dark blue drapery, the robes to the right are yellow and orange and red purple in their prevailing tints, to the left, chiefly blue and grey; purple landscape of rugged hills in the background. After the death of Hector, Andromache is, in fulfilment of the prophecy, a captive in Argos, where she is subjected to the scornful taunts of those among whom she goes to draw water at the Hyperian well (*sketch*, p. 38).

No. 228, "*Sir W. Jenner, Bart., M.D.*" (presentation portrait), F. HOLL, R.A.

No. 232, "*Sunshine and shingle*," WILLIAM RAINEY.

No. 235, "*The wandering minstrel*," W. C. T. DOBSON, R.A. (*sketch*, p. 39).

No. 236, "*In love*," MARCUS STONE, R.A. Green table; seat round a tree, apples on the table; a girl in white dress sits working on the right; her broad hat with pink ribbons hangs on the seat (*sketch*, p. 40).

No. 245, "*The royal standard*," W. F. YEAMES, R.A. (*sk.*, p. 40).

No. 246, "*Fording above the fall*," T. S. COOPER, R.A. (*sk.*, p. 41).

No. 253, "*A Portrait*," J. E. HODGSON, R.A.

No. 254, "*The day for the lighthouse*," J. C. HOOK, R.A. Girls and a boy with hampers on wet sand; boats ready to go off.

No. 255, "*Mrs. Forestier Walker*," JAMES SANT, R.A.

[Door.]

- No. 265, "*Effie*," P. H. CALDERON, R.A. (*sketch*, p. 42).
 No. 266, "*Breaking up the encampment*" (gipsies), SIR JOHN GILBERT, R.A. (*sketch*, p. 42).
 No. 267, "*Frank Lucas, Esq.*," VAL C. PRINSEP, A.R.A.
 No. 269, "*A grey day in October*," R. W. A. ROUSE.
 No. 273, "*A lost cause: flight of King James II. after the battle of the Boyne*," ANDREW C. GOW, A. At the pier of Duncannon. near Waterford; men and horses worn out with their journey; cold grey morning; beacon stands dark against the sky (*sk.*, p. 43).
 No. 274, "*Miss Burne-Jones (at a piano)*," E. J. POYNTER, R.A.
 No. 280, "*The way to the sanctuary: on the Crossein, Ross-shire*," H. W. B. DAVIS, R.A. Red deer (*sketch*, p. 44).
 No. 281, "*A cavatina*," BRITON RIVIERE, R.A.
 No. 286, "*Her mother's voice*," W. Q. ORCHARDSON, R.A.

" Upon his widowed heart it falls,
 Echoing a hallowed time."

Old gentleman seated in armchair; tea things beside him, newspaper on lap; his daughter at the other end of room at piano, a gentleman turning her music; lamp-light; conservatory just seen behind the lamp.

Next are two fine examples of the painters.

No. 287, "*Sir W. Cunliffe Brooks, Bart., M.P.*," W. W. OULESS, R.A.

No. 292, "*Murtly Moss, Perthshire*," SIR J. E. MILLAIS, Bart. R.A. A wonderful landscape representing part of the artist's estate; soft long grasses in a swampy moor; pine woods seen across heather; distant hills; under a grey sky with level clouds.

291, "*Daughters of S. G. Sheppard, Esq.*," LOUISA STARR CANZIANI (*sketch*, p. 44).

No. 293, "*Frederick Pitman, Esq.*," W. W. OULESS, R.A.

No. 298, "*The roses of Heliogabalus*," L. ALMA-TADEMA, R.A. The emperor in his pontifical robes as high priest of the sun reclines at the upper table, his mother Saemis and a Roman near her, to the right a group of women. The scene is in the banquet court in the palace of Marcus Aurelius, which is open to the air; behind is seen the blue sweep of the Alban Hills; the velarium overhead, has just been withdrawn, and masses of rose leaves are scattered upon the guests, almost burying them; slaves throw more torrents of rose leaves from above, but are not seen. Note the painting of the head of Frankish chief on the right.

No. 299, "*Mrs. Arthur Street*," H. T. WELLS, R.A. (*sk.*, p. 45).

No. 307, "*A page of Burns*," THOMAS FAED, R.A. (*sk.*, p. 46).

No. 308, "*Christmas morning: Santa Claus's gifts*," W. P. FRITH, R.A. Children in bed.

No. 310, "*For a kiss or two, confess What doth cause this pensiveness*," EDITH SCANNELL (*sketch*, p. 47).

Other pictures to notice in this Gallery are—No. 178, "*Our little gardens, Algiers*," FREDERIC A. BRIDGMAN; No. 182, "*Daughters of Sir Roderick Cameron, Bart.*," G. E. HICKS; No. 197, "*Moorland landscape*," R. G. SOMERSET; No. 217, "*Calliope*," FRANK L. EMANUEL; No. 242, "*Making for port*," ROBERT JOBLING.

No. 251, "*Monckton Marsh*," J. L. PICKERING.

No. 275, "*Walls have ears*," FRED MILLARD; No. 282, "*An outpatient at King's College Hospital*," dogs, J. YATES CARRINGTON; No. 304, "*Winter afternoon*," WALTER GOLDSMITH.

GALLERY IV. [Illustrations, pp. 47-57.]

Mr. F. GOODALL and Mr. V. COLE occupy the principal positions.

First in order is a portrait—No. 314, "*Cecil, son of Robert Harrison, Esq.*," JOHN S. SARGENT.

No. 315, "*Our baby king*," MARIE SEYMOUR LUCAS.

No. 316, "*Mrs. A. Sassoon*," HUBERT HERKOMER, A.R.A.

No. 322, "*Euterpe*," EDWARD J. GREGORY, A.R.A. Seated before a harpsichord—blue satin dress and white fan—polished floor.

No. 328, "*Mrs. Lorin A. Lathrop*," P. R. MORRIS, A.R.A. (*sk. p. 48*).

No. 329, "*By the sea of Galilee*," FREDERICK GOODALL, R.A.

"That it might be fulfilled which was spoken by Esaias the prophet, saying, Himself took our infirmities, and bare our sicknesses."—*St. Matthew* viii. 17.

In the quiet eventide the Saviour stands white robed, surrounded by a throng of poor—diseased either in body or mind. The painter has represented a typical group of those who received healing and mercy at their Lord's hands (*sketch, p. 49*).

Above is No. 331, "*Night*," GEORGE M'CULLOCH.

A female figure rising in mist—bats flying—crescent moon.

No. 335, "*Mr. C. Somzee*," EMILE WAUTERS.

No. 337, "*Prince*," a lion, T. G. COOPER (*sketch, p. 50*).

No. 345, "*Mrs. J. A. Fuller Maitland*," W. B. RICHMOND, A.R.A.

No. 346, "*The sea diver: co. Mayo*," W. H. BARTLETT (*sk., p. 51*). Diving for dead seals, which sink on being shot.

No. 348, "*Staithe, Yorkshire*," V. P. YGLESIAS (*sketch, p. 51*).

No. 349, "*The dying lion*," HERBERT DICKSEE (*sketch, p. 52*).

No. 350, "*The Pool of London*," VICAT COLE, R.A. One of the series of pictures illustrating the River Thames from its source to the sea. Note the run of the tide, the colour of the muddy water, and the lighting on the hay barges; to the left huge rusted anchors in the lighter (*sketch, p. 53*).

No. 351, "*A hopeless dawn*," FRANK BRAMLEY (*sketch, p. 54*).

No. 357, "*Mrs. Ernest Moon*," W. B. RICHMOND, A.R.A.

No. 360, "*A stolen interview*," E. B. LEIGHTON (*sketch, p. 55*).

No. 364, "*The Garden of Eden*," F. HAMILTON JACKSON.

No. 365, "*Mrs. Henry G. Marquand*," JOHN S. SARGENT.

No. 366, "*A lemonade-seller: Cairo*," WALTER C. HORSLEY.

- No. 371, "*W. A. Michael, Esq.*," WILLIAM CARTER.
 No. 372, "*Mistress Anne Page*," JAMES SANT, R.A.
 No. 373, "*Lady Coleridge*," SIR F. LEIGHTON, Bart., P.R.A.
 Seated—crimson background.
 No. 375, "*The Song of the Swain*," G. GASCOYNE (*sketch, p. 54*).
 No. 379, "*Mrs. Thomas*," W. W. OULESS, R.A. (*sketch, p. 56*).
 No. 380, "*Missal painters*," ROBERT LITTLE.
 No. 381, "*Miss Dorothy Ricardo*," ADRIAN STOKES.
 No. 385, "*George M'Corquodale, Esq.*" EDWIN LONG, R.A.
 No. 386, "*The earth's shadow on the sky (the rising of the dusk)*," JOHN BRETT, A. Mussel-covered rocks ; dark hills beyond the sea ; pools in the ribbed sand (*sketch, p. 55*).
 No. 387, "*Trust*," C. BURTON BARBER.
 No. 393, "*A summer shower*," C. E. PERUGINI (*sketch, p. 57*).
 No. 394, "*Mrs. Edgar Crookshank*," LOUISA STARR CANZIANI.
 Other pictures to note in the Fourth Gallery are—No. 317, "*Sons of toil*," EDWARD ELLIOTT ; No. 319, "*In the orchard*," R. J. ABRAHAM (sketch, p. 47 ; No. 320, "*The last strawberry*," GEORGE HARE ; No. 336, "*The reaper's lunch*," FLORENCE A. SALTMER ; No. 344, "*Hush thee, my baby*," CHARLES E. MARSHALL (*sketch, p. 50*) ; No. 352, "*The Bealloch, Kintail, Lochalsh : the Hills of Skye in the distance*," W. BEATTIE BROWN ; No. 354, "*Gleanings*," BRYAN HOOK ; No. 355, "*Near Leigh, Essex*," LESLIE THOMSON ; No. 388, "*Autumn*," FRED. J. C. V. ROUSE ; No. 392, "*The torn frock*," EDITH SCANNELL.

GALLERY V. [Illustrations, pp. 58-64.]

The principal positions in this Gallery are occupied by B. Riviere and E. Long.

- No. 400, "*Mrs. R. B. Don*," P. H. CALDERON, R.A. ; No. 401, "*Mrs. James Dole and infant daughter*," P. R. MORRIS, A.R.A.
 No. 403, "*Playmates*," FRED MORGAN.
 No. 406, "*Stoic and Epicure*," JAMES CLARK.
 No. 407, "*A Dutch girl*," ELLEN MONTALBA.
 On each side of the centre is a landscape by B. W. LEADER, A.
 No. 408, "*An English homestead*," B. W. LEADER, A. (*sk., p. 58*).
 No. 409, "*The wife of Jeroboam*," G. G. MANTON (*sk., p. 60*).
 No. 411, "*A Worcestershire lane*," DAVID BATES.
 No. 412, "*Francis Barratt, Esq.*," VAL C. PRINSEP, A.R.A.

No. 413, "*Requiescat*," BRITON RIVIERE, R.A.

Warrior ; steel armour ; blue lapis lazuli belt (*sketch, p. 59*).

Above is—No. 414, "*Rescue*," TOM M. HEMY (*sketch, p. 60*).

No. 419, "*The ivy-clad tower*," ERNEST PARTON.

No. 420, "*The Rt Hon. The Speaker*," HUBERT HERKOMER, A.

No. 421, "*The sands of Aberdovey*," B. W. LEADER, A.R.A. A wide bay with distant hills, silvery light, crisp breakers on the flat sands.

No. 432, "*Mrs. E. D. Boit*," JOHN S. SARGENT.

No. 433, "*Turc en prière*," ALBERT AUBLET.

No. 438, "*The Danaids*," GEORGE W. JOY. Nude figure, with pitcher, standing ankle deep in clear water; other danaids coming through dark ravine; Greek legend incised on frame.

No. 439, "*The Viscountess Hood*," W. B. RICHMOND, A.R.A.

No. 444, "*The toilet of Venus*," CLEM LAMBERT.

No. 446, "*The Siren's rock*," DAVID CARR (*sketch*, p. 61).

No. 447, "*A youthful genius*," JOSEPH CLARK (*sketch*, p. 61).

No. 452, "*Silver sea and silver birches*," J. MACWHIRTER, A.R.A.

No. 453, "*The crown of justification*," E. LONG, R.A. (*sk.*, p. 63).

Among the curious customs of the ancient Egyptians mentioned by Diodorus Siculus, that of judging the dead is especially remarkable. Before an important personage could receive the rites of honourable interment, a trial, typical of that to which his soul would be subjected in the nether world, was conducted in the presence of his mummy. Forty-two assessors sat in judgment upon him, each representing one of the cardinal sins of the Egyptian moral code; accusers came forward from all parts, even from prison. The woman whose affections he had slighted, or who had been ruined by his love; the man whom, justly or unjustly, he had wrecked with punishment or disgrace—all, however, controlled by his power during life—were, after his death, let loose upon his corpse. If the decision of the judges was adverse, a matter of no small importance to the family of the deceased, his body was taken home in disgrace, and stood in a corner of his house. If, however, the accusations were not considered of sufficient weight, and the justification was accorded, the mummy was anointed with oil, and crowned with a wreath of white lotus flowers; it was then placed in an ark on a boat, and carried across the Sacred Lake, to be deposited in the place of tombs opposite.

No. 454, "*F. Lockwood, Esq., Q.C., M.P.*," HERMANN G. HERKOMER.

No. 465, { "Arouya's cheeks, warm as a spring-day sun,
And lips that, like the seal of Solomon,
Have magic in their pressure."—*Lalla Rookh*. } J. R. WEGUELIN
(*sketch*, p. 62).

No. 466, "*Inexorable*," ARTHUR STOCKS (*sketch*, p. 62).

No. 472, "*Home again: H.M.S. 'Serapis'*," GERALD M. BURN.

No. 473, "*The children of Lucas Ralli, Esq.*," JAMES SANT, R.A.

No. 474, "*Progress and poverty*," NORMAN GARSTIN (*sketch*, p. 64).

No. 476, "*Sacred to Venus*," GEORGE L. BULLEID.

Others to notice in this Gallery are—No. 422, "*Sir Humphrey F. de Trafford, Bart.*," JOHN CHARLTON; No. 427, "*Where ignorance is bliss, 'tis folly to be wise*," G. G. KILBURNE, JUN.; No. 428, "*A wandering musician*," ARTHUR BECKINGHAM; No. 430, "*Ellandonan Castle, Lochalsh, Ross-shire*," W. BEATTIE BROWN; No. 431, "*Leonard, youngest son of Alfred Tate, Esq.*," W. R. SYMONDS; No. 434, "*Cupid's birthday: Miss Gladys R. Hoare and her pony*," C. T. GARLAND; No. 435, "*Mrs. Godsell*," H. M. PAGET; No. 437, "*Granite rocks near the Land's End*," HENRY GIBBS; No. 455, "*Our dear departed sister*," WILLIAM

WEEKES ; No. 458, "Henry Roscoe, Esq.," HON. JOHN COLLIER ; No. 459, "Mrs. H. L. Mather," EDWIN HUGHES ; No. 461, "An autumn morning," ALFRED EAST ; No. 463, "Autumn so pensive in yellow and grey," TOM GRAHAM ; No. 468, "The month of falling leaves," E. P. BUCKNALL (*sketch*, p. 64) ; No. 469, "Death's mantle," ALFRED WARD ; No. 470, "An exhilarating day," J. BUXTON KNIGHT.

GALLERY VI. [Illustrations, pp. 65-74.]

The first picture is a large landscape—No. 479, "Sir Galahad," C. E. JOHNSON ; riding through a pool in the forest ; autumn tints (*sketch*, p. 65).

No. 480, "To market in a snow-drift," T. SIDNEY COOPER, R.A.

No. 482, "On Duty," PHILIP E. STRETTON (*sketch*, p. 66).

No. 491, "Otter hunting: the find," W. HUNT. Huntsman blowing a horn ; crowd of dogs scrambling from the water.

No. 492, "A frosty sunset," ALFRED EAST (*sketch*, p. 67).

No. 493, "Saved from the sea," cabin of a smack, A. STARLING (*sketch*, p. 67).

No. 494, "Comtesse di Rigo," E. A. CAROLUS-DURAN.

In crimson velvet ; dark grey velvet curtain behind.

No. 498, "Hart o' Corrie, Skye," LOUIS B. HURT.

No. 499, "The Rt. Hon. W. E. Gladstone, M.P.," F. HOLL, R.A. Standing, leaning on a book, almost in profile ; a most powerful portrait ; sombre in colour ; full of interest and character.

No. 500, "The Lady of Shalott," J. W. WATERHOUSE, A.R.A., occupies the central position on the North wall. The Lady of Shalott, with her bright magic web, which hangs over the side, seated in boat, ready to drift down to Camelot ; stormy night coming on ; white drapery, amber coronet ; in the background are willows and water meadows, with the grey castle on the left. A lighted lantern and candles in the boat (*sketch*, p. 68).

No. 501, "A rehearsal: portrait group,"—children, J. H. WALKER.

No. 506, "The Hon. Baron Huddleston in his robes,"

FRANK HOLL, R.A.

No. 507, "In the camp of the Amalekites," W. DENDY SADLER. Cavalier soldiers looking at a brother villager, who joined the Roundheads, and has been made prisoner. A somewhat dark interior—with high fireplace (*sketch*, p. 69).

No. 512, "Christopher Sly," SYDNEY MUSCHAMP.

No. 513, "Low water," C. THORNELY.

No. 514, "A flying visit," A. W. STRUTT.

No. 515, "Pasture land, Kent," R. W. A. ROUSE (*sketch*, p. 70).

No. 516, "Some winter birds," RICHARD W. MADDOX.

No. 517, "Riverside harvest," J. CLAYTON ADAMS.

No. 518, "County business," GEORGE O. REID. Country squires round a table ; panelled room.

No. 532, "*Men were deceivers ever*," HERBERT GANDY. A girl in red robe; she crushes letter in her hand.

No. 533, "*Hungarian farmyard*," MARIA EGNER.

No. 537, "*Fish sale, Polperro*,"—blue tones, W. MOUAT LOUDAN.

No. 541, "*The finding of the lost sheep*," ALBERT GOODWIN.

"So will I seek out my sheep, and will deliver them out of all places where they have been scattered in the cloudy and dark day."—*Ezekiel xxxiv. 12.*

No. 542, "*Faithful unto death: Christianos ad leones!*"

HERBERT SCHMALZ (*sketch, p. 71*).

No. 548, "*St. Martin's in the Fields*," W. LOGSDAIL (*sk., p. 73*).

No. 553, "*Holmbury Hill*," H. T. WELLS, R.A. (*sketch, p. 74*).

No. 567, "*On an East Kent farm*," T. SIDNEY COOPER, R.A.

No. 568, "*The rough road*," J. CLAYTON ADAMS.

Other pictures in this gallery are—No. 489, "*Thirsty*," GEORGE HARE; No. 490, "*The grey of the morning*," W. GILBERT FOSTER (*sketch, p. 66*); No. 502, "*Solitude*," KENNETH MACKENZIE (*sketch, p. 69*); No. 508, "*Lady Holker*," JAMES ARCHER; No. 510, "*Mrs. Charles Sim*," LOUISE JOPLING; No. 519, "*A day in the woods: portraits of seven sisters*," A. S. COPE; No. 522, "*The little lovers*,"—on a breakwater, A. M. ROSSI; No. 523, "*Mrs. Henry Lumley*," S. J. SOLOMON; No. 524, D. FARQUHARSON; and No. 527, "*Ben Venue*;" No. 529, "*Out of work*," RALPH HEDLEY; No. 530, "*His Lordship's favourites*," JOHN EMMS (*sketch, p. 72*); No. 540, "*Rats, Toby!*" G. H. SWINSTEAD; No. 570, "*The Rev. S. E. Davies*," E. R. HUGHES.

GALLERY VII. [Illustrations, pp. 75–86.]

The centre of the South Wall is occupied by No. 593, "*Driven by the wind*," PETER GRAHAM, R.A. (*sketch, p. 78*).

First in order is No. 573, "*A call to arms*," E. BLAIR LEIGHTON (*sketch, p. 75*). Costumes of the 17th century—German. Lady in white satin-embroidered dress, man in brown suit—procession leaving the church door.

No. 574, "*The march past*," W. FRANK CALDERON (*sketch, p. 76*).

No. 575, "*Captives*," ARTHUR T. NOWELL. A man, nearly nude, tied to tree; a knight in armour and an old monk are fastening the arms of a woman, who is also almost nude.

No. 581, "*Morning after the gale*," EDWIN HAYES.

No. 582, "*'Where the burnie rins wimplin' down tae the sea'*," WELLWOOD RATTRAY (*sketch, p. 77*).

No. 583, "*Venetian costume-makers*," S. MELTON FISHER. Girls working; tones of red and brown against grey wall (*sketch, p. 77*).

No. 592, "*Mrs. Bickerton Evans*," E. J. POYNTER, R.A.

No. 593, "*Driven by the wind*," PETER GRAHAM, R.A. Stormy sea; green waves and flying foam; a capsized boat about to be dashed upon the rocks (*sketch, p. 78*).

No. 597, "*Sleep*," FANNY DUNCAN. Girl in bed.

No. 599, "*J. M. Hall, Esq.*," JOHN PETTIE, R.A.

No. 601, "*Summer*," JAMES T. LINNELL.

One on each side of the door are—

No. 619, and No. 624, "*The goose*," FRED HALL (*sketch*, p. 80).

No. 625, "*Waiting a change of the tide*," H. MACBETH-RAEBURN.

No. 630, "*Les misérables*," J. C. DOLLMAN. Cabs in thawing snow (*sketch*, p. 81).

No. 638, "*A summer's day*," B. W. LEADER, A. (*sketch*, p. 83).

A large landscape—representing a hay field full of meadow sweet; a distant farm among large trees; great cumulus clouds.

No. 639, "*Songs of childhood*," ALBERT LUDOVICI.

No. 643, "*Lord Herschell*," HUBERT HERKOMER, A.R.A.

No. 648, "*St. Paul's: the King's visit to Sir Christopher Wren*," SEYMOUR LUCAS, A. (*sketch*, p. 85).

Wren leans upon plans spread on half-carved capital; king Charles II. in black dress stands beside him, and turns to group wherein are historical portraits—Gibbons, Duke of York, Evelyn, and Pepys; red costumes; a mason on the right, his implements upon the floor; note painting of newly-carved stone.

No. 649, "*Archbishop of Canterbury*," HUBERT HERKOMER, A.R.A.

No. 659, "*What's this dull town to me?*" ELLEN CLACY.

No. 660, "*All on a summer's day*," C. W. WYLLIE (*sketch*, p. 86).

No. 661, "*The conscript*," MARGARET I. DICKSEE.

No. 662, "*Captives*," C. W. BARTLETT. Roman soldier offers apple to children.

No. 664, "*The rocky bed of the river*," PARKER HAGARTY.

No. 665, "*Naaman's wife*," FRANK W. W. TOPHAM.

(*sketch*, p. 86.)

Other pictures to be noticed are—No. 585, "*Sunny afternoon*," HUGH WILKINSON; No. 590, "*Lantern light*," MARIANNE STOKES; No. 594, "*Aspasia*," HENRY HOLIDAY; No. 607, "*I primi passi*," HORACE FISHER; No. 609, "*Spring-time*," SCOTT TEMPLE; No. 614, "*Ploughing*," FRANK PATON; No. 616, "*Fern-gathering*," PARKER HAGARTY; No. 617, "*An interior*," EMILY WILLIAMS; No. 636, "*The sculptor's studio*," OSCAR WILSON; No. 637, "*A confession*," W. T. WARRENER (*sketch*, p. 84); No. 642, "*E. Bolitho, Esq., of Trewidden*," S. A. FORBES; No. 644, "*The world renounced*," F. S. WALKER; No. 657, "*Spring blossoms*," FLORENCE SMALL; Green robe.

GALLERY VIII. [Illustrations, pp. 87-96.]

The first in order—No. 666, "*Our skipper's cot*," W. G. FOSTER.

No. 667, "*The Thames at Sutton Courtney*," WILLIAM EDEN.

No. 668, *Zephyrus wooing Flora*," HENRIETTA RAE. Opalescent wings ; roses (*sketch p. 87*).

No. 669, "*Old and crusted ;*" dark costumes, white hats, W. DENDY SADLER (*sketch, p. 87*).

No. 670, "*The last of the ebb*," CHARLES W. WYLLIE.

No. 678, "*Fresh pastures*," E. NICHOL.

No. 679, "*Mrs. Wm. Bellville and her daughter, Dorothy*," PHIL R. MORRIS, A.R.A.

No. 680, * * * ARTHUR HUGHES (*see p. 89*).

No. 686, "*Edinburgh*," JOHN MACWHIRTER, A.R.A. (*sk., p. 88*).

The city lying below the hill, partly veiled in grey smoke ; the castle stands out sharply against the dawn.

In the centre is—

No. 687, "*Lady Grantley ;*" black evening dress, yellow sofa, FREDERICK GOODALL, R.A.

No. 688, "*A golden autumn : eventide*," LOUIS GRIER.

No. 689, "*Leaving the harbour*," R. W. ALLAN (*sketch, p. 89*).

No. 693, "*Strayed*," JOHN WHITE ; sea below the hill (*sk., p. 90*).

No. 694, "*A mile from the sea ;*" tidal river, S. LLOYD (*sk., p. 90*).

No. 695, "*Kali môti*" (Black Pearl), VAL C. PRINSEP, A.R.A. Indian lady putting on her blue robe ; Indian tapestry (*sk., p. 91*).

No. 696, "*Doves*," CHARLES P. SAINTON (*sketch, p. 91*).

No. 701, "*Grey willows in a hollow down*," with horses, ARTHUR LEMON (*sketch, p. 92*).

No. 702, "*Near Arundel, Sussex*," CLAUDE HAYES.

No. 703, "*Hortus animae*," CHRISTOPHER W. WHALL. An angel with many coloured wings is watering the garden and turning the plants into living souls ; a man sits in the foreground on stones.

No. 708, "*E. Bickerton Evans, Esq.*," E. J. POYNTER, R.A.

On the end wall is perhaps the largest picture in the Exhibition, by the painter of Samson and Delilah of last year—No. 712, "*Niobe*," SOLOMON J. SOLOMON (*sketch, p. 93*). The figures are in shadow, but a bright streak of sunlight falls on the steps behind. The tones are chiefly grey relieved by pale brown, and the purple grey robe on the nearest figure, and the green in the group to the right. There is no visible cause of death in the picture.

No. 715, "*Sylvan solitude*," YEEND KING.

No. 719, "*Early summer ;*" bathers ; LESLIE THOMSON (*sk, p. 94*).

No. 720, "*But Mary kept all these things, and pondered them in her heart*," ALICE HAVERS (*sk., p. 94*). A cool interior ; a green bough has come through the open window into the room ; pale tones of green and grey throughout.

No. 728, "*The gentle craft*," BLANDFORD FLETCHER.

No. 729, "*Pigeon-seller, Cairo*," WALTER C. HORSLEY. Dark blue dress, white bird.

- No. 736, "*Wild weather, West Hartlepool*," EDWIN ELLIS.
 No. 739, "*The promise of the year*," SAVAGE COOPER (*sk.*, p. 95).
 No. 740, "*Philip Hecht, Esq.*," PERCY BIGLAND.
 No. 741, "*A quiet nap*," GEORGE W. JOY. Eastern lady in red embroidered robes, on a couch.
 No. 742, "*John L. Townshend, Esq.*" (of New York), F. HOLL, R.A.
 No. 746, "*Marston Moor*," ERNEST CROFTS, A. (*sketch*, p. 96).
 Prince Rupert, seated on the ground at dinner with his officers; the first gun has just been fired from the distant hill by the Roundheads; Duke of Newcastle in the coach, which is red and of quaint form; burning village in distance.
 No. 751, "*Mandolinata*," EDWARD PATRY.
 No. 752, "*An idyll of the ferry*," L. LESLIE BROOKE.
 No. 753, "*Jessica*," T. F. DICKSEE.
 No. 754, "*Blindman's buff*," A. H. BURR. Old man and children.
 No. 755, "*Cullercoats fisherman*," JOHN FRASER. A fishing boat in a nasty sea near rocks; fresh breeze.
 No. 756, "*Captives*," W. H. MARGETSON. Roman soldiers have secured a barbarian family; two women are kneeling; man tattooed on breast lies in the sand.
 Near the door is No. 761, "*Nazareth*," J. R. HERBERT, R.A.

"Thy own soul a sword shall pierce."—*St Luke*.
 "She pondered these words in her heart.

It was an ancient custom among the Jews to entwine green twigs upon their cradles, to attract stinging insects from the sleeper.

Other pictures to notice are—No. 671, "*The happy mother*," ROBERT ALEXANDER; No. 675, "*Age is gurrulous; youth is gay*," ROBERT JOBLING; No. 690, "*A studio brigand*," CHARLOTTE J. WEEKS; No. 700, "*Opinions worth having*," CARLTON A. SMITH; No. 710, "*Portrait of a lady*," WILLIAM LOMAS; No. 714, "*The Brighton express*," IDA LOVERING. Children watching the train pass; No. 722, "*Mrs. Alexander*," LOUIS JOPLING; No. 727, "*In disgrace*," ANNIE A. BEEBE; No. 730, "*Wings of the wind*," A. W. HUNT; No. 745, "*Cain*," C. W. FURSE. Life-size—with red robe—among thorns; No. 747, "*W. Radcliffe, D.L., J.P., Mayor of Oldham, 1884-1887*," J. CHARLES.

GALLERY IX. [Illustrations, pp. 97-100.]

This Gallery contains no less than 221 paintings of cabinet size. In the centre is a small work—E. J. POYNTER. No. 814 (*sk.*, p. 97), Nos. 833 and 861 are good examples of JOHN BRETT, A.R.A.

First in order—No. 764, "*The rivals*," EDMUND HAVELL. A girl in white playing violin, canary on her music-stand sings loudly.

No. 769, "*A captured Covenantanter*," ANDREW C. GOW, A.R.A. An old woman caught by soldiers, white horses, stunted pine woods.

- No. 798, "*Lac du Bourget, Savoie*," COLIN HUNTER, A.
- No. 799, "*Violets*," MABEL G. MARSTON.
- No. 802, "*Listeners never hear any good of themselves*," ALBERT W. HOLDEN. Man with bouquet kneeling at keyhole, statue of cupid, polished floor.
- No. 804, "*Fantails*," E. DOUGLAS. Girl with pigeons.
- No. 806, "*Not such a saint as he looks*," SEYMOUR LUCAS, A.R.A.
- No. 814, "*Under the sea-wall*," E. J. POYNTER, R.A. (*sketch, p. 97*). Greek girl picking seeds out of pomegranate ; tessellated pavement ; blue sea.
- No. 821, "*An ill omen*," WILLIAM WEEKES. Raven on a basket, croaking to a number of pigs.
- No. 832, "*Drying fish*," COLIN HUNTER, A.R.A.
- No. 833, "*A heavy squall off the Start Lighthouse*," JOHN BRETT, A.R.A., blue tones (*sketch, p. 98*).
- No. 841, "*Gordon's friends : women of the Upper Nile in desert*," MARGARET MURRAY-COOKESLEY.
- No. 862, "*Gossips*," HENRY WOODS, A.R.A.
- No. 869, "*Combe Martin*," FRANK DICKSEE, A.R.A.
- No. 885, "*The 1st of October*," EDITH HAYLLAR. Minutely painted ; lunch outside the house, game spread out on the gravel.
- No. 902, "*Tittle-tattle*," H. GILLARD GLINDONI.
- No. 904, "*Little buttercup*," BLANCHE JENKINS. Yellow frock.
- No. 906, "*I've been roaming*," ANNIE BEAL.
- No. 910, "*A very old master*," W. MAW EGLEY (*sketch, p. 99*).
- No. 919, "*The old oak*," H. LE JEUNE, A.R.A.
A pair of small pictures here, one each side of the door.
- No. 924, "*In disgrace*," MAUDE GOODMAN.
- No. 930, "*I'll be good now, mother !*" MAUDE GOODMAN.
- No. 928, "*Sunday afternoon*," G. G. KILBURNE, JR. Dog on chair.
- No. 941, "*Ianthe*," J. W. GODWARD.
- No. 945, "*Hope deferred*," ALFRED W. STRUTT. Dogs watching something hot in a tub.
- No. 950, "*His first and only love*," ETHEL WRIGHT.
- No. 953, "*Child in white dress*," BLANCHE JENKINS.
- No. 972, "*Wee auntie Fannie*," THOMAS FAED, R.A. Woman reading to children ; she has a green jacket.
- " 'Twas wee Auntie Jeanie that sat by our bed ;
We had baith said our prayers by her knee.
She was winsome and sweet, wi' a b'ithe smile to meet
My rosy wee brither and me."
- No. 977, "*Nothing venture nothing have*," L. T. ALMA-TADEMA.
Child enticed by an apple into walking across a polished floor.

No. 978, "*After the chase*," THOMAS RILEY. Two nude figures, one presses her hand upon the wound in the dead nymph's breast; a large stag stands in the background.

"A wood-nymph pierced by a deadly blow
Lay on the mossy rocks
. . . . And a maid
Who sought her sister passed."

Other pictures are—No. 774, "*On the way*," MAUDE GOODMAN; No. 777, "*It might have been*," A. WARDLE; No. 783, "*The bath*," ALFRED MORGAN; No. 790, "*The curfew tolls the knell of parting day*," E. A. ROWE; No. 791, "*Mont Orgueil, Jersey*," W. A. TOPLIS; No. 793, "*An American apple*," KATE PERUGINI (*sketch*, p. 98); No. 797, "*The pet lamb*," F. D. HARDY; No. 801, "*Master Collis and Blenheim's*," HEYWOOD HARDY; No. 808, "*On the Medway*," EUGENE H. PENNELL; No. 809, "*Companions through the silent night*," W. D. BATLEY; No. 822, "*The return from confirmation*," JESSICA HAYLLAR; No. 835, "*A regular tease*," ELEANOR E. MANLY; No. 838, "*The empty chair*," E. B. S. MONTEFIORE. No. 839, "*Kept in*," FRANK BOURDILLON; No. 840, "*Three little mates from school*," JESSIE MACGREGOR; No. 844, "*On Poole Harbour*," LESLIE THOMSON; No. 848, "*Mrs. Howse*," EDWIN A. WARD; No. 850, "*Stragglers*," CECIL L. BURNS; No. 871, "*Remorse*," man and woman in desolate landscape, LOUIS J. GUNNISS; No. 873, "*Only for a biscuit*," LUCIEN DAVIS; No. 883, "*Shell-fish*," J. F. SWINGLER; No. 884, "*Old boat at Étapes, Pas-de-Calais*," FANNY STABLE; No. 895, "*A cry for mercy*," A. H. TOURRIER; No. 901, "*An intruder*," cats and tortoise, FANNY MOODIE; No. 909, "*A shadowed land*," J. L. PICKERING; No. 913, "*The first mouse*," HORATIO H. COULDERY; No. 921, "*What is it, pussy?*" HAYNES KING; No. 942, "*By the sea*," OWEN DALZIEL; No. 944, "*The Warren*," The late J. W. OAKES, A.R.A.

GALLERY X. [Illustrations, pp. 100–108.]

The principal position in this Gallery is occupied by a picture of the Marriage of the Princess Beatrice. No. 999, R. C. WOODVILLE.

In the order of the Catalogue we first notice—No. 985, "*Mirah*," EDWARD H. FAHEY. "Daniel Deronda" (*sketch*, p. 100).

No. 986, "*Yet still a king*," R. HILLINGFORD (*sketch*, p. 100).

King on a white horse beyond a small river; crimson uniforms.

No. 990, "*On earth peace, good will toward men*," A. E. EMSLIE.

No. 994, "*Cauld blows the wind frae east to west*," JOSEPH FARQUHARSON (*sketch*, p. 101).

No. 998, "*Lieut.-Colonel Sir Edmund Henderson, K.C.B.*," EDWIN LONG, R.A.

In centre of east wall on the line is—No. 999, "*The marriage of H.R.H. The Princess Beatrice*," R. CATON WOODVILLE. *Painted for H.M. the Queen. (No sketch.)*

Over it is—No. 1000, "*Don Juan and Haidée*."—"Don Juan," ii. 129, F. MARKHAM SKIPWORTH (*sketch*, p. 101).

No. **1005**, "*The plains of Arundel*," C. E. JOHNSON. A large landscape, with windings of the river ; Arundel castle seen among woods in the distance.

No. **1010**, "*Snowdon*," H. CLARENCE WHAITE.

No. **1011**, "*Too late : the last march of General Stewart*," R. C. WOODVILLE. A vivid battle scene ; troops under fire ; Zulus swarming down hill side. *Painted for the Queen.*

No. **1017**, "*Happy times*," F. MORGAN (*sketch, p. 102*).

No. **1018**, "*Ewan Christian, Esq.*," W. W. OULESS, R.A.

No. **1019**, "*Peonies*," MARY RISCHGITZ.

No. **1020**, "*Softly falls the even light*," A. DE BRÉANSKI.

No. **1021**, "*Portrait of a gentleman*," J. V. GIBSON.

No. **1022**, "*A dance*," EDWIN J. ELLIS. High on the wall—a number of dancing figures on the sea shore.

No. **1024**, "*Upland and sky*," with cattle. A. STOKES (*sk., p. 103*).

No. **1025**, "*B. B. Hunter Rodwell, Esq., Q.C.*" W. W. OULESS, R.A.

No. **1026**, "*Violet, daughter of late James H. Goetze, Esq.*," S. GOETZE.

No. **1029**, "*A gleam of sunshine*," CHARLES STUART.

No. **1030**, "*La petite marquise*," ALBERT AUBLET.

No. **1038**, "*J. M. Levy, Esq.*," HUBERT HERKOMER, A.R.A.

No. **1039**, "*Mr. Chester at the Maypole Inn*,"—'*Barnaby Rudge*,' chap. x., FRED ROE. Light costumes.

No. **1040**, *Molière reading one of his comedies to his servant La Forêt*," CARL SCHLOESSER (*sketch, p. 104*). Grey tones.

No. **1048**, "*Guy Fawkes' Day*," ARTHUR STOCKS (*sketch, p. 104*)

No. **1049**, "*All is vanity*," LASLETT J. POTT (*sketch, p. 105*).

No. **1050**, "*Sunset after a storm*," ARTHUR T. NOWELL.

No. **1051**, "*A troublesome acquisition*," G. G. KILBURNE, JUN. Egyptian slaves attempting to hold a lion with ropes.

No. **1052**, "*Fishing in the midstream*," R. W. A. ROUSE.

No. **1053**, "*The girl with many friends*," THOMAS BLINKS. Girl carrying puppy ; pack of hounds round her.

No. **1055**, "*Nelson leaving England for the last time*." EYRE CROWE, A. (*sketch, p. 107*).

"On the 14th September, 1805, Nelson embarked at Portsmouth from the beach, where the bathing-machines were placed, instead of the usual landing-place, to elude the populace ; but a crowd collected in his train, pressing forward to obtain a sight of his face. He said, 'I had their huzzas before, I have their hearts now.' The crowd pressed forward to shake hands with him ; when he expressed regret that, having one hand only, he could not do so with all."—*Southey's 'Life of Nelson*."

No. **1059**, "*The orphan*," ERNEST A. WATERLOW. Shepherd about to feed a lamb from a bottle of milk, which he is uncorking. Mountains across a sea loch (*sketch, p. 108*).

Other pictures to be noticed in Gallery X. are—**1001**, "*The forge mill*," DAVID BATES (*sketch, p. 102*) ; **1002**, "*From the mill-stream to the river*," EDWIN NICHOL ; **1004**, "*W. H. Peat, Esq.*," J. J. SHANNON ; **1008**, "*Winifred*," J. H. SYLVESTER ; **1014**, "*A pensive*

maiden," H. W. FOSTER; **1015**, "*By the brook side*," CHARLES GIBBS; **1016**, "*A picture book*," A. GLENDENING, JUN.; **1023**, "*Between the lights*," A. F. GRACE; **1044**, "*In Arcady*," HARRINGTON MANN; **1056**, "*Marlow Meadows*," MARK FISHER; **1058**, "*Gone, but not forgotten*," JAMES HAYLLAR.

GALLERY XI. [Illustrations, pp. 109-116.]

The most interesting picture in this Gallery is on the centre of the north wall, the interior of a mosque in sunlight by Joseph Farquharson. The first on the line, on the south of the door, is—

No. **1065**, "*Charles Wyndham as David Garrick*," JOHN PETTIE, R.A. In violet, almost purple, costume (*sketch*, p. 109).

No. **1066**, "*Reeds and rushes*," HON. DUFF TOLLEMACHE. A low toned landscape.

No. **1071**, "*The betrothal*," BEATRICE MEYER.

"The king and queen of Hungary deliver up their little daughter Elizabeth to the ambassadors of Thuringia, to be affianced to the young Duke Louis."

A number of figures in costume of middle ages; a dark interior.

No. **1073**, "*A friendly power in Egypt*," W. C. HORSELEY (*sketch*, p. 110). Sunlight on military band marching through streets of Cairo.

No. **1078**, "*A small tea-party*," JOSEPH CLARK (*sketch*, p. 111).

No. **1079**, "*Bonham Caldwell, Esq.*," T. BLAKE WIRGMAN.

No. **1080**, "*Esther denouncing Haman*," E. NORMAND (*sk.*, p. 112).

No. **1081**, "*Winter sunset*," A. K. BROWN (*sketch*, p. 112). Snow in salt marshes; low tide.

No. **1086**. "*Mrs. Grinnell and daughter*." P. R. MORRIS, A.R.A.

No. **1088**, "*A hit, a very palpable hit*," GODFREY C. HINDLEY. Three men at dessert.

No. **1089**, "*Out of his element*," THOMAS C. S. BENHAM. A large crab scrambling to the sea; gulls standing on the wet stand.

No. **1090**, "*After the charge: 17th Lancers, Ulundi, July 4, 1879*," JOHN CHARLTON (*sketch*, p. 113).

No. **1091**, "*Gathering the flocks from the mountain heights*," WILLIAM LINNELL. Brown tones; distant sea.

No. **1103**, "*Leila, daughter of Wilberforce Bryant, Esq.*," MARY L. WALLER. On polished oak seat.

No. **1104**, "*Little timidity*," J. E. CHRISTIE. Turkey and child.

No. **1115**, "*The morning of Agincourt—'Henry V.,' Act 4, Scene 1*," S. E. WALLER (*sketch*, p. 114). Troops drawn up at sunrise on a soft flat plain marked deeply by the horses' hoofs; white horse on the right; forest of lances seen behind principal figure.

No. **1135**, "*The hour of prayer*," JOSEPH FARQUHARSON. The misty interior of a vast mosque, with many kneeling figures.

No. **1141**, "*Mrs. Cayley*" (brown evening dress), A. S. WORTLEY.

No. **1142**, "*The Surrey Weald*," BYRON COOPER.

No. 1143, "*The village philharmonic*," S. A. FORBES (*sketch*, p. 116). A dark interior; lamplight mingled with twilight.

No. 1144, "*Waiting with the ponies*," J. S. NOBLE.

No. 1150, "*The old Roman mole, Assouan, Egypt*," crimson glow of sunset, FRANK DILLON.

No. 1151, "*A Dutchman*," CHARLOTTE POEHLMANN.

No. 1152, "*A March Day*," J. CLINTON JONES.

No. 1153, "*Rough on Biddy*," WILLIAM SMALL. Irish woman with basket and shawl, riding pillion behind a man; horse cantering vigorously along a wet road; grey light.

No. 1159, "*A peaceful art*," tapestry making; white dresses; red walls; J. H. LORIMER.

No. 1161, "*Quirk*," ETHEL WRIGHT. At a table sharpening his pen; globe and old books.

Other pictures to notice are—No. 1068, "*Mapledurham*," J. HORACE HOOPER; No. 1074, "*A ride for help*," OTTO WEBER; No. 1077, "*H. Pickersgill Cunliffe, Esq.*," WILLIAM CARTER; No. 1096, "*A Surrey sheepfold*," G. C. HAITE; No. 1097, "*Mrs. Philip Hecht*," P. BIGLAND; No. 1102, "*A Highland village*," J. SURTEES; No. 1106, "*The maids of the village: Clovelly, 1887*," H. H. CAUTY; No. 1109, "*The last leaves of autumn*," J. TOWNSEND; No. 1111, "*September: a Sutherlandshire deer forest*," C. STUART (*sketch*, p. 113); No. 1112, "*Hannah's yearly visit to Samuel*," A. E. EMSLIE; No. 1114, "*Menawaur Rocks, Scilly*," E. T. COMPTON (*sketch*, p. 114); No. 1119, "*A fine day for mackerel*," ALLAN J. HOOK; No. 1121, "*Who are they?*" A. L. VERNON; No. 1127, "*Coercion*," EDWIN DOUGLAS; No. 1132, "*A Thames lock: evening*," C. J. LEWIS; No. 1134, "*A bend of the Avon, near Ringwood, Hants*," T. IRELAND; No. 1145, "*Lead, kindly light!*" young man reading book, BESSIE WIGAN.

WATER COLOURS AND WORKS IN BLACK AND WHITE.

Nos. 1164–1719.

ARCHITECTURAL DRAWINGS. Nos. 1720–1911

SCULPTURE. Nos. 1912–2077. [Illustrations, pp. 117–120.]

ILLUSTRATIONS.

GALLERY I.



62 X 40.

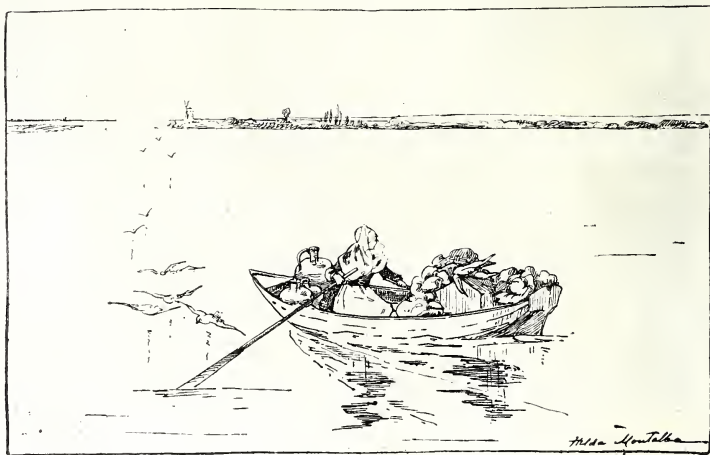
No. 5. "*Within the shadow of the church.*" FRANK DICKSEE, A.R.A.

"But I must also feel as doth a man ;
I cannot but remember such things were,
That were most precious to me."—*Shakespeare.*



40 X 34

No. 16. "A Crofter's home, Skye." LOCKHART BOGLE.



23 X 35

No. 12. "A market woman of Dordrecht." HILDA MONTALBA.



No. 15. "*No Wife.*" G. A. STOREY, A.R.A. 44×34



No. 26. "*Poverty and Wealth.*" W. P. FRITH, R.A.

30×46 .



No. 45. "A Dress Rehearsal." A. CHEVALLIER TAYLER.

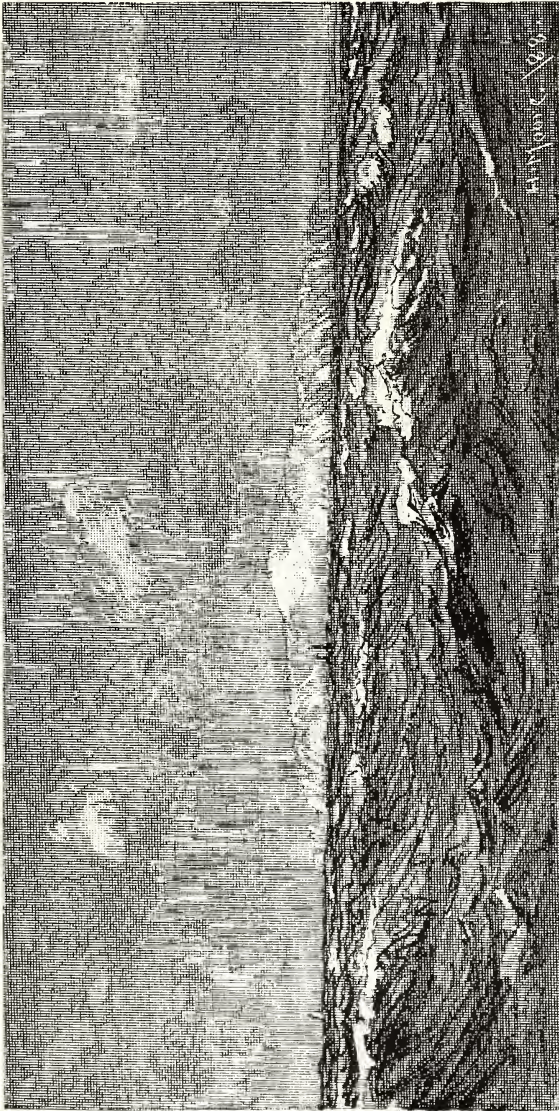
34 X 42.

[Door.]



No. 82. "Land in Sight." HENRY S. TUKE.

22 X 30.



24 X 40.

No. 62. "Nearing the Needles; return of fine weather after a gale." HENRY MOORE, A.R.A.



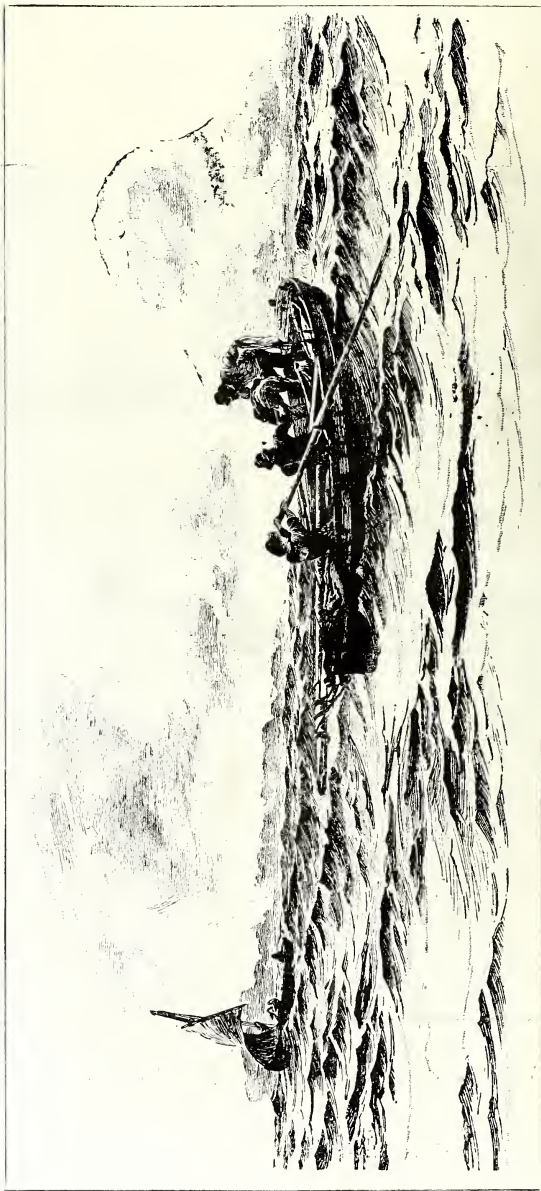
40 X 52.

No. 69. "From Sunny Seas." H. STACY MARKS, R.A.



30 X 26.

No. 70. "*The Soul's Awakening.*" JAMES SANT, R.A.



38 X 72.

No. 76. "Fishers of the North Sea." COLIN HUNTER, A.R.A.

GALLERY II.



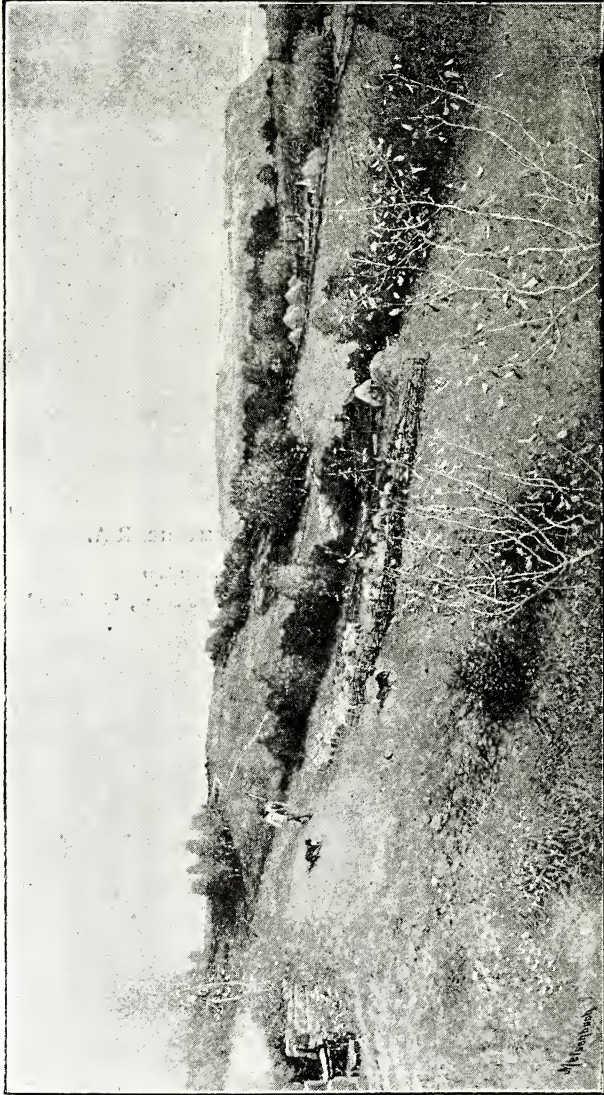
44 X 62.

No. 95. "A siren." EDWARD ARMITAGE, R.A.
"Oh, hither guide thy bark,
That thou may'st hear the siren's voice."
Cowper, Siren's Song, 'Odyssey.'



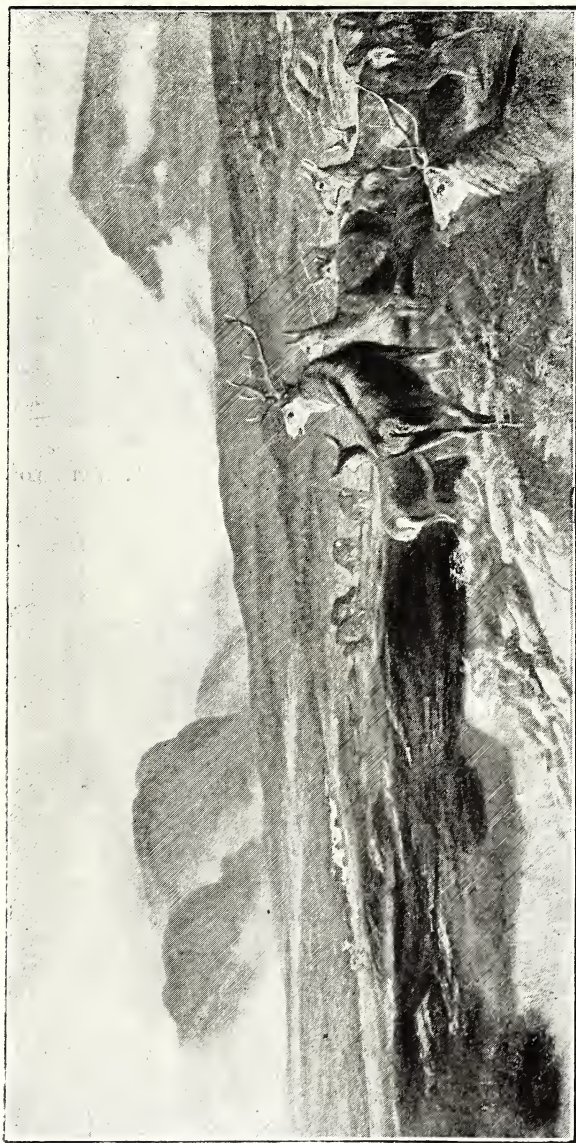
40 X 62.

No. 100. "The empty chair." PERCY R. CRAFT
"What is home without a mother?
What are all the joys we meet,
When her loving smiles no longer
Greets the coming of her feet."—A. Hawthorne.



42 X 84.

No. 102. "A golden afternoon: Isle of Wight (near Luccombe)." GEORGE H. BOUGHTON, A.R.A.



36 X 72.

No. 114. "Approach to the Beallock-na-ba, Appletcross." H. W. B. DAVIS, R.A.



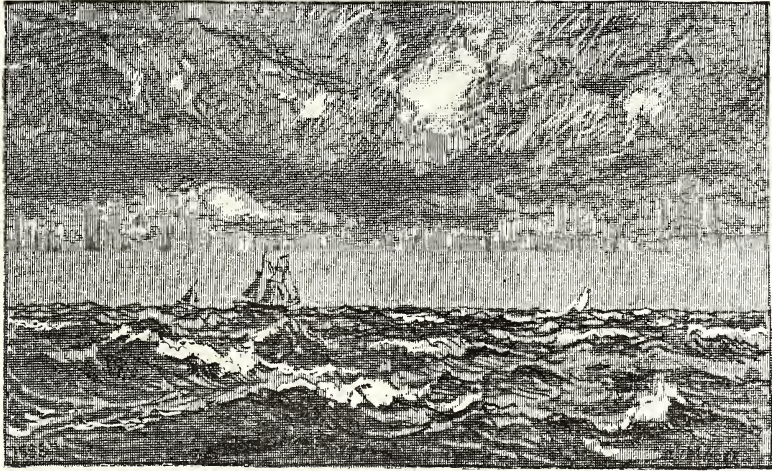
40 X 50

No. 121. "Wolf! wolf!"—Fable. ERNEST A. WATERLOW.



25 X 22.

No. 135. "The Village Belle." HERBERT W. FOSTER.



No. 154. "*A breezy day in the Channel.*" HENRY MOORE, A.R.A. 24 X 40.



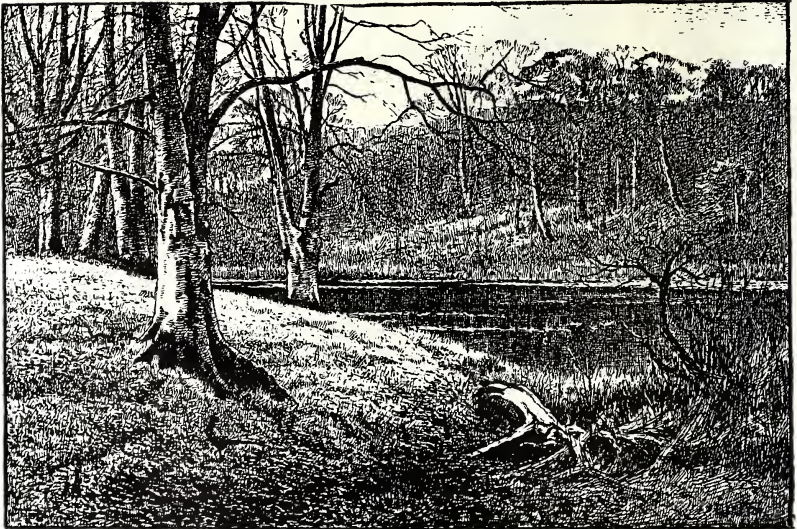
No. 165. "*A bridge on the Kennet.*" YEEND KING. 40 X 60.

GALLERY III.



42 X 60.

No. 169. { "*The last recipients of his golden rays,
Were the thick branches of the highest pines.*" } CHARLES SMITH.



40 X 60.

No 180. "*Late Autumn.*" EDWARD W. WAITE.



95 X 57.

No. 179. "H.R.H. The Prince of Wales, K.G., as an Elder Brother of the Trinity House." Painted for the Corporation.
FRANK HOLL, R.A.



44 × 71.

No. 183. "A Norfolk river." PETER GRAHAM, R.A.

(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)

[Door.]



48 × 33.

No. 212. "The child's secret." G. D. LESLIE, R.A.



50 X 80.

No. 220. "The traitor." JOHN PETTIE, R.A.



77 in. X 13 ft. 3 in.

No. 227. "Captive Andromache." SIR F. LEIGHTON, BART., P.R.A.

"Some standing by,
Marking thy ears fall, shall say, 'This is she,
The wife of that same Hector who fought best
Of all the Trojans, when all fought for Troy.'"

Iliad, vi. (Mrs. Barrett Browning's translation).



No. 235. "The wandering minstrel." W. C. T. DOBSON, R.A. 43 X 36.



43 X 65.

No. 236. "In love." MARCUS STONE, R.A.



3c X 41

No. 245. "The royal standard." W. F. YEAMES, R.A.



47 X 71.

No. 246. "Fording above the fall." T. SIDNEY COOPER, R.A.

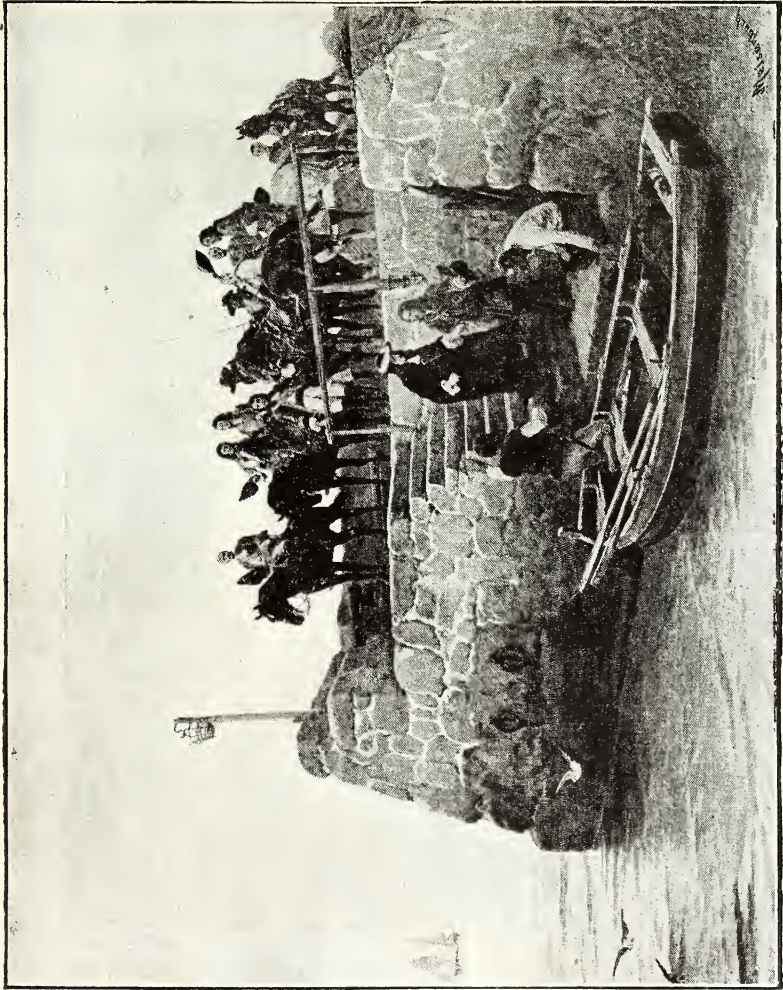
[Door.]



No. 265. "*Effe.*" PHILIP H. CALDERON, R.A. 28 X 24.

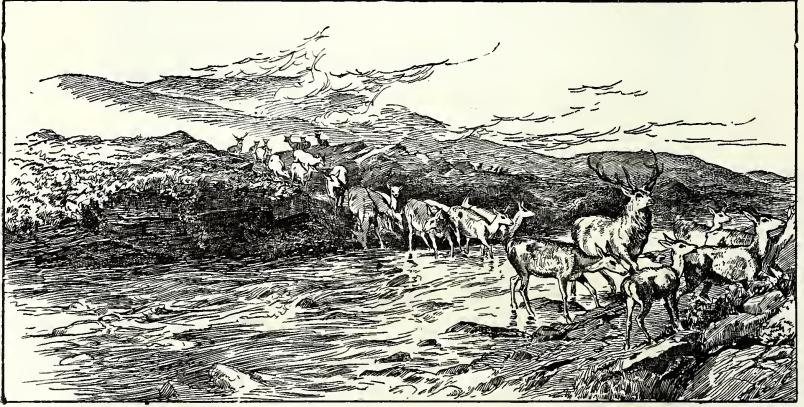


No. 266. "*Breaking up the encampment.*" SIR JOHN GILBERT R.A. 40 X 60.



46 X 59.

No. 273. "A lost cause; flight of King James II. after the battle of the Boyne."
ANDREW C. GOW, A.R.A.



No. 280. "*The way to the sanctuary: on the Crossein, Ross-shire.*"
H. W. B. DAVIS, R.A.

36 X 72.



No. 291. "*Kathleen and Marion, daughters of Samuel G. Sheppard, Esq.*"
LOUISA STARR CANZIANI.

62 X 78

No. 286. "*Her mother's voice.*" W. Q. ORCHARDSON, R.A.

No. 292. "*Murtly Moss, Perthshire.*" SIR J. E. MILLAIS, BART., R.A.

No. 298. "*The roses of Heliogabalus.*" L. ALMA-TADEMA, R.A.

[Sketches not inserted by desire of owner or artist.]



60 X 45.

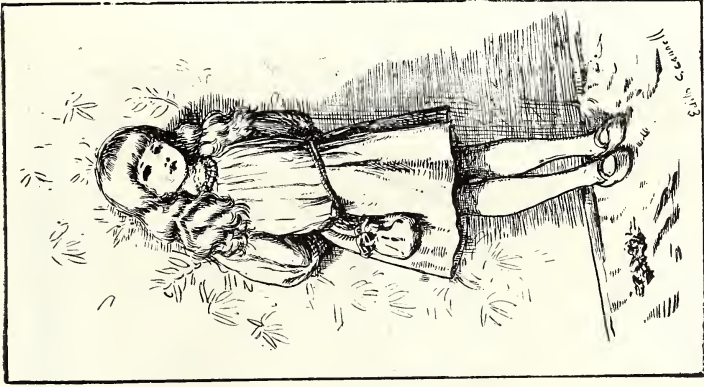
No. 299. "*Mrs. Arthur Street.*" HENRY T. WELLS, A.R.A.



27 X 38.

No. 307. "A page of Burns." THOMAS FAED, R.A.

(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)



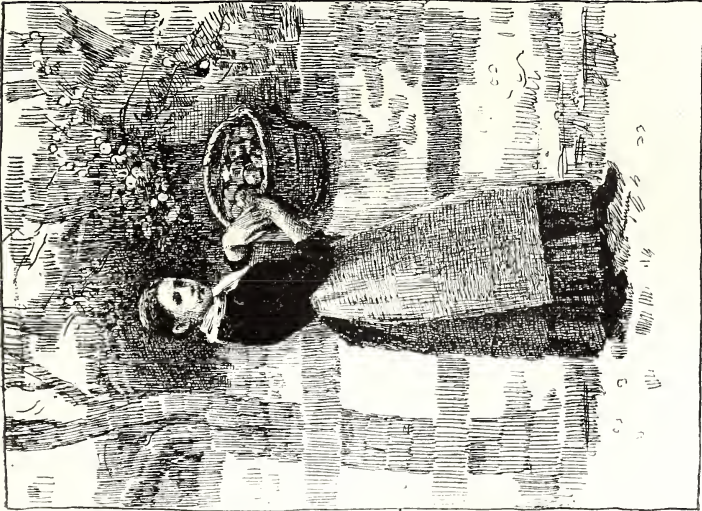
36 X 17.

No. 310. EDITH SCANNELL,

“For a kiss or two, confess
 What doth cause this pensiveness.”

[Door.]

GALLERY IV.



30 X 20.

No. 319. “In the orchard.” R. J. ABRAHAMS,



54 X 36.

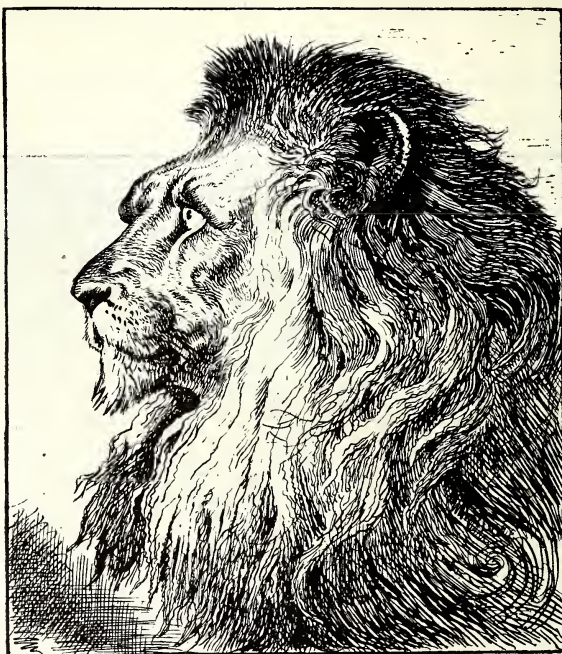
No. 328. "*Mrs. Lorin A. Lathrop.*" PHIL R. MORRIS, R.A.



9 ft. X 14 ft.

No. 329. "By the sea of Galilee." FREDERICK GOODALL, R.A.

"That it might be fulfilled which was spoken by Esaias the prophet, saying, Himself took our infirmities, and bear our sicknesses,"—*St. Matthew* viii. 17. (See *description*, p. 8.)



No. 337. "*Prince*," an African lion. THOMAS G. COOPER. 27 X 22.



No. 344. "*Hush thee, my baby.*" CHARLES E. MARSHALL. 24 X 18.



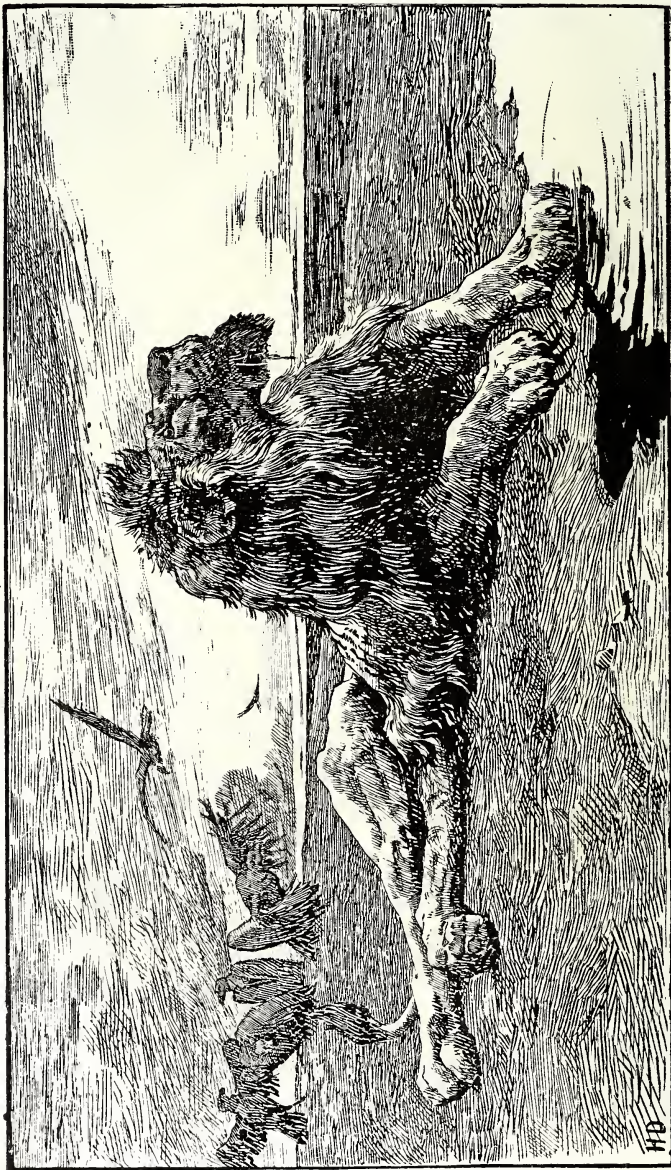
48 × 66.

No. 346. "*The seal diver: co. Mayo.*" W. H. BARTLETT



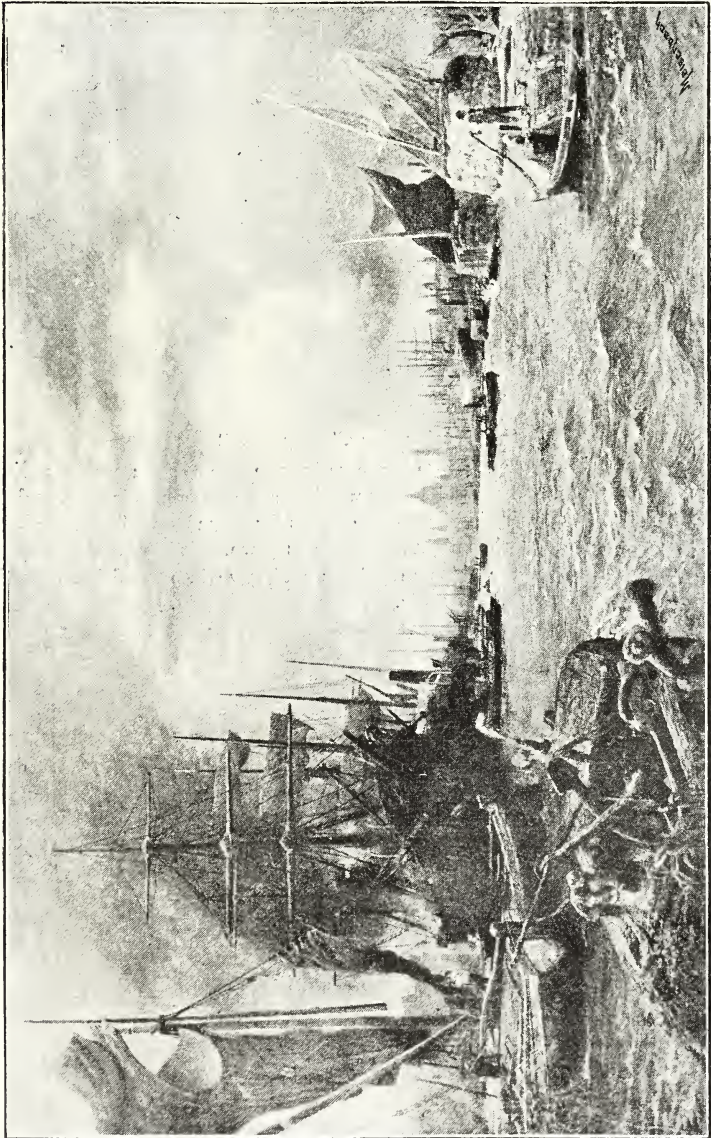
36 × 58.

No. 348. "*Staithes, Yorkshire.*" VINCENT P. YGLESIAS.



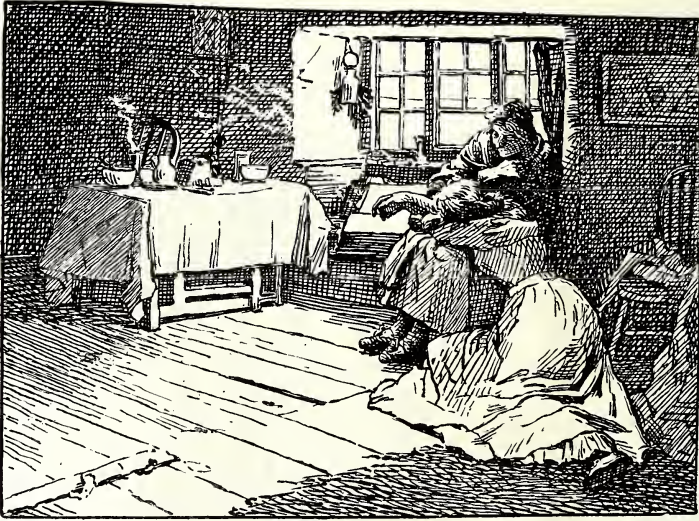
5 ft. 6 in. X 10 ft.

No. 349. "The dying lion." HERBERT DICKSEE.



74 in. X 0 ft. 11 in.

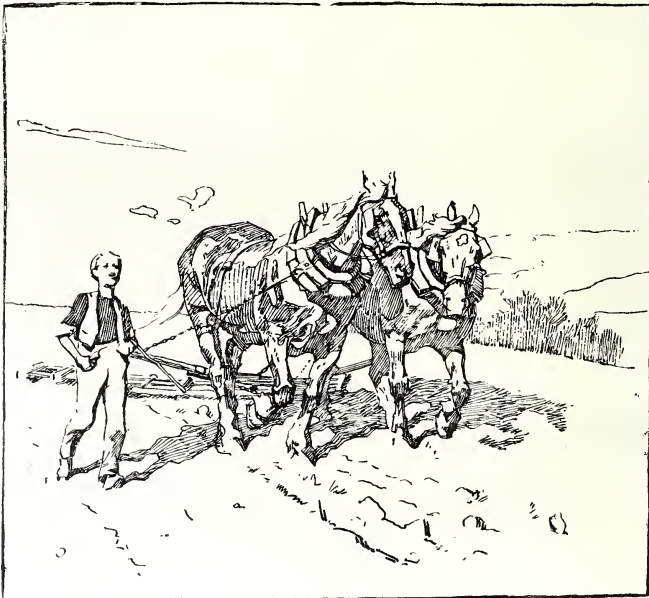
No. 350. "The Fool of London." VICAT COLE, R.A.



48 × 66.

No. 351. "*A hopeless dawn.*" FRANK BRAMLEY.

"Human effort and sorrow going on perpetually from age to age; waves rolling for ever, and winds moaning, and faithful hearts wasting and sickening for ever, and brave lives dashed away about the rattling beach like weeds for ever; and still, at the helm of every lonely boat, through starless night and hopeless dawn, His hand, who spreads the fisher's net over the dust of the Sidonian palaces, and gave into the fisher's hand the keys of the kingdom of heaven."—*Ruskin*.

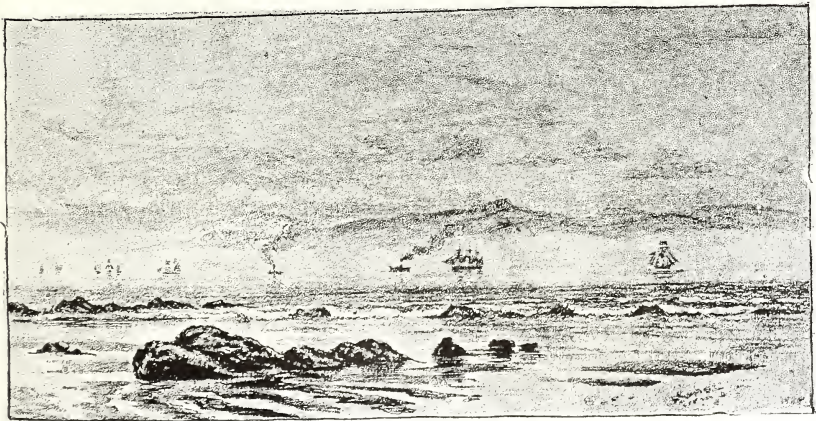


40 × 50.

No. 375. "*The song of the swain.*" GEORGE GASCOYNE.[*Door.*]



30 X 20.

No. 360. "*A stolen interview.*" E. BLAIR LEIGHTON.

42 X 48.

No. 386. "*The earth's shadow on the sky (the rising of the dusk).*" JOHN BRETT, A.



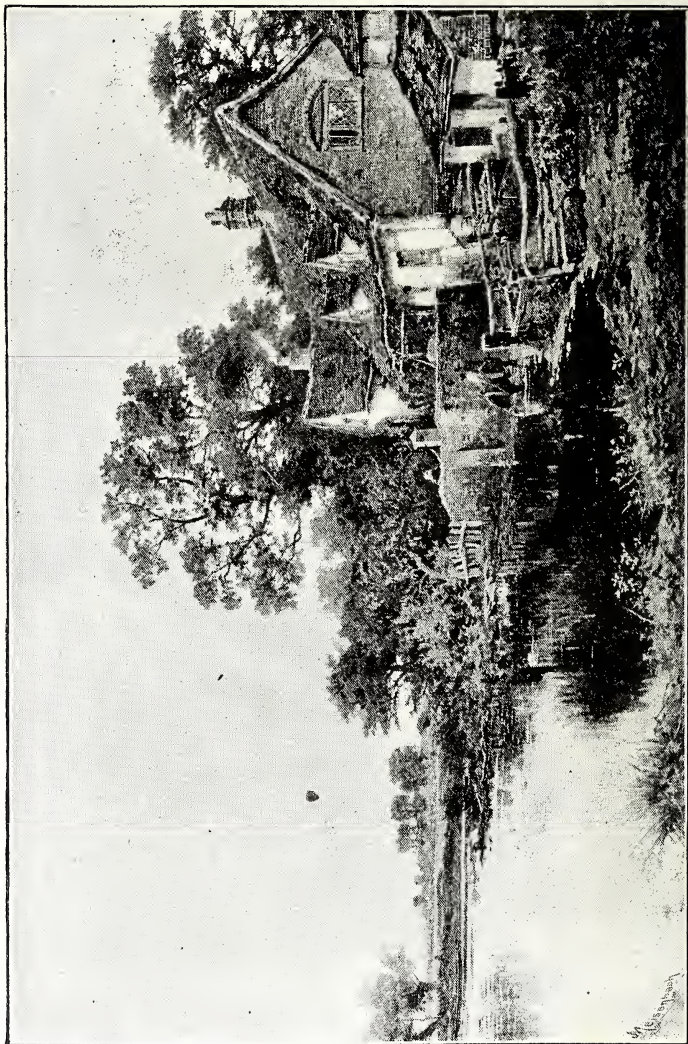
26 X 21.

No. 379. "*Mrs. Thomas (of Yscyborwen, Aberdeen).*" W. W. OULESS R.A.



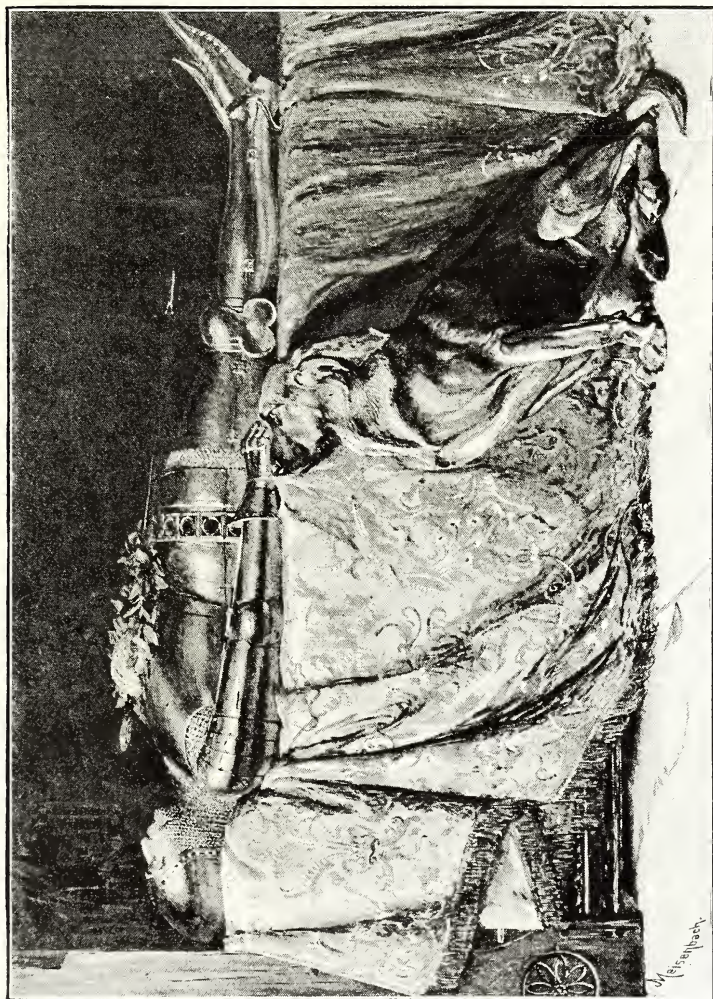
No. 393. "A summer shower." C. E. PERUGINI. 45 X 30.

GALLERY V.



48 X 72.

No. 408. "An old English Homestead." B. W. LEADER, A.R.A.
(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)



62 X 88.

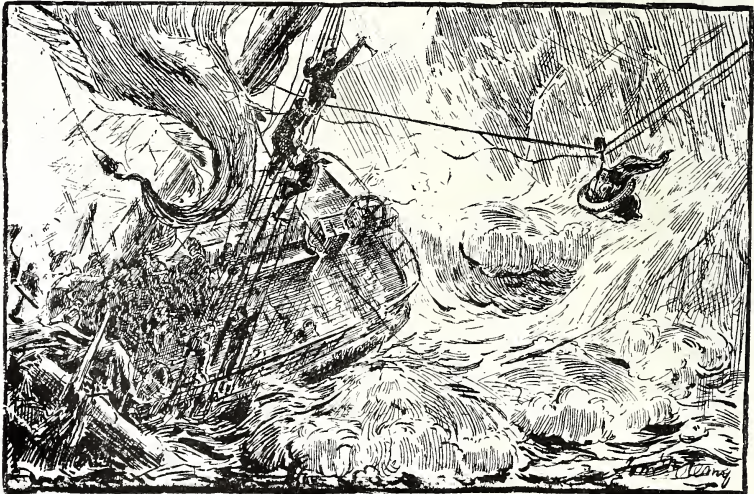
No. 413. 'Requiescat.' BRITON RIVIERE, R.A.

Misspach



78 X 60.

No. 409. "The wife of Jeroboam and the blind prophet." G. GRENVILLE MANTON.



48 X 84.

No. 414. "Rescue." TOM M. HEMY.

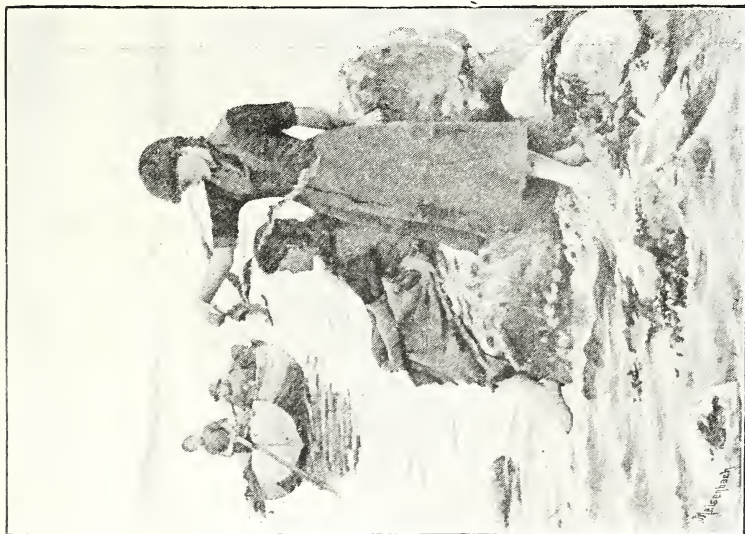
"She struck where the white and fleecy waves
 Looked soft as carded wool,
 But the cruel rocks they gored her sides
 Like the horns of an angry bull."—*Longfellow.*

[Door.]



38 X 29.

No. 447. "A youthful genius." JOSEPH CLARK



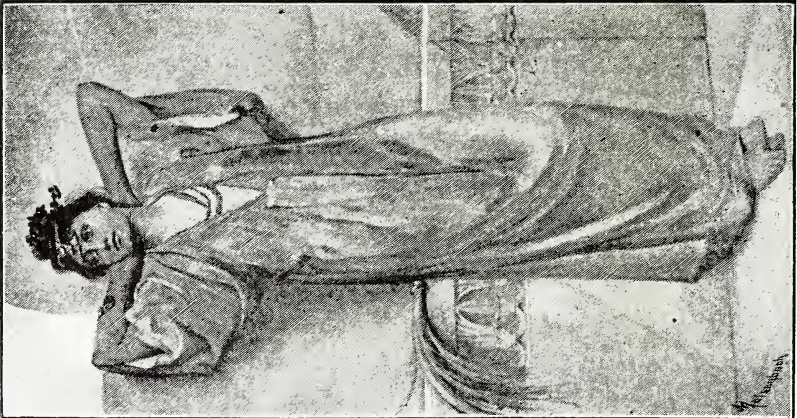
42 X 30.

No. 446. "The Siren's rock." DAVID CARR



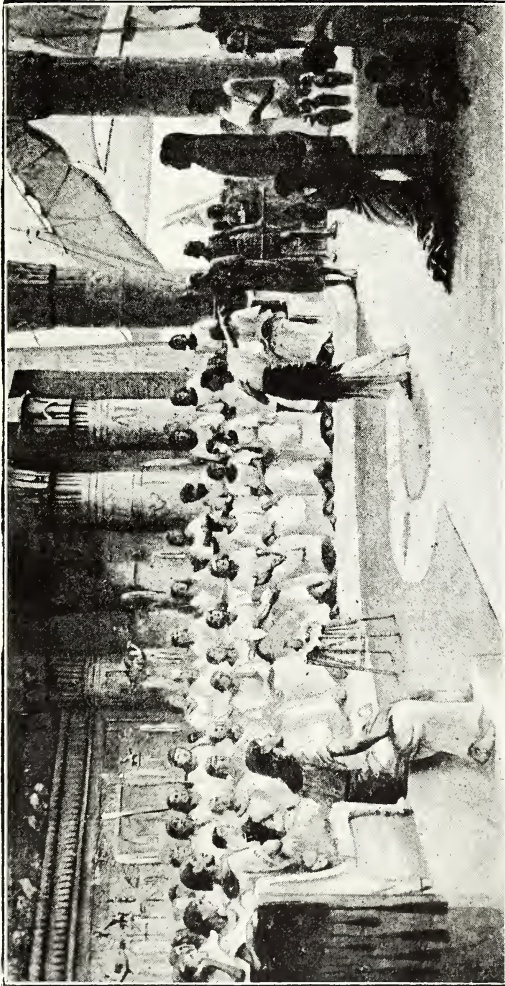
44 X 34-

No. 466. "Inevitable." ARTHUR STOCKS.



68 X 37.

No. 465. "Aronya." J. R. WEGUELIN.



6 ft. x 14 ft.

No. 453. "The crown of Justification." EDWIN LONG R.A.



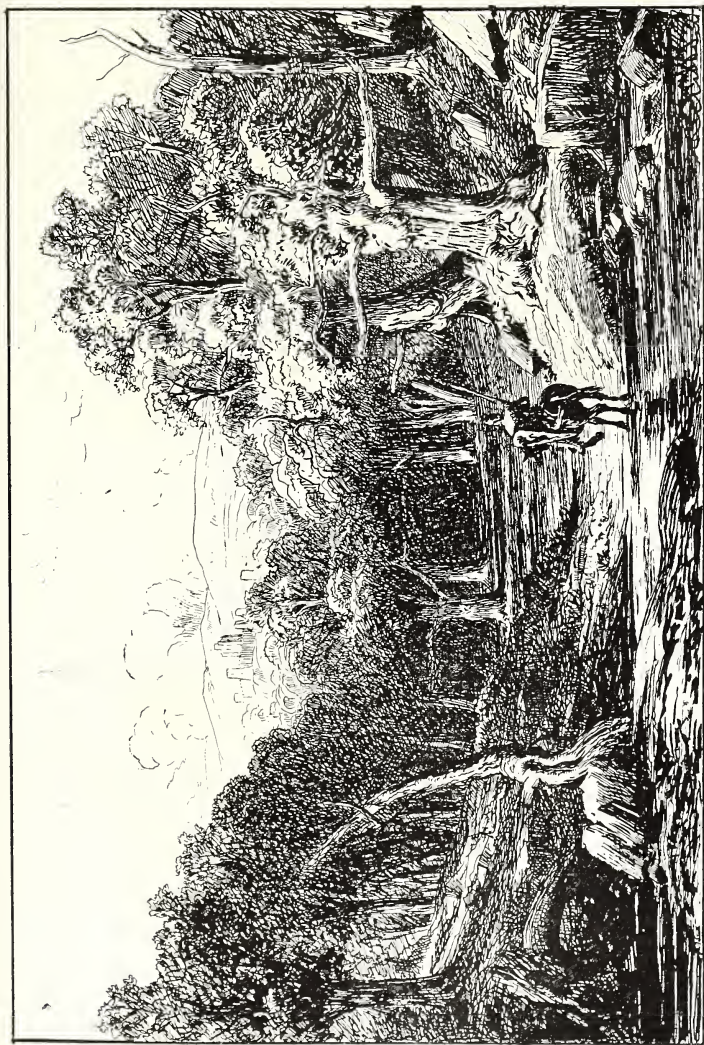
44 X 35.

No. 474. "*Progress and poverty.*" NORMAN GARSTIN.

40 X 32.

No. 468. "*The month of falling leaves.*"
E. P. BUCKNALL.

GALLERY VI.



54 X 84.

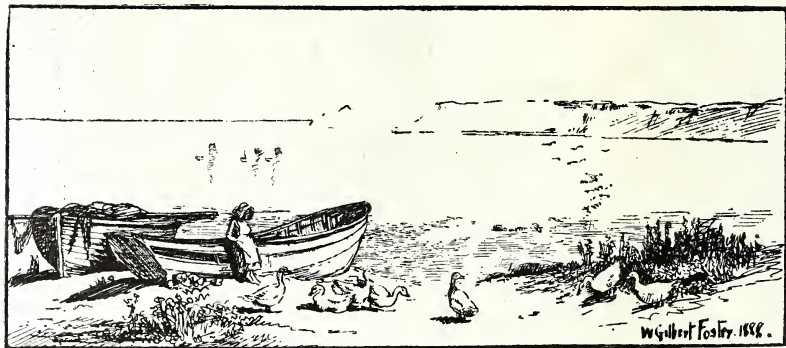
No. 479. "Sir Galahad." C. E. JOHNSON.

"As saith the history, that when Sir Galahad had rescued Sir Percivale from the twenty knights, he rode unto a waste forest wherein he rode many journeys, and found there many adventures, which he brought to an end."—*Vide Sir Thomas Mallory's 'King Arthur.'*



30 X 25.

No. 482. "On duty" PHILIP E. STRETTON.



20 X 48.

No. 490. "The grey of the morning." W. GILBERT FOSTER.



No. 492. "A frosty sunset." ALFRED EAST.

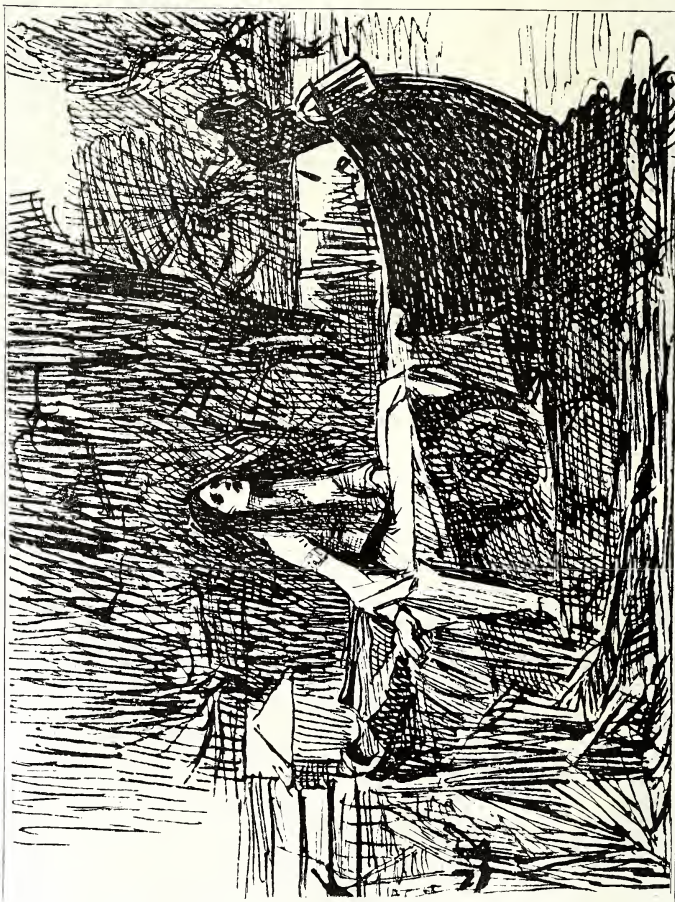
38 × 60.



No. 493. "Saved from the sea." ALBERT STARLING.

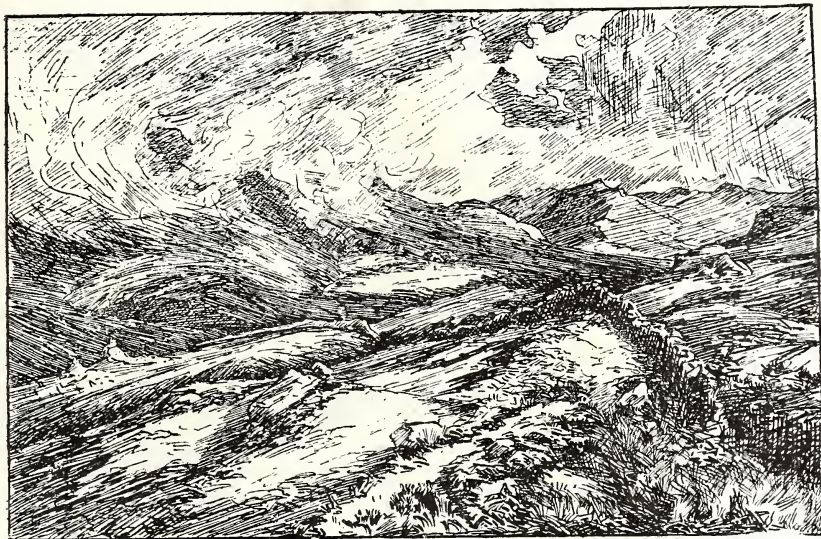
36 × 54.

(The copyright of this picture is the property of Mr. Arthur Lucas, New Bond Street.)



56 X 78.

No 500. 'The Lady of Shalott.' J. W. WATERHOUSE, A.R.A.



51 x 84.

No. 502. "*Solitude.*" KENNETH MACKENZIE.

38 x 54.

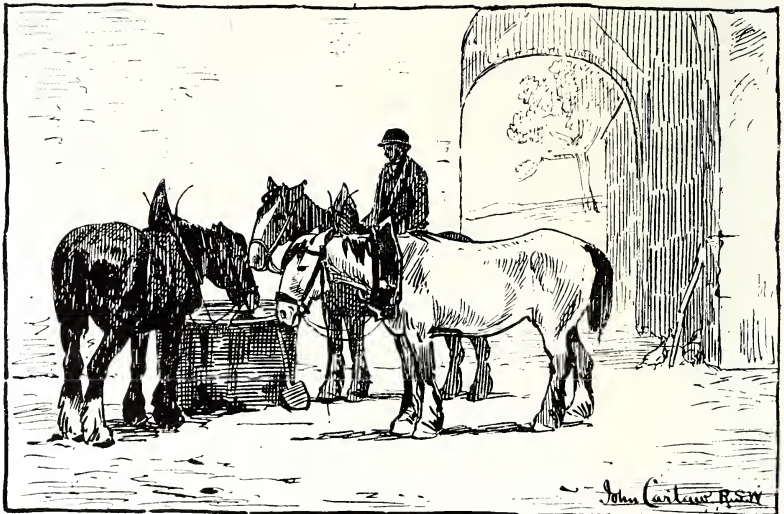
No. 507. "*In the camp of the Amalekites.*" W. DENDY SADLER.

This picture to be etched by Mr. A. Mas  . The copyright is the property of L. H. Lefevre, 1A, King Street, St. James's.



40 X 60.

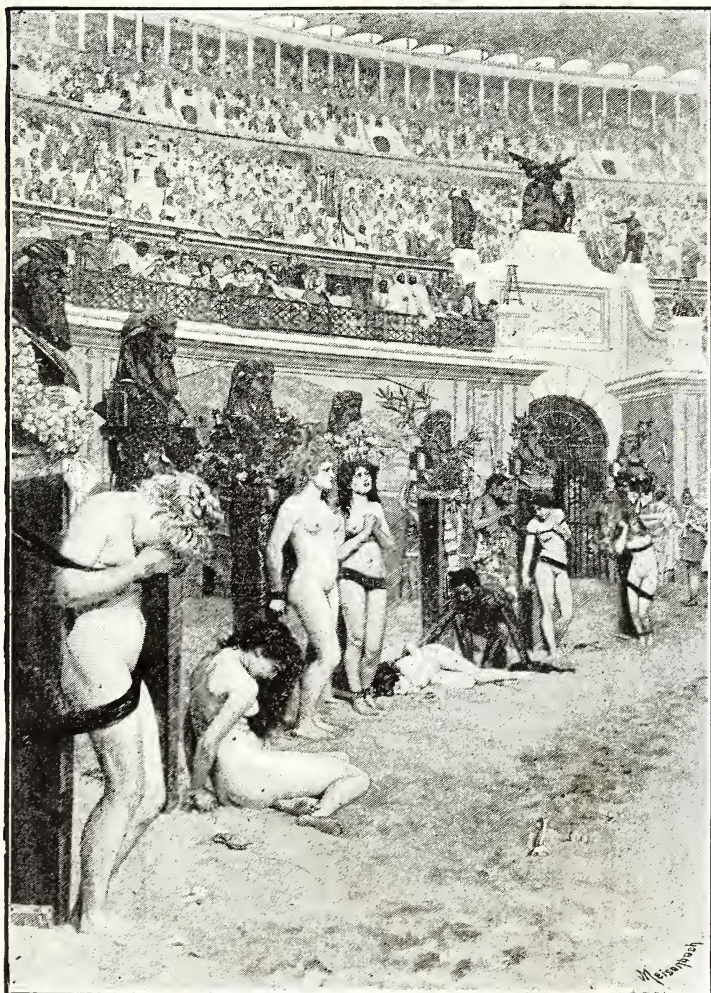
No. 515. "Pasture land, Kent." R. W. A. ROUSE.



John Carlaw R.S.W.

45 X 72.

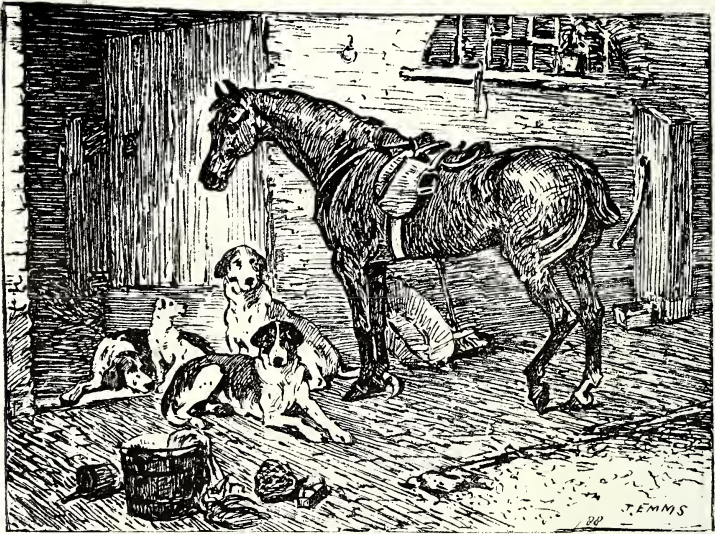
No. 520. "Country life." JOHN CARLAW.



60 X 48.

No. 542. "Faithful unto death: 'Christianæ ad leones!'"

HERBERT SCHMALZ.



No. 530. "*His Lordship's favourites.*" JOHN EMMS.

38 X 50.



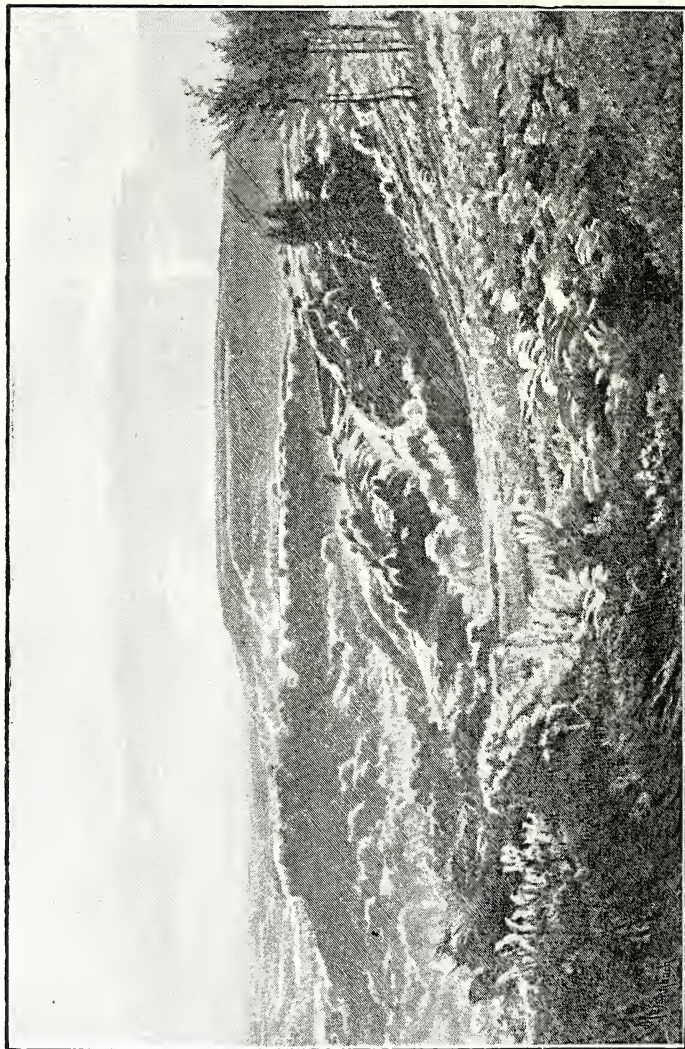
No. 550. "*Man with peacocks.*" OTTO SCHOLDERER.

52 X 39.



58 X 48.

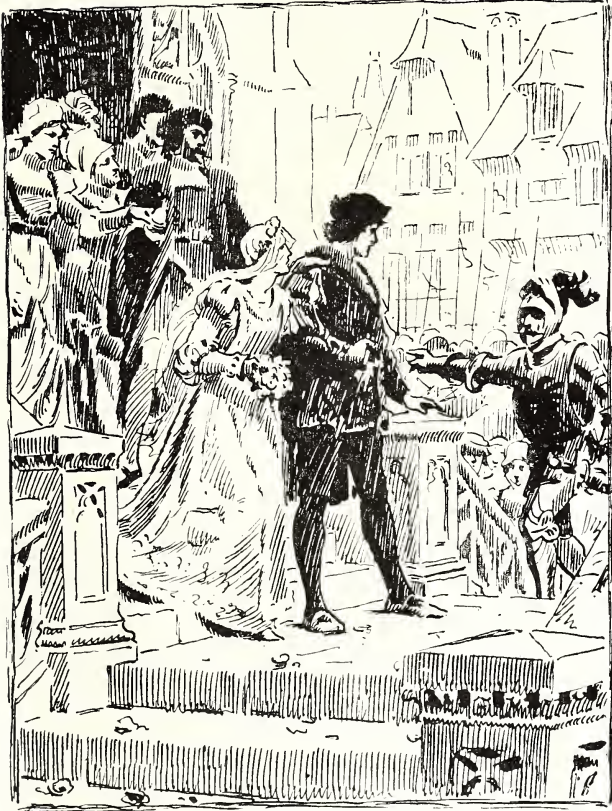
No. 548. "St. Martin's in the Fields." WILLIAM LOGSDAIL.



51 X 76.

No. 558. "*Holmbury Hill (looking towards Blackdown).*" (HENRY T. WELLS, R.A.)

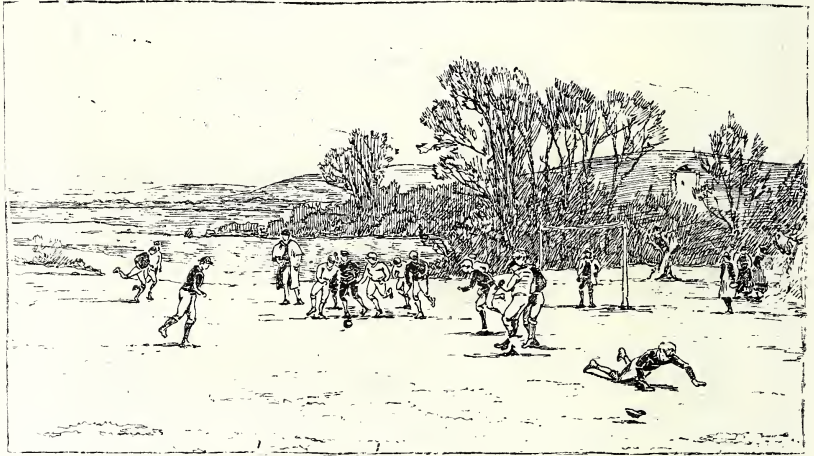
GALLERY VII.



60 X 41.

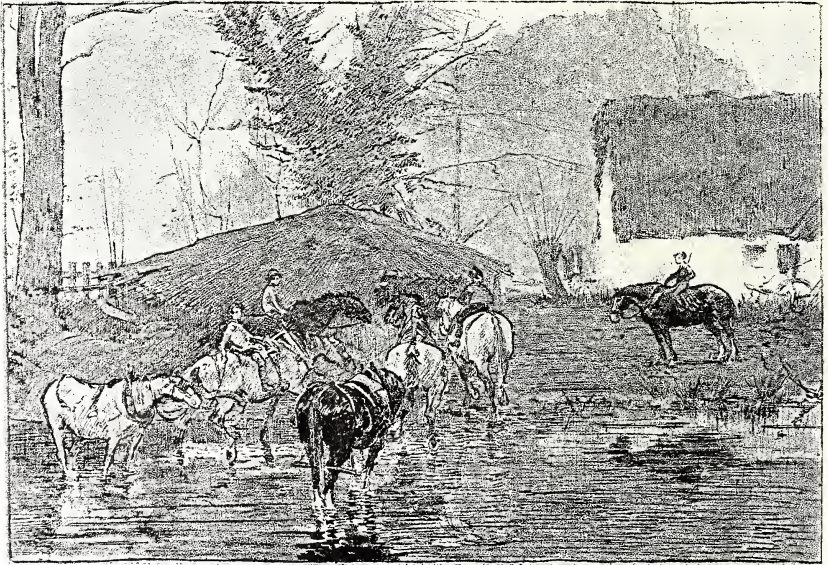
No. 573. "A call to arms." E. BLAIR LEIGHTON.

"Sweet bridal hymn, that issuing through the porch,
Is rudely challenged with the cry 'To arms!'"



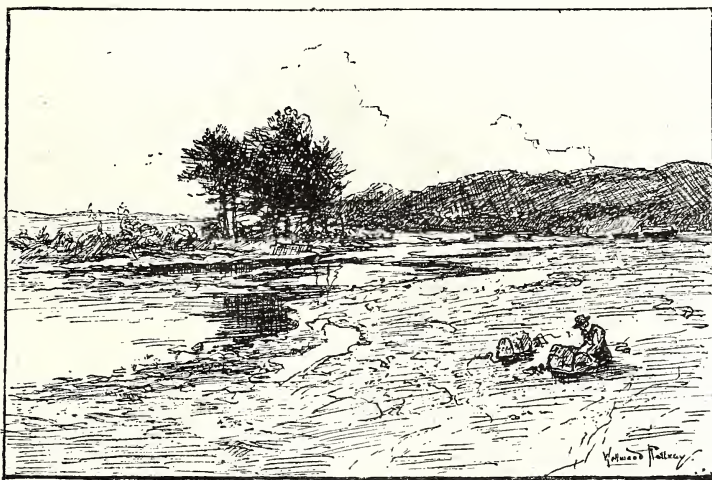
No. 576. "Football." J. AUMONIER.

30 X 50.



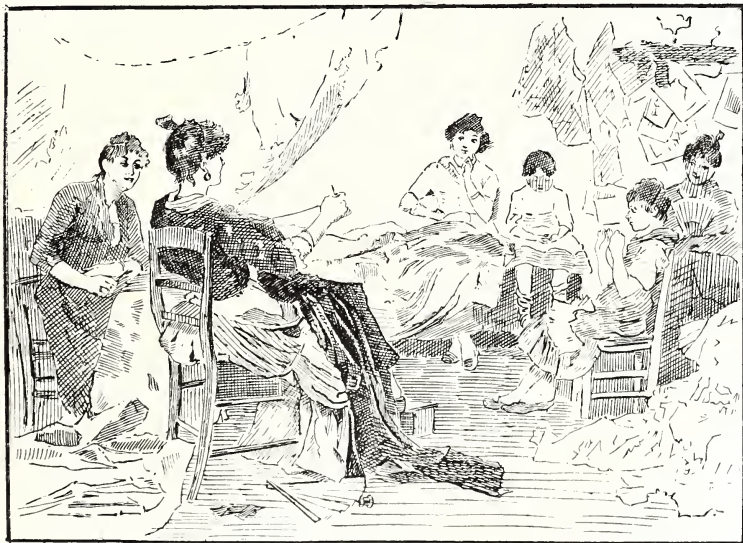
No. 574. "The march past." W. FRANK CALDERON.

37 X 57.



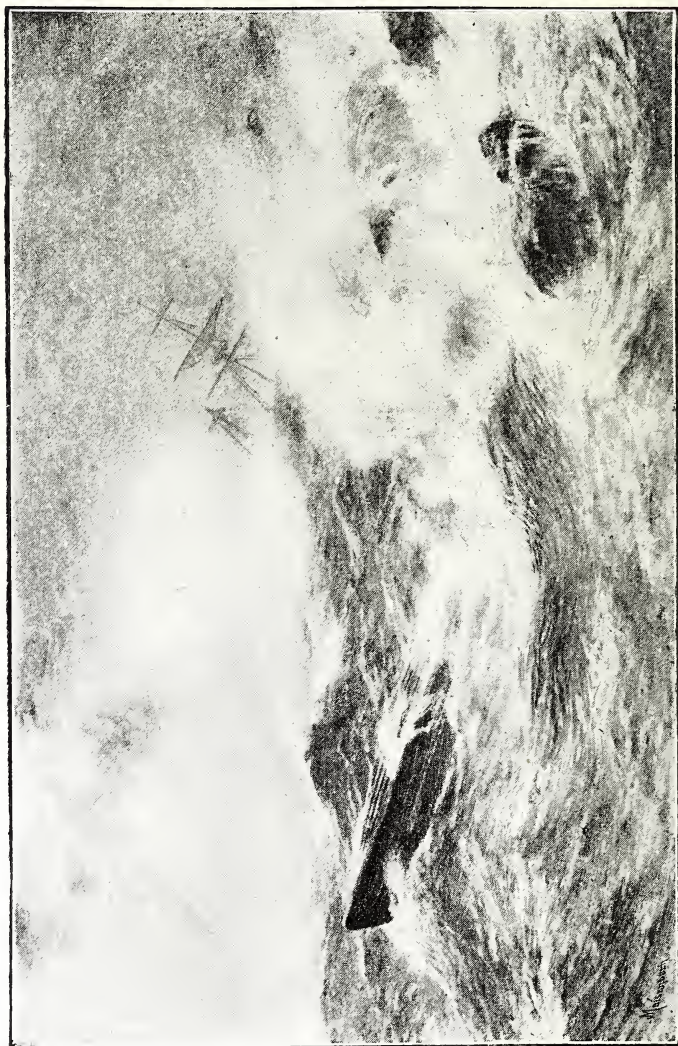
No. 582. "Where the burnie rins wimplin' down tae the sea."
WELLWOOD RATTRAY.

34 X 50.



No. 583. "Venetian costume-makers." S. MELTON FISHER.

40 X 53.



58 X 91.

No. 593. "Driven by the wind." PETER GRAHAM, R.A.

(The copyright of this picture is the property of Messrs. Wm. Agnew and Sons.)



No. 608. "*A water party.*" FRANK DICEY.

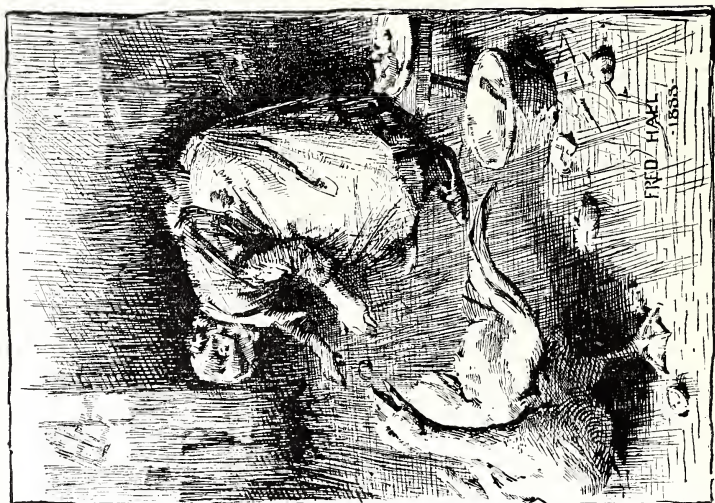
36 X 52.



No. 623. "*His favourite song.*" CLAUDE CALTHROP.

28 X 35.

[Door.]

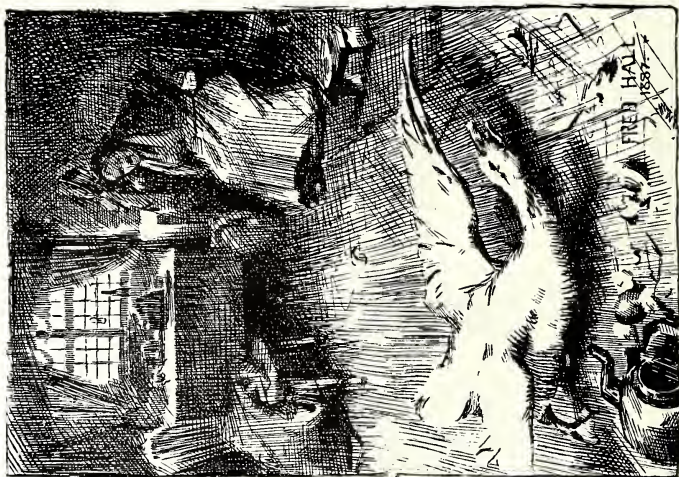


51 X 36.

No. 619. "The Goose." FRED HALL.

"She dropt the goose, and caught the pelf,
And ran to tell her neighbours ;
And bless'd herself, and cursed herself.
And rested from her labours."—*Tennyson.*

(The property of Mr. R. Duuthorne, Vigo Street, W.; to be reproduced in etching.)

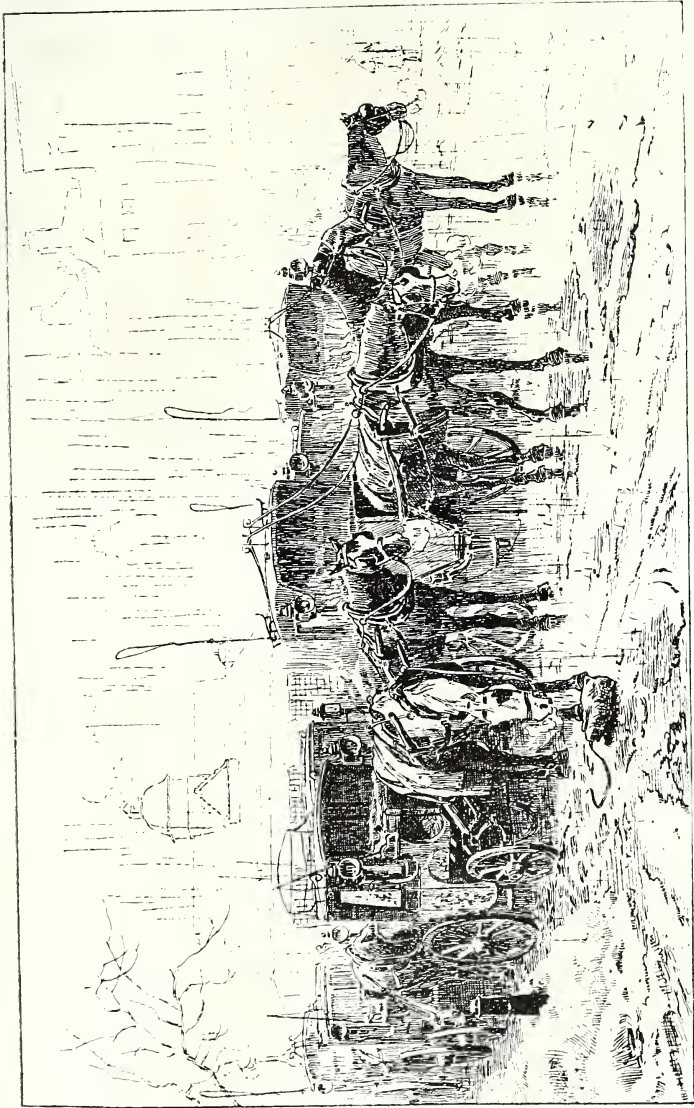


51 X 36.

No. 624. "The Goose." FRED HALL.

"It clutter'd here, it chuckl'd there ;
It stirr'd the old wife's mettle :
She shifted in her elbow-chair,
And hurl'd the pan and kettle."—*Tennyson.*

(The property of Mr. R. Duuthorne, Vigo Street, W.; to be reproduced in etching.)



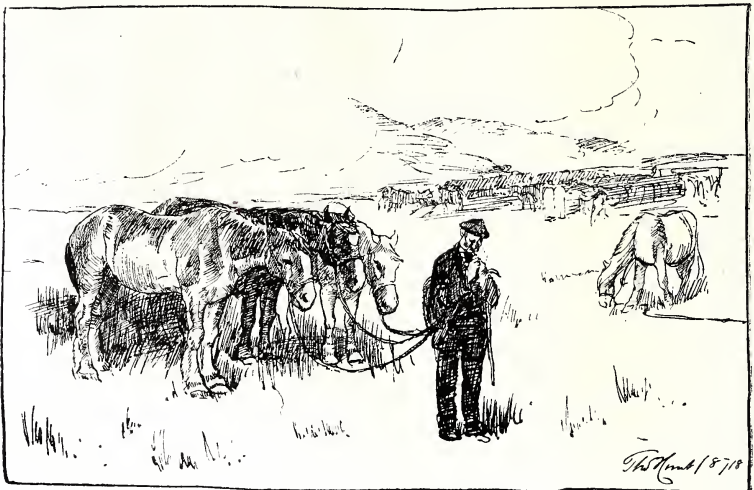
38 X 62.

No. 630. "Les misérables." J. C. DOILMAN.



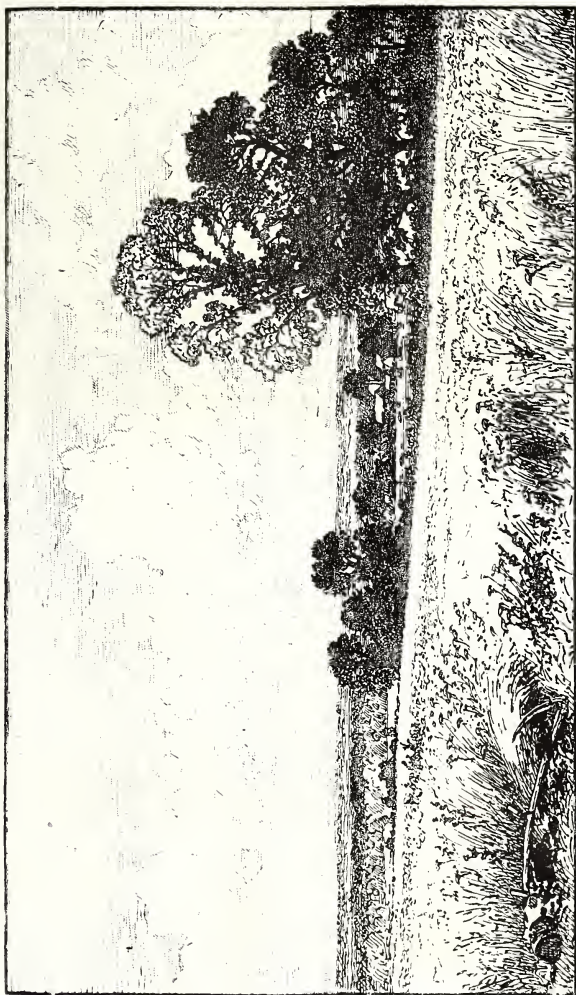
42 X 56.

No. 631. "Green leaves hang, but the brown must fly." FRANK WALTON.



34 X 64.

No. 632. "Waiting for buyers." THOMAS HUNT.



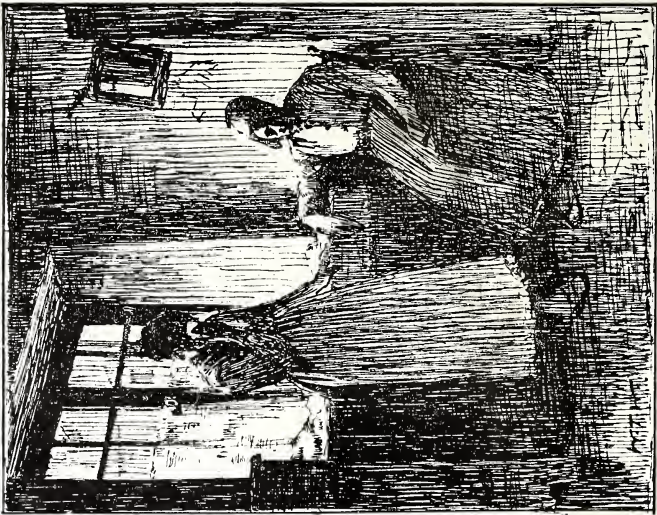
50 X 34

No. 638. "A summer's day." B. W. LEADER, A.
"When the south wind congregates in crowds
The floating mountains of the silver clouds."



30 X 22.

[No. 651. "*In Norbury Park, Surrey.*"
J. DEANE SIMMONS.



36 X 28.

No. 637. "*A confession.*" W. T. WARRENER.



66 X 64.

No. 648. "St. Paul's: the King's visit to Wren." SEYMOUR LUCAS.

"Si monumentum requiris, circumspice."

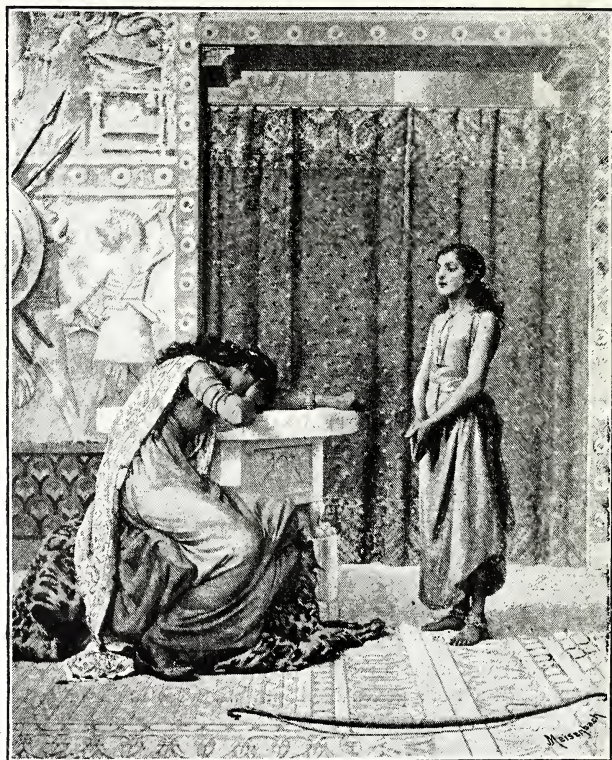
"He thought not of a perishable home, who thus could build."

(See p. 13.)



No. 660. "All on a summer's day." CHARLES W. WYLLIE.

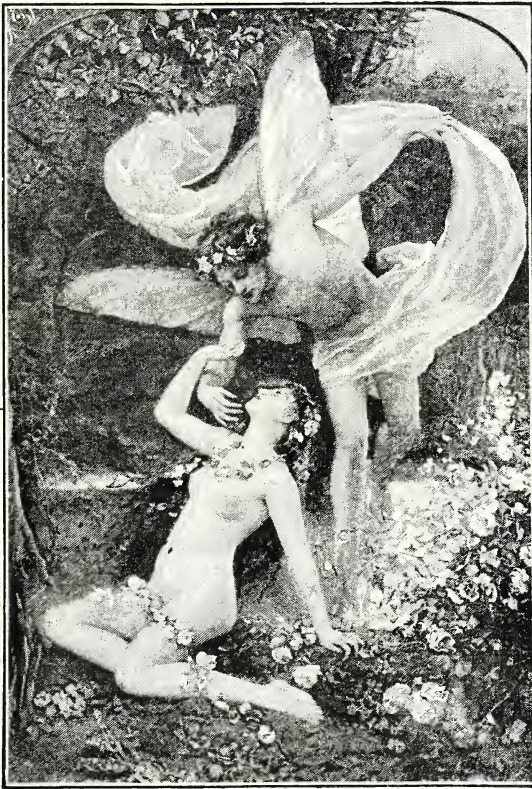
30 X 50.



No. 665. "Naaman's wife." FRANK W. W. TOPHAM.

60 X 48.

GALLERY VIII.



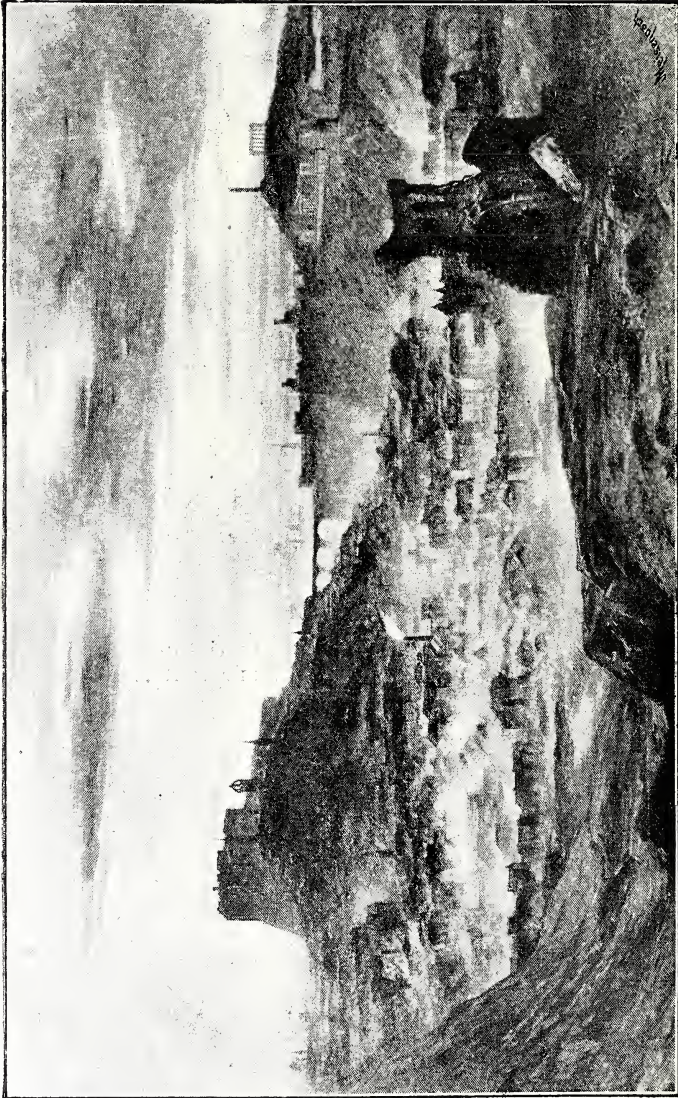
76 X 51.

No. 668. "*Zephyrus wooing Flora.*" HENRIETTA RAE.



No. 669. "*Old and crusted.*" W. DENDY SADLER.

34 X 48.



39 X 65.

No. 686. "Edinburgh, from St. Anthony's Chapel. JOHN MACWHIRTER, A.

" . . . When looking forth,
I view yon Empress of the North,
Set on her hilly throne."—*Marmion*. ?



70 × 34.

No. 680. { "Little one, who straight has come
Down the heavenly stair."—*George MacDonald.* } ARTHUR HUGHES.



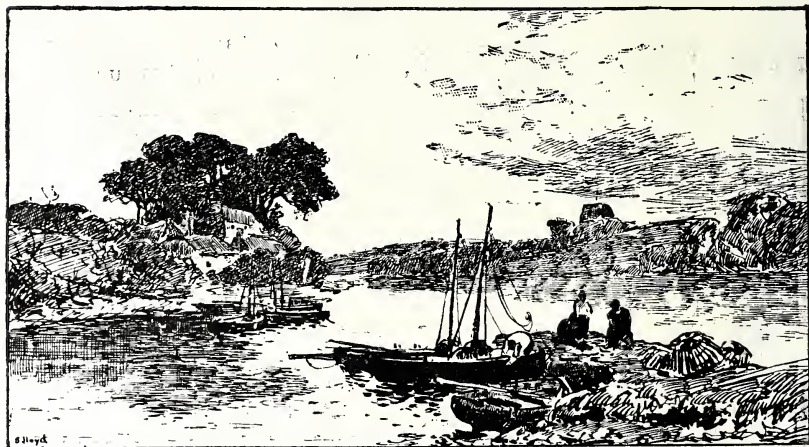
No. 689. "Leaving the harbour." ROBERT W. ALLAN.

36 × 54.



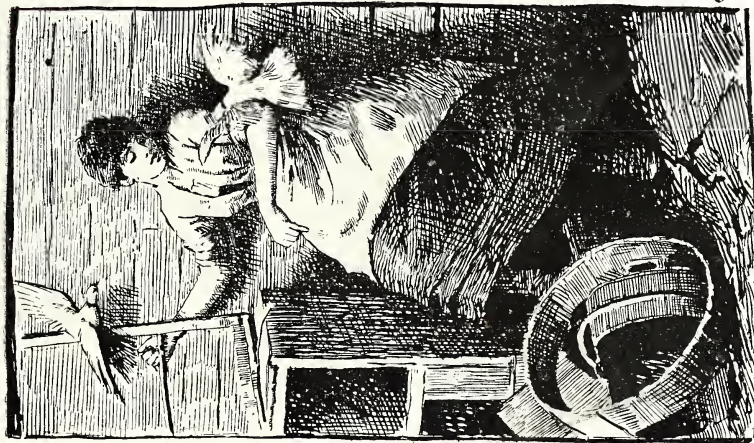
48 X 72.

No. 693. "Strayed." JOHN WHITE.

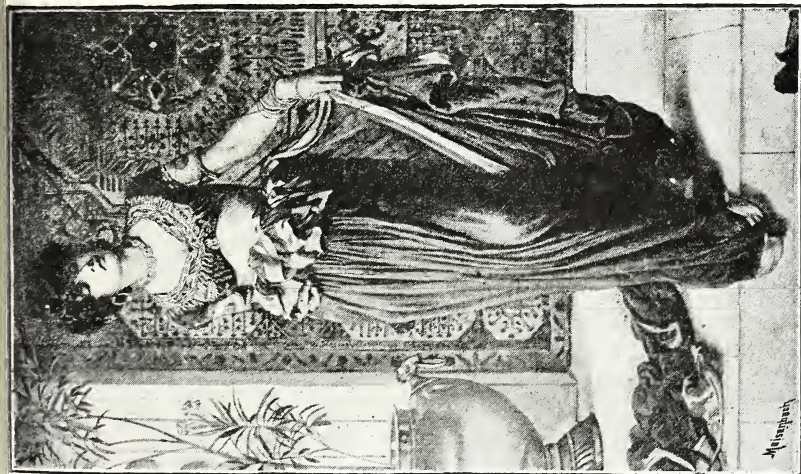


38 X 72.

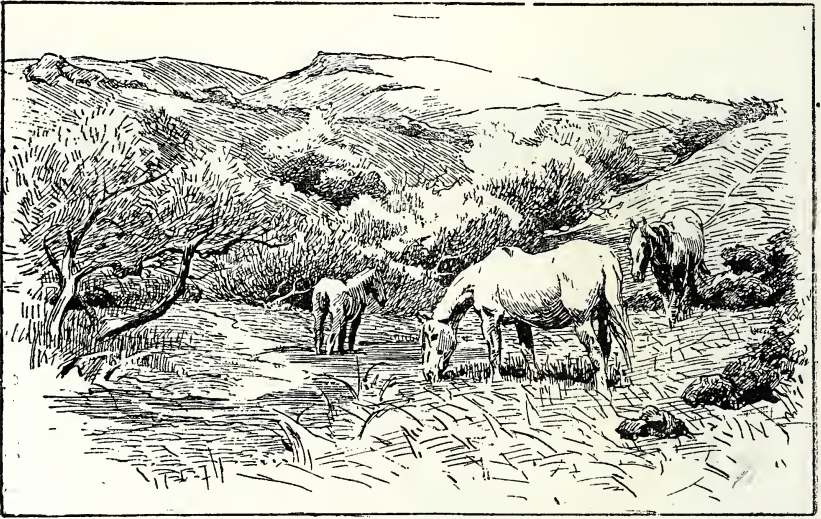
No. 694. "A mile from the sea." STUART LLOYD.



No. 696. "Doves." C. P. SAINTON.
55 X 32.



No. 695. "Kālī mōṭī" (*Black Pearl*): an Indian lady putting on her robe (sari).
VAL C. PRINSEP, A.R.A.
59 X 34.



No. 701. "*Grey willows in a hollow down.*" ARTHUR LEMON.

35 X 54-



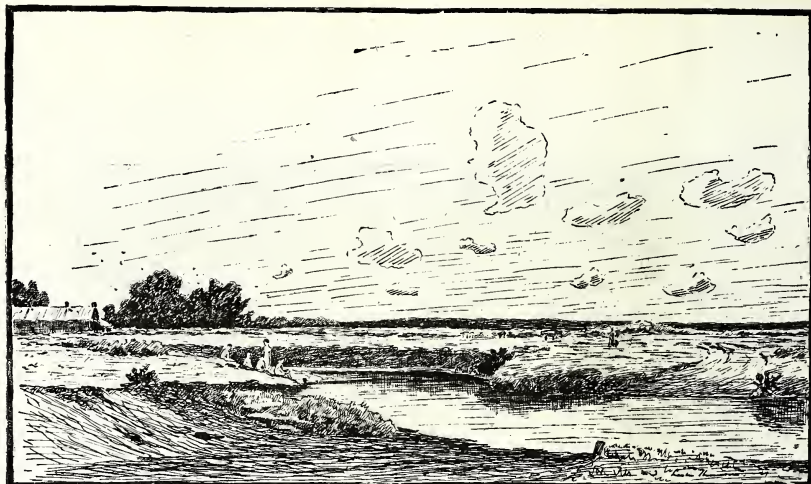
No. 703. "*The citizens' sabbath.*" YEEND KING.

50 X 40-



10 ft. 6 in. X 6 ft. 3 in.

No. 712. "Niobe." SOLOMON J. SOLOMON.



No. 719. "*Early summer.*" LESLIE THOMSON.

30 X 50.



47 X 35-

No. 720. "*But Mary kept all these things, and pondered them in her heart.*"
ALICE HAVERS.

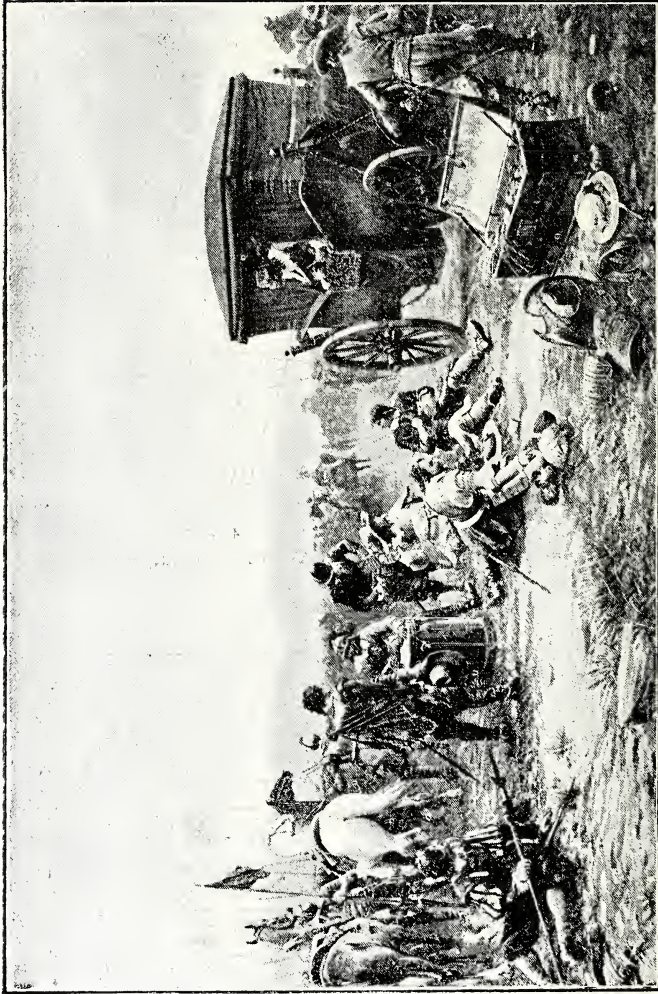


40 X 32.

No. 739. "*The promise of the year.*" SAVAGE COOPER.

29 X 42.

No. 728. "*The gentle craft.*" BLANDFORD FLETCHER.



No. 746. "Marston Moor." ERNEST CROFTS, A.

52 X 80.

"It was now between six and seven, and Rupert, calling for provisions, dismounted and began to eat his supper. A large number of his followers did the like. Newcastle strolled towards his coach to solace himself with a pipe. Before he had time to take a whiff, the battle had begun."—*Gardiner, "The History of the Civil War."*

GALLERY IX.



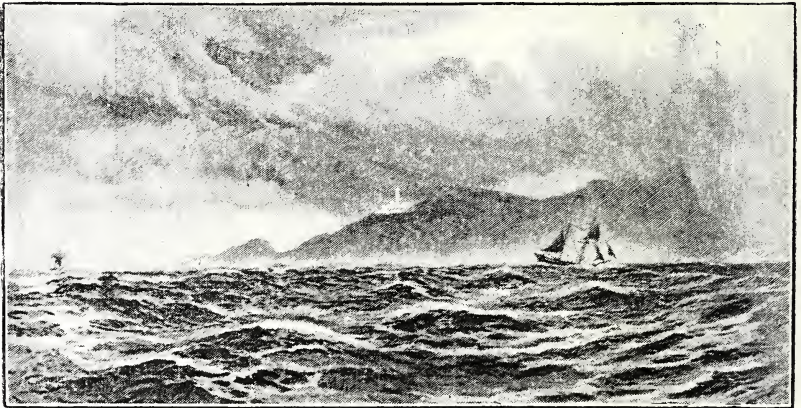
22 X 14.

No. 814. "Under the sea-wall." EDWARD J. POYNTER, R.A.



18 X 13.

No. 793. "*An American apple.*" KATE PERUGINI.



24 X 48.

No. 833. "*A heavy squall off the Start Lighthouse.*"

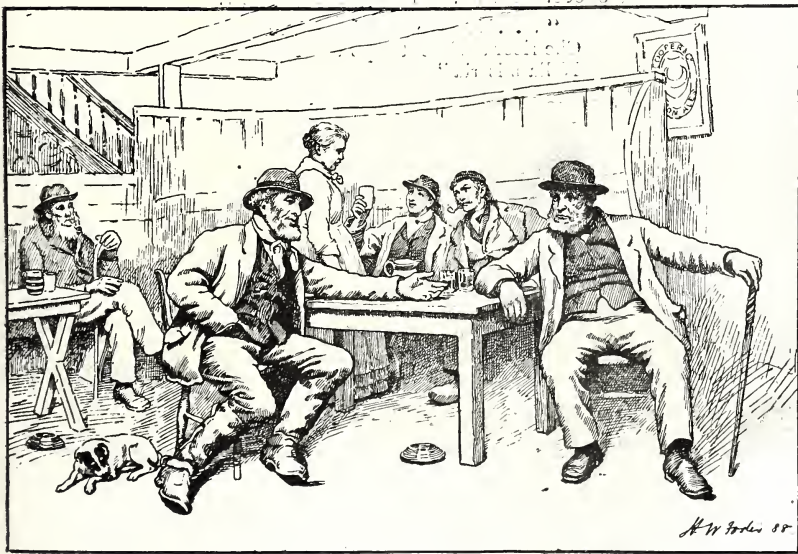
JOHN BRETT, A.

[*Door.*]



26 X 30.

No. 910. "A very old master." W. MAW EGLEY.



H. W. Foster 87

No. 925. "Not yet convinced." HERBERT W. FOSTER.

22 X 30.



50 X 40.

No. 985. "*Mirah.*" EDWARD H. FAHEY.

" . . . Nessuno maggior dolore
Che ricordarsi del tempo felice
Nella miseria."



31 X 51.

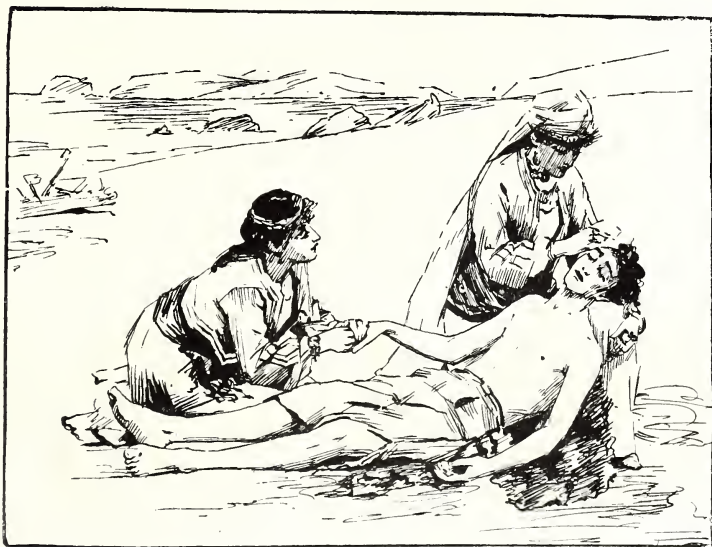
No. 986. "*Yet still a King.*" R. HILLINGFORD.

"The other two officers rode up and came quite close. We knew at once who it was. It was the king. . . . We took off our hats and saluted him."—*Esmond*, Book iii.



44 X 71.

No. 994. "*Could blaws the wind frae east to west.*" JOSEPH FARQUHARSON.



54 X 72.

No. 1000. "*Don Juan and Haidée.*"—Don Juan, ii. 129.
F. MARKHAM SKIPWORTH.



No. 1001. "*The Forge Mill.*" DAVID BATES.

42 X 72.



No. 1017. "*Happy Times.*" FRED MORGAN.

49 X 30.



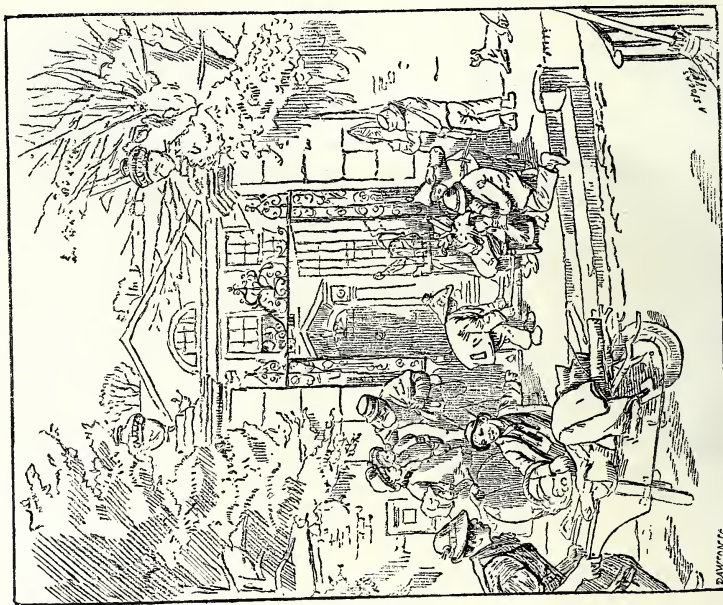
No. 1013. "*Jolly strollers.*" ELLIS WILKINSON.

39 X 62.



No. 1024. "*Upland and sky.*" ADRIAN STOKES.

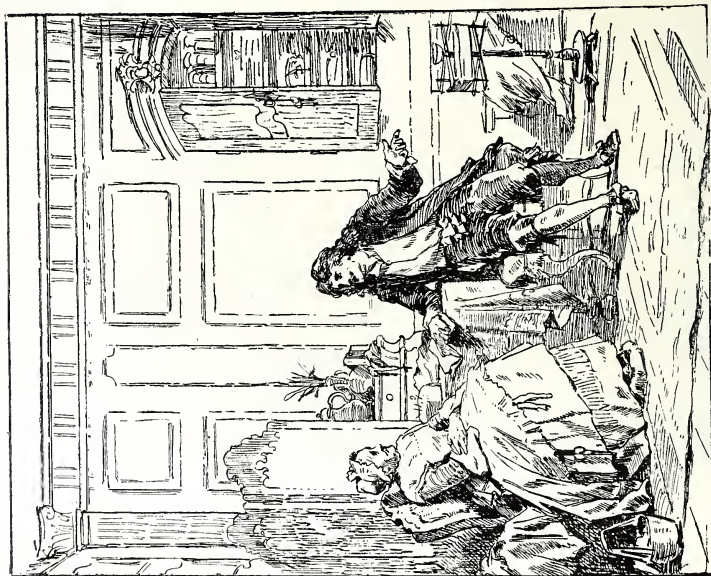
58 X 82.



48 X 40.

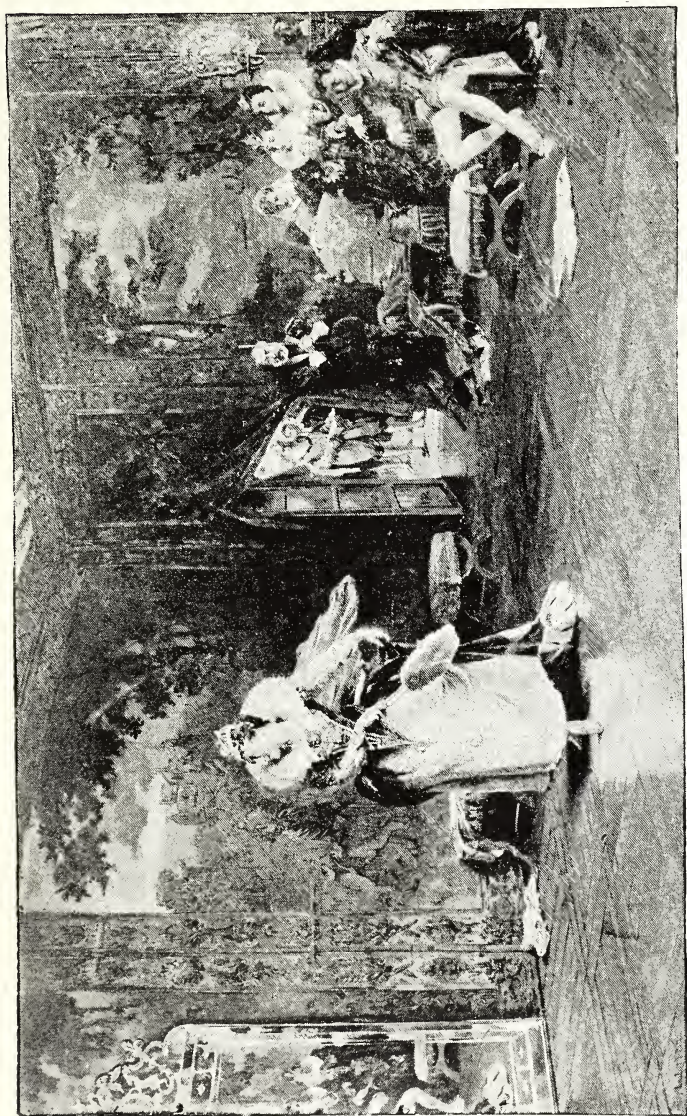
No. 1048. "Gay Fawcett's Day."
ARTHUR STOCKS.

[Door.]



49 X 38.

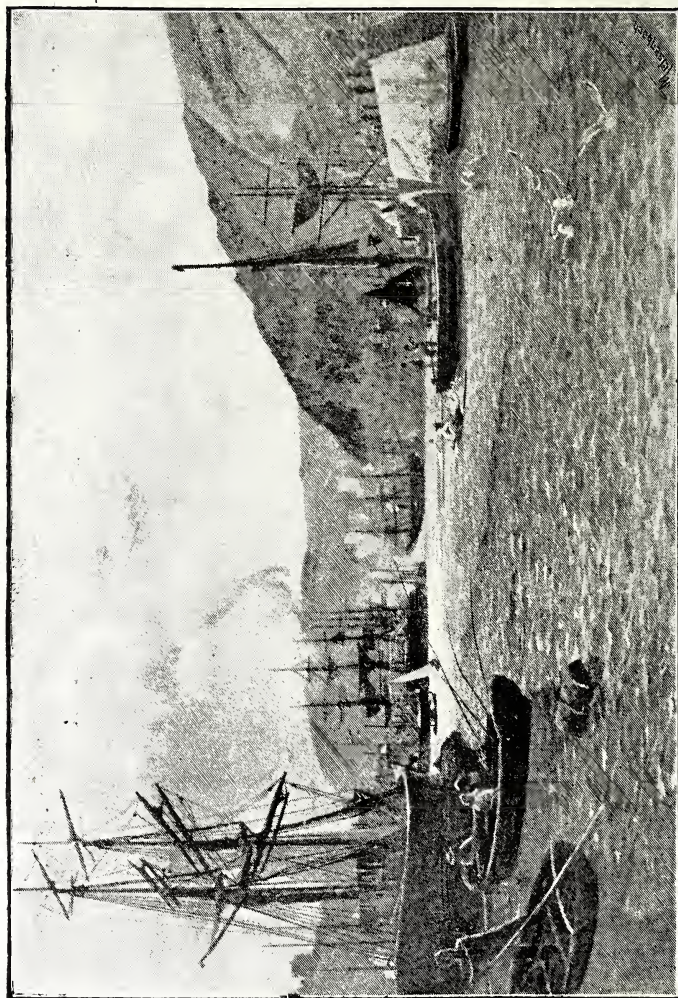
No. 1040. "Moliere reading one of his comedies to his servant
La Forêt," CARL SCHLOESSER.



35 X 57.

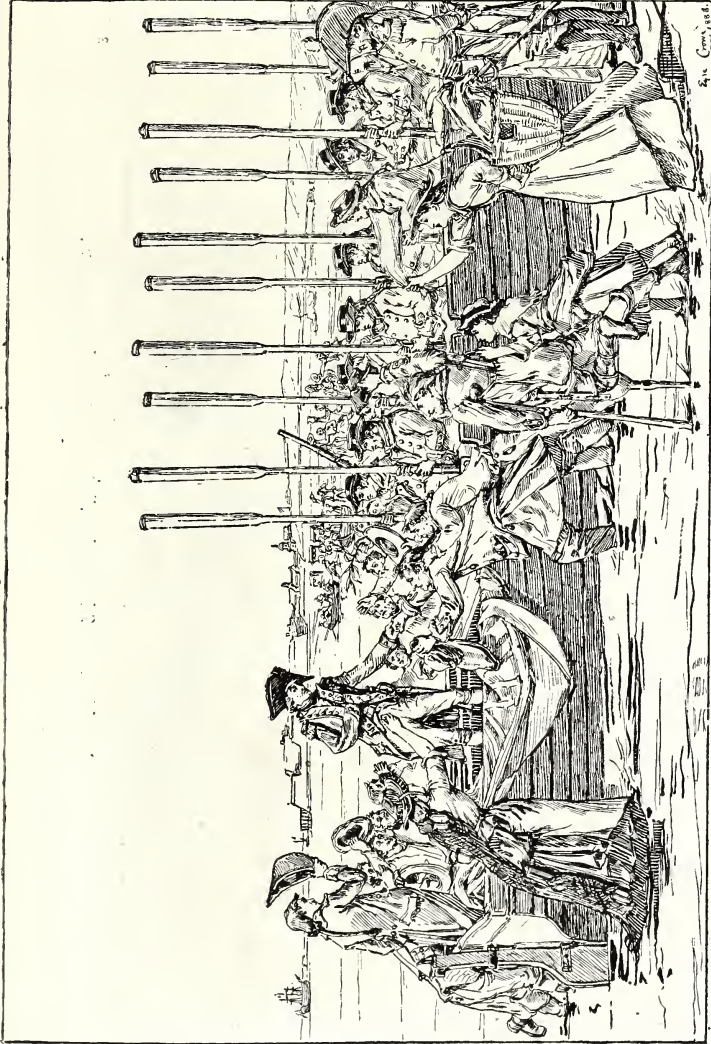
No. 1049. "All is Vanity." LASLETT J. POTT.

"To use a familiar phrase, she appeared as if she had taken a new lease of life, and she adopted the whimsical method of damping the eager hopes of the King of Scotland for his speedy succession to the English throne, by keeping his ambassador, Sir Roger Aston, waiting for his audience in a place where he could see her, behind a part of the tapestry which was turned back as if by accident, dancing in her privy chamber to the sound of a small fiddle."—*Agnes Strickland's 'Queens of England.'*



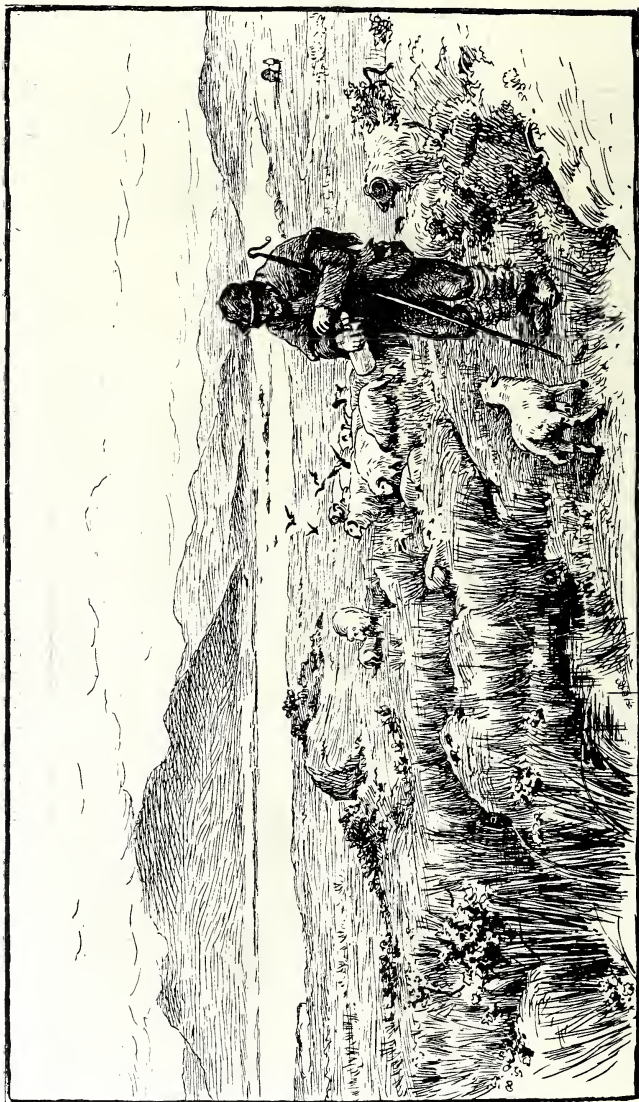
40 X 60.

No. 1054. "*In Dartmouth Harbour.*" DAVID MURRAY.



62 X 98.

No. 1055. "Nelson leaving England for the last time." EYRE CROWE, A.



35 X 60.

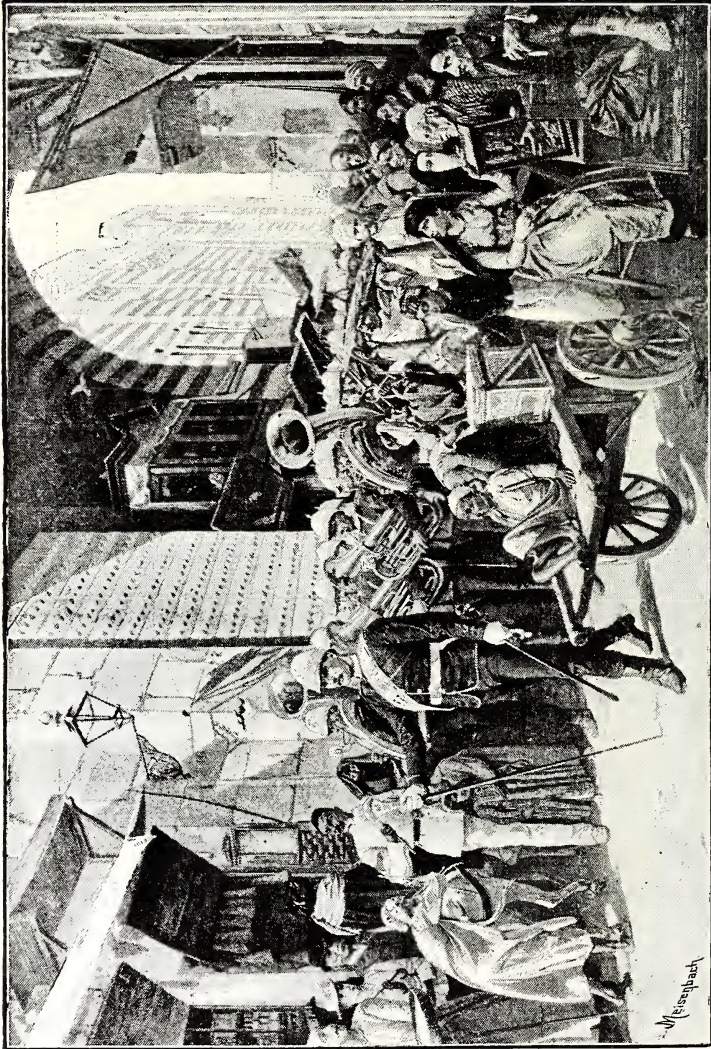
No. 11059. "The Orphan." ERNEST A. WATERLOW.

GALLERY XI.



65 X 45.

No. 1065. "Charles Wyndham as 'David Garrick.'" JOHN PETTIE, R.A.



48 X 72.

No. 1073. "A friendly power in Egypt." WALTER C. HORSLEY.



26 X 36.

No. 1072. "Soul-soothing art." JOSEPH M. KAVANAGH.



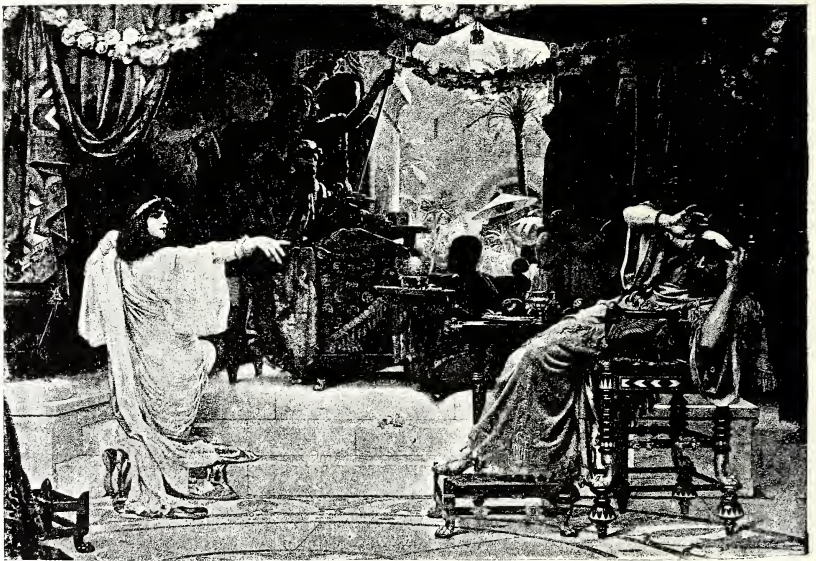
31 X 51.

No. 1078. "A small tea-party." JOSEPH CLARK.



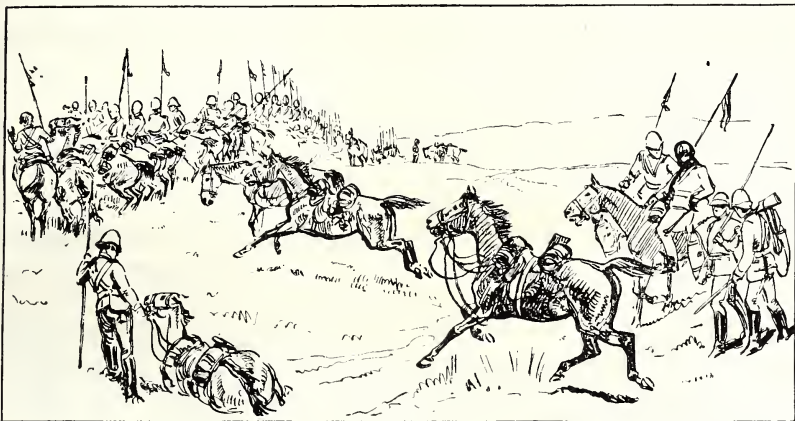
No. 1081. "*Winter sunset.*" A. K. BROWN.

48 X 96.



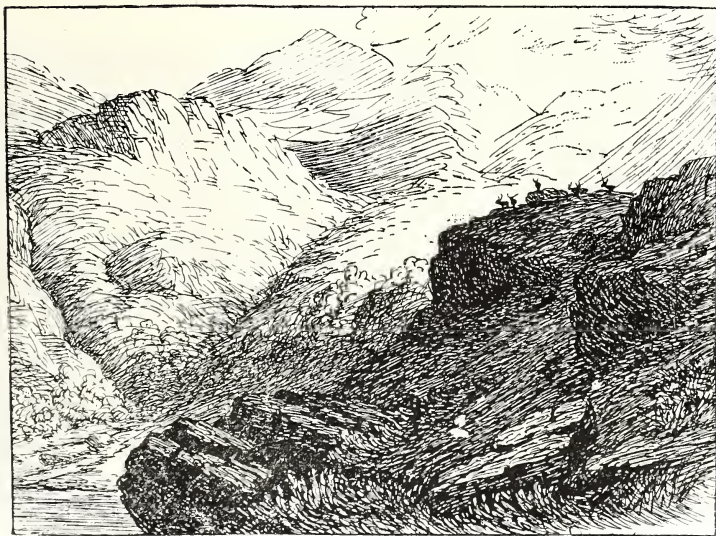
No. 1080. "*Esther denouncing Haman to King Ahasuerus.*" ERNEST NORMAND.

56 X 96.



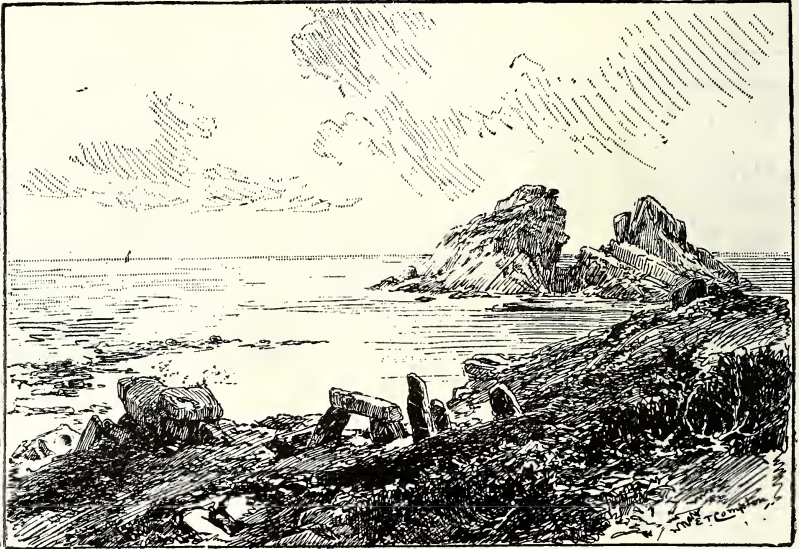
51 X 84.

No. 1090. "After the charge: 17th Lancers, Ulundi, July 4, 1879."
JOHN CHARLTON.



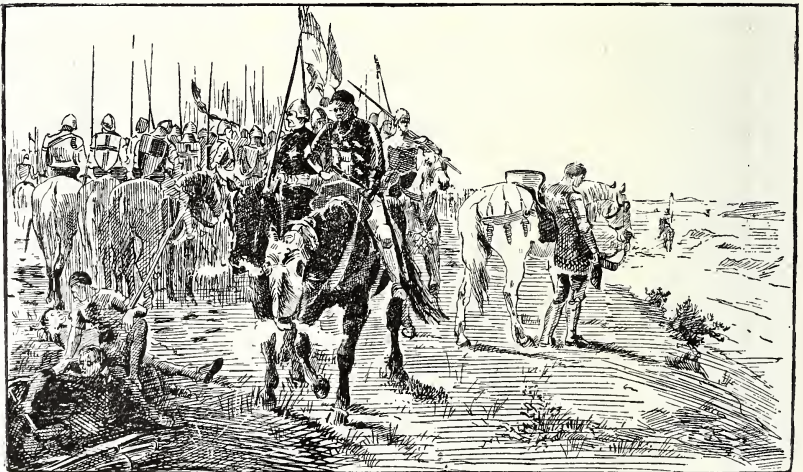
48 X 72.

No. 1111. "September: a Sutherlandshire deer forest." CHARLES STUART.



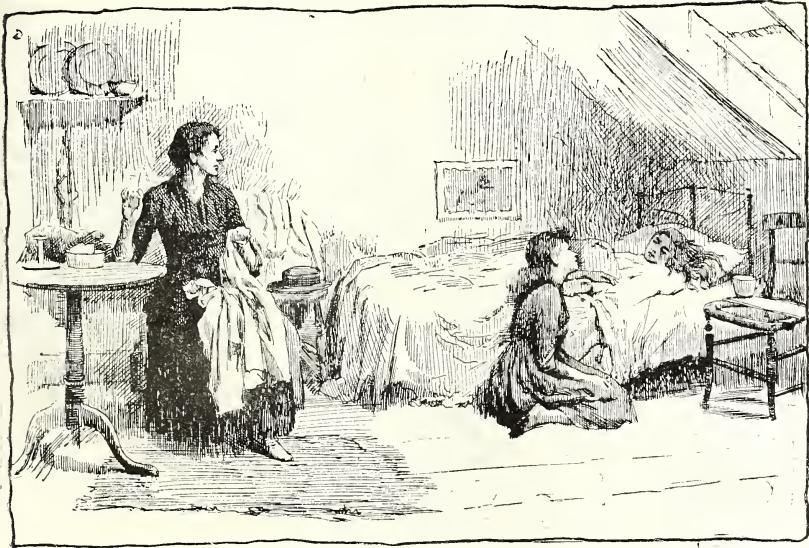
28 X 40.

No. 1114. "*Menawaur Rocks, Scilly.*" E. T. COMPTON.



5 ft. 6 in. X 9 ft.

No. 1115. "*The morning of Agincourt—'Henry V.,' act 4, scene 1.*"
SAMUEL E. WALLER.



48 X 72.

No. 1126. "*Widowed and Fatherless.*" T. B. KENNINGTON.



20 X 36.

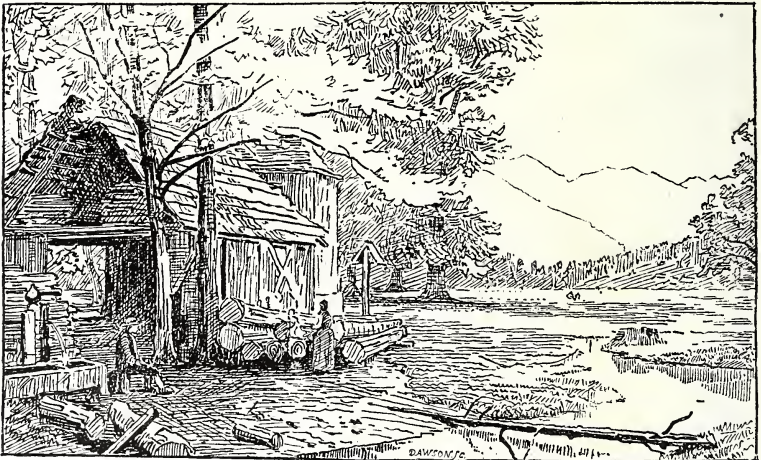
No. 1139. "*Saving the Mails.*" STANLEY BERKELEY.



STANHOPE A. FORBES

52 X 68.

No. 1143. "*The Village Philharmonic.*" STANHOPE A. FORBES.



45 X 72.

No. 1162. "*Far from the city's withering blight*"; a corner of Tyrol.
ALEX. W. RIMINGTON.

SCULPTURE.



No. 1490. "*H.M. The Queen.*" ALFRED GILBERT, A.R.A.
Gilt Cast of bronze statue placed at Winchester.



No. 1939. HENRIETTA MONTALBA.
"*Perched upon the bust of Pallas.*"
ED. POE.



No. 1928.
"*Rt. Hon. W. E. Gladstone, M.P.*"
ALBERT TOFT.



No. 1924. "*An act of mercy;*" A. G. WALKER.



No. 1915. "*Sir Stamford Raffles.*"
T. WOOLNER, R.A.



No. 1936. "*The late Earl of Dudley.*"
C. B. BIRCH, R.A.



No. 2062. "Medea;" statue.
HAMO THORNYCROFT, A.



No. 2060. "Hero;" statue, marble.
SAMUEL FRY.



No. 1934. "An Act of Mercy;"
G. G. FRAMPTON.



No. 2070. "Mazeppa." C. B. LAWES.



No. 1913. "Fortune." GEORGE SIMONDS.





Academy Notes

1889

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES," "NEW GALLERY NOTES," "ACADEMY
SKETCHES," AND ORIGINATOR OF ALL CATALOGUES ILLUSTRÉS.



No. 558.

London:

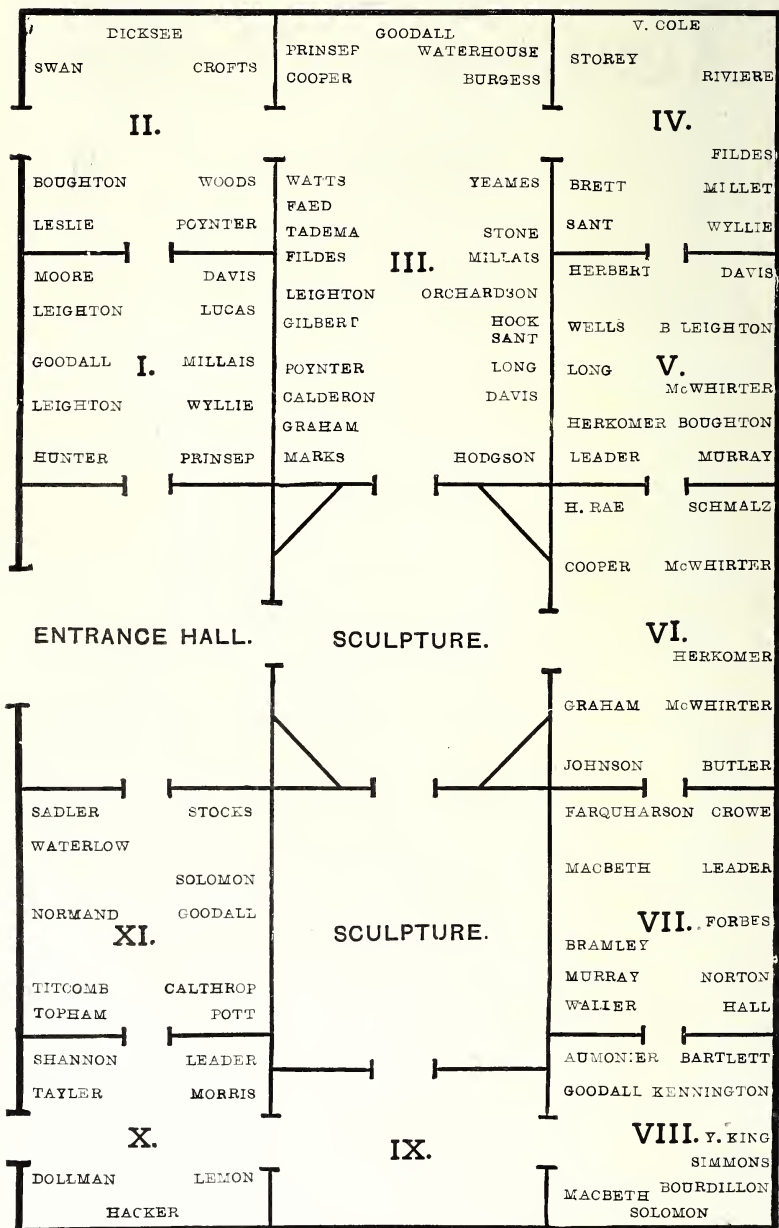
CHATTO AND WINDUS, PICCADILLY.

MAY 1889.

[All Rights reserved.]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



** The Exhibition opens on Monday, May 6th, and closes on Monday, August 5th.



No. 2025. "Truth and Justice;" bronze. W. REYNOLDS STEPHENS.

No. XV. 1889.

The Editor desires again to remind the public that "ACADEMY NOTES" is not a complete Catalogue of the Royal Academy Exhibition (which contains this year more than two thousand works) but a selection of the Principal Pictures.*

The original plan of the book, which remains unaltered, is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of any important pictures is due to some objection on the part of their owners.

In order to publish on the opening day of the Exhibition, the illustrations are now printed separately at the end of the book.

123, VICTORIA STREET, WESTMINSTER.
6th May, 1889.

* The "GROSVENOR" and "NEW GALLERY" NOTES are complete Catalogues.

LIST OF ILLUSTRATIONS.

PAGE		PAGE		PAGE	
ALMA - TADEMA, L., R.A.	33	GILBERT, SIR J., R.A.	31	MURRAY, DAVID	61
ARMITAGE, E., R.A.	5	GOODALL, F., R.A.	71	NATORP, G.	100
ARMSTEAD, H. H., R.A.	xxiv, 95	GRAHAM, P., R.A.	28, 53	NOBLE, J. S.	3
AUMONIER, J.	72	GRIER, E. W.	30	NORMAND, ERNEST . . .	88
BARTLETT, C. W.	70	GROVES, MARY	26	NORTON, W. E.	58
BATES, H.	98	HACKER, A.	78	OLIVIER, H. A.	82
BENHAM, T. C. S.	75	HAITE, G. E.	77	ORCHARDSON, W. Q., R.A.	23
BERKELEY, STANLEY.	56	HALL, FRED	59	OULESS, W. W., R.A.	15
BIRCH, C.B., R.A.	97	HEDLEY, R.	93	PATRY, E.	77
BOUGHTON, GEORGE H., A.R.A.	47	HEMY, TOM M.	20	POTT, LASLETT J.	94
BOURDILLON, F.	66	HERKOMER, H., A.	51	POYNTER, E. J., R.A.	16
BRAMLEY, FRANK	62	HILLINGFORD, R.	73	PRINSEP, VAL C. A. . . .	10
BRANGWYN, F.	59	HOLST, L.	11	RAE, HENRIETTA	55
BRETT, JOHN, A.	43	HOOK, B.	80	RICHMOND, W.B., A.	99
BROCK, T. A.	96	HOOK, J. C., R.A.	24	RIVIERE, B., R.A.	19, 38
BROWN, A. K.	18	HORSLEY, WALTER C.	69	SADLER, W. DENDY	76
BULLEID, G. L.	74	HUNT, E. A.	2	SANT, JAMES, R.A.	42
CALDERON, P. H., R.A.	29	HUNTER, COLIN, A.R.A.	I	SCHMALZ, HERBERT	50
CALDERON, W. F.	78	HUTCHISON, R. G.	93	SETON, C. C.	68
CALTHROP, CLAUDE	49	IRWIN, M.	30	SIMMONS, E. E.	66
CARR, DAVID	63	JOHNSON, C. E.	65	SIMPSON, M. H. A.	64
CARRINGTON, J. Y.	84	JONES, A.	100	SOLOMON, J. SOLOMON	67
CHARLTON, JOHN	44	JOPLING, LOUISE	64	STARLING, ALBERT	87
CLARK, JOSEPH	10	JOY, G. W.	65	STOCKS, ARTHUR	91
COLE, VICAT, R.A.	37	KING, YEEND	48	STOKES, M.	36
COMPTON, E. T.	17	LIDLAY, W. J.	44	STONE, MARCUS, R.A.	21
CONQUEST, A.	74	LAWSON, G. A.	98	STOREY, G. A., A.R.A.	36
COOPER, THOMAS G.	55	LEADER, B. W., A.R.A.	57	STRETTON, PHILIP E. . . .	14
COOPER, T. SIDNEY, R.A.	54	LEIGHTON, E. B.	45, 75	STRUAT, A. W.	50
CORBETT, M. R.	69	LEIGHTON, SIR F., BART., P.R.A.	4, 32	STUART, CHARLES	33
CRAFT, PERCY R.	90	LEMON, ARTHUR	76	TAYLER, A. C.	40, 83
CROFTS, ERNEST, A.	9	LESLIE, G. D., R.A.	11, 26	TENNANT, D.	79
CROWE, EYRE, A.	56	LOGSDAIL, WILLIAM	3	THOMSON, LESLIE	82
DAVIS, H. W. B., R.A.	6, 25	LONG, EDWIN, R.A.	7, 48	THORNYCROFT, H., R.A.	96, 97
DEALY, J. M.	80	LUCAS, SEYMOUR A.	7	TITCOMB, W. H. Y.	86
DETMOLD, H. E.	90	LUND, N. M.	79	TOFT, ALBERT	100
DICKSEE, F., A.R.A.	13	MACBETH, R. W., A.	63	TOPHAM, FRANK W. W.	85
DOLLMAN, J. C.	81	MACGREGOR, J.	35	WALLER, S. E.	60
EMMS, JOHN	87	MACKENZIE, K.	77	WALTON, FRANK	83
FAED, THOMAS, R.A.	34	MACWHIRTER, JOHN, A.	46	WARRENER, W. T.	20
FILDES, L., R.A.	39	MANN, H.	94	WATERLOW, E. A.	14, 89
FISHER, MARK	15	MARKS, H. STACEY, R.A.	27	WATSON, C. J.	29
FISHER, S. MELTON	49	MERRITT, A. L.	91	WATTS, G. F., R.A.	35
FLETCHER, BLAND- FORD	92	MILLAIS, SIR J. E., BART., R.A.	8, 22	WETHERBEE, G.	62
FORBES, STANHOPE A.	58	MITCHELL, C. W.	40	WHITE, JOHN	52
FORD, E. O., A.	97	MONTALBA, C.	92	WILKINSON, C. A.	12
FORTESCUE, W. B.	70	MONTALBA, E.	2	WIMBUSH, H. B.	19
FOSTER, W.	52	MOORE, H., A.R.A.	5, 17	WIRGMAN, T. B.	68
FRITH, W. P., R.A.	27	MORGAN, FRED	12	WONTNER, W.	64
FRY, SAMUEL	100	MORRIS, P. R., R.A.	84	WYLLIE, C. W.	86
				WYLLIE, W. L., A.	8, 41
				YEAMES, W. F., R.A.	18
				YGLESIAS, VINCENT P.	72

ACADEMY NOTES, 1889.

GALLERY I. [Illustrations, pp. 1-10.]

THE one hundred and twenty-first Summer Exhibition of the Royal Academy contains 2196 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings, and Sculpture.

The principal positions are occupied by Sir John Millais, Sir Frederick Leighton, and Mr. F. Goodall. The first on the line is:—

4, "*On the Riviera*," ELLEN MONTALBA (*sketch*, p. 2).

5, "*Baiters*," COLIN HUNTER, A.R.A.

Two girls and a boy on the sea-shore baiting lines for haddock-fishing; red starfish and flounders on the sands; fishing-boats at anchor in the bay (*sketch*, p. 1).

11, "*Roses and violets*," ALICE HAVERS.

18, "*Sunday in the City*," WILLIAM LOGSDAIL.

The west front of St. Paul's Cathedral (*sketch*, p. 3).

19, "*The sea-weed raker*," J. C. HOOK, R.A.

A girl standing on the sea-shore; in the distance dark rocks, a little harbour, and fishing-boats at anchor.

25, "*Sibyl*," SIR F. LEIGHTON, BART., P.R.A.

A beautiful dark-haired sibyl, seated in a grotto, her head resting on her hand; smoke curling from a tripod; parchment scrolls at her feet.

In the centre of the wall is—

26, "*Leading the flock: early morning, Cairo*," F. GOODALL, R.A.

Bedouin shepherdess blowing double-reeded pipe, followed by a flock of sheep; the walls of Cairo; pyramids in the distance.

On either side are the President's two single figure-pictures.

31, "*Invocation*," SIR F. LEIGHTON, BART., P.R.A.

A young priestess, with fair face, dark hair and pale blue eyes, clad in the white robe of her office, stands with uplifted arms in the attitude of invocation. She has brought offerings of grapes and placed them on the altar of the goddess. In the background are marble columns (*sketch*, p. 4).

32, "*The fowler's pool*," J. C. HOOK, R.A.

A sportsman doing his work on a fine autumnal day, near a pool of fresh water on a cliff by the sea. A keeper's hut, stone fences, reeds, rushes, and slaughtered birds.

38, "*Rev. H. Burrows, Canon of Rochester*," C. W. FURSE.

39, "*Yachting souvenir: lunch in mid-Channel*," EDWARD ARMITAGE, R.A. (*sketch*, p. 5).

41, "*Foreclosed*," WILLIAM A. MENZIES.

An elderly virtuoso compelled to part with his books and art-treasures.

44, "*The orphans: Le Jour des Morts*," W. LOMAS.

49, "*Timothy Holmes, Esq*," W. B. RICHMOND, A.R.A.

50, "*As when the sun doth light a storm*," H. MOORE, A.R.A.
The end of a gale, with clouds breaking and sun on the surf (*sk.*, p. 5).

55, "*Overlooking the Loch*," H. W. B. DAVIS, R.A. (*sketch*, p. 6).

59, "*Homeless*," L. BRUCK-LAJOS.

A police-constable aiding a little boy who has strayed in a crowded thoroughfare.

63, "*The Necklet*," J. HAYNES-WILLIAMS.

66, "*Alethe*," attendant of the Sacred Ibis in the Great Temple of Isis at Memphis, circa 255 A.D. EDWIN LONG, R.A.

The beautiful young priestess beloved by Alciphron, and the heroine of Moore's poem of "*The Epicurean*" (*sketch*, p. 7).

67, "*The Surrender*," SEYMOUR LUCAS, A.R.A.

"Whereupon Pedro, hearing that it was the fiery Drake (ever terrible to the Spaniards) who had him in chase, with forty of his followers, came on board Sir Francis his ship; where, first giving him the congé, he protested that he, and all his, were resolved to die in defence, had they not fallen under his power, whose valour and felicity was so great that Mars and Neptune seemed to attend him in his attempts."—*Speed*.

This picture is a fitting pendant to Mr. Vicat Cole's large sea-piece (No. 343, Gallery IV., p. 37). Here we are brought close to the deck of the *Revenge* at the moment when the Spanish commander, Don Pedro Valdez, is delivering up his sword to Sir Francis Drake. All the details, guns, costumes, &c., have been studied with the greatest care. "The swords and armour" (Mr. Lucas says) "are painted from original pieces in my own possession. Monks are introduced, as we read that some hundreds of them accompanied the Spanish fleet" (*sketch*, p. 7).

73, "*John Jaffray, Esq, F.P., D.L.*," JOHN PETTIE, R.A.

74. "*Murthly water*," SIR J. E. MILLAIS, BART., R.A.

A sunny day in late autumn, on the Tay near Dunkeld, where the painter has his fishing. Trees well-nigh leafless, a grassy slope, and red bracken seen in bright clear air; a clear wind-swept sky and running river with purple hills beyond (*sketch*, p. 8).

80, "*John Scott, Esq.*," W. W. OULESS, R.A.

81, "*The phantom ship*," W. L. WYLLIE, A.R.A. (*sketch*, p. 8).

82, "*The knight's farewell*," ERNEST CROFTS, A.R.A., illustrating a passage in Præd's "*Ballad of Marston Moor*" (*sk.*, p. 9).

90, "*Children's children are the crown of old men*," JOSEPH CLARK (*sketch*, p. 10).

96, "*Carmen*," VAL C. PRINSEP, A.R.A. (*sketch*, p. 10).

97, { "*Cynthia's shining orb was made
Heaven to clear when day did close.*" } HENRY MOORE, A.R.A.

Other pictures to be noted are—6, "*In a French valley*," W. BRIGHT MORRIS; 7, "*A country lane*," CLAUDE HAYES; 9, "*Landscape*," G. C. HAITE; 10, "*Interior, British Museum*," SOPHIA HARRIS; 17, "*Child with doll*," ST. GEORGE HARE; 21, "*A swamp*," KATE AMPHLETT; 29, "*Homeward bound*," BLANCHE MATHEWS; 34, "*Stokesby ferry*," E. ELLIOT; 37, "*News from*

afar," ANNA NORDGREN ; 45, "Landscape," G. WHITE ; 46, "Common right," J. CLAYTON ADAMS ; 61, "In the gloaming," W. H. GORE ; 62, "A December morning," JOHN ABORN ; 68, "Portrait," W. LOMAS ; 69, "A little woman," W. G. FOSTER ; 72, "Landscape," PERCY BELGRAVE ; 76, "A sleepy hollow," RALPH PEACOCK ; 85, "Flower offerings," ELLA M. BEDFORD ; 88, "The road to the beach," VIVIAN ALGER ; 89, "A summer evening," PARKER HAGARTY ; 91, "The old bridge," A. BECKINGHAM ; 98, "Cornish coast," VIVIAN C. ALGER.

GALLERY II. [Illustrations, pp. 11-16.]

In this gallery Mr. Frank Dicksee's large picture of the "*Passing of Arthur*" is prominent on the west wall. First in order are—

103, "*Roses*," H. FANTIN-LATOUR.

104, "*George Henschel, Esq.*," JOHN S. SARGENT.

107, "*A Berkshire mill-stream*," G. D. LESLIE, R.A.

This picture is an evening effect in summer-time. The stream runs swiftly under an old wooden bridge, painted white, over which a girl carries a baby (*sketch, p. 11*).

120, "*Dorothy, daughter of James Muir Drew, Esq.*," W. MOUAT LOUDAN. Child standing in green dress.

121, "*Mrs. Dixon*," JAMES SANT, R.A.

122, "*Sisters*," G. H. BOUGHTON, A.R.A.

A portrait picture of two young ladies seated on a terrace in summer attire ; sunset across the sea.

128, "*J. L. Pearson, Esq., R.A.*," W. W. OULESS, R.A.

129, "*The Land's End: evening*," FREDERICK W. BAKER.

On the right of the door, on the line, is a very remarkable picture by an artist little known in England.

136, "*The prodigal son*," JOHN M. SWAN.

137, "*Wild roses*," FRED MORGAN (*sketch, p. 12*).

142, "*That it may please Thee to protect all fatherless children and widows*," EDWARD KING.

A widow in a village church with her child.

143, "*The Hon. Mrs. Robert Foster*," W. P. FRITH, R.A.

150, "*The passing of Arthur*," FRANK DICKSEE, A.R.A.

The barge, with its spectral oarsmen just leaving the reedy shore. In the centre lies the king, his armour glistening in the moonlight ; with him are the three queens, one of whom bends over him and supports his head upon her lap, while another kisses his hand. A dark mysterious canvas full of interest in the painting of the figures, the surface of the calm water, the clouds with glimpses of clear sky and the brightest of stars. It is a Tennysonian rendering of the legend (*sketch, p. 13*).

151, "*Lady Eden*," HUBERT HERKOMER, A.R.A. In pale yellow evening dress, seated on a terrace.

157, "*Storm-blown*," ERNEST A. WATERLOW.

Weather-beaten trees, on the west coast of Ireland (*sketch, p. 14*).

163, "*Ernest Charrington, Esq.*," HENRY T. WELLS, R.A.

164, "*The Boscobel Oak*," ERNEST CROFTS, A.R.A.

The younger Charles, after the rout at Worcester, hiding from the Roundhead soldiers in search of him.

171, "*Under the olives*," J. W. WATERHOUSE, A.R.A.

172, "*Lady Manisty*," W. W. OULESS, R.A. (*sketch*, p. 15).

173, "*On the steps of the Scuola, San Rocco, Venice*," HENRY WOODS, A.R.A. One of three Venetian pictures by this artist. See 895 and 961 (*no sketch received*).

175, "*The Ford, valley of the Test*," MARK FISHER (*sk.*, p. 15).

176, "*Mang moors and mosses mony, O!*" ARNOLD HELCKÉ.

177, "*Portraits of Charles and Basil Fry*," JAMES SANT, R.A.

178, "*In the meadows at noon*," T. SIDNEY COOPER, R.A.

184, "*Azaleas*," DUDDINGSTONE HERDMAN.

187, "*Elegy*," SIR F. LEIGHTON, BART., P.R.A.

188, "*On the terrace*," EDWARD J. POYNTER, R.A.

A maiden seated, in soft white drapery and yellow headdress, with basket of grapes at her side. She is teasing a beetle. The terrace is inlaid with marbles, the steps descend to the blue Mediterranean, the grey leaves of an olive-tree peep over the wall. A picture of *dolce far niente* (*sketch*, p. 16).

189, "*Corona*," C. E. PERUGINI.

190, "*Home*," FRANK BRANGWYN.

194, "*A posy*," H. FANTIN-LATOURE.

Other pictures to be noted are—124, "*Hampstead*," S. O. EATON; 134, "*The holy family*," SAVAGE COOPER; 149, "*Gipsies*," L. RAVEN-HILL; 159, "*The last of the congregation*," E. KING; 162, "*Autumn's last leaves*," F. J. ROUSE; 170, "*Upland*," LAURENCE SCOTT; 179, "*The contents of the hamper*," R. WILLES MADDOX; 183, "*Perdita; a portrait*," M. L. WALLER; 195, "*Bless thy little lambs to-night*," JOSEPH CLARK.

GALLERY III. [Illustrations, pp. 17-35.]

In this Gallery are Mr. Orchardson's great picture "*The young Duke*" (243), Sir F. Leighton's "*Playing at Ball*" (300), Sir John Millais' "*Old Garden*," and Mr. F. Goodall's large landscape in the place of honour at the head of the Gallery.

198, "*A case for the hospital*," H. BANNERMAN.

A carpenter in his workshop critically surveying a broken doll which a little girl has asked him to mend.

199, "*A warm October*," T. SIDNEY COOPER, R.A.

200, "*Shine and shower*," HENRY MOORE, A.R.A.

A break in angry clouds, through which the sun shines on a lumpy sea; one of three sea-pieces by this artist (*sketch*, p. 17).

201, "*Colonel Gamble, C.B.*," HUBERT HERKOMER, A.R.A.

204, "*The first awakening of Eve*," VAL C. PRINSEP, A.R.A.

205, "*Mrs. Gladstone*," HUBERT HERKOMER, A.R.A.

Above Mr. Goodall's landscape is a noticeable picture of the Holy Family and an angel with white wings playing on a stringed instrument.

212, "*Holy Rest*," HERMANN PRELL.

213, "*Harrow-on-the Hill*," FREDK. GOODALL, R.A.

This large English landscape with sheep in the foreground, was painted under a tent, in what is known as "Polly Mandrill's field," near Pinner, about 15 miles north-west of London. The view extends in a southerly direction towards Dorking, Epsom Downs, and Windsor Castle, which are seen on the right. In the middle distance is Harrow-on-the-Hill, with its spire; wood and water, shepherd and sheep in the foreground.

214, "*Miss Amy Wetton*," HENRY T. WELLS, R.A.

221, "*General Viscount Wolseley*," ETHEL MORTLOCK.

222, "*Ophelia*," J. W. WATERHOUSE, A.R.A.

Ophelia lying in the grass, with the wild flowers she has gathered in the folds of her dress. In one hand she holds a bunch of buttercups; in her rich brown hair, which half hides her face, is a coronet of daisies; in the background through the willow-stems a stream winds, and swallows fly low in the air (*no sketch received*).

223, "*Strathglass, Inverness*," H. W. B. DAVIS, R.A.

224, "*Colonel North*;" presentation portrait, W. W. OULESS, R.A.

226, "*The picture-gallery at the Hall*," JAMES HAYLLAR.

A party of rustic visitors chaperoned by a little girl.

227, "*Firth of Forth at Aberdour*," A. K. BROWN (*sketch, p. 18*).

229, "*Muriel, daughter of John Collett, Esq.*," J. B. BURGESS, R.A.

[*Door.*]

230, "*Baby's opera*," WILLIAM F. YEAMES, R.A. (*sketch, p. 18*).

231, "*Of a fool and his folly there is no end!*" BRITON RIVIERE, R.A. A study of the sudden effect of terror on horses. A court jester in brilliant scarlet costume, seated on a donkey and flourishing a bladder full of peas, puts to rout a number of horsemen whose frightened steeds rear and rush madly down a steep hill (*sketch, p. 19*).

235, "*The lavoir in a French village*," W. T. WARRENER (*sk., p. 20*).

236, "*The first love letter*," MARCUS STONE, R.A.

Two girls seated at a little wooden table on a lawn in an old-fashioned garden, one in white flowing empire dress, reading a love letter; her friend, who is the elder of the two, listening abstractedly. An atmosphere of quiet, sunshine and refinement (*sketch, p. 21*).

237, "*Thomas Sidney Cooper, Esq., R.A.*," W. W. OULESS, R.A.

242, "*The old garden*," SIR J. E. MILLAIS, BART., R.A.

An old-fashioned Scotch garden in autumn afterglow; close-cut box and yew hedges; fountain playing in the foreground. Cypresses and yew trees (a rose tree or two) are in the background, and above is seen part of the manor house with smoke rising in the still air. Distant trees in strong sunset light; beyond

are the Birnam hills. The sketch is intended to give the principal lines of composition only, the effect will be well seen in a forthcoming etching (*sketch, p. 22*).

243, "*The young Duke*," W. Q. ORCHARDSON, R.A.

The scene is the dining-hall of a young French noble in the time of Louis XIV. (or Louis XV.), the period of flowing wigs, rich-coloured satin coats, and periwigs. The young duke is seated in the centre of a cross-table, his guests crowd round him, and with glasses raised, drink his health upstanding. The table (which comes to the front of the canvas) is covered with fine Venetian glass, fruit, flowers, and ornaments. Opposite the duke is a little silver model of a two-masted galley on wheels, which was sent round during the evening for contributions to the church. A gold vase filled with crimson, pink, and yellow roses, is a strong point of colour in the picture; the background a harmony of tapestried walls and accessories (*sketch, p. 23*).

248, "*Joseph Ludwig*," HUBERT HERKOMER, A.R.A.

249, "*Wreckage from the fruiter*," J. C. HOOK, R.A.

Wreck drifting into a bay on the Cornish coast before a gale, the waves just lighted by rays of sunlight; dark cliffs, driving spray and distant sea. Men on rocks in foreground haul in a box of fruit, and girls collect oranges that have floated ashore (*sk., p. 24*).

250, "*Miss Joicey*;" three-quarter length; white dress and yellow roses, JAMES SANT, R.A.

255, "*Preparing for the festival of Anubis*"; Egyptian interior, man seated with performing dogs, girl standing with blue vase, EDWIN LONG, R.A.

It was usual with the ancient Egyptians, during great festivals, for the priests to go among the people and astonish them with conjuring and necromantic tricks, in which animals played an important part. On the feast of Anubis the jackal-headed god, who presided over the scales in the final weighing of the soul, dogs and jackals sacred to the deity, were employed; when fortune-telling, detection of crime, or messages from the dead, convinced the people of the priests' supernatural power.

256, "*On the low ground*," H. W. B. DAVIS, R.A.

Scotch landscape in sunshine; stag and hinds collecting on the low grounds; running river and distant mountains in mist (*sk., p. 25*).

259, "*Children of Lord and Lady Cardross*," G. E. HICKS.

260, "*The visit of King Charles I. to Kingston-on-Hull, 1642*," ANDREW C. GOW, A.R.A.

The King on a white charger, with the Prince, in front of his cavaliers, at the walls of Hull. He is parleying with the governor, Sir John Hotham, who has the drawbridge up and the gates closed against him. The group of horsemen with their drawn swords stand out boldly against the red brick ramparts of the city surrounded by the moat. The Humber and shipping in the distance. The scene is graphically described by Clarendon in his *History of the Rebellion*, in a passage that suggested the picture to the painter (*no sketch received*).

261, "*The bazaar at Tetuan*," J. E. HODGSON, R.A.

265, "*Martin H. Colnaghi, Esq.*," J. C. HORSLEY, R.A.

266, "*Sun and moon flowers*," G. D. LESLIE, R.A.

A small picture of delicate colour in which yellow and blue predominate (*sketch*, p. 26).

267, "*Oscar Leslie Stephen, Esq.*," COLIN HUNTER, A.R.A.

270, "*Colonel Sir Edward Bradford*," W. W. OULESS, R.A.

271, "*News in the village*," H. STACY MARKS, R.A.

A group of men in old-fashioned high-collared coats, green, brown, and puce, stand listening to the village doctor, who reads from a newspaper (*sketch*, p. 27).

272, "*The new frock*," W. P. FRITH, R.A. (*sketch*, p. 27).

276, "*Morning*," THOMAS FAED, R.A.

279, "*The mist wreath has the mountain crest*," P. GRAHAM, R.A.

A gloomy Highland glen; the grey rocks and mountain sides coloured with moss and heather are half concealed by vaporous clouds. Flames appear through the mist in the valley from a village fired by some hostile clan (*sketch*, p. 28).

283, "*Walter Frith*," the painter's little grandson, aged 5. W. P. FRITH, R.A.

285 "*Home*," PHILIP H. CALDERON, R.A.

The evening of a great victory. Scene, north-eastern France; a peasant-woman and her child return to their home, only to find it in ruins (*sketch*, p. 29).

291, "*A corner in the villa*," EDWARD J. POYNTER, R.A.

A young girl in the corner of a courtyard in ancient Greece; marble walls and stairs; fountain and basin with gold fish.

292, "*Sir William Bowman, Bart., F.R.S.*," W. W. OULESS, R.A.

293, "*Ego et Rex Meus*," SIR JOHN GILBERT, R.A.

"My life itself, and the best heart of it

Thanks you for this great care: I stood i' the level

Of a full charged confederacy, and give thanks

To you that choked it."—*King Henry VIII.*, act i. sc. 2.

King Henry VIII., in rich velvet costume, leans affectionately and familiarly on the shoulder of his friend and favourite, Cardinal Wolsey (who is clad in the scarlet robes of his office), and expresses his grateful recognition of his minister's services (*sketch*, p. 31).

299, "*John Thewlis Johnson, Esq.*," JOHN PETTIE, R.A.

300, "*Greek girls playing at ball*," SIR F. LEIGHTON, BART., P.R.A.

Two girls on the terrace of a house playing at ball; background of purple mountains and inlets of the Adriatic. A refined and beautiful picture, in which the principal motive has been to depict grace of movement, the flow of draperies in rapid motion, and general harmony of colour. The figures and landscape are bathed in summer light, over which float white fleecy clouds. The colours of the costumes are not easily described, that of the girl on the right is a kind of pale mulberry purple, and of the one on the left a pale greenish amber (*sketch*, p. 32).

306, "*Mrs. Paul Hardy*," SIR J. E. MILLAIS, BART., R.A.

307, "*An al-fresco toilette*," LUKE FILDES, R.A.

The scene is in the courtyard of some old Venetian palace.

which in modern days has been let out in tenements to humbler folk. A group of women in gay Venetian costumes; one with rich red brown hair, dark blue skirt and light blue striped apron, is having her long tresses combed out. A background of the marble pillars and time-stained walls of old Venice (*sketch omitted by desire of the publishers of an etching*).

312, "*Professor Adams*," HUBERT HERKOMER, A.R.A.

313, "*At the Shrine of Venus*," L. ALMA-TADEMA, R.A.

Two Roman ladies in robes of plum-colour and citron, reclining in an inner room or recess, in a barber's shop, the Truefitt of the period. In the background, through a marble corridor, are seen other ladies waiting; one entering on the left, in a light grey robe, offers to the "Shrine of Venus" the customary tribute of a flower. The treatment of details in this small picture, the colours and texture of draperies, marble surfaces, flowers and the like, are to be noted (*sketch p. 33*).

317, "*Hush! let him sleep*," THOMAS FAED, R.A.

A cottage interior; the husband stricken down by illness; the wife remains watching in tears by the bedside, while an old woman advances towards, and is hushed into silence by, the doctor, who approaches the door; a baby asleep in a cot, and all the accessories of a Scottish peasant's cottage, which the painter has the art to make interesting. The dawn is breaking, and there is hope for the invalid (*sketch, p. 34*).

Last on this wall is one of the gems of the Exhibition:—

318, "*The habit doesn't make the monk*," G. F. WATTS, R.A. Cupid disguised as a friar tapping at a door (*sketch, p. 35*).

Other pictures to be noted are—**211**, "*Hampton Court*," F. S. WALKER; **220**, "*Christmas roses*," A. F. W. HAYWARD; **245**, "*The goat-girl*," TOM LLOYD; **248**, "*Joseph Ludwig, Esq.*," HUBERT HERKOMER, A.; **257**, "*After the shower*," J. C. ADAMS; **258**, "*Homewards*," W. E. MILLNER; **274**, "*The harrow*," G. GASCOYNE; **286**, "*The village by the sea*," HORNER WATSON; **287**, "*Bereft*," E. W. GRIER (*sketch, p. 30*); **290**, "*Ethel*," *portrait*, M. S. LUCAS; **294**, "*Portrait of a lady*," E. W. APPLEBY; **301**, "*Landscape*," A. EAST; **311**, "*Corner in a village*," J. B. TUTTLE.

GALLERY IV. [Illustrations, pp. 36–43.]

The principal picture here is Mr. Vicat Cole's "Armada."

325, "*Miss Laxford*," HENRY T. WELLS, R.A.

326, "*Godiva*," G. A. STOREY, A.R.A.; Descending the castle staircase before the ride through Coventry (*sketch, p. 36*).

333, "*The close of a day*," ARTHUR LEMON.

342, "*Mr. J. Wontringham*" (presented to him by his friends at Grimsby), VAL C. PRINSEP, A.R.A.

343, "*The summons to surrender*," VICAT COLE, R.A.

"I fell in (God be thanked!) with Valdez' great galleon, and in it good booty, which the Dons his fellows had left behind, like faithful and valiant comrades, and the Lord

Howard let slip past him, thinking her deserted by her crew. I have sent to Dartmouth a sight of noblemen and gentlemen, may be a half-hundred, and Valdez himself, who when I sent my pinnace aboard, must needs stand on his punctillios and propound conditions. I answered him, I had no time to tell with him; if he would needs die, then I was the very man for him; if he would live, then buena guerra. He sends again, boasting that he was Don Pedro Valdez, and that it stood not with his honour, and that of the Dons in his company. I replied for my part, I was Francis Drake, and my matches burning."—*Kingsley's 'Westward Ho!'*

The commander is seen on the quarter-deck of the *Revenge*, in the costume of a period before naval uniforms, his pinnace with difficulty coming alongside: a strong wind is blowing, the vessels are rolling, and there is movement in every inch of canvas. In the centre of the picture is Don Pedro's galleon, and in the distance, on the right, the retreating ships of war. There are many interesting historical details in this picture. Note the pattern of the pinnace, the models of the Spanish galleons (the largest about 1600 tons, the *Revenge* about half this size), their richly decorated hulls and high quarter-decks, the variegated colours of the sails and silken flags (*sketch, p. 37*).

351, *Luxembourg Gardens, Paris*," ADOLPH BIRKENRUTH.

358, { "Go, thou must play alone, my boy," } MARIANNE STOKES
 { "Thy sister is in heaven." } (*sketch, p. 36*).

363, "*Pale Cynthia*," BRITON RIVIERE, R.A.

In this poetical landscape in evening light, the figure of Endymion with his sheep and watch dogs is quite subsidiary. The principal motive of the picture is an effect of clouds in after-glow of sunset, and above them the silvery moon (*sketch, p. 38*).

368, "*October's threshold*," J. BUXTON KNIGHT.

372, "*Sisters*;" in light ball dresses, LUKE FILDES, R.A. (*sketch, p. 39*).

On the line is an interesting interior by an American artist—

378, "*Anthony Van Corlear, the trumpeter*," F. D. MILLET.

Sedately seated over his pipe in the chimney-corner, the sardonic Diedrich Knickerbocker (made immortal in the pages of Washington Irving) grimly observes the buxom lasses hanging about their doughty favourite, a jolly, rosy-faced, lusty bachelor, fond of his joke, and "a desperate rogue among the women."

386, "*A summer eve: Kintyre, N.B.*," WELLWOOD RATTRAY.

387, "*Confidences*," A. CHEVALLIER TAYLER (*sketch, p. 40*).

391, "*Miss Kathleen Mathew*," LOCKHART BOGLE.

393, "*Gladys, daughter of A. Raphael, Esq.*," S. J. SOLOMON.

White frock, coral necklace, holding a rabbit in her hands.

394, "*The homeward-bound pennant*," W. L. WYLLIE, A.R.A. (*sketch, p. 41*).

399, "*The Dublin streets: a vendor of books*," W. OSBORNE.

402, "*Spirit voices*," JAMES SANT, R.A. (*sketch, p. 42*).

403, "*Aoide*," C. W. MITCHELL (*sketch, p. 40*).

408, "*The brains of the army*," R. CATON WOODVILLE.

409, "*A crisp morning in the Fens*," JOHN H. INSKIP.

415, "*G. H. Pope, Esq.*," W. W. OULESS, R.A.

416, "*Her only one*," WILLIAM F. YEAMES, R.A.

417, "*The Lion, the Lizard, and the Stags*," JOHN BRETT, A.R.A.

This picture was painted at Asparagus Island, near the Lizard, on the Cornish coast. The title represents the names of certain well-known rocks in the Serpentine district of Cornwall. A brilliant sunlight effect on a blue rippling summer sea; cloud reflections on the sands and shallow water (*sketch, p. 43*).

419, "*Mrs. Reckitt*," JOHN PETTIE, R.A.

424, "*Floral offerings*," JAMES SANT, R.A.

425, "*A Venetian water-carrier*," CECIL VAN HAANEN.

428, "*The hermit and the pelicans*," H. STACY MARKS, R.A.

Other pictures to be noted are:—329, "*At the pier-head, Scarborough*," ERNST DADE; 334, "*Along the warm blue hills the day declines*," MOFFAT P. LINDNER; 340, "*A rival in the studio*," CHARLES RUSSELL; 341, "*A spring evening*," H. P. HAIN FRISWELL; 357, "*A southerly wind and a cloudy sky proclaim it a hunting morning*," CLAUDE HAYES; 370, "*The village sawpit*," HENRY STRACHEY; 375, "*From hilly pastures*," ALFRED WITHERS; 380, "*Thistledown*," CHARLES G. MORRIS; 396, "*An old Deal boatman*," JULIUS VAN BIESBROECK; 410, "*On the river Suir, Ireland*," O. RICKATSON; 422, "*En fete*," ALFRED WARD.

GALLERY V. [Illustrations, pp. 44–49.]

435, "*On the banks of the Liane, Picardy*," H. W. B. DAVIS, R.A. Landscape in soft evening light; alders and willows line the river-bank.

436, "*A spoiled game*," A. W. BAYES.

A puritan preacher entering a house with the Bible in his hand; disturbing a merry party of card-players within.

450, "*A study in blue*," CHARLES W. FURSE.

451, "*The Morning breeze*," COLIN HUNTER, A.R.A.

456, "*Fame*," E. BLAIR LEIGHTON.

An old harper sitting disconsolate at the foot of a flight of steps, his younger rival playing on the terrace above, applauded by king and court (*sketch, p. 45*).

In the centre of this wall is 457, "*Constantinople and the Golden Horn*," JOHN MACWHIRTER, A.R.A.

This extensive view in sunshine is taken from Eyoub, looking towards the blue Euxine sea (*sketch, p. 46*).

458, "*Incident in the Charge of the Light Brigade, Balaclava, 25th October, 1854*," JOHN CHARLTON (*sketch, p. 44*).

"Lord George Paget leading the Fourth Light Dragoons' second line in the charge, met the riderless horses from the first line, and they turned and charged abreast of him."—*Kinglake's 'Invasion of the Crimea.'*

464, "*All hands to the pumps*," HENRY S. TUKE.

465, "*A salmon river: the Beaulay, Inverness-shire*," GEORGE H. BOUGHTON, A.R.A. A fisherman in the foreground in the act of striking a big fish (*sketch, p. 47*).

- 474, "*Nutting*," FRED MORGAN.
 475, "*Nooning in the hop-garden*," DAVID MURRAY.
 480, "*Cambria's coast*," B. W. LEADER, A.R.A. A sandy beach with distant mountains in bright sunshine; the water rippling on the shallow shore.
 481, "*Chatterboxes*," C. HAIGH WOOD.
 488, "*The day that comes betwixt a Saturday and Monday*," YEEND KING (*sketch*, p. 48).
 489, "*The village bakehouse*," THEODORE COOK.
 493, "*In the evening it shall be light*," FRANK S. SPENLOVE.
 494, "*The card-players*," HORACE FISHER.
 495, "*Samuel Pope, Esq., Q.C.*," HUBERT HERKOMER, A.R.A.
 503, "*Jairus' daughter*," EDWIN LONG, R.A.

The girl is lying on a bed covered with soft white goats' skin, the pallor of her Jewish face heightened by contrast with her jet black hair. Through the open window to the right is seen the city of Nazareth; on the left a group of father, mother and disciple, watch the progress of the miracle. A very slight indication of the picture will be found on page 48.

- 504, "*Arthur W. Nicholson, Esq.*," HENRY T. WELLS, R.A.
 514, "*Festa*," S. MELTON FISHER (*sketch*, p. 49).
 516, "*The little bread-winner*," CLAUDE CALTHROP.

A child in a mean sordid dwelling, dressed in gorgeous fairy attire for the part she is to play in a pantomime (*sketch*, p. 49).

- 523, "*Hampden riding away from Chalgrove Field*," mortally wounded, through an Oxfordshire landscape in full midsummer beauty." ERNEST CROFTS, A.R.A.
 530, "*A voice from the deep*," J. R. HERBERT, R.A. The bell of St. John cast up from a wreck and buried in the sands.

Other pictures to be noted are—434, "*Miss Blanche Hughes*," TALBOT HUGHES; 452, "*The lane*," A. D. PEPPERCORN; 459, "*On the Frith of Clyde*," J. MACVICAR NAPIER; 466, "*Evening—Windsor Forest*," WILLIAM J. ARMITAGE; 476, "*Miss Helen Coombe*," MARIE J. NAYLOR; 496, "*Counting her chickens*," C. W. WYLLIE; 509, "*French peonies*," ANNE O. MOORE; 521, "*Reading the Koran*," OSCAR WILSON.

GALLERY VI. [Illustrations, pp. 50–55.]

In the principal position in this gallery is Professor Herkomer's large picture, "*The Chapel of the Charter-House*."

- 535, "*On the banks of Allan Water*," H. SCHMALZ (*sketch*, p. 50).
 544, "*Poppies*," WILLIAM J. MUCKLEY.
 549, "*The Linn jaws*," ROBERT NOBLE.
 551, "*Reposing Nature*," W. G. WITTER.
 552, "*Cold fingers*," JAMES CLARK.

553, "*Miss Winifred Emery*," H. M. PAGET. A full length portrait in white satin dress.

557, "*The fairy of the glen*," JOHN MACWHIRTER, A.R.A.

558. "*The Chapel of the Charterhouse*," H. HERKOMER, A.R.A.

Sunday in the Chapel. The pensioners assembling before the service. In this large picture the aim of the artist has been to depict types, *not portraits*, of gentlemen who from various causes, have become pensioners of the great London charity, and in the character of all the faces some suggestion of a past career is depicted. "I did not paint" (says Professor Herkomer) "actual Charterhouse brethren; but took as models, for modification, all the best types of faces I could get among my friends." This picture will recall the painter's first great success in London, in 1875, "*The Last Muster*," showing the old Chelsea pensioners at church (*sketch*, p. 51).

559, "*Rameses the Great and his Queen, playing a game of draughts*," KNIGHTON WARREN.

561, "*William Logsdail, Esq.*," LANCE CALKIN.

562, "*Autumn, 'with his gold hand gilding the falling leaf'*," JOHN MAC WHIRTER, A.R.A.

563, "*Never more!*" JOHN H. F. BACON.

564, "*Mrs. George Gribble*," JOHN S. SARGENT.

578, "*To the front: French cavalry leaving a Breton city on the declaration of war*," LADY BUTLER (*Elizabeth Thompson*).

Troops on horseback passing through the gates of St. Malo; mothers, wives, and children taking leave with cries and acclamations (*no sketch received*).

582, "*The evening glow*," JOHN WHITE.

583, "*Still-life*," ANNE J. PERTZ.

584, "*An autumn idyl*," C. E. JOHNSON.

596, "*Anxious moments*," HENRY GARLAND.

602, "*Where wild waves lap, there dwell broad-winged birds, in sweet societies and silvery bands*," PETER GRAHAM, R.A.

Steep, bare, frowning cliffs above a calm sea; blue sky and cirri lighting the surface of the water. Sea-birds, yellow-headed gannet, on the rocks and in the air (*sketch*, p. 53).

603, "*The passage of the Red Sea*," ALBERT GOODWIN.

606, "*Madame X * * **," T. BLAKE WIRGMAN.

607, "*Motherless*," E. BOROUGH JOHNSON.

609, "*Colonel Edis, 28th Middlesex (Artists') Volunteers*," PHIL. R. MORRIS, A.R.A.

613, "*On a farm, East Kent*," T. S. COOPER, R.A. (*sketch*, p. 54).

615, "*Gossips*," ARTHUR BATT. Two friendly donkeys putting their heads together.

Below the foregoing is a small circular picture with a quaint legend upon the frame—

627, "*Apollo and the Muses*," T. M. ROOKE.

"Her royalties Polymnia lays down,
Dance on, Terpsichore ;
Urania sees the stars go round,
Wandering sings Calliope.
The pipes Euterpe culls from off the ground,
Thaleia mocks Melpomene,
Who arms herself for play
With weapons of divinity.
Erato's Lyre Apollo sounds,
Clio knows all man's strange history."

629, "*The death of Procris*," HENRIETTA RAE.

The subject is taken from Ovid's *Metamorphoses*. Cephalus, hearing the rustling leaves stirred as if by the passage of some beast, launches his javelin; and to his horror, finds that his wife has received it in her breast (*sketch*, p. 55).

Other pictures to be noted are—533, "*Spring*," H. CAFFIERI; 550, "*A trio*," W. H. GORE; 567, "*The sun's last gleam*," WILLIAM MANNERS; 575, "*Landscape*," JULIUS HARE; 586, "*An incident in the American Civil War*," A. DIXON; 587, "*A quiet harbour*," STUART LLOYD; 593, "*The spring*," OLIVER AYRTON; 614, "*Iping Hammer*," W. F. CALDERON; 619, "*Dordrecht*," LESLIE THOMSON.

GALLERY VII. [Illustrations, pp. 56-63.]

635, "*The Heir*," EDGAR BUNDY.636, "*Down in the valley*," J. CLAYTON ADAMS.637, "*Old lock on the Kennet*," ERNEST PARTON.638, "*Henry Irving, Esq.*," JOHN S. SARGENT.

639, "*A new acquisition*," W. MAW EGGLEY. A spectacled old antiquary surveying a stuffed bird in a case.

648, "*Military honours*," EYRE CROWE, A.R.A.

A funeral procession of Highland soldiers of the Gordon Clan, with fife and music, leaving a comrade's grave, over which they have just fired their volley (*sketch*, p. 56).

654. "*Sabrina's stream*" (The Severn), B. W. LEADER, A.R.A.

655, "*The health of the bride*," S. A. FORBES. Scene, the parlour of an inn where the wedding-breakfast is in progress (*sketch*, p. 58).

660, "*When we were boys together*," FRANK BRANGWYN. Two old companions drinking together "for auld lang syne."

661, "*Good Friday at the church of San Carlo in Rome*," REMY COGGHE.

662, "*The dawn of an autumn day*," B. W. LEADER, A.R.A.

The first gleam of morning lighting up the russet leaves of a row of silver birches by the side of a Welsh river; a fairy-like effect (*sketch*, p. 57).

663, "*Condemned*," W. E. NORTON (*sketch*, p. 58).

670, "*Minutes are like hours*," FRANK BRANGWYN.

Boats in stress of weather trying to come in ; anxious onlookers from landing-place (*sketch*, p. 59).

676, "*Adversity*," FRED HALL.

A poor family, driven from house and home, are trudging through the snow (*sketch*, p. 59).

677, "*The Marquess' proposal to Griselda*," FREDERICK VIGERS.

The famous story of "Patient Grissel" told by Boccaccio in his *Decameron* and by Chaucer in the *Canterbury Tales*.

Next is one of Mr. Waller's popular pictures of the olden time, a fine study of a white stallion :—

682, "*In his father's footsteps*," S. E. WALLER (*sketch*, p. 60).

685, "*Poppies*," ARTHUR PHILLIPS.

686, "*Santa Lucia* ;" green dress, bearing lamp, DORA NOYES.

690, "*Pot pourri*," J. H. LORIMER.

691, "*The Moat Farm*," DAVID MURRAY.

This picture and No. 475, "*Nooning*," are both scenes in Kent, in the hop-district. The desolate-looking farm, with its old moat, the colour of the outbuildings, the willow-trees and damp surroundings, form material for the picturesque in this artist's hands (*sk.* p. 61).

698, "*Saved*," FRANK BRAMLEY.

A Spanish lady brought into an English fisherman's cottage after a wreck. She is seated near a fire wrapped in blankets, with a lace mantilla over her shoulders, and a rosary in her hand ; a curious contrast to the homely occupants of the cottage (*sk.*, p. 62).

699, "*Diana*," ROBERT W. MACBETH, A.R.A.

Wading in a stream with dogs ; the artist's sketch indicates well the spirit of the picture (*sketch*, p. 63).

704, "*Wm. W. Story, D.C.L.*," JULIAN STORY.

705, "*A story of the flood*," ROBERT MACGREGOR.

An old man with a model of the ark, teaching some children.

712, "*Castles in the air*," DAVID CARR (*sketch*, p. 63).

717, "*Day's dying glow*," JOSEPH FARQUHARSON.

719, "*Coming from church*," ROBERT NOBLE.

Other pictures to be noted are—644, "*Tribe of the wandering foot*," WALLACE RUSSELL ; 645, "*Miss Conybeare*," H. A. OLIVIER ; 646, "*A Surrey lane*," H. ZIMMERMAN ; 657, "*Landscape*," F. S. RICHARDSON ; 664, "*A winter landscape*," JOHN ABORN ; 668, "*My mother*," DAVIDSON KNOWLES ; 673, "*The fishers' pathway*," WILLIAM J. LAIDLAY ; 681, "*Forgiven*," G. G. KILBURNE ; 694, "*From the sunny south*," T. EYRE MACKLIN ; 697, "*In the meadows*," A. HAVERS ; 711, "*The last rays of sunlight*," J. ELLIOT.

GALLERY VIII. [Illustrations, pp. 64-73.]

The principal part of the end wall is occupied by Mr. Solomon's allegorical canvas, "*Sacred and Profane Love*."

722, "*A quiet rubber*," M. H. A. SIMPSON (*sketch*, p. 64).

723, "*The Valley of the Thames*," ALFRED PARSONS.

728, "*Masquerade*," JAMES P. BEADLE.

733, "*A Venetian faction Regatta: Nicolotti v. Castellani*," WM. H. BARTLETT.

The inhabitants of Castello and San Nicolo celebrate their ancient feuds by an annual boat-race at Venice, which Mr. Bartlett (who has painted many successful scenes on the coasts of Ireland) has chosen for his subject. The picture is full of colour and animation; the view, taken at the mouth of the Guidecca river shows the rival boatmen in gay costumes, with flags and banners. Near the church of San Giorgio are many-costumed Venetian spectators and a crowd of gondolas (*no sketch received*).

734, "*The pinch of poverty*," T. B. KENNINGTON.

A poor young widow with children, offering flowers for sale.

739, "*From green to gold*," YEEND KING.

740, "*The carpenter's Son*" E. E. SIMMONS (*sketch, p. 66*).

745, "*On Bideford Sands*," FRANK BOURDILLON.

A double duel; the scene is described in Kingsley's '*Westward Ho!*' (*sketch, p. 66*).

756, "*The harbour bar*," ADRIAN STOKES.

Sunset on the coast, fishing boats, with rich brown sails, starting on the tide for a night's work; grey sands, dark clouds and sea.

760, "*Sacred and profane Love*," SOLOMON J. SOLOMON.

The young painter of "*Samson*" and "*Niobe*" in former exhibitions has another large canvas with figures of heroic size. Above on a mountain top an angel shelters with her wings an allegorical group of husband, wife and child; below in the immediate foreground is a figure of beauty luring a victim to destruction, pelting him with roses while she drags him over a precipice. Between the two contrasting groups a cupid lies asleep. The foreground figures are in lurid light (*sketch, p. 67*).

761, "*The sermon*," WALTER TYNDALL.

763, "*The miller's daughter*," ROBERT W. MACBETH, A.R.A.

772, "*The Marquess of Hartington*," ARTHUR S. COPE.

773, "*Only a relic dimmed with tears*," C. C. SETON (*sk., p. 68*).

778, "*On the way to the Fantasia, Luxor*," W. C. HORSLEY (*sketch, p. 69*).

779, "*Matthias Robinson, Esq.*," PHIL. R. MORRIS, A.R.A.

783, "*The Rev. James Oswald Dykes*," JOHN PETTIE, R.A.

784, "*The day of rest at the old home*," FREDK. GOODALL, R.A.

A picturesque red brick, Queen Anne house and out buildings. This farm has belonged to the Blackwells (Crosse and Blackwell) for the last two hundred years (*sketch, p. 71*).

790, "*George Coats, Esq.*," JOHN PETTIE, R.A.

791, "*Wellington at Angers; his first encounter with the French*,"
GEORGE W. JOY.

A picturesque incident in the life of young Arthur Wellesley.

802, "*Sheep-washing in Sussex*," J. AUMONIER (*sketch, p. 72*);

803, "*After Waterloo*," ROBERT HILLINGFORD (*sketch, p. 73*).

Other pictures to be noted are—725, "*Signs of war*," W. B. BAIRD ; 729, "*Glasgow Regatta*," J. MACNIVEN ; 743, "*A court in Newlyn, Penzance*," H. BROWNSWOOD ; 744, "*Lighting a Jubilee beacon fire*," MRS. MERRITT ; 748, "*The angler's nook*," T. GRIFFITHS ; 751, "*The empty boat at sea*," ARTHUR HOPKINS ; 752, "*The sand-pit*," J. BUXTON KNIGHT ; 766, "*Stillness before a storm*," EDGAR WILLS ; 768, "*Landscape*," T. F. GOODALL ; 782, "*The return of spring*," ANDERSON HAGUE ; 789, "*The last load*," EDWARD ELLIOT.

GALLERY IX. [Illustrations, pp. 74, 75.]

This Gallery contains no fewer than 274 paintings, chiefly of cabinet size, of which we note the following—

810, "*Some of Nature's gifts*," SYDNEY POTTER.

817, "*View of the Campagna, Rome*," C. H. H. MACARTNEY.

826, "*Verbena*," H. FANTIN-LATOURE.

836, "*Their only home*," V. DE VILLE.

853, "*Chrysanthemums*," ALICE M. WOOLLEY.

872, "*A summer day : Carradale, N.B.*," WILLIAM RATTRAY.

884, "*The castle, Nemours, Seine-et-Marne*," A. G. WEBSTER.

885, "*The little haven*," COLIN HUNTER, A.R.A.

889, "*His only comfort*," THOMAS FAED, R.A. Grandfather and girl by rustic fireside.

894, "*A Spanish letter-writer*," CHARLES F. ULRICH.

895, "*The towers of San Rocco and the Frari, Venice*," HENRY WOODS, A.R.A.

898, "*A royal guard*," SEYMOUR LUCAS, A.R.A.

899, "*Near Walberswick, Suffolk*," ERNEST CHRISTIE.

904, "*Autumn leaves*," T. SIDNEY COOPER, R.A.

907, "*When twilight comes*," ALBERT C. SMITH.

910, "*A song of spring*," decorative panel, MARION REID.

919, "*A tiff in the Council*," G. O. REID.

Old nobles and councillors quarrelling : one leaving the council-hall in high dudgeon.

925, "*The murmur of the shell*," HENRY LE JEUNE, A.R.A.

927, "*Orchids*," ELINOR POSTLETHWAITE.

928, "*The Quay, Aldburgh*," ARTHUR DIEHL.

929, "*Waiting for the master*," OCTAVIUS WEBB.

937, "*A mercenary*," SEYMOUR LUCAS, A.R.A.

945, "*Near St. Ives*," ROSA H. CORBIN.

949, "*Quiet consolation*," T. B. GARVIE. Woman smoking pipe by fireside. Tea spread on table.

951, "*A connoisseur*," MARGARET A. HEATH. Monk tasting wine.

955, "*Un chant d'amour*," MAUDE GOODMAN.

957, "*A cabbage field*," C. A. SMITH.

961, "*On the Grand Canal, Venice*," HENRY WOODS, A.R.A.

962, "*Pretty Spring Time*," M. E. EDWARDS.

966, "*On Summerton Broad, Norfolk*," WILL JOHNSON.

969, "*Wimbledon Common*," CLEMENT WHITE.

970, "*You may look, but must not touch*," PHILIP E. STRETTON.

976, "*Mrs. F. Lucas*," SIR F. LEIGHTON, BART., P.R.A.

982, "*Love in the cloister*," ROBERT BATEMAN.

Cupid in the garden of a monastery, behind a cowed monk, holding a flower in his hand.

985, "*A peep across the meadows*," EDWARD W. WAITE.

994, "*Blackberries*," KATE PERUGINI. Little child in pale pink sun-bonnet, her pinafore stained with blackberries.

998, "*Pont-y-Pant on the Lledr*," JOHN ABORN.

1001, "*An early cup*," CECIL VAN HAANEN.

1003, "*A game of draughts*," ALOYSIUS O'KELLY. An Eastern group.

1009, "*A remote relation*," WILLIAM WEEKES.

"A little more than kin, and less than kind."

Pigs and boars looking at a hedgehog.

1012, "*Spring*," J. LEY PETHYBRIDGE. Apple-trees in blossom, with cattle recumbent beneath.

1013, "*Gossips*," CHARLES F. ULRICH. Five dressmakers chatting over their work.

1023, "*Esmeralda*," J. HENRY HENSHALL.

1034, "*A Siberian Dog*" (the property of H.R.H. the Prince of Wales), C. BURTON BARBER.

1044, "*Wasteland*," LAWRENCE T. ASHWELL.

1057, "*Velp, near Arnhem, Holland*," A. HULK, JUN.

1063, "*None so deaf as those who won't hear*," E. BLAIR LEIGHTON. A young ferryman making love to a girl, regardless of an old man who is waiting and shouting for the ferry-boat (*sketch*, p. 75).

1070, "*Marshland*," LAWRENCE T. ASHWELL.

1071, "*In quest of the Finnan haddies*," EYRE CROWE, A.R.A.

GALLERY X. [Illustrations, pp. 76-84.]

The principal picture on the end wall of this Gallery is Mr. Arthur Hacker's "*Return of Persephone to Earth*."

1081, "*Over the nuts and wine*," W. DENDY SADLER.

Four elderly men, seated, after dinner, in the old-fashioned days of high-backed chairs, panelled walls, chocolate-coloured coats, pantaloons and ruffles (*sketch*, p. 76).

1084, "*The dancing faun*," CHARLES F. ULRICH. Green statue: girl playing on instrument.

1085, "*A Gaulish Outpost on the Roman Campagna*," ARTHUR LEMON (*sketch*, p. 76).

1090, "*The year's at the spring*," DORA NOYES.

1091, "*Waiting for the flow*," KENNETH MACKENZIE. Fishing boats ready to start with the approaching tide (*sketch*, p. 77).

1098, "*Playmates*," ARTHUR S. COPE.

A flaxen-haired little girl in white frock with blue sash, black stockings and straw hat, playing with a kitten.

1100, "*The signal mortar*," EYRE CROWE, A.R.A.

A Scottish harbour for fishing-boats; coastguardsman polishing an old brass gun, dating from the beginning of the century.

1102, "*The return of Persephone to the earth*," ARTHUR HACKER.

An allegory of spring returning to the earth (*sketch*, p. 78).

1103, "*The Avenue*," J. BUXTON KNIGHT.

1108, "*Figure of a girl*," WALTER URWICK.

1109, "*Some of the choir*," JESSICA HAYLLAR.

Village girls receiving a singing-lesson from the vicar's daughter.

1110, "*Homewards*;" W. FRANK CALDERON (*sketch*, p. 78).

1111, "*Woodcock, forward!*" BRYAN HOOK (*sketch*, p. 80).

1118, "*Worse things happen at sea*," J. C. DOLLMAN (*sk.*, p. 81).

A coach upset on a country road; the passengers in various attitudes of anxiety, helplessness, or alarm.

1119, "*Streatley-on-Thames*," ALFRED A. GLENDENING.

1120, "*November Day*," FRED J. C. V. ROUSE.

1121, "*New Year's Day*," G. BERNARD O'NEILL.

1128, "*The seamew's nest: an idyll of Morocco*," EMILE WAUTERS.

Next is an interesting picture by a young painter—

1132, "*The Encore: Home, sweet home*," A. C. TAYLER.

A young lady singing at a concert. Strong effect of lamp-light on the singer (*sketch*, p. 83).

1140, "*A disputed path*," WILLIAM WEEKES.

A flock of geese across a country meadow, barring the way of two cows entering through a gate.

1143, "*The favourite ballad*," L. MALEMPRÉ.

1154, "*On the Tuscan coast*," MATTHEW R. CORBETT.

1155, "*Portrait of an old lady*," W. R. SYMONDS.

1160, "*Leith hill*," FRANK WALTON (*sketch*, p. 83).

1162, "*The incoming tide*," B. W. LEADER, A.R.A. A scene on the Welsh coast.

1171, "*Strolling players awaiting an audience*," J. YATES CARRINGTON. Performing dogs (*sketch*, p. 84).

1173, "*Mabel, daughter of S. W. Lee, Esq.*," FRED ROE. White dress, scarlet geraniums in bodice.

1177, "*Home: a family group*," P. R. MORRIS, A.R.A. (*sk.*, p. 84).

1183, "*The author's friends*," G. O. REID.

Other pictures to be noted are—**1079**, "*The Visitor*," REGINALD ARNOLD; **1082**, "*On Oxshott Common*," JOHN W. EYRES; **1083**, "*Wallflowers*," ELIZABETH WHITEHEAD; **1113**, "*Blossom-time*," J. G. BINGLEY; **1117**, "*When the sun sinks to rest*," C. E. SHAW;

1134, "*In the New Forest*," HUGH WILKINSON; **1135**, "*On the Spey, Fochabers*," JOHN MUIRHEAD; **1152**, "*The Hours*," THERESA SASSOON; **1153**, "*March winds*," MAUD R. JONES; **1157**, "*A metaphor*," CHRISTABEL A. COCKERELL; **1159**, "*Nausicaa directs Ulysses to the city*," (Odyssey, bk. vi.), REGINALD ARNOLD; **1166**, "*The new pet and the old: Volendam, Holland*," G. SHERWOOD HUNTER; **1175**, "*In the meadows*," A. D. PEPPERCORN.

GALLERY XI. [Illustrations, pp. 85-94.]

1188, "*The dedication of Samuel*," F. W. W. TOPHAM (*sk.*, p. 85).

1189, "*Towing into harbour, on the Clyde*," JAMES KAY.

1190, "*Watching and waiting*," FRED MORGAN. Boy and girl; reapers in distance.

1197, "*Primitive Methodists; St. Ives*," W. H. Y. TITCOMB (*sketch*, p. 86).

1198, "*Digging out*," J. EMMS. Fox-hunter and pack of hounds who have run a fox to earth (*sketch*, p. 87).

1202, "*Castles in the air*," W. E. NORTON.

1210, "*The death of the first born*," ERNEST NORMAND.

The last and greatest of the plagues sent to the land of Pharaoh. Moonlight effect on terrace (*sketch*, p. 88).

1211, "*St. MacDara's Day*," ERNEST A. WATERLOW.

The feast of MacDara, the patron Saint of the Connaught fishermen; once a year the peasantry cross over to worship at the altar of the Saint on an island a few miles from the coast. We see the old Celtic crosses (dating back to the sixth century), and groups of peasants on their way in holiday attire, in wind and sunshine, as at a "Pardon" in Brittany in summer-time (*sketch*, p. 89).

1212, "*A lion on the path*," J. E. CHRISTIE.

Children who have been trespassing in a garden, and stealing flowers, arrested and frightened by a dog as they clamber back, over and through the railings. Owner approaches in distance.

1223, "*Flower offerings*," MARGARET I. DICKSEE.

Young children presenting flowers to old clergyman, to decorate the altar of a church.

1228, "*The widow's birthday*," W. DENDY SADLER.

Three elderly rivals surprising each other at the door of a house with the presents they have come to offer, which two of them ineffectually endeavour to conceal,—a brace of birds and a book with a letter accompanying it. The old beau with the green breeches and umbrella is apparently the favoured swain; is it for him that the widow has been working a pair of slippers, which with her chair and workbox are visible in the garden?

1231, "*The late Dr. Wilson Fox, M.D.*," VAL. C. PRINSEP, A.R.A.

1233, "*A friend of mine, grandfather*," ARTHUR STOCKS. A girl introducing her soldier sweetheart to an old man (*sk.*, p. 91).

1234, "*Fezebel*," ARTHUR WARDLE.

- 1237, "A Thames barge off Battersea," C. MONTALBA (*sk.*, p. 92).
 1238, "O yes! O yes!" BLANDFORD FLETCHER.
 A village crier in front of a rustic inn (*sketch*, p. 92).
 1239, "Sir John Simon, Serjeant-at-law," S. J. SOLOMON.
 1241, "Love awakening the Soul," ALFRED HITCHENS.
 1243, "With the regiment," R. G. HUTCHINSON (*sketch*, p. 93).
 1244, "On the shores of Kintyre," KENNETH MACKENZIE.
 1245, "A dream of Paradise," FREDK. GOODALL, R.A.
 Eve's awakening on her creation, as related in "Paradise Lost."
 1251, "Mrs. John Williams-Vaughan," SEYMOUR LUCAS, A.R.A.
 1257, "Three fishers," C. NAPIER HEMY.
 1258, "Tired playmates," J. S. NOBLE. Tigers and leopard.
 1263, "Moriatur pro rege nostro, Mariâ Therèsâ," L. J. POTT.
 The empress-queen, in deep mourning, stands with her child in her arms appealing to their loyalty. The Hungarian magnates are waving their swords and shouting their famous response (*sk.*, p. 94).
 Other pictures to be noted are—1192, "Fishing day, Rowsley," J. SURTEES; 1193, "A Welsh lane," M. D. SCHIRMACHER; 1214, "When the tide is out," R. M. LLOYD; 1215, "Evening light," E. A. ROWE; 1219, P. E. STRETTON; 1224, J. C. NOBLE; 1253, G. F. COOK; 1256, "Bad news," C. CALTHROP.

WATER COLOURS AND WORKS IN BLACK AND WHITE.
 Nos. 1265-1814.

ARCHITECTURAL DRAWINGS. Nos. 1815-2014.

SCULPTURE. Nos. 2015-2196. [Illustrations, pp. 95-100.]



No. 2180. "The late Mrs. Craik," marble medallion.
 H. H. ARMSTEAD, R.A.
 (Part of Memorial to be erected at Tewkesbury.)

ILLUSTRATIONS.

GALLERY I.



No. 5. "Baiters." COLIN HUNTER, A

66 x 42.



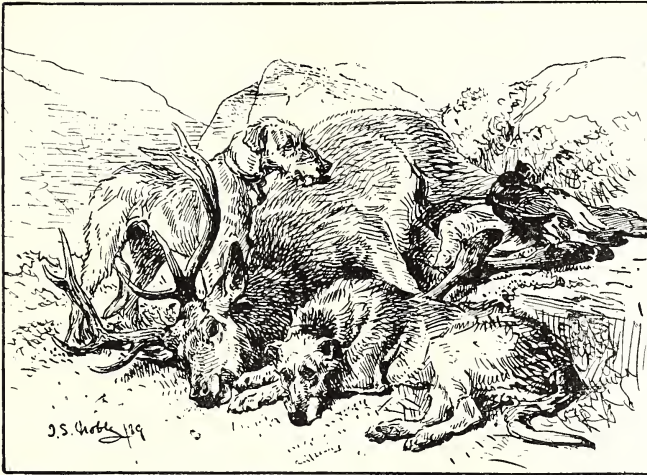
36 X 24.

No. 4. "On the Riviera." ELLEN MONTALBA.



36 X 53.

No. 23. "Evening: Holland." E. AUBREY HUNT.



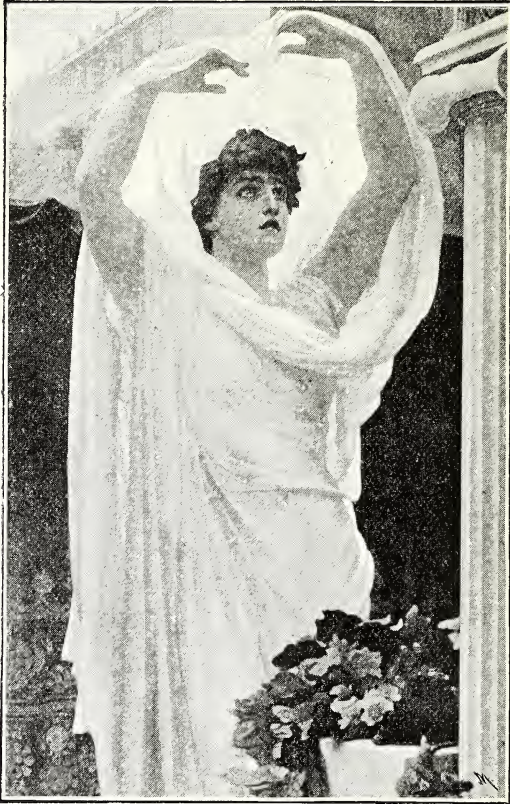
60 X 65.

No. 28. "*Highland Sport.*" J. S. NOBLE.



28 X 36.

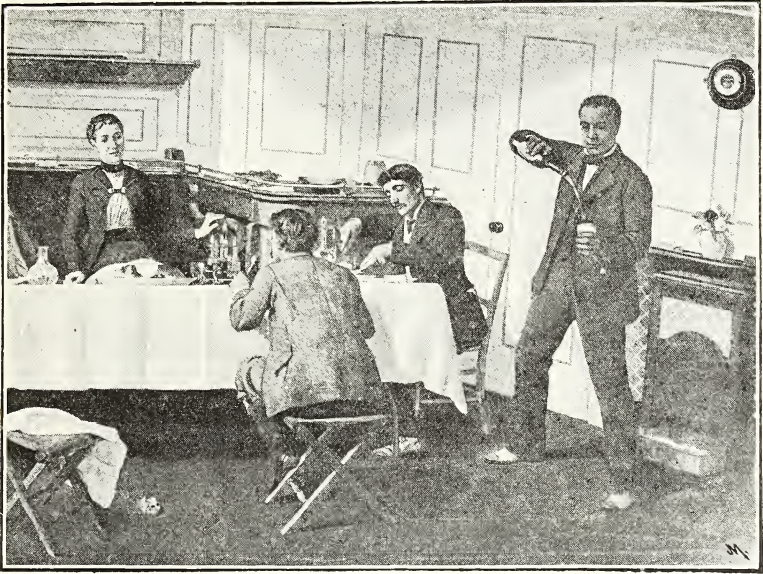
No. 18. "*Sunday in the City.*" WILLIAM LOGSDAIL.



54 X 34.

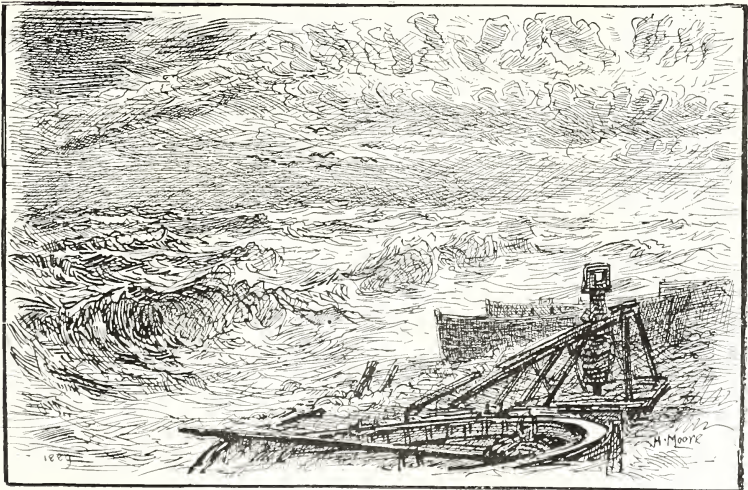
No. 31. "Invocation." SIR F. LEIGHTON, BART., P.R.A.

(This picture is to be engraved and published by Messrs. Arthur Tooth & Sons,
5, Haymarket.)



36 x 48.

No. 39. "*Yachting souvenir: Lunch in Midchannel.*" EDWARD ARMITAGE, R.A.



30 x 50.

No. 50. "*As when the sun doth light a storm.*" HENRY MOORE, A.



37 X 72.

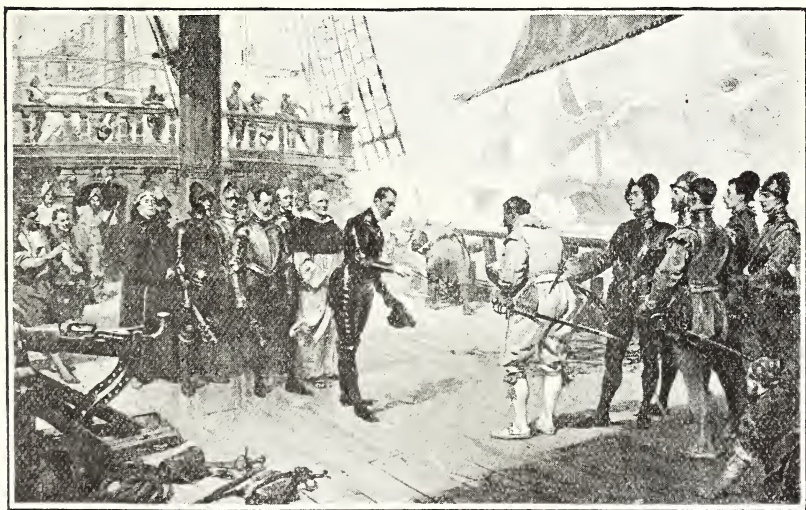
No. 55. "Overlooking the loch." H. W. B. DAVIS, R.A.



(On panel) 42 × 26.

No. 66. "Alethe." EDWIN LONG, R.A.

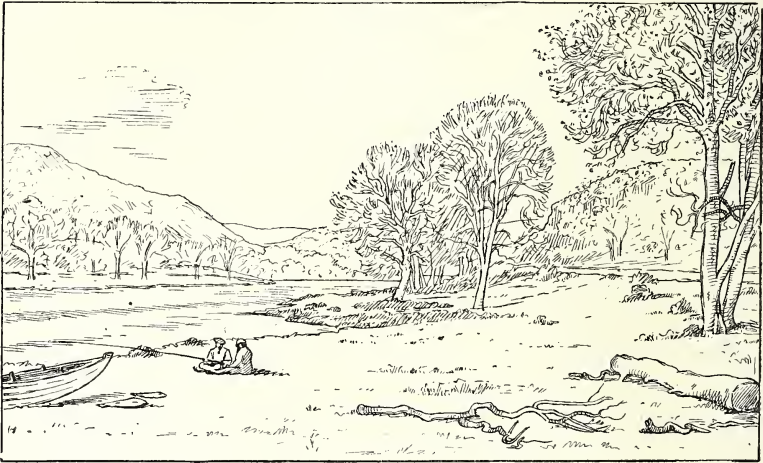
(A mezzotint engraving is to be published by Mr. Arthur Lucas, 31 New Bond Street, W.)



37 × 60.

No. 67. "The surrender." SEYMOUR LUCAS, A.

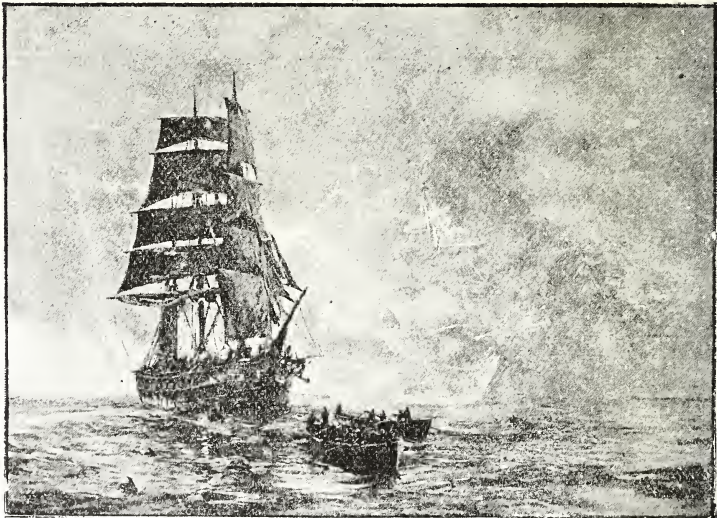
Don Pedro de Valdez and Sir Francis Drake on the deck of the *Revenge*. (See text, p. vi.)



40 X 63.

No. 74. "Murthly Water." SIR J. E. MILLAIS, BART., R.A.

(An etching of this picture is to be published by Mr. McLean, 7 Haymarket,
the owner of the copyright.)



36 X 48.

No. 81. "The phantom ship." W. L. WYLLIE, A.



44 × 33.

No. 82. "*The knight's farewell.*" ERNEST CROFTS, A.

"To horse! to horse! Sir Nicholas, White Guy is at the door,
 And the raven whets his beak o'er the field of Marston Moor.
 Up rose the Lady Alice from her brief and broken prayer.
 And she brought a silken banner down the narrow turret stair;
 Oh! many were the tears that those radiant eyes had shed,
 As she traced the bright word 'Glory' in the gay and glancing thread;
 And mournful was the smile which o'er those lovely features ran,
 As she said, 'It is your lady's gift, unfurl it in the van.'"
'The Ballad of Marston Moor.'

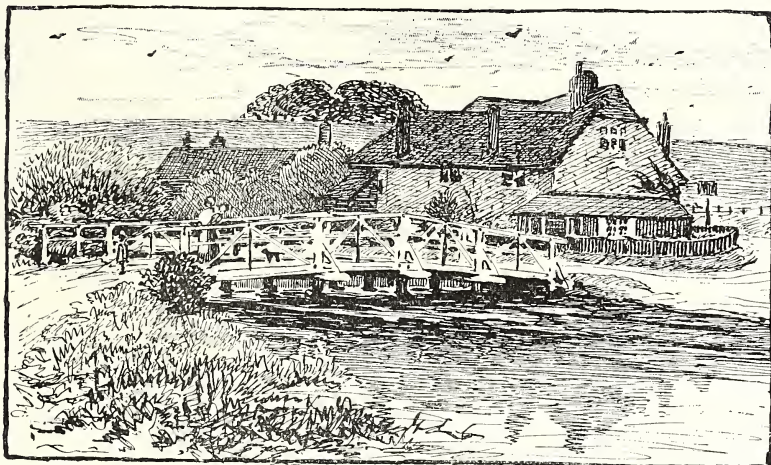


No. 96. "Carmen." VAL C. PRINSEP, A.
59 X 41.



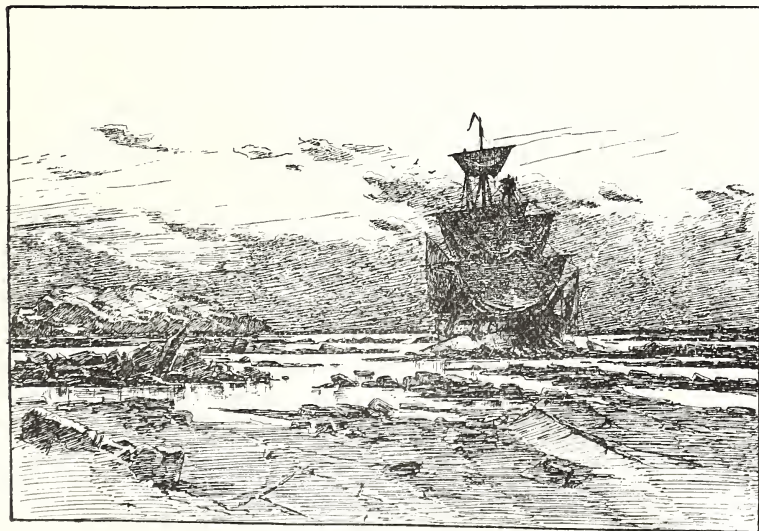
No. 90. "Children's children are the crown of old men."—Prov. xvii. 6. JOSEPH CLARK.
32 X 26.

GALLERY II.



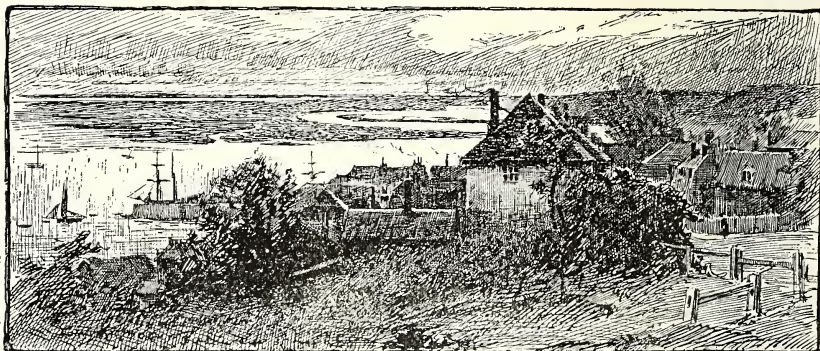
No. 107. "*A Berkshire mill-stream*" G. D. LESLIE, R.A.

33 × 54.



No. 108. "*Ice-bound.*" L. HOLST.

32 × 52.



30 x 72.

No. 132. "*Pathways of light.*" CHARLES A. WILKINSON.

51 x 32.

No. 137. "*Wild Roses.*" FRED MORGAN.



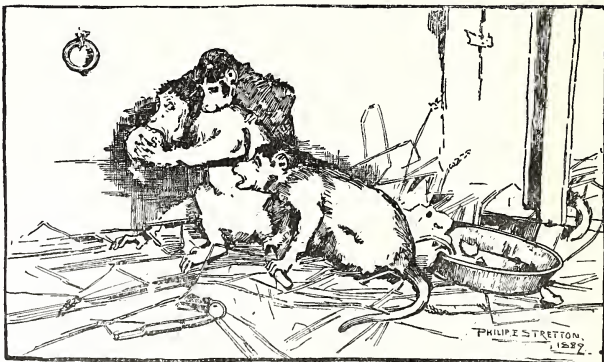
59 X 98.

No. 150. "The passing of Arthur." FRANK DICKSEE, A.

(An engraving is to be published by Mr. Arthur Lucas, New Bond Street, owner of the copyright.)



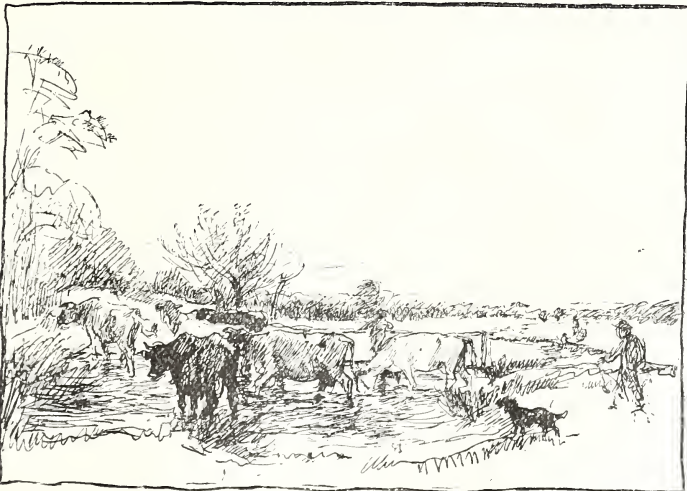
No. 157. "*Storm-blown.*" ERNEST A. WATERLOW. 53 × 48.



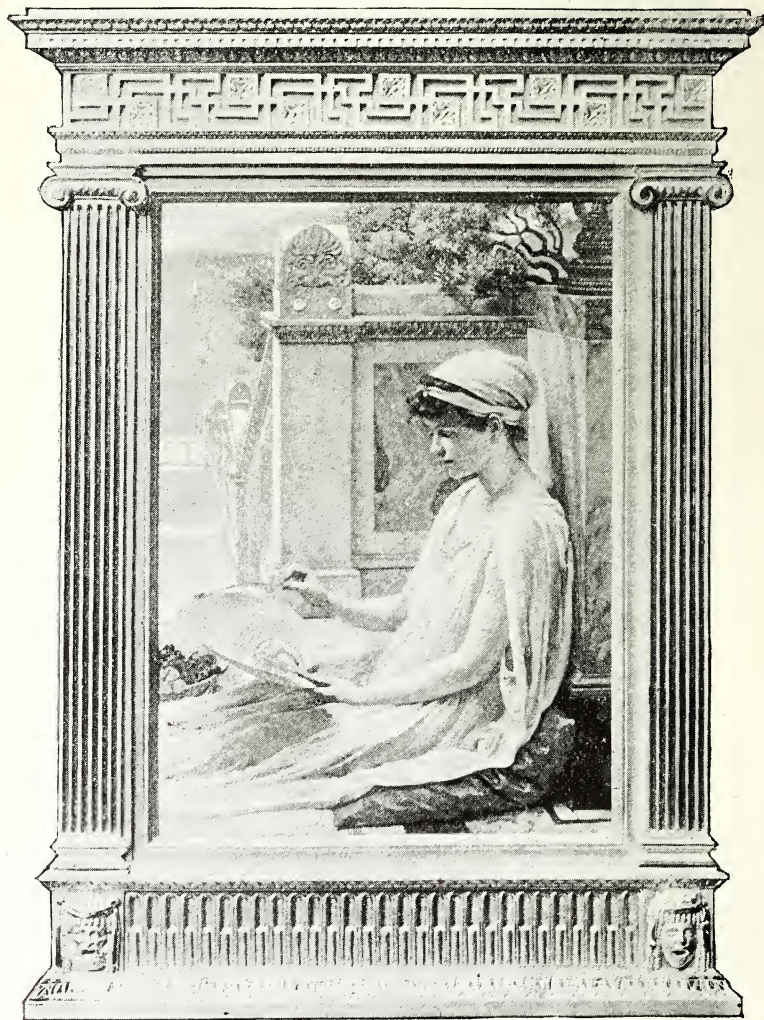
No. 165. "*The apple of discord.*" PHILIP E. STRETTON. 27 × 43.



No. 172. "*Lady Manisty.*" W. W. OULESS, R.A. 30 × 25.



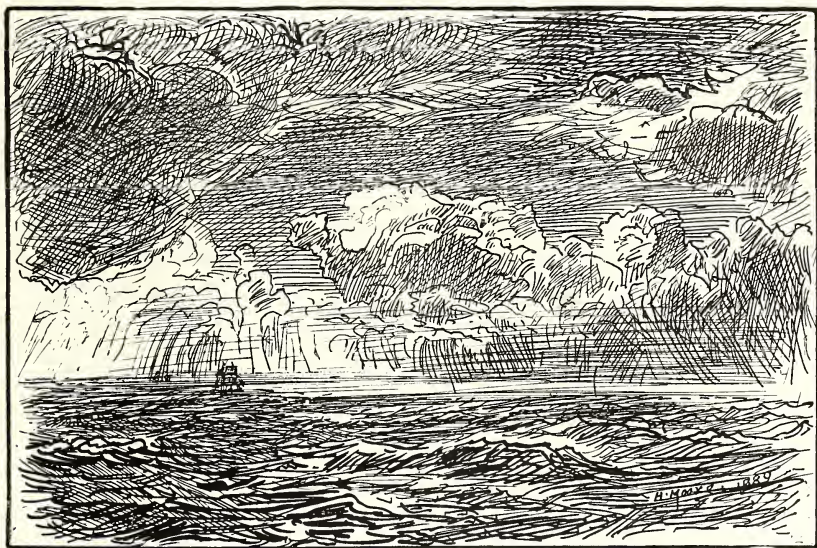
No. 175. "*The ford, valley of the Test.*" MARK FISHER. 66 × 96.



23 X 17.

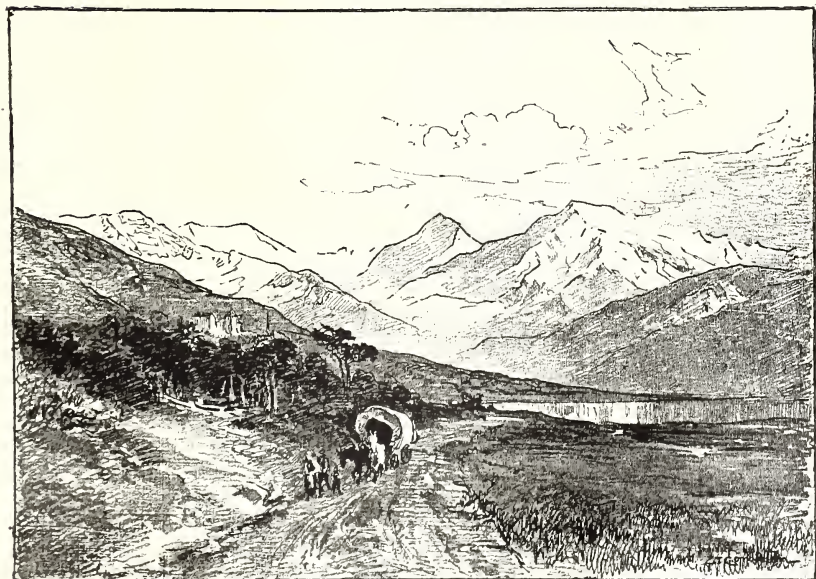
No. 188. "On the terrace." EDWARD J. POYNTER, R.A.

GALLERY III.



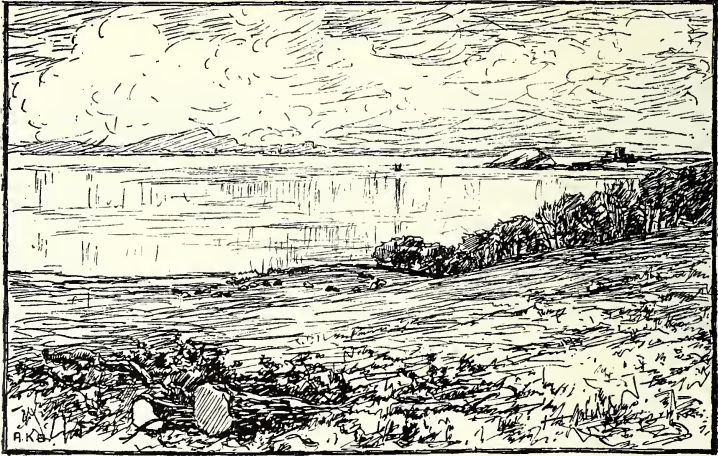
No. 200. "Shine and Shower." HENRY MOORE, A.

42 X 72.



No. 215. "The Ortler, from St. Valentin." E. T. COMPTON.

47 X 67.



16 X 24.

No. 227. "Firth of Forth at Aberdour." A. K. BROWN.



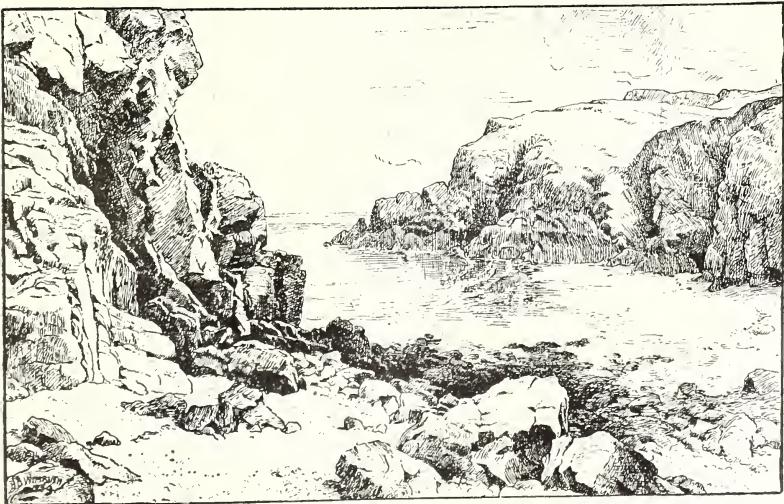
36 X 26.

No. 230. "Baby's opera." WILLIAM F. YEAMES, R.A.



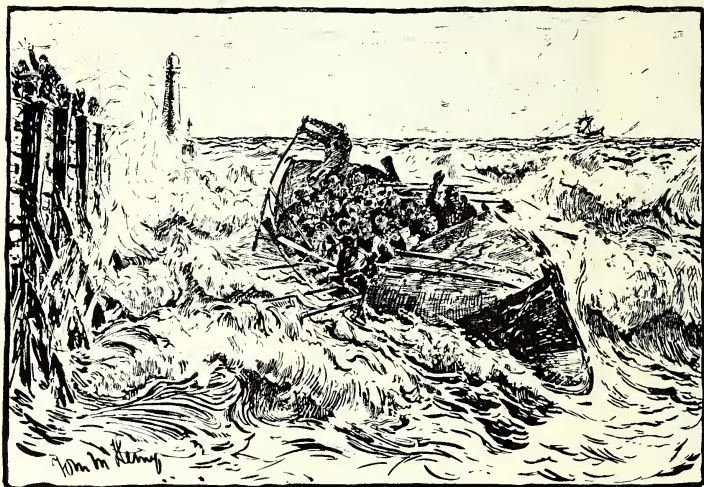
36 X 25.

No. 231. "*Of a fool and his folly there is no end!*" BRITON RIVIERE, R.A.



48 X 75.

No. 232. "*Petit Eo' Bay, Guernsey.*" HENRY B. WIMBUSH.



44 × 72.

No. 234. "Out of the jaws of death." TOM M. HEMY.



58 × 45.

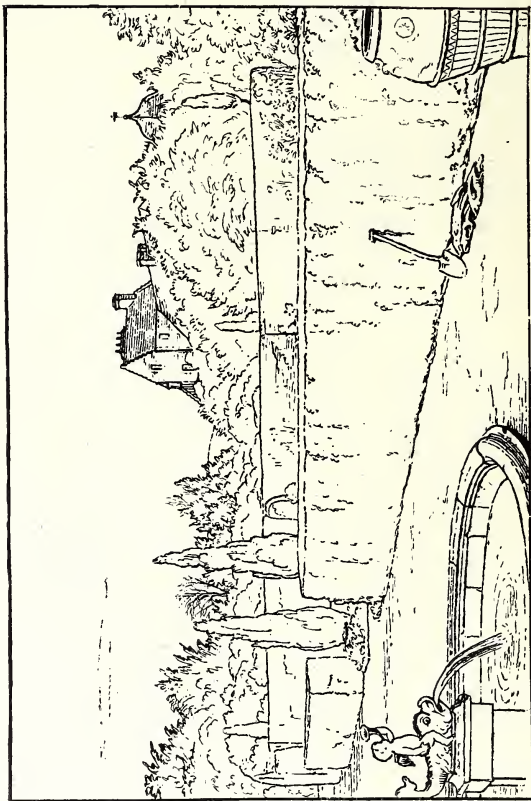
No. 235. "The lavoir in a French village." WILLIAM T. WARRENER.



36 X 60"

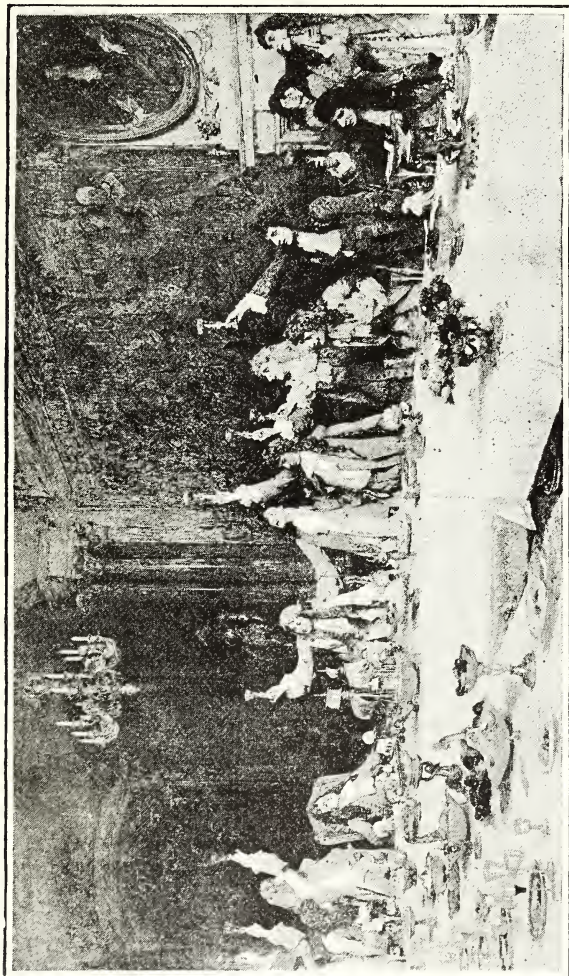
No. 236. "The first love letter." MARCUS STONE, R.A.

(An engraving of this picture is to be published by Mr. Arthur Lucas, New Bond Street.)



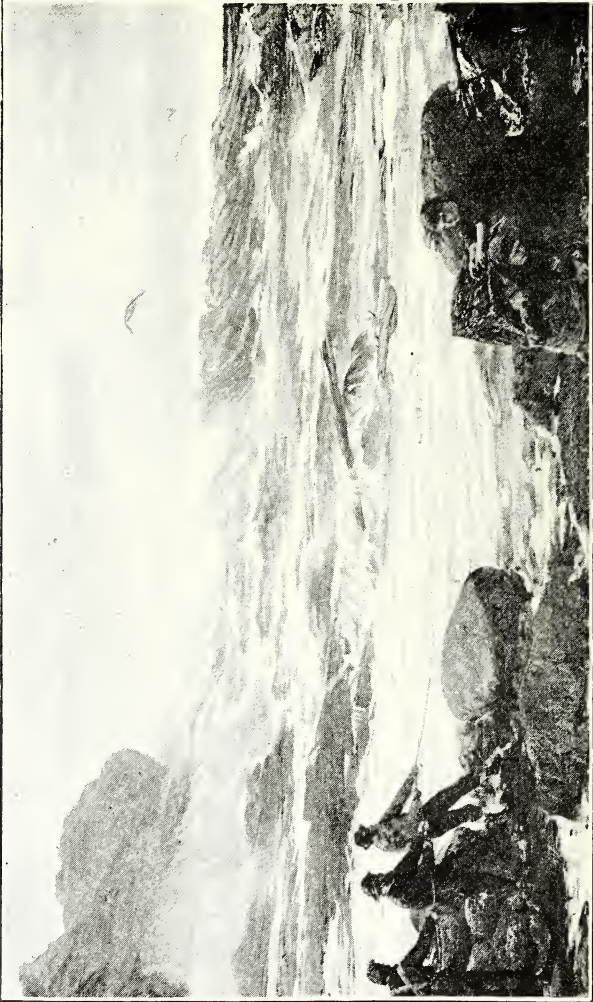
No. 242. "The old garden." SIR J. E. MILLAIS, BART., R.A. 45 X 68.

(An etching of this picture is to be published by Mr. McLean, 7, Haymarket, the owner of the copyright.)



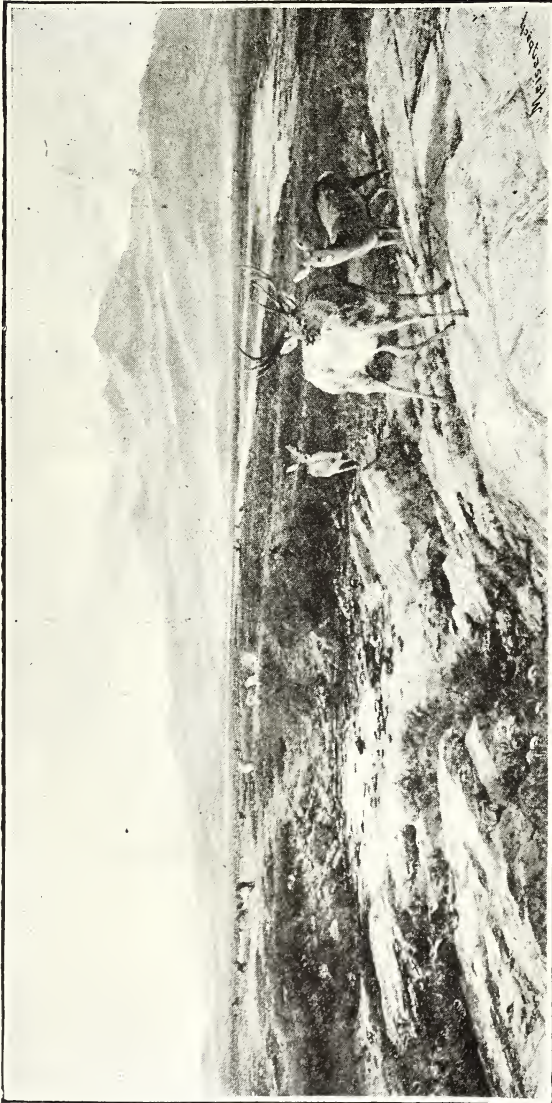
4 ft. 10 in. X 8 ft.

No. 243. "The young Duke." W. Q. ORCHARDSON, R.A.



35 x 60.

No. 249. "Wreckage from the *Fruiter*." J. C. Hook, R.A.



36 X 72.

No. 256. "On the low ground," H. W. B. DAVIS, R.A.



No. 263. "Good news or bad?" MARY GROVES.

41 X 59.



No. 266. "Sun and moon flowers." G. D. LESLIE, R.A.

28 X 28.



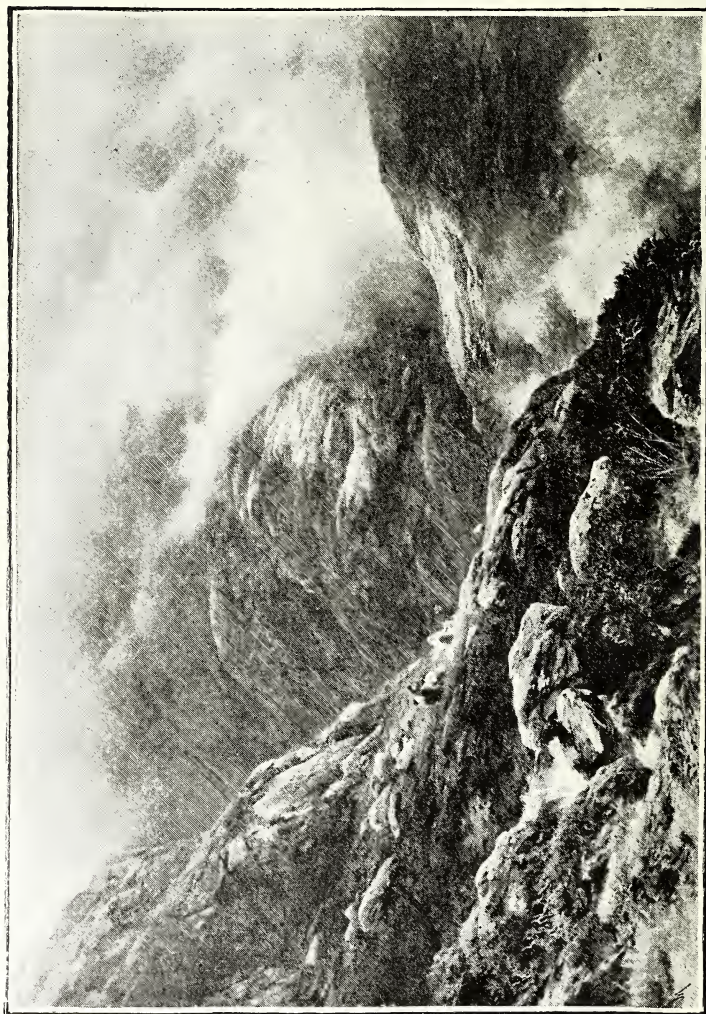
28 X 36.

No. 271. "News in the village." H. STACY MARKS, R.A.

(Sketched by permission of Messrs. Thomas Agnew & Sons, the owners of the copyright.)

35 X 27.

No. 272. "The new frock." W. P. FRITH, R.A.



148 X 70.

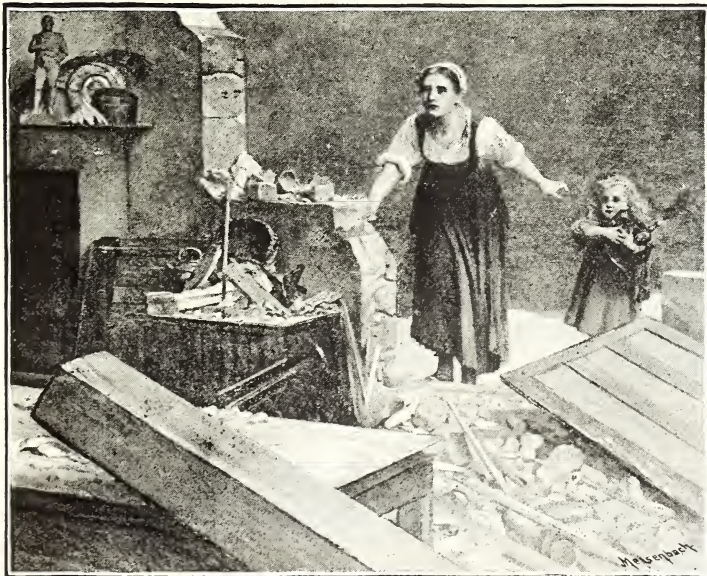
No. 279. "The mist wreath has the mountain crest." P. GRAHAM, R.A.

(The copyright is the property of Messrs. Thomas Agnew & Sons.)



28 X 17.

No. 282. "St. Martin's." CHARLES J. WATSON.



38 X 46.

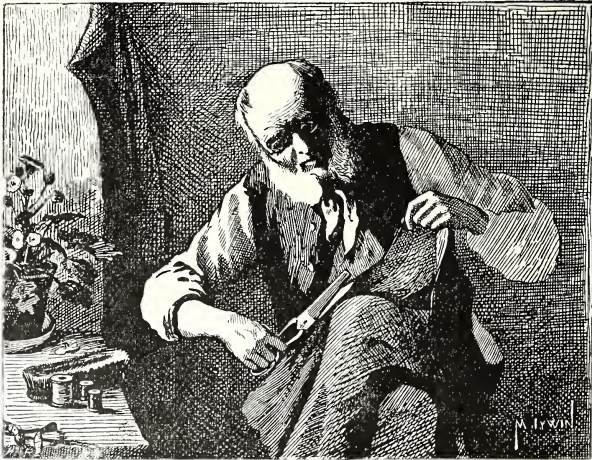
No. 285. "Home." PHILIP H. CALDERON, R.A.

"But things like this you know must be
After a famous victory."



59 X 85.

No. 287. "Bereft." E. WILY GRIER.



22 X 30.

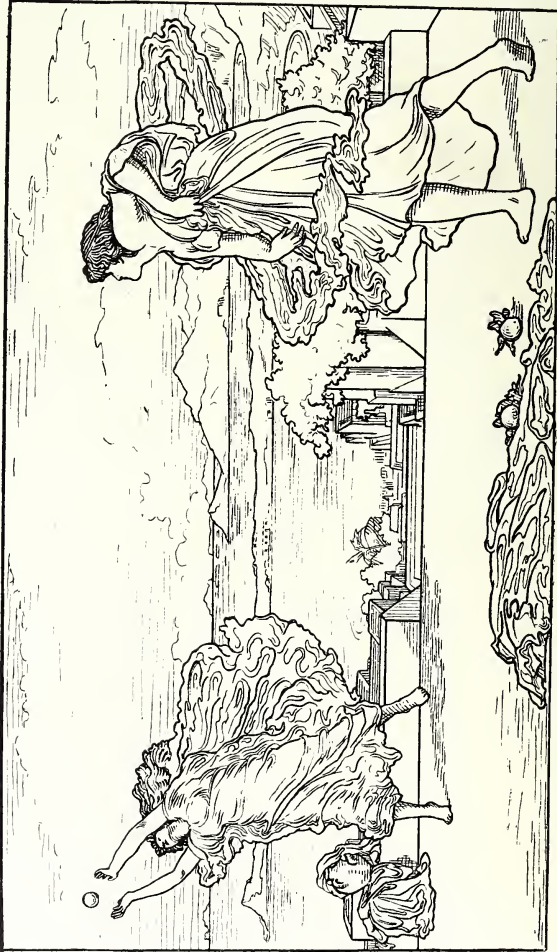
No. 297. "My tailor." MADELAINE IRWIN.



62 X 50.

No. 293. "*Ego et rex meus.*" SIR JOHN GILBERT, R.A.

"My life itself, and the best heart of it
 ; Thanks you for this great care: I stood i' the level
 Of a full charg'd confed'racy, and give thanks
 To you that chok'd it."—*King Henry VIII.*' act i. sc. 2.



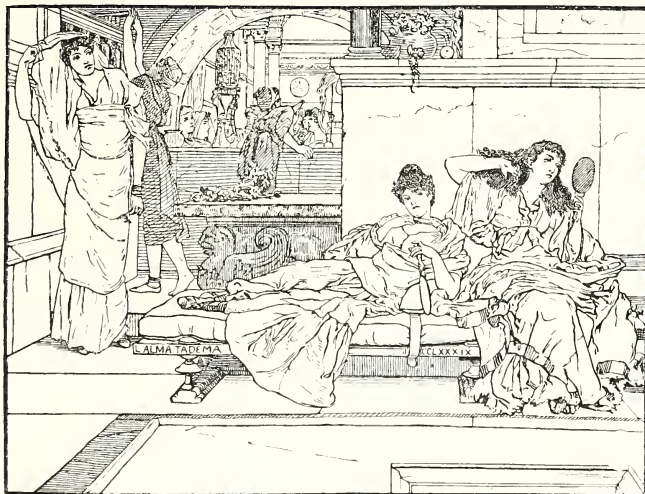
No. 300. "Greek girls playing at ball." SIR F. LEIGHTON, BART., P.R.A. 45 X 78.

(This picture is to be engraved and published by Messrs. Arthur Tooth and Sons, 5, Haymarket.)



52 X 88.

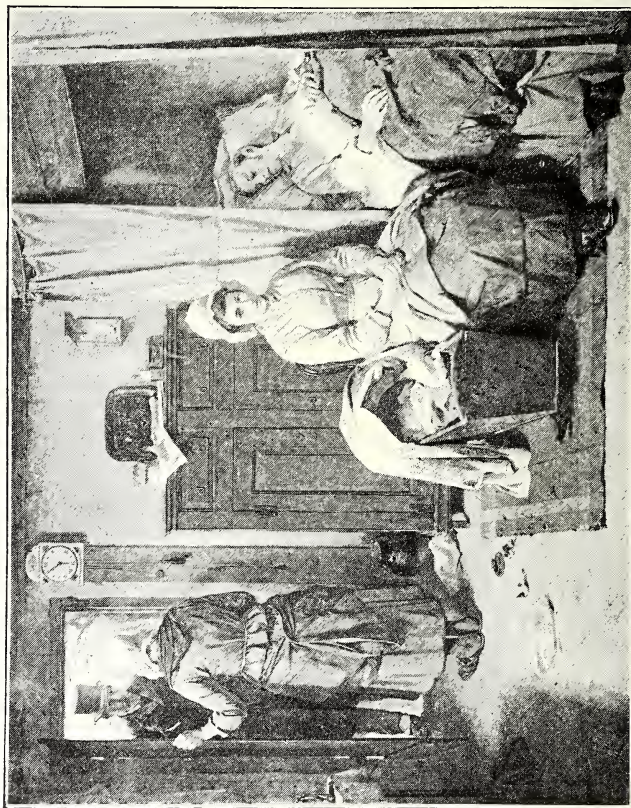
No. 310. "Fading into night." CHARLES STUART.



21 X 27.

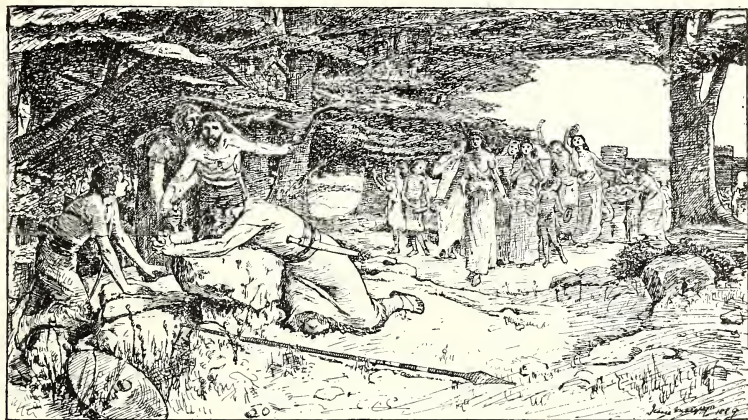
No. 313. "At the shrine of Venus." L. ALMA-TADEMA, R.A.

(A photogravure of this picture is published by the Berlin Photographic Co.,
43, New Bond Street, W.)



37 X 48.

No. 317. "Hush! let him sleep." THOMAS FAED, R.A.



36 X 60.

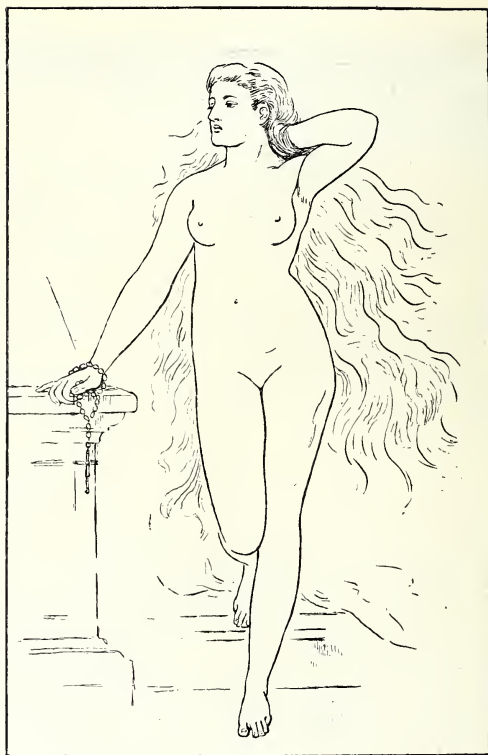
No. 315. "Jephthah."—Judges xi. 34. JESSIE MACGREGOR.



43 X 24.

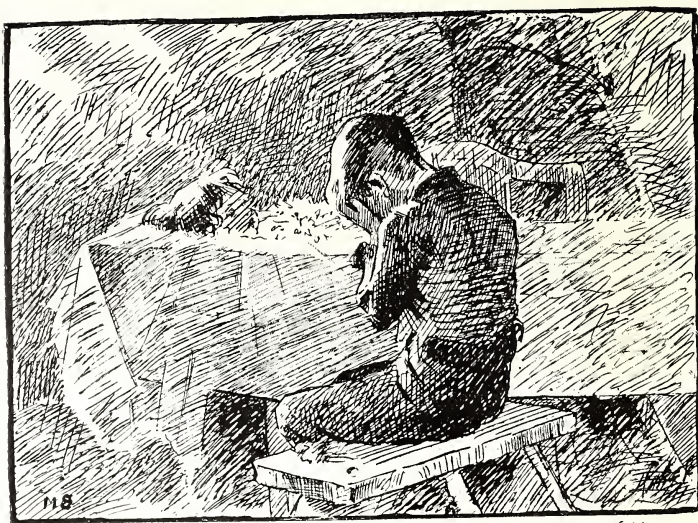
No. 318. "The habit doesn't make the monk." G. F. WATTS, R.A.

GALLERY IV.



63 X 38.

No. 326. "Godiva." G. A. STOREY, A.



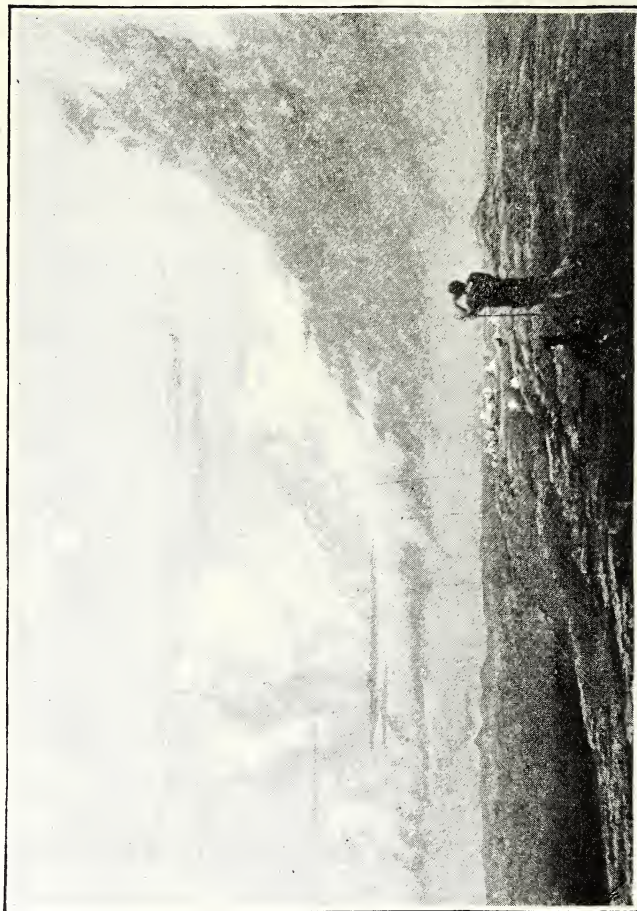
36 X 50.

No. 358. "Go, thou must play alone, my boy, thy sister is in Heaven."
MARIANNE STOKES.



No. 348. "The Spanish Armada: Sir Francis Drake summoning Don Pedro de Valdez to surrender."
VICAT COLE, R.A.

6 ft. 2 in. X 9 ft. 11 in.



42 X 60.

No. 363. "Pale Cynthia," BRITTON RIVIERE, R.A.

"That orb'd maiden, with white fire laden,
Whom mortals call the moon."—*Shelley*.



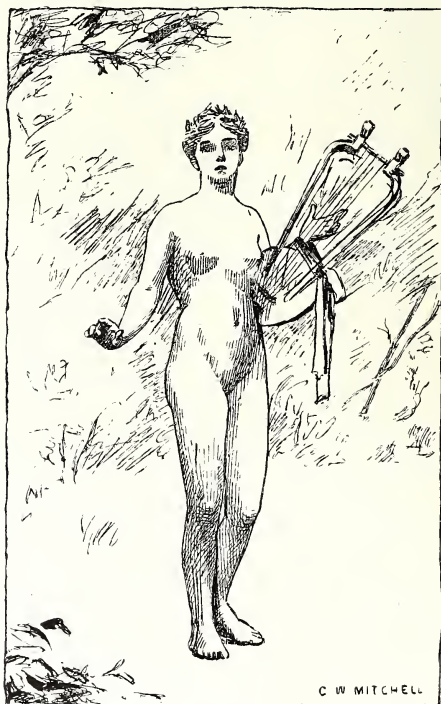
No. 372. "Sisters." LUKE FILDES, R.A.

73 X 55.



No. 387. "*Confidences.*" A. CHEVALLIER TAYLER.

26 X 37.



C W MITCHELL

No. 403. "*Aoide.*" CHARLES W. MITCHELL.

62 X 38.



40 × 30.

No. 394. "The homeward bound pennant." W. L. WYLLIE, A.

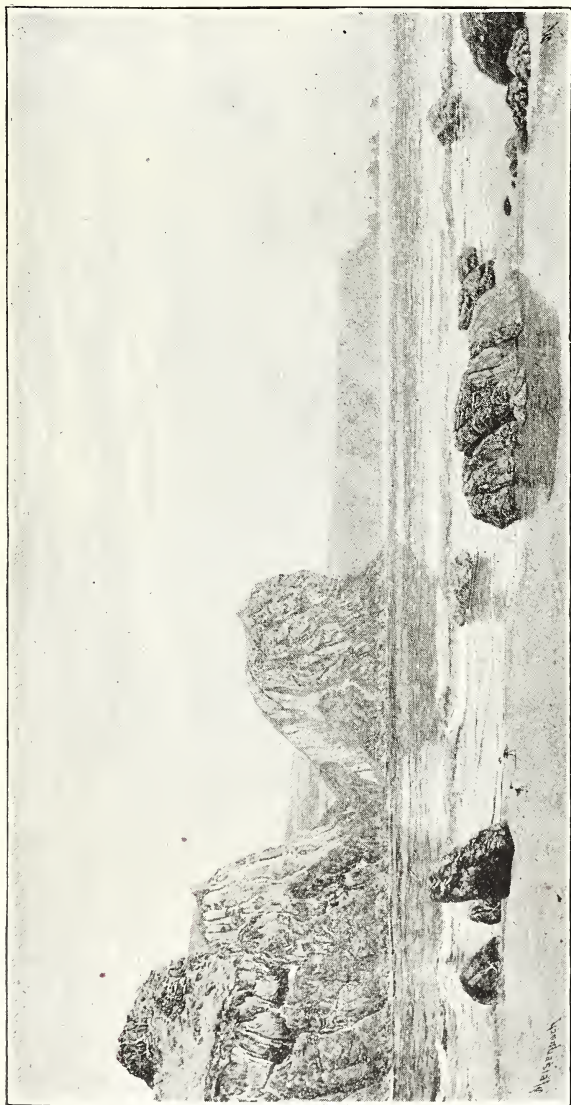
(An etching of this picture will be published by Mr. Dunthorne of Vigo Street.)



49 x 36.

No. 402. "*Spirit voices.*" JAMES SANT, R.A.

"Borne on the swelling notes our souls aspire."



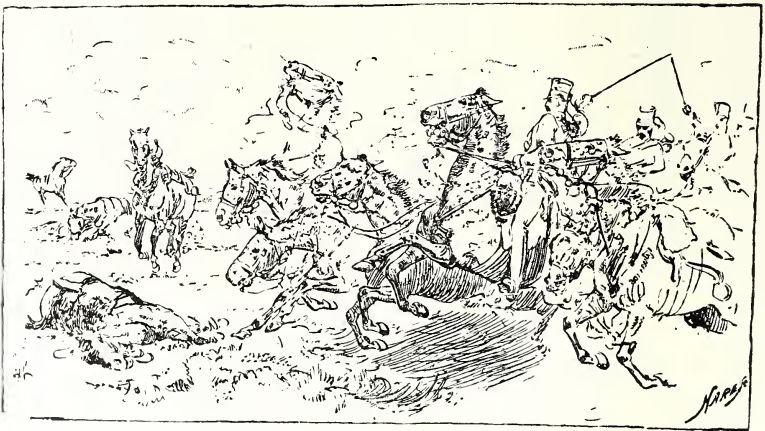
42 X 84.

No. 417. "The Lion, the Lizard, and the Stags." JOHN BRETT, A.

GALLERY V.

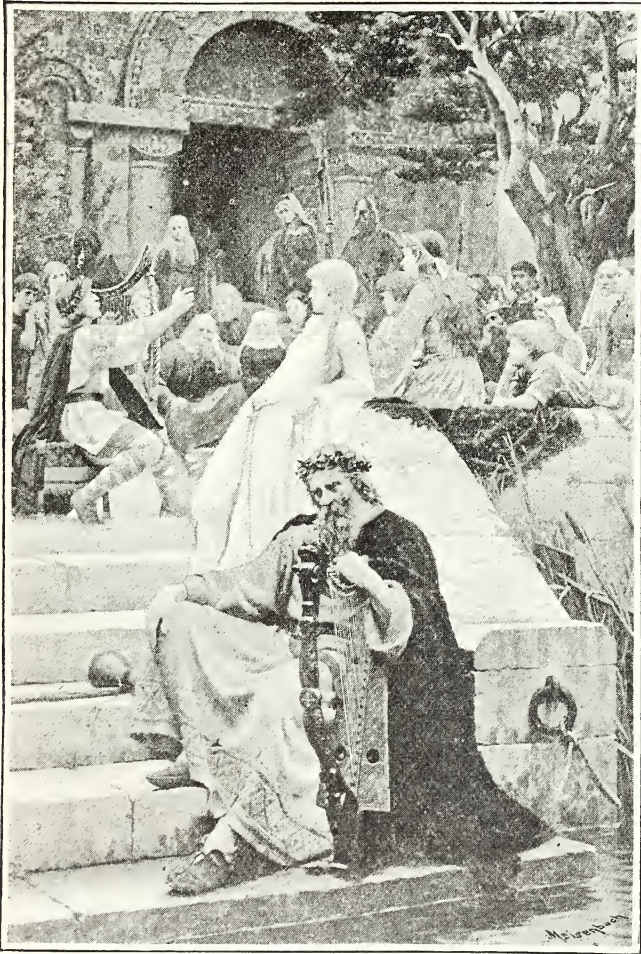


72 X 52.

No. 453. "*Gisli the outlaw.*" WILLIAM J. LAIDLAY.

5 ft. 3 X 8 ft. 6.

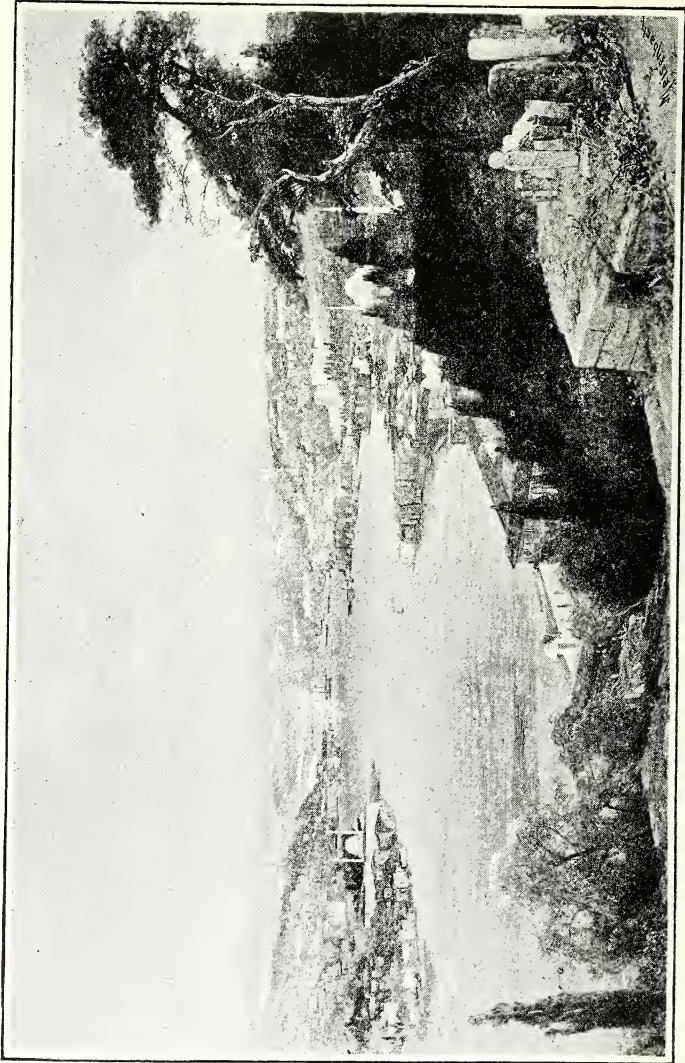
No. 458. "*Incident in the charge of the Light Brigade, Balaclava, 25th October, 1854.*" JOHN CHARLTON.



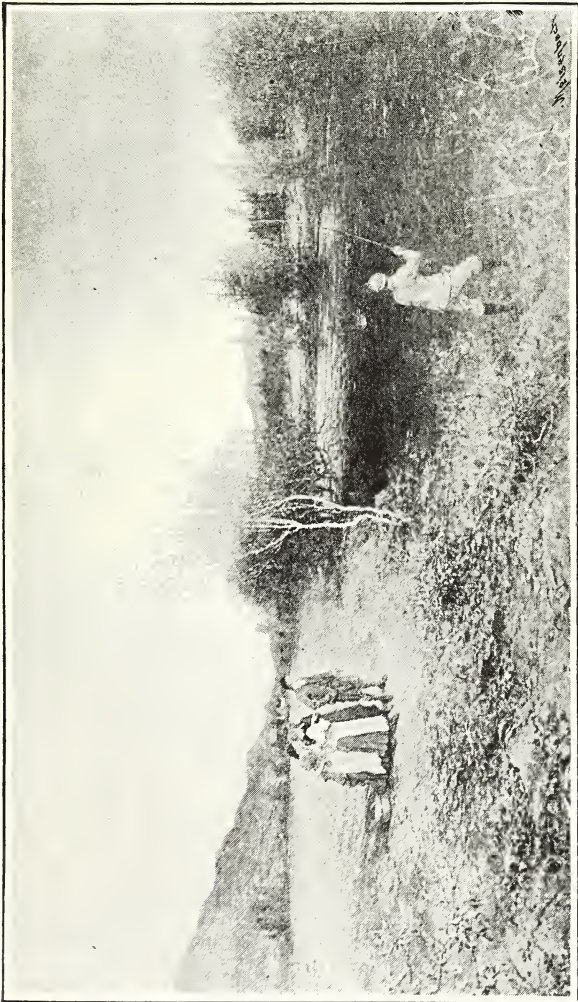
72 x 47.

No. 456. "Fame." E. BLAIR LEIGHTON.

(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)

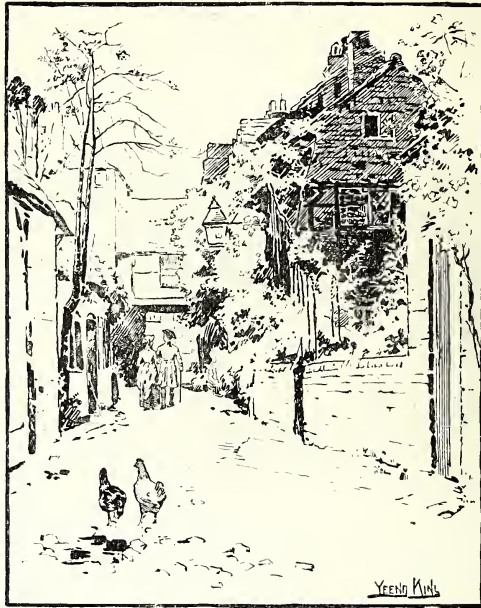


No. 457. "Constantinople and the Golden Horn, from Eyoub." JOHN MACWHIRTER, A. 5 ft. X 8 ft.



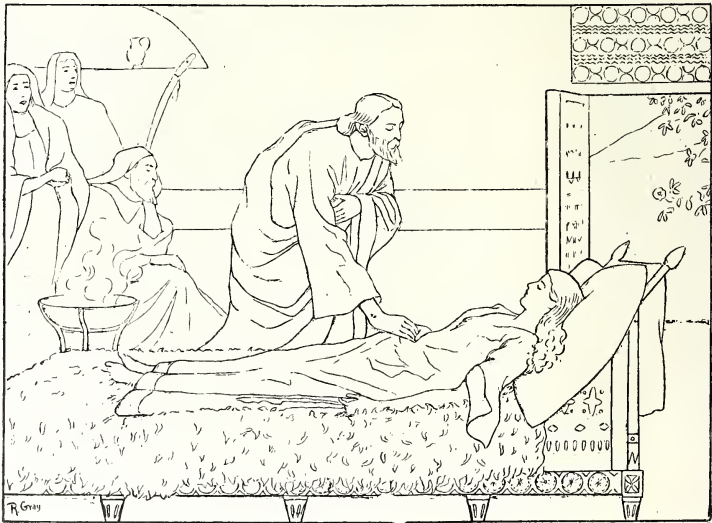
47 X 83.

No. 465. "A salmon river: the Beaulcy, Inverness-shire." GEORGE H. BOUGHTON, A.



50 X 40.

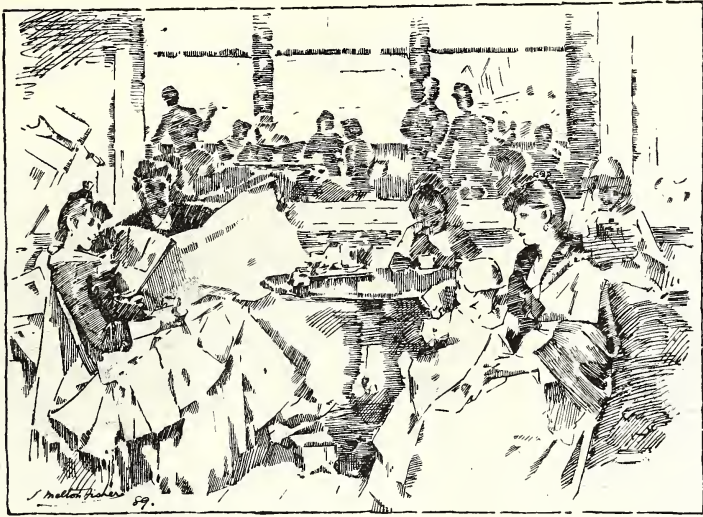
No. 488. "The day that comes betwixt a Saturday and Monday." YEEND KING.



52 X 72.

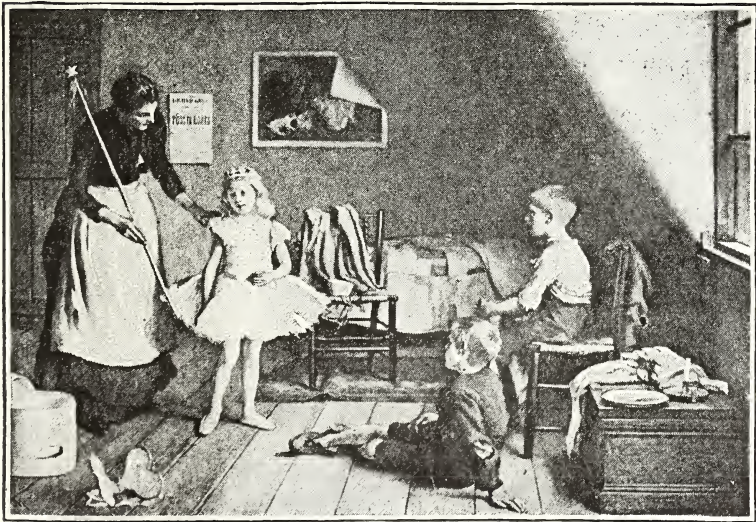
No. 503. "Jairus' daughter." EDWIN LONG, R.A.

(This sketch is intended to indicate the principal lines of composition only.)



42 X 59.

No. 514. "Festa." S. MELTON FISHER.



40 X 56.

No. 516. "The little bread-winner." CLAUDE CALTHROP.

GALLERY VI.



No. 535. "*On the banks of Allan Water.*" HERBERT SCHMALZ.

49 X 67.



No. 576. "*A return visit.*" ALFRED W. STRUTT.

44 X 69.



6 ft. 7 in. X 8 ft. 10 in.

No. 558. "The chapel of the Charterhouse." HUBERT HERKOMER, A.

"Though he fall, he shall not be utterly cast down."



48 X 36.

No. 588. "The village beauty." JOHN WHITE.



27 X 38.

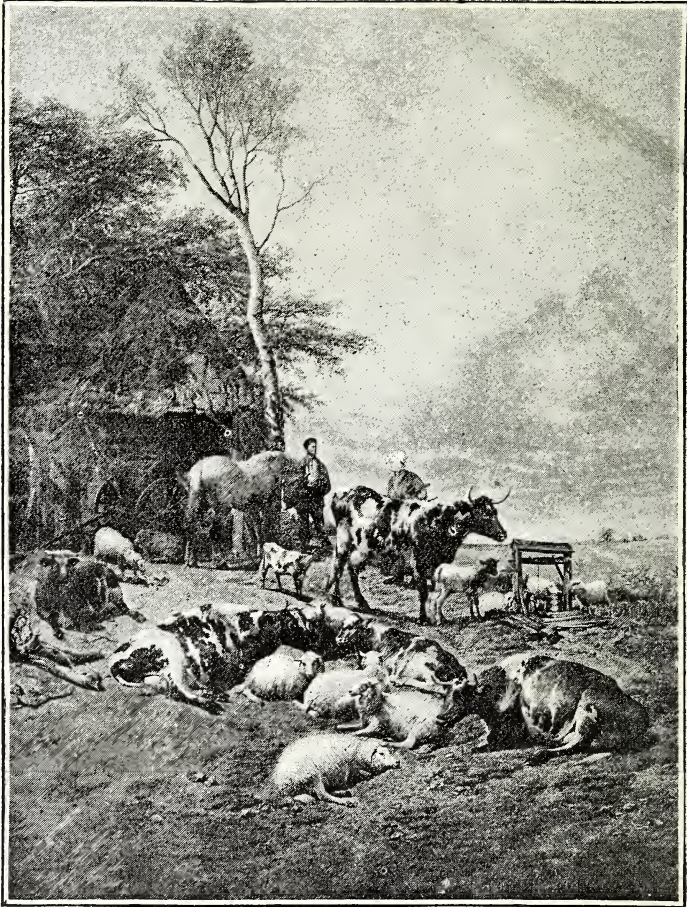
No. 608. "After the day's work is done." WILSON FOSTER.



64 X 48.

No. 602. "Where wild waves lap, there dwell broad-winged birds,
In sweet societies,
and silvery bands." PETER GRAHAM, R.A.

(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)



78 X 48.

No. 613. "On a farm in East Kent." T. SIDNEY COOPER, R.A.

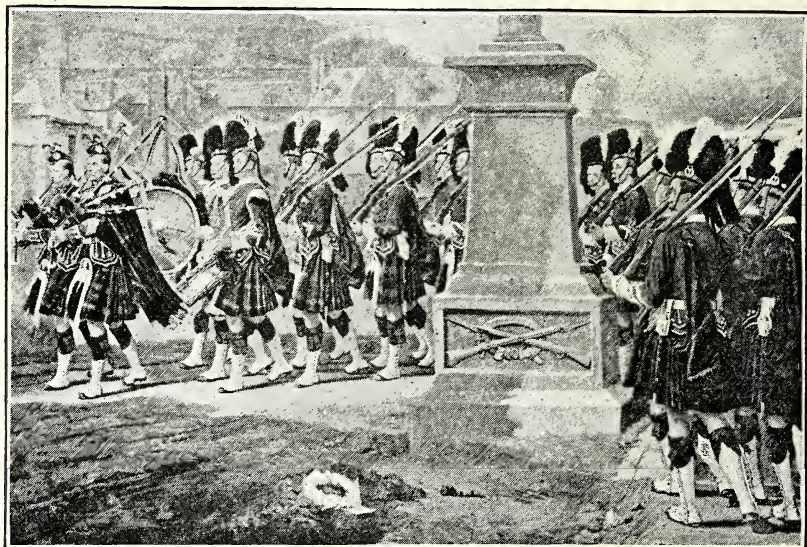


No. 622. "*In ambush.*" THOMAS G. COOPER. 23 X 28.



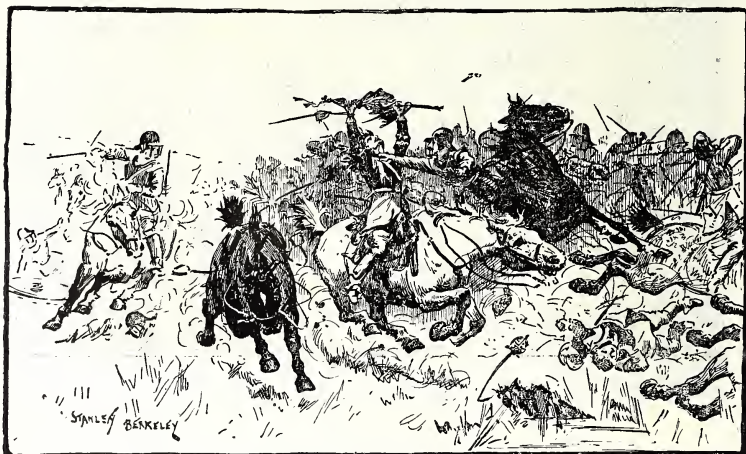
No. 629. "*The death of Procris.*" HENRIETTA RAE. 54 X 78.

GALLERY VII.



No. 648. "*Military Honours.*" EYRE CROWE, A.ⁿ
 "There thy rest shalt thou take."

49 × 73.



No. 651. "*For God and the King: an incident in the great Civil War.*"
 STANLEY BERKELEY.

33 × 56.



48 X 72.

No. 662. "The dawn of an autumn day." B. W. LEADER, A.

(The copyright is the property of Messrs. Thomas Agnew & Sons.)



60 x 78.

No. 655. "*The health of the bride.*" STANHOPE A. FORBES.



48 x 64.

No. 663. "*Condemned.*" W. E. NORTON.



38 X 52.

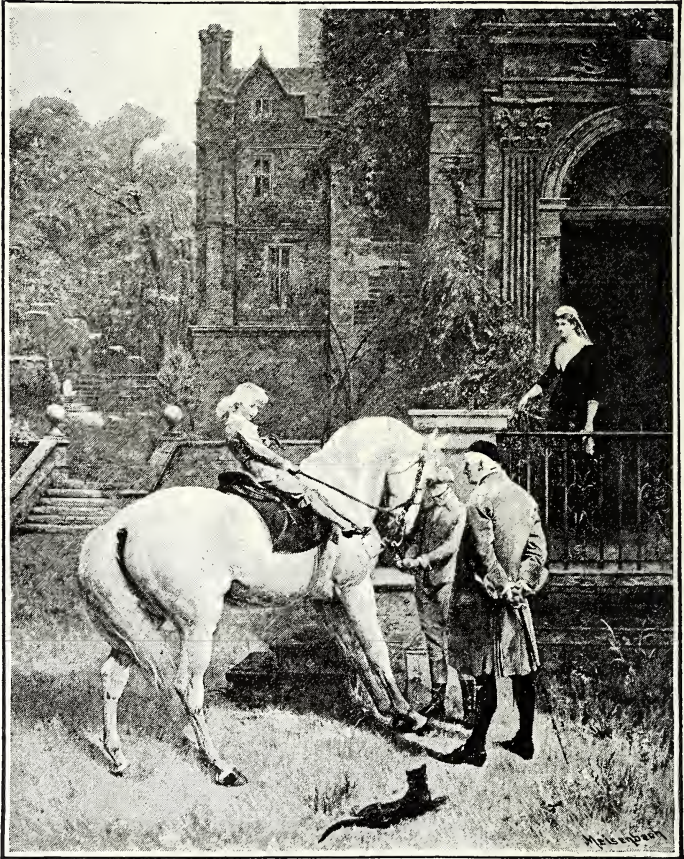
No. 670. "*Minutes are like hours.*" FRANK BRANGWYN.



FRED HALL
1919

72 X 58.

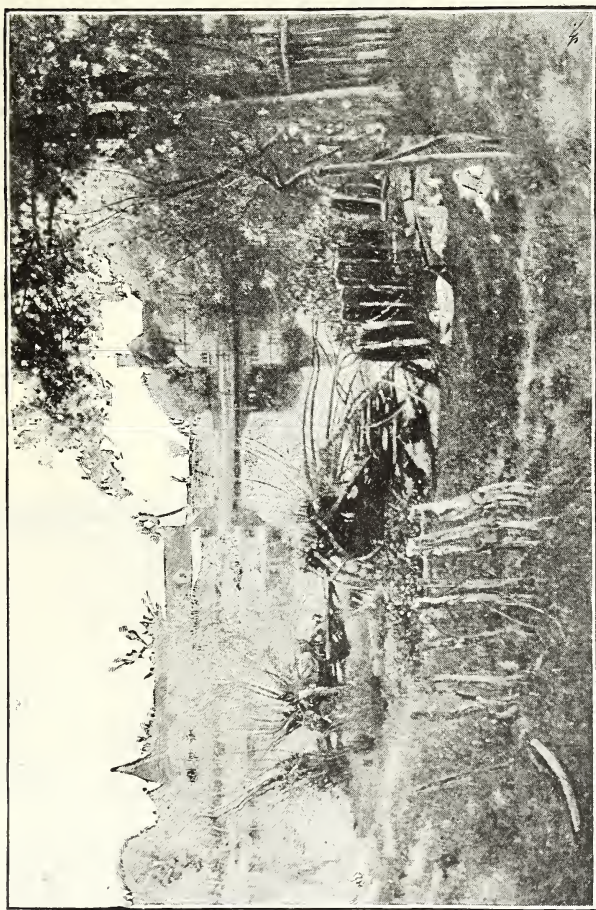
No. 676. "*Adversity.*" FRED HALL.



68 x 53.

No. 682. "In his father's footsteps." S. E. WALLER.

(This picture is to be engraved and published by Messrs. Tooth & Sons,
Haymarket.)



48 X 72.

No. 691. "The Moat Farm." by DAVID MURRAY.



No. 692. "By the sea." GEORGE WETHERBEE.

44 X 72.



No. 698. "Saved." FRANK BRAMLEY.

59 X 77.

"Oft in a humble home
A golden room is found."



No. 699. "*Diana.*" ROBERT W. MACBETH, A.

48 X 67.



No. 712. "*Castles in the air.*" DAVID CARR.

42 X 30.



54 X 37.

No. 649. "Master William Burrows."
WILLIAM WONTNER.



46 X 30.

No. 667. "A last look at the old home."
LOUISE JOPLING.

GALLERY VIII.



69 X 49.

No. 722. "A quiet rubber."
MARGARET H. A. SIMPSON.



31 X 41.

No. 731. "The sister kingdoms: 'United we stand, divided we fall.'" GEORGE W. JOY.



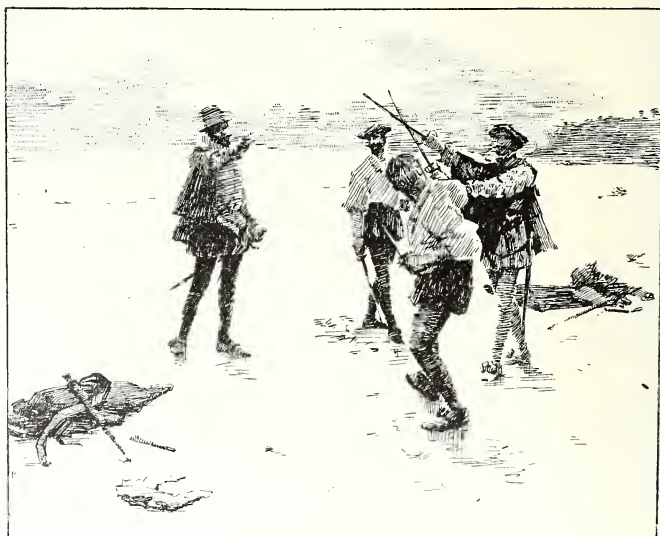
52 X 72.

No. 735. "The pride o' the morn.'" C. E. JOHNSON.



65 X 49.

No. 740. "*The carpenter's son.*"—*St. Luke ii. 40.* EDWARD E. SIMMONS.



58 X 72.

No. 745. "*On Biddeford sands.*" FRANK BOURDILLON.

"If you stir, Mr. Carey, you have to deal with Richard Grenville!"—"*Westward Ho!*"



No. 760. "*Sacred and profane love.*" SOLOMON J. SOLOMON.

11 ft. X 7 ft.



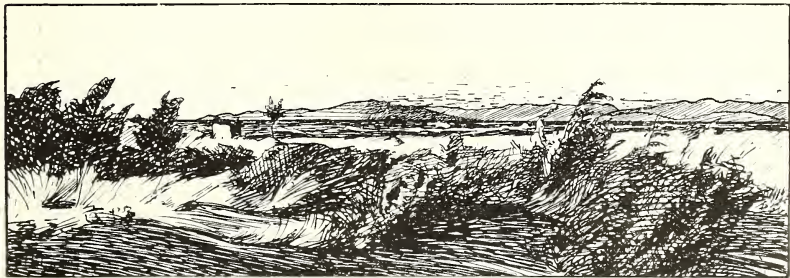
55 X 45.

No. 764. "Miss M. M." T. BLAKE WIRGMAN.



24 X 36.

No. 773. "Only a relic dimm'd with tears." CHARLES C. SETON.



No. 774. "A golden afternoon." MATTHEW R. CORBETT.

14 X 41.



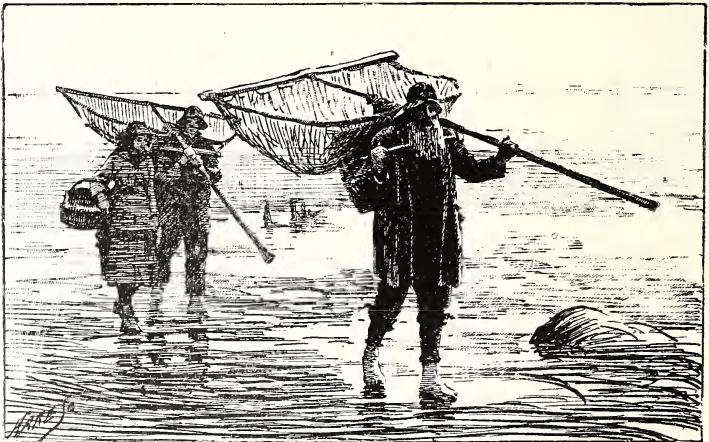
43 X 32.

No. 778. "On the way to the Fantasia, Luxor." WALTER C. HORSLEY.



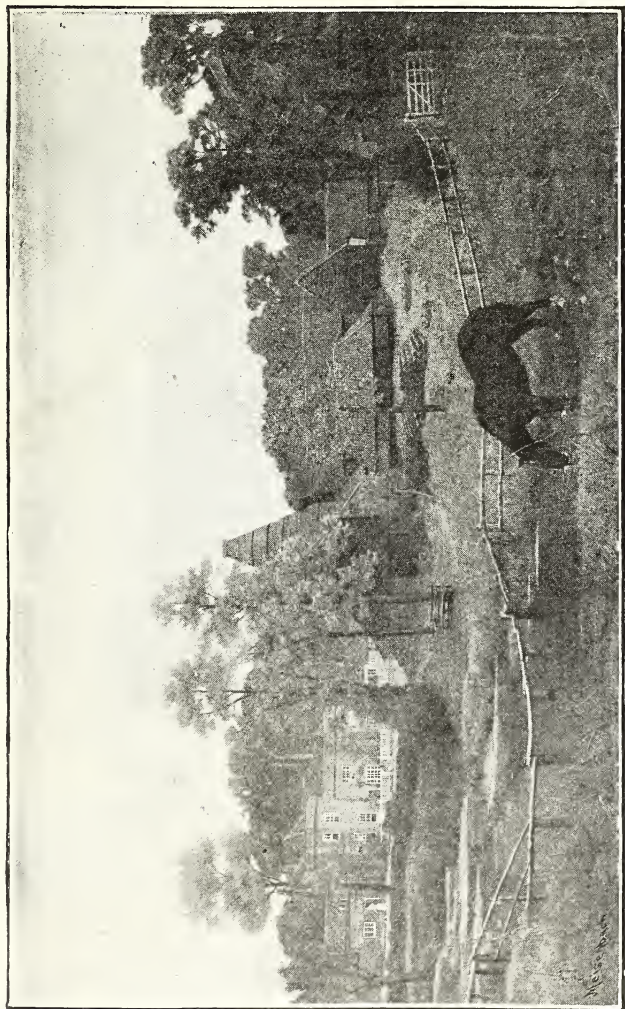
53 X 76.

No. 780. "*The mischief of the storm.*" C. W. BARTLETT.



36 X 56.

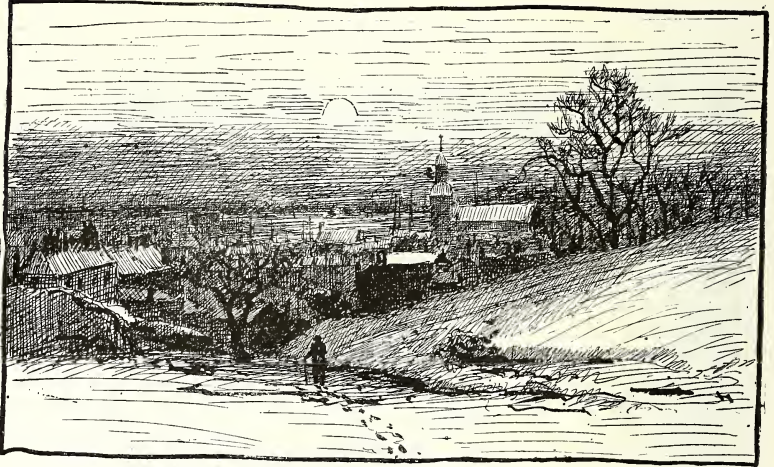
No. 781. "*Homewards.*" WILLIAM B. FORTESCUE.



59 X 95.

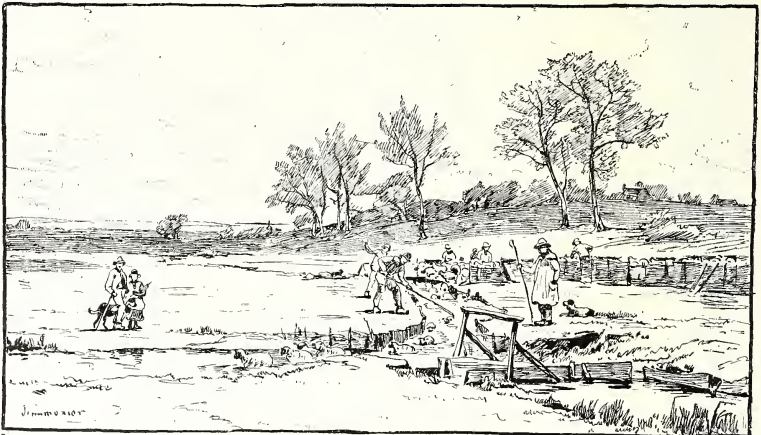
No. 784 "The day of rest at the old home." FREDK. GOODALL, R.A.

"And one, an English home—grey twilight pour'd
 On dewy pastures, dewy trees,
 Softer than sleep—all things in order stored,
 A haunt of ancient Peace."—*Jennyson's 'Palace of Art.*



No. 787. "*Greenwich.*" VINCENT P. YGLESIAS.

36 × 58.



No. 802. "*Sheep-washing in Sussex.*" J. AUMONIER.

38 × 66.



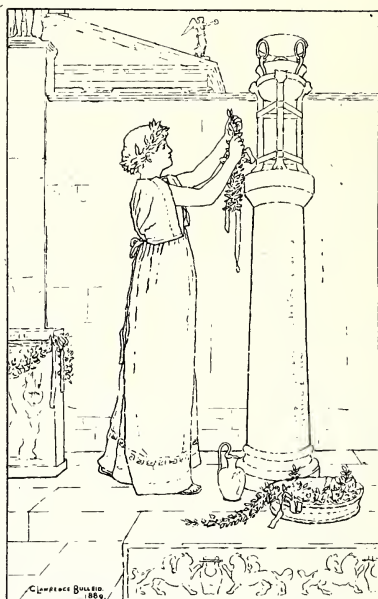
63 X 48.

No. 803. "After Waterloo." ROBERT HILLINGFORD.

The English army halting upon what had been in the morning the French position in the line of La Belle Alliance.

[End of Gallery VIII.]

GALLERY IX.



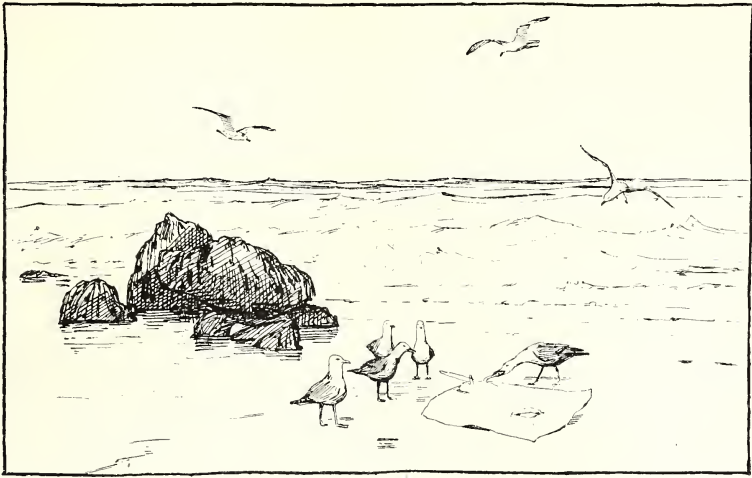
24 X 15.

No. 815. "An offering to Apollo." GEORGE L. BULLEID.



20 X 30.

No. 1030. "Low tide: Veules, Normandy." ALFRED CONQUEST.



No. 1036. "Stranded." THOS. C. S. BENHAM.

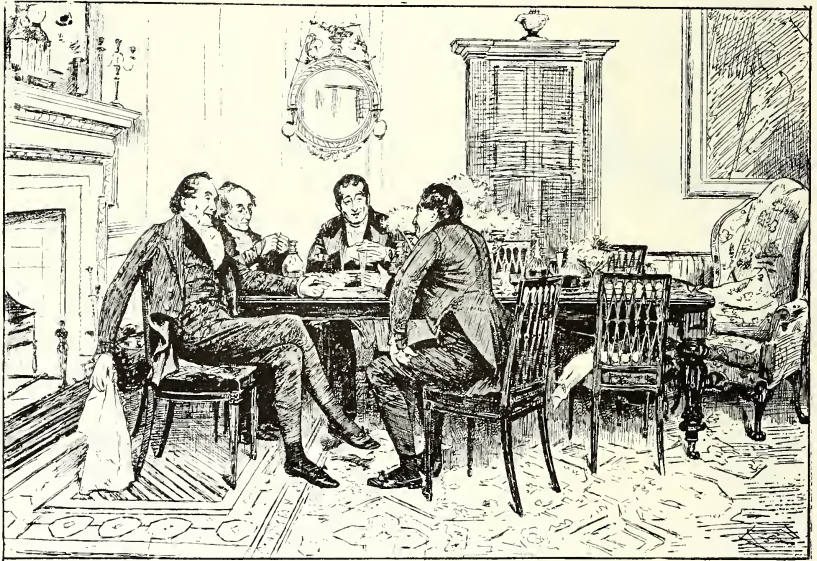
28 X 48.



No. 1063. "None so deaf as those who won't hear." E. BLAIR LEIGHTON.

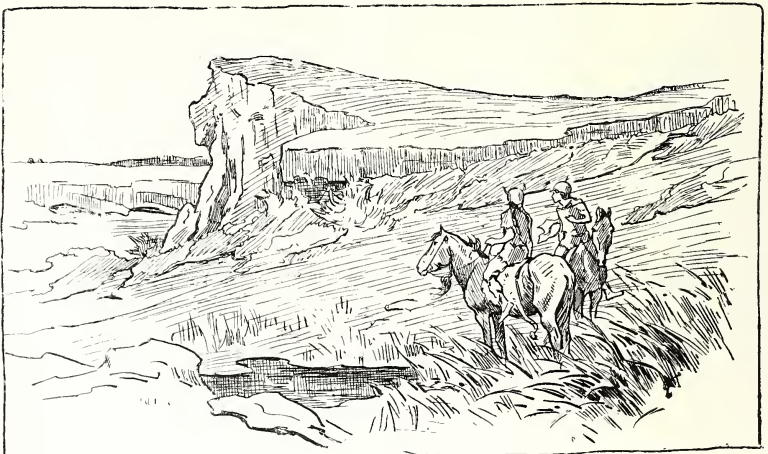
30 X 20.

GALLERY X.



34 X 48.

No. 1081. "Over the nuts and wine." W. DENDY SADLER.

(This picture is to be etched and published by Mr. L. H. Levere, King Street, St. James's.)

32 X 54.

No. 1085. "Gauls on the Roman Campagna." ARTHUR LEMON.



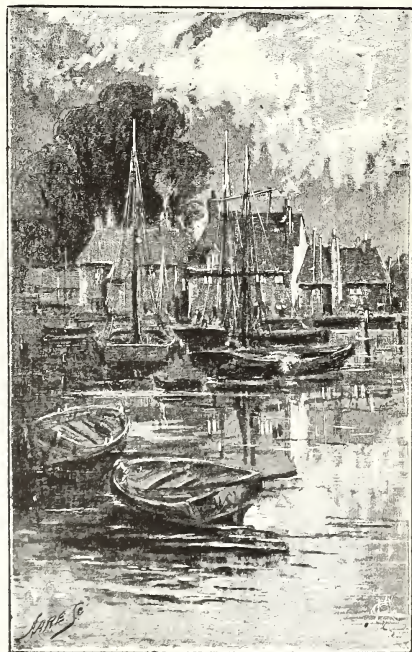
48 X 72.

No. 1091. "Waiting for the flow." K. MACKENZIE.



56 X 46.

No 1107. "Wallflowers." EDWARD PATRY.



42 X 25.

No. 1094. "Nature's mirror." GEO. E. HAITE.



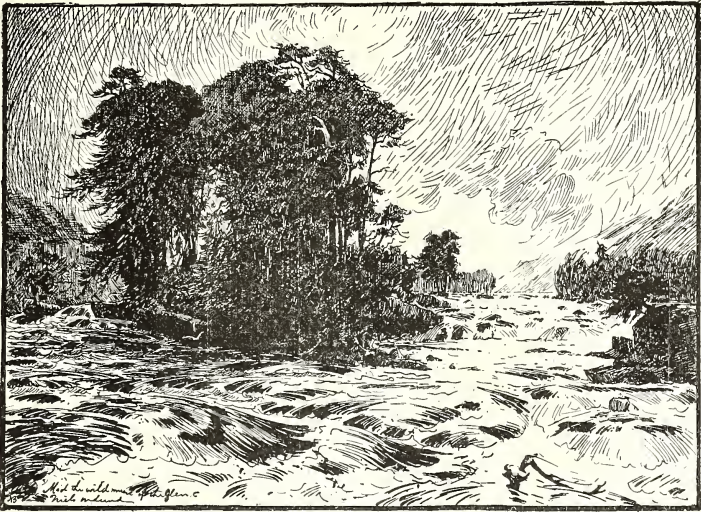
9 ft. X 5 ft. 6 in.

No. 1102. "*The return of Persephone to the earth.*" ARTHUR HACKER.



25 X 64.

No. 1110. "*Homewards.*" W. FRANK CALDERON.



No. 1112. "*Mid the wild music of the glen.*" NIELS M. LUND.

52 X 72.



No. 1114. "*A load of care.*" DOROTHY TENNANT.

30 X 20.



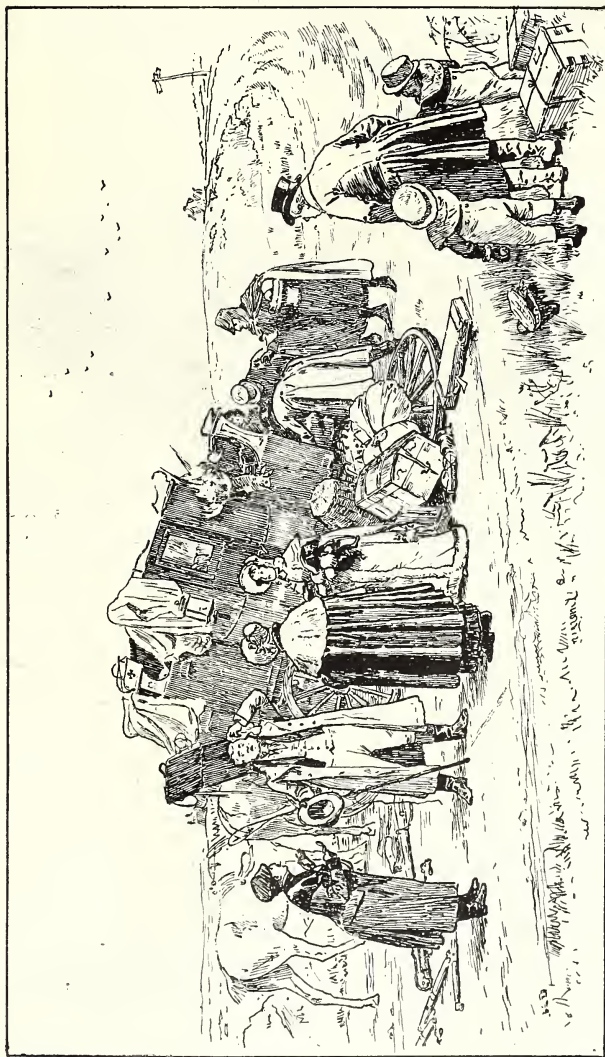
20 X 32.

No. 1111. "*Woodcock forward!*" BRYAN HOOK.

50 X 35.

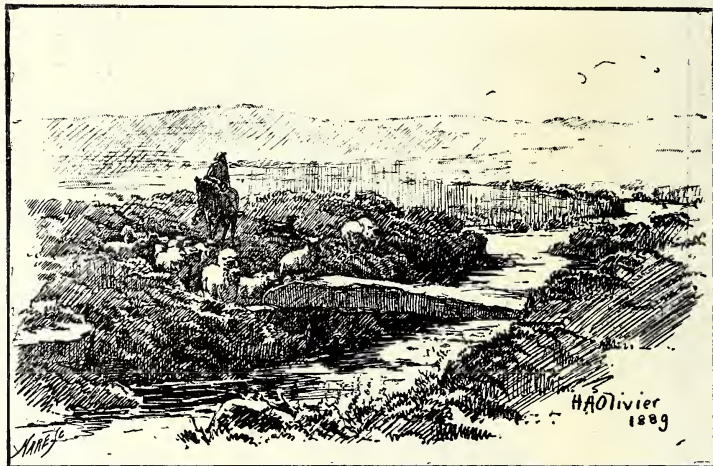
No. 1115. "*Mary, Mary, quite contrary, How does your garden grow?*"

JANE M. DEALY.



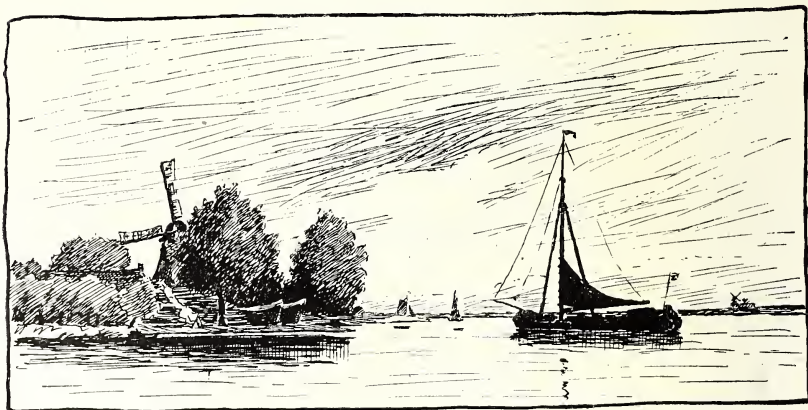
42 X 72.

No. 1118. "Worse things happen at sea." J. C. DOLLMAN.



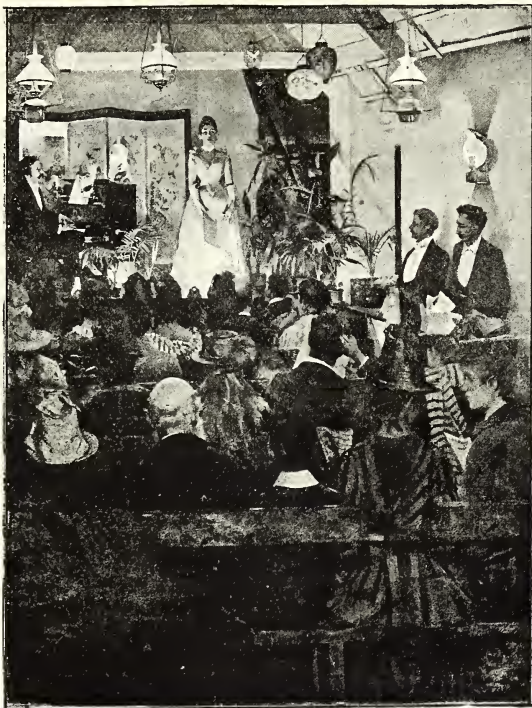
50 X 30.

No. 1123. "Wallerbrook bridge, Dartmoor." H. A. OLIVIER.



30 X 60.

No. 1126. "A Dutch river." LESLIE THOMSON.



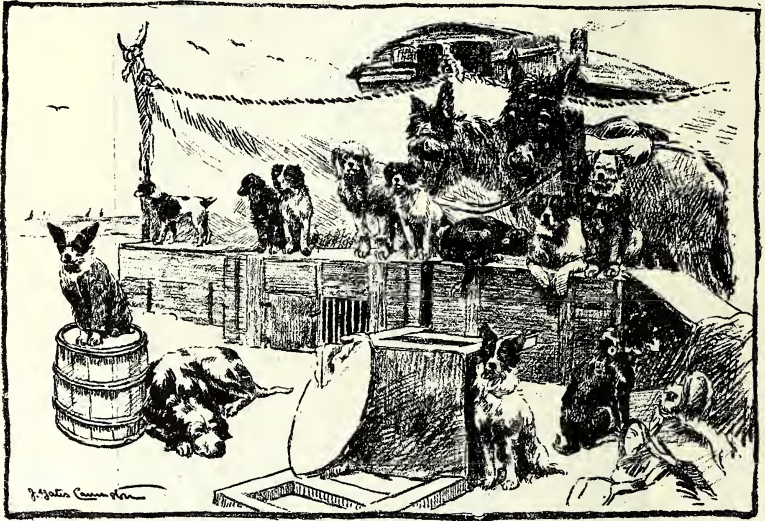
78 X 60.

No. 1132. "*The encore: 'Home, sweet home.'*" CHEVALLIER TAYLER.



42 X 66.

No. 1160. "*Leith hill.*" FRANK WALTON.
 "Amid the many withered pines."



45 X 67.

No. 1171. "Strolling players awaiting an audience." J. YATES CARRINGTON.



71 X 95.

No. 1177. "Home: a family group." PHIL R. MORRIS, A.

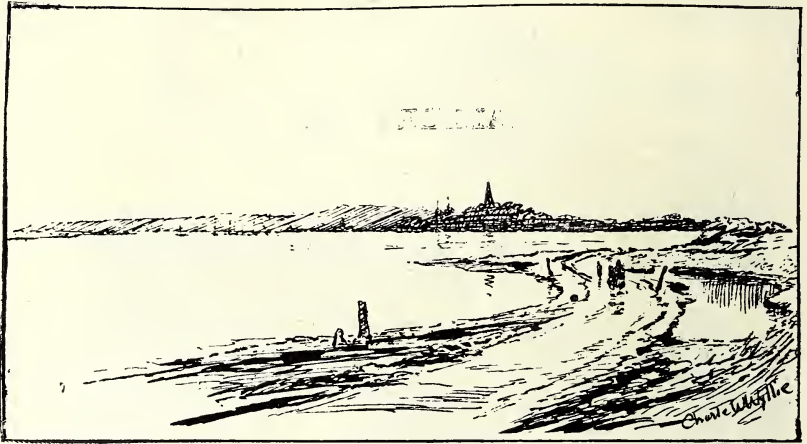
GALLERY XI.



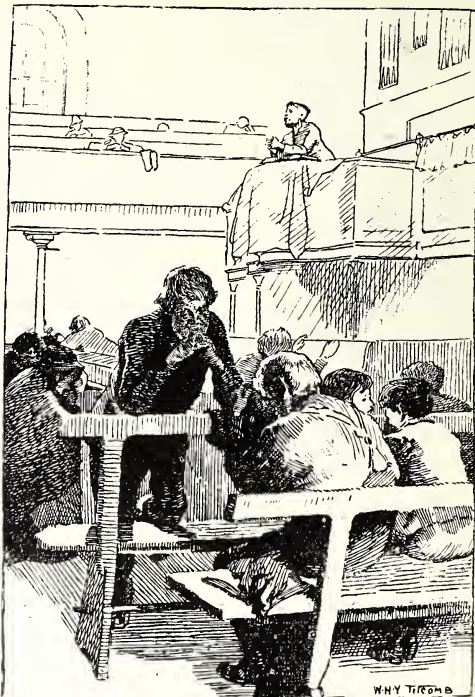
66 X 48.

No. 1188. "*The dedication of Samuel.*" FRANK W. W. TOPHAM.

"Therefore also I have lent him to the Lord; as long as he liveth he shall be lent to the Lord. And he worshipped the Lord there."—1 Sam. i. 28.



30 X 50.

No. 1187. "*The road by the sea.*" CHARLES W. WYLLIE.

52 X 36.

No. 1197. "*Primitive Methodists: St. Ives.*" WILLIAM H. Y. TITCOMB.



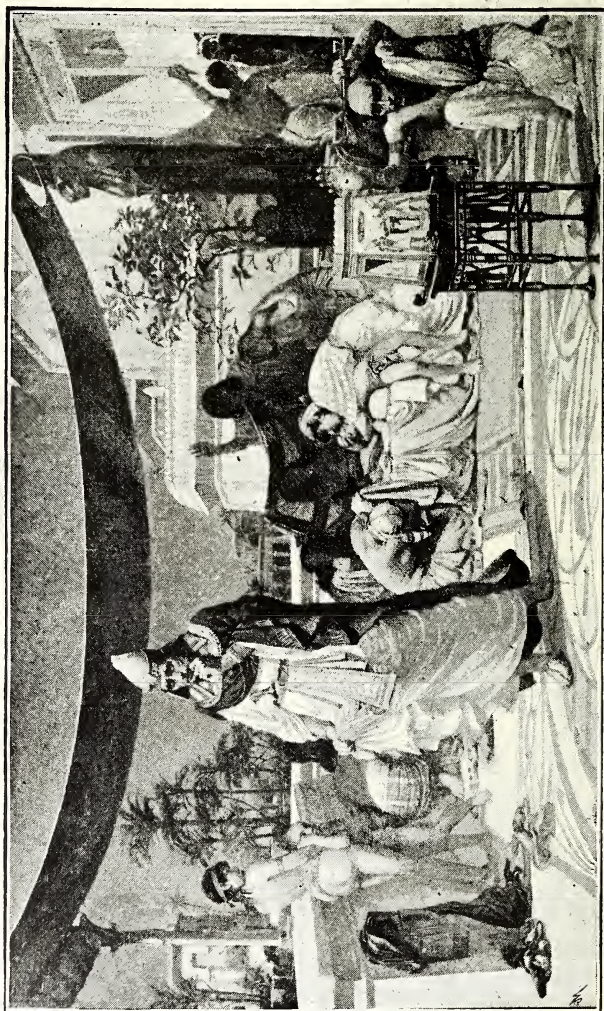
No. 1198. "*Digging out.*" J. EMMS.

28 X 36.



No. 1203. "*Strangers in a strange land.*" ALBERT STARLING.

48 X 73.



74 X 10 ft. 2 in.

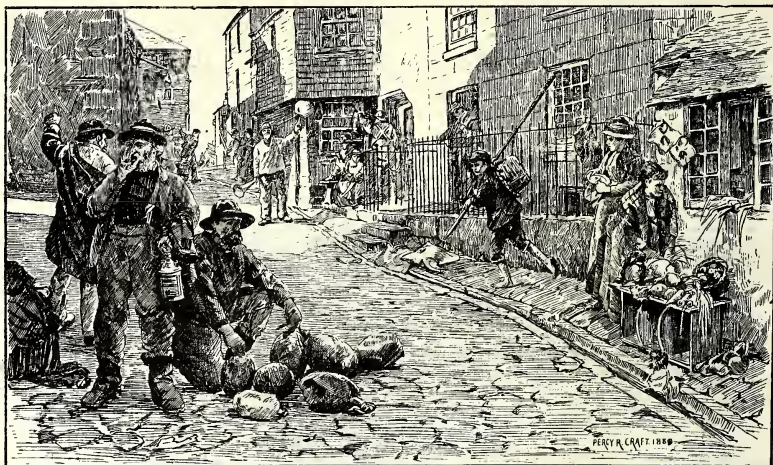
No. 1210. — "The death of the firstborn." — *Exodus* xii. 29. ERNEST NORMAND.



33 X 50.

No. 1211. "*St. Mac Dara's Day.*" ERNEST A. WATERLOW.

The feast of Mac Dara, patron saint of the Connaught fishermen, is held on a barren island off the coast of Galway, containing a chapel and crosses dating from the sixth century.



No. 1213. "Heva! Heva!" PERCY R. CRAFT.

49 X 82.

"Through street and court we 'Heva' hear,
And man the boats, for fish are near;
It nerves our arm and speeds our tread,
For fish to us are meat and bread."



40 X 32.

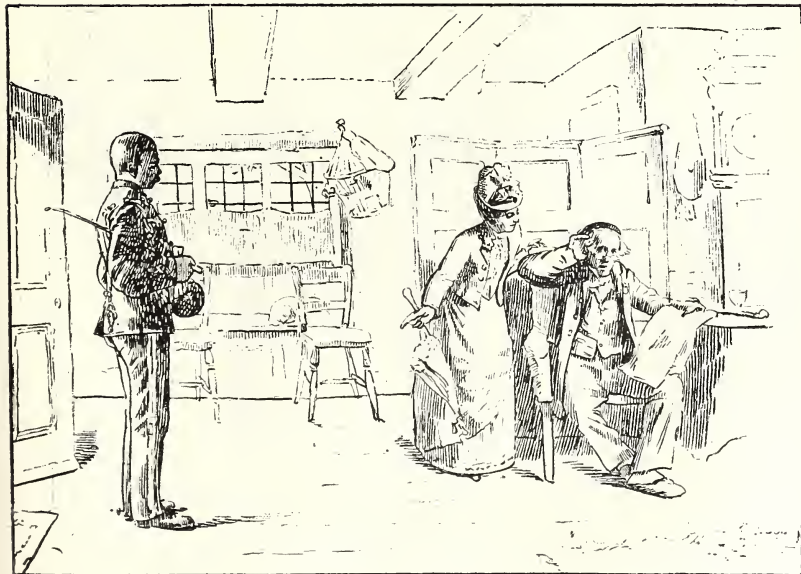
No. 1221. "A glimpse of future seas." HENRY E. DETMOLD.



44 X 34.

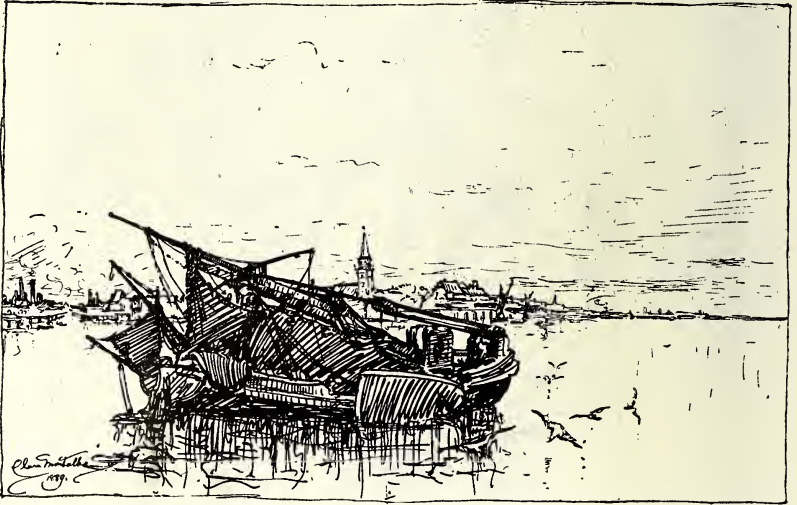
No. 1226. "*Helena and Jack, children of General William C. Parr.*"

ANNA LEA MERRITT.



32 X 44.

No. 1233. "*A friend of mine, grandfather.*" ARTHUR STOCKS.



No. 1237. "A Thames barge off Battersea." CLARA MONTALBA.

36 X 60.



No. 1238. "O yes! O yes!" BLANDFORD FLETCHER.

40 X 60.



48 X 64.

No. 1243. "With the regiment." R. GEMMELL HUTCHISON.



50 X 60.

No. 1249. "Contraband." R. HEDLEY.



48 X 60.

No. 1254. "*The Prodigal Son.*" HARRINGTON MANN.

72 X 36.

No. 1263. "*Moriamur pro rege nostro Maria Theresa.*" LASLETT J. POTT.

SCULPTURE.



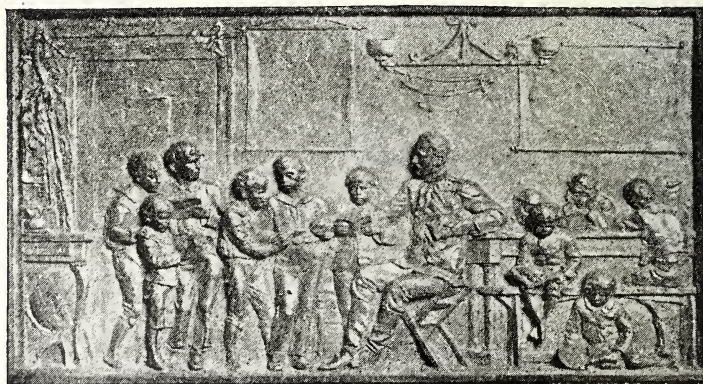
No. 2032. "*Lieut. Waghorn (the pioneer of the overland route).*"

HENRY H. ARMSTEAD, R.A.

Model of the statue at Chatham.



No. 2188. "*The Genius of Poetry.*" THOMAS BROCK, A.



No. 2088. "*Gordon teaching ragged boys at Gravesend.*" HAMO THORNYCROFT, R.A.
Bronze panel from memorial to be erected in Melbourne, Australia.



No. 2190.

"Margaret Wilson."

CHARLES B. BIRCH, A.



No. 2195.

"The singer;" statuette, bronze.

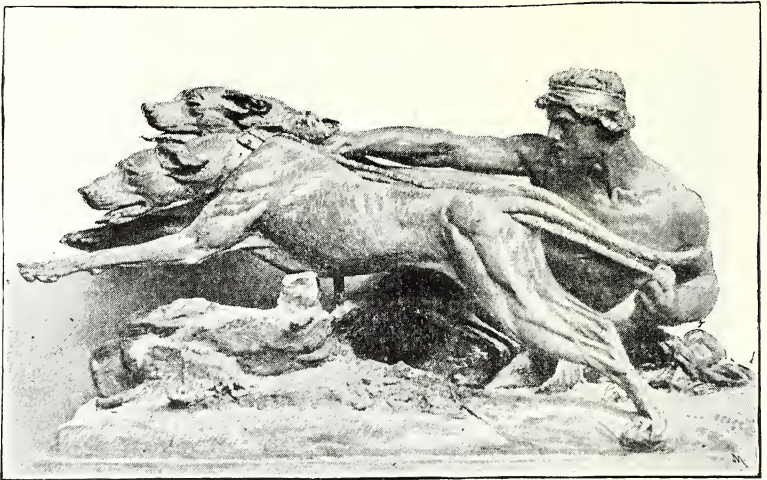
E. ONSLOW FORD, A.



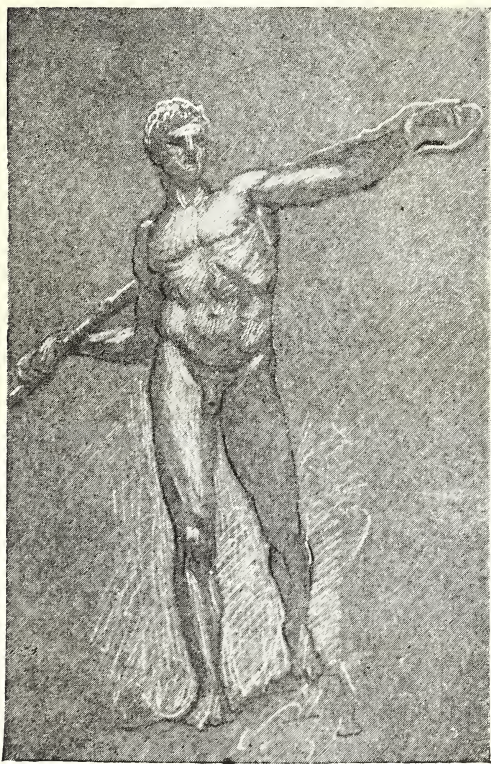
No. 2074. *"Death of Gordon at Khartoum."* HAMO THORNYCROFT, R.A.
Bronze panel from memorial to be erected in Melbourne, Australia.



No. 2036. "*Motherless*"—group. GEORGE A. LAWSON.



No. 2192. "*Hounds in leash*." HARRY BATES.



No. 2187. "*The Arcadian shepherd.*" W. B. RICHMOND, A.



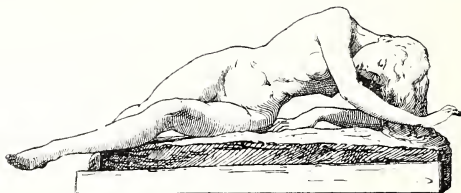
No. 2133. "*Waterloo*;" statuette. ADRIAN JONES.



No. 2112. "*Lilith*;"
ALBERT TOFT.



No. 2171. "*L'éveille*;"
SAMUEL FRY.



No. 2169. "*Byblis*;" statuette, bronze. GUSTAV NATORP.

Academy Notes

1890

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES," "NEW GALLERY NOTES," AND ORIGINATOR
OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



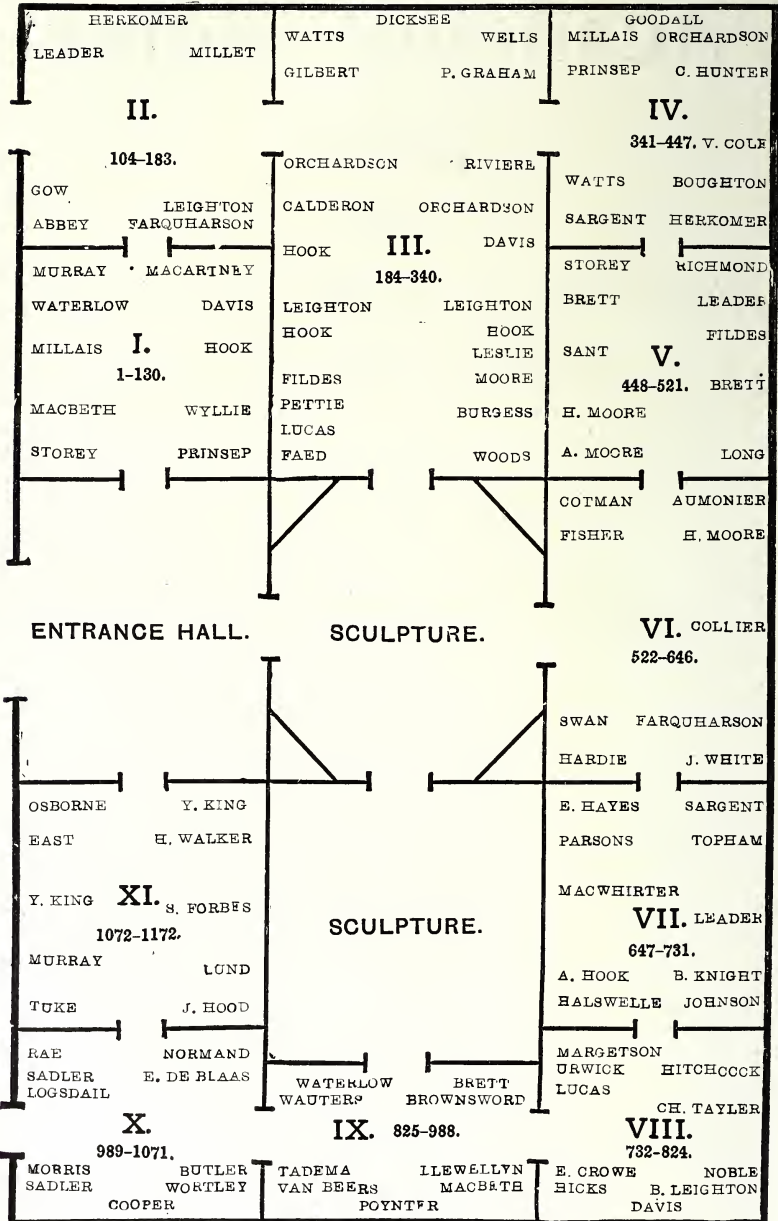
No. 1984. Design for a Medal. C. B. BIRCH, A.R.A.

London:
CHATTO AND WINDUS, PICCADILLY.
MAY 1890.

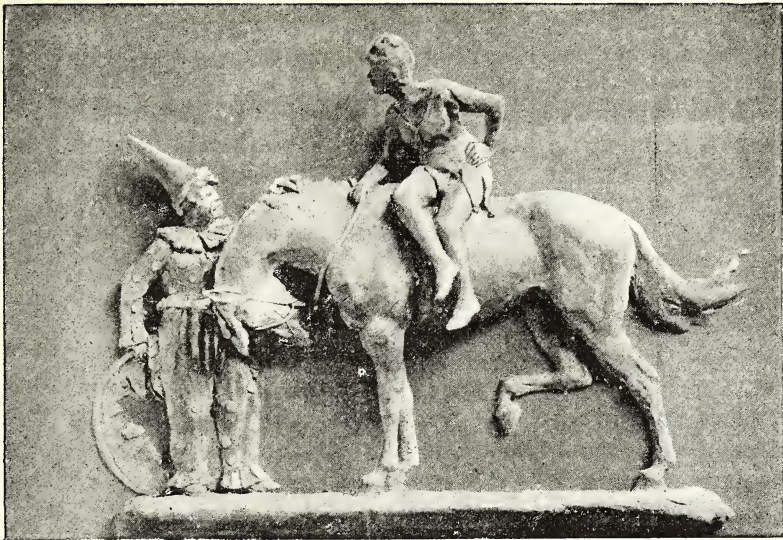
[All Rights reserved.]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



** The Exhibition opens on Monday, May 5th, and closes on Monday, August 4th.



No. 2039. "The pet of the ring" (small wax relief). W. GILBERT BAYES.

No. XVI. 1890.

In commencing the Fourth Volume of "ACADEMY NOTES," the Editor desires again to remind the public that this book is not a complete Catalogue of the Royal Academy Exhibition (which contains this year more than two thousand works), but a selection of the Principal Pictures.

The large and increasing circulation of these "Handbooks" has naturally led to the publication of many imitations, both at home and abroad; but the promoters of similar books, whilst closely imitating the methods of reproducing sketches, have, as a rule, ignored the principles on which "ACADEMY NOTES" has been published for the last fifteen years, viz. :—

1. That the sketches should be *Memoranda* merely of the pictures, and should not aim specially at being works of art.
2. That the *whole of the composition* of a picture should be indicated in all cases; accompanied by dimensions of canvas, for reference.
3. That the most important pictures should be represented, wherever facilities for sketching (or photographing) are given by the artist.

123, VICTORIA STREET, WESTMINSTER.
5th May, 1890.

* * * In order to encourage the study of the art of Drawing in Line for reproduction in the Press, a CLASS FOR INSTRUCTION has been opened under the direction of the Editor of "Academy Notes," particulars of which can be obtained by letter.

LIST OF ILLUSTRATIONS.

PAGE		PAGE		PAGE
ABBEY, E. A.		130	GOTCH, T. C.	129
ALLAN, ROBERT W.	36	39	GOW, ANDREW C.	99
ARMSTEAD, H. H.,		45	GRAHAM, P., R.A.	68
R.A.	136	73	GRIER, E. W.	62
ATKINSON, A. G.	140	120	HACKER, A.	108
AUMONIER, J.	81	97	HALSWELLE, KEELEY	116
BARBER, C. J.	88	104	HARDY, HEYWOOD	83
BARTLETT, C. W.	111	105	HEDLEY, R.	37, 67
BARTLETT, W. H.	61	50	HELCKÉ, ARNOLD	122
BOGLE, LOCKHART	96	42	HERKOMER, H.,	81
BOUGHTON, GEORGE		82	A.R.A.	41
H., A.R.A.	72	103	HISCOX, G. D.	77
BOURDILON, F.	75	56	HOOK, B.	50
BRANGWYN, F.	34, 55	108	HORSLEY, J. C., R.A.	90
BRETT, JOHN, A.R.A.		70	HORSLEY, W. C.	122
76, 79		34	HUNTER, COLIN,	48
BURGESS, J. B., R.A..	57	30	A.R.A.	134
BUTLER, LADY	118	121	INGRAM, W. AYERST	128
CALDERON, P. H.,		26	IRWIN, M.	140
R.A.	65, 74	95	JACKSON, F. H.	138
CALTHROP, CLAUDE	98	103	JENKINS, BLANCHE	40, 93
CANZIANI, LOUISA S.	98	26	JOHNSON, C. E.	102
CHARLTON, JOHN	106	95	JOLLEY, GWILT	109
CLARK, JOSEPH	130	26	KENNINGTON, T. B.	80
COLE, VICAT, R.A.	71	128	KING, YEEND	90
COLLIER, HON. J.	85	94	KNIGHT, J. B.	107
COMPTON, E. T.	113	140	LAWES, CHARLES	126
COOPER, THOMAS G.	36	138	LAWSON, G. A.	82
COOPER, T. SIDNEY,		46	LEADER, B. W.,	92
R.A.	119	54, 64	A.R.A.	92
CORBETT, M. R.	52	75	LEHMANN, RUDOLPH	126
CROFTS, ERNEST, A.	49	55	LEIGHTON, E. B.	96
CROWE, EYRE, A.	112	60	LEIGHTON, SIR F.,	92
DAVIS, H. W. B.,		133	BART., P.R.A.	80
R.A.	53, 110	29	LEMON, ARTHUR	90
DETMOLD, H. E.	134	60	LESLIE, G. D., R.A.	107
DICKSEE, F., A.R.A.	47	133	LLOYD, STUART	137
DOCKER, EDWARD	91, 134	29	LONG, EDWIN, R.A.	65
DOLLMAN, J. C.	33	113	LUCAS, J. SEYMOUR,	139
DRAPER, H. J.	77	60	A.R.A.	82
EAST, ALFRED	129	133	LUND, N. M.	92
ELSLEY, A. J.	86, 123	100	MACBETH, R. W.,	126
ESTALL, WILLIAM	117	27	A.R.A.	96
FAED, THOMAS, R.A.		46	MACKENZIE, K.	91
51, 59		105	MACWHIRTER, JOHN,	101
FARQUHARSON, DAVID	131	113	A.R.A.	82
FARQUHARSON, JOSEPH	87	137	MANN, HARRINGTON	117
FEHR, H. C.	139	31	MARGETSON, W. H.	89
FILDES, L., R.A.	63	28	MARSHALL, W. C.,	123
FISHER, S. MELTON	106	43	R.A.	73
FLETCHER, BLAND-		115	MERRITT, A. L.	31
FORD	99	84	MILLAIS, SIR J. E.,	46, 73
FORBES, STANHOPE A.	132	121	BART., R.A.	31
FORD, E. O., A.R.A.		127	MILLET, F. D.	89
135, 138		38	MONTALBA, HILDA	102
FRITH, W. P., R.A.	52	118	MOORE, H., A.R.A.	86
GARSTIN N.	83	124	MORRIS, P. R., R.A.	86
GILBERT, SIR J., R.A.	44	32, 127	MURRAY, DAVID	139
GLAZEBROOK, H. de		38	NETTLESHIP, J. T.	58
T.	104	118	NOBLE, J. S.	39
GOODALL, F., R.A.	69	124	NORMAND, ERNEST	35
			OSBORNE, WALTER	129
			PARSONS, ALFRED	99
			PARTON, ERNEST	68
			PETTIE, JOHN, R.A.	62
			POTT, LASLETT J.	108
			POYNTER, E. J., R.A.	116
			PRICE, J. M.	83
			PRINSEP, VAL C.,	
			A.R.A.	37, 67
			RAE, HENRIETTA	122
			RAINEY, WILLIAM	81
			RATTRAY, WELLWOOD	41
			REID, J. R.	114
			RICHARDSON, F. S.	77
			RIVIERE, B., R.A.	50
			ROUND, C. M.	90
			SADLER, W. DENDY	122
			SANT, JAMES, R.A.	78
			SAUBER, ROB	48
			SCANNELL, EDITH	134
			SIMMONS, E. E.	128
			SOLOMON, SOLOMON J.	125
			STEPHENS, W. R.	140
			STOKES, ADRIAN	41
			STONE, MARCUS, R.A.	66
			STOREY, G. A.,	
			A.R.A.	25, 80
			STOTT, EDWARD	115
			STRETTON, PHILIP E.	111
			STRUTT, A. W.	88
			STRUTT, W.	94
			SWANWICK, HAROLD	92
			SWINSTEAD, G. H.	80
			SYMONDS, W. R.	90
			TAYLER, A. C.	107
			THORNYCROFT, H.,	
			R.A.	137
			TITCOMB, W. H. Y.	65
			TOFT, ALBERT	139
			TOPHAM, FRANK W.	
			W.	92
			TUKE, H. S.	126
			VIGER, FREDERICK	96
			WAITE, EDWARD W.	32
			WALLER, M. L.	91
			WALLER, S. E.	101
			WALTON, FRANK	82
			WATERLOW, E. A.,	
			A.	30, 117
			WATSON, C. J.	89
			WATSON, W. P.	86, 123
			WATTS, G. F., R.A.	46, 73
			WATTS, J. T.	31
			WHITE, JOHN	89
			WILLIAMS, J. H.	102
			WILLIAMS, T.	86
			WILLIAMSON, F. J.	139
			WOODS, HENRY,	
			A.R.A.	58
			WORES, THEODORE	39
			WYLLIE, W. L., A.R.A.	35

ACADEMY NOTES, 1890.

THE one hundred and twenty-second Summer Exhibition of the Royal Academy contains 2119 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings, and Sculpture.

GALLERY I. [Illustrations, pp. 25-37.]

The first on the line is a small oblong picture, with six figures :—

4, "*The loving-cup*," SEYMOUR LUCAS, A.R.A.

A civic magnate, with scarlet robes and chain of office, possibly the great Lord Mayor of London himself, has been entertaining a party of guests, and after pledging them, he hands the loving-cup first to the honoured guest on his right. The five guests are all elderly gentlemen in the costume of the later Caroline period, with full-bottomed periwigs.

5, "*The hungry messenger*," G. A. STOREY, A.R.A.

A lean-looking messenger, with broad-brimmed hat in his left hand, and black Puritan attire, has brought a letter to a Round-head captain in buff jerkin and top boots (*sketch*, p. 25).

10, "*The House of Prayer*," R. TALBOT KELLY.

Interior of a Moslem mosque, with figures of worshippers.

13, "*Summer chrysanthemums*," H. FANTIN-LATOURE.

14, "*Lilies*," BLANCHE JENKINS (*sketch*, p. 26).

15, "*A summer day*," P. MACGREGOR WILSON.

Two children at play on the sea-shore.

18, "*Dinah Morris preaching in Stonyshire*." A scene from *Adam Bede*. CHARLES GREGORY.

19, "*The cast shoe*," ROBERT W. MACBETH, A.R.A.

A village blacksmith inspecting a horse held by a man in front of a village inn, before which a group of loiterers are assembled, together with some of the people of the house, including a buxom maid-servant with tray. It is the Ferry Inn, "five miles from anywhere and no hurry" (*sketch*, p. 27).

20, "*A daughter of the Ghetto*," LUKE FILDES, R.A.

A dark-eyed, olive-cheeked maiden, in picturesque pink dress and red shawl, carrying a copper pan on each side: a fruit-seller seated at a stall. Life-size, upright picture.

24, "*Homeless*," T. B. KENNINGTON (*sketch*, p. 26).

25, "*The moon is up, and yet it is not night*," SIR J. E. MILLAIS.

This is one of two contributions by this painter. The risen moon gives a silvery tinge to the scene. In the middle distance, on the left, is a clump of firs, while in the foreground, half melting into the semi-darkness, stand a stag and hind (*sketch*, p. 28).

26, "*La Pia de' Tolomei*," EDWIN LONG, R.A.

A dark-robed figure, with clasped hands and dreaming eyes, whose slow martyrdom, when imprisoned by a jealous husband in a fever-stricken castle on the Maremma, has been described by Dante. Miss Calhoun sat to the painter (*sketch, p. 29*).

30, "*The Revenge*," JAMES KAY.

31, "*Homewards*," ERNEST A. WATERLOW, A.R.A.

A flock of sheep toiling homewards over heavy sand-hills; an effect of evening glow (*sketch, p. 30*).

32, "*Love locked out*," ANNA LEA MERRITT.

A figure of Cupid barred out by a gold door. A thorny bush trails round the porch of the house (*sketch, p. 31*).

35, "*Roses trémières*," H. FANTIN-LATOURE.

41, "*Rates and taxes*," THOMAS HUNT.

An old gentleman looking intently through his spectacles at an unpleasant paper.

42, "*A Pompeian Bath*," JOHN W. GODWARD.

Girl descending marble steps to bath.

43, "*The White Mill*," DAVID MURRAY.

A stormy autumn day with cumulus clouds; oak and ash trees; white mill in the distance (*sketch, p. 32*).

44, "*Moro Phillips, Esq.*," JULIAN STORY.

In blue dress coat, light brown vest, black knee-breeches and black shoes with buckles. Full length, standing.

45, "*His Honour Judge Hughes, Q.C.*," LOWES DICKINSON.

The author of *Tom Brown's School-Days*.

47, "*Rather shy*," H. WEIGALL.

49, "*On the Riva of the Giudecca*," HENRY WOODS, A.R.A.

A group of Venetian fruit-sellers; woman and girl with basket of pomegranates; houses fronting the water and passers-by.

A companion picture on the other side of the door:—

51, "*In the shade of the Scuola San Rocco*," by the same painter, two girls gossiping and a woman talking with a priest.

56, "*Portrait of Mrs. George Mosenthal*," SOLOMON J. SOLOMON.

A lady in white dress, with a red piece of tapestry behind her.

57, "*Moorland*," C. H. H. MACARTNEY.

A richly-wooded landscape, through which a stream passes.

59, "*The young duchess*," HERBERT SCHMALZ.

67, "*First words of Love*," C. E. PERUGINI.

A young Florentine girl, and a handsome dark-hued youth. Sunshine, and beauteous landscape. Costumes, sixteenth century.

68, "*A placid morning: on the Wye*," H. W. B. DAVIS, R.A.

A hilly landscape with river and trees; cattle at rest.

69, "*Polo*," J. C. DOLLMAN (*sketch, p. 33*).

74, "*Angus Holden, Esq., Mayor of Bradford, 1887*," W. W. OULESS, R.A., in civic robes and insignia, seated at a table.

The centre of the north wall is occupied by—

75, "*Last Night's Disaster*," J. C. HOOK, R.A.

The subsidence of a terrible storm on a sandy coast. The billows of the pale green ocean, dashed with foam, still beat furiously upon the shore. Brilliant sunshine lights up the crests of the nearer waves; black fragments of storm-clouds fly in the upper air before the remnant of the gale.

76, "*All hands shorten sail!*" FRANK BRANGWYN (*sketch*, p. 34).

80, "*Sir Donald A. Smith*," W. W. OULESS, R.A.

81, "*Davy Jones's Locker*," W. L. WYLLIE, A.R.A.

Anemones vivid in colour, and seaweed tangled by the current. Silvery-scaled fish dart through this little forest of weeds; and an octopus, with dull eyes wide open, sits and waits for his prey. A skull is seen, green with long immersion. Looming through the water is the hull of a ship which 'Davy Jones' has claimed as his victim. The great anchor, red with rust, lies close by, its flukes overgrown with trailing sea-plants (*sketch*, p. 35).

87, "*My Lady Dorothy*," JAMES SANT, R.A.

96, "*Among the brambles*," VAL C. PRINSEP, A.R.A.

Two girls gathering blackberries (*sketch*, p. 37).

Other pictures noted are—9, "*The broken pitcher*," C. G. HARDS; 16, "*In hoc signo vinces*," GEORGE M'CULLOCH; 17, "*November on the Helen*," A. F. W. HAYWARD; 36, "*By quiet waters*," JAMES E. GRACE; 38, "*Pepita*," S. A. BUTLER; 54, "*Still-life*," EMILY DUNCAN; 55, "*Sir A. W. Blomfield, A.R.A.*," CHARLES W. FURSE; 85, "*An incident of the Deluge*," L. LESLIE BROOKE; 89, "*Snakes*," ESTELLE D'AVIGDOR; 90, "*The patient and the quacks*," W. WEEKES; 99, "*Near the Lizard*," H. J. WELCH.

GALLERY II. [Illustrations, pp. 38-43.]

The principal picture on the west wall facing the entrance to Gallery II., is Mr. Herkomer's large picture called "Our Village."

The first to note in order of the Catalogue is—

106, "*The little pig went to market*," J. THORBURN ROSS.

108, "*A corner of my garden, Granada, Spain*," FRANK HIND.

109, "*A May-day morning*," E. A. ABBEY.

An eager swain leading his sweetheart along a garden walk. The maiden lags coyly and reluctantly behind, and he seeks to quicken her pace by pulling her arm. Her hair and his hat are wreathed with flowers in honour of the morning. May blossoms gleam over the wall, on which the "cock of the walk" struts and displays his proportions. Costumes, 17th century (*sketch*, p. 38).

115, "*Luxor*," JOSEPH FARQUHARSON.

116, "*After sunset*," ARTHUR TOMSON.

117, "*The Bishop of St. Albans*," W. W. OULESS, R.A.

123, After Waterloo: "*Sauve qui peut!*" ANDREW C. GOW, A.R.A.

Over a road left miry by the rains of the night before, soldiers and officers, foot and horse, vivandière and drummer-boy, are flying for life. The rabble of foot-soldiers is driven forward by the rush of the cavalry. The mounted Chasseurs can hardly rein in their horses from trampling the fugitives. Behind them, with worn and haggard countenance, is the Emperor Napoleon on a grey horse, which, unguided, carries him along the road to Charle-roi. The tall *aide-de-camp* by his side turns and looks into his face. Behind, in varied uniforms, follow hussars, carbineers, guards of honour, and mounted artillery (*sketch, p. 39*).

124, "*The Bishop of Durham*," W. B. RICHMOND, A.R.A.

125, "*Returning from the cherry groves, Tokio, Japan*," THEODORE WORES (*sketch, p. 39*).

131, "*The sandy margin of the sea*," B. W. LEADER, A.R.A.

A waste of brown sand (relieved by patches of grass and thistles), which a black and angry sky overshadows. Hills in background; birds flying to escape the coming storm (*sketch, p. 40*).

137, "*Off St. Ives*," ADRIAN STOKES (*sketch, p. 41*).

138, "*James Hughes, Esq., Mayor of Oxford*," W. CARTER.

141, "*Winter flowers*," ALICE L. HULME.

143, "*Our village*," HUBERT HERKOMER, A.R.A.

An old square-towered, red-tiled country church, with spreading tree in front. Labourers returning from their day's work, groups of villagers and children playing and gossiping in the afterglow of evening, the crescent moon rising overhead (*sketch, p. 42*).

144, "*Sir Edmund Hay-Currie*," JOHN PETTIE, R.A.

145, "*A Sussex ox-team*," ARTHUR LEMON.

150, "*A March gloaming*," J. L. PICKERING.

151, "*How the gossip grew*," F. D. MILLET.

Two young ladies seated at five-o'clock tea; the visitor reading a letter, while the young hostess listens. A picture of delicate colour; costumes of seventeenth century (*sketch, p. 43*).

156, "*Cloud chariots*," W. AUDLEY MACKWORTH.

Reflection of orange-tinted clouds in blue water.

Next is a remarkable portrait of the newly-elected Academician—

160, "*E. A. Waterlow, A.R.A.*," L. ALMA-TADEMA, R.A.

161, "*Lingering light*," W. GILBERT FOSTER.

162, "*Wolf and his hobby*," LANCE CALKIN.

The celebrated animal-painter in brown velvet jacket and red tie, with a hawk on his gloved right hand.

166, "*Solitude*," SIR F. LEIGHTON, BART., P.R.A.

A tall white-draped figure seated on a ledge of rock, with craggy background; in front the disturbed water of a mountain tarn.

167, "*Larkspurs*," ANNA JEFFERY.

168, "*Evening*," FRED W. JACKSON.

171, "Portrait of the artist," MARIE J. NAYLOR.

175, { "A savage place, as holy and enchanted
As e'er beneath
a waning moon was haunted
By woman wailing for
her demon lover."—Coleridge's 'Kubla Khan.' } HENRY J. STOCK.

176, "Roses," EDITH JAMES.

177, "Karnac," JOSEPH FARQUHARSON.

181, "Mrs. James Fison," ARTHUR S. COPE.

182, "Mignon," ELIZABETH S. FORBES.

Other pictures noted are—104, "Mrs. Edward," E. PATALANO ;
110, "The abyss," J. T. NETTLESHIP (*sketch*, p. 38) ; 111, "This year
—next year—some time—never !" H. R. FOULGER ; 118, "The
Orphan," GUNNING KING ; 135, "Forton Creek," MARTIN SNAPE ;
158, "Spring time," W. B. BAIRD ; 159, "Beside the still waters,"
L. L. POCKOCK ; 180, "A summer day," G. D. CURTIS.

GALLERY III. [Illustrations, pp. 44–66.]

The first important picture in the large gallery is :—

186, "Onward," SIR JOHN GILBERT, R.A.

A man in armour on horseback, carrying a banner ; horse and rider against an almost white background of cloud (*sketch*, p. 44).

190, "Departing day," PETER GRAHAM, R.A.

Rose-tinted hues of sunset, mingled with cloudy vapours, on crag and moor : peat-gatherers wending home along a stony road in the foreground (*sketch*, p. 45). See also No. 215.

191, "Lady Berwick," PHIL R. MORRIS, A.R.A.

194, "A wind-swept hill," KENNETH MACKENZIE.

195, "A smithy," W. CHRISTIAN SYMONS.

196, "Hester Fraser Tytler," G. F. WATTS, R.A. (*sketch*, p. 46).

197, "Portrait of the Bishop of Chichester," W. W. OULESS, R.A.

198, "Mrs. J. A. M'Leod," JAMES SANT, R.A.

At the head of Gallery III. is hung, for the first time, the work of an "associate."

203, "The Redemption of Tannhäuser," FRANK DICKSEE, A.R.A.

Stretched on a bier in the centre lies the body of St. Elizabeth in white draperies, a chaplet of white roses confining her brown hair. Black-stoled, black-cowled monks bear lighted tapers, and ruddy youthful acolytes are grouped around. In front is the kneeling figure of Tannhäuser. The vision of Venus vanishing (seen by him alone), occupies the left of the picture ; to the right are purple hills, and the stems of the pine-trees are touched with glow of sunset (*sketch*, p. 47).

204, "Alice, daughter of W. R. G. Farmer, Esq.," J. SANT, R.A.

211, "Portrait of Mrs. Thewlis Johnson," HENRY T. WELLS, R.A.

212, "Pea blossom," E. J. POYNTER, R.A.

A graceful blonde, carrying a bowl of white sweet pea-flowers, against a rich background of ivy-clad wall (see Mr. Poynter's picture, No. 866, Gallery IX.).

214, "*Mrs. North*," W. W. OULESS, R.A.

215, "*Low tide*," PETER GRAHAM, R.A.

A marine picture ; sea-weed covered rocks ; a boat on the shore.

216, "*Whitehall : January 30, 1649*," ERNEST CROFTS, A.R.A.

The execution of King Charles I. Horse and foot drawn up on three sides of a hollow square ; on the outside a line of mounted Ironsides on black horses ; within, pikemen and musketeers with burning matches. On the scaffold, draped in black cloth at one side, an officer with the death-warrant ; the headsman and his assistant in red, masked, with the axe (*sketch*, p. 49).

224, "*Rus in Urbe*," BRITON RIVIERE, R.A.

A country lad and his collie dog seated together on an office doorstep in a market-town, waiting for the door to open. A wonderful collie ! (*sketch*, p. 50). This is Mr. Briton Riviere's sole contribution ; he refrained (as a hanger) from sending his large new picture of Daniel in the Lions' den.

225, "*The anxious look-out*," T. FAED, R.A.

A fisherman's wife stands with her two children on the sea-shore at early morning, the waves washing up to her feet, anxiously watching the horizon (*sketch*, p. 51).

233, "*A land of fragrance, quietness, and trees and flowers*" (see Keats' '*Hyperion*'), MATTHEW R. CORBETT (*sketch*, p. 52).

234, "*Meeting of the Thame and Isis at Dorchester*," V. COLE, R.A.

235, "*Portraits*," W. Q. ORCHARDSON, R.A.

236, "*Mrs. Gerald Crécy Parnell*," W. P. FRITH, R.A. (*sk.*, p. 52).

237, "*Study in red*," W. T. DANNAT.

Life size figure in low-necked red dress, back view, head turned to right, holding red scarf, against red background.

242, "*The Picardy dunes*," H. W. B. DAVIS, R.A. (*sketch*, p. 53).

The two central pictures on this, and the opposite wall, are by the President of the Royal Academy.

243, "*The Bath of Psyche*," SIR F. LEIGHTON, P.R.A.

A marble colonnade in a palace of classic times. The columns are of the purest white, their capitals bright with burnished gold. On marble steps, leading down to the water's edge, stands the undraped figure of Psyche, her figure reflected in the water. A purple curtain hangs in the background ; above it a peep of bright blue sky (*sketch*, p. 54).

Mr. Hook's pictures in this gallery are objects of great interest ; but by special desire of the artist we omit illustrations of them.

249, "*A jib for the new smack*," J. C. HOOK, R.A.

A Cornish summer and calm sea. The ripe corn on the far-off cliffs looks pale, and with the verdure round it harmonizes with the sombre grey of the slate. To the left are the blackish roofs of a group of cottages, with light russet cob walls and red chimney pots. Three "sailor-men" and a sail-maker in blue, black and red, are discussing the right cut of a new jib. On the right is a

young mother in rich dark brown dress, with a big baby in her arms. At the sea's edge some men at work on the new smack, whose black hull contrasts with the sheeny surface of the sea and rosy white of distant clouds.

250, "*Portrait of Lady Garvagh*," EDWIN LONG, R.A.

251, "*Miss Hyacinthe Scott-Kerr*," W. LLEWELLYN.

257, "*Summer-time: Channel Islands*," HENRY MOORE, A.R.A.
Blue foam-crested sea: coast in distance.

258, "*The terrace*," G. D. LESLIE, R.A.

A girl in a blue dress seated on a terrace—evening (*sketch*, p. 55).

265, "*The birth of a Titan*," W. L. WYLLIE, A.R.A.

Launch of a new iron-clad: flags flying.

267, "*Finishing Touches*," J. C. HORSLEY, R.A.

A lady of the eighteenth century *en grande toilette* glancing at herself in a mirror (*sketch*, p. 56).

269, "*Portraits*," CLAUDE CALTHROP.

270, "*The Sculptor*," J. B. BURGESS, R.A.

A group of seventeenth century figures assembled round a sculptor engaged upon a statue of the Virgin and Child (*sketch*, p. 57).

271, "*A glimpse of Loch Katrine: autumn*," JOHN MACWHIRTER, A.R.A.

278, "*La Promessa Sposa*," HENRY WOODS, A.R.A.

A Venetian girl showing her betrothal ring (*sketch*, p. 58).

279, "*Old Sherwood—winter evening*," J. MAC-WHIRTER, A.R.A.

Lurid sunset behind bare trees; deer in foreground.

284, "*Lilla*," HENRY T. WELLS, R.A.

285, "*Highland tramp crossing a headland*," T. FAED, R.A.

A wanderer with his wife and child facing the keen blast as they wend their weary way along the coast (*sketch*, p. 59).

290, "*A morning in October*," T. SIDNEY COOPER, R.A.

291, "*Louis XI.*" J. SEYMOUR LUCAS, A.R.A.

An incident related by Philippe de Commines. The King is seated in a humble cottage interior. A child runs frightened to its mother's skirts for protection, while the husband tends the cauldron containing the dinner for their self-invited guest. The cottage is a contemporary building, studied on the spot. Every article of dress, and furniture, has been copied from miniatures and authorities, in the British Museum (*sketch*, p. 60).

292, "*La belle Américaine*," a portrait, P. R. MORRIS, A.R.A.

294, "*By the Committee boat—Are you ready?*" W. H. BARTLETT.

Four boys ready to plunge (*sketch*, p. 61).

295, "*The monks of Abingdon*," G. D. LESLIE, R.A.

A river landscape, with the old abbey and buildings; monks in a boat, one of them reading.

296, "*Portrait of the painter's wife*," F. GOODALL, R.A.

Three-quarter length, dressed in black and pink.

302, "*The world went very well then!*" J. PETTIE, R.A.

Two girls going down a lane on a bright May morning, with the hawthorns all in bloom, followed by a young farmer with a posy. The costumes are of the last century (*sketch, p. 62*).

303, "*Portrait of Mrs. Thomas Agnew*," LUKE FILDES, R.A.

Mauve dress, white brocade and lace (*sketch, p. 63*).

309, "*A Dutch pedlar*," J. C. HOOK, R.A.

A view of the Dutch Rhine in afternoon light of summer merging into autumn. In the foreground is the landing-place of a ferry where a pedlar with his wife wait for the boat.

310, "*Tragic poetess*," SIR F. LEIGHTON, P.R.A.

The figure in classic costume faces the spectator. Behind the murky sea rolls in heavily, and black storm-clouds fill the sky. A gleam of light rests on the distant water. The picture is low in tone, the draperies are purple, or mulberry, grey, and reddish brown (*sketch, p. 64*).

317, "*Breakfasts for the Porth*," J. C. HOOK, R.A.

A little rocky Cornish cove in the light of early morning. The azure and pale green sea is dashed by the foam. On the beach in front men and women dress fish upon a rock. A group of fish, in various hues of rose, white, buff, grey and green, lie in the foreground. A man rows landward in a boat, whose blackness is a part of the colour-scheme.

318, "*Portrait of Major E. R. Burke*," HUBERT HERKOMER, A.R.A.

324, "*The frigidarium*," L. ALMA-TADEMA, R.A.

Interior of a Roman bath, the foreground a chamber lined with marble of various colours. A lady, with chestnut hair, in rich embroidered robe, has just quitted the bath: her attendant, in white, adjusts a girdle at her waist. On a shelf are her bracelets and amber beads. Background of bathers; brilliant light through an opening in the roof; dark green columns divide the rooms.

326, "*The Pontine Marshes*," MILDRED F. DRAGE.

"Thou hast thy music, too,
While barrèd clouds bloom the soft dying day,
And touch the stubble plains with rosy hue."

327, "*Hagar*," P. H. CALDERON, R.A.

Hagar, clad in white, alone in the wilderness, crouching against a rock; night approaching (*sketch, p. 65*).

328, "*Garden flowers*," MARCUS STONE, R.A.

White dress, with dark blue ribbon round waist (*sketch, p. 66*).

337, "*Freedom of the Press*," J. B. BURGESS, R.A.

A young priest reading a liberal newspaper to his superior who, with a bulky red sunshade tightly clasped, looks unutterably disgusted. A distant view of Florence forms the background. This is the painter's diploma work.

338, "*On the North Foreland*," W. Q. ORCHARDSON, R.A.

Portrait of the painter's daughter on the edge of the North Foreland cliff, holding on her hat lest it should be blown into the sea by the strong land-breeze (*no photograph received in time*).

Other pictures noted are—**184**, "*Six to one on the rabbit*," W. H. TROOD; **185**, "*The Martyrdom of St. Stephen*," N. H. J. WESTLAKE; **189**, "*Vale Church, Guernsey*," ARTHUR D. YONGE; **210**, "*Bosham*," MOFFAT P. LINDNER; **227**, "*Portrait of a physician*," E. WYLY GRIER; **264**, "*In the South*," LAURENCE SCOTT; **273**, "*Early morning, Cumberland*," CHARLES RICHARDSON; **283**, "*Evening*," A. D. PEPPERCORN; **289**, "*The Stream*," A. D. PEPPERCORN; **307**, "*Mrs. C. van Raalte*," SIDNEY PAGET; **312**, "*The last boat up*," E. A. HUNT; **329**, "*The return from the horsepond*," A. TOMSON; **334**, "*The rescue of Andromeda*," G. M'CULLOCH.

GALLERY IV. [Illustrations, pp. 67-74.]

343, "*Portrait of Lieut.-Gen. Strachey*," LOWES DICKINSON.

344, "*Frances and Mary, daughters of W. H. Langton, Esq.*," J. HANSON WALKER.

345, "*A summer shower*," JOHN BRETT, A.R.A.

Blue sea curling into foam shoreward, background of coast, showery clouds.

346, "*Diva Theodora Imperatrix*," *Empress and Comedian*, VAL C. PRINSEP, A.R.A.

The Empress with rich tiara of jewels, cross over crown, pendant pearls and breastlet, her hand upon a bronze lion, attended by two maids, one holding a screen of peacock's feathers. In the background is the figure of a female saint surrounded by apostles and martyrs (*sketch, p. 67*).

347, "*A farm in the Surrey Hills*," SIR ARTHUR CLAY, BART.

359, "*Portrait of Sir Moses Montefiore*," F. GOODALL, R.A.

Painted in commemoration of his entering his hundredth year.

361, "*Portrait of Mr. Gladstone and his grandson*," SIR J. E. MILLAIS, R.A.

A golden wedding-day gift.

366, "*The Thames from Windsor Castle*," F. GOODALL, R.A.

A wide open view on a summer day of the red roofs of the town, winding river and stretch of meadowland, with Henley Hills on the horizon (*sketch, p. 69*).

367, "*J. C. Stevenson, Esq., M.P.*," W. Q. ORCHARDSON, R.A.

372, "*Hemp agrimony*," J. BUXTON KNIGHT.

384, "*The hills of Morven*," COLIN HUNTER, A.R.A.

Purple mountains, with clouded amber sky reflected in the water (*sketch, p. 70*).

389, "*Portrait of Mrs. Curzon Wyllie*," HENRY T. WELLS, R.A.

In the centre of the wall is—

390, "*The Thames at Greenwich*," VICAT COLE, R.A.

The Park and Hospital, with the old *Dreadnought* lying in the river; busy craft of every kind passing, and a forest of masts. The view is taken from Greenwich Park, looking westward, St. Paul's in the far distance (*sketch*, p. 71).

391, "*Young Britons coursing*," J. M'CLURE HAMILTON.

393, "*Portrait of Edward P. Martin, Esq.*," F. W. TOPHAM.

395, "*Portrait of Mrs. Robert Borwick*," LUKE FILDES, R.A.

396, "*The Puritans' First Winter in New England*," G. H. BOUGHTON, A.R.A.

The Governor had expended all provisions: the starving people are seen watching for the relief ships—a group in the distance on the snow-covered rocks looking seaward (*sketch*, p. 72).

403, "*Miss Evelyn Maud*," P. H. CALDERON, R.A.

411, "*Mrs. Arthur Sassoon*," HUBERT HERKOMER, A.R.A.

412, "*The autumnal moon*," CHARLES W. EATON.

413, "*The waterman's wife*," JOHN R. REID.

421, "*Portrait of a lady in plum-coloured dress—study*," JOHN S. SARGENT.

429, "*The old farm*," FLORENCE A. SALTNER.

A party of haymakers.

437, "*A patient life of unrewarded toil*," G. F. WATTS, R.A.

Old white horse standing near hedge (*sketch*, p. 73).

444, "*Lady Betty*," P. H. CALDERON, R.A.

Fancy portrait of a lady with red-brown hair, in claret-coloured cloak with grey furs (*sketch*, p. 74).

445, "*The shepherd's wife*," T. FAED, R.A.

The drift is at the door, the shepherd's wife, a young sad-faced woman, awaiting his return from the hills, gazing from a cottage-window which is being rapidly snowed up.

Other pictures noted are:—**371**, "*Mamie, daughter of W. Parker, Esq.*," JESSIE MACGREGOR; **378**, "*Blackwaterfoot, Arran*," F. S. RICHARDSON; **407**, "*Drear December*," CHARLES W. EATON; **419**, "*Miss Emily Grant*," ALICE GRANT; **425**, "*Evening sunlight*," E. FORBES-ROBERTSON; **427**, "*Kingsbury Churchyard*," BEATRICE GIBBS; **428**, "*Morning—Phyllis*," C. BAUERLÉ; **430**, "*Fireside fancies*," IDA R. TAYLER; **436**, "*Miss Shaw Lefevre*," G. P. JACOMB-HOOD.

GALLERY V. [Illustrations, pp. 75–80.]

449, "*The Countess of Yarborough*," W. B. RICHMOND, A.R.A.
Light drapery over yellow brocaded dress.

451, "*James A. Gye, son of Percy Gye, Esq.*," JAMES SANT, R.A.

452, "*Puss at bay*," confronted by five dogs, WALTER HUNT.

457, "*Harvest festival in a Cornish fishing village*," W. B. FORTESCUE.

Men, women, and children, singing a harvest-song of praise.

458, "*Where sea and river meet*," B. W. LEADER, A.R.A.

463, "*Portrait of Sir Oscar Clayton*," F. GOODALL, R.A.

465, "*The Piping Fisher-boy*," J. SWAN. Note this little picture.

467, "*Portrait of a lady*," LUKE FILDES, R.A.

Full length, standing, black dress, with white lace.

470, "*Conversion of St. Hubert*," ARTHUR LEMON (*sketch, p. 75*).

471, "*The late James Lorimer, LL.D.*," J. H. LORIMER.

472, "*Echoes of a far-off storm*," JOHN BRETT, A.R.A. (*sk., p. 76*).

473, "*Sir Edwin Arnold, K.C.S.I.*," JAMES ARCHER.

479, "*Scandal*," H. H. CAUTY. Group of peasants gossiping.

482, "*A mountain homestead*," GEORGE E. COOK.

486, "*Mrs. M'Corquodale and children*," EDWIN LONG, R.A.

487, "*A Summer Night*," ALBERT MOORE.

In the alcove of an Eastern palace by the sea, with couches of deep orange, heaped with pillows, five women in various recumbent attitudes are seen asleep, or disrobing for rest. The couches are raised a step or two above the floor, which is carpeted with blue, and the coverlets and draperies are of a pale yellow (*no sketch or photograph received*).

494, "*The valley of the Suir, Co. Waterford*," WILLIAM PYE.

499, "*An episode of the Deluge*," HERBERT J. DRAPER.

501, "*Yarmouth, Isle of Wight*," HENRY MOORE, A.R.A.

A small landscape in the marshes.

502, "*Portrait of Miss Vlasto*," HUBERT HERKOMER, A.R.A.

Three-quarter length in yellow dress, with flowers in a vase.

507, "*Oliver Twist walks to London*," JAMES SANT, R.A.

Oliver has started on his seventy mile tramp. Grey mist on the common, a shepherd carefully collecting his flock (*sketch, p. 78*).

508, "*Portrait of Earl Granville*," DANIEL A. WEHRSCHMIDT.

In black, wearing the blue ribbon and insignia of the Order of the Garter.

509, "*Westleton Moor*," EDWARD T. LINGWOOD.

View on a common, with gorse and sheep.

512, "*A doubtful 'Strad'*," CHARLES SETON.

Two gentlemen amateurs in the costume of the eighteenth century, with knee-breeches and wigs, trying fiddles. The virtuoso, who is seated, is examining critically, and somewhat suspiciously, a violin attributed by his companion to the famous Straduarus.

513, "*Harlyn Bay*," JOHN BRETT, A.R.A. (*sketch, p. 79*).

519, "*Paris and CEnone*," G. A. STOREY.

Seated by a marble fountain (*sketch, p. 80*).

Other pictures noted are :—**450**, "*San Felice, Circeo*," MILDRED F. DRAGE; **453**, "*G. Howard Vyse*," A. DAMPIER MAY; **460**, "*Le Matin*," FREKE FIELD; **478**, "*Miss Florence Orr*," W. C. S. HUTTON; **480**, "*A summer evening*," A. FREW; **481**, "*December in Wales*," FRED. W. JACKSON; **503**, "*Brown October*," WILLIAM MACBRIDE; **516**, "*The shadow of a vow*," ALFRED HITCHENS; **521**, "*A misty morning*," E. P. BUCKNALL.

GALLERY VI. [Illustrations, pp. 81–91.]

526, "*Peg Woffington criticised in the place of her portrait*," GERTRUDE HOMAN.

The figures represented are—Kitty Clive, Colley Cibber and Quin, Snarl, Soaper and Triplet, from the play of "Masks and Faces." The actress's face appears through the canvas of her portrait on the easel.

527, "*A quiet spot*," FRANK E. COX.

540, "*Viaticum*," JULIUS M. PRICE (*sketch*, p. 83).

544, "*Storm brewing, over sea*," H. MOORE, A.R.A. (*sk.*, p. 84).

In the centre of the sixth gallery is—

551, "*The Death of Cleopatra*," HON. JOHN COLLIER.

The canvas, thirteen feet in height, is chiefly occupied by two colossal statues in black granite. Cleopatra's figure is in white. Charmian attends her. Iras lies dead on the marble steps (*sketch*, p. 85).

554, "*Lucerne*," ARTHUR T. NOWELL.

Brilliant pink glow on lake and sky.

562, "*My heart's in the Highlands*," J. FARQUHARSON (*sk.*, p. 87).

574, "*A doubtful rival*," F. W. W. TOPHAM.

581, "*Ups and downs*," JOHN WHITE (*sketch*, p. 89).

598, "*Coast of Capri*," E. BLOUNT SMITH.

599, "*An unrecorded coronation: Inchmahome (Isle of Rest)*," A.D. 1548, C. MARTIN HARDIE.

Black-stoled and hooded nun, with a group of five girls in white, one of them with a coronal of white hawthorn.

607, "*The biter bit*," SAMUEL J. CARTER.

A badger retaliating on a ferocious dog.

610, "*A morning meal*," W. R. SYMONDS (*sketch*, p. 90).

614, "*Lioness defending her cubs*," JOHN M. SWAN.

A large picture of a lioness with open jaws, protecting her cubs from hunters; dark murky background (*no sketch received*).

615, "*A meizje of Marken, Zuyder Zee*," ELLA M. BEDFORD.

619, "*Summer seas, Cornwall*," HARRY MUSGRAVE.

626, "*Who takes the cake?*" FANNIE MOODY.

Four dogs wistfully surveying a cut cake on a tea-table.

631, "*From southern seas*," HORACE FISHER.

Women listening to a sailor's story of adventure.

637, "*Plunder*," FRED ROE.

639, "*A silvery morning on the Devon coast*," A. PRIESTMAN.

644, "*Where the Stour and Avon meet*," FRED G. COTMAN.

645, "*Benighted*," F. FROLICH.

Other pictures noted are—533, "*At the stile*," W. F. HULK ; 535, "*Sandalphon*," G. HOMAN ; 548, "*Music*," R. E. ARNOLD ; 549, "*Pont de Laredo, Spain*," J. FRASER ; 559, "*From Ecclesbourne Glen*," N. H. J. WESTLAKE ; 560, "*Defeated*," ESTELLE D'AVIGDOR ; 580, "*Sweethearts*," C. BURTON BARBER (*sketch, p. 88*) ; 584, "*Windsor Castle*," W. FITZ ; 617, "*Prayer*," E. KING ; 636, "*Loch of the Lowes*," S. R. CADOGAN ; 641, "*Coast of Holland*," W. E. NORTON ; 690, "*The story of Griselda*," FREDERICK VIGER (*sketch, p. 96*).

GALLERY VII. [Illustrations, pp. 92-102.]

650, "*The wee schooner*," JOHN R. REID.

Fishermen's children playing with toy boat on the beach. Deep blue sea.

651, "*Roses*," H. FANTIN-LATOUR.

652, "*Mrs. K.*," JOHN S. SARGENT.

Full length, standing. Deep green grass and shrubs.

658, "*Resurgam*," HAROLD SWANWICK (*sketch, p. 92*).

662, "*The incoming tide*," RICHARD WANE.

659, "*Corrie village, Arran, N.B.*," ALFRED H. COOPER.

665, "*In the month of Mary*," FRANK W. TOPHAM.

A May communion ; a sister in slate-coloured robe, questioned by two young girls, a blonde and brunette ; other communicants stand by, one holding a bunch of flowers. In the distance blue sky and water, accentuated by a gleam of red in the headdress of a figure in the background (*sketch, p. 92*).

664, "*The sacred lake, Karnac*," THE EARL OF CARLISLE.

666, "*The late Bishop Lightfoot*," W. B. RICHMOND, A.R.A.

672, "*The silent evening hour*," B. W. LEADER, A. (*sketch, p. 93*).

673, "*Portrait of Charles Randell, Esq.*," F. GOODALL, R.A.

678, "*Un lavabo*," JEAN GEOFFROY.

Interior of a preparatory school for children.

679, "*The bridge at Gretz*," J. LAVERY.

680, "*A southerly wind and a cloudy sky*," J. BUXTON KNIGHT.

Grey sky, yellow bracken, and red coats (*sketch, p. 94*).

681, "*At break of day*," WALTER SCHRÖDER. Girl with sheep.

687, "*The last light*," C. E. JOHNSON (*sketch, p. 95*).

689, "*Portrait of Colonel Saunderson, M.P.*," EDWIN LONG, R.A.

694, "*Master Gorden Ness*," COLIN HUNTER, A.R.A.

695, "*Highlands and islands*," KEELEY HALSWELLE (*sk., p. 97*).

Rainbow over small islanded lake ; background of mountains

699, "*A gem worth polishing*," CLAUDE CALTHROP.

A cottage interior. An old gentleman seated, listening with kindly and critical attention to a youthful fiddler, whose precocious genius has awakened the hopes and fears of his mother, who is anxiously watching by the window for her visitor's verdict (*sketch*, p. 98).

702, "*Portrait of Miss Fanny Metcalfe*," J. B. BURGESS, R.A.

706, "*Pulling turnips in Yorkshire: a November afternoon*," M. RAPHAEL JONES.

708, "*Mount Etna, from the Greek Theatre, Taormina*," JOHN MACWHIRTER, A.R.A.

Blue bay, smoking mountain and ruins (*sketch*, p. 100).

712, "*Portrait of the painter's wife*," T. BLAKE WIRGMAN.

715, "*A bend of the Avon*," ALFRED PARSONS.

Landscape near Stratford, seen upon a day when the moisture from clouds, coming up rapidly from the south, renders everything distinct and full of colour (*sketch*, p. 99).

716, "*Portrait of W. Cuthbert Quilter, Esq., M.P.*," HUBERT HERKOMER, A.R.A.

719, "*Dawn*," S. E. WALLER.

Morning after a ball: long shadows on the grass and fern covered with gossamer. In the distance carriages depart from the hall door: a girl in white ball dress, standing on the terrace steps, gives a rose to a man in scarlet in the foreground, who stretches from his black horse to receive it (*sketch*, p. 101).

721, "*The last dance*," J. HAYNES WILLIAMS (*sketch*, p. 102).

723, "*A turnip-field, Norfolk*," JOHN H. INSKIP.

726, "*Undine*," RUDOLPH LEHMANN (*sketch*, p. 102).

Other pictures noted are—**662**, "*The incoming tide*," R. WANE; **675**, "*Golden pippins*," W. STRUTT (*sketch*, p. 94); **677**, "*The smuggler's wife*," P. MACNAB; **682**, "*A warrior*," L. BOGLE (*sketch*, p. 96); **684**, "*The dawn of day on the Essex coast*," W. G. BUXTON; **686**, "*A vintage*," T. M. ROOKE; **692**, "*The lake*," A. D. PEPPERCORN; **701**, "*Golden autumn*," G. N. LANGLANDS; **731**, "*Gudbrand Vigfusson, Ph.D.*," H. M. PAGET.

GALLERY VIII. [Illustrations, pp. 103-114.]

735, "*A Venetian fruit-seller*," L. MALEMPRÉ.

736, "*Not forgotten*," GWILT JOLLEY (*sketch*, p. 103).

737, "*Perseus and Andromeda*," BRYAN HOOK (*sketch*, p. 103).

741, "*Convalescence*," J. WALTER WEST.

743, "*Love's stratagem*," HEYWOOD HARDY.

A lady on horseback, handing a note to her lover, while two male riders ahead are engaged in conversation; huntsman and dogs in the background (*sketch*, p. 104).

749, "*The haunt of coot and hern*," CHARLES G. MORRIS.

750, "*Tulip culture*," GEORGE HITCHCOCK.

A woman walking among beds of tulips—red, white, yellow, pink and purple.

751, "*The music of the eager pack*," JOHN CHARLTON.

Hounds on the scent (*sketch*, p. 106).

757, "*La Sposa*," S. MELTON FISHER (*sketch*, p. 106).

758, "*The last blessing*," CHEVALLIER TAYLER.

An Irish priest raising a crucifix over the bed of a dying boy, before which his parents kneel devoutly (*sketch*, p. 107).

759, "*By the Linn Pool*," ROBERT NOBLE.

767, "*On the road to the Pyramids, bargaining for a ride*," WALTER C. HORSLEY (*sketch*, p. 108).

769, "*The jester's story*," LASLETT J. POTT.

A fool in motley seated on a table, telling a merry tale to three young ladies, while an elderly dame endeavours more or less successfully to preserve a grave and rigid demeanour (*sk.* p. 108).

773, "*A rebel*," J. WATSON NICOL.

A Jacobite rebel brought by red-coated Hanoverian soldiers before their captain to be tried by court-martial.

774, "*How Lisa loved the King*," E. BLAIR LEIGHTON.

A story from Boccaccio. Lisa lying on a couch in her balcony, her parents on either side. On the steps which lead from the interior is Minuccio, the king's favourite singer. Palermo is visible below between the balcony pillars (*sketch*, p. 109).

778, "*C'est l'Empereur!*" HUGH DE T. GLAZEBROOK.

A sentinel in the army of the great Napoleon having fallen asleep while on duty, woke up and found the Emperor had mounted guard in his place. "I am lost," he cried, "it is the Emperor!"

780, "*A ford on the Wye*," H. W. B. DAVIS, R.A. (*sketch*, p. 110).

782, "*Portrait of Mrs. Phipps Eyre*," F. GOODALL, R.A.

793, "*The twenty-ninth of May*," CHARLES W. BARTLETT.

A party of Royalists carousing; two sombrely-dressed Puritans pass by the group (one of them reading from a Bible) and excite smiles and derisive cheers from assembled roysterers (*sk.*, p. 111).

794, "*A rifle-match, Dunnottar*," E. CROWE, A.R.A. (*sk.*, p. 112).

799, "*A Greek girl*," HENRY D. CHADWICK.

800, "*Mrs. Edward Greaves*," SEYMOUR LUCAS, A.R.A.

804, "*The young squire*," JOHN R. REID (*sketch*, p. 114).

805, "*A Worcestershire hop-garden*," WALTER URWICK.

Large quiet landscape with hop-pickers at work; an interesting picture by this artist.

806, "*A portrait*," P. R. MORRIS, A.R.A.

812, "*In the garden of hollyhocks*," GEORGE CARLINE.

814, "*An intruder*," N. A. LORAINÉ.

A dog has found his way into a pigstye.

819, "*In the gardens, Blickling Hall*," H. RANDOLPH ROSE.

820, "*Cleopatra*," W. H. MARGETSON (*sketch*, p. 113).

The queen of Egypt with her maidens preparing for her last act. The basket of figs with the aspicks hidden in them lies on the marble floor, on to which one of the snakes has escaped

Other pictures noted are—738, "*Daughter of J. Heath, Esq.*," HUGH DE T. GLAZEBROOK (*sketch*, p. 104); 760, "*An orchard in February, Kent*," R. W. A. ROUSE; 785, "*The angler's haunt*," BESSIE NICHOL; 788, "*Bathers*," JAMES MOORE; 823, "*Russian peasant*," H. VOS.

GALLERY IX. [Illustrations, pp. 115-117.]

This Gallery contains 163 paintings, chiefly of cabinet size. Amongst them are:—

827, "*What shall I sing?*" F. MARKHAM SKIPWORTH.

A fair-haired girl seated at a piano in dainty sea-green dress,

833, "*Noli me tangere*," N. H. J. WESTLAKE.

841, "*Christmas roses*," MINNIE J. SHUBROOK.

842, "*Bathers*," EDWARD STOTT (*sketch*, p. 115).

847, "*The Sonnet*," W. H. MARGETSON.

851, "*The old miniature*," DORA NOYES.

856, "*Sheep-dipping in the Fens*," ROBERT W. MACBETH, A.R.A.

862, "*Approach of a 'Silent Death'*," HERBERT C. SHEPPARD.

North Sea fishermen call screw steamers "Silent Deaths," from their noiseless approach and the great number of lives lost through fishing-boats being run down by them.

863, "*A summer noon*," T. SIDNEY COOPER, R.A.

866, "*On the Temple steps*," E. J. POYNTER, R.A.

A young girl seated on the balustrade of a marble stairway leading to a temple, with fruit for sale. The purple garment (she has thrown off), the pink oleander, the grey green cypresses, and the rich red of a sliced melon and the scarlet fan give colour to the work: in the background is the blue sea and mountains (*sketch*, p. 116).

869, "*A summer evening*," T. SIDNEY COOPER, R.A.

Two companion pictures.

875, "*In summer-time*," DAVID MURRAY.

877, "*Venetian market-boat*," HILDA MONTALBA (*sketch*, p. 115).

878, "*Charles Bell Keatley, F.R.C.S.*," S. LUCAS, A.R.A.

879, "*Henri Rochefort*," JAN VAN BEERS.

The famous French Communist, his hair now turned grey. One of two very interesting pictures by this artist (see No. 886).

880, "*Down*," G. G. KILBURNE, JUN.

A huntsman who has fallen from his horse.

886, "*A smile*," JAN VAN BEERS.

887, "*A showery day*," R. MEYERHEIM.

890, "*Lava me ab iniquitate mea!*" ANTONIO LONZA.

A monk opening a bottle of wine.

891, "*Curiosity*," G. SHERWOOD HUNTER.

895, "*Washing-day: Newlyn*," HUGH L. NORRIS.

898, "*A choice morsel*," W. B. BAIRD.

900, "*Portrait of Mrs. Ralph Sneyd*," L. ALMA-TADEMA, R.A.

In black dress with white stripes.

906, "*The plummy race, retiring from the downs*," M. R. JONES.

A flock of geese seeking shelter from a storm.

908, "*The conquering hero*," MARIE SEYMOUR-LUCAS.

912, "*Winding wool*," J. H. LORIMER.

917, "*Tête d'ange*," EMILE WAUTERS.

Head of a child looking up.

920, "*Yellow and white poppies*," ANNIE S. MILES.

927, "*The end of the winter*," SIGVARD HANSEN.

934, "*In the fields near Hampstead*," C. E. STIFFE.

937, "*Friends or foes?*" ERNEST A. WATERLOW, A.R.A.

A mother persuading her child to pass a flock of geese (*sk.*, p. 117).

945, "*The shadows of departing day*," E. A. ROWE.

946, "*Water-lilies*," HENRY LE JEUNE, A.R.A.

951, "*Thistle finches*," BRYAN HOOK.

952, "*A hopeless suit*," C. HAIGH WOOD.

Girl in pink rejecting a lover's addresses.

955, "*Winter*," CLAUDE HAYES.

958, "*There beside the moaning sea*," E. A. ROWE.

961, "*Fruiterer's shop*," E. EDGINGTON-WILLIAMS.

962, "*Mist off the sea*," JOHN BRETT, A.R.A.

972, "*Fresh from the altar*," JESSICA HAYLLAR.

A young bride receiving the congratulations of her friends on returning from the church.

973, "*Barnaby Rudge and his mother*," HENRY R. STEER.

A scene from Charles Dickens's novel. Chigwell churchyard.

GALLERY X. [Illustrations, pp. 118-125.]

992, "*Juliet Capulet and Friar Lawrence*," THEODORE WORES.

"*Juliet.* Oh, shut the door; and when thou hast done so,
Come weep with me; past hope, past cure, past help!"

Next on the line is a picture by the painter of the "*Roll Call*."—

993, "*Evicted*," LADY BUTLER.

In a wild mountainous region an Irish peasant-woman stands amidst the ruins of her cabin in flames. Constabulary and crowd retiring in the distance (*sketch*, p. 118).

997, "*Digging out the otter*," J. S. NOBLE (*sketch*, p. 118).

1001, "*Ruth, daughter of C. A. Cripps, Esq., Q.C.*, ALICE GRANT.

1003, "*Portrait of W. G. Grace Esq.*," H. H. EMMERSON.

The celebrated cricketer, in full costume, with bat, at the wicket.

1004, "*Casualties in the hunting-field*," T. SIDNEY COOPER, R.A.

A red-coated huntsman, whose horse has made a gap in some wooden palings; others pursuing. Flock of sheep flying (*sketch*, p. 119). One of four pictures by a painter eighty-seven years of age.

1005, "*Væ victis! sack of Morocco*," ARTHUR HACKER.

The scene is the open courtyard of a Moorish palace, its tessellated pavement covered with the spoils of war. On the ground are women and children; around are stately figures of Moorish warriors, Arabs and Soudanese, in white. Beyond is the approach to the palace, its white front against deep blue sky (*sketch*, p. 120).

1008, "*Henry James, Esq.*," ANNA LEA MERRITT.

1012, "*Home-brewed*," W. DENDY SADLER.

Three old gentlemen stand at the door of a timber-fronted, red-tiled inn; the host has brought out glasses of ale to them. An old beau, with long fawn-coloured coat, satin-worked white vest, dark green tight-fitting trousers and tall white beaver hat, holds up his glass to test the brightness of the liquor.

1019, "*Evening celebration*," JOHN DA COSTA.

1022, "*Poor Jack*," P. R. MORRIS, A.R.A.

A drowned sailor carried along the beach on the shoulders of his comrades (*sketch*, p. 121).

1027, "*Local news*," JAMES HAYLLAR.

A boy reading to a family group outside a rustic cottage.

1028, "*The Ninth of November*," WILLIAM LOGSDAIL.

On a canvas of 9 ft. 6 in. by 6 ft. 6 in. The great civic procession just after starting from the Mansion House. Three footmen precede the Lord Mayor's carriage, in blue and gold coats, white breeches, and pink silk stockings. Behind is the gilded coach, and after, come the hussars. The crowd is made up of many well-known types, the soldier, the shop girl, the shoeblick, the *gamin*, and the city clerk, old women and young children all jostling each other. Above is the Bank, and on the right the colonnade of the Exchange. The effect is that of a wet day. Among the crowd are personal friends of the painter, including Mr. Waterhouse and Mr. Wolf.

1034, "*The hunting morn*," W. DENDY SADLER.

A party of red-coated foxhunters seated at breakfast in a red-tiled inn parlour, among them a parson in more sombre clerical attire. A young lady presides over the tea equipage. Blue Worcester cups furnish the table, covered with a spotless cloth, the cheese rests in its old mahogany cradle, and a tempting ham provokes the appetite (*sketch*, p. 122).

1041, "*There's Rue for You*," HENRIETTA RAE.

Ophelia entering after the stormy interview between Laertes and the King, offering rue to the Queen (*sketch*, p. 122).

1042, "*Three miles to the fair*," CLAUDE HAYES.

A gipsy party wading along a heavy road through the snow.

1043, "*An unwilling partner*," ARTHUR J. ELSLEY.

A little girl teaching a dog to dance (*sketch*, p. 123).

1045, "*The old mill*," ROBERT COLLINSON.

1047, "*Chagford Mill*," E. P. BUCKNALL.

1049, "*Vashti deposed*," ERNEST NORMAND.

A beautiful dusky-faced woman writhing in anger on her couch, a black slave crouches beside her; the king outside the door takes a last look back at her. The dull blue of her robe, and red and gold draperies, are blended with gold vessels, fruit, &c. (*sk.*, p. 124).

1050, "*A genuine Stradivarius*," WALTER GAY.

Two elderly amateurs inspecting a violin by the great maker.

1051, "*Drifting with the tide, Venice*," R. W. CURTIS.

1061, "*Portrait of Crompton Roberts, Esq.*," P. R. MORRIS, A.R.A.

1062, "*Scandal*," EUGÈNE DE BLAAS.

Venetian interior. Three girls at work, watched by a man.

1063, "*Hippolyta*," SOLOMON J. SOLOMON.

Hercules wrenching the girdle from the Queen (*sketch*, p. 125).

1067, "*An April morning*," DAVID FARQUHARSON.

Horses going to the fields.

Other pictures noted are—990, "*Away*," R. C. W. BUNNY; 998, "*Portrait study*," H. J. STOCK; 1002, "*The harvest hymn*," H. H. EMMERSON; 1011, "*Landscape*," M. LOGSDAIL; 1016, "*Waiting for the train*," J. H. F. BACON; 1024, "*Chair of Idris*," C. M. GERE; 1030, "*A Yorkshire moor*," R. HARTLEY; 1048, "*Fachauerin*," S. A. BUTLER; 1069, "*Mrs. St. John Mildmay*," H. A. OLIVIER.

GALLERY XI. [Illustrations, pp. 126-134.]

1076, "*Perseus and Andromeda*," HENRY S. TUKE (*sketch*, p. 126).

1077, "*War's alarms*," E. B. STANLEY MONTEFIORE.

1082, "*Flora*," ALFRED C. WEATHERSTONE.

1084, "*The brook*," WILLIAM F. HULK.

1086, "*The last of the light*," T. H. M'LACHLAN.

1089, "*John Anderson, my jo, John*," E. E. SIMMONS (*sk.*, p. 128).

1090, "*The Young Wheat*," DAVID MURRAY.

Expanse of land and sky, with row of blossoming fruit-trees; an old man in smock frock and child in foreground, weeding the young wheat, just beginning to hide the furrows (*sketch*, p. 127).

1091, "*Thomas Brooks, Esq., of Whatton*," ARTHUR S. COPE.

1099, "*Sir Raylton Dixon*," JOHN PETTIE, R.A. In red coat.

1103, "*The early life of John Bunyan*," GODFREY C. HINDLEY.

The youthful Bunyan and his comely young wife reading a pious book.

- 1104, "*October glow*," ALFRED EAST (*sketch*, p. 129).
 1109, "*Première scène du 'Rheingold'*" H. FANTIN-LATOURE.
 1113, "*The ferry*," WALTER OSBORNE (*sketch*, p. 129).
 1115, "*'Twiixt life and death*," T. C. GOTCH (*sketch*, p. 130).
 1117, "*The cup that cheers*," JOSEPH CLARK (*sketch*, p. 130).
 1125, "*Wanderers*," V. DE VILLE.
 1127, "*The waning of the day*," GUNNING KING.
 1129, "*Luxor*," JOSEPH FARQUHARSON.
 1133, "*A Summer day*," FRANCIS H. NEWBERY.
 1136, "*A little scrub*," MADELAINE IRWIN.
 1138, "*The painter's daughter*," J. HANSON WALKER.
 1140, "*A Roman holiday*," F. MARKHAM SKIPWORTH.

In a box at a Roman amphitheatre an auburn-haired girl in pale pink and buff drapery, with golden armlets and fillet, looks coldly on, while a dark girl turns away with horror.

- 1141, "*The morning breeze*," DAVID FARQUHARSON.

Early morning, Dordrecht, with hay boats on river (*sketch*, p. 131).

- 1146, "*By order of the Court*," STANHOPE A. FORBES.

Sale of household goods in a country home (*sketch*, p. 132).

- 1147, "*The rescue*," C. NAPIER HEMY.

- 1160, "*Circe*," ERNEST SPENCE.

- 1166, "*The witches' dance*," G. P. JACOMB-HOOD.

Group of half-draped figures on a hill side in strong moonlight.

Other pictures noted are—1073, "*Olive, daughter of F. Watt, Esq.*," B. M. HEWITT; 1081, "*Daffodils*," CHARLES LUTYENS; 1083, "*End of a storm: California*," J. H. LEWIS; 1092, "*La Coupée, Serk*," W. A. TOPLIS; 1100, "*Green marshes, Suffolk*," W. BELGRAVE; 1105, "*Miss E. Miller Cooke*," JOHN COOKE; 1110, "*Crossing the bar*," W. WILSON; 1126, "*The close of day*," V. DE VILLE; 1132, "*Portrait of E. G. H.*," A. E. GYNGELL; 1143, "*God's acre*," JOHN H. INSKIP; 1151, "*Harvest time*," E. H. PENNELL; 1163, "*Peonies*," EMILY DUNCAN; 1169, "*In Croyland Wash*," MARGARET A. SHEFFIELD.

WATER COLOURS AND MINIATURES. Nos. 1173-1572.

WORKS IN BLACK AND WHITE. Nos. 1573-1709.

ARCHITECTURAL DRAWINGS. Nos. 1710-1943.

SCULPTURE. Nos. 1944-1972. [Illustrations, pp. 135-140.]

ILLUSTRATIONS.

GALLERY I.



No. 5. "*The hungry messenger.*" G. A. STOREY, A. 27 X 27.



42 X 28.

No. 14. "*Lilies.*" BLANCHE JENKINS.

65 X 59.

No. 24. "*Homeless.*" T. B. KENNINGTON.



33 X 54-

No. 19. "The cast shoe." ROBERT W. MACBETH, A.

(Purchased by the President and Council of the Royal Academy under the terms of the Chantry Bequest.)



x .

No. 25. "The moon is up, and yet it is not night." SIR J. E. MILLAIS, Bart., R.A.

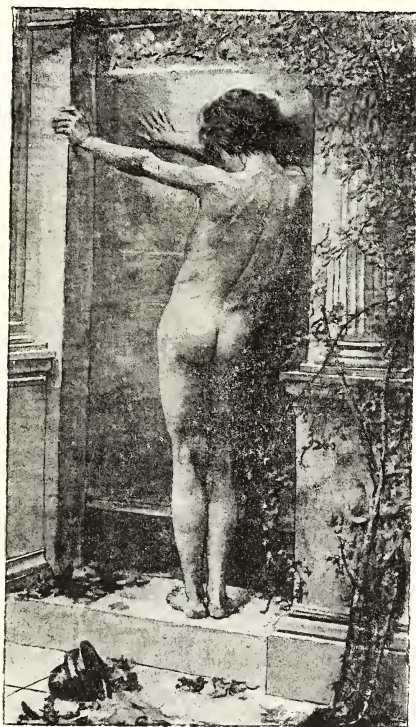


No. 26. "La pia de Tolomei."—Dante's 'Purgatorio,' end of Book V.
EDWIN LONG, R.A.



35 X 60.

No. 31. "Homewards." ERNEST A. WATERLOW, A.



No. 32. "*Love locked out.*" 45×25 . ANNA LEA MERRITT.



No. 37. "*A winter eve.*" J. T. WATTS.

36×54 .



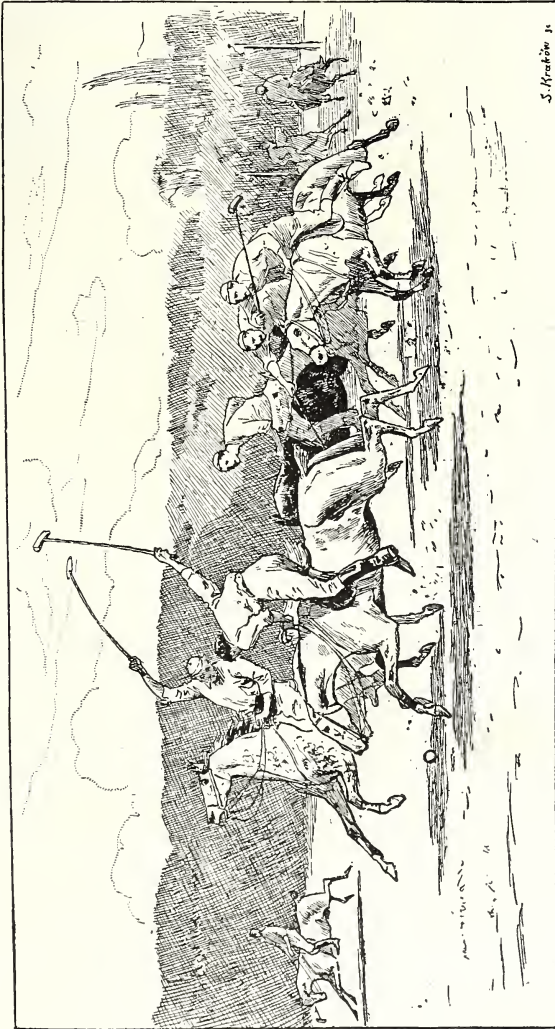
No. 43. "*The white mill.*" DAVID MURRAY.

40 X 60.



No. 64. "*A September afternoon.*" ELWARD W. WAITE.

40 X 60.

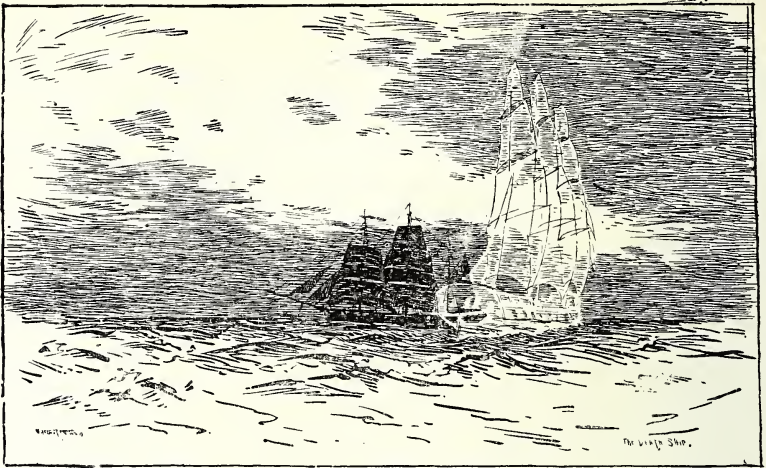


S. Franklin Jr.

31 X 57.

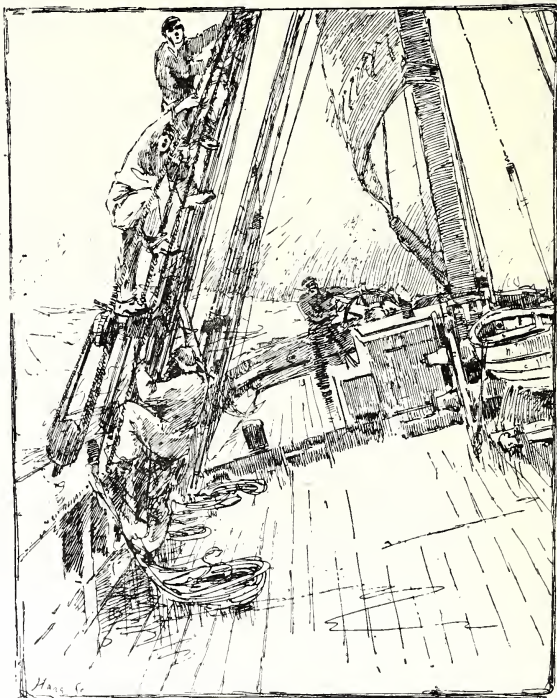
No. 69. "Polo," J. C. DOLLMAN.

(An engraving of this picture will be published by Mr. F. P. Mendoza, the owner of the copyright.)



No. 70. "*The death ship.*" W. AYERST INGRAM.
 "Harbinger of death, the spectre ship
 Shall hopeless sail for all eternity."

36 X 54.



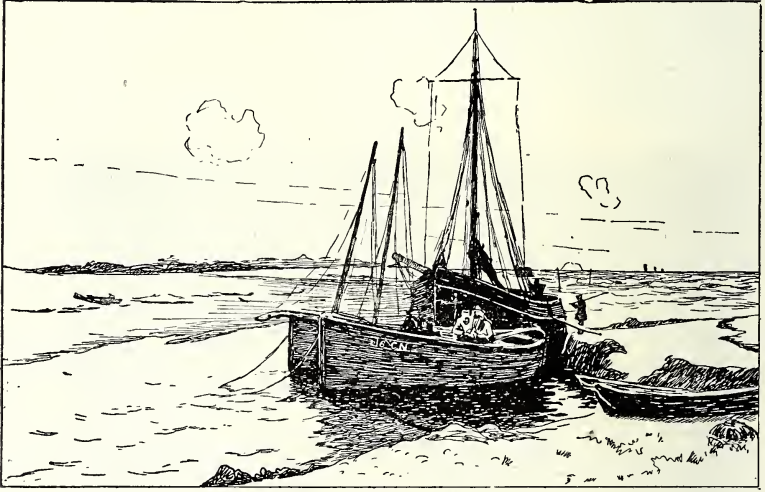
No. 76. "*All hands shorten sail!*" FRANK BRANGWYN.

72 X 60.



40 X 53.

No. 81. "Daisy Jones's Locker." W. L. WYLLIE, A.R.A.



No. 83. "*When the tide comes rolling in.*" ROBERT W. ALLAN. 36 x 54.



No. 94. "*Duke.*" THOMAS G. COOPER. 17 x 29.



No. 96. "Among the brambles." VAL C. PRINSEP, A.R.A. ^{36 X 29.}

GALLERY II.



72 X 48.

No. 110. "The abyss." J. T. NETTLESHIP.



41 X 67.

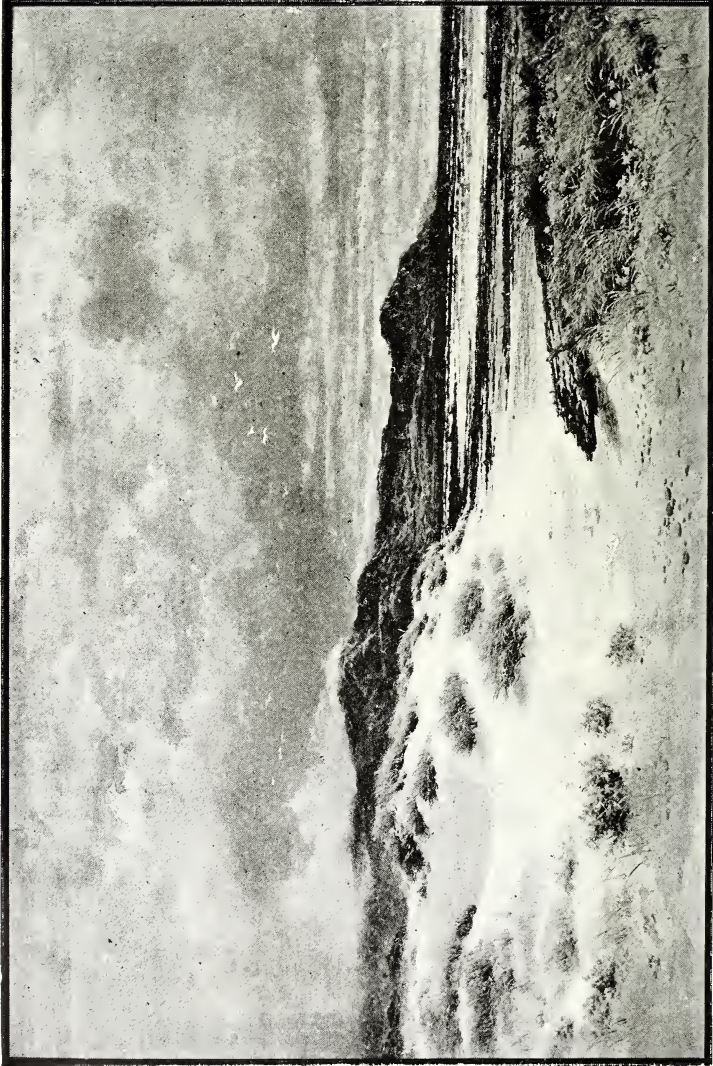
No. 109. "A May-day morning." E. A. ABBEY.



No. 123. *After Waterloo: "Sauve qui peut!"* ANDREW C. GOW, A.R.A. 48 × 65.

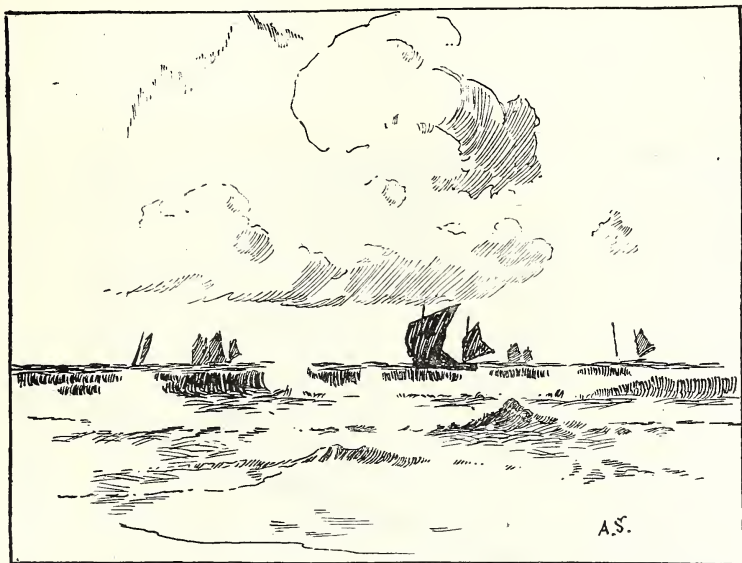


No. 125. *"Returning from the cherry groves, Tokio, Japan."* THEODORE WORES. 45 × 33.



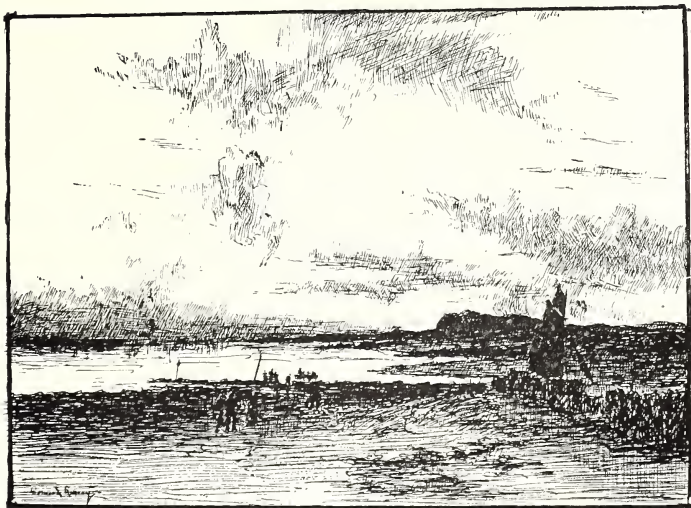
48 X 77.

No. 131. "The sandy margin of the sea." B. W. LEADER, A. R. A.



No. 137. "*Off St. Ives.*" ADRIAN STOKES.

40 X 50.



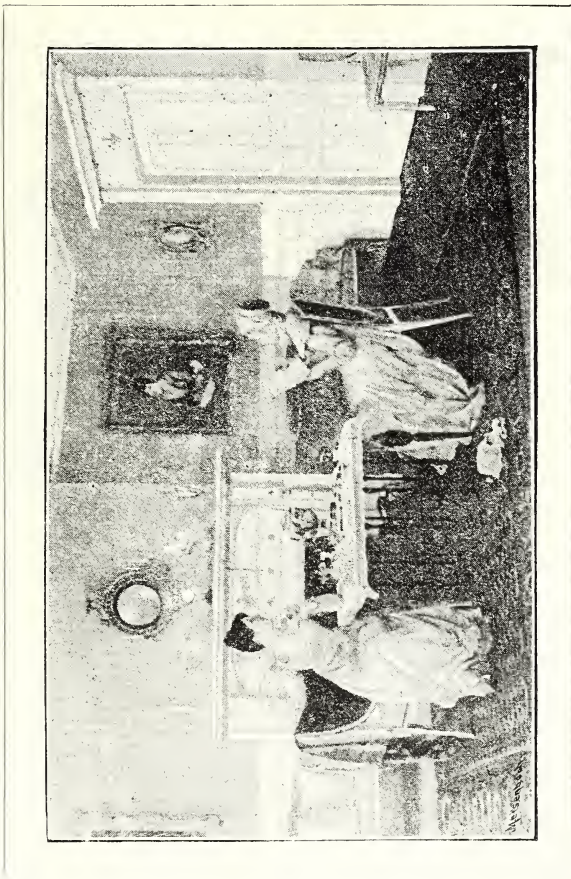
No. 140. "*Summer twilight, Isle of Arran.*" WELLWOOD RATTRAY.

44 X 60



No. 143. "Our Village." HUBERT HERKOMER, A.R.A.

68 X 92.



37 X 60

No. 151. "How the gossip grew." F. D. MILLET.

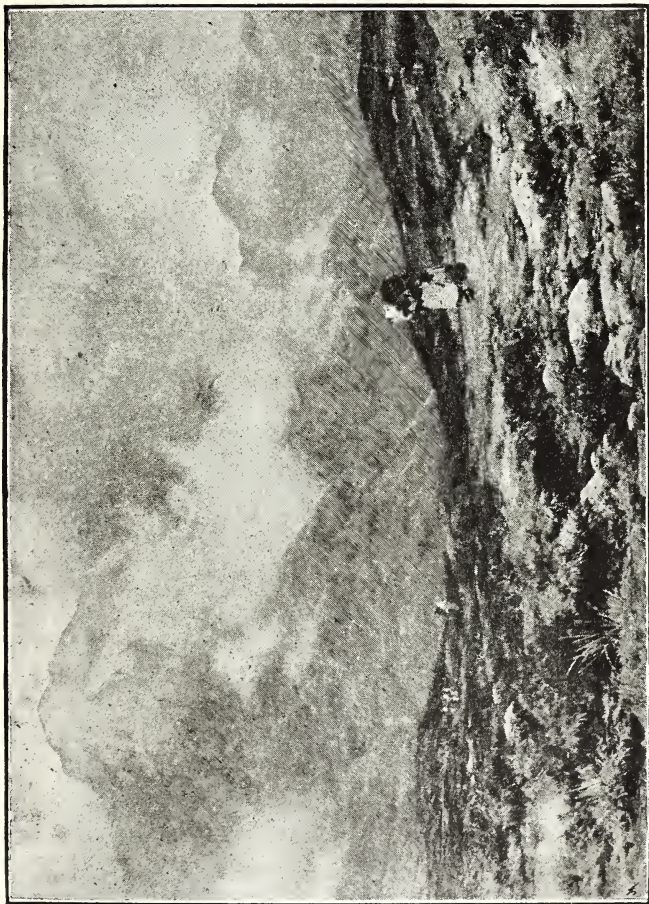
(An etching of this picture will be published by Mr. Dunthorne, the owner of the copyright.)

GALLERY III.



No. 186. "Onward." SIR JOHN GILBERT, R.A.

59 X 47

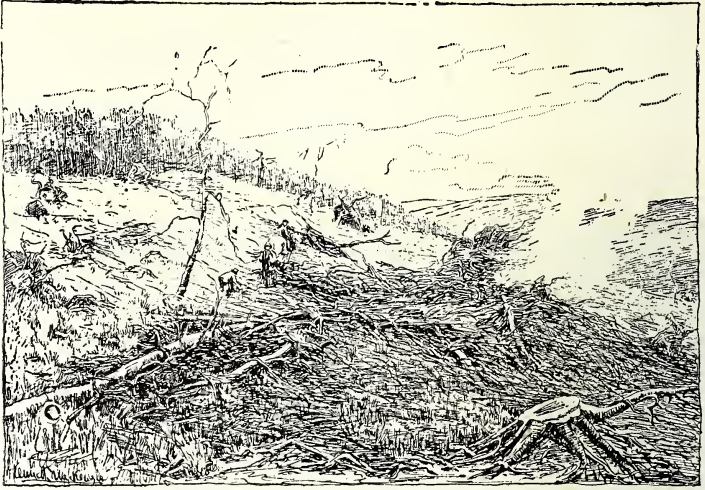


48 X 72.

No. 190. "Departing day." PETER GRAHAM, R. A.

"The mist-robed mountain-tops,
Crown'd with the glory of the setting sun."

(The copyright of this picture is the property of Messrs. Thomas Agnew and Sons.)



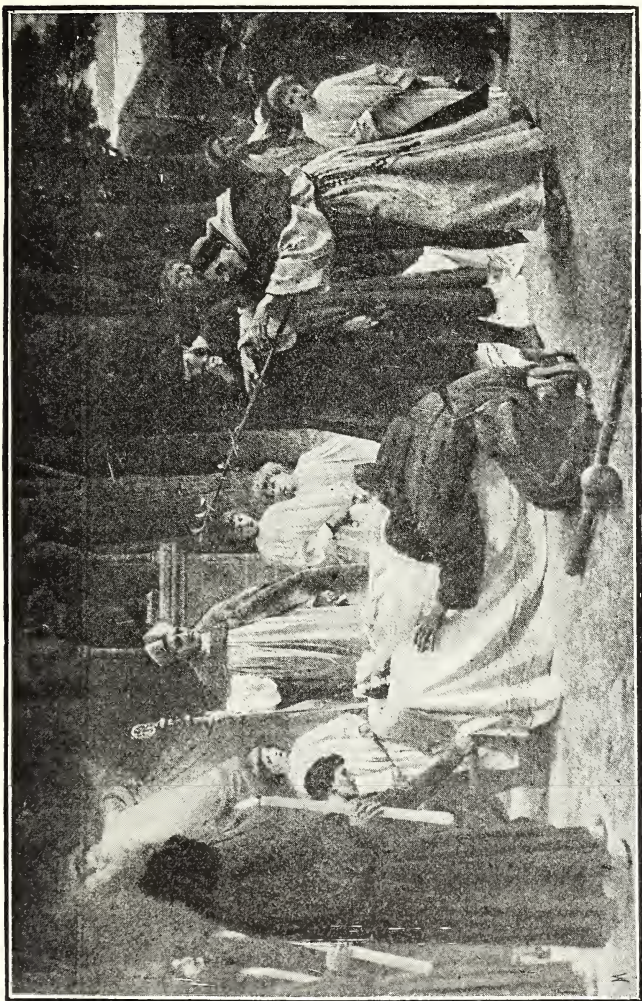
No. 194. "*A wind-swept hill.*" KENNETH MACKENZIE.

48 X 72.



No. 196. "*Hester Fraser Tytler.*" G. F. WATTS, R.A.

25 X 20.



No. 208. "The redemption of Tannhäuser." FRANK DICKSEE, A. R. A.
4 ft. 8 in. X 9 ft.



11 ft. 8 in. X 5 ft.

No. 202. "The golden lure." ROB SAUBER.

"Fair Ambition, bubble-borne,
Drops her laurel wreaths forlorn;
Hands that wrestle, clutch, and strain,
Only strive for greed of gain."



65 X 50.

No. 216. "*Whitehall: January 30th, 1649.*" ERNEST CROFTS, A.R.A.



No. 219. "Corfe Castle." ARNOLD HELCKÉ.

46 X 84.



No. 224. "Rus in urbe." BRITON RIVIERE, R.A.

25 X 19.



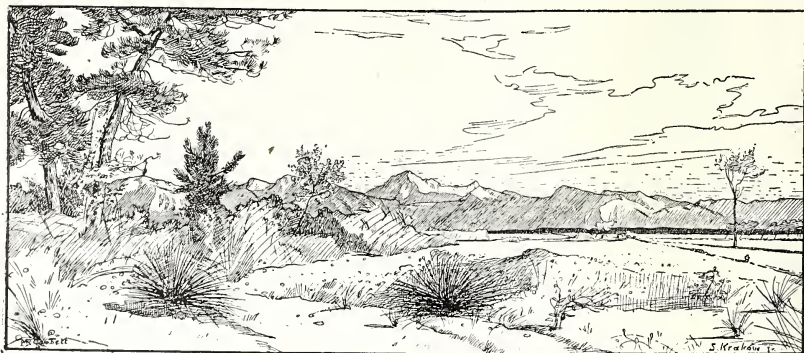
48 X 30.

No. 225. "*The anxious look-out.*" THOMAS FAED, R.A.

"Ah! many a morn in sunshine bright
Is born of a tempestuous night."



No 236. "*Mrs. Gerald Crécy Parnell.*" W. P. FRITH, R.A. 43 × 33.



No. 233. "*A land of fragrance, quietness, and trees and flowers.*" 34 × 79.
MATTHEW R. CORBETT.



36 X 72.

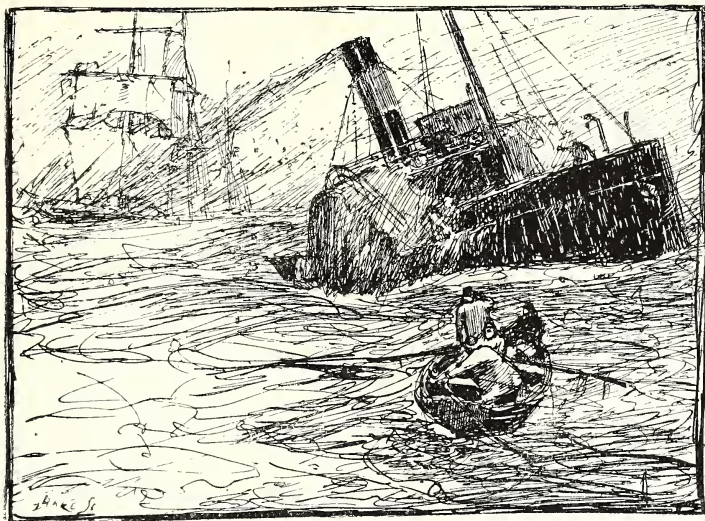
No. 242. "The Picardy dunes." H. W. B. DAVIS, R.A



74 X 24.

No. 243. "The bath of Psyche." SIR F. LEIGHTON, BART., P.R.A.

(Purchased by the President and Council of the Royal Academy
under the terms of the Chantrey Bequest.)



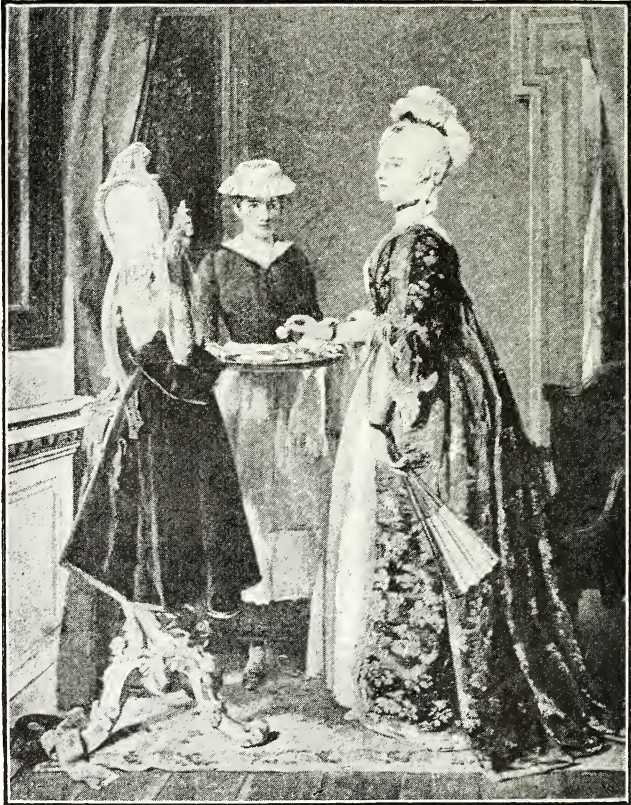
No. 248. "Stand by!" FRANK BRANGWYN.

40 X 50.



45 X 27.

No. 258. "The Terrace." GEORGE D. LESLIE, R.A.
(A basket of pink roses is at the bottom of the picture.)



No. 267. "*Finishing touches.*" J. C. HORSLEY, R.A. ^{36 x 27.}



40 X 57.

No. 270. "The Sculptor." J. B. BURGESS, R.A.



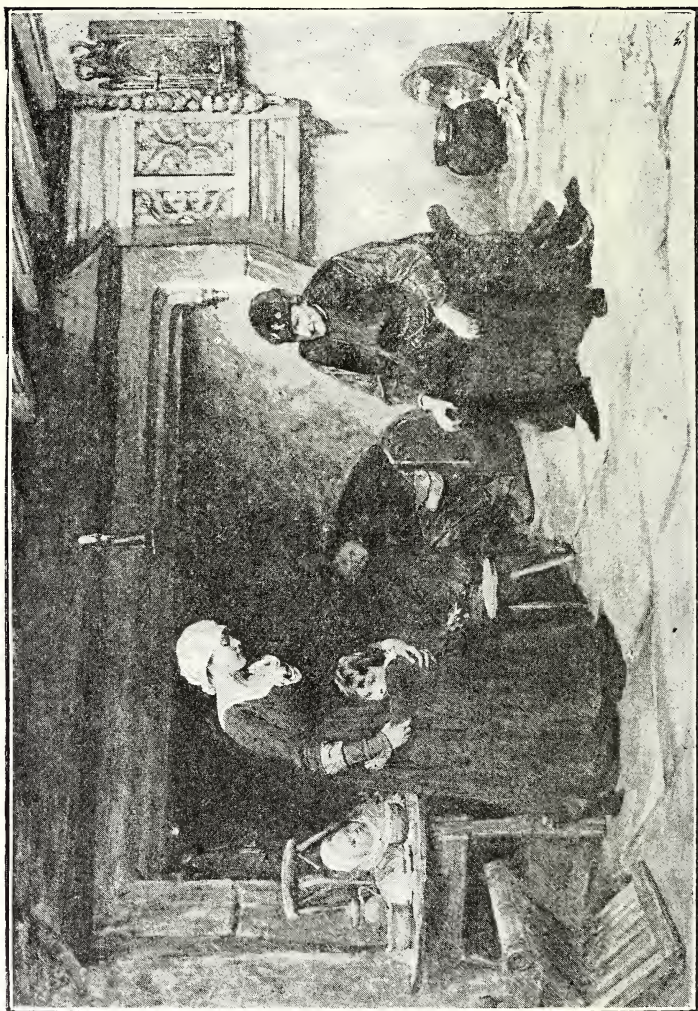
36 x 20.

No. 278. "*La Promessa Sposa.*" HENRY WOODS, A.R.A.



48 X 36.

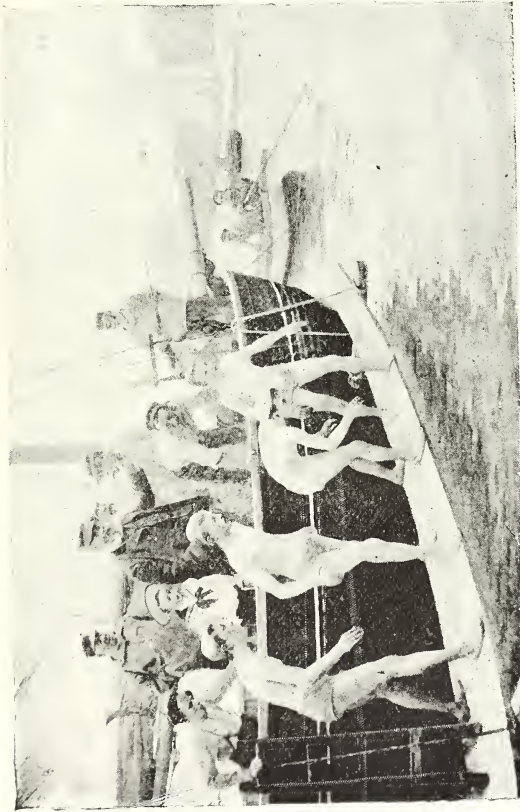
No. 285. "*Highland tramps crossing a headland.*" THOS. FAED, R.A.



No. 291. "Louis XI." J. SEYMOUR LUCAS, A.R.A.

"Souvent il lui arrivait d'aller seul dans les rues, d'entrer chez un simple citoyen, chez un artisan, et de s'asseoir à sa table si c'était l'heure du repas." — *Dumesnil, Règne de Louis XI.*

43 X 63.



No. 294. "By the Committee boat: 'Are you ready?'" WILLIAM H. BARTLETT.
29 X 45



31 x 50.

No. 302. "The world went very well then!" JOHN PETTIE, R.A.

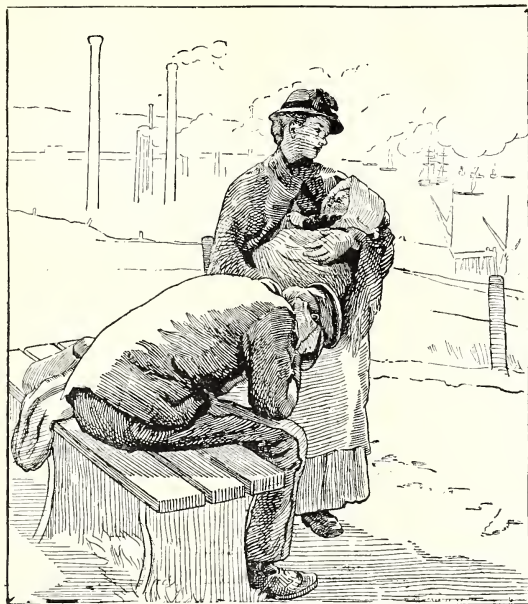


No. 303. "*Mrs. Thomas Agnew.*" LUKE FILDES, R.A. ^{59 X 44.}



63. X 34.

No. 310. "*Tragic Poetess.*" SIR F. LEIGHTON, BART., P.R.A.



56 x 36.

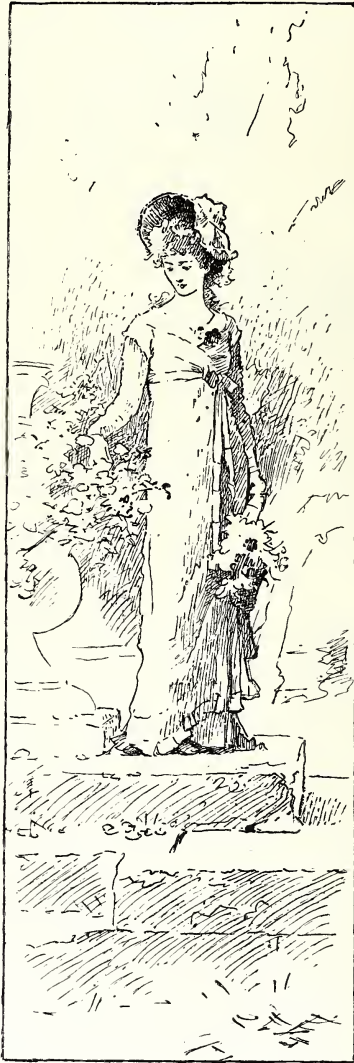
No. 319. "*Poverty and progress.*" W. H. Y. TITCOMB



No. 327. "*Hagar.*" PHILIP H. CALDERON, R.A.

34 x 44.

E



36 X 11.

No. 328. "Garden flowers."
MARCUS STONE, R.A.

GALLERY IV.

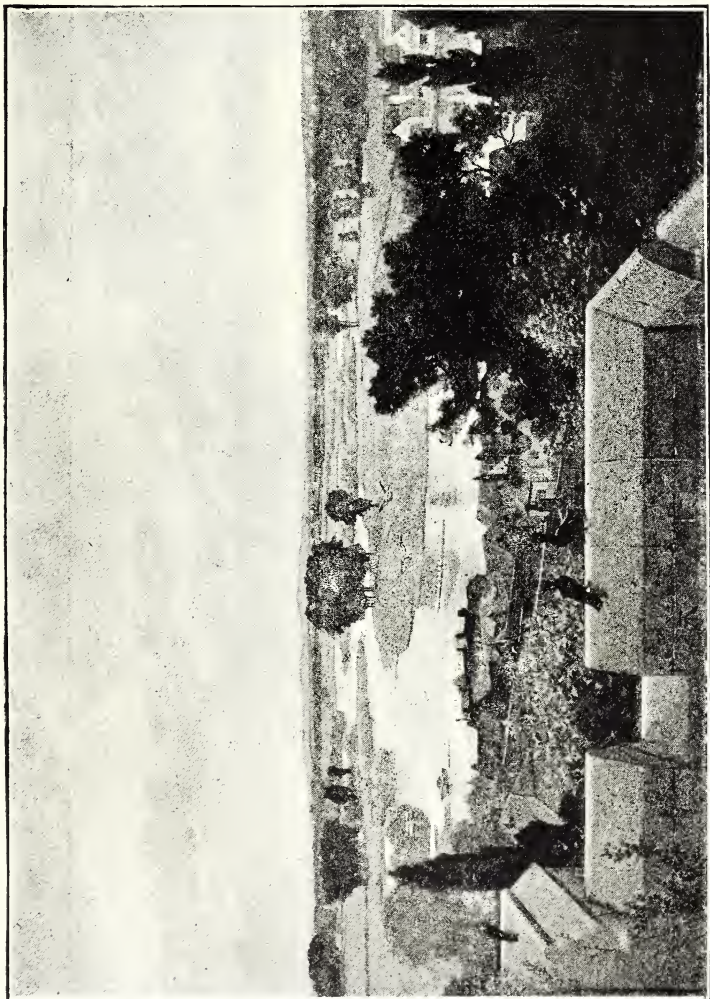


70 X 35.

No. 346. "*Diva Theodora Imperatrix*"; Empress and Comedian.
VAL C. PRINSEP, A.R.A.

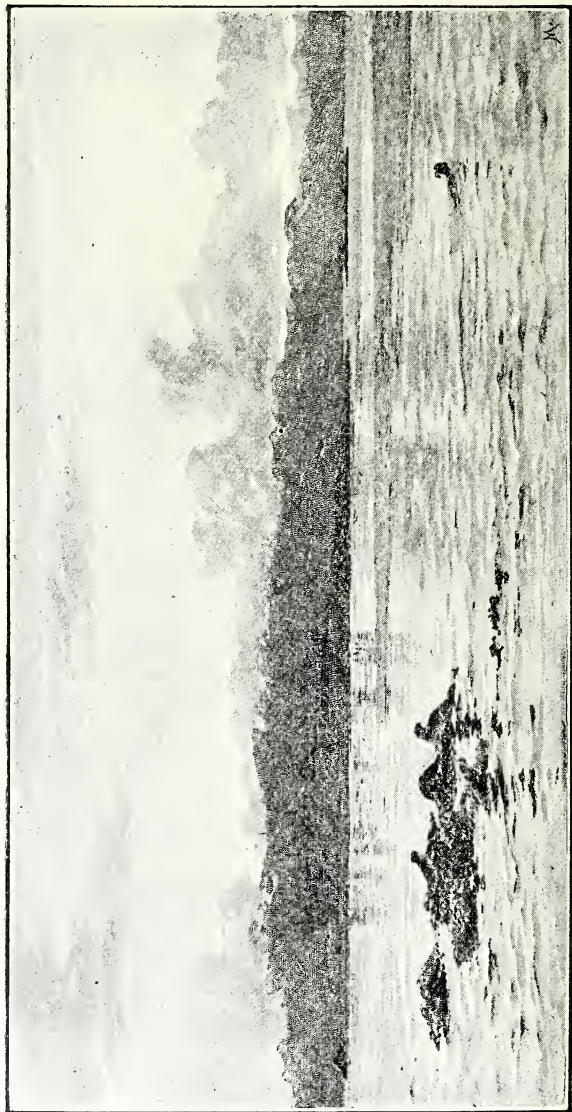


No. 362. "*In the heart of Normandy.*" 53 X 41. ERNEST PARTON.



52 x 72.

No. 366. "The Thames, from Windsor Castle." FREDERICK GOODALL, R.A.



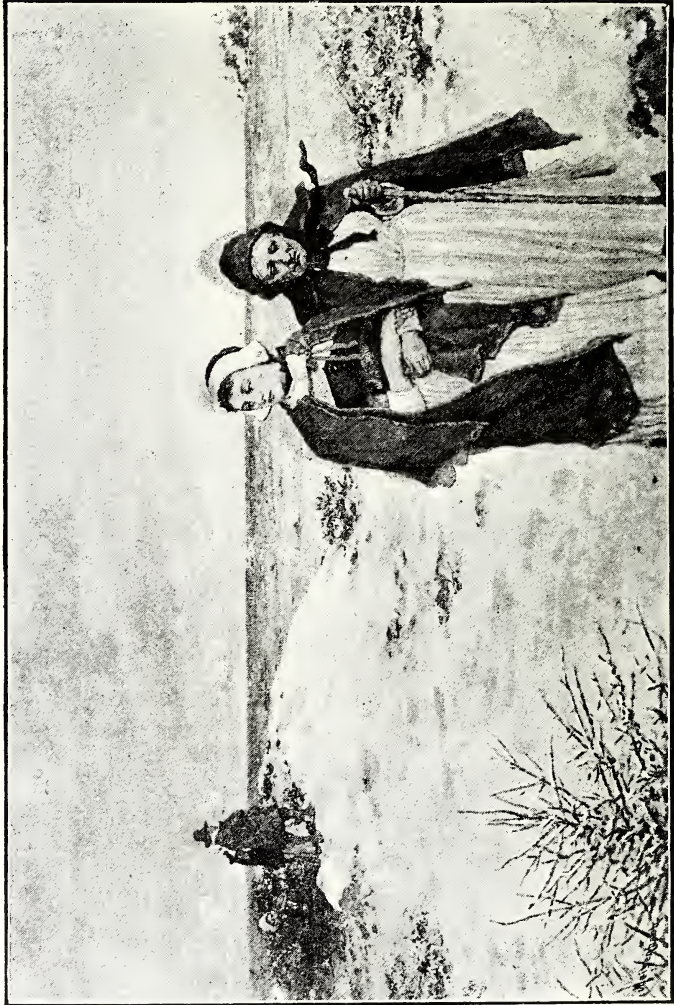
37 X 72.

No. 384. "The hills of Morven." - COLIN HUNTER, A.R.A.



60 X 96.

No. 390. "The Thames at Greenwich." VICAT COLE, R.A.



No., 396. "The Puritans' first winter in New England: watching for the 'Fortune' relief ship."
48 X 72.
G. H. BOUGHTON, A.R.A.

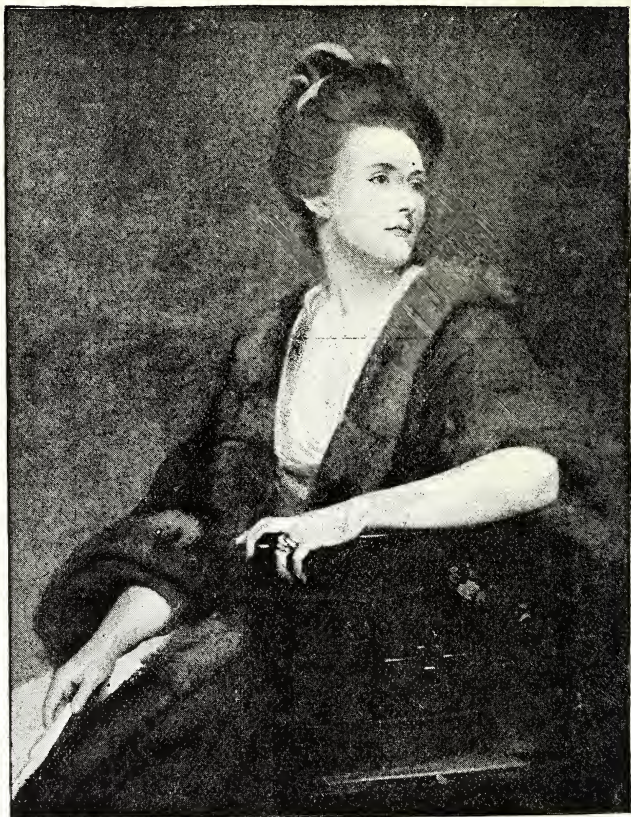


32 x 25.

No. 405. "*A difficult passage.*" E. WYLY GRIER.

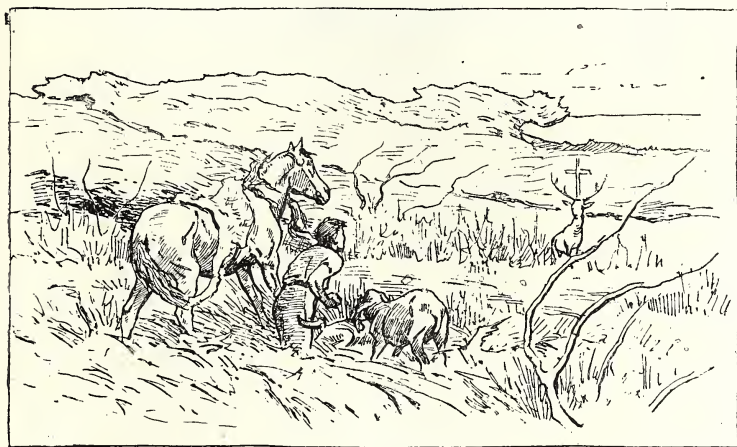
71 x 65.

No. 437. "*A patient life of unrewarded toil.*" G. F. WATTS, R.A.



No. 444. "*Lady Betty.*" PHILIP H. CALDERON, R.A. 43 x 33

GALLERY V.



36 X 62.

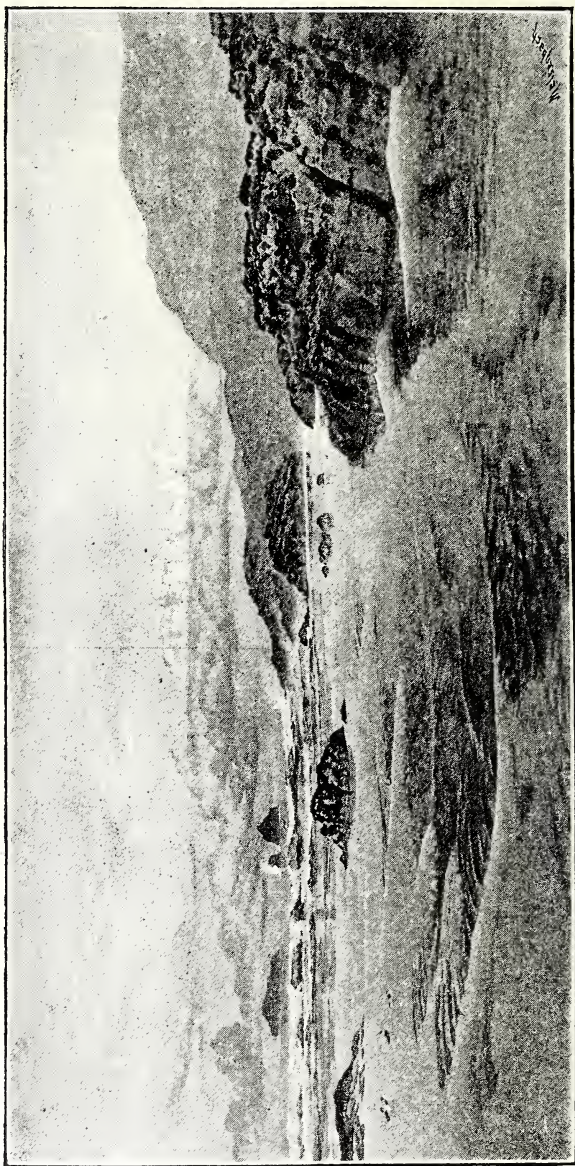
No. 470. "Conversion of St. Hubert." ARTHUR LEMON.



F BOURDILLON
1890.

36 X 60.

No. 485. "The only survivor." F. BOURDILLON.



42 x 84.

No. 472. "Echoes of a far-off storm." JOHN BRETT, A.R.A.



30 × 50.

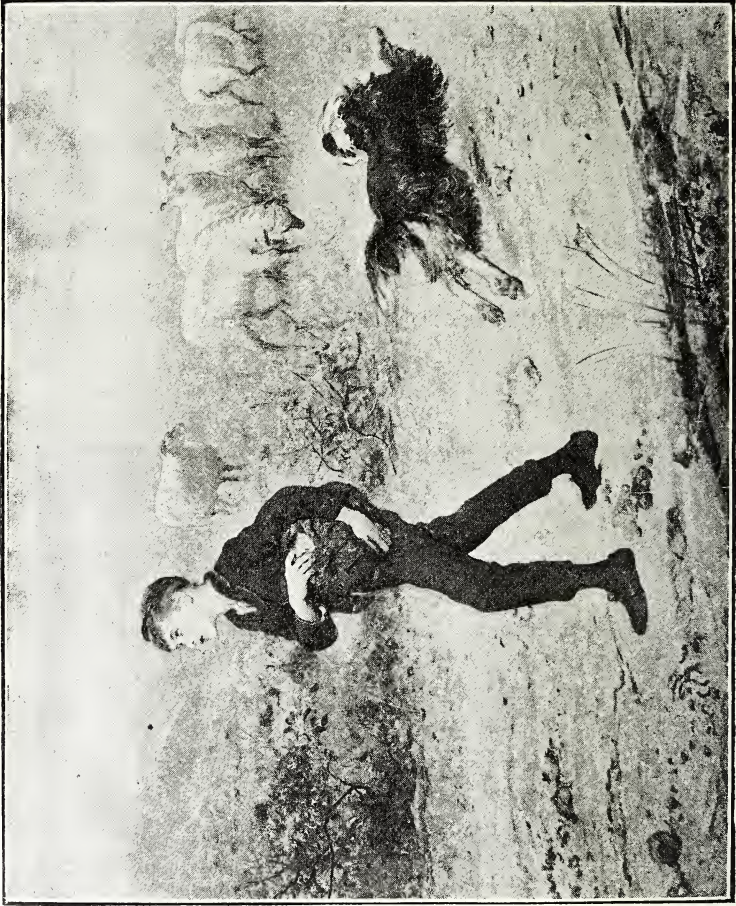
No. 491. "Wanderers." FREDERIC S. RICHARDSON.



39 × 49.

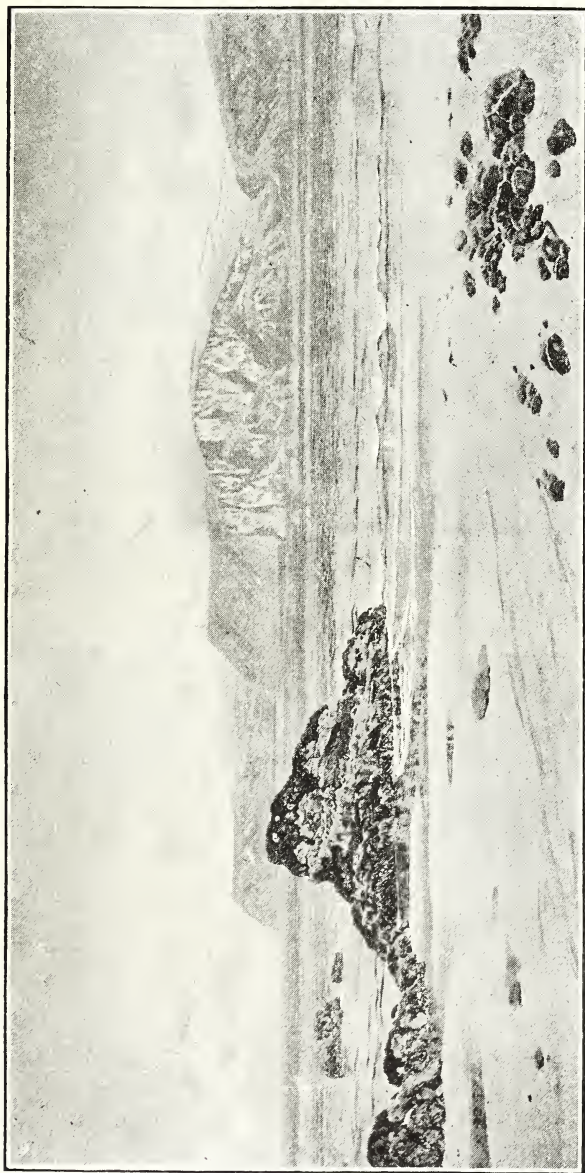
No. 499. "An Episode of the Deluge." HERBERT J. DRAPER.

(Awarded gold medal and travelling studentship, Dec. 1889.)



64 X 79.

No. 507. Oliver Twist: "He walks to London." JAMES SANT, R.A.



24 X 48.

No. 513. "*Harlyn Bay.*" JOHN BRETT, A.R.A.

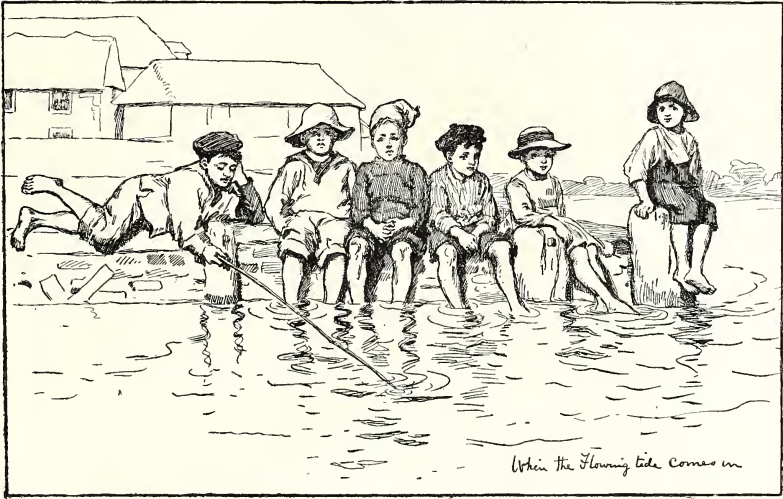


No. 500. "*Baby's own.*" G. HILLYARD SWINSTEAD. 50 X 38



No. 519. "*Paris and Enone.*" G. A. STOREY. 34 X 44.

GALLERY VI.



No. 523. "*When the flowing tide comes in.*" WILLIAM RAINEY. 36 X 60.



No. 524. "*The silver lining of the cloud.*" J. AUMONIER. 42 X 72.



72 X 54.

No. 539. "The history of many a winter storm." FRANK WALTON.



33 X 49.

No. 542. "Such scenes as youthful poets dream, By moss-grown beech, by wood and stream." G. D. HISCOX.



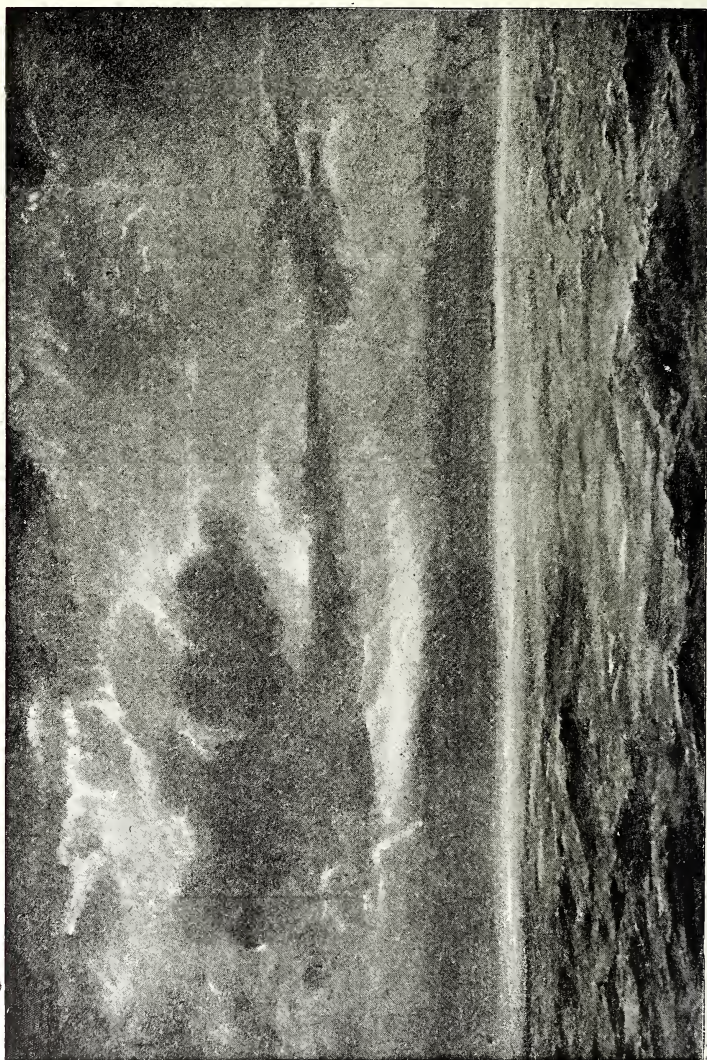
No. 540. "*Viaticum.*" JULIUS M. PRICE.

36 × 46.



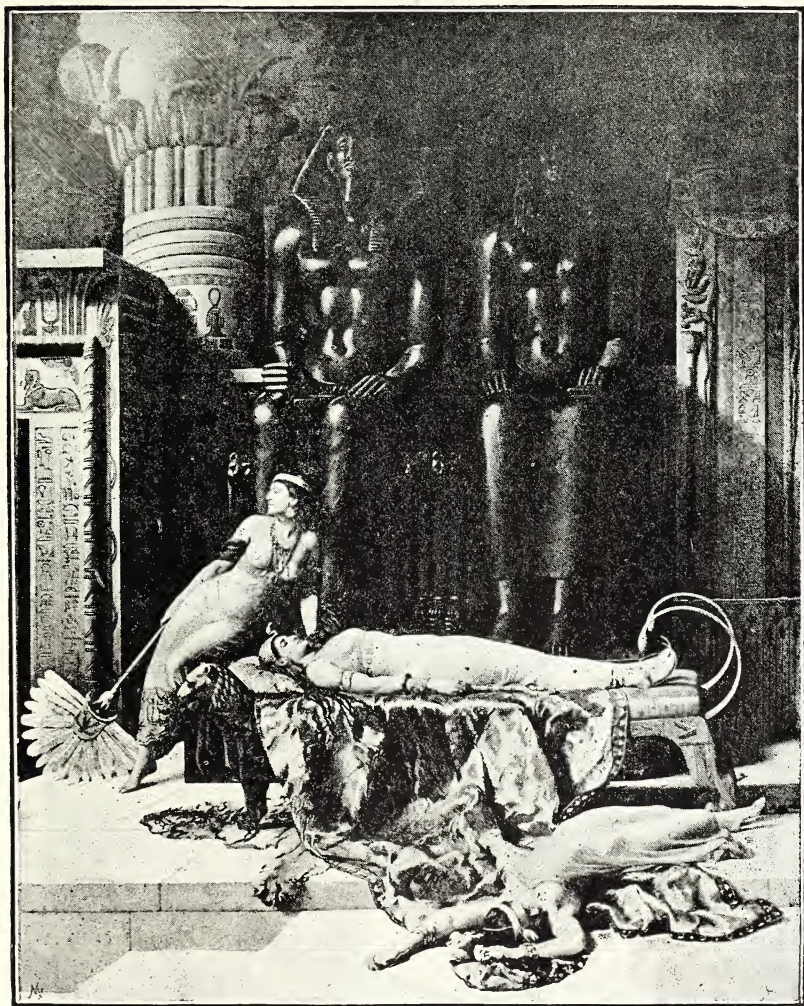
No. 543. "*A stranger.*" NORMAN GARSTIN.

53 × 71.



48°X.72.

No. 544. "Storm brewing," HENRY MOORE, A.R.A.



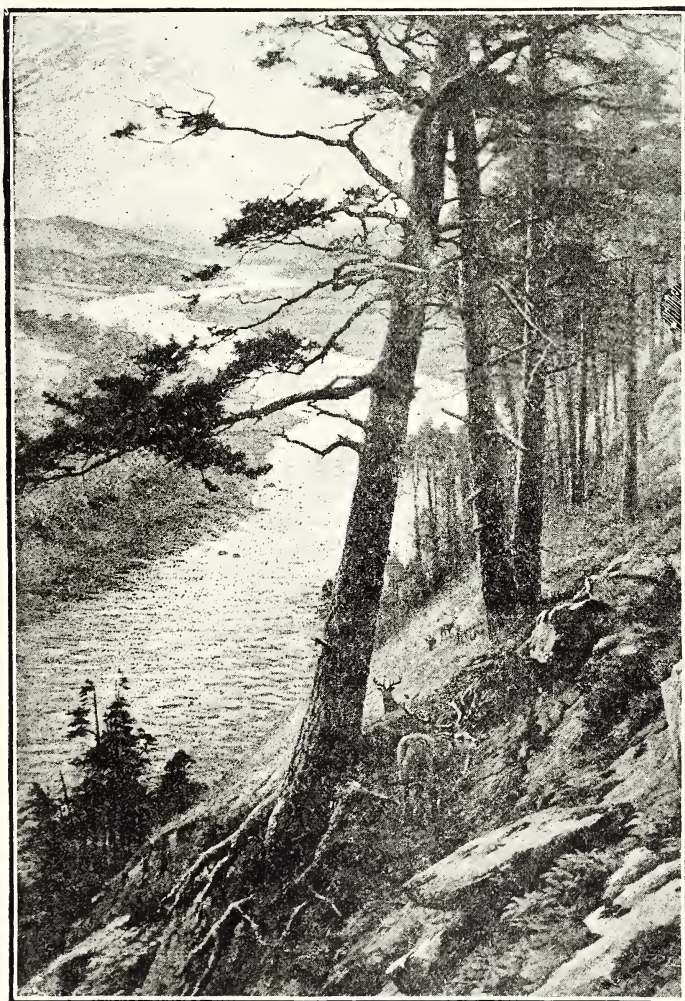
No. 551. "The death of Cleopatra." HON. JOHN COLLIER. 13 ft. x 10.



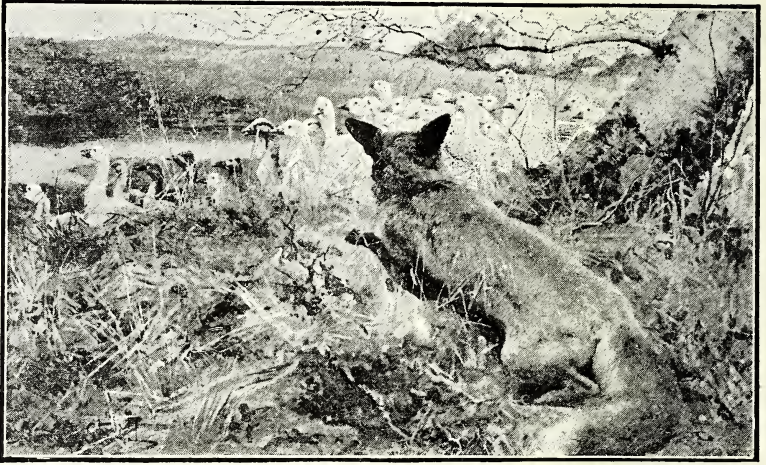
No. 553. "*The fisherman's family.*" TERRICK WILLIAMS. 54×72 .



No. 563. "*The bailiff's daughter of Islington.*" A. J. ELSLEY. 140×50 .



No. 562. *"My heart's in the Highlands."* JOSEPH FARQUHARSON. 72 X 48.



No. 579. "Dazzled." ALFRED W. STRUTT.

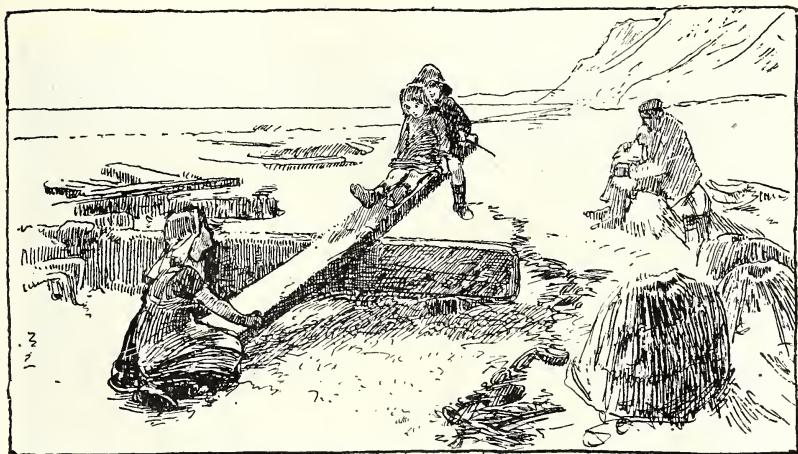
30 X 50.



44 X 56.

No. 580. "Sweethearts." C. BURTON BARBER.

(An engraving will be published by Mr. T. McLean, owner of the copyright.)



No. 581. "Ups and downs." JOHN WHITE.

30 X 54.



19 X 14.

No. 594. "By the rolling Zuyder Zee." CHARLES J. WATSON.



No. 610. "*A morning meal.*" W. R. SYMONDS.

32 × 40.

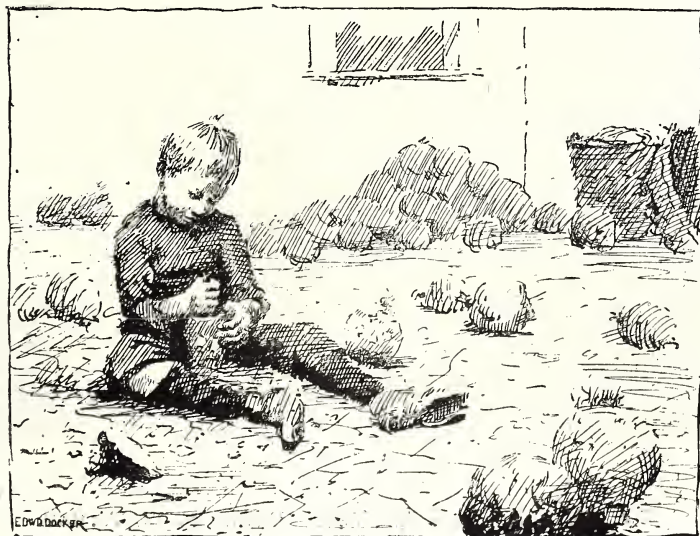


No. 612. The last gleam : "*Rises the harvest moon.*" CECIL M. ROUND.

35 × 45.

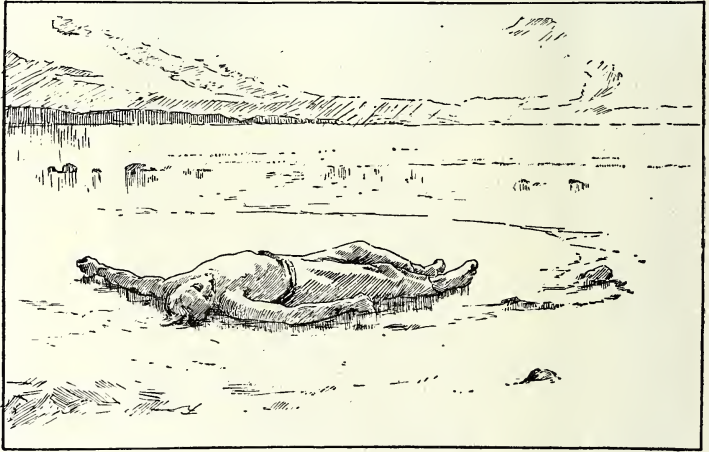


No. 620. "Gladys, daughter of Major Lutley Jordan." ^{35 X 27.} MARY L. WALLER.



No. 646. "A lantern manufacturer." ^{20 X 27.} EDWARD DOCKER.

GALLERY VII.

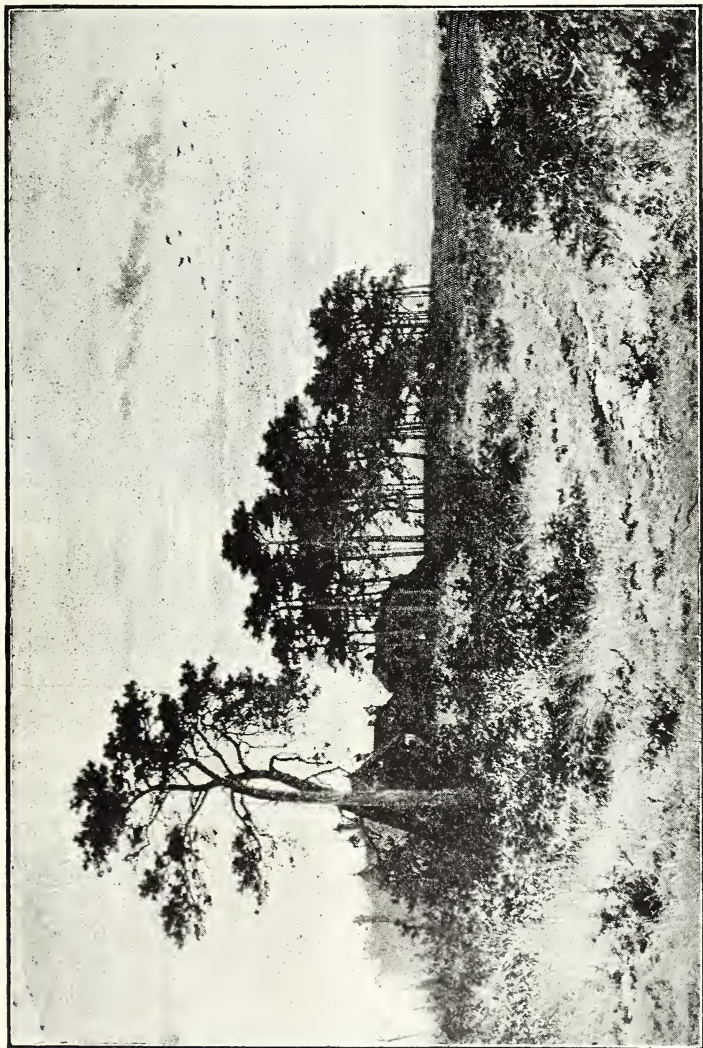


32 X 50.

No. 658. "*Resurgam.*" HAROLD SWANWICK.

33 X 46.

No 665. "*In the month of Mary.*" FRANK W. W. TOPHAM.



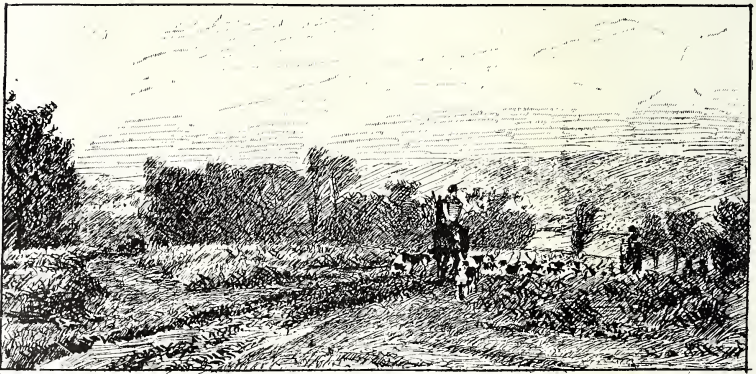
56 X 84

No. 672. 'The silent evening hour.' B. W. LEADER, A. R. A.



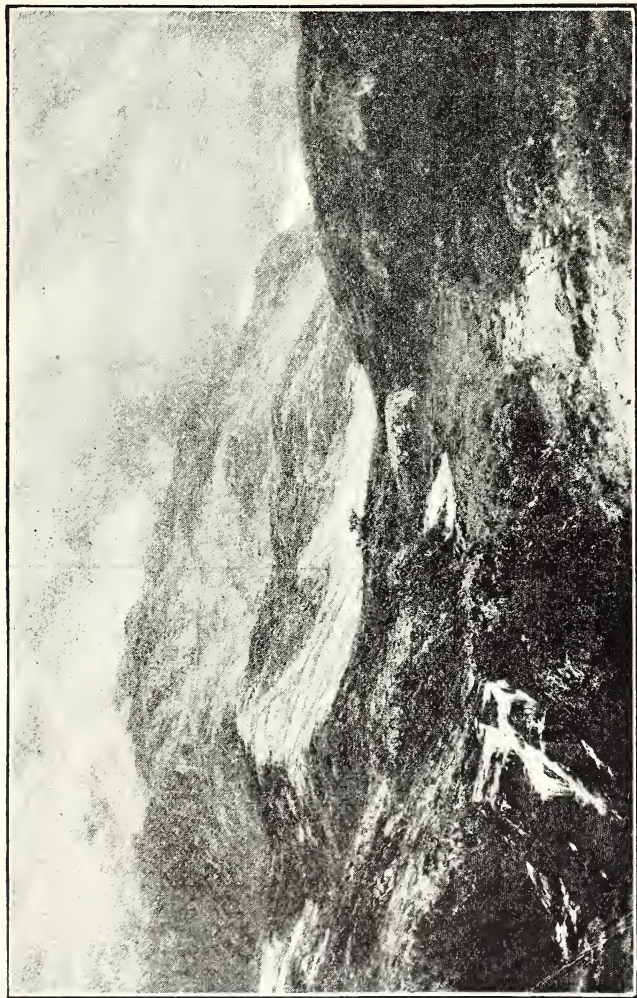
No. 675. "*Golden pippins.*" WILLIAM STRUTT.

30 X 50



No. 680. { "*A southerly wind ana a cloudy sky* } I. BUXTON KNIGHT.
 { "*Proclaim a hunting morning.*" }

30 X 60.

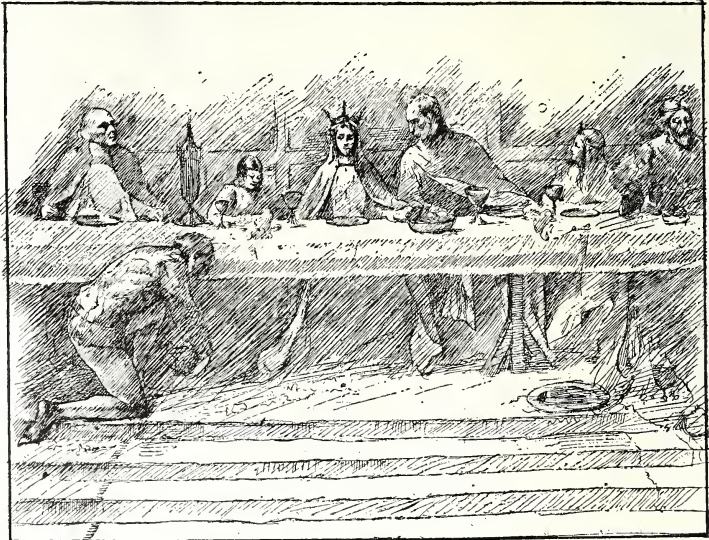


48 X 72.

No. 687. "*The last light.*" C. E. JOHNSON.



No. 682. { *"The stern joy which warriors feel
In foemen worthy of their steel."*—SCOTT. } 25 X 30. LOCKHART BOGLE.



No. 690. *"The story of Griselda: the reconciliation."* 56 X 72. FREDERICK VIGER.



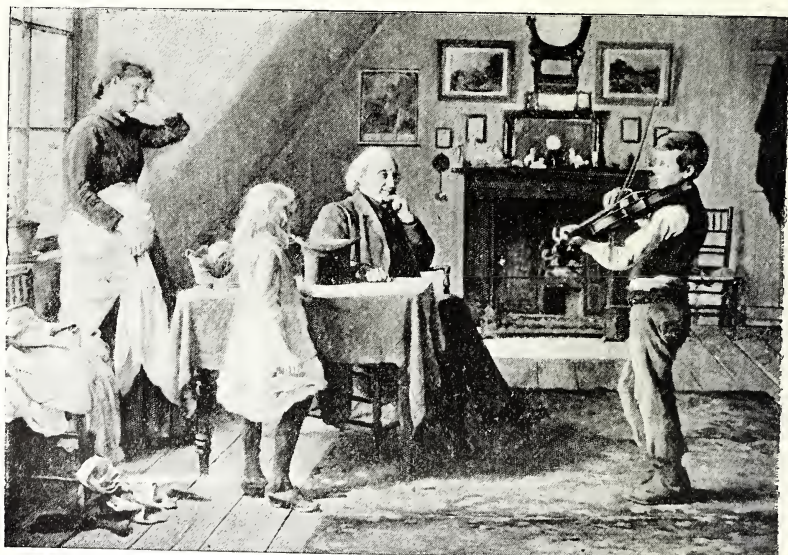
42 X 72.

No. 695. "Highlands and islands." KEELEY HALSWELLE.



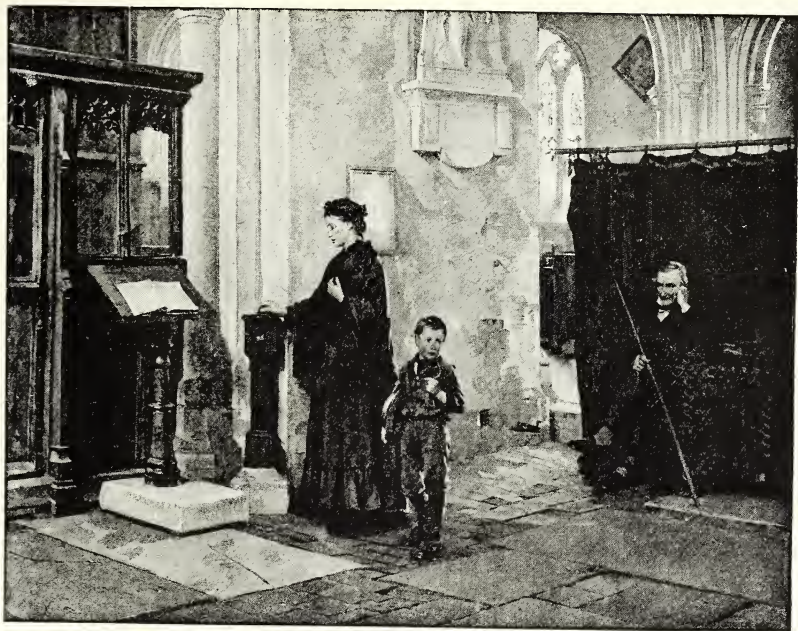
52 X 62.

No. 693. "The Hon. Dudley and Archie Hamilton Gordon, sons of the Earl of Aberdeen."
LOUISA STARR CANZIANI.



47 X 67.

No. 699. "A gem worth polishing." CLAUDE CALTHROP.



No. 703. "*The widow's mite.*" BLANDFORD FLETCHER.

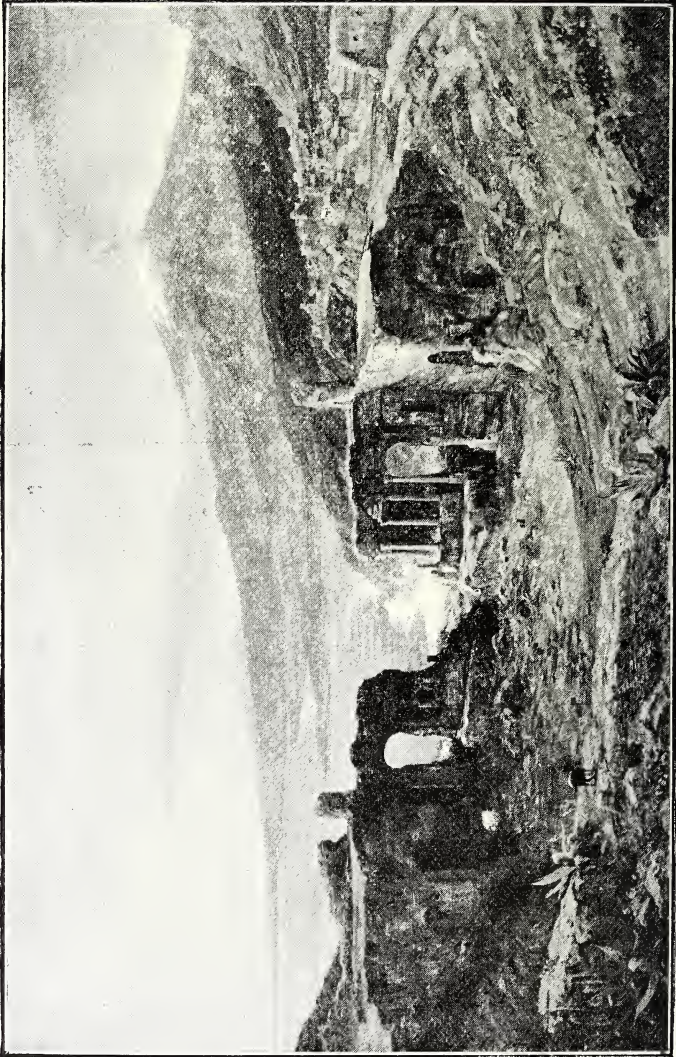
52 × 68.

. . . If thou hast little, do thy diligence gladly to give of that little."



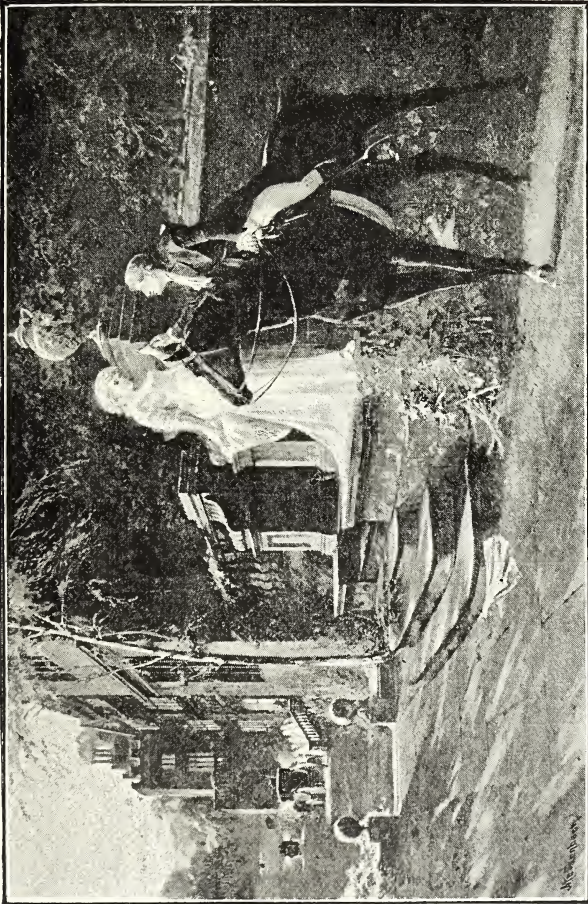
No. 715. "*A bend of the Avon.*" ALFRED PARSONS.

27 × 48.



No. 708. "Mount Etna, from the Greek Theatre, Taormina." JOHN MACWHIRTER, A.R.A.
(An etching by Mr. David Low will be published by Messrs. Doodleswell, the owners of the copyright.)

50 x 76.



47 X 73.

No. 719. "Dawn." S. E. WALLER.

(Copy right the property of Mr. I. P. Mendoza.)



28 X 36.

No. 721 "The last dance." J. HAYNES WILLIAMS.

(The copyright the property of Mr. Arthur Lucas of New Bond Street, W.)



66 X 41.

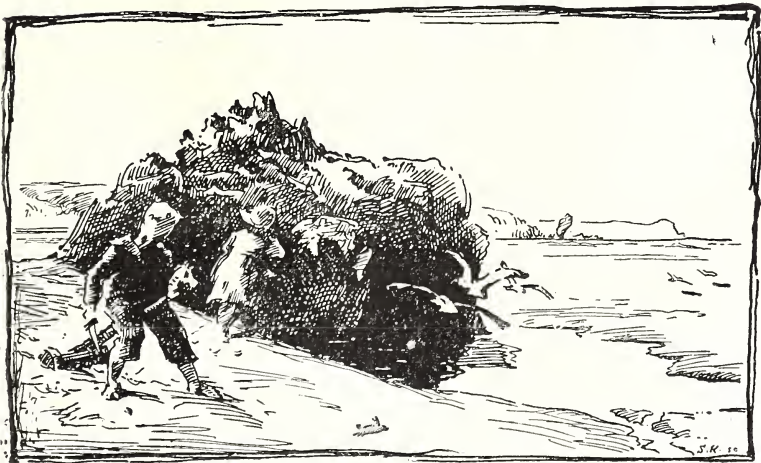
No. 726. "Undine." RUDOLPH LEHMANN.

GALLERY VIII.



49 X 35.

No. 736. "Not forgotten." GWILT JOLLEY.



24 X 42.

No. 737. "Perseus and Andromeda." BRYAN HOOK.



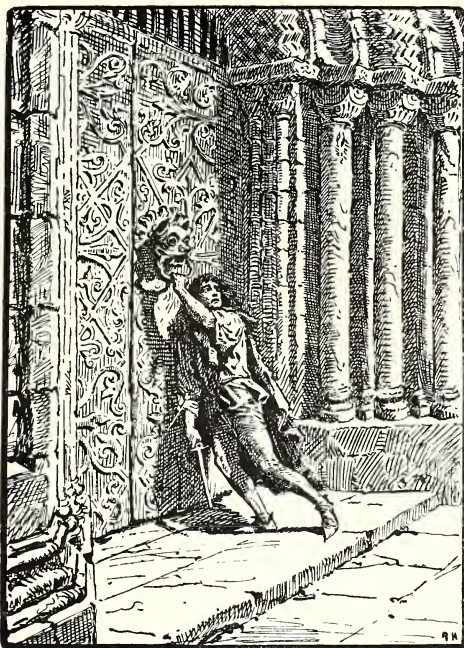
66 X 42.

No. 738. "*Hylia, daughter of James Heath, Esq.*" HUGH DE T. GLAZEBROOK.



34 X 53.

No. 743. "*Love's stratagem.*" HEYWOOD HARDY.



66 X 48.

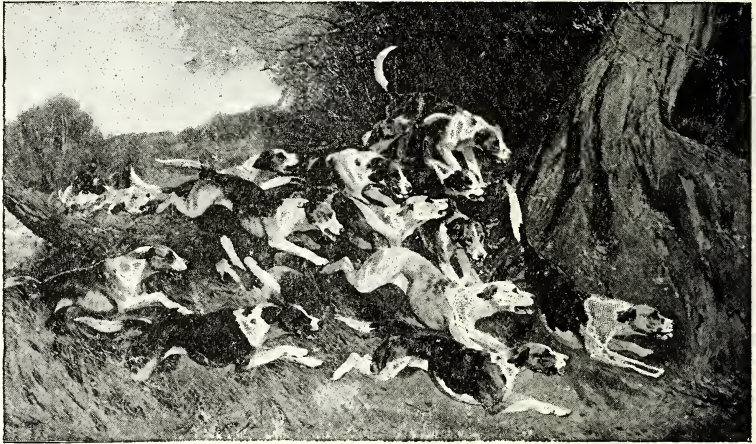
No. 744. "Seeking sanctuary." RALPH HEDLEY.



HARRINGTON MANN.

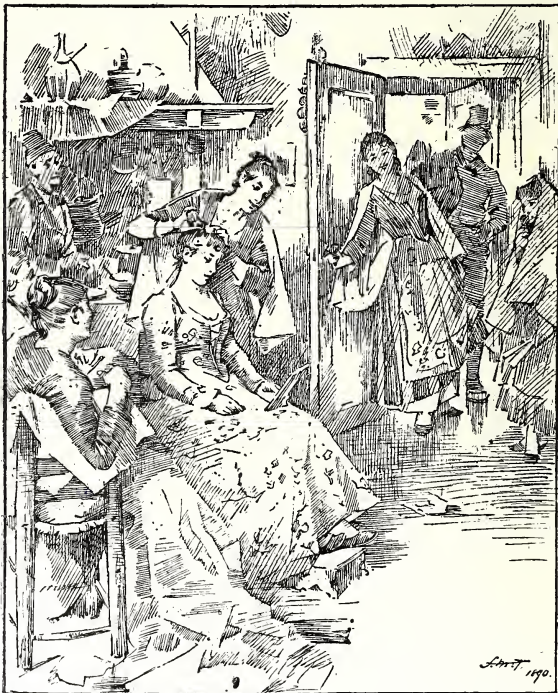
No. 748. "Sorrow." HARRINGTON MANN.

22 X 30.



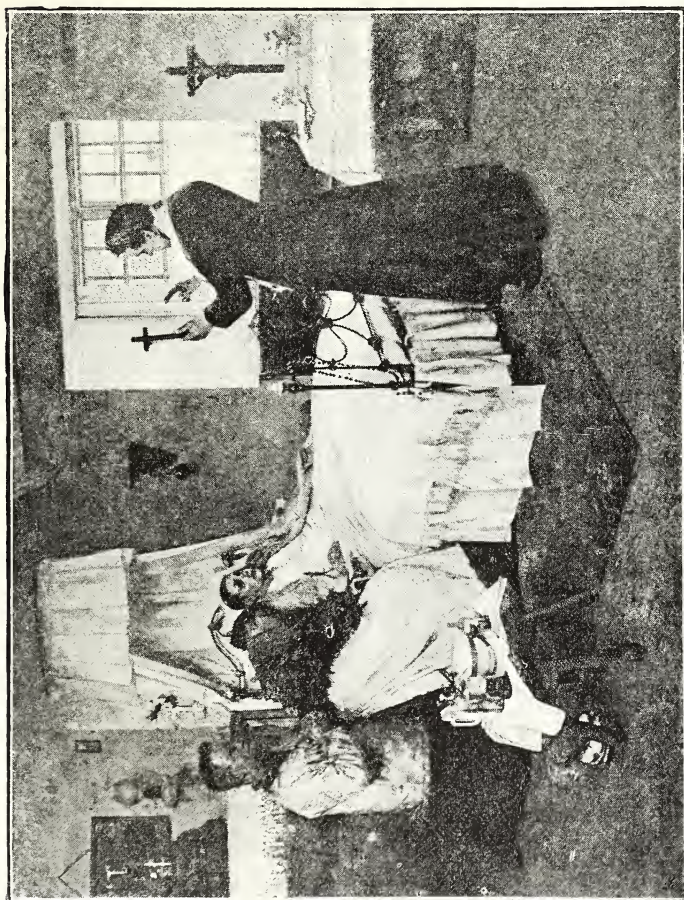
No. 751. "*The music of the eager pack.*" JOHN CHARLTON.

36 X 60.



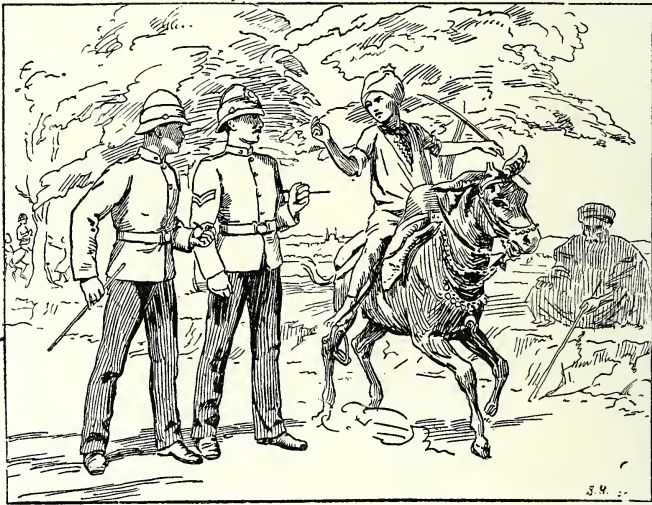
No. 757. "*La Sposa.*" S. MELTON FISHER.

72 X 60



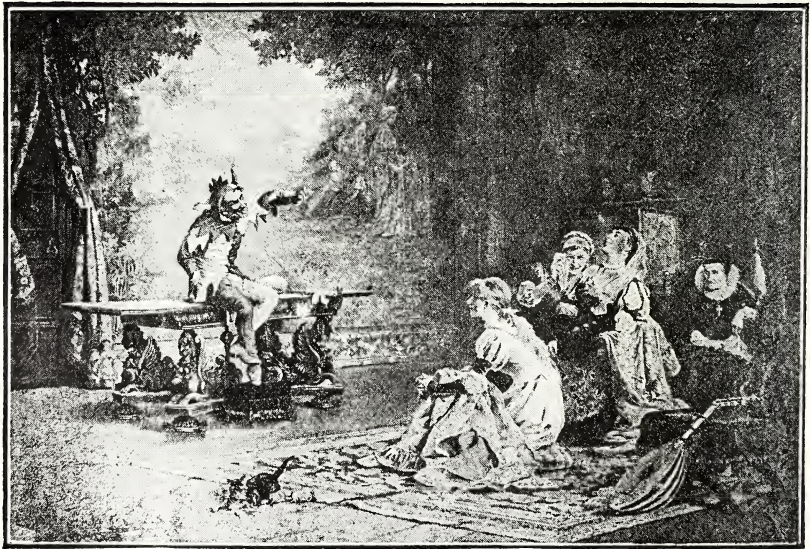
50 X 66

No. 758. "The last blessing." A. CHEVALLIER TAYLER.



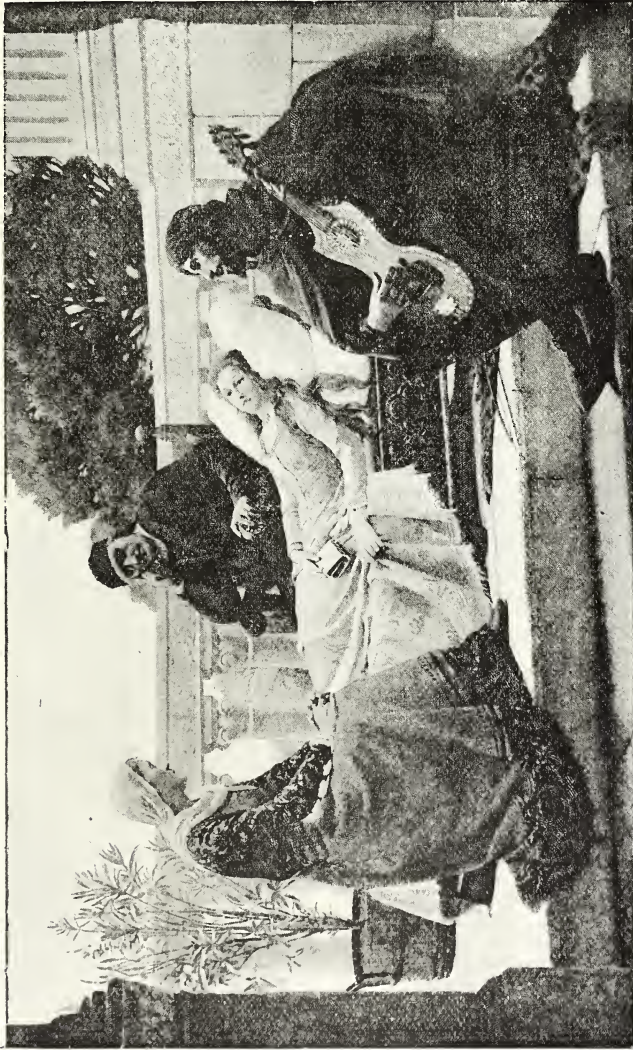
28 X 36.

No. 767 "On the road to the Pyramids, bargaining for a ride." WALTER C. HORSLEY.



32 X 48.

No. 769. "The jester's story." LASLETT J. POTT.



40 X 66.

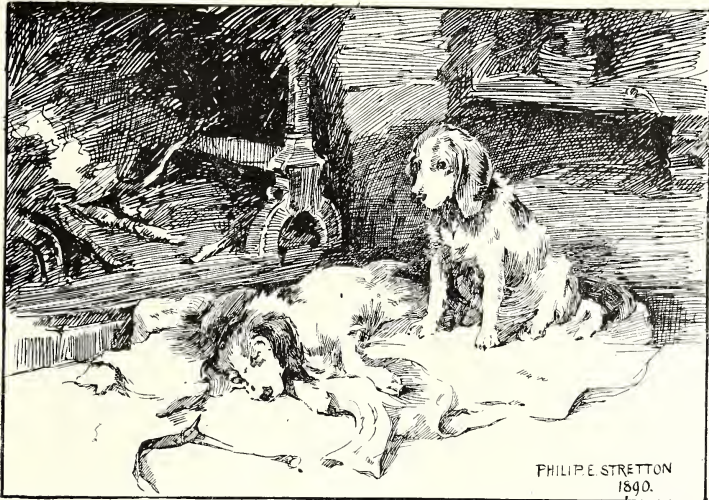
No. 774. "How Lisa loved the king." E. BLAIR LEIGHTON.

"Lisa, the only child of a rich merchant of Palermo, having fallen ill through love of King Pietro of Sicily, asks his favourite musician Minuccio to come and sing to her."—*Boccaccio*.



44 X 84.

No. 1780. "A fora on the Wye." H. W. B. DAVIS, R.A.



PHILIP E. STRETTON
1890.

40 X 55.

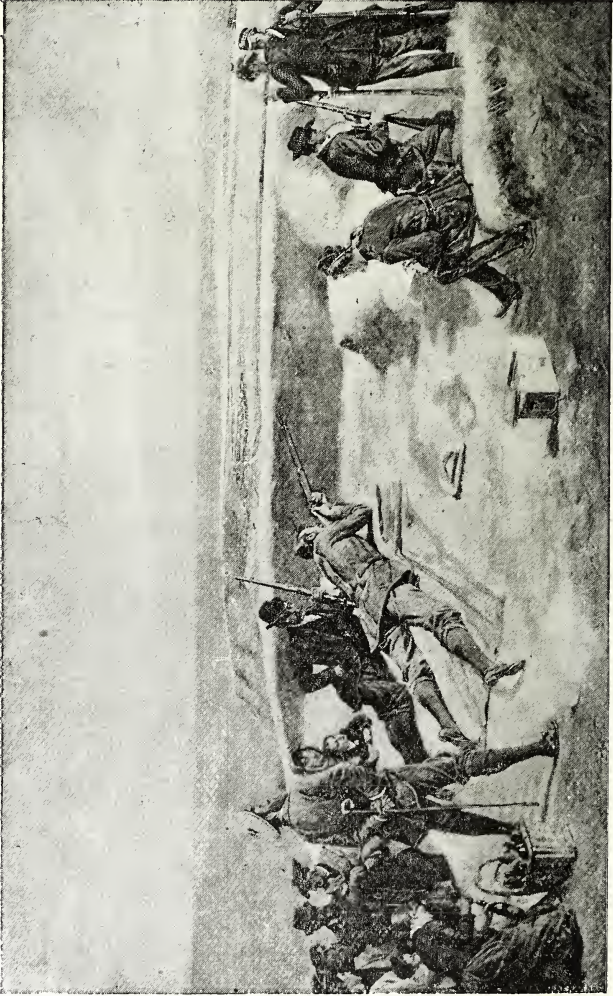
No. 792. "Tired out." PHILIP E. STRETTON.



52 X 77.

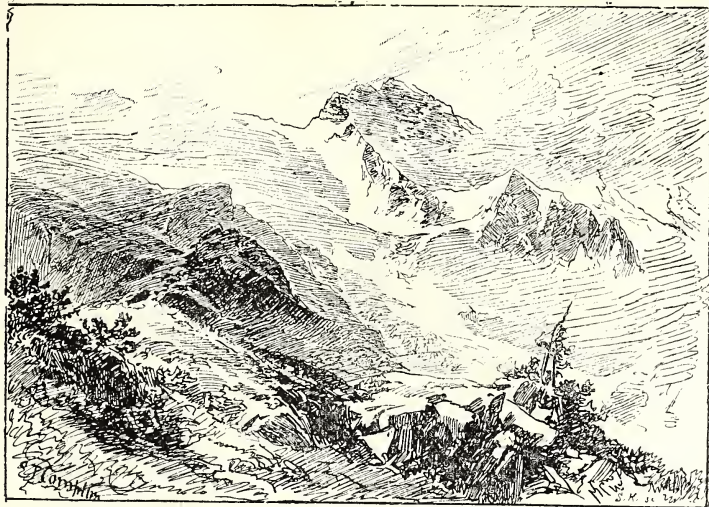
No. 793. "The 29th of May: an incident of the Restoration."
CHARLES W. BARTLETT.

"It was a glorious day when the King did enjoy his own again."



45 X 74+

No. 794. "A rifle match, at Dunnotar, N.B." EYRE CROWE, A.



No. 795. "*The Jungfrau.*" EDWARD T. COMPTON.

49 × 71.



No. 820. "*Cleopatra.*" W. H. MARGETSON.

49 × 39.



49 X 76.

No. 804. "The young squire." JOHN R. REID.

GALLERY IX.



No. 842. "*Bathers.*" EDWARD STOTT.

28 X 40.



No. 877. "*A Venetian market-boat.*" HILDA MONTALBA.

25 X 35.



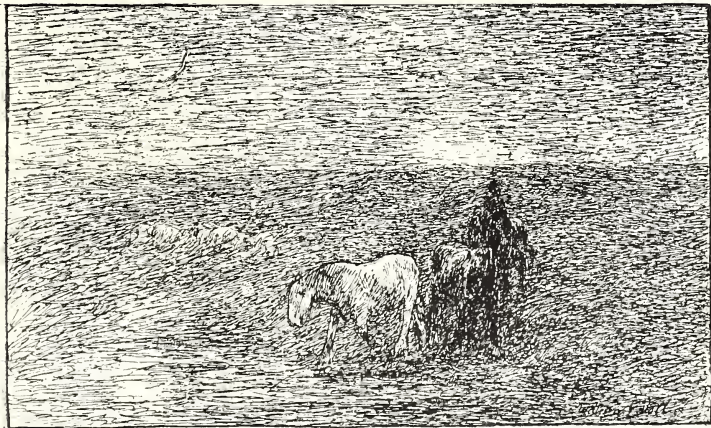
30 X 20.

No. 866. "*On the Temple steps.*" E. J. POYNTER, R.A.



No. 937. "*Friends or foes?*" ERNEST A. WATERLOW, A.

33 X 53.



No. 940. "*The end of the day.*" WILLIAM ESTALL.

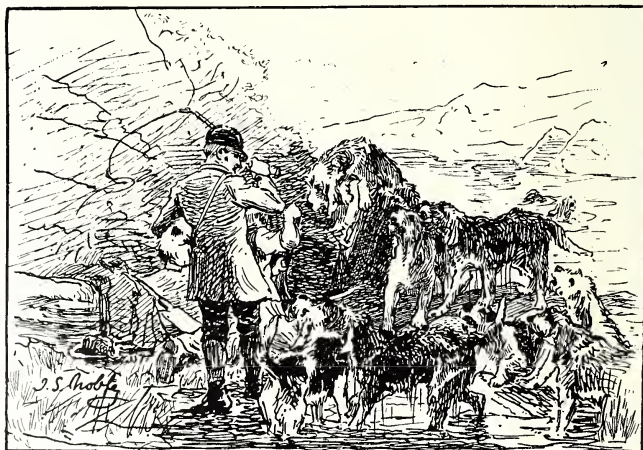
25 X 42.

GALLERY X.



No. 993. "Evicted." LADY BUTLER.

48 x 72.



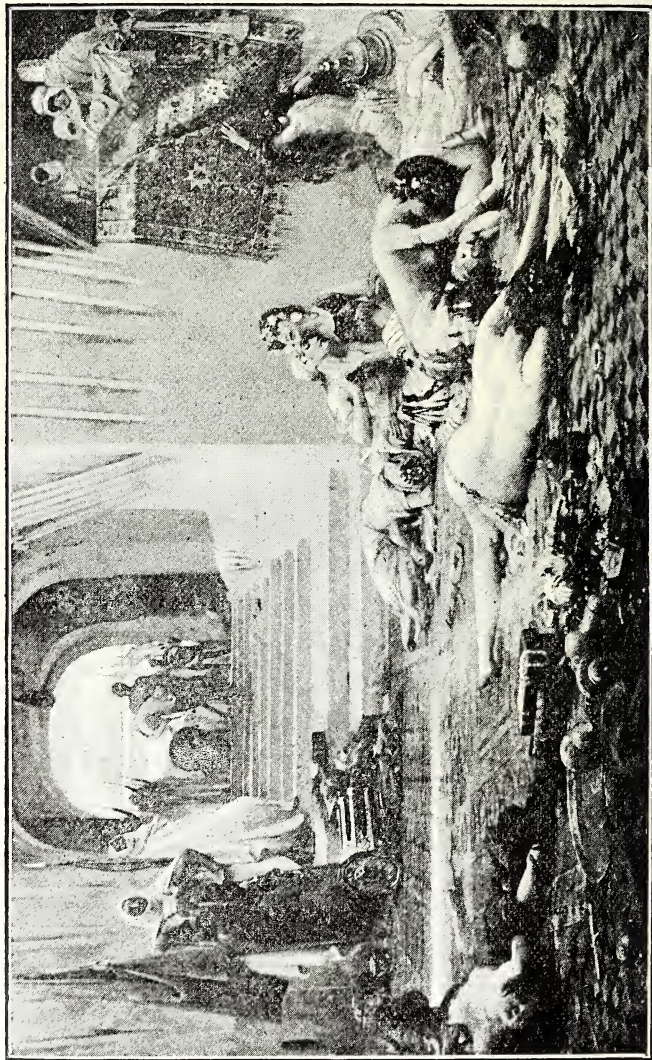
No. 997. "Digging out the otter." J. S. NOBLE.

50 x 64.



47 X 95.

No. 1004. "Casualties in the hunting-field." T. SIDNEY COOPER, R.A.



5 ft. 6 in. X 9 ft.

No. 1005. "Vae victis! sack of Morocco by the Almohades." ARTHUR HACKER.



No. 1022. "Poor Jack." PHIL R. MORRIS, A.

48 × 64.



No. 1025. "The apparition of St. Agnes." F. HAMILTON JACKSON.

45 × 57.



No. 1034. "*The hunting morn.*" W. DENDY SADLER.

38 X 50.



No. 1041. "*Ophelia: 'There's rue for you.'*" HENRIETTA RAE.

66 X 90.



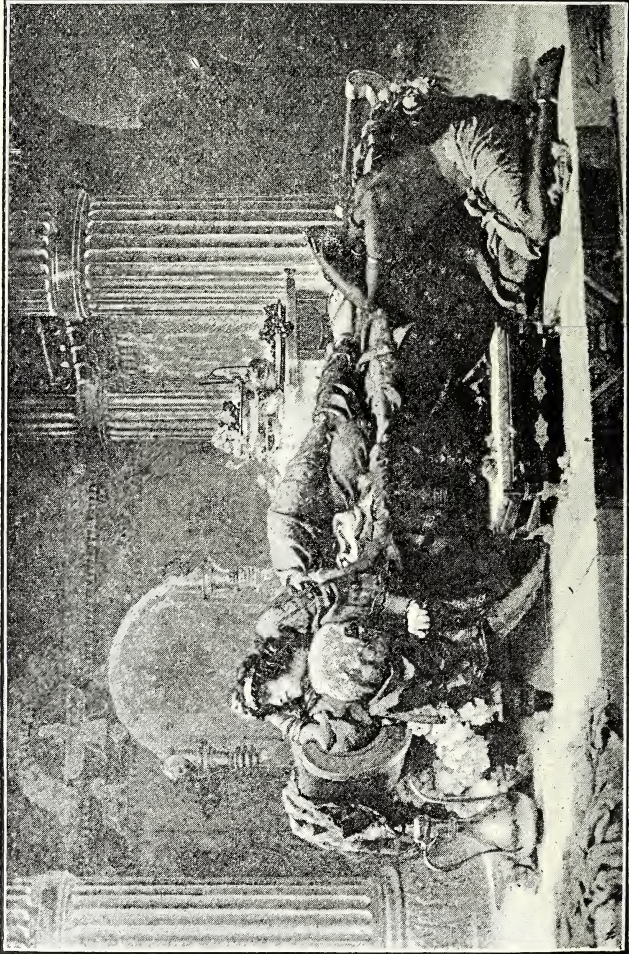
30 X 25.

No. 1043. "*An unwilling partner.*" ARTHUR J. ELSLEY.



24 X 36.

No. 1055. "*A passing shot.*" W. PETER WATSON.



66 X 98.

No. 1049. "*Vashti déposé.*" ERNEST NORMAND.



96 x 66.

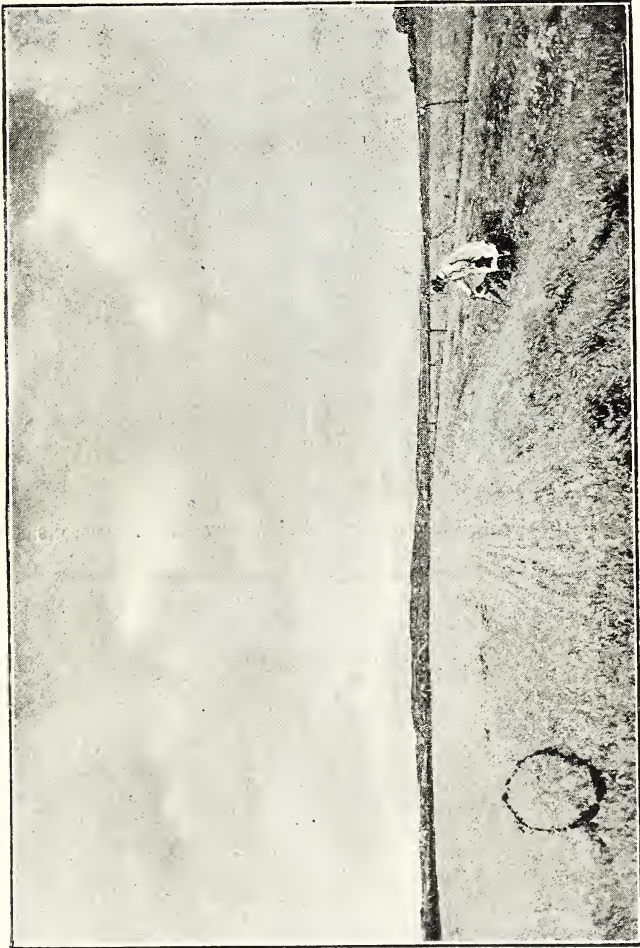
No. 1063. "*Hippolyta.*" SOLOMON J. SOLOMON.

GALLERY XI.



62 X 46.

No. 1076. "*Perseus and Andromeda.*" HENRY S. TUKE.



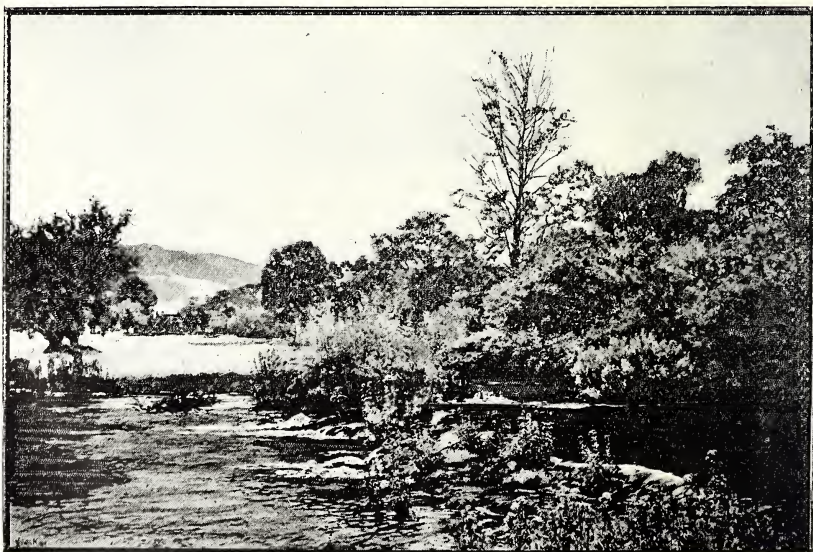
48 X 72.

No. 1090. "*The young wheat.*" DAVID MURRAY.



66 X 50.

No. 1089. "*John Anderson my jo, John.*" EDWARD E. SIMMONS.

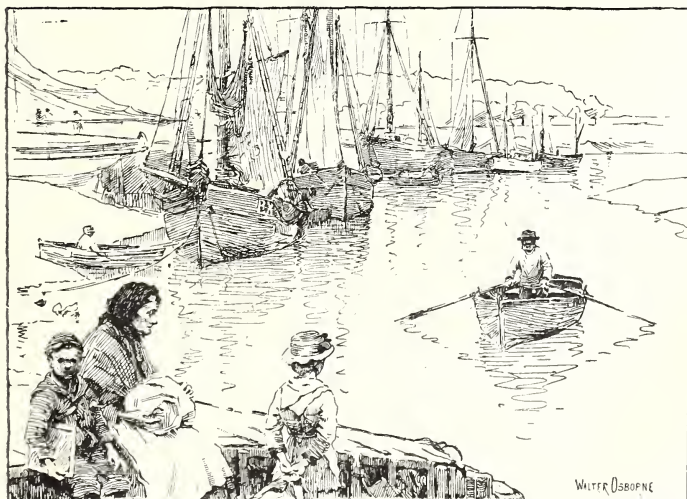


60 X 80.

No. 1098. "*Autumn's wooing.*" YEEND KING.



No. 1104. "October glow: near Yardley Woods." ALFRED EAST. 40 X 60.



No. 1113. "The Ferry." WALTER OSBORNE.

36 X 48.



60 X 72.

No. 1115. "*'Twi'x't life and death.*" T. C. GOTCH.

35 X 27.

No. 1117. "*The cup that cheers.*" JOSEPH CLARK.



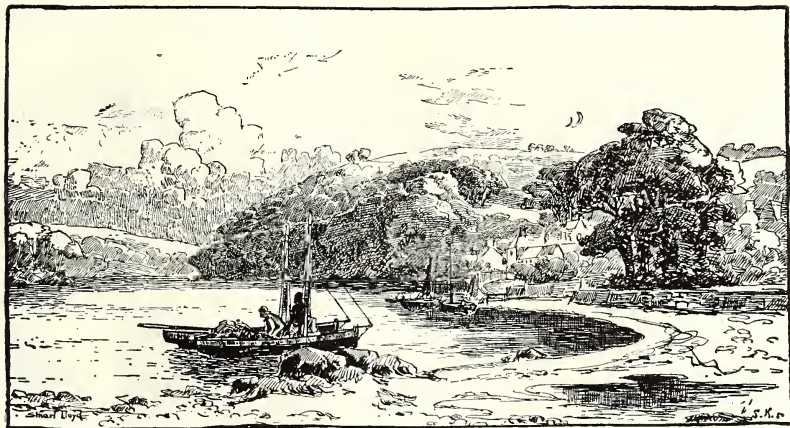
39 X 72.

No. 1141. "The morning breeze: Dordrecht." DAVID FARQUHARSON.



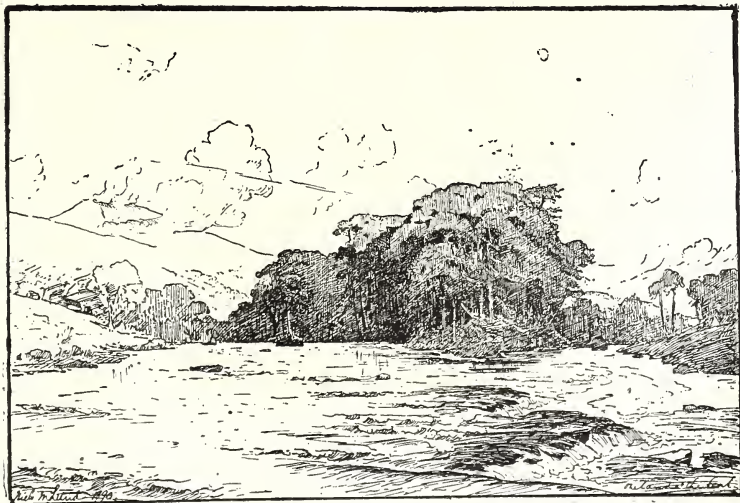
58 X 78.

No. 1146. "By order of the Court." STANHOPE A. FORBES.



No. 1149. "*Dittisham on the Dart.*" STUART LLOYD.

40 X 72.



No. 1153. "*The land o' the leal.*" NIELS M. LUND.

48 X 72.



29 X 22.

No. 1157. "Hooked, not landed."
HENRY E. DETMOLD.



45 X 29.

No. 1158. "An old woman's pets."
EDWARD DOCKER.



54 X 33.

No. 1171. { "Found in the garden, dead, in his beauty,
Ah! that a linnet should die in the spring!" } EDITH SCANNELL.

SCULPTURE.



No. 1958. "*Charles George Gordon*"—statue. E. ONSLOW FORD, A.
Erected in bronze at Chatham by the Corps of Royal Engineers.



No. 2063. "*The guardian angel*"—relief. HENRY H. ARMSTEAD, R.A.

"Covered o'er with those wings
Above the child who prays."



No 2057. "*The mirror*"—relief, marble. Diploma work.
HAMO THORNYCROFT, R.A.



No. 2040. "*Noon*"—statue. W. CALDER MARSHALL, R.A.



No. 2118. "*Music*"—statue. E. ONSLOW FORD, A.



No. 2008. "*Old Marjorie*"—bust. GEORGE A. LAWSON.



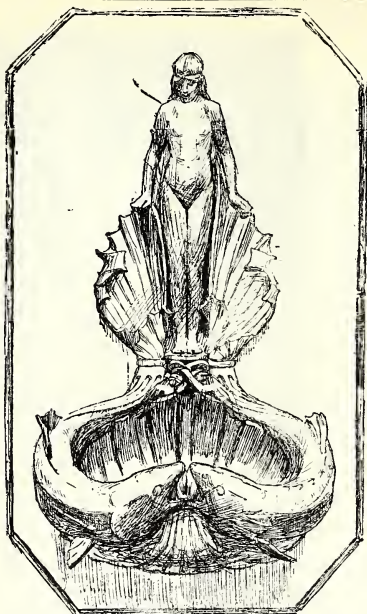
No. 1967. "*Fate-led*"—statue.
ALBERT TOFT.



No. 1945.
"*Hypatia*"—statue, marble.
FRANCIS J. WILLIAMSON.



No. 2086. "*Morning*"—statuette. H. C. FEHR.



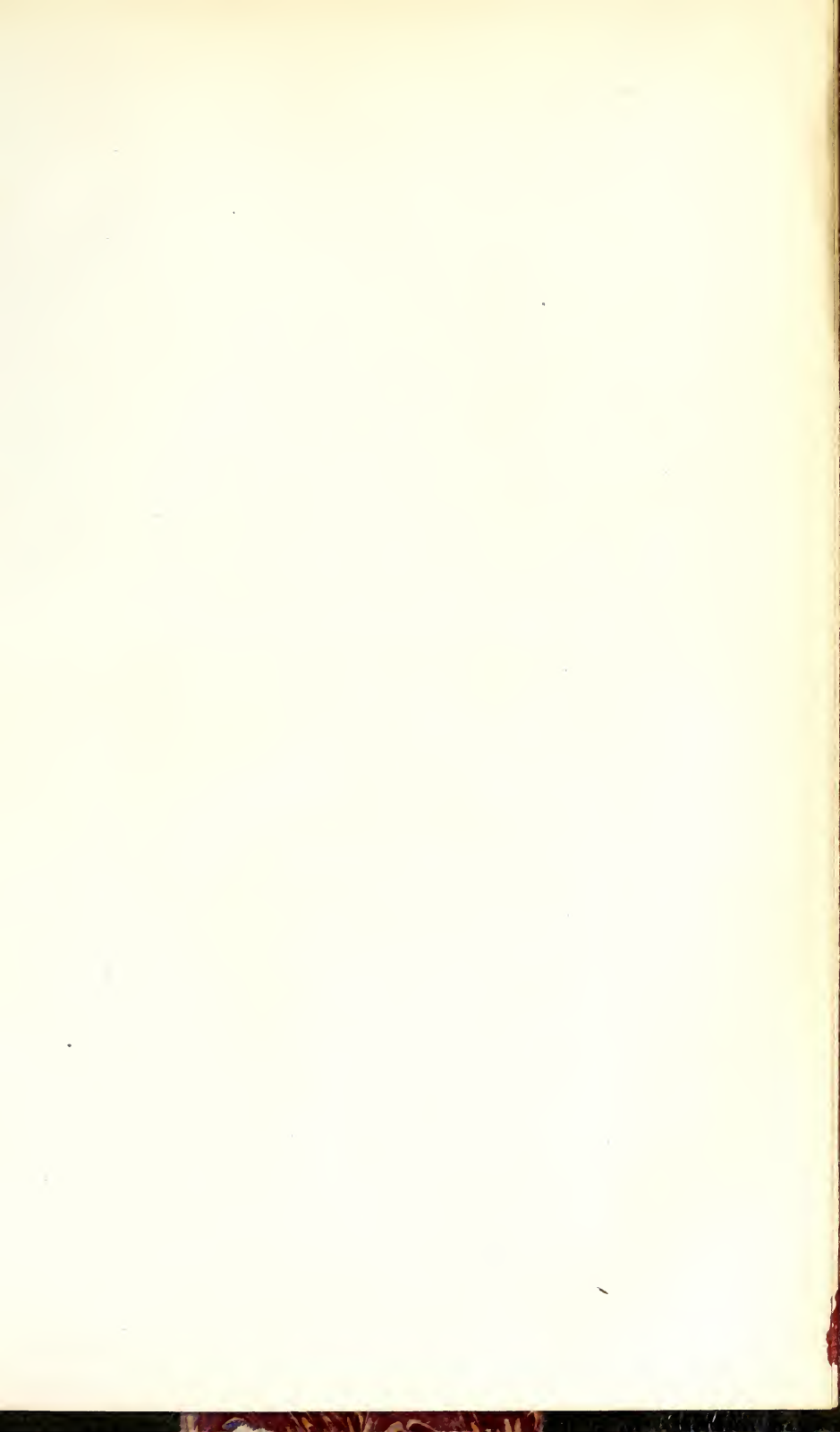
No. 2019. "A wall fountain."
W. REYNOLDS STEPHENS.



No. 1956. "Out in the fields"
—statue. A. G. ATKINSON.



No. 2004. "Figures representing Liberty, Peace, Commerce, Indians, the Extinction of Slavery, Abundance"—design for a relief. CHARLES LAWES.



GETTY CENTER LIBRARY



3 3125 00625 5133





