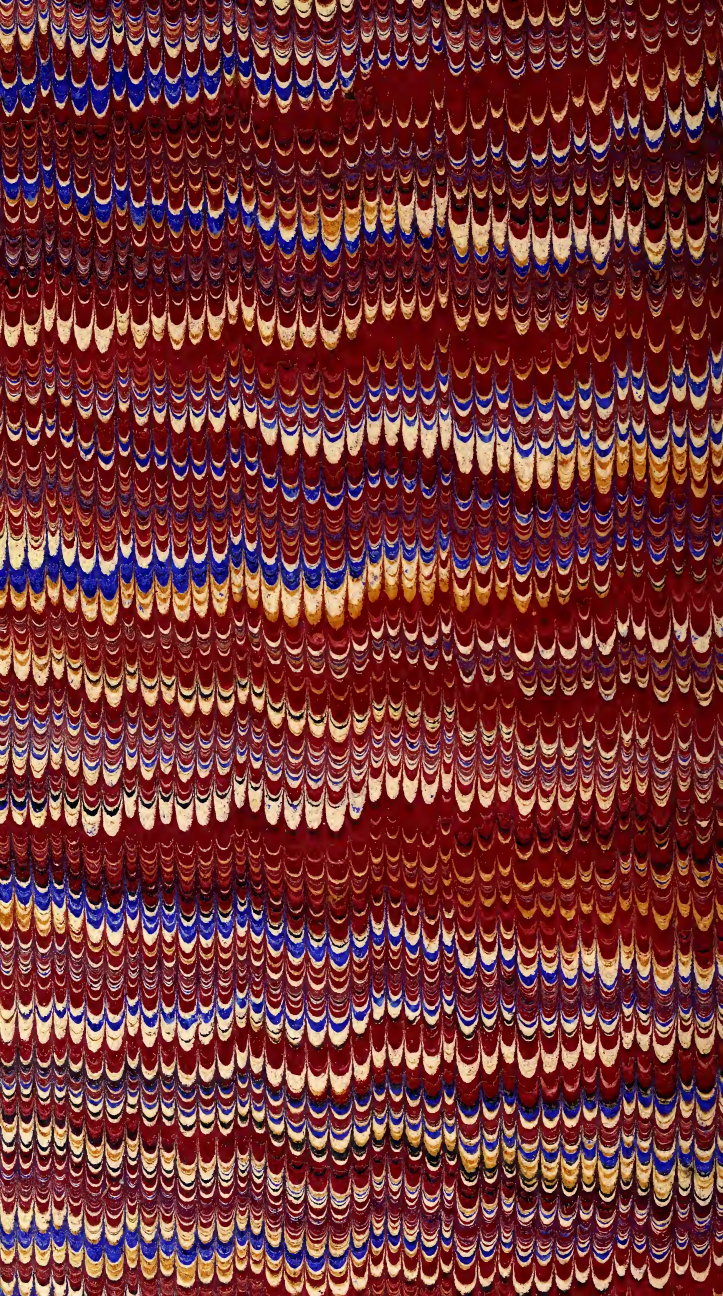
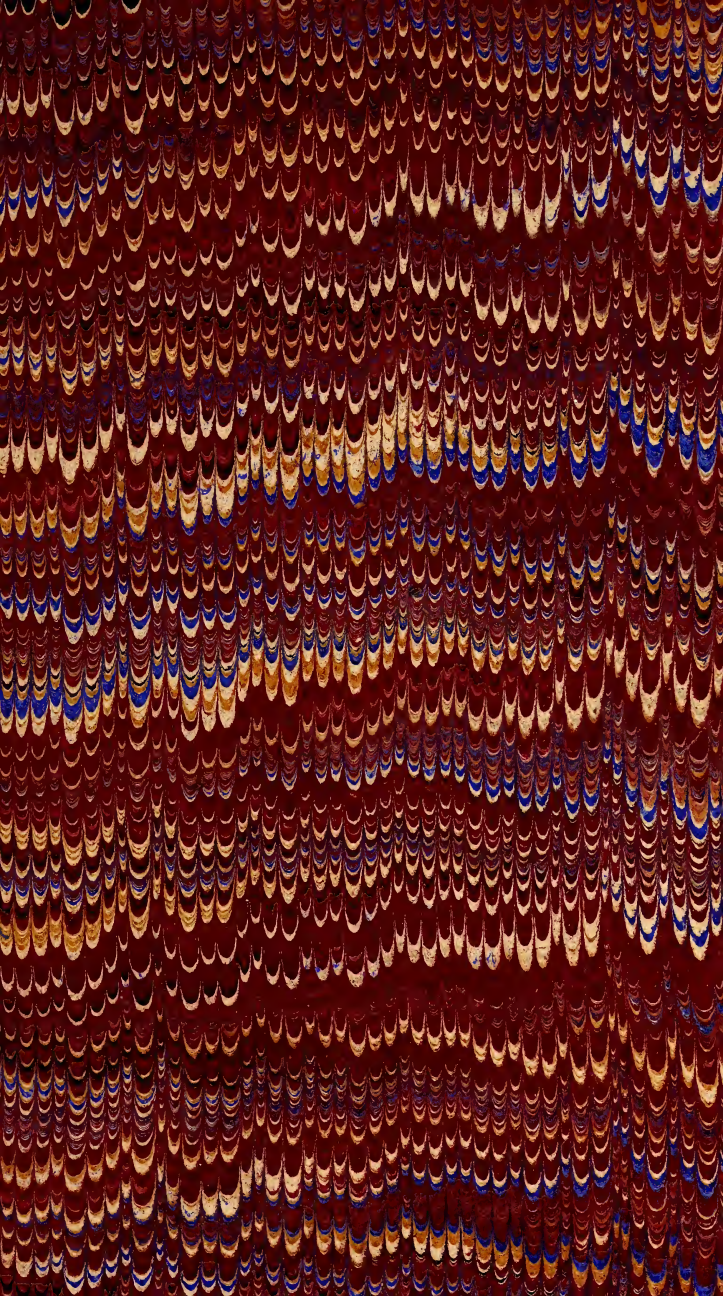


CATALOGUE  
OF THE  
COLLECTION OF PICTURES  
ENGRAVINGS &c

THE PROPERTY OF SIR DAVID L. SALOMONS BART.





From the Library of  
Frank Simpson

CATALOGUE

OF THE

Collection of Pictures,

ENGRAVINGS,

ETCHINGS AND SCULPTURE,

AT

BROOMHILL,

KENT.

---

*JUNE, 1881.*

---

(The Property of Sir David H. Salomons, Bart.)



## GENERAL REMARKS.

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The Pictures numbered :—

CATALOGUE I.—I to 52, 54 to 58, 60, 62 to 72,  
74 to 94, 96 to 116, 118 to 134, 136 to 138,  
143 to 145, 147 to 153, 155, 157 to 159.

CATALOGUE II.—A to G.

CATALOGUE III.—I. to VI. IX. XIX. XX. to  
XXII.

CATALOGUE IV.—19, 21 to 27, 33, 36.

CATALOGUE V.—1 to 12.

CATALOGUE VI.—1 to 13.

came from the Collection of SIR DAVID SALOMONS  
(first Baronet).

In bequeathing the pictures to his Nephew, he  
expressed the hope that he would not part with the  
possession of them.

The Pictures numbered :—

CATALOGUE I.—53, 59, 61, 73, 95, 117, 135,  
139 to 142, 146, 154, 156.

CATALOGUE III.—VII. VIII. X. to XVIII.  
XXIII.

CATALOGUE IV.—II.

came from the collection of PHILLIP SALOMONS, Esq.  
eldest brother of SIR DAVID SALOMONS (first Baronet).

SIR DAVID SALOMONS, Bart., died July 18, 1873.

PHILLIP SALOMONS, Esq., died January 28, 1867.

The remainder of the pictures, &c., have been  
added since 1873.

Besides the Pictures, &c., at Broomhill, there are  
many Testimonials to SIR DAVID SALOMONS, Bart.,  
M.P. Ald., and PHILLIP SALOMONS, Esq. The  
Testimonial given by the Merchants, Bankers, and  
Traders, of London, to the former, was especially  
valued by him, and in bequeathing his Testimonials  
to his Nephew, he charged him to carefully preserve  
this one in particular. This Testimonial has an ivory  
label with a suitable inscription to identify it.

There is also at Broomhill, a piece of Stone  
from one of the largest stones in the West Wall of  
the Temple at Jerusalem, taken by David Roberts,  
R.A., and given to PHILLIP SALOMONS, Esq., in 1846.  
In obtaining this Stone the Artist ran a great risk.



*N O T A B E N E .*



THE size of the Pictures have been taken from the sight lines, thus :—

Height in inches, × Width in inches.



The date indicates when the Picture was painted, and in most cases, the date of Exhibition at the Royal Academy. Occasionally the Exhibition took place a year or more later.



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# CATALOGUE I.

## OIL PAINTINGS.

---

1. J. SANT. R.A. 1860—70.

“At early dawn the youth his journey took,  
And many a mountain passed and valley wild.”

*Beattie's Minstrel.*

Canvass,  $30\frac{1}{4}$  in.  $\times$   $25\frac{1}{2}$  in.

---

2. E. GILL. 1869.

Rapids on the River Clyde.

Canvass,  $27\frac{1}{2}$  in.  $\times$  35 in.

---

3. B. S. MARKS. 1869.

Before the Bench, in the State School of  
Compulsory Education.

Canvass, top corners rounded, 10 in.  $\times$   $13\frac{1}{2}$  in.

## 4. S. A. HART. R.A.

1836.

“Sir Thomas More never commenced business in the Court of Chancery without first stepping into the Court of King’s Bench, and there kneeling down, received the blessing of his Father, the Judge.”

“Whenever he passed through Westminster Hall to his place in the Chancery, by the Court of King’s Bench, if his father (one of the puisne judges thereof) had been seated, or he came, he would go into the same court, and there, reverently kneeling down in the sight of them all, duly ask his father’s blessing.”—*See Roper’s Life of Sir Thomas More.*

The time chosen for the subject is the first day of term. Immediately under Sir Thomas are seen the judges’ clerks and those of the court ; and to the left of the picture the counsellors ; in the foreground, on the same side, is Margaret Roper, Sir Thomas’ most devoted and amiable daughter, with her son, accompanied by a young lady, who is directing the boy’s attention to the incident ; next to them, engaged in conversation, are the celebrated Erasmus of Rotterdam, and Fisher, Bishop of Rochester, both the intimate friends of Sir Thomas More ; the usher of the court, and spectators on the right next the witness-box, complete the foreground ; in advance of the Chancellor, the mace and purse, containing the Great Seal of England, are borne, preceded by yeomen of the guard ; in the distance, the jury-box is occupied by visitors, before whom are the Sheriffs of London and Middlesex. A portion of Westminster Hall forms the background.

Canvass,  $69\frac{3}{4}$  in.  $\times$  86 in.

5. R. BUCKNER. 1842.  
 An Italian peasant boy.  
 (A Roman Piferaro.)  
 Canvass, 32 in. × 26 in.
- 
6. J. C. NAISH. 1864.  
 The last tack Home.  
 Canvass, 24 in. × 36 in.
- 
7. J. FINNIE. 1860.  
 Studying for the Concert.  
 Pannel, top corners rounded,  $8\frac{3}{4}$  in. × 12 in.
- 
8. E. OPIE. 1860.  
 A peasant girl.  
 Canvass, 30 in. ×  $25\frac{1}{2}$  in.
- 
9. A. J. HERBERT. 1856.  
 Philip IV. of Spain, Knighting Velasquez.  
 "When Velasquez had finished his picture, called  
 'Les Meninas,' in which he had introduced  
 himself painting the Infanta, the King came to  
 see it; and in reply to Velasquez's inquiry of  
 his approval of it, said that one thing was  
 wanting, and, taking a brush, he painted on  
 the portrait of the artist the red cross of the  
 order of Santiago."  
 (*See Redgrave.*)  
 Canvass,  $36\frac{1}{2}$  in. ×  $25\frac{1}{4}$  in.

10. E. W. COOKE. R.A. 1852.  
 The Dogano, from the Pallazzo Morosini, on the  
 Grand Canal, Venice.  
 “ \* \* \* Whose dear spires  
 Rising at distance o’er the blue lagoon,  
 It was reward enough for me to view  
 Once more.”  
 Canvass, 27 in. × 43 in.
- 
11. VICAT COLE. A.R.A. 1866.  
 Summer’s Golden Crown.  
 “ Late you tilled the faithful soil,  
 see where harvest crowns your toil.”  
*Rosina.*  
 Canvass, 29½ in. × 47¾ in.
- 
12. T. S. COOPER. R.A. 1852.  
 An interior, Boughton Hill, East Kent.  
 Canvass, 30 in. × 42½ in.
- 
13. C. STANFIELD. R.A. 1862.  
 Nieuwe Diep and the Helder Light, from Texel  
 Island. Disabled ships going into Dock.  
 Canvass, 25 in. × 41½ in.
- 
14. H. J. BODDINGTON. S.B.A. 1858.  
 (H. J. WILLIAMS).  
 The close of an Autumnal day.  
 The haunt of the Moor-hen.  
 Canvass, 29½ in. × 49½ in.

## 15. DAVID ROBERTS. R.A. 1850.

Basilica of San Lorenzo, Rome.

“Founded by the Empress Galla Placidia, in the fifth century, was partly rebuilt by Pelagius II. in 578. On the tribune, or absis (as in most of the Basilicas), stands the high altar with its baldacchino, and immediately over, the confessional, where are said to be interred the bodies of the martyrs—St. Lawrence and St. Stephen. The galleries on each side overlooking the tribune are supported by twelve elegantly fluted columns of pavouazetto marble, which, together with their capitals and entablatures, are evidently taken from more ancient buildings, and were until 1833, buried half-way up their shafts, which descend far below the present pavement; the earth being removed, they were shown in their full proportions to the pedestals on which they rest. The Church, in its present form, was completed by Pope Alexander VII., in 1657.”

Canvass, top dome, 41 in. × 50 in.

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## 16. C. LANDSEER. R.A. 1850.

Girl in Hop Garden.

Canvass,  $47\frac{1}{2}$  in. ×  $27\frac{1}{2}$  in.

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## 17. E. W. COOKE. R.A. 1852.

Scheveling Beach, low water, tide making in.

Canvass,  $21\frac{1}{4}$  in. ×  $36\frac{3}{4}$  in.

18. J. W. BOTTOMLEY. 1859.

Breadlebane Cattle.—Scene in the Highlands.

Canvass,  $24\frac{1}{2}$  in.  $\times$   $39\frac{1}{2}$  in.

---

19. T. CRESWICK. R.A. 1849.

Passing Showers.

Canvass,  $39\frac{1}{4}$  in.  $\times$   $49\frac{1}{2}$  in.

---

20. WILLIAM WEST. 1847.

A Mountain Stream—Romsdal, Norway.

Canvass, 35 in.  $\times$   $27\frac{1}{2}$  in.

---

21. E. OPIE. 1862.

Brought before his betters.

“Now Sir, what have you to say for yourself?”

“An old man found a rude boy upon one of his trees stealing apples.” (*Vide* Universal Spelling Book.)

Canvass, 36 in.  $\times$   $28\frac{1}{4}$  in.

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22. F DILLON. 1855.

The Egyptian Ivory Merchant.

Canvass,  $29\frac{1}{2}$  in.  $\times$   $47\frac{1}{2}$  in.

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23. F. R. LEE. R.A. 1852.

The Road over the Common.—Returning from Market.

Canvass,  $41\frac{1}{2}$  in.  $\times$   $59\frac{3}{4}$  in.



24. J. J. WILSON. 1860.

Mount Orgueil, Jersey.

Canvass,  $28\frac{1}{2}$  in.  $\times$   $47\frac{1}{2}$  in.

---

25. F. R. LEE. R.A. 1853.

The Poacher.—Scene on a Highland River.

Canvass,  $39\frac{1}{2}$  in.  $\times$   $53\frac{1}{2}$  in.

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26. A. COOPER. R.A. 1846.

An Arab Chief Halting.

Canvass, 28 in.  $\times$   $35\frac{1}{2}$  in.

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27. J. B. BURGESS. A.R.A. 1865.

“Bravo Toro.” Scene at a Bull-fight.

Canvass,  $43\frac{3}{4}$  in.  $\times$   $33\frac{1}{2}$  in.

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28. A. RANKLEY. 1857.

The tell-tale Bird.

The dame's absence—

“Forewarn'd, if little bird their pranks behold,  
I will whisper in her ear, and all the scene unfold.”

Canvass, 28 in.  $\times$  37 in.

29. H. B. WILLIS. 1857.  
 Sunny Pastures, in Sussex.  
 Canvass,  $38\frac{1}{2}$  in.  $\times$   $70\frac{1}{2}$  in.
- 
30. W. F. WITHERINGTON. 1851.  
 Midsummer.  
 "Ye verdant trees and underwood,  
 Where the poetick birds rejoice,  
 And for their nests and plenteous food  
 Pay with their grateful voice."  
 Canvass,  $27\frac{1}{2}$  in.  $\times$   $35\frac{1}{2}$  in.
- 
31. S. A. HART. R.A. 1864.  
 Meditating on the book of Ecclesiastes.  
 Pannel, 18 in.  $\times$   $13\frac{1}{2}$  in.
- 
32. S. A. HART. R.A. 1858.  
 Reminiscences of Ravenna.  
 The Sister of Mercy at Prayer.  
 Pannel,  $17\frac{3}{4}$  in.  $\times$   $13\frac{3}{4}$  in.
- 
33. H. S. MARKS. R.A. 1868.  
 Experimental Gunnery in the Middle Ages.  
 Canvass, 29 in.  $\times$   $25\frac{1}{2}$  in.

34. P. LEVIN.

1857.

## The Sister of Charity.

Heaven.

“Aye, thou hast donned thine armour, lovely maid.  
 Go forth and conquer! In Earth’s fiercest strife  
 Grapple with sin, and penury, and pain;  
 Go! in the might of thy pure virgin heart,  
 And trust thy Maker for a high reward.”

A. R. S.

Pannel, 18 in.  $\times$   $14\frac{3}{4}$  in.

35. S. A. HART. R.A.

1864.

A Monk Meditating on the works of Thomas à Kempis

Pannel,  $17\frac{3}{4}$  in.  $\times$   $13\frac{1}{2}$  in.

36. H. J. PIDDING.

1836.

Tasting the “home-brewed.”

Canvass,  $25\frac{1}{2}$  in.  $\times$   $19\frac{3}{4}$  in.

37. J. HOLLINS. A.R.A.

1852.

A Scene on Deal Beach.—Pilots on the “look-out.”

The North Foreland in the distance.

Canvass,  $39\frac{1}{2}$  in.  $\times$   $49\frac{1}{2}$  in.

38. W. J. GRANT. 1854.

The Requiem.

“The last hours of Mozart were devoted unceasingly to his composition, all the efforts of his wife being unavailing to turn his attention from the work he loved so fervently.” *Life of Mozart*.

Pannel,  $27\frac{1}{2}$  in.  $\times$   $33\frac{1}{2}$  in.

---

39. S. SOLOMON. 1858.

Abraham on the road to sacrifice his Son Isaac.

“And the Lord said, take now thy Son, thine only Son Isaac, and offer him there for a Burnt Offering upon one of the mountains I will tell thee of.”

Canvass, top corners rounded,  $31\frac{1}{2}$  in.  $\times$   $18\frac{1}{2}$  in.

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40. J. H. MANN. 1865—70.

An Orange Girl.

Canvass, oval, 19 in.  $\times$  16 in.

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41. W. MACDUFF. 1862.

Shaftesbury.—Lost and Found.

(Grave's) Print shop window. Pointing to the Patron.

Canvass,  $18\frac{1}{4}$  in.  $\times$  15 in.

---

42. SIR C. L. EASTLAKE. P.R.A. 1853.

Violante.

Canvass,  $35\frac{1}{2}$  in.  $\times$   $27\frac{1}{2}$  in.

43. A. COOPER. R.A. 1863.  
 My own grey.—The old Favourite.  
 Millboard, 8 in. × 10 in.
- 
44. F. D. HARDY. 1864.  
 The young Coalheavers.  
 Millboard, 9 in. × 7 in.
- 
45. F. D. HARDY. 1857.  
 A Christmas Party.  
 Pannel,  $9\frac{1}{2}$  in. ×  $13\frac{3}{4}$  in.
- 
46. C. LWEIS. 1859.  
 The Little Drummer.  
 Millboard, top corners rounded,  $7\frac{1}{2}$  in. ×  $5\frac{1}{4}$  in.
- 
47. JOS. BOUVIER. 1862.  
 Aixa la Morisca.  
 Canvass, oval,  $7\frac{1}{2}$  in. ×  $5\frac{1}{2}$  in.
- 
48. G. ARMFIELD. 1855.  
 Waiting for the Meal.  
 Canvass, 7 in. × 10 in.

49. E. DAVIS. 1856.

Learning by Heart.

Millboard, 8 in.  $\times$   $5\frac{1}{2}$  in.

---

50. F. D. HARDY. 1854

Blind Granny.

Pannel, 9 in.  $\times$  13 in.

---

51. W. H. KNIGHT. 1854.

The Sleeper.

"Tired nature's sweet restorer, balmy sleep."

Millboard,  $7\frac{1}{2}$  in.  $\times$  6 in.

---

52. W. WEIR. 1862.

Taking it easy.

Pannel,  $6\frac{1}{2}$  in.  $\times$   $5\frac{1}{2}$  in.

---

53. A. F. T. VERMUELEN. 1852.

An old woman Spinning.

Pannel,  $16\frac{1}{2}$  in.  $\times$  13 in.

---

54. C. R. LESSIE. R.A. 1851.

A Study.—The Miniature.

Canvass, oval, 19 in.  $\times$  16 in.

55. JEAN BAPTIST GREUZE. Born 1726.  
Died 1805.

Head of a Girl.

Canvass,  $15\frac{1}{2}$  in.  $\times$   $12\frac{1}{2}$  in.

---

56. BALTHAZAR DENNER. Born 1685.  
Died 1747.

Head of an old Man.

Canvass,  $15\frac{1}{2}$  in.  $\times$  12 in.

---

57. SIR FRED. LEIGHTON. P.R.A. 1867.

The knuckle-bone Player.

Canvass,  $34\frac{1}{2}$  in.  $\times$  20 in.

---

58. MISS JESSY MACLEOD. 1857.

The death of Meg Merriles.

Canvass,  $33\frac{1}{2}$  in.  $\times$   $44\frac{1}{2}$  in.

---

59. J. F. HERRING, Sen. S.B.A. 1852.

Study of Ducks.

Millboard,  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in.

---

60. W. H. KNIGHT. 1850.

A Christmas party preparing for "Blind-man's buff."

Canvass,  $33\frac{1}{2}$  in.  $\times$   $43\frac{1}{2}$  in.

61. J. F. HERRING, Sen. S.B.A. 1851.

Study of Ducks.

Millboard,  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in.

---

62. T. RENNELL. Born 1718.  
Died 1788.

Winter.—Devonshire.

Pannel,  $10\frac{3}{4}$  in.  $\times$   $13\frac{1}{2}$  in.

---

63. A. W. HUNT. 1855.

The stream from Llyn Idwal, Carnarvonshire.

Canvass, 17 in.  $\times$   $23\frac{1}{2}$  in.

---

64. H. L. ROLFE. 1865.

Still Life—Trout.

Millboard, top corners rounded,  $7\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in.

---

65. R. REDGRAVE. R.A, 1839.

Incident in the life of Quentin Matsys, the Blacksmith  
of Antwerp.

“Quentin Matsys fell in love with the daughter of  
a painter, but her father refused to give her to  
any but an artist. Quentin set himself to learn  
the art; he painted the well-known picture of  
the ‘Misers,’ and won the maiden.”

*Vide* Lives of the Painters.

Canvass,  $39\frac{1}{2}$  in.  $\times$   $48\frac{3}{4}$  in.



66. T. RENNELL. Born 1718.  
Died 1788.

Summer.—Devonshire.

Pannel,  $10\frac{3}{4}$  in.  $\times$   $13\frac{1}{2}$  in.

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67. H. GARLAND. 1871.

The game of "Four Corners."

Canvass,  $13\frac{1}{2}$  in.  $\times$  22 in.

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68. ALFRED COOPER. 1856.

A Study of Birds.—Teal, Water-hen, Golden Plover  
and Jack-snipe.

Millboard, 9 in.  $\times$   $11\frac{3}{4}$  in.

---

69. W. J. GRANT. 1855.

Melancholy.

Pannel, oval, 17 in.  $\times$  14 in.

---

70. J. B. BURGESS. A.R.A. 1862.

Waiting.

"And I only kept him waiting for a very little while."

Pannel,  $11\frac{3}{4}$  in.  $\times$   $8\frac{3}{4}$  in.

---

71. W. J. GRANT. 1855.

The Red Rose.

Pannel, oval,  $15\frac{3}{4}$  in.  $\times$   $12\frac{1}{2}$  in.

72. W. WEIR. 1860.

Home Practice.—Early Efforts.

Canvass, top corners rounded,  $12\frac{1}{2}$  in.  $\times$   $10\frac{1}{4}$  in.

---

73. J. F. HERRING, Sen. S.B.A. 1848.

Study of Horses Heads.

Canvass, round,  $31\frac{1}{2}$  in. diam.

---

74. G. A. WILLIAMS. 1869.

On the Boulders, Hastings.

Canvass,  $11\frac{3}{4}$  in.  $\times$   $23\frac{3}{4}$  in.

---

75. ROBT. MC INNES. 1858.

Shrine of Santa Fina, (celebrated for its cures,  
in the Duomo of San Geminiano, Tuscany.

Canvass,  $45\frac{3}{4}$  in.  $\times$  60 in.

---

76. ANDREW MORTON. 1843.

*(From the Redleaf Collection.)*

“The Evening of Life.”

The Greenwich Pensioner.

“Sinks to the grave with unperceived decay,  
While resignation gently stops the way.”

Pannel,  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{4}$  in.

77. WILLIAM GRAY. 1855—65.

The Cottage, South Wingfield.  
Manor House, Derbyshire.

Canvass,  $12\frac{1}{2}$  in.  $\times$   $18\frac{1}{2}$  in.

---

- 78 W. H. KNIGHT. 1859.

Early Piety.

Pannel, oval, 10 in.  $\times$   $7\frac{3}{4}$  in.

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79. D. W. DEANE. 1854.

Anne Hathaway's Room, Stratford-on-Avon.

Millboard, 16 in.  $\times$   $13\frac{3}{4}$  in.

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80. S. A. HART. R.A. 1850.

Interior of part of the kitchen in Sir Thomas  
Gresham's Palace, at Mayfield, Sussex.

Canvass,  $19\frac{1}{2}$  in.  $\times$  14 in.

---

81. W. J. GRANT. 1857.

The Accusation of Haman.

“And the king said unto Esther. \* \* What is thy petition queen Esther? \* \* Then Esther answered and said, \* \* Let my life be given me at my petition, and my people at my request; for we are sold, I and my people, to be destroyed, to be slain, and to perish. \* \* \* Then the king Ahasuerus answered and said, who is he? and where is he, that durst presume in his heart to do so? And Esther said, the adversary and enemy is this wicked Haman.”

Book of Esther vii. 2-6.

Canvass,  $48\frac{1}{2}$  in.  $\times$   $67\frac{3}{4}$  in.

82. R. BEAVIS. 1862.  
 An outdoor Study.  
 Mountain Rill North Wales.  
 Canvass,  $17\frac{3}{4}$  in.  $\times$   $23\frac{3}{4}$  in.
- 
83. E. CRAWFORD. 1871.  
 A Capricious Customer.  
 Canvass,  $19\frac{3}{4}$  in.  $\times$   $23\frac{3}{4}$  in.
- 
84. C. S. LIDDERSDALE. 1863.  
 A Wood Carrier.  
 Pannel,  $15\frac{3}{4}$  in.  $\times$   $11\frac{1}{2}$  in.
- 
85. P. F. POOLE. R.A. 1836.  
 A Musician of Calabria.  
 Pannel,  $17\frac{1}{4}$  in.  $\times$  12 in.
- 
86. E. PRENTIS. 1836.  
 Village Piety.  
 Canvass,  $23\frac{3}{4}$  in.  $\times$   $19\frac{3}{4}$  in.
- 
87. E. W. COOKE. R.A. 1855.  
 On the Lagunes, Venice.  
 Millboard,  $12\frac{1}{4}$  in.  $\times$   $16\frac{3}{4}$  in.

88. P. F. POOLE. R.A. 1836.

An Old Shepherd.

Pannel,  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in.

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89. G. STANFIELD. 1850.

The Old Bridge, at Frankfort.

Canvass,  $23\frac{3}{4}$  in.  $\times$   $35\frac{1}{2}$  in.

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90. WOLFGANG BÖHM. 1856.

Henry VIII. attended on by Ann Boleyn,  
sitting for his portrait to Hans Holbein.

Canvass, 13 in.  $\times$   $15\frac{1}{2}$  in.

---

91. J. A. PULLER. 1843.

Peppering the Enemy.  
Winter.

Canvass,  $7\frac{1}{2}$  in.  $\times$   $10\frac{1}{2}$  in.

---

92. J. TENNANT. S.B.A. 1837.

Towing-path on the River Wye.

Canvass,  $26\frac{1}{2}$  in.  $\times$   $37\frac{3}{4}$  in.

---

93. A. CORBOULD. 1868.

Cattle waiting for the Ferry.—A scene in the  
Highlands.

Canvass, top corners rounded,  $11\frac{1}{2}$  in.  $\times$   $23\frac{1}{2}$  in.

94. C. J. LEWIS. 1863.

Friends.

Pannel, top corners rounded,  $7\frac{1}{2}$  in.  $\times$   $5\frac{1}{4}$  in.

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95. G. ARMFIELD. 1849.

Terriers Rat-hunting.

Canvass,  $9\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in.

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96. G. SANT. 1860—70.

The path through the Forest.

Canvass,  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in.

---

97. T. S. COOPER. R.A. 1837.

Cattle.

(*See Thompson*).

Canvass  $49\frac{1}{4}$  in.  $\times$   $39\frac{1}{2}$  in.

---

98. W. GILL. 1856.

“Cup and Ball.”

Pannel,  $13\frac{1}{2}$  in.  $\times$   $11\frac{3}{4}$  in.

---

99. W. S. HENDERSON. 1860—70.

The Rustic Belle.

Pannel,  $13\frac{1}{2}$  in.  $\times$   $11\frac{1}{2}$  in.

100. E. W. COOKE. R.A. 1853.

The Pier and Bay of St. Ives, Cornwall.

Canvass, 35 in. × 50 in.

---

101. MISS M. D. MUTRIE. 1857.

Still Life.—Azalea, Passiflora-quadrangularis and Geranium.

Pannel, top corners rounded,  $13\frac{3}{4}$  in. ×  $10\frac{1}{2}$  in.

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102. L. SMYTHE 1860—70.

The Fisherman's Son. Just arrived.

Canvass,  $12\frac{1}{2}$  in. × 8 in.

---

103. A. SOLOMON. 1856.

Doubtful Fortune.

“We know we are cheated, yet would feign believe.”

Scene :—Drawing room at Broomhill with Rusthall Church in the distant view.

Canvass, top corners rounded,  $43\frac{1}{2}$  in. ×  $33\frac{1}{2}$  in.

---

104. A. G. SIMMS. 1860.

The Culprit.

Canvass,  $11\frac{3}{4}$  in. ×  $13\frac{1}{2}$  in.

---

105. G. SANT. 1860—70.

Forest Scenery.

Canvass,  $22\frac{1}{2}$  in. ×  $13\frac{1}{2}$  in.

106. F. R. LEE. R.A. 1837.

Morning.—The Coast of East Lothian, Scotland.

Canvass, 39 in. × 49 in.

---

107. EDWARD KENNEDY. 1864.

La Tireuse des Cartes.

“Good now, some excellent fortune.”

Anthony & Cleopatra, Act 1. Sc. 2.

Canvass, top corners rounded,  $19\frac{3}{4}$  in. ×  $25\frac{3}{4}$  in.

---

108. W. H. KNIGHT. 1846.

Boys playing at Draughts.

(See *Redgrave.*)

Canvass, 16 in. × 21 in.

---

109. F. PICKERING. 1857.

Study of Hasman, an Arab of Mocha.

Canvass,  $20\frac{1}{2}$  in ×  $16\frac{1}{4}$  in.

---

110. T. EARL. 1860.

Terrier's Head.

Canvass, oval,  $18\frac{3}{4}$  in. ×  $15\frac{3}{4}$  in.



111. MISS REBECCA SOLOMON. 1866.

Maria of Moulines.

*Vide Stern's "Sentimental Journey."*

Canvass,  $18\frac{1}{2}$  in.  $\times$  15 in.

---

112. J. CLARK. 1868.

"Good night, Father."

Canvass,  $19\frac{1}{2}$  in.  $\times$   $15\frac{1}{2}$  in.

---

113. A. MILES. 1858.

Trying his first composition.

The young Flute Player.

Canvass, top corners rounded,  $11\frac{3}{4}$  in.  $\times$   $13\frac{3}{4}$  in.

---

114. CARLO MARATTI. Born 1625.

Died 1713.

*(From the Saltmarsh Collection).*

The Archangel Michael vanquishing Satan.

Canvass, 86 in.  $\times$   $50\frac{3}{4}$  in.

---

115. S. A. HART B.A. 1851.

Benvenuto Cellini instructing his assistant Bernardino Manellini, of Mugello, to prepare, from his sketch, the large model, from which the bronze group of his Perseus, which still exists in the Piazza del Gran Duca, at Florence, was cast.

Canvass,  $39\frac{1}{2}$  in.  $\times$   $29\frac{3}{4}$  in.

116. W. HAVELL. 1847.  
 A Saw-pit, Devon.  
 Canvass,  $24\frac{1}{4}$  in.  $\times$   $29\frac{1}{4}$  in.
- 
117. J. F. HERRING, Sen. S.B.A. 1851.  
 Study of Animals.  
 Canvass, round, 15 in. diam.
- 
118. J. WARD. R.A. 1837.  
 Sympathy.  
 The Sick Lamb.  
 Pannel, 20 in.  $\times$  14 in.
- 
119. REBECCA SOLOMON. 1855.  
 The story of Balaklava.  
 "Wherein he spoke of most disastrous chances."  
*Shakespeare.*  
 Canvass, top corners rounded,  $24\frac{1}{4}$  in.  $\times$   $31\frac{1}{2}$  in.
- 
120. R. REDGRAVE. R.A. 1868.  
 Ancestral Woods.  
 Canvass,  $13\frac{1}{2}$  in.  $\times$   $29\frac{3}{4}$  in.

121. E. CROWE. A.R.A. 1860.

Dean Swift at St. James' Coffee House, 1710.

"I got M. D.'s fourth letter to-day at the Coffee House. God Almighty bless poor Stella and her eyes and head."

*Vide* Journal to Stella, 1715.

(See Reed's Catalogue).

Pannel,  $29\frac{1}{2}$  in.  $\times$   $24\frac{1}{4}$  in.

---

122. S. A. HART. R.A. 1852.

Hop Picking at Burr's Wood, Kent.

Canvass,  $24\frac{1}{2}$  in.  $\times$   $29\frac{1}{2}$  in.

---

123. F. D. HARDY. 1857.

The Thieves Detected.

Pannel, 14 in.  $\times$   $13\frac{1}{2}$  in.

---

124. J. COLLINSON. 1847.

The Charity School Boys Début.

Pannel,  $22\frac{1}{4}$  in.  $\times$   $29\frac{1}{4}$  in.

---

125. E. DAVIS. 1858.

The Evening Lesson.

Pannel,  $13\frac{1}{2}$  in.  $\times$   $17\frac{3}{4}$  in.

126. C. T. DODD. 1860.

Woodlands, Broomhill, Kent.

Canvass,  $13\frac{3}{4}$  in.  $\times$   $20\frac{1}{2}$  in.

---

127. A. SOLOMON. 1855-62.

A Study.  
Meditation.

Millboard,  $15\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in.

---

128. T. CLATER. 1833.

The Early Lesson.

Canvass,  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in.

---

129. J. NOBLE. 1836.

Secret correspondence.

The Love Letter.

Canvass,  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in.

---

130. CHARLES STUART. 1859.

Grapes and Convolvuli.

Canvass, oval,  $13\frac{1}{4}$  in.  $\times$   $17\frac{1}{4}$  in.

---

131. A. GILBERT. 1868.

Looking from the cliffs at night.

Canvass,  $11\frac{3}{4}$  in.  $\times$   $13\frac{3}{4}$  in.

132. T. S. COOPER. R.A. 1837.  
 Group of Scotch mutton.  
 Pannel,  $10\frac{3}{4}$  in.  $\times$   $8\frac{1}{2}$  in.
- 
133. R. COLLINSON. 1868.  
 A corner of Nature.  
 Canvass,  $10\frac{1}{2}$  in.  $\times$   $14\frac{3}{4}$  in.
- 
134. J. BIZO. 1855.  
 Lessons.  
 Millboard,  $11\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in.
- 
135. N. BAUR. 1840-50.  
 Fishing off the Coast.  
 Pannel,  $13\frac{1}{2}$  in.  $\times$   $17\frac{3}{4}$  in.
- 
136. WILSON FOSTER. 1868.  
 Study of a Head.  
 Canvass,  $20\frac{1}{2}$  in.  $\times$  15 in.
- 
137. MISS REBECCA SOLOMON. 1865.  
 Imogene.  
 "Best draw my sword, and if my enemy  
 But fear the sword like me, he'll scarce look on it."  
 Canvass,  $17\frac{1}{2}$  in.  $\times$   $13\frac{1}{2}$  in.

138. J. WILSON. 1855-65.  
A Country Churchyard.  
Canvass,  $11\frac{1}{2}$  in.  $\times$   $19\frac{1}{2}$  in.
- 
139. HENRY POTHOR. 1840-50.  
A Norman Castle.  
Canvass,  $23\frac{3}{4}$  in.  $\times$   $35\frac{1}{2}$  in.
- 
140. E. C. WILLIAMS. 1850.  
Early Morning on the Coast.  
Canvass,  $10\frac{1}{2}$  in.  $\times$   $17\frac{1}{2}$  in.
- 
141. S. D. COLKETT. 1852.  
Scene on the Coast.  
Canvass, round, 9 in. diam.
- 
142. S. D. COLKETT. 1852.  
Scene on the Coast.  
Canvass, round, 9 in. diam.
- 
143. MISS FRANCIS REDGRAVE. 1870.  
In Wooton Glebe.  
Canvass,  $19\frac{3}{4}$  in.  $\times$   $33\frac{3}{4}$  in.

144. E. W. RUSSELL. 1860-70.

Knitting.

Canvass,  $11\frac{1}{2}$  in.  $\times$   $9\frac{1}{2}$  in.

---

145. C. LESLIE. 1862.

A Showery Day.

Canvass,  $5\frac{3}{4}$  in.  $\times$   $9\frac{1}{2}$  in.

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146. W. MULLER. 1854.

The Recruit.

Pannel,  $22\frac{1}{2}$  in.  $\times$   $28\frac{1}{2}$  in.

---

147. C. N. HEMMY. 1868.

Tête de Flandre, near Antwerp.

Canvass,  $19\frac{1}{2}$  in  $\times$   $29\frac{1}{2}$  in.

---

148. IBBETSON. Born 1759.  
Died 1817.

Sandbank.

Canvass,  $17\frac{3}{4}$  in.  $\times$   $23\frac{1}{4}$  in.

---

149. J. CAUDRON. 1850-60.

La Cuisinière.

Pannel,  $8\frac{1}{4}$  in.  $\times$   $5\frac{1}{2}$  in.

150. FRED. SMALLFIELD. 1852.

A Knitter.

Canvass, round,  $10\frac{1}{2}$  in. diam.

---

151. A. M. MADOT. 1860.

Juliet.

“But soft! what light through yonder window breaks?  
It is the East as Juliet is the sun

\* \* \*

See how she leans her cheek upon her hand.”

Pannel,  $13\frac{3}{4}$  in.  $\times$   $11\frac{1}{4}$  in.

---

152. E. CROWE. A.R.A. 1872.

Tiff.

Pannel,  $8\frac{3}{4}$  in.  $\times$  12 in.

---

153. C. W. COPE. R.A. 1863.

The Music Lesson.

Canvass, 24 in.  $\times$   $28\frac{1}{2}$  in.

---

154. W. H. CROME. 1840—50.

North Shore Mill, Liverpool.

Canvass,  $15\frac{1}{2}$  in.  $\times$   $23\frac{3}{4}$  in.



155. J. F. HERRING, Sen. S.B.A. 1850.

Interior of a Highland Cottage.

Canvass,  $21\frac{1}{2}$  in.  $\times$   $29\frac{1}{2}$  in.

---

156. ROBERT LE FÉVRE. 1819.

Napoleon I.

Canvass, oval, 6 in.  $\times$   $4\frac{1}{2}$  in.

---

157. J. HOLLINS. A.R.A. 1853.

Black Game.

Blackcock and Grouse.

Canvass,  $19\frac{1}{4}$  in.  $\times$   $22\frac{1}{2}$  in.

---

158. MRS. E. C. STANNARD. 1859.

Still Life.—Group of Fruit.

Canvass, top corners rounded,  $16\frac{1}{2}$  in.  $\times$   $14\frac{3}{4}$  in.

---

159. C. W. COPE. R. A. 1862.

Morning Lessons.

Canvass, 21 in.  $\times$   $28\frac{3}{4}$  in.

---

160. C. H. HEMRY. 1881.

The Trawler's Net.

Canvass,  $19\frac{1}{2}$  in.  $\times$   $29\frac{1}{2}$  in.

161. HENRY LE JEUNE. A.R.A. 1865.

Forget-me-nots.

Canvass,  $20\frac{3}{4}$  in.  $\times$   $16\frac{5}{8}$  in.

---

162. BELLEI GAETANO. 1882.

Cara Nonna.

Canvass,  $18\frac{1}{2}$  in.  $\times$   $19\frac{1}{2}$  in.

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163.

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# CATALOGUE II.

---

## WATER COLOURS.

---

(A.) T. W. ATKINSON. Born 1799.  
Died 1861.

Waterfall on the Tchim-Boulac, in the Alatou,  
Chinese Tartary.

$39\frac{1}{2}$  in.  $\times$   $56\frac{1}{2}$  in.

---

(B.) C. S. LIDDERSDALE. 1872.

"Please let me in."

Oval,  $12\frac{1}{2}$  in.  $\times$  14 in.

---

(C.) JOHN SHERRIN. 1871.

A branch of Plums.

$10\frac{3}{4}$  in.  $\times$   $13\frac{3}{4}$  in.

(D.) C. ARMYTAGE. 1872.

Étretat.

Farmyard.

9 in. × 13 in.

---

(E.) WILLIAM FISHER, JUNR. 1871.

Study of Cows.

$6\frac{1}{2}$  in. ×  $9\frac{3}{4}$  in.

---

(F.) J. O. FERAY. 1820.

Essonne Powder Mill a few days before the  
explosion of Oct. 16th, 1820.

6 in. ×  $8\frac{1}{4}$  in.

---

(G.) J. O. FERAY. 1818.

Château de Lacken, near Brussels.

(Sepia and pencil.)

$6\frac{1}{4}$  in. × 9 in.

---

(H.) HÄHNISCH. 1850.

Phillip Salomons, Esq.

Top corners rounded,  $10\frac{1}{2}$  in. ×  $8\frac{1}{2}$  in.

---

(I.) HÄHNISCH. 1850.

Mrs. Phillip Salomons.

Top corners rounded,  $10\frac{1}{2}$  in. ×  $8\frac{1}{2}$  in.

(J.)

---

(K.) A. MACCULLAM. 1867.

Scotch Scene.

14 in. × 20 in.

---

(L.) MISS E. BERRY. 1882.

Thought.

(Crayon Drawing.)

16½ in. × 12¾ in.

---

(M.)

---

(N.)

---

(O.)

(P.)

---

(Q.)

---

(R.)

---

(S.)

---

(T.)

---

(U.)



# CATALOGUE III.

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## OIL & WATER COLOUR PAINTINGS.

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### Pictures by Artists Doubtful or Unknown.

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- I.                      Landscape.  
                             (Dutch School).  
                             Pannel, 13 in. × 17 in.
- 
- II.                     Interior of an Alehouse.  
                             (Dutch School).  
                             Pannel, 12 $\frac{1}{4}$  in. × 14 in.
- 
- III.                    Interior of an Alehouse.  
                             (Dutch School).  
                             Pannel, 12 $\frac{1}{4}$  in. × 14 in.

- IV. Infant—St. John.  
 (After Murillo).  
 Canvass, 64 in. × 44 in.
- 

- V. Infant—St. John.  
 (After Raphael).  
 Canvass,  $43\frac{1}{4}$  in. ×  $33\frac{1}{4}$  in.
- 

- VI. A Martyred Saint.  
 (After Guido).  
 Canvass, oval, 44 in. ×  $36\frac{1}{4}$  in.
- 

- VII. The Holy Family.  
 (After Raphael).  
 Canvass, round, 28 in. diameter.
- 

- VIII. Interior of a Stable. 1840-1850.  
 (Attributed to J. F. Herring).  
 Canvass,  $29\frac{1}{2}$  in. × 39 in.

- IX.                   The Colosseum at Rome.   1840-1860.  
                           (English School.)  
                           Canvass,  $11\frac{1}{4}$  in.  $\times$   $17\frac{1}{2}$  in.
- 

- X.                     Girl's Head.  
                           (French School).  
                           Canvass, oval,  $17\frac{1}{2}$  in.  $\times$   $14\frac{1}{2}$  in.
- 

- XI.                    Girl's Head.  
                           (French School).  
                           Canvass, oval,  $17\frac{1}{2}$  in.  $\times$   $14\frac{1}{2}$  in.
- 

- XII.                   Scene in France.  
                           (French School).  
                           Pannel, 14 in.  $\times$  19 in.
- 

- XIII.                  A Dutch Town.  
                           (Dutch School).  
                           Pannel, 16 in.  $\times$   $18\frac{1}{4}$  in.



XX. Broomhill Stables and Dog Sailor. 1840.

Canvass, 17 in. × 19 in.

---

XXI. Broomhill, West Side. 1840

Canvass, 17 in. × 19 in.

---

XXII. Burrswood, Kent, 1835.

(Water colour.)

19 in. × 30 $\frac{3}{4}$  in.

---

XXIII. Dog and Cat. 1840—1850.

(Attributed to Bateman).

Canvass, top corners rounded, 23 $\frac{3}{4}$  in. × 19 $\frac{1}{2}$  in.

---

XXIV. Queen Victoria. 1840.

(On China.)

Oval 7 in. × 5 $\frac{1}{2}$  in.

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XXV.

XXVI.

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XXVII.

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XXVIII.

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Engravings.



*CATALOGUE IV.*



*NOTA BENE.*



The Date indicates date of Publication.

The left hand name is that of the Artist. The right hand name is that of the Engraver.

A.P.—Artist's Proof. (Signed.)

Pf.—Proof.

L.P.—Lettered Proof.

# CATALOGUE IV.

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## ENGRAVINGS.

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1. "Yes or No." . 1873. A.P.  
John Everett Millais. Saml. Cousins.

---

2. "No." 1877. A.P.  
John Everett Millais. Saml. Cousins.

---

3. "The Old Monarch." 1881. A.P.  
Rosa Bonheur. W. H. Simmons.

---

4. Mrs. Elizabeth Fry's first visit to  
Newgate, 1818. 1879. A.P.  
Henrietta Ward. T. L. Atkinson.

5. Experimental Gunnery in the  
Middle Ages. 1880. A.P.  
H. S. Marks. W. Greatbach.
- 
6. A Highland Breakfast. 1878. A.P.  
John Philip. Thos. Oldham Barlow.
- 
7. Ninnette. 1880. A.P.  
*(Companion to No. 8.)*  
Greuze. Saml. Cousins.
- 
8. The Dauphin. 1877. A.P.  
Greuze. Saml. Cousins.
- 
9. Effie Deans. 1879. A.P.  
John Everett Millais. Saml. Cousins.
- 
10. Biondina. 1881. A.P.  
Fred. Leighton. Saml. Cousins.

11. Queen Victoria. 1839. Pf.  
Geo. Hayter. Henry Cousins.
- 

12. Sunshine & Shadow. 1879. A.P.  
Marcus Stone. G. H. Every.
- 

13. Dream of Pilate's Wife. 1879. A.P.  
Gustave Doré. Alphonse François.
- 

14. Christ leaving the Prætorium. 1877. A.P.  
Gustave Doré. Herbert Bourne.
- 

15. The Triumph of Christianity  
over Paganism. 1871. A.P.  
(See Key).  
Gustave Doré. Herbert Bourne.
- 

16. The night of the Crucifixion. 1880. A.P.  
Gustave Doré. Herbert Bourne.

17. The Christian Martyrs. 1875. A.P.  
Gustave Doré. Herbert Bourne.
- 

18. The Shadow of Death. 1878. A.P.  
W. Holman Hunt. F. Stacpoole.
- 

19. Louis Sieze.
- 

20. The Grandfather's Pet. 1880. A.P.  
*(Part Etching)*  
Hubert Herkomer. Hubert Herkomer.
- 

21. Napoleon I. 1813 1819 Pf.  
Rob. le Fèvre. T. Lupton.
- 

22. Queen Victoria in Council. 1846. Pf  
*(See Key.)*  
Sir David Wilkie. C. Fox.

23. Coronation of Queen Victoria. 1842. Pf.  
(*See Key.*)

E. T. Parris.

C. E. Wagstaff.

24. Queen Victoria, Prince Consort,  
and Royal Family. 1850. L.P.

F. Winterhalter.

Saml. Cousins.

25. David Salomons. 1837. Pf.  
(*Aldermanic Robes.*)

Mrs. C. Pearson.

C. Turner.

26. Prince of Wales. 1847. 1848. L.P.  
F. Winterhalter. Saml. Cousins.

27. Prince Alfred & Princess  
Helena. 1849 1851. L.P.  
F. Winterhalter. H. T. Ryall.

28. Motherless ; or, In the Hayloft.  
1881. A.P.

Mrs. H. Allingham

G. J. Stodart

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| 29.   | The little Customers.<br>Mrs. H. Allingham.                                | 1880. A P.<br>G. J. Stodart.  |
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| 30.   | Anita.<br>Fred. Leighton.  | 1879. A.P.<br>T. L. Atkinson. |
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| 31.   | Doubtful Fortune.<br>A. Solomon.   | 1856. Pf.<br>F. Bacon.        |
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| 32.   | Pointing to the Patron<br>or<br>Shaftesbury—"Lost & Found."<br>W. Macduff. | 1864. Pf.<br>J. Scott.        |
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| 33.   | Village Piety.<br>E. Prentis.  | 1837. Pf.<br>J. C. Bromley.   |
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| 34.   | The House of Caiaphas.<br>Gustave Doré.                                    | 1881. A.P.<br>Louis Godfrey.  |

35. Cherry Ripe. 1881. A.P.  
 John Everett Millais. Saml. Cousins.

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36. David Salomons. 1847. 1851. L.P.  
 H. L. Smith. Jos. Skelton.

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37. Soldiers of the Cross 1881. A.P.  
 Gustave Doré. Herbert Bourne.

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38. Battle of Ascalon. 1881. A.P.  
 Gustave Doré. C. W. Sharpe.

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39. A Golden Pippin. 1882. A.P.  
 Greuze. Saml. Cousins.

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40. A Piper and Pair Nutcrackers. 1865. A.P.  
 Sir Edwin Landseer. Saml. Cousins.



41. Christ's Entry into Jerusalem. 1882. A.P.  
 Gustave Doré. Alph. François.

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42. Ought and Carry One. 1875. A.P.  
 A. Havers. F. Stacpoole.

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43. The Egyptian Feast. 1879. A.P.  
 Edwin Long. E. Girardet.

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44. Pomona. 1882. A.P.  
 John Everett Millais. Saml. Cousins.

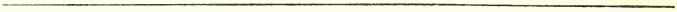
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45. Massacre of the Innocents. 1884. A.P.  
 Gustave Doré. Louis Godfrey.

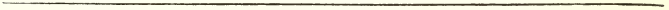
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*CATALOGUE V.*

*N O T A   B E N E .*

The Date indicates date of Publication.

The left hand name is that of the Artist, the right hand name is that of the Etcher.

A. P.—Artist's Proof (signed).

Pf.—Proof.

R.P.—Remarked Proof.

L.P.—Lettered Proof.



# CATALOGUE V.



## ETCHINGS.



1. The Southwark end of Old  
London Bridge. 1832. Pf.  
E. W. Cooke. E. W. Cooke.

---

2. Arch of Old London Bridge  
called Long-Entry-Lock. 1832. Pf.  
E. W. Cooke. E. W. Cooke.

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3. Demolition of Old London Bridge.  
1832. Pf.  
E. W. Cooke. E. W. Cooke.

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4. Crypt Old London Bridge. 1832. Pf.  
E. W. Cooke. E. W. Cooke.

5. Old London Bridge. 1833. Pf.  
E. W. Cooke. E. W. Cooke.
- 
6. Old & New London Bridges. 1832. Pf.  
E. W. Cooke. E. W. Cooke.
- 
7. New London Bridge. 1833. Pf.  
E. W. Cooke. E. W. Cooke.
- 
8. Dilapidation of the Long-Entry-Lock,  
Old London Bridge. 1833. Pf.  
E. W. Cooke. E. W. Cooke.
- 
9. Demolition of the Chapel Pier,  
Old London Bridge. 1832. Pf.  
E. W. Cooke. E. W. Cooke.
- 
10. Part of Old London Bridge, St. Magnus  
and the Monument. 1832. Pf.  
E. W. Cooke. E. W. Cooke.

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|-------|--|--------------------------------|
| 11.   | London Bridge.<br>E. W. Cooke.   | 1833. Pf.<br>E. W. Cooke.      |
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| 12.   | Steps New London Bridge, St. Magnus<br>and the Monument.<br>E. W. Cooke. | 1832. Pf.<br>E. W. Cooke.      |
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| 13.   | The Halt.<br>E. Meissonier.  | 1876. R.P.<br>A. Lalause.      |
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| 14.   | Sons of the Brave.<br>P. R. Morris.                                      | 1880. R.P.<br>C. O. Murray.    |
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| 15.   | Return of the Fishwomen.<br>Fayen-Perrin.                                | 1881. R.P.<br>R. Martial.      |
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| 16.   | Saved.<br>C. N. Hemy,  | 1880. R.P.<br>Chas. O. Murray. |

17. Fishwoman Bathing her Children. 1881. R.P.  
 V. Demont-Breton. L. Flameng.
- 

18. Jedburgh Abbey. 1879. R.P.  
 A. H. Haig. A. H. Haig.
- 

19. Chill October. 1883. R.P.  
 J. E. Millais. Brunet-Debain.
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20. Thames Rambles. 1881. R.P.  
*(A Series of 9 Etchings only 100 Copies existing).*  
 1. London Stone, Staines. 2. Kingston-on-Thames. 3. Coal  
 Wharf, Kingston. 4. Kingston Bridge. 5. Isleworth,  
 From St. Margaret's. 6. Syon House. 7. At Brentford.  
 8. At Kew Bridge. 9. Strand on the Green.  
 Arthur Evershed. Arthur Evershed.
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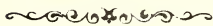
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Sculpture.



*CATALOGUE VI.*

*NOTA BENE.*

Date implies when the work was executed.

# CATALOGUE VI.



## SCULPTURE.



1. Dick Whittington. 1862.  
I. E. Carew.
- 

2. Clotho (The Spinning Fate.) 1857.  
Giuseppe Engel F. Roma.
- 

3. Boy & Swan. 1861.  
Conti di. Brazzà, Patrizio Romano.
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4. Cupid 1855—65.  
Van den Kerckhove.
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5. Gardian Angel. 1862.

6. Sir David Salomons, M.P. 1857.  
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7. Sir David Salomons. M.P. 1857  
Giuseppe Engel F. Roma.
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8. Homer. 1840—50.
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9. Pity. 1855—65.  
(Boy with Bird's nest.)
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10. Tender Care. 1855—65.  
(Girl feeding bird.)
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11. Triumph. 1850—55.
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12. Modesty. 1850—55.
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13. Grief (A Girl with cup.) 1855—60.  
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**NOTES.**

**NOTES.**

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