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*The*  
MANCHESTER  
ART GALLERY



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THE MANCHESTER CITY  
ART GALLERY



337]

THE BOWER MEADOW  
*DANTE GABRIEL ROSSETTI*

[Canvas  $32\frac{3}{4} \times 25\frac{1}{2}$

Reproductions from the Collection  
OF THE  
MANCHESTER CITY  
ART GALLERY

WITH AN INTRODUCTION

BY

LAWRENCE HAWARD, M.A.

*Curator of the City Art Gallery*



LONDON

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1920

# Manchester City Art Gallery

## INTRODUCTION

THE classical building in Mosley Street, in which the greater part of the works of art belonging to the Corporation of Manchester are now to be seen, was designed by Sir Charles Barry (the architect of the House of Commons), and was first opened in 1825 as the headquarters of "The Royal Manchester Institution for the promotion of Literature, Science, and the Arts." The Institution, as its name implies, was closely bound up with the cause of education, the interests of which were much advanced, more particularly in the direction of the Fine Arts, by the policy of the Governors who organized lectures and exhibitions and gradually acquired, both by purchase and gift, the nucleus of a permanent collection of various works of art. This collection, which was thrown open to the public free of charge, increased as years went on, and seeing that it grew in popularity as well as in size the Governors, to enable their work to expand more rapidly, proposed in 1882 to transfer the building in Mosley Street together with its contents to the Corporation of Manchester, provided it were agreed that for the next twenty years the sum of two thousand pounds should be set aside annually out of the rates and devoted solely to the purchase of works of art. The proposal was accepted, and after the twenty years agreed upon had expired the Corporation continued to contribute a similar sum for the purpose. The purchases thus acquired have been supplemented by numerous gifts and bequests, with the result that the collection is now one of the most important in the country. Money has also been voted by the Corporation for exhibitions, not only of works for sale but also of works on loan, illustrating many branches and periods of art. Much too has been done by means of lectures to carry on and extend the work which the Royal Institution inaugurated.

The chief portion of the collection belonging to the Corporation consists of oil paintings, a number of which are reproduced in this Handbook. Before discussing these, it may be as well to mention what other exhibits are to be seen in the Gallery, and also to explain how the collection is arranged.

Rooms 1 and 9 contain pictures mainly of the 17th and 18th centuries; Rooms 2, 3, 7 and 8 are hung with modern works, mainly English; the French Barbizon School and the Impressionists, together with works showing their influence, are in Room 4; Room 5 (the Long Gallery) is given up to the Pre-Raphaelites and some of the more noteworthy among their contemporaries; and Room 6 contains water colours. On the staircase and round the balcony is a series of portraits, those of Manchester citizens being grouped together. In the rooms on the ground floor are some prints and drawings and a number of cases containing early English pottery collected by Mr. T. T. Greg. An interesting collection of Wedgwood ware and a case of Oriental cloisonné enamel ware, which have been presented by Miss Anna M. Philips, will be found in Rooms 2 and 3. The Gallery also possesses a few pieces of statuary in marble and several bronzes, of which the most notable

are "Eve," "The Age of Bronze," and the busts of Victor Hugo and Alphonse Legros, all by Auguste Rodin. There are also examples in bronze of Swan, Gilbert, Onslow Ford, Cassidy, Charles Ricketts, and Havard Thomas, the latter being represented by "Thyrsis," and also by the original wax model of "Lycidas." The water colours in Room 6 consist partly of a small collection (mainly left to the Gallery by the late Roger Ross) of representative specimens by Cox, De Wint, Copley Fielding, Prout, Barret, and other members of the Early English School, and partly of examples of more modern artists such as Ruskin, George Sheffield, Powell, Brabazon, and Francis Dodd.

To return to the oil paintings: old masters and foreign artists, though not unrepresented, are less in evidence than the modern British School, the reason being that as examples of all schools of painting are undesirable, even when obtainable, the collection has aimed primarily at illustrating the chief phases of British art, more especially those of the last hundred years. At the same time there are several paintings of the 18th and early 19th centuries which would be noteworthy in any collection. Reynolds, for instance, is represented by two portraits (one of them the famous Admiral Lord Hood), and Gainsborough, Romney, Raeburn, and Allan Ramsay, each by one; there is an interesting set of imaginary portraits of famous men of various times and nationalities by William Blake; and there are good examples of Crome and other members of the Norwich School, as well as of Wilson, Cox, George Morland, Callcott, Constable, and Turner. The five Wilsons, indeed, are a striking feature of Room No. 1 in which they are hung, where there is also an interesting group of works by Etty, which include (besides some of his characteristic studies of the nude) a brilliant sketch of a peacock and a small portrait of himself.

Amongst the painters belonging to the early and middle part of the Victorian era, whose works are well represented in the Gallery, are Pickersgill, Poole, Müller (who, though German by birth, belongs by training and education to the English School), Gilbert, Eastlake, Frith, Brett, Hook, Buxton Knight, Cecil Lawson, Orchardson, Pettie, and Henry Moore. But the pictures of this period for which the Gallery is best known are a group of works by the four men who were most intimately connected with the Pre-Raphaelite Brotherhood. Of these four, Holman Hunt is represented by "The Shadow of Death," "The Hireling Shepherd," "The Scapegoat," and "The Light of the World"; Rossetti by "Astarte Syriaca," "The Bower Meadow," and "La Donna della Fiamma"; and Millais by eight works, amongst which are "Autumn Leaves," "Stella," "Winter Fuel," and two portraits. The nine examples in the Gallery of the work of Ford Madox Brown, which include "Work," "The Body of Harold brought before William the Conqueror," "Doctor Primrose and his Daughters," "The Stages of Cruelty," and the imaginary portrait of Shakespeare, when taken in conjunction with the frescoes in the Town Hall, give a good comprehensive survey of that painter's career. The Gallery also contains a characteristic Burne-Jones, Leighton's two well-known pictures "Captive Andromache" and "The Last Watch of Hero," and five Watts's—"Prayer," the smaller version of "Paolo and Francesca," "The Good Samaritan" (presented by the painter "as an expression of his admiration of Thomas Wright, the Prison Philanthropist"), and the portraits of Motley and Charles A. Rickards, Esq.

Amongst the more modern painters represented are Herkomer, Sir Alfred East, Waterhouse, Briton Rivière, Sir Edward Poynter, Luke Fildes, Peter Graham,



Hughes-Stanton, Arnesby Brown, Cameron, Lavery, Clausen, William Stott of Oldham, Hornel, Priestman, Peppercorn, Edward Stott, Orpen, Strang, Sargent, Sickert, Holmes, Ricketts, Shannon, and Connard. The titles of their works will be found in the catalogue at the end of this volume.

A collection has also been formed of the works by the more prominent painters who were born or who have worked in the neighbourhood of Manchester, such as Liversidge, Mark Anthony, Hammersley, Percy, Crozier, William Bradley, Shields, Clarence Whaite, Anderson Hague, Somerset, Bancroft, Byron Cooper, Wynford Dewhurst, F. W. Jackson, and others.

As to the painters belonging to Foreign Schools whose works are to be seen in the Gallery, Vandyck is represented by "St. Sebastian," Lely by a fine portrait of Lady Whitmore, and Van der Vliet by two interesting portraits of unknown sitters; there are specimens of Cuyp, the younger Teniers, and Isack van Ostade; and in Room No. 4 will be found a group of characteristic examples of Corot, Troyon, Boudin, Moret, Monticelli, Villon, and Fantin Latour. There is also an interesting portrait by Angelica Kauffmann of herself, and Legros (who, though a foreigner, spent most of his time in England) is well represented by oil paintings, drawings, etchings, and lithographs.

A considerable number of pictures are hung in the Branch Gallery at Queen's Park, where the Old Manchester Society's collection illustrating "Old Manchester and Salford" is also exhibited; other pictures, together with the Egerton Collection of Oriental Arms and Armour, are on view in the Reception Rooms of Heaton Hall (one of Wyatt's beautiful and characteristic houses); and many cases containing textiles and lace and specimens of Greek pottery have been lent to the Museum of the Municipal School of Art and to the School of Technology. The municipal collection has in fact for many years outgrown the space available in the Central Gallery, and it will only be possible to show it advantageously to the public when fresh accommodation on an adequate scale has been provided.

It may be of interest to conclude this preface with the statement that, besides the Corporation Gallery with its two branches and the Museum at the School of Art already mentioned, there is an educational Art Museum in connexion with a Settlement in the district of Ancoats, and a Corporation Art Gallery and Museum in the adjoining town of Salford. Above all there are the Whitworth Institute and Galleries in Oxford Road, which contain one of the most valuable collections of water colours of the English School outside the walls of South Kensington. The Institute is not without oil paintings, the most important being a version of Watts's "Love and Death," given by the artist, who is also represented by a series of chalk drawings after some of his best-known pictures; it also contains some textiles, English pottery and china, casts from the antique, and engravings. But the feature which gives the Institute its special interest and importance is the collection of water colours, which includes specimens of all the famous masters from Paul Sandby and the early topographical draughtsmen, through Girtin, Turner, Cotman, Cox, De Wint, and their contemporaries down to Lewis, Linnel, Palmer, Fred Walker, and artists who are still living.



[Canvas 54½ × 77½

WORK FORD MADOX BROWN



52] GROMWELL—PROTECTOR OF THE VAUDOIS FORD, MADOX BROWN. [Canvas 34 x 42



55]

SIBYLLA DEL PAICA. [Canvas 60 x 24  
Sir E. BURNE-JONES, A.R.A.



65]

DARK ANGERS. D. Y. CAMERON, A.R.A., A.R.S.A., R.W.S.

[Canvas 26 $\frac{1}{2}$  x 49 $\frac{1}{2}$



68]

CHRISTENING SUNDAY.  
JAMES CHARLES.

[Canvas 62½ × 49½]



[Canvas 24½ x 24½]

GEORGE CLAUSEN, R.A.

A WINTER MORNING.



143]

SUMMER EVE DAVID FARQUHARSON, A.R.A.

[Canvas 60 x 90





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PRAYER. G. F. WATTS, R.A.

[Car.vas 40 × 27



151]

THE LIGHTHOUSE.

[Canvas 90 x 67

STANHOPE A. FORBES, R.A.



[Canvas 40½ x 69

A SPATE IN THE HIGHLANDS. PETER GRAHAM, R.A.



182]

HARD TIMES. Sir HUBERT VON HERKOMER, C.V.O., R.A.

[Canvas 33½ × 43½

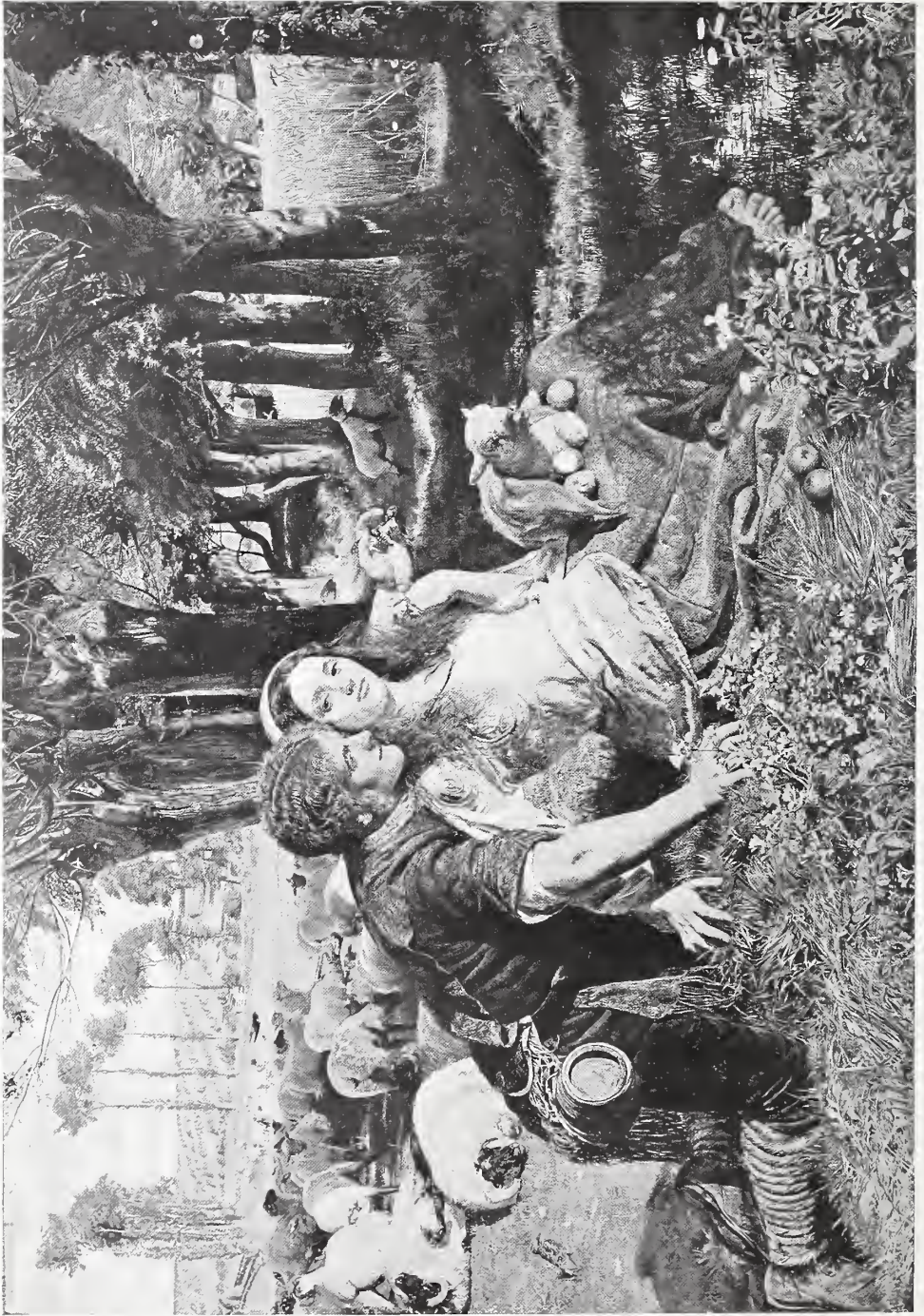


192.]

TOM-TOM PLAYERS, CEYLON.

E. A. HORNEL.

[Canvas 47½ × 59½



200]

THE HIRELING SHEPHERD. W. HOLMAN HUNT, O.M.

[Canvas 30 x 42]



[Canvas 41 x 71]

THE HERRING MARKET AT SEA. COLIN HUNTER, A.R.A.



21.]

GATHERING PLUMS,  
H. H. LA THANGUE, R.A

[Canvas 42 x 36





THE MINISTER'S GARDEN. CECIL G. LAWSON.

[Canvas 71 x 107



223]

THE LAST WATCH OF HERO.  
LORD LEIGHTON, P.R.A.

[Canvas 62 × 35½]



224]

CAPTIVE ANDROMACHE. LORD LEIGHTON, P.R.A.

[Canvas 77 x 160



243]

AUTUMN LEAVES. SIR J. E. MILLAIS, P.R.A.

[Canvas 40½ × 28½



A FLOOD, SIR J. E. MILLAIS, P.R.A.

[Canvas 38 $\frac{3}{4}$  x 56]



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VICTORY, O LORD! SIR J. E. MILLAIS, P.R.A.

[Canvas 76 x 54]



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STELLA SIR J. E. MILLAIS, P.R.A.

[Canvas 43 × 35 $\frac{1}{2}$ ]



249]

WINTER FUEL. SIR J. E. MILLAIS, P.R.A.

[Canvas 76 × 58





288]

HOMAGE TO MANET.  
WILLIAM ORPEN, A.R.A., R.H.A.

[Canvas 62 × 50



298]

THE DUKE OF MONMOUTH PLEADING FOR HIS LIFE BEFORE JAMES II.

JOHN PETTIE, R.A.

[Canvas 36 x 51



328]

THE LAST OF THE GARRISON. BRITON RIVIÈRE, R.A.

[Canvas 40 x 60



336]

ASTARTE SYRIACA.

DANTE GABRIEL ROSSETTI.

[Canvas 72 x 42

Mystery: Lo! betwixt the sun and moon  
 Astarte of the Syrians: Venus Queen  
 Ere Aphrodite was. In silver sheen  
 Her two-fold girdle clasps the infinite boon  
 Of bliss whereof the heaven and earth commune  
 And from her neck's inclining flower-stem lean  
 Love-freighted lips and absolute eyes that wean

The pulse of hearts to the spheres' dominant tune  
 Torch-bearing, her sweet ministers compel  
 All thrones of light beyond the sky and sea  
 The witnesses of Beauty's face to be:  
 That face, of Love's all-penetrative spell,  
 Amulet, talisman, and oracle—  
 Betwixt the sun and moon a mystery.—*Rossetti.*



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[Chalk Drawing 40 x 30

LA DONNA DELLA FIAMMA. DANTE GABRIEL ROSSETTI.

[Canvas 26 x 30 $\frac{3}{4}$ ]

THE RIVER BANK. EDWARD STOTT, A.R.A.

376]



HYLAS AND THE NYMPHS. J. W. WATERHOUSE, R.A.

[Canvas 38 x 63



[Canvas 35½ x 41½

A WELSH VALLEY. RICHARD WILSON, R.A.

426]





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PRINCE ARTHUR AND HUBERT.  
W. F. YEAMES, R.A.

[Canvas 78 x 49

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124.	AUTUMN . . . . .	<i>Sir Alfred East, R.A., P.R.S.B.A.</i>
125.	THE SLEEPY RIVER SOMME . . . . .	"
126.	CHRIST BLESSING LITTLE CHILDREN . . . . .	<i>Sir Charles L. Eastlake, P.R.A.</i>
127.	OAK FOREST AT LUDLOW . . . . .	<i>Edwin Edwards.</i>
128.	THE HAVEN UNDER THE HILL . . . . .	<i>Edwin Ellis.</i>
129.	GLOAMING . . . . .	<i>Walter Emsley.</i>
130.	DIM GREY EVENING, POLPERRO . . . . .	"
131.	PORTRAIT OF HENRY DUNCKLEY . . . . .	<i>A. E. Emslie, A.R.W.S.</i>
132.	WOMAN READING . . . . .	<i>Georges d'Espagnat.</i>
133.	THE SHEEPFOLD . . . . .	<i>William Charles E. tall.</i>
472.	THE COMING STORM . . . . .	"
134.	ULYSSES AND THE SIRENS . . . . .	<i>William Etty, R.A.</i>
135.	PORTRAIT OF THE ARTIST . . . . .	"
136.	A STUDY OF A PEACOCK . . . . .	"
137.	ANDROMEDA . . . . .	"
133.	GODFREY DE BOUILLON . . . . .	"
139.	THE LAST JUDGMENT . . . . .	"
140.	THE STORM . . . . .	"
141.	ROBERT HINDLEY . . . . .	<i>B. R. Faulstich.</i>
142.	FLOWERS . . . . .	<i>H. Faintin-Latour.</i>
143.	SUMMER EVE . . . . .	<i>David Farquharson, A.R.A.</i>
144.	THE WEARY WASTE OF SNOW . . . . .	<i>Joseph Farquharson, R.A.</i>
145.	SHORE SCENE: WITH FISHERMEN AND VESSELS . . . . .	<i>Copley Fielding.</i>
146.	THE HILL OF HOY, HEBRIDES . . . . .	"
147.	SUSSEX DOWNS: WITH MAN ON HORSE AND DISTANT HILLS . . . . .	"
148.	GLEN FALLOCH . . . . .	"
149.	VENETIANS . . . . .	<i>Sir S. Luke Fildes, R.A.</i>
150.	FEN MEADOWS: WITH CATTLE . . . . .	<i>Mark Fisher, A.R.A.</i>
473.	ON THE RIVER STORT . . . . .	"
151.	THE LIGHTHOUSE . . . . .	<i>Stanhope A. Forbes, R.A.</i>
474.	JEAN, JEANNE, JEANETTE . . . . .	<i>Elizabeth Stanhope Forbes.</i>
475.	WHISPERING EVE . . . . .	<i>Gilbert Foster.</i>
476.	ADORATION OF THE SHEPHERDS . . . . .	<i>Franz Francken (the younger).</i>
477.	THE SEVEN ACTS OF MERCY . . . . .	"
152.	DERBY DAY . . . . .	<i>William P. Frith, R.A.</i>
153.	THE REV. THOMAS DURHAM WHITAKER, LL.D., F.S.H. (Vicar of Whalley and Blackburn, 1763-1821) . . . . .	<i>Fryer</i>
154.	GENERAL WOLFE . . . . .	<i>Thomas Gainsborough, R.A.</i>
155.	A VENETIAN COUNCIL OF WAR . . . . .	<i>Sir John Gilbert, R.A.</i>
156.	THE BREAKING UP OF A GIPSY ENCAMPMENT . . . . .	"
157.	ONWARD . . . . .	"
158.	DON SANCHO PANZA, GOVERNOR OF BARATARIA . . . . .	"
159.	GIPSIES . . . . .	"
160.	LANDSCAPE . . . . .	"
161.	ST. JOHN PREACHING IN THE WILDERNESS . . . . .	"
162.	THE FORD . . . . .	"
163.	A STANDARD BEARER . . . . .	"
164.	HIGH ROCKS, TUNBRIDGE WELLS . . . . .	"
165.	A BACK LANE . . . . .	"
166.	THE ENCHANTED FOREST . . . . .	"
167.	KING FRANCIS I, WITH THE QUEEN OF NAVARRE, MADAME D'ESTAMPES, AND THE CARDINAL OF LORRAINE, IN THE WORKSHOP OF BENVENUTO CELLINI . . . . .	"
168.	WILLIAM, PRINCE OF ORANGE, CROSSING THE BOYNE . . . . .	"
478.	SNOW SCENE, ETAPLES . . . . .	<i>Catherine Giles.</i>
169.	THE WATER OF THE NILE . . . . .	<i>Frederick Goodall, R.A.</i>
170.	POULTRY . . . . .	"
171.	SETTING UP THE MAYPOLE . . . . .	"
479.	ST. MARIA DELLA SALUTE . . . . .	<i>R. Gwelo Goodwin.</i>
480.	ST. GOTHARD . . . . .	"
172.	THE INVINCIBLE ARMADA . . . . .	<i>Albert Goodwin.</i>
173.	A SPATE IN THE HIGHLANDS . . . . .	<i>Peter Graham, R.A.</i>
481.	THE OLD BRIDGE . . . . .	<i>Cuthbert Grundy, P.R.C.A., R.I.</i>
174.	SYRINX . . . . .	<i>Aithw Hacker, R.A.</i>
482.	TOWN HALL, COURTRAI . . . . .	<i>Louis Haghe.</i>
175.	SPRING . . . . .	<i>J. Anderson Hague.</i>
176.	JUNE . . . . .	"

177.	AN OLD DOORWAY, CORDOVA . . . . .	George C. Haitz, R.I., R.B.A., R.O.I.
483.	THE QUARRY . . . . .	"
178.	MOUNTAINS AND CLOUDS . . . . .	J. A. Hammersley.
484.	PORTSMOUTH HARBOUR . . . . .	T. B. Hardy.
179.	CRANLARICH . . . . .	T. Majoribanks Hay, R.S.W.
485.	MANCHESTER OLD TOWN HALL . . . . .	Gordon Henn.
180.	OLD PUTNEY BRIDGE . . . . .	C. Napier Hemy, A.R.A.
181.	WENSLEY DALE . . . . .	James L. Henry.
485.	MULTIPLICATION IS VEXATION . . . . .	Henry Henshall, R.W.S.
182.	HARD TIMES . . . . .	Sir Hubert von Herkomer, C.V.O.,
183.	THE THAMES AT SOUTHWARK . . . . .	James S. Hill, R.I. [R.A.]
184.	PHAETON . . . . .	William Hilton, R.A.
185.	GEORGE FALKNER, ESQ. . . . .	Fred Holding.
186.	CANAL SCENE, VENICE . . . . .	James Holland.
187.	LISBON, FROM PORTO BRANDAS . . . . .	"
188.	"BIASCA" . . . . .	Charles John Holmes.
189.	FROM UNDER THE SEA . . . . .	James C. Hook, R.A.
190.	SCENE FROM "THE MERCHANT OF VENICE" . . . . .	"
191.	CRABBERS . . . . .	"
192.	TOM-TOM PLAYERS, CEYLON . . . . .	Edward Atkinson Hornel.
193.	COMING DOWN TO DINNER . . . . .	John Callcott Horsley, R.A.
194.	THE VENERABLE ARCHDEACON SHARP, D.D. . . . .	Thomas Hudson.
195.	THE AFTERGLOW: CAMIERS, PAS DE CALAIS . . . . .	Herbert Hughes-Stanton, A.R.A.,
487.	LANDSCAPE . . . . .	A.R.W.S., R.O.I.
196.	PEACH AND PURPLE GRAPES . . . . .	William Henry Hunt.
197.	COTTAGE INTERIOR, WITH GIRL SEWING . . . . .	"
198.	SAYING HER LESSON . . . . .	"
199.	THE SHADOW OF DEATH . . . . .	W. Holman Hunt, O.M.
200.	THE HIRELING SHEPHERD . . . . .	"
201.	THE SCAPEGOAT . . . . .	"
488.	THE LIGHT OF THE WORLD . . . . .	"
202.	THE HERRING MARKET AT SEA . . . . .	Colin Hunter, A.R.A.
203.	A LANDSCAPE, WITH RUINS, CATTLE, AND FIGURES . . . . .	Julius C. Ibbetson.
204.	CAVE IN ST. CATHERINE'S ISLAND . . . . .	"
489.	THE SMITHY . . . . .	Eugène Isabey.
205.	HOMEWARD . . . . .	Fredk. W. Jackson.
490.	ROUGH SEA AT STAITHES . . . . .	"
206.	THOMAS STOTHARD, R.A. . . . .	John Jackson, R.A.
491.	PORTRAIT OF HUGO GROTIUS . . . . .	Janssens.
208.	PORTRAIT OF THE ARTIST . . . . .	Angelica Kauffmann, R.A.
209.	A FAIR-HAIRED SLAVE WHO MADE HIMSELF A KING . . . . .	Charles Napier Kennedy.
492.	COAST SCENE, WITH FIGURES . . . . .	J. Baverstock Knight.
493.	RIVER, WITH BRIDGE . . . . .	"
210.	MID-DAY . . . . .	J. W. Buxton Knight, R.B.A.
211.	TIDAL BREEZE, GOSPORT . . . . .	"
212.	LIFTING MIST . . . . .	Joseph Knight.
494.	IN THE HARBOUR . . . . .	Laura Knight, R.W.S.
495.	IN CHARTRES CATHEDRAL . . . . .	James G. Laing, R.S.W.
213.	THE FALLEN MONARCH . . . . .	Sir Edwin Landseer, R.A.
214.	GATHERING PLUMS . . . . .	H. H. La Thangue, R.A.
215.	VIOLET AND GOLD . . . . .	John Lavery, A.R.A., R.S.A., R.H.A.
216.	THE MINISTER'S GARDEN . . . . .	Cecil G. Lawson.
217.	'TWINX SUN AND MOON . . . . .	"
496.	STRATFORD-ON-AVON CHURCH AND LOCK . . . . .	B. W. Leader, R.A.
218.	CARD PLAYERS . . . . .	Jan Le Duc.
219.	STUDY OF A HEAD . . . . .	Alphonse Legros.
220.	ST. JEROME . . . . .	"
221.	STUDY OF A HEAD . . . . .	"
222.	STUDY OF A HEAD . . . . .	"
497.	THE RUINS . . . . .	"
223.	LAST WATCH OF HERO . . . . .	Lord Leigh'on, P.R.A.
224.	CAPTIVE ANDROMACHE . . . . .	"
225.	CHILDREN WITH TOY BOAT . . . . .	Henry L. Le Jeune, A.R.A.
226.	LADY WHITMORE . . . . .	Sir Peter Lely.
498.	HARVEST AT MONT ST. PÈRE . . . . .	Léon L'Hermitte.
227.	THE LANGUAGE OF FLOWERS . . . . .	G. D. Leslie, R.A.
228.	NEWHAVEN FISHERWOMEN . . . . .	John F. Lewis, R.A.
229.	LEITH HILL, SURREY . . . . .	John Linnell, Sen.
230.	JESSICA . . . . .	Sir James D. Lin'ou, R.I.
231.	THE GRAVE-DIGGERS . . . . .	Henry Liverseege.
499.	A TOUCH OF THE SPASMS . . . . .	"
500.	BETROTHED . . . . .	"
501.	SIR PIERCIE SHAFTON AND MYSIE HAPPER . . . . .	"
232.	THE SEINE NEAR PORT MARLY . . . . .	Gustave Loiseau.
233.	DEAN MACLURE, D.D. . . . .	Myra E. Luxmore.
234.	DIPPING FOR SPRATS . . . . .	H. Hamilton Macallum.
235.	WINTER NIGHT'S TALE . . . . .	Daniel MacIise, R.A.

236.	CONSTANTINOPLE AND THE GOLDEN HORN, FROM EYOUB	<i>John MacWhirter, R.A., H.R.S.A.</i>
502.	IN THE GARDEN . . . . .	<i>Jacob Maris.</i>
237.	THE DESTRUCTION OF POMPEII AND HERCULANEUM . . . . .	<i>John Martin.</i>
238.	A LANDSCAPE IN DERBYSHIRE . . . . .	<i>George Hemming Mason, A.R.A.</i>
503.	ONLY A SHOWER . . . . .	"
239.	SPRINGTIME AT LAVARDIN . . . . .	<i>Maxime Maufra.</i>
514.	THE GREK THEATRE, TAORMINA . . . . .	<i>A. J. Mavrogordato.</i>
240.	MRS. MEASHAM . . . . .	<i>Henry Measham.</i>
241.	SAPPHO . . . . .	<i>August Mengin.</i>
242.	HOMEWARDS, CONWAY MARSH . . . . .	<i>William Meath.</i>
243.	AUTUMN LEAVES . . . . .	<i>Sir J. Everett Millais, P.R.A.</i>
244.	A FLOOD . . . . .	"
245.	THE RIGHT REV. JAMES FRAZER, D.D., Etc., LORD BISHOP OF MANCHESTER . . . . .	"
246.	VICTORY, O LORD! . . . . .	"
247.	STELLA . . . . .	"
248.	GLEN BIRNAM . . . . .	"
249.	WINTER FUEL . . . . .	"
505.	PORTRAIT OF MRS. CHARLES FREEMAN . . . . .	"
250.	A WOODLAND GLADE . . . . .	<i>Adolphe Monticelli.</i>
231.	THE THAMES OFF YANTLETT CREEK, KENT . . . . .	<i>A. Harvey Moore.</i>
252.	MOUNT'S BAY . . . . .	<i>Henry Moore, R.A.</i>
253.	FISHING BOATS AT DOUÛELAN . . . . .	<i>Henry Moret.</i>
254.	THE FARRIER'S FORGE . . . . .	<i>George Morland.</i>
255.	MARSH LAND . . . . .	<i>C. Greville Morris, R.B.A.</i>
256.	"THE NANCY LEE" OF GREAT YARMOUTH . . . . .	<i>Philip R. Morris, A.R.A.</i>
257.	DANIEL ADAMSON, Esq. . . . .	"
258.	NEAR THE VILLAGE OF CRECY, FRANCE . . . . .	<i>William Brig't Morris.</i>
259.	SPANISH BEGGARS . . . . .	"
506.	ROMANCE . . . . .	<i>Tom Mostyn.</i>
507.	PEACE . . . . .	"
508.	J. K. BYTHELL . . . . .	"
260.	ROSES . . . . .	<i>William Jabez Mückley.</i>
261.	A ROCK TOMB, LYCIA . . . . .	<i>W. James Müller.</i>
262.	AN ENCAMPMENT IN THE DESERT . . . . .	"
263.	TURKISH CEMETERY AT SMYRNA . . . . .	"
264.	THE ACROPOLIS, ATHENS . . . . .	"
265.	SCENE IN LYCIA . . . . .	"
266.	AT VENICE (1834) . . . . .	"
267.	VENICE (1834) . . . . .	"
268.	VENICE (1834) . . . . .	"
269.	ISLAND OF LAGO MAGGIORE (1834) . . . . .	"
270.	NAPLES (1839) . . . . .	"
271.	VIA MALA (1834) . . . . .	"
272.	STRASBURG (1834) . . . . .	"
273.	COBLENTZ (1834) . . . . .	"
274.	HEIDELBERG (1834) . . . . .	"
275.	NEAR TIVOLI (1834) . . . . .	"
276.	TIVOLI, VILLA (1834) . . . . .	"
277.	AT VENICE (1834) . . . . .	"
278.	THE CHEDDAR CLIFFS . . . . .	"
509.	HAYRICKS . . . . .	<i>Frank Muva.</i>
279.	BRITANNIA'S ANCHOR . . . . .	<i>David Murray, R.A.</i>
280.	LANDSCAPE . . . . .	<i>Alexander Nasmyth.</i>
281.	VIEW OF PONTE MOLLE, ON THE SYLVAN SIDE OF ROME . . . . .	"
510.	THE RAILWAY BRIDGE, CHARENTON . . . . .	<i>R. W. Nevinson.</i>
282.	THE FLOWER AND THE LEAF . . . . .	<i>J. W. North, A.R.A.</i>
283.	SPRINGTIME . . . . .	"
284.	JOHN BALIOL SURRENDERING HIS CROWN TO EDWARD I OF ENGLAND . . . . .	<i>James Northcote, R.A.</i>
285.	A MOOR . . . . .	"
286.	GLEN MUICK, ABERDEENSHIRE . . . . .	<i>John W. Oakes, A.R.A.</i>
287.	TROILUS, CRESSIDA, AND PANDARUS . . . . .	<i>John Opie, R.A.</i>
511.	HER IDOL . . . . .	<i>Sir W. Q. Orchardson, R.A.</i>
288.	HOMAGE TO MANET . . . . .	<i>William Orpen, A.R.A., R.H.A.</i>
289.	SCENE ON THE SHORE AT SCHEVENINGEN . . . . .	<i>Isack van Ostade.</i>
290.	ALDERMAN PHILIP GOLDSCHMIDT . . . . .	<i>Walter W. Oulless, R.A.</i>
512.	THE HOLY FAMILY AND ST. CATHERINE . . . . .	<i>Palma Vecchio.</i>
291.	HARVEST FIELD . . . . .	<i>Samuel Palmer.</i>
292.	MOORLAND, NEAR LOCH ACHRAY . . . . .	<i>Sutton Palmer.</i>
293.	WILLIAM ALFRED TURNER, Esq. . . . .	<i>J. H. E. Partridge.</i>
513.	DR. J. G. GREENWOOD . . . . .	"
294.	CORN RICKS . . . . .	<i>Arthur D. Peppercorn.</i>
514.	THE YACHT . . . . .	"
295.	EDWIN WAUGH . . . . .	<i>William Percy.</i>
296.	PORTRAIT OF WILLIAM PERCY . . . . .	"
515.	MEDITATION . . . . .	<i>L. Pervault.</i>
297.	THIRLMERE, 1801 . . . . .	<i>Abraham Pether.</i>

298.	THE DUKE OF MONMOUTH PLEADING FOR HIS LIFE BEFORE JAMES II . . . . .	<i>John Pettie, R.A.</i>
299.	A SONG WITHOUT WORDS . . . . .	"
300.	A DANCE OF THE MUSES . . . . .	<i>F. R. Pickersgill, R.A.</i>
301.	SAMSON BETRAYED . . . . .	"
302.	A LITTLE GONDELAY . . . . .	"
516.	WILLOWS, FISHPOND, DORSET . . . . .	<i>Lucien Pissarro.</i>
303.	THE GOTHS IN ITALY . . . . .	<i>P. F. Poole, R.A.</i>
304.	MOTHER AND CHILD . . . . .	"
517.	SEASCAPE . . . . .	<i>Sir Francis Powell, P.R.S.W.</i>
305.	THE IDES OF MARCH . . . . .	<i>Sir Edward J. Poynter, P.R.A</i>
306.	THE VISION OF ENDYMION . . . . .	"
518.	THE GREAT GREEN HILLS OF YORKSHIRE . . . . .	<i>Bertram Priestman, A.R.A., R.O.I.</i>
307.	AT THE GOLDEN GATE . . . . .	<i>Val C. Prinsep, R.A.</i>
308.	CINDERELLA . . . . .	"
309.	ST. MARK'S, VENICE . . . . .	<i>Edward Pritchett.</i>
310.	COAST SCENE, WITH VESSELS (AN EARLY DRAWING) SAMUEL PROUT . . . . .	<i>Samuel Prout.</i>
311.	CHURCH RUIN AT TOURS (THEN USED AS A CORN MARKET): LOADING DILIGENCE . . . . .	"
312.	TOWN HALL, UTRECHT . . . . .	"
313.	STREET IN ROUEN, WITH CHURCH SPIRE . . . . .	"
314.	EVREUX, NORMANDY . . . . .	"
315.	PORCH OF ULM CATHEDRAL . . . . .	"
316.	STREET IN BRUGES, WITH CHURCH TOWER . . . . .	"
317.	INNER COURT, WITH ARCHES AND WATER . . . . .	"
318.	SWISS COTTAGE: FORTRESS BEHIND . . . . .	"
319.	ALEXANDER, FOURTH DUKE OF GORDON, K.T. . . . .	<i>Sir Henry Raeburn, R.A.</i>
320.	PORTRAIT OF MRS. DELANY . . . . .	<i>Allan Ramsay.</i>
321.	A DOUBTFUL CUSTOMER . . . . .	<i>Flora M. Reid.</i>
322.	A CORNISH FISHWIFE . . . . .	"
323.	THE REV. ALEXANDER McLAREN, D.D. . . . .	<i>Sir George Reid, P.R.S.A.</i>
324.	ALDERMAN SIR JAMES HOY, J.P., LL.D. (HON. VICTORIA) JAMES HOY . . . . .	"
519.	THE MERMAID'S ARRIVAL . . . . .	<i>John R. Reid.</i>
325.	ADMIRAL LORD HOOD . . . . .	<i>Sir Joshua Reynolds, P.R.A.</i>
326.	LADY ANSTRUTHER . . . . .	"
327.	CARTING FAGGOTS, SUSEX . . . . .	<i>John T. Richarison, R.I.</i>
520.	MONTEZUMA . . . . .	<i>Charles Ricketts.</i>
328.	THE LAST OF THE GARRISON . . . . .	<i>Briton Riviere, R.A., D.C.L.</i>
329.	IN MANUS TUAS, DOMINE . . . . .	"
330.	INTERIOR OF A CHURCH . . . . .	<i>David Roberts, R.A.</i>
331.	JAMES HATTON, Esq. . . . .	<i>John Ewart Robertson.</i>
332.	THE PASS OF GLENCOE . . . . .	<i>George Fennel Robson.</i>
333.	CARDINAL NEWMAN . . . . .	<i>William T. Roden.</i>
334.	THE HONOURABLE THOMAS BLIGH . . . . .	<i>George Romney.</i>
335.	TOMBS OF THE CRUSADERS, WESTMINSTER ABBEY WESTMINSTER ABBEY . . . . .	<i>Thomas Matthews Rooke, R.W.S.</i>
336.	ASTARTE SYRIACA . . . . .	<i>Dante Gabriel Rossetti.</i>
337.	THE BOWER MEADOW . . . . .	"
338.	LA DONNA DELLA FIAMMA . . . . .	"
521.	HAYMAKERS . . . . .	<i>Herbert Royle.</i>
361.	TWO LEOPARDS . . . . .	<i>Peter Paul Rubens.</i>
339.	AFTER TURNER'S "OKEHAMPTON" . . . . .	<i>John Ruskin.</i>
340.	FAÇADE OF THE DUCAL PALACE, VENICE . . . . .	"
341.	DEAD GAME . . . . .	<i>Pieter Andries Ryssbrack.</i>
342.	IN THE CAMP OF THE AMALEKITES . . . . .	<i>W. Dendy Sadler.</i>
522.	CHERTSEY . . . . .	<i>George Samuel.</i>
523.	TINTERN ABBEY . . . . .	"
524.	BROMFIELD . . . . .	"
343.	CARNARVON CASTLE BY MOONLIGHT . . . . .	<i>Paul Sandby, R.A.</i>
344.	WINDSOR CASTLE . . . . .	"
345.	ITALIAN VIEW . . . . .	"
346.	THE POWDER MAGAZINE, HYDE PARK, 1780 . . . . .	"
347.	THE RESIDENCE OF THOMAS SANDBY, R.A., Esq. . . . .	"
348.	ENCAMPMENT ON BLACKHEATH DURING THE RIOTS, 1780 . . . . .	"
349.	A THORN AMID THE ROSES . . . . .	<i>James Sant, R.A.</i>
433.	ALBANIAN OLIVE GATHERERS . . . . .	<i>John S. Sargent, R.A.</i>
350.	ABANDONED . . . . .	<i>A. tolphe Schreyer.</i>
351.	THE MILL POND . . . . .	<i>Charles H. Shannon, A.R.A</i>
352.	A HUNDRED YEARS AGO . . . . .	<i>George Sheffield.</i>
353.	THE TROUGH OF THE SEA . . . . .	"
354.	THOUGHTS OF THE FUTURE . . . . .	<i>Juliana C. Shepherd.</i>
355.	ONE OF OUR BREADWATCHERS . . . . .	<i>Frederic J. Shields.</i>
356.	SISTERLY HELP . . . . .	"
357.	PORTRAIT OF EDWIN GIBBS . . . . .	"
525.	FRAME OF DRAWINGS . . . . .	"
526.	A SHIPWRECK . . . . .	"
527.	"WHAT O'CLOCK IS IT?" . . . . .	"
528.	"LITTLE LAMB, WHO MADE THEE?" . . . . .	"
529.	HEAD OF AN OLD MAN . . . . .	"
533.	HEAD OF A WOMAN . . . . .	"

531.	HEAD OF A YOUTH . . . . .	<i>Frederic J. Shields.</i>
532.	HEAD OF A CHILD . . . . .	"
533.	SOLOMON EAGLE . . . . .	"
534.	SOLOMON EAGLE . . . . .	"
535.	THE GOOD SHEPHERD . . . . .	"
536.	FORD MADOX BROWN . . . . .	"
537.	SIX DRAWINGS ILLUSTRATIVE OF THE PLAGUE OF LONDON . . . . .	"
538.	MAMMA MIA POARETIA . . . . .	<i>Walter Sickert.</i>
539.	PORTRAIT OF CHARLES BRADLAUGH . . . . .	"
538.	THE WRECK . . . . .	<i>William Small.</i>
359.	EARLY LOVERS . . . . .	<i>Frederick Smallfield, A.R.W.S.</i>
360.	SIR WALTER SCOTT, BARONET . . . . .	<i>Colvin Smith, R.S.A.</i>
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429.	ITALIAN LANDSCAPE . . . . .	"
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432.	PRINCE ARTHUR AND HUBERT . . . . .	<i>William F. Yeames, R.A.</i>
433.	MARSHAL NEY SUPPORTING THE REAR GUARD DURING THE RETREAT FROM MOSCOW . . . . .	<i>Adolphe Yvon.</i>
434.	LANDSCAPE WITH CATTLE . . . . .	<i>Artist Unknown</i>
555.	MADONNA AND CHILD . . . . .	"





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