

Digitized by the Internet Archive
in 2017 with funding from
Getty Research Institute

Royal Academy of Arts

EXHIBITION

OF WORKS BY

THE OLD MASTERS

AND

DECEASED MASTERS OF THE BRITISH SCHOOL

INCLUDING A COLLECTION OF PAINTINGS BY

ALBERT CUYP

AND OF WORKS BY

SOME ENGLISH LANDSCAPE PAINTERS

+

WINTER EXHIBITION

THIRTY-FOURTH YEAR

MDCCCIII

WILLIAM CLOWES AND SONS, LIMITED
PRINTERS TO THE ROYAL ACADEMY

The Exhibition opens on Monday, January 5th, and closes on Saturday, March 14th.

Hours of Admission from 9 A.M. to 6 P.M.

Price of Admission, 1s.

Price of Catalogue, 6d.

Season Ticket, 5s.

General Index to the Catalogues of the first thirty Exhibitions, in three parts; Part I. 1870-1879, 2s.; Part II. 1880-1889, 2s.; Part III. 1890-1899, 1s. 6d.

Gallery No. XI. contains a Collection of Drawings, Photographs, Plans, and Casts, illustrative of the Excavations carried on during 1900, 1901, 1902 at the Palace of Knossos in Crete. They will be on exhibition during the month of January only.

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All Communications should be addressed to "The Secretary."

ROYAL ACADEMY OF ARTS. 1903.

HONORARY MEMBERS.

THE MOST REV. W. D. MAOLAGAN, D.D., LORD ARCHBISHOP OF YORK, *Chaplain.*
 SIR R. C. JEBB, M.P., *Professor of Ancient History.*
Professor of Ancient Literature.
 FRANCOIS C. PENROSE, Esq., *Antiquary.*
 THE RT. HON. WM. E. H. LECKY, M.P., *Secretary for Foreign Correspondence.*

HONORARY RETIRED ACADEMICIANS.

| | | |
|-----------------------------|--|-------------------------------|
| FRITH, WILLIAM POWELL, Esq. | | HORSLEY, JOHN CALLCOTT, Esq. |
| GOODALL, FREDERICK, Esq. | | WATTS, GEORGE FREDERICK, Esq. |

HONORARY FOREIGN ACADEMICIANS.

| | | | | |
|----------------|--|----------------------------|--|----------------|
| BRETON, JULES. | | GÉRÔME, JEAN LÉON. | | KNAUS, LUDWIG. |
| DUBOIS, PAUL. | | GUILLAUME, CLAUDE J. B. E. | | MENZEL, ADOLF. |

ACADEMICIANS.

| | | |
|---|--|--|
| ABBAY, EDWIN A., Esq. | | LESLIE, GEORGE DUNLOP, Esq. |
| AITOHISON, GEORGE, Esq. | | LUCAS, JOHN SEYMOUR, Esq. |
| ALMA-TADEMA, SIR LAWRENCE. | | MACWHIRTER, JOHN, Esq. |
| ARMSTEAD, HENRY HUGH, Esq. | | ORCHARDSON, WILLIAM QUILLER, Esq. |
| BODLEY, GEORGE FREDERICK, Esq. | | OULESS, WALTER WILLIAM, Esq., <i>Auditor.</i> |
| BOUGHTON, GEORGE H., Esq. | | POYNTER, SIR EDWARD J., BART., <i>President and Trustee.</i> |
| BROOK, THOMAS, Esq. | | PRINSEP, VALENTINE CAMERON, Esq. |
| CROFTS, ERNEST, Esq., <i>Keeper and Trustee.</i> | | RICHMOND, SIR WILLIAM BLAKE, K.C.B. |
| DAVIS, HENRY WM. BANKS, Esq. | | RIVIERE, BRITON, Esq., <i>Trustee.</i> |
| DIKSEE, FRANK, Esq., <i>Auditor.</i> | | SANT, JAMES, Esq. |
| FILDES, LUKE, Esq. | | SARGENT, JOHN SINGER, Esq. |
| FRAMPTON, GEORGE JAMES, Esq. | | SHAW, RICHARD NORMAN, Esq. |
| GILBERT, ALFRED, Esq., M.V.O. | | STONE, MARCUS, Esq. |
| GOW, ANDREW C., Esq. | | THORNYCROFT, W. HAMO, Esq. |
| GRAHAM, PETER, Esq. | | WATERHOUSE, ALFRED, Esq. |
| GREGORY, EDWARD JOHN, Esq. | | WATERHOUSE, JOHN WILLIAM, Esq. |
| HEKKOMER, HUBERT VON, Esq., C.V.O. | | WELLS, HENRY TANWORTH, Esq., <i>Auditor.</i> |
| HOOK, JAMES CLARKE, Esq. | | WOODS, HENRY, Esq. |
| JACKSON, THOMAS GRAHAM, Esq., <i>Treasurer and Trustee.</i> | | YEAMES, WILLIAM FREDERICK, Esq., <i>Librarian.</i> |
| LEADER, BENJ. WILLIAMS, Esq. | | |

HONORARY RETIRED ASSOCIATES.

| | | |
|------------------|--|-----------------------|
| LE JEUNE, HENRY. | | STACPOOLE, FREDERICK. |
| NIOOL, ERSKINE. | | |

ASSOCIATES.

| | | | | |
|-------------------------|--|-------------------------|--|--------------------------|
| BELCHER, JOHN. | | HEMY, CHAS. NAPIER. | | SHANNON, JAMES J. |
| BRAMLEY, FRANK. | | HUNTER, COLIN. | | SMYTHE, LIONEL PERCY. |
| CLAUSEN, GEORGE. | | JOHN, WILLIAM GOSCOMBE. | | SOLOMON, SOLOMON J. |
| COPE, ARTHUR STOCKDALE. | | LA THANGUE, HERBERT | | STOREY, GEORGE ADOLPHUS. |
| CROWE, EYRE. | | HENRY. | | SWAN, JOHN MOALLAN. |
| DRURY, E. ALFRED B. | | MACBETH, ROBERT WALKER. | | TUKE, HENRY SCOTT. |
| EAST, ALFRED. | | MURRAY, DAVID. | | WATERLOW, SIR ERNEST |
| FARQUARSON, JOSEPH. | | NORTH, JOHN WILLIAM. | | ALBERT. |
| FORBES, STANHOPE A. | | PARSONS, ALFRED. | | WEBB, ASTON. |
| HACKER, ARTHUR. | | | | WYLLIE, WILLIAM LIONEL. |

PROFESSORS.

| | | |
|--|--|--|
| Of <i>Painting</i> , V. C. PRINSEP, Esq., R.A. | | Of <i>Anatomy</i> , ARTHUR THOMSON, M.A. |
| Of <i>Sculpture</i> , A. GILBERT, Esq., R.A. | | Of <i>Chemistry</i> , A. H. CHURCH, M.A., F.R.S. |
| Of <i>Architecture</i> , GEO. AITOHISON, Esq., R.A. | | |
| Teacher of <i>Perspective</i> , G. A. STOREY, A.R.A. | | |
| Master of the Architectural School, R. PHENÉ SPIERS. | | |

SECRETARY—FRED. A. EATON.

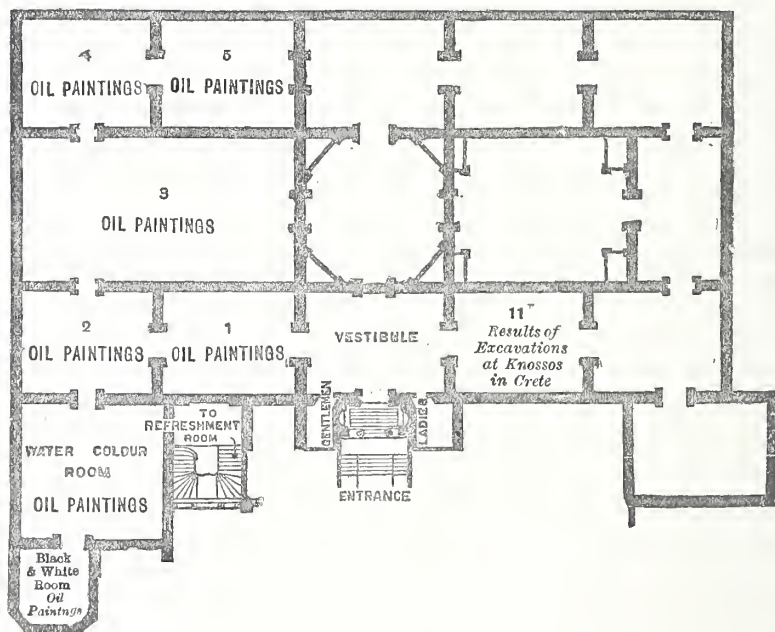
CONTENTS.

Oil Paintings—

PAGE

| | | |
|--|---|---|
| GALLERY I. | | 9 |
| " II. | | 14 |
| " III. | | 22 |
| " IV. (Cuy) | | 28 |
| " V. | | 33 |
| WATER COLOUR ROOM | } | (Vicat Cole, Henry Moore, John Brett, M. R. Corbet) |
| BLACK AND WHITE ROOM | | |
| INDEX OF THE NAMES OF CONTRIBUTORS OF WORKS | | 45 |
| INDEX OF THE NAMES OF PAINTERS | | 47 |
| Results of Excavations at Knossos in Crete— | | |
| GALLERY XI... .. | | <i>at end</i> |

PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-18.

LENT BY

PAINTER.

1 LAKE SCENE. Richard Wilson, R.A.
L. ARTHUR LEVY, Esq.

View looking from a height across a lake to a wide plain, with hills in the distance; three figures on a path in the foreground; ruins on the l.; blue sky, with clouds. Canvas, 53 by 82 in.

2 THE MARKET GARDENERS. Thomas Gainsborough, R.A.
HAMILTON McCORMICK, Esq.

In the foreground a cart, laden with garden produce, with a hen-coop on the top of it, is passing over a steep bridge; a man and woman are in the cart; another man, with a pitcher in his hand, walks beside them; a dog runs in front; a house and distant landscape seen to r.; blue sky, with clouds. Signed and dated, "T. Gainsborough, 1787." Canvas, 41 by 58 in.

-
- | | | |
|----------------------------|--|-----------------------------|
| LENT BY | | PAINTER. |
| 3 | LANDSCAPE WITH RAINBOW. | |
| MISS H. H. TATLOCK. | | Peter de Wint |
| | View of a landscape, with wooded hills, on which are various buildings; in the centre is a river crossed in the middle distance by a bridge; figures in the foreground, walking along a road; other figures, on horseback, further along the road; the rainbow spans the picture, and one tall tree is seen on the l.; cloudy sky. Canvas, 41½ by 64 in. | |
| 4 | THE OPENING OF WATERLOO BRIDGE. | |
| SIR CHARLES TENNANT, BART. | | John Constable, R.A. |
| | The picture represents the Prince Regent embarking at Whitehall Stairs on June 18th, 1817, to open Waterloo Bridge. View looking down the river towards the bridge, with St. Paul's Cathedral in the distance; in the foreground various gaily decorated barges, crowded with figures; cloudy sky. Canvas, 51 by 85½ in. | |
| 5 | LANDSCAPE. | |
| MISS H. H. TATLOCK. | | Peter de Wint |
| | View looking along the wooded slope of a hill to a cornfield, in which are reapers; beyond is a wide plain, intersected by a river; in the foreground is a steep road, down which a waggon is going; a woman, with a sheaf on her head, is advancing towards the spectator; blue sky, with clouds. Canvas, 41 by 64 in. | |
| 6 | GOING TO MARKET. | |
| LORD IVEAGH. | | Thomas Gainsborough, R.A. |
| | Several men and women, on horseback and foot, proceeding along a road to r.; one of the horses carries panniers filled with vegetables; pond in foreground; cottage and figures on l.; two beggars seated by the road in the r. foreground. Canvas, 47 by 57 in. | |
| 7 | LANDSCAPE. | |
| JAMES KNOWLES, ESQ. | | Sir Joshua Reynolds, P.R.A. |
| | A wooded landscape intersected by a stream of water; hills in the distance; cloudy sky. Canvas, 29 by 28 in. | |

- | LENT BY | PAINTER. |
|--|---|
| 8 | THE LOCK. |
| ROYAL ACADEMY. | John Constable, R.A. |
| The lock occupies the foreground; a man in a red waistcoat is opening it to let in a boat, which is tied to a post; another man is in the boat; flat country, with Dedham church in the distance, and the river Stour flowing between some high trees and a cottage on the r.; cloudy sky. Canvas, 40½ by 50 in. | |
| 9 | OPENING THE LOCK. |
| SIR CHARLES TENNANT, BART. | John Constable, R.A. |
| Another version, with slight differences, of No. 8. Canvas, 34 by 43 in. | |
| 10 | LANDSCAPE. |
| SIR FREDERICK COOK, BART., M.P. | Richard Wilson, R.A. |
| View from rising ground looking over a lake; ruined building on the r.; other buildings on the l.; hills in the distance; three figures in the foreground; sunset sky. Canvas, 27½ by 37 in. | |
| 11 | EDINBURGH. |
| J. H. A. GRAHAM, Esq. | Patrick Nasmyth |
| View looking from the Braids above the Hermitage Glen, with the Firth of Forth in the distance; a tall tree in the r. foreground; blue sky, with clouds. Signed, "Pat ^r Nasmyth." Canvas, 26 by 34 in. | |
| 12 | BOATS CARRYING OUT ANCHORS AND CABLES TO DUTCH MEN-OF-WAR IN 1665. |
| GEORGE DONALDSON, Esq. | J. M. W. Turner, R.A. |
| A boat, filled with figures, rowing out to two Dutch men-of-war in a rough sea; other shipping in the distance; stormy sky. Canvas, 40 by 50 in. Exhibited in 1804 under the above title. | |
| 13 | THE FALLEN TREE. |
| SIR FREDERICK COOK, BART., M.P. | Thomas Gainsborough, R.A. |
| In the foreground the fallen tree and two figures and some cows; in the distance are a church and buildings; trees on either side; blue sky, with clouds. Canvas, 39½ by 35½ in. | |

- | | LENT BY | PAINTER. |
|-----------|---|-----------------------------|
| 14 | DEDHAM LOCK, OR THE LEAPING HORSE. | |
| | ROYAL ACADEMY. | John Constable, R.A. |
| | The river Stour is represented flowing across the centre of the picture; on the l. a barge, with several figures in it, is being towed by a horse which a boy is riding, and which is in the act of leaping a low rail on the towing path; the lock and the tower of Dedham church seen in the distance to r.; a clump of trees on the opposite bank of the river to l.; cloudy sky. Painted 1825. Canvas, 54 by 71 in. | |
| 15 | HOMeward BOUND. | |
| | ARTHUR SANDERSON, Esq. | John Sell Cotman |
| | A large three-masted ship sailing towards the spectator; in the foreground is a sailing-boat; stormy sunset sky. Canvas, 40 in. by 31½ in. | |
| 16 | DRIVING THE FLOCK: ST. MARY'S, BEVERLEY. | |
| | H. DARELL BROWN, Esq. | George Vincent |
| | A flock of sheep being driven along a road towards a wood by two boys, one of them on a pony; distant landscape to l.; blue sky, with clouds. Canvas, 39 in. by 49 in. | |
| 17 | THE FARMYARD. | |
| | THOMAS J. BARRATT, Esq. | George Morland |
| | Donkeys and pigs, outside the door of a building which is overshadowed by dark foliage; on the r. a man and woman leaning on a stile. Signed, "G. Morland." Canvas, 27½ in. by 35½ in. | |
| 18 | ST. MALO. | |
| | R. H. BENSON, Esq. | John Sell Cotman |
| | View at the mouth of a river, with the buildings of the town on the l, lit up by the rising sun, the sea in the r. distance; in the foreground are fishing-boats aground, drying their sails; numerous figures and boats; cloudy sky. Canvas, 52 in. by 88 in. | |

GALLERY No. II.

OIL PAINTINGS—Nos. 19-41.

- | LENT BY | PAINTER. |
|--|--|
| <p>19</p> <p>THOMAS J. BARRATT, ESQ.</p> | <p>LANDSCAPE.</p> <p>John Cromie</p> <p>Outskirts of a wood; shepherd and sheep in the foreground, distant landscape on the r.; clear sky. Canvas, 20½ by 16 in.</p> |
| <p>20</p> <p>DUKE OF WESTMINSTER.</p> | <p>SEA-SHORE.</p> <p>Richard Parkes Bonington</p> <p>In the foreground three children on the shore, with baskets and fish beside them, on the r. are some ducks; a cottage stands beside a road on l.; sea with shipping in the distance. Signed and dated, "R. P. Bonington, 1825." Canvas, 21 by 32½ in.</p> |
| <p>21</p> <p>J. H. A. GRAHAM, ESQ.</p> | <p>THE BAR OF THE DOURO.</p> <p>James Holland</p> <p>View from the Arrabida, Oporto, looking towards the sea; rocky promontory on r., at the foot of which runs a causeway, on which are several figures; in the l. foreground two women and a child near some ruins. Signed, "J. Holland." Canvas, 15½ by 21 in.</p> |
| <p>22</p> <p>HAMILTON McCORMICK, ESQ.</p> | <p>WOBURN ABBEY.</p> <p>Richard Wilson, R.A.</p> <p>View looking across a lake to the Abbey, which stands on a wooded slope to the l.; a large tree in the foreground, near which are two men fishing; distant view on r.; blue sky, with clouds. Canvas, 32 by 51½ in.</p> |

LENT BY

PAINTER.

23

MODERN ITALY.

CORPORATION OF GLASGOW.

J. M. W. Turner, R.A.

View looking across the Campagna, with Tivoli in the foreground; on the r. is seen a religious procession; other figures, among them those of a monk and a woman, on the l.; blue sky. Canvas, 36 by 48 in. Exhibited in 1818 under the title "Landscape—Composition of Tivoli."

24

MOUSEHOLD HEATH.

HAMILTON McCORMICK, Esq.

John Crome

A waggon drawn by three horses is crossing a hillock on the l.; in the waggon are a man and a woman and two girls; a clump of trees on the l., and view over distant landscape on r.; evening sky. Canvas, 31½ by 44 in.

25

Portrait of THE COUNTESS OF CAVAN.

ALFRED J. SANDERS, Esq.

Allan Ramsay

Elizabeth, daughter of James Wall, Esq., of Dublin; m. 1741 Ford, 5th Earl of Cavan (see No. 27).
Half figure to r., nearly full face; blue dress trimmed with lace. Painted in an oval. Canvas, 28½ by 23½ in.

26

ITALIAN LANDSCAPE.

LADY WANTAGE.

Richard Wilson, R.A.

A view on the Tiber; on the r. a wooded height, crowned by a castle; children fishing in the foreground; hills and buildings in the distance; blue sky, with clouds. Canvas, 33 by 42 in.

27

Portrait of THE EARL OF CAVAN.

ALFRED J. SANDERS, Esq.

Allan Ramsay

Ford Lambart, b. 1718; s. his father as 5th Earl 1741; d. 1772. For a portrait of his wife see No. 25.
Half figure to l., looking at the spectator; blue coat and waistcoat, large wig. Signed and dated, "A. Ramsay, 1751." Painted in an oval. Canvas, 29½ by 24½ in.

LENT BY

PAINTER.

28

ATALANTA AND MELEAGER.

SIR FREDERICK COOK, BART., M.P.

Richard Wilson, R.A.

A classical landscape; in the foreground, at the foot of a high waterfall on the r., is depicted the story of Atalanta and Meleager slaying the wild boar; a castle in the middle distance, with a bridge and hills beyond. Canvas, 39 by 50 in.

29

HARLECH.

HON. HAROLD FINCH-HATTON.

J. M. W. Turner, R.A.

View looking towards the sea; shipping near a promontory on the r.; figures on a projecting spit of land in the l. foreground; the castle on high ground beyond; evening sky. Canvas, 33½ by 46½ in.

Exhibited in 1799 under the title, "Harlech Castle, from Trwgwyn Ferry; summer's evening; twilight"; and with the quotation from Milton's *Paradise Lost*, beginning, "Now came still evening on."

30

Portrait of THE COUNTESS OF POWIS.

EARL OF POWIS.

Sir Joshua Reynolds, P.R.A.

Henrietta Antonia Herbert, daughter of Henry Arthur Herbert, Earl of Powis, and sister and heir of George, the last Earl of Powis of the Herbert family; b. 1758; m. 1784 Edward, 2nd Lord Clive, created Earl of Powis in 1804; d. 1830.

Three-quarter figure standing to r., looking at the spectator over her l. shoulder; white dress, spotted scarf; she is pulling a long glove over her l. hand and arm; large hat; landscape background. Painted in 1777 when she was Lady Henrietta Herbert, and altered in 1786, when the hat was added. Canvas, 55 by 44 in.

31

NEWARK PRIORY.

SIR CHARLES TENNANT, BART.

J. M. W. Turner, R.A.

Barges and a punt on the river in the foreground; on the r. a mill; a clump of trees on the l.; the ruined Priory in the middle distance, evening sky. Canvas, 35 by 47½ in.

32

LANDSCAPE.

LORD IVEAGH.

Thomas Gainsborough, R.A.

On the outskirts of a wood is a cottage, in front of which stands a group of women and children; in the foreground near a pool of water is another group of a woman and two children; cattle on the l.; sunset sky. Canvas, 47 by 57½ in.

LENT BY

PAINTER.

33 SALISBURY CATHEDRAL, FROM THE BISHOP'S GARDEN.

GEORGE SALTING, ESQ.

John Constable, R.A.

The river Avon occupies the foreground of the picture; beyond it are seen the Bishop's garden and palace, with the cathedral beyond. Canvas, 20 by 31 in.

34 Portrait of MRS. MORDAUNT.

HON. HAROLD FINCH-HATTON.

Sir Joshua Reynolds, P.R.A.

Charlotte, daughter of Sir Philip Musgrave, Bart.; m. Rev. Charles Mordaunt, of Massingham.

Half figure to l., three-quarter face; white dress and gauze veil which is entwined in her hair and falls over her shoulder. Painted 1774. Canvas, 29½ by 24 in.

35 MOUSEHOLD HEATH.

GEORGE SALTING, ESQ.

John Crome

View looking over a wide expanse of heath, with some figures on a road which crosses it; a house surrounded by trees is seen in the middle distance; blue sky, with clouds. Panel, 22 by 28 in.

36 HEATH SCENE.

SIR CHARLES TENNANT, BART.

John Sell Cotman

High ground on the r. and l., with windmills and houses; distant landscape seen beyond a narrow valley in the centre. Canvas, 33½ by 58 in.

37 THE APPROACH TO VENICE.

SIR CHARLES TENNANT, BART.

J. M. W. Turner, R.A.

View from the lagoons, looking towards the city; boats and gondolas in the foreground; evening sky. Canvas, 24 by 36 in.

Exhibited in 1844 under the title, "Approach to Venice," and with the following quotations:

"The path lies o'er the sea, invisible;
And from the land we went
As to a floating city, steering in,
And gliding up her streets as in a dream,
So smoothly, silently."—*Rogers' 'Italy.'*

"The moon is up, and yet it is not night;
The sun as yet disputes the day with her."—*Byron.*

LENT BY

PAINTER.

38

ROME.

SIR FREDERICK COOK, BART., M.P.

Richard Wilson, R.A.

View from Monte Mario, looking across the Tiber to the city, with the Alban Hills beyond; figures of women and children under some trees in the l. foreground; on the r. the Villa Madama. Signed, "R. W." Canvas, 39 by 52½ in.

39

OLD HOUSES, LINCOLN.

MISS H. H. TATLOCK.

Peter de Wint

In the foreground a stream, crossed by a bridge, on which are houses; a boat and other houses, with figures, on the l. Millboard, 11½ by 17½ in.

40

BOULOGNE FISH-MARKET.

SIR CHARLES TENNANT, BART.

Richard Parkes Bonington

Numerous groups of men and women selling fish on the sea-shore; fishing-boats beyond them; houses on the l., and the open sea on the r.; cloudy sky. Canvas, 31 by 47 in.

41

YARMOUTH JETTY.

SIR CHARLES TENNANT, BART.

John Constable, R.A.

View looking along the sea-shore towards the jetty; ships in the r. distance; man with horse and trolley in the l. foreground; blue sky, with clouds. Signed and dated, "John Constable pinxt. 1822." Canvas, 12½ by 20 in.

GALLERY No. III.

OIL PAINTINGS—Nos. 42-75.

- | LENT BY | PAINTER. |
|--|--|
| 42 | Equestrian Portrait of KING CHARLES I. |
| LORD METHUEN. | Van Dyck |
| <p>2nd son of James I.; b. 1600; executed 1644. Small full length of the king, on a dun-coloured horse, in armour, bare-headed; behind him, holding his helmet, is an equerry, Sir Thomas Morton. Canvas, 42 by 35 in. Sketch for the large picture formerly at Blenheim, now in the National Gallery.</p> | |
| 43 | NICHOLAS RUTS. |
| J. PIERPONT MORGAN, Esq. | Rembrandt |
| <p>Half figure, standing to r., looking at the spectator; his r. hand rests on a chair; his l. holds a paper, on which is the date 1631; black fur-trimmed robe and high-crowned cap; white ruff; grey background. Panel, 46 by 34½ in.</p> | |
| 44 | LANDSCAPE. |
| LORD SCARSDALE. | Albert Cuyp |
| <p>On a hillock on the r., near some trees, is a gentleman on horseback, who is followed by a peasant on a mule; near them are several other figures; in the immediate foreground are a man leaning on his staff, a dog, and some cows; on the l. are two shepherds and some sheep; steep mountains beyond, and buildings of a town at their foot, near a river; sunset sky. Signed, "A. Cuyp." Canvas, 52 by 72 in.</p> | |

LENT BY

PAINTER.

45

Portrait of A LADY.

J. PIERPONT MORGAN, Esq.

Frank Hals

Half figure to l., full face, looking at the spectator, holding a fan in her r. hand, her l. held to her waist; black dress, trimmed with lace, wide lace collar and cuffs, close fitting cap, pearl necklace; grey background. Canvas, 31½ by 25½ in.

46

Portrait of A CARDINAL.

LORD WIMBORNE.

Guido Reni

Full length, seated to l., near a table, on which is an inkstand, and holding a book in his r. hand, cardinal's robes and berretta; curtain background, with landscape seen through an arcade on the l. Canvas, 77 by 57 in. In the r. corner, at the bottom of the picture, is an inscription, which is almost illegible.

47

Portrait of ELIZABETH BRANT.

ARTHUR SANDERSON, Esq.

Rubens

Daughter of John Brant, of Antwerp; m. Rubens in 1609; d. 1626. Half figure, standing to l., looking at the spectator, her hands crossed in front of her; low-cut black and yellow dress with slashed sleeves, lace collar, flowers in hair; dark background. Canvas, 32½ by 22½ in.

48

RUTH AND NAOMI.

EARL OF RADNOR.

Murillo

Two full-length figures in the garb of Spanish peasants, standing in a landscape, each holding a bag; in the r. distance is a small figure of Orpah, returning to the city. Inscribed, "Populus tuus, populus meus, et deus tuus deus meus." Canvas, 68 by 80 in.

49

ANNE OF AUSTRIA.

J. PIERPONT MORGAN, Esq.

Rubens

Daughter of Philip II. of Spain; b. 1604; m. Louis XIII. of France, 1615; at his death was regent during the minority of her son Louis XIV., 1643-1661; d. 1666.

Three-quarter figure, seated to l., looking at the spectator; low-cut black dress, large white ruff; pearl necklace and ear-rings; her r. hand rests upon a brown muff; behind her chair is a green curtain embroidered with golden fleurs-de-lys; architectural background on l. Canvas, 59 by 46½ in.

- | LENT BY | PAINTER. |
|---|-------------------|
| 50 Portrait of CARDINAL RIVAROLE. | |
| ARTHUR SANDERSON, Esq. | Van Dyck |
| Half figure, standing to l., looking at the spectator; in cardinal's robes; in his r. hand is a paper inscribed, "All. Ill ^{mo} . et Rever ^{mo} Il Sig ^{ro} Card. Rivarole"; dark background. Canvas, 39½ by 30¼ in. | |
| 51 Portrait of QUEEN HENRIETTA MARIA. | |
| EARL OF RADNOR. | Van Dyck |
| Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I., 1626; d. 1669. | |
| Half figure, standing to l., looking at the spectator; her hands crossed in front of her, the r. holding a rose; low-cut black dress, white ruff, pearl ornaments; a crown lies on a table beside her; curtain and architectural background. Inscribed in the r. corner with a crown, the queen's monogram, and the date 1632. Canvas, 41¾ by 31¾ in. | |
| 52 THE ANNUNCIATION. | |
| DUKE OF WESTMINSTER. | Veronese |
| The scene is represented in a colonnade; on the r. the Virgin, kneeling before a desk, is approached by an angel bearing a lily; the Holy Father, with angels and the Dove, is seen in a glory above; foliage seen through an opening in the background. Canvas, 38 by 29 in. | |
| 53 ESTHER FAINTING BEFORE AHASUERUS. | |
| H.M. THE KING. | Tintoretto |
| (From Hampton Court Palace.) | |
| Composition of about twenty life-size full-length figures. On the l. the king, behind whom is a man in armour, is descending the steps of his throne; Esther, in front, is being held up by a woman and a man; several others are crowding round; on the steps near the king is a boy with a cat. Canvas, 80 by 106 in. | |
| 54 SALOME WITH THE HEAD OF ST. JOHN THE BAPTIST. | |
| EARL OF NORTHBROOK. | Unknown |
| An exact replica of a picture in the Doria Palace at Rome, ascribed by some to Pordenone and by others to Titian. | |
| Half-length life-size figures of Salome attended by a maid-servant; Salome wears a white bodice with a crimson mantle; the Baptist's head, in a dish, rests upon her arms; behind her is the maid-servant, in a green dress. Canvas, 35½ by 28½ in. | |

LENT BY

PAINTER.

55

VENUS AND MARS.

LORD WIMBORNE.

Veronese

Full-length life-size figures. Venus on the l., undraped, is leaning her l. arm on Mars, who is seated on a pedestal beside her, in full armour, with a cloak over his r. shoulder; one cupid, on the l., appears to be putting a ribbon round their legs, while another, on the r., is keeping back Mars' charger with his sword; architectural and landscape background. Signed, on the base of the pedestal, "PavlvS Veronensis f." Canvas, 79½ by 62½ in.

56

Portrait of A LADY AND HER SON.

MESSRS. LAWRIE & Co.

Angelo Bronzino

Three-quarter figure, seated to l., looking at the spectator; her l. arm is round the boy, who leans on the arm of her chair and holds a chain, which is apparently round her waist; she wears a brown embroidered robe over a red dress; a jewel of some order is fastened on the front of her dress; jewelled head-dress; curtain background. Panel, 39½ by 31½ in.

On the back of the canvas is painted, "D^a Giova^a Chevara Nobile Spagnola Moglie di D. Anto^a Ramirez di Montalvo Il Primo."

57

THE NINE MUSES IN OLYMPUS.

H.M. THE KING.

Tintoretto

(From Hampton Court Palace.)

Full-length life-size figures. They are represented in the clouds, most of them with musical instruments; the Sun in the distance; on the l. is one seated with a lute; next to her one with a book (Clio?); above them another, floating in the air; in the middle, Polyhymnia recumbent, with a chart; behind her another, playing a spinet, and next to her Urania, with her hand upon a globe.

In the lower left-hand corner is inscribed "IACOMO TINTORETTO IN VENETIA." Canvas, 80 by 121 in.

58

LA FORNARINA.

EARL OF RADNOR.

Sebastian del Piombo

The mistress of Raphael.

Three-quarter figure, standing to r., head turned over the r. shoulder, looking at the spectator; yellow dress and red fur-trimmed cloak, which she is holding with her l. hand; her r. hand is extended in front of her, holding a cloth inscribed, "SUNT LAQUEI VENERIS, CAVE"; jewelled head-dress; green curtain background. Panel, 45½ by 37½ in.

- | LENT BY | PAINTER. |
|---|--|
| 59 | DUTCH SERVANT GIRL. |
| LOCKETT AGNEW, Esq. | Frank Hals |
| Half figure to l., looking at the spectator, smiling; her l. hand holds a tankard; dark dress, white collar and apron, red cap; architectural background. Canvas, 29½ by 24½ in. | |
| 60 | Portrait of WALTER DEVEREUX, EARL OF ESSEX. |
| EARL OF YARBOROUGH. | Sir Antonio More |
| Walter Devereux, 2nd Viscount Hereford; b. 1540; created 1572 Earl of Essex; was a military commander of high reputation under Queen Elizabeth; Earl Marshal of Ireland; d. 1576. | |
| Three-quarter figure, seated to r. in an arm-chair, holding gloves in his l. hand; the r. grasps the arm of the chair; black dress, with small ruff; dark background. Panel, 47½ by 34½ in. | |
| 61 | EMBLEMATICAL SUBJECT. |
| LORD METHUEN. | Bonifazio Veneziano |
| The picture represents the virtues and duties of a good Christian. The Virgin is seated near some ruins in a landscape, holding on her lap the Infant Jesus, who gives the cup to "Faith"; behind "Faith" advances "Charity," leading children by the hand; on the r. is "Hope," in a green robe; St. Peter kneels in prayer in the foreground; on the l. is St. John the Baptist, pointing to a lamb which lies at his feet. Canvas, 68 by 85½ in. | |
| 62 | THE SALUTATION. |
| EARL OF POWIS. | Veronese |
| The Virgin and St. Elizabeth are standing, with hands clasped, on a balcony at the top of some steps leading up to a house which is seen to r.; on the r., close to St. Elizabeth, is Zacharias; other figures behind them on the steps to l., and in an arch below the balcony; in the background is a wall over which are seen foliage and the sky. Canvas, 107 by 60 in. | |

LENT BY

PAINTER.

63 THE ISRAELITES WORSHIPPING THE GOLDEN CALF.

EARL OF RADNOR.

Nicholas Poussin

Numerous figures in a landscape. The golden calf on a pedestal in the centre of the picture; a group of men and women are dancing round it, others kneeling with uplifted hands; on the r., Aaron with his r. hand stretched out towards the calf; in the background, to l., is Moses descending from the mount. Canvas, 60 by 84½ in.

64**Portrait of QUEEN MARY.**

EARL OF YARBOROUGH.

Sir Antonio More

Daughter of Henry VIII., by his first wife, Catherine of Arragon; b. 1515; m. Philip II. of Spain, 1554; d. 1558.

Three-quarter figure, seated to l. in an arm-chair; her r. hand holds the end of a chain which is round her waist; the l. lies in her lap; black dress with red sleeves, white cap and small ruff; dark background Panel, 47½ by 34½ in.

65**WINTER SCENE.**

EARL OF NORTHBROOK.

Isaac van Ostade

A frozen river, on which are numerous figures. On a bank in the r. foreground are two boys, one of whom is putting on his skates; above is an inn, at the door of which a waggon has stopped; the horse is feeding, and three men are standing by; on the ice are two sledges full of people, one with a white horse, and another with a bay; a number of people sledging and skating; a windmill on the l.; cloudy sky. Canvas, 42 by 57½ in.

66**THE FIFTH PLAGUE OF EGYPT.**

SIR FREDERICK COOK, BART., M.P.

J. M. W. Turner, R.A.

View looking over the valley of the Nile; buildings and a pyramid in the middle distance; dead bodies in the foreground. Canvas, 47 by 72½ in.

Exhibited in 1800, under the above title, with the following quotation:

“And Moses stretched forth his hands towards Heaven, and the Lord sent thunder and hail, and the fire ran along the ground.”—*Exodus*, chap. ix. ver. 23.

- | LENT BY | PAINTER. |
|---|---------------------------------------|
| 67 | Portrait of MRS. ROBINSON. |
| EARL OF POWIS. | George Romney |
| <p>Rebecca, daughter of Robert, 1st Lord Clive; m., 1780, Lieut.-Gen. Robinson; d. 1795.</p> <p>Three-quarter figure, seated to r. in a landscape, leaning her r. arm on a pedestal; her l. hand rests upon her r. wrist; white dress, cut low; large black hat, with coloured lining and white plume. Canvas, 49½ by 39½ in.</p> | |
| 68 | SEA-PIECE. |
| LORD HILLINGDON. | John Crome |
| <p>View on the sea-shore; boats and numerous figures, some on a jetty which runs out into the sea from a point on the l. beyond it are seen some sails; cloudy sky. Canvas, 38 by 48¾ in.</p> | |
| 69 | Portrait of MRS. PELHAM. |
| EARL OF YARBOROUGH. | Sir Joshua Reynolds, P.R.A. |
| <p>Sophia, daughter of George Aufrere, Esq.; b. 1752; m., 1770, Charles Anderson Pelham, created Baron Yarborough 1794; d. 1786.</p> <p>Full length, standing in front in a landscape, feeding poultry and pigeons from a sieve, which she holds with her l. arm against her side; flowered dress. Painted 1770-1774. Canvas, 93 by 56½ in.</p> | |
| 70 | APOLLO AND THE SEASONS. |
| W. B. BEAUMONT, Esq. | Richard Wilson, R.A. |
| <p>View over a sheet of water, with buildings and high hills in the distance; a ruined temple and trees on the r.; in the foreground figures of the Seasons are dancing, while Apollo sits with a lyre on the l.; sunset sky. Canvas, 40 in. by 50 in.</p> | |
| 71 | Portrait of THE HON. CHARLOTTE CLIVE. |
| EARL OF POWIS. | George Romney |
| <p>Daughter of Robert, first Lord Clive.</p> <p>Three-quarter figure, seated to l. under some trees, three-quarter face to l.; her l. arm rests on the back of the seat; pale yellow dress, cut low, blue sash; auburn hair, falling in curls on her shoulders; landscape background. Canvas, 49 in. by 39 in.</p> | |

LENT BY

PAINTER.

72**THE RAINBOW.**

MRS. ASHTON.

John Constable, R.A.

In the foreground a waggon, drawn by three horses, is crossing the river; beyond is the cathedral; trees and a church tower on the l.; a flat meadow to the r.; stormy sky. Canvas, 60 by 74½ in.

Exhibited in 1831 under the title, "Salisbury Cathedral, from the Meadows"; afterwards engraved under the above title.

73 Portrait of MRS. ELIZABETH HARTLEY AND CHILD.

SIR WILLIAM AGNEW, BART.

Sir Joshua Reynolds, P.R.A.

A well-known actress; b. 1751; contemporary accounts differ as to her talents as an actress, but all agree as to her beauty; she left the stage in 1779; d. 1824.

Half figure, standing in a landscape, holding the child on her r. shoulder. Painted 1773. Canvas, 35 by 27 in.

74**Portrait of A MAN.**

LORD METHUEN.

William Dobson

Bust to l.; dark dress, white collar; dark background. Canvas, 22 in. by 18 in. (Oval.)

75**WINTER SCENE.**

J. J. VAN ALLEN, Esq.

Solomon van Ruysdael

View of a frozen river; tents, sledges and numerous figures on the ice; Haarlem in the distance to r. cloudy sky. Signed, "S.V.R." Panel, 17 by 24½ in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 76-103.

- | LENT BY | PAINTER. |
|--|--------------------|
| 76 PRINCE HENRY FREDERICK AT THE SIEGE OF BRED A. EARL OF NORTHBROOK. | Albert Cuyp |
| View of the country near Breda, with the buildings of the town in the distance; in the r. foreground is the Prince, mounted on a bay horse, and followed by two officers on horseback; on the l. are a number of men near some tents, and in front of them four men carrying a bier on their shoulders; cloudy sky. Panel, 12 by 16½ in. | |
| 77 LANDSCAPE. MARQUESS OF LANSDOWNE, K.G. | Albert Cuyp |
| Fishing boats on a lake, between high cliffs; blue sky. Panel, 5 by 4 in. | |
| 78 LANDSCAPE. MARQUESS OF LANSDOWNE, K.G. | Albert Cuyp |
| Fishing boats on a calm sea; blue sky, with clouds. Panel, 5 by 4 in. | |
| 79 LANDSCAPE. EARL CADOGAN, K.G. | Albert Cuyp |
| View looking down a gentle slope towards the sea, which is seen in the distance to l.; at the foot of a steep hill, which occupies the r. side of the picture, are a man and two cows, one of them lying down; a donkey and other figures to l.; blue sky, with clouds. Canvas, 39¼ by 51 in. | |

- | LENT BY | PAINTER. |
|--|---------------------------------|
| 80 | CATTLE : EVENING. |
| ARTHUR SANDERSON, Esq. | Albert Cuyp |
| On a bit of rising ground near the bank of a river are eight cows, one of them is standing up; on the opposite bank are a tower and some other buildings; blue sky, with clouds. Panel, 21½ by 30½ in. | |
| 81 | Portrait of THE PAINTER. |
| SIR EDMUND VERNEY, BART. | Albert Cuyp |
| B. at Dordrecht 1605; d. 1691. Bust, nearly full face; black dress, white collar, long hair; dark background. Panel, 15½ by 13 in. | |
| 82 | RIVER SCENE. |
| GEORGE SALTING, Esq. | Albert Cuyp |
| In the foreground are two boats, in one of which are two figures; wooded bank on the r., on which is a house; windmills in the distance; blue sky, with clouds. Signed, "A Cuyp." Panel, 14 by 21 in. | |
| 83 | CATTLE ON THE MAAS. |
| A. J. ROBERTS, Esq. | Albert Cuyp |
| View looking across the river; five cows standing in the water, close to the bank, in the foreground; shipping in the distance, near to the opposite shore; sunset sky. Signed, "A. Cuyp." Panel, 23 by 29 in. | |
| 84 | Portrait of A GIRL. |
| EARL OF NORTHBROOK. | Albert Cuyp |
| Full length, standing to l., looking at the spectator, holding up a rose in her r. hand; green dress, slashed and trimmed with yellow, white lace apron, falling collar and head-dress, coral bracelets; beside her is a red chair; dark background. Panel, 41 by 32 in. | |
| 85 | LANDSCAPE. |
| J. PIERPONT MORGAN, Esq. | Albert Cuyp |
| A repetition, with some slight variations, of No. 44. Signed, "A. Cuyp fecit." Canvas, 52 by 77 in. | |

- | LENT BY | PAINTER. |
|---|---------------------------|
| 86 | Portrait of A DUTCH GIRL. |
| MRS. RICHARD TERROT. | Albert Cuyp |
| Full length, standing to l., looking at the spectator, holding a parrot on her r. hand; in her l. hand is a fan; grey dress, white apron, white lace collar and cap, red ribbons; she wears a gold chain, which passes over her l. shoulder; dark background. Canvas, 43 by 30½ in. | |
| 87 | LANDSCAPE, WITH CATTLE. |
| GEORGE SALTING, ESQ. | Albert Cuyp |
| On a mound, near the bank of a river, are seven cows, one of them standing up; seated, with his back to them, is a man in a red jacket; on the opposite bank is a windmill; blue sky, with clouds. Panel, 23 by 35 in. | |
| 88 | PORTRAIT. |
| MARQUESS OF LANSDOWNE, K.G. | Albert Cuyp |
| Three-quarter figure of a child, standing to r., with his l. hand extended, and holding a dead plover in his r. hand; red dress, black cap with plume; dark background. Panel, 26 by 19 in. | |
| 89 | LANDSCAPE. |
| J. J. VAN ALLEN. | Albert Cuyp |
| Two shepherds on a knoll to l., in the foreground; near them are some sheep; view of a flat country with church in the middle distance; blue sky, with light clouds. Signed, "A. Cuyp fecit." Panel, 15 by 27 in. | |
| 90 | LANDSCAPE. |
| HON. HAROLD FINCH-HATTON. | Albert Cuyp |
| On a bit of rising ground, near a river bank, are seven cows, one of them standing up; on the opposite bank are a tower and other buildings; blue sky, with clouds. Canvas, 22 by 29 in. | |

LENT BY

PAINTER.

91 SCENE ON THE ICE.

EARL OF YARBOROUGH.

Albert Cuyp

A frozen river, with numerous figures skating and walking, of whom the most prominent is a man in red, with his back to the spectator; on the r. is a high ruined tower, near the foot of which is a booth with various figures and sledges; buildings in the distance; sunlit sky, with light clouds. Signed, "A. Cuyp." Panel, 25½ by 35½ in.

92 VIEW ON THE MAAS: EVENING.

A. J. ROBERTS, ESQ.

Albert Cuyp

On the l. is a large sailing barge, manned with soldiers, into which an officer is stepping from a boat; on the r. are two boats crowded with figures, and beyond them other barges sailing, and a vessel at anchor; buildings of a town on the r.; blue sky, with clouds. Signed, "A. Cuyp." Canvas, 42 by 59 in.

93 ROAD BY THE RIVER.

GOVERNORS OF DULWICH COLLEGE.

Albert Cuyp

In the centre of the foreground are two high trees, beneath which are seated two shepherds, with sheep and a dog; on the l. a man on a donkey, and a shepherdess; on the opposite bank of the river are two men fishing; near them a house is seen among trees, and beyond are high mountains; evening sky. Canvas, 44½ by 66 in.

94 SCENE ON THE RIVER MAAS.

LORD IVEAGH.

Albert Cuyp

View looking along the river; in the foreground to r. are some men on a raft near a barge; on the l. is a rowing-boat full of figures; in the centre of the picture is a small vessel at anchor; buildings of a town on the l.; numerous fishing-boats. Blue sky, with clouds. Signed, "A. Cuyp." Canvas, 38½ by 52½ in.

95 CHRIST ENTERING JERUSALEM.

CORPORATION OF GLASGOW.

Albert Cuyp

The Saviour, in a purple robe, riding the ass, which has a red cloth on its back; numerous figures on the road, which winds away towards the town on the r.; evening sky. Signed, "A. Cuyp." Panel, 28 by 36 in.

- | LENT BY | PAINTER. |
|---|--|
| <p>96</p> <p>MARQUESS OF LINLITHGOW, K.T.</p> <p>In a meadow beside a river are six cows, one of which is being milked by a woman; two of them are lying down; in the foreground are two metal milk-vessels and a yoke; a boat is on the river in the background, and beyond is a windmill; blue sky, with clouds. Signed, "A. Cuyp." Panel, 25 by 35.</p> | <p>GROUP OF COWS.</p> <p>Albert Cuyp</p> |
| <p>97</p> <p>GOVERNORS OF DULWICH COLLEGE.</p> <p>In the foreground, on a low mound, are two men, one in a red jerkin, and two cows; three men are standing at the foot of a steep hill on the r., with more cattle; beyond them the ground slopes down towards the river, and mountains are seen in the distance; blue sky, with clouds. Signed, "A. Cuyp." Canvas, 39½ by 57 in.</p> | <p>GATTLE AND FIGURES NEAR A RIVER.</p> <p>Albert Cuyp</p> |
| <p>98</p> <p>ALFRED DE ROTHSCHILD, Esq.</p> <p>A view of the castle, situated on the confluence of the Rhine, and the surrounding country; the castle, the entrance to which is through an archway under a lofty square tower, occupies a large portion of the picture on the r., with some level ground and a broad road in front of it; in the immediate foreground are a peasant in a red jacket, with a basket in his hand, and a gentleman on a dappled-grey horse, followed by a dog; a number of persons are standing or sitting on the ground in front of the castle, besides one on horseback; a few small craft are on the river, beyond which appears an open and cultivated country; evening sky. Signed, "A. Cuyp." Canvas, 44½ by 65 in.</p> | <p>THE CASTLE OF NEMWYGEN.</p> <p>Albert Cuyp</p> |
| <p>99</p> <p>GOVERNORS OF DULWICH COLLEGE.</p> <p>View on the side of a steep hill, which slopes down towards a river on the l.; on a road which winds down the hill on the r. are two horsemen; at the edge of a pool in the l. foreground, overshadowed by trees, are a shepherd and shepherdess, with sheep and a goat. Signed, "A. Cuyp." Panel, 19 by 25 in.</p> | <p>THE EVENING RIDE.</p> <p>Albert Cuyp</p> |

| LENT BY | CATTLE. | PAINTER. |
|-------------------------------|---------|--------------|
| 100 | CATTLE. | Albert Cuypp |
| GOVERNORS OF DULWICH COLLEGE. | | |

Eight cattle on a low mound near the bank of a river; one of them is standing up; on the opposite side of the river are buildings; blue sky, with clouds. Signed, "A. Cuypp." Panel, 23 by 29 in.

101 VIEW OF DORT.

A. J. ROBERTS, Esq. Albert Cuypp

The town, with its church and windmills, occupies the middle distance; in the l. foreground is a group of two men on horseback, a girl with a basket on her head, and a boy; in the centre a shepherd and his sheep, lying down, and on the r. three cows beside a pool, one drinking; blue sky, with clouds. Canvas, 40 by 54 in.

102 LANDSCAPE, WITH PEASANTS DRIVING SHEEP: SUNSET.

DUKE OF WESTMINSTER. Albert Cuypp

In the foreground, at the edge of a wood, are numerous figures and a flock of sheep; a man, playing a flute, walks in front of the flock; a woman, on a donkey, with panniers full of vegetables, follows; near her are two men and, behind, two children and some dogs; in the distance is a steep hill, at the foot of which are buildings; a river is seen on the r. Signed, "A. C." Panel, 16 by 22 in.

103 LANDSCAPE, WITH FIGURES.

T. HUMPHRY WARD, Esq. Albert Cuypp

In the foreground, on a road, which is overshadowed by trees, a woman and a boy stand looking at an old man who is riding past them on a white horse; behind him are a shepherd, some sheep, and a cow; a dog walks in front; flat meadows to r.; in the distance are buildings and hills; blue sky, with clouds. Panel, 28½ by 22½ in.

GALLERY No. V.

OIL PAINTINGS—Nos. 104-125.

- | LENT BY | PAINTER. |
|--|--------------------------------|
| 104 | THE POTATO FIELD. |
| ALEX. T. HOLLINGSWORTH, Esq. | John Linnell |
| Several figures engaged in digging potatoes; cottage and high trees on the l.; distant landscape on r. Signed and dated, "J. Linnell, 1829." Panel, 10 $\frac{1}{4}$ by 13 $\frac{1}{2}$ in. | |
| 105 | HEAD OF LOCH LOMOND. |
| HUGO KNOBLAUCH, Esq. | Sir George Harvey |
| Head of the lake; mountains on either side, and in the distance; a man fishing in a boat on the r.; blue sky, with clouds. Signed and dated, "Geo. Harvey, 1870." Canvas, 29 by 71 in. | |
| 106 | THE THAMES AT PURFLEET. |
| SIR WILLIAM AGNEW, BART. | David Cox |
| View, looking over a bend of the river; two figures lying on the grass in the foreground; boats in the distance; stormy sky, with rainbow. Signed and dated, "David Cox, 1857." Canvas, 15 $\frac{3}{4}$ by 26 in. | |
| 107 | SOUTH SHIELDS HARBOUR. |
| MRS. ASQUITH. | John Wilson Ewbank |
| View of the harbour, with shipping and the buildings of the town on the r.; vessels and boats, with figures, in the foreground; blue sky, with clouds. Canvas, 39 $\frac{1}{4}$ by 60 $\frac{1}{4}$ in. | |

LENT BY

PAINTER.

- 108** Portrait of **SIR WALTER SCOTT, BART.**
GEORGE WILLIAM AGNEW, Esq. **Sir John Watson Gordon, R.A.**

The famous poet and novelist; b. 1771; d. 1832.

Half figure, facing the spectator, holding a black dog with his l. hand; brown coat, buff waistcoat; dark background. Canvas, 35½ by 27½ in.

- 109** **STORM IN HARVEST.**

GEORGE DONALDSON, Esq. **John Linnell**

A cornfield; in the foreground is a man carrying one child and leading another by the hand along a path, followed by a woman with another child; numerous other figures; wide undulating plain in the distance; sky overcast with black thunder-clouds, lightning on the horizon. Signed and dated, "J. Linnell, 1873." Canvas, 48 by 70½ in.

Exhibited in 1873 under the title "A coming storm."

- 110** Portrait of **VISCOUNT MELVILLE.**

SIR WILLIAM AGNEW, BART. **Sir Henry Raeburn, R.A.**

Henry Dundas, b. 1742; a distinguished lawyer and statesman; filled several high official stations; created Viscount Melville, 1802; impeached for alleged malversation as Treasurer of the Navy, 1805, but acquitted; d. 1811.

Half figure to r.; in robes and wig; curtain background. Canvas, 29 by 24½ in.

- 111** **A LANDSCAPE.**

ROYAL ACADEMY. **Philip James de Loutherbourg, R.A.**

In the l. foreground, at the foot of a wooded bank, are a man, a woman and a child, with cattle, sheep, and a goat; distant landscape seen on the r., with a house in the middle distance; blue sky, with clouds. The painter's Diploma picture, painted on his election as an Academician in 1781. Canvas, 33½ by 56 in.

- 112** **HAMPSTEAD.**

H. DARELL BROWN, Esq. **John Linnell**

An open space between two wooded knolls on Hampstead Heath; three figures in the foreground; one, a woman, is filling a pitcher at a spring; other figures, and cows and sheep beyond; blue sky, with clouds. Signed and dated, "J. Linnell, 1853." Canvas, 27½ by 35½ in.

LENT BY

PAINTER.

113**THE BAGGAGE WAGGON.**

MRS. ASHTON.

William John Müller

Soldiers, with baggage waggons, marching along a road which leads away towards a church in the middle distance; following the last baggage waggon is a soldier, leading a child, with a woman beside him, who carries another child on her back, and is preceded by a dog; two children look on from a bank to l.; view over a flat plain; stormy sky, with rainbow. Signed and dated, "W. J. Müller, 45." Canvas, 40½ by 83½ in.

114**SLEEPING NYMPH AND SATYRS.**

ROYAL ACADEMY.

William Etty, R.A.

Nude figure of a nymph asleep on a bank beneath some trees; bending over her is a satyr, holding up the robe on which she is lying; behind him another satyr holds him by the head and shoulder.

The painter's Diploma picture, painted on his election as an Academician in 1828. Canvas, 51 by 70½ in.

115**EEL-BUCKS AT GORING.**

SIR WILLIAM AGNEW, BART.

William John Müller

View looking across the Thames towards the church; two children fishing in the foreground; beyond them the weir with eel-bucks, and a man in a boat; stormy sky, with rainbow. On the back the painter has written, "Left as a sketch for some fool to *finish* and ruin. W.M., 1843, Feb. 17." Signed and dated, "W. Müller, 1843." Canvas, 48½ by 81½ in.

116**THE HAUNT OF THE KINGFISHER.**

LOCKETT AGNEW, Esq.

Thomas Creswick, R.A.

A stream running through a wood; in the foreground a rocky pool overhanging by foliage; perched on a large stone is a kingfisher. Signed and dated, "Thos. Creswick, 1847." Canvas, 35½ by 27½ in.

117**THE VALE OF CLWYD, NORTH WALES.**

THOMAS J. BARRATT, Esq.

David Cox

View, looking across the vale, with hills in the distance; in the foreground three men, one on horseback, and a flock of sheep; on the r. is a clump of trees; beyond is a wood; blue sky, with clouds. Signed and dated, "David Cox, 1849." Canvas, 36 by 55 in.

LENT BY

PAINTER.

- 118** Portrait of JOHN GIBSON, R.A.
ROYAL ACADEMY. Sir Edwin Landseer, R.A.

The celebrated sculptor; b. 1790; d. 1866.

Half figure to r., looking down, wrapped in a brown cloak; wall background. Canvas, 35 by 27½ in.

- 119** DUTCH FISHING-BOATS.

Mrs. Inderwick. Sir Aug. Wall Callcott, R.A.

Rough sea; in the foreground a vessel shortening sail is being boarded by a boat, in which are four men; two fishing-boats farther off on the l.; and on the r. two men-of-war at anchor, with a fishing-boat sailing near them; stormy sky, lit up by the sun. Canvas, 62 by 94½ in.

Exhibited 1826, under the title "Dutch fishing-boats running foul in the endeavour to board, and missing the painter rope."

- 120** Portrait of HENRY THOMPSON, R.A.

ROYAL ACADEMY. Sir M. A. Shee, P.R.A.

Historical painter; Keeper of the Royal Academy, 1825-1827; b. 1773; d. 1843.

Half figure, seated facing the spectator; head turned to l., looking up; his r. hand holds a porte-crayon; his l. elbow rests on a table in front of him, on which is a drawing; curtain background. Canvas, 35½ by 27½ in.

- 121** A GIPSY ENCAMPMENT.

ROYAL ACADEMY. John James Chalon, R.A.

View of a glade in a wood; in the foreground is the encampment, with numerous figures; blue sky, with clouds. Signed and dated, "J. J. Chalon, 1840." Canvas, 37 by 51½ in.

- 122** THE SHEPHERD BOY.

H. DARELL BROWN, Esq. Thomas Gainsborough, R.A.

In the foreground, near a wood, the shepherd boy with some sheep; beyond is a stream, and the spire of a church is seen in the distance; blue sky, with clouds. Canvas (oval), 32 by 24½ in.

- | LENT BY | PAINTER. |
|---|-------------------------------------|
| 123 | THE ROUND POND, BUSHEY PARK. |
| FRED. A. WHITE, Esq. | William Marlow |
| View of the pond, with a temple in the centre; high trees on either side; figures in the foreground; blue sky, with clouds. Canvas, 19 by 24½ in. | |
| 124 | A WRECK. |
| ALEX. T. HOLLINGSWORTH, Esq. | Philip Jas. de Louthembourg, R.A. |
| View on a rocky shore during a storm; on the rocks to r. two men are hauling in, by means of a rope, a portion of a wreck, to which men are clinging; behind them is a woman, lying on the rocks. Canvas, 27 by 36½ in. | |
| 125 | POPE'S VILLA, TWICKENHAM. |
| WM. MCKAY, Esq. | Samuel Scott |
| View looking along the Thames, with the villa on the opposite bank; a barge, on which are two figures, is floating down the river on the r.; blue sky, with clouds. Canvas, 19 by 35½ in. | |

WATER COLOUR ROOM.

OIL PAINTINGS—Nos. 126-144.

- | LENT BY | | PAINTER. |
|----------------------------|---|--------------------|
| 126 | A FALLING BAROMETER. | |
| SIR ALFRED HICKMAN, M.P. | | John Brett, A.R.A. |
| | Rough sea; in the foreground a reef of rocks on which are some cormorants and sea-gulls; in the distance are seen a steamer and a sailing yacht; beyond, a dimly outlined coast; stormy sky. Signed and dated, "John Brett, 1882." Canvas, 24 by 48 in. | |
| 127 | THE NORMAN ARCHIPELAGO. | |
| CORPORATION OF MANCHESTER. | | John Brett, A.R.A. |
| | Smooth sea, dotted with rocky islets, and a sailing boat here and there; coast outline in the distance; blue sky. Signed and dated, "John Brett, 1885." Canvas, 41½ by 83½ in. | |
| 128 | CASTLE CORNET: GUERNSEY. | |
| DR. J. WATT BLACK. | | John Brett, A.R.A. |
| | Smooth sea, with sailing boats here and there; rocky cliffs on the l., with the castle and lighthouse on a projecting reef; blue sky, with clouds. Signed and dated, "John Brett, 1875." Canvas, 24 by 48 in. | |
| 12 | FLOWER STUDY. | |
| MRS. LUKER. | | Henry Moore, R.A. |
| | Chrysanthemums and autumn leaves in a blue vase. Signed and dated, "H. Moore, 1886." Canvas, 21 by 13½ in. | |

- | LENT BY | PAINTER. |
|--|---|
| 130 | GLEN ORCHY: STORM COMING ON. |
| MRS. LUKER. | Henry Moore, R.A. |
| In the foreground, a river in spate, with heather-covered hills beyond; stormy sky. Signed and dated, "H. Moore, 1895." Canvas, 35½ by 60 in. | |
| 131 | THE NEWHAVEN PACKET. |
| CORPORATION OF BIRMINGHAM. | Henry Moore, R.A. |
| Rough sea; the packet seen on the horizon, and a sailing vessel on the r.; stormy sky. Signed and dated, "H. Moore, 1885." Canvas, 48 by 83 in. | |
| 132 | THE THAMES AT STREATLEY. |
| ALBERT BRASSEY, Esq., M.P. | Vicat Cole, R.A. |
| View looking down the wooded bank of the river towards the village; in the extreme r. foreground, two children fishing near the weir; blue sky, with clouds. Signed with a monogram and dated 1876. Canvas, 36 by 54 in. | |
| 133 | OFF THE START LIGHTHOUSE. |
| CHARLES WINN, Esq. | Henry Moore, R.A. |
| Rough sea and cloudy sky lit up by the setting sun. Signed and dated, "H. Moore, 1892." Canvas, 13 by 20½ in. | |
| 134 | COMING OVER THE BAR AT MOONRISE. |
| CHARLES WINN, Esq. | Henry Moore, R.A. |
| Waves breaking over the bar, across which a boat is sailing; some rowing boats on the r.; cloudy sky lit up by the moon. Signed and dated, "H. Moore, 1890." Canvas, 13 by 20 in. | |
| 135 | SUMMER-TIME AT SEA. |
| JAMES MANSERGH, Esq. | Henry Moore, R.A. |
| Rough sea, with sailing vessels on the horizon; cloudy sky. Signed and dated, "H. Moore, 1893." Canvas, 39 by 60 in. | |

LENT BY

PAINTER.

136**GREAT MARLOW ON THE THAMES.****GEORGE J. FENWICK, Esq.****Vicat Cole, R.A.**

View looking across the river to the church embowered in trees; in the r. foreground is a man watering some horses; beyond is a barge; on the l. is seen the suspension bridge; sunset sky. Signed with a monogram and dated '86. Canvas, 39 by 64 in.

**137 NEARING THE NEEDLES: RETURN OF FINE WEATHER
AFTER A GALE.**

CORPORATION OF LIVERPOOL.**Henry Moore, R.A.**

View looking across a rough sea to the cliffs of the Isle of Wight, on which the sun is shining; nearing the Needles is a ship in full sail; blue sky with clouds. Signed and dated, "H. Moore, 1888." Canvas, 35½ by 71 in.

138**SPRING IN FLORENCE.****MRS. M. R. CORBET.****M. Ridley Corbet, A.R.A.**

View looking across the valley towards the city with the Apennines in the background; trees in full blossom in the foreground, on the r. a girl gathering flowers; blue sky, with clouds. Signed and dated, "M. R. Corbet, 1898." Canvas, 50 by 83 in.

139**HIGHLAND CATTLE: GLEN DOCHART.****MRS. LUKER.****Henry Moore, R.A.**

Cattle coming along the glen towards the spectator; hills on either side and in the distance; cloudy sky. Signed and dated, "H. Moore, 1883." Canvas, 25½ by 43½ in.

140**EVENING IN ITALY.****GEORGE McCULLOCH, Esq.****M. Ridley Corbet, A.R.A.**

View looking across some reed-fringed pools; houses and cattle on the farther bank, and hills beyond; sunset sky. Signed, "M. R. Corbet." Canvas, 45 by 82½ in.

- | LENT BY | PAINTER. |
|--|--|
| 141 | "CLOUD-SURROUNDED MORN." |
| MRS. M. R. CORBET. | M. Ridley Corbet, A.R.A. |
| Rush-fringed pools in the foreground; valley and mountains beyond; cloudy sky. Signed, "M. R. Corbet." Canvas, 47½ by 57 in. | |
| 142 | "THE ORANGE LIGHT OF WIDENING MORN." |
| LORD DAVEY. | M. Ridley Corbet, A.R.A. |
| View of a river and distant mountains seen through the stems of stone-pines, lit up by the rising sun. Signed and dated, "M. R. Corbett, 1887-8." Canvas, 39 by 82 in. | |
| 143 | SUNSET ON THE ARNO. |
| ARTHUR LUCAS, ESQ. | M. Ridley Corbet, A.R.A. |
| View looking across the river, with houses and a grove of trees on the far side and mountains beyond; in the r. foreground some haystacks and a fishing apparatus; clear sky. Signed and dated, "M. R. Corbett, 1886-7." Canvas, 25 by 49 in. | |
| 144 | "A LOVING PSYCHE WHO LOSES SIGHT OF LOVE." |
| MRS. M. R. CORBET. | M. Ridley Corbet, A.R.A. |
| On the l. a nude figure of Psyche standing near a pillar on a terrace gazing at Love, who, accompanied by numerous doves, is flying away across a rocky valley towards distant mountains. Signed and dated, "M. R. Corbet, 1900." Canvas, 39 by 81 in. | |

BLACK AND WHITE ROOM.

OIL PAINTINGS—Nos. 145-190.

LENT BY

PAINTER.

145 BACKWATER, NEAR IFFLEY ON THE THAMES.

W. O. GILCHRIST, Esq.

Vicat Cole, R.A.

View looking across the backwater to the church on the farther bank trees on r.; cloudy sky. Canvas, 14½ by 21½ in.

146 KENNACK STRAND, CORNWALL.

DR. J. WATT BLACK.

John Brett, A.R.A.

Sandy shore and rocks in the foreground; open sea beyond, with sailing ships; blue sky, with clouds. Signed and dated, "John Brett, 1884." Canvas, 14½ by 29½ in.

147 THE RIVALS, FROM ANGLESEA.

DR. J. WATT BLACK.

John Brett, A.R.A.

In the foreground sandy dunes with salt-water pools, on which are numerous gulls; open sea, with sailing vessels, beyond; high mountains in the distance; clear sky. Signed and dated, "John Brett, 1885." Canvas, 23¾ by 47½ in.

148 FOREST COVE, CARDIGAN BAY.

DR. J. WATT BLACK.

John Brett, A.R.A.

View looking across the cove, with steep cliffs on l.; the open sea beyond; rocks on r.; cloudy sky. Signed and dated, "John Brett, 1883." Canvas, 14¾ by 29¾ in.

- | LENT BY | PAINTER. |
|---|--|
| 149 | HARVEST-TIME, ABINGER, SURREY. |
| E. ASCHERSON, Esq. | Vicat Cole, R.A. |
| Cornfield in the foreground, in which are two men and a woman reaping; beyond it a wood on the l., and an undulating plain on the r.; cloudy sky. Signed and dated, "Vicat Cole, /63." Canvas, 19 by 29 in. | |
| 150 | A LATE BOAT COMING HOME IN THE MOONLIGHT. |
| Mrs. LUKER. | Henry Moore, R.A. |
| View across the open sea, with a sailing-boat in the foreground; heavy clouds with the moon shining between them. Signed, "H. Moore." Canvas, 19½ by 15½ in. | |
| 151 | CAPE OF MASSA, FROM CAPRI. |
| Mrs. M. R. CORBET. | M. Ridley Corbet, A.R.A. |
| View looking across the bay; clear sky. Canvas, 7 by 15 in. | |
| 152 | ANGLESEA. |
| DR. J. WATT BLACK. | John Brett, A.R.A. |
| View looking across the Menai Straits, with sandy pools in the foreground; blue sky, with clouds. Inscribed, "Anglesea, Sep. 30, '75." Panel, 7 by 13¾ in. | |
| 153 | SAINT AGNES, CORNWALL. |
| DR. J. WATT BLACK. | John Brett, A.R.A. |
| Rocky heights on l.; rough open sea on r.; blue sky, with clouds. Inscribed, "St. Agnes." Panel, 8¾ by 13½ in. | |
| 154 | SEA-PIECE: CARDIGAN BAY. |
| WOLF HARRIS, Esq. | John Brett, A.R.A. |
| Sandy shore and rocks in the foreground, with high cliffs and sea beyond; blue sky, with clouds on the horizon. Signed and dated, "John Brett, 1891" Canvas, 14½ by 29½ in. | |

LENT BY

PAINTER.

155

HALF A GALE: OUTSIDE POOLE.

CHARLES WINN, Esq.

Henry Moore, R.A.

A rough sea, with a sailing boat on the horizon; blue sky, with clouds. Signed and dated, "H. Moore, 1892." Canvas, 25½ by 39½ in.

156

A SUMMER SHOWER.

SIR ALFRED HICKMAN, M.P.

John Brett, A.R.A.

Breakers rolling in on a sandy shore in the foreground; in the l. distance green hills, with houses at the foot; open sea, with shipping on r.; blue sky, with rain-clouds. Signed and dated, "John Brett, 1889." Canvas, 14¾ by 29¾ in.

157

NEAR VIABEGGIO.

MRS. M. R. CORBET.

M. Ridley Corbet, A.R.A.

Grass-grown sandy hillock in the foreground, with the sea and mountains beyond. Signed, "M. R. Corbet." Panel, 6 by 15¾ in.

158 THEATRE OF DIONYSOS, ATHENS, WITH ÆGINA.

MRS. M. R. CORBET.

M. Ridley Corbet, A.R.A.

Ruins of the theatre in the foreground, with the sea and hills beyond. Signed and dated, "M. R. Corbet, 1901." Panel, 8 by 15½ in.

159

FROM THE VILLA MADAMA, ROME.

THE LORD NORTHBOURNE.

M. Ridley Corbet, A.R.A.

View from high ground looking over the Tiber, with the Alban Hills in the distance; trees in blossom in the foreground. Signed and dated, "M. R. Corbett, 1884." Canvas, 18½ by 13 in.

160

STUDY FOR "EVENING IN ITALY" (No. 140).

MRS. M. R. CORBET.

M. Ridley Corbet, A.R.A.

View looking across a swamp to distant hills. Panel, 7 by 12¾ in.

- | LENT BY | PAINTER. |
|---|---|
| 161 | AT LUXOR. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| View looking across the Nile to the hills on the west bank. Canvas, 4 by 10½ in. | |
| 162 | STUDY FOR "CLOUD-SURROUNDED MORN" (No. 141). |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| View looking across a swamp to distant hills. Panel, 7 by 8½ in. | |
| 163 | TOMBS NEAR THE CITADEL, CAIRO. |
| J. M. Swan, Esq., A.R.A. | M. Ridley Corbet, A.R.A. |
| Ruined tombs in the foreground; hills beyond. Canvas, 9½ by 16½ in. | |
| 164 | IN THE VILLA DORIA, ALBANO. |
| SOMERSET BEAUMONT, Esq. | M. Ridley Corbet, A.R.A. |
| View looking through trees to a distant landscape; a sun-dial is on a green mound in the foreground. Panel, 14¾ by 8½ in. | |
| 165 | A GOLDEN AFTERNOON. |
| THOMAS L. DEVITT, Esq. | M. Ridley Corbet, A.R.A. |
| Sand-dunes in the foreground, with the sea beyond and hills in the distance. Signed, "M. R. Corbett, 1889." Canvas, 13½ by 40½ in. | |
| 166 | THE SHORE, FORTE DEI MARMI. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| Sand-dunes in the foreground, with the sea beyond, and hills in the distance to r. Signed, "M. R. Corbet, 1901." Panel, 6½ by 15 in. | |
| 167 | MOUNTAINS NEAR PISA. |
| LORD DAVEY. | M. Ridley Corbet, A.R.A. |
| View looking across an open plain, with buildings in the middle distance and mountains beyond. Signed and dated, "M. R. Corbett, 1885." Panel, 8½ by 20 in. | |

LENT BY

PAINTER.

168 THE ARNO IN FLOOD.

LIEUT.-GEN. SIR IAN HAMILTON, K.C.B. M. Ridley Corbet, A.R.A.

The river occupies the foreground, beyond it are some buildings; hills in the distance. Signed and dated, "M. R. Corbet, 1893." Panel, 8½ by 21½ in.

169 SCENE IN SURREY.

EDWARD M. DENNY, Esq.

Vicat Cole, R.A.

A cornfield occupies the foreground, with two men reaping; beyond is a loaded waggon and horses; trees on the l.; wooded landscape in the distance; cloudy sky. Signed and dated, "V.C., 1877." Canvas, 23½ by 35½ in.

170 AFTER-GLOW.

THOMAS L. DEVITT, Esq.

M. Ridley Corbet, A.R.A.

View on a river-bank; in the foreground a man cooking fish; a barge on the bank; hills in the distance. Signed and dated, "M. R. Corbett, 1890." Panel, 14 by 30½ in.

171 MOUTH OF THE ARNO, AFTER STORM.

DOUGLAS FRESHFIELD, Esq.

M. Ridley Corbet, A.R.A.

The sea breaking on a sandy bank in the foreground; hills in the distance. Signed and dated, "M. R. Corbett, 1885." Panel, 8½ by 26½ in.

172 MONTICELLI, NEAR ROME.

SOMERSET BEAUMONT, Esq.

M. Ridley Corbet, A.R.A.

View in a garden, in which are roses; beyond the wall are visible some dark trees and distant hills. Canvas, 6½ by 13 in.

173 SPRING IN THE BORGHESE VILLA, ROME.

THE REV. STOPFORD A. BROOKE.

M. Ridley Corbet, A.R.A.

A green meadow, full of flowers, bordered by pine and other trees. Canvas, 16 by 9½ in.

- | LENT BY | PAINTER. |
|--|--|
| 174 | STUDY FOR "VAL D'ARNO." |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>View from a terrace, looking across the valley. Signed and dated, "M. R. Corbet, 1897." Panel, 5 by 13 in. Study for the picture now in the Chantrey Collection.</p> | |
| 175 | TAMARISKS BY THE ARNO. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>View of the river bank; two barges on the l.; hills in the distance. Signed, "M. R. Corbet." Panel, 7 by 12½ in.</p> | |
| 176 | ABOVE FIESOLE. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>View from a height, looking towards Fiesole; evening sky. Signed, "M. R. Corbet." Panel, 6 by 12¾ in.</p> | |
| 177 | BAY OF MASSA, CARRARA. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>View looking across the bay, with sandy shore, on which are boats. Panel, 5½ by 12¼ in.</p> | |
| 178 | ON TUSCAN HILLS. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>View looking down a valley, with steep hills on either side. Signed, "M. R. Corbet." Panel, 12¾ by 8¾ in.</p> | |
| 179 | SUNRISE: SHROPSHIRE. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>A meadow in the foreground, with a wood beyond it on the l. Panel, 6¾ by 12¾ in.</p> | |
| 180 | NEAR PERUGIA, LOOKING TOWARDS ASSISI. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| <p>View looking down a wooded valley towards a plain, beyond which are mountains. Panel, 7¾ by 14 in.</p> | |

- | LENT BY | PAINTER. |
|--|---|
| 181 | STUDY FOR "THE ORANGE LIGHT OF WIDENING MORN" (No. 142). |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| Distant landscape seen between the stems of fir trees in the foreground, on which the sun is shining. Signed and dated, "M. R. Corbet, 1886." Panel, 6½ by 13½ in. | |
| 182 | OUTSIDE ASOLO. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| View looking across a valley to some rising ground, on which are buildings; hills beyond. Panel, 5½ by 12 in. | |
| 183 | SUNSET IN THE WOODS. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| The setting sun seen through the stems of some high trees; marshy foreground. Signed and dated, "M. R. Corbet, 1893." Panel, 30¾ by 18¾ in. | |
| 184 | NEAR PERUGIA: DAWN OVER THE MOUNTAINS OF GUBBIO. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| View from high ground over the mountains. Canvas, 6½ by 19½ in. | |
| 185 | WINTER IN TUSCANY. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| An upland meadow, with figures and sheep; hills beyond. Panel, 8 by 15 in. | |
| 186 | ACROPOLIS: SEEN FROM THE PNYX. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| View of the Acropolis, seen from below: moonlight. Panel, 7 by 12½ in. | |

- | LENT BY | PAINTER. |
|---|---|
| 187 | ATHENS, LOOKING TOWARDS EGINA. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| Buildings in the foreground; distant hills seen across the gulf. Signed and dated, "M. R. Corbett, 1901." Panel, 4 by 12½ in. | |
| 188 | FROM THE CHIAIA, NAPLES. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| View looking across the Bay of Naples; temple in the foreground. Panel, 6½ by 13½ in. | |
| 189 | PINES IN THE VILLA BORGHESE, ROME. |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| Meadow, with sheep in the foreground; high trees and buildings beyond. Canvas, 13¾ by 14 in. | |
| 190 | STUDY FOR "MORNING GLORY." |
| Mrs. M. R. Corbet. | M. Ridley Corbet, A.R.A. |
| Meadow, with tree in the foreground; wooded hills in the distance. Panel, 7 by 13 in. | |

INDEX No. 1.

NAMES OF THE CONTRIBUTORS OF WORKS.

—◆—
HIS MAJESTY THE KING, 53, 57.

- | | |
|--|---|
| Agnew, George W., Esq., 108 | Dulwich College, The Governors of, 93, 97, 99, 100 |
| Agnew, Lockett, Esq., 59, 116 | Fenwick, George J., Esq., 136 |
| Agnew, Sir William, Bart., 73, 106, 110, 115 | Finch-Hatton, The Hon. Harold, 29, 34, 90 |
| Ascherson, E., Esq., 149 | Freshfield, Douglas, Esq., 171 |
| Ashton, Mrs., 72, 113 | Gilchrist, W. O., Esq., 145 |
| Asquith, Mrs., 107 | Glasgow, The Corporation of, 23, 95 |
| Barratt, Thomas J., Esq., 17, 19, 117 | Graham, J. H. A., Esq., 11, 21 |
| Beaumont, Somerset, Esq., 164, 172 | Hamilton, Lt.-Gen. Sir Ian, K.C.B., 168 |
| Beaumont, W. B., Esq., 70 | Harris, Wolf, Esq., 154 |
| Benson, R. H., Esq., 18 | Hickman, Sir Alfred, M.P., 126, 156 |
| Birmingham, The Corporation of, 131 | Hillingdon, Lord, 68 |
| Black, J. Watt, Esq., M.D., 128, 146-148, 152, 153 | Hollingsworth, Alex. T., Esq., 104, 124 |
| Brassey, Albert, Esq., M.P., 132 | Inderwick, Mrs., 119 |
| Brooke, The Rev. Stopford A., 173 | Iveagh, Lord, 6, 32, 94 |
| Brown, H. Darell, Esq., 16, 112, 122 | Knoblauch, Hugo, Esq., 105 |
| Cadogan, The Earl, K.G., 79 | Knowles, James, Esq., 7 |
| Cook, Sir Frederick, Bart., M.P., 10, 13, 28, 38, 66 | Lansdowne, The Marquess of, K.G., 77, 78, 88 |
| Corbet, Mrs. M. R., 138, 141, 144, 151, 157, 158, 160-162, 166, 174-190 | Lawrie & Co., Messrs., 56 |
| Davey, Lord, 142, 167 | Levy, J. Arthur, Esq., 1 |
| Denny, Edward M., Esq., 169 | Linlithgow, The Marquess of, K.T., 96 |
| Devitt, Thomas L., Esq., 165, 170 | Liverpool, The Corporation of, 137 |
| Donaldson, George, Esq., 12, 109 | Lucas, Arthur, Esq., 143 |
| | Luker, Mrs., 129, 130, 139, 150 |

- McCormick, Hamilton, Esq., 2, 22, 24
McCulloch, George, Esq., 140
McKay, William, Esq., 125
Manchester, The Corporation of, 127
Mansergh, James, Esq., 135
Methuen, Lieut.-Gen. Lord, 42, 61, 74
Morgan, J. Pierpont, Esq., 43, 45, 49, 85
- Northbourne, Lord, 159
Northbrook, The Earl of, 54, 65, 76, 84
- Powis, The Earl of, 30, 62, 67, 71
- Radnor, The Earl of, 48, 51, 58, 63
Robarts, A. J., Esq., 83, 92, 101
Rothschild, Alfred de, Esq., 98
Royal Academy of Arts, 8, 14, 111, 114, 118,
120, 121
- Salting, George, Esq., 33, 35, 82, 87
Sanders, Alfred J., Esq., 25, 27
- Sanderson, Arthur, Esq., 15, 47, 50, 80
Scarsdale, The Rev. Lord, 44
Swan, J. M., Esq., A.R.A., 163
- Tatlock, Miss H. H., 3, 5, 39
Tennant, Sir Charles, Bart., 4, 9, 31, 36, 37,
40, 41
Terrot, Mrs. Richard, 86
- Van Alen, J. J., Esq., 75, 89
Verney, Sir Edmund, Bart., 81
- Wantage, Lady, 26
Ward, T. Humphry, Esq., 103
Westminster, The Duke of, 20, 52, 102
White, Fred A., Esq., 123
Wimborne, Lord, 46, 55
Winn, Charles, Esq., 133, 134, 155
- Yarborough, The Earl of, 60, 64, 69, 91

INDEX No. 2.

NAMES OF THE PAINTERS.

** The Figures within Brackets indicate the Dates respectively of the Birth and Death of the Painter.

- Bonifazio Veneziano [1491-1553]...61
 Bonington, Richard Parkes [1801-1828]...
 20, 40
 Brett, John, A.R.A. [1832-1902]...126-128,
 146-148, 152-154, 156
 Bronzino — Angelo Allori, called [1502-
 1572]...56
- Calcott, Sir Augustus Wall, R.A. [1779-
 1844]...119
 Chalon, John James, R.A. [1778-1854]...121
 Cole, Vicat, R.A. [1833-1893]...132, 136,
 145, 149, 169
 Constable, John, R.A. [1776-1837]...4, 8, 9,
 14, 33, 41, 72
 Corbet, Matthew Ridley, A.R.A. [1850-
 1902]...138, 140-144, 151, 157-168, 170-
 190
 Cotman, John Sell [1782-1842]...15, 18, 36
 Cox, David [1783-1859]...106, 117
 Creswick, Thomas, R.A. [1811-1869]...116
 Crome, John [1769-1821]...19, 24, 35, 68
 Cuyp, Albert [1605-1691]...44, 76-103
- Dobson, William [1610-1646]...74
- Etty, William, R.A. [1787-1849]...114
 Ewbank, John Wilson [1799-1847]...107
- Gainsborough, Thomas, R.A. [1727-1788]...
 2, 6, 13, 32, 122
 Gordon, Sir John Watson, R.A. [1790-1864]
 ...108
 Guido Reni [1575-1642]...46
- Hals, Frank [c. 1581-1666]...45, 59
 Harvey, Sir George [1806-1876]...105
 Holland, James [1800-1870]...21
- Landseer, Sir Edwin, R.A. [1802-1873]...
 118
 Linnell, John [1792-1882]...104, 109, 112
 Louthembourg, Philip James de, R.A. [1740-
 1812]...111, 124
- Marlow, William [1740-1813]...123
 Moore, Henry, R.A. [1831-1895]...129-131,
 133-135, 137, 139, 150, 155
 More, Sir Antonio [c. 1512-1581]...60, 64
 Morland, George [1763-1804]...17
 Müller, William John [1812-1845]...113,
 115
 Murillo, Bartolomé Estéban [1617-1682]...
 48
- Nasmyth, Patrick [1787-1831]...11
- Ostade, Isaac van [1621-1649]...65

- Piombo—Sebastian Luciani, called del [1485-1547]...58
 Poussin, Nicholas [1594-1665]...63
- Raeburn, Sir Henry, R.A. [1756-1823]...110
 Ramsay, Allan [1713-1784]...25, 27
 Rembrandt van Rhyu [1607-1669]...43
 Reynolds, Sir Joshua, P.R.A. [1723-1792]...7, 30, 34, 69, 73
 Romney, George [1734-1802]...67, 71
 Rubens, Peter Paul [1577-1640]...47, 49
 Ruysdael, Solomon van [c. 1600-1670]...75
- Scott, Samuel [c. 1710-1772]...125
 Shee, Sir Martin Archer, P.R.A. [1769-1850]...120
- Tintoretto—Jacopo Robusti, called [1519-1594]...53, 57
 Turner, Joseph Mallord William, R.A. [1775-1851]...12, 23, 29, 31, 37, 66
- Unknown...54
- Van Dyck, Sir Anthony [1599-1641]...42, 50, 51
 Veronese—Paolo Cagliari, called Paolo [1528-1588]...52, 55, 62
 Vincent, George [1796-*aft.* 1830]...16
- Wilson, Richard, R.A. [1714-1782]...1, 10, 22, 26, 28, 38, 70
 Wint, Peter de [1784-1849]...3, 5, 39

Open during the month of January only.

GALLERY No. XI.



THE PALACE OF KNOSSOS
CRETE

DRAWINGS, PHOTOGRAPHS, PLANS, AND CASTS
ILLUSTRATIVE OF MR. ARTHUR EVANS'
EXCAVATIONS, 1900, 1901, 1902

A SHORT ACCOUNT OF THE EXCAVATIONS.



KNOSSOS, according to the legendary account, was the abode of King Minós, and the scene of the marvellous artistic achievements of his craftsman Dædalos, who moreover here built for him the mysterious Labyrinth. In its mazy depths dwelt the Minotaur—the Bull of Minós, half bovine and half human in form—fed with the tender flesh of the Athenian captives, till such time as the hero Theseus, with the aid of the clue of thread supplied by the King's daughter Ariadné, was able to slay the monster and lead forth the tribute children. Such, at least, was the Athenian tale.

That the Sea-Empire attributed to Minós fell as a grievous yoke on infant Athens and other parts of mainland Greece is likely enough, but the persistent traditions which connected his name with the first system of ordered laws, and made him, even after death, a Judge in the Nether World ; which looked upon him as a builder on a mighty scale, and associated him with Dædalos, who stands as the first representative alike of high art and of mechanical science ; these, and other features in the same legendary cycle, seemed to point to Crete, and in particular to Knossos, as the centre of the earliest civilisation of Greece, and, with it, of the whole European world.

THE PALACE OF KNOSSOS.

The underlying truth in early tradition had been vindicated by Schliemann at Troy and Mycenæ; at Knossos, too, the spade alone could supply the real solution of these interesting problems.

Researches begun by Mr. Evans in 1894 on the hill of Kephala, where traces of prehistoric building were visible, and some highly artistic relics acquired on the site, convinced him that here too excavation would show that the old traditions rested on a substantial basis of fact. Great difficulties, increased by the outbreak of the Cretan insurrection, lay in the way of realising the object in view. In 1894, however, Mr. Evans obtained possession of the most important part of the site, and in 1900, after encountering six years' obstruction on the part of the native owners, he was able to acquire the rest, and, with the good-will of Prince George's government, to begin the work.

Although the work is not yet complete, the result of three campaigns of excavation carried out in 1900, 1901 and 1902, has been beyond all hope successful. Between four and five acres of a vast Minôan Palace have been already brought to light, the foundations of which, as shown by associated Egyptian relics, go back to about the eighteenth century B.C. Greece beyond Greece here rises from its ashes.

The building itself is on an elaborate architectural plan, with central and outer courts, state and public entrances, corridors and halls, with parts of the original frescoes still clinging to their walls; a council chamber with a carved gypsum throne, of quasi-Gothic appearance, in the centre, and lower benches round; elegant bath-rooms; vast magazines with their great store-jars; stone staircases with flights one above another, and considerable remains of upper stories in

position ; a complicated drainage system with shafts rising to the upper floors, and sanitary arrangements ahead of anything that was devised till quite recent times.

Of extraordinary interest are the deposits of clay archives, the bulk of them written in an advanced linear script anterior to that of the Phœnicians, and which carry back the history of writing on Greek soil a thousand years beyond any hitherto known records.

The works of art are of the most varied nature. Wall-paintings, the colours of which are brilliantly preserved, portray processional human figures, scenes from the bull ring, miniature subjects showing temples and buildings with warriors and elegantly dressed ladies seated in their courts or looking out from their balconies and windows ; griffins and sphinxes ; sea-pieces with dolphins and other fish ; and landscapes with naturalistic flowers and foliage. The reliefs in painted *gesso duro* are, in some respects, even more remarkable, as will be seen from the torso of a man and the head of a magnificent bull, of which casts are exhibited. A marble lioness's head from a fountain, and an alabaster vase shaped like a triton shell show considerable advance in sculpture. But the most astonishing examples of the sculptor's art are supplied by the remains of a series of ivory statuettes of leaping youths, in which untrammelled freedom of action is coupled not only with fine modelling of the muscular contours of the body but with the indication of the most delicate details such as the veins on the back of the hands.

Of the minor arts represented, there is an equal variety. We have here the evidence of the practice of cameo cutting, not revived again till quite the later period of Greek Art. The excellence of the intaglio engraving is illustrated by a series of clay impressions showing the same

THE PALACE OF KNOSSOS.

bold naturalistic treatment that is found in the larger works. A magnificent example of intarsia work is presented by a royal gaming table of gold-plated ivory set with crystal plaques, which are backed with silver and blue enamel. A crystal plaque, backed by part of a miniature painting of a galloping bull of microscopically fine execution, forestalls a favourite Renaissance Art. Vases and part of a large mosaic design are made of enamelled ware, a native imitation of "Egyptian porcelain," and some specimens of gold jewellery anticipate the exquisite filigree work of later Etruria. In short, the "Art of Dædalos" is here before us in all its manifold aspects, and fable itself falls short of the reality.

The destruction of the Palace seems to have taken place during the fifteenth century before our era, and, except for a brief re-occupation during the immediately succeeding period of a small part of the site, it has never again been the scene of human habitation. That this "House of Minôs," with its mazy corridors and subterranean conduits, and its sanctuary (still preserved) of the *labrys* or fetish Double Axe of its tutelary divinity, was the "Labyrinth" of tradition there can hardly be a remaining doubt. But the Palace itself, in the form preserved to us, is only the remodelled successor of still earlier royal dwellings, the remains of which have partially come to light below the later level, and which, as the associated Egyptian relics attest, go back well into the third, and probably into the fourth millenium before our era. That even by the date of the Twelfth Egyptian Dynasty (c. 2500 B.C.) a high civilisation had been reached here is shown by some of the painted pottery belonging to this early stratum, which for egg shell-like fineness of fabric, for grace of form—in many cases pointing

GALLERY No. XI.

to prototypes in metal—and delicacy of colouring, has hardly been surpassed.

In carrying out this very extensive undertaking, which has involved considerable works of conservation as well as of actual excavation, Mr. Evans has received much financial aid through the Cretan Exploration Fund.* In directing the works he has had the assistance of Dr. Duncan Mackenzie, who had previously had useful experience in connexion with the excavations of the British School at Athens in Melos. Mr. Theodore Fyfe, formerly Architect to the British School, has prepared the architectural plans and drawings. Reproductions of several of the fresco paintings have been executed on the spot by the Swiss artist, Monsieur E. Gilliéron, whose careful copies of antique works for the Foreign Schools and Institutes in Athens are well known.

Mr. D. G. Hogarth, formerly Director of the British School of Athens, has kindly added to the Exhibition some drawings of fine “Minôan” painted vases, as well as of a series of gem impressions and other objects from his excavations in the town of Knossos, in the Great Cave Sanctuary of the Cretan Zeus on Mount Dicta, and in an early settlement at Zakro in East Crete.

* The Treasurer of the Fund, Mr. George Macmillan, St. Martin's Street, W.C., receives subscriptions towards the completion of the work.

ARRANGEMENT OF THE EXHIBITION.

~~-----~~

THE general system of arrangement adopted has been to place illustrations of the Western half of the Palace on the Left side of the Room, and those of the Eastern half on the Right.

To the Left of the Door on entering are :

THE GENERAL PLAN and Views of the Works, &c.

To the Right of the Door :

SECTION OF THE EASTERN SIDE. Sections and Plans illustrating the Drainage and Sanitary arrangements.

At the Lower End of the Room :

CASTS OF PAINTED RELIEFS in *gesso duro*.

CAST OF GYPSUM THRONE.

COLOURED TRACING of Cup-bearer Fresco; Drawing of Royal Gaming Table.

CAST of marble Lioness's Head.

CAST OF GREAT MARBLE AMPHORA.

SPECIMENS OF THE CLAY DOCUMENTS and other records illustrating the Minoan Systems of Writing. These are of two classes, the Linear and the Quasi-Pictorial or Hieroglyphic.

RELICS from Stone Age Settlement.

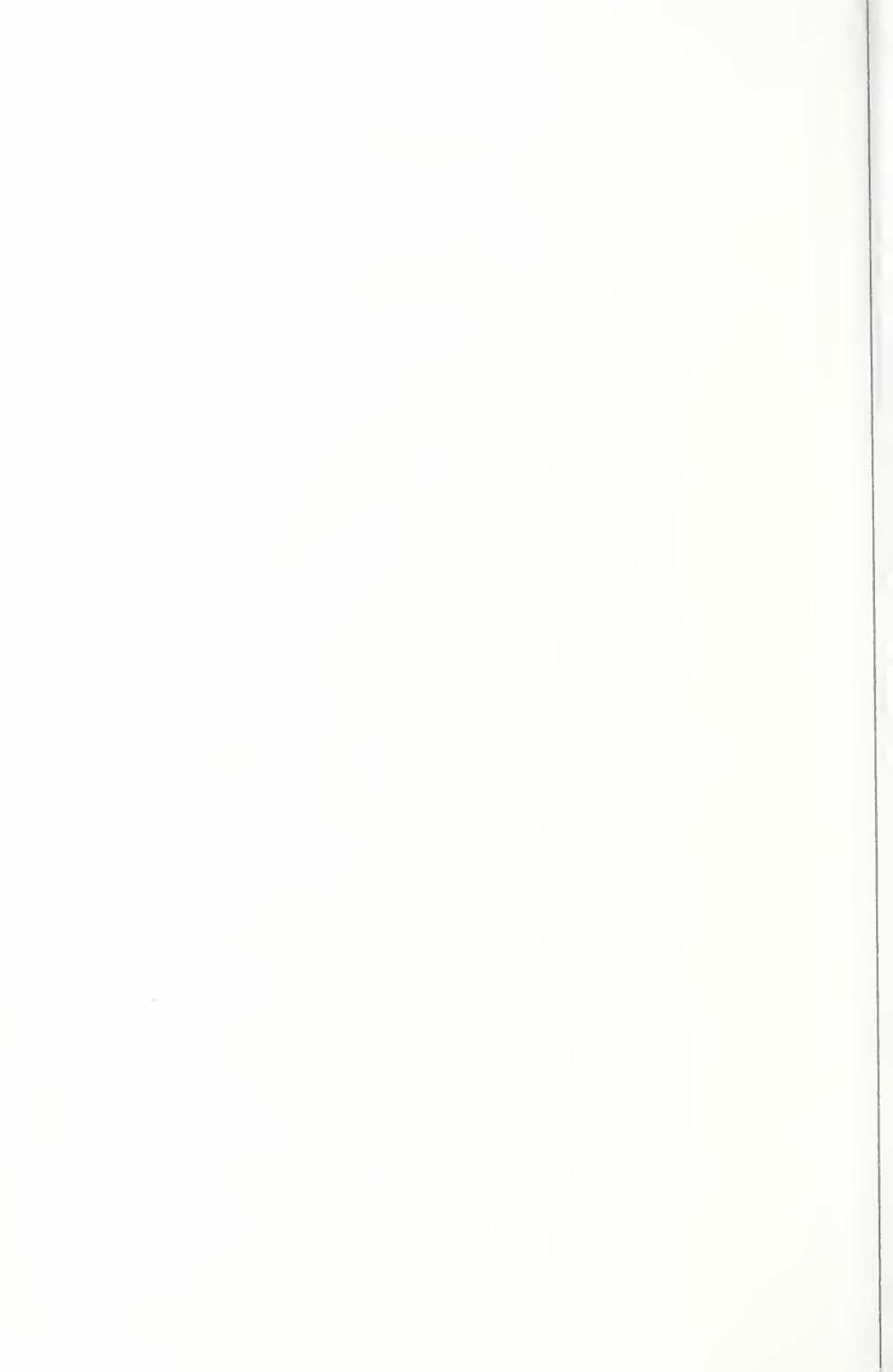
Left Wall of Room (proceeding from door):

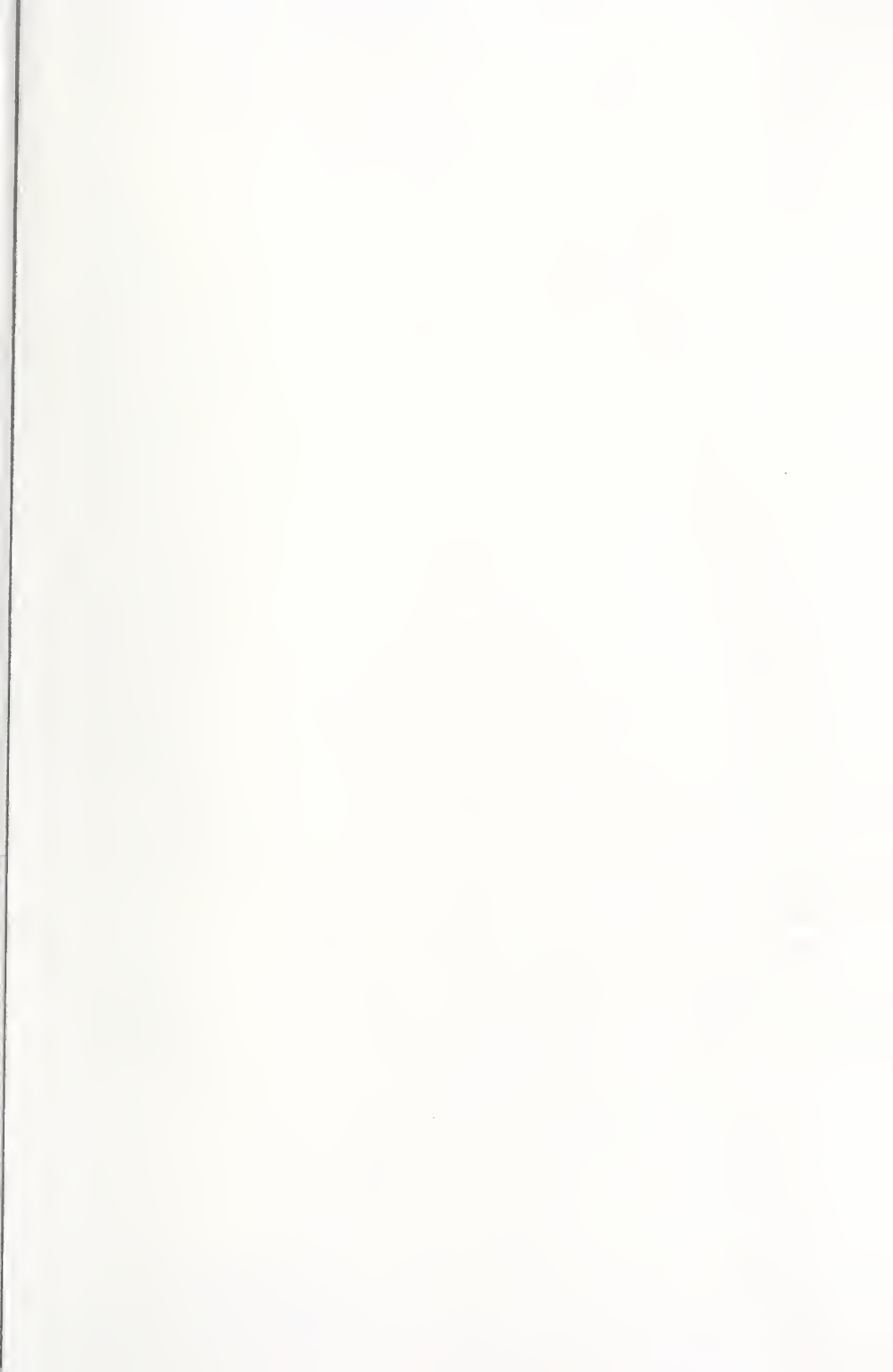
WEST COURT, Entrance and Corridor, with Processional Fresco.
 PHOTOGRAPHS of painted reliefs; Torso and a Fleur-de-lis Crown.
 CUP-BEARER FRESKO.
 GREAT MAGAZINES with Store-jars and Long Gallery.
 THRONE ROOM, with Frescoes and Restoration.
 THE MINIATURE FRESKOES, Ladies, Temple, &c.
 NORTHERN ENTRANCE and Bath.
 PAINTED RELIEF in *gesso duro*, bull's head.

Right Wall of the Room (proceeding from door):

SHRINE of Double Axe and Associated Divinities.
 LILY AND MYRTLE FRESKOES, from near S.E. postern.
 DOMESTIC QUARTER OF PALACE. View of Upper Floors, &c.
 "QUEEN'S MEGARON."
 THE HALLS of the Double Axes and of the Colonnades.
 QUADRUPLE STAIRCASE.
 PAINTED HIGH RELIEFS, in *gesso duro*, parts of men, &c.
 FRESKO of the Female Toreadors.
 PORCELAIN MOSAIC, showing houses, &c.
 EASTERN WALLS and Bastion.
 PAINTED VASES of the Later Palace Style.
 PAINTED VASES of the Earlier Min'can Class.
 DESIGNS of Intaglios and Minor Objects.







GETTY CENTER LIBRARY



3 3125 00449 4338

