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CORPORATION OF LONDON  
ART GALLERY.

DESCRIPTIVE CATALOGUE

OF THE LOAN COLLECTION  
OF  
PICTURES

1894.



PRICE SIXPENCE.





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ART GALLERY.



DESCRIPTIVE

CATALOGUE

OF THE

LOAN COLLECTION

OF PICTURES.



Prepared by A. G. TEMPLE, F.S.A.,  
Director of the Art Gallery of the  
Corporation of London.



JOHN JAMES BADDELEY, ESQ.,  
CHAIRMAN.

1894.



*Blades, East & Blades,*  
*Printers,*  
*23, Abchurch Lane, London, E.C.*



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THE Library Committee of the Corporation of London desire to express their thanks to the owners of works of Art for the kindness with which many famous and valuable productions have been placed at their disposal for the present Exhibition.

The Exhibition will open at 10 a.m. from Monday, the 2nd April, to Saturday, the 30th June, and will close at 6 p.m. during April, and at 8 p.m. during May and June.

The Admission will be free.

A. G. TEMPLE,  
*Director.*

ART GALLERY OF THE  
CORPORATION OF LONDON,  
GUILDHALL, LONDON, E.C.

*27th March, 1894.*



# GALLERY I.



## I SIR LANCELOT DU LAKE.

Painted by SIR JOHN GILBERT, R.A.

Canvas 36 × 48 inches.

Presented by SIR JOHN GILBERT to the Corporation of London Permanent Gallery, with seventeen other paintings and thirty sketches.

THE incident depicted is taken from the ballad in the "Reliques of Ancient English Poetry," by Thomas Percy. Sir Lancelot, riding "in a forest wide," meets a damsel, who tells him of a mighty knight who has in prison three score and four of King Arthur's knights. Being over-joyed that it is Sir Lancelot whom she has met, she brings him to where by the river-side stands a tree,

"Whereon a copper bason hung,  
And many shields to see."

Sir Lancelot strikes and breaks the copper bason, and thereupon the false knight, Tarquin, appears driving before him a horse whereon a knight lay tied. The two engage in combat, first on their horses, and then on foot; Sir Lancelot is ultimately the victor, and, having slain his antagonist, releases King Arthur's knights from their imprisonment.

Royal Academy, 1887.

## 2 DANAË.

Painted by JOHN D. BATTEN.

Canvas 36 × 36 inches.

Lent by the Artist.

**A**CRISIUS and Proteus, twin brothers, lived in the pleasant vale of Argos. When they had grown up Acrisius expelled his brother Proteus from his inheritance; but Proteus returned and compelled Acrisius to share the kingdom with him. An oracle had declared that Danaë, the daughter of Acrisius, should give birth to a son who would kill her father. For this reason Acrisius shut her up in a brazen tower. But here, notwithstanding her father's precautions, she became the mother of Perseus, according to some accounts by her uncle Proteus, and according to others, by Zeus. Acrisius ordered mother and babe to be exposed on the wide sea in a chest :—

“ Stricken with terror when the wind swept by  
And the main heaved beneath the carven chest,  
She drew her little Perseus to her breast  
With loving hand and weeping bitterly ”—

but the chest floated toward the island of Seriphus, one of the Cyclades, where both were rescued.

As to the manner in which the oracle was fulfilled, Acrisius coming to Seriphus was detained there by storms, and during certain funeral games the wind carried a disk, thrown by Perseus, against the head of Acrisius and killed him. Perseus then proceeded to Argos and took possession of the kingdom of his grandfather.

New Gallery, 1892.



### 3 EDWARD II. AND PIERS GAVASTON, A.D., 1308.

Painted by MARCUS STONE, R.A.

Canvas 48 × 84 inches.

Lent by GEORGE FOX, ESQ., of Lichfield.

PIERS GAVASTON was the son of a Gascon Knight. He insinuated himself into the affections of the King by his agreeable behaviour, and by supplying him with those frivolous amusements which suited his capacity and intelligence. He became the King's favourite, and in that position rendered himself peculiarly displeasing to the English nobles, whom he was accustomed to deride and mimic for the amusement of his thoughtless sovereign, and even the Queen was not exempted when he was disposed to display his sarcastic powers. To the left of the picture the King and his favourite are approaching. To the right are some nobles indignantly regarding the pair, while seated near them are the Queen and some ladies of the court. The scene is on a terrace, with view of broad park lands.

Manchester Jubilee Exhibition, 1887.



## 4 THE SETTING SUN.

Painted by ADRIAN STOKES.

Canvas 47 × 72 inches.

Lent by GEORGE MCCULLOCH, ESQ.

A CLIFF from which is seen an expanse of sea. A milkmaid is seated to the left—brown dress, blue sun bonnet—milking a cow; another cow to the right is lying down. The sun, a lurid ball, is to the right of the picture throwing its reflections on the sea.

New Gallery, 1891.

Chicago Exhibition, 1893.

## 5 HIS ONLY FRIEND.

Painted by BRITON RIVIERE, R.A.

Canvas 26½ × 37 inches.

Lent by JESSE HAWORTH, ESQ., of Altrincham.

SEATED by the wayside, leaning against a bank, is a poorly-clad boy asleep. Lying close to him is his dog, "his only friend," weary too, but awake, keeping guard.

Manchester Jubilee Exhibition, 1887.

Engraved by L. J. STEELE.



## 6 VENETIAN FAN SELLERS.

Painted by HENRY WOODS, R.A.

Canvas 27 × 39 inches.

Lent by JAMES BARROW, ESQ., of Liverpool.

TO the left is a merry company, in the centre of which is a man with a tray of fans to sell; close beside him, three girls in bright costume are gathered round a well, and two more are seated to his right, one of them mending a fishing-net. They are all regarding a young passer-by who carries a large basket of fruit on her head, and is coming along a path to the right of the picture. In the background are stone buildings, and at an open door a woman is standing.

Painted in 1882.

## 7 THE LAST MUSTER.

Painted by HUBERT HERKOMER, R.A.

Canvas 84 × 63 inches.

Lent by W. CUTHBERT QUILTER, ESQ., M.P.

HAVING stood side by side many times before, on parade or on the field of battle, these veterans come at last to muster as pensioners of the State, at the service in the church adjacent to the Hospital at Chelsea.

Royal Academy, 1874.

Chicago Exhibition, 1893.

## 8 ISRAEL IN EGYPT.

Painted by E. J. POYNTER, R.A.

Canvas  $53\frac{3}{4} \times 125\frac{1}{4}$  inches.

Lent by J. C. HAWKSHAW, ESQ., F.G.S.

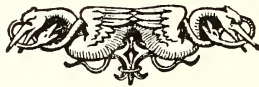
“They did set over them taskmasters to afflict them with their burdens.”

“And they made their lives bitter with hard bondage.”

“All their service wherein they made them serve was with rigour.”

ACCORDING to the almost unanimous voice of those most conversant with Egyptian antiquities, the “great oppressor” of the Hebrews was Rameses II. Seti, his father, may have been the originator of the scheme for crushing them by hard usage, but it must have been continued under his son, for monuments show that he erected his buildings chiefly by forced labour. He constructed the Great Wall for the protection of Egypt towards the east, the canal which united the Nile with the Rea Sea, and countless buildings, excavations, obelisks, colossal statues and sphinxes and other great works with which Egypt was adorned from one end to the other during his reign, which lasted for sixty-seven years.

Royal Academy, 1867.



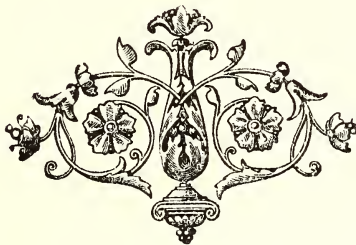
## 9 PROCRIS.

Painted by MRS. ERNEST NORMAND (Henrietta Rae).  
Canvas 55 × 78 inches.

Lent by GEORGE WOODIWISS, ESQ., of Bath, J.P.

PROCRIS, a daughter of Erechtheus, King of Athens, married Cephalus, son of the King of Thessaly. She was told that her husband paid visits to a mistress whose name was Aura. Secretly following him into the woods whither he had gone to hunt, she saw him, tired with the chase, lay himself down in the cool shade and call earnestly for Aura, meaning the refreshing breeze. At the name of Aura, Procris lifted her head in order to see her expected rival ; the movement occasioned a rustling among the leaves that concealed her, and Cephalus, thinking it to be an animal of the chase, let fly a dart and pierced her to the heart. She died in his arms confessing the ill-grounded jealousy that was the cause of her death.

Royal Academy, 1889.



## 10 JOCHEBED.

Painted by FREDERICK GOODALL, R.A.

Canvas 72 × 61 inches.

Lent by MRS. JOHN BOWRING.

“AND when she could not longer hide him, she took for him an ark of bulrushes, and daubed it with slime and with pitch, and put the child therein ; and she laid it in the flags by the river’s brink.”

The tall Israelitish woman looks anxiously about her, the child, Moses, nestled asleep on her arm. Dark blue drapery hangs from her head, lighter blue from her waist. She is standing in shallow water among the tall Nile reeds, her right hand resting on a rock. To the left a basket floats with ample soft drapery for the reception of the child. Palm trees and pyramids are seen beyond the winding Nile, and the shades of evening are closing over the scene.

Royal Academy, 1870.



## I I HEROD'S BIRTHDAY FEAST.

Painted by EDWARD ARMITAGE, R.A.

Canvas 61 × 109 inches.

Presented by the Artist to the permanent Gallery of the Corporation of London.

**H**EROD on his birthday made a supper to his lords and high captains; and when his step-daughter Salome (daughter of Herodias by her first husband) came in and danced and pleased Herod and them that sat with him, the King said unto the damsel, "Ask of me whatsoever thou wilt and I will give it thee." And she asked the head of John the Baptist.

Royal Academy, 1868.

## I 2 A SOUVENIR OF SCUTARI.

Painted by EDWARD ARMITAGE, R.A.

Canvas 48 × 72 inches.

Lent by the Artist.

**A** GROUP of Eastern women, all in gaily coloured raiment, are congregated in a grove of tall trees, the dark blue waters of the Bosphorus in view, and purple mountains beyond.

Royal Academy, 1857.



## 13 A VENETIAN AL FRESCO.

Painted by W. LOGSDAIL.

Canvas 41 × 66 inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

## 14 SUNNY THAMES.

Painted by FREDERICK WALKER, A.R.A.

Canvas 49 × 59 inches.

Lent by SIR CHARLES TENNANT, BART.

A GROUP of peasant children are on a high bank by the river; one of them, a boy, is lying on the grass fishing, his bare legs overhanging the rich loose earth wherein are growing brambles, thistles, foxglove, convulvulus. Two girls are standing behind him, and in the foreground waterlilies lie on the shallow water.

GRAHAM Collection, 1886.

FREDERICK WALKER was born at Marylebone in 1840, and early in life became a student at the Royal Academy. He had already begun to draw on wood, and received employment on the periodicals "Once a Week," "The Cornhill Magazine," and other illustrated publications. In 1866 he was elected a Member of the Society of Painters in Water Colours, and in 1871 an Associate of the Royal Academy. He died in 1875 at the early age of thirty-five, and was buried at Cookham, where his brother artists erected a tablet to his memory. Cookham was in the midst of his favourite sketching haunts. His pictures have great feeling, and any incident he painted was clothed by him with an intensely poetic beauty. He is represented in the National Collection by "The Vagrants," and by "The Harbour of Refuge."



## 15 FEBRUARY.

Painted by J. L. PICKERING.

Canvas 38 × 60 inches.

Lent by the Artist.

16 AFTER WATERLOO, "SAUVE  
QUI PEUT."

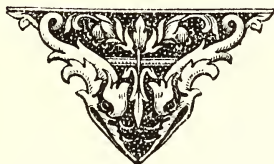
Painted by A. C. GOW, R.A.

Canvas 48 × 66 inches.

Lent by GEORGE MCCULLOCH, ESQ.

"INFANTRY, cavalry, artillery, were all mixed and jammed together in one dreadful struggle to escape; ammunition and baggage-wagons, stores and hospital carts full of wounded men, plunging horses and private carriages blocked the roads and bridges. All union at an end, each man sought only his individual safety by endeavouring to escape from the dark uproar."

Royal Academy, 1890.



# 17 “ AT EVENING TIME IT SHALL BE LIGHT.”

Painted by B. W. LEADER, A.R.A.

Canvas 46 × 81 inches.

Lent by SIR JOHN PENDER, K.C.M.G.

A STRETCH of low flat country over which the sun is setting. A decayed church, tile roofed, is to the left, with its ancient graveyard and a spreading yew-tree. Tall trees, destitute of leaves, are near, with a group of farm buildings beyond. To the right, the brown furrowed lands, where the crow alights, lie much under water, and another group of farm buildings is seen some distance away.

Royal Academy, 1882.

# 18 LADY GARVAGH.

Painted by G. F. WATTS, R.A.

Canvas 26 × 19½ inches.

Lent by the Artist.



## 19 AN IDYLL.

Painted by SIR FREDERICK LEIGHTON, BART., P.R.A.

Canvas 42 × 48 inches.

Lent by MRS. JAMES WATNEY.

TO the right of the picture two women are reclining one against the other, their fair and ample forms robed, one in amber, the other in white. They rest on dark blue and purple drapery, at the base of a tree, whose branches overhang them, "thick leaved, ambrosial." A dark-skinned shepherd is sitting piping at their feet, his flock of sheep are near, and beyond is seen a foaming river that winds away through low lands towards the distant sea, beyond which is a range of mountains.

Royal Academy, 1881.



## 20 MARIAMNE.

Painted by J. W. WATERHOUSE, A.R.A.

Canvas 105 × 72 inches.

Lent by W. CUTHBERT QUILTER, ESQ., M.P.

MARIAMNE, the wife of Herod and daughter of Alexander, son of Aristobulus, was eminent for her beauty and chastity. She was greatly loved by Herod, whose suspicions, however, became excited by the liberty she took in regard to State matters, and the imperious way in which she treated him by reason of his inferior birth. His love was turned to wrath, and he listened to the calumnies which were brought him by his mother and sister. Finally he was induced to bring her to trial on a charge of adultery, and she was condemned to death. Even then Herod desired that the sentence should not be hastily carried out, but that she should be laid in prison in one of his fortresses, but Salome and her party prevailed upon the King to put her to death, and she was led to execution. "She went to her death with unshaken firmness of mind and without changing the colour of her face, thereby ardently discovering the nobility of her descent to the spectators, even in the last moments of her life."

Chicago Exhibition, 1893.

## 21 P. H. CALDERON, ESQ., R.A.

Painted by G. F. WATTS, R.A.

Canvas 26 × 21 inches.

Lent by the Artist.

## 22 MANGOLDS.

Painted by DAVID MURRAY, A.R.A.

Canvas 48 × 72 inches.

Lent by GEORGE McCULLOCH, ESQ.

A BROAD field of mangolds beneath a fair white clouded sky ; crows are alighting and poppies are seen among the mangolds. Away to the left is a wheat-field and a quiet hamlet with its church tower, over which is seen a flight of birds. To the right, rich agricultural land, and in the distance long low hills.

Chicago Exhibition, 1893.

## 23 HER MOTHER'S VOICE.

Painted by WILLIAM QUILLER ORCHARDSON, R.A.

Canvas 40 × 58 inches.

Lent by HENRY TATE, ESQ., J.P.

“But O for the touch of a vanish'd hand,  
And the sound of a voice that is still !”

Royal Academy, 1888.



## 24 NEWS OF THE SPANISH ARMADA.

Painted by J. SEYMOUR LUCAS, A.R.A.

Canvas 65 × 48 inches.

Lent by the Artist.

“FOR some weeks there was the prolonged agony of uncertainty, till the remnant of the shattered ships reappeared, bringing ‘testimonial on their sides from what banquet they came, with loss of half their men in flight, famine and sickness, crying out on Sir Francis Drake, saying he was a devil and no man.’ . . . On Philip himself the news broke slowly. The next instalment of the truth was the return of Sidonia with a third of the fleet. It affected Philip so much that ‘he shut himself up in the Escorial, and no one dared to speak to him.’”

Royal Academy, 1893.

## 25 THE ARMS OF PEACE.

Painted by ALFRED EAST, R.I.

Canvas 40 × 60 inches.

Lent by the Artist.

TO the left is a group of fir trees, amid which a cottage is discerned. To the right a long reach of low hills is seen, and in the foreground of stubble and thistles a flock of sheep are passing, followed by a dog and by an old woman laden with a bundle of straw. Night is gathering over the scene.

## 26 A VENETIAN FERRY.

Painted by MISS CLARA MONTALBA.

Canvas  $33\frac{1}{2} \times 59\frac{1}{2}$  inches.

Lent by LORD MANNERS.

## 27 AN IDYLL, 1745.

Painted by SIR JOHN EVERETT MILLAIS, BART., R.A.

Canvas  $54\frac{1}{2} \times 74\frac{1}{2}$  inches.

Lent by FREDERICK WIGAN, ESQ.

A PIPER boy in regimental costume of the middle of the last century is playing on a fife, while three Scottish girls reclining on the grass near him are listening. A foot soldier stands near and regards the scene with interest. Part of an encampment appears on the right. The incident is supposed to have occurred while the English Guards were in Scotland pursuing the young Pretender and his allies.

Royal Academy, 1884.

Grosvenor Gallery, Millais Exhibition, 1886.



## 28 A SWEET MEADOW IN ENGLAND.

Painted by J. W. NORTH, A.R.A.

Canvas 35 × 42 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

SPRING landscape, edge of stream, with green banks and trees.

New Gallery, 1889.

## 29 MEMORIES.

Painted by FRANK DICKSEE, R.A.

Canvas 37½ × 50½ inches.

Lent by W. GILLILAN, ESQ.

“Thy tuneful strains wake memories.”

TO the right a young lady in white, with orange sash, is seated at the piano. On a couch behind her is a lady in black leaning against a crimson cushion, a large dog at her feet. Asleep on a footstool and resting against her, is a beautiful fair-haired child. Through the window, to the left, a garden is seen, in the fading light of a summer evening.

Painted 1886.





30 "HER EYES ARE WITH HER  
THOUGHTS, AND THEY ARE  
FAR AWAY."

Painted by P. H. CALDERON, R.A.

Canvas 36 × 25½ inches.

Lent by GEORGE HOLT, ESQ., of Liverpool, J.P.

FIGURE of a young girl, lightly clad in white, care-  
lessly leaning against a fallen sculptured column,  
other ruins lie near, and beyond them is warm  
shadowed foliage and blue hills.

31 WEAVING THE WREATH.

Painted by SIR F. LEIGHTON, BART., P.R.A.

Canvas 25 × 23½ inches.

Lent by GEORGE HOLT, ESQ., of Liverpool, J.P.

FIGURE of a young girl seated on an Oriental mat  
weaving a wreath. She is amply clad in blue  
drapery, a piece of white raiment showing. A similar  
wreath to that she is weaving is round her own head ;  
background, sculptured white marble.

Royal Academy, 1873.



## 32 THE PHANTOM SHIP.

Painted by W. L. WYLLIE, A.R.A.

Canvas 44 × 54 inches.

Lent by the Artist.

TO the left a large barque, becalmed, is drifting towards a rocky coast. The crew in boats are endeavouring to tow her off. A heavy squall from seaward is fast approaching, and to the dismay of her crew, the phantom ship appears, "The Flying Dutchman," doomed by the blasphemies of her skipper, Phillip Vanderdecken, to perpetually sail the South Atlantic, making futile attempts to round the Cape of Good Hope. The sighting of this weird vessel and spectral crew is always regarded by mariners as portentous of disaster.

Royal Academy, 1889.



## 33 "SCOTLAND FOR EVER."

Painted by LADY ELIZABETH BUTLER (Miss Elizabeth Thompson).

Canvas 39 × 76 inches.

Lent by the Corporation of Leeds.

**C**HARGE of the Scots Greys at Waterloo. On the afternoon of the 18th June, the 92nd Regiment, which was then reduced to two hundred men, found it necessary to charge a column of the enemy which was coming down upon them, numbering from two to three thousand men. The two hundred men broke into the centre of this column with the bayonet, and the instant they pierced it, the Scots Greys dashed in to their support, when they and the men of the 92nd cheered and shouted "Scotland for Ever." The enemy, to a man, were put to the sword or taken prisoners, after which the Greys charged through the enemy's second line and took the Eagles.

## 34 MR. BANCROFT.

Painted by W. W. OULESS, R.A.

Canvas 26 × 22 inches.

Lent by MR. BANCROFT.

Royal Academy, 1884.



## 35 MORETTA.

Painted by SIR FREDERICK LEIGHTON, BART., P.R.A.

Canvas 21 × 15 inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

A YOUNG Venetian girl, three-quarter face to the left, dark hair, red flower in it, dark eyes and eyebrows, green dress open slightly at the neck, white frill, warm brown background.

## 36 LOVE IN WINTER.

Painted by G. H. BOUGHTON, A.R.A.

Canvas 42 × 34 inches.

Lent by the Artist.

FAIR girl, life size, three-quarter length, dark brown hair, black hat trimmed with pink ribbons flying in the air, pink cloak, edged with white fur round the throat, white fur muff; snowy landscape, and gray frosty sky in background; skaters in the distance.

Chicago Exhibition, 1893.



## 37 A SILENT ADIEU.

Painted by C. NAPIER HEMY, R.I.

Canvas 36 × 48 inches.

Lent by REGINALD BUSHELL, ESQ., F.R.A.S., J.P.

A COTTAGE garden of poppies, geraniums, wall-flower, lavender and cloves. On a box-bordered path a girl is standing; fawn gown, white apron, black and white kerchief over her shoulders. She is turning to her right, where lies the sea and a departing ship, which is disappearing from her sight beyond a distant headland.

## 38 POOR ARE THE FRIENDS OF THE POOR.

Painted by J. R. REID.

Canvas 49 × 75 inches.

Lent by GEORGE McCULLOCH, ESQ.

A POOR woman with three children, one in her arms, and all poorly clad, are receiving food as they pass by from a little girl who has come with her mother and two children from the adjacent house to the left. Leafless trees and haystack near; wide landscape to the right, in which a water-mill is seen, and a distant flat country.



## 39 THE ROSES OF HELIOGABALUS.

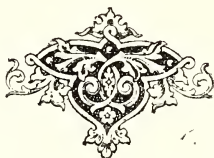
Painted by L. ALMA TADEMA, R.A.

Canvas 52 × 84 inches.

Lent by JOHN AIRD, ESQ., M.P.

HELIOGABALUS, or Elogabalus, was Roman Emperor A.D. 218, being then thirteen years of age. He had that plastic beauty which the Greeks regarded as the gift of the gods. When clad in the purple, his head encircled with a crown of precious stones, the people believed they beheld "a child of destiny," but he rendered himself odious and contemptible by all manner of follies and abominations. Had he confined himself to the absurd practical jokes of which so many are recorded, men might have laughed good-naturedly by anticipating an increase of wisdom with increasing years, for innocent indeed were some of his jests, such for instance, as inviting to his table companies of guests, all of whom were fat, or all lean, or all bald, or all gouty, and then serving up a mock repast, or, as in the scene before us, where a heavy canopy being loosened, roses in overwhelming profusion descend unexpectedly on a gay company. He was slain by the people, A.D. 223, at the age of eighteen.

Royal Academy, 1888.



## 40 CHECKMATE.

Painted by J. C. HORSLEY, R.A.

Canvas  $33\frac{1}{2} \times 47$  inches.

Lent by WILLIAM JESSOP, ESQ., of Sheffield.

A BARONIAL hall lit by a large window, through which pours the setting sun. An elderly couple are seated at chess, a faithful hound at their feet, and a young lady standing by; another young lady is sitting at work by the window, with a youthful cavalier bending over her, while a page is regarding the couple from a screen.

## 41 SINDBAD ENTERING THE CAVERN, SIXTH VOYAGE.

Painted by ALBERT GOODWIN, R.W.S.

Canvas  $39\frac{1}{2} \times 56\frac{1}{2}$  inches.

Lent by the Maidstone Museum.

AFTER Sindbad had been wrecked, on a spot so desolate that no one who ever was cast on that shore returned to his own home, he lost all his companions by death. He was unable to escape in any way, but Allah had pity on him. Sindbad determined to construct a raft, and follow the course of a river which lost itself in the recesses of a cavern. He loaded it with rubies, emeralds, ambergris, crystal and gold and silver stuffs, and embarked on his vessel, guiding it with two little oars which he had provided; and, driving along with the current, he resigned himself to the will of God. Falling asleep, he awoke to find himself in safety in an open and hospitable country.

## GALLERY II.



### 42 INTERIOR OF A KITCHEN ; OR, FRYING CAKES.

Painted by JAN STEEN.

Panel 32 × 20 inches.

Lent by SIR HENRY ST. JOHN MILDMAY, BART., J.P.

TWO girls are in a kitchen, one of whom is engaged in frying cakes on a stove ; a boy behind her is pinching a cat by the ear, and its cries excite a poodle dog which is jumping upon the boy's knees ; another boy, an infant, seated in a chair, is much amused at the scene.

Braam-camp Collection, 1771.

Holderness Collection, 1802, called then "The Pancake Girl."

Smith, No. 23.

JAN STEEN was the son of a brewer, and was born at Leyden about 1626. He studied at the Hague with Jan van Goyen, whose daughter he married there in 1649. He entered the Corporation of Painters at Leyden in 1648, but he was absent from that city for several years, returning to it in 1658. He then combined the business of a tavernkeeper with the occupation of painting. He has been justly likened, for dramatic expression, to Molière. He drew human nature from the humorous side, often with grim satire, though not without touches of pathos, which show deep sympathy with his kind. If he is sometimes unnecessarily coarse, some allowance must be made for his period and his surroundings. The character of his figures is typical and subtly true, his execution crisp and brilliant, and his colour varied and uncommon. In composition he has never been excelled, and he contrived to give to the most skilful arrangement the effect of accidental combinations.



43 BATTLE PIECE : HORSEMEN  
AND INFANTRY.

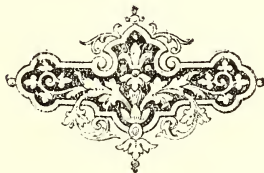
Painted by P. WOUWERMAN.

Canvas 26 × 32½ inches.

Lent by LORD WANTAGE, K.C.B., V.C.

Collection of the KING OF HOLLAND.

PHILIPS WOUWERMAN was born at Haarlem, 1619. He was first taught by his father, and subsequently studied landscape painting under Jan Wynants, but Jan Both and Van Lear are supposed to have influenced him. He entered the Guild of Painters at Haarlem in 1640, and served the office of Dean in 1645-6. He was a Master of the forms and actions of men and animals, and so acquainted with details that he dispensed with the use of models. Horses were his favourite study. A white horse often served as his principal mass of light. His work is always conscientious and careful, but what appears to be needed is more variety in the handling; all is too neat, too perfectly rounded and wanting in that contrast with which Nature abounds. He died at Haarlem, 1668.



43<sup>A</sup> LANDSCAPE.

Painted by JAN BREUGHEL.

Panel 20 × 28½ inches.

Lent by WILLIAM H. WARD, ESQ.

HIGH ground to the left with houses, trees and a roadway, with people passing to and fro. Beneath, to the right, is a winding river, with numerous buildings and trees on its opposite side.

JAN BREUGHEL was born at Brussels in 1568; he was also known as Velvet Breughel, on account of his partiality for dressing in that material. In his early life he painted flowers and fruit, but afterwards landscapes, with small figures, which were correctly drawn and touched with spirit. His daughter, Anna, became the wife of David Teniers. He died at Antwerp in 1625. It may be remembered that in several of the easel-pictures by Rubens the landscapes are painted by Breughel.



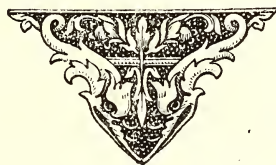
44 DEAD FAWN AND FRUIT, WITH  
MONKEY.

Painted by FRANS SNYDERS.

Canvas 70 × 55 inches.

Lent by WILLIAM ROME, ESQ., F.S.A.

FRANS SNYDERS was a native of Antwerp. He was born about 1579, and studied under Peter Brueghel the younger, and afterwards under Hendrick van Balen. He was an intimate friend of Rubens. He painted chiefly dead game, fish, fruit and vegetables, generally the natural size. As his father owned a large eating-house, he had ample opportunity for obtaining models. Later, he introduced figures and the living forms of animals into his pictures, and produced powerful incidents of the chase, for which he became celebrated. These were no doubt suggested or inspired by Rubens. In the painting of fruit he is unsurpassed; with his broad touch and his clear colour he reproduced with great truth the characteristic surface of each product of the garden. He ranks next to Rubens as a painter of animals. His fame was great, and princes and nobles were anxious to secure his paintings. He died at Antwerp, 1657.



## 45 A LANDSCAPE WITH RIVER.

Painted by ALBERT CUYP.

Canvas 60 × 96 inches.

Lent by the MARQUESS OF BUTE, K.T.

A LARGE river is on the left, on the farther side of which is a small town, and beyond it rises a lofty hill. Close to the side, in front, is a sportsman, secreted behind some bushes, in the act of shooting at ducks. On the opposite side is seen a road between lofty trees, on which is a gentleman with a gray horse with his back to the spectator, and a herdsman at his side; near these are two cows standing and a bull and two cows lying down; and at some distance on the road are peasants and a flock of sheep. The brilliant effect of the morning sun pervades this lovely scene.

Engraved by W. ELLIOT.

Exhibited at the British Gallery, 1815.

Smith, No. 264.

*(For notice of the Painter's life see No. 51.)*



## 46 LANDSCAPE.

Painted by NICOLAS BERGHEM.

Canvas 24 × 34 inches.

Lent by J. L. RUTLEY, ESQ.

A ROADWAY running by some high rocks, with trees and a waterfall to the right; trees to the left and land sloping to a river; some buildings in mid-distance and mountains beyond descending in the far distance into a warm golden sky.

NICOLAS BERGHEM (or BERCHEM) was born at Haarlem in 1620. He was taught by his father and other artists, and married the daughter of the painter Jan Vils. He is said to have visited Italy, and at one time in his life sold his labour, from early morning until four in the afternoon, for ten florins a day. His wife allowed him to keep little of his earnings, as his practice was to spend it all in buying pictures. His father's name was Pieter Claaz, and several reasons are given to account for his signature of Berchem, by some thought to have been a nickname, but as he used it on all his pictures it may be considered as a surname. His landscapes are very beautiful, adorned with groups of figures, cattle, and sometimes ruins. His contemporary and rival was Jan Both. A burgomaster of Dordrecht, a patron of Art, engaged Both and Berchem to each paint a picture, and the one whose painting was considered best was to have a sum of money over and above the remuneration paid to each artist. When their work was finished, the burgomaster did not know which picture to prefer, but told them they had both reached perfection in their Art, and that both were entitled to the prize. Berchem died at Amsterdam in 1683.



## 47 PORTRAIT OF A JEWISH HIGH PRIEST.

Painted by REMBRANDT VAN RHYN.

Canvas 39 × 31 inches.

Lent by the DUKE OF DEVONSHIRE, K.G.

**A**N aged man with portly countenance and large gray beard, represented full face, with his hands united in front. Large white turban, brown mantle, attached on the breast by richly embossed gold clasps.

Engraved by W. PETHER, 1764 and 1766, and in small by SPENCER.

GÖRLING has engraved a bust of this portrait.

Smith, No. 290.

REMBRANDT VAN RHYN was born at Leyden in 1606. He was the son of a miller, and his parents were in good circumstances. He attended the Latin School, but his tendencies to Art induced his father to place him with J. van Swanenburch, a painter, and a member of an old Leyden family, with whom he remained three years. At the age of fourteen he went to Amsterdam to study; three years later returned to his native town and worked incessantly, till at the age of twenty-two he finally settled at Amsterdam. He there married a lady possessed of some fortune, who has become famous through many portraits he painted of her. His mother was also his model. After his wife's death, in 1642, he became involved in his circumstances, and all his effects were sold, including his collection of works of Art and his large house at Amsterdam, where he had resided for many years. His troubles, however, did not affect his professional career, and artists from all parts of Holland came to study in his studio, the most famous of whom were Gerard Dow and Ferdinand Bol. Rembrandt died at Amsterdam in 1669,



## 48 THE OVERSHOT MILL.

Painted by JACOB VAN RUISDAEL.

Panel  $21\frac{1}{2} \times 27$  inches.

Lent by SAMUEL MONTAGU, ESQ., M.P.

THE buildings of the mill occupy the centre and right of the picture, and the water is seen rushing over the dam between the two mill-wheels into the pond below in the foreground. Two men are on the dam lifting up the hatches ; trees behind the mill ; landscape on the left ; gray clouded sky.

Signed "J. V. RUISDAEL" (J. V. and R. connected.)

Collection of M. M. FRANCKEN.

Collection of BARCLAY FIELD, ESQ.

Collection of GEORGE FIELD, ESQ.

Art Treasures Exhibition, Manchester, 1857.

Burlington House, 1871.

Smith, No. III.

JACOB VON RUISDAEL was the nephew of the painter Solomon van Ruisdael, and was born at Haarlem about 1625. His father, Isaac, gave him a good education and intended him for the medical profession, and he was sometimes styled Doctor. He probably studied under his uncle, but it is clear he was powerfully influenced by Allaert van Everdingen. He removed to Amsterdam in 1659, and the same year obtained the rights of citizenship there. He remained unmarried in order to promote the comfort of his aged father, but in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. In 1681 his fellow religionists obtained from the Burgomaster of Haarlem a place in the almshouse of Haarlem for him, by payment of a certain sum. He died there soon after, and was buried May 14th, 1682. The landscapes of Ruisdael are generally simple natural views, well selected, his favourite subjects being woody scenes and waterfalls, though he sometimes painted marine pieces. The artistic importance of his work lies in the conception, and in the solemn earnestness of the prevailing tone, founded upon a deep and continual observance of Nature.

## 49 A YOUNG LADY READING A LETTER TO HER MOTHER.

Painted by GERARD TERBURG.

Canvas  $31\frac{1}{2} \times 26\frac{1}{2}$  inches.

Lent by HER MAJESTY THE QUEEN.

THE scene is in a handsome apartment, with brass chandelier suspended from the ceiling. The elder lady in dark blue velvet jacket, bordered with ermine, is seated at a table with a pen in her hand. She has ceased writing in order to listen to her daughter, who stands on the opposite side of the table reading from a paper which she holds. She has light hair, white satin robe, blue bodice. Behind her a page is seen approaching, with gold salver and ewer. A spaniel lies on a velvet-covered stool in front.

The fancy compositions of this Master are comparatively few in number, and this, together with their peculiar excellence and beauty, have at all times rendered them difficult of attainment, and many important collections are destitute of a single example.

Collection of M. BEAUJOU, 1787.

Collection of M. GELDERMEESTER, 1800.

British Institution, 1826.

Burlington House, 1884.

Smith, No. 29.

GERARD TERBURG was born about 1617. He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, and afterwards studied at Haarlem under the elder Pieter Molyn. In 1635 he visited England, travelling then through France, Italy and Germany. In 1646 he repaired to Münster, where the memorable Congress was then sitting. And it was there he painted the marvellous little picture of the "Ratification of the Treaty of Peace," now in the National Gallery. In 1648 he visited Spain, and acquainted himself with the works of Velasquez. In 1654 he married, and settled in Deventer, where he became burgomaster, and where he painted the greater number of his pictures of social life, and portraits on a small scale, full of distinction. He died 1681.



## 50 A VIEW IN THE BACK COURT OF A HOUSE.

Painted by PIETER DE HOOGH.

Canvas  $30\frac{3}{4} \times 25\frac{1}{2}$  inches.

Lent by LORD WANTAGE, K.C.B., V.C.

THE picture shows the back part of a house having an open door at the end of it, showing two steps ascending to a garden. Near the centre of the court a gentleman is seated. He is about to enjoy his tankard of ale and pipe with which a woman, standing before him, has provided him; he has invited her to take a glass, which she is in the act of drinking. A child is crossing the court with a pot of embers in her hand.

Collection of JOHN SMITH, ESQ., 1822.

Collection of WILLIAM WELLS, ESQ., of Redleaf, 1848.  
Smith, No. 30.

PIETER DE HOOGH, or Hooch, was born, probably, in 1630. Very little is known of his life; only a few details can be gathered from occasional dates on his pictures. He excelled in the painting of full and clear sunlight, and the figures he introduces into his pictures are generally placed in the open air in courtyards. The atmospheric effects attained in his pictures are their chief characteristics. He lived at Delft, and also at Haarlem, at which latter place he is believed to have died in 1681.



## 51 A HERDSMAN AND A WOMAN TENDING CATTLE.

Painted by ALBERT CUYP.

Canvas 25 × 33½ inches.

Lent by SIR HENRY ST. JOHN MILDMAY, BART., J.P.

THE scene is a hilly country, a river on the right and in the distance the tower of a castle. In a meadow in front are seven cows, guarded by a herdsman who is in a red coat and stands, with his back to the spectator, conversing with a woman who is sitting on the ground near him. The aspect of a fine summer evening lends a delightful lustre to the scene.

Signed "A. CUYP."

Smith, No. 75.

Collection of HENRY PENTON, ESQ., until 1800.

Engraved by FRANÇOIS VIVARES, 1709—1780.

ALBERT CUYP was born at Dort, his father's native town, 1620. He became the pupil of his father, but further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. He was many-sided in his Art, but ever taking Nature as his guide and model escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon has become proverbial. He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.



## 52 MARY ISABELLA, DUCHESS OF RUTLAND.

Painted by SIR JOSHUA REYNOLDS, P.R.A.

Canvas  $93\frac{1}{2} \times 58$  inches.

Lent by the DUKE OF RUTLAND, K.G.

MARY Isabella, Duchess of Rutland, wife of the fourth Duke of Rutland, was the daughter of Charles Noel Somerset, fourth Duke of Beaufort. She was called "the beautiful Duchess." Full length, life size, standing. White dress, edged with ermine, white turban and feather. Landscape background.

Engraved by VALENTINE GREEN, 1739-1813.

Another portrait of this lady is also at Belvoir, by the REV. W. M. PETERS, A.R.A., life size, on oak panel, in a white dress, holding a garland of flowers.

SIR JOSHUA REYNOLDS was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of eighteen as a pupil of Hudson, and remained with this Master less than two years. Returning home, he painted many portraits at low prices (seventy shillings). In 1749 he sailed with Commodore Keppel to the Mediterranean, and reaching Rome stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather he caught cold and became deaf, and was compelled thereafter to use an ear-trumpet. He returned to London in 1752, and settling soon after in St. Martin's Lane, quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In 1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

## 53 INTERIOR, WITH TWO SEATED CAVALIERS.

Painted by PETER DE HOOGH.

Canvas 31 × 26 inches.

Lent by ANTONY GIBBS, ESQ.

TWO cavaliers are seated in a well-appointed room ; one of them, in black, with large high-crowned hat, and a pipe in his left hand, is being addressed by a woman in a blue gown, trimmed with red ribbons, and a white apron, with white kerchief round the head, who is holding up a glass of wine. The other is in buff, and wears some armour ; his scarlet cloak hangs over the back of his chair. Open doorway in the rear, beyond which another room is seen and the red roofs of some houses.

*(For notice of the Painter's life see No. 50.)*



# 54 VIEW ON THE MAAS DURING A FINE DAY IN WINTER.

Painted by ALBERT CUYP.

Panel  $25\frac{1}{2} \times 35\frac{1}{2}$  inches.

Lent by the EARL OF YARBOROUGH.

ON the right are the ruins of a castle, close to which are sledges, horses, and a great company of people, many of whom are under a tent. Three men are chatting near a gray horse, and a fourth person, dressed in red and nearer the spectator, is skating. Beyond is a broad expanse of ice and groups of skaters, a few buildings and a line of flat coast. The sky is varied with mottled clouds, and the influence of a bright winter sun gilds the scene.

Signed "A. CUYP."

Collection of M. VANDER S. V. SLINGELANDT, 1785.

British Institution, 1832.

Burlington House, 1875.

Smith, No. 19.

*(For notice of the Painter's life see No. 51.)*



## 55 INTERIOR, WITH FIGURES.

Painted by HENDRIK SORGH.

Panel  $19\frac{1}{2} \times 27\frac{1}{4}$  inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

Signed "M. SORGH, 1642."

SIX persons are seated at a table, one of them a woman, behind whom a man is standing near a fireplace. The chief figure is seated on a tub, wearing a red cap and having in his hands a large jug of beer.

HENDRIK MARTENSZON SORGH, called also Rokes, was born at Rotterdam, 1611. He was a pupil of Willem de Buytenweg, and painted, in the manner of Adriaan Brouwer, views of humble interiors, fishmarkets, fairs, &c., and in later years scenes on the sea and on rivers. He died in 1682.

## 56 THE GLASS OF LEMONADE.

Painted by GERARD TERBURG.

Canvas  $26 \times 21$  inches.

Lent by ANTONY GIBBS, ESQ.

A COMPANY of two ladies and a gentleman in a handsome apartment; the elder lady is standing with her hand upon the shoulder of the other, who is seated, and dressed in a yellow velvet *négligé* bordered with ermine, white satin petticoat trimmed with gold, and black hood tied under the chin; she has a glass of lemonade in her hand, which a cavalier, sitting opposite to her, in green coat, auburn hair and large brown hat, is stirring with a silver knife; to the right is a table, on which is a plate and a bottle.

Novar Collection.

Burlington House, 1880.

Engraved in the Choiseul Gallery.

Smith, No. 8.

(For notice of the Painter's life see No. 49.)

## 57 PORTRAIT OF MARIA ALEWYN (SCHURORMANNS).

Painted by PAUL MOREELSE.

Panel  $47\frac{1}{4} \times 35\frac{1}{2}$  inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

**T**HREE-QUARTER length, life size, standing; facing the spectator. Black dress richly ornamented in front, white ruff, high white cap; right hand holding the end of a thick chain that passes round her waist, and to which a heavy bauble is attached.

PAUL MOREELSE was born at Utrecht, 1571. He is best known by his portraits, but he was also an engraver and architect. He studied at Rome for some time, and on his return to Holland he executed some historical subjects. He died at his native town, 1638.

## 58 FLOWERS AND FRUIT.

Painted by JAN DAVIDSZ DE HEEM.

Canvas  $22 \times 23$  inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

JAN DAVIDSZ DE HEEM was born at Utrecht about the year 1600, and is said to have died at Antwerp in 1674. He was the pupil of his father, the flower painter, and was the first Master who developed the Art of fruit painting and still life generally. He is thought by some to be "the greatest Master of the class the School produced." His works are held in much estimation, but there are few examples in England. He is believed to have died at Antwerp in 1674.



## 59 FROZEN RIVER: SKATING SCENE.

Painted by JAN BEERESTRAATEN.

Panel  $20\frac{1}{2} \times 39$  inches.

Lent by H. C. ERHARDT, ESQ., F.R.G.S.

ON the left is a large boat with brown sail, full of brightly dressed people; to the right are sledges and many richly attired skaters, one party appearing to be very merry. On the right bank is a large red house, and houses are seen on the opposite bank; town in the distance, church steeples rising into a glowing wintry sky.

JAN BEERESTRAATEN was born at Amsterdam in 1622. Many of his pictures are to be seen at the present day in public buildings in that city. Most of his works had for their subject views and scenes in Amsterdam; he also painted coast scenes. He died in his native city in 1687.





## 60 A WOMAN FEEDING A SPANIEL.

Painted by GABRIEL METSU.

Panel 19 × 13 inches.

Lent by the MARQUESS OF BUTE, K.T.

**A**N old woman dressed in a brown jacket and blue apron is seated on a form at the door of a house feeding a spaniel. This scene attracts the attention of an elderly man who stands on the upper step of the house, leaning one hand on the half-door, which is partly open. A portion of a reel lies on the seat, and a grindstone, an earthen pan and a wooden spoon are on the ground in front.

Collection of M. BRAAMCAMP, 1771.

Smith, No. 22.

GABRIEL METSU was born at Leyden, 1630. His first teacher in Art was probably his father, but he afterwards studied under Gerard Dow, though in his style he more resembled Terburg, for his pictures deal, as a rule, with the more refined side of domestic life. At the age of twenty he left Leyden and settled in Amsterdam, where he probably spent the rest of his life. He died and was buried there in 1667.



## 61 DUTCH BOORS.

Painted by ADRIAAN J. VAN OSTADE.

Panel  $9\frac{1}{2} \times 8$  inches.

Lent by HER MAJESTY THE QUEEN.

**A**N interior with six figures ; three are round a large fireplace conversing, one standing with a pipe in his hand, the other two seated. At the further end of the room, in shadow, are three more figures at a table, which is placed beneath an arched, square paned window. A dog in the foreground, to the left, is licking an earthen pot.

ADRIAAN JANSZ VAN OSTADE was born at Haarlem, 1610. His father, a weaver, left the hamlet of Ostade, near Eindhoven, to settle at Haarlem, and there his son became the pupil of Franz Hals. Adriaan was twice married, the second time to a daughter of Jan van Goyen, the landscape painter ; he lived and died at Haarlem, and was interred there 2nd May, 1685. His scenes, taken from the ordinary peasant life in his neighbourhood, are well known. The subjects are trivial and sometimes treated with needless coarseness. These characteristics are, however, redeemed by artistic qualities of a high order, by consummate skill in composition, delicacy of colour, and by appropriate and never unduly strained action in the figures. It is for these merits that his works are justly prized. His brother Isack, Cornelis Bega, and Michael van Musscher, were direct pupils of his, and he greatly influenced Jan Steen.



## 62 GIRL AND CAVALIER.

Painted by JAN MIENSE MOLINAER.

Panel  $10\frac{1}{4} \times 10\frac{1}{2}$  inches.

Lent by HENRY PFUNGST, ESQ., F.S.A.

THE girl, habited in red, with brown fur and white headgear, frill and apron, is holding in her hand a long lighted pipe, as if her companion were persuading her to smoke. He, in dark gray pleated cloak, deep white frill and broad brimmed brown hat with feather, has a flagon in one hand, against which lies an overturned glass, while with the other he offers her wine.

JAN MIENSE MOLINAER was born at Haarlem early in the seventeenth century. He is regarded as the best of the Molinaers (the surname of a large family of artists of the Dutch School). He painted country scenes in the manner of Steen and Brouwer. He died at his native town in 1668.

## 63 VIEW OF A TOWN ON A CANAL.

Painted by JAN VAN GOYEN.

Panel  $29 \times 42$  inches.

Lent by the EARL OF CARLISLE.

A TOWN, with its walls and towers, stands on rising ground against a warmly clouded sky. Below, in the foreground, runs a canal to which cattle are descending to drink, and on which a boat is seen full of people about to land; in the foreground, to the extreme left, a man is fishing, with his back to the spectator.

JAN VAN GOYEN was born at Leyden in 1596, and studied under various Masters of little note. While still young he made a tour through France, and on his return home received some instruction from Essias van de Velde. He was one of the earliest Dutch landscape painters, and his works are marked by great truth and observance of Nature, and the drawing is admirable. His daughter married Jan Steen. He died at the Hague in 1666.

64 LADY HAMILTON SEATED AT  
THE SPINNING-WHEEL;  
CALLED FORMERLY "THE  
SPINSTRESS."

Painted by GEORGE ROMNEY.

Canvas 68 × 50 inches.

Lent by LORD IVEAGH.

**L**IFE-SIZE figure in white, with white drapery round the head, seated to the right, face turned to the spectator. A spinning-wheel is in front of her, at which she is working; hen and chickens on the ground to the right.

Emma Lyon, afterwards Lady Hamilton, was born at Denhall, Cheshire, in 1764. Her father was a labourer, who died when she was quite a child, and she removed with her mother to Hawarden, where her relatives lived, who were colliers. Tradition says she used to assist her mother in carrying coals about on donkey-panniers. She was afterwards engaged as a nursery-maid in a surgeon's family in Hawarden, and at sixteen years of age migrated to London and took a similar situation in the house of a physician at Blackfriars. Her beauty attracted the notice of a lady of fashion, who engaged her as a humble companion, and while with her she acquired the rudiments of the accomplishments for which she was subsequently famous. She shortly after formed a liaison with the Hon. Charles Greville, who exerted himself to develop her intellectual and artistic gifts. He introduced her to Romney, on whom her beauty made a deep impression. Her social and artistic education was completed under Mr. Greville's

uncle, Sir William Hamilton, whose main object was to avert her marriage with his nephew, but who shortly afterwards married her himself and took her with him to Naples, where he was English Minister. Here Lady Hamilton acquired and retained a powerful influence over the Queen of Naples, and exerted it with success for the promotion of British interests. Later on the well-known intimacy sprang up between Lady Hamilton and Nelson. In a codicil to his will, executed immediately before Trafalgar, Nelson wrote, "I leave Emma, Lady Hamilton, a legacy to my King and country," but neither King nor country paid any attention to the bequest, and after Nelson's death her affairs fell into irretrievable confusion. In 1813 she was confined as a prisoner for debt in the King's Bench. Released by the kindness of a generous Alderman of London,\* she fled with Nelson's daughter Horatia to Calais, and, after eighteen months of penury and struggle, died in the greatest poverty in the fifty-first year of her age.

The present portrait was painted when she was twenty-four years of age, to the order of Mr. Greville, but his limited finances prohibited his completing the purchase, and it passed to a Mr. Christian Curwen, on the understanding that in the event of Mr. Greville being in a position eventually to purchase it, it should be his.

Collection of CHRISTIAN CURWEN, ESQ.

Collection of J. BROWNE, ESQ.

Collection of EARL OF NORMANTON.

Burlington House, 1876.

Engraved by BARTOLOZZI AND CHEESEMAN.

\* *J. J. Smith, Alderman for the Ward of Castlebaynard—Lord Mayor in 1810.*

GEORGE ROMNEY was born at Dalton-in-Furness, Lancashire, 1734. His father was a cabinet-maker, and brought Romney up to his own business, but the son showed so decided an ability for drawing that he was placed at the age of nineteen with a portrait painter named Steele, then established at Kendal. At the age of two-and-twenty Romney married, and in the following year commenced painting on his own account, and in 1762 came to London. In 1773 he visited Italy, and returning in 1775 took up his residence in Cavendish Square. From this time he divided the patronage of the famous and wealthy with Reynolds and Gainsborough, but his wife and family never participated in his success; they remained at Kendal, and during thirty-seven years he paid, it is said, only two visits to them. It was in 1782, when in his forty-eighth year, that he became acquainted with Lady Hamilton. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from "the divine lady," and reduced the number of his sitters in order to devote more time to studies of her beauty. At the age of sixty-five he broke up his London establishment and rejoined his family at Kendall, where he died in 1802. His best characteristics are grace and pleasant colour. As a draughtsman he gave evidence of higher gifts than either Reynolds or Gainsborough. On the other hand he was far below Reynolds in intellectual vigour, and below Gainsborough in spirituality, and below both in richness of chiaroscuro.

## 65 PORTRAIT OF AN OLD LADY.

Painted by REMBRANDT VAN RHYN.

Canvas 50 × 41 inches.

Lent by CAPTAIN HOLFORD.

THREE-QUARTER length, seated in an arm chair, facing the spectator. Black dress, white cap and ruff handkerchief in her left hand, the other hand on the arm of the chair. A table at her side with a book upon it.

*(For notice of the Painter's life see No. 47.)*

## 66 BOORS PLAYING AT DRAUGHTS.

Painted by ADRIAAN J. VAN OSTADE.

Panel  $14 \times 12\frac{1}{2}$  inches.

Lent by MARTIN H. COLNAGHI, ESQ.

**I**NTERIOR of a tavern with five Dutch Boors, four of them seated round a table, two playing tric-trac, the others looking on; a woman to the right of the picture, with a white kerchief round her head, is taking a glass of beer while she talks to one of the men seated at the head of the table; a dog is lying on the floor to the left.

From the BRAAMCAMP and CALOUNE Collections.

Collection of E. H. LAWRENCE, ESQ.

*(For notice of the Painter's life see No. 61.)*

## 67 INTERIOR OF A KITCHEN.

Painted by PETER VAN DEN BOS.

Panel  $12\frac{1}{2} \times 16\frac{1}{2}$  inches.

Lent by HENRY PFUNGST, ESQ., F.S.A.

**V**ARIOUS kitchen utensils and some vegetables are scattered on the floor around a large copper vessel, beyond which a woman is at work, in red jacket and dark blue gown; in the background a man is seated at a fire, and to the right another woman is discerned busy at work.

PETER VAN DEN BOS (or BOSCH) was born in 1613. He appears to have been a very fashionable painter, and the Great Elector of Brandenburg was his patron. After his death he seems to have been forgotten, and his works were taken to be those of Slingelandt, who was then much in vogue; but they are superior to Slingelandt's, for though similar in subject, they are broader in touch, and more harmonious in colour. His signed pictures are very scarce. In his early works he approached Gerard Dow in style, but later he leaned to the manner of Rembrandt or Nicholas Maas.

## 68 LE CHEVALIER AMOUREUX.

Painted by FRANZ VAN MIERIS (the Elder).

Panel  $16\frac{3}{4} \times 13\frac{1}{4}$  inches.

Lent by E. STEINKOPFF, ESQ.

**I**NTERIOR of a room. A cavalier, habited in a striped jacket, a cuirass and a scarlet cloak, is seated, looking fixedly at a pretty girl, who is filling his glass from a silver tankard; she is dressed in a cream-coloured jacket, white satin petticoat, small black apron and a white kerchief over her head. On the right of the apartment is a gentleman sleeping, with his head resting on a table; at the exterior of a doorway, at the end of a room, is seen a couple embracing.

Signed "F. M." and dated "1658."

Imported by MR. CHAPLIN, 1838.

Collection of CHARLES BREDEL, ESQ.

Collection of ALBERT LEVY, ESQ.

Collection of the EARL OF DUDLEY.

British Institution, 1839 and 1851.

Smith, Supplement No. 44.

FRANZ VAN MIERIS was born in 1635 at Leyden. His father was a goldsmith, and he was one of a family of twenty-three children. In early life he studied with Gerard Dow, who said he was the prince of his pupils, and in many respects he was not inferior to his Master. His talents were much appreciated during his lifetime, his pictures realising large sums. His works were small in size, and he loved to represent silks, plate and jewels, and, like all "The Little Masters" of Holland, gave much thought to the painting of hands, and made them full of beauty and meaning. He died at Leyden in 1681.





## 69 INTERIOR, WITH FIGURES.

Painted by ADRIAAN J. VAN OSTADE.

Panel  $16\frac{1}{2} \times 22$  inches.

Lent by GEORGE SALTING, ESQ.

A GROUP of three persons in the foreground, a woman and two men drinking; to the left of them is a large fireplace, beside which a man is seen. At the further end of the room, and near a high window, a party of five men are drinking and smoking, and listening to a man who is playing on the hurdy-gurdy.

*(For notice of the Painter's life see No. 61.)*

70 THE ARTIST AND HIS WIFE :  
LE MARI AMOUREUX.

Painted by FRANZ VAN MIERIS, the elder.

Panel  $10\frac{1}{2} \times 9\frac{1}{2}$  inches.

Lent by HENRY PFUNGST, ESQ., F.S.A.

A WOMAN wearing a light brown dress and white sleeves and cap is seated at a crimson-covered table, on which is a flagon of wine and some broken biscuit. She holds a glass of red wine in one hand, while the other is laid on the arm of a man who is tenderly regarding her.

*(For notice of the Painter's life see No. 68.)*



## 71 A PHILOSOPHER.

Painted by CORNELIUS BEGA.

Panel  $14\frac{1}{2} \times 11\frac{3}{4}$  inches.

Lent by MARTIN H. COLNAGHI, ESQ.

A MAN in dark brown and gray clothing, with his hands folded on his knee and holding a pair of glasses, is seated before a large open volume that stands upright before him on a chest, propped up by other books. Behind him is a table heavily laden with books and papers, its rich heavy cover hanging down to the left; a large jar at his side, lid partly off; dark shadowed background, in which an arch is discerned and a globe.

Collection of E. H. LAWRENCE, ESQ., 1892.

CORNELIUS BEGA was born at Haarlem in 1620, and Houbraken tells us that he changed his family name to Bega on account of some irregularities of conduct, which had occasioned his father to disown him. He was a pupil of Adrian van Ostade, and was at first a close imitator of that Master, but he subsequently distinguished himself by his tasteful compositions and superiority of drawing. He became a member of the Guild of St. Luke in 1654; and died at Haarlem in 1664, of the plague, which he caught while attending a lady suffering from that disease, to whom he was to have been married.



72 PORTRAITS OF GEORGE DIGBY,  
SECOND EARL OF BRISTOL,  
AND WILLIAM RUSSELL, FIFTH  
EARL AND FIRST DUKE OF  
BEDFORD.

Painted by SIR ANTHONY VAN DYCK.

Canvas 99 × 62 inches.

Lent by EARL SPENCER, K.G.

THE Earl of Bristol is standing with his right arm on the base of a column and his left holding the hem of his cloak ; light hair, fair complexion, black silk costume, rich lace ruff on the shoulders. The Duke of Bedford is standing with his right hand on his hip, a red mantle slung across the arm ; his left hand holding his hat hangs negligently at his side ; brown bushy hair, red figured vest embroidered with gold ; scarlet hose, the knee-bands adorned with gold lace and cords ; buff boots ; gold belt across the body with sword attached.

Bust portraits from this picture engraved by JACOBUS HOUBRAKEN, 1698-1780.

Earl of Bristol's portrait engraved from this picture by THOMAS WRIGHT, 1792-1849, for Lodge's Memoirs.

Duke of Bedford's portrait engraved from this picture by CHARLES PICART, 1780-1837.

Smith, No. 515.

John Smith, in his *Catalogue Raisonné* (date 1831), observes, "This example of the Art would of itself have been sufficient to have immortalized the painter."

SIR ANTHONY VAN DYCK was born at Antwerp, 1599. At the age of ten he became the pupil of Hendrik van Balen, but his great instructor was Rubens, with whom he lived for four years. Before his twentieth birthday he was admitted a Master of the Antwerp Corporation of Painters. By the advice of Rubens, he visited Italy, and remained there five years. On his return he painted, among others, his celebrated picture of "The Crucifixion" for the church of St. Michael, at Ghent, and this it was which established his reputation as one of the Masters of the age. He soon acquired, too, an unrivalled reputation as a portrait painter. In 1630 he visited England, but not meeting with the reception he had anticipated, he returned to his own country; but in 1632, Charles I, who had seen a portrait of his Chapel-master by Van Dyck, sent an express invitation to him to come to England, and on this occasion he was most courteously received, being lodged by the king at Blackfriars, and in the following year knighted. He was also granted a pension of £200 per annum for life. He settled in England, where his success as a portrait painter enabled him to live in great style. He had a country house at Eltham, and kept great state when in town, "he always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served." He died in London, 1641, at the age of forty-two, and was buried in the old church of St. Paul, near the tomb of John of Gaunt. Notwithstanding his expensive style of living, he left property to the value of about £20,000 sterling. In freshness, force, and vigour of handling, his works are unsurpassed. In his portraits he stands a Master among Masters.



## 73 VIEW ON THE COAST OF SCHEVENING.

Painted by JACOB VAN RUISDAEL.

Canvas 33 × 42 inches.

Lent by the EARL OF CARLISLE.

A VIEW on the coast of Schevening, during a fresh breeze and the appearance of approaching rain. The lofty ridges of sand called the Dunes, peculiar to that coast, rise on the left, and extend receding into the distance, forming a boundary to a wide beach, over which are distributed a number of persons. Of these a group, composed of two men, a woman and a child, is close to the front, and near them is a lady in black walking towards a gentleman. Nearer the sea are two fishermen wading through a pool. Beyond these are two smacks drawn up on the beach, and still more remote may be counted five other vessels. On the opposite side the eye looks over a wide expanse of sea, in a distant part of which is seen three ships.

British Gallery, 1836.

Smith, Supplement No. 28.

*(For notice of the Painter's life see No. 48.)*



## 74 LANDSCAPE AND MILL.

Painted by MEINDERT HOBBEEMA.

Canvas  $37\frac{1}{2} \times 51\frac{1}{2}$  inches.

Lent by LORD WANTAGE, K.C.B., V.C.

ON the right of the picture is a mill, with the falling mill-stream reflected in the dark water below. In the middle distance are houses surrounded with trees, before which a lady and gentleman are walking. On the left is a view of a field, with sheaves of corn, and a sunny village with church tower, and a roadway along which people are passing. Sky lightly covered with gray and silvery clouds.

Collection of BARON VERSTOLK.

MEINDERT HOBBEEMA was born in 1638, probably at Amsterdam, and is said to have been the pupil of Jacob van Ruysdael. Very few details are recorded of his life. He resided at Amsterdam and was married there in 1668, and died there in 1709. "He died poor; his last lodging was in the Roosegraft, the street that Rembrandt died in, just as poor, forty years before."

## 75 THE SLEEPING CHILD.

Painted by GEORGE ROMNEY.

Canvas  $40 \times 50$  inches.

Lent by a Gentleman.

A CHILD unclothed, lying asleep on white drapery; thick foliage behind and distant blue hills to the left.

(For notice of the Painter's life see No. 64.)

## 76 THE MONARCH OF THE GLEN.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas 64 × 66 inches.

Lent by T. J. BARRATT, ESQ.

A STAG, crowned with his twelve tines, stands among the clouds on an eminence of rock and heather. His quick ear has caught a sound, and the wide open nostrils seem to scent danger.

The picture was intended to fill a panel on the walls of the House of Lords, in those days when the leading artists of the country were invited to submit works for that purpose. It was sent on approval to the "Committee of Fine Arts," but was declined. It appeared in the ensuing Royal Academy Exhibition, where it evoked universal admiration.

Royal Academy, 1851.

LORD LONDESBOROUGH'S Collection.

LORD CHEYLESMORE'S Collection.

Engraved by THOMAS LANDSEER, A.R.A.

SIR EDWIN LANDSEER was born in London in 1802. He was the youngest son of John Landseer, the well-known engraver. His father taught him, and is said to have sent the boy at an early age into the fields to sketch from nature any animals he came across. Some drawings in South Kensington Museum were executed by him when five years old. His first exhibited picture was painted when thirteen years of age. Three years later he entered the schools of the Royal Academy. In 1826 he became an Associate, and a few years after an Academician. His pictures are universally known, and he is "the unrivalled painter of animal life." In 1850 he received the honour of knighthood. He died at his house in St. John's Wood in 1873, and was interred in St. Paul's Cathedral.

## 77 A FROST SCENE.

Painted by A. VAN DER NEER.

Panel 19 × 28 inches.

Lent by CAPTAIN HOLFORD.

VIEW of a river with many persons skating. On the left bank are leafless trees, and houses snow-covered; on the right, some distance away, are other houses and a church tower. Luminous wintry sky, with warm pink clouds lying close on the horizon.

AERT VAN DER NEER was born at Amsterdam in 1603. Very little is known of his life. He excelled in moonlight views, towns and groups of cottages. He frequently painted winter pieces with figures on the ice, in which he is scarcely surpassed. He died, very poor, at his native town in 1677.

## 78 VENICE.

Painted by J. M. W. TURNER, R.A.

Canvas 24 × 36 inches.

Lent by T. H. MILLER, ESQ., of Poulton-le-fielde, Lancashire.

LOOKING towards the Doge's Palace and the Riva Schiavone, with the Custom House on the left. Numerous gondolas on either side and in the distance.

*(For notice of the Painter's life see No. 97.)*





## 79 TROWSE HALL, NORWICH.

Painted by ALFRED STANNARD.

Panel  $29\frac{3}{4} \times 40\frac{1}{4}$  inches.

Lent by SIR J. C. ROBINSON.

IN the foreground is a shadowed pond, on the opposite side of which, in the centre of the picture, is a house with large trees in front of it, extending in a line away to the left, by a meadow in which sheep are lying. A girl in red is turning away from the pond with her pitcher, and a boy is preparing to bathe. Blue sky with large white and gray clouds.

## 80 COTTAGE INTERIOR, WITH THREE FIGURES.

Painted by EDMUND BRISTOW.

Panel  $9 \times 11$  inches.

Lent by H. WATERMAN, ESQ.

TO the right, beside the fire, an old woman is seated, apparently listening to the man seated opposite, who is reading from a paper; another man is standing by his side filling a pipe.

*(For notice of the Painter's life see No. 92.)*



## 81 NEAR HINGHAM, NORFOLK.

Painted by JOHN CROME (called "Old Crome").

Panel  $25\frac{1}{4} \times 33$  inches.

Lent by HENRY TATE, ESQ., J.P.

Painted 1813.

Collection of JOSEPH GILLOTT, ESQ.

Collection of MADAME BISCHOFFSHEIN.

Etched by JOHN CROME.

JOHN CROME was born in a small public-house in Norwich, 1769. He started in life as an errand boy to a physician in that town, but soon gave it up, and apprenticed himself to a house and sign painter. He is said to have been the first who practiced graining in imitation of the natural marks in wood. About this time he formed an intimate friendship with Ladbroke, and the two youths spent all their spare time in drawing, studying chiefly from Nature. In 1803, in conjunction with several young artists and amateurs, he founded "The Norwich Society of Artists," whose first exhibition was held in 1805, when twenty-three of the works were contributed by Crome, and in 1810 he was elected President of the Society. He died, after only a few days illness, 1821.



## 82 THE HOMERIC DANCE.

Painted by WILLIAM ETTY, R.A.

Canvas 48 × 68 inches.

Lent by SIR CHARLES TENNANT, BART.

THREE men and three women, hand in hand, are circling in a dance. Others standing by are observing them, and one is playing on a lyre. A man in the foreground with a red cap is kneeling and pouring wine into a vessel which a woman holds to him. Blue sea in the distance and to the right a rocky coast.

Royal Academy, 1842.

International Exhibition, 1862.

Collection of — BACON, ESQ., of Nottingham.

Collection of — COLLS, ESQ.

THIS famous painter was born at York in 1787. "Like Rembrandt and Constable," writes Etty, "my father was also a miller." When a compositor to a printer at Hull, to whom he was apprenticed in 1798, he says, "to which business I served seven full years faithfully and truly . . . but I had such a busy desire to be a painter that the last years of my servitude dragged most heavily. I counted the years, days, and weeks and hours till liberty should break my chains and set my struggling spirit free." His uncle, William Etty, helped him during his lifetime, and at his death left him the necessary means to pursue his artistic studies. Etty tells us, "I drew from prints or from nature, or from anything I could." Among his fellow students at the Academy were Hilton and Haydon, and in 1808 he became a pupil of Sir Thomas Lawrence, who often employed him to make copies of his portraits. He studied from the Old Masters in the British Gallery, which he found easy after his year with Sir Thomas Lawrence; his work, too, as a student was clever and painstaking, though he never carried off a medal, and for many years his pictures were rejected at the Royal Academy. Industry and perseverance at length prevailed and good fortune crowned his efforts. He visited Paris in 1822, and later went to Italy, Venice being his chief attraction. "Venice, the birthplace and cradle of colour, the hope and idol of my professional life." Etty lived in London from the year 1826 till 1848, when, as his health began to fail, he removed to his native city of York, and died there in the following year. An exhibition of his works was held in 1849, and a life of him was written in 1855 by Alexander Gilchrist.

83 VICE - ADMIRAL SIR JOSEPH  
SIDNEY YORKE AT THE AGE  
OF THIRTEEN.

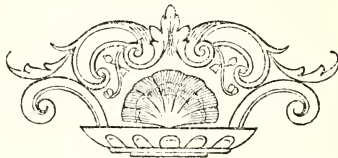
Painted by GEORGE ROMNEY.

Canvas  $35\frac{1}{2} \times 27\frac{1}{2}$  inches.

Lent by CAPTAIN THE HON. J. MANNERS YORKE, R.N.

HALF length, life size, in naval uniform, facing the right, with face turned towards the spectator; long brown hair falling on the shoulder; left hand on hilt of sword; background—heavy clouds above, sea fight below. Born 1768. Midshipman of Rodney's flagship the "Formidable," at the battle of Dominica, 12th April, 1782, Lieutenant 1789, Rear-Admiral and knighted 1810, Vice-Admiral 1814, K.C.B. 1815, a Lord Commissioner of the Admiralty 1810-1818. Died 1831.

*(For notice of the Painter's life see No. 64.)*



## 84 THE LETTER OF INTRODUCTION.

Painted by SIR DAVID WILKIE, R.A.

Panel 24 × 20 inches.

Lent by THOMAS BROCKLEBANK, ESQ., of Cheshire.

IT is said that the origin of this beautiful picture arose out of the artist's personal experiences upon his first arrival in London. A friend had furnished him with a letter of introduction to a person of the name of Caleb Whiteford, the discoverer of "the cross readings" in newspapers. Caleb asked the young painter how old he was; Wilkie hesitated. "Ha!" exclaimed Caleb, "introduce a man to me who does not know how old he is," and regarded him with that dubious look which is the chief charm of the picture.

Royal Academy, 1814.

Purchased from the artist by SAMUEL DOBREE, ESQ.

Collection of SAMUEL MENDEL, ESQ.

Collection of RALPH BROCKLEBANK, ESQ.

SIR DAVID WILKIE was born at Cults, in Fifeshire, in 1785, his father being the minister of the parish. His whole life from a very early age was devoted to his Art. In his memoirs he says—"I could draw before I could read, and paint before I could spell." After studying in Edinburgh, he came at the age of twenty to London, and worked in the Royal Academy Schools, exhibiting and selling many of his pictures. He was elected Royal Academician in 1811. In 1830 he was appointed painter-in-ordinary to the King, and in 1836 was knighted. Four years later he went on a pilgrimage to the East, from which he was destined never to return, for on his way home, just after the ship had left Malta, he was seized with illness, died, and was buried at sea within sight of Gibraltar. His burial is the subject of one of Turner's most beautiful pictures.

## 85 THE YOUNG SOLDIER.

Painted by GERARD TERBURG.

Canvas  $17\frac{1}{4} \times 15\frac{1}{2}$  inches.

Lent by T. HUMPHRY WARD, ESQ.

FIGURE of a young man in buff uniform standing towards the left; white shirt, broad brimmed hat and white feather; spurred boots; long hair descending to the shoulder. He is smoking a long thin pipe. A flag and a drum are on the floor behind him; dark background.

*(For notice of the Painter's life see No. 49.)*

## 86 LIONESS AND PREY.

Painted by JAMES WARD, R.A.

Canvas  $45 \times 53$  inches.

Lent by J. S. FORBES, ESQ.

JAMES WARD was born in Thames Street, London, in 1769. He was a frequent exhibitor at the Royal Academy, and became esteemed as a clever painter of animals. A characteristic portrait painted by himself at the age of seventy-nine is in the National Portrait Gallery. He died at Cheshunt in 1859, in his ninety-first year.



## 87 SALISBURY CATHEDRAL.

Painted by JOHN CONSTABLE, R.A.

Canvas 60 × 76 inches.

Lent by THOMAS ASHTON, ESQ., of Manchester, J.P.

THE cathedral rises in the centre of the picture with heavy clouds about it; to the left stand high rugged trees by a shadowed stream, through which a heavy waggon is passing, drawn by three horses. To the right the stream flows into light, and washes against the meadows, beyond which are trees and the red-roofed houses of the town. Briars partially cover the bank of the stream in the foreground, and a girl is seen with a red cloak; to the right, near where a dog is standing, are the rough wooden remains of a bridge.

International Exhibition, 1862.

THIS eminent landscape painter was the son of a wealthy miller, and was born at East Bergholt, Suffolk, in 1776. As a boy he attended schools at Lavenham and Dedham, but showed little talent for any book-learning, and was always drawing. His parents had wished him to enter the Church, but Constable showing no inclination in that direction, his father took him into his own business. Growing into manhood, he was known throughout the country as "the handsome miller," because of his fine face and figure. He and his great friend, Dunthorne, used to paint together in the fields, and his father, acknowledging at last his great talent, reluctantly allowed him to go to London to study Art, but it was not until the year 1799 that Constable became a student at the Royal Academy. During the years following the summer months were spent in the country, living nearly always in the fields, and seeing nobody but field labourers. Nature was his great instructor, and though he attempted historical and portrait painting, in landscape is best shown his marvellous excellence. His whole life and letters testify to his love and appreciation for the country. In 1816 Constable married Miss Mary Bicknell, in 1819 was elected Associate of the Royal Academy, and ten years later Academician. Though he was a hard worker, for many years his pictures were not popular, but about the year 1829 he began to meet with success. Three pictures of his, exhibited at

the French Salon, won for him the gold medal, and were much praised. Living at Hampstead, his "dear sweet Hampstead," in 1827, he writes:—"My little studio commands a view without an equal in all Europe." The neighbourhood afforded him many studies for paintings, as did Asmington, the home of his wife when a girl, and Salisbury, where his friend Fisher lived. Constable often lectured on the study of Nature, and sometimes painted in water-colour. He died suddenly in London in 1837. A memoir of him, with much of his correspondence, was published 1843 by G. R. Leslie, R.A.

## 88 INTERIOR, WITH TEN FIGURES.

Painted by ADRIAAN J. VAN OSTADE.

Panel 18 × 15 inches.

Lent by ANTONY GIBBS, ESQ.

**I**N the foreground six figures are round a table, smoking and drinking; to the left is a window, and a little distance off, also near a window, is another table at which are three men, upon whom a woman is waiting, and for one of whom she is filling a glass.

WYNN ELLIS Collection.

*(For notice of the Painter's life see No. 61.)*





89 MISS MELLON, AFTERWARDS  
DUCHESS OF ST. ALBANS.

Painted by GEORGE ROMNEY.

Canvas 28 × 22½ inches.

Lent by F. C. PAWLE, ESQ., J.P.

**H**ALF length, life size, almost full face; white dress, brown fur boa round her neck, dark blue background.

Harriet Mellon, born about 1775, was the daughter of Lieutenant Mellon of the Royal Navy and of the Irish wardrobe woman of a strolling company of comedians. Her schooling was of the roughest, but in her wanderings with her mother she picked up some education, and after appearing as *Little Pickle* and *Priscilla* in "The Romp," she was introduced to Sheridan, whose *Lydia Languish* she was permitted to play. Drury Lane, at that time, numbered amongst its company Mrs. Siddons, Miss Farren, Mrs. Jordan and John Kemble. By degrees her beauty made an impression, and she was allowed to play *Violante* in "The Honeymoon," and *Mrs. Ford* in the "Merry Wives of Windsor." She became the friend of Lady Burdett, whose father, Thomas Coutts, married her, as his second wife, and at his death in 1821 he left her all his property for distribution among her step-children, and this trust she fulfilled in the handsomest manner. Six years after her husband's death she married William Aubrey, ninth Duke of St. Albans. Lady Morgan recording a morning visit to her writes:—"Her gown much too fine for the morning, all ridiculously bespattered with large jewels, and duke's coronets on all the footstools." She had no children, and died in 1837.

Burlington House, 1889.

(For notice of the Painter's life see No. 64.)

90 THE PIRATES OF ISTRIA  
CARRYING OFF THE BRIDES  
OF VENICE.

Painted by J. R. HERBERT, R.A.

Canvas 57 × 45 inches.

Lent by JAMES DOLE, ESQ., of Bristol.

IT was an ancient usage among the Venetians that every year, on St. Mary's eve, twelve poor virgins, endowed by the State, should be united to their lovers, in the church of San Pietro, at Olivolo. On the auspicious day the kinsfolk and friends of the betrothed assembled at Olivolo, and from an early hour gaily dressed boats, with flowers and flags, might be seen skimming the canals towards San Pietro. In A.D. 939, the Corsairs of Istria, who were well acquainted with this annual custom, resolved to profit by the helpless state of the joyous train, and to carry off the daughters of San Marco. Under the conduct of their chief, Gaiolo, a renowned freebooter, they quitted their hiding-place as soon as the procession had entered the church, crossed the canal and leaped ashore. The doors of San Pietro were suddenly burst open, and the place was filled with armed Corsairs, who, tearing the terrified maidens from the foot of the altar, lifted them across the sacred threshold, and depositing them, almost bereft of sense, in their barques, set sail for Istria. The pirates were in the lagoon of Caorlo, when they beheld their pursuers close behind them, and the Venetians, profiting by their local knowledge and dexterity, overtook the marauders in a creek known as the Porto delle Donzelle. The contest was long and sanguinary, but the

vengeance of the bridegrooms was complete; hardly an Istrian escaped, and the girls rescued from the rude hands of their ravishers were led back to Olivolo, where, as the narrative runs, "they endeavoured to forget their fright and alarm in the customary festivities."

Royal Academy, 1841.

Art Treasures Exhibition, Manchester, 1857.

91 "TRAIN UP A CHILD IN THE  
WAY HE SHOULD GO, AND  
WHEN HE IS OLD HE WILL  
NOT DEPART FROM IT."

Painted by WILLIAM MULREADY, R.A.

Panel 26 × 31 inches.

Lent by RALPH BROCKLEBANK, ESQ., of Tarporley.

ENCOURAGED by two ladies who attend him, a child is giving alms to two beggars who are sitting by the wayside. They are foreigners and brightly clad. The child is holding a large dog with his right hand. To the left is an avenue of trees, and in the centre is seen the ruins of a castle, with view of fields and trees beyond.

Painted 1841.

Art Treasures Exhibition, Manchester, 1857.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

WILLIAM MULREADY was born at Ennis, Ireland, 1786. From the age of fifteen he supported himself, and is believed to have tried scene-painting, for in later years he was wont to say that he painted

on a very large scale when he was young. At the age of fourteen he entered the Academy Schools, and showed great perseverance. In these early days he taught drawing to many persons of note, one of them being Miss Milbanke, afterwards Lady Byron. He was elected Associate and Royal Academician in one year, his name never appearing in the catalogue with the lesser title. Among his earliest friends was John Varley, whose sister he married when he was little more than seventeen years of age, but the union was an unhappy one, resulting in early separation, and this sad experience remained a trouble to him all his life. He died in 1863. His early works were in imitation of the Dutch School, and he tried to rival Sir David Wilkie in his style, and it was not until he was fifty years of age that his Art culminated in those works of beauty, originality and colour, of which he himself considered the present example to be his masterpiece.

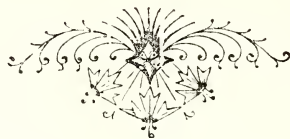
## 92 INCREDULITY.

Painted by EDMUND BRISTOW.

Panel 17 × 14 inches.

Lent by G. HILDITCH, ESQ.

EDMUND BRISTOW was born at Eton in 1787. He exhibited only on one occasion, viz., at the British Gallery; it was a sort of notoriety it is said he despised. It is believed to have been Landseer's opinion that there was no one to equal him in the painting of a horse. Few details are known concerning his life, but he appears to have been an eccentric character. It is reported that on one occasion he refused to sell a picture to a distinguished lady of the aristocracy when she paid a visit to his studio, on the ground that he had a horror of being patronised. The Queen possesses several of his paintings. He died at Windsor in 1876, having outlived all his old friends, and passing his latter years in such retirement that he was scarcely known to the greater part of his fellow townsmen.



93 PORTRAIT OF MISS  
MACARTNEY.

Painted by SIR HENRY RAEBURN, R.A.

Canvas 30 × 24 inches.

Lent by F. C. PAWLE, ESQ., J.P.

**H**ALF length, slightly turned to left. Fair hair, white dress open at neck, blue sash, light blue fillet in hair, rich dark back-ground.

Painted in Edinburgh, 1794.

SIR HENRY RAEBURN was born in 1756 at Stockbridge, Edinburgh. His father was a manufacturer, but both his parents died when he was little more than six years old. Apprenticed at the age of fifteen to a goldsmith, he showed such taste for drawing that his master introduced him to a friend, named Martin, who was a portrait painter, and subsequently, in the kindness of his heart, released him for the rest of the time of his apprenticeship. Raeburn supported himself by miniature painting, and as his knowledge of Art increased he applied himself entirely to the study of painting. At the age of twenty-two he married a lady of fortune, and came to London, where he made the acquaintance of Sir Joshua Reynolds, who counselled him to go to Italy and study the works of Michael Angelo; so he and his wife departed for Rome, and after two years spent in Italy, they returned to Scotland, and settled in Edinburgh, where he soon took the lead as a portrait painter, and received full employment. For years he reckoned among his sitters and friends the most distinguished men of his time in Scotland, and may be said to rank next to Reynolds and Gainsborough as a portrait painter. In 1814 he became an Associate, and the year following a Royal Academician. When George IV. visited Scotland in 1822 he was knighted, and appointed "His Majesty's Limner" for Scotland. He died in 1823, in the sixty-eighth year of his age.



## 94 HORSES DRINKING AT A SPRING.

Painted by THOMAS GAINSBOROUGH, R.A.

Canvas 49 × 39 inches.

Lent by SIR CHARLES TENNANT, BART.

Collection of SIR JOHN LEICESTER.

Collection of J. L. PARKER.

Collection of the EARL OF LONSDALE.

British Institution, 1814 and 1843.

Burlington House, 1876.

THOMAS GAINSBOROUGH was born at Sudbury, in Suffolk, in 1727. At an early age he showed an aptitude for Art, and spent his time in sketching and in rambling about the woods and lanes around his home. When fourteen years of age he came to London, and for several years studied Art. Before he was nineteen he married Miss Margaret Burr, a young lady with an annuity of £200 a year, the memory of whose extraordinary beauty is still, says Fulcher, preserved in Sudbury. For a period of twelve years they lived at Ipswich, removing in 1759 to Bath. On the foundation of the Royal Academy in 1768 he became one of the thirty-six original members, and in 1774 left Bath to reside in London. He was much patronised by George III. At the height of his popularity, when nearly all the great men and celebrated women of the day were sitting to him, commissions came in so quickly that he was unable to keep up with the demand for his services. Gainsborough was also a musician, and used to say "he painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He died in 1788, of cancer, at the age of sixty, and was buried, at his own request, in Kew Churchyard. He was of a kind and generous disposition, and Northcote writes: "He was a natural gentleman, and, with all his simplicity, had wit." His pictures are full of grace and beauty, and as a landscape painter he is at the head of the English School.



## 95 A CHAT ROUND THE BRASERO.

Painted by JOHN PHILLIP, R.A.

Canvas 36 × 48 inches.

Lent by SIR JOHN FOWLER, BART., K.C.M.G.

THIS everyday scene in Spanish life shows a company sitting round a brasero, or charcoal warming pan, chatting. A priest, in large clerical hat, is telling a story. He is about to light a fresh cigarette at the copa, or metal cup, which is usually kept in Spanish houses, with a piece of live charcoal in it, or for fumigating the rooms with lavender. The woman leaning back in unrestrained amusement is very brightly clad, and the black shawl she wears across her right shoulder falls about a guitar, which rests against her, and attached to which is a dazzling red ribbon. The three other listeners are all in rich colour, and a girl, in red shawl and white kerchief on her head, is entering the doorway to the right with refreshments. Picture of the Madonna and Child on the plaster wall, and beneath it a cross.

Royal Academy, 1866.

JOHN PHILLIP was born at Aberdeen in 1817; he was of humble parentage, and very early in life showed a capacity for Art. When about seventeen he came to London as a stowaway in a coasting vessel, visited the National Gallery and the Royal Academy, and returned in a few days to Aberdeen. By the kindness of friends he was enabled to become a student at the Royal Academy, and his pictures of Scottish life soon attracted attention. In 1851 he went to Seville for the restoration of his health; and from that time resided mostly in Spain on account of his delicate constitution, paying annual visits to his native town of Aberdeen. In Spain he produced many brilliant works, most of which were exhibited at the Royal Academy. He was elected Associate of the Royal Academy in 1857, and Royal Academician in 1859. In the Spring of 1866 he went on a visit to Rome, but failing health compelled him to return to London, where he died in 1867.

## 96 A SPANISH PEASANT GIRL.

Painted by JOHN PHILLIP, R.A.

Canvas  $45\frac{1}{2} \times 31\frac{1}{2}$  inches.

Lent by G. W. LLOYD, ESQ.

*(For notice of the Painter's life see No. 95).*

## 97 THE MARRIAGE OF THE ADRIATIC.

Painted by J. M. W. TURNER, R.A.

Canvas  $59 \times 44$  inches.

Lent by RALPH BROCKLEBANK, ESQ., of Tarporley, Cheshire.

THIS custom is said to date from the twelfth century. Zidni, then Doge of Venice, having on behalf of Pope Alexander III. attacked the fleet of Barbarossa, and obtained a complete victory, the Pope in acknowledgment gave him a ring, ordaining that henceforth the governing Doge, as representing the city of Venice, should annually, with a ring, espouse the sea. It is recorded that A.D. 1177 this pompous ceremony took place for the first time. About eight in the morning on Ascension Day, the Venetian Senators in their scarlet robes walk with the Doge in procession to the shore, the Pope's Nuncio on his right, the Patriarch of Venice on his left; they then embark on the barge Bucentoro from the Piazza of St. Mark, and proceed slowly to the Isle of Lido, surrounded by a world of piottas and gondolas, richly covered with canopies of silks. Here the Doge, taking a ring from his finger, gives it to his



betrothed, the Adriatic, by dropping it into her bosom, uttering the words, "Desponsamus te, mare; in signum perpetui domini." We espouse thee, O sea! in token of our just and perpetual dominion.

In the picture the company is seen embarking, and a monk on the left is blessing the sea.

JOSEPH WILLIAM MALLORD TURNER was born in 1775 at 26, Maiden Lane, Covent Garden. His father was a hairdresser, and his mother, a native of Islington, was, like her son, small in stature, and an early portrait of her, by Turner, gives her a masculine aspect. It is recorded that she had a bad temper, and led her husband a sad life. She became insane in later years, and from her, it may be, Turner inherited his melancholy and reserved disposition. He began his career as a sort of infant prodigy in his father's shop, and there is a drawing of Margate Church in existence, executed by him when nine years old. His first school was at Brentford, and at the age of fourteen he became a student at the Royal Academy. Four years later he received commissions for drawings to be engraved, and took a studio in Maiden Lane, close to his father's house. At the age of twenty-four he was elected an Associate of the Royal Academy. During the next few years he travelled over nearly the whole of England and Wales searching for subjects for his drawings, and made many acquaintances, who were afterwards his best friends. Becoming Royal Academician in his twenty-seventh year, he practically ceased then to draw for the engraver, and took a house in Harley Street. The same year he made his first tour on the Continent, and exhibited six pictures of foreign subjects. His *Liber Studiorum* was begun in 1807, and forms, perhaps, the most satisfactory monument of his genius. In 1812 he migrated to Queen Anne Street, which was known as his address to the end of his life, although he later had a country house at Twickenham. He made yearly visits to all the most picturesque parts of the country, and in 1819 went on his first visit to Italy, and from that time dates the commencement of his bolder excursions into colour. In 1830 his first subjects from Venice were exhibited, and in 1839 his last picture at the Royal Academy was seen, "The fighting Temeraire tugged to her last berth." During the latter ten years of his life he became interested in the then new art of photography, and paid several visits, *incognito*, to the studio of Mr. Myall, calling himself a "Master in Chancery," and generously helping him, unasked, with a loan of £300. He received two offers of £100,000 each for the contents of his house in Queen Anne Street, but declined them, having already, in his will, bequeathed his pictures to the nation. Towards the end of 1851 he was discovered living, under the name of Booth, in a small house at Chelsea, and he there died the same year, and was buried in St. Paul's Cathedral.

## 98 WOODCUTTERS.

Painted by JOHN LINNELL, SEN.

Canvas 39 × 50 inches.

Lent by RALPH BROCKLEBANK, ESQ., of Tarporley.

A VIGOROUS wooded landscape, in the foreground of which several men are at work on trees that have been felled. A man on horseback is directing them. Broad woodlands are beyond, with a roadway along which a waggon laden with timber is moving. Distant flat country ; bold clouded sky.

JOHN LINNELL was born in 1792. His father was a picture dealer and wood carver. He very early evinced a taste for Art, and became a pupil of Benjamin West and John Varley, and also attended the Royal Academy Schools, where he learnt much from his fellow student Mulready. For a period of seventy years he sent contributions to the Academy, and many hundreds of his paintings are in public or private galleries in England. The last thirty years of his life he resided at Redhill, where he died in 1882.

## 99 LANDSCAPE AND CATTLE.

Painted by T. SIDNEY COOPER, R.A.

Canvas 42 × 56½ inches.

Painted 1847.



## 100 THE WOUNDED SMUGGLER.

Painted by CHARLES LANDSEER, R.A.

Canvas  $44\frac{1}{2} \times 56\frac{1}{4}$  inches.

Lent by G. H. JUDD, ESQ.

CHARLES LANDSEER (brother of Sir Edwin) was born in 1799. He studied with Haydon and also with his father. He became Associate of the Royal Academy in 1837 and Academician in 1845. Six years later he was made Keeper of that Institution. He died in London in 1879, leaving £10,000 to the Academy for the foundation of a Landseer Scholarship.



## GALLERY III.



### 101 THE COFFEE-BEARER.

Painted by J. F. LEWIS, R.A.

Panel 12 × 7½ inches.

Lent by T. H. MILLER, ESQ.

**S**MALL full-length figure of a Turkish girl in Oriental dress ; she is approaching beneath an archway, through which a garden is seen and the minaret of a distant mosque. She is carrying a tray with coffee cups. Crimson robe over white dress, red girdle ; richly worked jacket and turban.

Signed "J. F. L., 1857."

JOHN FREDERICK LEWIS was born in London in 1805. He received his early tuition in Art from his father, who was an engraver and landscape painter. He exhibited at the Royal Academy in 1821, and his first achievements were in animal painting and chiefly in water colour. In 1843 he went to the East and remained there for several years, during which time he executed many of his best works. On his return to England in 1851 he resided at Walton-on-Thames. He died in 1876.



# 102 ALL THAT REMAINS OF THE GLORY OF WILLIAM SMITH.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas  $11\frac{3}{4} \times 9$  inches.

Lent by LORD CHEYLESMORE.

“**A**NIMATED by the organ of combativeness and by a love of glory, William, in 1814, enlisted in the 105th Regiment of Foot. On the 18th June following, in the battle of Waterloo, a cannon ball carried off one of his legs, and laid him on the battle-field helpless. While there, a foreign dog, of singular character, blind with one eye, and lame in one leg, came and lay beside him, as though it was moved by sympathy. On William's removal from the field, he sought to possess, and ultimately obtained possession of the dog, which became the solace of his cares. When a grateful country brought William home and rewarded his services with a pension and a wooden leg, he stumped about, accompanied by his dog, forgot his cares, and often made groups of juvenile listeners joyous by telling them stories of his military career. But, in 1828, William died, and his merits never having been recorded in a military gazette, in 1829 the genius of Edwin Landseer's pencil created this likeness of the dog, and of all other objects by which, at the time of his death, he was surrounded.” This description was written by John Pye on a sheet of paper, which is attached to the back of the picture.

Engraved by JOHN PYE.

Collection of JOHN PYE 1874.

*(For notice of the Painter's life see No. 76.)*

## 103 THE RETURN OF TORELLO.

Painted by JAMES CLARKE HOOK, R.A.

Canvas 36 × 49 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

ILLUSTRATIVE of Boccaccio's story of Signor Torello, an Italian gentleman, who, having in his journeyings been captured by the Turks and detained a long time from his home, returns at last to find his fair young wife about to be again wedded. He sits as a guest at the marriage feast, unrecognised by his wife, till having startled her by a winecup which he has handed to her with a ring which he had placed in it, he gravely uncovers his head and reveals himself to the astonished bride.

Royal Academy, 1852.

Paris Exhibition, 1855.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

## 104 THE GOAT-HERD.

Painted by MRS. ADRIAN STOKES.

Canvas 18½ × 30 inches.

Lent by GEORGE MCCULLOCH, ESQ.

A SWISS peasant child, barefooted, is leading her goats to pasture, and knitting as she walks along; coarse brown cloth thrown over her shoulders; bright red cap on her head; blue mountains beyond her, their summits touched with snow.

## 105 THE CONVENT GARDEN.

Painted by G. D. LESLIE, R.A.

Canvas 18 × 24 inches.

Lent by GEORGE HOLT, ESQ., of Liverpool, J.P.

A GIRL in the costume of the fourteenth century is stooping down gathering tulips for a glass vase which stands near her ; blue skirt, black tunic, yellow sleeves, crimson band round waist, high white head-gear. She is looking up at a nun in black who is coming along a side path, book in hand. Low-roofed, red-brick building beyond to the left, and a graveyard to the right.



## 106 THE PROSCRIBED ROYALIST.

Painted by SIR JOHN EVERETT MILLAIS, BART, R.A.

Canvas 40 × 29½ inches.

Lent by SIR JOHN PENDER, K.C.M.G.

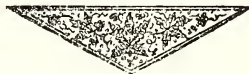
THE gray-barked hollow tree is the hiding-place of a fugitive cavalier in the disturbed times following the death of Charles I. His betrothed, evidently, by her attire, the daughter of a wealthy house, is surreptitiously bringing him provisions. She is engaged in drawing them from her pocket with one hand, while the other is surrendered to his caresses. Rich amber satin gown, black shawl, white kerchief over shoulders, black kerchief over the head; brown decayed leaves between the knarled moss-covered roots of the tree, tall ferns about and foxglove, with depths of forest beyond.

The model for the lady was Miss Ryan, who stood for the lady in "The Huguenot," and the model for the cavalier was Mr. Arthur Hughes, the painter of "The Eve of St. Agnes" in this collection. The background was painted in a small wood near Hayes Common, in Kent.

Royal Academy, 1853.

Collection of T. E. PLINT, ESQ.

Engraved by W. H. SIMMONS.





## 107 THE SICK CALL.

Painted by MATTHEW JAMES LAWLESS.

Canvas 25 × 40 $\frac{3}{4}$  inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

“Is any man sick among you? Let him bring in the priests of the church and let them pray over him.”

A BOAT is crossing a Belgian river with a priest seated in the stern, his hands folded on his knees and his staff beside him. His acolytes in white, with scarlet bands, attend him. A weeping woman, poorly clad, is hiding her face in her hands, and a youth seated behind the priest, the sick person's son probably, is looking anxiously at the spot to which they are journeying, his clenched hand on the gunwale of the boat. They are going with the Host to render the last office to a sick person. The stalwart rower, sorrowful of aspect, works with a steady pull, and on the bank the quaint buildings of an old Belgian town rise into a placid sky, and reverential figures watch the boat in its course.

Royal Academy, 1863.

MATTHEW JAMES LAWLESS was born 1836. He studied at the Langham School of Art, and was a pupil of Cary and Leigh. He executed drawings for wood engravings for “Good Words” and “Once a Week,” and was a member of the Etching Club. He exhibited at the Royal Academy, his last contribution being the picture before us. He died at Bayswater, 1864, at the age of twenty-seven.



## 108 LEAR AND CORDELIA.

Painted by FORD MADOX BROWN.

Canvas 31 × 44 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

LEAR, King of Britain, in his old age resolved to divide his kingdoms among his three daughters, Goneril, Regan and Cordelia, and to give the "largest bounty" to the one who "doth love us most." Goneril and Regan make great profession of their love, but Cordelia's love for him is too deep for words.

*Lear.* So young, and so untender?

*Cordelia.* So young, my Lord, and true.

Lear, in his rage, casts her off, and divides the entire kingdom between her two sisters. In the picture Goneril and Regan stand on the left, their husbands kneeling at Lear's feet, all four eagerly grasping at the old king's crown, which he has bidden them part between them. On the right is the Duke of Burgundy, biting his fingers in vexation; he had sought Cordelia in marriage, but now discards her. In the background to the extreme left is seen the Duke of Kent, who has just been banished for speaking in favour of Cordelia. The King of France is taking her by the hand and is saying—

"Thy dowerless daughter, King, thrown to my chance,  
Is queen of us, of ours, and our fair France;  
Not all the Dukes of waterish Burgundy  
Can buy this unprized, precious maid from me."

Painted, 1875.

Purchased from the Artist by the present owner.

FORD MADOX BROWN was born at Calais in 1821. He was educated on the Continent, and studied Art at the Academy at

Bruges, and also at Ghent and Antwerp, and at the age of twenty-three submitted cartoons for the competition for the wall decoration at Westminster. In 1848 he was sought out by Rossetti, with the intention of being received by him as a pupil, and a strong friendship was formed between the two men. In 1865 he exhibited fifty of his pictures in a Gallery in Piccadilly. His greatest production is considered to be one entitled "Work," now in the Corporation of Manchester Gallery. It was in the first Guildhall Exhibition in 1890. For many of the later years of his life he was engaged in decorating in fresco the Town Hall of Manchester. He died in 1893.

### 108A THE TOILETTE.

Painted by ALBERT MOORE.

Canvas  $16\frac{1}{2} \times 9$  inches.

Lent by W. GRAHAM ROBERTSON, ESQ.

Painted 1886.

### 109 THE SURGEON'S DAUGHTER.

Painted by W. L. WINDUS.

Panel  $18 \times 14$  inches.

Lent by JOHN BIBBY, ESQ., of St. Asaph.

### 110 THE OUTLAW.

Painted by W. LINDSAY WINDUS.

Canvas  $14 \times 13$  inches.

Lent by ALBERT WOOD, ESQ., of Conway.

THE outlaw has been struck by an arrow, and the woman who is befriending him has now the hopeless task of shielding him from the hounds that are on his track, one of which has just appeared on the hillside.

## 111 THE EVENING HYMN.

Painted by G. H. MASON, A.R.A.

Canvas 31 × 73 inches.

Lent by the HON. PERCY WYNDHAM.

A GROUP of six peasant girls, colored cotton dresses, gipsy bonnets; one is holding an open hymn book, and another in white, a little behind the others, her young lover at her side, has a rose in one hand and hymn book in the other; another of the group with both hands to her head is arranging her fallen hair, her companion to her left holding her hat for her. One of the girls, a little apart from the rest, has also an open hymn book in her hand. They are singing as they walk along. To the right, two shepherds, one with a crook, are regarding the group, a shepherd's dog with them. The rich golden light of evening suffuses the scene. Not far distant is the church, from whose portals the congregation is issuing, and following the path the girls are taking.

Royal Academy, 1867.

*(For notice of the Painter's life see No. 123.)*

## 112 DAWN.

Painted by E. J. GREGORY, A.R.A.

Canvas 69 × 45 inches.

Lent by C. J. GALLOWAY, ESQ., of Knutsford.

## 113 EVE ; THE VOICES.

Painted by ROBERT FOWLER, R.I.

Canvas 30 × 70 inches.

Lent by the Artist.

NUDE figure reclining, listening to the many voices that surround her, chief among them being that of the serpent that lies before her.

## 114 ISABELLA ; OR, LORENZO AND ISABELLA.

Painted by SIR JOHN EVERETT MILLAIS, BART., R.A.

Canvas 39 × 55½ inches.

Lent by the Corporation of Liverpool.

“ Fair Isabel, poor simple Isabel !

Lorenzo, a young palmer in love's eye !

They could not in the self-same mansion dwell

Without some stir of heart, some malady ;

They could not sit at meals, but feel how well

It soothed each to be the other by.”

LORENZO is holding a plate with a half cut orange upon it, which he is offering to Isabel. Her brothers, sitting opposite, and who later murder Lorenzo, are moved to spite and rage at witnessing the evident relationship between the two. The one cracking the nut is cruelly kicking the hound which his sister tenderly caresses, while the other, lifting his wine-glass to his lips, regards the lovers with a look of malice.

This was the first pre-Raphaelite picture painted by Millais. He was then in his twentieth year.

Royal Academy, 1849.

Collection of THOMAS WOOLNER, ESQ., R.A.

## 115 GATHERING FAGGOTS.

Painted by ALEXANDER MANN.

Canvas 36 × 30 inches.

Lent by the Artist.

116 SIR ISUMBRAS AT THE FORD;  
OR, "A DREAM OF THE PAST."

Painted by SIR J. E. MILLAIS, BART., R.A.

Canvas 50 × 67 inches.

**A**N aged knight in golden armour, riding home in the twilight, is crossing a river at the ford. He is carrying across with him two peasant children, one of whom, a little girl, is looking wonderingly at him, as she holds with one hand a piece of the horse's black mane; the other, a little boy, riding behind the knight, has a bundle of wood tied to him, which he has been gathering. On the bank of the river two nuns are walking, one of them with a book, and they are both regarding with interest the kindly act of the old warrior. A stone archway, trees and houses are seen in mid-distance and low hills beyond, dark blue against the clear evening sky. The landscape painted on the Tay.

Royal Academy, 1857; partly repainted the same year, after its return from the Academy; retouched and slightly altered, 1893.

Grosvenor Gallery, Millais Exhibition, 1886.

Collection of CHARLES READE, ESQ., the Author,

Collection of JOHN GRAHAM, ESQ.

## 117 POPPIES.

Painted by GEORGE HENRY, A.R.S.A.

Canvas 24 × 20 inches.

Lent by W. WILSON, ESQ., of Paisley.

118 MONNA VANNA; OR, THE  
LADY WITH THE FAN.

Painted by D. G. ROSSETTI.

Panel 35 × 31 inches.

Lent by GEORGE RAE, ESQ., of Birkenhead.

**H**ALF-LENGTH figure of a lady seated to the left, holding a fan in her left hand; yellow figured dress, coral necklace, green background.

Signed with monogram, and dated 1866.

Repainted, 1873.

Burlington House, 1883.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became the prime mover in the famous Pre-Raphaelite revolt. In 1850 he edited "The Germ," a periodical which demonstrated the principles of the brotherhood; but it was short lived. Among the works painted according to its principles was the "Ecce Ancilla Domini," now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the "Vita Nuova" and the "Divina Commedia." In 1860, after a long engagement, he married Elizabeth Eleanor Siddall, a girl of characteristic beauty and the model for some of his most famous works. She died in 1862 from an over-dose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced

some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, and on the Easter Sunday of that year he died.

## 119 THE FINDING OF THE SAVIOUR IN THE TEMPLE.

Painted by W. HOLMAN HUNT, R.W.S.

Canvas 35 × 56 inches.

Lent by MESSRS. T. AGNEW AND SONS.

JOSEPH and Mary have brought the child Jesus to Jerusalem for the feast of the Passover. The parents on their way back to Nazareth find that the child is not with them in the company, and returning to Jerusalem they, after three days' search, find him in the Temple in the midst of the doctors, "both hearing them and asking them questions." His mother, drawing him aside, is saying to him, "Son, why hast thou thus dealt with us? behold thy father and I have sought thee sorrowing"; to which he is replying, "How is it that ye sought me? wist ye not that I must be about my Father's business?"

The seven rabbis, seated on a divan in a semi-circle, have been astonished at his understanding and answers. The aged blind rabbi, his arm round the large roll of the law, with its polished sticks and elaborate covering, has, with all his years of learning, been worsted in his argument with the child, and is receiving from the rabbi



beside him some reassuring words, which, however, do not seem to lessen his discomfiture. This rabbi is holding in his left hand a phylactery which he has unbound from his own forehead, as though to appeal to one of the four texts contained in its four cells. The rabbi beyond, with black hair and beard, is attempting by reference to the written law which he is unrolling to verify or refute what the child has said, while the two next him are consulting together in evident perplexity, the one seated resting the point of his stylus upon the thumb of his right hand. By the side of the aged rabbi is a child, brightly dressed, kneeling, with a fan of rushes, and behind are three of the Temple choristers, with musical instruments, looking with interested expression on the strange scene, while one of the Levite boys is raising the covering of the roll of the law reverently to his lips.

The scene is in an open loggia approached by steps from one of the courts of the Temple. Other courts beyond are screened by gilded lattice-work, and among the pillars, varied in ornamentation, a man is seen lighting the hanging lamps, and a boy is occupied with a long streamer of silk disturbing the doves; further away still, a man is entering with a lamb for sacrifice, a woman walking at his side with a babe in her arms. Round the circular ornamentation on the door runs the inscription in Latin and Hebrew, "Behold the Lord whom ye seek shall suddenly come to His Temple"; and at the foot of the door sits a lame beggar crying for alms. Below in the court builders are at work on Herod's still unfinished Temple.

Painted at Jerusalem; begun in 1854, finished in 1860.  
Collection of C. F. MATTHEWS, ESQ.

## 120 PANDORA.

Painted by D. G. ROSSETTI.

Panel  $51\frac{1}{2} \times 31$  inches.

Lent by CHARLES BUTLER, ESQ., F.S.A.

**T**HREE-QUARTER length female figure, life size, long dark auburn hair, full on either side, red drapery, holding in her left hand a casket, on which are the words, "Nescitur ignescitur," and from which issues the destroying fire, taking as it rises the form of winged messengers of evil.

When Prometheus had stolen the fire from heaven, Zeus in revenge caused Hephæstus, the god of fire, to make a woman out of earth, who by her charm and beauty should bring misery on the human race. Aphrodité adorned her with beauty, Hermes gave her boldness and cunning, and the gods called her Pandora, as each of the Olympians had given her some power by which she was to work the ruin of man.

Signed with monogram, and dated 1871.

Burlington House, 1883.

Collection of JOHN GRAHAM, ESQ.

*(For notice of the Painter's life see No. 118.)*



121 THE ESCAPE OF A HERETIC,  
A.D., 1559.

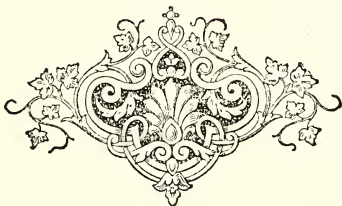
Painted by SIR J. E. MILLAIS, BART., R.A.

Canvas 43 × 31 inches.

Lent by SIR WILLIAM H. HOULDSWORTH, BART.,  
M.P., of Kilmarnock.

UNDER the disguise of a familiar of the prison, a young Spanish noble has contrived to gain entrance to the Inquisition, and having bound the dangerous monk in the inner cell and gagged him with his own hood and rosary, he hurries the monk's dress on to the terrified prisoner, who has already been robed in her hideous gaberdine for the *auto-da-fé*. The poinard in the lover's hand is ready for use as a last resource. Free air and green country are indicated through the small window on the right.

Royal Academy, 1857.



## 122 LA BELLE DAME SANS MERCI.

Painted by J. W. WATERHOUSE, A.R.A.

Canvas  $43\frac{1}{2} \times 32$  inches.

Lent by GEORGE WOODIWISS, ESQ., of Bath, J.P.

LADY in mauve, kneeling, long fair hair, a loose tress of which she has wound round the neck of an armed knight who stoops before her, and into whose face she passionately gazes. Scene, a lone wood with glimpse of a stream between the tall dark stems.

“ I met a lady in the woods  
 Full beautiful—a faery’s child ;  
 Her hair was long, her foot was light,  
 And her eyes were wild.  
 She found me roots of relish sweet,  
 And honey wild, and manna dew,  
 And sure in language strange she said—  
 ‘ I love thee true.’ ”

Royal Academy, 1893.



## 123 THE GANDER.

Painted by G. H. MASON, A.R.A.

Canvas 19 × 33 inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

A GRACEFUL peasant child with arms uplifted is keeping back a sturdy gander that threatens her. She wears a dark blue frock, light blue pinafore, and yellow kerchief round her neck. Her companion in darker clothing is behind her, and a short distance off are more geese, and beyond them the land rises dark against the rich red light of evening, reflected partly in the pond near which the child stands.

Royal Academy, 1865.

Manchester Jubilee Exhibition, 1887.

GEORGE HEMMING MASON was born at Wetley Abbey, in Worcestershire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of twenty-six, for Art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris. While there news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.



124 WE WERE THE FIRST THAT  
EVER BURST INTO THAT  
SILENT SEA.

Painted by J. M. SWAN, A.R.A.

Canvas 18 × 36 inches.

Lent by HUMPHREY ROBERTS, ESQ.

THREE Polar bears swimming past in the cold, gray water of an Arctic sea. Icebergs and mist beyond.

125 EVE.

Painted by MAURICE GRIEFFENHAGEN.

Canvas 69 × 27 inches.

Lent by the Artist.

LIFE-SIZE, nude figure, facing the left; long auburn hair. She is turning in indecision, as she hears the voice of the serpent which curls at her feet among the grasses and flowers, and whose head rises behind her. The ripe forbidden fruit hangs near, and a deeply coloured sky is seen between the leaves and trunks of the trees.



## 126 MORTE D'ARTHUR.

Painted by JAMES ARCHER, R.S.A.

Wood  $16\frac{1}{2} \times 19\frac{1}{2}$  inches.

Lent by ABRAHAM HAWORTH, ESQ., of Manchester.

**K**ING ARTHUR, wounded in the "last great battle," was received into a barge by three queens with great mourning, and carried to the island of Avilion ;

"Deep meadowed, happy, fair with orchard-lawns,  
And bowery hollows crowned with summer sea,  
Where I will heal me of my grievous wound."

Queens attend him, and on the right is seen an angel bearing the holy Grail.

Collection of F. P. RICHARDS, 1864.

## 127 STRAYED SHEEP.

Painted by W. HOLMAN HUNT, R.W.S.

Canvas  $17\frac{1}{4} \times 23$  inches.

Lent by GEORGE LILLIE CRAIK, ESQ.

**P**AINTED on the cliffs near Hastings. The artist had received a commission to repeat the group of sheep from his picture "The Hireling Shepherd," but an original group was afterwards decided upon, and the present picture was painted. Of this work Mr. Ruskin said, "It at once achieved all that can ever be done in that kind : it will not be surpassed—it is little likely to be rivalled—by the best efforts of the times to come."

Painted for C. T. MAUD, ESQ., 1852.

Royal Academy, 1853.

Paris, 1855.

## 128 THE HESPERIDES.

Painted by SIR EDWARD BURNE-JONES, BART.

Canvas 47 × 38½ inches (water colour).

Lent by FREDERICK CRAVEN, ESQ., of Bakewell.

THE Hesperides were the beautiful guardians of the tree with the golden apples, which Ge had given to Hera at her marriage with Zeus. The poets describe them as possessing the power of sweet song. According to the earliest legends they lived on the river Oceanus, but later accounts have located them in the neighbourhood of Cyrene, Mount Atlas, or the islands on the western coast of Libya. In their watch they were assisted by the dragon Ladon, who had been appointed by Juno to watch in the garden of the Hesperides, and who never slept.

Manchester Jubilee Exhibition, 1887.

## 129 A LADY IN WHITE.

Painted by MOUAT LOUDAN.

Canvas 66 × 33 inches.

Lent by the Artist.

LIFE-SIZE figure in white dress, moving towards the right ; red background.





## 130 OUR LITTLE MAID.

Painted by MADAME LOUISA STARR CANZIANI.

Canvas 34 × 20½ inches.

Lent by the Artist.

A PRETTY child, three-quarter length, fronting spectator; blue serge frock, some nasturtiums in her belt, her right hand hanging at her side holding a piece of paper; warm gray background.

## 131 LOST SHEEP.

Painted by H. W. B. DAVIS, R.A.

Canvas 24 × 36 inches.

Lent by C. T. HARRIS, ESQ., C.C.

THE sheep have strayed from their pasture, and, night coming on, finds them on a strange and sterile soil. Their dazed look expresses with remarkable truth the consciousness that they are lost.

Royal Academy, 1885.

## 132 LIGHT OF LIGHT.

Painted by MRS. ADRIAN STOKES.

Canvas 40 × 51 inches.

Lent by FRAU PANIZZA, of Munich.

BENDING over the cradle, the face of the mother is illumined by the divine aureole around the head of the sleeping Child.

## 133 DAWN: LUTHER AT ERFURT.

Painted by SIR J. NOEL PATON, R.S.A.

Canvas 36 × 27 inches (arched).

“When men knew not whether night would prevail or day, or which of the two was most divine, night with its starry firmament of saints and ceremonies, or day with the single lustre of the gospel sun.”

AT the age of eighteen Luther's father sent him to Erfurt, then the best University in Germany. He rose rapidly by the ordinary steps, became Baccalaurius and Magister, and covered himself with distinction. In the University Library he found, by accident, a Latin Bible, which opened other views of what God required of him. At the age of twenty-three he was admitted into the Augustinian Monastery in Erfurt, and later occupied himself with eagerly studying the Bible, but “his reading would not pacify his restless conscientiousness.”

To the right of the picture is a massive golden crucifix, the emblem of time on one side of it and of mortality on the other; above is the open window admitting the fresh incoming day, the dawning light of which quenches the lamp that hangs near it, and falls upon the hooded monk in his study of the Holy Book, symbolizing the dawn of that light which he was to herald in by the Reformation.



## 134 JEAN, JEANNE AND JEANETTE.

Painted by MRS. STANHOPE FORBES.

Canvas 22 × 18 inches.

Lent by GEORGE MCCULLOCH, ESQ.

A NORMANDY peasant girl seated by a wheelbarrow; white cap, light striped jacket, light blue gown; her young white goat is eating the clover with which the barrow is laden. A little distance off to the right a boy is fishing in a narrow stream among a cluster of pollard stems.

New Gallery, 1892.

## 135 SEASCAPE: "HERNE BAY."

By JAMES HOLLAND.

Canvas 27 × 36 inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

A QUIET sunlit sea, washing gently to the beach on the left of the picture, where people are seen—fishers with their nets, and children in the water bathing; a rowing boat with two occupants is close in shore, three fishing craft are a little further out, and more are in the distance, their white sails glistening against the sky. To the left a long pier is seen.

JAMES HOLLAND was born at Burslem in 1800, and came to London in 1819. For some time he supported himself by painting flowers, exhibiting his works at the Royal Academy. Not until 1831 did he devote himself to landscape painting. His constant visits to the Continent resulted in the production of many excellent works, both in oil and water colours. In 1858 he was elected a member of the Society of Painters in Water Colours. He died in London in 1870.

## 136 MISS ALEXANDER.

Painted by JAMES MCNEILL WHISTLER.

Canvas 75 × 39 inches.

Lent by WILLIAM C. ALEXANDER, ESQ.

FULL length, life size portrait of a child standing towards the left, her head turned towards the spectator; white muslin frock, short gray polonaise, pale green sash; black rosette on the sash, another in her fair hair, and a black bow in her large gray felt hat, which she holds in her left hand hanging down at her side; white stockings, black shoes with pale green rosettes. Background, gray wall with black frieze, gray drapery on bench to left, marguerites to right, two pale yellow butterflies high up to the left.

## 137 STUDY FOR A PICTURE.

Painted by W. S. BURTON.

Canvas 14 × 10 inches.

Lent by MRS. COCKERELL.



## 138 THE YOUNG DUKE.

Painted by W. L. WINDUS.

Millboard  $15\frac{1}{2} \times 10\frac{1}{4}$  inches.

Lent by JOHN BIBBY, ESQ., of St. Asaph.

SEATED on a cream-coloured pony and clothed in purple, the young duke is preceded in the procession by armour-clad men on horseback bearing banners, and accompanied by richly arrayed musicians, and children scattering flowers in his path. Through a circular window is seen his widowed mother, rejoicing in his popularity; and over an archway to the left other people gaily dressed are looking down upon the scene.



## 139 SKETCH IN A CORNFIELD.

Painted by FRANK HOLL, R.A.

Canvas 13 × 22 inches.

Lent by MRS. PAWLE.

A PEASANT child lying in a cornfield; warm gray dress, bare feet, sheaves of corn near, and standing corn beyond; blue uplands in the distance.

FRANK HOLL was born in London in 1845. He was the son of the engraver, Francis Holl, A.R.A. At the age of fifteen he became a probationer at the Royal Academy Schools. In 1868 the picture of "The Lord gave and the Lord taketh away" brought him into prominence. He availed himself only to a very limited extent of the travelling studentship he obtained by it, feeling that he did not profit by foreign travel. His pictures the next ten years were for the most part scenes of domestic life, often dramatic in their character, and always pathetic to an extent that sometimes brought their realism almost too painfully home: as in his pictures of "Hush" and "Hushed," and "The Visiting Day at Newgate." He secured his reputation, however, by them, to be increased in a manner unexpected by him, when, in 1879, at the urgent request of an old and intimate friend, he undertook the painting of a portrait, the excellence of which at once discovered his true vocation. From 1879 to his death in 1888, at the age of forty-three, he painted the portraits of many of the most illustrious men of the day, his most distinguished achievements being, perhaps, the full-length portrait of H.R.H. the Duke of Cambridge, and the three-quarter length of the fourth Duke of Cleveland. As evidence of his industry, it may be remarked that, in the year he died he had on exhibition at the Academy eight portraits, the fruit of his previous year's work, all of them painted with the same masterly dexterity and decision, viz., a full-length of H.R.H. the Prince of Wales, and three-quarter lengths of Earl Spencer, Mr. Gladstone, Baron Huddleston, Sir William Jenner, Sir Andrew Clark, Sir Richard Webster, and Mr. Townsend, of New York. He was elected an Associate of the Royal Academy in 1878, and an Academician in 1884.

## 140 LOVE IN AUTUMN.

By SIMEON SOLOMON.

Canvas 33 × 26 inches.

Lent by WILLIAM COLTART, ESQ.

SAD of aspect, the figure impersonating love is passing to the left, his raiment and crimson wings blown rudely by the autumn winds. His way is along a leaf-strewn and rocky path. Trees are on either side of him, and a cold blue sea and cheerless sky behind.

Painted in Florence, 1866.

## 141 THE CHURCH POOL.

Painted by WALTER GOLDSMITH.

Canvas 24 × 18 inches.

Lent by the Artist.



## 142 JOLI CŒUR.

Painted by D. G. ROSSETTI.

Panel 15 × 12 inches.

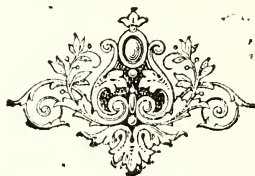
Lent by MISS HORNIMAN.

SMALL half-length figure of a girl, face slightly turned to right, rich auburn hair with circular pearl ornament in it. Purple robe edged with brown fur, thrown open and displaying the white dress. Right hand drawing back the robe; left hand playing with the coral necklace round her neck, to which is attached a crystal heart; coral bracelet on left wrist; deep peacock-blue background.

In left corner of the picture are the words "Joli Cœur," in the right corner "D. G. R. (in monogram) 1867."

Collection of WILLIAM A. TURNER, ESQ.

*(For notice of the Painter's life see No. 118.)*





# 143 THE SLEEPERS, AND THE ONE THAT WAKETH.

Painted by SIMEON SOLOMON.

Canvas 14 × 18 inches (water colour).

Lent by FREDERICK CRAVEN, ESQ., of Bakewell.

Manchester Jubilee Exhibition, 1887.

# 144 CORFE CASTLE.

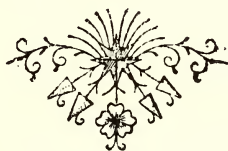
Painted by GEORGE HILDITCH.

Panel 8 × 7 inches.

Lent by G. HILDITCH, ESQ.

Royal Academy, 1844.

GEORGE HILDITCH was born in London in 1803. He was the son of a silk mercer. At an early age he began to paint from Nature, and exhibited his works at the Royal Academy. His first contribution was in 1823, and he exhibited both there and at other institutions until 1856. He died in 1857.



## 145 THE MUSIC PARTY.

Painted by A. PALAMEDESZ STEVAERTS.

Panel  $21\frac{1}{2} \times 30\frac{1}{2}$  inches.

Lent by EDWARD LEE, ESQ., C.C.

**I**N a lofty apartment are a company of cavaliers and ladies, some seated, others standing or dancing with stately measure ; on a raised platform in the background three musicians are stationed.

ANTHONIE PALAMEDESZ STEVAERTS was born at Delft in 1600. He was particularly successful in the rendering of groups of small figures in interiors, in conversation or at musical entertainments. He frequently painted the figures in the architectural pieces of Dirk Van Deelen. He died in 1673.



## 146 HARROWING.

Painted by WILLIAM DAVIS.

Canvas 17 × 26 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

Collection of JOHN MILLER, ESQ.

WILLIAM DAVIS was born in Dublin, 1812. His father was a solicitor, which profession he intended his son to follow, but the natural taste for Art was too strong, and his son entered the Royal Dublin Society as a student ; among his fellow workers was Foley, the sculptor. When his studies were completed he set up at Dublin as a portrait painter, but meeting with small success in that line, he removed to the banks of the Mersey, where better fortune awaited him. In due time he became a member of the Liverpool Academy, at that period the most important Art Society in the provinces. He exhibited constantly at the Royal Academy. In 1870 he removed to London, where he died in 1873. His sketches of herbage are vividly but harmoniously green. The subjects he peculiarly favoured were wide stony wastes, terminating on seasands. He was a prominent representative of the Liverpool School of painters which flourished in the first half of the present century. This School was one of the latest survivals of the social state prevailing in England before the introduction of railways.



## 147 THE EVE OF ST. AGNES.

Painted by ARTHUR HUGHES.

Canvas—centre panel 25 × 22½ inches, side panels  
23½ × 12 inches.

Lent by J. G. KERSHAW, ESQ.

THE *left panel* of this tryptych shows the young lover Porphyro approaching the castle where Madeline dwells.

“ Beside the portal doors  
Buttressed from moonlight stands he, and implores  
All saints to give him sight of Madeline.”

In the *centre panel* is seen the awakening Madeline. She takes her lover's presence to be but a vision, sent by St. Agnes, for old dames have told her how

“ Upon St. Agnes eve,  
Young virgins might have visions of delight,  
And soft adorings from their loves receive,  
Upon the honeyed middle of the night ”—

but Porphyro tells her it is no vision, and induces her to fly with him.

The *right panel* shows the lovers silently escaping from the castle.

“ Awake, arise, my love—and fearless be,  
For o'er the southern moor I have a home for thee.”

Collection of T. E. PLINT.



148 ON THE RIVER AT TROWSE,  
NEAR NORWICH.

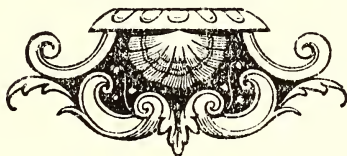
Painted by JOSEPH STANNARD.

Panel  $8\frac{1}{2}$  × 12 inches.

Lent by SIR J. C. ROBINSON.

A BROADENING river in the foreground, beyond which dark trees are seen, with cattle. The river winds to the left and disappears in a wooded country. More cattle are visible, and a boat with two people in it. Bright though clouded sky.

JOSEPH STANNARD was born at Norwich in 1797. He was a pupil of Robert Ladbroke, and also studied in Holland. He was a member of the Norwich Society of Artists. His works are chiefly coast and river scenes, but he also painted some portraits. He died in 1830.



149 **PORTRAIT : MRS. SHEPPARD  
SCOTT.**

Painted by MISS JULIA B. FOLKARD.

Canvas 24 × 16 inches.

Lent by MR. DEPUTY SHEPPARD SCOTT, C.C.

150 **A MOORLAND FARM.**

Painted by E. A. WATERLOW, A.R.A.

Canvas 10 × 15 inches.

Lent by JOHN SHEARMAN, ESQ.

151 **A STUDY FROM NATURE.**

Painted by E. H. FAHEY, R.I.

Panel 6 × 10 inches.

Lent by GEORGE SHAW, ESQ., C.C.



## 152 A LANDSCAPE WITH CATTLE.

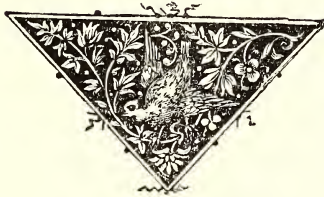
Painted by JOHN LINNELL, SENR.

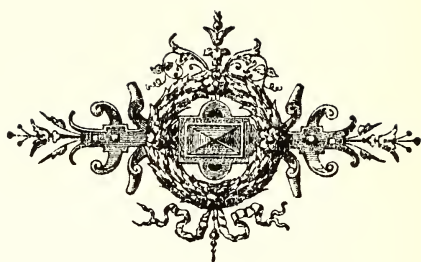
Panel 16 × 24 inches.

Lent by W. PERMAIN, ESQ.

A RIVER runs through the landscape, by the side of which are cattle. The ground rises to a high hill in the distance, clothed with green sward.

*(For notice of the Painter's life see No. 98.)*







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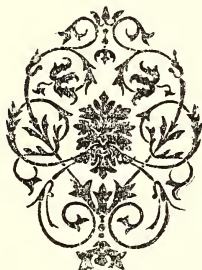
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CORPORATION OF LONDON  
ART GALLERY.

# CATALOGUE

OF THE LOAN COLLECTION  
OF  
PICTURES  
1895.




PRICE SIXPENCE.



CORPORATION OF LONDON

Art Gallery.



atalogue of the  
Loan Collection  
of Pictures.



PREPARED BY A. G. TEMPLE, F.S.A.,

*Director of the Art Gallery of the  
Corporation of London.*



J. DOUGLASS MATHEWS, Esq., F.R.I.B.A.,

CHAIRMAN.

1895.

*Blades, East & Blades,*  
*Printers,*  
*23, Abchurch Lane, London, E.C.*

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THE permanent Art Gallery of the Corporation of London, at the Guildhall, was established in 1885, and the first Loan Exhibition was held in 1890. It was visited by 109,000 persons. The second was held in 1892, when 234,000 visitors were recorded. The third, held in 1894, brought to it upwards of 300,000 visitors, and was open for the first time on Sundays, the average attendance per hour on those days being 641.





THE Library Committee of the Corporation of London desire to express their thanks to the owners of works of Art for the kindness with which many distinguished and valuable productions have been placed at their disposal for the present Exhibition.

The Exhibition will be open from Tuesday, the 23rd April, to Sunday, the 21st July, inclusive.

Week Days 10 a.m. to 7 p.m.

Sundays 3 p.m. to 7 p.m.

The Admission will be free.

A. G. TEMPLE,  
*Director.*

ART GALLERY OF THE  
CORPORATION OF LONDON,  
GUILDHALL, LONDON, E.C.  
*17th April, 1895.*



# Gallery I.



## 1 PLOUGHING.

Painted by GEORGE CLAUSEN, A.R.A.

Canvas 47 × 72 inches.

Lent by GEORGE MCCULLOCH, ESQ.

Exhibited at the Grosvenor Gallery, 1889.

Chicago Exhibition, 1893.

## 2 PREPARATIONS FOR FIRST COMMUNION.

Painted by HENRY WOODS, R.A.

Canvas 39½ × 57 inches.

Lent by ALFRED PALMER, ESQ.

THE priest is questioning the child who stands before him, surrounded by her friends and relations, who listen interestedly to her serious responses. The priest and child occupy the centre of the picture. To the left a man is seated and a dark handsome woman stands behind him, and to the right two girls are seen freely commenting on what is taking place. A group is by the door of the house, just outside of which the whole company is assembled. Bright costumes vivify the scene, and the genuine kindly interest in the child is discerned on every face.

Exhibited at the Royal Academy, 1883.

Royal Jubilee Exhibition, Manchester, 1887.

### 3 PAST WORK.

Painted by J. C. HOOK, R.A.

Canvas 29 × 50 inches.

Lent by HUMPHREY ROBERTS, ESQ.

Exhibited at the Royal Academy, 1886.

### 4 RICHARD II RESIGNING THE CROWN TO BOLINGBROKE.

Painted by SIR JOHN GILBERT, R.A., P.R.W.S.

Paper on Canvas. Water Colour. 50 × 40 inches.

Lent by W. Y. BAKER, ESQ.

RICHARD was conveyed by Bolingbroke to London and sent a prisoner to the Tower. "Bolingbroke at first told the King he only intended to assist him in the government of the kingdom; but as soon as he found him completely in his power, he openly declared his own design upon the Crown, and obliged him to sign a paper containing his resignation. The paper was read and approved by the Parliament. A list of crimes and errors of which the King had been guilty was read and he was then declared formally deposed; and the Archbishops of Canterbury and York led Bolingbroke to the empty throne."

Painted 1852.

Exhibited at the Chicago Exhibition, 1893.

## 5 ORLANDO PURSUING THE FATA MORGANA.

Painted by G. F. WATTS, R.A.

Canvas 65 × 47 inches.

Lent by the Corporation of Leicester.

**F**ATA MORGANA is the personification of Fortune or Opportunity. She "has a lock of hair on her forehead, by which alone she may be captured; she leads her captive across rock and stream, dale and desert, flowers and field—for even thus is man's life the plaything of Fortune."

Exhibited at the New Gallery, 1889.

Presented by the artist to the town of Leicester as a mark of his high regard for Mr. John M. Cook, formerly of Leicester, and especially in recognition of his valuable work in Egypt.

## 6 ROUGH WEATHER OUTSIDE POOLE.

Painted by HENRY MOORE, R.A.

Canvas 24 × 40 inches.

Lent by HUMPHREY ROBERTS, ESQ.

## 7 ACTÆON AND THE HOUNDS.

Painted by BRITON RIVIERE, R.A.

Canvas 44 × 34 inches.

Lent by W. CLARENCE WATSON, ESQ.

ACTÆON, son of Aristæus and Autonoë, a daughter of Cadmus, was trained in the art of hunting by the Centaur Cheiron, and, according to some accounts, being in love with Semele, Artemis caused him to be torn in pieces on Mount Cithaeron by his own hounds, to prevent his marrying her.

Exhibited at the Royal Academy, 1884.

## 8 LA PROMESSA SPOSA.

Painted by HENRY WOODS, R.A.

Canvas  $36\frac{1}{2} \times 20\frac{1}{4}$  inches.

Lent by GEORGE GURNEY, ESQ., of Eastbourne.

THREE Venetian girls are together on some semi-circular stone steps that lead down to one of the canals. One of the girls is showing the others the new ring, which is on her finger, betokening betrothal, which they regard with interest. To the right the course of the canal is seen, spanned at some distance by a bridge. Tall houses, with stone balconies and green lattices, occupy the opposite side.

The natural attitudes of the girls, their richly colored dresses, the effective position on the steps of the broad piece of drapery, at which the betrothed maiden is working, and the pieces of orange peel lying about, constitute and complete a picture of great charm.

Painted for the present owner.

Exhibited at the Royal Academy, 1890.

## 9 CLAIRE.

Painted by CHARLES H. KERR.

Canvas  $24 \times 20$  inches.

Lent by the Artist.

LIFE-SIZE head of a girl facing the right—head falling over slightly to her left; brown hair, black dress, white collar; right hand slightly showing.

Exhibited at the Royal Academy, 1886.

## 10 THE BIRTH OF A TITAN.

Painted by W. L. WYLLIE, A.R.A.

Canvas 24 × 40 inches.

Lent by GEORGE GURNEY, ESQ., of Eastbourne.

TOWARDS the right of the picture the huge newly-built ironclad has slid down the slips, and now rests upon the water. Her heavy armaments not being yet on board, she floats high, and her formidable ram is plainly seen.

Painted for the present owner.

Exhibited at the Royal Academy, 1890.

11 THE GATE OF THE KHALIF,  
CAIRO.

Painted by WILLIAM LOGSDAIL.

Canvas 44 × 32½ inches.

Lent by H. J. TURNER, ESQ.

Painted 1887.



## 12 FORGING THE ANCHOR.

Painted by STANHOPE A. FORBES, A.R.A.

Canvas 84 × 68 inches.

Lent by GEORGE McCULLOCH, ESQ.

Exhibited at the Royal Academy, 1892.

## 13 ANSTYS COVE, SOUTH DEVON.

Painted by HENRY ZIMMERMAN, R.B.A.

Canvas 17½ × 36 inches.

Lent by the Artist.

## 14 CLAUDE DUVAL.

Painted by W. P. FRITH, R.A.

Canvas  $41\frac{1}{2} \times 60$  inches.

Lent by MRS. FIELDEN.

IT was upon Bagshot Heath that this notorious highwayman is said upon one occasion to have stopped a coach, and while his companions pillaged the occupants, besought the owner's wife to alight and dance a coranto with him in the road, before the eyes of her husband, offering in return to retain only a fourth part of the booty and suffering his fair partner to ransom the rest by dancing with him. The lady has just descended from the coach, and pallid with fear and indignation, is about to commence her constrained part. One of the subordinate thieves is whistling the tune to which the strange couple dance.

Exhibited at the Royal Academy, 1860.

Collection of Mr. W. Grapel until 1873.

Collection, anonymous until 1875.

## 15 SCANDAL.

Painted by G. A. STOREY, A.R.A.

Canvas  $42 \times 56$  inches.

Lent by J. PIERPONT MORGAN, ESQ.

## 16 EASTWARD HO! AUGUST, 1857.

Painted by HENRY O'NEIL, A.R.A.

Canvas 54 × 42 inches.

Lent by E. A. LEATHAM, ESQ., J.P.

THE picture shows the huge black side of a transport vessel bound with troops for India, called there by the mutiny. The wives, sweethearts and friends of the soldiers are bidding farewell as they descend the accommodation ladder for the last time. The first in the descending group is a heart-broken woman, whose foot is on the last step, and who is gazing with wet eyes on the rough boatman in blue shirt, who is holding out to her his strong hand. Among others in the group should be noted the soldier's wife, her child on her arm; the little girl in black waving her handkerchief; the young ensign in red scarf and full regimentals kissing the pretty girl in white muslin; the stolid boatman smoking with stolid indifference; the cold insolent lieutenant cursing the whole affair; and lastly the eager schoolboy faces of the younger soldiers.

Exhibited at the Royal Academy, 1858, where it made a great impression.

HENRY NELSON O'NEIL, A.R.A., was born at St. Petersburg, in 1817. In 1833 he came to England and entered the Royal Academy Schools. The present picture "was painted in 1858 and attracted great attention, and brought him into prominent notice as an artist." It has been engraved, as also its companion picture "Home Again," painted in 1859. He was elected an Associate in 1860, and died in 1880. His great picture "The death of Raphael," was exhibited here in 1890.

## 17 IN ROSS-SHIRE.

Painted by H. W. B. DAVIS, R.A.

Canvas 46 × 83 inches.

Lent by W. Y. BAKER, ESQ.

CATTLE and sheep are in the foreground, and to the left is a stream that winds among heather-covered hills toward a broad lake that lies to the right at the foot of the more distant mountains. The rich effect of early evening light suffuses this beautiful scene.

Exhibited at the Royal Academy, 1882.

Painted originally for Mr. Charles Neck.

Collection of Mr. Lees until 1884.

Engraved by M. Dormoy.

## 18 FISHERS OF THE NORTH SEA.

Painted by COLIN HUNTER, A.R.A.

Canvas 38 × 73 inches.

Lent by the Artist.

Exhibited at the Royal Academy, 1888

## 19 WHERE DEEP SEAS MOAN.

Painted by PETER GRAHAM, R.A.

Canvas 66 × 52 inches.

Lent by BENJAMIN ARMITAGE, ESQ., of Manchester.

20 "WIDE, WILD, AND OPEN TO  
THE AIR."

Painted by WILLIAM DICKSON.

Canvas  $47\frac{1}{2} \times 72$  inches.

Lent by the Artist.

Exhibited at the Royal Academy, 1894.

21 CIRCE.

Painted by J. W. WATERHOUSE, A.R.A.

Canvas  $58\frac{1}{2} \times 36\frac{1}{4}$  inches.

Lent by the Executors of the late CHARLES E. LEES,  
ESQ., of Oldham.

CIRCE, a sorceress, lived in the Island of *Ææa*.  
When Ulysses landed there she turned his companions into swine. Seated in a golden chair with head thrown back and drapery falling from her right shoulder, both arms uplifted, a cup in her right hand, a wand in her left. A circular mirror is behind her, from the base of which on either side, the swine are seen.

"Who knows not Circe  
The daughter of the Sun, whose charmed cup,  
Whoever tasted, lost his upright shape  
And downward fell into a grovelling swine."

Exhibited at the New Gallery, 1891.

## 22 JEPHTHAH.

Painted by SIR J. E. MILLAIS, BART., R.A.

Canvas 49 × 63 inches.

Lent by LORD ARMSTRONG, C.B.

“AND Jephthah vowed a vow unto the Lord, and said, If Thou shalt without fail deliver the children of Ammon into mine hands, then it shall be, that whatsoever cometh forth of the doors of my house to meet me, when I return in peace . . . shall surely be the Lord's, and I will offer it up for a burnt offering. . . . And, behold, his daughter came out to meet him . . . and she was his only child . . . and he rent his clothes and said, ‘Alas, my daughter! thou has brought me very low . . . for I have opened my mouth unto the Lord, and I cannot go back.’”

Exhibited at the Royal Academy, 1867.

Exhibition of Millais' works, at the Grosvenor Gallery, 1886.

Collection of Mr. Samuel Mendel (Manley Hall), until 1875.

## 23 LANDSCAPE.

Painted by ALEXANDER MANN.

Canvas 38 × 60 inches.

Lent by the Artist.

## 24 THE GARDEN OF THE HESPERIDES.

Painted by SIR FREDERIC LEIGHTON, BART., P.R.A.

Canvas, circular, 66½ inches diameter.

Lent by GEORGE MCCULLOCH, ESQ.

THE Hesperides were the beautiful guardians of the tree with the golden apples, which Ge had given to Hera at her marriage with Zeus. The poets describe them as possessing the power of sweet song. According to the earliest legends they lived on the river Oceanus, but later accounts have located them in the neighbourhood of Cyrene, Mount Atlas, or the Islands on the western coast of Libya. In their watch they were assisted by the dragon Ladon, who had been appointed by Juno to watch in the garden of the Hesperides, and who never slept.

Exhibited at the Royal Academy, 1892.

Chicago Exhibition, 1893.

Reproduced by the photo-engraving process, and published by Messrs. Arthur Tooth & Sons, 6, Haymarket, W.

## 25 OSSIAN'S GRAVE.

Painted by J. MCWHIRTER, R.A.

Canvas 82 × 58 inches.

Lent by BENJAMIN ARMITAGE, ESQ., of Manchester.

“By the stone of Mora I shall fall asleep. The winds whistling in my grey hair shall not awaken me. Depart on thy wings, O wind! Thou canst not disturb the rest of the Bard.”

Exhibited at the Royal Academy, 1882.



## 26 ROSALIND AND CELIA.

Painted by SIR J. E. MILLAIS, BART., R.A.

Canvas 45 × 63 inches.

Lent by JAMES C. BUNTEN, ESQ., of Crieff, N.B.

SCENE: The forest of Arden.—Rosalind in boy's clothes and Celia, dressed as a shepherdess, are seated facing the spectator—Touchstone, the clown, is crouched at the right of the tree.

*Rosalind.* O Jupiter ! how weary are my spirits !

*Touchstone.* I care not for my spirits, if my legs were not weary.

*Rosalind.* I could find in my heart to disgrace my man's apparel, and to cry like a woman ; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat : therefore courage, good Aliena.

*Celia.* I pray you bear with me ; I can go no further.

“ *As you like it,*” Act II, Scene IV.

Exhibited at the Royal Academy, 1868.

Exhibition of Millais' works at the Grosvenor Gallery, 1886.

Collection of A. G. Kurtz, of Liverpool.

Engraved in Mezzotint by W. H. Simmons, and published by Messrs. Henry Graves & Co., 6, Pall Mall.

## 27 AUTUMN.

Painted by MISS E. STEWART WOOD.

Canvas 40 × 60 inches.

Lent by GEORGE MCCULLOCH, ESQ.

## 28 AT THE GOLDEN GATE.

Painted by VAL C. PRINSEP, R.A.

Canvas 53½ × 37 inches.

Lent by the Corporation of Manchester.

ILLUSTRATING the parable of the wise and foolish Virgins. She has arrived at the gate to find it shut; those with trimmed lamps have passed through; on the floor lies her own lamp untrimmed.

Exhibited at the Royal Academy, 1882.

Presented by W. A. Turner, Esq., to the Manchester Art Gallery.

29 A LOST CAUSE. FLIGHT OF  
KING JAMES II AFTER THE  
BATTLE OF THE BOYNE.

Painted by A. C. GOW, R.A.

Canvas 46 × 59 inches.

Lent by HENRY TATE, ESQ., J.P.

JAMES II (A.D. 1691), who had looked on at the battle from the neighbouring hill of Dunmore, when he saw his troops give way, without making any effort to retrieve the fortune of the day, turned his horse's head towards Dublin, and fled. In a few days he sailed for France, and there lived for the rest of his days, under the protection of the French King. In the latter part of his life he practised all the austerities of a monk, and died in 1701.

Exhibited at the Royal Academy, 1888.

30 A PEACEFUL VALLEY.

Painted by ALFRED DE BREANSKI, R.B.A.

Canvas 36 × 66 inches.

Lent by GRAHAM KING, ESQ., C.C.

Exhibited at the Royal Academy, 1884.

## 31 SCHOOL REVISITED.

Painted by G. D. LESLIE, R.A.

Canvas 40 × 74 inches.

Lent by JAMES HOULDSWORTH, ESQ.

TO this ladies' school, a girl, still young, has returned upon a visit. She is extending her hand to two young girls who are looking at her rings. The posy of roses she has brought, lies on the bench beside her. Two other pupils, one with a hoop, are standing by regarding her with respectful admiration. "English girls by an English painter," wrote John Ruskin, when he first saw this work at the Academy. "I came upon this picture early, in my first walk through the rooms, and was so delighted with it that it made me like everything else that I saw that morning; it is altogether exquisite in rendering some of the sweet qualities of English girlhood."

Exhibited at the Royal Academy, 1875.

Royal Jubilee Exhibition, Manchester, 1887.

Engraved by F. Stacpoole, A.R.A.

32 "PREMIÈRE COMMUNION,"  
DIEPPE.

Painted by P. R. MORRIS, A.R.A.

Canvas 72 × 106 inches.

Lent by A. HICKLIN, ESQ.

YOUNG girls, on a Sunday morning, in white dresses and veils, are on their way in procession to the church, to First Communion.

Exhibited at the Royal Academy, 1878.

Collection of Captain Henry Hill until 1892.

### 33 FIR FAGGOTS. A HAMPSHIRE LANDSCAPE.

Painted by DAVID MURRAY, A.R.A.

Canvas, 48 × 72 inches.

Lent by the Corporation of Glasgow.

Exhibited at the Royal Academy, 1893.

Purchased for the Corporation Galleries of Art,  
Glasgow, 1893.

### 34 EARLY MORNING IN THE WILDERNESS OF SHUR.

Painted by FREDERICK GOODALL, R.A.

Canvas 48 × 120 inches.

Lent by C. T. HARRIS, ESQ., C.C.

**A**N Arab Sheikh is addressing his tribe on the breaking up of their encampment at the "Wells of Moses" (Ayoun Moussa), on the eastern shore of the Red Sea. The headland of Djebel Attaka, on the opposite coast, is the point from which, by local tradition, the Israelites are believed to have crossed.

Exhibited at the Royal Academy, 1860.

## 35 SAMSON.

Painted by SOLOMON J. SOLOMON.

Canvas 95 × 143 inches.

Lent by the Corporation of Liverpool.

AND Delilah said, "the Philistines be upon thee  
Samson."

Exhibited at the Royal Academy, 1887.

Purchased and presented to the Walker Art Gallery,  
Liverpool, as a Jubilee gift, by James Harrison, Esq.,  
1887.

36 "OVER THE HILLS AND FAR  
AWAY."

Painted by SIR J. E. MILLAIS, BART., R.A.

Canvas 51 × 74 inches.

Lent by J. C. WILLIAMS, ESQ.

THIS beautiful landscape includes Strath Tay, as  
seen from near Birnam, in Perthshire, with Ben-  
y-Glow in the centre distance. In the foreground are  
rugged boulders and pools of water, reflecting flowering  
rushes and circled by mosses. Hills rise on either  
side, and between them is seen the vista of the Strath  
with the winding river and a long range of distant  
hills.

Collection of Mr. Kay Knowles, until 1887.

Exhibited at the Royal Academy, 1876.

Exposition Universelle, Paris, 1878, as "Dans les  
Montagnes d'Écosse."

Exhibition of Millais' works at the Grosvenor Gallery,  
1886.

Etched by B. Debaines.

## 37 RIPENING SUNBEAMS.

Painted by VICAT COLE, R.A.

Canvas 56 × 84 inches.

Lent by LORD BRASSEY, K.C.B.

“ Half-veiled in golden light of shimmering air  
The landscape stretches wonderously fair,  
No paling beauty anywhere;  
Nature is in her prime.  
In richest robes the hills and woods appear,  
The lakes and springs lie motionless and clear  
Ruled by the fairest Queen of all the year,  
Beautiful harvest time.”

Exhibited at the Royal Academy, 1879.

Royal Jubilee Exhibition, Manchester, 1887.

Melbourne Centennial Exhibition, 1888.

Chicago Exhibition, 1893.

VICAT COLE, R.A., was born in 1833, and at the age of sixteen exhibited at the British Institution, and in 1853 at the Royal Academy. He was elected an Associate of the Royal Academy in 1870, and a Royal Academician in 1880. He died in 1893.

38 **SAVED.**

Painted by FRANK BRAMLEY, A.R.A.

Canvas 59 × 77 inches.

Lent by ALFRED MORRISON, ESQ., F.R.G.S.

“ Oft in a humble home, a golden room is found.”

THE exhausted figure of a lady saved from a wrecked vessel, is seated wrapped in blankets before the welcome fire of a fisherman's cottage. Two women are tending her, one of whom is pouring some tea into a cup. To the right are two children, looking on wonderingly. Beyond them, through the open door, a glimpse of the fisherfolk and of the turbulent sea is seen. The room is suffused with the ruddy glow from the fire.

Exhibited at the Royal Academy, 1889.

39 **DAPHNIS.**

Painted by ALFRED EAST, R.I.

Canvas 60 × 40 inches.

Lent by the Artist.

40 **CRABBERS BAIT.**

Painted by C. NAPIER HEMY, A.R.W.I.

Canvas 32 × 48 inches.

Lent by GEORGE MCCULLOCH, ESQ.



# Gallery II.



## 41 THE DAMSEL OF THE SANC GRAEL.

Painted by D. G. ROSSETTI.

Canvas  $37\frac{1}{2} \times 23\frac{1}{2}$  inches.

Lent by GEORGE RAE, ESQ., of Birkenhead.

THREE quarter figure, life size, head turned to the left; abundant auburn hair; purple cloak, worked in gold, over a crimson robe. In her right hand she holds the sacred cup, while her left is raised in reverence. Above her hovers a dove, a small censer in its beak, and beyond and near at hand appear the leaves of a vine.

“Anon there came a dove and in her bill a little censer of gold, and therewithal there was such a savour as if all the spicery in the world had been there. So there came a damsel, passing fair and young, and she bare a vessel of gold between her hands.”

*(For notice of the Painter's life, see No. 47.)*

## 42 MUSIC.

Painted by SIR E. BURNE JONES, BART., R.W.S.

Canvas 27 × 17 inches.

Lent by STEPHEN T. GOODEN, ESQ.

A SEATED figure, myrtle-wreathed, and clad in purple, is holding an open scroll of music from which another standing by, robed in crimson, and playing on a stringed instrument, is reading. From the low balcony a rich landscape is seen, with hills, and a castle, the warm evening light suffusing the scene.

## 43 A FARM NEAR DUSSELDORF.

Painted by A. W. HUNT, R.W.S.

Canvas 14 × 20 inches.

Lent by W. S. CAINE, ESQ., M.P.

## 44 THE SCAPEGOAT.

Painted by W. HOLMAN HUNT, R.W.S.

Canvas 34 × 55 inches.

Lent by W. CUTHBERT QUILTER, ESQ., M.P.

“And the goat shall bear upon him all their iniquities into a land not inhabited.”—*Leviticus* xvi, v. 22.

“THE Day of Atonement was the greatest day of the Jewish year. The part of the ceremony which most absorbed the popular attention, consisted in the choice of two young goats by the High Priest for a sin-offering. They were presented before the Lord in the door of the Tabernacle, and he cast lots upon them. Upon one lot was inscribed ‘For Jehovah,’ on the other ‘For Azazel.’ The goat on which fell the lot ‘For Jehovah,’ was slain, and its blood sprinkled seven times before the Mercy-Seat. Over the head of the goat ‘For Azazel,’ the High Priest laid his hands and confessed all the sins of the nation.” It was then led away into a land “not inhabited” and there let loose, a strip of red cloth being bound between its horns. This scarlet cloth was said in course of time to turn white, as an indication that the sins of the people were forgiven, and presaging the utterance of Isaiah “Though your sins be as scarlet they shall be as white as snow.”

The idea symbolized, was the complete removal of the nation’s sins. The goat was regarded by the people as a vicarious sufferer for their sins which it carried away out of the sight of Jehovah.

According to the Talmud, everyone who saw the scapegoat threw a stone at it to drive it further into its mystical outlawry.

The region of Usdum, where this picture was painted, is at the southern end of the Dead Sea; a scene so dreary, so uninteresting, and so unhealthy, that it is scarcely ever visited, and it is shunned by the superstitious Arabs who regard such spots as haunted by the evil spirit. In the foreground is the salt bed of the evaporated sea, "the pale ashes of Gomorrah," and, in the distance, are the purple mountains of Moab, going towards Petra.

Exhibited at the Royal Academy, 1856, when the artist was 27 years of age.

Exhibition of Mr. Holman Hunt's Works at the Fine Art Society's Rooms, New Bond Street, 1886.

Collection of J. Heugh until 1878.

A small finished study of this picture, formerly in the Collection of William Graham, is now in the Collection of Lord Brassey, K.C.B.

## 45 ROMEO AND JULIET IN THE VAULT.

Painted by MRS. W. M. ROSSETTI.

Canvas 24 × 32 inches.

Lent by WILLIAM M. HARDINGE, ESQ.

INTO the cold monument the moonlight streams and sees Juliet lying extended on the rich crimson cloth that covers her bier. At her head is the banished Romeo who has broken open the door of the monument, and finding Paris there (to whom Juliet was betrothed), fights with and slays him; then, draining the phial of poison, dies.

“O, true apothecary!  
Thy drugs are quick,—Thus, with a kiss I die.”

The flowers that Paris had brought to the monument are strewn about the floor—lilies and poppies—emblems of purity and sleep, and the two swords with which the men have fought, lie beneath the bier.

## 46 THE VOICE OF THE WOODS.

Painted by LOUISA STARR CANZIANI.

Canvas 26 × 18 inches.

Lent by the Artist.

“In tender trouble cooed the wooing dove  
Amid the wood. In silence and in song  
The voice of nature, and of nature’s need  
Of longing for the unknown, infinite,  
The ache of life and of eternal love,  
Was felt beneath the tremulous sighing leaves  
The glint of sunlight, and the gloom of Shade.”

## 47 THE LOVING CUP.

Painted by D. G. ROSSETTI.

Panel 26 × 18 inches.

Lent by T. H. ISMAY, ESQ., of Liverpool.

“Douce nuit et joyeux jour,  
O chevalier de bel amour.”

**S**MALL half-length figure of a lady in red drapery, about to drink from a gold cup, the cover of which she holds in her left hand ; diaper background, against which a row of brazen plates is fixed.

Signed with monogram, and dated 1867.

Exhibition of Rossetti's works at the Royal Academy, 1883.

Collection of Mr. William Graham, until 1886.

Collection of Mr. F. R. Leyland, until 1892.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became the prime mover in the famous Pre-Raphaelite revolt. In 1850 he edited “The Germ,” a periodical which demonstrated the principles of the brotherhood ; but it was short-lived. Among the works painted according to its principles was the “Ecce Ancilla Domini,” now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the “Vita Nuova” and the “Divina Commedia.” In 1860, after a long engagement, he married Elizabeth Eleanor Siddall, a girl of characteristic beauty and the model for some of his most famous works. She died in 1862 from an overdose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, and on Easter Sunday of that year he died.

## 48 PROSERPINE.

Painted by D. G. ROSSETTI.

Canvas 47 × 22½ inches.

Lent by CHARLES BUTLER, ESQ., F.R.G.S.

LIFE-SIZE figure representing Proserpine in Hades. She is holding in her left hand the bitten pomegranate (emblem of sorrow and pain), by partaking of which she is precluded from returning to earth.

As she passes along a gloomy corridor of her palace, a stream of light strikes on the wall from some inlet suddenly opened and admitting for a moment the light of the upper world. She glances furtively towards it, immersed in thought. The incense-burner stands beside her as the attribute of a goddess, and the ivy-branch in the background may be taken as a symbol of clinging memory.

In 1877, Rossetti, writing to Mr. George Rae, said, "The present one (Proserpine) was begun before Mr. Leyland's of 1873 (now Mr. Graham Robertson's), and thus had the immense advantage of the first inspiration of nature . . . it is the very flower of my work."

Signed and dated, Dante Gabriele Rossetti, ritrasse nel capo d'anno del 1877.

Collection of Mr. W. A. Turner.

Exhibited at the Burlington Fine Arts Club, 1883.

Royal Jubilee Exhibition, Manchester, 1887.

*(For notice of the Painter's life, see No. 47.)*

## 49 A TURKISH SCHOOL IN THE VICINITY OF CAIRO.

Painted by J. F. LEWIS, R.A.

Canvas  $26 \times 32\frac{1}{2}$  inches.

Lent by STEPHEN G. HOLLAND, ESQ.

THE head of the school, white-bearded and white-turbaned, is reclining to the right of the picture, an open book before him, and a bamboo stick in his hand. His pupils, in bright oriental garments are clustered to the left, one child in the foreground has fallen asleep. The sun pours into the room, and the shadow of the lattice-work chequers the floor, where pigeons are seen. On a green cushion, against an inlaid box, a cat is lying.

Exhibited at the Royal Academy, 1865.

Collection of Mr. C. P. Matthews, until 1892, who purchased it from the artist.

JOHN FREDERICK LEWIS was born in London in 1805. He received his early tuition in Art from his father, who was an engraver and landscape painter. He exhibited at the Royal Academy in 1821, and his first achievements were in animal painting and chiefly in water colour. In 1843 he went to the East and remained there for several years, during which time he executed many of his best works. On his return to England in 1851 he resided at Walton-on-Thames. He died in 1876.



## 50 BRIGANDS OF THE DESERT.

Painted by RICHARD FRIESE.

Canvas 18 × 28 inches.

Lent by EDWARD T. BALDWIN, ESQ.

A LION and lioness stealthily creeping over a rocky mountain side, and watching an Arab encampment below.

## 51 BAIN MAURE.

Painted by J. L. GÉRÔME, H.R.A.

Canvas 20½ × 15½ inches.

Lent by H. J. TURNER, ESQ.

NUDE figure of a girl seated near a bath let into the floor of a lofty circular apartment. A Nubian slave, habited from the waist in rich dark clothes, is standing by holding a heavy brazen vessel of water. By the door a narghilé pipe is seen, and on the stonework, the edge of which the girl's raised hand is touching, richly coloured drapery is arranged.

Painted in London, in 1870, for the present owner, in the time of the Paris Commune. Finished in Paris, as the painter was unable to obtain a good Nubian model in London.

Exhibited at the Vienna Exhibition, 1873.

Philadelphia Exhibition, 1876.

## 52 EXPECTATION.

Painted by L. ALMA TADEMA, R.A.

Panel  $23 \times 12\frac{1}{2}$  inches.

Lent by SIR JULIAN GOLDSMID, BART., M.P.

A YOUNG girl in white, is seated in a semi-circular recess; her hands shade her eyes as she looks over the blue sea at the small craft, which is approaching from the distant town.

## 53 A MOORISH GARDEN. A DREAM OF GRANADA.

Painted by SIR FREDERIC LEIGHTON, BART, P.R.A.

Canvas  $40\frac{1}{2} \times 41\frac{3}{4}$  inches.

Lent by SIR JOSEPH PEASE, BART., M.P.

IN the foreground is a girl sumptuously clothed, and wearing a large turban. She is passing to the right, by tall dark cypresses and roses full-blown, carrying a copper flagon, and followed by two peacocks, one of them milk-white, with its head thrown back. Water streams down over white marble through a straight leafy alley, on either side of which are arches of creeping plants. A Moorish palace rises beyond, on which white pigeons have alighted.

Exhibited at the Royal Academy, 1874.

## 54 AN EASTERN GIRL.

Painted by J. L. GÉRÔME, H.R.A.

Canvas  $20\frac{1}{2} \times 16$  inches.

Lent by GEORGE McCULLOCH, ESQ.

AN eastern girl leaning against the stone wall of a portico, her head resting on her upraised arm, her right hand holding a long oriental pipe. Her head is covered with a green veil, and adorned with gold ornaments; round her neck is a coral necklace with gold coins attached to it—purple bodice, red robe falling to her feet, embroidered shoes, bracelet on right hand, figure turned to the right. Another form is seen passing under an archway; above is a lattice, through which is seen a clouded sky.

## 55 AN ALBANIAN LADY.

Painted by J. F. LEWIS, R.A.

Canvas  $14 \times 10$  inches.

Lent by HUMPHREY ROBERTS, ESQ.

THREE-QUARTER-LENGTH, facing the spectator with her hands crossed before her. White dress edged with black; green mantle with wide sleeves from which broad white lace hangs; large black and blue turban, with thick blue tassel. She is standing in an open balcony from which a rocky landscape, with buildings, is seen.

Collection of MR. J. HEUGH, until 1878.

*(For notice of the Painter's life, see No. 49.)*

## 56 IN THE DESERT.

Painted by J. L. GÈROME, H.R.A.

Canvas 24 × 40 inches.

Lent by H. J. TURNER, ESQ.

TO the left of the picture a dying horse is lying, and its owner, in a desperate position now, is apparently, from his compassionate gaze, more concerned for the animal than he is for himself. On one side is the bare sterile mountains, on the other the illimitable desert.

## 57 THE COMEDIANS.

Painted by J. L. GÈROME, H.R.A.

Canvas  $23\frac{1}{2}$  × 18 inches.

Lent by SIR JOHN PENDER, K.C.M.G.

Signed and dated 1863.

58 "MY BELOVED IS GONE  
DOWN INTO HIS GARDEN, TO  
THE BEDS OF SPICES, TO  
FEED IN THE GARDENS, AND  
TO GATHER LILIES."

Painted by J. M. STRUDWICK.

Canvas 28 × 15 inches.

Lent by the EARL OF WHARNCLIFFE.

FULL length figure, clad in a blue tunic, with a narrow crimson scarf, and wearing a wreath of roses. He is standing at the foot of a stone stairway and carrying the gathered lilies. At the top of the stairway is a figure in pale crimson drapery, stretching out her hands yearningly towards him. Six others are grouped in graceful posture by the parapet to the right, and beyond them dwelling houses and towers are seen among tall poplar trees.

Exhibited at the Grosvenor Gallery, 1879.

59 VENUS IN THE HAUNTS OF  
DIANA.

Painted by W. E. FROST, R.A.

Wood 7 × 11 inches.

Lent by E. A. LEATHAM, ESQ., J.P.

DIANA, seated near a marble fountain, with a crescent in her hair, and robed in white, is seen to the left of the picture, surrounded by five of her maidens. The group is in consternation at the appearance of Venus, who, draped in crimson and with a white veil, presents herself before them. To the left another figure is seen, holding a slender branch of a tree. A bower of green is behind the group, and to the left a glimpse of a field and distant hills is seen.

## 60 SINDBAD IN THE VALLEY OF DIAMONDS.

Painted by ALBERT GOODWIN, R.W.I.

Canvas  $36\frac{1}{4} \times 56\frac{1}{2}$  inches.

Lent by the Trustees of the Maidstone Museum.

ON his second voyage, Sindbad was left alone upon an island, from whence he was carried, by a bird of miraculous size, to a place that was encompassed on all sides by mountains, that were so steep, there was no possibility of getting out of the valley. As he walked through, he perceived that the ground was strewn with diamonds, some of which were of surprising size. He spent the day in walking about the valley, and began to collect together the largest diamonds he could find, and to put them into the leather bag, in which he used to carry his provisions. (*Arabian Nights.*)

Exhibition of Goodwin's works, at the Fine Art Society's Galleries, New Bond Street, 1893.

## 61 ARIADNE.

Painted by JOHN LAVERY, R.S.A.

Canvas 50 × 40 inches.

Lent by R. STRATHERN, ESQ., of Edinburgh.

**A**RIADNE was a daughter of Minos and Pasiphaë. When Theseus was sent by his father to convey the tribute of the Athenians to Minotaurus, Ariadne, in her love for him, provided him with the thread (which she herself had received from Hephaestus), to enable him to find his way out of the Labyrinth. Theseus in return promised to wed her, and she accordingly left Crete with him, and they arrived together at the island of Naxos, in the Ægean Sea. Here, as tradition states, Theseus forsook her, and she was left in loneliness in Naxos.

The ancient writers give different accounts of the ultimate fate of Ariadne. The prettiest legend makes her the bride of Dionysus, and he is so enamoured of her beauty that he flings the crown he has given her to the sky, where it remains as a brilliant constellation in her honour.

“ To her in loneliness and bitter tears  
 Bacchus brought love and aid—that she might be  
 Bright with unfading stars, he plucked the crown  
 From off her brow, and flung it to the skies,  
 Through the thin air it flies.  
 Sudden the gems are turned to fire ; and fixed  
 Remain, and keep the semblance of a crown.” *(Ovid.)*



## 62 THE EDGE OF THE JUNGLE.

Painted by J. M. SWAN, A.R.A.

Canvas 11 × 12 inches.

Lent by MESSRS. BOUSSOD, VALADON AND CO.

TO the right of the picture a panther is lying, dense jungle around, and a pool of water to the left.

## 63 A BRETON PEASANT GIRL.

Painted by GEORGE CLAUSEN, A.R.A.

Canvas 19 × 11 $\frac{3}{4}$  inches.

Lent by HENRY L. FLORENCE, ESQ.

## 64 THE PYRRHIC DANCE.

Painted by L. ALMA TADEMA, R.A.

Panel 16 × 32 inches.

Lent by CHARLES GASSIOT, ESQ.

**A**MONG the warlike dances of the Greeks particularly adapted to the Doric character, the Pyrrhic dance was the oldest and most in favour, and dates from mythical times. It was performed by several men in armour, and imitated the movements of attack and defence. The various positions were defined by rule; hands and arms playing an important part in the mimetic action. It formed the chief feature of the Doric gymnopaidia and of the greater and lesser Panathenaïa at Athens. The value attached to it in Athens is proved by the fact of the Athenians making Phrynichso commander-in-chief, owing to the skill displayed by him in the Pyrrhic dance. It is known, too, that both the Emperors, Caligula and Nero, bestowed the right of citizenship upon those Ephebæ who danced the Pyrrhic dance with grace and skill, so highly was the performance valued.

The dancers here are Dorian warriors. Despite their great bronze helmets, shields and corslets, they move easily as if they hardly felt the weight of their accoutrements, and, as they pass in the arena, they bow to the notabilities in the amphitheatre. Behind the marble columns to the left a dense mass of spectators is seen. This work created a great impression when it appeared at the Academy.

Exhibited at the Royal Academy, 1869.

Exhibition of Alma Tadema's works at the Grosvenor Gallery, 1882.

Purchased from the Artist by the present owner.

## 65 MOUNTAIN SOLITUDE.

Painted by B. W. LEADER, A.R.A.

Canvas 16 × 24 inches.

Lent by MYER SALAMAN, ESQ.

## 66 LOVE'S WHISPER.

Painted by FRANK DICKSEE, R.A.

Canvas 40 × 59 inches (arched top).

Lent by S. G. HOLLAND, ESQ.

“In whispers, like the whispers of the leaves  
That tremble round a nightingale.”

*Tennyson.*

Exhibited at the Royal Academy, 1882.

Royal Jubilee Exhibition, Manchester, 1887.

## 67 LANDSCAPE.

Painted by THOMAS CRESWICK, R.A.

Canvas 28 × 48 inches.

Lent by MRS. NATHAN.

A ROCKY wooded valley, down which a stream descends. On rising ground to the right a cottage and water-mill are seen, and in the centre, where the stream broadens, a man with a red cap is standing in the water fishing. In the far distance the mountains rise into the white clouded sky.

THOMAS CRESWICK, R.A., was born at Sheffield in 1811. He studied drawing at Birmingham, and in 1828 he exhibited pictures in London at the Academy and at the British Institution. In 1842 he was elected an Associate of the Royal Academy, and in 1851 an Academician. He died in London in 1869.

## 68 THE UNWILLING PLAYMATE.

Painted by G. H. MASON, A.R.A.

Canvas 18 × 34 $\frac{3}{4}$  inches.

Lent by MRS. WEDGWOOD.

THREE peasant children are amusing themselves with a donkey, which stands firm against the vigorous pulling of one of the girls. All of them are in frocks and pinafores; one wears a hood and is drawing some garment on to her shoulders; another holds her pinafore full of flowers; all are in graceful positions. The scene is on the edge of a wood, and a cornfield and low hills are visible between the stems of the trees.

Exhibited at the Royal Jubilee Exhibition, 1887.

Etched by Mr. R. W. Macbeth, A.R.A.

Published by Mr. R. Dunthorne, Vigo Street, W.

GEORGE HEMMING MASON was born at Wetley Abbey, in Worcestershire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of twenty-six, for Art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris. While there news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.

## 69 MUSHROOM GATHERERS.

Painted by FREDERICK WALKER, A.R.A.  
 Paper, affixed to a Panel, 12 × 20 inches.  
 Lent by SOMERSET BEAUMONT, ESQ.

THE effect of early dawn is over the scene, and in the foreground, to the right, a man is stooping as he traverses the field, basket in hand. A little distance away is seen the bended form of a woman, also with a basket, intent on her search for mushrooms. Trees rise on the further edge of the field, and in the dim sky to the right the pale moon is still visible.

“It was intended to develop it into a composition of more important dimensions, and a large study for the landscape alone was actually found in Walker’s studio after his death.”

*Claude Phillips.*

Painted 1868.

Sold at Christie’s, 1875, by his Executors, at the sale of 110 of Walker’s sketches.

FREDERICK WALKER was born at Marylebone in 1840, and early in life became a student at the Royal Academy. He had already begun to draw on wood, and received employment on the periodicals “Once a Week,” “The Cornhill Magazine,” and other illustrated publications. In 1866 he was elected a Member of the Society of Painters in Water Colours, and in 1871 an Associate of the Royal Academy. He died in 1875, at the early age of thirty-five, and was buried at Cookham, where his brother artists erected a tablet to his memory. Cookham was in the midst of his favourite sketching haunts. His pictures have great feeling, and any incident he painted was clothed by him with an intensely poetic beauty. He is represented in the National Collection by “The Vagrants,” painted in 1868.

## 70 THE WITCH.

Painted by MRS. STANHOPE FORBES.

Canvas 31 × 36 inches.

Lent by GEORGE MCCULLOCH, ESQ.

THE peasant child, not without awe, watches the witch as she disappears into the mysterious depths of the wood; broad and blossoming herbage occupies the foreground on the right, and two ravens fly athwart the space between the child and the witch.

Chicago Exhibition, 1893.

Paris Salon, 1894.

## 71 ERE SPRING BEGAN.

Painted by WALTER GOLDSMITH.

Canvas 20 × 24 inches.

Lent by the Artist.

## 72 EARLY MORNING. VENICE.

Painted by MISS CLARA MONTALBA, R.W.S.

Canvas 53 × 30 inches.

Lent by JOHN AIRD, ESQ., M.P.

“ I saw from out the wave her structures rise,  
As from the stroke of the enchanter's wand.”

Exhibited at the Royal Academy, 1880.

## 73 VOLTAIRE.

Painted by W. Q. ORCHARDSON, R.A.

Canvas 30 × 44 inches.

Lent by LORD BURTON.

A. D. 1725. "The accomplished Duc de Sulli is giving in his hotel a dinner, and a bright witty company is assembled. . . . The brightest young fellow in France is sure to be there, and with his electric coruscations, illuminating everything and keeping the table in a roar. To the delight of most, not to that of a certain splenetic ill-given Duc de Rohan. . . 'Who is this young man who talks so loud then?' exclaims the proud splenetic Duc. 'Monseigneur,' flashes the young man back, 'It is one who does not drag a big name about with him, but secures respect for the name he has.' Figure that in the penetrating, grandly clangorous voice and the momentary flash of eyes that attended it. Duc de Rohan rose in a sulphurous frame of mind, and went his ways. . . . About a week after, Voltaire was again dining with the Duc de Sulli and a fine company as before. A servant whispers him that somebody has called and wants him below. . . . A carriage is in the court and a hackney coach near it; at the door of the carriage hands seize the collar of him, hold him as in a vice; diabolic visage of Duc de Rohan is visible inside, who utters 'Voila, now then'—Whereupon the hackney coach opens, gives out three hired bullies; scandalous actuality of horsewhipping descends on the back of poor Voltaire who shrieks and execrates, but to no purpose, nobody being near. . . With torn frills and deranged hair he rushes upstairs again in such a mood as is easy to fancy.



Everybody is sorry, inconsolable, everybody shocked nobody volunteers to help in avenging. 'Monseigneur de Sulli, is not such atrocity done to one of your guests an insult to yourself?' asks Voltaire. 'Well, yes, perhaps, but'—Monseigneur de Sulli shrugs his shoulders and proposes nothing. Voltaire withdrew of course in a most blazing condition, to consider what he could, on his own strength do in this conjuncture."—*Carlyle's History of Frederick the Great, Book X, Chapter II.*

The larger version of this picture was exhibited at the Royal Academy in 1883, No. 271, and purchased by Mr. George Schwabe who presented it to the Museum at Hamburg, with other distinguished examples of the British School.

## 74 EVANGELINE.

Painted by LEONARD WYBURD.

Canvas 18 × 14 inches.

Lent by ALDERMAN SIR JAMES CLARKE LAWRENCE,  
BART.

**L**IFE-SIZED head, fair hair—face turned to the left, white cap, brown dress with white frill at the neck, grey background.

Painted 1890.

## 75 THE CATAPULT.

Painted by E. J. POYNTER, R.A.

Canvas 61 × 72 inches.

Lent by SIR JOSEPH W. PEASE, BART., M.P.

THE catapult or tormentum, was used in ancient warfare to shoot heavy bolts and other large projectiles, some of which were ingot-shaped and sharpened at both ends. These in Greece, were often inscribed with a word in Greek which signified "receive this," as may be seen from several leaden specimens which have been found in making excavations.

Exhibited at the Royal Academy, 1868.

Paris Exhibition, 1878.

## 76 OTTER HOUNDS.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas  $23\frac{1}{2}$  × 60 inches.

Lent by LORD BURTON.

Purchased direct from the Artist by Mr. Jacob Bell.

Collection of Mrs. Spencer Bell.

Exhibition of Landseer's works at Burlington House, 1874.

*(For notice of the Painter's life, see No. 77.)*

# 77 THE SWANNERY INVADED BY SEA EAGLES.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas 70 × 108 inches.

Lent by LORD MASHAM.

FROM the hills that overlook the ocean, the fierce brown birds have descended upon these swans' nests. With beak and claw they assail them at a terrible advantage. But the swans fight well and deliver heavy blows with their wings. Some of the swans are seen in the air above the nests, but the eagles are there also, to destroy the last of those who foolishly built near the eyries of the robbers.

This picture was begun many years before its final completion. It is the largest that Landseer painted, and it was the last work he exhibited.

Exhibited at the Royal Academy, 1869.

Collection of the Marquis of Northampton.

SIR EDWIN LANDSEER was born in London in 1802. He was the youngest son of John Landseer, the well-known engraver. His father taught him, and is said to have sent the boy at an early age into the fields to sketch from nature any animals he came across. Some drawings in South Kensington Museum were executed by him when five years old. His first exhibited picture was painted when thirteen years of age. Three years later he entered the schools of the Royal Academy. In 1826 he became an Associate, and a few years after an Academician. His pictures are universally known, and he is "the unrivalled painter of animal life." In 1850 he received the honour of knighthood. He died at his house in St. John's Wood in 1873, and was interred in St. Paul's Cathedral.

## 78 A COUNTRY LANE.

Painted by JOHN CROME.

Canvas 74 × 36 inches.

Lent by LORD HILLINGDON.

JOHN CROME was born in a small public-house in Norwich, 1769. He started in life as an errand boy to a physician in that town, but soon gave it up, and apprenticed himself to a house and sign painter. He is said to have been the first who practiced graining in imitation of the natural marks in wood. About this time he formed an intimate friendship with Ladbrooke, and the two youths spent all their spare time in drawing, studying chiefly from Nature. In 1803, in conjunction with several young artists and amateurs, he founded "The Norwich Society of Artists," whose first exhibition was held in 1805, when twenty-three of the works were contributed by Crome, and in 1810 he was elected President of the Society. He died, after only a few days' illness, 1821.

## 79 "LA GLORIA," A SPANISH WAKE.

Painted by JOHN PHILLIP, R.A.

Canvas  $56\frac{1}{2} \times 85\frac{1}{2}$  inches.

Lent by SIR JOHN PENDER, K.C.M.G.

**I**N a letter to Sir John Pender asking that this picture might be lent for the Paris International Exhibition, 1867, Phillip wrote "that, in his estimation, this would be the picture on which his reputation, in the future, would rest."

Commenced in Seville, 1860.

Exhibited at the Royal Academy, 1864.

International Exhibition, Paris, 1867.

Royal Jubilee Exhibition, Manchester, 1887.

Engraved by T. O. Barlow, R.A.

JOHN PHILLIP was born at Aberdeen in 1817; he was of humble parentage, and very early in life showed a capacity for Art. When about seventeen he came to London as a stowaway in a coasting vessel, visited the National Gallery, and the Royal Academy, and returned in a few days to Aberdeen. By the kindness of friends he was enabled to become a student at the Royal Academy, and his pictures of Scottish life soon attracted attention. In 1851 he went to Seville for the restoration of his health; and from that time resided mostly in Spain on account of his delicate constitution, paying annual visits to his native town of Aberdeen. In Spain he produced many brilliant works, most of which were exhibited at the Royal Academy. He was elected Associate of the Royal Academy in 1857, and Royal Academician in 1859. In the Spring of 1866 he went on a visit to Rome, but failing health compelled him to return to London, where he died in 1867.

## 80 AN APPROACHING STORM.

Painted by GEORGE MORLAND.

Canvas 36 × 56 inches.

Lent by LORD HILLINGDON.

GEORGE MORLAND, the son of H. R. Morland, a portrait painter and engraver, was born in 1763, and many stories are told of the boy's early precocity. His father gave him a good education, but was a severe man, and turned to his own advantage the talents of his son. At the end of his apprenticeship he left his father's house, and took a lodging on his own account, but falling into idle and dissolute habits, he became the prey of his landlord, a picture dealer. Being freed at last, he went to Margate, where he painted miniatures for a time, and afterwards to France. Returning to London in 1785 he married the sister of William Ward, the engraver, but he seems never to have been free of pressing difficulties, and continually changed his abode. Many of his best works were painted in the King's Bench prison, but in spite of all that has been said of his dissipations he produced a number of good works during his short term of life. He died at the age of forty-two in 1804. As a painter of domestic and animal life he attained to great popularity during his lifetime, and large sums were given for his pictures, and his best work is still highly esteemed.

## 81 THE FIRST DIP.

Painted by C. VAN HAANEN.

Canvas  $37\frac{1}{2} \times 22\frac{1}{2}$  inches.

Lent by H. J. TURNER, ESQ.

A CHILD, followed by a youth, is standing in the shallow water of the canal, at the foot of some stone steps; just out of reach of the water, a girl stands, who holds the child by a rope. In the richly shadowed recess beyond are two other children and a girl, all in the picturesque Venetian costume.

## 82 WILLIAM TELL.

Painted by W. S. BURTON.

Canvas  $25 \times 14$  inches.

Lent by THE MARQUIS OF DUFFERIN AND AVA,  
G.C.B., K.P.

## 83 FACT AND FANCY.

Painted by SIR NOEL PATON, R.S.A.

Canvas  $22 \times 29$  inches.

Lent by JAMES COWAN, ESQ., of Edinburgh, M.P.

Painted in 1865.

## 84 AQUA BENDITA.

Painted by JOHN PHILLIP, R.A.

Canvas 38 × 31 inches.

Lent by LORD BURTON.

*(For notice of the painter's life, see No. 79.)*

## 85 NAUSICAA.

Painted by SIR FREDERIC LEIGHTON, BART., P.R.A.

Canvas 60 × 25 inches.

Lent by COLONEL H. D. DAVIES, Alderman.

NAUSICAA, daughter of Alcinous, King of the Phaeacians, was playing at ball, when Odysseus, who had been cast naked on the island, appeared to her. She was dismayed at the moment, but subsequently fell in love with him.

Collection of A. G. Kurtz, of Liverpool.

Exhibited at the Royal Academy, 1878.



## 86 THE DEATH OF CHATTERTON.

Painted by HENRY WALLIS, R.W.S.

Canvas  $24\frac{1}{2} \times 36\frac{1}{2}$  inches.

Lent by CHARLES G. CLEMENT, ESQ.

THOMAS CHATTERTON, the poet, was born in 1752, of humble origin. He was a native of Bristol, and was educated at a charity school. His first poetical production was written at the age of ten. "He had been gloomy from the time he began to learn, but he became cheerful when he began to write poetry." He left school in his fifteenth year and was bound apprentice to an attorney, and the greater part of the poetical works of "the proud and lonely boy" were composed in his hours of leisure at that time. In his seventeenth year he left Bristol to try his fortune in London. Here the vicissitudes of literary life awaited him. He lodged for nine weeks at a house in Shore-ditch—his golden visions being still "the baseless fabric of a dream." His finances became contracted, and the liberality of booksellers proved a delusion. He removed to Brook Street, Holborn, being friendless, lone and unassisted. In his deep distress he proudly and angrily refused to be "kept alive" by the bread of charity. On the 24th August, 1770, he resolved to close his life of misery and privation. On the following day his room was broken open; the body lay lifeless and the floor was covered with a multitude of fragments of paper, an evidence that he had destroyed all his unfinished productions. He died the victim of despair and want at the age of seventeen years and nine months.

Exhibited at the Royal Academy, 1856.

International Exhibition, London, 1862.

Paris International Exhibition, 1867.

Collection of Mr. A. L. Egg, R.A., until 1863.

Collection of Mr. Grapel, until 1869.

Engraved by T. O. Barlow, R.A., published by R. Turner, of Newcastle-on-Tyne.

This picture is bequeathed to the National Gallery by its present owner.

## 87 THE SILKEN GOWN.

Painted by THOMAS FAED, R.A.

Canvas  $37\frac{1}{2} \times 30$  inches.

Lent by HENRY TATE, ESQ., J.P.

“And ye shall walk in silk attire, and siller ha’e to spare

Gin ye’ll consent to be his bride, nor think of Donald mair,”

“Oh! who wad buy a silken gown, wi’ a poor broken heart?

Or what’s to me a siller crown, gin frae my love I part?”

Exhibited in the Royal Academy, 1863.

Royal Jubilee Exhibition, Manchester, 1887.

Collection of Mr. C. F. H. Bolchow (Marton Hall Collection), until 1888.

## 88 DOLLY VARDEN.

Painted by W. P. FRITH, R.A.

Wood 24 × 20 inches.

Lent by LORD BURTON.

**D**OLLY VARDEN is represented at the moment of her casting a coquettish look back, over her left shoulder, at Joe Willett, as she passes on her way through the wood.

There are six pictures of Dolly Varden, by Mr. Frith.

The first was painted in 1842 and is known among artists as "The Dolly with the Bracelet." Mr. Frith received £18 for it, and it was sold at Christie's, at the Gillott sale, in 1872, for £735. It is now in America.

The second represented Dolly leaning, laughing, against a tree; it was painted immediately after the "Bracelet" picture, and was shown at an Exhibition in Birmingham, where it was purchased by a picture dealer.

The third was a replica of the foregoing, and was executed for Frank Stone, R.A. It was given by Stone to John Forster, the biographer of Charles Dickens, and is now in South Kensington Museum.

The fourth, also a replica of the second, was painted for Thomas Creswick, R.A.

The fifth was likewise a replica of the second, and was painted for a Mr. Phillips.

The sixth is the one here exhibited. Charles Dickens chanced to see the one which was painted for Frank Stone, and immediately commissioned Mr. Frith to paint two pictures,—one to be a "Dolly Varden." His criticism of it was that it was "exactly what he meant." He paid Mr. Frith £20 for it. It was sold at Christie's

in 1871, to Mr. Thomas Walker, of Berkswell Hall, Warwickshire, for £1,050, at whose sale in 1888 it passed to its present owner. It was painted in 1843 and is considered to be by far the best of the Dolly Vardens.

## 89 MAROONED.

Painted by E. J. GREGORY, A.R.A.

Canvas  $16\frac{1}{2} \times 22\frac{1}{2}$  inches.

Lent by C. J. GALLOWAY, ESQ., of Knutsford.

Exhibited in the Royal Academy, 1887.

## 90 THREE GENERATIONS.

Painted by R. T. MINSHULL.

Canvas  $14 \times 18\frac{1}{2}$  inches.

Lent by W. S. CAINE, ESQ., M.P.

## 91 PORTRAIT OF SIR WALTER SCOTT.

Painted by SIR J. WATSON GORDON, R.A.

Panel 9 × 6½ inches.

Lent by GEORGE SHAW, ESQ., C.C.

JOHN WATSON, the eldest son of Captain James Watson, R.N., was born in Edinburgh in 1790. He first turned his attention to historical painting, but before long devoted himself to portraiture. On the death of Raeburn, in 1823, he became the chief portrait painter in Scotland, when he assumed the name of Gordon. He had a considerable share in the foundation of the Royal Scottish Academy, of which he was one of the earliest members, and became President of it in 1850; at the same time being knighted and appointed Queen's Limner for Scotland. His works were frequently exhibited in London, where he was elected Associate of the Royal Academy in 1841, and an Academician in 1851. He died at Edinburgh in 1864.

## 92 WICKED EYES.

Painted by W. P. FRITH, R.A.

Canvas, oval, 14 × 12 inches.

Lent by MRS. NATHAN.

## Gallery III.



### 93 THE HON. MRS. CHARLES YORKE.

Painted by SIR JOSHUA REYNOLDS.

Canvas  $36\frac{1}{2} \times 28\frac{1}{4}$  inches.

Lent by CAPTAIN THE HON. J. MANNERS YORKE, R.N.

THE Hon. Mrs. Charles Yorke, née Agneta Johnstone, was the eldest daughter and co-heiress of Henry Johnstone, Esq., of Great Berkhamstead, Herts. Blue dress, ermine on shoulders, seated in a red-covered chair, facing the spectator, and playing the guitar.

SIR JOSHUA REYNOLDS was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of eighteen as a pupil of Hudson, and remained with this Master less than two years. Returning home, he painted many portraits at low prices (seventy shillings). In 1749 he sailed with Commodore Keppel to the Mediterranean, and reaching Rome stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather he caught cold and became deaf, and was compelled thereafter to use an ear-trumpet. He returned to London in 1752, and settling soon after in St. Martin's Lane, quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In 1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

## 94 LANDSCAPE. SNOW SCENE.

Painted by JACOB VAN RUISDAEL.

Canvas  $15\frac{1}{4} \times 17$  inches.

Lent by SIR FRANCIS COOK, BART.

ON the right are some houses and two wind-mills. An open space is in the foreground, with several people passing across it. In the distance a river is discerned, with a boat and more people. The whole landscape is snow-covered.

*(For notice of the Painter's life, see No. 112.)*

## 95 LANDSCAPE, RIVER SCENE AND RUINS.

Painted by JAN VAN GOYEN.

Panel  $14 \times 12$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

TWO large towers, with other buildings at their base, are on the right of the picture on the bank of a river, along which in the distance, a boat is seen. In the foreground to the right, are two more boats, and men engaged in their daily work. The horizon is low, giving scope for a broad expanse of sky, which is heavily clouded.

JAN VAN GOYEN was born at Leyden in 1596, and studied under various masters of little note. While still young he made a tour through France, and on his return home received some instruction from Essias van de Velde. He was one of the earliest Dutch landscape painters, and his works are marked by great truth and observance of nature, and the drawing is admirable. His daughter married Jan Steen. He died at the Hague in 1666.

## 96 EARLY MORNING.

Painted by A. VAN DER NEER.

Canvas  $31\frac{1}{2} \times 25\frac{1}{2}$  inches.

Lent by MARTIN H. COLNAGHI, ESQ.

*(For notice of the painter's life, see No. 138.)*

## 97 LADY BEAUCHAMP.

Painted by SIR JOSHUA REYNOLDS, P.R.A.

Canvas  $36 \times 28$  inches.

Lent by CAPTAIN THE HON. J. MANNERS YORKE, R.N.

LADY Beauchamp, née Letitia Johnstone, second daughter and co-heiress of Henry Johnstone, of Great Berkhamstead, Herts, and sister of Mrs. Charles Yorke.

Three-quarter-length, standing facing the spectator with hands crossed before her. White embroidered dress, open at neck, red feather fan in her right hand.

Painted 1781.

*(For notice of the Painter's life, see No. 93.)*



98 LANDSCAPE AND FROZEN  
RIVER.

Painted by NICHOLAS BERGHEM.

Panel 19 × 15 inches.

Lent by SIR FRANCIS COOK, BART.

A BROWN stone bridge spans a frozen river, and abuts on the left against some large buildings. In the foreground on the right two horses are seen at a trough, and men are standing near them in conversation. Towards the centre are two children with a sledge, followed by two dogs, and on the left three figures are seen. Many other figures animate the scene; and a building on fire is visible in the distance to the left.

Collection of Lockhorst, at Rotterdam.

Collection of Mr. Kinnear, of Edinburgh.

Smith's Catalogue Raisonné, No. 244.

*(For notice of the Painter's life, see No. 106.)*

## 99 STILL LIFE.

Painted by J. DAVIDSZ DE HEEM.

Wood  $10\frac{1}{2} \times 8$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

ON a table from which a green cloth is draped, four plums and a bunch of black grapes with an opened oyster are arranged with great taste before a glass half-filled with wine. This small work is painted with exquisite finish, combined with artistic breadth characteristic of this artist.

National Exhibition, Leeds, 1868.

JAN DAVIDSZ DE HEEM was born at Utrecht about the year 1600, and is said to have died at Antwerp in 1674. He was the pupil of his father, the flower painter, and was the first master who developed the art of fruit painting and still life generally. He is thought by some to be "the greatest Master of the class the School produced." His works are held in much estimation, but there are few examples in England. He is believed to have died at Antwerp in 1674.

## 100 TOBIT.

Painted by REMBRANDT VAN RHYN.

Panel  $17 \times 21\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

*(For notice of the Painter's life, see No. 134.)*

## 101 STILL LIFE.

Painted by JAN ANTON VAN DER BAYREN.

Canvas  $40\frac{1}{2} \times 34\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

A LARGE metal flagon and salver stand on a table draped with heavy cloth. Other things are cleverly grouped together—a bowl of fruit, a cut melon, a lobster, &c., &c.

JAN ANTON VAN DER BAYREN (or Baren) lived in the middle of the seventeenth century. He was employed by the Archduke Leopold William at Brussels, and in 1656, went with him to Vienna. In the Vienna gallery are two pictures by him, female portraits, surrounded with flowers. He succeeded David Teniers, as curator of the Archduke's collections of pictures.

## 102 FROZEN RIVER SCENE.

Painted by JAN VAN DER CAPPELLE.

Panel  $16 \times 16\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

SEVERAL persons are seen passing along on the ice, and some are playing Hockey; a glimpse of either bank is seen, and in the foreground to the left is a fallen leafless tree. Heavy grey clouds overhang the scene.

*' (For notice of the Painter's life, see No. 118.)*

## 103 STILL LIFE.

Painted by J. DAVIDSZ DE HEEM.

Wood  $10\frac{1}{2} \times 8$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

WHITE grapes and a peach are skilfully arranged in front of a half-filled glass of white wine, on a table partially covered with a green cloth fringed with gold. To the left are two prawns and to the right is seen a gold ring with a ruby in it.

Signed and dated, "Utrecht, 1649."

Formerly in the Scarisbrick collection.

Collection of Mr. Henry Harvey.

National Exhibition, Leeds, 1868.

*(For notice of the Painter's life, see No. 99.)*

## 104. A SEA-PIECE.

Painted by PHILIPS WOUWERMAN.

Panel  $7\frac{1}{2} \times 9\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

A GREY agitated sea and cloudy sky. Three vessels are visible. The spray breaks over a rock on the right.

“This singular little picture of the master is an admirable study from nature.” *Smith.*

Collection Anonymous until 1778.

Collection of BARON DENONS until 1826.

Collection of MR. W. WELLS (of Redleaf).

Collection of MR. WILLIAM COLLINS, R.A.

Smith's Catalogue Raisonné, No. 150.

PHILIPS WOUWERMAN was born at Haarlem, 1619. He was first taught by his father, and subsequently studied landscape painting under Jan Wynants, but Jan Both and Pieter van Laer are supposed to have influenced him. He entered the Guild of Painters at Haarlem in 1640, and served the office of Dean in 1645-6. He died at Haarlem, 1668.

105 THE EXCHANGE AT  
AMSTERDAM.

Painted by JOB BERKHEYDEN.

Panel  $9\frac{1}{2} \times 7\frac{1}{4}$  inches.

Lent by SIR FRANCIS COOK, BART.

JOB BERKHEYDEN was born at Haarlem in 1630. When a young man he adopted Art as a profession, and in 1654, joined the Guild of St. Luke. He travelled in Germany with his brother Gerrit, and painted landscapes and views of the Rhine, being also employed by the Elector Palatine, for whom he executed several paintings, and received from him, in recognition of his services, a gold chain and medal. On his return to Holland he soon became distinguished and was much appreciated. He died at Haarlem in 1693.

## 106 THE APPROACHING STORM.

Painted by NICHOLAS BERGHEM.

Canvas  $36\frac{1}{2} \times 35$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

**H**EAVY clouds are passing over a wooded and mountainous country. In the foreground are two women; one of them in a blue skirt, is seated on a mule, the other in a red skirt, is milking a goat. Near them are a herdsman leaning on a cow, a man with a staff, an ass kicking at a dog, and another dog which appears to be running after a cow. More to the left are a braying ass, a sheep and a goat—and a river is seen on which are two boats, one of them laden with hay. The heavily foliated group of trees are being boisterously blown by the wind.

Formerly in the possession of Lady Palmeston, and known as "The Palmeston Berghem."

Smith's Catalogue Raisonné, No. 54.

NICHOLAS BERGHEM (or BERCHEM), was born at Haarlem in 1620. He was taught by his father and other artists, and married the daughter of the painter Jan Vils. He is said to have visited Italy, and at one time in his life sold his labour, from early morning until four in the afternoon, for ten florins a day. His wife allowed him to keep little of his earnings, as his practice was to spend it all in buying pictures. His father's name was Pieter Claaz, and several reasons are given to account for his signature of Berchem, by some thought to have been a nickname, but as he used it on all his pictures it may be considered as a surname. His landscapes are very beautiful, adorned with groups of figures, cattle, and sometimes ruins. His contemporary and rival was Jan Both. A burgomaster of Dordrecht, a patron of Art, engaged Both and Berchem to each paint a picture, and the one whose painting was considered best was to have a sum of money over and above the remuneration paid to each artist. When their work was finished, the burgomaster did not know which picture to prefer, but told them they had both reached perfection in their Art, and that both were entitled to the prize. Berchem died at Amsterdam in 1683.

107 A WOMAN AT A SPINNING  
WHEEL.

Painted by GERARD TERBURG.

Panel  $13\frac{1}{2} \times 10\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

A N old lady in a black jacket edged with ermine, grey gown and green apron, is sitting in a red-cushioned chair, working at a spinning wheel. A small dog is in her lap.

GERARD TERBURG was born about 1617. He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, and afterwards studied at Haarlem under the elder Pieter Molyn. In 1635 he visited England, travelling then through France, Italy, and Germany. In 1646 he repaired to Münster, where the memorable Congress was then sitting. And it was there he painted the marvellous little picture of the "Ratification of the Treaty of Peace," now in the National Gallery. In 1648 he visited Spain, and acquainted himself with the works of Velasquez. In 1654 he married, and settled in Deventer, where he became Burgomaster, and where he painted the greater number of his pictures of social life. He died 1681.



## 108 AN OLD WOMAN.

Painted by GERARD DOW.

Panel  $8\frac{1}{4} \times 6\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

**A**N old woman in a black gown, white cap, frill, and kerchief, almost full face, but turning slightly to the left, one hand visible, dark back-ground.

GERARD DOW, one of the most celebrated of the Dutch genre painters, was born at Leyden in 1613. His father was a glass painter, and Gerard was at first taught by him. At the age of fifteen he entered the school of Rembrandt, who did not set his pupils their tasks in his own atelier, but penned each of them in a box of his own in a top storey of the house, partitioned expressly for the purpose. Here the young and promising artists successively received instruction from their teacher; here the models might be seen wandering from box to box; here the same subject was represented, painted in the master's form, but with the individuality of the pupil. In three years Gerard had attained the position of an independent artist. He reaped ample fruits from his great reputation. An amateur of the name of Spiering paid him a thousand florins annually for the mere privilege of having the first offer of his pictures. He died at Leyden, 1675. Among his pupils were the eminent painters Franz van Mieris and Gabriel Metsu.

109 PORTRAIT OF A CHILD  
HOLDING AN APPLE.

Painted by CESAR VAN EVERDINGEN.

Canvas  $39 \times 32\frac{1}{2}$  inches.

Lent by WILLIAM HARVEY, ESQ.

THE child stands to the left of the picture. Black cap with yellow ribbons; white cape with embroidered edging; white apron; brown brocaded silk frock with white markings. In her left hand is an apple, on her right a goldfinch. Low horizon, with red brick house to the right, a wide gate beside it and a line of trees.

Signed and dated "Ætatis 2, anno 1664."

Collection of Mr. J. Corley.

National Exhibition, Leeds, 1868.

CESAR VAN EVERDINGEN was born at Alkmaar in 1606, and was a pupil of Jan van Bronkhorst. His pictures are portraits and historical scenes, and he was also an architect. In 1632 he was a member of the Guild at Alkmaar, and in 1651 of that of Haarlem. He died in 1679.

## 110 A STORM AT SEA,

Painted by WILLIAM VAN DE VELDE.

Canvas 13 × 20 inches.

Lent by CHARLES BUTLER, ESQ., F.R.G.S.

WILLIAM VAN DE VELDE was born at Amsterdam in 1633. He is the most celebrated of the Dutch marine painters, and studied with his father and also under Simon de Vlioger. From the year 1677 both he and his father were established in England, where they lived at Greenwich. Charles II granted them each a salary of £100 a year for painting sea-fights, the father furnishing the drawings and the son "putting the said draughts into colours." Walpole, in his "Anecdotes of Painting" says, "William van de Velde, the son, was the greatest man that has appeared in this branch of painting, the palm is not less disputed with Raphael for history, than with Van de Velde for sea-pieces." He died in London in 1707, and was buried in St. James's Church, Piccadilly. His drawings are very numerous, and his execution was so rapid that it is said he would frequently fill a quire of paper in an evening with his drawings. "There are abundance of fine works by this master in England, many of the best are in the National Gallery." It is no wonder that his pictures are popular here, they are so calculated to please a seafaring nation, and nearly all his works are in England and Holland, very few being in other countries.

## III THE SLEEPING SOLDIER.

Painted by GERARD TERBURG.

Canvas  $25\frac{1}{4} \times 20\frac{3}{4}$  inches.

Lent by WILLIAM HARVEY, ESQ.

A STOUT military officer, wearing a cuirass over a buff jerkin, is seated with folded arms, fast asleep; at his right stands a woman in a maroon-colored velvet jacket, bordered with ermine, amusing herself by tickling his lips with a hair, the effects of which appear to amuse a trumpeter who stands on her right, dressed in the rich costume of the period, and holding a trumpet.

Collection of Mr. Brown until 1830.

Collection of Lord Myddleton.

Collection of Mr. Henry Harvey.

National Exhibition, Leeds, 1868.

Smith's Catalogue, Raisonné, No. 43.

*(For notice of the Painter's life, see No. 107.)*

## 112 VIEW OF HAARLEM.

Painted by J. VAN RUISDAEL.

Canvas  $16\frac{1}{2} \times 13\frac{1}{2}$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

THE spire of Haarlem Cathedral rises in mid-distance, in a low flat country. Heavy clouds are passing across the blue sky, and a vivid gleam of light lies on the meadow to the right. In the foreground, which is in deep shadow, a river is discerned, on which is a boat, and on either side the ruins of a building are seen, around which trees cluster.

National Exhibition, Leeds, 1868.

JACOB VAN RUISDAEL was the nephew of the painter Solomon van Ruisdael, and was born at Haarlem about 1625. His father, Isaac, gave him a good education and intended him for the medical profession, and he was sometimes styled Doctor. He probably studied under his uncle, but it is clear he was powerfully influenced by Allaert van Everdingen. He removed to Amsterdam in 1659, and the same year obtained the rights of citizenship there. He remained unmarried in order to promote the comfort of his aged father, but in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. In 1681 his fellow religionists obtained from the Burgomaster of Haarlem a place in the almshouse of Haarlem for him, by payment of a certain sum. He died there soon after, and was buried May 14, 1682. The landscapes of Ruisdael are generally simple natural views, well selected, his favourite subjects being woody scenes and waterfalls, though he sometimes painted marine pieces. (The artistic importance of his work lies in the conception, and in the solemn earnestness of the prevailing tone, founded upon a deep and continual observance of Nature.)

## 113 A CAVALIER.

Painted by ALBERT CUYP.

Canvas  $48\frac{3}{4} \times 33\frac{1}{2}$  inches.

Lent by LORD CRAWFORD AND BALCARRES.

THREE quarter length, life size, standing, and turned slightly to the right; broad brimmed hat, with large feathers; steel corslet; blue sash; leather gauntlets; walking stick in right hand.

ALBERT CUYP was born at Dort, his father's native town, 1620. He became the pupil of his father, but further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. "He was many-sided in his Art, but ever taking nature as his guide and model escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon has become proverbial." He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.

## 114 COAST SCENE.

Painted by WILLIAM VAN DE VELDE.

Panel  $9\frac{1}{2} \times 12$  inches.

Lent by SIR FRANCIS COOK, BART.

TWO sailing boats and one rowing boat are drawn up on the sea-shore, and fishermen are about—delicately painted grey clouds on a pale blue sky.

(For notice of the Painter's life, see No. 110.)

# 115 A YOUNG WOMAN WITH A GLASS OF WINE.

Painted by DAVID TENIERS, the Younger.

Wood 12 × 9 inches.

Lent by LORD WANTAGE, K.C.B., V.C.

A PRETTY young woman, in light grey jacket, grey petticoat, and bluish apron, is seated with a glass of wine in her hand. She is listening to the gallantry of an elderly peasant whose wife is watching their movements from an opening above. Upon the door of the opening is a little owl with a very serious expression.

“A little gem, ... the colours are combined with the utmost delicacy. The execution is of very solid impasto and of rare finish.” *Waagen.*

Collection of Mr. Edward Gray.

Collection of Lord Overstone.

DAVID TENIERS was born at Antwerp, 1610. He studied under his father, David Teniers, the elder, whose style he adopted, but the influence of Rubens and of Adriaen Brouwer is perceptible in his pictures. He was admitted a Master into the Antwerp Guild of Painters in 1632-3. He was twice married, his first wife being Anna Brueghal, daughter of the painter Jan Brueghal. In 1648 he settled in Brussels, and became Court Painter and one of the Chamberlains of the Archduke Leopold. He bought himself a country seat at Perck, a village between Antwerp and Mechling, which became the constant resort of the Spanish and Flemish nobility, and it was there he died on 25th April, 1690. (His colouring is very delicate, his handling of the brush light and spirited, and he is reputed to be the greatest genre painter of all times.)

## 116 A PORTRAIT.

Copper  $6\frac{1}{2} \times 5$  inches.

Lent by BANISTER FLETCHER, ESQ., C.C., J.P.

## 117 INTERIOR OF A CHURCH IN HOLLAND.

Painted by ANTON DE LORME. Figures by J. LINGELBACH.

Canvas  $34\frac{1}{2} \times 29$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

**B**ETWEEN the stately pillars several people are moving about in the quaint costume of the time. To the right the sun enters the tall windows, flecking the walls and pillars with great truth of effect.

Collection of Lord Northwick.

ANTON DE LORME, who was born at Rotterdam in the 17th Century and was still living in 1660, was an architectural painter who devoted himself to the interiors of churches and other public edifices, in some of which Terburg painted the figures. His works are very rare, and exact for perspective and illumination.

JAN or JOHANNES LINGELBACH was born at Frankfort-on-the-Main, in 1625. Like many of the Dutch masters he visited Italy, and remained for six years in Rome. He was very successful in his drawing of numerous figures, all busily engaged, and gaily dressed, according to their different nationalities, and was also fond of architectural compositions. His pictures are embellished with fountains, archways, ancient monuments and statues, and the scenes depicted are seaports, fairs, and Italian markets. So great was his fame as a painter of animated groups of men, women, horses and dogs, often on a very minute scale, that other eminent artists as Wynants, Wouwerman and Ruisdael sought his help in inserting figures and horses into their paintings. He died at Amsterdam in 1687.



## 118 SEA-PIECE. MAN-OF-WAR FIRING A GUN.

Painted by JAN VAN DER CAPPELLE.

Wood 19 × 23 inches.

Lent by LORD WANTAGE, K.C.B., V.C.

A QUIET sea with coast on the left hand and in the foreground. In the centre are some small vessels; and on the right is a man-of-war firing a gun; in the distance other vessels are seen. The clouds are brightly lighted on the left.

“This picture is in all respects of such delicacy and transparency and at the same time so picturesquely composed and carefully finished that it belongs to the best works known to me of the master.”

*Waagen.*

Collection of Lord Overstone.

JAN VAN DER CAPPELLE was born at Amsterdam about 1630, and received the freedom of that city on the occasion of his marriage in 1653. He was a painter of river and sea scenes, his favourite subject being a quiet sea, “under the aspect of cheerful weather and warm lighting, so that objects are clearly reflected in the water.” Of his life little is known, as he is not commented upon by any Dutch writer of the period. He was painting until the year 1680.

## 119 PORTRAIT OF THE ARTIST.

Painted by JAN STEEN.

Panel 22 × 16½ inches.

Lent by THE EARL OF NORTHBROOK, G.C.S.I.

A PORTRAIT of the Artist when about forty-five years of age. He is represented sitting in a room on a rush-bottomed chair with his right leg on the left knee, playing on a mandolin, which he appears to accompany with the voice ; and the drollery of his song is unequivocally indicated in the exquisite humour which animates his countenance. He is dressed in a brown jacket with yellow sleeves, green slashed hose, dark red cap ; a mantle hangs on the back of his chair. To his left on a covered table are music books and a silver tankard, and a large green curtain is suspended behind him.

“A most spirited representation of a thorough rake, though a very clever one ; of masterly execution, in delicate broken tones.” *Waagen.*

Collection of M. Brentaud, of Amsterdam, until 1822.

Collection of Baron Verstolk de Soelen, at the Hague.

Collection of the Hon. G. J. Vernon until 1830.

Engraved by C. W. Marr, as a frontispiece for Vol. IV, of Smith's Catalogue Raisonné.

Smith's Catalogue Raisonné, No. 121.

JAN STEEN was the son of a brewer, and was born at Leyden about 1626. He studied at the Hague with Jan van Goyen, whose daughter he married there in 1649. He entered the Corporation of Painters at Leyden in 1648, but he was absent from that city for

several years, returning to it in 1658. He then combined the business of a tavern-keeper with the occupation of painting. He has been justly likened, for dramatic expression, to Molière. (He drew human nature from the humorous side, often with grim satire, though not without touches of pathos, which show deep sympathy with his kind. If he is sometimes unnecessarily coarse, some allowance must be made for his period and his surroundings. The character of his figures is typical and subtly true, his execution crisp and brilliant, and his colour varied and uncommon. In composition he has never been excelled, and he contrived to give to the most skilful arrangement the effect of accidental combinations.)

## 120 LANDSCAPE AND CATTLE.

Painted by NICHOLAS BERGHEM.

Panel 10 × 12 $\frac{3}{4}$  inches.

Lent by CAPTAIN HOLFORD.

*(For notice of the painter's life, see No. 106.)*

## 121 THE INTRUDER.

Painted by GABRIEL METSU.

Panel  $26\frac{1}{2} \times 23\frac{1}{2}$  inches.

Lent by the EARL OF NORTHBROOK, G.C.S.I.

THE scene is the interior of a bed-chamber, hung with gilt leather, in which are two ladies, a maid-servant and a cavalier. One of the ladies, wearing a green velvet jacket bordered with ermine, is seated on the right arranging her hair, and her attention is excited by the eager endeavours of the gentleman to enter the apartment and the maid-servant preventing him. The other lady stands by the side of a bed and is only partly dressed, having on a white satin skirt and a red corset and sleeves; her countenance expresses displeasure at the rudeness of the intruder. A rich robe of scarlet velvet, bordered with ermine, lies on an antique chair in front, near which is a silver vase.

“This picture may with propriety be styled a chef-d’œuvre of the master.”

*Smith.*

Collection of Colonel Way.

Collection of Baron Verstolk de Soelen at the Hague.

Collection of the Hon. G. J. Vernon until 1831.

Collection of Sir Charles Bagot until 1836.

Smith’s Catalogue Raisonné, No. 94.

(For notice of the Painter’s life, see No. 125.)

## 122 PREPARING FOR A DUET.

Painted by GABRIEL METSU.

Canvas 17 × 15 inches.

Lent by WILLIAM HARVEY, ESQ.

A LADY in a scarlet corset and orange petticoat, is sitting at a table covered with a rich Turkey cloth. She holds a piece of music, and appears to be waiting to accompany with the voice a gentleman who stands on the further side of the table, tuning a violin. A bass viol lies on the table, which is placed near a large window hung with green curtains. A spaniel stands by the lady.

Collection of the Duc de Choiseul until 1772.

Collection of the Duc de Plaslin until 1793.

Collection of M. Solirene until 1812.

Collection of Prince Talleyrand until 1817.

Engraved in the Choiseul Gallery, 1771.

Exhibited at the British Gallery, 1823.

National Exhibition, Leeds, 1868.

Smith's Catalogue, Raisonné, No. 31.

*(For notice of the Painter's life, see No. 125.)*

## 123 PORTRAIT OF A LAWYER.

Painted by PETIER C. VAN SLINGELANDT.

Wood  $20\frac{1}{2} \times 16\frac{1}{2}$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

**A**N OLD man seated in an arm-chair—facing the right. He is clothed in black, and wears a black cap with a red band to it. His right hand is on the arm of the chair—his left hand is on his breast.

National Exhibition, Leeds, 1868.

PETIER C. VAN SLINGELANDT, was born at Leyden, in 1640. The pupil of Gerard Dow, he kept to the method of his master, and his pictures have manifested in them great finish and care. He is said to have taken so long a time as three years painting a family portrait group, and would spend a month over finishing some small detail in a picture. He died in 1691.

## 124 PORTRAIT OF A LADY.

Painted by JAN ANTHONISZ VAN RAVESTEIJN.

Panel  $46\frac{1}{2} \times 34\frac{1}{2}$  inches.

Lent by WILLIAM ROME, ESQ., F.S.A., C.C.

**B**LACK and gold dress, with lace cap and cuffs, large white ruff, and pearl necklace.

Dated 1628.

JAN ANTHONISZ VAN RAVESTEIJN was born at The Hague about the year 1572. He was a pupil of Frans Hals and executed some important portraits. In 1598 he was admitted into the Guild of St. Luke, at The Hague. All his life was spent in his native city, and he died there in 1657.

## 125 THE VIOLONCELLO PLAYER.

Painted by GABRIEL METSU.

Canvas 25 × 18 $\frac{3}{4}$  inches.

Lent by HER MAJESTY THE QUEEN.

A GENTLEMAN is seated near a harpsichord, tuning a Violoncello, his attention is directed at the same time to a lady, attired in a white satin skirt and pale red bodice, who is descending some stairs on his left, with a piece of music in her hand, and preceded by a pet spaniel. Another gentleman is seen leaning on the arched window of a corridor above.

“An admirable picture of the middle period of this master; of a warm tone, great harmony, and, for him, remarkably delicate execution.”

*Waagen.*

Collection of M. Wierman, of Amsterdam, until 1762.

Collection of the Marquis Menars until 1781.

Collection of M. Robit until 1801.

Exhibited at the British Gallery, 1826 and 1827.

Smith's Catalogue Raisonné, No. 45.

GABRIEL METSU was born at Leyden, 1630. His first teacher in Art was probably his father, but he afterwards studied under Gerard Dow, though in his style he more resembled Terburg, for his pictures deal, as a rule, with the more refined side of domestic life. At the age of twenty he left Leyden and settled in Amsterdam, where he probably spent the rest of his life. He died and was buried there in 1667.

## 126 A LANDSCAPE WITH CATTLE.

Painted by WILLEM VAN ROMEYN.

Panel  $13\frac{1}{2} \times 17\frac{1}{2}$  inches.

Lent by CHARLES BUTLER, ESQ., F.R.G.S.

WILLEM VAN ROMEYN was born at Haarlem, in 1624. He was a pupil of Berghem. His pictures were generally small, well composed and of harmonious color. He is represented in all the principal galleries of Europe, but his works are frequently attributed to Berghem, Karel du Jardin, or Adrian Van de Velde. He died in his native town, 1693.

## 127 THE MUSIC MASTER, AND PUPIL.

Painted by JAN VAN DER MEER (of Delft).

Canvas  $29 \times 25$  inches.

Lent by HER MAJESTY THE QUEEN.

**I**NTERIOR of a room, with a floor composed of black and white marble squares. A lady is standing with her back to the spectator at an open harpsichord which is placed against the opposite wall. She wears a red skirt with a black over-dress, and white bodice. Her face is reflected in the mirror that hangs over the harpsichord. A gentleman is standing by wearing a black coat and white sash. The foreground to the right is occupied by a table, with a rich cover; beside it is a blue covered chair and a viol which lies on the floor. The room is lighted by leaded windows, from the left.

JAN VAN DER MEER, as he is commonly called, or more correctly Vermeer, a scholar and imitator of Metsu, was born at Delft about 1632; he is supposed to have been the pupil of Karel Fabritius, and



also of Leonard Bramer. In 1653 he married, and he died at Delft in 1675. During his life he was one of the principal members of the Delft Guild. In 1696 many of his pictures were sold at Amsterdam. His subjects were portraits, landscapes, interiors, and views of towns. His pictures were rare and of great value.

## 128 THE BANKER.

Painted by ARNOLD VAN BOONEN.

Canvas 17 × 14 inches.

Lent by E. A. LEATHAM, ESQ., J.P.

A MAN in a brown garment and wearing a furred cap is seated at a table, to the right of the picture. He is engaged in carefully weighing the gold and silver coins that lie before him. Red drapery is skilfully disposed to the left of the picture and a dark blue curtain is dexterously arranged above the seated figure.

ARNOLD VAN BOONEN was born at Dordrecht in 1669, and was instructed by Arnold Verbius and Godefreid Schalken; he devoted himself almost wholly to portrait painting, and painted a number of the famous men and women of his time, among whom were Peter the Great, and the great Duke of Marlborough. He died in 1729.

## 129 A LANDSCAPE.

Painted by REMBRANDT VAN RHYN.

Panel 8½ × 18 inches.

Lent by H. C. ERHARDT, ESQ., F.R.G.S.

*(For notice of the painter's life, see No. 134.)*

## 130 FROZEN RIVER SCENE.

Painted by A. VAN DER NEER.

Canvas 23 × 33 inches.

Lent by MARTIN H. COLNAGHI, ESQ.

NUMEROUS figures are on the ice skating ; several groups are on the bank in the foreground, among them, a man about to hit a ball with a club ; near some eel baskets, a man and woman are seated at the edge of the ice ; cloudy sky.

Signed "A.V. (connected) & D.N." (connected).

*(For notice of the painter's life, see No. 138.)*

131 PORTRAIT OF A LADY  
SURROUNDED WITH  
FLOWERS.

Painted by DANIEL SEGHERS.

Canvas 39 × 29 inches.

Lent by COL. J. L. RUTLEY.

DANIEL SEGHERS (or ZEGHERS) was born at Antwerp in 1590. His taste led him to flowers and fruit, and he became a pupil of Jan Brueghel, who, at that time, painted those subjects. He was the friend of Rubens, for whom he painted garlands and borders of flowers around portraits. He died at his native city in 1661.

## 132 THE MOUTH OF THE SCHELDT.

Painted by JAN VAN DE CAPPELLE.

Wood  $25 \times 17\frac{1}{2}$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

**I**N the foreground, in the centre of the picture, is a large boat, with sail up and flag flying from the stern and one also from the mast. A little way out a fisherman is standing in the water. In the mid-distance is a low-lying island, and to right and left many craft are seen. Grey clouds float across the tenderly painted sky and the picture throughout contains the characteristically aerial effects so engaging in this master.

*(For notice of the Painter's life, see No. 118.)*

## 133 PORTRAIT OF AN ECCLESIASTIC.

Painted by NICOLAS MAAS.

Canvas  $27\frac{1}{2} \times 24$  inches.

Lent by E. A. LEATHAM, ESQ., J.P.

**F**ULL face, black robe, broad white lappet or collar, black skull cap, thin gray beard and gray hair. Dark background.

National Exhibition, Leeds, 1868.

NICOLAS MAAS (or MAES) was born at Dort in 1632. Early in life he became the pupil of Rembrandt, and studied at Amsterdam in the studio of this master, whose style he closely followed, more particularly in his early paintings. In 1654 he returned to his native town, where he died in 1693.

# 134 PORTRAIT OF REMBRANDT'S MOTHER.

Painted by REMBRANDT VAN RHYN.

Canvas 56 × 39 inches.

Lent by EARL SPENCER, K.G.

**A**N aged woman seated facing the spectator. She is attired in a red-figured silk gown and a black cloak lined with fur; an embroidered scarf is on her head. She is resting her elbow on her mantle, with a closed book under it, and her hand is raised to her neck, holding between the fingers the pearls of her necklace. A large book is open on the table, over which a curtain is suspended.

Engraved by Edward Scerwen.

Smith's Catalogue Raisonné, No. 542.

REMBRANDT VAN RHYN was born at Leyden in 1606. He was the son of a miller, and his parents were in good circumstances. He attended the Latin School, but his tendencies to Art induced his father to place him with J. van Swanenburch, a painter, and a member of an old Leyden family, with whom he remained three years. At the age of fourteen he went to Amsterdam to study; three years later returned to his native town and worked incessantly till at the age of twenty-two he settled finally at Amsterdam. He there married a lady possessed of some fortune, who has become famous through many portraits he painted of her. His mother was also his model. After his wife's death, in 1642, he became involved in his circumstances, and all his effects were sold, including his collection of works of Art and his large house at Amsterdam, where he had resided for many years. His troubles, however, did not affect his professional career, and artists from all parts of Holland came to study in his studio, the most famous of whom were Gerard Dow and Ferdinand Bol. Rembrandt died at Amsterdam in 1669.

## 135 RIVER SCENE.

Painted by ALBERT CUYP.

Canvas  $15\frac{1}{2} \times 21$  inches.

Lent by WILLIAM HARVEY, ESQ., of Leeds.

A LONG black boat with two men in it, is in the foreground with a line of fishing floats. Tall-masted vessels of war are to the left, and on the right is a fortified town, with towers and castellated walls.

Collection of Mr. Henry Harvey.

National Exhibition, Leeds, 1868.

*(For notice of the Painter's life, see No. 113.)*

## 136 LANDSCAPE, FIGURES AND CATTLE.

Painted by ADAM PYNAKER.

Canvas 27 × 23 inches.

Lent by SIR HENRY ST. JOHN MILDMAY, BART.

THE landscape is composed of clusters of trees on a hilly ground, and objects peculiar to this master, such as the stump of a beech, docks and other weeds. Two peasants are introduced, with a dog, a goat and several cows; one of the latter is caught by the leg in a bramble bush. "The delightful influence of a fine summer evening is diffused throughout the scene."

Smith's Catalogue Raisonné, No. 26.

ADAM PYNAKER or PÿNACKER was born at Pÿnacker, near Delft, in 1621. Nothing is known of his family name, or the name of his master. At an early age he visited Italy, and for three years studied in Rome the works of the great landscape painters. On his return to Holland he soon became known and was much sought after and admired; he found employment in ornamenting the apartments of large buildings (the practice being at that time to decorate the walls of important structures with landscapes executed by distinguished artists). Most of his pictures contain trees and animals, but he also painted sea-pieces. He died in 1673.

## 137 A HAWKING PARTY.

Painted by JAN WYNANTS.

Canvas 31 × 40 inches.

Lent by SIR HENRY ST. JOHN MILDMAY, BART.

ON the right is a winding road on which are several gentlemen and a lady on horseback with attendants and dogs, enjoying the recreation of hawking. The foreground is painted in the artist's most engaging manner, and is broken and diversified by two old oak trunks, one of which is thrown down amongst docks, thistles and other herbage. The figures, horses and dogs are by the hand of PHILIPS WOUWERMAN, by whom the more brilliant and highly finished works of Wynants were enriched.

Collection of M. le Brun until 1791.

Collection of Mr. Crawford, until 1801.

Smith's Catalogue Raisonné, No. 44.

JAN WYNANTS was born about 1600, and resided at Haarlem until 1660. Of the many great landscape painters who distinguished the School of Haarlem, none showed more originality than Jan Wynants. He showed a preference for open scenery, where, "under a sky of summer blue, the undulating soil reveals its origin through beaten tracks and rugged roads, with their shelving sides of gold-coloured sand." Figures in his pictures were generally inserted by Adrian van de Velde or Lingelbach, and occasionally by Wouwerman. During the last years of his life he resided in Amsterdam, where he died, 1679.

# 138 DUTCH VILLAGE, CANAL, MOONLIGHT.

Painted by AERT VAN DER NEER.

Canvas  $26\frac{1}{2} \times 31\frac{1}{2}$  inches.

Lent by LORD WANTAGE, K.C.B., V.C.

**A** DUTCH Village on a canal surrounded with trees on a bright moonlight night. In the foreground are two hewers of wood at their occupation, and in the middle distance are some fishermen.

“The effect of moonlight is here rendered with admirable skill in every portion. The treatment is highly solid and free, proving that the picture belongs to his later time.” *Waagen.*

Collection of Lord Overstone.

AERT VAN DER NEER was born at Amsterdam in 1603. Very little is known of his life. He excelled in moonlight views, towns and groups of cottages. He frequently painted winter pieces with figures on the ice, in which he is scarcely surpassed. He died, very poor, at his native town in 1677.



Collection of Works mainly  
Illustrating the Art of the Sculptor-Goldsmith  
and Gem-Engraver.

Chiefly of the 15th and 16th centuries.

Lent by SIR J. C. ROBINSON, F.S.A.

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*The objects contained in the five cases labelled A, B, C, D, E, were previously exhibited at the winter Exhibition of the Royal Academy this year; and at the request of the Worshipful Company of Goldsmiths, and with the concurrence of the Corporation, they have been transferred, with some addition to the Guildhall Gallery, for a further period of exhibition to the public.*

CASE A. IN GALLERY II.

1 A. BOOK OF PRAYERS.

Gold enamelled cover. Reputed to be the prayer-book of the Emperor Charles V. The manuscript contents, in the Spanish language, are the confession of faith of the Emperor, ("*Protestacion del Imperador Carlos,*") a prayer to the Virgin and to the Guardian Angel. On the inside of the cover are two illuminations, the Virgin and Child, and a Saint with a sword. c. 1550—1560.

B. POMANDER OR SCENT-CASE.

Enamelled gold. In the form of an armillary sphere, containing a bezoar stone. Spanish, c. 1540—1550.

This jewel, kept for many generations as an heirloom in the family of the Marqueses of Monroy, of Caceres in Spain, was reputed to have been given by the Emperor Charles V to Hernan Cortes, the conqueror of Mexico. It was brought into the Monroy family by intermarriage with a lady of the family of the Marqueses de la Conquista, of the neighbouring city of Truxillo, lineal descendants of Cortes.

C. PENDANT JEWEL.

"*The Lesser George,*" or, BADGE OF THE ORDER OF THE GARTER, worn by the Earl of Strafford, Minister of King Charles I. The enamel of St. George and the Dragon on the reverse was copied from the small picture by Raphael in the royal collection, sold after the execution of the king, and now in the Louvre.

This jewel, together with the "*Greater George,*" was preserved as an heirloom by the descendants of Lady Anne Wentworth, eldest daughter of Strafford, until c. 1860—1870.

- D. PENDANT JEWEL.  
Enamelled gold. BADGE OF THE ORDER OF THE BATH. This badge of the Order is of English or Scottish work of the beginning of the reign of James I, and is believed to have been made to be worn by the king.
- 2 A. RELIQUARY.  
Silver-gilt and rock-crystal. In the form of a thurible. German, c. 1350.
- B. SPOON.  
Silver-gilt. The handle formed by a figure of St. Christopher; the bowl elaborately engraved. German, c. 1450.
- C. DIPTYCH.  
Silver-gilt frame. On the front side a rilievo of the ANGELIC SALUTATION, in carved bone. Venetian, c. 1480.
- 3 A. PECTORAL CROSS.  
Gold enamelled. English, c. 1530—1540.
- B. PECTORAL CRUCIFIX.  
Gold enamelled, set with table diamonds. A monk kneeling at the foot of the Cross. Spanish, c. 1580.
- C. PECTORAL CROSS.  
Gold, enriched with cloisonné translucent enamels. Spanish, c. 1580.
- D. PENDANT JEWEL.  
Gold enamelled. BADGE OF THE ORDER OF ST. MICHEL. French, c. 1540.
- E. PENDANT JEWEL.  
Gold enamelled. DIANA WITH A DOG. Italian, c. 1570.
- F. PENDANT JEWEL.  
Gold enamelled. In the form of a lizard or chameleon, encrusted with opals. Italian, c. 1560.
- G. PENDANT.  
Gold enamelled. In the form of a green lizard, set with rubies. Italian c. 1560.
- H. PENDANT JEWEL.  
Gold enamelled. In the form of an anchor, set with table diamonds. English, first quarter of the 17th century.
- I. PENDANT JEWEL.  
Gold enamelled, set with rubies. French or German, first half of the 17th century.
- 4 A series of eight Gold Enamelled Jewels of the 16th and 17th centuries.
- A. PENDANT JEWEL.  
Set with an onyx cameo of the NATIVITY. German work, c. 1600.
- B. CAMEO.  
Onyx. HEAD OF MEDUSA. Antique Roman. The enamelled setting of intertwined serpents is of Italian Cinque Cento work.

## C. PENDANT.

Two peach-stones, carved with minute scriptural subjects, set in enamelled gold. The carved stones open on hinges and disclose an onyx cameo and other ornaments in the interior. Italian, c. 1570.

## D. PENDANT JEWEL.

Gold. Italian, first half of the 16th century.

This jewel was recently dredged up in one of the canals of Venice. It was originally enamelled.

## 5 A. PENDANT JEWEL.

Gold enamelled. A phoenix in the centre. Italian, c. 1560.

## B. PECTORAL CROSS.

Enamelled gold, set with shaped table diamonds. Spanish, c. 1540.

This jewel was one of the principal pieces in the collection of votive jewels preserved in the treasury of the Cathedral of Nuestra Señora del Pilar, in Saragossa. The entire collection was sold by the chapter of the cathedral about 1875, to furnish funds for the completion of the fabric of the church.

## C. MEDIÆVAL JEWEL.

Circular, gold enamelled. AN ANGEL HOLDING AN INSCRIBED SCROLL. On the reverse an engraved half-length figure of St. John the Evangelist. French or Spanish, c. 1350.

## D. JEWEL.

Circular, silver-gilt enamelled, with translucent painted enamels of half-length figures of saints, and religious inscriptions. North Italian work, probably Milanese, by a goldsmith of the following of Leonardo da Vinci, c. 1490.

## E. PENDANT.

Enamelled gold. With a figure of a couchant lamb, the body formed by a "*perle baroque*." Italian, c. 1540-1560.

## F. PENDANT JEWEL.

French, c. 1500-1520.

Found in the Seine in Paris.

## G. SMALL CROSS.

Enamelled gold, set with table diamonds. Italian or Spanish, c. 1580.

## 6 A. PENDANT JEWEL.

From a string of pearls, gold enamelled, set with an intaglio in heliotrope. Italian, c. 1570.

## B. PENDANT JEWEL.

Gold, decorated with cloisonné enamel work and gems. Spanish work, probably by a goldsmith of Barcelona. c. 1500.

## C. PENDANT.

In the form of a ship, the hull formed of mother-of-pearl. Spanish, c. 1570-1580,

Brought from Ireland, and conjectured to have formed part of the spoil of the Spanish Armada.

## D. PENDANT JEWEL.

Gold, with cloisonné enamel work. In the form of a ship, with a cabochon balas ruby and two emeralds attached. Spanish, c. 1560.

- 7 A series of Ten objects, including four Pectoral Crosses of Spanish 16th century work, and two engraved silver-gilt Devotional Medallions; the latter German work of the early part of the 16th century.

## 8 A. DESIGN.

Original design for three pendant jewels. German, c. 1530.

Probably a diploma Drawing ("dessin de maîtrise") made on the reception of the artist goldsmith as a member of his guild.

## B. CAMEO.

Onyx. Regardant portraits of the EMPEROR MAXIMILIAN AND HIS WIFE, MARY OF BURGUNDY. Italian (?), c. 1480-1490.

## C. CAMEO.

Onyx. VIRGIN AND CHILD. German or Flemish, c. 1480.

## D. SEAL.

Enamelled gold. The seal of King George I. when Elector of Hanover. Believed to be by the Dresden goldsmith Dinglinger, c. 1700-1720.

## E. THREE CAMEOS.

Onyx. Originally the centres of badges or "*Lesser Georges*" of Knights of the Garter, taken from the jewels which have been surrendered and dismantled on the deaths of the respective knights to whom they belonged. 17th century.

## F. JEWEL CAMEO.

In enamelled gold mount. Italian, 16th century.

- 9 A Series of Eight Gold Enamelled Jewels, &c., chiefly of Spanish 17th century work.

## A. PENDANT JEWEL.

Gold enamelled. THE "VIRGEN DEL PILAR" OF SARAGOSSA.

## B. TRIANGULAR JEWEL.

Both these are the work of Aragonese or Catalonian goldsmiths, probably of Saragossa, of the early part of the 17th century.

## 10 A. PENDANT.

Enamelled gold. BADGE OF THE ORDER OF MALTA. Italian, first half of 17th century.

## B. RELIQUARY.

Crystal and gold enamelled Jewel. Spanish, c. 1580.

## C. RELIQUARY.

Oval jewel. Spanish, c. 1580.

## D. "LACIS" JEWEL.

Spanish, c. 1660.

- E. "LACIS" JEWEL.  
Gold filigree, set with a sapphire. Spanish, c. 1660.
- F. RELIQUARY.  
Gold enamelled pendant. Spanish, c. 1600.
- G. PENDANT JEWEL.  
Gold enamelled. French, Louis XIII period.
- H. RELIQUARY.  
Spanish crystal, c. 1600.
- I. LOCKET.  
Cameo. EQUESTRIAN FIGURE OF GUSTAVUS ADOLPHUS. German, c. 1650.
- J. LOCKET.  
With a small crucifix. Spanish, 16th century.
- 11 A Series of Twelve Objects, chiefly Painted Enamels on Gold, 17th and 18th centuries.
- A. RELIQUARY.  
Gold. Oblong, with a bas-relief enamel of the NATIVITY. Italian or French, c. 1600-1630.
- B. BAS-RELIEF.  
Small oval enamel on gold. c. 1600-1630.
- C. ARCHED TOP DEVOTIONAL PICTURE.  
Enamel on gold. German, first half of 17th century.
- D. PAIR OF BRACELET SNAPS.  
Enamelled. French, c. 1750.
- 12 Nine Enamelled Gold Jewels of various origin. 16th and 17th centuries.
- A. RELIQUARY.  
Lantern-shaped. Spanish, c. 1580.
- B. POMANDER OR SCENT-CASE.  
German, c. 1600.
- C. D. TWO JEWELS.  
Enamelled. In the form of skulls, opening on hinges, with devotional subjects in the interior.
- 13 FIVE HAT-MEDALLIONS.  
Enamelled gold and cameos. Italian, first half of 16th century. Of these, A is from the design of Francesco Francia the painter.
- 14 TEN FINGER-RINGS.  
Of various origin, chiefly 17th and 18th century work.
- 15 EIGHT FINGER-RINGS.  
Enamelled gold. Italian and German, chiefly 16th century work.

- 16 SEVEN FINGER-RINGS.  
Enamelled gold. Italian, 16th century work.
- 17 NINE FINGER-RINGS.  
Enamelled gold. Of Italian, German, Spanish and other origin, chiefly of the 16th century.
- 18 NINE FINGER-RINGS.  
Enamelled gold. Italian, French and German, 17th century.
- 19 FOURTEEN FINGER-RINGS.  
English, French and others, mostly of the 18th century.
- 20 SMALL METALLIC MIRROR.  
In carved boxwood frame. By the Flemish sculptor Vriedeman de Vries, middle of the 16th century.
- 21 STANDING RELIQUARY CROSS.  
Reputed to contain a portion of the wood of the true Cross. The stem silver gilt and enamelled, the upper portion, containing the relic, is gold enamelled, and set with cabochon sapphires and rubies. The cross bears the arms, several times repeated, of Robert of Anjou, King of Hungary, 1309-1343. It also bears the Imperial Austrian arms, probably added c. 1520.
- This cross was probably made in France, by the order of Robert of Anjou, for his private chapel, or for presentation to a church in Hungary, and on the union of Hungary with Austria, under Ferdinand, King of the Romans, it was removed to Vienna.
- 22 STATUETTE.  
Carved wood gilt and painted ("Estofado"). VIRGIN AND CHILD  
By Alonso Cano.
- 23 STATUETTE.  
Ivory. ST. GEORGE AND THE DRAGON. French or Burgundian  
(Dijon), c. 1450.
- 24 PYX OR CIBORIUM.  
Gilt Metal. Italian, c. 1500.
- 25 CHALICE.—  
Silver and gilt metal. Made at Anghiari, in Tuscany, 1572.

On this chalice being recently repaired there was found inside the foot a small piece of paper, with an inscription in Italian, of which the following is a translation: "In the Annals of the town of Anghiari, vol. ii., p. 185, may be read the following memoir: 'Whereas the Jews resident in Anghiari were compelled, on the feast of St. Martin, to furnish a prize ("correre un palio") for a footrace of the value of 90 soldi, therefore, to do away with the remembrance of that folly, on the 10th August, 1572, the value of the prize was commuted into a chalice, bearing the arms of the city, the bowl to be of silver gilt, and it was presented to the sacristy of St. Francis of the Cross, where down to the present day it may be seen.' The present memoir was extracted by the Very Rev. Signor Provost Niccola Tuti, and consigned to me for preservation, and to that end, on the 15th of June of the year 1820, I placed it under the enamelled plaque in the foot of the chalice in question, that by this means might be handed down to posterity the memory of this fact, as it may be found in the annals of Taglieschi.—PIETRO BIAGIOTTI, Capellano Sacristan, his signature in his own handwriting."

- 26 **EQUESTRIAN STATUETTE.**  
Silver. The EMPEROR FERDINAND II. OF AUSTRIA. Vienna, 1619-1637.
- 27 **BÉNITIER.**  
Rock-crystal mounted in silver-gilt. Representing CHRIST AND THE SAMARITAN WOMAN AT THE WELL. French Renaissance, c. 1530.
- 28 **KNIFE AND FORK.**  
With carved ivory hilts. Believed to be by Lucas Faidherbe, of Brussels, a scholar of Rubens, c. 1630.
- 29 **POMANDER OR SCENT-CASE.**  
Silver inlaid with niello-work. In the interior are inscriptions in Longobardic characters relating to classical deities. Italian, probably Florentine, c. 1280.
- 30 **BOX.**  
Gold, enamelled in relief. French, Louis XIII period.
- 31 **SEAL.**  
Set with a large engraved emerald, with the arms of the Marquises of Monroy of Caceres in Spain. c. 1600.
- 32 **SMALL ONYX FLACON.**  
With stopper formed as a bunch of grapes, in emerald. French, second half of 18th century.
- 33 **HAND-MIRROR.**  
Silver engraved. French, first half of 17th century.
- 34 **SNUFF-BOX.**  
Gold and mother-of-pearl. French, c. 1720.
- 35 **SMALLER SNUFF-BOX.**  
Gold and mother-of-pearl. French, c. 1720.
- 36 **CIRCULAR BOX.**  
Silver. With a group of shells on the cover. French work, c. 1750.
- 37 **CASE FOR RINGS.**  
Stamped leather. French or German, c. 1600.
- 38 **CASE.**  
Probably for a standing watch. Stamped leather. Italian (?) c. 1600.
- 39 **PAIR OF TERMINAL FIGURES.**  
Silver-gilt. Spanish work, c. 1550. Believed to be fragments from the Custodia, or sacrament shrine, of the Cathedral of Cuenca, in Spain, the work of the celebrated goldsmith Becerril, of that city.  
The Custodia was melted down by the French General, Caulaincourt, in 1808. Other fragments of the work, saved at the time by the local goldsmith employed to dismount the work, are in the South Kensington Museum.

- 40 HAND-MIRROR.  
Filigree silver work. French or Italian, 17th century.
- 41 BONBONNIÈRE.  
Gold enamelled. French, Louis XIV period.
- 42 HOURGLASS.  
Gold embroidery work on cut paper. Italian, second half of 16th century.
- 43 TRIPTYCH.  
Carved boxwood. Veneto-Sclavonic, from Dalmatia, c. 1490.
- 44 PLAQUE.  
Carved ivory. THE ORDINATION OF AN ECCLESIASTIC. Probably from a portable altar ("superaltare"). German, 11th century.
- 45 TWO PLAQUES.  
Carved ivory. THE TWELVE APOSTLES. Probably originally from a portable altar. German, 10th or 11th century.
- 46 THREE PLAQUES.  
Carved ivory. Originally from book-covers. 11th century.
- 47 TWO PLAQUES.  
Carved ivory. A. German, 10th or 11th century. B. Ancient Hindoo work.
- 48 SMALL CASKET.  
Old Chinese porcelain, mounted on or-moulu. French work, first half of 18th century.

## CASE B. IN GALLERY I.

- 49 LECTERN.  
Gilt bronze. Spanish work, c. 1520. Believed to be by the goldsmith Becerril, of Cuenca.  
Formerly belonging to one of the private chapels in the Cathedral of Valencia.
- 50 MANUSCRIPT BOOK.  
Bound in crimson velvet, with mountings of silver-gilt. The ordering of the admission of certain magistrates of the city of Toledo. Spanish, dated 1590.
- 51 EMBROIDERED LECTERN CLOTH. ("Antependium.")  
Spanish, c. 1530.
- 52 CASKET.  
Silver parcel-gilt. Italian, c. 1520.



- 53 CASKET.  
Carved ivory, with lock and hinges in gold, set with cabochon sapphires. Indo-Portuguese, made at Goa, c. 1540, to contain the consecrated oils for baptism and extreme unction.
- 54 PYX OR CIBORIUM.  
Ivory, mounted in gilt and engraved metal. North of France or Flanders, c. 1200-1250.
- 55 ENGRAVING.  
Appliqué work on a gold ground, under glass, representing the ANGELIC SALUTATION. German, c. 1480.
- 56 SERIES OF PLAQUES.  
Champ levê enamel, mounted as a tablet. 12th century. Acquired at Burgo de Osma, Spain.
- 57 PAX.  
Venetian Gothic, c. 1450.
- 58 TABERNACLE.  
Ivory carving. THE ANGELIC SALUTATION. French work, second half of 13th century. The carved wood tabernacle is of English origin, of second half of 15th century.
- 59 SIX PLAQUES.  
Carved Ivory. 13th and early 14th centuries.
- A. A King and Queen on their thrones, under Gothic canopies. Believed to be Edward II and his Queen Isabella of France. English, c. 1300-1320.
- B. One Leaf of a pair of Writing Tablets. Romance subjects. French, c. 1300.
- 60 SIX CARVED IVORIES of the 13th and early 14th centuries.  
The series comprises a devotional Triptych and two circular Mirror-covers. French work.
- 61 TWO PLAQUES.  
Ivory. French Gothic. Second half of 13th century.
- 62 THIRTEEN SPECIMENS OF CUT STEEL WORK.  
17th and 18th centuries. Italian, French and English.
- 63 MEDALLION.  
Bronze. LOUIS XII AND ANNE OF BRITTANY. French, first half 16th century.
- 64 BOWL.  
Silver. English, c. 1580.
- 65 EIGHT FINGER RINGS.  
Gold. Of various epochs, chiefly Italian and German, 16th and 17th centuries.

- 66 EIGHT FINGER RINGS.  
Gold. Mediæval and Renaissance periods.
- 67 NINE RINGS.  
Gold. Mediæval, comprising several of English origin of the 13th, 14th, 15th and 16th centuries.
- 68 SMALL CASKET.  
Silver filigree. German, c. 1520.
- 69 SMALL CUP.  
Onyx. Antique Roman work.
- 70 SMALL CASKET.  
White enamel and gold. French or German, second half of 17th century.
- 71 PAIR OF CUPS.  
Enamel on silver or copper. German, c. 1700.
- 72 BOX  
Gold enamelled, in the form of a shell. Indian, 17th or 18th century.
- 73 SMALL FLACON.  
Carved ivory. Italian, 17th century.
- 74 SNUFF-BOX.  
Rock-crystal and gold. French, second half of 18th century.
- 75 SNUFF BOX.  
"Vernis Martin" lac-work. French, early 18th century.
- 76 BONBONNIÈRE.  
Tortoiseshell and gold filigree. Italian, c. 1700.
- 77 CIRCULAR BOX.  
"Vernis Martin" lac-work. French, 18th century.
- 78 ÉTUI.  
Incised leather. Italian, 16th century.
- 79 PRAYER-BOOK.  
With silver mounts. French, c. 1660.
- 80 BOX.  
Formed of a shell cut "en camaïeu" and mounted in gold. French, first half of 18th century.
- 81 FLACON.  
Carved ivory. Grotesque heads. Italian, second half of the 17th century.
- 82 CIRCULAR BOX.  
Carved ivory. Dutch, c. 1720.
- 83 SQUARE BOX.  
Carved ivory. Dutch, c. 1750.

- 84 CIRCULAR BOX.  
Carved ivory. Dutch, c. 1720.
- 85 SMALL CYLINDRICAL FLACON.  
Mounted in enamelled gold. French, c. 1600.
- 86 POMANDER.  
Silver. German, c. 1580.
- 87 SMALL FLACON.  
Onyx, gold mounted. Italian, 16th century.
- 88 BOX.  
Massive gold, set with turquoise. Ancient Chinese. Part of the spoil from the Summer Palace at Peking.
- 89 CUP AND COVER.  
Silver-gilt. English Elizabethan work.
- 90-91 TWO PURSES.  
Embroidered. French, 17th century.
- 92 SNUFF-BOX.  
Carved boxwood, in the shape of the head of a pug dog. English or French, c. 1730.
- 93 SCENT-BOTTLE.  
Dresden porcelain, with gold stopper, c. 1720.
- 94 SNUFF-BOX.  
Agate, mounted in gold repoussé work. French, c. 1730.
- 95 DEVOTIONAL PLAQUE.  
Carved ivory. Spanish Gothic. Early 15th century.
- 96 SNUFF-BOX.  
Carved boxwood, in the shape of the head of a pug dog. c. 1730.
- 97 SNUFF-BOX.  
Tortoiseshell and gold piqué work. French, c. 1720.
- A. IVORY CARVING.  
A skeleton. German work, first half of 17th century.
- B. TWO PLAQUES.  
Carved ivory. French, 13th century.
- C. IVORY PLAQUE.  
THE CRUCIFIXION. French, 13th century.
- D. CARVING IN BONE.  
SILENUS. Originally part of a powder-flask. Copied from a bronze rilievo ascribed to Donatello.

## CASE C. IN GALLERY III.

## 98 APPLIQUÉ RILIEVO.

Repoussé work in gold on a ground of black glass. In ebony frame, enriched with arabesques in gold "estofado" work. By the Venetian goldsmith Maestro Cesare di Treviso. Signed, "Opus Cesaris Tar. Veneti."

This rilievo, which retains its original mounting and frame, was executed for King Philip II. of Spain. It was presented by the king in the year 1566 to the General of the Order of Augustinians in Spain, and by the latter at his death bequeathed to the Augustinian convent at Ocana, province of Toledo, from whence it was recently obtained.

## 99 ROSE-WATER SALVER.

Silver-gilt. Decorated "en repoussé" in high relief. The figure subjects in the raised centre represent combats betwixt Christian knights and Moriscos. Spanish or Portuguese, c. 1490.

## 100 BOWL OR SALVER.

Silver parcel-gilt. In repoussé work. Spanish, c. 1450.

## 101 BOWL.

Silver, with ornamentation in repoussé. Italian Quattro Cento work. The "imprint" of arms in the centre, originally enamelled, was added about the middle of the succeeding century.

This bowl was recently dredged up from one of the canals in Venice.

## 102 MEDALLION.

Bronze. LOUIS XIV OF FRANCE. By the sculptor-goldsmith Bertinet, c. 1700,

## 103 MEDALLION.

Gilt bronze. ISABELLA OF CASTILLE, Queen of Spain, c. 1500. The face and bust "cold enamelled," or painted ("estofado"), in the Spanish manner. Probably the work of one of the eminent Spanish sculptor-goldsmiths of the period. This medal is a unique example.

## 104 GROUP.

Bronze. HERCULES AND CACUS. By Giovanni di Bologna, c. 1600.

## 105 STATUETTE.

Bronze. Anatomical figure. From the design of Michel Angelo, and probably cast and chased from an original wax model by him. The figure is that of one of the archers in the engraved composition, after M. Angelo's drawing, known as Gli Arcieri. First half of 16th century.

## 106 CASSOLETTE OR PERFUME-BURNER.

Damascene work in gold and silver on bronze, 13th or 14th century.

## 107 DOOR-KNOCKER.

Bronze. Italian, c. 1560.

- 108 CASOLETTE OR PERFUME-BURNER.  
Gilt metal. Venetian, c. 1550.
- 109 CALVARY.  
Carved boxwood. Flemish, c. 1500-1520.
- 110 Thirteen various objects in Goldsmith's work, mainly of the 18th century.
- 111 Seven various objects, the most notable being—  
A. RILIEVO.  
Silver. THE CRUCIFIXION. Spanish, c. 1550.  
B. PLAQUE.  
Limoges enamel. In its original gilt-metal frame, engraved in arabesque work at the back. French, c. 1530.
- 112 FOURTEEN OBJECTS OF BIJOUTERIE.  
Mainly of the 17th century.
- 113 EIGHT WATCHES.  
Enamelled. French and English work of the 18th century.
- 114 Six various objects.  
A. DEVOTIONAL TRIPTYCH.  
Gilt metal, with enamelled background. German Gothic, early 15th century.  
B. CIRCULAR ENAMEL ON COPPER.  
ST. JEROME. North Italian, c. 1480-1500.
- 115 Six Various Objects.  
A. B. MARRIAGE MEDALS.  
Silver. Flemish or Dutch, dated 1558.
- 116 THREE SNUFF-BOXES.  
Gold chased. French, period of Louis XV.  
TWO SMALL BOXES.  
Enamelled on gold. French (?), Louis XIII period.
- 117 FIVE SNUFF-BOXES.  
Enamelled and chased gold. French, Louis XV and XVI periods.
- 118 STATUETTE.  
Bronze. MINERVA. Antique Greek or Roman work, believed to have been found at the site of the ancient Aquileia, near Venice.
- 119 SMALL STATUETTE OF A YOUNG GIRL.  
Bronze. Antique Greek.
- 120 MINIATURE GROUP.  
Bronze. LAOCOON. Italian, first half of 16th century.
- 121 STATUETTE.  
Bronze. Antique Roman. VICTORY.

- 122 STATUETTE.  
Bronze. VENUS. Italian, first half of 16th century.
- 123 SMALL RELIQUARY CASKET.  
Rock-crystal, mounted in gold. Spanish, second half of 16th century.
- 124 BONBONNIÈRE.  
Tortoiseshell, inlaid with gold arabesque ornamentation. In the interior is a painted miniature of Philip V, the first Bourbon King of Spain. c. 1720-1730.
- 125 CAMEO.  
Onyx. Bust of MINERVA. Antique Roman, on pedestal of lapis lazuli, of 18th century adjustment.
- 126 ALTO-RILIEVO.  
Bronze. THE CRUCIFIXION. By Donatello. Florentine, first half of 15th century.
- 127 BOXWOOD CARVING.  
THE VIRGIN AND CHILD. By a German artist, c. 1500.
- A. BOXWOOD RILIEVO.  
THE BAPTISM OF CHRIST. Flemish, c. 1480.
- 128 TWO PANELS.  
Arabesque, gold etched work on glass. German, c. 1600.
- 129 RILIEVO.  
Lithographic stone. German, c. 1530.
- 130 SNUFF-BOX.  
Agate, mounted in gold. French, 18th century.
- 131 ASTROLABE.  
Enamelled silver. Indian, 17th or 18th century.
- 132 ALTO-RILIEVO.  
Lead or pewter. LUCRETIA KILLING HERSELF. With inscriptions in engraved bronze. Italian, ascribed to Lorenzo Ghiberti, first half of 15th century.
- 133 BOX.  
Enamelled in silver. Indian.
- 134 SNUFF-BOX.  
Tortoiseshell and gold. In the form of a galley. Italian, c. 1700.
- 135 VINAIGRETTE.  
Gold chased. French, c. 1790.
- 136 SMALL BOX.  
Onyx. Italian, c. 1600.
- 137 CIRCULAR BOX.  
Straw mosaic. Dutch, 18th century.

- 138 BOX.  
Shell carved. Italian, 16th century.
- 139 SHUTTLE.  
Carved ivory. French or Dutch, 18th century.
- 140 BOX.  
"Vernis Martin" work. French, 18th century.
- 141 ÉTUI. (Or Needle-case).  
Carved ivory. French, 18th century.
- 142 BOAT-SHAPED BOX.  
Agate, mounted in gold. 18th century work.
- 143 PIPE.  
Carved ivory. Venetian. Second half of 17th century.
- 144 BOX.  
Enamelled silver. Indian,
- A. SMALL TWO-HANDLED CUP, OR "TAZZA."  
Green jasper. Antique Roman.
- B. SMALL BOAT-SHAPED CUP.  
Fine Sardonyx. Antique Roman.

## CASE D. IN GALLERY II.

- 145 WAX MODEL,  
Prepared for "cire perdue" casting in bronze. Italian, 15th century  
The original is by Donatello.
- 146 A. MEDALLION.  
Bronze. FEDERIGO, DUKE OF URBINO, c. 1475, made to commemorate  
his election to the Order of the Garter. By the Florentine sculptor  
Bertoldo, scholar of Donatello. Unfinished.
- B. MEDALLION.  
Boxwood. By or from a drawing by Albert Dürer. Dated 1526.
- C. ORIGINAL MODEL.  
Gilt bronze. For the great seal of Cardinal Giulio de' Medici, afterwards  
Pope Clement VII. Probably by Maestro Lautizio di Perugia.
- D. MEDAL.  
Bronze. By an Augsburg goldsmith, c. 1530.
- 147 RELIEVO.  
Bronze. Bacchanalian subject. French, c. 1770. Attributed to Clodion.

- 148 PLAQUE.  
Bronze. The lid of a casket, or "calamaio." Attributed to Caradosso of Milan, c. 1500.
- 149 A. RELIEVO.  
Alabaster of Volterra. Probably prepared as a type for a bronze plaque. c. 1500.
- B. ORIGINAL DESIGN FOR A RILIEVO.  
By the same hand. A series of Drawings, of which the present specimen formed one, is in the Museum at Lille. They are there ascribed to Giacomo Francia.
- C. PLAQUETTE.  
Moulded blue glass. Italian, first half of 16th century.
- 150 SEVEN PLAQUETTES.  
Bronze. Italian, 15th and 16th centuries.
- 151 NINE PLAQUETTES.  
Bronze. Italian, 15th and 16th centuries.
- 152 ELEVEN PLAQUETTES.  
Bronze. Italian, 15th and 16th centuries.
- 153 THIRTEEN PLAQUETTES.  
Bronze. Italian, 15th and 16th centuries.
- 154 FIFTEEN MEDALLION PLAQUETTES.  
Bronze. These are cast from, or prepared models for, gold-enamelled hat-medallions (*see* Case A, No. 13).
- 155 CARVING IN WOOD.  
THE VIRGIN AND CHILD, WITH ANGELS. Spanish, dated 1536.
- 156 DAGGER.  
The hilt and sheath in chiselled and gilded steel, decorated with scroll foliage; the Imperial eagle, with escutcheons of the arms of Austria are twice repeated on the hilt; German work, c. 1520-30. The design is believed to have been by Hans Holbein, by whom several original drawings of similar daggers are extant. From the armorial bearings, there can be little doubt that the dagger was made for the Emperor Charles V. It has been recently acquired from Madrid.

### CASE E. IN GALLERY II.

- 160 TWENTY-TWO CAMEOS.  
Antique Greek and Roman.



- 161 Ten Antique Greek and Roman Intaglios.
- A. INTAGLIO.  
VENUS ON A SEA MONSTER. Signed by the Græco-Roman gem-engraver, Hyllas.
- B. INTAGLIO.  
SCYLLA KILLING A MARINER.
- C. INTAGLIO.  
VENUS. Roman work, in very low relief.
- 162 Fifteen Antique Greek, Roman, and Byzantine-Greek Cameos. The most important are :—
- A. CAMEO.  
WARRIOR STRIKING DOWN A BARBARIAN. From the Collection of Lorenzo de Medici, and bearing his collector's mark engraved upon it.
- B. CAMEO.  
VICTORY DRIVING A BIGA.
- C. CAMEO.  
CUPID BEARING THE ÆGIS OF MINERVA.
- D. CAMEO.  
HEAD OF MEDUSA, within an olive or myrtle wreath.
- 163 Ten Antique Greek and Roman Intaglios.
- A. INTAGLIO.  
THE HELMET OF PYRRHUS. A celebrated gem, long known under the above appellation. The engraving is Greek work, and the stone is unique, being a combination in two separate layers of red jasper and plasma or chrysolite.
- B. INTAGLIO.  
Head of a young man. Greek work of the epoch of Pyrgoteles. Engraved on beryl in very low relief.
- C. INTAGLIO.  
Head of a young man. Greek work, on an opaque black jasper.
- D. INTAGLIO.  
VICTORY WRITING ON A SHIELD. Amethyst. Greek work.
- 164 SIXTEEN CAMEOS.  
Antique Greek and Roman epochs. Of these, A, B, C, D, and E are the most noteworthy. A is from Egypt.
- 165 TWENTY-EIGHT INTAGLIOS.  
Antique Greek and Roman.
- 166 Thirteen Antique Greek and Roman Cameos.
- A. CAMEO.  
Head of TIBERIUS. In limestone, enamelled with the Egyptian green cupreous glaze. Recently found in Egypt.

## B. CAMEO.

Onyx. EUROPA. Green work, obtained from Egypt. This is an unfinished work showing the method or progress of cameo-cutting in antiquity.

## C. CAMEO.

Head of MEDUSA. Græco-Roman work, in its original gold setting. The material is green glass paste in imitation of emerald.

167 Nineteen Antique Greek and Roman Cameos. The most important are:—

## A. CAMEO.

Head of MEDUSA.

## B. CAMEO.

Head of TIBERIUS.

## C. CAMEO.

Head of DRUSUS (?)

168 FORTY-ONE INTAGLIOS.

Antique Greek and Roman.

169 TWELVE SCARABÆI.

Early Greek and Roman.

170 TEN SCARABÆI.

Early Greek and Etruscan.

171 ELEVEN RINGS.

Antique Greek and Roman. In their original state as found.

172 TEN RINGS.

Antique Greek and Roman. In their original state as discovered. Of these, A was found in the Greek island of Milo, in the place where the marble statue known as the Venus of Milo had previously been found. It is of Greek work, and in its original gold mounting.

173 TEN CAMEOS.

Chiefly of the 16th and 17th centuries.

174 TEN CINQUE-CENTO CAMEOS AND INTAGLIOS.

175 THIRTEEN CAMEOS.

Chiefly of Italian origin, of the 16th and 17th centuries.

176 THIRTY-TWO CAMEOS AND INTAGLIOS.

Of various origin, 16th, 17th, and 18th centuries.

## CASE F. IN GALLERY I.

## Terra-Cotta Figures from Greece.

About B.C. 300.

Lent by WILLIAM ROME, Esq., F.S.A., C.C.

*Top Shelf.*

- |    |   |                       |
|----|---|-----------------------|
| 1  | Cupid on Eagle.   | <i>from Anthedon.</i> |
| 2  | Two Cupids, flying and beating cymbals.   | „ <i>Tanagra.</i>     |
| 3  | Woman walking, her mantle (peplos) used as a hood, over which is placed a large sun-hat.                                | <i>from Tanagra.</i>  |
| 4  | Woman running and carrying another upon her back (the penalty for the loss of a game).                                  |                       |
| 5  | Matron (possibly Demeter) seated, her mantle used as a hood.  |                       |
| 6  | Youthful Eros (Cupid) flying and holding lyre.  | <i>from Athens.</i>   |
| 7  | Woman seated on rocks, her hair enveloped in the sakkos.  | „ <i>Tanagra.</i>     |
| 8  | Woman standing; her head encircled by a twisted wreath or diadem.   | <i>from Anthedon.</i> |
| 9  | Woman walking; she holds a writing table, and has her head covered with her mantle, and wears a large circular sun-hat. | <i>from Anthedon.</i> |
| 10 | Girl flying; she holds a patera with fruit, and wears a short tunic.  | <i>from Anthedon.</i> |
| 11 | Woman standing, her mantle fallen to the waist.   | „ <i>Tanagra.</i>     |
| 12 | Woman standing.   | „ <i>Anthedon.</i>    |

*Middle Shelf.*

- |       |  |                      |
|-------|--|----------------------|
| 13    | Europa carried away by bull (Jupiter).   | <i>from Corinth.</i> |
| 14    | Two girls kneeling and playing at the game of Astragalos.                                | „ <i>Tanagra.</i>    |
| 15    | Woman, wearing curious head-dress, and with her hands clasped together under her mantle. | <i>from Tanagra.</i> |
| 16    | Female with amphora, standing before funereal stele.                                     | „ <i>Eretria.</i>    |
| 17    | Winged figure (Eros) holding lyre.   | „ <i>Eretria.</i>    |
| 18    | Two females in conversation seated upon a cippus.  | „ <i>Tanagra.</i>    |
| 19    | Cupid in car drawn by two geese.   | „ <i>Tanagra.</i>    |
| 20-21 | Two Erotes (Cupids) flying; one holds a lyre, the other a mirror-case.                   | <i>from Eretria.</i> |
| 22    | Thalia, the muse of Comedy, seated on rocks, and regarding a comic mask.                 | <i>from Tanagra.</i> |

- 23 Aphrodite (Venus) lying on a couch (Kline), at the head of which a figure of Eros (Cupid). *from Tanagra.*
- 24 Woman kneeling, as if playing with astragaloi. „ *Tanagra.*
- 25 Woman standing, wearing peplos and himation. „ *Tanagra.*
- 26 Old woman seated and nursing a child. „ *Tanagra.*
- 27 Eros asleep on back of lion. „ *Tanagra.*

## Antique Bronze Figures.

### EGYPTIAN.

- 28 Ra, the sun-god.
- 29 Osiris, mummiform, holding crook and flail.
- 30 Isis nursing her son, Horus.
- 31 The goddess Nit or Neith (the necklace of inlayed gold).

### ETRUSCAN.

- 32 Archaic figure of Apollo?

### ROMANO-ETRUSCAN.

- 33 Vertumnus holding a basket of fruits.
- 34 Hercules standing and wearing the Nemæan lion's skin.

### ASIATIC GREEK.

- 35 Aphrodite standing.

### GRÆCO-ROMAN.

- 36 Terminal ornament with janiform heads of Satyr and Nymph. Found at Torre del Greco.
- 37 Jupiter Conservator.

### ROMAN.

- 38 Mercury, wearing winged diadem, and holding purse.
- 39 Boy holding cornucopia.

### FLORENTINE, 15th Cent.

- 40 Boy seated and picking thorn from foot.
- 41 16th Cent. Dionysos (Bacchus).
- 42 Horse.
- 43-44 17th Cent. Replicæ of the celebrated statues of the Venus de Medici at Florence and the Antinöus at Naples.

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NOTE.—*The Guildhall Museum containing some fine examples of Roman and Medieval remains, chiefly found in the City of London, can be approached through the Library—where will also be found a collection of the Medals struck by the Corporation and Master's Badges of several of the Livery Companies—together with an interesting exhibition of Clocks and Watches belonging to the Clockmakers Company.*

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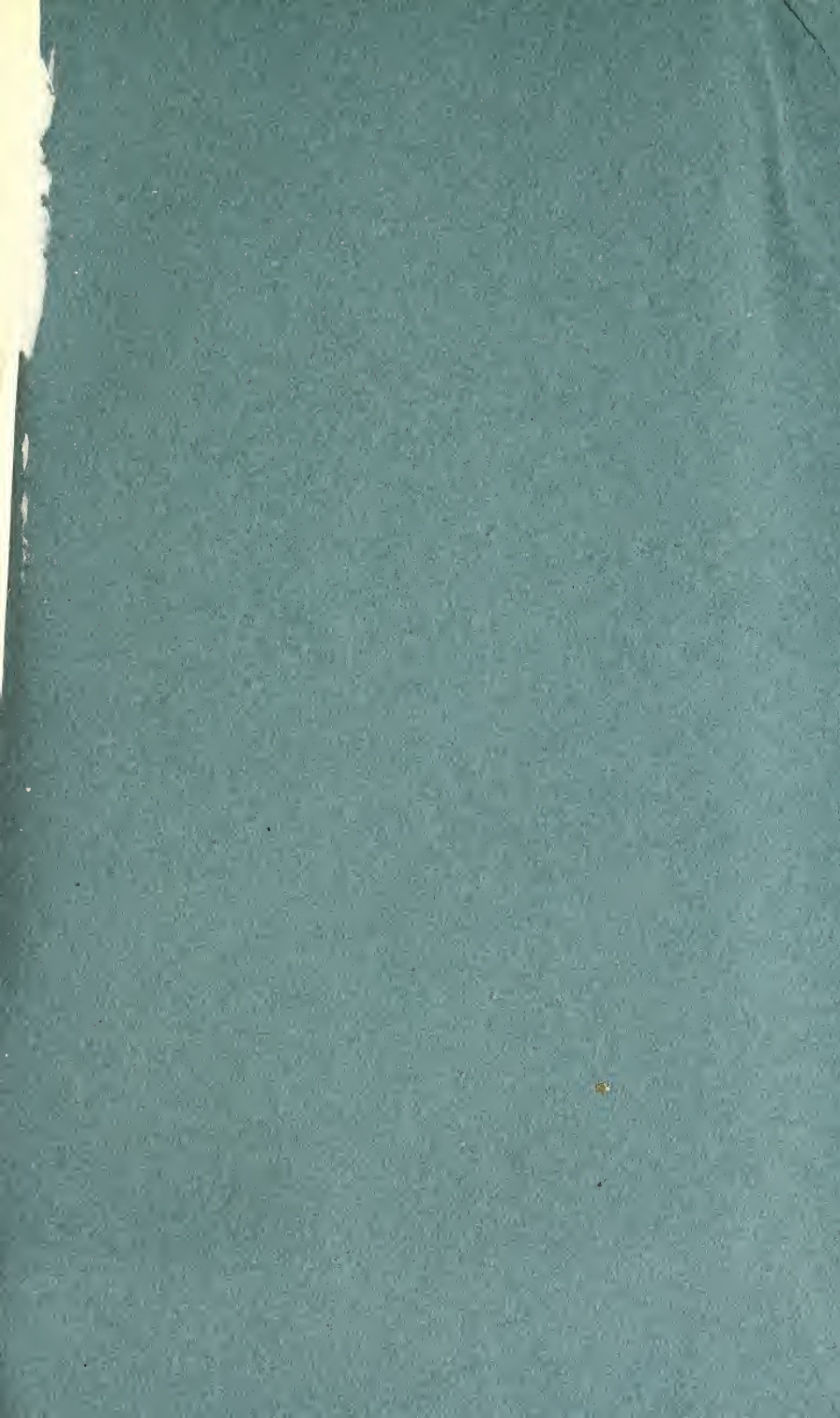


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CORPORATION OF LONDON  
ART GALLERY.

# CATALOGUE

OF THE LOAN COLLECTION

OF

# WATER COLOUR DRAWINGS

1896.



PRICE SIXPENCE.





Corporation of London  
••• Art Gallery. •••

Catalogue of the Loan  
Collection of Water Colour  
Drawings, 1896.

PREPARED BY A. G. TEMPLE, F.S.A.,  
DIRECTOR OF THE ART GALLERY  
OF THE CORPORATION OF LONDON.

W. O. CLOUGH, ESQ., M.P.,  
CHAIRMAN.

Blades, East & Blades,  
Printers,  
23, Abchurch Lane, E.C.

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THE Library Committee of the Corporation of London desire to express their thanks to the owners of works of Art for the kindness with which many distinguished and valuable drawings have been placed at their disposal for the present Exhibition.

The Exhibition will be open from Tuesday, the 21st April, to Friday, the 31st July, inclusive.

Week Days 10 a.m. to 7 p.m.

Sundays 3 p.m. to 7 p.m.

The Admission will be free.

## Prefatory Notice.



**F**IVE Exhibitions have now been held in the Art Galleries at the Guildhall. In four of them examples in Oil only have been shown (embracing works of the Dutch, Flemish, Italian, and the modern British schools), and in one, a selection of drawings by early masters. Very nearly a million individuals, in the aggregate, have availed themselves of the free access allowed to these collections. On the present occasion it has been thought desirable to confine the Exhibition to works in Water Colour of the British School.

As these Exhibitions are undertaken by the Corporation with the single eye to the public good, in the direction of instruction and study, at no profit to itself but at considerable expense, it may be well, in furtherance of its object, to briefly glance, in the present instance, at the career of Water Colour Art as exemplified by the collection it is now able to place before the public.

In some sense Water Colour painting is really the oldest form of pictorial art. It was employed in fresco in Egypt and Assyria, Greece and Italy, and appears in the early papyri and manuscripts. In the middle ages the art of illumination which had long been practised was carried to a state approaching perfection, but as this beautiful art faded before the printing press, Water Colour in a certain form was tried for sketches and studies and some of the early painters of Europe who were flourishing in the fifteenth and sixteenth centuries adopted it in a form exemplified in a certain degree by some of the drawings of the early masters, exhibited recently in these galleries, from the collection of Sir Charles Robinson. Albert Durer appears to have been the only great artist of the time who felt conscious of the use to which Water Colour might be turned. It was carried out later with no slight amount of finish by the great painters of the Dutch School, but as

an independent Art it may certainly be said to be one of English origin and development, having existed in this country now for little over a century, passing during that period through several distinct phases. The earliest was the stained drawing, which was little more than a design in brown or blue wash, strengthened by a pen outline and touched over lightly, it might be said timidly, with a little colour ; but a curiously pleasing character of breadth and repose was sometimes secured, most often by such men as Cozens and Girtin, who may be reasonably regarded as the founders of the School, and of whom many beautiful examples exist, the former practising the Art in the most primitive fashion, the latter cautiously using washes of colour, in which, however, decision of purpose is conspicuously evident. Cozens died in 1794, Girtin in 1802, and we come then upon the period illustrated by the present Exhibition, ranging from the beginning of the century to the present time.

In 1804, the development of the Art had so far demonstrated itself as to lead to the formation of a Society for the exclusive promotion of Water Colour Painting, and this Society now flourishes as the Royal Water Colour Society, in Pall Mall East, under the presidency of Sir John Gilbert, R.A. Among its founders (or one of its very earliest additions) was George Barret, examples of whose work are seen in "Sunrise" and "The Embarkation" (Nos. 18 and 21), works of such perception and skilful handling as to leave no room for wonder at the Art demanding a position independently of oil. The growth of the Art from the starting of this Society became rapid, and improvements in execution were continuous. Turner had come upon the scene, making his mark by Water Colour painting, and according to Redgrave, gaining admission to the Royal Academy as a Water Colour painter. He drew carefully from nature with pen or pencil at first, or in grey or brown tints, but, to use Mr. Ruskin's words "gradually and cautiously the blues became mingled with delicate green, and then with gold." For the first twenty years

of the century his style may be considered to have been perfect and scarcely to have changed. It was midway in this period, viz., in 1811, that the splendid "Chryses worshipping the Sun" (No. 8), was painted. By the time in fact that the Society was twenty years old, some of the most brilliant exponents of Water Colour painting had succeeded in developing the Art in a manner as amazing as it was rapid. Contemporaneous with Turner in this development were Cotman, De Wint, Samuel Prout, David Cox, Copley Fielding, Robson, and William Hunt, and the work of these eminent men raised the Art to its true position in the Fine Arts. Examples of all these painters are in the present Exhibition. De Wint may be seen in one of his most finished and elaborate drawings "On the Dart" (No. 39), and again in one of an opposite character (No. 14), with the gold of the wheatfield fresh as if painted, as it probably was, out of doors and not touched afterwards. Prout, with consummate draughtmanship in architectural work of the greatest intricacy, coupled with breadth of rendering, may be studied well in his "Nuremberg" (No. 36), and David Cox whether in the gloom of the forest (No. 34), in the wild rush of water (as in No. 24), or in "Carting Home the Plough" (No. 31), where the earth seems to teem with richness and life—shows a rugged style differing widely from the delicacy of Turner, but scarcely behind him in the profound poetical impression he conveys. As in the works of Cuyp, the aerial gradation shows the astonishing height to which the Art of painting had attained in Holland in the seventeenth century, so the works of Copley Fielding or George Robson, reveal a sensitiveness and a capacity for its expression in Water Colour remarkable at this comparatively early stage of the Art. The method of painting moreover might be regarded as of a simple character. Most in fact of the men above cited were wont to obtain their extraordinary effects of atmosphere in a very deliberate way, by the most delicate washes of transparent color, "reaching" as Mr. Ruskin says, "subtleties of gradation

in misty light which were wholly unthought of before their time." For examples of this "Bow Hill Downs" and the large Scottish landscape (Nos. 16 and 29), and "Durham" (No. 22), may be studied.

Following rapidly on the heels of these pioneers came David Roberts, James Holland, R. P. Bonington, Edward Duncan, Frederick Tayler, Samuel Palmer, J. F. Lewis, Louis Haghe, F. W. Topham, and others, all men of varied style and of conspicuous capacity using with effect every fresh appliance which the progress of the Art had brought out. Practising too in a style curiously original, both in design and tone, was Henry Tidey, undertaking subjects of an abstruse character such as Shelley's "Queen Mab" (No. 157), but his most meritorious production is with reason considered to be "The Feast of Roses" from Moore's *Lalla Rookh* (No. 151), which was immediately purchased by the Queen on its appearance at the New Society in 1859, and which Her Majesty has graciously permitted to be shown in the present Collection, the more fully to illustrate his work.

Considerable numbers were now practising the Art and increased facilities for exhibition were demanded, to meet which in 1831 the New Society was formed, and after many vicissitudes and changes it was in 1863 remodelled and renamed "The Institute," known now as the Royal Institute of Painters in Water Colour under the presidency at the present time of Sir James D. Linton. This Society, whose galleries are in Piccadilly, has of late years thrown open its Exhibitions to all workers in Water Colours, whether members or not of the Society. This politic step followed on their amalgamation with the Dudley Society, which had held very successful Exhibitions for the encouragement of rising talent, or in other words, to enable the younger members of the profession to come before the public, which they could not otherwise do, all other societies providing space only for the works of their own members. Attempts had in the meantime been made to found other societies, but their career did not extend beyond a period of two or three years,



We arrive now at our own time and to the latest developments of the Art. As wide a view as practicable has been taken of these developments in the formation of the present Collection. The beautiful landscape art of Birket Foster, George and Alfred Fripp, Thorne Waite, North, Goodwin, and others, will be found in association with the poetical expressions of Rossetti, Burne-Jones, and Madox Brown, while painters of long standing eminence and of widely variable aim and style will be found equally in evidence, Millais and Gilbert, Carl Haag, Pinwell, Holman Hunt, Riviere, Goodall, Whistler and Fred Walker, and in studying these and others of like merit it is plainly discernible how widely the Art itself, in methods and excellencies, has expanded and how broadened throughout the land is the patronage of it. Yet with grateful eye it will be well to revert at frequent intervals to the work of that formidable early group, at the beginning of the century, by whom the Art may be said to have taken its firmest root, and through whose instrumentality it obtained its just recognition; to reflect upon the limited patronage which those painters had, at comparatively insignificant prices, and to regard with reverence their ardent toil and their ultimate achievements, some of the chief of which enrich the present collection.

In conclusion, it may be observed that the absence of any great or distinctive painter from the Collection is due, not to oversight, but to the inability of the Corporation to obtain the particular example desired. In several cases the works shown have been very difficult to trace, and certain notable examples, to secure which every effort has been made, have proved untraceable.

A. G. TEMPLE.

ART GALLERY OF THE  
CORPORATION OF LONDON,  
GUILDHALL.

*April, 1896.*



# Catalogue.



## 1 BEN MORE. ISLE OF MULL.

Painted by Copley Fielding.

Size  $15 \times 22\frac{1}{2}$  inches.

Lent by Sir James Joicey, Bart.

## 2 THE SNOWDON RANGE.

Painted by Copley Fielding, R.W.S.

Size  $11\frac{1}{2} \times 16\frac{1}{2}$  inches. Date 1862.

Lent by Abraham Haworth, Esq.

ON the Road from Aberglaslyn to Festiniog.

## 3 APPLE BLOSSOM.

Painted by William Hunt, R.W.S.

Size  $9 \times 13\frac{3}{4}$  inches.

Lent by George Fenton Smith, Esq.

## 4 LANDSCAPE.

Painted by John Varley.

Size  $10 \times 8\frac{1}{2}$  inches. Date 1830.

Lent by a Gentleman.

JOHN VARLEY was born in London in 1778. From infancy his favourite occupation was drawing, and he was also famous among his youthful comrades for his great muscular strength. His father would not hear of his son becoming an artist. "Linning," he said, "was a bad trade;" but it is a curious fact that it happened, nevertheless, that all his three sons followed the arts, and their sister married the artist Mulready. After his father's death his mother gave him encouragement, and all the assistance she could,

At the age of sixteen he joined an evening drawing class, became acquainted with other artists, and began to rise in his profession. About 1798 he joined the painter, George Arnold, A.R.A., in a tour to Wales. On this visit may be said to rest the beginning of his future fame as an artist. It was at this time that his talent attracted the attention of that kind and generous patron and friend of artists, Dr. Munro. In 1804, he was elected to the Water Colour Society, contributing to it, during his career, a great number of drawings. His pupils were numerous, and many of them became eminent. He died in 1842 after a life of many vicissitudes.

## 5 THE GIPSY SISTERS.

Painted by Octavius Oakley, R.W.S.

Size  $11\frac{1}{2} \times 9\frac{1}{2}$  inches. Date 1857.

Lent by Mrs. Nathan.

OCTAVIUS OAKLEY, the son of a Wool Merchant in London, was born in 1800. He showed an artistic faculty at an early age, and began his career by making pencil likenesses of his acquaintances, "and eventually on the advice of a young lawyer, he began to turn his talents to account by receiving payment for his portraits." In this way he gained many friends of influence and position, and in the year 1825 he was invited to Chatsworth, where he painted the Duke of Devonshire. Successful as he was as a portrait painter, Oakley, however, from his love of nature, preferred to paint landscapes and rustic figures, particularly gipsies and their picturesque surroundings; of these latter he made a spécialité which earned for him the sobriquet of "Gipsy Oakley." He became a member of the Water Colour Society in 1844. Many of his portraits were of distinguished personages and men eminent in the literary and scientific world. He died in 1867.

## 6 LUDLOW CASTLE.

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

Size  $12 \times 18$  inches.

Lent by the Hon. W. F. D. Smith, M.P.

## 7 WINDERMERE.

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

Size  $12 \times 16\frac{1}{2}$  inches. Date 1821.

Lent by Sir Donald Currie, K.C.M.G.

JOSEPH WILLIAM MALLORD TURNER was born in 1775, at 26, Maiden Lane, Covent Garden. He began his career as a sort of infant prodigy in his father's hairdressing shop, and there is a drawing of Margate Church in existence,

executed by him when nine years old. At the age of fourteen he became a student at the Royal Academy. Four years later he received commissions for drawings to be engraved, and took a studio in Maiden Lane, close to his father's house. At the age of twenty-four he was elected an Associate of the Royal Academy. During the next few years he travelled over nearly the whole of England and Wales searching for subjects for his drawings, and making many acquaintances, who were afterwards his best friends. Becoming Royal Academician in his twenty-seventh year, he practically ceased then to draw for the engraver, and took a house in Harley Street. The same year he made his first tour on the Continent, and exhibited six pictures of foreign subjects. His *Liber Studiorum* was begun in 1807, and forms, perhaps, one of the most satisfactory monuments of his genius. In 1812 he migrated to Queen Anne Street, which was known as his address to the end of his life, although he later had a country house at Twickenham. He made yearly visits to all the most picturesque parts of the country, and in 1819 went on his first visit to Italy, and from that time dates the commencement of his bolder excursions into colour. In 1830 his first subjects from Venice were exhibited. He received two offers of £100,000 each for the contents of his house in Queen Anne Street, but declined them, having already, in his will, bequeathed his pictures to the nation. Towards the end of 1851 he was discovered living, under the name of Booth, in a small house at Chelsea, and he there died the same year, and was buried in St. Paul's Cathedral.

## 8 CHRYSSES WORSHIPPING THE SUN.

Painted by J. W. M. Turner, R.A.  
Size 26 × 39½ inches. Date 1811.  
Lent by Thomas Ashton, Esq., J.P.

**C**HRYSSES was a priest of Apollo at Chryse, and was the father of the beautiful Astynome. When he came to the camp of the Greeks offering a rich ransom for the liberation of his daughter, who had been taken captive by them, he was treated with harsh words, and told that "To Argos shall the maid retire, Far from her native soil and weeping sire." Chryses, returning, prayed in solitude to

“the God who darts around the world his rays.”

“God of the silver bow! thy shafts employ,  
Avenge thy servant, and the Greeks destroy.”

A plague raged in the camp of the Greeks and did not cease until Astynome was restored to her father.

Exhibited in the Royal Academy, 1811.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

Collection of R. C. L. Bevan, Esq.

## 9 PART OF THE HALL OF COLUMNS, THEBES.

Painted by David Roberts, R.A.

Size  $13\frac{3}{4} \times 9\frac{3}{4}$  inches.

Lent by J. W. Birch, Esq.

## 10 WORCESTER.

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

Size  $12 \times 18$  inches. Date 1804.

Lent by the Hon. W. F. D. Smith, M.P.

Engraved by J. Basire.

## 11 VEVAY, LAKE OF GENEVA.

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

Size  $11\frac{1}{2} \times 16$  inches.

Lent by Sir Donald Currie, K.C.M.G.

## 12 CHATHAM, FROM FORT AMHERST.

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

Size  $11 \times 17\frac{3}{4}$  inches. Date 1831.

Lent by George Gurney, Esq., of Eastbourne.

Engraved by W. Miller, in “England and Wales.”

## 13 SALLENCHES.

Painted by J. W. M. Turner, R.A.  
 Size 11 × 16 inches.  
 Lent by Humphrey Roberts, Esq.

## 14 HARVESTING.

Painted by P. De Wint.  
 Size 15½ × 28¼ inches.  
 Lent by George Fenton Smith, Esq.  
 Collection of J. Heugh until 1874.

15 SPRING FLOWERS AND  
BIRDS' NESTS.

Painted by William Hunt, R.W.S.  
 Size 8½ × 13½ inches.  
 Lent by George Gurney, Esq., of Eastbourne.  
 From the Wade Collection.

## 16 BOW HILL DOWNS.

Painted by Copley Fielding.  
 Size 19 × 31 inches. Date 1832.  
 Lent by Abel Buckley, Esq.

**M**R. RUSKIN said in regard to this phase of Copley Fielding's art, "The depth of far distant brightness, freshness and mystery of morning air with which he used to invest the ridges of the South Downs, as they rose out of the blue Sussex champaign remains, and I believe must remain, insuperable."

Collection of E. Bicknell, Esq., until 1863.  
 Collection of J. J. Clare, Esq., until 1867.  
 Collection of Mrs. Sara Austen, until 1889.

## 17 CYMON AND IPHIGENIA.

Painted by William Hunt.

Size  $22\frac{3}{4} \times 29$  inches.

Lent by Charles Maw, Esq.

THE interior of a barn; a rustic boy leaning on a hay-fork and gazing at a girl asleep on the floor.

Collection of Sam Mendel, Esq., of Manley Hall, until 1875.

In the Fleming Collection until 1879.

WILLIAM HENRY HUNT was born in London in 1790. He was a pupil of John Varley, and a fellow student of Mulready; he also received assistance in his early efforts from Dr. Munro, at whose house he met Turner, Linnell and other artists. At the age of seventeen he exhibited at the Royal Academy, and was elected a member of the Old Water Colour Society in 1824. In his earlier years he painted landscapes, but first became known as a painter of rustic figures and humorous studies of school boys. Towards the close of his career he was almost entirely engaged in the drawing of flowers, fruit, and all kinds of still life; upon these he expended the utmost care and delicacy, combined with splendour of colour and fidelity of design. He died in 1864.

## 18 SUNRISE.

Painted by G. Barret.

Size  $13 \times 19$  inches.

Lent by Stephen G. Holland, Esq.

GEORGE BARRET, the son of George Barret, R.A., was among the first members of the Water Colour Society, and acted for many years as Secretary to the Society. There are several drawings of his at South Kensington Museum. He died after a long illness, and Copley Fielding wrote the inscription on his tomb, which runs thus: "This monument was placed over his remains with the consent of his family by the Society of Painters in Water Colours, in testimony of their admiration of his talents as a landscape painter, and of their esteem for him as a member of their Society. He was one of its founders, and for near forty years the productions of his genius were among its brightest ornaments." "The stone, which, like many round it, will soon be illegible, lies flat in the grass beside a path in the north division of the cemetery of St. Mary's, Paddington Green." (*Rogett.*)



## 19 A PALACE AND A PRISON.

Painted by Samuel Prout.

Size  $25 \times 18\frac{1}{4}$  inches.

Lent by the Duke of Devonshire, K.G.

“ I stood in Venice on the Bridge of Sighs  
A Palace and a Prison on each hand.”

## 20 TIVOLI.

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

Size  $26 \times 40$  inches. Date 1817.

Lent by Sir John Fowler, Bart., K.C.M.G.

**T**HE beautiful Temple of Vesta stands on the precipice which overhangs the foaming torrent of the Anio. Sallust and many other illustrious nobles had houses at or near this lovely spot, and Brutus and Cassius were said to have been next door neighbours.

Forsyth, in his remarks on Tivoli, says:—  
“ It is all over, picture. The city, the villas, the rocks, the cascades, the Sabine hills, the Campagna, and, in the distance, Rome. Tivoli cannot be described—no true portrait of it exists—all views alter and embellish it—they are poetical translations of the matchless original. Nature gives the painter but scattered elements, the composition must be his own.”

Engraved by E. Goodall.

Collection of Lord Ashbourne until 1863.

## 21 THE EMBARKATION.

Painted by George Barret.

Size  $15\frac{1}{4} \times 21\frac{1}{2}$  inches.

Lent by George Fenton Smith, Esq.

## 22 DURHAM.

Painted by G. F. Robson,

Size 13 × 19½ inches.

Lent by Stephen G. Holland, Esq.

**V**IEW looking across the river from the West.

GEORGE FENNEL ROBSON was born at Durham in 1788, being the eldest of a family of twenty-five children. Early in life he showed his talent as an artist, and at the age of seventeen he came to London, where he earned his living by his art. He exhibited at the Academy, and in 1813 became a member of the Water Colour Society, becoming its President in 1820. He was one of the Society's most energetic members, and it was due to him that the rooms in Pall Mall were secured for the exhibitions. He sent to it no less than 653 drawings during his nineteen years of membership. It was while on a voyage in a fishing smack to the north of England that he was taken dangerously ill; he was landed at Stockton-upon-Tees, and a few days later after reaching his home in London, he died at the age of only forty-five.

## 23 LAGO MAGGIORE.

Painted by Clarkson Stanfield, R.A.

Size 11 × 18½ inches.

Lent by E. Steinkopff, Esq.

Collection of Mrs. Sara Austen until 1889.

## 24 WATERFALL, BETTWS-Y-COED, VIEW LOOKING UP THE FALLS.

Painted by David Cox.

Size 26 × 39¾ inches.

Lent by A. W. Nicholson, Esq.

## 25 A HAYFIELD.

Painted by David Cox.

Size 11 by 20 inches.

Lent by the Hon. W. F. D. Smith, M.P.

## 26 POWIS CASTLE.

Painted by David Cox.

Size 10 × 14½ inches.

Lent by Colonel Sale, R.E.

## 27 "TOO HOT."

Painted by William Hunt, R.W.S.

Size 15 × 10½ inches.

Lent by George James, Esq.

Collection of C. Langton until 1862.

Collection of J. L. Clare until 1868.

Collection of W. Quilter until 1875.

28 HARBORNE RECTORY  
AND CHURCH.

Painted by David Cox.

Size 11 × 14½ inches. Date 1843.

Lent by Messrs. Maclean.

David Cox is buried in the Churchyard of Harborne Church.

29 A GRAND SCOTTISH  
LANDSCAPE.

Painted by Copley Fielding.

Size 30 × 46 inches. Date 1849.

Lent by Jesse Haworth, Esq.

ANTHONY VANDYKE COPLEY FIELDING was one of a family of artists, and as his name would infer he was destined to be an artist. He was born in 1787. A pupil of John Varley, he was eminent as a water colour painter, and an able member of the Society whose President he afterwards became. His subjects are landscapes and marine pieces, the downs of Sussex, the wooded scenery of Yorkshire, and extended views of coast and sea. He became very successful, amassed a large fortune, and died at Worthing in 1855.

### 30 MOORS WITH SPORTSMEN.

Painted by P. De Wint.

Size  $13 \times 28\frac{3}{4}$  inches.

Lent by George Fenton Smith, Esq.

Collection of Ayscough Fawkes.

### 31 CARTING HOME THE PLOUGH.

Painted by David Cox.

Size  $10\frac{1}{2} \times 14\frac{1}{2}$  inches.

Lent by Alex. T. Hollingsworth, Esq.

Collection of William Leaf until 1875.

### 32 THE RESTLESS SITTER.

Painted by William Hunt.

Size  $12 \times 8\frac{1}{4}$  inches.

Lent by George James, Esq.

Collection of Thomas Addington, Esq., until 1886.

### 33 THE DOWNS, NEAR BRIGHTON.

Painted by Thomas Collier, R.I.

Size  $9\frac{1}{2} \times 13\frac{3}{4}$  inches.

Lent by Alex. T. Hollingsworth, Esq.

### 34 SHERWOOD FOREST.

Painted by David Cox.

Size  $29\frac{1}{2} \times 39$  inches.

Lent by Frederick Nettlefold, Esq.

DAVID COX was born in 1773, at Birmingham, where his father was a worker in iron. He was intended to follow in his father's footsteps, but owing to an accident, by which he broke his leg, the course of his life was altered, and he was sent to a drawing school. At the age of 17 he became engaged at the theatre as a scene painter. Four years later

he came to London, where he supported himself by scene painting, and by making small sketches which he sold at the print shops. After a time he entered the studio of John Varley, and in 1808 married the daughter of his landlady, and took a small cottage at Dulwich, where he obtained pupils for drawing. In 1816 he removed to Hereford, where he was installed as a drawing master for two days a week at a ladies' school. It was at this period that he became a country member of the Water Colour Society, and went on many sketching excursions in England and Wales. Some years afterwards he returned to London, but his love of rural life and retirement caused him two years later to again take up his residence in the country. Greenfield House, Harborne, near his native Birmingham, was his last abode, and he died there in 1859, being buried in Harborne churchyard. (See No. 28.)

### 35 HAYMAKING IN THE MIDLANDS.

Painted by P. De Wint.  
Size 14 × 21 inches.  
Lent by Colonel Sale, R.E.

### 36 NUREMBURG.

Painted by Samuel Prout.  
Size 21 × 28 inches.  
Lent by James Mason, Esq.  
Collection of J. Leigh Clare, Esq., until 1868.  
Collection of S. Addington, Esq., until 1886.  
Exhibited at the International Exhibition, 1862.

SAMUEL PROUT was born in 1783 at Plymouth, and was one of the earliest members of the Society of Painters in Water Colours. He was educated at the Plymouth Grammar School, and had as a fellow pupil B. R. Haydon. When eighteen, he accompanied Mr. Britton on a sketching tour into Cornwall, and later went to reside with him in London as his assistant, remaining for two years. For some years he painted the scenery of his native county, and in 1810 exhibited with the Associated Artists, and at the Royal Academy. At the age of twenty-eight he returned to London, being much employed as a teacher; he also published some of his studies, and wrote some small treatises on painting. He first visited the Continent in 1819, and sketched many of the picturesque buildings and market-places in the North of France; later in life he went to Germany and Italy, and became famous as a painter of foreign cathedrals, reproducing many of his sketches in lithography. Towards the end of his life he resided, on account of his health, at Hastings, from whence he wrote

longingly of his "dearest, sweetest London," where in his quiet studio he could keep himself, to use his own expression, "warm and snug." He returned to London in 1845, and after long years of suffering died at his home in Camberwell at the age of sixty-eight. From early youth his health had been delicate, but this, as the late S. C. Hall writes, "instead of souring his temper made him more thoughtful and considerate of the trials and troubles of others." He never dated his pictures "except the day of the week," so it is difficult to assign to them the year of their production, but, as Mr. Ruskin says in his article in the *Art Journal*, March, 1849, "the magnificent certainty and ease united obtained by firmness of line always laid with positive intention are only seen in drawings of his middle time."

### 37 TITYRUS RESTORED TO HIS PATRIMONY.

Painted by Samuel Palmer.

Size 20 × 27½ inches. Date 1877.

Lent by George Gurney, Esq., of Eastbourne.

"O fortunate old man!  
Then these ancestral fields are yours again;

\* \* \* \* \*  
O fortunate, who now at last, among  
Known streams and sacred fountain-heads have found  
A shelter and a shade on your own ground."

SAMUEL PALMER was born at Newington in 1805. In a great measure he was self-taught, and at the age of fourteen exhibited two pictures. When about eighteen he was introduced by Linnell (whose daughter he afterwards married) to William Blake, the poet painter, whom he ever deeply revered. Suffering from indifferent health he went to Shoreham, a village in Kent, where he lived for seven years, painting the rural scenery in the neighbourhood. He afterwards with his wife spent two years in Italy. He resided for the latter part of his life at Reigate, where he died in 1881. "He is considered to be one of the most poetical painters of the modern Water Colour School," and was a member of the Etching Club, producing in that branch of art many highly prized works.

### 38 COUPLING HOUNDS.

Painted by Frederick Tayler, R.W.S.

Size 35½ × 28 inches. Date 1856.

Lent by Sir Walter Gilbey, Bart.

FREDERICK TAYLER was born near Elstree, in Hertfordshire, in 1804. He was educated for his profession at Sass's Academy in Bloomsbury, became a student of the Royal Academy, and also studied in Paris with Horace Vernet

He also visited Rome. In 1834 he was elected a member of the Old Water Colour Society, being elected its President in 1858, on the death of Copley Fielding. This office he held until 1871, when he retired, and was succeeded by Sir John Gilbert. He depicted animal subjects, and delighted in hunting and hawking scenes, both of past and present times. He was a great sportsman, and many of his pictures were painted in Scotland, upon his numerous visits to that country. He was a member of the Etching Club, and many of his paintings have been reproduced. His work was much praised by Ruskin in "Modern Painters." He died at Hampstead in 1889, at the age of 87.

## 39 ON THE RIVER DART.

Painted by P. De Wint.

Size 22 × 36 inches.

Lent by Stephen G. Holland, Esq.

PETER DE WINT was descended from a Dutch family, who had settled in America. His father came from thence to England, and his son Peter was born at Stone in Staffordshire, in 1784. He was intended to follow his father's profession of medicine, but finding that he had no taste for it he was allowed at the age of eighteen to work under Raphael Smith, an engraver, where his life-long friend, W. Hilton (who was afterwards Keeper of the Royal Academy, and whose sister he married) also studied. His life to use the words of his biographer, was "uneventful as the course of a Dutch river." During his life he never visited the Continent, and his greatest pleasure was to be in the open air sketching the scenery of England, more particularly of his favourite county, Yorkshire, being personally regardless of weather. He was often a visitor with his wife at the country seats of wealthy patrons of art. He was one of the first artists who instituted the now common custom of inviting his friends and patrons to his studio to see his pictures before sending them to the exhibitions. His last drawing, one of a series of eleven, his final contribution to the gallery of the "Old Water Colour Society" was of his beloved City of Lincoln, the home of his wife's family. The City is seen in the solemn stillness of eve, when "fades the glimmering landscape on the sight," and he borrowed for it those exquisite lines of Gray. He died on the 30th June, 1849, from an illness acquired while sketching in the New Forest.

## 40 SEA-WEED GATHERERS.

Painted by F. W. Topham.

Size 24 × 30 inches. Date 1872.

Lent by George Gurney, Esq., of Eastbourne.

FRANCIS WILLIAM TOPHAM was born at Leeds in 1808. He was a water colour painter of figure subjects, and was

mostly self-taught. He was also a line engraver, and illustrated many of Sir Walter Scott's novels, Burns' poems, and Moore's melodies and poems, and other works too numerous to mention. He became a member of the Old Water Colour Society in 1848, and his subjects, many of them foreign, were very attractive and popular. His "best works are remarkable for power and depth of colour." He died at Cordova, in Spain, in 1877.

#### 41 THE SWOOPING TERROR OF THE DESERT.

Painted by Carl Haag, R.W.S.

Size 26 × 52 inches. Date 1873.

Lent by Mrs. Wattenbach.

Exhibited at the Royal Water Colour Society, 1873.

#### 42 NEARING PORT.

Painted by Sir Francis Powell, P.R.S.W.S.

Size 16 × 26 inches. Date 1881.

Lent by Lockett Agnew, Esq.

**A** HOMEWARD bound brigantine and steam-tug seeking a tow.

#### 43 THE ARAB SCRIBE.

Painted by J. F. Lewis, R.A., R.W.S.

Size 18½ × 24 inches.

Lent by George Fenton Smith, Esq.

Collection of J. Harris until 1872.

#### 44 HARLECH CASTLE.

Painted by E. M. Wimperis, R.I.

Size 19 × 30 inches. Date 1875.

Lent by W. Y. Baker, Esq.



## 45 VENICE. VIEW ON THE GIUDECCA.

Painted by James Holland.

Size 13 × 21 inches. Date 1858.

Lent by Stephen G. Holland, Esq.

Collection of Birket Foster, Esq., until 1894.

JAMES HOLLAND was born at Burslem in 1800. and came to London in 1819. For some time he supported himself by painting flowers, exhibiting his works at the Royal Academy. Not until 1831 did he devote himself to landscape painting. His constant visits to the Continent resulted in the production of many excellent works, both in oil and water colours. In 1858 he was elected a member of the Society of Painters in Water Colours. He died in London in 1870.

## 46 THE STAG HUNT.

Painted by Frederick Tayler, R.W.S.

Size 14 × 20 inches.

Lent by Sir Walter Gilbey, Bart.

## 47 SALT CREEK.

Painted by Thomas Collier, R.I.

Size 9½ × 13¾ inches.

Lent by Alex. T. Hollingsworth, Esq.

## 48 THE HAREEM OF A BEY.

Painted by J. F. Lewis, R.A., R.W.S.

Size 35½ × 53 inches. Date, Cairo, 1849.

Lent by J. W. Birch, Esq.

Exhibited at the Royal Water Colour Society, 1850.

Collection of Joseph Arden until 1879.

## 49 THE ARCH OF THE RIALTO, VENICE.

Painted by James Holland.

Size 13 × 22 inches.

Lent by Stephen G. Holland, Esq.

Collection of Birket Foster, Esq., until 1894.

## 50 A BORDER RAID.

Painted by Hubert Herkomer, R.A., R.W.S.  
 Size 14 × 20 inches. Date 1876.  
 Lent by W. S. Caine, Esq., M.P.

## 51 SHORE SCENE, CARDIGAN BAY.

Painted by Thomas Collier, R.I.  
 Size 9½ × 13¾ inches.  
 Lent by Alex. T. Hollingsworth, Esq.

## 52 LILIUM AURATUM.

Painted by J. F. Lewis, R.A., R.W.S.  
 Size 21½ × 13½ inches.  
 Lent by W. Cuthbert Quilter, Esq., M.P.

**T**HIS beautiful Oriental scene shows an Odalisque and her attendant in the garden of the harem. Both are richly attired. The lady holds a costly Tchnak vase with red and white roses in it, and the young girl, evidently amused at something, also carries flowers. The two have come through a perfect wilderness of lilies, poppies, pansies, and fuschia to a doorway, over which is a climbing rose with numberless blooms. In the background is seen a low wall with a row of orange trees, beyond which are the blue waters of the Bosphorus. It is a gorgeous production, and remarkable for minute finish throughout.

A larger version in oil was formerly in the collection of the late David Price, and was exhibited at the first Loan Exhibition at the Guildhall in 1890.

JOHN FREDERICK LEWIS was born in London in 1805. He received his early tuition in Art from his father, who was an engraver and landscape painter. He exhibited at the Royal Academy in 1821, and his first achievements were in animal painting and chiefly in water colour. In 1843 he went to the East and remained there for several years, during which time he executed many of his best works. On his return to England in 1851 he resided at Walton-on-Thames. He died in 1876.

### 53 PUY D'EVRAIGNE, AUVERGNE.

Painted by G. P. Boyce, R.W.S.

Size 13 × 16 inches.

Lent by W. S. Caine, Esq., M.P.

### 54 DANGER IN THE DESERT.

Painted by Carl Haag, R.W.S.

Size 26 × 52 inches. Date 1872.

Lent by Mrs. Walter Field.

### 55 THE QUARRY PATH.

Painted by Alfred D. Fripp, R.W.S.

Size 19 × 30 inches.

Lent by Sir John Fowler, Bart., K.C.M.G.

### 56 A NORFOLK FERRY.

Painted by R. B. Macbeth, A.R.A.

Size 8 $\frac{3}{4}$  × 16 inches. Date 1895.

Lent by C. T. Harris, Esq.

### 57 CHANGING PASTURES.

Painted by R. Thorne Waite, R.W.S.

Size 26 $\frac{1}{2}$  × 39 $\frac{1}{2}$  inches.

Lent by the Artist.

## 58 VENICE.

Painted by Albert Goodwin, R.W.S.

Size 11 × 15 inches. Date 1882.

Lent by Colonel Sale, R.E.

## 59 SILENCE OVER THE SEA.

Painted by Albert Goodwin, R.W.S.

Size 10 × 13 inches. Date 1895.

Lent by Humphrey Roberts, Esq.

60 THE PULPIT OF ST.  
ALPHEGE CHURCH,  
GREENWICH.

Painted by Miss Ellen Gilbert.

Size 15 $\frac{3}{4}$  × 10 inches.

Lent by the Artist.

Exhibited at the Royal Society of British Artists,  
1891.

## 61 PLUMS.

Painted by John Sherrin, R.I.

Size 12 × 17 $\frac{1}{2}$  inches.

Lent by W. Y. Baker, Esq.

## 62 BEN NEVIS.

Painted by Birket Foster, R.W.S.

Size 29 × 45 $\frac{3}{4}$  inches.

Lent by John H. Foster, Esq.

Chicago Exhibition, 1893.

## 63 CHANGING PASTURES.

Painted by John Pedder.

Size 17 × 30 inches.

Lent by W. S. Caine, Esq., M.P.

## 64 THE LOVE LETTER.

Painted by E. K. Johnson, R.W.S.

Size  $14\frac{3}{4} \times 19\frac{3}{4}$  inches.

Lent by Samuel Elliott Atkins, Esq., Deputy.

**A** GIRL ascending the staircase is discovered, by her father, reading a love letter, which she endeavours to conceal.

65 ADDRESSING HIS  
CONSTITUENTS.

Painted by A. C. Gow, R.A., R.I.

Size  $17 \times 11$  inches. Date 1880.

Lent by S. T. Gooden, Esq.

## 66 DURHAM—EVENING.

Painted by Philip Norman, F.S.A.

Size  $11 \times 20$  inches.

Lent by the Artist.

Exhibited in the New Gallery, 1895.

## 67 A TIGRESS.

Painted by John M. Swan, A.R.A.

Size  $9\frac{3}{4} \times 12$  inches. Date 1895.

Lent by Ernest Hart, Esq.

## 68 A MOSQUE—TUNIS.

Painted by Ernest George, R.P.E.

Size  $9\frac{1}{2} \times 14$  inches.

Lent by the Artist.

## 69 RICHMOND, YORKSHIRE.

Painted by Bernard Evans, R.I., R.B.A.

Size  $27 \times 41$  inches.

Lent by W. Y. Baker, Esq.

## 70 'DO TELL US.'

Painted by Arthur Hopkins, A.R.W.S.

Size 11 × 8 inches.

Lent by Colonel Sale, R.E.

71 WILD CLEMATIS IN  
EARLY SPRING.

Painted by J. W. North, A.R.A., R.W.S.

Size 11 × 18 inches.

Lent by Humphrey Roberts, Esq.

72 CHARLES'S WAIN—GIRLS  
RETURNING FROM A  
CHRISTMAS DANCE AT A  
FARM.

Painted by J. W. North, A.R.A., R.W.S.

Size 26 × 36 inches. Date 1872.

Lent by Humphrey Roberts, Esq.

## 73 THE FIRST SWALLOW.

Painted by Frederick Walker, A.R.A., R.W.S.

Size 13 $\frac{3}{4}$  × 9 $\frac{1}{4}$  inches.

Lent by Hubert Herkomer, Esq., R.A.

“A GREAT white hawthorn, in all the exuberant loveliness of full May, mirrors its fragrant snow in a shallow stream, across which flits the swallow. Through the sun and shadow of the walk just beyond, move gently, in full enjoyment of the moment, a fair-haired young girl and a boy still younger, her brother

beyond doubt, she, sheltering herself from the sun's first hot rays and encircling the boy with her arm, he, dividing his enjoyment between his sister's caress and the big book which he lazily holds. The May tree in bloom is painted as perhaps no May tree was ever painted before, with perfect accuracy in every detail." *Claude Phillips.*

## 74 WEARY.

Painted by Hubert Herkomer, R.A., R.W.S.

Size 10 × 8 inches.

Lent by Humphrey Roberts, Esq.

## 75 DURHAM.

Painted by A. W. Hunt, R.W.S.

Size 9 $\frac{3}{4}$  × 14 $\frac{1}{4}$  inches. Date 1872.

Lent by C. T. Harris, Esq.

## 76 STUDY OF MUSHROOM AND FUNGI.

Painted by Frederick Walker, A.R.A., R.W.S.

Size 7 × 11 inches. Date 1868.

Lent by Humphrey Roberts, Esq.

OF this exquisite piece of finished work Mr. Ruskin, writing to the *Times* on 20th January, 1876, said, "It entirely beats my dear old William Hunt in the simplicity of its execution, and rivals him in the subtlest truth."

77 "AND THEY SAW ON THE  
OTHER SIDE A PLEASANT  
LAND FULL OF FLOWERS  
AND WINDING PATHS,  
AND DID HEAR THE SONG  
OF THE SINGING BIRDS."

Painted by Albert Goodwin, R.W.S.

Size 10 × 14 inches. Date 1875.

Lent by Humphrey Roberts, Esq.

78 FOREST FLOWERS.

Painted by Henry Tidey.

Size 24 × 42 inches. Date 1871.

Lent by John Brinton, Esq.

79 APOLLO.

Painted by Briton Riviere, R.A.

Size 33 × 37 inches. Date 1874.

Lent by Humphrey Roberts, Esq.

"Apollo's self,

Deigned to become a shepherd on the hills,  
And tune his lays along the woodland slopes;  
Whereat entranced the spotted lynxes come,  
To mingle with thy flocks; from Othry's glen  
Troop'd tawny lions, e'en the dappled fawn  
Forth from the shelter of her pinewood haunts,  
Tripped to the music of the Sun-god's lyre;

Euripides 'Alcestis.'

80 JACOB INTRODUCED TO  
PHAROAH.

Painted by E. J. Poynter, R.A., R.W.S.

Size 13 × 18 inches. Date 1865.

Lent by William Coltart, Esq.



81 THE UNVEILING OF THE  
RHIGI.

Painted by Albert Goodwin, R.W.S.

Size 10 × 14 inches.

Lent by C. T. Harris, Esq.

## 82 SPRING.

Painted by W. Pilsbury, A.R.W.S.

Size 11 × 17 inches. Date 1884.

Lent by Colonel Sale, R.E.

## 83 ÆSTHETIC AMENITY.

Painted by E. J. Gregory, A.R.A., R.I.

Size 6½ × 5 inches. Date 1889.

Lent by C. J. Galloway, Esq.

84 LILLE, 1708. THE  
GARRISON MARCHING  
OUT WITH THE HONOURS  
OF WAR.

Painted by A. C. Gow, R.A., R.I.

Size 12 × 17 inches. Date 1888.

Lent by Humphrey Roberts, Esq.

## 85 TYNEMOUTH PIER.

Painted by A. W. Hunt, R.W.S.

Size 15 × 21 inches. Date 1868.

Lent by Humphrey Roberts, Esq.

86 THE DELECTABLE  
MOUNTAINS.

Painted by Albert Goodwin, R.W.S.

Size 24 × 36 inches.

Lent by Humphrey Roberts, Esq.

## 87 AN OLD SHEPHERD.

Painted by Max Ludby, R.I.

Size 14 × 11 inches. Date 1893.

Lent by Colonel Sale, R.E.

## 88 POT POURRI.

Painted by Kate Hayllar.

Size 13 × 10 inches.

Lent by John Aird, Esq., M.P.

89 The following Twenty Vignettes by J. W. M. TURNER, R.A., were executed by him as illustrations to the edition of Campbell's Poems, published by Moxon in 1837. They have never before been publicly exhibited.

*a* Camp Hill, Hastings.

*b* Kosciusko.

*c* Swiss Valley, Theodoric.

*d* The Beech Tree's Petition.

*e* Lord Ullins' Daughter.

*f* The Dead Eagle.

*g* Battle of the Baltic.

*h* The Brave Roland.

*i* Andes, Coast.

*i* The Soldier's Dream.

*k* Ode to the Germans.

*l* Hohenlinden.

*m* Lochiel's Warning.

*n* Gertrude of Wyoming—the Waterfall

*o* Sinai.

*p* Wyoming.

*q* The Last Man.

*r* Death-boat of Heligoland.

*s* O'Connor's Child.

*t* Summer Eve, Rainbow.

Lent by Sir Donald Currie, K.C.M.G.

90 THE PYRAMIDS OF  
DASHOOR AND SACCARA,  
LOWER EGYPT.

Painted by David Roberts, R.A.

Size  $13\frac{3}{4} \times 19\frac{1}{2}$  inches. Date 1839.

Lent by William Rome, Esq., F.S.A.

Engraved.

91 ST. LUKE'S CHAPEL—  
NORWICH CATHEDRAL.

Painted by J. S. Cotman.

Size  $13 \times 18$  inches

Lent by J. J. Colman, Esq.

JOHN SELL COTMAN was born at Norwich in 1782. At the age of 18 he came to London and exhibited at the Royal Academy. Six years later he returned to Norwich and became member and secretary of the Norwich Society of Artists. After a residence of some years at Yarmouth, and frequent visits to France, he was appointed, in 1834, Professor of Drawing in King's College School, London, which post he held until his death in 1842. He was elected an Associate of The Water Colour Society in 1825.

92 THE DRACHENFELS.

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

Size  $8 \times 9\frac{1}{2}$  inches.

Lent by Sir Donald Currie, K.C.M.G.

THE Castle of Drachenfels, or the "Dragon's Rock," is placed on the highest peak of "the seven mountains," and almost overhangs the Rhine nearly opposite to Rolandseck, and not far from the City of Bonn.

In the beautiful lines addressed from the Drachenfels by Lord Byron to his sister

Lady Augusta Leigh, the following are the concluding words:—

“The charm of this enchanted ground,  
And all its thousand turns, disclose  
Some fresher beauty varying round;  
Nor could on earth a spot be found  
To nature or to me so dear,  
Could thy dear eyes in following mine  
Still sweeten more these banks of Rhine.”

Collection of Thomas Brown until 1869.

Collection of Mrs. Leech.

Art Treasures Exhibition, Manchester, 1878.

## 93 STRATFORD CHURCH. EVENING GLOW.

Painted by Edward Duncan.

Size 13 × 19½ inches. Date 1866.

Lent by George Gurney, Esq., of Eastbourne.

EDWARD DUNCAN, known chiefly as a marine painter, was born in London, in 1803. “From childhood,” writes Mr. Jenkins, “he seems to have had a pencil constantly in his hands.” At first the boy seemed destined to become an architect, but in the end he was bound to one of the Havells to study as an engraver. For some years he pursued this profession, “halting between the necessity of living and the inclination to devote himself to painting.” He commenced exhibiting pictures in London in 1830, and joined the Water Colour Society in 1848. Most of his large subjects are incidents associated with the sea, though he was also successful in landscapes with figures introduced. His drawings are very numerous. “Though his life was unusually busy, he was never known to be in a hurry. Thus he found ample time and leisure to do his best in everything. There are no signs of haste in the composition of his drawings.” The events of his life are mostly connected with his work as an artist, as were also the places he visited. In 1875, he writes complaining of rheumatism, but still kept on working, and it was not until the spring of 1882 that he breathed his last.

## 94 DESCENT UPON JERICHO AND THE VALLEY OF THE JORDAN.

Painted by David Roberts, R.A.

Size 12½ × 19½ inches. Date 1839.

Lent by William Rome, Esq., F.S.A.  
Engraved.

DAVID ROBERTS was born at Stockbridge, near Edinburgh in 1796. Early in life he worked as a scene painter, and in 1822 he came to London, and was employed for many years in that capacity at Drury Lane. He first exhibited at the Royal Academy in 1826, and was elected an Associate of that body in 1839 and full Member in 1841. In the pursuit of Art he frequently visited the Continent and the East, painting equally well in oil or water colour. He died suddenly in 1864, while engaged in some large pictures on the Thames.

## 95 IN AN ORCHARD.

Painted by Frederick Walker, A.R.A., R.W.S.  
Size  $10\frac{1}{2} \times 8\frac{3}{4}$  inches. Date about 1868.  
Lent by J. P. Heseltine, Esq.

FREDERICK WALKER was born in Marylebone in 1840, and early in life became a student at the Royal Academy. He had already begun to draw on wood, and received employment on the periodicals "Once a Week," "The Cornhill Magazine," and other illustrated publications. In 1866 he was elected a Member of the Society of Painters in Water Colours, and in 1871 an Associate of the Royal Academy. He died in 1875 at the early age of 35, and was buried at Cookham, where his brother artists erected a tablet to his memory. Cookham was in the midst of his favourite sketching haunts. His pictures have great feeling, and any incident he painted was clothed by him with an intensely poetic beauty. He is represented in the National Collection by "The Vagrants," painted in 1868, and by "The Harbour of Refuge."

## 96 THE STILE.

Painted by Birket Foster, R.W.S.  
Size  $10 \times 7$  inches.  
Lent by W. Y. Baker, Esq.

## 97 CHRISTMAS—CHOIR OF ANGELS.

Painted by Louisa, Marchioness of Waterford.  
Size  $5 \times 7\frac{1}{2}$  inches.  
Lent by the Hon. Miss Mary Canning.

LOUISA, MARCHIONESS OF WATERFORD, was the daughter of Lord and Lady Stuart de Rothesay. Lord Stuart was ambassador for several years in Paris, and he was there during the exciting time of the entry of the allies into the capital. On her father's side she was descended from Lady Mary Wortley Montagu. Lady Waterford and her sister Lady Canning, spent their early youth in Paris, but after her marriage to the Marquis of Waterford, her life was spent with him at Curraghmore in Ireland, where she divided her time between painting, to which she was devoted, and visiting the Irish poor. After the death of Lord Waterford, from an accident in the hunting field, she resided principally in England, and died in 1891. In the Summer of 1892 an exhibition of her works, to the number of 343, was held at the residence of the Countess Brownlow, the proceeds being devoted to the mission work which Lady Waterford had established among the colliery villages on the coast of Northumberland.

## 98 THE STUDENT.

Painted by Charles Green, R.I.

Size  $9\frac{3}{4} \times 6\frac{3}{4}$  inches. Date 1881.

Lent by Alex. T. Hollingsworth, Esq.

## 99 PORTRAIT OF THE ARTIST, IN GERMAN COSTUME OF THE XVI CENTURY.

Painted by E. J. Gregory, A.R.A., R.I.

Size  $10 \times 7$  inches. Date 1887.

Lent by C. J. Galloway Esq.

## 100 KING RENÉ'S HONEYMOON.

Painted by Ford Madox Brown.

Size  $10\frac{1}{2} \times 7$  inches. Date 1864.

Lent by William Coltart, Esq.

**K**ING RENÉ was the titular King of Naples, and was well versed in the Arts. He is here seen with his bride discussing the building of a new palace, the plans for which lie on the grass before

them. The design of this picture was carried out on a larger scale, as representing architecture, for the decoration of a cabinet, being one of four panels, the remaining three, representing Music, Painting and Sculpture being undertaken by D. G. Rossetti and Burne-Jones.

### 101 A DRAWING.

Painted by J. M. Whistler.

Size  $9 \times 6\frac{1}{4}$  inches.

Lent by A. Arnold Hannay, Esq.

### 102 "COSETTE,"

FROM VICTOR HUGO'S "LES MISERABLES."

Painted by Sir J. E. Millais, Bart, P.R.A.

Size  $5 \times 3\frac{3}{4}$  inches. Date 1863.

Lent by George Fenton Smith, Esq.

### 103 THE DRACHENFELS.

Painted by T. M. Richardson, R.W.S.

Size  $9 \times 12\frac{1}{2}$  inches. Date 1843.

Lent by Mrs. Nathan.

THOMAS MILES RICHARDSON was born in 1813, and came of an artistic family. From the date of his election, in 1851, to the Water Colour Society, his name is entered as T. M. Richardson, Junr., to distinguish him from his father, who was also a water colour painter of ability, and founder of the Newcastle Society of Painters in Water Colour. He was a most prolific painter, and exhibited a very large number of works. He died in 1890.

### 104 A DEAD KING-FISHER.

Painted by Mrs. Coleman Angell, A.R.W.S.

Size  $6 \times 8$  inches.

Lent by H. J. Veitch, Esq.

In the Murrietta collection until 1893.

HELEN CORDELIA ANGELL was born at Horsham in Sussex, in 1847. She received tuition at an early age from her artist brother, William Coleman, and exhibited at the first exhibition of the Dudley Gallery in 1865. Her subjects were flowers, fruit, and birds. In 1875 she married Mr. T. W. Angell, and in the same year was invited to become a member of the Water Colour Institute. In 1879 she was elected an Associate of the Royal Society of Painters in Water Colours. Mrs. Angell succeeded Valentine Bartholomew in his office of Flower Painter in Ordinary to her Majesty, and died in 1884, at the early age of thirty-seven.

105 A LOOK AT THE MODEL.  
PORTRAIT OF THE ARTIST.

Painted by E. J. Gregory, A.R.A., R.I.  
Size 10 × 14 inches. Date 1884.  
Lent by C. J. Galloway, Esq.  
Paris Exhibition, 1889.

106 THE MINUET.

Painted by Sir J. E. Millais, Bart., P.R.A.  
Size 13 $\frac{3}{4}$  × 9 $\frac{3}{4}$  inches.  
Lent by Abraham Haworth, Esq.

A LITTLE girl making her *début* in the stately dance of Queen Anne's time. A larger version of this, in oil (43 × 33), was painted 1866. One of the painter's daughters, now Mrs. James, being the model.

107 THE RIVALS.

Painted by Randolph Caldicott, A.R.W.S.  
Size (oval), 10 × 8 inches.  
Lent by Lockett Agnew, Esq.

RANDOLPH CALDICOTT was born at Chester in 1846. He came to London in 1872, and is understood to have received no art education. He is well known as a book-illustrator, and in 1875 published his drawings for Washington Irving's Sketch Book, and, later, many children's books—"The



House that Jack built," "John Gilpin," etc. He was a member of the Water Colour Society, but rarely exhibited in public galleries. He was a sufferer through life from an affection of the heart, which made all exercise difficult to him. He died at Florida in 1886 at the age of forty.

## 108 A DRAWING.

Painted by J. M. Whistler.

Size  $9\frac{1}{4} \times 6\frac{1}{2}$  inches.

Lent by A. Arnold Hannay, Esq.

## 109 DEAD BIRDS.

Painted by Mrs. Coleman Angell, A.R.W.S.

Size  $5 \times 8$  inches.

Lent by H. J. Veitch, Esq.

## 110 OFF CULLERCOATES, NORTHUMBERLAND.

Painted by T. M. Richardson, R.W.S.

Size  $9 \times 13\frac{1}{2}$  inches. Date 1843.

Lent by Mrs. Nathan.

## 111 THE LOST CHILD.

Painted by W. Holman Hunt, R.W.S.

Size  $5\frac{1}{2} \times 3\frac{1}{2}$  inches.

Lent by George Fenton Smith, Esq.

**A** MOTHER is seeking consolation from the Bible for the loss of her daughter, who has fled from her.

## 112 A DREAM AT DAWN.

Painted by Sir John E. Millais, Bart., P.R.A.

Size  $10 \times 7$  inches. Date 1868.

Lent by Sir John Fowler, Bart., K.C.M.G.

## 113 OVERTURES FOR PEACE.

Painted by E. J. Gregory, A.R.A., R.I.

Size  $5\frac{3}{4} \times 8\frac{1}{2}$  inches. Date 1885.

Lent by C. J. Galloway, Esq.

Paris Exhibition, 1889, where it was awarded the Gold medal.

## 114 A STEP ON THE STAIRS.

Painted by E. J. Gregory, A.R.A., R.I.

Size  $8 \times 5\frac{3}{4}$  inches. Date 1890.

Lent by C. J. Galloway, Esq.

## 115 THE PENSIONER'S GARDEN.

Painted by Mrs. Allingham, R.W.S.

Size  $15 \times 25$  inches. Date 1876.

Lent by Charles Churchill, Esq.

116 THE "DIES IRAE."  
RHEIMS CATHEDRAL.

Painted by Wyke Bayliss, P.R.B.A.

Size  $27 \times 18$  inches.

Lent by J. Garner Marshall, Esq.

## 117 PHILIP IN CHURCH.

Painted by Frederick Walker, A.R.A., R.W.S.

Size  $17\frac{3}{4} \times 14\frac{1}{4}$  inches. Date 1864.

Lent by Mrs. Henry Tate.

**T**HE composition was first designed in black and white for Thackeray's Novel of "The adventures of Philip," and appeared in the *Cornhill Magazine* in 1862.

"This exquisite work secured for the artist

the second-class medal at the Paris International Exhibition, 1867, a distinction not obtained by any other exhibited drawing in the same medium." *Claude Phillips*.

Royal Society of Painters in Water Colours, 1864.

## 118 AFTER SUNSET, VICENZA.

Painted by Miss Clara Montalba, R.W.S.

Size 22 × 15 inches.

Lent by the Artiste.

## 119 SOLOMON EAGLE.

Painted by F. J. Shields, A.R.W.S.

Size 28 × 20 inches.

Lent by C. J. Pooley, Esq.

**S**OLOMON EAGLE was an enthusiast who went about London during the great plague of 1665, denouncing judgment and exhorting the people to repentance. Sometimes he was totally without clothing and with a pan of flaring charcoal upon his head.

Exhibited at the Manchester Jubilee Exhibition, 1887.

## 120 VENICE—THE GRAND CANAL.

Painted by Birket Foster, R.W.S.

Size 13 $\frac{3}{4}$  × 21 inches.

Lent by George Fenton Smith, Esq.

## 121 TIMON AND APEMANTUS.

Painted by Sir John Gilbert, R.A., P.R.W.S.

Size 30 × 24½ inches. Date 1883.

Lent by the Artist.

Exhibited at the Royal Society of Painters in Water Colours, 1884.

## 122 ST. GEORGE.

Painted by E. J. Gregory, A.R.A., R.I.

Size 26 × 22 inches. Date 1877.

Lent by C. J. Galloway, Esq.

Paris Exhibition, 1878.

123 THE RETURN OF  
HIAWATHA.

Painted by A. B. Houghton, A.R.W.S.

Size 30 × 42 inches. Date 1860.

Lent by W. S. Caine, Esq., M.P.

“ Full of wrath was Hiawatha  
When he came into the village,  
Found the people in confusion,  
Heard of all the misdemeanors.  
All the malice and the mischief.  
Of the cunning Pau-Puk-Keewis.”

AS is the custom among the North American Indians, the women bear the burdens and do the menial work. Here Minnehaha (Laughing Water) is seen, heavily laden with the camping materials, while her husband Hiawatha walks freely and unencumbered.

ARTHUR BOYD HOUGHTON, a figure painter, was the son of a captain in the Royal Navy, and was born in 1836. He became an Associate of the Royal Society of Painters in Water Colours, and took to art rather late in life. His name is associated with drawings on wood, and he was employed by Dalziel Bros., upon their illustrated edition of the “Arabian Nights.” He also worked on the *Graphic*, but he shows to more advantage in his paintings as “he

was a rich and powerful colourist." Most of his subjects are of an Eastern character, but there are several which touch, such as the present work, upon the Far West, among the Indians of North America. He died at the age of thirty-nine.

## 124 SONNING.

Painted by George A. Fripp, R.W.S.

Size  $14\frac{1}{4} \times 25\frac{1}{4}$  inches.

Lent by Sir Richard E. Webster, G.C.M.G., M.P.

## 125 OFF GUARD.

Painted by Sir J. D. Linton, P.R.I.

Size  $22\frac{1}{2} \times 43$  inches.

Lent by C. J. Galloway, Esq.

Paris Exhibition, 1878.

## 126 GLENCOE.

Painted by W. Collingwood Smith, R.W.S.

Size  $27 \times 39\frac{1}{2}$  inches.

Lent by Sir Richard E. Webster, G.C.M.G., M.P.

WILLIAM COLLINGWOOD SMITH was born in 1815 at Greenwich, where his father held an appointment under the Admiralty. His first appearance as an artist was at the Royal Academy in 1836. It was only early in life that he painted in oil colour, and after joining the Water Colour Society he became a water colour painter entirely. His earliest subjects are nearly all marine, but otherwise they are landscapes—many in England, and in Italy and other countries. He lived in or near London, and at one time had a number of pupils, many of them distinguished, and who, later, became members of his own society, to which society he acted as treasurer for many years. During the last thirty years of his life he resided on Brixton Hill, and died there in 1887 at the age of seventy-one.

## 127 THE HOLY MOTHER.

Painted by Frederick Goodall, R.A.

Size  $31\frac{1}{2} \times 20\frac{1}{2}$  inches. Date 1881.

Lent by J. Morris, Esq.

## 128 TWILIGHT ON THE DOWNS.

Painted by Henry Hine.

Size  $11\frac{1}{4} \times 21\frac{1}{2}$  inches. Date 1884.

Lent by Alex. T. Hollingsworth, Esq.

## 129 JOAN OF ARC'S ENTRY INTO ORLEANS.

Painted by Sir John Gilbert, R.A., P.R.W.S.

Size  $19 \times 40$  inches.

Lent by Humphrey Roberts, Esq.

**I**N 1428 the City of Orleans was besieged by the English, and for the successful part that Joan took toward the relief of the City, she was called the "Maid of Orleans." "The maid, the maid is come" was the joyful cry. Arrayed in military attire and carrying her consecrated banner, she entered the City on horseback a little before nightfall and was received by the enthusiastic inhabitants as one sent by heaven to succour them.

"A light of ancient France." (*Tennyson.*)

Exhibited at the Royal Water Colour Society, 1871.  
Collection of William Leaf, Esq., until 1875.

## 130 A GREY AFTERNOON.

Painted by A. F. Grace.

Size  $29 \times 43$  inches.

Lent by the Artist.

### 131 FAIR WIND AND FINE WEATHER.

Painted by C. Napier Hemy, A.R.W.S.

Size 24 × 36 inches. Date 1892.

Lent by R. E. Tatham, Esq.

### 132 A FAIRY SYMPHONY.

Painted by Hubert Herkomer, R.A., R.W.S.

Size 15 × 26 inches.

Lent by Clarence E. Fry, Esq.

### 133 THE MARRIAGE OF EVA AND STRONGBOW.

Painted by Daniel Maclise, R.A.

Size 20 × 31¼ inches.

Lent by J. Broughton Dugdale, Esq.

**T**HE Earl of Pembroke, surnamed "Strongbow," undertook (A.D. 1170), to assist the King of Leinster to regain his sovereignty on condition that his daughter Eva was espoused to him. Strongbow attacked the town of Waterford, obtaining entrance to which, he put most of its inhabitants to the sword, and scarcely was the blood washed from his hand, when he gave it in wedlock to Eva; the nuptials being celebrated on the battle-field.

Exhibited at the Manchester Jubilee Exhibition, 1887.

The large picture of this, in oil, was exhibited in the Royal Academy, 1854, and is now in the National Gallery of Ireland.

DANIEL MACLISE, R.A., was born at Cork in 1811, and studied at the School of Art there. He gave much attention to the study of anatomy, which laid the foundation for his "future pre-eminence in figure drawing." He came to London in 1827, entered the Schools of the Royal Academy, and gained silver medals and also the gold medal in 1829. He was elected Associate of the Royal Academy, and in 1840 became Royal Academician. His death occurred in 1870.

## 134 THE YOUNGER FOSCARI.

Painted by Ford Madox Brown.

Size 36 × 24 inches. Date 1870.

Lent by W. Cuthbert Quilter, Esq., M.P.

Collection of F. Craven, Esq., until 1895.

**I**N the 15th century the illustrious Francesco Foscari was Doge of Venice. After an unusually long tenure of office the affairs of state began to grow heavy upon him and he sought to resign, but he was compelled by the Senate to make oath to retain the Dogeship for life. Giacomo, his only surviving son had married one of the distinguished house of Contarini, and four years later was denounced for having received presents from Foreign potentates. He was tortured and he confessed and was banished for life to Napoli di Romania. A few years after, Hermolao Donato, a chief of the Council of ten, was murdered in the streets of Venice. One of Giacomo's domestics had been seen in the City on the evening of the murder, and suspicion falling on Giacomo he was brought to Venice, when he denied all participation



in the crime, but he was cruelly tortured and sent back to exile. Once again, after six more years of banishment he was brought before the dreaded tribunal on the accusation of having sought the intervention of the Duke of Milan to effect his return to Venice, and for the third time he was mercilessly tortured. One interview was permitted him with his young wife before his return to exile, and this is illustrated in the picture. In due time he reached his Candian prison, where it had been decreed he should pass the first year of his exile—but ere the year was over he was released by death.

FORD MADOX BROWN was born at Calais in 1821. He was educated on the Continent, and studied Art at the Academy at Bruges, and also at Ghent and Antwerp, and at the age of twenty-three submitted cartoons for the competition for the wall decoration at Westminster. In 1848 he was sought out by Rossetti, with the intention of being received by him as a pupil, and a strong friendship was formed between the two men. In 1865 he exhibited fifty of his pictures in a Gallery in Piccadilly. His greatest production is considered to be one entitled "Work," now in the Corporation of Manchester Gallery. It was in the first Guildhall Exhibition in 1890. For many of the later years of his life he was engaged in decorating in fresco the Town Hall of Manchester. He died in 1893.

## 135 THE LADY AND THE CRANES.

Painted by H. Stacy Marks, R.A.

Size 8 × 20 inches.

Lent by H. J. Veitch, Esq.

Exhibited in the Royal Society of Painters in Water Colours, 1886.

### 136 LOVE DISGUISED AS REASON.

Painted by Sir E. Burne-Jones, Bart., R.W.S.  
Size  $26\frac{1}{2} \times 12\frac{1}{2}$  inches. Date 1870.  
Lent by Gertrude, Countess of Pembroke.  
Paris Exhibition, 1878.  
Collection of William Graham until 1886.

### 137 PERSEFONE UMBRA.

Painted by Mrs. Marie Stillman.  
Size  $19\frac{1}{2} \times 15\frac{1}{2}$  inches.  
Lent by Mrs. Middleton.

### 138 GREEN SUMMER.

Painted by Sir E. Burne-Jones, Bart., R.W.S.  
Size  $9 \times 11$  inches. Date 1864.  
Lent by William Coltart, Esq.

**A** LADY in black, with white head-gear,  
is reading from an illuminated book  
to seven others clad in green, who are  
seated around on the daisied grass. A  
running stream and trees with slender  
stems are seen beyond ;

“There is sweet music here that softer falls,  
Than petals from blown roses on the grass.”

### 139 WASHING HANDS.

Painted by D. G. Rossetti, 1865.  
Size  $17 \times 14$  inches.  
Lent by W. Cuthbert Quilter, Esq., M.P.  
Collection of F. Craven, Esq., until 1895.

140 PAOLO AND FRANCESCA  
DA RIMINI.

Painted by D. G. Rossetti.

Size  $15\frac{3}{4} \times 13$  inches.

Lent by W. R. Moss, Esq.

**F**RANCESCA, the beautiful daughter of Guido da Polenta, Lord of Ravenna, was wedded towards the close of the thirteenth century to Lanciotto, son of the Lord of Rimini, a man deformed in his person, who, later, discovered her in guilty companionship with his brother Paolo, and slew both him and her. The tragic event occurred in Dante's lifetime, and he twice refers to it in his "Divina Commedia," and speaks of his encountering Paolo and Francesca in the second circle of "Hell," where carnal sinners are tossed about ceaselessly in the darkness by furious winds. Francesca then tells him her sad story, and Dante is so overpowered by pity that he sinks in a swoon. He had probably known her when an innocent girl living under her father's roof. The episode is said to have been written by him in the very house at Rimini in which Francesca was born. It is recorded that Paolo and Francesca were buried together, and that three hundred years afterwards their bodies were found at Rimini, with Francesca's silken garments yet fresh.

## 141 THE SUPPER AT EMMAUS.

Painted by Ford Madox Brown.

Size 21 × 18½ inches. Date 1876.

Lent by C. J. Pooley, Esq.

142 JERUSALEM DURING  
RAMAZAN.

Painted by W. Holman Hunt, R.W.S.

Size 8¾ × 13¾ inches.

Lent by Jesse Haworth, Esq.

Collection of T. E. Plint, Esq., until 1862.

Collection of Sir John Pender, until 1873.

## 143 A GREEK HIGH PRIEST.

Painted by Simeon Solomon.

Size 17 × 13 inches. Dated Rome, 1867.

Lent by William Coltart, Esq.

## 144 THE LADY LILITH.

Painted by D. G. Rossetti.

Size 20 × 17 inches. Date 1867.

Lent by William Coltart, Esq.

THE Thalmudists say that Adam had a wife called Lillis before he married Eve, and on this hint Rossetti (as Mr. F. G. Stephen's says) "set about to educe in solid form his notions of the fair and evil-hearted witch, who had been originally formed like a serpent." He painted her as a modern type of "Body's Beauty" as distinguished from that of the "Soul's Beauty."

Beware of her fair hair for she excels  
 All women in the magic of her locks,  
 And when she twines them round a young man's neck  
 She will not ever set him free again."

(*Goethe.*)

The larger version in oil is dated 1864.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became one of the prime movers in the famous Pre-Raphaelite revolt. In 1850, his brother, William Michael Rossetti, edited "The Germ," a periodical which demonstrated the principles of the brotherhood; but it was short-lived. Among the works painted according to its principles was the "Ecce Ancilla Domini," now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the "Vita Nuova" and the "Divina Commedia." In 1860, after a long engagement, he married Elizabeth Eleanor Siddal, a girl of characteristic beauty and a model for some of his most famous works. She died in 1862 from an overdose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, and on the Easter Sunday of that year he died.

## 145 APRÈS LE BAL.

Painted by Mrs. Lucy Rossetti.

Size 28 $\frac{3}{4}$  × 23 $\frac{3}{4}$  inches. Date 1869.

Lent by Miss Olivia F. M. Rossetti.

## 146 THE MAGIC MIRROR.

Painted by Mrs. Lucy Rossetti.

Size 29 $\frac{3}{4}$  × 24 $\frac{3}{4}$  inches. Date 1872.

Lent by Miss Olivia F. M. Rossetti.

**C**ORNELIUS AGRIPPA is showing  
 a Vision of the Fair Geraldine to  
 Lord Surrey.

Exhibited at the Dudley Gallery, 1872.

EMMA LUCY ROSSETTI—known as Lucy Madox Rossetti—was the only child that survived of Ford Madox Brown's first marriage with his cousin, Elizabeth Bromley. She was born in Paris in 1843. When she was three years old her young mother died of consumption, and at the age of eleven she came to live for some years in the Rossetti family. With the exception of some instruction in drawing at the age of nine, she had no art tuition until she was twenty-five, when her capabilities, inherent and acquired, brilliantly declared themselves. She studied under her father, and during the following eleven years painted some ten remarkable pictures. In 1874 she married Mr. William Michael Rossetti. After an attack of pneumonia in 1885 her health failed; she developed consumption, accelerated by her father's death, which occurred in October, 1893. She died at San Remo the following Spring, and is buried in the cemetery there.

### 147 GOD'S ACRE.

Painted by J. M. Macintosh, R.B.A.

Size 17 × 14 inches.

Lent by the Artist.

### 148 FRESH FROM THE HILLS.

Painted by Tom Lloyd, R.W.S.

Size 39½ × 29½ inches. Date 1883.

Lent by Alfred Palmer, Esq.

### 149 A SOMERSETSHIRE TROUT STREAM.

Painted by J. W. North, A.R.A., R.W.S.

Size 25 × 33 inches. Date 1875.

Lent by W. S. Caine, Esq., M.P.

### 150 THE OLD GARDEN, WIMILLE.

Painted by Lionel Smythe, R.W.S.

Size 23½ × 18½ inches. Date 1890.

Lent by John Gabbitas, Esq.

151 THE FEAST OF ROSES,  
FROM MOORE'S "LALLA ROOKH."

Painted by Henry Tidey.

Size 33 × 40 inches. Date 1859.

Lent by Her Majesty the Queen.

THE warm tints of a summer night are diffused throughout the picture. Lamps sparkling on dome and minaret are reflected in the lake, so that even the moonlit sky is seen through a luminous haze. Unconscious alike of the beauty of the scene and of the roses scattered in profusion at his feet, Selim, the lord of this garden of the earth, moves on, himself unmoved, possessed but by the thought of Nourmahal, without whom even the lovely Vale of Cashmere is a desert, its gardens, its lake and its feast of roses, a mockery.

"But never yet by night or day,  
Did the sweet Valley shine so gay  
As now it shines—all love and light!  
Visions by day, and feasts by night!"

Exhibited at the New Water Colour Society, 1859.

HENRY F. TIDEY, the son of a schoolmaster, was born at Worthing in 1814. He first exhibited at the Royal Academy in 1839. In 1859 he became a member of the Institute of Painters in Water Colours. He painted figure subjects, many of them being of large size, and dealing in several cases with Oriental subjects. He was very successful also in the portraits of children, and in historical subjects. He died in 1872.

152 IN EARLY SPRING.

Painted by Tom Lloyd, R.W.S.

Size 16 × 36 inches. Date 1891.

Lent by R. E. Tatham, Esq.

# 153 GILBERT À BECKET'S TROTH.

Painted by G. J. Pinwell, R.W.S.

Size 22½ × 43 inches. Date 1871.

Lent by Sir John Jaffray, Bart.

**GILBERT À BECKET**, a Saxon Yeoman of obscure birth, was taken prisoner in the Holy Land in the times of the Crusades, and reduced to slavery. In this condition he attracted the notice of the daughter of a Saracen Chief and gained her love. By her aid he effected his escape and returned to England. She could not live without him and determined to find her way to the distant country whither he had told her he was going. She knew only two words of English "London" and "Gilbert," and by the help of the former word she obtained a passage to England where she wandered through the country repeating "Gilbert," "Gilbert," till at last by the aid of certain traders she found the man she loved. Gilbert appears to have received her tenderly, and having taken council with the clergy, he caused her to be baptized, and changing her name to that of "Matilda" he wedded her. The Saracen maiden is here seen entering London at sundown.

Exhibited at the Royal Water Colour Society, 1871.  
Manchester Jubilee Exhibition, 1887.



GEORGE JOHN PINWELL was born in London in 1842. In his work, as also in his life, a great similarity exists to that of Frederick Walker. He was elected to the Water Colour Society in 1869. He died at the age of thirty-three, after spending some time in Tangier for the benefit of his health.

## 154 LUXOR, THEBES.

Painted by Frank Dillon, R.I.

Size 23 × 41 inches.

Lent by the Artist.

## 155 LOVE'S MESSENGER.

Painted by Mrs. Stillman.

Size 33 × 27 inches.

Lent by Mrs. Middleton.

## 156 LETHE.

Drawn by Frederick Sandys.

Size 47 $\frac{1}{4}$  × 28 $\frac{3}{4}$  inches.

Lent by Lord Battersea.

Study for an oil painting.

## 157 QUEEN MAB.

Painted by Henry Tidey.

Size, oval, 37 × 46 inches. Date 1860.

Lent by Mrs. Phillips.

THE theme of this picture is the departure of a human soul from the body. The soul of Ianthe is seen rising at the summons of Queen Mab, who is in the act of extracting it by a wave of her wand from the sleeping figure. The chariot of the Fairy Queen with the celestial coursers, and the Queen herself with her "thin and misty form moved with the

moving air," and spreading a halo round the scene, constitute an unearthly pageantry.

Exhibited at the New Society of Painters in Water Colors, 1860.

International Exhibition, 1862.

## 158 PROSERPINE.

Drawn by Frederick Sandys.

Size 47 × 33 inches.

Lent by Lord Battersea.

Study for an oil painting.

**P**ROSERPINE was the daughter of Ceres and was carried off by Pluto to the lower regions while she was gathering flowers on the plains of Enna.

“That fair field  
 “Of Enna, where Proserpine gathering flowers,  
 Herself a fairer flower, by gloomy Dis was gathered.”  
 (*Milton.*)

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DESCRIPTIVE CATALOGUE

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PICTURES

1897.




PRICE SIXPENCE



CORPORATION OF LONDON

Art Gallery.



atalogue of the  
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By Painters of the British School who  
have flourished during Her  
Majesty's Reign.



PREPARED BY A. G. TEMPLE, F.S.A.,

*Director of the Art Gallery of the  
Corporation of London.*



EDWARD LEE, Esq.,

CHAIRMAN.

1897.

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THE present is the Sixth Exhibition held at the Guildhall.

The First	was in	1890	and it was visited by	109,383	persons.
„ Second	„	1892	„ „ „	236,362	„
„ Third	„	1894	„ „ „	300,366	„
„ Fourth	„	1895	„ „ „	262,810	„
„ Fifth	„	1896	„ „ „	124,271	„
				<hr/>	
		Total	...	1,033,192	„
				<hr/>	

Early Flemish and Dutch examples, and works of the British School have been shown in these Exhibitions. The Fifth Exhibition was exclusively of water colours, and a portion only of the Galleries was devoted to it.

In addition to the above number, the permanent Collection of the Corporation has been visited, since its establishment in 1886, by 468,430, bringing the total number of visitors to the Guildhall Art Gallery to 1,501,622.

The Exhibition now open is entirely of works of the British School by painters who have flourished during Her Majesty's reign.

The Library Committee of the Corporation of London desire to express their thanks to the owners of works for the kindness with which many distinguished and valuable paintings have been placed at their disposal for the Exhibition.

The Exhibition will be open from Wednesday, the 7th April, to Wednesday, the 14th July, inclusive.

Week Days 10 a.m. to 7 p.m.  
Sundays 3 p.m. to 7 p.m.

The Admission will be free.

A. G. TEMPLE,  
*Director.*

ART GALLERY OF THE  
CORPORATION OF LONDON,  
GUILDHALL, LONDON, E.C.  
*6th April, 1897.*



# GALLERY I.



MARBLE BUST OF HER  
MAJESTY QUEEN VICTORIA,  
EMPRESS OF INDIA.

By JOHN DURHAM, A.R.A.

MINIATURE PORTRAIT OF HER  
MAJESTY QUEEN VICTORIA,  
EMPRESS OF INDIA.

By MRS. CORBOULD ELLIS.

**R**EPUBLICA of the miniature inserted in the jewel presented by the Queen to the Emperor of China, in return for the presents brought by Li Hung Chang in August, 1896.

Presented to the Corporation of London by  
H. HOMEWOOD CRAWFORD, ESQ., City Solicitor,  
1897.

1 MISS ETHEL ISMAY (MRS.  
GEOFFREY DRAGE).

By LUKE FILDES, R.A. Canvas 55 × 40 inches.  
Lent by T. H. ISMAY, ESQ.  
Exhibited, Royal Academy, 1892.

2 THE HERRING MARKET AT  
SEA.

By COLIN HUNTER, A.R.A. Canvas 41 × 71 inches.  
Lent by the CORPORATION OF MANCHESTER.  
Exhibited Royal Academy, 1884.

THE scene was painted on Loch Fyne, the time being early morning. The steamers are owned by herring dealers, who follow the boats to the fishing ground for the purpose of getting the fish at once and taking it to the Greenock or Glasgow markets.

3 GOD'S SHRINE.

By HUBERT HERKOMER, R.A., R.W.S.  
Canvas 68 × 96 inches.  
Lent by ALEXANDER YOUNG, ESQ.

4 IN MANUS TUAS DOMINE.

By BRITON RIVIERE, R.A. Canvas 57 × 84 inches.  
Lent by ABRAHAM HAWORTH, ESQ.  
Exhibited, Royal Academy, 1879.

## 5 THE NEWHAVEN PACKET.

By HENRY MOORE, R.A. Canvas  $47\frac{1}{2} \times 83\frac{1}{2}$  inches.

Lent by the CORPORATION OF BIRMINGHAM.

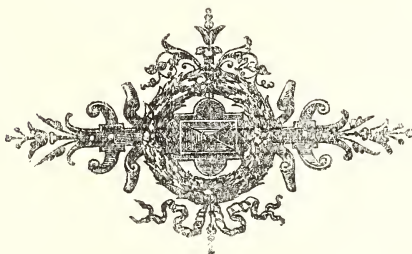
Exhibited, Royal Academy, 1885.

HENRY MOORE was born at York in 1831. He was a brother to Albert Moore, and studied under his father at the York Art Schools, and afterwards in the schools of the Royal Academy. He first directed his attention to landscape painting, until 1858, when he began the study of the sea, and has since become famous as one of our most successful and talented marine painters. He was made Associate of the Royal Academy in 1885 and died in 1895.

6 CALEDONIA STERN AND  
WILD.

By PETER GRAHAM, R.A. Canvas  $48 \times 72$  inches.

Lent by GEORGE McCULLOCH, ESQ.



7 QUEEN ELIZABETH RECEIVING THE FRENCH AMBASSADOR AFTER THE MASSACRE OF ST. BARTHOLOMEW.

By W. F. YEAMES, R.A. Canvas 41 × 66 inches.

Lent by MRS. COOPE.

Exhibited, Royal Academy, 1866.

ON the 24th of August, 1572, St. Bartholomew's Day, a crime was perpetrated in Paris which struck dismay and horror throughout the civilized world. The Protestants inhabiting that city were indiscriminately massacred, many of them in the streets, some even in their beds. For eight days and nights the slaughter and pillage lasted. At the Spanish Capital the shocking event was celebrated with court festivals; at Rome the Pope gave thanks; but in England the tidings were received with the fiercest indignation. When the French Ambassador sought an audience of Elizabeth, to say what he could in extenuation of the "dreadful business," she declined to receive him, but after three days had passed, she granted him an interview. Nothing it is said could have been more affecting than the solemnity of this audience; silence as in the dead of night reigned through the apartment, and the courtiers and ladies clad in deep mourning, and ranged on either side, allowed the Ambassador to pass without one salute or favourable look.

## 8 HER ROYAL HIGHNESS THE PRINCESS OF WALES.

By EDWARD HUGHES. Canvas 93 × 58 inches.

Lent by His Royal Highness the PRINCE OF WALES.

## 9 "LE ROI EST MORT! VIVE LE ROI."

By MARCUS STONE, R.A. Canvas 54 × 81 inches.

Lent by ROBERT WHARTON, ESQ.

Exhibited, Royal Academy, 1873.

THE old king lies dead, to the left of the picture, and the ministers and courtiers are busy saluting the new monarch, a child, who clings to his mother's gown.

## 10 A CORVETTE SHORTENING SAIL TO PICK UP A SHIP-WRECKED CREW.

By THOMAS SOMERSCALES. Canvas 48 × 72 inches.

Lent by J. L. PEARSON, ESQ., R.A.

Exhibited, Royal Academy, 1893.

## 11 THE ROLL CALL.

By LADY BUTLER (Elizabeth Thompson).

Canvas 36 × 72 inches.

Lent by HER MAJESTY THE QUEEN.

Exhibited, Royal Academy, 1874.

Originally the property of C. J. GALLOWAY, ESQ.

Engraved by F. STACPOOLE, A.R.A., and published by  
THE FINE ART SOCIETY, 148, New Bond Street.

THE picture represents the calling of the roll after an engagement in the Crimea.

## 12 THE SHORTEST WAY TO SCHOOL.

By J. C. HOOK, R.A. Canvas 34 × 55 inches.

Lent by SIR SAMUEL MONTAGU, BART., M.P.

13 GENERAL LORD ROBERTS,  
V.C., K.C.B.

By W. W. OULESS, R.A. Canvas 50 × 40 inches.

Lent by the MESS COMMITTEE OF THE ROYAL  
ARTILLERY, WOOLWICH.





## 14 THE BANQUET SCENE (MACBETH).

By D. MACLISE, R.A. Canvas 72 × 120 inches.

Lent by F. W. COSENS, ESQ.

Exhibited, Royal Academy, 1840.

Collection of the EARL OF CHESTERFIELD.

THIS incident is taken from Shakespeare, who, in writing his famous tragedy of the Scottish Thane, based the scene on Hollinshed's "Chronicles of Scotland." Macbeth is giving to his noblemen a supper or banquet, to which Banquo has also been bidden. But Banquo's murderers are at the moment doing their work, and Macbeth, speaking to the company of the "noble Banquo," wishes he were at the feast. As he stands up to "drink and carouse to him," Banquo's ghost appears on a chair behind him. Macbeth, "turning about to sit down," sees the ghost which fronts him, so that he falls into a great passion of fear and fury, and knowing now that the dark deed he has ordered has been successfully accomplished, utters in his agitation many words about it, by which, when the company came to learn of the murder, they suspected Macbeth. "Pr'ythee, see there! behold! look! lo! how say you?" These are the words he is uttering. His Queen attempts to reassure the company by telling them that the King is often thus, and bidding them not to mind him, turning the next moment fiercely to her husband with the words, "Are you a man?" In 1050, Macbeth, it is said, repaired to Rome, probably by pilgrimage, and distributed money

broadcast among the poor, presumably to obtain absolution. Seven years later he was dethroned and slain at Lumphanan, in Mar, by Malcolm, who thereupon became King of Scotland as Malcolm III.

DANIEL MACLISE, R.A., was born at Cork in 1811, and studied at the School of Art there. He gave much attention to the study of anatomy, which laid the foundation for his "future pre-eminence in figure drawing." He came to London in 1827, entered the Schools of the Royal Academy, and gained silver medals and also the gold medal in 1829. He was elected Associate of the Royal Academy, and in 1840 became Royal Academician. His death occurred in 1870.

## 15 RAMSGATE SANDS.

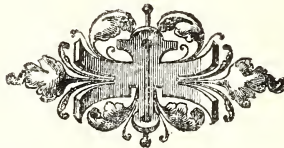
By W. P. FRITH, R.A. Canvas 30 × 61 inches.

Lent by HER MAJESTY THE QUEEN.

Exhibited, Royal Academy, 1854.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.



## 16 AFTER LANGSIDE.

By A. C. GOW, R.A. Canvas 44 × 60 inches.

Lent by GEORGE McCULLOCH, ESQ.

Exhibited Royal Academy.

AFTER the escape of Mary Queen of Scots from Loch Leven Castle, the Regent Murray met her at Langside, near Glasgow, where a battle was fought, in which he totally defeated her. The unhappy Queen fled southwards with great precipitation, and, embarking in a fishing boat at Galloway, landed in Cumberland, whither she despatched a messenger to Queen Elizabeth claiming her protection.

## 17 AVENUE IN THE MARSHES.

By ADRIAN STOKES. Canvas 26 × 48 inches.

Lent by CAPTAIN JOHN AUDLEY HARVEY.



## 18 CHILL OCTOBER.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 55 × 73 inches.

Lent by LORD ARMSTRONG, C.B.

Exhibited, Royal Academy, 1871.

Exposition Universelle, Paris, 1878.

Collection of SAMUEL MENDEL until 1875.

Etched by BRUNET DEBAINES, and published by  
MESSRS. T. AGNEW & SONS, 39B, Old Bond St.

THE scene is a backwater of the River Tay, near Perth, at a spot known as Sedgy Den. A bank of willows on the water's brink strikes in dark shade against the highest lights of a gray October sky. The whole foreground is thickly set with water reeds. The picture was painted in 1870, and is famous as the artist's first landscape proper.

## 19 THE ORPHAN.

By E. A. WATERLOW, A.R.A. Canvas 35 × 60 ins.

Lent by GEORGE McCULLOCH, ESQ.



## 20 CYMON AND IPHIGENIA.

By LORD LEIGHTON, P.R.A. Canvas 64 × 129 ins.

Lent by W. CUTHBERT QUILTER, ESQ., M.P.

Exhibited, Royal Academy, 1884.

Photogravure published by the FINE ART SOCIETY,  
148, New Bond Street.

THE scene is taken from Bocaccio, and is laid in the island of Cyprus. There, in distant times, noble youths who found a literary education difficult might be set to do a hind's work about the fields, and there, too, lovely ladies might sleep under the breath of a May night, clad only in "subtle" vesture, and with no guard save two lady attendants. Cymon, the untaught, on his way from field to field, or vineyard to vineyard finds in his path the sleeping Iphigenia, "the revelation of whose beauty touches his dark intellect and hidden heart to the first sensibility of his brief life."

## 21 HAMPSHIRE.

By DAVID MURRAY, A.R.A. Canvas 72 × 108 inches.

Lent by GEORGE McCULLOCH, ESQ.

Exhibited, Royal Academy, 1893.



## 22 THE OLD GATE.

By FRED. WALKER, A.R.A. Canvas 52 × 66 inches.

Lent by A. E. STREET, ESQ.

Royal Academy, 1869.

The original study, 36 × 48 ins. is in the Art Gallery of Birmingham.

CHILDREN are playing at the foot of the worn steps, at the top of which is an old gate, through which are passing a comely country girl, with gay shawl and busy basket, and a lady in mourning, apparently a young widow. On either side of the gate is a square pillar, grey with time, and beyond is the rich countryside, chill and sad on this sunless spring day. Gently the gate closes behind them, and as they descend, a sturdy young labourer passes along the road with his spade on his shoulder and with his eyes turned towards them.

## 23 THE MEADOW MIRROR.

By DAVID MURRAY, A.R.A. Canvas 40 × 60 inches.

Lent by MRS. LEES.

Exhibited, New Gallery, 1890.



## 24 THE CITY OF DIS.

By ALBERT GOODWIN, R.W.S. Canvas 49 × 80 inches.

Lent by the Artist.

Exhibited, Royal Academy, 1892.

**D**ANTE, led by Virgil, is passing through the infernal regions. The citizens of Dis bar their passage, but are driven back by a heavenly messenger, after which they proceed on their way between the torments and the city walls.

## 25 LANDSCAPE AND SHEEP.

By H. W. B. DAVIS, R.A. Canvas 28½ × 60 inches.

Lent by HUMPHREY ROBERTS, ESQ.

## 26 ORPHEUS AND EURYDICE.

By T. GRAHAM. Canvas 55 × 60 inches.

Lent by GEORGE MCCULLOCH, ESQ.



## 27 AUTUMN GLORY.

By ALFRED EAST, R.I. Canvas 48 × 60 inches.  
Lent by the Artist.

## 28 WESTMINSTER.

By ALBERT GOODWIN, R.W.S. Canvas  $37\frac{1}{2}$  × 56 ins.  
Lent by HUMPHREY ROBERTS, ESQ.

## 29 ENTRANCED.

By HUBERT HERKOMER, R.A. Canvas 55 × 44 ins.  
Lent by ABEL BUCKLEY, ESQ.

30 THE WHITE LADY OF  
NUREMBURG.

By WYKE BAYLISS, P.R.B.A. Canvas 57 × 40 inches.  
Lent by THE CORPORATION OF LIVERPOOL.  
Painted 1887.

**S**AKRAMENT - HAUS in the Church of St. Lawrence. The work was by Adam Kraft and his two apprentices, who represented themselves as kneeling figures, bearing the shrine upon their shoulders.



31 THE RAIN IS OVER AND  
GONE.

By ALFRED PARSONS, A.R.A. Canvas 48 × 74 ins.

Lent by GEORGE McCULLOCH, ESQ.

Exhibited, Royal Academy, 1896.

32 CORDELIA.

By G. W. JOY. Canvas 41 × 52 inches.

Lent by the CORPORATION OF LEEDS.

Presented to the Art Gallery of that city by  
COLONEL T. W. HARDING, J.P.

33 THE YOUNG DUKE.

By W. O. ORCHARDSON, R.A. Canvas 58 × 96 inches.

Lent by GEORGE McCULLOCH, ESQ.

Exhibited, Royal Academy, 1889.

Collection of MR. CHARLES NECK until 1896.



## 34 OUR NORTHERN WALLS.

By PETER GRAHAM, R.A. Canvas 78 × 53 inches.  
Lent by JAMES HOULDSWORTH, ESQ.

## 35 THISTLEDOWN.

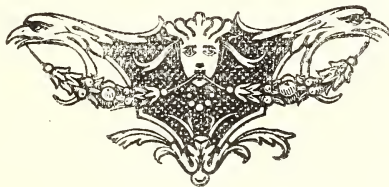
By DAVID MURRAY, A.R.A. Canvas 47 × 73 ins.  
Lent by GEORGE McCULLOCH, ESQ.  
Exhibited, Royal Academy, 1895.

## 36 LADY GODIVA.

By E. BLAIR LEIGHTON. Canvas 50 × 60 inches.  
Lent by the CORPORATION OF LEEDS.  
Presented to the Art Gallery of that City by  
R. BOSTON, ESQ.  
Exhibited, Royal Academy, 1892.

GODIVA is described as having been a lady of great beauty. She married Leofric, Earl of Chester, and three years later induced her husband to found a Benedictine Monastery at Coventry. She made it resplendent with gold and gems to a degree unequalled in England at that date. But her fame as a religious foundress has been eclipsed by the story of her famous ride through Coventry, A.D. 1041. Apparently the oldest narrative is by Roger of Wendover, who represents Godiva as begging the release of Coventry

from a heavy bondage of toll. Leofric replied: "Mount your horse naked, and pass through the city from one end to the other, and on your return you shall obtain what you ask." Godiva accordingly rode, her long hair down, so that no one could recognise her. Struck with admiration, Leofric granted the release by charter. The ballad in the Percy folio, six centuries after the occurrence, is the first to mention Godiva's order for all persons to keep within doors, and no mention is made of anyone disobeying such an order until 1732, when allusion to it occurs in Rapin. Godiva is believed to have died a few years before the Domesday Survey in 1086. She left a rosary of gems, worth a hundred marks of silver, to be placed round the neck of the image of the Virgin, in the Abbey Church of Coventry, in one of the two porches of which she was buried, her husband having been placed, thirty years previously, in the other.



## 37 THE EARL OF CHICHESTER.

By FRANK HOLL, R.A. Canvas 50 × 40 inches.

Lent by the SUSSEX COUNTY COUNCIL.

Exhibited, Royal Academy, 1886.

FRANK HOLL was born in London in 1845. He was the son of the engraver, Francis Holl, A.R.A. At the age of 15 he became a probationer at the Royal Academy Schools. He availed himself only to a very limited extent of the travelling studentship he obtained, feeling that he did not profit by foreign travel. His pictures the next ten years were for the most part scenes of domestic life, often dramatic in their character, and always pathetic to an extent that sometimes brought their realism almost too painfully home; as in his pictures of "Hush" and "Hushed," and "The Visiting Day at Newgate." He secured his reputation, however, by them, to be increased in a manner unexpected by him, when, in 1879, at the urgent request of an old and intimate friend, he undertook the painting of a portrait, the excellence of which at once discovered his true vocation. From 1879 to his death in 1888, at the age of forty-three, he painted the portraits of many of the most illustrious men of the day, his most distinguished achievements being, perhaps, the full-length portrait of H.R.H. the Duke of Cambridge, and the three-quarter length of the fourth Duke of Cleveland. As evidence of his industry, it may be remarked that, in the year he died, he had on exhibition at the Academy eight portraits, the fruit of his previous year's work, all of them painted with the same masterly dexterity and decision, viz., a full-length of H.R.H. the Prince of Wales, and three-quarter lengths of Earl Spencer, Mr. Gladstone, Baron Huddleston, Sir William Jenner, Sir Andrew Clark, Sir Richard Webster, and Mr. Townsend, of New York. He was elected an Associate of the Royal Academy in 1878, and an Academician in 1884.



## 38 THE WOMEN OF AMPHISSA.

By L. ALMA TADEMA, R.A. Canvas 48 × 60 inches.

Lent by MRS. THWAITES.

Exhibited, Royal Academy, 1887.

**D**URING the holy war that followed the taking of Delphi by the Phocians, it chanced that the Chyades, women sacred to Dionysos, were seized with religious frenzy, and, wandering aimlessly, came at night to the city of Amphissa, which was in league with Phocis, and their enemy. But, being weary, and unconscious of danger, they lay down in the market-place, and slept. When the wives of Amphissa heard this, they hastened to the spot, fearing lest the Chyades should suffer insult or injury; and, standing round the sleepers, waited till they had awakened, then tended them and gave them food. After which, having asked leave of their husbands, they led the wanderers from the city, safe unto the boundaries of their own land.

39 OF WHAT IS THE WEE  
LASSIE THINKING?

By T. FAED, R.A. Canvas 57 × 39 inches.

Lent by ROBERT WHARTON, ESQ.

## 40 A BABYLONIAN MARRIAGE MARKET.

By EDWIN LONG, R.A. Canvas 68 × 120 inches.

Lent by the TRUSTEES of the ROYAL HOLLOWAY  
COLLEGE.

Exhibited, Royal Academy, 1875.

Collection of the late EDWARD HERMON until 1882.

Photogravure published by the FINE ART SOCIETY,  
148, New Bond Street.

HERODOTUS records one of the customs of the Babylonians, "which, whether in jest or earnest, he declares to be the wisest he ever heard of. This was their wife-auction, by which they managed to find husbands for all their young women. The greatest beauty was put up first and knocked down to the highest bidder; then the next in the order of comeliness—and so on, to the damsel who was equidistant between beauty and plainness, who was given away gratis. Then the least plain was put up and knocked down to the gallant who would marry her for the smallest consideration, and so on, till even the plainest was got rid of to some cynical worthy who decidedly preferred lucre to looks. By transferring to the scale of the ill-favoured the prices paid for the fair, beauty was made to endow ugliness, and the rich man's taste was the poor man's gain."—"Herodotus" George C. Swayne, M.A.

EDWIN LONG was born at Bath in 1829, and became a pupil of John Phillip in London. In 1857 he visited Spain, there to study Velasquez, and again in 1874-75; for a long time he was in Egypt and Syria. He was elected Associate of the Royal Academy in 1876, and Royal Academician in 1881. The present picture was painted in 1875, and was sold at the Hermon Sale in 1882 for £6,615. He died in 1891.

41 ON THE STEPS OF SCUOLA,  
SAN ROCCO, VENICE.

By HENRY WOODS, R.A. Canvas 40 × 26 inches.  
Lent by STEPHEN G. HOLLAND, ESQ.

42 A FISH SALE ON THE  
CORNISH COAST.

By STANHOPE A. FORBES, A.R.A. Canvas 47 × 61 ins.  
Lent by JOSEPH J. BROWN, ESQ.  
Exhibited, Royal Academy, 1885.

43 INTERCEPTED DESPATCHES.

By J. SEYMOUR LUCAS, A.R.A. Canvas 31 × 46 inches.  
Lent by SIR SAMUEL MONTAGU, BART., M.P.  
Exhibited, Royal Academy, 1877.

44 THE GREY OF THE MORNING.

By JOHN BRETT, A.R.A. Canvas 42 × 84 inches.  
Lent by GEORGE MCCULLOCH, ESQ.

## 45 SPINDRIFT.

By J. McWHIRTER, R.A. Canvas 32 × 56 inches.

Lent by the TRUSTEES of the ROYAL HOLLOWAY COLLEGE.

“SPINDRIFT” means the spray of the sea caught up and whirled away by the wind. The scene is near Loch Range, Isle of Arran.

Exhibited, Royal Academy, 1876.

Collection of the late EDWARD HERMON, M.P., until 1882.

## 46 EASTHAM, ON THE MERSEY.

By ROBERT TONGE. Canvas 13 × 20 inches.

Lent by GEORGE RAE, ESQ.

## 47 THE JUDGMENT OF PARIS.

By S. J. SOLOMON, A.R.A. Canvas 96 × 66 inches.

Lent by GEORGE McCULLOCH, ESQ.

## 48 THE STEP.

By JOHN PETTIE, R.A. Canvas 31 × 47 inches.

Lent by H. J. TURNER, ESQ.

Exhibited, Royal Academy, 1876.

JOHN PETTIE was born in Edinburgh in 1839. He received his art education at the Trustees Academy of that city, and at the schools of the Royal Scottish Academy, exhibiting his first picture “The Prison Pet” in Edinburgh, in 1859. In 1862 he came to London and was elected an associate of the Royal Academy in 1867, and Academician in 1873. He died in 1893.



## 49 THE HAPPIER DAYS OF CHARLES I.

By F. GOODALL, R.A. Canvas 33 × 57 inches.

Lent by ROBERT WHARTON, ESQ.

CHARLES I. married Henrietta Maria, daughter of King Henry IV. of France. The pens of all writers were eloquent in praise of her beauty, and their wedded life was characterised by the exercise of accomplished pursuits and the enjoyment of refined pleasures, which shed a lustre over their early life. The moral worth of Charles, his devotion to the Queen, and the cultured tastes of both, gave to the Court an elegance till then unknown.

The picture shows the English Monarch with his Queen and surrounded by a few chosen companions, in a stately park, enjoying on a summer afternoon the simple pleasures of society and song. All is peaceful and suggestive of repose throughout the land he governs, and the shadows which enveloped the latter years of his reign have not yet begun to gather.



## 50 CLEARING THE ORCHARD.

By H. H. LA THANGUE. Canvas 40 × 34 inches.  
Lent by C. J. GALLOWAY, ESQ.  
Exhibited, Royal Academy, 1895.

## 51 FEBRUARY FILL-DYKE.

By B. W. LEADER, A.R.A. Canvas 48 × 72 inches.  
Lent by J. E. WILSON, ESQ., of Birmingham.

## 52 MRS. HUGH HAMMERSLEY.

By J. S. SARJENT, R.A. Canvas 81 × 45 inches.  
Lent by HUGH HAMMERSLEY, ESQ.  
Exhibited, New Gallery, 1893.



## 53 A HOPELESS DAWN.

By FRANK BRAMLEY, A.R.A. Canvas 48 × 36 inches.  
Lent by the PRESIDENT and COUNCIL of the ROYAL  
ACADEMY.

Exhibited, Royal Academy, 1888.

## 54 BASS FISHING.

By C. NAPIER HEMY, A.R.W.S. Canvas 26 × 36 ins.  
Lent by GEORGE McCULLOCH, ESQ.

54a THE SACRED POOL, KARNAC,  
THEBES.

By FRANK DILLON, R.I. Canvas 18 × 29 inches.  
Lent by a Gentleman.



54<sup>b</sup> RICHARD, DUKE OF GLOUCESTER, AND THE LADY ANNE.

By E. A. ABBEY A.R.A. Canvas 47 × 98 inches.

Lent by GEORGE McCULLOCH, ESQ.

Exhibited, Royal Academy, 1896.

Etched by M. LEOPOLD FLAMENG for the Subscribers of the Art Union of London.

THE picture shows the funeral cortège of King Henry VI. on its way from the Tower of London to Chertsey. Accompanying it is the Lady Anne, scarcely seventeen, recently widowed by the murder of her husband, Prince Edward, at Tewkesbury. Richard, Duke of Gloucester, barely twenty years of age, who was afterwards King Richard III. (the suspected murderer of both King Henry and Prince Edward), also follows, and seizes the inopportune moment to urge his suit for the hand of the woman he has widowed. With one hand he offers her a marriage ring, with the other a sword wherewith to kill him if his suit be refused. Lady Anne, in spite of all, accepts him, and was herself believed to have been poisoned by him some years afterwards, to allow of a marriage he contemplated with the Princess Elizabeth of York.

NOTE.—*The receipt of this Picture from Paris is delayed until the middle of April.*

## GALLERY II.



### 55 VENICE.

By J. B. PYNE. Canvas  $21\frac{3}{4} \times 29\frac{3}{4}$  inches.

Lent by MRS. LEES.

JAMES B. PYNE was born in 1800, in Bristol, and painted both in oil and water colour. In 1835 he removed to London, and first exhibited at the Royal Academy in the year following. In 1841 he visited Italy, and there painted many attractive pictures. In 1848 he executed a series of English landscapes, which were lithographed. He died in 1870.

### 56 A DEVONSHIRE MILL.

By G. B. WILLCOCK. Canvas  $25 \times 30$  inches.

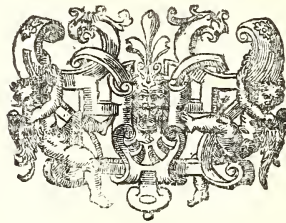
Lent by REGINALD VAILE, ESQ.

GEORGE BARRELL WILLCOCK was born at Exeter in 1811, and for some years he helped his father, who was a coach builder, by painting the armorial and heraldic devices on carriages; but in 1842 he turned his attention to landscape painting, and by the counsels of his friend, James Stark, he painted constantly from nature, often completing his work on the spot. Between the years 1846 and 1852, Willcock was a frequent exhibitor at the Academy, but he died at the early age of forty-one from the effects of cold, caused by painting in the open air during a cold, wet season.

## 57 THE PENNY WEDDING.

By SIR DAVID WILKIE, R.A. Canvas 24 × 37 in.  
 Lent by HER MAJESTY THE QUEEN.  
 Painted for THE PRINCE REGENT.  
 Exhibited, Royal Academy, 1819.  
 International Exhibition, 1862.

SIR DAVID WILKIE was born at Cults, in Fifeshire, in 1785, his father being the minister of the parish. His whole life from a very early age was devoted to his Art. In his memoirs he says—"I could draw before I could read, and paint before I could spell." After studying at Edinburgh, he came at the age of twenty to London, and worked in the Royal Academy Schools, exhibiting and selling many of his pictures. He was elected Royal Academician in 1811. In 1830 he was appointed painter-in-ordinary to the King, and in 1836 was knighted. Four years later he went on a pilgrimage to the East from which he was destined never to return, for on his way home just after the ship had left Malta, he was seized with illness, died and was buried at sea within sight of Gibraltar. His burial is the subject of one of Turner's most beautiful pictures.



## 58 RUSTIC CIVILITY.

By WILLIAM COLLINS, R.A. Canvas 28 × 36 inches.  
Lent by THE DUKE OF DEVONSHIRE, K.G.

WILLIAM COLLINS was born in London in 1788. His father, a native of Wicklow, in Ireland, was a man of literary abilities, and the friend and biographer of George Morland, and carried on the business of a picture dealer in order to provide means for supporting his family. As a boy William Collins was allowed to watch the painter, George Morland, at his work, and in 1807 he obtained admission as a student into the Royal Academy. Even at this early stage in his life he began to exhibit at the annual exhibitions. In 1812 his father died, leaving his family penniless, and wholly dependent on the young artist for the means of subsistence. In the year 1814 his pictures, in the opinion of his fellow artists, showed such qualities of pathos and tenderness, that he was elected an Associate of the Royal Academy, and, six years later, a Royal Academician. He visited the Continent on several occasions, each tour affording him materials for numerous paintings. He died in London in 1847. His favourite and popular subjects are coast-scenes and landscapes, animated with rustic figures, often of children; "As Happy as a King," and "Rustic Civility" (the present picture), may be mentioned as being widely known and appreciated.



# 59 WELSH DROVERS CROSSING A COMMON.

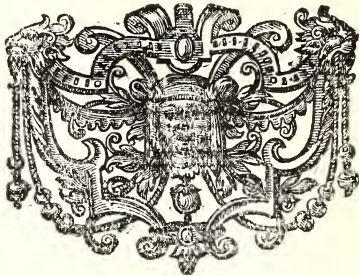
By JOHN LINNELL, SEN. Panel  $15 \times 22\frac{1}{2}$  inches.

Lent by ABEL BUCKLEY, ESQ.

Collection of MR. DAVID PRICE until 1892.

THE effect is that of a fine evening after rain.

JOHN LINNELL was born in 1792. His father was a picture dealer and wood carver. He very early evinced a taste for Art, and became a pupil of Benjamin West and John Varley, and also attended the Royal Academy School, where he learnt much from his fellow student Mulready. For a period of seventy years he sent contributions to the Academy, and many hundreds of his paintings are in public or private galleries in England. The last thirty years of his life he resided at Redhill, where he died in 1882.





## 60 A SPANISH VOLUNTEER.

By JOHN PHILLIP, R.A. Canvas  $17\frac{1}{2} \times 13\frac{1}{2}$  inches.

Lent by ABEL BUCKLEY, ESQ.

Collection of DAVID PRICE until 1892.

JOHN PHILLIP was born at Aberdeen in 1817; he was of humble parentage, and very early in life showed a capacity for Art. When about seventeen he came to London as a stowaway in a coasting vessel, visited the National Gallery and the Royal Academy, and returned in a few days to Aberdeen. By the kindness of friends he was enabled to become a student at the Royal Academy, and his pictures of Scottish life soon attracted attention. In 1851 he went to Seville for the restoration of his health; and from that time resided mostly in Spain on account of his delicate constitution, paying annual visits to his native town of Aberdeen. In Spain he produced many brilliant works, most of which were exhibited at the Royal Academy. He was elected Associate of the Royal Academy in 1857, and Royal Academician in 1859. In the Spring of 1866 he went on a visit to Rome, but failing health compelled him to return to London, where he died in 1867.

## 61 PORTSMOUTH.

By ALFRED VICKERS. Canvas  $12 \times 20$  inches.

Lent by C. WENTWORTH WASS, ESQ.

ALFRED VICKERS was born at Newington in Surrey, in 1786. He was self-taught, and studied much from nature and from the works of the Dutch masters. He exhibited at the Royal Academy and at other exhibitions from 1814 to 1868, and died in the latter year.



## 62 THE CHESS PLAYERS.

By W. J. MÜLLER. Canvas,  $23\frac{1}{2} \times 32$  inches.

Lent by JAMES MASON, ESQ.

‘THIS most celebrated of all Müller’s works is so powerful, and yet so brilliant in colour, that it has lately been described by an artist as showing out like ‘a tray of jewels,’ amidst a collection of works by Turner, Prout, and Copley Fielding. It was outlined on an old deal panel, and he began to paint only part of the subject now represented; but as the day went on it grew in size and importance, until when leaving off, between four and five in the afternoon, the whole subject began to appear, all the figures in their places, and already full of character and power. Calling to Harry Johnson, he begged him to dip a thick cloth in water, and after wringing it out, to place the same over the picture, covering it up completely, so as to exclude the air; thus it would be kept from drying, and remain in a pulpy ‘tacky’ condition. The next morning Müller again resumed work on it directly after breakfast, and by the time it was dark on the evening of the second day he had finished the picture, such as it now is, excepting, as Mr. Solly wrote in 1875, that the thirty years which have elapsed since it was painted have considerably improved and mellowed its tone. Müller reckoned on this effect of time, and painted brightly in consequence. And thus this marvellous work was produced in two days.’

WILLIAM JAMES MÜLLER was born at Bristol in 1812. His father, of German nationality, was curator of the Bristol Museum. He was

at one time intended to be an engineer, but his taste for Art soon became evident. He received his first instruction from J. B. Pyne, and in 1833 his first picture was exhibited at the Royal Academy. He visited the continent shortly afterwards, studying much from nature, and in 1838 travelled in Greece and Egypt, returning with a number of interesting works, among them the "Prayer in the Desert," and "A Street Scene in Cairo." In the year following he settled in London, and two years later published "Picturesque Sketches of the age of Francis I.," which greatly extended his fame on the continent. He also joined, at his own expense, an expedition sent by the Government to Lycia, and from valuable sketches he made there produced the pictures which were exhibited during the next few years. In 1845, Müller left London for Bristol for the benefit of his health, but he died there the same year of heart disease. His works are much esteemed, and are considered to be of high artistic value; he is one of the chief painters of Architectural subjects of the past generation, and his death at the early age of thirty-three closed a career of considerable achievement and much promise.

## 63 "GOING TO THE BALL," SAN MARTINO, VENICE.

By J. W. M. TURNER, R.A. Canvas 25 × 37 inches.

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Exhibited, Royal Academy, 1846.

Collection of JOSEPH GILLOTT until 1872.

Collection of JAMES PRICE until 1895.



64 A VIEW IN CANTERBURY  
MEADOWS, WITH COWS AND  
SHEEP ON THE BANKS OF  
A STREAM.

By T. SIDNEY COOPER, R.A. Canvas 42 × 78 inches.  
Lent by HORATIO BRIGHT, ESQ.  
Collection of LORD NORTHWICK until 18 .  
Painted in 1855.

65 DEPARTURE OF ADONIS FOR  
THE CHASE.

By J. M. W. TURNER, R.A. Canvas 69 × 47 inches  
Lent by W. CUTHBERT QUILTER, ESQ., M.P.  
Painted, 1806.  
Exhibited, Royal Academy, 1849.  
Collection of JOHN GREEN until 1830.  
NOVAR Collection until 1878.  
BECKETT-DENISON Collection until 1885.



66 "RETURNING FROM THE  
BALL," ST. MARTHA,  
VENICE.

By J. W. M. TURNER, R.A. Canvas 25 × 37 inches.

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Exhibited, Royal Academy, 1846.

Collection of JOSEPH GILLOTT until 1872.

Collection of JAMES PRICE until 1895.

JOSEPH WILLIAM MALLORD TURNER was born in 1775 at 26, Maiden Lane, Covent Garden. His father was a hairdresser, and his mother, a native of Islington, was, like her son, small in stature, and an early portrait of her, by Turner, gives her a masculine aspect. It is recorded that she had a bad temper, and led her husband a sad life. She became insane in later years, and from her, it may be, Turner inherited his melancholy and reserved disposition. He began his career as a sort of infant prodigy in his father's shop, and there is a drawing of Margate church, in existence, executed by him when nine years old. His first school was at Brentford, and at the age of 14 he became a student at the Royal Academy. Four years later he received commissions for drawings to be engraved, and took a studio in Maiden Lane, close to his father's house. At the age of 24 he was elected an Associate of the Royal Academy. During the next few years he travelled over nearly the whole of England and Wales searching for subjects for his drawings, and made many acquaintances, who were afterwards among his best friends. Becoming Royal Academician in his 27th year, he practically ceased then to draw for the engraver, and took a house in Harley Street. The same year he made his first tour on the Continent, and exhibited six pictures of foreign subjects. His *liber studiorum* was begun in 1807, and forms, perhaps, the most satisfactory monument of his genius. In 1812 he migrated to Queen Anne Street, which was known as his address to the end of his life, although he later had a country house at Twickenham. He made yearly visits to all the most picturesque parts of the country, and in 1819 went on his first visit to Italy, and from that time dates the commencement of his bolder excursions into colour. In 1830 his first subjects from

Venice were exhibited, and in 1839 his last picture at the Royal Academy was seen, "The fighting Temeraire tugged to her last berth." During the latter 10 years of his life he became interested in the then new art of photography, and paid several visits, *incognito*, to the studio of Mr. Mayall, calling himself a "Master in Chancery," and generously helping him, unasked, with a loan of £300. He received two offers of £100,000 each for the contents of his house in Queen Anne Street, but declined them, having already, in his will, bequeathed his pictures to the nation. Towards the end of 1851 he was discovered living, under the name of Booth, in a small house at Chelsea, and he there died the same year, and was buried in St. Paul's Cathedral.

## 67 THE COMMENTATOR OF THE KORAN.

By J. F. LEWIS, R.A. Canvas 25 × 29½ inches.

Lent by LOUIS HUTH, ESQ.

Painted 1867. Royal Academy, 1869. Paris Universal Exhibition, 1878.

Collection of SIR WILLIAM BOWMAN, BART., for whom it was painted, until 1893.

## I NTERIOR of a Royal Tomb at Brussa, Asia Minor.

JOHN FREDERICK LEWIS was born in London in 1805. He received his early tuition in Art from his father, who was an engraver and landscape painter. He exhibited at the Royal Academy in 1821, and his first achievements were in animal painting and chiefly in water colour. In 1843 he went to the East and remained there for several years, during which time he executed many of his best works. On his return to England in 1851 he resided at Walton-on-Thames. He died in 1876.

## 68 THE SEVENTH DAY OF THE DECAMERON.

By P. F. POOLE, R.A. Canvas 48 × 75 inches.

Lent by SIR JAMES JOICEY, BART.

Royal Academy, 1855.

Retouched, 1857.

THE romantic party are by the side of the beautiful lake in the lady's valley. In the foreground is Philomena, accompanying her song on the harp, and eleven figures are grouped about her. High hills surround the lake.

## 69 THE VALE OF CLWYD.

By DAVID COX. Canvas 36 × 56 inches.

Lent by T. J. BARRATT, ESQ.

DAVID COX was born in 1783, at Birmingham, where his father was a worker in iron. He was intended to follow in his father's footsteps, but owing to an accident, by which he broke his leg, the course of his life was altered, and he was sent to a drawing school. At the age of 17 he became engaged at the theatre as a scene painter. Four years later he came to London, where he supported himself by scene painting, and by making small sketches which he sold at the print shops. After a time he entered the studio of John Varley, and in 1808 married the daughter of his landlady, and took a small cottage at Dulwich, where he obtained pupils for drawing. In 1816 he removed to Hereford, where he was installed as a drawing master for two days a week at a ladies' school. It was at this period that he became a country member of the Water Colour Society, and went on many sketching excursions in England and Wales. Some year afterwards he returned to London, but his love of rural life and retirement caused him two years later to again take up his residence in the country. Greenfield House, Harborne, near his native Birmingham, was his last abode, and he died there in 1859, being buried in Harborne churchyard.

## 70 OFF MARGATE.

By GEORGE CHAMBERS. Canvas 38 × 54 inches.  
Lent by REGINALD VAILE, ESQ.

71 THE SICK MONKEY, OR OUR  
POOR RELATIONS.

By SIR EDWIN LANDSEER, R.A. Canvas 36 × 27  
inches.

Lent by the EARL OF NORTHBROOK, G.C.S.I.  
Royal Academy, 1870.  
Philadelphia Exhibition, 1876.  
Paris Exhibition, 1878.

THE mother is tenderly nursing the sick monkey while a black one sits on a rail above eating an orange, and holding another between his hind paws.

SIR EDWIN LANDSEER was born in London in 1802. He was the youngest son of John Landseer, the well-known engraver. His father taught him, and is said to have sent the boy at an early age into the fields to sketch from nature any animals he came across. Some drawings in South Kensington Museum were executed by him when five years old. His first exhibited picture was painted when thirteen years of age. Three years later he entered the schools of the Royal Academy. In 1826 he became an Associate, and a few years after an Academician. His pictures are universally known, and he is "the unrivalled painter of animal life." In 1850 he received the honour of knighthood. He died at his house in St. John's Wood in 1873, and was interred in St. Paul's Cathedral.



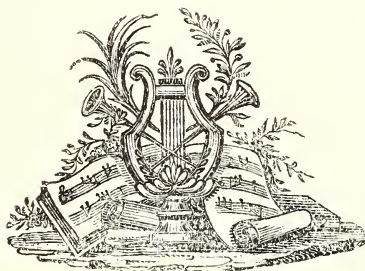
## 72 A RISING STORM.

By E. WILLIAMS (OLD WILLIAMS). Canvas 15 × 27 ins.  
Lent by REGINALD VAILE, ESQ.

73 THE ITINERANT POULTERER  
LEAVING HOME.

By WILLIAM SHAYER. Canvas 47 × 38 inches.  
Lent by MRS. NATHAN.

WILLIAM SHAYER was born at Southampton in 1788. From 1824, the date of the foundation of the Society of British Artists, until 1873 he was a constant contributor to their exhibitions, sometimes exhibiting seven or eight or even twelve pictures there in one year. His works, which were very popular, consist of representations of sheep and cattle, also of poultry, as instanced in the present example, and he was remarkable for his landscapes and coast scenery. He became a Member of the Society in 1862, and died at Shirley, near Southampton, in 1879.



74 PETER THE GREAT SEES  
CATHERINE, HIS FUTURE  
EMPRESS, FOR THE FIRST  
TIME.

By AUGUSTUS L. EGG, R.A. Canvas 36 × 50 inches  
Lent by T. H. MILLER, ESQ.

AUGUSTUS LEOPOLD EGG was born in London, in 1816. He became a pupil in drawing of Henry Sass, and entered the Royal Academy as a student in 1836, and was elected Associate in 1848, and Royal Academican in 1860. He was well known and appreciated as a painter of historical genre. He died in Algiers in 1863.

75 LA BOMBA, OR THE WINE-  
DRINKERS.

By JOHN PHILLIP, R.A. Canvas 36 × 45 inches.  
Lent by ABEL BUCKLEY, ESQ.

Collection of MR. RALPH BROCKLEBANK until 1892.  
Universal Exhibition, Paris, 1878.



## 76 CHECKMATE.

By J. C. HORSLEY, R.A. Canvas  $33\frac{1}{2} \times 47$  inches.

Lent by W. JESSOP, ESQ.

Collection of JOSEPH GILLOTT until 1872.

A BARONIAL hall is lit by a large window, through which pours the setting sun. An elderly couple are seated at chess, with a young lady standing by; another young lady is at work nearer the window with a youthful cavalier bending over her, and from behind a screen a page is regarding the couple.

77 FORDING THE RIVER  
(SHOWERY WEATHER).

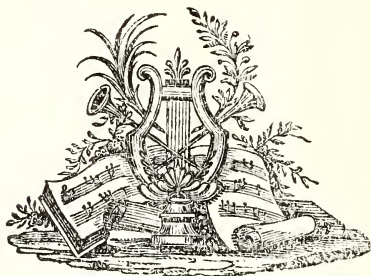
By J. CONSTABLE, R.A. Canvas  $51 \times 60$  inches.

Lent by CHARLES GASSIOT, ESQ.

A WAGGON with three horses crossing a full stream; tall trees rise to the left, a castle a little distance away, and a dog is on the bank to the extreme left of foreground. Heavily clouded sky of great power and freedom.

THIS eminent landscape painter was the son of a wealthy miller, and was born at East Bergholt, Suffolk, in 1776. As a boy he attended schools at Lavenham and Dedham, but showed little talent for any book-learning, and was always drawing. His parents had wished him to enter the Church, but Constable showing no inclination in that direction, his father took him into his own business. Growing into manhood, he was known throughout the country as "the handsome miller," because of his fine face and figure. He and his great friend, Dunthorne, used to paint together

in the fields, and his father, acknowledging at last his great talent, reluctantly allowed him to go to London to study Art, but it was not until the year 1799 that Constable became a student at the Royal Academy. During the years following, the summer months were spent in the country, living nearly always in the fields, and seeing nobody but field labourers. Nature was his great instructor, and though he attempted historical and portrait painting, in landscape is best shown his marvellous excellence. His whole life and letters testify to his love and appreciation for the country. In 1816 Constable married Miss Mary Bicknell, in 1819 was elected Associate of the Royal Academy, and ten years later Academician. Though he was a hard worker, for many years his pictures were not popular, but about the year 1829 he began to meet with success. Three pictures of his, exhibited at the French salon, won for him the gold medal, and were much praised. Living at Hampstead, his "dear sweet Hampstead," in 1827, he writes:—"My little studio commands a view without an equal in all Europe." The neighbourhood afforded him many studies for paintings, as did Asmington, the home of his wife when a girl, and Salisbury, where his friend Fisher lived. Constable often lectured on the study of Nature, and sometimes painted in water-colour. He died suddenly in London in 1837. A memoir of him, with much of his correspondence, was published 1843 by G. R. Leslie, R.A., and has recently been republished by Messrs. Chapman & Hall.



## 78 THE INTERIOR OF THE DUOMO, MILAN.

By DAVID ROBERTS, R.A. Canvas  $52\frac{1}{2} \times 66$  inches.  
Lent by MRS. THWAITES.  
Collection of J. FENTON until 1879.  
Exhibited, Royal Academy, 1846.

TWO great pillars support the octagon, and are encircled with the bronze and silver pulpits; works which were begun by Carlo Borromeo, and completed by the Cardinal Frederick. The bassi-relievi by which they are enriched were executed by Andrew Pellizone, and the Caryatides which support them represent the symbols of the four Evangelists and the four Doctors of the Church—St. Gregory, St. Jerome, St. Ambrose, and St. Augustine—modelled by Brambilla and cast by Busca. A procession ascends the steps leading to the Choir, and visitors and devotees are distributed in the area.

DAVID ROBERTS was born at Stockbridge, near Edinburgh, in 1795. Early in life he worked as a scene painter, and in 1822 he came to London, and was employed for many years in that capacity at Drury Lane. He first exhibited at the Royal Academy in 1826, and was elected an Associate of that body in 1839 and full Member in 1841. In the pursuit of Art he frequently visited the Continent and the East, painting equally well in oil or water colour. He died suddenly in 1864, while engaged in some large pictures on the Thames.



## 79 THE WILY ANGLER.

“But bite the perch will, and that very boldly.”

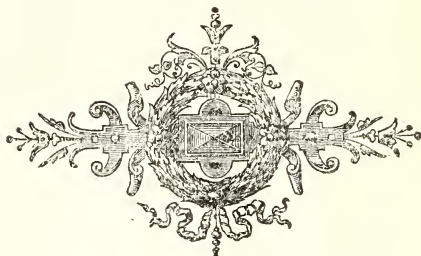
By J. C. HOOK, R.A. Canvas  $38 \times 52\frac{1}{2}$  inches.

Lent by ABEL BUCKLEY, ESQ.

Exhibited, Royal Academy, 1883.

Collection of MR. DAVID PRICE until 1892.

Etched by DAVID LAW, and published by THE FINE  
ART SOCIETY, 148, New Bond Street.



## 80 THE ABANDONED.

By CLARKSON STANFIELD, R.A. Canvas 36 × 60 in.  
 Lent by THE EARL OF NORTHBROOK, G.C.S.I.  
 Exhibited, Royal Academy, 1856.  
 Manchester Art Treasures Exhibition, 1857.  
 International Exhibition, 1862.  
 Manchester Jubilee Exhibition, 1887.

SINCE the abandonment of the vessel the sea must have sunk many times into repose, but it is now seen in the picture tossing the helpless hulk to and fro, her broken cordage hanging over her sides, and her riven copper showing as she heels to port. She is lifted on to the crest of a wave. Neither on board nor around is there sign of life.

THE correctness of Stanfield's painting of the sea was based on personal knowledge. He was born at Sunderland in 1793, and commenced life as a sailor. When still quite young an accident disabled him for active service; and forming an acquaintance with Douglas Jerrold, he was employed to paint scenes for Jerrold's theatrical entertainments. In 1818 he was engaged as scene painter at the old "Royalty," a sailors' theatre, and subsequently held appointments with Daniel Roberts at the "Cobourg" in Lambeth, and finally at Drury Lane, where his drop scenes were much admired. He soon, however, began to exhibit pictures. He was elected Associate of the Royal Academy in 1832, and Royal Academician in 1835, and was thereafter a regular exhibitor at the Academy. He died in 1867.



## 81 THE BANKER'S PRIVATE ROOM; NEGOCIATING A LOAN.

By J. C. HORSLEY, R.A. Canvas 40 × 50 inches.

Lent by the TRUSTEES of the ROYAL HOLLOWAY COLLEGE.

THE painter, wishing one day to speak to the manager of the bank he dealt with, passed through the office to the door of his private room, which being a glass one, he could see through, and his attention was arrested by observing his old friend, a staid Scotchman, sitting at his desk with an expression of doubt and hesitation on his face, whilst before him was a lady, with papers around her on the table, leaning forward and apparently stating her case with much earnestness. This incident suggested the present subject to the painter, which he has laid, however, in the seventeenth century, with the curious but interesting garb and accessories of that time.

Exhibited, Royal Academy, 1870.

Collection of THOMAS TAYLOR, of Aston Rowant, until 1883.





## 82 AN AVENUE WITH FIGURES.

By T. CRESWICK, R.A. Canvas  $39\frac{1}{2} \times 33\frac{1}{2}$  inches.

Lent by THE EARL OF NORTHBROOK, G.C.S.I.

Painted 1838.

THOMAS CRESWICK, R.A., was born at Sheffield in 1811. He studied drawing at Birmingham, and in 1828 he exhibited pictures in London at the Academy and at the British Institution. In 1842 he was elected an Associate of the Royal Academy, and in 1851 an Academician. He died in London in 1869.

## 83 ANTIGONE.

By LORD LEIGHTON, P.R.A. Canvas  $24 \times 20$  inches.

Lent by CHARLES CHURCHILL, ESQ.

ANTIGONE was the daughter of the Greek *Œdipus*. Her brother *Polynices*, being slain in combat with his brother *Eteocles*, the King *Creon* passed sentence of death upon any one daring to give him burial. But *Antigone* went out by night and scraped away the sand and made a grave for her brother's body. For this, *Creon* ordered her to be put into a hollow rock, and she there died.

LORD LEIGHTON was born at Scarborough in 1830. From his earliest years he showed his talent as an artist. His first serious tuition was received at Rome, and he afterwards studied at Berlin, and at Florence, Frankfort, and Brussels. It was at Brussels that he painted his first picture of "*Cimabue finding Giotto drawing in the fields.*" He then visited Paris, and afterwards returned to Rome, where he executed the large picture of "*Cimabue's Madonna carried through Florence,*" which was exhibited at the Academy in 1855, and was acquired by the Queen. He was elected an Associate in 1864, and Royal Academician in 1868, and on the death of Sir *Frances Grant* in 1879, he was made President, and received the honour of knighthood. He was made a baronet in 1885, and was created a peer shortly before his death in 1896.

## 84 A PAGE OF RABELAIS.

By H. STACY MARKS, R.A. Canvas × inches.  
Lent by J. HILL HARTLAND, ESQ.

## 85 FAITHFUL UNTO DEATH.

By SIR E. J. POYNTER, P.R.A. Canvas 45 × 29 inches.  
Lent by THE CORPORATION OF LIVERPOOL.  
Exhibited Royal Academy, 1865.

THE Picture represents a Roman sentry in Herculaneum, at a time when the city is overwhelmed by a lava eruption from Mount Vesuvius. Though he encounter certain death in keeping to his post, he will not leave it.

## 86 A THORN AMID THE ROSES.

By JAMES SANT, R.A. Canvas 42 × 32 inches.  
Lent by the CORPORATION OF MANCHESTER.  
Engraved in mezzotint by H. SCOTT BRIDGWATER.  
Published by MESSRS. DOWDESWELL, 160, New Bond  
Street.

## 87 THE HARVEST MOON.

By G. H. MASON, A.R.A. Canvas 33 × 91 inches.

Lent by ALEXANDER HENDERSON, ESQ.

Exhibited, Royal Academy, 1872.

Etched by R. W. MACBETH, A.R.A. Published by MR.  
ROBERT DUNTHORNE, Vigo Street, Regent Street.

GEORGE HEMMING MASON was born at Wetley Abbey, in Worcestershire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of twenty-six, for Art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris. While there news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.

88 THE SWEET MEADOW  
WATERS OF THE WEST.

By J. W. NORTH, A.R.A. Canvas 51 × 74 inches.

Lent by the Executors of the late COLONEL NORTH.



## 89 THE HOP GARDENS OF ENGLAND.

By CECIL LAWSON. Canvas 60 × 84 inches.

Lent by MRS. CECIL LAWSON.

Exhibited, Grosvenor Gallery, 1883.

CECIL G. LAWSON was born in Shropshire in 1851. His father was a portrait painter. While still a boy he employed himself, under the guidance of his father, in painting small studies from nature—landscapes, clouds, fruit, flowers, &c. In 1870 he exhibited at the Royal Academy his picture of “Cheyne Walk, Chelsea.” After the lapse of four years he made a tour in Holland and Belgium, and in the same year, 1874, commenced his painting of “Hop Gardens of England.” “The Minister’s Garden” appeared at the Grosvenor Gallery in 1878, and attracted much attention. The painter described it as a tribute to the memory of Oliver Goldsmith; the studies for the composition were made on a hillside near Sandhurst. He married in 1879, and lived at Haslemere; there he painted “The August Moon,” which, after his death, was presented to the National Gallery by his widow, in fulfilment of his wish. His health was always delicate, and though he spent the winter of 1881 in the Riviera, he returned to England no stronger, and died in the following year, aged 31.

## 89a WASTE LANDS.

By J. AUMONIER, R.I. Canvas 28 × 61 inches.

Lent by T. D. GALPIN, ESQ.



## 90 THE GAMBLER'S WIFE.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 34 × 15 inches.

Lent by HUMPHREY ROBERTS, ESQ.

Exhibited, Royal Academy, 1869; Exposition Universelle, Paris, 1878.

Etched by C. WALTNER, and Published by MESSRS. T. AGNEW & SONS, 39B, Old Bond Street.

## 91 A FAIRY RAID, CARRYING OFF A CHANGELING.

By SIR NOEL PATON, R.S.A. Canvas 37 × 58½ ins.

Lent by JOHN POLSON, ESQ.

Exhibited, Royal Academy, 1867.

IT is midsummer eve, and the Queen of the Fairies and her elfin chivalry are bearing away a changeling, captured in a raid upon human domain. The motley cavalcade are dashing through the darkness of a wood, and winding away through a moonlit glade, beyond which, grey and weird Druidical stones stand in the cold moonlight. The boles and gnarled trunks of the trees (about which, among the dewy herbage, grow fungi, foxglove, woodbine, the dog rose and the yellow iris) are the haunts of numberless spirits that float by night through the silent air. In every nook and corner they may be discerned intent on mischief.

## 92 MAN PROPOSES BUT GOD DISPOSES.

By SIR EDWIN LANDSEER, R.A. Canvas 36 × 96 in.  
Lent by the TRUSTEES of the ROYAL HOLLOWAY  
COLLEGE.

“Not here! The White North has thy bones, and thou,  
Heroic Sailor soul,  
Art passing on thine happier voyage now  
Towards no earthly pole.”

THESE are the lines which Lord Tennyson wrote on the Cenotaph to Sir John Franklin, in Westminster Abbey. Relics of the illfated expedition of 1849 were found, and suggested this picture to the great painter. Two Polar bears have come upon these remnants of a human expedition. One has in his teeth a piece of the Union Jack, which he is dragging from the fallen mast, the other is crunching up a bone from which the flesh has long since disappeared.

Exhibited, Royal Academy, 1864.

Collection E. J. COLEMAN, of Stoke Park, until 1881.



## 93 TOPAZ.

By ALBERT MOORE. Canvas  $35 \times 16\frac{1}{2}$  inches.  
Lent by HUMPHREY ROBERTS, ESQ.

ALBERT MOORE was born at York, in 1841. His father was a portrait painter of some eminence in the North, and he was brother to Henry Moore, A.R.A., the distinguished marine artist, and another brother was J. C. Moore, the painter. His two elder brothers were also artists, and it has sometimes happened that the five brothers have exhibited pictures at the same Royal Academy Exhibition. Albert Moore came to London at the age of fourteen, and studied for a short time at the Royal Academy. He died in 1895, at the age of 55.

## 94 JUST AWAKE.

By SIR J. F. MILLAIS, BART., P.R.A. Canvas  $36 \times 27$  inches.

Lent by HOLBROOK GASKELL, ESQ.

Exhibited, Royal Academy, 1867.

Engraved in Mezzotint by T. O. BARLOW, R.A., and published by MESSRS. HENRY GRAVES & CO.

A CHILD of nine or thereabouts has been awakened by the gathering sunlight in her room and by the singing of a favourite bird.

The painter's daughter, Miss Effie Millais, now Mrs. James, was the model in this instance.



95 THE PORT OF VENICE ; WITH  
TRABACCOLO OR WINE  
VESSELS OF THE ADRIATIC.

By E. W. COOKE, R.A. Canvas  $17\frac{1}{2} \times 29$  inches.

Lent by C. T. HARRIS, ESQ., C.C.

Collection of SIR CHARLES BOOTH, BART., until 1897.

EDWARD WILLIAM COOKE, R.A., was born in London in 1811 and was the son of a well-known engraver. His first work was both illustration and a series of etchings of river and coast scenery. He executed his first oil painting in 1832, and devoted himself to marine painting. He was made Associate of the Royal Academy in 1851; and Academician in 1864. He visited Italy, Spain, and Holland, the latter country no less than fifteen times. He died in 1880.

96 AURORA.

By G. F. WATTS, R.A. Canvas  $34 \times 36$  inches.

Lent by MRS. LEES.





## 97 SEA PIECE.

By J. S. COTMAN. Canvas 10 × 13 inches.

Lent by HUMPHREY ROBERTS, ESQ.

JOHN SELL COTMAN was born at Norwich in 1782. At the age of 18 he came to London and exhibited at the Royal Academy. Six years later he returned to Norwich and became Member and Secretary of the Norwich Society of Artists. After a residence of some years at Yarmouth, and frequent visits to France, he was appointed, in 1834, Professor of Drawing in King's College School, London, which post he held until his death in 1842. He was elected an Associate of the Water Colour Society in 1825.

98 THE RIDER ON THE  
WHITE HORSE.

By G. F. WATTS, R.A. Canvas 26 × 21 inches.

Lent by JAMES KNOWLES, ESQ.

“And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering and to conquer.”



## 99 TIGERS AT DAWN.

By J. M. SWAN, A.R.A. Canvas  $21\frac{1}{2} \times 49$  inches.  
Lent by CAPTAIN JOHN AUDLEY HARVEY.

100 THE PIED PIPER OF  
HAMELIN.

By J. E. CHRISTIE. Canvas  $27 \times 38$  inches.  
Lent by ROBERT H. BRECHIN, ESQ.

## 101 SNOW IN SPRING.

By G. H. BOUGHTON, R.A. Canvas  $24 \times 40$  inches.  
Lent by T. H. ISMAY, ESQ.  
Exhibited, Royal Academy, 1877.



## 102 BURCHELL AND SOPHIA IN THE HAYFIELD.

By W. MULREADY, R.A. Panel 24 × 20 inches.

Lent by the EARL OF NORTHBROOK, G.C.S.I.

Painted, 1847.

Manchester Art Treasures Exhibition, 1857.

International Exhibition, 1862.

WILLIAM MULREADY was born at Ennis, Ireland, 1786. From the age of fifteen he supported himself, and is believed to have tried scene-painting, for in later years he was wont to say that he painted on a very large scale when he was young. At the age of fourteen he entered the Academy Schools, and showed great perseverance. In these early days he taught drawing to many persons of note, one of them being Miss Milbanke, afterwards Lady Byron. He was elected Associate and Royal Academician in one year, his name never appearing in the catalogue with the lesser title. Among his earliest friends was John Varley, whose sister he married when he was little more than seventeen years of age, but the union was an unhappy one, resulting in early separation, and this sad experience remained a trouble to him all his life. He died in 1863.

## 103 THE DRAGON OF WANTLEY.

By SIR E. J. POYNTER, P.R.A. Canvas 56½ × 168 ins.

Lent by the EARL OF WHARNCLIFFE.

**T**HE fight between More of More Hall and the Dragon of Wantley.

# GALLERY III.



## 104 THE JUGGLER.

By L. ALMA TADEMA, R.A. Canvas 31 × 19 inches.  
Lent by STEPHEN G. HOLLAND, ESQ.  
Exhibited, Royal Academy, 1870.

## 105 THE SHY PUPIL.

By G. A. STOREY, A.R.A. Canvas 35 × 45 inches.  
Lent by JOHN W. SLATER, ESQ.

## 106 ALWAYS WELCOME.

By MRS. ALMA TADEMA. Canvas 15 × 21 inches.  
Lent by MERTON RUSSELL COTES, ESQ., J.P., F.R.G.S.  
Exhibited, Grosvenor Gallery, 1887.



107 "HE LOVES ME, HE LOVES  
ME NOT."

By L. ALMA TADEMA, R.A. Canvas 25 × 18 inches.

Lent by JAMES MASON, ESQ.

Etched by LEOPOLD LOWENSTAM, Published by MR.  
STEPHEN T. GOODEN, 57, Pall Mall.

108 THE LOST PATH.

By FREDERICK WALKER, A.R.A. Canvas 33 × 28 ins.

Lent by H. F. MAKINS, ESQ.

Exhibited, Royal Academy, 1863.

Etched by T. WALTNER.

"A WOMAN caught in a snowstorm, which has made of the cross-country path a trackless drift, presses on swiftly, holding her sleeping child wrapped from harm in her shawl; her half-seen face, as she closely presses the precious burden to her bosom, shows courage to fight for life, yet with little hope."  
—[CLAUDE PHILLIPS.]

FREDERICK WALKER was born at Marylebone in 1840, and early in life became a student at the Royal Academy. He had already begun to draw on wood, and received employment on the periodicals "Once a Week," "The Cornhill Magazine," and other illustrated publications. In 1866 he was elected a member of the Society of Painters in Water Colours, and in 1871 an Associate of the Royal Academy. He died in 1875, at the early age of thirty-five, and was buried at Cookham, where his brother artists erected a tablet to his memory. Cookham was in the midst of his favourite sketching haunts. His pictures have great feeling, and any incident he painted was clothed by him with an intensely poetic beauty. He is represented in the National Collection by "The Vagrants," painted in 1868, and by "The Harbour of Refuge,"

## 109 THE FOUNTAIN.

By G. R. LESLIE, R.A. Canvas 41 × 28 inches.  
Lent by WILLIAM KENRICK, ESQ., M.P.  
Exhibited, Royal Academy, 1873.

## 110 THE FERRY INN.

By R. W. MACBETH, A.R.A. Canvas 14½ × 30 inches.  
Lent by HUMPHREY ROBERTS, ESQ.

## 111 BRUNHILDA.

By G. F. WATTS, R.A. Canvas 21½ × 25½ inches.  
Lent by MRS. RUSSELL BARRINGTON.

## 112 PLUM PUDDING.

By T. WEBSTER, R.A. Panel 8½ × 14½ inches.  
Lent by C. T. HARRIS, ESQ., C.C.

113 BLACK HORSE AND A  
PLOUGH BOY.

By EDWARD STOTT. Canvas 24¼ × 16½ inches.  
Lent by C. T. HARRIS, ESQ., C.C.

## I 14 A SPANISH COQUETTE.

By J. B. BURGESS, R.A. Canvas 12 × 9 inches.

Lent by MERTON RUSSELL COTES, ESQ., J.P., F.R.G.S.

## I 15 IS IT A MOUSE?

By E. J. GREGORY, A.R.A. Panel 8 × 10 inches.

Lent by C. J. GALLOWAY, ESQ.

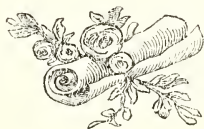
Exhibited, Dudley Gallery, 1877.

## I 16 MAY DAY.

By RANDOLPH CALDICOTT. Canvas 5 × 8½ inches.

Lent by the CORPORATION OF MANCHESTER.

RANDOLPH CALDICOTT was born at Chester in 1846. He came to London in 1872, and is understood to have received no art education. He is well known as a book-illustrator, and in 1875 published his drawings for Washington Irving's Sketch Book, and, later, many children's books—"The House that Jack Built," "John Gilpin," etc. He was a member of the Water Colour Society, but rarely exhibited in public galleries. He was a sufferer through life from an affection of the heart, which made all exercise difficult to him. He died at Florida in 1886 at the age of forty.



## 117 LOVE'S JEWELLED FETTER.

By L. ALMA TADEMA, R.A. Canvas 25 × 18 inches.  
Lent by GEORGE McCULLOCH, ESQ.

## 118 INNOCENCE.

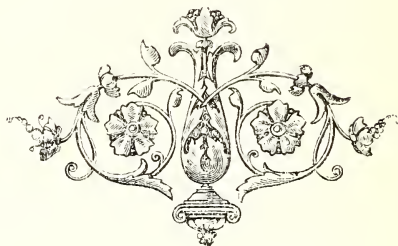
By G. CLAUSEN, A.R.A. Canvas 14 × 12 inches.  
Lent by HUMPHREY ROBERTS, ESQ.

## 119 INTRUDERS.

By E. J. GREGORY, A.R.A. Canvas 35 × 21 inches.  
Lent by C. J. GALLOWAY, ESQ.

## 120 DAY DREAMS.

By VALENTINE C. PRINSEP. Canvas 24 × 20 ins.  
Lent by MRS. LEES.





## 121 BAWDSEY FERRY.

By W. L. WYLLIE, A.R.A. Canvas 12 × 24 inches.  
Lent by W. CUTHBERT QUILTER, ESQ., M.P.

## 122 THE PLOUGH.

By FRED. WALKER, A.R.A. Panel  $16\frac{1}{2} \times 24\frac{1}{2}$  inches.  
Lent by HUMPHREY ROBERTS, ESQ.

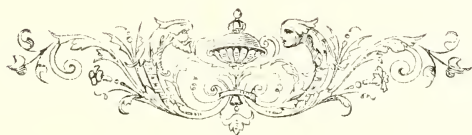
THE finished study for, or a finished reduction of, the large picture, in the possession of the Marquis de Misa.

## 123 THE PIPING FISHER BOY.

By J. M. SWAN, A.R.A. Canvas 13 × 17 inches.  
Lent by HUMPHREY ROBERTS, ESQ.

## 124 BLACK DIAMONDS.

By W. L. WYLLIE, A.R.A. Canvas 18 × 32 inches.  
Lent by E. T. BALDWIN, ESQ.



## 125 VALKYRIE.

By FREDERICK SANDYS. Canvas 31 × 16½ inches.

Lent by EDWARD M. DENNY, ESQ.

Collection of F. R. LEYLAND until 1892.

THE picture shows a Valkyrie, or Norse Sorceress, consulting her familiar, in the form of a raven, on the career of Harold Harfagr, or the Fair-haired, who was the son of Halfdan the Black, King of a small district in Norway, about A.D. 850. The words of the sorceress, translated from the Norwegian, read :—

The young King—the Norse king,  
 Whose keels cut the brine ;  
 Red-rimmed are his bucklers ;  
 Betarr'd are his oars ;  
 His sails are all bleached  
 With the sea-spray and showers.

Among the early Northmen the raven was a sacred bird. Two of them, it is said, Hugin and Munin, sat on Odin's shoulders, and only flew away to bring him intelligence of what happened in the world. Especial confidence was placed in their omens.

## 126 HEAD OF A LADY.

By FREDERICK SANDYS. Canvas 18 × 14 inches.

Lent by W. CUTHBERT QUILTER, ESQ., M.P.

## 127 THE BATH OF VENUS.

By SIR E. BURNE-JONES, BART. Canvas 52 × 18 ins.

Lent by W. CONNALL, ESQ., JUN.

## 128 APRIL LOVE.

By ARTHUR HUGHES. Canvas  $36 \times 20$  inches.

Lent by HENRY BODDINGTON, ESQ.

Collection of J. F. HUTTON.

## 129 DAWN.

By SIMEON SOLOMON. Canvas  $14\frac{1}{4} \times 20\frac{1}{4}$  inches.

Lent by HENRY BODDINGTON, ESQ.

## 130 PIPING HOME.

By PHIL. R. MORRIS, A.R.A. Canvas  $20 \times 30$  inches.

Lent by W. CUTHBERT QUILTER, ESQ., M.P.

131 FERDINAND LURED BY  
ARIEL.

By SIR J. E. MILLAIS, BART., P.R.A.

Canvas  $26 \times 21$  inches.

Lent by H. F. MAKINS, ESQ.

Exhibited, Royal Academy, 1850.

MIRANDA'S lover has just emerged from the mazes of a wood, through which he has been led by Ariel. His ear catches the faint music of the gauze-winged company that flutter about him—

“Where should this music be? i' the air or the earth?”

The scene is flooded with sunlight, so that the foliage and herbage are of vivid green, shining with the moisture of late rain.

# 132 THE BELOVED (OR THE BRIDE).

By D. G. ROSSETTI. Panel  $33\frac{1}{2} \times 30$  inches.  
Lent by GEORGE RAE, ESQ.

“SHE shall be brought unto the king in raiment of needlework; the virgins that be her fellows shall bear her company, and shall be brought unto thee.” She advances towards the bridegroom, and is in the act of drawing from her face and throat a thin green veil.

Dated 1865-6. Repainted 1873.

GABRIEL CHARLES DANTE ROSSETTI was born in London in 1828. He was the son of Gabriele Rossetti, who was exiled from Italy for his political opinions and came to London. He entered the Schools of the Royal Academy in 1846, and in 1848 became the prime mover in the famous pre-Raphaelite revolt. In 1850 he edited “The Germ,” a periodical which demonstrated the principles of the brotherhood; but it was short-lived. Among the works painted according to its principles was the “*Ecce Ancilla Domini*,” now in the National Gallery. For the next ten years his chief productions were a series of water colours inspired by passages in the “*Vita Nuova*” and the “*Divina Commedia*.” In 1860, after a long engagement, he married Elizabeth Eleanor Siddall, a girl of characteristic beauty and the model for some of his most famous works. She died in 1862 from an overdose of laudanum, and on the day of her burial Rossetti placed the manuscript of all his poems, as a last gift, in her coffin. In the autumn of that year he removed to Cheyne Walk, Chelsea, and between that time and 1869 produced some of his finest paintings, achieving a splendour of colour that may be compared with the productions of the great Venetians, and has seldom been surpassed in modern times. In 1869 he was prevailed upon to permit the exhumation of his buried manuscripts, and in the following year the first collection of his poems appeared. At this time symptoms of weak health appeared, and he suffered terribly from insomnia. To obtain relief he resorted to chloral, with the customary results. Early in 1882 he went to Birchington, and on Easter Sunday of that year he died.

133 A HUGUENOT, ON ST. BARTHOLOMEW'S DAY, REFUSING TO SHIELD HIMSELF FROM DANGER BY WEARING THE ROMAN CATHOLIC BADGE.

By SIR J. E. MILLAIS, BART., P.R.A. Canvas 36 × 24 ins.  
Lent by T. H. MILLER, ESQ.

“When the clock of the Palais de Justice shall sound upon the great bell at daybreak, then each good Catholic must bind a strip of white linen round his arm, and place a fair white cross in his cap.”—*Vide* the order of the Duke of Guise.

A ROMAN Catholic lady, during a stolen interview, is entreating her Protestant lover, with the most moving supplication, to wear the white scarf. She clings to him, and endeavours to tie it round his arm, but he gently prevents her.

The lady wears a black figured dress, with puffed sleeves slashed with yellow at the shoulder. Her lover's tunic is of rich purple; black hose and shoes; white frill round the neck and a gold chain, from which a medallion is suspended. The model for the lady was a Miss Ryan, and General Lemprière was the model for the Huguenot.

The picture was exhibited at the Royal Academy in 1852, when crowds stood before it all day. The painter at that time was not twenty-three years of age.

# 134 THE LAST MOMENTS OF RAPHAEL.

By HENRY N. O'NEILL, A.R.A. Canvas 78 × 54 ins.

Lent by LORD ARMSTRONG, C.B.

Exhibited, Royal Academy, 1866.

Collection of SAMUEL MENDEL until 1872.

Collection of BARON GRANT until 1877.

RAPHAEL died on the anniversary of his birthday, of a malignant fever, which proved fatal after running a course of fourteen days. He was in his thirty-seventh year. The scene depicted is an impressive one; the great painter lies on a couch before an open window. It is Good Friday, the 8th of April, 1520, a time when primroses, some of which are scattered on the floor, are plentiful. Already the evening light catches the summit of Monte Mario. The friends of Raphael are around his bed; Giulio Romano holds his arm, Peruzzi is on the spectator's left, Giovanni de Udine against the wall, and Mark Antonio stands in the centre. At the foot of the bed are ecclesiastics, among whom is Cardinal Bibiana, the uncle of the girl to whom Raphael was engaged. The chalice, candle and monstrance show that the last offices of religion have been administered. Death is at hand, but for a moment the spirit kindles as the dying man's last great work, "The Transfiguration," is unveiled before him.

HENRY NELSON O'NEIL, A.R.A., was born at St. Petersburg, in 1817. In 1823, he was brought by his parents, who were English, to London, and in 1836 he was a student at the Royal Academy, exhibiting his first picture there in 1839. He was elected an Associate in 1860, and died in 1880.

135 MAY MORNING ON MAG-  
DALEN TOWER, OXFORD.

By W. HOLMAN HUNT, R.W.S. Canvas 60 × 79 ins.  
Lent by the Artist.

136 SCENE FROM "TWO  
GENTLEMEN OF VERONA."

By W. HOLMAN HUNT, R.W.S. Canvas 38 × 52 in.  
Lent by the CORPORATION OF BIRMINGHAM.  
Exhibited, Royal Academy, 1851.

THE picture shows Valentine rescuing Sylvia from Proteus. Valentine is in the centre of the picture, his arm thrown around Sylvia. Proteus is to the right, and on the left is Julia, leaning against a tree. In the background are the Outlaws advancing with their captives, the Duke of Milan, Sylvia's father, and Thurio, Valentine's rival.

This picture was much assailed when it was first exhibited forty-six years ago, but Mr. Ruskin wrote courageously of its merits. "There is not," he said, "a single study of drapery in the whole Academy, be it in large works or small, which for perfect truth, power, and finish, could be compared with the black sleeve of Julia, or with the velvet on the breast and the chain mail of Valentine."

The Sylvia was painted from Miss Siddall, afterwards the wife of Dante Gabriel Rossetti.

## 137 RUNCORN.

By WILLIAM DAVIS. Canvas 26 × 44 inches.

Lent by GEORGE RAE, ESQ.

WILLIAM DAVIS was born in Dublin, 1812. His father was a solicitor, whose profession he intended his son to follow, but the natural taste for art was too strong, and his son entered the Royal Dublin Society as a student; among his fellow-workers was Foley, the sculptor. When his studies were completed he set up at Dublin as a portrait painter, but meeting with small success in that line, he removed to the banks of the Mersey, where better fortune awaited him. In due time he became a member of the Liverpool Academy, at that period the most important Art Society in the provinces. He exhibited constantly at the Royal Academy. In 1870 he removed to London, where he died in 1873. His sketches of herbage are vividly but harmoniously green. The subjects he peculiarly favoured were wide stony wastes, terminating on sea sands. He was a prominent representative of the Liverpool school of painters, which flourished in the first half of the present century. This school was one of the latest survivals of the social state prevailing in England before the introduction of railways.

## 138 A BAZAAR IN CAIRO.

By SIR JOHN GILBERT, R.A., P.R.W.S.

Canvas 39 × 26 inches.

Lent by W. PELHAM BULLIVANT, ESQ., J.P.





## 139 THE BLIND GIRL.

By SIR JOHN E. MILLAIS, BART., P.R.A.

Canvas 32 × 21 inches.

Lent by the CORPORATION OF BIRMINGHAM.

Exhibited, Royal Academy, 1856.

Presented by Alderman WILLIAM KENRICK, M.P., to  
the Art Gallery of the City of Birmingham.

THE village represented in the background is Icklesham, near Winchelsea. Mr. Ruskin's note of this exquisite work reads :—"The common is a fairly spacious bit of ragged pasture, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical, or vicious one ; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant. The shower has been heavy, and is still so in the distance, where an intensely bright double rainbow is relieved against the departing thunder cloud. The freshly wet grass is all radiant through and through with the new sunshine ; the weeds at the girl's side as bright as a Byzantine enamel, and inlaid with blue veronica ; her upturned face all aglow with the light that seeks its way through her wet eyelashes. Very quiet she is, so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knee, on which her poor instrument of beggary rests, leans another child, half her age—her guide ; indifferent this one to sun or rain, only a little tired of waiting."

## 140 MORNING.

By M. R. CORBET. Canvas 8 × 21 inches.  
Lent by GEORGE McCULLOCH, ESQ.

141 THE CAVALIER AND THE  
PURITAN.

By W. S. BURTON. Canvas 41 × 35 inches.  
Lent by ALBERT WOOD, ESQ.  
Exhibited, Royal Academy, 1856.

A LADY and her Puritan lover, passing along a roadway that skirts a dense wood, come on a spot where a fierce conflict has taken place, and where one of the combatants has been left desperately wounded, his pockets being then searched for papers, and the cards falling out, which are seen on the right of the picture. He has lain there so long that a spider has woven its web round the sword, and upon it has gathered the morning dew. The lady is compassionately endeavouring to do what she can, though late, to tend the terrible wound, while the Puritan merely looks on, the bitter spirit felt by him for all Cavaliers showing itself especially in this case, where the richly-apparelled and evidently high-born Royalist awakens immediate jealousy, shown by the closely-drawn lips and the clenched hand behind him.

## 142 LOVE'S PASSING.

By MRS. EVELYN DE MORGAN. Canvas 29 × 44 ins.  
Lent by W. DE MORGAN, ESQ.

## 143 A VISION OF FIAMMETTA.

By D. G. ROSSETTI. Canvas 57 × 37 inches.  
Lent by CHARLES BUTLER, ESQ.  
Painted 1878.  
Collection of MR. W. A. TURNER.

## 144 THE LAST OF ENGLAND.

By FORD MADOX BROWN.  
Canvas  $32\frac{1}{2} \times 29\frac{1}{2}$  inches, almost circular.  
Lent by the CORPORATION OF BIRMINGHAM.  
Painted 1855.

A duplicate, but much smaller in size, and painted in 1860, is in the possession of MR. GEORGE RAE.

THIS picture treats of the great emigration movement which culminated about 1852. In the painter's note of this work, he states that he singled out for his subject a couple from the middle class, high enough through education and refinement to appreciate all they are giving up in leaving their native land, and yet depressed in means to the extent of having to put up with the discomforts and humiliations incident to a vessel "all one class." The man is shielding his wife from the sea spray with an umbrella, as he broods over

blighted hopes and severance from all he has been striving for. Various incidents are in the background, the most noticeable being the reprobate who shakes his fist at the land of his birth, as though that were answerable for his want of success.

FORD MADOX BROWN was born at Calais in 1821. He was educated on the Continent, and studied Art at the Academy at Bruges, and also at Ghent and Antwerp, and at the age of twenty-three submitted cartoons for the competition for the wall decoration at Westminster. In 1848 he was sought out by Rossetti, with the intention of being received by him as a pupil, and a strong friendship was formed between the two men. In 1865 he exhibited fifty of his pictures in a Gallery in Piccadilly. His greatest production is considered to be one entitled "Work," now in the Corporation of Manchester Gallery. It was in the first Guildhall Exhibition in 1890. For many of the later years of his life he was engaged in decorating in fresco the Town Hall of Manchester. He died in 1893.

## 145 FRIENDS.

By WILLIAM HUGGINS. Canvas 25 × 30 inches.  
Lent by GEORGE RAE, ESQ.

WILLIAM HUGGINS was born at Liverpool in 1820. He was a painter of animals and was known in his birthplace as the "Liverpool Landseer." He received his early education at Liverpool, but afterwards resided principally at Chester and in North Wales. He died at Chester in 1884.



## 146 THE STONEBREAKER.

By JOHN BRETT, A.R.A. Canvas 20 × 27 inches.

Lent by JAMES BARROW, ESQ.

Exhibited, Royal Academy, 1858.

**M**R. RUSKIN said of this picture: "I know no such thistledown, no such chalk hills and elm trees, no such natural pieces of far-away cloud in any of their (the Pre-Raphaelites') works."

## 147 MARY MAGDALENE AT THE DOOR OF THE HOUSE OF SIMON THE PHARISEE.

By D. G. ROSSETTI. Canvas 25 × 23½ inches.

Lent by THE RIGHT HON. GERTRUDE COUNTESS OF PEMBROKE.

**M**ARY has left a festal procession, and is ascending, by a sudden impulse, the steps of the house where she sees Christ. Her lover is following her, and is endeavouring to allure her back.



## 148 THE SISTERS.

By SIR J. E. MILLAIS, BART., P.R.A.

Canvas 41 × 42 inches.

Lent by MRS. LEES.

Exhibited, Royal Academy, 1868; Exposition Universelle Paris, 1878.

THE painter's three daughters. In the centre is Miss Effie Millais, now Mrs. James; on the left is Miss Mary, who is seen also in the picture of "Just Awake" (No. 94); and on the right is Miss Caroline Millais, the model for the companion picture, called "Asleep."

JOHN EVERETT MILLAIS was born at Southampton in 1829. Early in life he entered the Academy Schools, and earned in turn every honour that they had to bestow. In 1848 he became connected with Rossetti and Holman Hunt in the Pre-Raphaelite Brotherhood, working on methods which were approved and encouraged by Mr. Ruskin. Among other works painted at this time, two of the most striking, the "Ferdinand and Ariel," and "The Huguenot," are now in this collection, the latter procuring for him immense popularity and thoroughly establishing his reputation. He is the painter also of many landscapes of remarkable beauty and poetic feeling, one of the most charming being "Chill October," painted in 1871, and exhibited in the present collection. He was elected Associate of the Royal Academy in 1853, and Academician in 1864. On the death of Lord Leighton in 1896, he was unanimously elected President, but died in the August following. He was created a Baronet in 1885.

## 149 A STIFF BREEZE.

By ALFRED VICKERS. Canvas 18 × 26 inches.

Lent by C. WENTWORTH WASS, ESQ.

150 PAOLO AND FRANCESCA DA  
RIMINI.

By FRANK DICKSEE, R.A. Canvas, circular, 51 in.

Lent by W. K. D'ARCY, ESQ.

Exhibited, Royal Academy, 1895.

Photogravure published by the FINE ART SOCIETY,  
148, New Bond Street.

“In its leaves that day we read no more.”

FRANCESCA, the beautiful daughter of Guido de Polenta, Lord of Ravenna, was wedded towards the close of the thirteenth century to Lanciotto, son of the Lord of Rimini, a man deformed in his person, who, later, discovered her in guilty companionship with his brother Paolo, and slew both him and her. The tragic event occurred in Dante's lifetime, and he twice refers to it in his “Divina Commedia,” and speaks of his encountering Paolo and Francesca in the second circle of “Hell,” where carnal sinners are tossed about ceaselessly in the darkness by furious winds. Francesca then tells him her sad story, and Dante is so overpowered by pity that he sinks into a swoon. He had probably known her when an innocent girl living under her father's roof. The episode is said to have been written by him in the very house at Rimini in which Francesca was born. It is recorded that Paolo and Francesca were buried together, and that, three hundred years afterwards, their bodies were found at Rimini, with Francesca's silken garments yet fresh.

151 THE MENDICANTS' HOSPITAL,  
VENICE.

By JAMES HOLLAND. Canvas 25 × 36 inches.  
Lent by ABEL BUCKLEY, ESQ.

JAMES HOLLAND was born at Burslem in 1800, and came to London in 1819. For some time he supported himself by painting flowers, exhibiting his works at the Royal Academy. Not until 1831 did he devote himself to landscape painting. His constant visits to the Continent resulted in the production of many excellent works, both in oil and water colours. In 1858 he was elected a member of the Society of Painters in Water Colours. He died in London in 1870.

152 ST. CECILIA.

By J. W. WATERHOUSE, R.A. Canvas 46 × 77 ins.  
Lent by GEORGE McCULLOCH, ESQ.

153 SUMMER DAYS FOR ME.

By ALFRED W. HUNT, R.W.S. Canvas 37 × 61 inches.  
Lent by MRS. NEWALL.

154 ST. ELIZABETH.

By MARIANNE STOKES. Canvas 38 × 24 inches.  
Lent by LEOPOLD HIRSCH, ESQ.



155 "WHEN A MAN'S SINGLE, HE  
LIVES AT HIS EASE."

By J. WATSON NICOL. Canvas 24 × 36 inches.

Lent by MERTON RUSSELL COTES, ESQ., J.P., F.R.G.S.

Exhibited, Royal Academy, 1877.

Etched by VICTOR LHUILLIER. Published by MR. R.  
DUNTHORNE, Vigo Street, Regent Street.

156 MARY STUART.

By EYRE CROWE, A.R.A. Canvas 40 × 56 inches.

Lent by the Artist.

Exhibited, Royal Academy, 1868.

MARY QUEEN OF SCOTS was beheaded at Fotheringay Castle on the 8th of February, 1587. Her remains were covered with an old cloth torn from a billiard table, and conveyed to a large upper chamber, where they were left, as seen in the picture, to await the process of embalming. She was scarcely forty-four years of age, Queen of Scotland, sometime Queen of France, and claimant of the crown of England. She was three times wedded before she was twenty-five. So great was the indignation in Scotland at the piteous execution, that King James would not receive the envoy despatched by Elizabeth to express her sorrow for what she termed the "miserable accident"; he was warned by James not to advance further than Berwick, as it would be impossible to protect his life from the fury of the people if he ventured

to enter Scotland. Mary's remains were conveyed six months later to Peterborough Cathedral, where they were interred with great pomp; all the faithful attendants of her imprisonment followed her, and indignantly repelled the courtesies offered them by the English Queen, preferring their own dresses to the black cloth Elizabeth sent for them, and declining altogether the banquet provided for the mourners, saying that "their hearts were too sad to feast." Twenty-five years later, on her son's accession to the English throne, the body was exhumed, and carried with reverential care to Westminster, where it now lies, in the South aisle of Henry VII.'s Chapel.



## 157 PASSING DAYS.

By J. M. STRUDWICK.

Canvas  $14\frac{1}{2} \times 44$  inches; arched top.

Lent by WILLIAM IMRIE, ESQ.

Collection of HENRY HILL, ESQ., until 1889.

THE picture represents the days of a man's life passing before him. His early days are seen in the joyous children to the right; other days pass on, till the latest are seen approaching from the left. Two happy days have just passed, and the two beautiful forms that represent them stretch out their hands to him, as fain to linger, and he, with regretful mien, would fain they stayed; but the scythe of Time interposes, and they pass on, followed by a day of adversity, whose pathway is over the thorny briar, and who, with bowed head, sheds tears as she passes. On the right is the pleasant winding river and the fruit tree in blossom, and on the left the leafless tree and the tolling bell.

## 158 MRS. RAWLINSON.

By W. B. RICHMOND, R.A. Canvas  $30 \times 25$  inches.

Lent by W. G. RAWLINSON, ESQ.



## 159 READING THE WILL.

By F. D. HARDY. Canvas 27 × 35 inches.

Lent by GEORGE GURNEY, ESQ.

Painted 1870.

Collection of J. EDEN, until 1874.

FREDERICK DANIEL HARDY was born at Windsor in 1826. He was a painter of genre, and begun to exhibit at the Royal Academy in 1851. His pictures were very popular, being scenes of domestic interiors and of social life. He relinquished the profession of music for that of art.

## 160 THE RIVAL ROSES.

By JOHN PETTIE, R.A. Canvas 28 × 41 inches.

Lent by G. J. FENWICK, ESQ.

Exhibited, Royal Academy, 1871.

THE war that broke out in the reign of Henry VI. arose from the rival claims of the Houses of York and Lancaster to the crown. The Duke of York was descended from the third son of Edward III., and King Henry VI. from the fourth son. The scene depicted is in the Temple Gardens. Richard, Duke of York, standing to the left, plucks a white rose, and calls upon his followers to pluck a similar rose with him. The Duke of Somerset, boldly fronting him, gathers a red rose, and commands the supporters of the Duke of Lancaster to do the like. The thoughtful lawyer in the rear seems to foresee the calamitous effect on the country of the position taken up by these two determined men. The partisans of either House

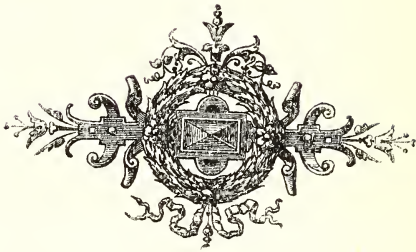
thereafter wore the white or red rose as a distinctive badge, and the contest became known throughout the world as the "Wars of the Roses." Many powerful nobles sided with York, among them the renowned Earl of Warwick. Thirty thousand persons, it is recorded, lived daily at his board, and he was the last of those mighty barons who may be said to have overawed the Crown. But Lancaster could also count many potent nobles, and was, moreover, supported by the actual possession of the Royal authority. Gradually the people grew divided in their sentiments, but not until Henry had sat on the throne for thirty-three years did an appeal to arms take place. The "Wars of the Roses" lasted for thirty years; no fewer than twelve pitched battles were fought, and the terrible conflict almost annihilated the ancient nobility of the land.

## 161 ON THE BEACH AT OSTEND ; SQUALLY WEATHER.

By E. W. COOKE, R.A. Canvas 12 × 20 inches.  
Lent by MRS. NATHAN.

## 162 THE SICK CHILD.

By JOSEPH CLARK. Canvas 22 × 17 inches.  
Lent by H. J. TURNER, ESQ.



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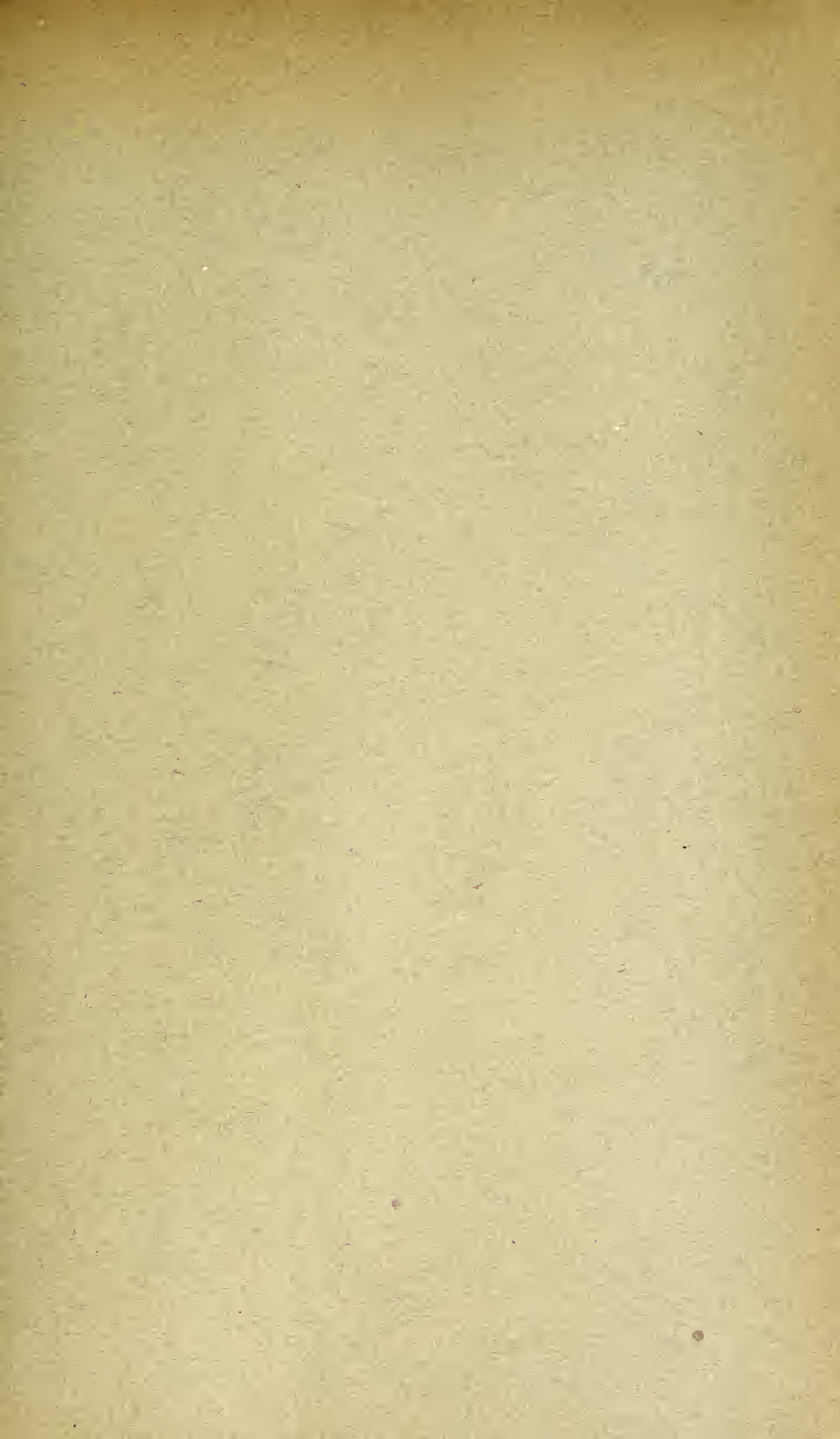
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CORPORATION OF LONDON  
ART GALLERY.

DESCRIPTIVE CATALOGUE

OF THE LOAN COLLECTION  
OF  
PICTURES  
OF THE FRENCH SCHOOL,  
1898.



PRICE SIXPENCE.





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OF THE  
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BY  
PAINTERS OF THE FRENCH SCHOOL.



CORPORATION OF LONDON

Art Gallery.



Catalogue of the Loan  
Collection of Pictures

By Painters of the French School.



WITH DESCRIPTIVE AND BIOGRAPHICAL NOTES

BY

A. G. TEMPLE, F.S.A.,

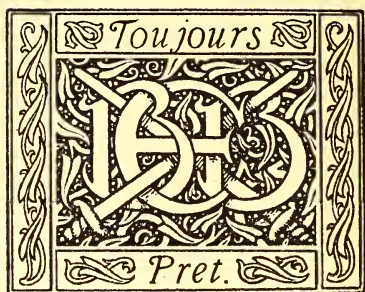
*Director of the Art Gallery of the Corporation of London.*



WILLIAM COOPER, Esq.,

*Chairman.*

1898.



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# Introduction.

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The present is the Seventh Exhibition held at the Guildhall.

The First was in 1890 and it was visited by 109,383 persons.

„	Second	„	1892	„	„	„	236,362	„
„	Third	„	1894	„	„	„	300,366	„
„	Fourth	„	1895	„	„	„	262,810	„
„	Fifth	„	1896	„	„	„	124,271	„
„	Sixth	„	1897	„	„	„	248,093	„
				Total	...		<u>1,281,285</u>	„

Early Flemish and Dutch examples, and works of the British School have been shown in these Exhibitions. The Fifth Exhibition was exclusively of water colours, and a portion only of the Galleries was devoted to it. The Sixth Exhibition was devoted to works by Painters of the British School who flourished during Her Majesty's Reign.

In addition to the above number, the permanent Collection of the Corporation has been visited, since its establishment in 1886, by 567,560 persons, bringing the total number of visitors to the Guildhall Art Gallery to 1,848,845.

The Exhibition now open is composed entirely of works of the French School by painters chiefly of the eighteenth and nineteenth centuries.

The Library Committee of the Corporation of London desire to express their thanks to the owners of works for the kindness with which many distinguished and valuable paintings and other works of art have been placed at their disposal for the present Exhibition.

The Exhibition will be open from Monday, the 6th June, to Wednesday, the 31st August, inclusive.

Week Days 10 a.m. to 7 p.m.

Sundays 3 p.m. to 6 p.m.

The Admission will be free.

A. G. TEMPLE,

*Director*

ART GALLERY OF THE  
CORPORATION OF LONDON,  
GUILDHALL, LONDON, E.C.

*1st June, 1898.*





# GALLERY I.



# GALLERY I.



## I SOLITUDE.

Painted by H. HARPIGNIES.

Canvas 37 × 59 inches.

Lent by the HON. SIR J. C. DAY.

Exhibited at the Paris Salon 1897, where it gained the  
Medaille d'Honneur.

HENRI HARPIGNIES. Landscape painter—living. Pupil  
of Achard. Chevalier of the Legion of Honour, 1875.  
Works also in water colour.

## 2 FUNERAL OF A CHIEF IN THE IRON AGE.

Painted by FERNAND CORMON.

Canvas 67 × 87 inches.

Lent by MONSIEUR AVICE.

Exhibited at the Paris Salon, 1892.

FERNAND CORMON, History and portrait painter—living.  
Pupil of Fromentin, Cabanel, and Portaels. Officer of  
the Legion of Honour, 1880.

### 3 THE EXECUTION OF MARSHAL NEY.

Painted by J. L. GÉRÔME.

Canvas 25 × 41 inches.

Lent by ALEXANDER HENDERSON, ESQ., M.P.

AFTER the defeat at Waterloo, Marshall Ney, the brilliant leader, who had three horses killed under him in the desperate charges on that eventful field—"the bravest of the brave," as Napoleon called him, "Old red face," as the soldiers nick-named him, was among the first to be put upon his trial as one of Buonaparte's "accomplices." He was convicted of high treason, and amongst his judges were many marshals and generals who had been his companions in arms. The sentence of death was passed at two o'clock on the morning of the 7th December, 1815, and, a few hours later—at the moment when his wife was at the Tuilleries seeking pardon for him—he was shot. The scene of the execution was at the entrance of the Grand Avenue de l'Observatoire. "Soldiers," cried he, "straight to the heart," and then appealing from the judgment which had been passed upon him, to mankind, to posterity, and to God, and with the cry of "Vive la France," the illustrious soldier fell.

JEAN LÉON GÉRÔME. Born 1824—living painter. Pupil of Paul Delaroche and of l'Ecole des Beaux Arts, Commander of the Legion of Honour, Member of the Institute of France, and Chevalier of the order of l'Aigle Rouge. His famous picture, painted at the age of twenty-three, "A Combat of Cocks," was bought by the State and is now in the Luxembourg. Much of his time has been spent in the East, and his record of

Oriental life is charged with masterly completion of design and scholarly finish. His historical scenes—three of the most important of which are in the present collection—are impressive in their truth and afford remarkable evidence of his great capacity for dexterous arrangement and his command of effective detail.

#### 4 THE WIDOW.

Painted by G. LAUGÉE FILS.

Canvas 37 × 40 inches.

Lent by MRS. NATHAN.

G. LAUGÉE FILS. Genre painter—living.

## 5 CLEOPATRA BEFORE CÆSAR.

Painted by J. L. GÉRÔME.

Canvas 73 × 50 inches.

Lent by OGDEN MILLS, ESQ., of New York, U.S.A.

THE scene is in the Palace of the Ptolemys at Alexandria. The Egyptian Queen, determined to gain favour with Cæsar, has herself brought into his presence concealed in a bale of cloth, which Apollodrus, her attendant, bears as a present to the Roman Conqueror. She is seen standing amidst the folds of the cloth which have just been cast from her, and which Apollodrus is drawing away from her person. Cæsar, at a table to the left, appears startled at beholding her, and his secretaries a short distance away look in amazement at the superb woman.

Browning, in his "Fifine at the Fair," has alluded to this picture :—

"See, Cleopatra ! bared, the entire and sinuous wealth  
O' the shining shape ; each orb of indolent ripe health,  
Captured, just where it finds a fellow-orb as fine  
I' the body : traced about by jewels which outline,  
Fire-frame and keep distinct, perfections—lest they melt  
To soft smooth unity ere half their hold be felt :  
Yet, o'er that white and wonder, a soul's predominance  
I' the head so high and haught—except one thievish glance,  
From back of oblong eye, intent to count the slain."

Exhibited at the Royal Academy, 1868.

(For notice of the Painter's life see No. 3.)

## 6 DENIZENS OF THE HIGHLANDS.

Painted by ROSA BONHEUR.

Canvas 37 × 39 inches.

Lent by LORD IVEAGH, K.P.

Painted 1857.

In the collection of Samuel Mendel (Manley Hall)  
until 1875.

Collection of H. W. F. Bolckow until 1888.

Engraved by THOMAS LANDSEER, A.R.A.

## 7 A MILL IN HOLLAND.

Painted by J. C. CAZIN.

Canvas 32 × 26 inches.

Lent by MONS. DURAND RUEL.

JEAN CHARLES CAZIN. Genre and landscape painter—  
living. Pupil of Lecoq de Boisbaudran. Officer of the  
Legion of Honour.

## 8 LA SAISON OCTOBRE ; OR, THE POTATO HARVEST.

Painted by J. BASTIEN-LEPAGE.

Canvas 71 × 77 inches.

Lent by GEORGE MCCULLOCH, ESQ.

Exhibited at the Salon, 1879.

Etched by LE CONTEUX.

*(For notice of the Painter's life see No. 100.)*

## 9 AT QUILLEBOEUF IN NORMANDY.

Painted by V. BINET.

Canvas 29 × 46 inches.

Lent by GEORGE MCCULLOCH, ESQ.

VICTOR JEAN BAPTISTE B. BINET. Landscape painter—  
living.

## 10 THE EMIGRANTS.

Painted by J. A. MEUNIER.

Canvas 36 × 40 inches.

Lent by HUBERT M. WILSON, ESQ.

J. A. MEUNIER. Genre painter—living.

## 11 IN THE WOOD.

Painted by CLAUDE MONET.

Canvas 28 × 22 inches.

Lent by MONS. DURAND RUEL.



12 CHRIST WALKING ON THE  
SEA.

Painted by CHARLES FRANÇOIS JALABERT.

Canvas 39 × 73 inches.

Lent by H.R.H. THE DUCHESS OF ALBANY.

Engraved by A. VARIN.

“AND about the fourth watch of the night He cometh unto them, walking upon the sea, and would have passed by them. But when they saw Him . . . they supposed it had been a spirit, and cried out. For they all saw Him, and were troubled.”—*Mark* VI, v. 48-49-50.

Painted 1863.

Formerly in the collection of H.I.M. The Empress Eugénie.

A smaller version of this picture was in the collection of the late Mr. Kurtz.

CHARLES FRANÇOIS JALABERT. Genre and portrait painter—living. Pupil of Paul Delaroche. Studied in Italy. Officer of the Legion of Honour, 1855.

## 13 LA SOURCE.

Painted by J. J. HENNER.

Canvas 39 × 29 inches.

Lent by LORD STRATHCONA AND MOUNT ROYAL,  
G.C.M.G., from his collection at Montreal.

Painted 1881.

JEAN JACQUES HENNER. Genre painter—living. Pupil of Drölling and of Picot. Prix de Rome, 1858. Officer of the Legion of Honour, 1878. Member of the Institute of France. Mrs. Stranahan has said of this painter: "Subject is of little importance with him; rendering is everything. He is of the most modern accent in art, the realistic; but he mingles an inspiration of the antique with his truth to nature. This gives him a realism that is truly poetic, made up of the actual physique and the chaste dignity of primeval innocence." "Of what pure snow from the summit of the glacier has Henner formed this beautiful, flaming pâte of which he has made a feminine nudity," wrote Roger Ballou once of one of his works.

## 14 PREPARATIONS FOR THE BALL.

Painted by E. BIDAU.

Canvas 34 × 45 inches.

Lent by MRS. MCCULLOCH.

Exhibited at the Salon, 1896.

E. BIDAU. Genre painter—living.

15 RESCUE AT SEA FROM A  
BURNING VESSEL.

Painted by A. MORLON.  
Canvas 73 × 120 inches.  
Lent by the Artist.

ANTOINE PAUL ÉMILE MORLON. Genre and marine painter—living.

16 REBECCA BEING CARRIED OFF  
BY SIR BRIAN DE BOIS  
GUILBERT. (From Scott's novel of  
"Ivanhoe.")

Painted by F. ROYBET.  
Canvas 35 × 53 inches.  
Lent by MONSIEUR BESSONNEAU, of Angers.

17 RÉUNION A LA SALLE  
GRAFFARD: "VIVE LA  
COMMUNE!"

Painted by JEAN BÉRAUD.  
Canvas 35 × 46 inches.  
Lent by MONS. COMBIER.  
Exhibited at the Paris Salon, 1884.

JEAN BÉRAUD. Genre and portrait painter—living. Pupil of Léon Bonnat.

## 18 A YOUNG GIRL AT PRAYER.

By EDOUARD FRÈRE.

Canvas 38 × 29 inches.

Lent by MONS E. GAMBART.

*(For notice of the Painter's life see No. 113.)*

## 19 THE END OF THE DAY.

Painted by ÉMILE ADAN.

Canvas 37 × 59 inches.

Lent by MONS. E. F. HUBBUCK.

Exhibited in the Paris Salon, 1885.

LOUIS ÉMILE ADAN. Genre painter—living. Pupil of Picot and Cabanel. Painter of the well-known "La fille du passeur," now in the Luxembourg.

## 20 THE COMMUNICANTS, OR THE FIRST COMMUNION.

Painted by JULES BRETON.

Canvas 49 × 75 inches.

Lent by LORD STRATHCONA AND MOUNT ROYAL, G.C.M.G., from his collection at Montreal.

Etched by H. HAMILTON.

**T**HE young girls, in transparent white and with lighted tapers, go forth under the blossoming trees, the long procession reaching some distance away. One of the number nearer at hand pauses in her walk to receive her grandfather's blessing and her grandmother's kiss.

Exhibited in the Salon, 1884.

In the Morgan Collection, New York, until 1886, when it was sold for 45,500 dollars.

JULES ADOLPHE BRETON. Genre and landscape painter—living. Pupil of Drölling and of Devigne. Commander of the Legion of Honour. Member of the Institute of France. In his scenes of peasant life he infuses a feeling akin to that of George Mason, the painter of "The Evening Hymn" and "The Harvest Moon." Tranquillity reigns in his landscapes, and the poetry of human life is in the figures he presents.

## 21 LA SARABANDE.

Painted by F. ROYBET.

Canvas 102 × 79 inches.

Lent by the Artist.

Exhibited at the Paris Salon, 1895.

VICTOR LÉON FERDINAND ROYBET. Figure painter—living. Pupil of l'École des Beaux Arts, Lyons.

## 22 THE LION AT HOME.

Painted by ROSA BONHEUR.

Canvas 63 × 102 inches.

Lent by GEORGE MCCULLOCH, ESQ.

Engraved by T. L. ATKINSON.

## 23 THE BOATING PARTY.

Painted by F. HEILBUTH.

Canvas 46 × 60 inches.

Lent by MONSIEUR SEDELMEYER.

FERDINAND HEILBUTH. Genre painter. Officer of the Legion of Honour, 1881.

## 24 A RECONNAISSANCE.

Painted by E. DETAILLE.

Canvas 46 × 80 inches.

Lent by MESSRS. BOUSSOD, VALADON & CO., Paris.

**A**N incident in the Siege of Paris. Champigny, Franco-German War, 1870.

Painted 1876.

JEAN BAPTISTE ÉDOUARD DETAILLE. Genre and Military painter—living. Pupil of Meissonier. Exhibited first at the Salon at the age of twenty. Officer of the Legion of Honour, 1881. Member of the Institute of France.

## 25 AMOROSA.

Painted by E. BISSON.

Canvas 51 × 35 inches.

Lent by MONSIEUR F. A. HERRMANN.

E. BISSON. Genre painter—living.

## 26 THE ANNUNCIATION.

Painted by ADRIEN DEMONT.

Canvas 27 × 43 inches.

Lent by MONSIEUR SEDELMAYER.

ADRIEN LOUIS DEMONT. Landscape painter—living.

Pupil of Emile Breton, the landscape painter.

27 THE RETURN OF THE  
PRODIGAL.

Painted by EUGENE BURNAND.

Canvas 34 × 70 inches.

Lent by the Artist.

EUGENE BURNAND. Genre painter—living.

## 28 A PEASANT.

Painted by W. A. BOUGUEREAU.

Canvas 22 × 20 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD  
MAYOR.

## 29 BRETONNES AU PARDON.

(A religious feast or festival peculiar to Brittany).

Painted by P. A. DAGNAN-BOUVERET.

Canvas 49 × 55 inches.

Lent by MONS. F. ENGEL-GROS.

Exhibited at the Paris Salon, 1889, where it gained the Medaille d'honneur.

A GROUP of seven women seated on the grass in the foreground, wearing black dresses with white linen caps and collars. To the left are two men standing, with blue scarves round their waists. In the distance is a grey stone steepled church, round which, also seated on the ground, are groups of women in similar garb.

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET. Genre painter—living. Pupil of Gérôme. Officer of the Legion of Honour. Painter of the great picture of "The Last Supper," recently exhibited at the Goupil Gallery in Regent Street; and of the "Christ and the Disciples at Emmaus," shown at Messrs. Arthur Tooth & Sons' Galleries.

## 30 LE PRINTEMPS (SPRINGTIME).

Painted by LÉON PERRAULT.

Canvas 42 × 54 inches.

Lent by the Artist.

Exhibited at the Paris Salon, 1896.

LÉON BAZILE PERRAULT. Genre painter—living. Pupil of Picot and Bouguereau.



### 31 DEATH OF WILLIAM THE CONQUEROR.

Painted by ALBERT MAIGNAN.

Canvas 43 × 56 inches.

Lent by the Artist.

Exhibited at the Salon, 1895.

IN the progress of his hostilities against the French Barons in 1087, William the Conqueror met with an accident which cost him his life. His horse stumbled as it was bearing him down the steep street of the town of Mantes, and he was flung heavily on to the high pommel of his saddle. He was conveyed in a litter to Rouen and laid in the Monastery of St. Gervais, where on the 9th September, 1087, he died at the age of sixty-three. The picture shows him lying where he has been left stripped by the robber servants who had watched him during his last hours.

ALBERT MAIGNAN. History and landscape painter—living. Pupil of Noël and Luminais, Chevalier of the Legion of Honour, 1883.

### 32 HAWKING.

Painted by J. LEWIS BROWN.

Panel 36 × 28 inches.

Lent by MONS. DURAND RUEL.

JOHN LEWIS BROWN. Born 1829. Died 1890. Genre painter of military and hunting scenes. Pupil of Roquelan and of Belloc. Chevalier of the Legion of Honour, 1870.

## 33 FRIEDLAND, 1807.

Painted by J. E. MEISSONIER.

Paper 57 × 111 inches.

Lent by JOHN BALLI, ESQ.

FRIEDLAND is a small town in East Prussia, twenty-seven miles from Königsburg, and the French army commanded by Napoleon is represented in the picture as about to meet the Russian forces, led by Bennigsen. It was on the afternoon of the 14th June, 1807, that the scene depicted is supposed to have taken place. The Emperor stands with his Generals around him, Berthier, Duroc, and Marshal Bessières, and before him in wild gallop sweep that dashing regiment which in a few hours is to lose so many of its men. The battle had been fiercely contested for some hours when Napoleon detected the perilous situation of the Russians in an elbow formed by two rivers. Sweeping the plain with his glass he determined on a general advance, and seizing the intrepid Ney by the arm and pointing out to him Friedland, the bridges, and the masses of Russians, "There," cried he, "is your objective; march straight on without looking round; penetrate that dense mass at all costs; enter Friedland, seize the bridges, and don't trouble about what may be going on to right or left, or in your rear, I and the army are there to watch." The one exultant roar of "Vive l'Empereur" goes up from the Cuirassiers as they pass him, leader and men are face to face, and the impassible chief whose will directs them, salutes them as they pass. He and they understand each other, and it is for him they charge, and to him they give themselves, with enthusiastic shouts.

Of this subject Meissonier wrote—"I did not intend to paint a battle. I wanted to paint Napoleon at the zenith

of his glory ; I wanted to paint the love, the adoration of the soldiers for the great Captain, in whom they had faith, and for whom they were ready to die.”

Painted 1888.

Etched by J. JACQUET and published by MESSRS. ARTHUR TOOTH & SONS.

JEAN LOUIS ERNEST MEISSONIER. Born 1813. Died 1891. Pupil of Leon Cogniet. Grand Officer of the Legion of Honour. Member of the Institute of France. He first exhibited when he was twenty-three. His famous “La Rixe,” painted when he was forty-two, was purchased by the Emperor Napoleon III and presented to the late Prince Consort on his visit with Queen Victoria to the French capital in 1855. In the finish and breadth of his genre subjects, he has been compared to the great Dutch painters, Terburg and Metz. Throughout his long life his works were eagerly sought for ; they are very numerous, but each possesses in like degree the evidence of his customary laborious study and devotion to finish. In the present example, illustrative of the great Napoleonic era, these characteristic features are freely displayed throughout. For each of the horses and for each of the men a separate study was made of the size of life, and the astonishing accuracy of every detail is manifest. His care in regard to historical fact in all his work was great. It was, for example, quite as a trivial matter that he was once told that Marshal Ney never wore his military overcoat with his arms in the sleeves, and the painter at once imported this curious habit of the great Marshal into a picture, and in the famous “Campaign of France, 1814,” there is the overcoat about the Marshal’s shoulders with its armless sleeves hanging on either side. Incidents of this kind are numberless in Meissonier’s works, and the historical value of his productions is great, apart from their superb attributes as works of art.

## 34 DEATH AND THE WOODMAN.

Painted by L. A. LHERMITTE.

Canvas 79 × 95 inches.

Lent by the Artist.

Exhibited in the Salon, 1893.

THE picture illustrates the well-known fable of Æsop of an old man who had travelled a great way under a heavy burden of sticks, and found himself so weary that he cast it down and called upon Death to deliver him from a miserable life. Death came at his call and asked him his business. "Pray, good sir," said he "do me but the favour to help me up with my burden again."

LÉON AUGUSTIN LHERMITTE. Genre and landscape painter — living. Pupil of Lecoq de Boisbaudran. Chevalier of the Legion of Honour, 1884. Scenes of labour and scenes of rest amongst simple peasant folk are the subjects to which he has kept since first, by the generosity of a neighbour in his native village, he was enabled at the age of nineteen to study in Paris.

## 35 UNE BIENHEUREUSE. (THE SLEEP OF THE BLESSED DEAD.)

Painted by GUSTAVE COURTOIS.

Canvas 33 × 41 inches.

Lent by the Artist.

This Picture was awarded the First Gold Medal at the Universal Exhibition, Paris, in 1889.

GUSTAVE COURTOIS. History and portrait painter—living. Pupil of Gérôme.

## 36 PRAYER IN THE DESERT.

Painted by J. L. GÉRÔME.

Panel 19 × 32 inches.

Lent by H. J. TURNER, ESQ.

37 PASTIME OF A SPANISH  
KALIFE.

Painted by J. J. BENJAMIN-CONSTANT.

Panel 53 × 42 inches.

Lent by THE COMTESSE DE CASA MIRANDA  
(MADAME CHRISTINE NILLSON).

A HALL or Court of a Spanish Palace in the 13th century. On the floor is spread an elaborate carpet, beyond which in a domed and shadowed inner court, sits the Kalife, watching a Nubian slave who lies full length on the carpet, irritating two pumas by exhibiting to them a snake. The keeper of the pumas stands behind the animals and has dropped their chains. Moorish guests and richly-attired attendants are scattered about the court.

Painted 1881.

J. J. BENJAMIN-CONSTANT. Genre and portrait painter—living. Pupil of Cabanel and of l'Ecole des Beaux Arts. Officer of the Legion of Honour, 1884. Member of the Institute of France. His subject pictures are chiefly of Oriental life, full and brilliant in colour in the dazzling lustre of tropical sunshine, or its delicate effect in Oriental interiors.

## 38 THE CARDINAL IN GREY.

Painted by J. L. GÉRÔME.

Canvas 27 × 39 inches.

Lent by MRS. S. D. WARREN, of Boston, U.S.A.

L'ÉMINENCE GRISE, or "The Cardinal in Grey" was the title given by the wits of the age to the barefooted Capuchin, whom Lytton in his play of "Richelieu" terms Father Joseph. He shared the plans and power and became in fact the *alter ego* of the great Cardinal; but he chose to retain the humble grey vestments of his order, a strong contrast to the imposing scarlet robes of Richelieu. The scene in the picture is the grand staircase of the Old Palais Cardinal, later the Palais Royal, down one side of which brother Joseph is descending in quiet study of his breviary. Ascending on the opposite side is a troop of courtiers, who in their subservience to him, exaggerate as they meet him their marks of obeisance, but who turn upon him when they are past him a disdainful and insolent stare, their every action expressive of the time-serving manners of the age.

Painted 1876.

Formerly in the Collection of Mr. W. R. Stebbins, of New York.

(For notice of the Painter's life see No. 3.)

## 39 FAUST.

Painted by J. P. LAURENS.

Canvas 21 × 25 inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

JEAN PAUL LAURENS. Historical painter—living. Pupil of Léon Cogniet and Bida. Officer of the Legion of Honour, 1878. Member of the Institute of France.

## 40 LANDSCAPE.

Painted by JAN-MONCHABLON.

Canvas 36 × 49 inches.

Lent by H. E. KEARLEY, ESQ., M.P.

FERDINAND JAN-MONCHABLON. Landscape and genre painter—living. Pupil of Cabanel and Laurens. Gold Medalist at the Universal Exhibition in Paris, 1889. Chevalier of the Legion of Honour, 1895.

## 41 LA SALUTATION ANGELIQUE.

Painted by G. DUBUFE.

Three panels, 48 × 25 ; 49 × 64 ; 48 × 25 inches.

Lent by the Artist.

GUILLAUME DUBUFE. Genre and portrait painter—Living. Son and pupil of Édouard Dubufe. Pupil also of Mazervolle. Chevalier of the Legion of Honour.

## 42 THE KREMLIN AT MOSCOW.

Painted by PAUL BOUCHARD.

Canvas 52 × 64 inches.

Lent by the Artist.

PAUL BOUCHARD. Genre painter—living.

## 43 TOO EARLY.

Painted by JAMES TISSOT.

Canvas 28 × 40 inches.

Lent by CHARLES GASSIOT, ESQ.

*(For notice of the Painter see No. 45).*

43A THESE ARE THE FLOWERS  
OF MIDSUMMER.

Painted by H. FANTIN-LATOURE.

Canvas 26 × 32 inches.

Lent by GEORGE WOODIWISS, ESQ., J.P., D.L.

## 44 CUPID AND PSYCHE.

Painted by W. A. BOUGUEREAU.

Canvas 79 × 47 inches.

Lent by GEORGE MCCULLOCH, ESQ.



## 45 THE LAST EVENING.

Painted by JAMES TISSOT.

Canvas 28 × 39 inches.

Lent by CHARLES GASSIOT, ESQ.

Painted 1872.

JAMES TISSOT, genre painter—living. Pupil of Flandrin and Lamothe. Exhibited at the Salon up to 1870. Latterly he has entirely changed the character of his work the ten years from 1886 being occupied in the Holy Land with the painting of a series of pictures (365 in number), illustrative of the Life of our Lord Jesus Christ, and the exhibition of these works was opened in London at the Lemer cier Gallery, 35, New Bond Street, in the Spring of 1896.

## 45A FLEURS VARIÉES.

Painted by H. FANTIN-LATOURE.

Canvas 17 × 22 inches.

Lent by MRS. EDWARDS.

## 46 SHRIMPERS.

Painted by PIERRE BILLET.

Canvas 42 × 66 inches.

Lent by MONS. CHARLES GUASCO.

Exhibited at the Paris Salon, 1888.

PIERRE BILLET. Landscape and genre painter—living. Entered his father's business of sugar making and distilling, but soon quitted it and studied with Jules Breton, but quitted that master for a while in order to preserve his own independent outlook on nature, and frequented in the meantime the studios of the more practical painters, among whom Meissonier was the chief.

## 47 PORTRAIT OF MADAME LA MARQUISE C. DE G.

Painted by LÉON COMERRE.

Canvas 64 × 41 inches.

Lent by PRINCE GEORGES STIRBEY.

Exhibited at the Salon, 1886.

THREE-QUARTER length figure; life-size, elegantly poised, facing the spectator; vivid blue costume, with the bodice richly ornamented with pearls. Her right hand lightly rests on a walking-stick. An effective feature of the background is the deep blue pillar to the left.

LÉON COMERRE. Genre and portrait painter—living. Pupil of Cabanel. Won the Prix de Rome, 1875.

## GALLERY II.



## GALLERY II.



### 48 CHILDREN LISTENING TO AN OLD PIPER.

Painted by ANTOINE AND LOUIS LE NAIN.

Panel  $10\frac{3}{4} \times 14\frac{1}{4}$  inches.

Lent by THE DUKE OF SUTHERLAND.

**A**N old man is playing on a pipe and has attracted five children, who are gathered around him listening. Waagen says of this little picture, that it "has all the simplicity and truth of feeling and decision of forms; the impasto and the powerful colouring by which these two artists are so advantageously distinguished from most of their countrymen."

ANTOINE LE NAIN, born 1588; died 1648; and LOUIS LE NAIN, born 1593; died 1648, painted conjointly many pictures of domestic and rustic genre—unequalled for natural expression and unmistakable truthfulness.

## 49 A GARDEN SCENE.

Painted by J. H. FRAGONARD.

Panel  $20\frac{1}{2} \times 15$  inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

A LADY standing, holding a walking stick, and talking to a gentleman seated. To the left is a garden through which a gay company of ladies and gentlemen is seen approaching.

JEAN HONORÉ FRAGONARD. Born 1732. Died 1806. Genre and decorative painter; began life as a notary's clerk; then became a pupil of Chardin. He took the Prix de Rome at the age of twenty. Chardin's scenes of peasant life were not, however, of sufficient charm for Fragonard, and this led him to become the pupil of Boucher and to adopt subjects similar to his, illustrative often—and with surprising realism and license—of the immoralities of his time. His original power as a painter was not above devoting itself to light and airy incidents in which grace of costume constituted a prominent feature, and in which each frill and flounce had the finish of a miniature. His works never wear the aspect of laboured compositions, but suggest rather the effort to seize the detected grace of a momentary position, with its significant disposition of dress. His art, indeed, was so graceful and of such dainty charm, that in his lifetime it suggested such sayings of him that he was born "in and of the laughing land of Provence."

## 50 A LADY AND GENTLEMAN PLAYING CARDS.

Painted by ROBERT TOURNIÈRES (called ROBERT DE LA HAYE).

Canvas 13 × 11 inches.

Lent by the MARQUESS OF BUTE, K.T.

ROBERT LE VRAC TOURNIÈRES. Born 1668. Died 1752. Genre and portrait painter. Pupil of Lucas de la Haye, a Carmelite friar, and later of Bon Boullongue in Paris. His small genre pictures after the manner of Gerard Dow and Metz, became so popular that he eventually gave up for the pursuit of these, his portrait and historical painting. He was a favourite with the Regent, Duke of Orleans, who took great delight in seeing him paint.

## 51 A GARDEN SCENE.

Painted by ANTOINE WATTEAU.

Panel 16½ × 12¾ inches.

Lent by CHARLES MORRISON, ESQ.

A COMPOSITION of seven figures in a garden. In the foreground to the right is a gentleman in red, who is playing a guitar to a lady in white, who sits at his side, and who is amusing herself with a spaniel, to the entertainment of a child in pink sitting at her feet. The other four figures are to the left of the picture and two of them are lovers.

*(For notice of the Painter's life see No. 59.)*

## 52 LA FONTAINE. (THE WELL.)

Painted by J. S. CHARDIN.

Panel  $14\frac{1}{2} \times 16\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

A WOMAN in a stooping attitude drawing water, or wine, from a copper vessel into a large dark jar. White bodice, blue apron, white cap. Another woman is seen through the open door sweeping an adjoining room.

Engraved by C. N. COCHIN.

Formerly in the Collection of M. le Chevalier de la Roque.

*(For Biographical note of the Painter's life see No. 68.)*

## 53 THE DUET.

Painted by ANTOINE WATTEAU.

Panel  $7\frac{1}{2} \times 6$  inches.

Lent by SIR FRANCIS COOK, BART.

THIS exquisite specimen shows a man and a woman singing. The woman holds a page of music on which the light of a candle falls—which the man is holding.

*(For notice of the Painter's life see No. 59.)*



## 54 A GIRL WITH A YOUNG BIRD.

Painted by J. B. GREUZE.

Panel  $9 \times 7\frac{1}{2}$  inches.

Lent by LORD WANTAGE, V.C., K.C.B.

*(For notice of the Painter's life see No. 56).*

## 55 LES DEUX AMIS. (THE TWO FRIENDS.)

Painted by N. LANCRET.

Copper  $11 \times 14$  inches.

Lent by J. PIERPONT MORGAN, ESQ.

A COMPOSITION of three figures in a landscape. Sitting to the left is a dainty little lady in a blue and white striped gown, whose chin is being coyly touched by a gentleman in a rich brown costume who is seated next to her; he is apparently introducing to her another gentleman richly attired in rose-colour and white. By the side of the lady is a basket.

*(For notice of the Painter's life see No. 84.)*

## 56 HEAD OF A BOY.

Painted by JEAN BAPTISTE GREUZE.

Canvas 17 × 14 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

THE picture is a portrait of the Artist's son, and is recorded in Smith's "Catalogue Raisonné" as "A boy with an interesting countenance, indicating admiration."

In the Collection of M. D. Mariette until 1775.

In the Collection of M. Senneville until 1780.

JEAN BAPTISTE GREUZE. Born 1725. Died 1805. Genre and portrait painter. Pupil of Groudon and of the French Academy; studying later in Italy. His happiest subjects are taken from the quiet daily life of the middle classes, "The Broken Pitcher," "The Village Bride," and "The Sleeping Girl," testifying by their titles the character of his art, in which grace and design, gentle movement and tenderness of expression constitute their charm. The last year of his life was passed in very poor circumstances; the large fortune he had amassed was all lost in the great Revolution, and the public had grown to neglect both him and his work in their admiration for the new school of David. The beautiful face which appears in so many of his pictures is doubtless that of his wife, Mademoiselle Babuty, whose extravagance and worthless character led him to separate from her long before his death.

## 57 MARIE ANTOINETTE AND HER CHILDREN.

Painted by MADAME VIGÉE LE BRUN.

Panel 8 × 6 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

**M**ARIE ANTOINETTE, the beautiful daughter of the Royal House of Austria, was born in Vienna in 1755. Before she was fifteen she wedded the Dauphin of France, afterwards Louis XVI, and five years later the youthful couple succeeded to the throne, counting themselves "too young to reign." She is seen in the picture in those days of splendour which preceded the outbreak of the terrible Revolution. She herself was guillotined in 1793, after fourteen months of anguish in the prison in the Temple; "beautiful, high-born, that wert so foully hurled low." Of the three children here pictured with her, the Dauphin on the right died at the age of eight, before the breaking out of the Revolution; the child on his mother's knee is the Duc de Normandie, who succeeded his brother as Dauphin and died in his eleventh year, after twelve months of neglect and squalor in the clutches of his gaoler Simon; the little girl to the left is Marie Thérèse, Madame Royale, who after more than three years' imprisonment in the Temple, was released; she returned to her mother's family in Austria, where she married, four years later, the Duc d'Angoulême, and lived to the age of seventy-two, dying in 1851. After her return to Paris at the age of thirty-six, nothing would induce her ever to allow her carriage to pass through the Place de la Concorde, the spot where the guillotine had taken the lives of her beloved father and mother.

*(For notice of the Painter's life see No. 80.)*

## 58 ACTORS OF ITALIAN COMEDY.

Painted by ANTOINE WATTEAU.

Panel 10 × 8 inches.

Lent by ASHER WERTHEIMER, ESQ.

Engraved by CHARLES SIMONEAU.

A GROUP of five figures seen to the knees, one of them a lady, in white dress, is dancing, and the other four figures are behind her.

*(For notice of the Painter's life see No. 59.)*

## 59 LA GAMME D'AMOUR.

Painted by ANTOINE WATTEAU.

Canvas 20 × 23 inches.

Lent by JULIUS WERNHER, ESQ.

A COMPOSITION of eight figures in a garden. A lady and a gentleman occupy the foreground, both of them richly attired. The gentleman is playing on a mandolin, and bending over a music book which the lady, seated on the ground beside him, is holding open as she glances up at him. To the right another group is seen of four figures, and beyond these a lady and gentleman are walking away in company.

Engraved by L. P. LE BAS.

Collection of M. D. Mariette.

In the collection of Mrs. Lyne Stephens until 1895.

ANTOINE WATTEAU. Born at Valenciennes, 1684. Died at Nogent-sur-Marne, 1721. Son of a tiler. His education was of the slightest, and without money or resources

of any kind he made his way to Paris. Studied there under Gillot and with the decorative painter Claude Audran, copying also incessantly the chief paintings of Rubens and Paolo Veronese. His great reputation rests on his unrivalled grace in depicting the life of the early portion of the eighteenth century, in pastoral scenes or in scenes where the pleasures of the upper circles are portrayed either in music, dance, or festive gathering, investing them all with a subtle charm the originality of which had been up to then unknown in art, an "airy nothing," which as Mrs. Stranahan observes in her work upon French art, "gives to woman her coquetry and attraction, a charm far above that of physical beauty." He constantly erased and repainted his pictures, and it was only by decisive measures that those who bought his works could get them out of his hands. It was in 1721 that he painted the celebrated signboard for the shop of the dealer Gersaint, with whom he resided. It was afterwards cut into two halves, which were acquired in Paris at different times and from different persons, by the agents of Frederick the Great, of Prussia, and are both now in the Old Palace at Berlin. Examples of Watteau are rare, and the National Gallery is without one.

60 PORTRAIT OF AMELIA, NINTH  
BARONESS CONYERS, AT THE  
AGE OF TEN.

Painted by F. H. DROUAIS.

Canvas, oval 28 × 23 inches.

Lent by the COUNTESS OF YARBOROUGH.

Dated 1764.

**A**MELIA, ninth Baroness Conyers, married first, Francis, fifth Duke of Leeds, and second, Captain John Byron, and became the mother of Augusta Byron (Mrs. Leigh), the poet's half-sister.

A pretty child standing towards the right, but fully facing the spectator; blue bodice richly ornamented with jewelry and lace, and blue collarette with jewels. In her hair two blue bows, and a bracelet of pearls on her right arm. She is carrying a basket of flowers, a rose from which she is daintily holding in her right hand.

FRANÇOIS HUBERT DROUAIS. Born 1727. Died 1775. Portrait painter. Son and pupil of Hubert Drouais, and later of Carle van Loo and Boucher. He painted very many of the famous men and women of his day, including several members of the reigning family of France. One of his most beautiful portraits is that of Madame de Pompadour, in the Museum at Orleans.

## 61 MADAME DE POMPADOUR.

Painted by FRANÇOIS BOUCHER.

Panel on Porcelain  $8\frac{1}{2} \times 6\frac{1}{2}$  inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

FULL length figure seated to the left on a sofa, leaning on her left elbow on the cushions and holding an open book in her right hand; blue dress with pink ribbons and covered with pink roses; roses in her hair; by her side is a writing table, and a dog is at her feet. Jeanne Antoinette Poisson, Marquise de Pompadour, the celebrated favourite of Louis XV of France, was born in Paris in 1722. She was of modest parentage, but under the tutelage of her accomplished mother she early acquired that air of distinction and grace of manner for which she became noted, and which, added to her personal beauty, quickly brought a suitor for her hand in the person of M. D'Etoilles, to whom she was wedded at the age of fifteen. Her first meeting with Louis was at a masque ball some five years after her marriage, the king being then about 32. Frequent interviews ensued between the two in the beautiful forest of Sénart, and a few months later, at her own request, she was divorced from her husband. The Marquisate de Pompadour was then bestowed upon her, to which was subsequently added the more lucrative Marquisate de Crécy. Succeeding the Duchesse de Châteauroux in the King's favors, she rose ultimately, owing to the King's laxity of rule, to a position which gave her entire control of the political affairs of France. Her luxury was fabulous, Sévres porcelain, Chinese lacquer work, pictures, statues, and costly furniture were collected at her dictate for the castles and palaces in which she

moved, and to which her own beautiful presence added lustre. Over the "weariness" of the King she exerted a charm which no other influence could. She died at Versailles at the age of forty-one, having enjoyed practically supreme power with Louis for twenty years. The beautiful castle of Bellevue which he gave her, and which the art of Pigale, Boucher and Van Loo made a wonder, was entirely destroyed in the Great Revolution.

FRANÇOIS BOUCHER. Born 1703. Died 1770. History and genre painter. Drew first for engravers; secured the First Prize at the Academy at the age of twenty, and then he went to Rome with Carle Van Loo, on whose death he became first painter to the King. The portrait of the all-powerful favourite, Madame de Pompadour, was painted by him several times. Although a sense of the voluptuous pervades his work, it is nevertheless seldom associated with any distinct disregard of delicacy. The indifferent morals of the age in which he lived were accountable, no doubt in large measure, for the false idea of expression in which he indulged, and in his mythological subjects and pleasing groups or in his elaborate wall and ceiling decoration, of which much was carried out by him, one looks in vain for any elevated motive. Grace of line and delicacy of colour are relied upon to charm, and these qualities are rarely absent from his work. His productions drew from Diderot the well-known expression, "What colours, what variety! This man has all but truth."



## 62 PORTRAIT OF MADEMOISELLE LE DOUX.

Painted by MADEMOISELLE LE DOUX.

Panel—Oval  $10\frac{3}{4} \times 8\frac{1}{4}$  inches.

Lent by ASHER WERTHEIMER, ESQ.

In the Collection of J. H. Anderton until 1879.

## 63 NICAISE.

Painted by N. LANCRET.

Canvas 11 × 14 inches.

Lent by J. PIERPONT MORGAN, ESQ.

**A** COMPOSITION of three figures. A lady in white dress with a posy of flowers in her bosom is holding out her hand to a gentleman in brown, who has on his right arm some richly coloured drapery. Among the trees to the right another female figure is seen.

Vous savez des étoffes vendre  
Et leur prix en perfection ;  
Mais ce que vaut l'occasion  
Vous l'ignorez, allez l'apprendre.

*Conte de La Fontaine VII. Livre III.*

Engraved by CHAMPOLLION.

Collection of the Baron de Beurnonville until 1881.

Collection of Mrs. Lyne Stephens until 1895.

*(For notice of the Painter's life see No. 84.)*

## 64 A BACCHANTE.

Painted by J. B. GREUZE.

Canvas 18 × 14 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

**I**N Smith's Catalogue Raisonné, this example is recorded thus:—

“A bust of a pretty girl represented in the character of a Bacchante ; her countenance is animated with smiles and her fair complexion set off with dark hair, entwined with vine foliage ; the head inclines gracefully on the left shoulder and her light and scanty dress leaves the right breast exposed. An exquisite performance.”

*(For notice of the Painter's life see No. 56.)*

## 65 PORTRAIT OF A LADY.

Painted by J. H. FRAGONARD.

Panel  $9\frac{1}{4}$  × 10 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

Painted 1794.

**A** LADY seated on a stone bench, facing the left, in a garden of flowering plants and with a landscape in view. Warm, grey costume trimmed with pale pink ; high hat with pale roses in it ; crimson shoes ornamented with jewelled buckles. A brown-covered book is in her left hand and an elegant jewelled bracelet is on her left wrist. Rich dark blue drapery is on the ground before her, where also lie two other richly-bound books—one of them open.

*(For notice of the Painter's life see No. 49.)*

## 66 THE SONG.

Painted by ANTOINE and LOUIS LE NAIN.

Canvas 11 × 16 inches.

Lent by LORD ALDENHAM.

*(For notice of the Painters' lives see No. 48).*

67 GARDEN SCENE, WITH  
PIERROT.

Painted by ANTOINE WATTEAU.

Canvas 18 × 15 inches.

Lent by CHARLES MORRISON, ESQ.

A COMPOSITION of six figures on a terrace. The chief personage is a pierrot who is playing a mandolin, to the entertainment of three ladies and two gentlemen, who are grouped in engaging attitudes behind him. The aspect is that of a still summer day. A large stone vase stands high to the right, and on the left a basket of flowers is lying on the ground; soft hazy distance in which a group of trees stands, among which is a statue.

*(For notice of the Painter's life see No. 59.)*

## 68 LA BLANCHISSEUSE. (THE WASHERWOMAN.)

Painted by J. S. CHARDIN.

Panel  $14\frac{1}{2} \times 16\frac{1}{2}$  inches.

Lent by SIR FRANCIS COOK, BART.

A WOMAN at a washing tub and a child blowing bubbles; another woman is seen in an adjoining room hanging out clothes. A pan for receiving the clothes is at the left.

Engraved by C. N. COCHIN.

Formerly in the Collection of M. le Chevalier de la Roque.

JEAN SIMÉON CHARDIN. Born 1699. Died 1779. Genre and still-life painter. Pupil of Cazes and of Noël Nicolas Coypel. The painting of a barber's sign first attracted attention to him. By 1741 he had established his reputation as a painter of peasant and middle-class life, executed always with a certain grace peculiarly French. Latterly he worked in pastel. His works are rare. They are remarkable for neatness of finish, harmony of tone, and for the careful arrangement of light and shade.

## 69 LA CONFIDENCE.

Painted by FRANÇOIS BOUCHER.

Canvas  $26 \times 21$  inches.

Lent by ASHER WERTHEIMER, ESQ.

Engraved by SIMON CHARLES MIGER.

*(For notice of the Painter's life see No. 61).*

## 70 PORTRAIT OF HIS FATHER.

Painted by J. B. GREUZE.

Canvas 17 × 14 inches.

Lent by E. A. LEATHAM, ESQ.

*(For notice of the Painter's life see No. 56).*

## 71 A FÊTE CHAMPÊTRE.

Painted by A. WATTEAU.

Canvas 23 × 29 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of nineteen figures in a wooded garden. Towards the left, in the foreground, is a couple dancing to the pipers, who are seated to the left. A lady in white satin gown and ample pink cloak, and with two children endeavouring to engage her attention, is regarding the dancers, and about the scene are several couples in animated coquetry.

Formerly in the Collection of Lord Henry Seymour.

*(For notice of the Painter's life see No. 59.)*

## 72 MADAME DE LAUBESPINE.

Painted by NICHOLAS DE LARGILLIÈRE.

Canvas 31 × 25 inches.

Lent by MONSIEUR SEDELMEYER.

**H**ALF-LENGTH figure of a lady ; white hair with flowers and jewels in it. Low bodice of white lace and sumptuous crimson drapery, lined with white satin. The left hand across her right bosom. Landscape in background.

NICHOLAS DE LARGILLIÈRE. Born 1656. Died 1746. In his eleventh year he became the pupil of Antoon Gouban, at Antwerp, whom he assisted by painting the still life accessories in his pictures. In his nineteenth year he came to England and found work in the Royal Palaces under Sir Peter Lely. This brought him under the notice of Charles II, whose portrait he painted, together with those of many of the nobility. He then settled in Paris and at once obtained a large practice among the bourgeoisie and professional classes. In 1686 he was admitted into the French Academy, and it is curious to note that, although he is now remembered only as a portrait painter, and as such has been styled "the French Van Dyck," yet in his own day he had a great reputation as a painter of historical subjects ; and after the deaths of Le Brun and Mignard he occupied the foremost place in the French School in that branch of art.

## 73 THE COUNTESS DE FLAHAULT AND HER SON.

Painted by MADAME GUIARD.

Canvas 40 × 32 inches.

Lent by the MARQUISE DE LAVALETTE.

Painted 1785.

**A** LADY seated to the left, holding a child who is playing with a miniature. White gown, blue bodice, lace kerchief over the shoulders, purple drapery over chair behind.

ADELAIDE LABILLE-DES-VERTUS. Born 1749. Died 1803. Pupil of her father-in-law, François E. Vincent, and of Latour. At an early age she became the wife of M. Guiard. She devoted her talent mainly to the painting of portraits and miniatures. She was received into the French Academy in 1782.

## 74 A GROUP OF CHILDREN.

Painted by F. BOUCHER.

Canvas 28 × 28½ inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

**A** COMPOSITION of four nude figures of children, in a rocky landscape, amusing themselves with two bird's nests or cages.

*(For notice of the Painter's life see No. 61.)*

75 LE DÉsir DE PLAIRE (The desire to please); or, THE TOILETTE.

Painted by J. B. PATER.

Canvas 21 × 26 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of ten figures. In the centre of a room a lady is seated before a looking glass, and a maid is dressing her hair; other women are waiting around with various toilet articles. A priest is entering the doorway, through which a glimpse of a garden is seen. In the foreground is a spaniel playing with some roses which have fallen from a basket.

Ce galant attirail qu'un goût exquis éclaire,  
Iris, à des charmes bien doux ;  
Mais il faudrait encor pour être sûr de plaire  
Que telle qui s'en sert eut les traits comme vous.

Engraved by LOUIS SURUGUE.

Collection of M. L'Abbé de Mannville.

JEAN BAPTISTE JOSEPH PATER. Born 1695. Died 1736. Genre painter. His father, a sculptor, imparted to him the first principles of art. He then became the pupil of Watteau, whose uncertain temperament, however, soon brought about a separation; but Pater's sympathy with his master's work was great, and when Watteau's end was approaching, Pater was sent for, and he worked daily under his master's eye, receiving such instruction from him as thoroughly to imbue him with the spirit that animated Watteau. In subject and composition, Pater's work closely resembles his master's, and his colour is rich, but his drawing is not so precise, nor is his handling so firm and deliberate in its completeness.



## 76 "LA VOLUPTÉ."

Painted by JEAN BAPTISTE GREUZE.

Canvas  $15\frac{1}{2} \times 13$  inches.

Lent by THE RT. HON. LORD PIRBRIGHT, P.C.

THIS picture was painted for Queen Marie Antoinette, by whom it was given to one of her pages, Prince Walburg, from one of the descendants of whom it was purchased by the grandfather of the present possessor.

*(For notice of the Painter's life see No. 56.)*

## 77 DUC DE PENTHIÈVRE.

Painted by J. M. NATTIER.

Canvas 94 × 71 inches.

Lent by H. L. BISCHOFFSHEIM, ESQ.

LOUIS-JEAN-MARIE DE BOURBON, Duc de Penthièvre. Born 1725. Died 1793. He was the grandson of King Louis XIV and Madame de Montespan, and father-in-law of the Princess Lamballe and of Philippe-Egalité, and consequently the ancestor of the present Duc d'Orléans.

The Duke stands facing the right and holding in his hand a black hat with white ostrich feather. Silver grey costume with short black velvet cloak. To the left is the stooping figure of an attendant in scarlet livery, ornamented with silver; he is drawing away from his master's figure the heavy folds of a richly gold-embroidered robe. In the rear is seen a gilded couch upholstered in pale blue, and on it elaborate articles of apparel are thrown, gloves, scarves, stars and other jewelled insignia. The silvery effect of this beautiful work is enhanced by the servant's scarlet livery, which though bright is not obtrusive on the spectator's eye.

Formerly in the Collection of the Duc de Richelieu.

A small finished study of this picture is in the Wallace Collection at Hertford House.

JEAN MARC NATTIER. Born 1685. Died 1766. History and portrait painter. Son and pupil of Marc Nattier. Studied much in the gallery of the Luxembourg, where he copied for the engraver the pictures there by Rubens. In Amsterdam he painted the portraits of Peter the Great and Catherine I, as well as many members of the Russian Court. He won the first prize at the French Academy at the age of fifteen. There is a life of Nattier written by his daughter, Madame Torgal.

## 78 L'ESCARPOLETTE. (THE SWING.)

Painted by N. LANCRET.

Canvas 18 × 22 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of twelve figures, the chief of whom is a young lady in a pink dress with white drapery across it who is swinging between two trees. Two couples are coquetting, one on either side of the swing, and in the foreground to the left is a man with a red tunic, who holds a rope attached to the swing, and beyond whom is a most charmingly painted landscape, with a river and a bridge.

*(For notice of the Painter's life see No. 84.)*

## 79 HEAD OF A GIRL.

Painted by J. B. GREUZE.

Canvas 18 × 14½ inches.

Lent by C. J. GALLOWAY, ESQ.

A GIRL looking over her left shoulder. Fair hair; blue ribbon in hair which falls over the left shoulder. White transparent drapery on either side and a yellow band of ribbon tied in front.

*(For notice of the Painter's life see No. 56.)*

## 80 PORTRAIT OF A LADY.

Painted by MADAME VIGÉE LE BRUN.

Canvas 41 × 32 inches.

Lent by J. PIERPONT MORGAN, ESQ.

**S**EATED figure towards the right, on a green divan ; face turned full to the spectator, right arm resting upon a cushion, white muslin dress, claret coloured jacket.

Collection of Mrs. Lyne Stephens until 1895.

MADAME MARIE LOUISE ELIZABETH LE BRUN (*née* VIGÉE). Born 1755. Died 1842. Portrait, history and landscape painter. Pupil of Briard and Joseph Vernet, and a great student of the old masters in the Louvre. She was twenty-four when she painted the first of the twenty-five portraits which she executed of Marie Antoinette, with whom she was on terms of the closest intimacy. She withdrew to Italy during the great French Revolution, painting while there a portrait of Lady Hamilton as a Bacchante. She was an Associate Member of nearly all the European Academies.

## 81 CHILDREN SPORTING WITH A GOAT.

Painted by F. BOUCHER.

Canvas 28 × 28½ inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

**A** COMPOSITION of five figures representing children playing with a goat. One of them, whose head is encircled with vine leaves, is riding the goat, and the one behind, pushing it, is carrying a large cluster of grapes.

(For notice of the Painter's life see No. 61.)

## 82 SCÈNE D'AMOUR.

Painted by L. TRINQUESSE.

Canvas 26 × 20 inches.

Lent by REGINALD VAILE, ESQ.

A COMPOSITION of three figures in a richly wooded garden. A youth in pale yellow coat is passionately kissing a young girl who wears a white satin dress, over which on either side red drapery falls; in her bosom is a rose. Another girl in brown, with blue sash and yellow hat, is attempting to draw her companion away. Above the couple, to the left, is the figure of Cupid about to shoot an arrow; and in the background are seen the leafy recesses of the garden.

Signed and Dated 1786.

L. R. TRINQUESSE. Portrait and genre painter. Pupil of Largillière. Flourished in Paris and at the Hague in the latter part of the eighteenth century. He was admitted into the Guild at the Hague in 1767, and exhibited at the Academy in Paris as late as 1793. His works are rare.

## 83 PORTRAIT OF MADAME DE BOVUILLE.

Painted by J. M. NATTIER.

Canvas 29 × 23 inches.

Lent by LORD BURTON.

A LADY seated to the left but turning to the spectator. Richly ornamented low bodice; blue drapery over the shoulders fastened in front by a large jewel. In her right hand she holds a posy of flowers.

(For notice of the Painter's life see No. 77).

## 84 A GARDEN PARTY.

Painted by NICOLAS LANCRET.

Canvas 35 × 38 inches.

Lent by LORD WANTAGE, V.C., K.C.B.

NICOLAS LANCRET. Born 1690. Died 1743. Genre painter. Pupil of Pierre D'Ulin and Gillot, but coming under the influence of Watteau, his works, thereafter, bore great resemblance to those of that graceful and accomplished master, to the extent not unfrequently of their being mistaken for his; but the poetic warmth and deliberate charm of Watteau and his beauty of line and adroit arrangement is not so pronounced in Lancret's work, whose productions, though often extremely captivating, are those of a disciple or imitator, rather than those of a master. Yet much of his work is very beautiful, and expressive of the lightness of the age in which he lived, its gallantries and frivolities, and scenes of pastoral gaiety.

## 85 CUPID AND CHILDREN.

Painted by F. BOUCHER.

Canvas 36 × 39 inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

A GROUP of four nude figures of children. One of them is represented as Cupid, whose white wings are seen as he lies, apparently in slumber, on some sheaves of corn, where some blue drapery is spread; his red quiver full of arrows lies on the ground beside him.

(For notice of the Painter's life see No. 61.)

## 86 L'HIVER. (WINTER.)

Painted by N. LANCRET.

Canvas 30 × 25 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of ten figures, all ladies, in a lofty room, some of whom are seated at a table and playing cards. One lady to the left, occupies a large red covered chair and is playing with a cat. Cards and a letter are strewn about the floor.

Contre l'excès d'un froid souvent insupportable  
Aux dames en hiver le bal est favorable  
Mais dans cet exercice on ne saurait passer  
Quelqu'en soit le plaisir jour et nuit à danser.

Aussi quand on est lasse on fait une reprise  
d'Ombre, en chambre bien close et proche d'un bon feu,  
Pour lors bravant le froid chacun joue à sa guise  
Jusques au petit chat qui veut être du jeu.

Engraved by J. P. LE BAS.

In the Collection of James Watt, Esq., until 1849.

*(For notice of the Painter's life see No. 84.)*

## 87 LA MARQUISE DE LA FERRONNAYS.

**H**ALF-LENGTH figure of a lady seated, facing the spectator; pale blue and white costume, black ribbon round her neck—a white and tan spaniel is on her knees.

Painted by CARLE VAN LOO.

Canvas 36 × 29 inches.

Lent by MONSEIUR SEDELMAYER.

CHARLES ANDRÉ VAN LOO. Born 1705. Died 1765. History and portrait painter. Pupil of his brother Jean Baptiste van Loo, and later, in Italy, of Benedetto Luti and the Sculptor le Gros.

## 88 HAULING IN THE NETS.

Painted by EUGENE ISABEY.

Canvas 25 × 37 inches.

Lent by SIR JAMES BELL, BART.

EUGÈNE LOUIS GABRIEL ISABEY. Born 1804. Died 1886. Son of the miniature painter, J. B. Isabey. Marine painter, occupying the first position in that capacity for many years in France. Officer of the Legion of Honour, 1852.



89 THE DREAM OF THE INFANT  
JESUS.

Painted by O. TASSAERT.

Canvas 22 × 18 inches.

Lent by MONS. DURAND RUEL.

NICOLAS FRANÇOIS OCTAVE TASSAERT. Born 1800.  
Died 1874. History and portrait painter. Pupil of Pierre  
Gérand and Guillon Lethière.

## 90 THE APPROACHING STORM.

Painted by CHARLES JACQUE.

Canvas 28 × 39 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD  
MAYOR.

*(For notice of the Painter's life see No. 94).*

## 91 LE PÂTURAGE.

Painted by JULIEN DUPRÉ.

Canvas 15 × 22 inches.

Lent by ALEXANDER YOUNG, ESQ.

Painted 1882.

Etched by LE CONTEUX.

JULIEN DUPRÉ. Landscape and genre painter—living.  
Pupil of Pils, Lehmann and Langée.

## 92 THE SCATTERED HERD.

Painted by E. VAN MARCKE.

Canvas 34 × 57 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD  
MAYOR.

EMILE VAN MARCKE. Born 1827. Died 1893. Cattle  
painter. Pupil of Troyon. Chevalier of the Legion of  
Honour.

## 93 SOLITUDE.

Painted by J. F. MILLET.

Canvas 33 × 43 inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 115).*

## 94 FOREST PASTURES.

Painted by CHARLES JACQUE.

Canvas 25 × 32 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

CHARLES ÉMILE JACQUE. Born 1813. Died 1893. Animal and landscape painter. Chevalier of the Legion of Honour, 1867. In his youth he studied as a geographical engraver, and then enlisted as a soldier, remaining in the army for seven years. He then resumed engraving, and a catalogue of his works in that branch of Art numbering four hundred and twenty has been made by Mons. Guiffrey. He worked chiefly at Barbizon—where the peasant folk, their sheep flocks and poultry, and the surrounding forest scenery, engaged alike his pencil and brush.

95 THE POOL OF THE FAIRIES,  
FONTAINEBLEAU.

Painted by LÉON BELLY.

Canvas 23 × 20 inches.

Lent by MADAME V. LÉON BELLY.

Painted 1874.

LÉON AUGUSTE ADOLPHE BELLY. Born 1828. Died 1877. Orientalist and portrait painter. Pupil of Troyan and Rousseau. Legion of Honour, 1862.

## 96 CLAIR BOIS, FOREST OF FONTAINEBLEAU.

Painted by THÉODORE ROUSSEAU.

Canvas 27 × 41 inches.

Lent by JAMES DONALD, ESQ.

PIERRE ETIENNE THÉODORE ROUSSEAU. Born at Paris, 1812. Died at Barbizon, 1867. Landscape painter. Pupil of Pau de St. Martin, Rémond and Guillon-Lethière. Medal of Honour and Officer of the Legion of Honour, 1867. Like all original men, the work he first put forward between the age of twenty and twenty-three exhibited a distinct disregard for convention; and the absence from it of the then popular classical feeling resulted in the rejection of his pictures from the Salon. There ensued as a consequence a period of ten years of struggle with adverse fortune. He had taken refuge meanwhile in the Forest of Fontainebleau, in that little village of Barbizon which he and others of like proclivities—Millet, Diaz, Troyon, Dupré—have done so much to immortalize. Here the individuality of the man developed as he realized on his canvases year after year, with ever increasing truth, the subtle aspects of nature, whether in the delicate open atmosphere of the morning lights, or in the profound depths and intricacies of tangled forest into which the lights of evening played with all their richness.

## 97 LA BOUILLE, NEAR ROUEN.

Painted by GEORGES MICHEL.

Canvas 24 × 32 inches.

Lent by E. E. LEGGATT, ESQ.

GEORGES MICHEL. Born 1763. Died 1843. Landscape painter. His father was employed in the Paris markets, but he himself was placed with a village curate on the plain of St. Denis, and afterwards apprenticed to the painter Leduc. At one time he was the painting companion of Louis Bruandet, at another he was living in the house of a noble amateur, whose pictures he finished. His favourite subject was the great plain which stretches from Montmartre to the North of St. Denis. In spite of the small prices he received for his pictures, he contrived to pass his life in modest comfort.

## 98 LANDSCAPE.

Painted by C. F. DAUBIGNY.

Panel 16 × 26 inches.

Lent by J. S. FORBES, ESQ.

*(For notice of the Painter's life see No. 102.)*

## 99 THE RETURN TO PORT, HONFLEUR.

Painted by EUGENE ISABEY.

Canvas 17 × 25 inches.

Lent by REGINALD VAILE, ESQ.

The original of the celebrated Mezzo-tint by David Lucas.

EUGÈNE LOUIS GABRIEL ISABEY. Born 1804. Died 1886. Son of the miniature painter, J. B. Isabey. Marine painter, occupying the first position in that capacity for many years in France. Officer of the Legion of Honour, 1852.

## 100 MARIE BASHKIRTSEFF.

Painted by J. BASTIEN-LEPAGE.

Canvas 31 × 23 inches.

Lent by J. S. FORBES, ESQ.

MARIE BASHKIRTSEFF was born on the 11th November, 1860, at Poltava, in the wild region of the Ukraine, and her celebrated Journal, which she commenced at the age of twelve, was published in 1890. It was written in French and translated by Mathilde Blind, who observes in her preface to the work that the "vast steppes and stirring traditions of her native land form the appropriate background for the extraordinary child, full of quenchless ardour and explosive force." She formed the closest friendship with Bastien-Lepage, the painter of this portrait, and in the summer of 1884, the last year of her life, she met him nearly every day, either in Bastien's sick room or in the Bois de Boulogne.

Her Journal breaks off abruptly on the 20th October, 1884, and eleven days later, while only in her twenty-fourth year, she died ; the painter, for whom she had so great a reverence, dying within six weeks of her, at the age of thirty-six.

The picture shows the half figure of a child in a black cloak and grey hood, trimmed with pink. She is carrying a bag on her arm ; in the background are houses.

JULES BASTIEN-LEPAGE. Born 1848. Died 1884. History and portrait painter. Pupil of Cabanel. Chevalier of the Legion of Honour, 1879. His famous "Joan of Arc" is in the Metropolitan Museum, New York.

## 101 BARKHAT, A RUSSIAN HORSE.

Painted by D. RAFFET.

Canvas  $12\frac{1}{2} \times 17$  inches.

Lent by E. E. LEGGATT, ESQ.

From the San Donato Collection.

DENNIS AUGUSTE MARIE RAFFET. Born 1804. Died 1860. Pupil of Gros and Charlet. Most of his subjects were scenes from military life. He found a liberal patron in Prince Demidoff—for whom the present picture was painted in 1858.

## 102 BORDS DE L'OISE.

Painted by C. F. DAUBIGNY.

Panel 13 × 22 inches.

Lent by the HON. SIR J. C. DAY.

CHARLES FRANÇOIS DAUBIGNY. Born in Paris, 1817. Died there, 1878. Landscape painter. Pupil of Paul Delaroche. Officer of the Legion of Honour. He studied for three years in Italy, and exhibited first at the Salon at the age of twenty-one. Clock cases, boxes, and other articles of commerce were painted by him in his earlier youth under the tuition of his father, but his original feeling for the painting of landscape, in its sedate or serious moods or in its more impressive aspects, early manifested itself, and upon it is built his great reputation.

## 103 LE MAL AVIS.

Painted by N. V. DIAZ.

Panel 17 × 11 inches.

Lent by J. S. FORBES, ESQ.

*(For notice of the Painter's life see No. 112.)*



104 PORT DE MEULAN; HAULING  
THE NETS.

Painted by C. F. DAUBIGNY.

Panel 17 × 32 inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 102.)*

105 L'ORAGE. (THE STORM.)

Painted by N. V. DIAZ.

Panel 24 × 30 inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 112.)*

## 106 LE LAC. (THE LAKE.)

Painted by J. B. COROT.

Canvas 52 × 62 inches.

Lent by ALEXANDER YOUNG, ESQ.

Etched by T. N. CHAUVEL.

THIS important picture, painted in the sixties, and one of the largest and most impressive works of Corot, passed immediately into the Collection of M. Brun, from whose widow it was acquired by its present owner.

JEAN BAPTISTE CAMILLE COROT. Born 1796. Died 1875. One of the Barbizon group of landscape painters. Started in life in a draper's shop. Pupil afterwards of Michallon and Victor Bertin. Officer of the Legion of Honour, 1867. Studied in Italy, then in Provence and Normandy, and in his loved forest of Fontainebleau, in which latter place, by incessant study, he learned to couple breadth with careful though unobtrusive detail. His practice was to paint in the open air in the summer at effects seen as the day dawned or at times of sunset or moonlight—working in his studio in the winter at the ideas he thus gained. In his early years he had to contend with poverty, but in after life wealth flowed freely in on him. His originality was great; he portrayed nature in a manner replete with poetry and fancy, finding followers in such painters of distinction as Troyon, Diaz, Daubigny, &c. D. C. Thomson, in his work upon Corot,\* writes: "He was the artist poet of the morning and of the evening, the delightful painter of twilight, of rosy dawns, and dewy eve. He was the man of all others who could paint the atmosphere, the aqueous vapours of the rivers and lakes, and the mists of the valleys; and who could invest every landscape he produced with a romanticism and charm which are thoroughly wonderful. He was the acknowledged leader of a great school of landscape painting, and for many years before his death he had a powerful influence over numerous painters, who have become or will yet become, famous."

\* Barbizon School of Painting Book I. Corot.

## 107 THE THREE COWS.

Painted by J. B. COROT.

Canvas  $8\frac{1}{2} \times 13\frac{1}{2}$  inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 106).*

## 108 A GROUP OF FIGURES.

Painted by N. V. DIAZ.

Canvas  $9 \times 6$  inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 112).*

## 109 THE FISHERMAN.

Painted by J. B. COROT.

Canvas  $8\frac{3}{4} \times 14$  inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 106).*

## 110 L'ARBRE PENCHÉ (THE BENT TREE).

Painted by J. B. COROT.

Canvas  $16 \times 22$  inches.

Lent by ALEXANDER YOUNG, ESQ.

*(For notice of the Painter's life see No. 106).*

## 111 SENTIER DE ST. PRIVÉ.

Painted by H. HARPIGNIES.

Canvas 24 × 32 inches.

Lent by ALEXANDER YOUNG, ESQ.

## 112 LE SOMMEIL DES NYMPHES.

Painted by N. V. DIAZ.

Canvas 23 × 15 inches.

Lent by J. INMAN, ESQ.

NARCISSÈ-VIRGILE DIAZ DE LA PENA. Born at Bordeaux, 1809. Died at Mentone, 1876. Landscape painter. Chevalier of the Legion of Honour. In the earliest years he studied nature in the woods. When fifteen he was apprenticed to a manufacturer of porcelain as a shop boy, but his evident capacity as an artist revealing itself, he was promoted to his master's atelier, where he made the acquaintance of Corbet, Raffet and Jules Dupré, but he quarrelled with his master and left him. He entered then upon a life of absolute poverty, but succeeded nevertheless in increasing his knowledge of painting by his close study of nature. Although his genre subjects have remarkable attributes both in arrangement and colour, it is upon his landscape art that his reputation rests; depths and intricacies of woodland and rugged forest growths. He was for many years neglected, meeting indeed with but little encouragement until towards the end of his life, when he met with wide patronage. He was unfortunate early in life in losing one of his legs, as the result of a bite from an insect, and his death at the age of sixty-seven was due to the bite of a viper.

## 113 SHELLING PEAS.

Painted by EDOUARD FRÈRE.

Panel 31 × 17 inches.

Lent by E. E. LEGGATT, ESQ.

PIÈRE EDOUARD FRÈRE. Born 1819. Died 1886. Genre painter. Pupil of Paul Delaroche. Chevalier of the Legion of Honour. He first exhibited at the Salon in 1843. His works show much care and study. He recorded scenes homely in character, in which childhood was wondrously interpreted in a manner so full of the charm of village life and the beauty of rustic expression that it has been said of him in regard to his pupilage with the great historical painter that "the stately swan had hatched a wood bird," so simple of theme and yet so accomplished in execution was his work.

## 114 GOING TO MARKET.

Painted by CONSTANT TROYON.

Canvas 36 × 29 inches.

Lent by JAMES DONALD, ESQ.

CONSTANT TROYON. Born at Sévres, 1810. Died at Paris, 1865. Landscape and animal painter. He worked in the companionship of Rousseau, Diaz and Jules Dupré. He first exhibited at the Salon when he was twenty-three. His subjects were taken invariably from the country in the neighbourhood of Paris, very little other than French scenery ever appearing in his works.

## 115 GOING TO WORK.

Painted by J. F. MILLET.

Canvas 22 × 18 inches.

Lent by JAMES DONALD, ESQ.

Etched by the Painter.

JEAN FRANÇOIS MILLET. Born 1814. Died 1875. Figure and landscape painter. His parents were of the Norman peasantry and engaged in farming. Though his general education was simple, his progress in art was such, that at the age of twenty, the Municipality of Cherbourg was prevailed upon to grant him a small pension to enable him to pursue his studies in Paris. He became there the pupil of Paul Delaroche, in whose atèlier he had four companions, Diaz, Rousseau, and Corot. His first work in the Salon was a portrait, when he was twenty-six. He then gained a living by painting signboards. It was not until he was thirty-four that he discovered his true vocation, in the adoption of subjects taken from French peasant life, but his struggle for existence impeded his work. He and his family were frequently in need of the barest necessities of life. He removed to Barbizon, a village in the beautiful Fontainebleau country, and there he settled in a peasant's cottage of three rooms, finding amid the scenery and in the humble life so dear to him, no lack of subjects; but fine as his pictures were, they brought but small prices, being at that time appreciated only by a very few. Not until he was fifty-three did his means improve; his genius then brought him the Legion of Honour, and his work became more largely sought after. He continued, however, his same simple rustic life to the end. His works have realized enormous prices since his death; the famous "Angelus," painted in 1859, and owned now by M. Chaudard of Paris, being sold a few years ago for upwards of £20,000. So small were his life's gains that his widow and family were left poor, and were granted from the State an annual pension of 1,100 francs; the painter Corot, his old friend and fellow pupil, supplementing this grant by a gift of 15,000 francs.

## 116 THE OPEN SEA.

Painted by JULES DUPRÉ.

Canvas 15 × 18 inches.

Lent by J. S. FORBES.

JULES DUPRÉ. Born 1812. Died 1889. Landscape painter. Officer of the Legion of Honour. Studied as a boy in the porcelain manufactory of his father. He then essayed oil painting, and at the age of nineteen he first exhibited at the Salon. In force and richness of colour and in tenderness of expression, one of the greatest and most individual of the French painters of landscape and sea.

# 117 PORTRAIT OF LOUIS THE FOURTEENTH.

Painted by PIERRE MIGNARD.

Canvas 28 × 23 inches.

Lent by E. A. LEATHAM, ESQ.

**L**OUIS XIV, King of France. Born at St. Germain, 1638. Died at Versailles, 1715. He occupied the Throne of France for seventy-seven years, and was one of the handsomest men of his time. He is represented in the painting in the costume of a Knight of Malta; face slightly turned to the right, white lace collar, red scarf, steel breastplate, left arm bare from the elbow.

PIERRE MIGNARD. Born 1612. Died 1695. Portrait and allegorical painter. Pupil of Jean Boucher, of Bourges, and of Simon Vouet. He was summoned to Fontainebleau in 1658 to paint a portrait of Louis the Fourteenth, then in his twenty-first year, by which to effect the King's betrothal to Maria Theresa, the Infanta of Spain, a portrait which, it is said, the painter accomplished in three hours. He later became the bitter rival of Charles Le Brun, whom he eventually succeeded as Court Painter and Director of the Gobelins and of the French Academy of Painting.



## 118 INTERIOR OF THE CAPUCHIN CONVENT, ROME.

Painted by FRANÇOIS M. GRANET.

Canvas 52 × 42 inches.

Lent by SIR CHARLES ROBINSON.

FRANÇOIS MARIUS GRANET. Born 1775. Died 1849. Pupil of David. He was termed "The Monk," from his gravity of character and simple dress of brown. One of his pictures, "The Choir," in the Capuchin Monastery of the Piazza Barberini at Rome, he repeated fifteen times. One of these replicas is in the possession of the Queen at Buckingham Palace.

## 119 THE FAIR WIDOW.

Painted by S. J. ROCHARD.

Canvas 30 × 25 inches.

Lent by T. J. BARRATT, ESQ.

SIMEON JACQUES ROCHARD. Born 1788. Died 1850. Pupil of Merimée and Isabey. He settled in England, where he secured a large and fashionable connection; and exhibited frequently at the Royal Academy. Mr. Joseph Grego, in a recent notice of this painter, has said—"The fair widow is an example of a rare master, whose practice was influenced by the Schools of Greuze and Hoppner. The few examples he executed of this order were reproduced in Keepsakes and Books of Beauty, in one of which ornate annuals a version of 'The Fair Widow' was engraved."

120 PORTRAIT OF GUIZOT,  
the French Statesman and Historian,  
born 1787, died 1873.

Painted by L. MOTTEZ.

Canvas 45 × 25 inches.

Lent by ADMIRAL SIR LEOPOLD HEATH, K.C.B.

Painted 1849.

VICTOR LOUIS MOTTEZ. Born 1809. Died .  
History and portrait painter. Pupil of Ingres and Picot.

120A REPOSE.

Painted by THEODORE ROUSSEL.

Canvas 24 × 18 inches.

Lent by R. VAILE, ESQ.

120B KENSINGTON GARDENS.

Painted by THEODORE ROUSSEL.

Canvas 24 × 18 inches.

Lent by R. VAILE, ESQ.

GALLERY III.



## GALLERY III.



### 121 NEWS FROM THE SOUDAN.

Painted by L. DEUTSCH.

Canvas 13 × 18 inches.

Lent by H. J. TURNER, ESQ.

L. DEUTSCH. Genre painter, Orientalist—living.

### 122 THE SICK CHILD.

Painted by HENRIETTE BROWN.

Canvas 14 × 11 inches.

Lent by MRS. C. E. LEES.

## 123 BAIN MAURE (Moorish Bath).

Painted by J. L. GÉRÔME, H.R.A.

Canvas  $20\frac{1}{2} \times 15\frac{1}{2}$  inches.

Lent by H. J. TURNER, ESQ.

Etched by RAJON.

**N**UDE figure of a girl seated near a bath let into the floor of a lofty circular apartment. A Nubian slave, habited from the waist in rich dark clothes, is standing by, holding a heavy brazen vessel of water. By the door a narghilé pipe is seen, and on the stonework, the edge of which the girl's raised hand is touching, richly coloured drapery is arranged.

Painted in London, in 1870, for the present owner, in the time of the Paris Commune. Finished in Paris, as the painter was unable to obtain a good Nubian model in London.

Exhibited at the Vienna Exhibition, 1873.

Philadelphia Exhibition, 1876.

124 A GENERAL OF THE  
DIRECTORY.

Painted by C. DELORT.

Panel 13 × 9 inches.

Lent by H. J. TURNER, ESQ.

CHARLES ÉDOUARD DELORT. Genre painter—living.  
Pupil of Gleyre and Gérôme.

125 THE RETURN TO THE MILL.

Painted by ROSA BONHEUR.

Canvas 10½ × 14 inches.

Lent by MRS. GEORGE HOLT.

*(For notice of the Painter's life see No. 146.)*

## 126 A NOBLE VENETIAN.

Painted by J. L. MEISSONIER.

Panel  $14\frac{1}{2} \times 10\frac{1}{2}$  inches.

Lent by MONSIEUR E. GAMBART, of Nice.

Etched by LEOPOLD FLAMENG.

A PORTRAIT of the painter in red velvet robe. He sits in a high-backed chair studded with brass nails, and reads gravely from a book he holds in both hands. To his left is a table with books, and a dog lies on the floor to his right.

Painted 1866.

## 127 THE BATHER.

Painted by H. FANTIN-LATOUR.

Canvas  $14 \times 12$  inches.

Lent by C. J. GALLOWAY, ESQ.

HENRI FANTIN-LATOUR. Genre and portrait painter—living. Pupil of Lecoq de Boisbaudran. Chevalier of the Legion of Honour, 1879.



## 128 A CUP OF TEA.

Painted by ÉMILE PLASSAN.

Panel 10 × 7 inches.

Lent by the HON. VICARY GIBBS, M.P.

ANTOINE ÉMILE PLASSAN. Genre painter. Student of Meissonier. Chevalier of the Legion of Honour.

## 129 PORTRAIT OF MADAME GAUTREAU.

Painted by GUSTAVE COURTOIS.

Canvas 41 × 23 inches.

Lent by the Artist.

## 130 A SAINT IN THE DESERT.

Painted by GUSTAVE MOREAU.

Canvas  $8\frac{1}{2}$  × 5 inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

GUSTAVE MOREAU. Born 1815. Died 1898. Genre painter. Pupil of Picot. Chevalier of the Legion of Honour, 1875.

## 131 THE SCHOOL.

Painted by HENRIETTE BROWN.

Canvas 12 ×  $12\frac{1}{2}$  inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

HENRIETTE BROWN (MADAME DE SAUX). Genre painter—living. Pupil of Chaplin.

## 132 CAUSERIE.

Painted by J. L. MEISSONIER.

Panel  $4\frac{1}{4} \times 3$  inches.

Lent by JOHN M. KEILLER, ESQ.

TWO gentlemen standing and conversing in a lofty room. They are both taking snuff; one, in a red coat, is leaning against a table. A ray of sunlight falls on a panel to the right.

In the Secrétan Collection until 1889.

## 133 HE DINES AT THE CHÂTEAU.

Painted by V. CHEVILLIARD.

Canvas  $9\frac{1}{2} \times 7\frac{1}{4}$  inches.

Lent by MESSRS. OBACH & CO.

Exhibited at the Paris Salon, 1895.

VINCENT CHEVILLIARD. Genre painter—living. Pupil of Picot and later of Cabanel. His early pictures were landscapes or antique figures richly draped, and his pleasant phase in which he introduces the dignitaries of the Church and by which he is more widely known was only incidentally adopted. He was entertaining an artist who had brought with him a priest's costume, and when arrayed in it one day Chevilliard begged him for a sitting. The picture he painted he entitled "An Easy Conscience," and the Prince of Wales purchased it. Commissions then came quickly to the painter, but no one would have anything but priests, and he thus became a painter of the clergy, investing his subjects with a touch of humour or introducing some interesting suggestive trifle, as in the present example.

# 134 A GENTLEMAN OF THE TIME OF LOUIS XIII.

Painted by J. L. MEISSONIER.

Panel 10 × 7 inches.

Lent by SIR JAMES JOICEY, BART., M.P.

**F**ULL length figure leaning against a stone mantel ; his hands are clasped. White and scarlet costume ; background of tapestry ; chair to left of the picture.

Painted 1890.

*(For notice of the Painter's life see No. 33).*

# 135 PORTRAIT OF MISS ALICE SCHLESINGER (now MRS. FRED. LIEBREICH.)

By G. RICARD.

Canvas 19 × 15 inches.

Lent by MISS SCHLESINGER.

Painted 1870.

GUSTAVE RICARD. Born 1824. Died 1873. Portrait painter. Pupil of Cogniet. His portraits were much sought, and he amassed considerable fortune. In 1863, the Legion of Honour was offered to him, but he replied, "It is too late" and could not be prevailed upon to change his decision.

## 136 THE CHÂTEAU.

Painted by ARMAND CHARNAY.

Canvas  $12 \times 15\frac{1}{2}$  inches.

Lent by J. P. HESELTINE, ESQ.

ARMAND CHARNAY. Landscape Painter—living. Pupil of Feyen-Perrin and Pils.

## 137 THE READER.

Painted by VICTOR CHAVET.

Panel  $8\frac{1}{2} \times 6\frac{1}{4}$  inches.

Lent by C. WENTWORTH WASS, ESQ.

Exhibited at the Paris Exhibition, 1855.

VICTOR CHAVET, Genre painter—living. Pupil of Pierre Révoil and C. Roquephan. Chevalier of the Legion of Honour, 1859.

## 138 THE FLORENTINE POET.

Painted by ALEXANDRE CABANEL.

Canvas  $22\frac{1}{2} \times 38\frac{1}{2}$  inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

THE poet, seated on a stone bench, is reciting love sonnets, which two lovers in front follow with an eager attention that greatly animates the beauty of the lady. Two youths are also listening, and a serene pleasure is depicted on the countenances of all.

Engraved by A. J. HUOT.

A larger version of this work—exhibited in the Salon in 1861—is in the possession of Mr. J. H. Warren, Hoosic Falls, U.S.A.

ALEXANDRE CABANEL. Born 1823. Died 1889. History and portrait painter. Pupil of Picot. Took the Prix de Rome, 1845. Member of the Institute of France, 1863. Commander of the Legion of Honour, 1884. One of his greatest works in its masterly drawing, beauty of line and delicate transparency of colour, is "The Birth of Venus," painted in 1863, and now in the Luxembourg, and of which three smaller replicas exist, all of them in the United States.

## 139 THE FIRST KISS.

Painted by W. A. BOUGUEREAU.

Canvas 47 × 29 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

WILLIAM ADOLPHE BOUGUEREAU. Figure painter—living. Pupil of Picot, and of L'École des Beaux Arts. Took the Prix de Rome at the age of twenty-five. Commander of the Legion of Honour. Member of the Institute of France.

## 140 A LION PURSUING ANTELOPES.

Painted J. L. GÉRÔME.

Canvas 26 × 47 inches.

Lent by the Artist.

# 141 THE FAINTING OF THE VIRGIN.

Painted by PAUL DELAROCHE.

Canvas 11 × 21 inches.

Lent by MONS. PHILIPPE DELAROCHE-VERNET.

THE picture shows the Mother of our Lord in the house of the Apostle John, exhausted with the prolonged hours of anguish on the day of the Crucifixion. Tending her are the other holy women.

PAUL DELAROCHE. Born 1797. Died 1856. He studied landscape painting with Watelet, and afterwards entered the studio of Gros, and devoted himself to history. He also expended four entire years of his early life in studying the human figure. He made rapid progress, and in 1819 exhibited his first picture. In 1824 he produced three works, for which he obtained a gold medal, and in 1827 appeared "The Capture of the Trocadero," a work which procured him the distinction of the cross of the Legion of Honour. In 1830 he painted "The Princes in the Tower," which has been so often engraved, and which induced M. Delavigne to write his tragedy on the same subject. In 1833 he was appointed professor at the Ecole des Beaux-Arts, and married in 1835, at Rome, the only daughter of Horace Vernet, who was then director of the French Academy in that city. In 1837 the adornment of the Amphitheatre of the Ecole des Beaux-Arts was entrusted to him, and in this work he displayed great originality of conception, obtaining an imposing result by very simple means, completing it in 1841. He travelled in the East, in failing health, after his wife's death in 1843, and impelled by religious reflection, he there painted many sacred subjects, several of which, including the present one, were not finished until later in life.

## 142 AN AMATEUR.

Painted by L. DEUTSCH.

Panel 23 × 16 inches.

Lent by H. J. TURNER, ESQ.

## 143 "L'IMMENSITÉ."

Painted by GUSTAVE COURBET.

Canvas 23 × 31 inches.

Lent by CONSTANTINE A. IONIDES, ESQ.

GUSTAVE COURBET. Born 1819. Died 1878. Genre, landscape and portrait painter. Began life by studying law, but relinquished it at the age of twenty, and studied art in the school of David D'Angers. He was addicted early to the painting of caricatures, especially of priests, and did not draw much attention to his capacity for landscape until he was about thirty. He was considered to be the most positive of the naturalists before the impressionists appeared. Courbet was a Communist, and suffered six months' imprisonment as the chief instigator of the downfall of the Vendôme Column, at the time of the Paris Commune, and after his release he retired to Switzerland.



## 144 EVENTIDE.

Painted by MADAME CAZIN.

Canvas 10 × 15 inches.

Lent by E. E. LEGGATT, ESQ.

145 THE POET WITH THE  
MANDOLINE.

Painted by CAROLUS DURAN.

Canvas 36 × 29 inches.

Lent by the Artist.

Exhibited at the Paris Salon, 1894.

CHARLES AUGUSTE ÉMILE DURAND, called "CAROLUS DURAN." Genre and portrait painter—living. Pupil of François Souchon. Studied in Italy and Spain. Commander of the Legion of Honour, 1878. His portraits of women have gained him great fame; the spontaneity of life is in them. Art with him is an interpretation of nature, not merely an imitation of it, calling strongly into action the individuality of the painter. His principles and work attract a large number of students to his studio in Paris, especially from England and America. Among his pupils was Mr. J. S. Sargent, R.A. Of his decorative work, the beautiful Gloria of Marie de Medici on the ceiling of the Luxembourg may be regarded as his best.

## 146 THE CHALK WAGGONER.

Painted by ROSA BONHEUR.

Canvas 25 × 32 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

Engraved by CHARLES G. LEWIS.

MARIE ROSA BONHEUR, Animal painter—living, now seventy-six years of age. Daughter and pupil of Raymond Bonheur. Studied the old masters in the Louvre and then sketched and studied in the neighbourhood of Paris. Chevalier of the Legion of Honour, 1865. She made her debüt at the Salon in 1841, at the age of nineteen. Her large picture of the "Horse Fair," 94 × 197 in., is now in the Metropolitan Museum of New York; the smaller version of the subject, 47 × 98 in., was bequeathed to the nation in 1859, and is now in the National Gallery of British Art. During the Siege of Paris in the Franco-Prussian War, the Princess Royal of Prussia (now the Empress Frederick) gave the strictest orders that the house and studio of Rosa Bonheur, at Fontainebleau, should not be disturbed in any way, and these orders were strictly carried out.

## 147 THE HARE AND THE TORTOISE.

Painted by A. DECAMPS.

Canvas  $13\frac{3}{4} \times 9\frac{1}{4}$  inches.

Lent by MONS. DURAND RUEL.

ALEXANDER GABRIEL DECAMPS. Born 1803. Died 1863. History, landscape, and genre painter. Pupil of Abel de Pujol, David, and Ingres. Some of his finest works, such as the "Turkish Patrol in Smyrna," are in the Wallace Collection, recently bequeathed by Lady Wallace to the nation.

## 148 CHILD WITH A KITTEN.

Painted by ARY SCHEFFER.

Canvas  $16 \times 13$  inches.

Lent by E. A. LEATHAM, ESQ.

ARY SCHEFFER. Born 1795. Died 1858. Genre painter. Pupil of Guérin. Small genre pictures occupied him in his early career, but later he drew his subjects from the great poets, Dante, Schiller, Goethe and Byron. Religious themes were latterly pursued by him, and many of his works in this direction, such for example as "Christ the Consoler, made a deep impression. A great number of his works are engraved.

## 149 CUPID AND PSYCHE.

Painted by CHARLES LANDELLE.

Canvas 20 × 12 inches.

Lent by E. A. LEATHAM, ESQ.

CHARLES LANDELLE, genre and portrait painter—living. Pupil of Paul Delaroche and Ary Scheffer; Chevalier of the Legion of Honour. He has executed much decorative work in the public buildings in Paris, one of the salons in the Palace Elysée containing six panels by him.

## 150 A CUP OF TEA.

Painted by AUGUSTE RENOIR.

Canvas 40 × 32 inches.

Lent by MONS. DURAND RUEL.

AUGUSTE RENOIR. Genre, portrait, and landscape painter—living. Has identified himself with the Impressionist School.

151 THE BEHEADING OF ST. JOHN  
THE BAPTIST.

Painted by PUVIS DE CHAVANNES.

Canvas 49 × 65 inches.

Lent by MONS. DURAND RUEL.

Painted 1869.

PIERRE PUVIS DE CHAVANNES. History and genre painter—living. Pupil of Henri Scheffer, and of Couture. Commander of the Legion of Honour, 1877. Leaving the beaten track he has sought to revive the monumental painting of the Renaissance. "His works, though wanting in organic cohesion, precise drawing, energetic modelling and colour, are redeemed by a certain grandeur, clearness of thought, and novelty of invention."

152 THE BALLET SCENE FROM  
MEYERBEER'S OPERA OF  
ROBERTO IL DIAVOLO.

Painted by E. DEGAS.

Canvas 29 × 31 inches.

Lent by CONSTANTINE A. IONIDES, ESQ.

**153 BOULEVARD DES ITALIENS.**

Painted by C. PISSARRO.

Canvas 29 × 36 inches.

Lent by MONS. DURAND RUEL.

**154 POPLARS AT GIVERNY.**

Painted by CLAUDE MONET.

Canvas 40 × 26 inches.

Lent by MONS. DURAND RUEL.

CLAUDE MONET. Landscape painter—living. One of the leaders of the Impressionist School.

MEDALS,  
OBJECTS OF ART, ETC.





## Medals, Objects of Art, etc.

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155 By OSCAR ROTY, Medalist, Member of the Institute of France. Officer of the Legion of Honor—

### MEDALS, STRUCK—

Sir John Pope Hennessy. Silvered bronze. Circular. Obverse and reverse.

An Award to Firemen. Silvered bronze. Circular. Obverse and reverse.

In Commemoration of a Marriage. Silver. Obverse and reverse.

Motherhood. Silver. Circular.

The Virgin—Guardian of Childhood. Silver. Oval.

St. Geneviève—Patroness of Paris. Silver. Oval.

Joan of Arc. Silver. Circular. Obverse and reverse.

The Chamber of Commerce of Lyons (Council of Administration). Silver.

The Penitentiary Congress at Paris, 1895. Silver.

The Twenty-fifth Anniversary of the Franco-Prussian War, 1870. Silver.  
Obverse and reverse.

An Award to Exhibitors at the National Exhibition of Roncy. Silver.

Portrait of Colonel Laussedat, Director of the National Conservatoire of Arts and Crafts, Paris. Silver.

The Chamber of Commerce of St. Nazaire (Council of Administration).  
Silver. Octagon. Obverse and reverse.

The New Silver Coin of France. Obverse and reverse.

### MEDALS, CAST—

Portrait of Mr. Lewis Campbell, Professor of Greek at St. Andrews.  
Bronze. Circular.

In Commemoration of the Introduction of the Railway into Algeria.  
Bronze. Circular. Obverse and reverse.

To mark the Centenary of Chevreul, Dean of the Academy of Sciences,  
Paris. Bronze. Circular. Obverse and reverse.

### PLAQUES, STRUCK—

Portrait of Mr. Henry Lozé, Préfet of Police, 1892. Silver. Obverse  
and reverse.

A Shepherdess. (Ministry of Agriculture.) Silvered bronze. Obverse  
and reverse.

Love and the Nymph. Silver.

PLAQUES, STRUCK—*continued.*

Seventieth Anniversary of the Birth of Pasteur. Silver.

Portrait of M. L. A. Collin, maker of surgical instruments. Silver.

“To my Friends” (“in labore ovies.”) Silver.

In Commemoration of the Fiftieth Anniversary of the Maison Christolph.  
Silvered bronze. Obverse and reverse.

Dr. Leon Gosselin, Surgeon, of the Academy of Sciences. Silver.  
Obverse and reverse.

Monsieur Hirn, Member of the Academy of Sciences. Silvered Bronze.  
Obverse and reverse.

The French Alpine Club. Silver. Obverse and reverse.

Bracelet of the Centenary, 1889. Silver.

## PLAQUES, CAST—

In Celebration of a Silver Wedding. Obverse and reverse.

Marie Roty. Bronze.

Maurice Roty. Bronze.

Jeanne. Bronze.

In Celebration of the Silver Wedding of Monsieur and Madame Bigo,  
1862. Bronze.

In Celebration of the Fortieth Anniversary of the Marriage of Monsieur  
and Madame Soulangier. Bronze.

Eudoxe Marcille. Bronze.

## 156 By AUGUSTE PATEY—

A Case containing 27 MEDALS and PLAQUES.

## 157 By ÉMILE GALLÉ, Officer of the Legion of Honor—

A set of GLASS VASES, with designs in colour.

## 158 By ADRIEN DALPEYRAT—

ETRUSCAN VASE, with handle.

## 159 By AUGUSTIN DELAHERCHE, Chevalier of the Legion of Honor—

Four COLOURED VASES of fired sandstone.

## 160 By FERNAND THESMAR, Chevalier of the Legion of Honor—

A TRANSPARENT ENAMELLED CUP, bordered with gold.

A GOBLET, enamelled, bordered with gold.

## 161 By A. BIGOT—

A GREEN VASE, shape of a pear.

A JUG, with handle.

A SMALL VASE, with horizontal stripes and handles.

A FOUNTAIN, sandstone and bronze (de Manneville).

## 162 EXAMPLES IN PEWTER by the following artists:—

- A.—“Le Repos.” SHELL, in pewter, with reposing figure. By LEDRU.
- B.—“La Vague” (the Wave). SHELL, in pewter, with figure of a woman listening to the sound of the wave. By LEDRU.
- C.—“La Perle.” SHELL, in pewter, with reclining figure. By LEDRU.
- D.—LARGE JUG, in pewter. By LEDRU.
- E.—“Le Cidre.” JUG, in pewter; the design of the handle being the figure of a man drinking. By PAUL RICHER.
- F.—“Le Vin.” VESSEL, in pewter, with ornamentation of hops and hop leaves, and with the sleeping figure of Silenus. By VITAL CORNU.
- G.—“Indiscrète.” NAUTILUS SHELL, in pewter, with figure of a woman. By LEDRU.
- H.—“Porte Bonheur.” A HORSE-SHOE, in pewter, with the figure of a woman driving a nail into the shoe. By RÉCIPON.
- I.—“La Vague.” DISH, in pewter, with the figure of a woman, in relievo, lying among the waves of the sea. By LEDRU.
- J.—“Surprise.” DISH, in pewter, with the figure of a woman, in relievo, lying among flowers. By LEDRU.
- K.—SMALL LAMP, in pewter, in the form of a poppy, and a figure of a woman awaking to the light. By LEDRU.
- L.—“Berce de Chine.” TALL LAMP, in pewter. By COUPRI.
- M.—“Anemones.” INKSTAND, in pewter, with figures of woman and child. By VITAL CORNU.
- N.—SMALL TRAY, in pewter. By LEVILLAIN.

Exhibited by MM. SUSSE FRÈRES.

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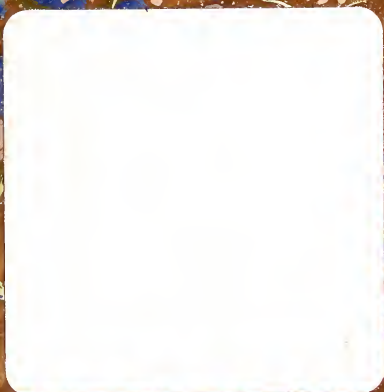
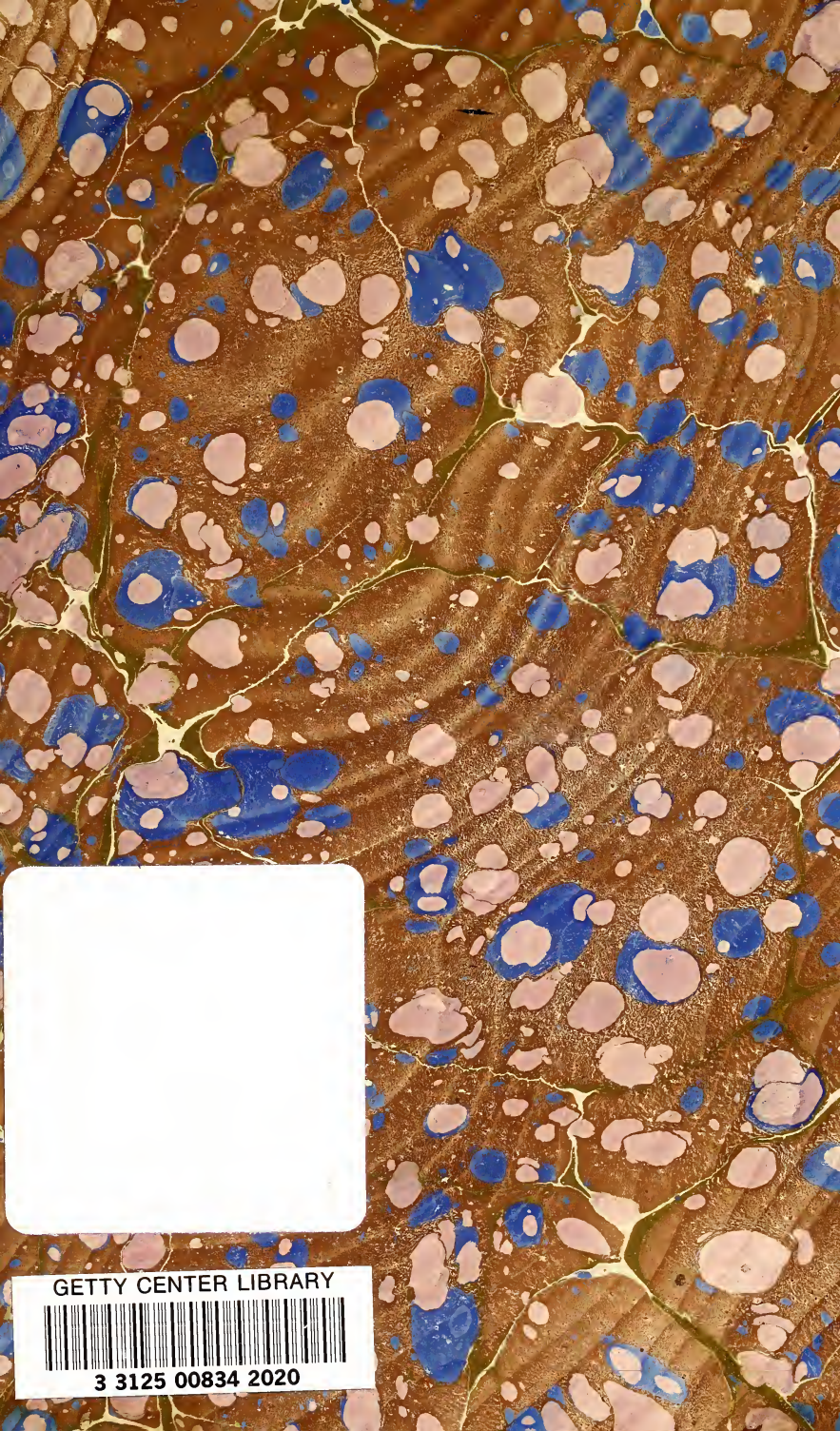












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