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# Academy Notes

1875.

WITH

*Illustrations of some of the Principal  
Pictures at Burlington House.*

BY

HENRY BLACKBURN,

AUTHOR OF "ARTISTS AND ARABS," "NORMANDY PICTURESQUE,"  
"ART IN THE MOUNTAINS," ETC. ETC.

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FOURTH EDITION.

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No. 878.

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MAY 1875.

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# ACADEMY NOTES.

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No. I. 1875.

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THE following description of some of the principal Pictures in the Royal Academy is intended—

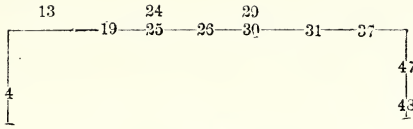
1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents.

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

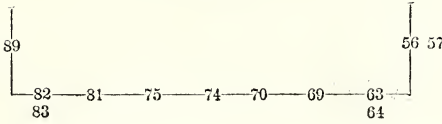
LONDON, *May* 1875.

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GALLERY I.



No. 4.

No. 4. "*Pour les Pauvres.*" W. F. YEAMES, A.

Two comely Sisters of Mercy collecting alms, in kind. They have drawn a wooden sleigh over the snow to the door of a farm-house, somewhere in the Low Countries, where a girl pours loaves into a sack "*pour les pauvres.*" A pleasant, carefully painted picture ; without pathos.

NOTE.—The figures on the diagrams at the head of each chapter show the position of the pictures on the walls ; those hung above "the line" of sight are marked outside the diagram line ; those near the ground, within it. The upper side of each diagram is the *south* wall.

No. 13. "*Setting the Storm Fib.*" H. MACALLUM.

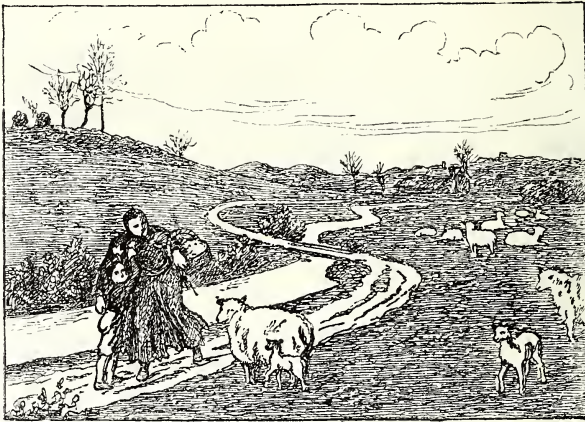
Man and boy in fishing-boat hauling at a rope. The breeziest and best of Mr. Macallum's sea-pieces, this year.

No. 19. "*The Gleaner's Harvest.*" J. D. WATSON.

Low-toned landscape, with the solitary figure of a woman winnowing in the evening light.

No. 24. "*Mrs. Finch.*" G. A. STOREY.

Portrait of a lovely lady leaning over a balcony.



No. 25.

No. 25. "*The Right of Way.*" F. WALKER, A.

Delightful English landscape in spring-time, green pastures studded with celandines, and winding stream intersecting; a child, alarmed at some sheep and lambs, clings to a girl for protection. A small picture full of sentiment and tenderness; the last, unfinished, work by this great artist. (Died 4th June 1875.)

No. 26. "*The Sculpture Gallery.*" L. ALMA-TADEMA.

This picture occupies the central position, on the line, on the south wall. It is a large and graceful composition, painted as a companion to "*The Picture Gallery,*" of last year; the scene chosen is a sculptor's *atelier*, where a group of visitors are surveying part of a marble fountain, which a slave moves for

their inspection. In the dexterous use of low tones in the painting of the textures of the robes, and of marble surfaces, this picture surpasses even "*The Picture Gallery.*" The types of women are noble, and lovely in a statuesque sense, but the chief interest lies in archæological detail, and in the painter's



No. 26.

power of bringing before us the aspect of a Roman studio two thousand years ago. Our sketch scarcely indicates that the seated figure on the right hand is a *statue*.

No. 29. "*Portrait of H. S. Marks, A.*" W. W. OULESS.

A *real* portrait of this artist, reclining on a sofa; nearly life-size, accurate, and full of character.

No. 30. "*Hours of Rest.*" C. HUNTER.

Fishing-boats anchored off shore, just lifting to the ripple of short waves; clouds lying low on the horizon—a very truthful study of the sea.

No. 31. "*A Page-in-waiting.*" J. C. HORSLEY, R.A.

A youthful page standing under a window with his master's cloak and sword.

No. 37. "*The Widow's Harvest.*" P. R. MORRIS.

Gleaning in the evening ; a widow and three children coming out of a field.

No. 47. "*Hearts of Oak.*" J. C. HOOK, R.A.

The old, familiar rocky coast scene with breaking waves. Fisherman, wife, and child, seated on the shore, all ruddy and sunburnt, everything in Mr. Hook's well known manner ; an exact repetition of former work, but less impressive to us than "*Hours of Rest*" (No 30).

No. 48. "*The Bunch of Lilacs.*" J. TISSOT.

A pretty cabinet picture of a lady in light blue, in a conservatory, holding sweet lilacs, passing over a shining floor. There are two contributions by this artist ; the second is noticed on page 53.

No. 56. "*Anne Page and Slender.*" C. W. COPE, R.A.

Scene from the 'Merry Wives of Windsor,' act i. scene i.

No. 57. "*Tell Him !*" C. E. PERUGINI.

Two fair ladies, one seated at a table in pale pink dress, *en sacque* ; drawn on the same scale, but lacking something of the charm of last year's "*Cup of Tea.*"

No. 63. "*Old Neighbours.*" C. GREEN.

A small picture by a 'Graphic' artist, of two old men conversing over a wall in a little London garden. Quiet in tone and full of character.

No. 64. "*A Modern Cinderella.*" Mrs. JOPLING.

A painter's model is here seen hanging up her fine costume after the sitting.

No. 69. "*The Horse Dealer.*" C. E. JOHNSON.

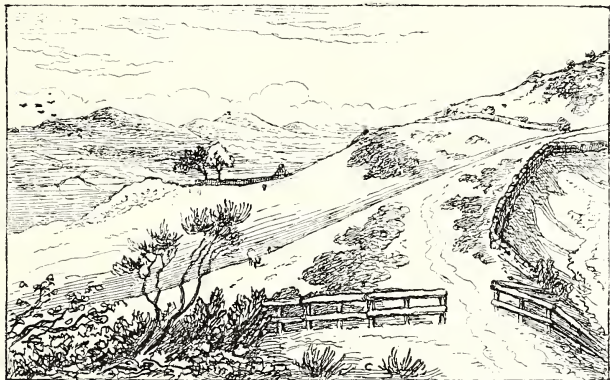
Landscape ; horses being led home in evening light under a brilliant sky. Note the movement of the team and

the painting of the storm-washed road; a work full of earnestness, reflecting the Paris Salon.

No. 70. "*A Portrait.*" W. Q. ORCHARDSON, A.

A forcible and realistic painting of a lady in black dress.

In the centre, on this wall, is one of two large landscapes, painted on the scale of the well-known "*Chill October.*"



No. 74.

No. 74. "*The Fringe of the Moor.*" J. E. MILLAIS, R.A.

A green hill-side with rough path, wooden fence, and stone wall, a distant stretch of moorland, and a windy sky; altogether a wonderful transcript of nature without much subtlety or suggestiveness; a brilliant *tour de force* from the painter's point of view. The above sketch will roughly indicate its composition.



No. 75.

No. 75.

"*Sophia Western at the Inn Fire.*"

W. P. FRITH, R.A.

('Tom Jones,' book x. chap. iii.)

No. 81. "*Crossing the Moor.*" P. GRAHAM.

Large landscape with highland cattle, and a herdsman in the mist.

No. 82. "*The Old Pedlar.*" JOHN FAED.

Small cottage interior, with three figures; pedlar showing his wares to an old woman.

No. 83. "*To be Left till Called for.*" A. DIXON.

Quaint little figure of a child on a bench, in railway waiting-room, with her bundles. A reflection of Millais's "*First Sermon.*"

No. 89. "*War Time.*" B. RIVIÈRE.

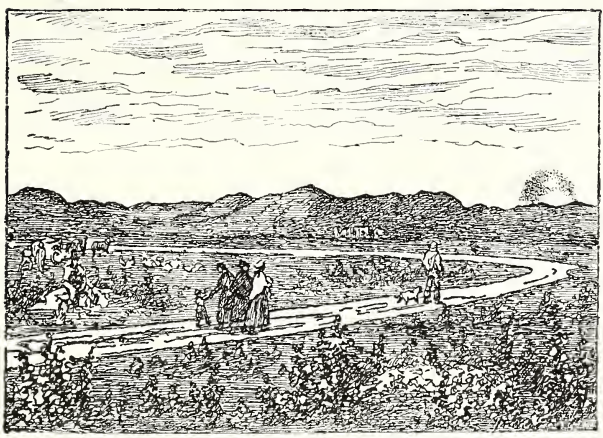
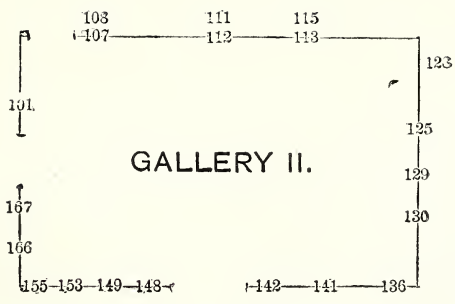
A very pathetic picture. Bleak winter landscape and stretch of moor covered with snow. An old shepherd leans against a wall holding a newspaper, which contains news of the death of his son. A fitting pendant to No. 88, "*Loot, 1797,*" A. C. GOW, another phase of war.



No. 89.

“ Over valley and wold,  
Wherever I turn my head,  
There 's a mildew and a mould;  
The sun 's going out overhead,  
And I'm very old,  
And Tommy 's dead.”





No. 101.

No. 101. "*The Bearers of the Burden.*" G. H. BOUGHTON.

Telling the story in his own way, and appealing to us as powerfully in landscape as of old, Mr. Boughton has produced one of the most impressive pictures of the year. Over a dreary common there trudge three women laden with bundles ; one of them, the wife of a hulking navvy, who walks

unconcernedly in front with pipe in mouth and a pet bull-dog at his heels. An old stone-breaker stops his work to watch them, half pityingly, as they pass. All is dreary, and the clouds are lowering; we seem to hear the very moaning of the wind as the thistle-down is blown across the moor. So subtle is the treatment of this picture that our memory sketch fails to give much idea of it.



No. 107.

No. 107. "*The Barber's Prodigy.*" J. B. BURGESS.

From the serious purpose of the last picture, it is a relief to turn to Mr. Burgess's attractive and well-painted Spanish barber's shop, where the barber is stopping in the act of shaving a customer, to show off his son's sketches to his patrons. The picture is brimful of humour and vivacity, and will doubtless be engraved.

No. 108. "*London River.*" C. NAPIER HEMY.

Life amongst the barge builders at Limehouse; a fine study of old timber houses on the Thames.

No. 111. "*How are the Mighty Fallen!*" H. HARDY.

Vultures feeding on a dead lion; life-size. This powerful painting is "skied," above—

No. 112. "*A November Morning at Birdsall House, Yorkshire.*" H. T. WELLS, R.A.

An enormous red-coat-and-top-boot testimonial picture to a master of fox-hounds, occupying much valuable "line" space.

No. 113. "*At last, Mother!*" D. W. WYNFIELD.

No. 115. "*Seaweed.*" T. LLOYD.

The first, a domestic "scene," mother and daughter; the latter, a good study of gleaners on the sea-shore.

No. 123. "*On the River Mole.*" BIRKET FOSTER.

Shepherd boy asleep by a brook, with landscape in the old charming manner, but hung too high for examination.

No. 125. "*A Minuet.*" VAL. C. PRINSEP.

Forsaking the classic age, Mr. Prinsep has brought his work down to as late a date as picturesque costume would let him. The minuet danced by ladies and gentlemen in light blue, pink, and maize evening costume is a graceful picture of a graceful scene to be witnessed, alas! in our day, only on the stage, or when masquerading; very real and delightful in the rendering of satin robes and lace, in the effect of tapestried walls and parquetry floor.

No. 129. "*Ezekiel's Vision.*" P. F. POOLE, R.A.

"And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself . . . and out of the midst thereof as the colour of amber . . . came the likeness of four living creatures."—*Ezekiel* i. 4, 5.

Six or seven semi-nude figures of men on a mountain top, with clouds and storm. This is one of the few important works of religious aim in the Academy, seeming, by close contact with such pictures as the last-named, out of place on these walls and in our generation. It occupies the best place in the room, and puzzles the majority of visitors.



No. 130.

No. 130. "*Sain et Sauf.*" MARCUS STONE.

Back again to home life, this time in modern France; a soldier returning "safe and sound" to his young wife. A picture appealing directly to the heart of a large public, accustomed to look to Faed for such home-stirring scenes. All the little details of the humble French cottage have been patiently and truthfully painted on the spot; hence its interest and realism. Perhaps Mr. Stone has never done better work than the figure of the soldier in this large well-painted picture.

No. 136. "*A Difference of Taste.*" S. LUCAS.No. 141. "*A Barber's Shop in Tunis.*" J. E. HODGSON, A.

The former representing two connoisseurs examining pictures; the latter, the barber's shop of the 'Arabian Nights.' Both should be noted for some rare qualities, especially the latter for study of character; the men appear a trifle over-animated for Easterns, but the painting is very true in colour in Mr. Hodgson's picture.

No. 148. "*Forgotten!*" J. E. NOBLE, Jun.

A rough pony standing in the snow, whilst his master enjoys himself within doors; contrast of warmth and light with dreary exterior.



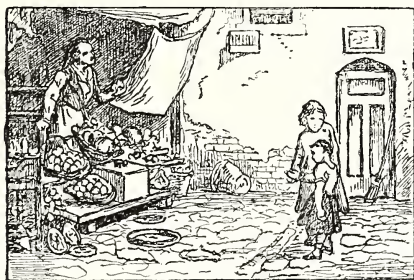
No. 142.

No. 142. "*Caught!*" G. A. STOREY.

One of the most attractive little works here; charming in composition, and in the dark blue china-coloured robe of a girl fishing over a wall, in an old-fashioned garden. Her line has caught a human fish whose head appears above the wall.

No. 149. "*Portrait of Mrs. Strahan.*" H. CAMERON.

Remarkable portrait of an old lady.



No. 153.

No. 153. "*Too Good to be True.*" W. Q. ORCHARDSON, A.

Oranges and lemons, onions and green peas. An old man offering fruit to two children; a small subject on a large canvas, but highly popular.

No. 155. "*Portrait of Charles Darwin, F.R.S.*"  
W. W. OULESS.



No. 166.

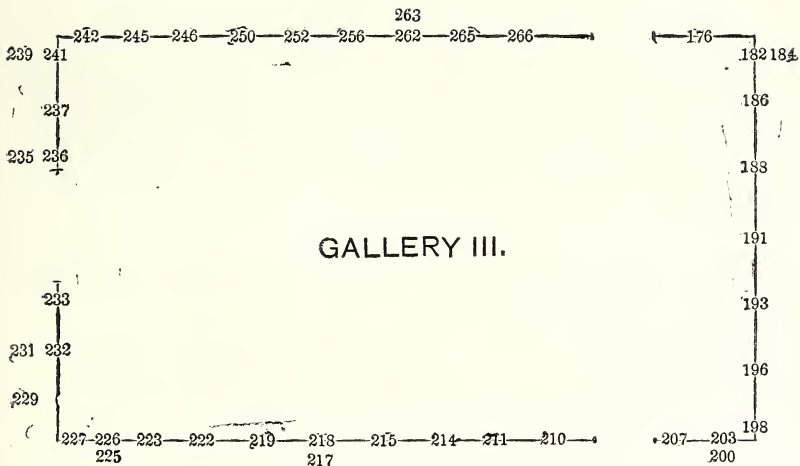
"Three jolly post-boys  
Sitting at the Dragon."

No. 166. "*The Jolly Post Boys.*" H. S. MARKS, A.

Scene outside an old inn, where the three "jolly old boys," with tall white hats, blue jackets, cords and boots to match, are waited on by a smiling damsel. Sunflowers in the background, and a raven pecking at a discarded eggshell. Brightly and broadly painted.

No. 167. "*Gathering Wood near Écouen.*" E. FRÈRE.

A true and homely little picture, of peasant life in France; a woman and child in the snow gathering wood for winter fires.



### GALLERY III.

No. 176. "*Marriage of the Duke and Duchess of Edinburgh.*"

N. CHEVALIER.

A portrait picture, showing the gorgeous interior of the Winter Palace at St. Petersburg during the ceremonial. Figures are on a small scale; the golden robes, banners, and crosses, and the chocolate-coloured uniform of the choir, giving a rich, but not glaring, effect.

No. 182. "*A Path of Roses.*"

G. H. BOUGHTON.

Graceful figure of girl, in light robe, with cat on shoulder, in an atmosphere of happiness and roses; a contrast to "*Grey Days*" (198), its companion picture.



No. 182.

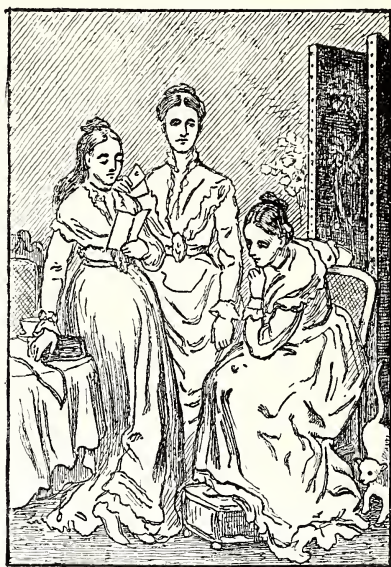
No. 184. "*Peasantry of Esthonia going to Market.*"  
G. BOCHMANN.

No. 186. "*The Intruders.*" R. ANSDELL, R.A.

In the former, an old man on timber waggon in sombre landscape under a dull grey sky; in the latter, horses and cattle in a field, with corn-sheaves blown about by the wind. The former picture is remarkable for local character and earnestness.

No. 188. "*Sir Edward Sabine, K.C.B.*" }  
No. 193. "*F. W. Walker, M.A.*" } G. F. WATTS, R.A.

These portraits will be noted by every visitor. They are placed on either side of and in trying juxtaposition with—

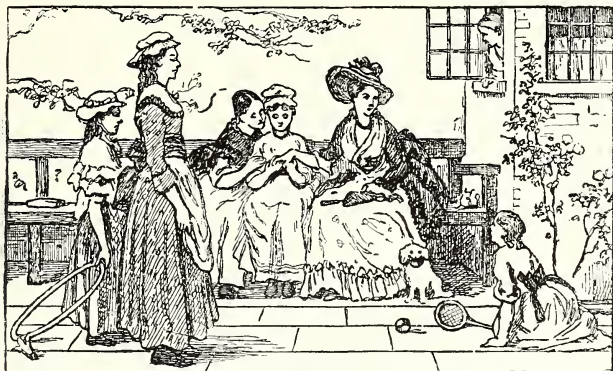


No. 191.

No. 191. "*The Early Post.*" J. SANT, R.A.

A large portrait picture of three young ladies in fresh white morning dress (nearly life-size), opening the letter-bag. This occupies the central position at the head of the large room.





No. 196.

No. 196. "*School Revisited.*" G. D. LESLIE, A.

Perhaps *the* favourite picture of the year, certainly one of the most delightful. The "old schoolfellow," now a London belle (say a century ago), sits by a sunny wall talking over old times, surrounded by her former playmates. Seven sweet sunny faces, inimitable grace of colour, aroma of honeysuckle and roses. It has been well said of Mr. Leslie that he "paints his heroines as if he were in love with them."

No. 200. "*Portrait of Mrs. G. Simonds.*" J. C. MOORE.

Small, full-length portrait of a lady, in black dress; noticeable for good drawing and excellent taste.

No. 203. { "*Is this the end, to be left alone,  
To live forgotten and die forlorn?*" } F. R. PICKERSGILL, R.A.

Life-size portrait of a lady in green robe, with oranges and lilies—to illustrate Tennyson.

No. 210. "*Refurbishing.*" P. H. CALDERON, R.A.

In the cloisters of St. Trophyme, Arles, a girl is seen rubbing up the silver statuette of an archbishop, while two priests look on admiringly. There is sufficient humour and skilful exaggeration in this picture to make it very popular; all the details are brightly and carefully rendered. It is shortly to be engraved by Mr. Stacpoole.



No. 211.

No. 211. "*Mary, Queen of Scots, and Christopher Norton at Bolton Castle.*" A. ELMORE, R.A.

Norton stands holding Queen Mary's work, as she sits at the fireside, whilst Lady Scrope watches Lord Scrope and Sir Francis Knollys playing at chess.



No. 214.

No. 214. "*The Crown of Love.*" J. E. MILLAIS, R.A.

The "young lover of romance," in green embroidered robe, bearing his lady in his arms, to "where the mountain touched the sky." Those who remember George Meredith's poem will be interested here; and all will be reminded of Mr. Millais's illustration of this subject in '*Once a Week.*'

No. 217. "*Lord Wolvertou's Bloodhounds.*" G. B. GODDARD.

A large painting above the foregoing; one of the best animal pictures here, showing the pack coming towards us in full cry.

No. 218. "*Rachael and her Flock.*" F. GOODALL, R.A.

A large imposing canvas, occupying the central position of the north wall. Rachel, in long blue robe, with sunburnt skin, leading her motley following of sheep and goats, black, brown, and grey, across the sands of a desolate shore. The



No. 218.

general aspect is sombre, relieved only by the quiet, statuesque figure, the line of distant mountains, and the whirl of sand raised by the flock, which catches the sunset light.

Near this picture, on the left hand, should have been noticed (215) Mr. F. LEIGHTON'S "*Grand Mosque of Damascus,*" a sumptuous interior with figures, and, in the same connection, Mr. HODGSON'S cabinet picture, "*The Talisman,*" No. 207, with three figures; a woman in mufti reclining. Old tiles and fabrics most accurately rendered.

No. 219. "*Marie-Thérèse, daughter of Louis VI.*" (sketching in her prison garden, Paris 1795). E. M. WARD, R.A.

No. 226. "*Children's children are the crown of old men*" (a patriarchal group). W. C. T. DOBSON, R.A.

Noticeable as works of "Royal Academicians."

No. 222. "*Portrait of Miss Eveleen Tennant.*"

J. E. MILLAIS, R.A.

A bright brunette, with wondrous eyes, in dress of deepest, richest red, luminous even in the dark shadows of the tangled wood where she has been gathering flowers. There is no sky visible; the blue is in a string of light Venetian beads. A picture marking the power of the painter more than anything this year.

No. 223. "*Scene in Hal of the Wynd's Smithy.*"

J. PETTIE, R.A.

Three brawny figures; one, who has been forging chain armour, resting on his anvil, with humorous expression.

No. 227. "*Tewkesbury Abbey.*" (Queen Margaret taken prisoner after the battle of Tewkesbury.) Sir J. GILBERT, A.

A mounted escort hurrying past under a stormy sky.

No. 229. "*Moonlight on the Lagoons.*" W. Q. ORCHARDSON, A.

No. 231. "*Quarries in Lancashire.*" J. S. RAVEN.

Two poetical landscapes; the latter much idealised in colour. Note, also, another fine landscape, No. 225, "*A Rockbound Coast,*" E. A. WATERLOW.

No. 232. "*H.M. Turret Ship 'Devastation' at Spithead.*"

E. W. COOKE, R.A.

Painted on the occasion of a naval review. May be noted for the masterly, if conventional, skill with which the now familiar scene is brought before us on a large canvas. Some of us may live to see her, old and battered, "towed to her last berth," like Turner's fighting '*Téméraire*,' and—let us hope—with a *second* Turner to paint her.

No. 233. "*The Festival.*"

No. 236. "*The Golden Age.*"

} E. J. POYNTER, A.

Two small, upright, decorative pictures placed on either side of the east door. In the former are two damsels, one on a ladder in the act of reaching down for a garland; in the latter, two men in an orchard in somewhat similar positions. There

is nothing more really interesting or instructive in this year's exhibition than the classic composition, grouping, and painting of these two small subjects—refined, serious work, passed over much too hastily by the majority of visitors.

No. 235. "*I Believe.*" VAL. C. PRINSEP.

A little child in grey dress, standing up to say the "Belief."



No. 237.

"... A goodly prospect spreads around  
Of hills, and dales, and woods, and lawns, and spires."

No. 237. "*Richmond Hill.*" VICAT COLE, A.

The well-known view from "The Terrace," at Richmond, in Surrey, in autumn sunset light. One of the largest and grandest landscapes in the room.

No. 239. "*The Pet Goldfinch.*" Mlle. HENRIETTE BROWNE.

A girl writing, whilst a pet goldfinch lights upon the table; hung almost out of sight, but asserting itself, with the peculiar charm and vivacity which attaches to all work by this painter. Note the admirable drawing of the girl's hands.

No. 241. "*A Cockfight*" (in the East). J. E. HODGSON, A.

No. 242. "*A Merrie Feste*" (two men conversing). H. S. MARKS, A.

No. 245. "*The New Vintage*" (two men, nearly life-size, one in blue blouse, leaning against a door). E. NICOL, A.

Three thoroughly representative pictures by Associates of the Academy.

No. 250. "*Les Coquettes, Arles.*" P. H. CALDERON, R.A.

Three pretty gay coquettes in local holiday costume, tripping over a bridge, followed by an admiring swain. Full of light, colour, and vivacity.

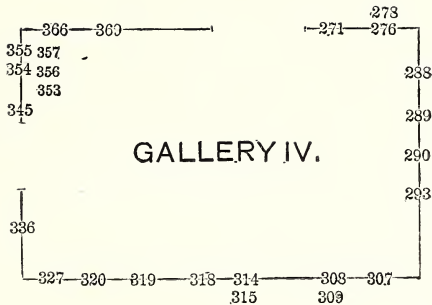
No. 256. "*Wise Saws.*" J. C. HOOK, R.A.

In the principal position on the south wall is Mr. Hook's raven seated on a rail near some cows standing knee-deep in water; a summer landscape treated in the well-known style of this artist.

We have passed a large canvas with sheep reposing upon gravestones (246), "*God's Acre,*" T. S. COOPER, R.A.; and another, near it (252), "*A Fishing Harbour on the East Coast of Scotland,*" J. B. GRAHAME; (263), "*Getting Better,*" C. CALTHROP (hung too high for examination); also an admirable portrait of a child, "*Blanche*" (266), G. F. WATTS, R.A.; and come, in termination of our glance at the Great Room, to two more of Mr. MILLAIS'S works (262), "*No!*" (a companion picture to his well-known "*Yes or No*"); and last, a large landscape (265), illustrating Campbell's description of a deserted garden—

" Yet wandering, I found on my ruinous walk,  
By the dial-stone aged and green,  
One rose of the wilderness left on its stalk,  
To mark where a garden had been."

A sun-dial standing amidst a tangle of long grass, shrubs, ferns, and heather; a silver birch, a green valley with distant hills half shrouded in gathering mist.



No. 271.

No. 271. "*The Record.*" Mrs. M. E. STAPLES.

Love in a wood; hands joined carving a record on a tree trunk; autumn tints lighted by poppies, the last of the season. We shall look for a companion picture—"After Twenty Years."

No. 276. "*Her Majesty the Queen presenting Colours to the 79th (Cameron) Highlanders.*" SYDNEY P. HALL.

No. 278. "*The Steamer 'Panther' among Icebergs.*"  
W. BRADFORD.

Two small pictures, records of events, exhibited "by command of her Majesty;" the former by a well-known '*Graphic*' artist, the latter by an American painter, whose most important works of the same nature, i.e. ice-fields glowing under midnight sun, are reserved for separate exhibition.

The central picture at the head of this room is an excellent portrait of "*Sir Moses Montefiore, Bart.*" (290), by G. RICHMOND, R.A.; on either side of it are portraits of two children (289 and 293), daughters of Mr. Evans Lees, "*Eveline and Gracia,*" by J. E. MILLAIS, R.A.

We have passed an admirable sketch on a lone seashore, of "*Strayed Sheep*" (288), by J. MACWHIRTER, and two or three notable landscapes in this corner; for the large area of red paint in a portrait of "*Mrs. H. E. Gordon*" (307), by F. LEIGHTON, R.A., takes all our attention. A seated figure of a fair lady, painted with great *aplomb*, and with the same careful study of pose and manner which marks so many portraits this year.

No. 308. "*Land of Cuyp.*" J. C. HOOK, R.A.

Milking-time in the Low Countries. View of river and green pastures; a man in the foreground, in dark hose and sabots, pours milk into long narrow-necked, brass vessels; a girl, sunny and bright, with neat white cap, stands by. Here is a "*Cuyp*," with Hook's manner. Note also the picture above, "*Autumn*" (309), by F. E. COX.

No. 314. "*Woods and Forests.*" J. LINNELL, Sen.

This is the central landscape on the north wall. Ten or twelve small figures, with a foreground of knotted tree trunks and branches; in the centre a break in the trees, through which is seen glorious landscape, and white floating clouds—a representative "*Linnell*"—pink and blue.



No. 318. "*Portrait in the Costume of the 16th Century.*"  
J. PETTIE, R.A.

A well-known painter in a costume that becomes him: a simple dark dress, with ruff, shining steel chain and sword hilt just visible—the effect as of a picture by Vandyke.

No. 319. "*Toujours Fidèle.*" P. H. CALDERON, R.A.

As sad and suggestive as the words sound is the aspect of the maiden walking in the glow of harvest-time, past standing corn, to "God's acre," a graveyard just seen on the left hand of a large canvas. Youth and health subdued by sorrow. "Summer—no summer for me," is the sad refrain of Mr. Calderon's story.

No. 320. "*St. Valentine's Day.*" W. P. FRITH, R.A.

A girl, in dark blue and green plaid shawl, and untidy dark hair, looks delighted on receipt of a valentine.

No. 327. "*By Hook or Crook.*" S. LUCAS.

"Old England" a hundred years ago—red brick mansion seen over a wall; a gallant in three-cornered hat and wig, standing on a convenient pile of wood, makes love to a lady on a ladder, whose head just peeps from the other side of the wall. The same formula as in these unromantic days.

No. 336. "*Home Attraction.*" C. W. COPE, R.A.

A fond young mother leaning over a child on a sofa.

No. 345. "*Little Fatima.*" F. LEIGHTON, R.A.

Small picture of an Eastern child, with purple robe tied over head and forehead to conceal the hair. A little sensuous hand peeping out.

No. 354. "*Venetian Girl.*" F. LEIGHTON, R.A.

No. 353. "*A Palm Fan.*"

No. 356. "*A Flower Walk.*" } A. MOORE.

No. 357. "*Pansies.*"

Here are some gems; a rich corner of the Academy, and a little out of the crowd. First, a sweet lady in Veronese

green, with wreath of coiled-up hair, black in the shadows—a refined work that would have made the reputation of any Venetian painter; and next, three precious little pictures by Albert Moore—in each a single figure—to be studied quietly for their delicate harmonies, subtle contrasts, and classic lines. Note the exquisite pattern of the chintz on an old sofa in No. 357. The sketch below of course gives no idea of the delicacy of Mr. Leighton's picture.

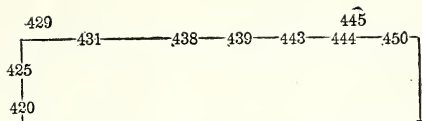
No. 355. "*My Little Model.*" H. LE JEUNE, A.

A little child in pink dress, posed for painting; suffering (like other pictures in this corner) from contact with the foregoing.

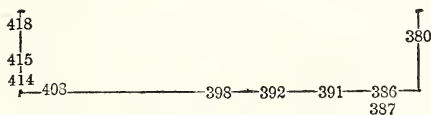
Another good portrait, "*The Mayor of Newcastle,*" W. W. OULESS (366), and a large sea-side canvas, "*Sandy Cove,*" E. W. COOKE, R.A. (369), complete our notes in this room.



No. 354.



## GALLERY V.



No. 380. "*The Poet's First Love.*" Mrs. WARD.

"We dined together at a well, and after dinner I laid my head down on her lap, covered her bare feet with my plaid, and pretended to fall asleep."—*Homes and Haunts of the British Poets*, by William Howitt.

Here is the "Ettrick Shepherd" at eight years old, with his beautiful boy face in the lap of a somewhat idealised little maiden, seated under a tree.

No. 386. "*Fugitives from Constantinople.*" H. WALLIS.

No. 387. "*Misery and Joy.*" W. V. HERBERT.

In each two figures are prominent; there is true Eastern colour and character in the first-named; the latter is remarkable for a certain refinement and earnestness of purpose.

No. 391. "*A Cottage Window.*" Miss M. D. MUTRIE.

Primulas in pots, and cut flowers, brightening a poor cottage; an eloquent sermon, ably expressed.

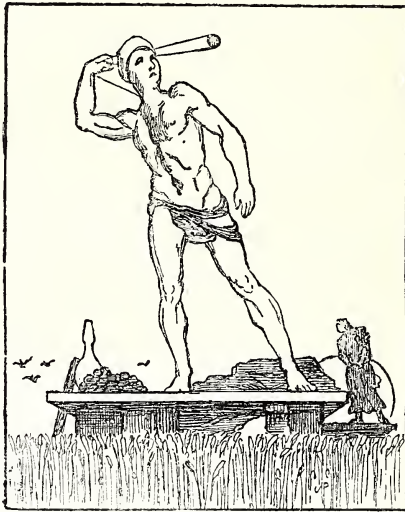
No. 392. "*Home from Gleaning.*" VAL. C. PRINSEP.

Passing before us under the harvest moon, the background a calm blue sea, four gleaners laden with sheaves of corn, half



No. 392.

resting by the way. Here are the elements of a poetical picture, almost grasped by the painter.



No. 398.

No. 398. "*Eastern Slinger scaring Birds in the Harvest Time.*" F. LEIGHTON, R.A.

The central picture on the north wall, standing out from the rest with strange statuesque effect. A nearly nude Egyptian, on a platform above a field of corn, in the attitude

of slinging. The time is after sunset, and the figure, and the corn beneath, are suffused with a deep golden light. In the distance, a woman, on another platform, has just cast a stone, and behind her rises the great harvest moon. The afterglow is treated here, not as Holman Hunt would have treated it, to force details, but rather to blend and diffuse them. The conception is poetic, but mysterious; the effect, that of a bronze statue of an Eastern Achilles on a pedestal of ripening corn.

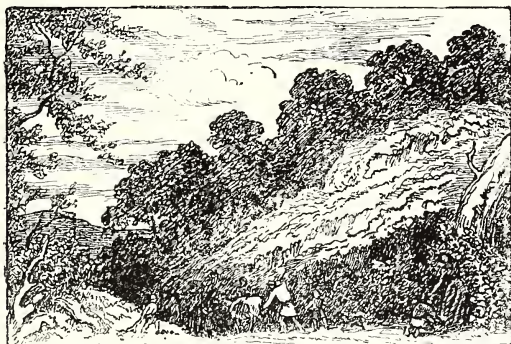
No. 408. "*Domestic Troubles.*" J. BURR.

Very clever interior. Old man mending a pair of bellows, child looking on; small boy, the cause of the "trouble," being corrected by his mother.

No. 414. "*A Fascinating Tail*" (wonderful kittens).

H. H. COULDERY.

On this side, two more pictures are to be noted.



No. 415.

No. 415. "*Hoppers on the Road.*" W. LINNELL.

An English landscape in a blaze of unusual light, blinding us to everything else but the bright eyes in Mr. PERUGINI'S portrait of a young lady in old-fashioned mob-cap and trim attire, No. 418.

No. 420. "*The Late Marquis of Lothian.*" G. F. WATTS, R.A.

No. 425. "*The Lady Rachel Wyndham Quin.*" W. W. OULESS.

Two important portraits to be noted.

No. 429. "*Summer Moonlight in the Downs.*" H. MOORE.

Distant ships at anchor on a quiet sea; ripples rolling lazily on a shallow shore, where "a thousand wavelets catch the light." Fleecy clouds overhead, and a grey expanse of sea.



No. 431.

No. 431. "*The Votive Offering.*" W. J. HENNESSY.

This is a true picture of life on the coast of Normandy. A sailor leading his old mother to a chapel of "Notre Dame des Flôts," to pray for a prosperous voyage. Other figures are introduced on a large canvas; very quiet in tone, and feelingly and skilfully painted throughout. Here, as in Mr. Boughton's picture, we can give but a faint idea of the composition in a memory sketch.

No. 438. "*The Path by the River.*" G. D. LESLIE, A.

The charming idyllic figure of a girl seated on old timber at the still water's edge. Sunlight, peeping through deep foliage, and rooks floating overhead; general harmony of landscape, with the one small figure.

No. 439. "*The Samphire Gatherer.*" J. C. HOOK, R.A.

A sunburnt girl on steep cliffs overhanging a deep green sea.

No. 443. "*The Mountains and Plain of Denderah.*"  
E. W. COOKE, R.A.

Sunset splendour on the Libyan bank of the Nile, a barge laden with wood sailing down ; doum and date palms growing on the bank.

No. 444. "*Winter.*" H. R. ROBERTSON.

Old woman sawing wood for winter fires. Carefully and sympathetically painted landscape.



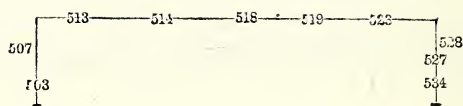
No. 450.

No. 450. "*Steady, Brother, Steady !*" W. D. SADLER.

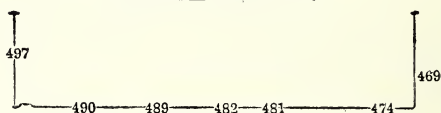
Two friars fishing in a stream ; one has hooked a pike ; the other is ready with a landing net. Skilfully treated in the popular, humorous way. See also No. 445, "*Detected,*" J. A. FITZGERALD.

No. 456. "*Sunset over the Moors.*" J. T. LINNELL.

This picture will close our survey of Gallery V., with a pleasant recollection of English landscape, clouds, and cattle, glowing in poetic Linnell light.



## GALLERY VI.



No. 469. "*A Montevidean Carnival.*" Miss A. HAVERS.

Ladies on housetops in South America, in carnival time—remarkable for grace in colour and design.

No. 474. "*The Ant and the Grasshopper.*" W. WEEKES.

A picture with two figures, and a moral—a provident human ant coming out of a savings-bank, and a dissipated human grasshopper coming out of a gin-shop.

No. 481. "*The Fallow Field.*" J. W. OAKES.

"The building rook 'll caw from the windy tall elm-tree,  
And the tufted plover pipe along the fallow lea."

Here is a grand landscape, with drifting clouds over a lake, so vigorously painted that it asserts itself beside one of the most popular pictures of the year.

No. 482. "*The Babylonian Marriage Market.*" E. LONG.

Depicting a "wife auction," as described by Herodotus, thus:—

"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!"



In the centre of this large canvas the auction is being conducted, and a black slave on a raised platform unveils the beauty of one fair damsel to eager eyes. In the foreground, seated on the ground in a row, are ten or twelve girls waiting their turn; all turning their backs (rather unaccountably) on the scene of action. Seldom has Assyrian character been more elaborated on canvas; or the varying feelings of vanity, delight, apathy, recklessness, and despair, on the faces of youth, been more powerfully depicted. Altogether



No. 482.

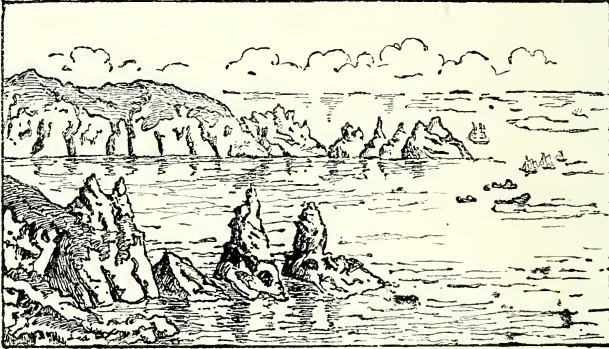
the picture, the good taste of which might be questioned—carrying with it an absorbing human interest, as evinced by the fashionable crowd around it at the Academy—is a great technical triumph, especially in the management of details, in the painting of the tiled walls, and the ornaments and jewels worn by the women. There is a touch of genius in concealing the faces of the Alpha and Omega of comeliness.

No. 497. "*Spires and Steeples of the Channel Islands.*"

J. BRETT.

The dramatic interest of the last-named and the dazzle of this luminous sea take all eyes in this corner of the gallery, compelling us to pass Nos. 489 and 490 without mention. Such brilliance of rocks, such fairy ships floating on sea, or cloud (for the horizon melts in distant blue), as even Mr. Brett has never painted before. A noble canvas painted under delightful,

but almost impossible, atmospheric conditions. The drawing of rocks and of the coast line is almost as accurate as a photograph. Our memory sketch gives but the faintest idea of the breadth and beauty of this picture.



No. 497.

No. 503. "*Land of the Mountain and the Flood.*"

J. MACWHIRTER.

No. 513. "*Loch Scavaig, Isle of Skye.*" VICAT COLE, A.

The first, a picture of roaring torrent and foam; the second, of lake and cloud in storm—each faithful and spirited, after the skilful mannerism of each artist.

No. 507. "*Farewell, Summer.*" Miss A. F. MUTRIE.

Autumn flowers, painted with Miss Mutrie's accustomed skill.

No. 514. "*A Fruit-woman of Cairo.*" F. GOODALL, R.A.

Dark, bronzed figure of a girl, nearly life-size, holding in one hand a basket of fruit, in the other a seductive cigarette.

No. 518. "*Julian the Apostate presiding at a Conference of Sectarians.*" E. ARMITAGE, R.A.

This is one of the principal pictures, occupying the centre of the south wall. The canvas is large and imposing; the disputants in classic robes are seated in the foreground, in open-air conclave; behind are slaves busy repairing, or building, a temple. It is largely interesting both as a composition

and from an archæological point of view, every detail, even to the portrait of Julian, having been copied from ancient coins.

No. 519. "*Black and Blue Eyes.*" W. P. FRITH, R.A.

Two more of Mr. Frith's attractive young ladies ; relations to several others in the Academy.

No. 523. "*Quarrying in the Highlands.*" R. ANSDALL, R.A.

Large landscape, with white and black pony resting on the border of a lake, its surface ruffled by storm.

With a careful glance at "*Wabbleswick Ferry,*" No. 528, H. MACALLUM, we may end our survey of this gallery with two *genre* pictures, each telling its own story well—the one pathetically, the other gaily.

No. 527. "*Hardly Earned.*" Miss L. STARR.

A tired actress, or governess it may be, wrapped in well-worn shawl, falls asleep in her chair on her return home.

No. 534. "*He loves me—loves me not.*" Mrs. M. E. STAPLES.

Love in a wheelbarrow ; old English costume, old English trees—a sparkle of light and play of colour everywhere.



No. 534.



No. 540.

No. 540. "*Don Quixote and Sancho at the Castle.*"  
Sir J. GILBERT, A.

"Don Quixote then dressed himself, girt on his sword, threw the scarlet mantle over his shoulders, put on a green satin montera . . . and thus equipped, marched out into the great saloon where the duchess's ladies were drawn up, all of them provided with flagons of perfumed water for washing his hands."

In a rich, tapestried, apartment the Don is seen standing erect, montera in hand, before six rather short Spanish

beauties who approach him with reverence. A good example of the humour, if not of the masterly execution, of Sir John Gilbert.

No. 545. {“*And there follows a mist and a weeping rain,* } E. M. OSBORN.  
 {*And life is never the same again.*”}

The title scarcely explains that here a Venetian maiden sits solitary on the marble steps of a house on one of the canals, where she has come to draw water. A classic little picture, carefully painted.

No. 554. “*Wild Water.*” B. W. LEADER.

We have passed without mention one of Mr. Leader's fine landscapes (No. 315, “*The Wetterhorn*”), to note this picture; showing in a masterly way the movement of troubled water, and the strength of torrent after rain, seen far away in the distance, and boiling in the foreground.

No. 555. “*Fifty Years Ago.*” F. BARNARD.

Another barber's shop in the olden time; a different subject and a better place, and the talent displayed in this picture, would have greatly enhanced the artist's reputation.

In the centre of the north wall are—

No. 561. “*Always tell the Truth.*” E. NICOL, A.

A large picture of an old Scotchwoman in characteristic white bonnet with black ribbon; a boy at her side. Underneath it, a small cattle piece (560) by T. S. COOPER, R.A., and on either side of these, two remarkable portraits on the line—

No. 559. “*A Portrait.*” W. Q. ORCHARDSON, A.

No. 565. “*Portrait.*” J. PETTIE, R.A.

The first in short velvet coat of the present day, the latter in heavy doublet, broad sash, and ruff of the 17th century.

No. 566. “*Twilight.*” P. GRAHAM.

A desolate moor with a windy sky, one solitary traveller on horseback hesitating where two roads meet.

No. 574. "*Mother is ill.*" G. CHERICI.

An Italian shepherd's home—father with baby and four clamorous children—mother not visible. Interesting to us in this, not very interesting, room, the east end of which is thus occupied. In the centre, raised aloft, is a large allegorical composition, apparently a design for an altar-piece, or stained-glass window.

No. 584. "*Dedicated to all the Churches.*"

G. F. WATTS, R.A.

A figure of Christ, with crown of thorns, robed and seated on a throne of clouds; at His feet, four children. They float in mid-air above a dark benighted world, where church spires just pierce the gloom. The treatment of this picture, as compared with Mr. Watts's other work, is significant of the level of religious art in the Academy this year.

No. 585. "*A Ferry on the Thames.*" H. R. ROBERTSON.

Is placed immediately under the foregoing, a quiet landscape, with horses being ferried over a river on a summer evening.

On either side of these are two large figure subjects—



No. 582.

No. 582. "*A Seller of Doves.*" F. GOODALL, R.A.

No. 586. "*The Day of Palm Offering.*" F. GOODALL, R.A.

The former, a single statuesque figure of a girl, in loose orange-coloured robe, with a basket of doves on her head; the latter, a blind man being led by a boy to a cemetery to place a palm branch on a grave, in the background mosques and minarets.

No. 581. "*The Toilet.*" }  
 No. 590. "*A Fête Day.*" } R. ANSDELL, R.A.

Two large Spanish subjects placed in each corner of this end of the room, one of goats, the other of mules; in the



No. 590.

latter, a girl, arrayed to go to a bull-fight, stands on a wall, the better to mount an obstinate mule. Spanish costume, trappings of animals, Alhambra background and scenery.

No. 598. "*Spring—Peeling Osiers.*" J. AUMONIER.

Will be next noted for its quiet realistic treatment. Women and children hard at work peeling osiers by the side of a stream, under a grey sky. Geese and goslings making for the stream, where an old man works knee-deep in the water.

No. 613. "*La Charge des Cuirassiers Français à Waterloo.*"  
 F. PHILIPPOTEAUX.

Shows our Highlanders on a hillside resisting an apparently overwhelming onslaught of cavalry, charging in front and on the left of the square; a canvas with several hundred figures

in action, by an experienced battle painter. Should be examined in connection with Miss Thompson's Waterloo picture, No. 853.

Just noting No. 614, "*Polly Peachum*" (a pretty girl in a white dress), because it is by W. P. FRITH, R.A.; and No. 620, "*The Old County Bridge*," by J. W. B. KNIGHT; we are again brought face to face with the horrors of war in—

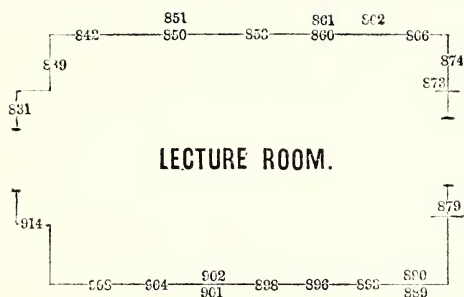
No. 626. "*The Last of the Garrison.*" B. RIVIÈRE.

A wounded hound lying at his master's door, the panel pierced with shot, smoke issuing from a hole in riddled tapestry, in the foreground a smoking firelock just thrown down.



No. 626.





There are few pictures of great interest in this room besides Mr. Herkomer's "*The Last Muster*" (Chelsea pensioners) on the north wall, and Miss Thompson's "*28th Regiment at Quatre Bras.*"

No. 831. "*French Savants in Egypt.*" EYRE CROWE.

Is a dashing picture, vigorously painted, and interesting in its portraits of savants of the last century. "When the Mamelukes charged," says Saintine, in his 'History of the Expedition to Egypt in 1798,' "the cry was, 'Let Messieurs the savants and the donkeys enter within the square.'" The position is quaintly and humorously depicted; the men of science in a group, with their portfolios, telescopes, and other peaceful implements, in the centre of a large square of infantry.

Next are two large sea-pieces which may be taken together :

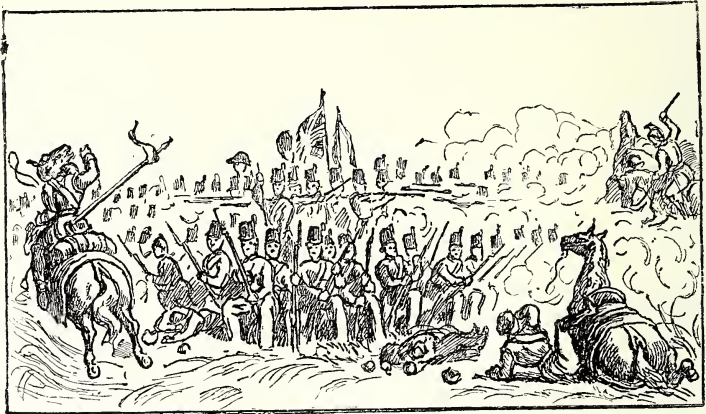
No. 837. "*Give Way.*" C. HUNTER.

No. 850. "*Waiting for the Herring Boats.*" J. ISRAELS.

In the former, four fishermen rowing their laden boat to land; in the latter, women and children waiting on the shore

under a dirty sky. Both in true harmony with the subject, and with each other.

Just noticing the vivacity of treatment of No. 842, "*Mrs. Baddeley at the Pantheon*," A. C. GOW, and No. 851, "*Market Day, Perugia*," F. W. W. TOPHAM (a large canvas with Italian girls and flowers), we come to—



No. 853.

No. 853. "*The 28th Regiment at Quatre Bras.*"

Miss E. THOMPSON.

The interest attaching to this much talked of picture is in the study and delineation of character, conceived, as it is, in a true Hogarthian spirit of analysis. It is more interesting, but far less comprehensive, than Philippoteaux's battle scene, No. 613. Here we are brought face to face with, and only a few yards from, a few of the brave 28th at Waterloo, at the moment of receiving a charge from the enemy's cavalry; we see them directly in front in a closely packed square, the foremost rank kneeling, with bayonets fixed, those behind "picking off" the furiously approaching Cuirassiers and Lancers. We can distinguish ten or twelve men very distinctly; first, the veterans, calm and steady, with determination on their faces; next, the younger men, flushed, excited, fatigued, but still undaunted, and evidently delighted at the repeated repulses of the enemy. The spectator is, as

it were, in the very thick of the fight, with the dead, the wounded, and the fainting, on the ground around him. This is what attracts crowds in the Academy all day, regardless of certain crudities in colour and the painting of an impossible field of rye. To judge of the extent of the attacking party, it is necessary to refer again to Mr. Philippoteaux's picture; our slight sketch will just indicate the composition.

We must now turn to the opposite side of the room—from war to peace—to examine :

No. 898. "*The Last Muster.*" H. HERKOMER.

A great picture of the last act of the drama of war; a quiet Sunday service in the chapel of the Royal Hospital at Chelsea. Here we see the veterans of war at rest, with tattered banners overhead; one old man, the principal figure, evidently at his



No. 898.

"last muster." This picture is painted on a large scale, and is one of the few great and impressive works of the year; adding greatly to the reputation of the artist, best known hitherto for his water-colour drawings and illustrations in newspapers. It is curious to note the rush to see the *mêlée* of battle in the former picture, and the comparative desertion of this noble study of veterans in the Royal Chapel at Chelsea. We have engraved the two principal figures in the centre of the picture.

Returning to the order of the catalogue, we mark next two good landscapes:—

No. 860. "*Gaffing a Salmon.*" J. DOCHARTY.

No. 861. "*The Thames at Great Marlow.*" J. AUMONIER.

No. 826. "*The Messenger : Autumn.*" W. SMALL.

A boy on grey horse wading through a muddy stream which crosses the road ; autumn tints and a rainy sky.

No. 866. "*Rejected.*" J. M. BURFIELD.

A clever *genre* picture of a young lady in pink silk, leaving an old suitor on his knees on the ground in the middle of the room. Costumes of the last century.

There is a stiff breeze blowing in the south-west corner of this room, which sets all the craft in motion in Shields Harbour, and stirs the waves in Mr. Macquoid's clever picture of stormy sea and rain. The titles are—

No. 873. "*Waves.*" PERCY MACQUOID.

No. 874. "*Shields Harbour ; herring boats towing in.*"  
C. NAPIER HEMY.

With a glance at No. 879, "*Beer Fish,*" A. LÜBEN, three, excellently painted but unflinchingly ugly, old men, and an old woman, in a German beerhouse ; No. 889, "*Kildonan,*" C. E. HERING ; No. 890, "*Sunset*" (on the sea), A. BOUVIER ; No. 893, a young lady, entitled "*Flowers,*" W. P. FRITH, R.A. ; No. 896, "*The Dochart in Spate, Killin, Perthshire,*" J. DOCHARTY ; and No. 901, "*The First Conference between Mary Stuart and John Knox, Holyrood, 1561,*" R. HERDMAN ; we come to—

No. 902. "*Water Pets.*" L. ALMA-TADEMA.

Lying at full length on a cushion, on a wonderfully inlaid pavement, a Roman girl, with sandalled feet, lazily feeds her

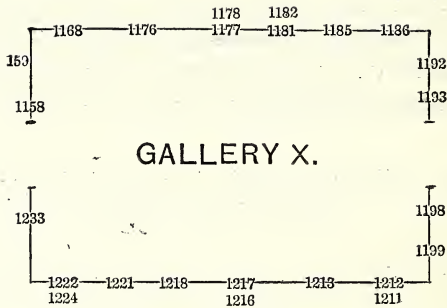
fishes in a tank. She is lightly dressed in a blue robe of delicate texture, her dark hair tied with a bunch of yellow flowers in a fashion new to us moderns. The painting and exquisite choice of colour make the picture attractive in its somewhat unfortunate position under the line.

No. 904. "*Portrait of the late Lord George Manners.*"  
Sir F. GRANT, P.R.A.

No. 908. "*A Mountain Stream,*" Glen Cloy, Arran.  
W. H. PATON.

No. 914. "*Midday Rest.*" V. W. BROMLEY.

The latter, a clever sketch of two Sioux Indian girls, asleep under a tent, will conclude our notes in this room.



In this gallery there is an *embarras de richesses*; the first work to note is—

No. 1158. "*Great Sport.*" P. H. CALDERON, R.A.

A delicate little picture of children, waist-deep in grass, chasing butterflies in a field lighted by poppies.



No. 1159.

No. 1159. "*The Sabbath-day.*" E. NICOL, A.

A grand old Scotchwoman under an umbrella, wrapped in thick white shawl, coming down the mountain-side on a wet

morning, book and key in hand; painted on a large scale very forcible, and characteristic of the artist.



No. 1168.

No. 1168. "*The Emigrants' Departure.*" F. MORGAN.

At the foot of a hill outside the village a group assemble to "see the last" of a party of emigrants, waving their adieux, and disappearing as the sun goes down across the plain. The tone and harmony of this picture are very striking; the villagers as they stand together—the old pensioner parting with his son, the "girl left behind"—every figure telling its story quietly and impressively.

No. 1176. "*Outside the Harbour.*" H. MOORE.

A wrecked vessel, at the mercy of the waves, drifting on shore. We view the storm apparently from the end of the harbour, seeing land in the distance across a bay. There is probably no finer drawing of sea in the exhibition; nevertheless, the work as a painting is less remarkable than his "*Rough Weather in the Mediterranean*" of last year.

In the centre of the south wall is a large upright painting of highland sheep on a mountain top, called—

No. 1178. "*The Anxious Mother.*" R. ANSDALL, R.A.

And under it, a skilfully painted, if slightly too refined, picture (1177) of pale seamstresses, "maidens young who

wrought in a dreary room," making a wedding-dress, F. D. HARDY.

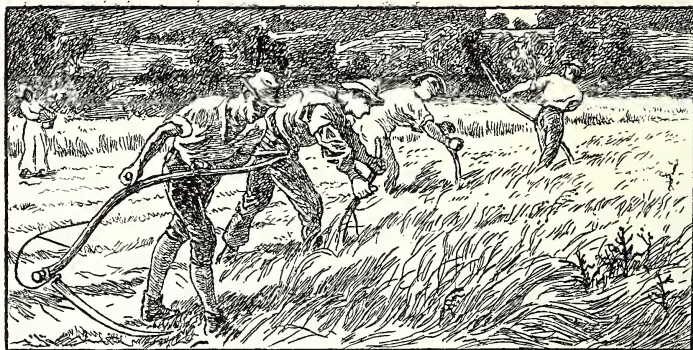
No. 1181. "*No, no, you have had enough.*" O. WEBER.  
A bold study of calves.

No. 1182. "*A Portrait Study.*" H. T. SCHÄFER.  
A very notable portrait.

No. 1185. "*An Incident in the Plague of London.*"  
H. O'NEIL, A.

A man in nightcap handing down a child to a girl, from a window ; another man in foreground holding a lantern ; moon-light effect.

No. 1186. "*Loch Etive from Bonawe.*" G. E. HERING.  
Sunset sky, with conventionally beautiful mountains and lake.



No. 1192.

No. 1192. "*The Mowers.*" P. R. MORRIS.

Four mowers in a field, a woman approaching. An idyllic picture of field labour, rare in its power of expression and good drawing ; brawny arms strained to their work, bearing "the burden and heat of the day." In the background, as a contrast, are wooded hills, shade and rest.



No. 1193. "*On the Banks of the Thames, A.D. 200.*"

G. D. LESLIE, A.

A beautiful, bare-footed maiden, in white, classic, robe, seated in shade by the river Thames, sixteen hundred years ago, when summers appear to have been warm indeed, and when boats had graceful prows like gondolas—an atmosphere of quiet and delight, before the days of steam-tugs.

No. 1198. "*The Recording Angel.*" R. THORBURN, A.

An angel with large white wings is seated, with open book on knee.

No. 1199. "*Summer Days for Me.*" A. W. HUNT.

One of the most important landscapes of the year; a beautiful hillside with sloping woods, haymaking in the valley. This is evidently an earnestly painted work, placed awkwardly for seeing; especially its airiness and the tender green of early summer, which the painter has been at so much pains to express.

No. 1212. "*Mrs. Brand.*" F. SANDYS.

Large portrait of a lady in black dress and widow's cap; lighted by oleanders and magnolias.

No. 1213. "*Summer : Noon.*" VICAT COLE, A.

English landscape *par excellence*; a view down a rich valley with foreground of ferns, hanging woods and tree-tops seen far away, until the fresh green blends in distant blue, and the blue into white feathery clouds; all in the old manner.

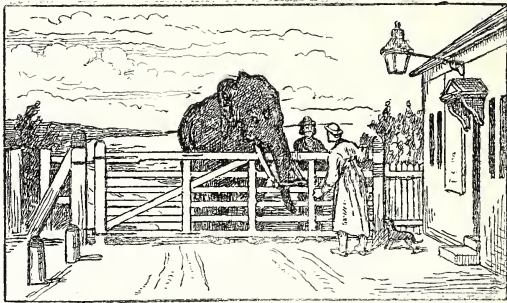
In the centre of this wall is a very cleverly drawn group of horses in open ground, worried by flies (1216), *Flies*, C. H. POINGDESTRE; also, a few yards off, a good drawing (1211) of "*A French Cob*," O. WEBER.



No. 1217.

No. 1217. "*Jacobites, 1745.*" J. PETTIE, R.A.

A party of Jacobites in dark green plaids listening to the reading of some important despatch. Strong effects of light and shade, and marked character in both reader and listeners.



No. 1218.

No. 1218. "*The Disputed Toll.*" H. HARDY.

An elephant at a turnpike-gate, the toll-keeper disputing passage. The interest here is in the humour of the position, more than in the painting, which seems scarcely up to Mr. Hardy's standard.



No. 1221.

No. 1221. "*Betty.*" L. FILDES.

A three-quarter length figure, life-size, Mr. Fildes's only contribution. The bright figure of a milkmaid with auburn hair, in light cotton print dress, coming towards us through the long grass with her wooden pail under her arm, in which she has just placed some daisies. An unaffected picture of rustic health and happiness, painted solidly and with the same curiously masterly *manner* that is observable in all this young painter's work. Our sketch has failed in giving the expression of the face in the original.

No. 1224. "*Waiting the Tide.*" R. W. ALLAN.

Should be noted for its truthful effect; also No. 1222, "*Flowers, Fruit, and Vases,*" J. ROBIE.

The last picture is a fashionable drawing-room concert scene—

No. 1233. "*Hush!*" J. TISSOT.

Here a young lady, about to perform on the violin, stands in the correct attitude of attention, with the violin to shoulder and

bow pointed straight to the ground, whilst the fashionable audience settle themselves to listen. Two dark-visaged Eastern visitors occupy chairs apart, and the males crowd the doorway and staircase, as in all good society. The merits of this picture are great, especially in dealing gracefully with a difficult subject, and recording for the benefit of future generations, as few of our best painters care to do, the manners of the present unicturesque period.

POSTSCRIPT,—It should be observed that, owing to the necessarily limited time and space at command in the production of "ACADEMY NOTES," some important works must always be passed unnoticed.

The comparatively finished character of some of the illustrations arises from the fact that artists have lent photographs, or sketches, of their pictures; but in the majority of cases we have had to rely on memory notes, *no sketching* being permitted in the rooms of the Royal Academy.

It is proposed to continue these "NOTES" annually, and to make them much more complete, for binding in a volume, as a pictorial record of the Exhibition.

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\* \* \* *The EDITOR begs to state that the illustrations in "ACADEMY NOTES" are published with the cordial permission of ROYAL ACADEMICIANS and ASSOCIATES, and all artists whose pictures have been selected.*

# Academy Notes

1876,

WITH ONE HUNDRED AND SEVEN

*Illustrations of the Principal Pictures  
at Burlington House.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "ARTISTS AND ARABS," "NORMANDY PICTURESQUE,"  
"ART IN THE MOUNTAINS," ETC. ETC.



No. 13.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1876.

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*\*\* The Illustrations to "ACADEMY NOTES" have been produced by various processes. The engravings by H. W. Cutts; the "process" blocks by the Typographic Etching Company. Principal copyist, H. Fitzcook.*

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No. 632. Drawn by E. BUCKMAN

## ACADEMY NOTES.

**No. II. 1876.**

THE success attending the experiment of making "PICTORIAL NOTES" of the ROYAL ACADEMY, last year, has decided the Editor to continue the work *annually*, as a permanent record of the Exhibition.

The principal feature of this year's publication is the large number of *sketches contributed by the artists*. They may be distinguished throughout the book by an asterisk (\*) under the sketch. The Editor desires to thank those who have thus assisted him, for without such valuable aid it would have been impossible to have produced the book so rapidly, and at so small a cost to the public.

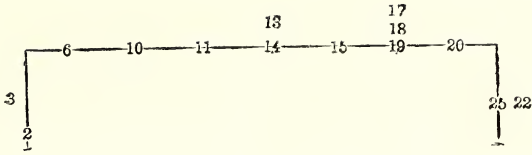
Next year, it is probable that the majority of pictures will be illustrated by sketches contributed by Exhibitors; thus rendering "ACADEMY NOTES" an authentic, as well as unique, publication.

LONDON, *May 8*, 1876.

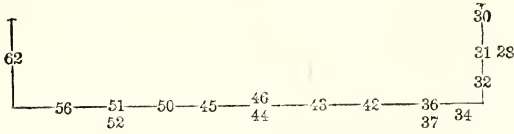
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## GALLERY I.



\* \*

No. 2.

60 × 35.

No. 2. "*The Haymakers.*" F. MORGAN.

The Exhibition of 1876—which will be remembered, not for a very high average of merit, but as containing a few works of unusual importance, and also for the care and good taste generally displayed in the hanging—interests us at the very first step.

Mr. Morgan's well-painted landscape is seen to advantage. Haymakers returning from work in the glow of a summer's evening; a graceful exhibition of rustic health and happiness.

NOTE.—The figures on the diagrams at the head of each chapter show the position of the pictures on the walls; those hung high, or above the "line" of sight, are marked outside the diagram line. The upper side is the *south* wall.

An asterisk (\*) under an illustration denotes that it is the artist's own sketch.

The dimensions (sight size) are given in inches unless otherwise stated.



\* No. 3. 65 × 36.

Mr. J. ARCHER'S "*Bo-peep*" (3) speaks for itself with an old-fashioned sentiment; a sentiment conveyed in colour, costume, and composition.

No. 6. "*Fording a Tidal Creek.*"  
J. W. OAKES, A.

A large, sombre landscape, with clouds and sky that will remind many of the works of David Cox.

No. 10. "*The Rehearsal.*"  
EYRE CROWE, A.

Euelpides and Pisthetairus, having fled from Athens and its vices, in search of a more tranquil region, are directed by a raven to the community of birds ruled by their king,

Epops. The scene chosen is the moment when Epops, in black robe, throws up his arms, mistaking his visitors for bird-catchers! See Aristophanes, 'The Birds,' v. 327-354 (reprinted in the official catalogue). Mr. Crowe's humour finds vent in depicting the grotesqueness of "the community of birds." The treatment is forcible, if not too much so; the ability of the new associate unmistakable.

No. 13. "*The Wreck.*" W. SMALL.

"Oh, God! this is indeed a dreadful thing!  
And he who hath endured the horror once,  
Of such an hour, doth never hear the storm  
Howl round his home but he remembers it,  
And thinks of the suffering mariner."

Here is a true, earnest study of the terrors of the sea; a work of great force and genius, hung too high to be seen. It will be difficult for any one to estimate the importance of this picture in its present position (looking, as it does, very dark over Mr. Goodall's Eastern sky), nor can we judge of it as a painting until the close of the Exhibition. We would strongly suggest its being purchased and presented to the National Life-boat Association; as an engraving on the walls of English homes, it would add to the funds of that institution. We have seen plenty

of good pictures of life-boats, but seldom such dismay depicted on the faces of brave men and women for want of a life-boat.

Visitors to the Academy of 1876 will not easily forget the "surprisingly powerful and passionate picture of Mr. Small." Whatever be the ultimate verdict—as it hangs aloft in the Academy, it will touch the hearts of many of us islanders, whose shores are strewn with wreck.

Contrasting strangely with the above, in calm of sunshine and grace of Eastern life, is, "*The Bedouins' Pasture*" (14), by F. GOODALL, R.A., a broad landscape, with camels feeding, and Oriental shepherds on the ground, placed immediately under Mr. Small's picture.



\*

No. 13.

81 x 60.

Three portraits are here to be noted ; only the two first can be seen in the gallery.

No. 11. "*Thomas Woolcombe, Esq.*"  
J. C. HORSLEY, R.A.

No. 15. "*The Right Rev. W. B. Ullathorne, D.D.*" (seated grandly in his robes of office ; a most powerful portrait). J. PETTIE, R.A.



No. 17. "*H. R. Robertson, Esq.*"\*  
E. J. GREGORY.

\*

No. 17.

\* The title of "Esquire" attached to the portrait of a gentleman dressed as a Roman soldier, jars somewhat ; and seems out of harmony with this young painter's work, which has in it something almost Titianesque. (See also No. 254.)



No. 25. 48 × 36.

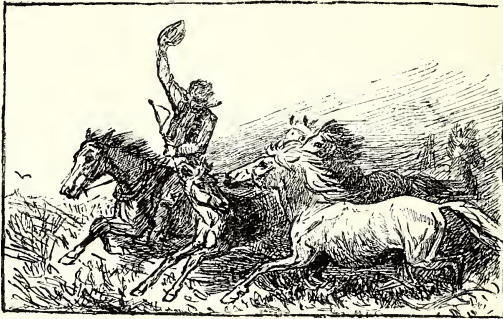
town. The story is well told; the painting careful and effective in colour, from studies made on the spot.

Just noticing "*Confiscated*" (18), J. L. PICKERING, and "*Fleeced*" (19), S. LUCAS, we come to another of the many fine landscapes in this Exhibition, "*An Autumn Evening*," (20), B. W. LEADER, two barges entering a lock on the Thames under a sunset sky.

No. 25. "*The Rivals.*"

C. E. PERUGINI.

On the coast of France, at harvest-time, two Norman maidens, with white caps and neat, short dresses, meet on the field path, one on her way to, the other from, the market



\*

No. 22.

96 $\frac{1}{4}$  × 55.

Immediately above it, coming helter-skelter through the mist, are Mr. B. GODDARD'S "*Colts in the New Forest*" (22), and, as a companion picture, on the other side of the door, we have Mr. T. J. BARKER'S "*Balaclava Charge*" (28), showing the return of the remnant of the 11th Hussars and 4th Light Dragoons.

Noting the "*Pool of Bethesda*" (30), R. BATEMAN, we come to

No. 31. "*A Bientôt.*" VAL. C. PRINSEP.

A gallant in green velvet and silk stockings bowing to a lady in white robe with green fan, at the foot of a marble staircase; after the manner of last year's "*Minuet.*"

No. 32. "*A Sunny Morning in late Autumn.*"

H. MOORE.

The title would scarcely suggest a small and most careful study of the sea.

No. 34. "*Master Graham Pettie.*"

G. H. BOUGHTON.

The son of the well-known Academician, in seventeenth-century costume; interesting as showing the power of this painter in portraiture.



\* No. 34. 46 x 26.

No. 36. "*Sheltered.*" J. W. OAKES, A.

Another large landscape; sea breaking on shore; clouds and seagulls.

No. 37. "*Across the Common.*" J. D. WATSON.

Landscape to be noted; delicate in tone, full of harmony and feeling. It is to be regretted that this artist's principal picture, "*The Fester,*" in many respects a most delightful work, is not to be seen in the Academy this year.



\*

No. 42.

42 x 32.

No. 42. "*Rejected.*" MARCUS STONE.

Costume of the time of our grandmothers; when young ladies may have appeared more maidenly, and less decisive in repelling poor suitors. Mr. Stone's white lady is a sweet reproach against the tight-lacing of 1876; and is charming in her simple grace.



No. 45. 29 X 24.

No. 43. "*Portrait of the Bishop of London.*" W. W. OULESS.No. 44. "*Seaside Ducks.*"  
J. C. HOOK, R.A.

Sea-coast, a breeze blowing in; women preparing fish for market, on the shore; man in boat; ducks feeding.

No. 45. "*Forbidden Fruit.*" J. E. MILLAIS, R.A.

A child with blue dress and white pinafore, with an apple in her hand.



\*

No. 46.

9 ft. X 3 ft. 6 in.

No. 46. "*A Lincolnshire Gang.*" R. W. MACBETH.

An important and suggestive picture of field labour; a fit companion in sentiment, if not in refinement of execution, to Mason's never-to-be-forgotten "*Harvest Moon.*" Here the sun rises to the harsh sounds of a summons to labour; the day is just breaking, and the "hands" are awakened by the cracking of

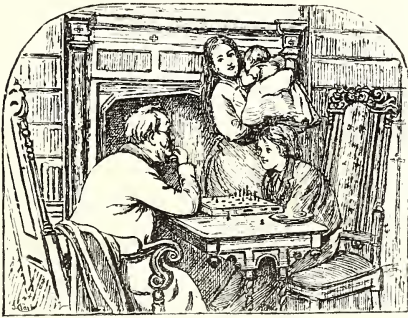
whips and the barking of dogs. This is earnest work in the style of the late F. Walker; another example of the strength and originality of our younger school of painters. Mr. Macbeth's sketch gives but a faint idea of the life that is stirring. The picture has qualities deserving careful examination.

No. 50. "*A Morning Reverie.*" A. ELMORE, R.A.

A fair lady seated at her toilette in graceful *déshabille*.

No. 51. "*The Hollow Tree.*" J. LINNELL, Sen.

A landscape with woodmen; and close above it, another, called "*Driftwood*" (52), H. R. ROBERTSON, a mother and child on a dark, solitary shore. The former is glowing in the serene sunshine of many Academy seasons; the latter, gloomy, thoughtful, and suggestive. With the beauty of a Linnell we are familiar; but in "*Driftwood*" there is much that is new and noteworthy.



\*

No. 56.

31 X 24.

No. 56, "*Checkmate,*" J. CLARK, is explained sufficiently in the sketch; it is smoothly painted, attractive, and—on the line.

No. 62, Mr. BARNARD'S large canvas, "*Saturday Night,*" is the last picture in this room; gloomy and murky in atmosphere, but glowing with the light of flaring gas-jets, oil lamps, paper lanterns, and candles stuck in bottles—the faces of a motley Saturday night crowd in Whitechapel stand out with

grim effect. It is a canvas, as the sketch indicates, crowded with figures on a small scale, but treated with considerable skill and knowledge, and valuable as a true, if slightly dramatic, study of life in the East of London.

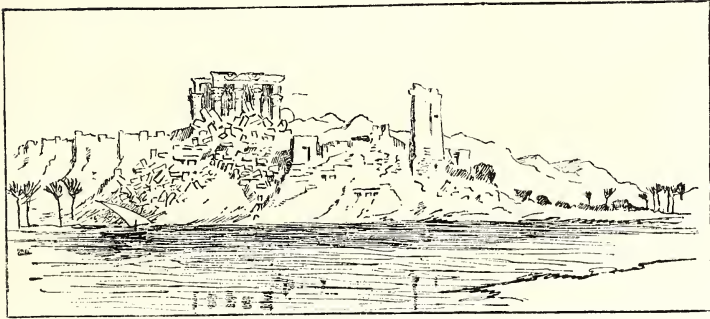
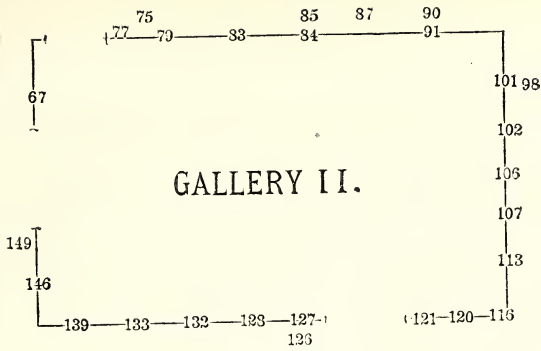


\*

No. 62.

84 × 39.





No. 79.

54 × 26.

No. 79. "*The Ruins of Kom-Ombo.*" E. W. COOKE, R.A.

The principal attraction in this room is Mr. Millais' landscape.

If we glance at "*Silver Tweed*" (67), L. THOMSON, and upwards, to a good study of bloodhounds called, "*Where He Fell*" (75), B. GODDARD, and, again on the line, to an able portrait, "*The Right Hon. E. P. Bouverie*" (77), W. W. OULESS, we shall come quickly to the ruins of Kom-Ombo, illuminated by the afterglow (79), sketched at the head of this chapter.



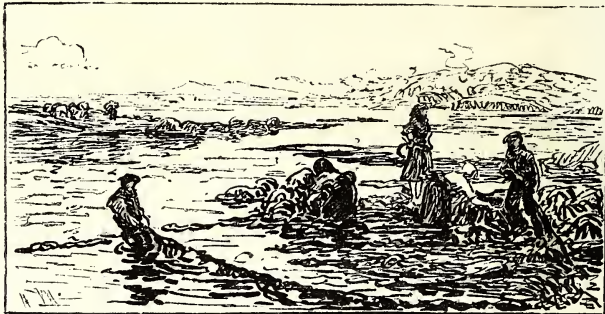
No. 81.

76 × 54.

No. 84. "*The Temple of Diana at Zaghouan.*"

J. E. HODGSON, A.

It is instructive to contrast the tone and treatment of Mr. Cooke's Nile subject with this Oriental scene, where some girls, washing clothes at a pool, are surprised by the artist in person. This picture, sketched on the preceding page, forms a worthy centre to the south wall.



\*

No. 98.

72 × 36.

Just noting Nos. 87, 90, and 91—"Sitting up again" (87), Miss M. BROOKS; "*The Way of the World*" (90), S. E. WALLER, and "*After the Dance*" (91), J. W. WATERHOUSE—all three worthy of more attention than our notes might indicate—we come to Mr. H. MACALLUM'S effective and conscientiously painted landscape under sunshine (98), "*Shearing Wraick in the Sound of Harris*" (sketched above). Immediately under is—

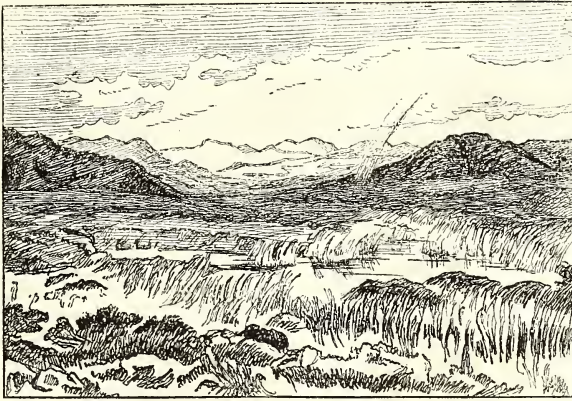


\*

No. 101.

54 × 35.

No. 101. "*The New Curate.*" D. W. WYNFIELD.



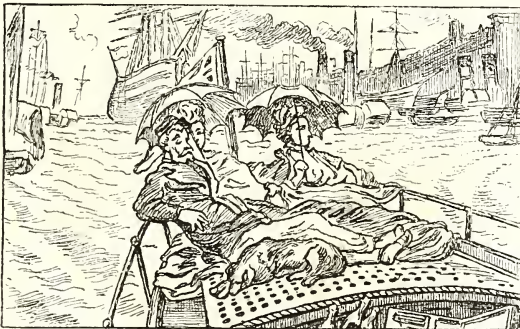
No. 106.

74 × 52.

No. 106. "*Over the hills and far away.*" J. E. MILLAIS, R.A.

Landscape in Perthshire on a summer's day, the foreground covered with sedge and long grass, from which we look over heath-covered hill and dale; the hills in the distance being clouded over, but lighted with rainbow beam. More interesting than any landscape by the same hand since "*Chill October.*" Our sketch fails altogether in giving an idea of the masterly painting of this picture.

On either side of this landscape are (102) a girl taking water from a copper vessel, called, "*La Contadinella,*" W. F. YEAMES, A., and (107) "*Portrait of a Child,*" W. Q. ORCHARDSON, A.



No. 113.

46 × 30.

No. 113. "*The Thames.*" J. TISSOT.

Yachting under pleasant conditions; fair faces (much fairer than in our sketch), champagne, sunshine, and a breeze which stirs some old-fashioned craft in a crowded part of the Thames.

No. 116, "*Far Away*," F. MORGAN, is a clever little picture of a girl by a stream, which should be examined, in this corner.



No. 120

54 X 42.

No. 120. "*Newgate in 1819*." Mrs. H. WARD.

Mrs. Fry and Miss Sanderson, in Quaker costume, passing through the lobby of the gaol to visit the prisoners.



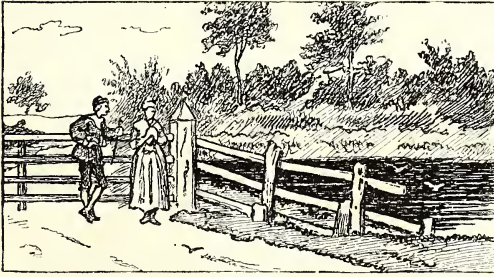
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No. 121.

36 X 28.

No. 121. "*A Dancing Lesson*." G. A. STOREY, A.

An old-fashioned picture; harmonious, and full of vivacity. Lady in white with red bows, child in the blue of old china.



No. 127.

44 × 39.

No. 127. { "*Journeys end in lovers' meeting,*  
*Every wise man's son doth know.*" } H. S. MARKS, A.  
 \* \* \* \* \*

Summer in Kent ; the old, old story, told very quietly.

In curious, perhaps intentional, juxtaposition, Mr. MORRIS'S idyllic little picture, "*Sigh no more, ladies*" (126), is hung just above the foregoing ; two girls by a stream, lovers in the distance.



No. 128.

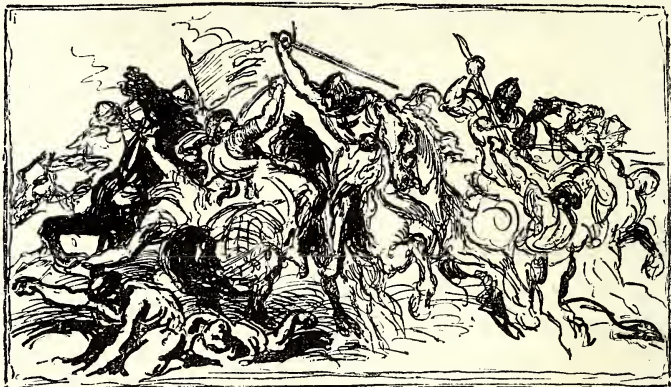
24 × 20.

No. 128, "*Portrait of Captain Richard Burton*," F. LEIGHTON, R.A., a most striking and powerful portrait.

The central picture on this wall is a "*Scene from Molière's 'L'Amour Médecin'*" (132), by W. P. FRITH, R.A. Lover disguised as a doctor, in wig and gown ; lady *en déshabille*.

No. 133. "*Roses.*" G. D. LESLIE, A.

Three-quarter length picture of a girl coming from a garden with basket of roses. Light blue hat, pale fawn-coloured dress; background of grass and trees.



\*

No. 139.

48 × 30.

No. 139. "*Crusaders.*" Sir JOHN GILBERT, A.

"They rein their steeds, they strike, they ward by turns;  
Their fury kindles as the combat burns."

The above pen and ink sketch by Sir John Gilbert, rough as it may appear, gives an excellent idea of the dash and fury of battle depicted in this painting.

No. 146. "*Darning Day.*" EYRE CROWE, A.

The little "red maids" of Bristol, in their scarlet cloaks, busy at work near a dark-coloured red brick wall.



\*

No. 146.

44 × 17.



Returning to the order of the Catalogue, and commencing with the first picture in this room, we see a landscape with deserted house, "*In Chancery*" (151), C. E. HOLLOWAY; and next—



No. 152.

56 X 42.

No. 152. "*A Storm at Sea.*" E. NICOL, A.

Old man with red shirt looking through telescope; a supercilious-looking old "salt" scans the horizon; old woman in green gown and white cap looks on in dread of possible disaster.



\*

No. 153.

57 X 34.

No. 153. "*Dinner Time at Penshurst in 1655.*"

S. A. HART, R.A.

Large interior, with family at dinner; staid servitors; mullioned windows, through which we get glimpses of outer walls.

No. 156. "*The Apothecary.*"

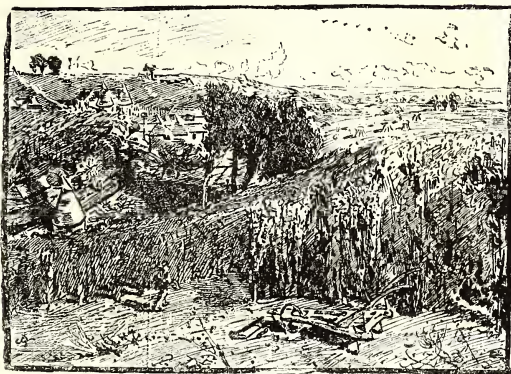
H. S. MARKS, A.

(See '*Romeo and Juliet*,' act v. sc. 1.)

The interior of the apothecary's shop, with its quaint multifarious contents, vigorously and yet soberly treated; remarkable for sound painting and good work. "*The Apothecary*" stands out as one of the landmarks of the Exhibition.



On either side of Mr. Cope's picture are two small landscapes (158 and 163), and on either side of these, two life-size portraits (157 and 164).



\*

No. 161.

84 × 60.

No. 161. "*The Hop Gardens of England.*" C. G. LAWSON.



\*

No. 165.

63 × 48.

No. 165. "*Richard II. resigning his Crown to Bolingbroke.*"

Sir JOHN GILBERT, A.

The scene is Westminster Hall, the moment when the king, in black robe, resigns the crown (*see 'King Richard II.' act iv. scene 1*). A very important painting, even for Sir John Gilbert; rich in colour, in gold embroideries and damask.

No. 168. "*Early Summer.*" H. W. B. DAVIS, A.  
Large rich landscape, with trees and dark cattle.



\*

No. 169.

60 X 44.

No. 169. "*My Duty towards my Neighbour.*" G. D. LESLIE, A.

Children repeating the catechism, apparently a companion picture to "*School Revisited*"; but here we find more repose in colour and certainty in painting, and a more perfect harmony throughout. It will be a difficult and delightful task to many visitors to discover in what consists the peculiar charm of this painting—whether in its refined scheme of colour, or in the delicate portrayal of the graces of English life in the olden time.



No. 174. 29 X 20.

No. 173. "*In Wonderland*" study  
a child, looking at us with dreamy  
eyes). J. ARCHER.

No. 174. "*Cinderella.*"

H. LE JEUNE, A.

This picture is shortly to be engraved.

No. 175. "*The Meeting of Oberon  
and Titania.*" P. F. POOLE, R.A.

Oberon and Titania stand near a lake; figures of fairies, with hair streaming, dancing by the light of the moon; poetic landscape effect.

No. 181. Portraits of "*The Right Rev. E. H. Browne.*" G. F. WATTS, R.A., and of "*Malle. Zaré Thalberg*" (188), J. SANT, R.A.

No. 182. "*The Holy Mother.*"  
F. GOODALL, R.A.

After noticing No. 184, E. PARTON, and Mr. HOOK'S "*Little Blue Bay*" (186), we make a long halt before "*Mid-day Meal: Cairo*" (187), J. F. LEWIS, R.A., an Eastern hostelry; remarkable for the elaborate painting of carpets, costumes, carved wood-work, pigeons, Eastern complexions, and of the deep blue sky over a courtyard. (See also No. 222.)



\* No. 182. 72 X 42.



No. 189. 8 ft. 6 X 5 ft. 7.

No. 189. "*King Lear disinheriting Cordelia.*"  
J. R. HERBERT, R.A.

This large composition is a replica of the fresco, with which

the public are familiar, in the Houses of Parliament. It occupies the centre of the north wall.

No. 192. "*The Bird's Nest.*" P. H. CALDERON, R.A.



No. 192. 46 × 39.

T. WEBSTER, R.A.; "*Early Spring*" (195), Miss H. MONTALBA; and "*Better have a new pair*" (199), J. E. HODGSON, A.

No. 201. "*The Dream of Eugene Aram.*" A. ELMORE, R.A.

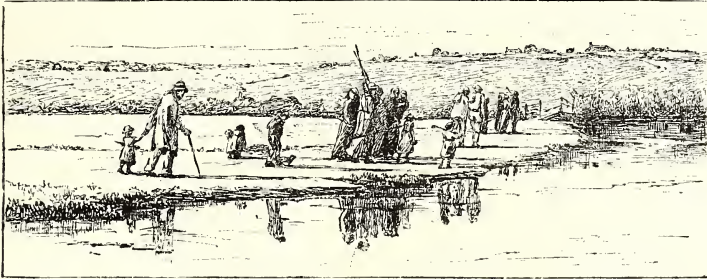


No. 201. 36 × 30.

"Two stern-faced men set out from Lynn,  
Through the cold and heavy mist,  
And Eugene Aram walked between,  
With gyves upon his wrist."

No. 202. "*A November Eve.*" B. W. LEADER.

Autumnal landscape, with cottages and road after rain; there is no need to describe, or praise, Mr. Leader's work.



\*

No. 207.

62 × 30.

No. 207. "*Toilers of the Field.*" J. AUMONIER.

One of the most charming and suggestive compositions in the Exhibition; the beautiful effect of evening light over this picture is scarcely indicated in Mr. Aumonier's sketch.

No. 209. "*Coming down to Dinner.*" J. C. HORSLEY, R.A.



No. 209.

64 × 48.

No. 214. "*Peat Gathering.*" R. ANSDELL, R.A.

Two ponies resting; painted on a smaller scale than usual.

No. 219. "*She never told her love.*" T. FAED, R.A.

Mr. Faed (whose large picture was not finished in time for the Exhibition) says of the original of this sketch—"She is a

bonnie lassie, with a face as full of sadness as I could command." Love budding in a fair young face, as she sits on the hillside at sundown.



\*

No. 219.

40 X 28.

See also "*Morning*" (213), another figure of a girl by the same artist.

No. 223. "*A Zuyder Zee Fishing Haven.*" E. W. COOKE, R.A.

Mr. Cooke is making a series of careful studies of this locality, as its picturesque aspect will shortly be lost.

No. 228. "*The Herdsman's Charge.*" T. S. COOPER, R.A.

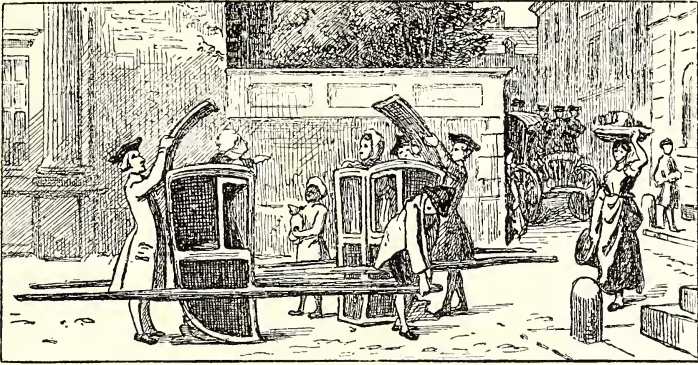
A cattle piece in sunshine ; painted in his well-known manner.



No. 232.

16 X 12

No. 232. "*Rebecca.*" W. C. T. DOBSON, R.A. (See also No. 227, "*The Offering,*" by the same artist.)



\*

No. 233.

48 X 24.

No. 233. "*The Last Bit of Scandal.*" W. F. YEAMES, A.

Old fashions and odd ways ; lilac in bloom above a red brick wall, probably somewhere in Bath ; a grotesque picture of the past.



No. 234.

52 X 30.

No. 234. "*Crabbers.*" J. C. HOOK, R.A.

This is Mr. Hook's principal work, and as salt in flavour as anything in the Academy.

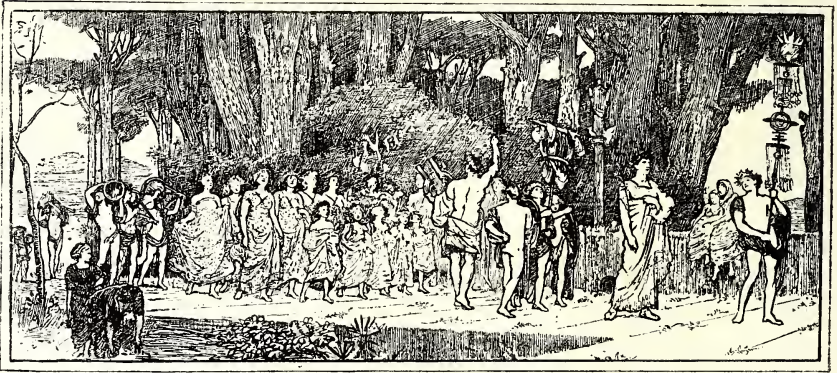
No. 238. "*A Market Stall.*" T. GRAHAM.

Graceful figure of girl in white Normandy cap.

No. 241. "*Daphnephoria.*" F. LEIGHTON, R.A.

Occupying nearly half one side of this room is Mr. Leighton's, most classic, "*Daphnephoria.*" No modern picture of equal importance as a work of decorative art has been seen in the

Academy since his "*Cimabue*," exhibited in 1855. Our sketch (reduced from 17 feet) gives an idea of the composition and general effect, but little or no indication of the refinement of colour, or of the grace and beauty of some of the figures. The subject is a festival held at Thebes every ninth year in honour of Apollo, when the youth, the ἀριστοὶ of the city, join to bring gifts to the god. In the front is a noble youth, robed and crowned, as Apollo's high-priest; before him is carried a stem of olive wood decorated with globes of brass, symbolical, it is supposed, of the sun, moon, and stars; behind him, carried aloft, is a suit of armour dedicated to Apollo; immediately following, come musicians and "the fairest of the land in great procession"—singing as they pass



No. 241.

17 ft. X 7 ft. 8.

before us; the back ground a grove of cedars and pines, and the distant city of Thebes. Whether this great work, on which so much labour and cultivation has been bestowed, will interest the majority of visitors to the Academy may be doubtful; it will affect many of us like the possession of ancient tapestry, or of rare and beautiful china. The picture is distinctly decorative in character (note the disposition of leaves upon the foreground), having been painted for the country-house of Mr. J. Stewart Hodgson.

On either side of Mr. Leighton's are two remarkable portraits—

No. 240. "*Right Hon. Lord Lytton.*" } J. E. MILLAIS, R.A.  
 No. 248. "*Mrs. Sebastian Schlesinger.*" }





No. 239. 26 × 38.

No. 239. "*A Year after the Battle.*" E. M. WARD, R.A.  
 Scene in the side chapel of a church at Dinan, in Brittany.



No. 249. 35 × 25.

No. 249. "*An Audience at Agrippa's.*" L. ALMA-TADEMA, A.

A flight of cool marble steps, down which Agrippa in red robe descends; behind him in the court above are seen a large

company that have just made way for him. On the stairs are scribes bowing low before Agrippa, and at the foot, in the foreground near a statue of the emperor, other suitors wait his coming. Wonderful painting of marble and of a tiger rug. Fine contrasts of colour, and studies of costume and character.

It is instructive to note how this picture "tells" upon the wall, notwithstanding its small scale and the pictures on either side of it; on the one side a blue dress, on the other a red coat! The latter (250) represents yet one more, "*Scene from the 'Vicar of Wakefield,'*" by W. P. FRITH, R.A.

Above is Mr. BARCLAY'S clever picture of "*Roman Peasant feeding Turkeys*" (255); and near it, Mr. CALDERON'S delightful portrait called "*Margaret*" (257). No. 254 is a portrait to which we have already directed attention, "*E. Geffowski, Esq.,*" E. J. GREGORY.

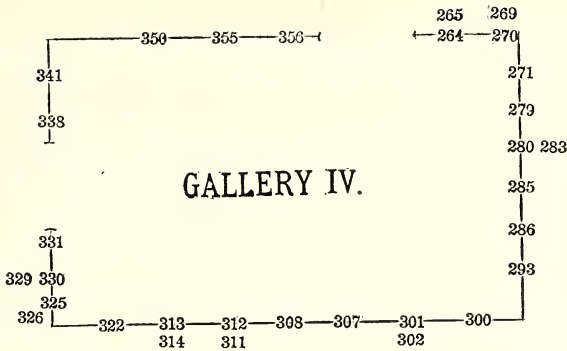
No. 259. "*The Threat.*" J. PETTIE, R.A.

Vigorous and masterly in the artist's well-known manner.



No. 259. 50 × 33.

We reserve to the last, though not quite in order of the Catalogue, Mr. ALBERT MOORE'S one small picture, "*Beads*" (258), two girls reclining on a sofa in light drapery. On entering this room, our sense of harmony is touched delightfully by Mr. Leslie's colouring (169); here, as we leave it, we carry away in memory a little canvas (a few square inches only), the most subtle and delicate disposition of tints—grey, gold, blue, and coral.



## GALLERY IV.

No. 264. "*The Bill of Sale.*" W. Q. ORCHARDSON, A.

Interior with two figures, in Mr. Orchardson's best manner; old man, with pen in hand; young spendthrift stands by the fire.



No. 265. 72 × 45.

No. 265. "*My Lady Belle.*"

G. A. STOREY, A.

A pleasant and refined portrait, nearly life-size, by the painter of "*Little Swansdown in 1874.*" Our sketch, of course, gives no idea of the face.

In this corner we should not omit to notice—"A *Dance: Capri*" (270), G. BARCLAY, boy with goats on a sunlit shore; and "*A Spanish Farmyard*" (271), W. B. MORRIS.

The centre of the west end of this room is occupied by a full-length portrait of "*H.R.H. the Prince of Wales*" (285),



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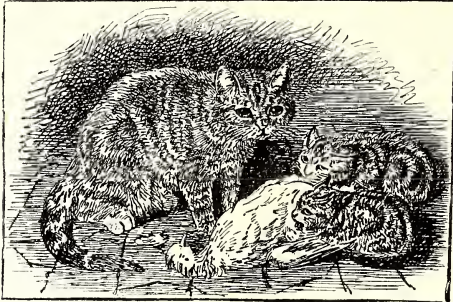
No. 280.

60 × 35.

H. VON ANGELI; on the left of it is Mr. P. R. MORRIS'S "*Sailor's Wedding*" (280), of which we give a rough sketch;

one of the happiest efforts of this artist, suggestive and poetical, with skilful effect of wind and sunlight. On the right, by way of contrast, is a funeral, "*Her First-born*" (286), F. HOLL. On either side of these are two portraits, No. 279, H. T. WELLS, R.A.; and No. 293, C. LANDSEER, R.A.

Above all these (completely skied) is "*An Old Poacher*" (283), H. H. COULDERY, the only contribution of this pains-



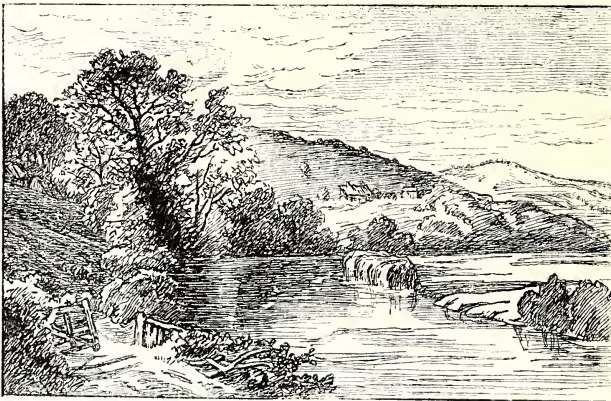
No. 283.

24 × 19.

taking artist, whose painting of fur and kitten life, "*A Fascinating Tail*" (which was on the line last year), Mr. Ruskin pronounced to be "quite the most skilful, minute, and Dureresque painting in the Exhibition, not to be seen without a lens!" We draw the

best attention we can to it under the circumstances.

In the corner, on the line, is a realistic Eastern scene by F. DILLON (300), representing "*A Courtyard in the House of the Sheikh-es-Sadât*," with the sunlight streaming upon carved lattices and particoloured stone. The north wall is



No. 308.

84 × 56.

occupied thus: in the centre is Mr. VICAT COLE'S large and brilliant autumnal landscape (303), a scene on the River Arun;

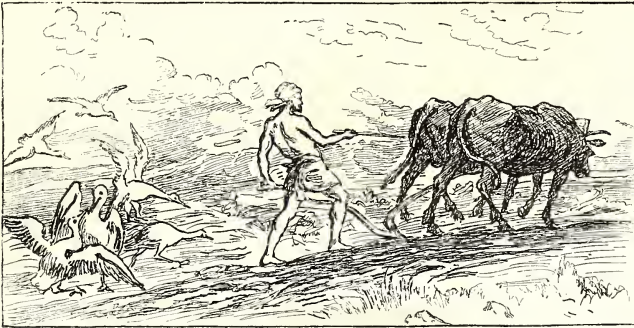
the trees growing to the water's edge, reflecting their golden leaves at sunset.

On either side are two portraits—

No. 307. "*John Monckton, Esq.*" J. SANT, R.A.

No. 312. "*The Viscountess Enfield.*" R. LEHMANN.

And on either side of these are two vigorously treated subjects, Nos. 301 and 313; the latter scarcely needs more description than our sketch.

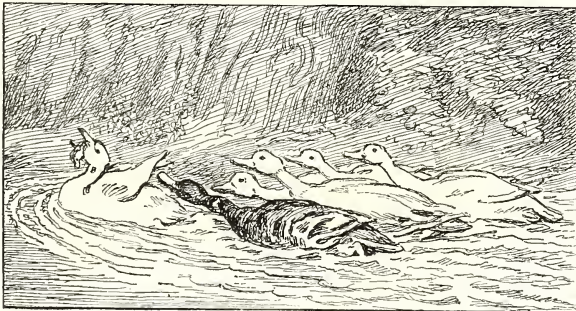


No. 301.

72 X 42.

No. 301. "*Following the Plough.*" J. E. HODGSON, A.

Sunrise on the coast near Tangiers; a carefully studied and poetic picture, with none of the grotesqueness which our sketch might indicate. Morning light (so suggestive to the Mahomedan) is rising behind the hills.



No. 313.

72 X 54.

No. 313. "*A stern chase is always a long chase.*"

BRITON RIVIÈRE.



\*

No. 314.

60 X 42.

No. 314. "*The Morning of the Festival, Italy.*"

F. W. W. TOPHAM.

In a corridor outside a church door, rich with coloured marble, a girl has emptied a basket of boughs of box tree on the ground ; a priest and girls look on amused.



No. 322.

32 X 29.

Next, on the line, is "*Outside a Prison in Southern Italy*" (322), H. WALLIS. There is careful drawing and good local colour in this picture.

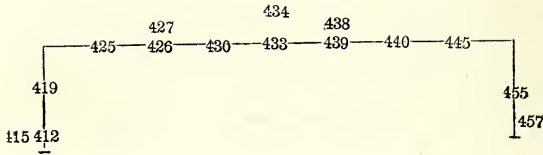
We should turn back for a moment to examine Mr. C. E. JOHNSON'S well-treated landscape, "*Gipsies*" (302), with distant effect of sunset ; an encampment by a spring, with girl bringing water ; shade and rest for the wanderers, enjoyed by a white horse amongst the rest ; also another encampment, with two figures, girl seated in the foreground, "*The Last Halt*" (311), T. GRAHAM.

Here is one of the most remarkable life-size, full-length portraits in the Academy, "*Her Grace the Duchess of Westminster*" (329), J. E. MILLAIS, R.A.; a lady in black dress, the composition relieved in colour by a peacocks' feather fan, marvellously painted.

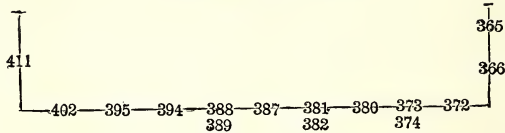
Under it are two donkeys in the snow, a small painting, as white and chalky, as the one above is black, "*Maternal Affection*" (330), T. S. COOPER, R.A.

Near the last-named is a clever little composition, called "*Rival Pets*" (325), C. BROMLEY; near it, "*Day Dream*" (326), H. CAMERON; and, last on this wall, a small subject, girl with dogs, called "*Not for You yet*" (331), P. MACQUOID.

Last year this corner of the fourth room was rich with the works of Leighton and Albert Moore; this year there is nothing very important to be found, excepting "*Below the Doge's Palace, Venice*" (350), W. P. FRITH, R.A., of which, in deference to the artist's wish, we give no sketch. The composition may be shortly described as comprising two figures; a fair girl with a painfully eager face, appealing through prison bars to a priest with a crucifix. The remaining pictures to note in this room are, "*Youth and Age*" (341), T. WEBSTER, R.A., a small study of an old woman and child; the "*Virgin and Child*" (355), CARL MÜLLER, a smoothly painted picture, remarkable for its two tints, pink and grey, opposed to a dark, conventional background of rock; also for its generally careful workmanship and for its elaborate frame. Lastly, we notice Mr. HORSLEY'S "*Under Lock and Key*" (356), an interior, with a young lady in the background, seated at a window in gayest of peach-coloured jackets; and, at the door, in the foreground, a duenna in old-fashioned crimson velvet dress, standing holding the key.



## GALLERY V.



This room would make a good exhibition in itself, so full is it of pictures of interest, especially in the works of the younger men ; we are compelled unwillingly to pass many unnoticed.

No. 365. "*A Certain Trout Stream.*" J. BRETT.

Next to Mr. Millais' landscape (106), and Mr. Vicat Cole's "*Day's Decline*" (308), there is probably nothing to compare with this for strength and masterly execution. Nowhere do we see such sunset over tree-tops, such breadth of shallow stream and moss-covered rocks, and such massing of clouds before clear, pale sky. The careful drawing and painting of the surfaces of foreground rock should be noticed ; in short, the picture throughout (excepting perhaps the trees on the right hand) shows great mastery of the technique of painting. In the lamented absence of Mr. Alfred Hunt this year, Mr. Brett's work is doubly welcome.

No. 366, "*Wood-Gleaners,*" W. J. HENNESSY, a small picture of two women gathering wood in a forest in Normandy ; quietly composed and carefully studied from life in France, with which Mr. Hennessy is familiar. The scene is near the coast.

No. 372. "*Garden Lily.*" Miss M. D. MUTRIE.

No. 402. "*The Evening Primrose.*" Miss A. F. MUTRIE.

We need only call attention to this painting of still life, especially No. 372, which seems to us almost the best flower-painting in the Exhibition ; it is very instructive, and suggestive of the fact that the true way to paint flowers is to *represent them growing* ; not tied in bunches, in pots and pans.



No. 373. "*Miss C. H. Richmond.*"  
W. B. RICHMOND.

This is an exact sketch of the portrait, nearly life-size, painted in a well-balanced scheme of brown colour.

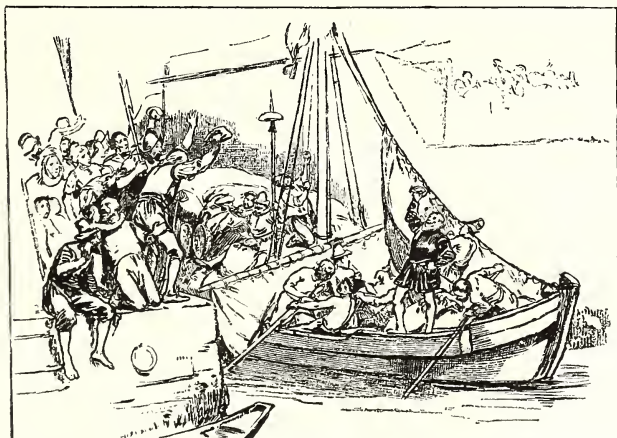
"*Dartmoor*" (374), J. T. LINNELL, and "*Campo dei S.S. Apostoli*" (380), W. F. YEAMES, A.; each has qualities deserving of note, especially the latter for its true effect of colour; the subject is unloading a market-boat at a canal stairs, Venice.



No. 373. 52 × 36.

No. 381. "*The Relief of Leyden.*" A. GOW.

A very important work for this painter with little or no mannerism; excellent in grouping, and in movement and variety. If we stand quietly before it, as the heavily laded barge glides



\*

No. 381.

72 × 46.

slowly up the canal, we almost seem to hear the shouts of the famishing crowd that line the quays; so vividly is the scene brought before us. Full of well-balanced colour and picturesqueness is this picture; eloquent in the mute telling of its story.

No. 387. "*Getting Better.*" J. E. MILLAIS, R.A.

Three children, one fair one sitting up in bed ; girl and boy, in sailor costume, bring grapes to the convalescent. This picture is very quiet in tone and treatment. We regret to deprive the public of a sketch of it, which is withdrawn, not by desire of the artist, but of the owner. (Size : 40 × 36.)

The following sketches represent two good landscapes by "outsiders" ; the former (389) excellent in the painting of the



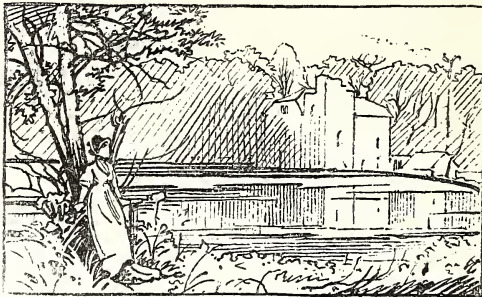
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No. 389.

63 × 37.

No. 389. "*Grig-weels.*" H. R. ROBERTSON.

water, in tone, and in expression of twilight ; the latter (388) broad and bold in effect, in curious harmony of brownish green and, rather metallic, leaves—a great success for this artist, both in landscape and *genre*.



\*

No. 388.

76 × 48.

No. 388. "*He never came.*" E. H. FAHEY.

Next to the latter are, a small portrait of Mr. WARD at his easel, painted by himself for a friend (394), and a small full-length of "*The Princess Louise*" (395), R. MÜLLER.



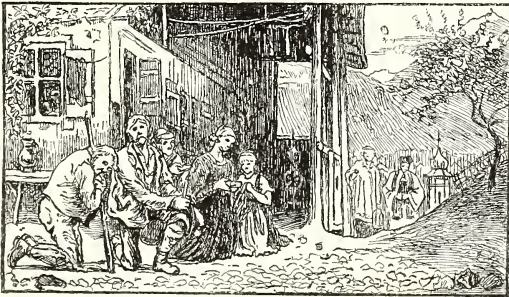
No. 411.

84 × 60.

No. 411. "*The Linen Gatherers.*" V. C. PRINSEP.

Evening on the Devonshire cliffs; English girls carrying home linen that has been bleaching on the downs. Handsome laughing faces, dark blue and brown cotton dresses, low-toned landscape with masses of clouds drifting landward; an ably composed group, vigorous and idealised.

On the south side of this room the first picture is, "*At Death's Door*" (412), H. HERKOMER.

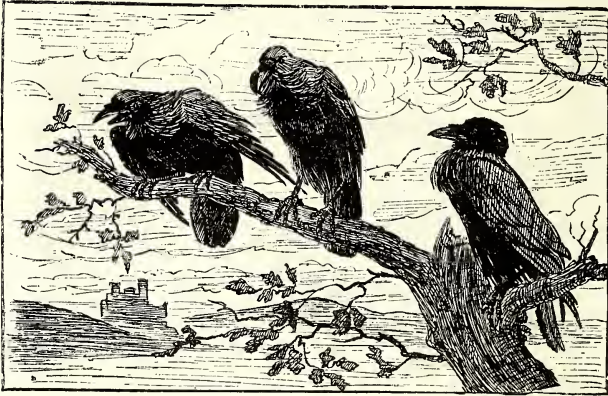


No. 412.

72 × 47.

"Peasants of the Bavarian Alps in prayer, awaiting the arrival of the priest who is to administer the 'last rites' to a member of the family."

Glow of sunset upon the kneeling figures and upon the red rafters of the pine cottage; distant view of mountains fading in purple light. Note the expression on the bronzed faces of the mountaineers, the truth of which will be best understood by those who have seen the 'Passion Play' at Oberammergau. The painter of "*The Last Muster*" presents a more ambitious scheme of colour this year.



\* No. 415. 49 X 32.  
No. 415. "There were three ravens sat on a tree."  
R. CALDECOTT.

There is no doubt about the fact, as will be admitted by all who have seen this remarkably powerful little picture; the birds are thoroughly well drawn, and with a grim sense of humour characteristic of the painter. (See also 1499, by the same artist, a metal bas-relief of "*A Horse Fair in Brittany.*")

No. 425. "*The Hon. Sir P. Amphlett, Baron of Exchequer.*"  
W. W. OULESS.

The Baron in his scarlet robes, seated. One of the finest—certainly the most powerful—portrait in the Exhibition.

There are some excellent pictures in this corner, but we can note only two, for want of space; first a delightful LINNELL, "*The Gipsies' Pot*" (426), and a good landscape by H. R. ROBERTSON, "*Spindrift*" (427), a cart with white horse making its way towards us on a rough sea-shore; the "drift" tossing and breaking over the land.

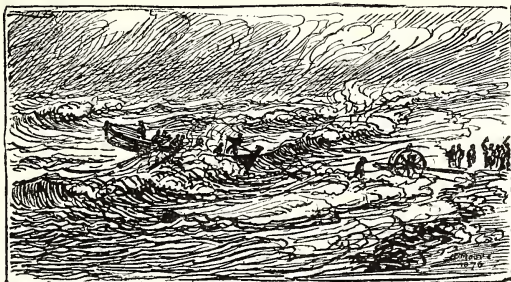


No. 433. 48 X 31.

No. 433. "*The Step.*" J. PETTIE, R.A.

A rich interior, in the centre of the wall of this very strong room. Grandmamma in dark costume of Elizabeth's time, little girl in blue; a somewhat trivial subject elevated to importance by the skill and knowledge of the painter. Note the management of chiaroscuro and the evident ease in attaining the effect desired.

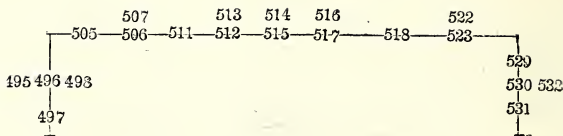
There is a true and forcible landscape above the foregoing, "*Gareloch; on the Clyde*" (434), J. MACBETH; and, near it, a slight but clever little study, "*Near Porto d'Anzio*" (439), by G. COSTA. Noticing next Mr. HEMY'S sympathetically painted "*Red Autumn*" (440), a landscape with stream, girls gathering wood for winter fires; and—passing here more good portraits—we come, lastly, to a great picture of the sea, "*A Life-boat*" (455), HENRY MOORE, of which the artist has given us the following little sketch.



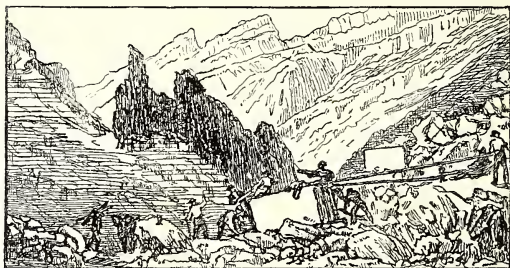
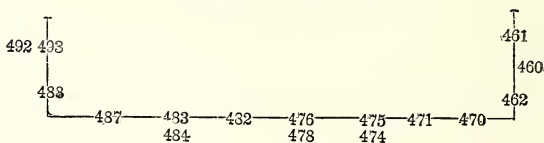
\*

No. 455.

84 × 48.



## GALLERY VI.



No. 460.

No. 460. "*Lowering Marble from the Quarry.*"

C. H. POINGDESTRE.

The scene is in Carrara ; painted with a real, almost photographic, effect, which the sketch scarcely indicates.

"*Water-lilies*" (462), J. AUMONIER, and "*Anglers on the Wye*" (470), A. W. BAYES, should be next noticed ; the former especially, for its well-painted water with floating lilies, and the quiet tone throughout.

In the centre of the north wall is—



\*

No. 476.

97 × 66.

No. 476. "*The Widower.*" L. FILDES.

One of *the* pictures of the year. The sombre interior of a labourer's cottage. Mother dead ; father, who has just returned from work, clay-stained and weary, nurses a sick child ; three younger children are on the ground, and an elder girl near the door, through which we see sunshine. There are few pictures that will be more sought after than this for its homely pathos. Note the powerful, yet subdued, expression of the principal idea, viz. the rough helplessness and momentary tenderness of a rugged nature. Technically, as a painting, it seems an advance on former work ; the management and quiet rendering of details on so large a scale being almost masterly.

Above Mr. Fildes' picture, about which a crowd is gathered all day, is—



\*

No. 478.

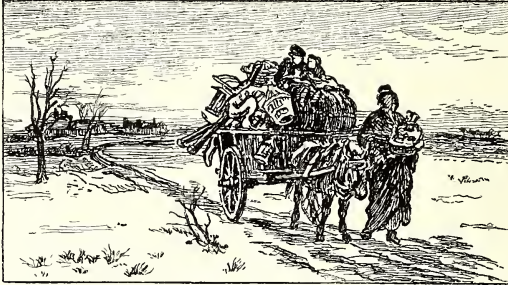
50 × 36.

No. 478. "*Nearing Home.*" E. R. TAYLOR.

On the left, on the line, is "*The Crofter's Team*" (471), J. FARQUHARSON, a large and fine landscape, with autumnal trees, almost in twilight ; horse and ox yoked side by side to a plough. Next to it, "*Watchful Eyes*" (475), P. H. CALDERON, two bright Spanish girls "on the *qui vive*;" and, on the right of Mr. Fildes' picture, "*A M'zabi*" (482), an Algerine water-carrier, A. ELMORE, R.A.

No. 483, "*A Scotch Hillside*," M. FISHER, is another excellent landscape, with cattle feeding on a green hillside, which might have been painted by Troyon.

"*Ploughing in Lower Egypt*" (484), R. BEAVIS, and "*A Nosegay*" (488), H. WOODS, next claim attention.



\*

No. 492.

72 × 44.

No. 492. "*Whither?*" F. MORGAN.

"And now across this moor my steps I bend,  
Oh, tell me, whither?" \* \* \*

Low sunset light upon snow-covered ground, and upon a young face, to which care has come early. A clever and well-painted, if slightly idealised, picture.

Under the above is another of Mr. COOKE'S sunset landscapes, "*Philæ 'the Beautiful'*" (493), and high up, on the opposite side of the door, "*Fingal's Cave*" (495), a good study of sea washing into the cave, at high tide, C. E. JOHNSON.



No. 496.

72 × 54.



No. 496. "*Pallas Athene and the Herdsman's Dogs.*"

BRITON RIVIÈRE.

Graceful and fair, but extremely tall ; the light wind playing round her white robes. Pallas Athene passes before us, "like a goddess." The herdsman's dogs, to whom alone she is visible, slink and cower at her approach. The painting is in a brilliant key of colour. (For the story, see the 16th book of the *Odyssey*.)

Under the foregoing is a small picture, "*Seaside Sport*" (497), J. BURR, children at play ; good in colour and in delicate effect of sunlight on the shore ; and next to it (in extreme contrast of treatment of a kindred subject) is one of Mr. J. C. HOOK'S well-known coast scenes, "*Hard Lines*" (498) ; girl and boy in foreground ; fish drying on poles ; boat being drawn up the beach.

Here, in the corner, is a small and very effective picture of an old woman knitting, "*The Knitter*" (505), G P. CHALMERS, which, like Mr. Fisher's (483), reminds us of the French school. Next we have a skilful landscape, "*A Spring Morning*" (506), H. W. B. DAVIS, A.; two white horses ploughing down hill on heavy land, the morning sun making deep shadows in the furrows ; above it, "*Children of the Great City*" (507), F. W. LAWSON ; a boy amusing his little sister in poverty by making a rabbit on a wall, of which our sketch, drawn by the artist, gives a good idea.



\*

No. 507.]

60 × 40.

No. 511. "*The Lady of the Woods.*"

J. MACWHIRTER.

A "bit" of Perthshire in russet brown of fern; in the foreground a graceful birch rising, fountain-like, with silver spray of leaves. Here poetic delicacy of feeling is combined with the close study of nature. The same hand that worked for two autumns on this picture has drawn our sketch.

\* No. 511. 60 X 42.

In the centre of the south wall is a large painting of sheep in a snow drift, entitled "*Orphans*" (515), T. S. COOPER, R.A.



No. 515. 72 X 48.

Immediately above is Mr. A. MACCALLUM's earnest, ambitious, and elaborate picture of the bombardment of the Acropolis at

Athens by the Turks, "*The Eve of Liberty*" (514). In its present position on the wall, we can discern only a grand effect of ruin and desolation composed in graceful and harmonious lines.



No. 518. 60 X 50.

"In the sweet stillness of an autumn day."

No. 518. "*Woodland Waters.*" G. E. HERING.

The leaves have fallen, and there are rooks in the branches of the trees. There is real stillness in the air, in this fine landscape, which forms a fitting contrast and companion picture to Mr. MacWhirter's "*Lady of the Woods*"; the one bright in flush of autumn, the other with the hues of winter settling fast.\*

We must here turn back to notice "*Feliciana*" (513), J. B. BURGESS, a Spanish girl with guitar (the only contribution by the painter of the popular "*Barber's Prodigy*" in Gallery II. last year); "*A Portrait*" (516), O. SCHOLDERER; "*Harvest Time at Loch Vennachar Side*" (517), D. CAMERON, a landscape with wheat stacked in a field; and a portrait of "*Thomas Carlyle*" (529), R. HERDMAN.

\* Here, as in Galleries IV. and V., we may note the care and thought which has been bestowed on the hanging of the pictures, so as to balance and harmonize with each other; a work, it would seem, of almost superhuman difficulty.

Four more pictures, taken in the order of the Catalogue, will complete our notes in this room.



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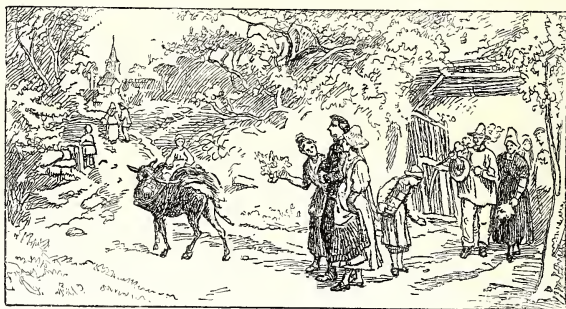
No. 522.

60 X 40.

No. 522. "*Found Straying.*" A. DIXON.

Of this popular picture (which was entitled "*Miles from Home*" in the first edition of the Catalogue), the artist writes:—

"It was a *small boy of my own* that I found thus, at 11 o'clock at night, at the Chelsea Police Station."



No. 523.

72 X 42.

No. 523. "*En Fête.*" W. J. HENNESSY.

A May morning in Normandy. Freshness of spring, fragrant and gay with the blossom of hawthorn; dainty white-embroidered caps, and neatest of shoes; simple happiness of bride and bridegroom on their way to church. Mr. Hennessy, who has painted this subject in France, has seldom been happier than in depicting nature *en fête*.



No. 530.

39 × 30.

No. 530. "*A Convalescent.*" J. TISSOT.

Or rather, "*Dolce far niente,*" under the shade of autumn chestnut leaves. The most skilful and suggestive of Mr. Tissot's works; a story is here to be unravelled; note the hat and stick on the basket-chair. The effect is very well indicated in our sketch.



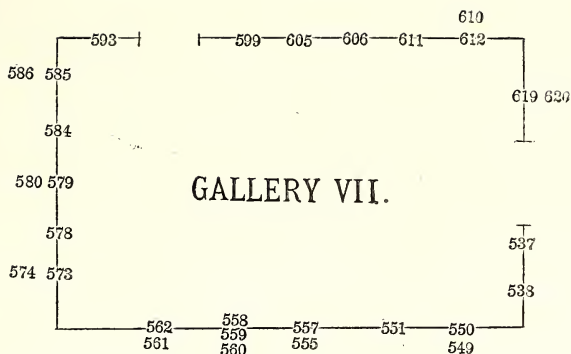
No. 532.

84 × 32.

No. 532. "*Sir Thomas's Tower.*" J. BRETT.

This landscape (the effect of which could only have been given by the artist himself on the small scale of our sketches) seems less satisfactory than No. 365. Looking at this brilliant—apparently easy, and certainly very masterly—achievement, at the play of sunshine, at the pink and purple atmosphere over clouds and sea, it is worth while to carry the memory back nearly twenty years, to the time when this artist—the

young painter of "*The Stonebreaker*," in the Academy of 1858, and of the "*Val d'Aosta*," in 1859—sat at the feet of Mr. Ruskin as the prominent student of Pre-Raphaelitism. This facile, not to say fanciful, treatment of nature is a result that could scarcely have been contemplated by the master. We must not, however, shut our eyes to the beauties of "*Sir Thomas's Tower*," but examine well, before passing on, the drawing of these wonderful rocks.



## GALLERY VII.



No. 537. 24 X 18.

No. 537. "*Violet.*" G. D. LESLIE, A.

Portrait of a fair and lovely lady in a white costume, hat and fan—than which nothing has been painted more delicately and skilfully in this year's Exhibition; we would call her—not "*Violet,*" but rather—"daughter of pearl." Our sketch fails, as it must do, in the rendering of Mr. Leslie's work.

Two Royal Academicians and one Associate exhibit works of religious art, on the line, in this room. The first is "*Christian descending the Hill of Difficulty*" (538), R. THORBURN, A.; Christian is accompanied in his descent by Discretion, Piety, Charity, and Prudence.



\*

No. 538.

64 X 44.

On the north wall is a large green landscape, "*The Rustling Leaves*" (550), H. W. B. DAVIS, A.; a real grass-grown English lane, with sheep feeding, lighted by fitful sunlight; fresh and leafy as the lanes in spring, in Kent or Surrey.

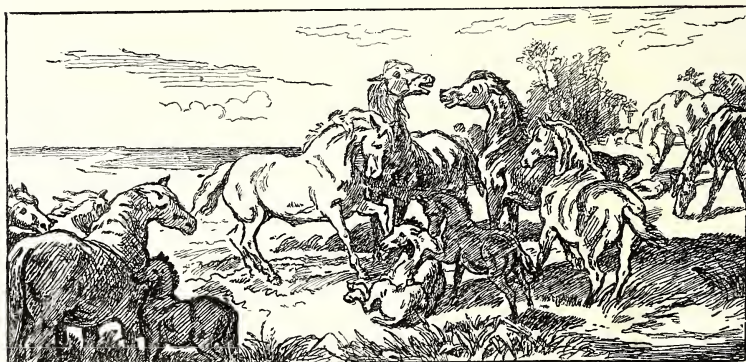
Above it, a view of Westminster, and the "*Thames Embankment*" (549), as seen from Charing Cross Bridge; J. O'CONNOR.



No. 555. 60 X 40.

No. 555. "*The Challenge.*" S. SIDLEY.

Study of a child; a bright red cloak and snow.



\*

No. 557.

10 ft. X 5 ft.

No. 557. "*Mares and Foals.*" H. W. B. DAVIS, A.

Sunshine, and much switching of tails, on a breezy down on the coast of Picardy. A powerful, and, here and there, masterly, study of brood mares and foals; full of variety and skilful in the suggested movement of glossy coats and flying manes.



We should notice No. 551, "*They homeward went their weary way*," Miss A. HAVERS—an old woman with bundle of sticks, and a child, crossing a bridge in sunset light ; No. 558, "*Choosing a Nosegay*," C. E. PERUGINI—a girl in pale lilac dress, in a garden with sunflowers ; above it, a dashing portrait (559) by G. C. HINDLEY—a young man in broad-brim hat, and doublet of dark velvet—entitled, "*Certes, he was a most engaging wight*" ; and above this, "*From the Squire*" (560), a girl reading, J. A. VINTER.



\*

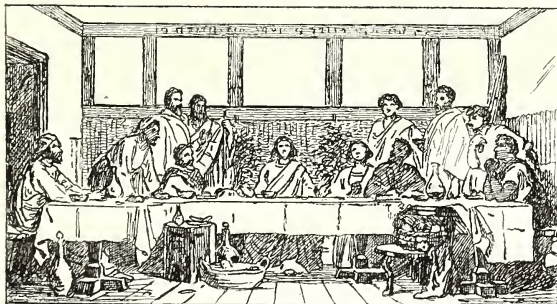
No. 562.

84 × 48.

No. 562. "*A Surrey Pastoral.*" G. H. BOUGHTON.

English landscape expressed in subdued tones, almost in twilight. Four maidens, who have been gleaning, cross a rivulet under the misty light of the rising moon. A refined, poetic picture, upon the plan of last year's "*Bearer of the Burden.*"

On the east wall, in the centre, is—



No. 579.

72 × 39.

No. 579. "*The Hymn of the Last Supper.*"

E. ARMITAGE, R.A.

The costumes and accessories in this picture are all painted from authentic sources. Over the figures, on a beam, is the inscription in Hebrew, "*Better is a dinner of herbs where love is,*" &c. Our sketch just indicates the composition.

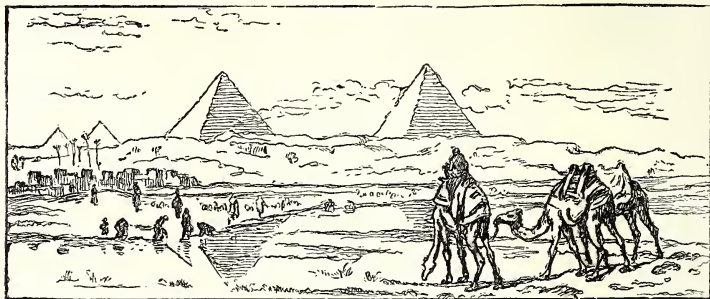
On either side of the foregoing are—

No. 578. "*Judith.*"No. 584. "*St. Mary Magdalene.*"

} J. R. HERBERT, R.A.

Judith, in loose brown robe with rich sash round her waist, stands statuesquely in the tent of Holofernes; Mary, clad in green and red, with plaited golden hair, comes with the "precious ointment" to the Christ.

Above Mr. Armitage's picture is appropriately placed, "*Sinai, the Mount of God*" (580), H. A. HARPER—mountains glowing in the setting sun; and near it—



No. 585.

72 × 30.

No. 585. "*Sheep-washing near the Pyramids of Gezeh.*"

F. GOODALL, R.A.

Two genre pictures are placed higher up on either side—"*Sharpening a Skate*" (586), C. BISSCHOP; a scene in Friesland, a clever and characteristic interior, full of interesting details of colour and local costume; and "*The Ancestor on the Tapestry*" (574), H. WILLIAMS; which the artist has sketched on next page. The motive of the picture he describes thus:—

"A young Spaniard, heir to a great name and large estates, is walking down a tapestried room with his mother and lady attendant, when an old servant, or steward, of the family points out an ancestor on the tapestry."



\*

No. 574.

60 × 36.

No. 593. "*Wandering Minstrel.*" R. ANSDALL, R.A.

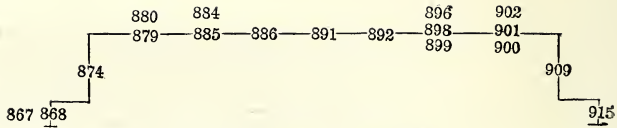
Large painting of a dog, and boy asleep on the ground.

"*The Honeymoon*" (599), (two people looking over a newspaper), C. CALTHROP; "*Sown in dishonour, it shall be raised in glory*" (605), F. MORGAN, a scene in a country churchyard; and "*Ayesha*" (606), an Algerian girl, nearly life-size, sitting cross-legged, A. ELMORE, R.A., may be mentioned as occupying the line on the south wall of this, not very interesting, room; and it is not until we come to No. 611, "*Breezy June,*" P. R. MORRIS, and to No. 612, "*Under the blossom that hangs on the bough,*" Miss A. HAINES, that we seem to come back to nature, fragrant here with newly mown hay and sweet-scented hawthorn. Mr. Morris has caught the colour of the hayfield, and the effect of wind; a girl and boy are seen scattering the hay, whilst the wind is tearing through the trees. The grace of Miss Haines' painting is well indicated in the sketch.

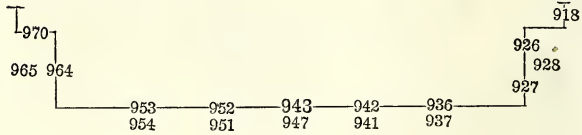


No. 612. 36 × 24.

Another large ANSDALL, called "*After a Spate*" (619), three rams lying prostrate amongst rock boulders, will complete our notes in this room.



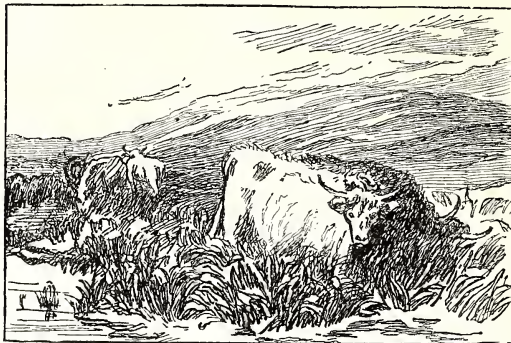
## LECTURE ROOM.



In 1875 this room contained only two notable works, Mr. Herkomer's "*Last Muster*," and Miss Thompson's "*28th Regiment at Quatre Bras*." This year all is changed, and we find the north wall occupied by Mr. Poynter's great work, of which we shall speak in order, and many of the best artists contributing to this room.

We have first to notice, for its skilful management of light and careful painting, "*In Memoriam*" (867), J. FAED—a sick man in bed tended by a "ministering angel;" next, "*Retribution*" (874), R. ANSDELL, R.A., another large subject in this painter's well-known manner; "*The Hatch Farm*" (868), H. WALTON; "*A Bridal Welcome*" (879), F. W. W. TOPHAM—girls weaving garlands of roses, in a courtyard with richly carved columns, Florence, *temp.* 1565; and above the last, a view of "*Glencoe*" (880), with cattle on the hillside, T. G. COOPER.

The subject of our next sketch is a large cattle piece, on the line, "*Moorland Rovers*" (885), P. GRAHAM, with low-lying clouds and deep green rushes.



Next to this is "*A Portrait*" (886), J. PETTIE, R.A.; a gentleman masquerading, in the costume of the seventeenth century, and brought into strange prominence by the vigour of Mr. Pettie's brush.

No. 891. "*The Pool of Bethesda.*"  
E. LONG, A.

A serious and, in some respects, important contribution to the religious art of our time. In the absence of many works of religious aim or intention, this picture is noteworthy. A young mother kneeling at the Pool of Bethesda with a sick child in her arms. Faith in the miracle of cure, as expressed in the up-turned face of the woman, is the principal motive. The costumes and votive offerings that hang round the pillar have all been studied in the East. The picture is most successful in the face of the principal figure—of which the sketch gives no idea. We hear it is to be engraved.



No. 891. 8 ft. 9 in. X 5 ft. 9 in.



No. 892.

30 X 21.

No. 892. "*The Old Soldier.*" W. Q. ORCHARDSON, A.  
One of the best examples of Mr. Orchardson's style.



No. 899.

96 × 54.

No. 899. "*God's Covenant with Noah.*" HEYWOOD HARDY.

Here the painter has endeavoured to express the literal meaning of the 20th verse of the 6th chapter of Genesis ; showing the animals *coming* to Noah by a natural instinct of self-preservation.

As an animal painter, Mr. Hardy has treated the subject with great vigour and originality. Our sketch suggests the composition, but gives little idea of the elaborate nature of the work, of the careful studies of animals and birds, and of the strength of colour throughout, brilliant with gloss of fur and the plumes of the sacred ibis, and glowing with the pale eastern light which predicts a storm.



No. 896.

30 × 25.

We cannot resist making a slight sketch of Mrs. JOPLING'S clever "*Lorraine*" (896), a companion picture to "*Alsace*" (149), with her wreath of *immortelles*, in Gallery II.

We should next notice "*Moonlight on the North Sea*" (898), A. WÜST, for its careful colour and the rendering of the dark, subsiding sea ; "*Good-bye*" (900), H. WOODS, for its good drawing ; "*A Highland Funeral*" (901), C. GOLDIE, a boat crossing a clouded lake ; and, above these, "*The Devotion of Sydney Carton*" (902), H. WALLIS, a scene from the 'Tale of Two Cities,' treated with great dash and dexterity, apparently worthy of a much better place.

"*Elijah confronting Ahab*" (915), F. DICKSEE, is interesting as the work of the young painter which won the Academy Gold Medal last year.



No. 915.

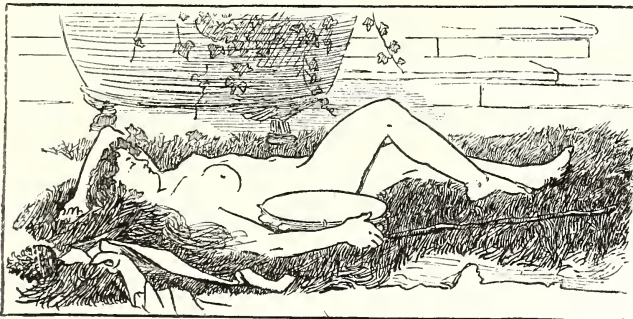
50 X 40.

On the west wall are to be found the two principal nude studies in the Exhibition—

No. 909. "*Phryne*." E. ARMITAGE, R.A.

No. 927. "*After the Dance*." L. ALMA-TADEMA, A.

The former is a life-size figure, with seaweed in her hands, standing on a rock by the sea-shore; the latter, the recumbent figure we have sketched. There is no painting in the Exhibition



No. 927.

52 X 23.

to which we would draw more attention than to No. 927, if only to notice the marvellous modelling of the lower limbs of this tired Bacchante.

"Under the opening eyelids of the morn" (918), a misty morning effect, J. H. DAVIES, shows much quiet feeling for landscape (expressed perhaps more successfully in Nos. 1279 and 1286, two small pictures in Gallery X.). "*Pa-ha-uzatan-ka, the Great Scalper*" (928), V. W. BROMLEY, is a dashing sketch of flat landscape, wild Indians, feathers, and rocks.



\*

No. 936.

60 X 36.

No. 936. "*His Highness in Disgrace.*" L. J. POTT.

Skilful, and very effective in its position on the line; the above sketch, drawn from memory by the artist, will serve to indicate what seems the best part of the picture—its composition.



No. 942.

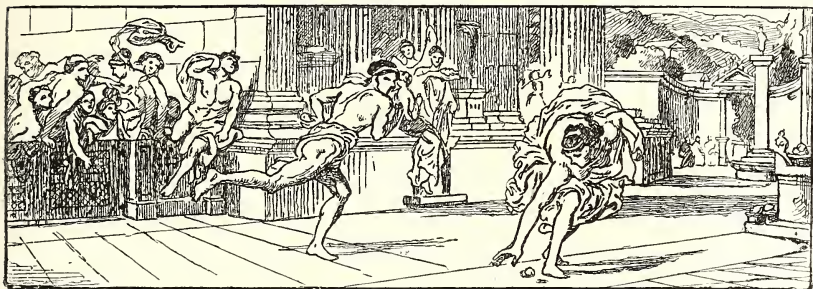
43 X 31.

No. 942. "*Looking out for a Safe Investment.*"  
E. NICOL, A.

This highly popular picture is to be engraved.



Two small contributions by F. LEIGHTON, R.A., "*Teresina*" (926), and "*Paolo*" (970), the latter of which we have roughly indicated at the end of this chapter, enrich this room.



No. 943.

14 ft. 6 × 4 ft. 10.

No. 943. "*Atalanta's Race.*" E. J. POYNTER, A.

This picture—second only in size, and perhaps equal in artistic importance, to Mr. Leighton's "*Daphnephoria*"—will be welcomed by all students of art, especially those with whom the decorative mission of painting is held to be predominant. The classic story of 'Atalanta's Race'—how the fair athlete was overtaken in her course by the temptation of the three golden apples, and how she stooped to *be* conquered—is made the vehicle for a painting of great interest and instruction. In this, as in Mr. Leighton's, we leave critics to discuss certain technical points which will be questioned. Mr. Poynter's picture is especially welcome to us for its scholarly grace and refined scheme of colour.



No. 952. 48 × 39.

No. 952. "*The Musician.*" C. E. PERUGINI.

Seated at a piano, in old-fashioned dress brocaded with flowers.



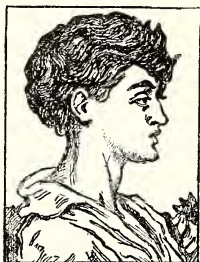
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No. 954.

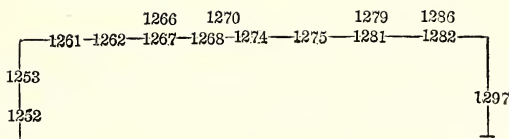
68 × 42.

No. 954. "*Kelp Burning.*" C. HUNTER.

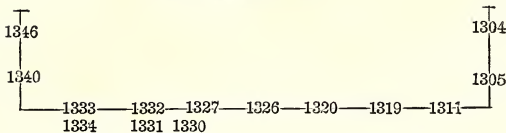
We can only mention further in this room, "*On a Dairy Farm*" (953), T. S. COOPER, R.A., cattle in a pond, under light summer clouds; "*The Month of March*" (964), J. L. PICKERING, a low-toned landscape, with rivulet and leafless trees; and another sad picture, called, "*An Anxious Heart*" (951), F. G. COTMAN—a woman and child on a solitary shore.



No. 970.



## GALLERY X.



This gallery is not as strong as last year, but there are several works by foreign artists and two large battle pieces (1253 and 1332) of great interest. We commence with—

No. 1252. "*The Virgin and Infant Christ, with Joseph and an Angel.*" C. MÜLLER.

A circular picture; painted up to miniature texture.

No. 1253. "*The Morning of the Battle of Waterloo.*" E. CROFTS.

No. 1332. "*Charge of the English Heavy Cavalry at Balaclava.*" F. PHILIPPOTEAUX.

These two pictures should be examined together because of their similarity of subject. Mr. Crofts' large canvas is admirable in the grouping of the soldiers on the morning of the battle; the day is breaking on a weary, wounded, and mud-stained company; some lying on the bare ground with knapsacks for pillows, some up and preparing for the march. The artillery are just on the move, and the note of preparation is sounding. The tone of this picture reminds us of the French school; some of the individual studies of the men of the old guard are admirable.

Mr. Philippoteaux's "*Charge*" (1332) is full of spirit, and his canvas is filled with figures, on a smaller scale than Mr. Crofts'; here we see the fierce *mêlée* of the charge, with a view of distant mountains, partly concealed by the smoke and dust of battle. The fight in the middle distance, which we can see over the heads of some of the combatants, is especially real. The delineation of masses of troops in motion and the variety of character concentrated on this canvas is as skilful as anything by Mr. Philippoteaux.



\* No. 1261. 49 X 33.

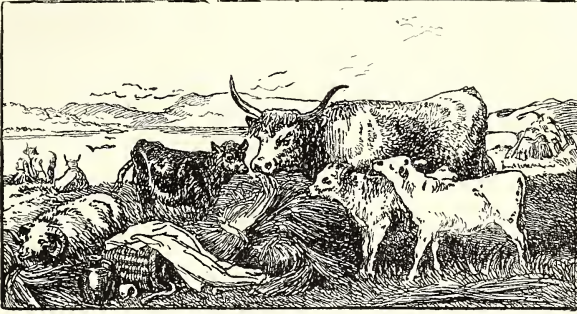
artist has endeavoured to depict. The deep blue of the sky forms the background, with white feathery clouds poised in mid-air.

We should next notice, "*Goosey, goosey, gander*" (1266), a girl sitting by a stream in the glow of evening light, with geese feeding in the foreground, Miss A. HAVERS; "*Streatley Mill*" (1267), C. N. HEMY; and "*Summer's Morning*" (1268), E. M. WARD, R.A.



No. 1270.

"*The Willing Captive*" (1270), J. R. DICKSEE, is a little study of a girl in a pink dress, with canary.



No. 1274.

92 × 52.

No. 1274. "*The Cattle are in the Corn.*" R. ANSDALL, R.A.

On the line is a fine portrait of "*C. Macnamara, Esq.*" (1275), G. F. WATTS, R.A.; and, near it, a perfect *tour de force* by L. ALMA-TADEMA, "*Cleopatra*" (1282). The head of Cleopatra in profile, reclining against a cushion; jet black hair, cruel eyes, and a tiger skin upon her breast.

Near the above is an excellent study of "*Sheep Grazing*" (1281), by M<sup>me</sup> P. BONHEUR; and close to the door the large landscape by O. WEBER, "*A Girl Spinning*" (1297), which we have sketched.



No. 1297.

63 × 45.

On the opposite side of the door are "*Portraits of Two Sisters*" (1304), Sir JOHN GILBERT, A.; and next, a large, well-painted interior, "*The Village Lawyer*" (1305), C. SCHLOESSER, very foreign in its method of treatment. We should like to have seen this hung as a companion picture to Mr. Marks' "*Apothecary*" (156).



\*

No. 1311.

65 × 42.

No. 1311. "*Angling.*" E. S. KENNEDY.

A vivacious, and somewhat notable, study of antique hats and blue and brown coats of the olden time.

No. 1319. "*A Peep at the Hounds.*" BIRKET FOSTER.

An elaborate picture; girls in a cart stopping to watch the hounds; man standing by with horses; a peep through trees over distant landscape. Mr. Foster's only contribution; lacking somewhat the old charm of his water-colours.



\*

No. 1326.

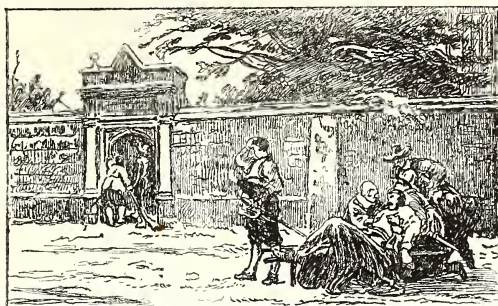
72 × 48.

No. 1326. "*An Appeal for Mercy, 1793.*" MARCUS STONE.

A return to historical subjects, even to the well-worn "French Revolution," will be welcomed by all Mr. Stone's admirers. This story is well told in our sketch; the skilful colouring, and the slightly dramatic action in the figures, can be easily imagined. Lady in white dress; red-capped ruffian seated at table.

No. 1320, "*Maidens should be mild*," J. SANT, R.A., is the portrait of a girl with dark hair, and plain muslin kerchief; No. 1327, "*Dr. Lionel Beale, F.R.S.*," H. T. WELLS, R.A.; and No. 1334, "*Lord Lawrence*," by VAL. C. PRINSEP.

No. 1330, "*Forget-me-Not*," T. DAVIDSON; and No. 1331, "*An Olive Mill, Algeria*," E. BARCLAY, will both be noted for certain good qualities; the latter especially for local colour and careful treatment.



No. 1333.

54 X 34.

No. 1333. "*For the King and the Cause*." S. LUCAS.



\*

No. 1340.

35 X 23.

No. 1340. "*My Neighbour*." Mrs. STAPLES.

Charity at Christmastide, is the sentiment so gracefully conveyed to us by Mrs. Staples. A bright, happily conceived picture, that will charm the non-critical. We hear that it is shortly to be engraved.



No. 1346. 36 × 28.

No. 1346. "*His Reverence.*" P. H. CALDERON, R.A.

Sunny life at Arles; full of sparkle, grace, and piquancy—telling its story like "*Les Coquettes*," last year. We could wish for no pleasanter picture with which to close our "NOTES" for the year 1876.

SUGGESTIONS TO ARTISTS.—Sketches and photographs for next year's "ACADEMY NOTES" can be sent, at any time, to the care of the Publishers; or communications can be made direct to Mr. Blackburn, at the Garrick Club.

Sketches should be drawn in pen and ink. They *may be drawn any size*, but the best size is that of a leaf of "ACADEMY NOTES"; they should be bold and simple, *in positive black lines*, with no wash, or tint, excepting in line. The sketches are afterwards reduced (by photography) to the sizes required for the book.

Artists are also invited to send dimensions of canvas (sight size) and any verbal particulars which may aid in describing pictures. Sketches should be sent in *not later than the first week in April* in each year.

It has been decided that the publication of sketches, with the consent of the artist, does not interfere with their copyright.

The Editor will be glad to be informed, *as early as possible*, of the completion of any picture for next year's Exhibition.



# Academy Notes

1877.

WITH 143 ILLUSTRATIONS, 114 BEING

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "ARTISTS AND ARABS," "NORMANDY PICTURESQUE,"  
"ART IN THE MOUNTAINS," ETC. ETC.



\*

No. 83.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1877.

HENRY BLACKBURN'S ART HANDBOOKS.

ONE SHILLING EACH.

—♦—  
PART I.

The National Gallery

(British School).

WITH UPWARDS OF ONE HUNDRED ILLUSTRATIONS.

~~~~~  
PART II.

The Old Masters at Trafalgar Square.

WITH NUMEROUS ILLUSTRATIONS.

(*In the Press.*)

~~~~~  
PART III.

Pictorial Notes at South Kensington.

(*Other Parts in preparation.*)

\* \* ACADEMY NOTES for 1875 and 1876 are reprinted, and may now be had of the Publishers.

[ LONDON : CHATTO AND WINDUS, PICCADILLY, W.

# ACADEMY NOTES.

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No. III. 1877.

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THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical; to form a supplement to the Official Catalogue, which should be both interesting and useful for reference.

The principal feature of this year's publication is the large number of sketches contributed by the artists. They are one hundred and fourteen in number, and may be distinguished throughout the book by an asterisk (\*) under the illustration.

The Editor again desires to thank those who have assisted him with sketches, for without such aid it would have been impossible to have produced the book so rapidly, and at so small a cost to the public; he at the same time regrets that, owing to limited time and space, it has been found impossible to insert some of the sketches sent.

The illustrations are produced by the Typographic Etching Co.

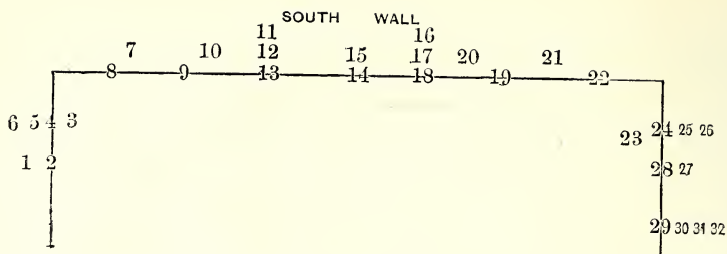
LONDON, May 15, 1877.

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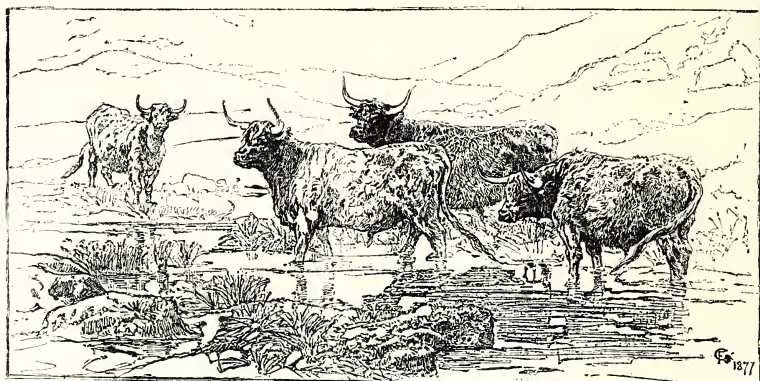
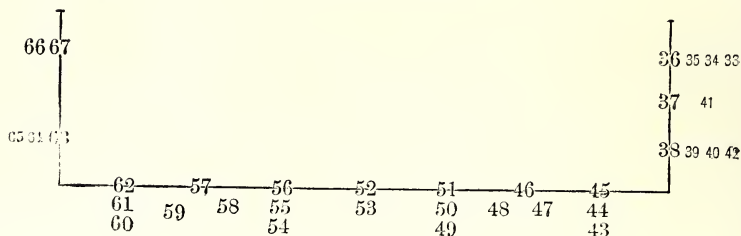
*Acknowledgments are due to the Fine Art Society (Limited), the Autotype Company, the Woodbury Type Company, also to Messrs. Lucas, Hollyer, Jennings, and Delarue & Co., for the use of photographs.*

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## GALLERY I.



\*

No. 2.

35 X 72.

No. 2. "*Glencroe*." F. GOODALL, R.A.

The prominent features of the first gallery, which is rich in works by well-known artists, are—on the right hand, Millais' "*Beefeater*"; on the left, "*Harmony*," by Frank Dicksee; and, facing the entrance, the wild figure of Mr. Pettie's "*Hunted Down*."

NOTE.—The figures on the diagrams at the head of each chapter show the position of every picture on the walls; those hung high, or above the "line" of sight, are marked outside the diagram line. The *upper side* is, in all cases, the *south wall*.

An asterisk (\*) under an illustration denotes that it is the artist's sketch.

The dimensions (sight size) are given in inches unless otherwise stated.

Mr. Goodall's fine study of Scotch cattle sunning themselves in the valley of Glencroe is the first picture of importance; and we turn next to a similar subject, No. 7, "*Highland Drive*," H. GARLAND.

No. 8. "*Finishing Touches.*"

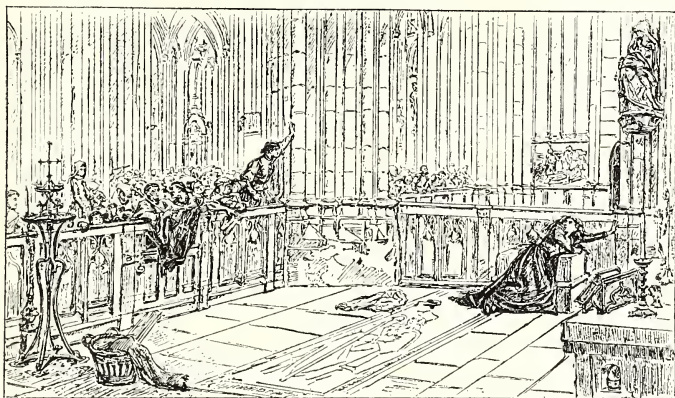
C. E. PERUGINI.

A doctor-barber of the last century, in dainty light brown satin costume, putting the last touches to a fair lady's head-dress. The old custom is worth recording pictorially; in one of the private apartments of Kew Palace there is a powder closet still existing,



No. 8.

39 × 48.



\*

No. 9.

46 × 78.

No. 9. "*Sanctuary.*" EYRE CROWE, A.

A spacious interior, with play of light between marble pillars; illustrating another custom of the past, taking refuge from husbands in a church.

No. 14. "*Harmony.*" FRANK DICKSEE.

Costume Italian or Florentine; time, 15th century. Rich effect through stained glass windows. This carefully painted ambitious work by a young painter has been purchased by the Academy.

(See sketch on next page.)



\*

No. 14.

67 × 37.

On either side are two portraits—No. 13, "*Miss Bouverie*," W. W. OULESS, A.; and No. 18, "*Countess of Portsmouth*," H. T. WELLS, R.A.



\*

No. 19.

54 × 78.

No. 19. "*Tumult in House of Commons, 1629.*" A. C. GOW.

The scene is taken from the 'Domestic State Papers,' Charles I. The principal personages are portraits.



Above is an Oriental landscape, with oxen—No. 21, "*Threshing Floor at Gilgal*," R. BEAVIS.

Noticing one or two other pictures in this corner, we come to—

No. 28. "*Hunted Down*."

J. PETTIE, R.A.

A Highlander, who has fought his way across the border, standing faint, mud-stained, and weary, "at bay"; his fair dishevelled hair pressed against the cold stone.



\*

No. 28.

47 X 71.

No. 30, "*A. M. F. R.*," E. LONG, A., and No. 35, "*R. Mills, Esq.*," VAL. C. PRINSEP, are good portraits.

Next is a little interior of a cottage, No. 36, "*Left in Charge*," J. CLARK.

No. 37. "*Leading the Blind*." P. F. POOLE, R.A.

Two children walking together, one blind; a sad suggestive picture, low in tones, as it were, of pain.



\*

No. 38.

20 X 29.

No. 38. "*A Trick Too Many*." E. ALLAN SCHMIDT.

A work of Meissonier-like finish, by a well-known Düsseldorf painter.

Above is a large autumnal landscape—



\*

No. 47.

42 X 69.



\*

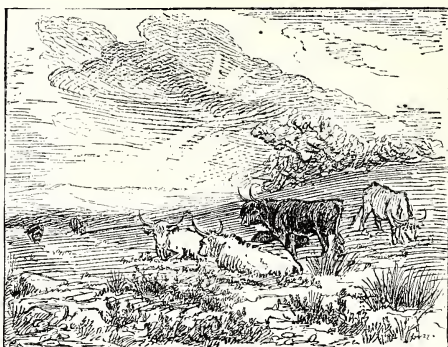
No. 45.

40 X 37.

No. 41, "*Sunny September*," ERNEST PARTON; and near it a spirited picture, No. 44, "*An Awkward Predicament*," W. C. HORSLEY; a huntsman with his horse sunk to the girths in soft land.

No. 45. "*Princess Charlotte of Wales.*" Mrs. E. M. WARD.

It is related of the princess that, when walking with her governess in Windsor, she stopped to bind up the wounds of a poor boy at the roadside. In the distance is a view of the castle.

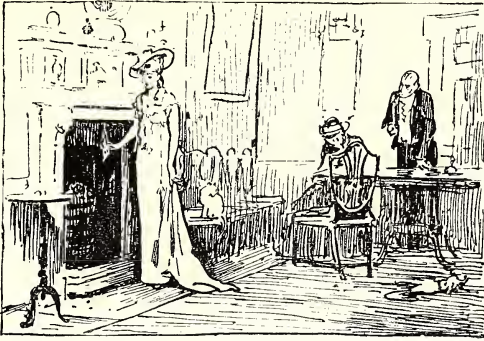


\*

No. 46.

53 X 72.

No. 46. "*A Glint of Sunshine.*" P. GRAHAM, A.



\*

No. 51.

32 X 48.

No. 51. "*Sacrifice.*" MARCUS STONE, A.

A tenderly conceived and delicately painted picture. The fair figure in light pink dress, about to burn a letter and make the "sacrifice," is as refined and gracious as anything we have seen by Mr. Stone.



No. 52.

56 X 45.

No. 52. "*A Yeoman of the Guard.*" J. E. MILLAIS, R.A.

Above will be noticed a picture (surely worthy a better place), No. 49, "*The Wreath,*" H. T. SCHÄFER; next a good study of bloodhounds, No. 53, "*On the Track,*" J. S. NOBLE; and the light on the sea in Seaford Bay, in No. 55, "*After a Gale,*" W. H. MASON.



No. 56.

30 X 42.

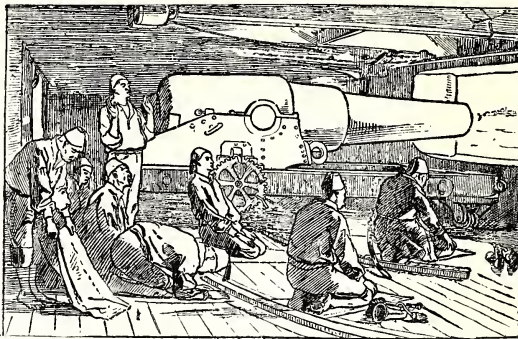
No. 56. "*His Legal Adviser.*" ERSKINE NICOL, A.

A humorous and truthful study of character, of which the sketch tells the story well. The lawyer, with brown wig and perplexed manner, listens to his client, who has evidently a bad case.

Next in order is a fine landscape, with white clouds rolling through the valleys—

No. 57. "*In the Border Countrie.*" J. W. OAKES, A.

"Where Cheviot's ridges swell to meet the sky."



\*

No. 62.

29 X 45.

No. 62. "*The Hour of Prayer.*" WALTER C. HORSLEY.

The time is evening; the scene on board the Turkish ironclad *Mesoudyeh*. A strong and suggestive work by a young painter.

Next, on the line, is No. 63, "*Forbidden Ground,*" J. R. REID; and near it, above, a portrait picture, No. 66, "*Children of Angus Holden,*" S. SIDLEY (the pony painted by R. ANSDELL, R.A.); the sketch of which was received too late for insertion.

The last picture is—



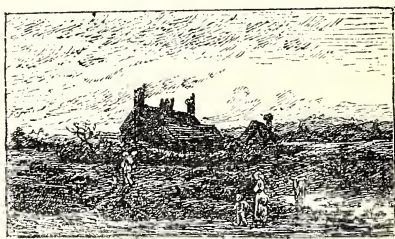
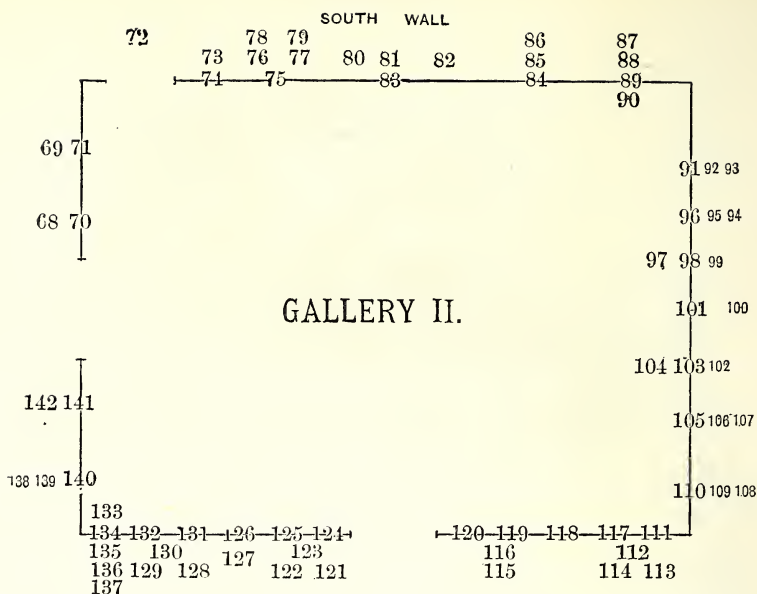
\*

No. 67.

45 X 74.

No. 67. "*The Old Pump Room, Bath.*" G. A. STOREY, A.

A scene which this artist knows well how to render. The picture shows the gay, gossiping company in the Bath House; ladies in elaborately embroidered costumes, gentlemen in canary-coloured suits, red and white feathers in hats, and red heels to shoes; sedan chairs, snuff taking, water drinking, and much conversation—courtly, diplomatic, and affectionate.



\* No. 69. 44 × 72.

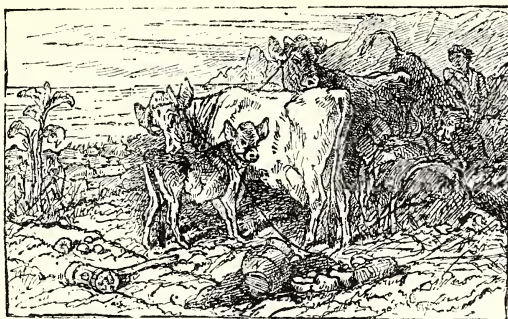
No. 69. “*Darkness falls from the wings of night.*” Miss HAVERS.

On the south wall of this gallery is the great picture of the year, “*An Egyptian Feast,*” by E. Long; in the place of honour, at the west end, is G. Leslie’s “*Cowslips,*” and near it, “*The Seasons,*” by Alma-Tadema.



\* No. 70. 47 × 55.

The first work to notice, on the line, is No. 70, “*A Legend of St. Patrick,*” BRITON RIVIERE; near it is a graceful mother and child, No. 68, “*The Fisherman’s Wife,*” G. E. HICKS; and a thoughtfully composed twilight landscape sketched above.



\*

No. 72.

52 X 88.

No. 72. "Milking Time." E. DOUGLAS.

Unmistakable Alderney cows.

Near the above are—No. 73, "Portrait," Miss G. F. KOBERWEIN ; No. 74, "Gillyflowers and Cherry Blossoms," H. FANTIN ; No. 78, "Mrs. Waley," B. S. MARKS ; and No. 80, "An Eastern Girl," E. BACH.



No. 75.

40 X 72.

No. 75. "Shakespeare reading 'A Midsummer Night's Dream' to Queen Elizabeth." H. O'NEIL, A.

Floating down the Thames on the royal barge, with gay appointments ; in days when the sun shone brightly on red brick palaces on the banks.

Next is the principal picture in the Exhibition—

No. 83. "An Egyptian Feast." E. LONG, A.

"Gaze here, and drink, and be merry ; for when you die, such will you be."

It was an Egyptian custom to introduce at some of the feasts the semblance of a body carried round upon a bier, to remind the guests of their mortality. The scene, as interpreted by Mr. Long,

is one of considerable grandeur and significance. As a picture introducing a large number of carefully studied types of Eastern races, all painted in suffused light, and kept together, so to speak, rather by the lines of composition than by any strong shadows, or effects, it is remarkable; but its interest is great in the variety of archæological details, in the mural decorations, costumes, ornaments, musical instruments, and the like.\* The painter of the "*Babylonian Marriage Market*," two years ago, would remind us how the ancient Egyptians, unlike most Eastern races, gave honour to women, and how men came to the feasts with their wives and children; he would show us, too, in the picture, how, in other social ways and manners, the old times are akin to the new, and



No. 83.

6 ft. 2 in. X 12 ft. 4 in.

even, with the ancient pattern of a child's ball which lies upon the ground, would illustrate the fact that "there is nothing new under the sun."

But the painter would do much more than this (and, as we watch this gorgeous company of decorated mortals, the impression is irresistible); his uppermost thought is to convey the lesson, "To-morrow you die!" Thus, he would seem to say—as we regard the beauty of young life on the one side, and the grimness of death upon the other—we may see the beginning and end of all things; thus the world rolls on—typified in the picture by the sweep of the pavement and the shadow of death which passes by.

\* We are glad to hear that this picture is to be reproduced by the Fine Art Society, and that the public will have an opportunity of seeing it again to better advantage than in this crowded room.



No. 84. "*After Sundown.*" H. W. B. DAVIS, A.

Landscape with cattle and horses wending home in evening light.

No. 85. "*Captain Sir George S. Nares, R.N. &c.,*" commanding H. M.'s ships *Alert* and *Discovery*, 1875-76. S. PEARCE.

An excellent and interesting portrait. (See also No. 1339, in Gallery X., where the sledge party are encamped in latitude 83° 20' N.)

Near the foregoing is No. 88, "*The Fairy Ring,*" VALENTINE W. BROMLEY; a little picture of children on a green bank; the careful work of a young and rising artist, who died on April 30, 1877.



\* No. 85. 50 X 40.

No. 91. "*Foan of Arc.*" P. H. CALDERON, R.A.

A solitary figure on the rocks, in strong glow of sunset; she is supposed to listen to voices that tell her her "mission draws near"; that she must leave her home and fly to the relief of Orléans.

Above is No. 92, "*A Good Fishing Day, Loch Lomond,*" J. DOCHARTY; and next, No. 96, "*A Knight of the Seventeenth Century,*" J. PETTIE, R.A.; a portrait (in armour) of a popular novelist.

In the centre of the wall is—

No. 101. "*Cowslips.*"

G. D. LESLIE, R.A.

Harmonious and graceful in colour and line; delicate in tints of chocolate, brown, and blue; fresh with the yellow of cowslip bloom.

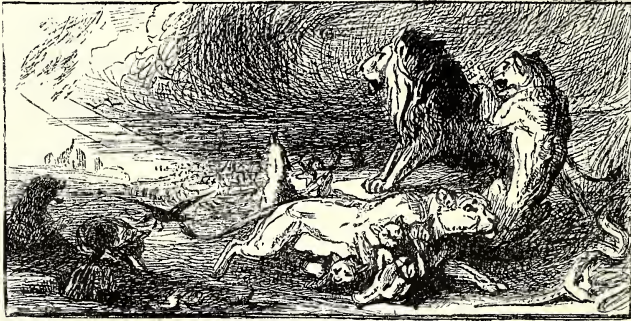


\* No. 101. 56 X 42.

On the left is a portrait, with long dark hair in streams, the picture lighted by a lemon-coloured bow—No. 98, "*Constance,*" P. H. CALDERON, R.A.; and on the right, No. 103, "*Alice,*" H. T. WELLS, R.A.

Above the foregoing, grand and weird in aspect, is a fine study of lions, lionesses, and cubs, in terror and confusion—

No. 100. "*The Fall of Man.*" BOUVERIE GODDARD.



\*

No. 100.

5 ft. X 10 ft.

The two next pictures, on the line, are—

No. 105, "*Little Cold Tooties,*" T. FAED, R.A. ; cottage interior, with a young mother seated at a fire warming her child's cold toes ; and No. 110, "*The Judgment of Paris,*" G. A. STOREY, A. ; three pretty young ladies in an apple orchard.

Nos. 117-120. "*The Seasons.*" L. ALMA-TADEMA, A.

Four pictures (each 29 X 15 in.) forming one complete work, representing Spring, Summer, Autumn, and Winter. The scheme of colour may be described briefly as—1. Green of the fields ; 2. Yellow of brass ; 3. Red of fire ; 4. Blue of cold. A subtly conceived and most interesting series, not easily seen in their present position.\*

Above are—No. 115, "*A Corner in Leadenhall Market,*" W. E. MARSHALL ; and No. 116, "*In the Leafy Month of June,*" W. LINNELL ; children starting wood pigeons near the trunk of an old birch tree in a dark wood.



\*

No. 124. 30 X 24.



No. 134. 10 X 13.

\* The Editor regrets that he has been unable to avail himself of Mr. Alma-Tadema's sketches of "*The Seasons.*"

On the opposite side of the entrance to Gallery III. is No. 124, "*Commercial Activity in the East*," J. E. HODGSON, A. ; an Eastern interior, with brass vessels, carpets, lanterns, and sunny walls.

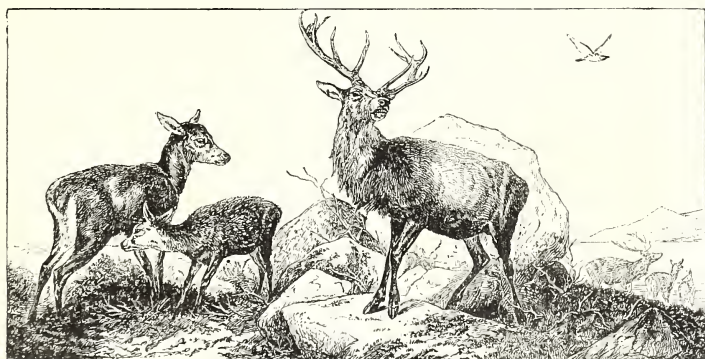
Next in order are—a fine portrait, No. 125, "*The Earl Cowper, K.G. &c.*," G. F. WATTS, R.A. ; No. 126, "*Word from the Missing*," J. C. HOOK, R.A. ; children on the sea-shore; and a portrait (No. 131) of "*The Lord Bishop of Carlisle*," G. RICHMOND, R.A.

Near the foregoing, on the line, should be noticed for good work—No. 132, "*La Liseuse*," R. J. GORDON ; a girl on a sofa reading ; black velvet, blue chintz, and blue china ; and No. 134, "*An Impartial Audience*," Mrs. PERUGINI ; a dainty little cabinet picture of a child and dolls.

Above Hook's sea-piece is the portrait Mr. JAMES ARCHER has sketched for us, No. 127, "*Rose*" ; near it a good landscape, with sheep, No. 139, "*A Pastoral*," TOM LLOYD ; and another pleasant face from Mr. PERUGINI, No. 142, "*The Hop Picker*" ; coming towards us through the dark aisles of a Kentish hop garden, her head garlanded with the flowers.



\* No. 127. 66 X 46.

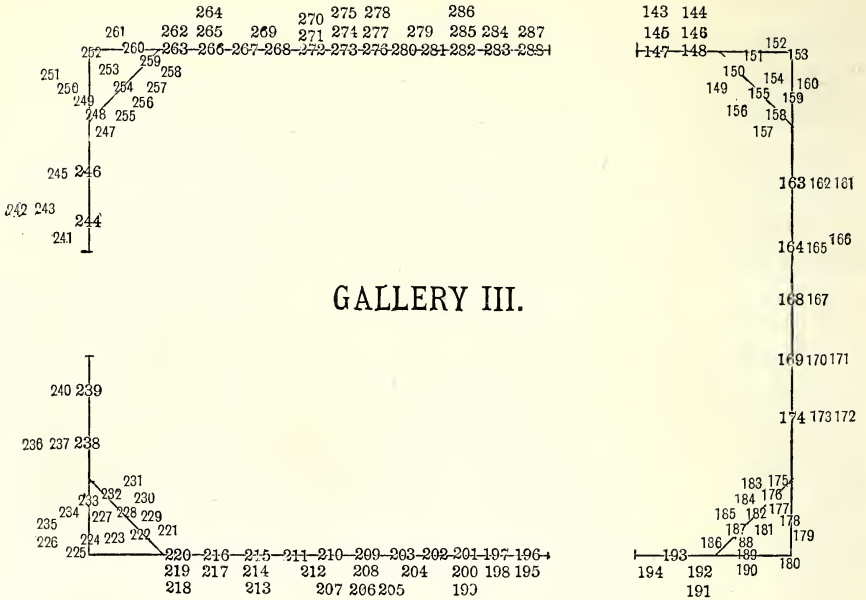


No. 141.

36 X 72.

No. 141. "*The Home of the Red Deer.*" R. ANSDALL, R.A.

SOUTH WALL



GALLERY III.



No. 168.

5 ft. 10 X 10 ft.

No. 168. "Serf Emancipation." E. ARMITAGE, R.A.

The central position at the head of the large room is occupied, with becoming dignity and gravity, by a large historical painting, showing an Anglo-Saxon noble on his death-bed, surrounded by his family and friends, performing his last act—giving freedom to his slaves. Beside the dying noble stands the heir; on the left are the slaves and a few onlookers, held back by a massive chain; in the foreground a scribe takes down the names of the liberated. The picture is valuable historically, and more important than any other work of the kind in the exhibition.

Turning back to the order of the catalogue, we find the south-west corner of the room occupied by about twenty pictures, of which it will be sufficient to mention—No. 145, "*The Brow of the Hill*," E. A. WATERLOW; a small landscape with sheep;—No. 147, "*Pamela*," C. LANDSEER, R.A.; No. 148, "*Music*," H. LE JEUNE, A.; a child with cymbals;—No. 150, "*Spring Flowers*," Miss M. D. MUTRIE; No. 153, "*Sunset at Arnside*," C. E. HOLLOWAY; No. 155, "*Arabella Stuart*," H. O'NEIL, A.; No. 156, "*Pampered Menials*," J. E. HODGSON, A.; three lazy Easterns;—No. 157, "*Waiting at the Gate*," MARCUS STONE, A.; No. 158, "*The Young Mother*," J. CLARK; No. 159, "*A Street in Venice*," H. WOODS; and No. 162, "*At the Railings, St. Paul's, Covent Garden*" (selling flowers near the church steps), A. MACLEAN.



No. 157.

15 X 13.

No. 163. "*An Ancient Custom*." E. LONG, A.

Two figures nearly life-size; a Nubian girl on her knees painting the eyebrows of her young Egyptian mistress.

Above Mr. Armitage's "*Serf Emancipation*" is a picture by a rising artist, No. 167, "*The Sleeping Beauty*," E. F. BREWTNALL; and on either side are two portraits—No. 164, "*The Lady Harlech*," J. SANT, R.A., and No. 169, "*Mrs. Archibald Milman*," E. J. POYNTER, R.A.



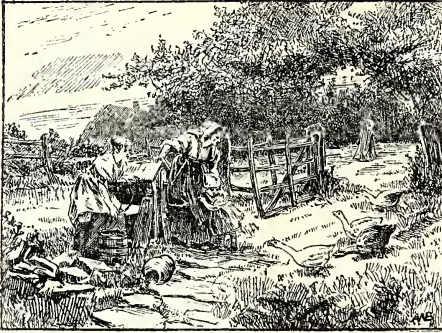
No. 174.

33 X 53.

No. 174. "*The Queen of the Swords*." W. Q. ORCHARDSON, A.

The subject is suggested in Sir Walter Scott's '*Pirate*'; the moment chosen when Minna Troil, the "queen of swords" daintily

clad in maize, trips down the avenue of steel. The costumes are nearly all in pale tints, and there is a delicacy and *débonnaire* treatment throughout which is delightful. The animation and movement of the scene are suggested in the artist's sketch on the previous page.



\*

No. 173.

30 X 58.

No. 173. "*Friends and Foes.*"  
A. W. BAYES.

No. 182. "*A Gull Catcher.*"  
J. C. HOOK, R.A.

A sea shore, wind and foam; sturdy little sea-boy catching a gull with a line.

Near this are several small pictures; amongst them—No. 184, "*Silkworms*" (Bluecoat boys), E. CROWE, A.; and the only work of a venerable Academician, No. 187, "*The Letter*," T. WEBSTER, R.A.

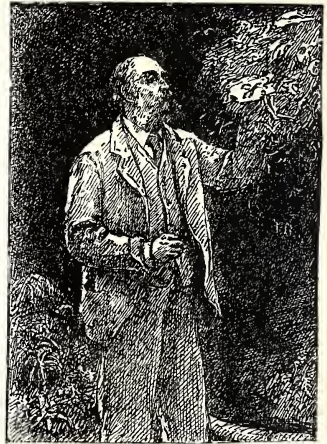
Next is a weird poetical landscape with gloomy valleys and stricken trees, No. 193, "*The Dragon's Cavern*," P. F. POOLE, R.A.; and a single-figure subject, No. 194, "*Oranges*," ARTHUR HILL.



No. 187.

12 X 9.

[*Entrance  
to  
Gallery IV.*]



\*

No. 195.

58 X 41.

No. 195. "*Major Forster.*" JOHN COLLIER.

One of the most successful portraits in the exhibition. (See also No. 262, "*Portrait of Mrs. Forster*," by the same artist, on the opposite side of the room.)

No. 196. "*Reconnoitring.*" H. W. B. DAVIS, A.  
A breezy picture, with horses and cattle.



No. 197. 50 X 40.

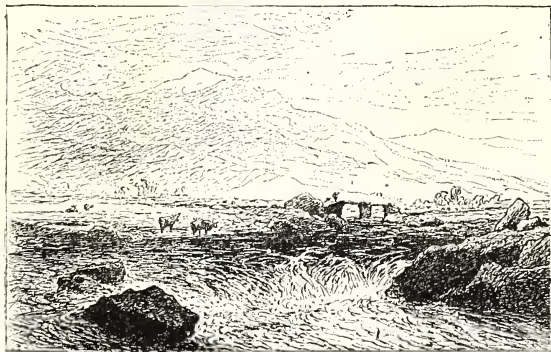
No. 197. "*William III. at Windsor.*" E. M. WARD, R.A.

"Among the few existing relics which belong to Windsor Castle, in connection with William, is a paper, found among the records, granting permission to Elizabeth Edwards to erect a shed in the gateway of the lower ward, that she might pursue her avocation as sempstress, since by reason of great debt, and having many children, she was willing to get maintenance for herself and children, without becoming a burthen on the parish."

STOUGHTON'S *Windsor in the Olden Time.*

The picture, showing part of the Chapel Royal and the ancient screen of trees, was painted at Windsor.

Here are several good landscapes—



\*

No. 200.

47 X 71.

No. 200. "*A Welsh Stream.*" A. W. WILLIAMS.

Heavy rain has fallen on the moors, and coloured the swollen streams a rich brown from the peat moss; a break in the sky indicates clearing weather.



\*

No. 201.

52 X 78.

No. 201. "*Cardinal Wolsey at Leicester.*" Sir J. GILBERT, R.A.

"O father abbot,  
An old man, broken with the storms of state,  
Is come to lay his weary bones among ye ;  
Give him a little earth for charity !"

*K. Henry VIII.* act iv. scene ii.

No. 202. "*Sir William Gull, Bart.*" Sir F. GRANT, P.R.A.



\*

No. 203.

35 X 53.

No. 203. "*A Sword and Dagger Fight.*" J. PETTIE, R.A.

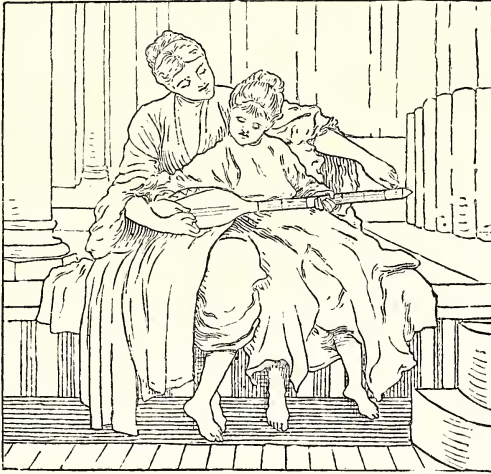
Black and white costumes ; cold steel glittering and clashing in the silent wood. Perhaps Mr. Pettie's greatest work is a portrait, opposite, No. 272.



The central picture on the north wall is—

[No. 209. "*Music Lesson.*" F. LEIGHTON, R.A.

A subtle and delicate rendering of Oriental tints and textures ; elder girl in olive green, white, and gold, child in blue.



No. 209.

36 X 37.

Above is a large study of dogs, No. 208, by R. ANSDALL, R.A., called "*Rejected Addresses.*"



\*

No. 210.

35 X 48.

No. 210. "*The World Forgetting.*" J. C. HORSLEY, R.A.  
 Sunday afternoon in Kensington Gardens, A.D. 1780.

Next are two portraits—

No. 211. "*The Lord Bishop of Truro.*" J. P. KNIGHT, R.A.

No. 212. "*Mrs. W. B. Eastwood and Children.*" J. SANT, R.A.



\*

No. 212. 82 X 50.



\*

No. 214.

45 X 72.

No. 214. "*Evening: the Last of the Shower.*"

E. A. WATERLOW.



No. 215.

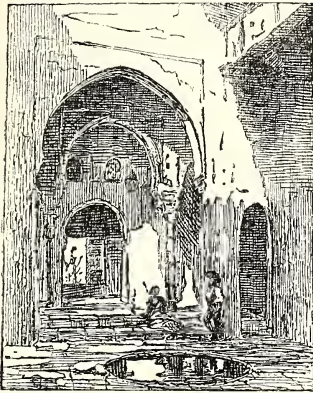
60 X 72.

No. 215. { "*Home they brought her warrior dead,  
She nor swoon'd nor utter'd cry,  
All her maidens, watching, said,  
'She must weep, or she will die.'*" } P. H. CALDERON, R.A.  
TENNYSON'S *Princess.*

A picture simple in treatment, but full of passion and tenderness. Grace of colour; rich costumes; glitter of steel armour, and a tiger rug upon the ground.

Next, on the line, are five works by Academicians or Associates—

No. 216, "*The Time of Roses*," F. GOODALL, R.A.; life-size portrait of a lady and child in a rose garden; No. 220, "*Spring Time*," C. W. COPE, R.A.; No. 228, "*The Fern Gatherer*," W. C. T. DOBSON, R.A.; No. 238, "*Unwillingly to School*," E. NICOL, A.; an old dame and child;—and a fine landscape on the Thames, with rain-clouds breaking, No. 239, "*Summer Showers*," VICAT COLE, A.



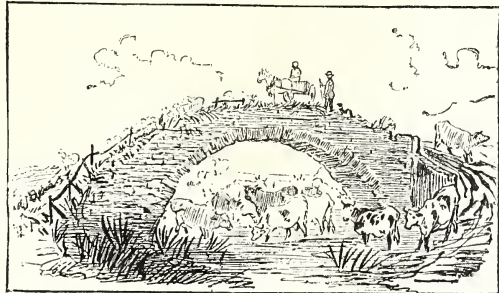
\* No. 224. 17 X 13.



\* No. 234. 17 X 13.

Besides the foregoing, there are in this corner several interesting works; amongst them, No. 224, "*Court of the Mosque*," Sir HENRY THOMPSON; a study made last year at the Alhambra in Spain;—No. 227, "*Gerty*" (a portrait), Mrs. JOPLING; No. 234, "*Come In*," C. GREEN; old gentleman in bluecoat, black waistcoat, and old-fashioned pantaloons;—No. 237, "*The Fisherman's Wooing*," C. NAPIER HEMY; and No. 240, "*The Countess of Wharncliffe*," A. STUART WORTLEY.

No. 244. "*A Cool Retreat*."  
T. S. COOPER, R.A.



No. 244. 47 X 83.

In the above slight sketch we can only indicate the composition of a fine study of cattle.

No. 245, "*La Dînette*," a little genre subject by ÉDOUARD FRÈRE.



\* No. 246. 55 X 38.



\* No. 261. 16 X 12.

No. 246. "*A Bit of Blue.*" H. S. MARKS, A.

Here are two portraits by SYDNEY P. HALL, the artist who accompanied the Prince of Wales to India; one he has sketched above.

No. 251, "*Ressaldar Sirdar Anoop Sing, Bahadoor*"; and No. 261, "*Ressaldar Sirdar Mahomed Afzul Khan, Khan Bahadoor*"; both in the 11th (Prince of Wales' Own) Bengal Lancers, native orderlies to H.R.H. the Prince of Wales.



\* No. 253. 50 X 32.

In the corner, in a prominent place, is the quaint little figure in black velvet and crimson sash—

No. 253. "*Little Wisdom.*"  
Miss M. BROOKS.

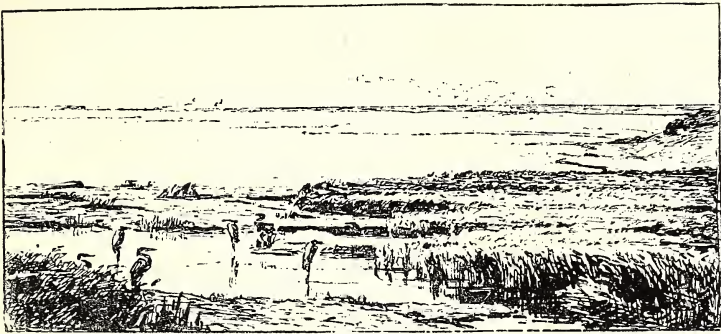
No. 262. "*Mrs. Forster*"; a companion portrait to No. 195. JOHN COLLIER.

Next, on the line—

No. 254, "*Deserted,*" R. REDGRAVE, R.A.; No. 259, "*Reflection,*" S. A. HART, R.A.; and a portrait, No. 263, "*Lady Victoria Leveson-Gower on her Pony, 'Lady Whitworth,'*" by Sir F. GRANT, P.R.A.

No. 265. "*Easton Broad, Suffolk.*" J. AUMONIER.

Suffused sunlight over land and sea, and a clear, quiet sky. On the margin of an inland lake, sheltered from the sea by a bar of sand, five or six herons wait for the nightfall. (*See next page.*)



\*

No. 265.

38 × 85.

Next, on the line, is—

No. 266. "*In Time of War.*" T. FAED, R.A.

A young mother, in her humble Northern home, singing the dreary old song:—

"But I wi' my nurslings here,  
Nae mate to help, nae mate to cheer,  
Pass widowed nights and joyless days,  
While Willie's far frae Logan braes."

\* \* \* \* \*

No. 268. "*Study.*" F. LEIGHTON, R.A.

Child seated on the ground looking over a book; a picture almost as elaborately thought out as the "*Music Lesson.*" In No. 209, the prevailing harmonies are in blue, white, and gold; in No. 268, pink, chocolate, and blue set off golden tresses.

In the centre of the south wall is Millais' landscape—



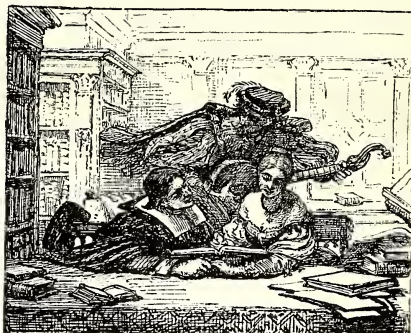
No. 273.

56 × 82.

No. 273. "*The sound of many waters.*" J. E. MILLAIS, R.A.

A waterfall in Scotland; trees brown with tints of autumn, the waterworn rocks covered with moss and lichen.

Here are some remarkable portraits (especially No. 272)—No. 267, "*Miss Dorothy Tennant*," G. F. WATTS, R.A.; No. 269, "*Thomas Dixon, Esq.*," W. W. OULESS, A.; No. 272, "*A Lady of the Seventeenth Century*" (in blue dress), J. PETTIE, R.A.; No. 274, "*Mrs. Matheson*," JAMES ARCHER; and No. 276, "*Portrait*," H. T. WELLS, R.A.



\*

No. 280.

24 X 30.

No. 280. "*Bianca's Lovers.*" C. W. COPE, R.A.

Next are two portraits—No. 279, "*J. Shepherd Birley, Esq., M.A., F.P.*," Sir D. MACNEE, and No. 281, "*The Earl Granville, K.G.*," G. RICHMOND, R.A.



No. 282.

34 X 54.

No. 282. "*Mary Queen of Scots and Darnley at Jedburgh.*"  
A. ELMORE, R.A.

"Darnley, tired of hunting, and no longer able to withstand the entreaties of his friends, went to Jedburgh to see the Queen. She endeavoured to win him back to his duty, and to more seemly ways, but it was in vain, he left on the morrow." (1566.)

PETIT'S *History of Mary Queen of Scots.*

No. 283, "*Prayer*," EYRE CROWE, A.; a small picture of a girl kneeling in a side chapel in a foreign church;—No. 284, "*A Passing*

*Shower,*" T. S. COOPER, R.A. ; No. 285, "*Valley of Greswanden, near Grenoble,*" T. B. W. FORSTER ; grey effect of mist over a grand valley.



\*

No. 286.

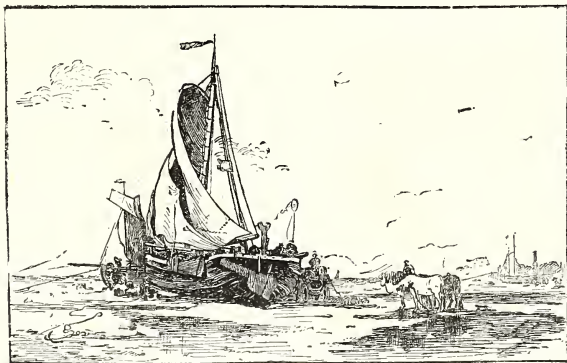
40 X 70.

No. 286. "*Rush Harvest*"; on the Thames. H. R. ROBERTSON.

A barge drifting home in the evening light ; a quiet, carefully painted picture, with one gleam of red in the girl's handkerchief which strikes with the power of sunset.

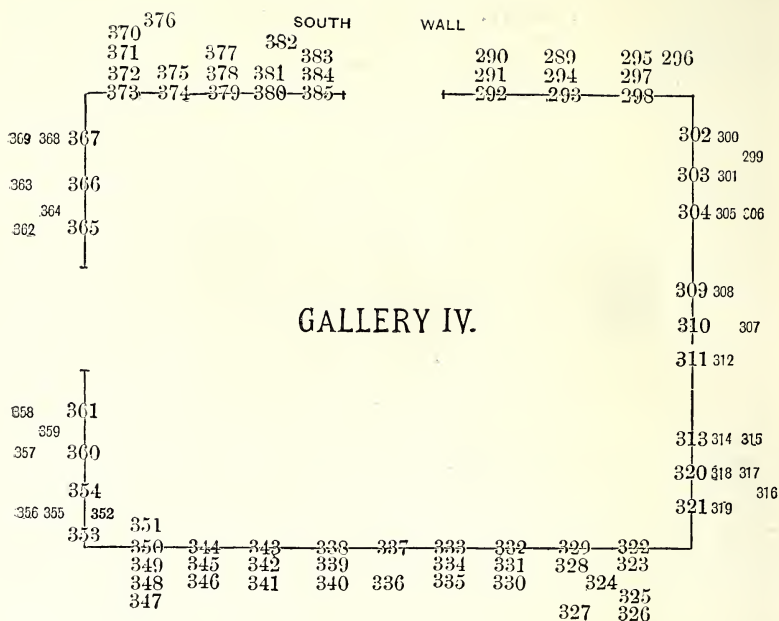
No. 288. "*Schevening Pink preparing for Sea.*"

E. W. COOKE, R.A.



No. 288.

36 X 54.



The first pictures, on the line, are—

No. 292. "*Early Promise.*"

JOSEPH CLARK.



\*

No. 292.

30 X 25.

A boy showing his sketches to the local art critic; a very carefully painted interior. (Purchased by the Royal Academy.)

No. 293. "*A Summer Holiday.*"

F. MORGAN.

Two figures in gay attire by a waterpool; brilliant green of trees, grass, and water weeds. Note the cat and butterfly, in the grass.

No. 297. "*Cootie's Home.*"

J. H. DAVIES.

A quiet landscape, with wintry trees.

No. 298. "*Back Again.*" WALTER S. STACEY.

A young sailor just returned; father and mother listening to a yarn.





\* No. 301. 36 X 26.

In No. 301, "*Feeding Pigeons*," T. ARMSTRONG, we have a decorative picture in a scheme of red colour, more careful and refined in treatment than most of its surroundings.



\* No. 310. 81 X 33.

Next, on the line, are—No. 302, "*The Banner of the Guild*," JOHN A. HOUSTON ; No. 303, "*The Vicar's Daughter*," G. B. O'NEILL ; No. 304, "*The Huntsman's Courtship*," JOHN CHARLTON ; and No. 309, "*Hope Deferred*," C. W. COPE, R.A.

In the centre of the wall is—

\* No. 310.  
 "*Gleanings*."  
 J. SANT, R.A.

Peach-bloom  
 in the basket,  
 and on bright  
 young cheeks.



No. 311. 28 X 23.

No. 311. "*Reduced Three per Cents.*" P. H. CALDERON, R.A.

Here is Mr. Marks' principal contribution—

✕ No. 313. "*The Spider and the Fly.*" H. S. MARKS, A.

An interview with a money-lender, in the days of Charles I., when gentlemen wore primrose doublets and topboots, and pawned their armour for ready money.



\*

No. 313.

27 X 20.

Above is—No. 314, "*Going to Market,*" F. SLOCOMBE.

Next, on the line, No. 320, "*A Bit of Bonchurch,*" E. W. COOKE, R.A.; interesting as a record of a picturesque bit of the Isle of

Wight now "improved" away; and No. 323, "*Entrance to the Hall of Las dos Hermanas,*" KATE THOMPSON; the painstaking and very successful work of a young artist whose father is a distinguished amateur.



\*

No. 328.

50 X 40.

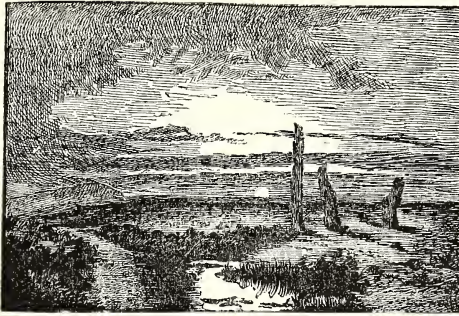
No. 328. "*The Earl of Stair.*"

R. LEHMANN.

—No. 329, "*A Tidal River,*" JOSEPH KNIGHT—wet clouds hovering over a dark landscape—will be noticed as one of the pictures lately purchased by the Royal Academy.

No. 332. "*A Tale of Two Conquests.*" CARL HOFF.

A most interesting and clever genre picture, which should have been sketched.



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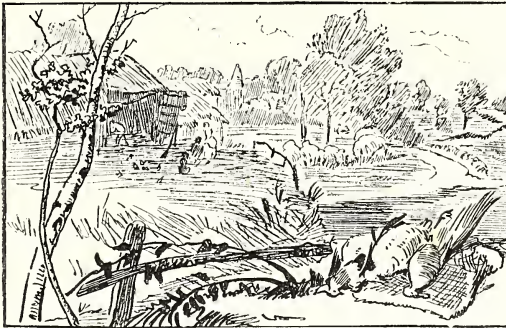
No. 334.

39 X 60.

No. 334. "*Tormore.*" G. E. HERING.

"The old memorials mark forgotten faith  
Upon the silence of the centuries."

The central position on the north wall is occupied by the large landscape we have indicated in the sketch below.



No. 337.

45 X 72.

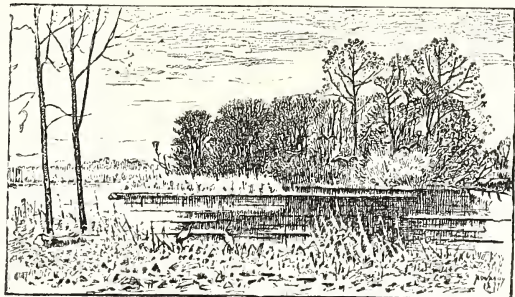
No. 337. "*He shot a fine shoot.*" J. C. HOOK, R.A.

Near it is a good landscape, No. 339, "*From 'Unharbour'd Heaths,'*" FRANK WALTON; and two or three portraits to be noticed.

No. 359. "*A Bend in the River.*" A. W. MOY.

Low in tone; herons amongst the reeds in the water.

No. 343, "*Critics on Costume,*" J. C. HORSLEY, R.A., shows two ladies looking at a pic-



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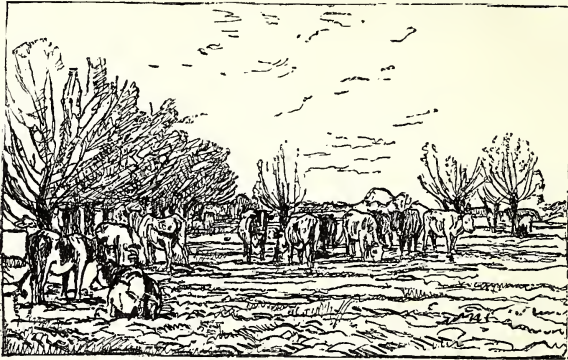
No. 359.

'42 X 71.

ture of old fashions ; No. 344, "*Towing on the Nile*," F. A. BRIDGMAN, is one of several excellent landscapes in this room. In the corner are also No. 354, "*Date Palms and Bananas in the Garden of the Khedive's Palace of Gezereh*," E. W. COOKE, R.A. ; No. 360, "*Suspicion*," Sir F. GRANT, P.R.A. ; stags alarmed ; and No. 361, "*My Boy*," T. S. COOPER, R.A.

[Door.]

No. 365. "*From a Sketch in Skye*." T. S. COOPER, R.A.



\*

No. 364.

48 X 72.

No. 364. "*The Meadows*."

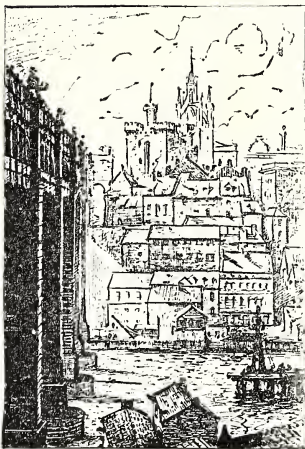
MARK FISHER.

An instance of quiet strength and feeling for landscape of which there are few such examples in this year's exhibition.

No. 368. "*High Level Bridge, Newcastle-on-Tyne: Evening*."

JOHN O'CONNOR.

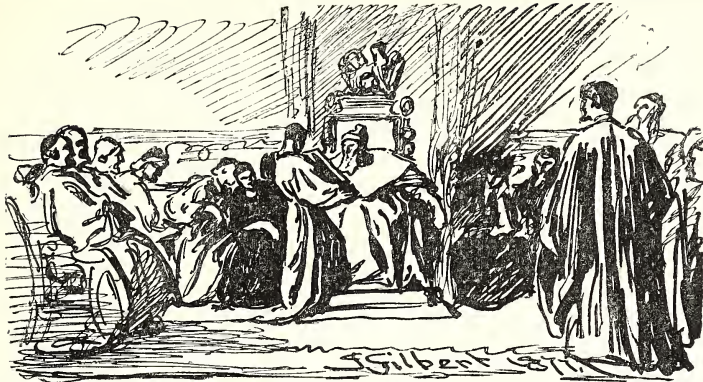
See also No. 431, giving a general view of the busy city with its bridges, factories, towers, and clouds of polluted air.



\*

No. 368. 36 X 24.

In the centre of this wall is No. 379, "*The Lass of Richmond Hill*," G. D. LESLIE, R.A. ; next, No. 380, "*Friends in Rough Weather*," J. C. HOOK, R.A. ; No. 385, "*In Pensive Thought*," J. SCOTT ; and, lastly, No. 377, "*In the Forest at Fontainebleau*," R. BEAVIS (*sketched on the next page*).



\*

No. 366.

50 X 40.

No. 366. "*Doge of Venice in Council.*" Sir JOHN GILBERT, R.A.



\*

No. 374.

35 X 54.

No. 374. "*The Heir of the Manor.*"  
P. R. MORRIS.

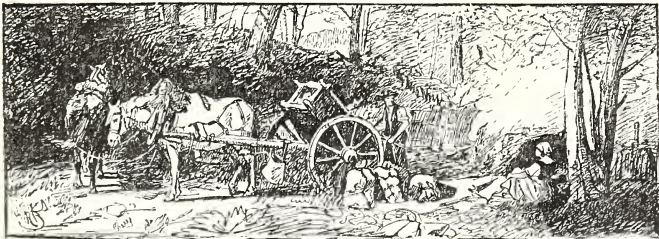


\*

No. 375.

50 X 40.

No. 375. "*Family Group.*"  
F. G. COTMAN.

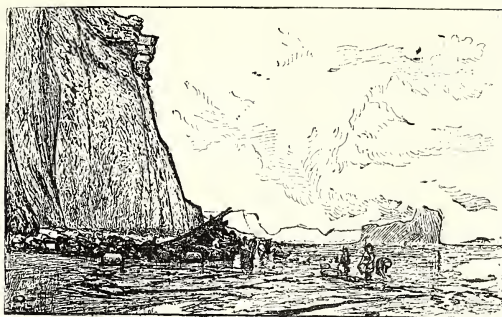


\*

No. 377.

22 X 63.





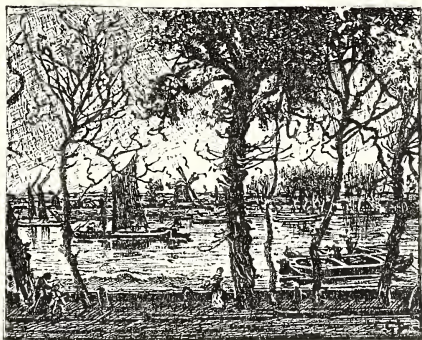
\*

No. 390.

32 X 49.

On entering Gallery V. two of the most striking landscapes in the exhibition are seen on either side of the door leading to the sculpture (Nos. 428 and 432 on plan). One of the first pictures in the order of the catalogue is also a landscape, by a painter whose work is too seldom seen in the Academy, No. 390, "*On the Coast of Yorkshire,*" ALFRED W. HUNT; a wreck is on the sands.

Turning back to the order of the catalogue, we note M. FANTIN'S "*Basket of Roses,*" No. 388; Mr. EYRE CROWE'S "*Bridal Procession at St. Maclou, Rouen,*" No. 389; and a little red cloak in the snow, No. 395, "*Christmas Eve,*" G. A. STOREY, A.



\*

No. 396.

20 X 24.

No. 396. "*View from Don Saltero's, Cheyne Walk, temp. 1770.*"  
CECIL G. LAWSON.



\*

No. 401.

26 X 60.

No. 401. "*The Cliff, Southwold.*" E. R. TAYLOR.

No. 402. "*William Fane De Salis, Esq.*" W. W. OULESS, A.



\* No. 404. 50 X 40.

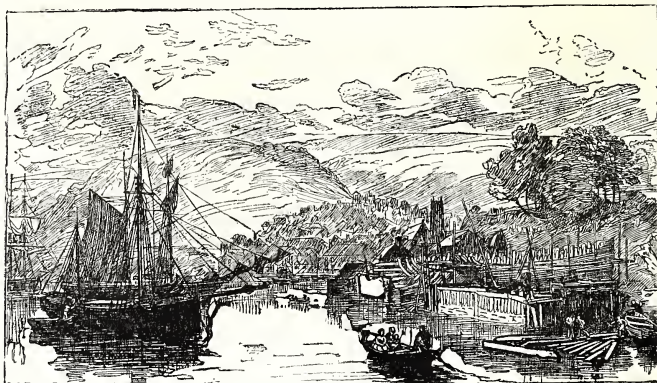


\* No. 417. 50 X 39.

No. 404. "*The Duchess of Northumberland.*" R. LEHMANN.

No. 417. "*Mrs. Henry Mason.*" HUBERT HERKOMER.

On the line are—No. 403, "*Burns' 'Auld Mare Maggie,'*" R. ANSDALL, R.A.; No. 408, "*The Last Interview between Napoleon I. and Queen Louisa of Prussia (mother of the present Emperor of Germany) at Tilsit, 1807,*" E. M. WARD, R.A.; No. 415, "*Relatives in Bond,*" J. E. HODGSON, A.; No. 416, "*The Duke of Rutland, K.G.*" (on his shooting pony), Sir F. GRANT, P.R.A.; and, high above, two pictures remarkable for study of sea—No. 411, "*A Bit of a Thunder Squall coming,*" H. ENFIELD; and No. 412, "*Just Caught It,*" J. H. SIMPSON. There is also a careful picture by H. WOODS, "*Sunshine*" (No. 422), and view of the housetops of



\*

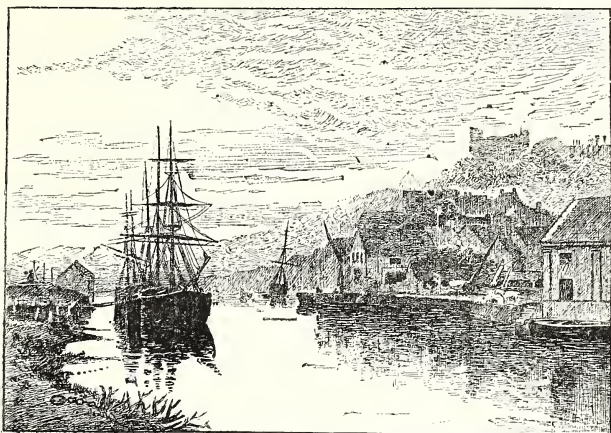
No. 428.

57 X 93.



Rome in evening light, No. 425, "*Rome from the Sistina*," KEELEY HALSWELLE.

The first of the two grand landscapes we have sketched, No. 428, "*Their haven under the hill*," J. E. HODGSON, A., is interesting as an example of quiet landscape composition, embodying the characteristics of a small West of England sea-port; the second, No. 432, "*Arundel*," VICAT COLE, A., is more literal in the rendering of facts, and aims at greater splendour of effect.



\*

No. 432.

56 X 84.

Next, on the line, are some "*Wild Flowers of South America*" (No. 435), Miss A. F. MUTRIE, and another of the landscape compositions in which this room is strong, No. 443, "*A Quiet Morning in Early Autumn*," J. W. OAKES, A.; wood and water, distant towers and hills delightfully grouped;—and near it, No. 431, "*Newcastle-on-Tyne: Morning*," JOHN O'CONNOR.



\*

No. 438.

30 X 50.

No. 438. "*Lifeboat returning: a Sea to Starboard*." J. G. NAISH.

No. 446. "*The Ancient Sport of Kings.*" SAM. CARTER.



\*

No. 448.

54 X 72.

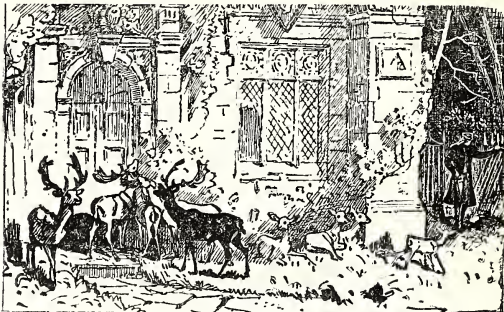
No. 448. "*A Runaway Horse.*" T. FAED, R.A.

Village children ; the horse which has caused the excitement is in the distance in the picture.

Near it are two portraits—No. 444, "*Rev. M. S. S. Johnstone,*" Sir F. GRANT, P.R.A. ; No. 449, "*Rev. E. Stuart Talbot,*" G. RICHMOND, R.A. ; and a sombre suggestive landscape, with horse and rider fording a stream, No. 452, "*Homeward,*" G. H. BOUGHTON.

No. 457. "*A Silvery Morning.*" THOMAS HUSON.

A beautiful landscape in grey effect of mist.



\*

No. 453.

38 X 60.

No. 453. "*Home ?*" S. E. WALLER.

"There was no sign of home from parapet to basement."

Old house in ruins ; deer eating the vines ; on the right is seen the owner returning to his old home ; a true and pathetic picture.

No. 454. "*The Street and Mosque of the Ghoreeyah, Cairo.*"

The late J. F. LEWIS, R.A. (An unfinished work.)



\*

No. 461.

39 X 55.

No. 461. "*A Golden Day Dream.*" E. M. OSBORN.



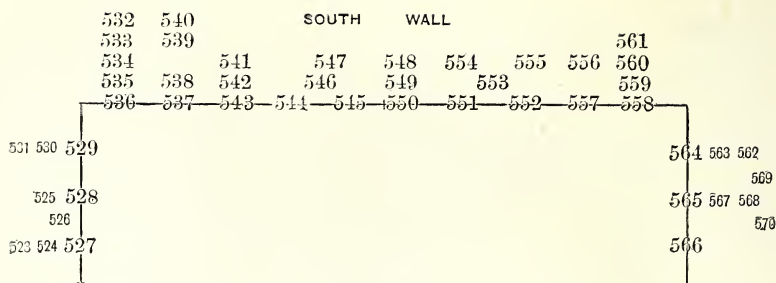
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No. 464.

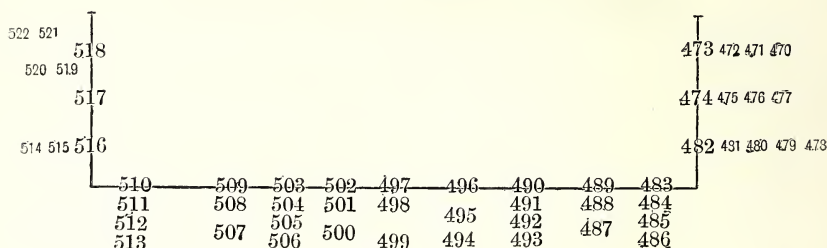
29 X 58.

No. 464. "*Christmas Eve.*" HEYWOOD HARDY.

The last picture to note in this room, No. 469, "*A Reader,*" A. MOORE, is one of those harmonious studies of colour which are rare in the exhibition. After examining thus far, we may make a pause at the end of Gallery V., and can do no better than carry away the memory of this classic figure standing with open book in hand—of a scheme of colour delightful to the eye, red as of coral, white as of spray, or foam.



## GALLERY VI.



The central picture on the north wall of this gallery is No. **497**, "*Oliver Cromwell at Marston Moor*," E. CROFTS, the painter of

"*The Morning of the Battle of Waterloo*," in the Academy last year.\* Here the artist has been at some pains to give character to the portrait of Cromwell, "sitting on his horse like the man he was." The ground is painted from a study made in Yorkshire last year. (See also No. **528**, in the same room, another, and perhaps the best, of this artist's works.)



\*

No. 497.

61 x 48.

Turning back to the order of the catalogue, we find, first, on the line, No. **473**, "*Waking*," W. F. YEAMES, A.; his principal work being in the Lecture Room.

\* See ACADEMY NOTES, No. II. (1876) p. 63.



\*

No. 474.

22 X 37.

No. 474, "*A Parting Shot*," F. MORGAN, is noticeable for good colour; and No. 483, "*The Village Doctor*," J. BURR, for its grace and homeliness. (See sketch below.)

No. 489. "*Loss of a Barque in Yarmouth Roads*." H. MOORE.

No. 490. "*The Fruit Seller*." P. H. CALDERON, R.A.

A girl holding out an apple; merry and bright; very skilful foreshortening of the arm.

Here, on either side of Mr. Crofts' picture, are some good portraits, notably No. 496, "*The Recorder of London*" (in dark wig and red robe), W. W. OULESS, A. One, raised aloft on the right, No. 500, exhibits the familiar features of "Jack Russell," the clergyman-sportsman of Tordown, Devonshire; the sketch is drawn by R. F. Hallward.



\*

No. 483.

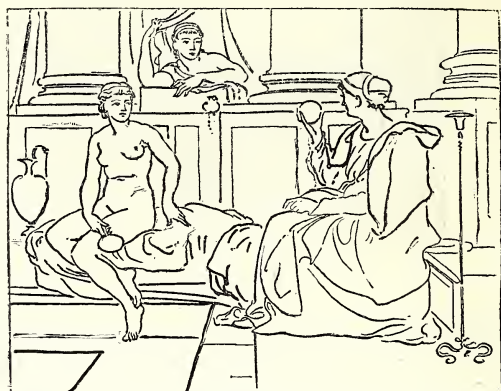
16 X 27.



No. 500.

29 X 24.

No. 500. "*The Rev. John Russell, M.A.*," Rector of Swimbridge, North Devon. J. EDGAR WILLIAMS.



\*

No. 503.

25 X 30.

No. 503. "*The Fortune-teller.*" E. J. POYNTER, R.A.

(Deposited in the Royal Academy on his election  
as an Academician.)

We note also on this side, No. 498, "*After Work,*" CLAUDE CALTHROP; an excellent picture;—No. 501, "*The Eve of St. Michael,*" ALICE HAVERS; No. 508, "*A Fine Autumn Night: Lucerne,*" B. W. LEADER; moonlight, showing the covered old bridge and towers;—No. 510, "*A Stitch in Time,*" COLIN HUNTER; No. 512, "*The Glassalt Sheil, Glen Muich,*" ANDREW MACCALLUM; and No. 519, "*Gorse in Bloom,*" G. REID.



\*

No. 516.

28 X 36.

No. 516. "*When a man's single, he lives at his ease.*"

J. WATSON NICOL.

A "symphony" in green. (See also No. 536, opposite.)



No. 517.

24 X 38.

No. 517. "*A Nautical Argument.*" C. NAPIER HEMY.

A study of character on the banks of the Thames; painted with much solidity and verve.

No. 518. "*The Marchioness of Waterford.*"

P. H. CALDERON, R.A.

[Door.]

No. 528. "*Ironsides returning from Sacking a Cavalier's House.*"

E. CROFTS.

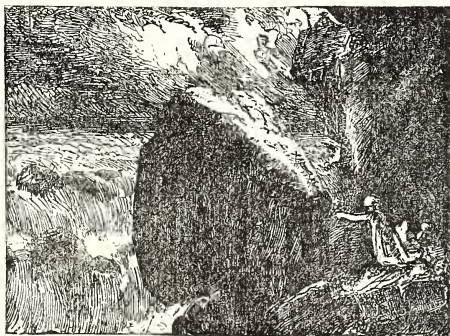
No. 536. "*Looking up an Old Acquaintance.*"

J. WATSON NICOL.

No. 537. "*Help at Hand.*"

R. REDGRAVE, R.A.

Three children, overtaken by a storm and the rising tide, have clambered on to the rocks, but are recognised by the coastguard. The scene is the coast of Devon.



\*

No. 537.

27 X 43.

Above the foregoing is a good picture of a class now very rare in the Academy, No. 538, "*The Annunciation to the Shepherds,*" EDGAR BARCLAY.

"The shepherds on the lawn,  
Or ere the point of dawn,  
Sat simply chatting in a rustick row."

\* \* \* \*

MILTON.



\*

No. 543.

22 X 36.

+ [No. 543. "*The Labourer's Rest.*" P. MACNAB.

- No. 544. "*Line-fishing.*" J. W. OAKES, A. Calm sea on south coast.

In the centre of the north wall is No. 550, "*An Anxious Moment,*" T. S. COOPER, R.A.; a horse and donkey in the snow; and next an example of J. LINNELL, Sen., No. 552, "*Autumn.*"

Above the foregoing is a powerful rendering of a very picturesque scene, No. 553, "*Dutch Pinks returning to Katwyke from the Doggerbank,*" EDWIN HAYES; the great clumsy craft driving on shore before the wind.

+ No. 557. "*Autumn.*" P. F. POOLE, R.A. Single figure in a landscape.

No. 558. "*The High Hall Garden.*" ERNEST PARTON.



\*

No. 561.

45 X 35.

No. 561. "*The Tirerwoman.*" T. GRAHAM.

Venetian woman carrying various-tinted robes; a picture remarkable for originality, good colour, and grace of line; very badly placed.





\* No. 563. 48 X 38.

No. 563. "*The Way through the Wood.*" G. WELLS.

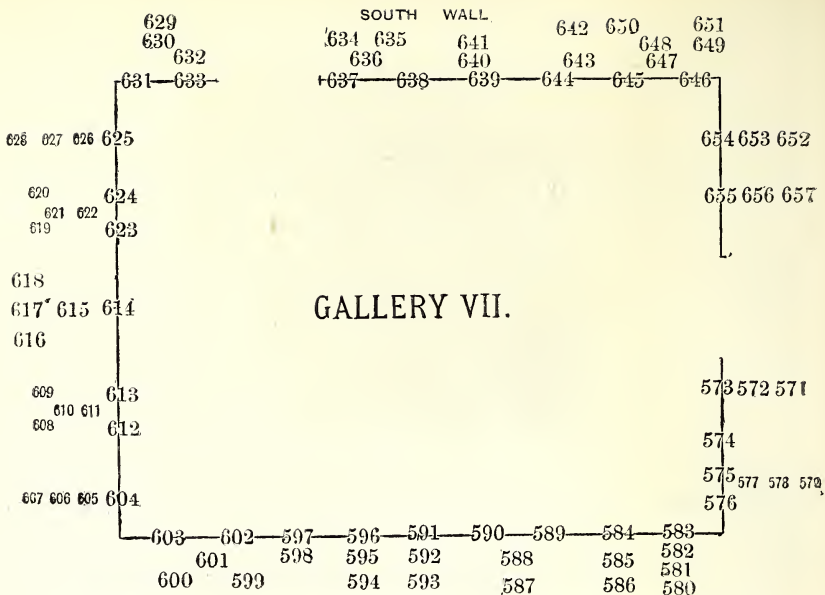
No. 566. "*The Dove.*" G. F. WATTS, R.A.

"... Returned not again any more."

A tree trunk showing some green shoots of life, but covered with ivy, dead and withered. A dove rests on the broken stem; in the distance the waters are subsiding after the Flood.



\* No. 566. 67 X 28.



## GALLERY VII.



\*

Nos. 574, 575, 576.

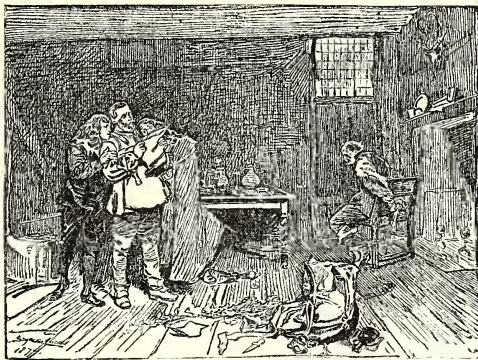
Each 26 X 13.

We may best commence this gallery with an examination of the refined, classically conceived pictures, Nos. 574–576, “*The Story of Ruth*,” T. M. ROOKE; excellent in colour and composition. They have been purchased by the Royal Academy from the Chantrey Fund.

No. 572. “*The Wall of Wailing, Jerusalem.*” C. ROBERTSON.

No. 573. “*Intercepted Despatches.*” SEYMOUR LUCAS.

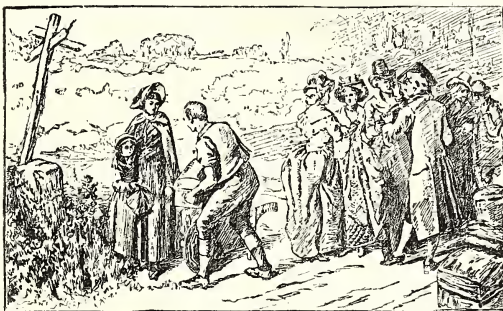
One of Cromwell’s messengers caught with despatches. The messenger is tied to a chair; in the foreground is a ripped-up saddle. (*Sketched on next page.*)



\*

No. 573.

30 X 45.



\*

No. 578.

30 X 48.

No. 578. "*The Cross Roads: waiting for the Coach.*"  
E. S. KENNEDY.

No. 583. "*Dinner Time.*" JOHN MORGAN.

A study of little children, painted with the feeling of Frère.



\*

No. 584.

40 X 37.

No. 584. "*Cherry Blossoms.*" J. T. LINNELL.

Sweet and fresh; painted on a Surrey hillside. The artist's little sketch gives a good idea of the effect of spring in this picture.



\*

No. 585.

40 X 55.

No. 585. "Going Home." FRANK HOLL.

Once a year the pensioner visits his own home. The head of the old man is a fine study, and the landscape sympathetically rendered.

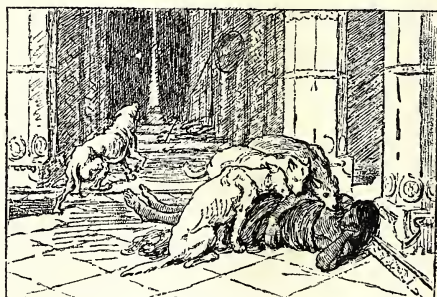
No. 586, "The Talking Oak," F. S. WALKER, is a clever drawing of a girl in the heather, but it cannot be seen.

No. 588. "Over the Border." J. MACWHIRTER.

A wild and windy sunset, with horseman flying over the border.



No. 591. 60 X 48.



\*

No. 589.

34 X 48.

No. 589. "Lazarus." B. RIVIERE.  
Excellent painting of white dog.

No. 591, "Contentment," H. W. B. DAVIS, A., is in the centre of this wall; an exceptionally powerful study of cattle by the sea, under a midday sun, to which our sketch does not do justice.



No. 597.

32 X 50.

No. 597. "*Between Hope and Fear.*" L. ALMA-TADEMA, A.

A study of colour and texture; cream-coloured robe, yellow sash; roses and fresh figs; old armour in the corner.

Next are several pictures which may be mentioned together—No. 595, "*Daily Bread,*" COLIN HUNTER; a coast scene;—No. 599, "*A Windy Day,*" HILDA MONTALBA; two figures in a landscape; hung out of sight;—No. 605, "*Beetling,*" HAMILTON MACALLUM;—and another good coast scene, with boats and fishermen's huts stretching out seaward like rival fleets, No. 604, "*Broadsea,*" G. REID.



\*

No. 601.

48 X 76.

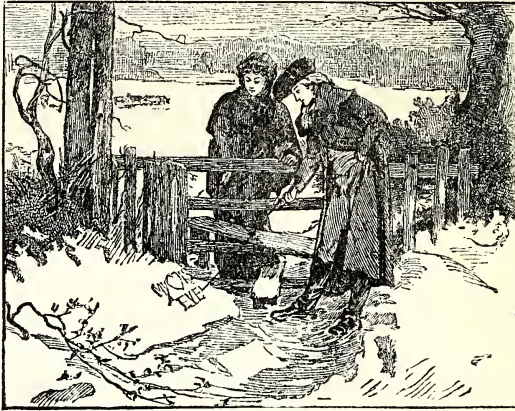
No. 601. "*Still Waters.*" E. H. FAHEY.

An hour before sunset; the broad lake just moved by a silent stream, its unruffled surface reflecting the evening sun. Two lovers

by an aspen tree which overhangs the water. Very still and beautiful in its suggestion of twilight and deepening gloom. A study at the Duke of Northumberland's seat, Albury Park, Surrey.

No. 602. "*A Gale.*" ROBERT LESLIE.

Riding at anchor after a gale; one of three good studies of sea.



\*

No. 611.

40 X 48.

No. 611. { "*'Twas ever so! 'twas ever so!*  
*Lovers' vows are traced in snow.*" } W. HOLYOAKE.

Old-fashioned fields and stiles; old-fashioned costumes and old-fashioned vows; snow melting in the old way.

In the centre of the east wall, strangely injured in effect by the picture hung above it, is Mr. Goodall's principal work—



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No. 614.

5 ft. X 10 ft.

No. 614. "*The Water Carriers: Egypt.*" F. GOODALL, R.A.  
An Eastern group of water carriers by the wells; time sunset.

On either side are two excellent cabinet pictures, No. 613, "*The Introduction*," TITO CONTI; and No. 623, "*Scene in Rome*," T. ETHOFER.



\*

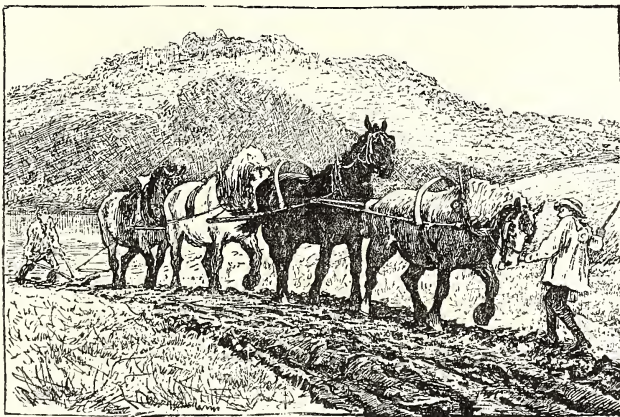
No. 622.

46 X 62.

No. 622. "*The Lost Heir.*" P. R. MORRIS.

A child stolen by gipsies.

Above it are some good peacocks, No. 621, "*The Vain Jackdaw*," W. FOSTER; and next, on the line, No. 625, "*Idlers*," F. W. W. TOPHAM; an Italian group near a fountain.



\*

No. 630.

49 X 71.

No. 630. "*The Plough.*" A. HOPKINS.

Breasting the rising ground; the old-fashioned plough making sufficient work for the men and for a powerful team. Excellent in drawing; the old brown horse is a fine study.

No. 631. "*A Last Look.*" C. S. LIDDERDALE.



\* No. 633. 30 X 24.

+ No. 633. "A Brook."  
BIRKET FOSTER.



\* No. 637. 24 X 18.

No. 637. "Age and Infancy."  
HUGH CAMERON.



\* No. 640. 54 X 42.

No. 640. "Snow in Spring." G. H. BOUGHTON.

Snow upon primroses; a wintry blast falling upon young faces, and snow-flakes upon delicate leaves. Harmonious arrangement of tints and poetic sentiment are conspicuous here.

Below, on the line, is a royal portrait—

No. 639. "H.I.H. The Crown Princess of Germany."  
H. VON ANGELI.



On either side are good landscapes—No. 636, "*The Hayfield*," W. LINNELL; No. 638, "*Nearly Home*," TOM LLOYD; and No. 644, "*A Winter Evening*," L. MUNTHE.



\*

No. 645.

28 X 50.

No. 645. "*Fugitives for Conscience Sake*." C. J. STANILAND.

The three other pictures on the line are—No. 646, "*Debt and Danger*," SEYMOUR LUCAS; No. 654, "*Gold!*" D. W. WYNFIELD; the discovery of gold in Australia in 1848;—and No. 655, "*The Prayer of Faith*," a cottage interior, G. SMITH.

No. 656. "*The Source of a River*." J. MACWHIRTER.

A most elaborate study of creepers, brambles, and ferns; lighted with foxgloves and honeysuckle, and a solitary bird on a bough.

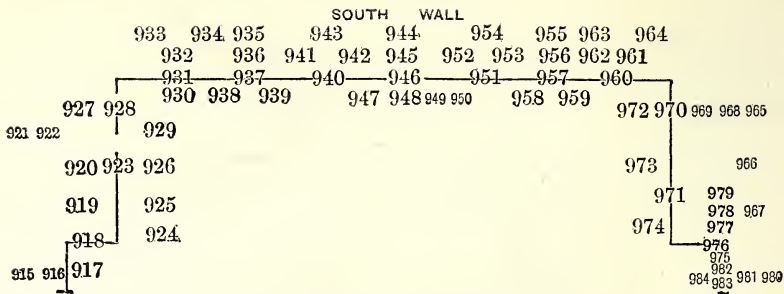


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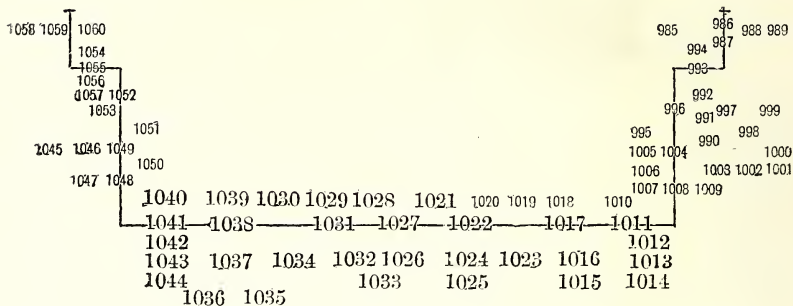
No. 650.

66 X 48.

[*Gallery VIII*, WATER COLOURS, Nos. 658-914.]



## LECTURE ROOM.



\*

There is unusual interest attaching to the Lecture Room this year. Here we find the best, and in many instances the only, work by many well-known artists, names as familiar as Fildes, Herkomer, Macbeth, Yeames, Small, Brett, Philippoteaux, &c.; and in the centre of the room, facing the central hall, there is the noble bronze figure of "*An Athlete strangling a Python*," by F. LEIGHTON, R.A. (No. 1466; *sketched on page 66*), which is especially interesting from the fact of its being the work of a painter. There is also a beautiful group in terra-cotta of a mother and child, by J. DALOU.

The first picture we notice, in the order of the catalogue, is—

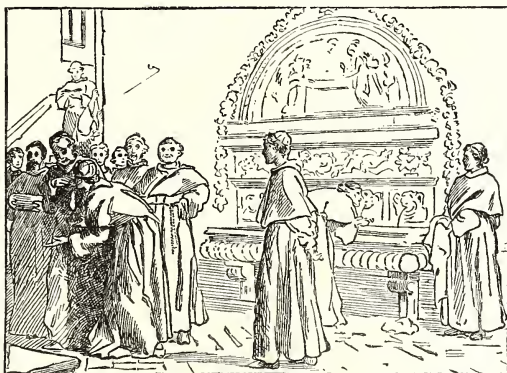
No. 917. "*White as the Driven Snow*." V. ORMSBY.

Above it is—

No. 916. "*Der Bittgang*." HUBERT HERKOMER.

Bavarian peasants praying for a successful harvest, old and young coming down a mountain in picturesque procession; the foreground stone contains a wayside cross; rain clouds are gathering. The effect of this picture is lost in its present position.

In the same corner will be noticed—



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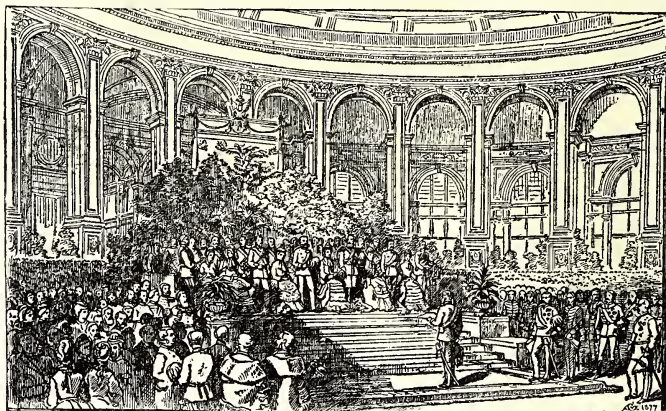
No. 918.

36 X 48.

No. 918, "*Dinner-time: outside the Refectory Door*," F. W. W. TOPHAM; No. 919, "*The Plough*," H. R. ROBERTSON; sunset landscape; labour at an end for the day.

Next are two crowded compositions (the first reminding us of Frith's "*Railway Station*")—No. 922, "*Coming South: Perth Station*,

1876," G. EARL; and No. 923, "*The Opening of the International Exhibition, Vienna, 1873*," N. CHEVALIER. In the latter are some interesting portraits on a small scale.



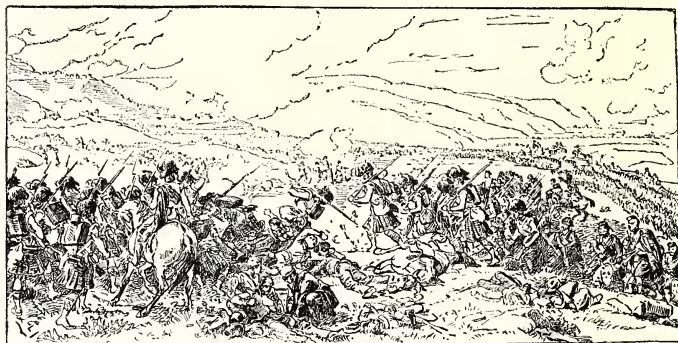
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No. 923.

34 X 60.

No. 930, "*A Misdeal*," F. D. HARDY; No. 931, "*Picking Cockles*," HAMILTON MACALLUM; No. 932, "*Grouse Driving on the Yorkshire Moors*," A. STUART WORTLEY.

Next in order of importance is a well painted battle scene—



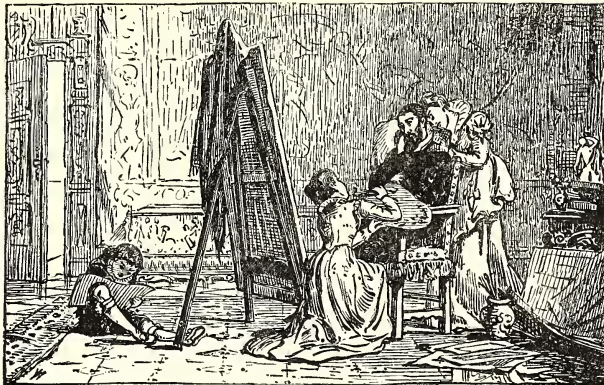
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No. 937.

36 X 59.

No. 937. "*The Battle of the Alma*," September 20, 1854.  
F. PHILIPPOTEAUX.

M. Philippoteaux's little sketch indicates well the spirit of the original, which should be minutely examined.



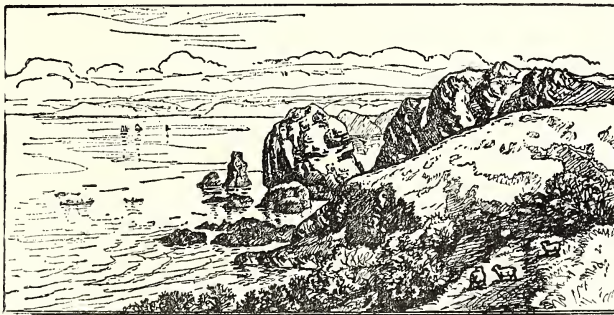
\*

No. 945.

51 X 84.

No. 945. "*Ars longa, vita brevis.*" HAYNES WILLIAMS.

In the principal position on this wall is a delightful bit of English coast scenery in its sunniest aspect, lighted in the foreground with the bloom of gorse and the sparkle of a quiet summer sea.



\*

No. 946.

42 X 84.

No. 946. "*Mount's Bay.*" JOHN BRETT.

On either side are two portraits—No. 940, "*Mrs. J. L. Starkie,*" J. SANT, R.A.; and No. 951, "*The Marchioness of Salisbury,*" G. RICHMOND, R.A.

No. 957. "*He's cast a shoe.*" OTTO WEBER.

Huntsman and farrier in dramatic contrast. The steed is "*Thornton,*" belonging to the Prince of Wales; in the huntsman we may recognise the portrait of a not unknown *littérateur.*



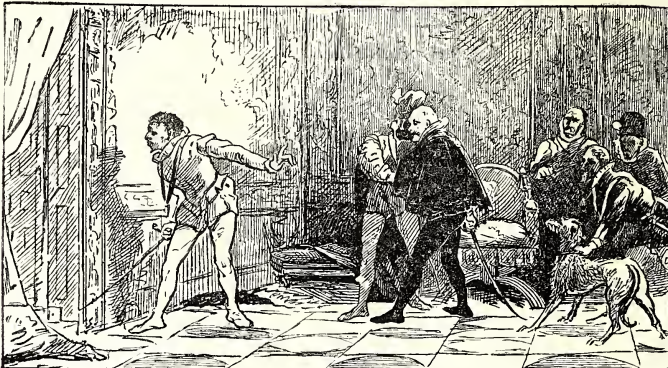
\*

No. 960.

28 X 38.

No. 960. "*Baby's better.*" M. E. STAPLES.

Roses blooming upon the wall, and upon a fair little face just brought out into the sun.



\*

No. 962.

36 X 60.

No. 962. "*Waiting for the King's Favourite.*" LANCELOT J. POTT.

No. 970. "*The Burgomaster.*" SEYMOUR LUCAS. Clever genre.

No. 971. "*The Aiguille verte, from Argentière.*" JOHN COLLIER.

A very fine Swiss landscape, not seen to advantage here.

No. 974, "*A Blue-stocking,*" Mrs. ALMA-TADEMA; No. 978, "*A Little Server: St. Patrick's, South Kensington,*" Mrs. E. CRAWFORD.

In a corner here is a very little work, No. 977, "*When Peggy's arms her dog imprison,*" by F. SMALLFIELD, the only contribution

by a clever artist, whose best picture, "*The Inventor of Sails*," was unfortunately not placed.

Two portraits should be mentioned here—No. 981, "*MacLeod of MacLeod*," JAMES ARCHER, and, on the opposite side of the door, No. 988, "*Sir Harry Verney, Bart.*," W. B. RICHMOND.

Next are three pictures full of interest and action—No. 985, "*Tracking in Holland*," W. L. WYLLIE; No. 986, "*Hero Worship, 1852*," A. STOCKS; and No. 987, "*Louis XI. and Cardinal Balue*," H. WALLIS. In the latter, the king, in olive green cloak and tight hose of the period, stands quaintly regarding the caged cardinal.



\*

No. 998.

64 X 46.

Near the foregoing is—

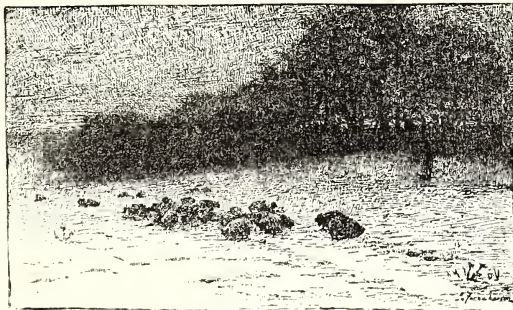
No. 992. "*Cordelia*." T. F. DICKSEE.

No. 998. "*Imprisoned Spring:  
Children of the Great City.*"

F. WILFRID LAWSON.

An almond tree in bloom in a dingy London square is the first sign of spring to two "children of the great city." This is the second of a series (begun last year) to illustrate the life of London children. No better theme could be chosen, or more earnest exponent than Mr. Lawson.

There are next some landscapes and sea-pieces to be especially noticed—No. 1004, "*The Last of the Light*," H. MOORE; No. 1016,



\*

No. 1017.

60 X 36.

"*Glorious Autumn*," C. E. JOHNSON; and No. 1017, "*When snow the pasture sheets*," J. FARQUHARSON; the latter excellent

in the grouping of sheep; very still and true to nature in her winter's rest.

Two good portraits on the south wall are—No. 1023, "*Mrs. Edward Green*," J. C. MOORE; and No. 1034, "*The Duchess of Sutherland*," LOUIS DESANGES; the former especially noticeable for its quiet tones.



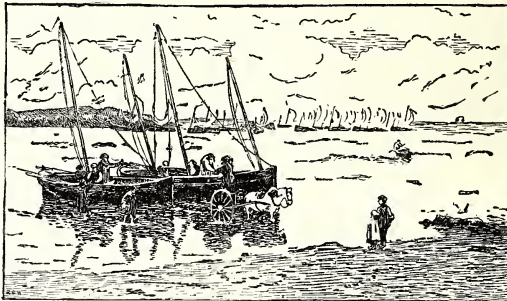
\*

No. 1022.

37 X 62.

No. 1022. "*After the Storm*." W. SMALL.

Another phase of hard coast life, by the painter of "*The Wreck*."



No. 1026.

55 X 74.

No. 1026. "*The Sardine Fishers*." R. W. ALLAN.

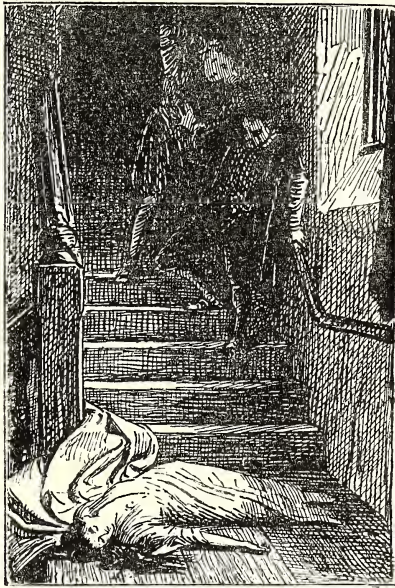
The central position, under the foregoing, is occupied by the very powerful picture sketched on next page—

No. 1027. "*Amy Robsart*." W. F. YEAMES, A.

Leicester was married to Amy Robsart in June 1550, and in September 1560 she died in the solitary house of Cumnor, Berkshire. Aubrey, in his history of Berkshire, states that—

"She was conveyed from her usual chamber, where she lay, to another where the bed's head stood near to a postern door, where they in the night came and stifled her in her bed . . . . and at length flung her downstairs, thereby believing the world would have thought it a mischance, and so blinded their villany."





\*

No. 1027.

9 ft. X 6 ft.

It is the morning after the deed ; Forster is seen in the dark background of the picture, bringing a servant, accidentally as it were, to see the body lying at the foot of the old stairs. Suppressed anger, horror, and the quiet of death, are on the three faces.

The next picture is also one of importance—



\*

No. 1031.

3 ft. 4 X 9 ft. 2.

No. 1031. "*Potato Harvest in the Fens.*" R. W. MACBETH.

A fitting pendant to "*A Lincolnshire Gang,*" exhibited last year.\* Women and children at work is the subject again ; the time is late afternoon, and the baskets are being filled with the potatoes

\* See ACADEMY NOTES, No. II. (1876), p. 10.

ploughed up in the furrows. There is a windy sky and a rain cloud, not indicated in the sketch. The aim is elevated, and the treatment classical.

Next are—No. 1038, "*The Charity School*," P. DEGRAVE ; No. 1039, "*The Parable of the Great Supper*," Miss T. THORNYCROFT ; No. 1040, "*A Young Cavalier*," J. WATSON NICOL ; No. 1044, "*Happy Hours*," H. W. PETHERICK ; and No. 1046, "*The Rescue*," J. NASH.

No. 1049, "*Music hath charms*," R. J. GORDON (playing at a guitar), is a picture remarkable for choice of colour and good work. No. 1051, "*The Close of Day*," J. KNIGHT, and No. 1056, "*The Cloister Well*," E. R. TAYLOR, are also to be found in this corner, where is the only work by LUKE FILDES, No. 1059, "*The Playmates*."



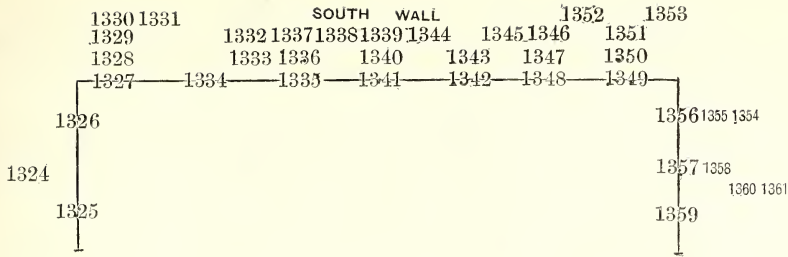
\*

No. 1059. 48 × 32.

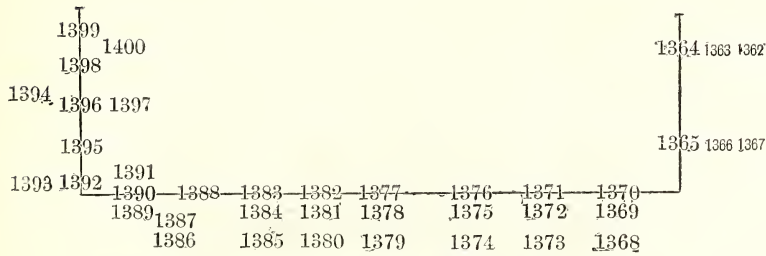
The Lecture Room in 1877 will be remembered for its strength in the works of rising men ; and above all for the outstretched arm of bronze, so appropriately reared in its midst.



No. 1466.



## GALLERY X.



\*

No. 1334.

46 X 72.

Amongst the seventy-six works in the last room, there is no painting of very great importance; and, after the exhibition of almost passionate energy in the Lecture Room, Gallery X. comes as an anti-climax. The collection is marked by the grace of Mr. F. MORGAN'S "*School Belles*," No. 1334; by a large sombre landscape by E. W. Cooke, R.A.; by the works of Burgess, Leader, Poingdestre, Wallis, Adrien Moreau, Fagerlin, &c.; and by two or three admirable portraits.

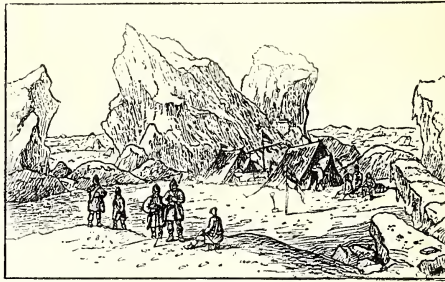
No. 1325, "*The Dancing Bear*," a party of rustics with a bear, outside a country-house, in the snow, ADRIEN MOREAU. Above

it is a large and carefully studied composition, No. 1324, "*A Sick Child brought into the Temple of Æsculapius*," J. W. WATERHOUSE.

In the corner is No. 1326, "*Goldsmith in his Study*," JOHN FAED; and near it two portraits—No. 1332, "*Theodore Martin, C.B.*," R. HERDMAN; and No. 1333, "*Mrs. Crawford*," JOPLING.

On the line on this wall are two very noticeable foreign pictures—No. 1335, "*No Hope*," F. FAGERLIN; a cottage interior; and No. 1342, "*The Widow's Dinner*," GAETANO CHIERICI.

The centre is occupied by three pictures, thus—



\*

No. 1339.

No. 1339. "*North Polar Expedition, commanded by Captain Sir George Nares.*" R. B. BEECHEY.

The most northern encampment of the sledge party under Captain Markham and Commander Parr, detached from her Majesty's ships *Alert* and *Discovery*, May 12, 1876; latitude 83° 20' N."



No. 1340.

46 X 83.

No. 1340. "*In the Pontine Marshes: Buffaloes clearing the Canals of Weeds.*" C. H. POINGDESTRE.

Of this picture the artist writes :—

"About 200 buffaloes are employed to keep these canals clear of weeds. They are driven in daily for several hours, and men follow in punts to keep them in a compact mass filling up the whole breadth of the stream, the water falling over their backs like a mountain torrent. In their endeavour to escape they tear away the weeds, which are carried down the stream to the sea."

No. 1341. "*A Sussex Garden Glen.*" E. W. COOKE, R.A.

A landscape, grey with rocks, and brown with the tints of autumn.



\* No. 1344.

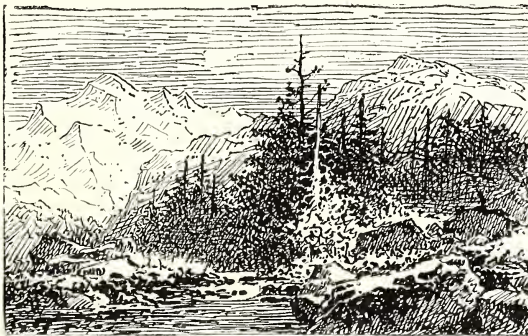


\* No. 1346. 30 X 25.

No. 1346. "*H.R.H. The Princess Frederica of Hanover.*" H. WEIGALL.

No. 1344. "*H. Compton, Esq.*" W. PERCY.

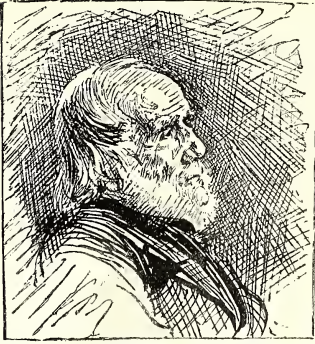
A very good likeness of the veteran comedian.



\* No. 1348. 48 X 72.

No. 1348. "*In the Valley of Clear Springs.*" B. W. LEADER.

Swiss landscape near Lauterbrunnen, with distant view of the Jungfrau. Running water, moss-covered rocks, and weather-beaten pines under a summer sky.



\*

No. 1350. 24 X 20.

In the corner are to be found—

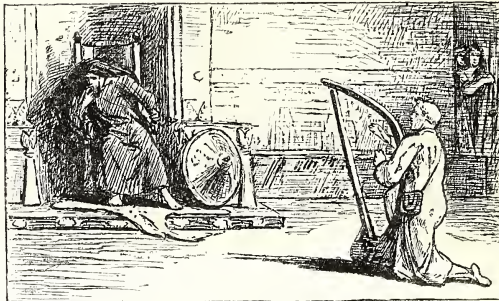
No. 1349, "*Music of the Past*," S. HOLLAND; No. 1350, "*Duncan McLaren, Esq., M.P.*," E. J. GREGORY (one of the best portraits in the exhibition); No. 1351, "*Mist and Sunshine*," on the sea, HENRY MOORE; and No. 1359, "*The Physician*," H. WALLIS.



No. 1359.

32 X 48.

First, on the line, on the north side of the door, is No. 1364, "*Children of Mr. and the Hon. Mrs. Halford*," G. A. STOREY, A.



\*

No. 1363.

38 X 69.

No. 1363. "*David playing before Saul*." D. W. WYNFIELD.

No. 1370. { "*Why are you wandering here, I pray?*" } C. S. LIDDERDALE.  
 { "*An old man said to a maid one day.*" }

No. 1368. "A willow brook that turns a mill." A. PARSONS.



\* No. 1367. 30 × 18.



No. 1372. 43 × 34.

No. 1367, "The Foundling," M. E. STAPLES; No. 1372, "Weary Waiting," LOUISE JOPLING; on the table is the sketch of an Arctic ship.



\*

No. 1377.

48 × 75.

On this wall are two fine landscapes by Associates—No. 1371, "The Gently Heaving Tide," P. GRAHAM, A.; and No. 1383, "The Approach of Night," H. W. B. DAVIS, A.

In the centre is No. 1377, "Licensing the Beggars: Spain," J. B. BURGESS; near it, No. 1380, "Scene near Argentière: Valley of Chamounix," Sir R. P. COLLIER; and No. 1384, "Notre Dame des Flôts," W. J. HENNESSY; a woman and child praying in an old chapel by the sea.



\*

No. 1394.

63 × 99.

No. 1394. "*Non Angli, sed angeli.*" K. HALSWELLE.

Pope Gregory looking pityingly at the English children exposed for sale in the market-place at Rome. Bright red and green robes; child with oranges in basket; background of marble pillars.

Thus—with a glance at No. 1395, "*Preparing for the Fair,*" J. S. NOBLE; No. 1398, "*Granny's Lesson,*" W. HEMSLEY; and No. 1399, "*Camellias,*" Miss M. D. MUTRIE—we end with No. 1388, "*Jessica,*" W. Q. ORCHARDSON, A., and so close the curtain on the Exhibition of 1877.



No. 1388.

46 × 36.

NOTICE.—Sketches, photographs, &c. for next year's "ACADEMY NOTES" can be sent, at any time, under cover, "To the Editor," care of Messrs. Chatto and Windus, 74 Piccadilly; or communications can be made direct to Mr. Blackburn, at the Garrick Club. Sketches should be received early in April in each year.



# Academy Notes:

WITH 150 ILLUSTRATIONS, 120 BEING

*Facsimiles of Sketches by the Artists.*

---

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "ARTISTS AND ARABS," "NORMANDY PICTURESQUE,"  
"ART IN THE MOUNTAINS," ETC. ETC.



\* No. 262.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1878.

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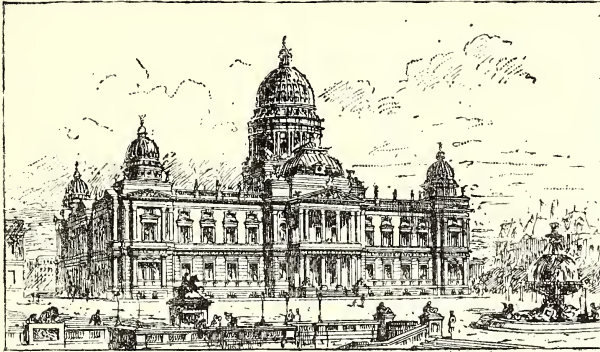
\* \* \* Parts I. and II. form a complete Catalogue to the National Gallery, and may be had bound in one volume, cloth, 3s.

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\*

No. 1166.

No. 1166. "*Design for a Colonial House of Legislature.*" EDWARD CLARKE.  
(Academy Gold Medal and Scholarship for Architecture, December 1877.)

## PREFACE.

THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical; to form a supplement to the Official Catalogue, which should be both interesting and useful for reference.

The illustrations are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

The Editor again desires to thank those who have assisted him with sketches, for without such aid it would be impossible to produce the book so rapidly, and at so small a cost to the public.

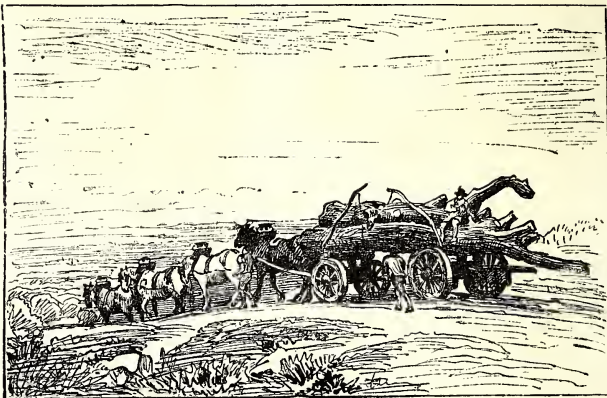
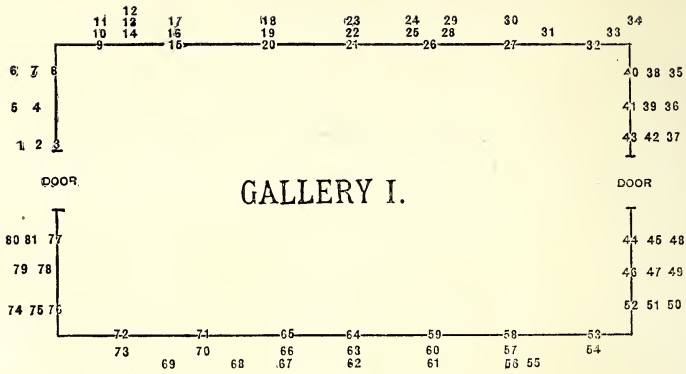
The illustrations are produced by A. and W. Dawson and Leitch and Co.

LONDON, *May* 15, 1878.

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 Stone, Marcus, A.R.A., 1, 13, 26, 30, 36.  
 Storey, G. A., A.R.A., 19, 50, 55, 70.  
 Symons, W. Christian, 21.  
  
 Thompson, Sir H., 23.  
 Thompson, Kate, 74.  
 Thomson, Gordon, 61.  
 Thomson, Leslie, 29, 64.  
 Thorburn, R., A.R.A., 15.  
 Thornely, C., 35.  
 Thornycroft, H., 76.  
 Thornycroft, Theresa, 65.  
 Topham, F. W. W., 74.  
 Trappes, F. M., 22.  
  
 Vinea, Francesco, 53.  
  
 Waite, J. C., 74.  
 Walker, F. S., 38.  
 Walker, J. Hanson, 16, 20.  
 Waller, S. E., 62.  
 Walters, G. S., 26.  
 Walton, Frank, 11, 44.  
 Waterhouse, J. W., 51.  
 Waterlow, E. A., 45.  
 Watts, G. F., R.A., 19, 25, 26, 37, 39, 74.  
 Weber, Otto, 13.  
 Webster, T., R.A., 29.  
 Weguelin, J. R., 75.  
 Weigall, H., 7, 17.  
 Wells, H. T., 18, 28.  
 Whaite, H. Clarence, 56.  
 White, D. T., 31.  
 White, J., 13.  
 Williams, J. E., 31.  
 Wilson, G., 50.  
 Wilson, J. W., 7.  
 Wirgman, T. B., 9.  
 Woods, H., 48.  
 Wünnenburg, C., 58.  
 Wyburd, Frank, 9.  
 Wyllie, C. W., 55.  
 Wyllie, W. L., 64.  
 Wyllie, W. M., 58.  
 Wynfield, D. W., 65.  
  
 Yeames, W. F., A.R.A., 37.  
 Yglesias, Vincent P., 13.



\*

No. 3.

48 X 72.

No. 3. "The Timber Waggon." C. E. JOHNSON.

The principal features of Gallery I. are—on the left hand, Millais' "*Princes in the Tower*," and on the right, G. Leslie's "*Home, sweet home*"; on either side of the door leading to Gallery II. are Orchardson's life-size portrait of a boy in black velvet, and Pettie's Spanish lady in crimson dress, descending a stair; and through the doorway, on the distant wall of Gallery II., we see Long's picture of Egyptians making idols and Browning's "*Worker in Brass*." The other feature of the first gallery is a cricket match by J. R. Reid.

Commencing in the order of the catalogue, the first picture of importance is the one sketched above; a timber waggon going

NOTE.—The figures on the diagrams at the head of each chapter show the position of every picture on the walls; those hung high, or above the "line" of sight, are marked outside the diagram line. The *upper side* of a plan is, in all cases, the *south wall*.

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down hill in the evening light. Above it is a sketch, No. 2, "*Mrs. Langtry*," by H. WEIGALL; one of three portraits of this lady in the exhibition; the others are in Galleries II. and III. (Nos. 155 and 307).



\* No. 4. 54 X 45.



\* No. 8. 36 X 28.

No. 4. "*Daughters of Edward Holden, Esq.*" S. SIDLEY.

No. 8. "*The New Toy*"; brilliant effect from a suspended lantern.  
C. N. KENNEDY.

No. 12. "*Sunset on Old Buildings by a River.*" J. W. WILSON.



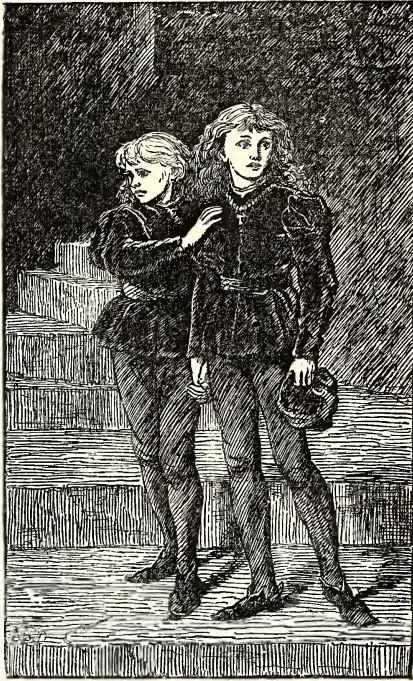
\* No. 16. 27 X 60.

No. 16. "*Fallen.*" A. PARSONS.

A tree lying prostrate amongst the water lilies; sky after storm and rain.

Next is a portrait of a lady in dark chocolate coloured dress—  
No. 15. "*Mrs. Bayley Worthington.*" P. H. CALDERON, R.A.

On the same wall are, on the line, No. 9, a fine "*Forest Landscape*," by CARL RODECK, with sunset light glancing on the tree trunks; and above it, No. 10, "*A Meeting of Scottish Jacobites*," by CLAUDE CALTHROP.



No. 21.

60 X 36.

No. 20. "*A Showery Day*";  
river scene near Arundel.  
VICAT COLE, A.R.A.

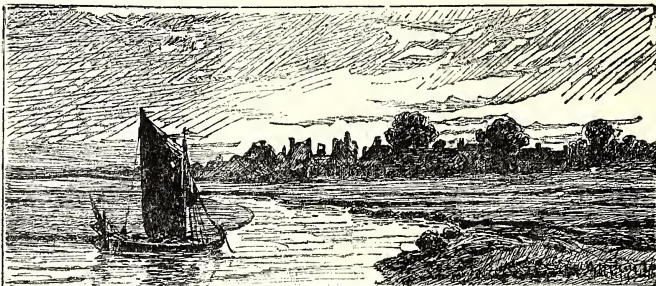
No. 21. "*The Princes in the Tower*."  
J. E. MILLAIS, R.A.

The two young princes, with long fair hair, dressed in black, clasp each other's hands in alarm at the sound of footsteps on the winding stair. In the picture we may see the shadow of a figure on the stairs. The eldest boy wears a gold collar, and the Garter on his knee.

This picture, sketched by Mr. S. Berkley, is to be engraved by Mr. Samuel Cousins, and published by the Fine Art Society. Millais' other subject picture,

"*The Bride of Lammermoor*," is separately exhibited at the King Street Galleries.

Above the Millais is a solemn effect of wreck after a storm, No. 22, "*Derelict*," L. HOLST; also two figure subjects—No. 19, "*Rose-time*," LOUISE STARR; and No. 25, "*Psyche*," E. M. BUSK.



\*

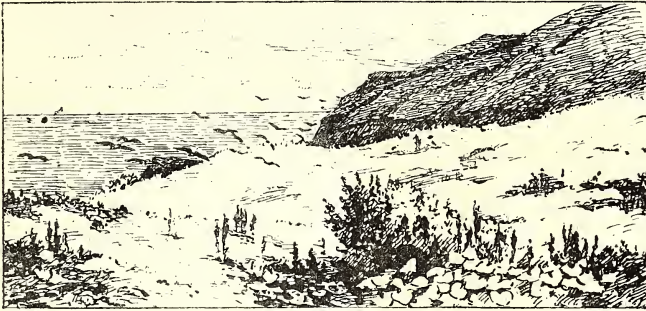
No. 24.

13 X 30.

No. 24. "*A Suffolk Canal*." J. E. GRACE.



No. 26. "*Oxhey Place, Herts*"; brown cattle. F. GOODALL, R.A.



\*

No. 28.

28 X 62.

No. 28. "*Waste Land*." J. AUMONIER.

A wild sea-coast, the foreground covered with wild flowers set against dark rock.

No. 27. "*Portrait of Mrs. Surtees of Redworth*." J. SANT, R.A.

Above should be noticed—a quiet landscape, No. 30, "*Summer-time*," W. J. SLATER; No. 31, "*Alone*," FRANK WYBURD; and No. 33, "*Out of Danger*," WALTER S. STACEY; cottage scene; sailor with sick child.

In the corner, on the line, are—No. 32, "*A Grove*" (similar in effect to No. 9), C. H. H. MACARTNEY, and No. 40, "*As Careful as a Mother*" (old man and child), JAS. HAYLLAR.



\*

No 38.

44 X 34.

No. 38. "*Mrs. Thornycroft*." T. B. WIRGMAN.



\*

No. 39.

34 × 56.

No. 39. "*Richard Savage.*" W. HOLYOAKE.

"Ill-fated Savage, at whose birth was given  
No parents but the Muse ; no friend but Heaven."



No. 41.

48 × 38.

No. 41. "*Conditional Neutrality*"; a portrait.  
W. Q. ORCHARDSON, R.A.

No. 43. "*Zenobia captive.*" E. J. POYNTER, R.A.

Life study of an Eastern head, with elaborately painted gold ornaments and jewels.

[*Door.*]

No. 44. "*Study of a Kashmiree Nautch Girl,*" in white dress.  
VAL. C. PRINSEP.

Note the careful study of dark little hands and feet.

No. 45. "*Little Zarah.*" J. SANT, R.A.

A child in green cap and dress, leaning out of a window.



No. 46.

48 X 36.

No. 46. "*The Hour.*" J. PETTIE, R.A.

Above is a large picture, No. 47, "*A Carriage Accident in the Snow,*" J. C. DOLLMAN; No. 49, "*The Seine*"; stone barges going up with the tide, H. ENFIELD; No. 51, a portrait of the "*Rev. T. Collingwood Bruce, LL.D.,*" R. LEHMANN; and No. 52, "*A Spring Landscape,*" FRANK WALTON.

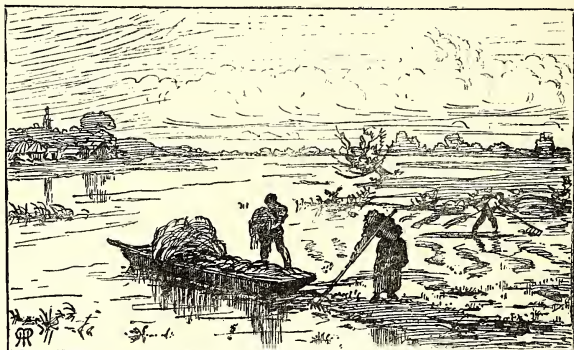
Next is an Algerian scene, No. 53, "*Women moulding Water Fars,*" E. BARCLAY; and near it, a good riverside in autumn tints, No. 57, "*The Glow before Decay,*" DAVID MURRAY.

No. 58. "*Our Lord after His Resurrection with the Two Disciples on the Road to Emmaus.*" J. R. HERBERT, R.A.

No. 60. "*Cotton Pickers, North Carolina.*" WINSLOW HORNER.

Landscape low in tone and rather weird in aspect; with two dark women in a field of white cotton; a remarkable work.

No. 61. "*Lieutenant F. R. D. McGregor.*" C. PELLEGRINI.



\*

No. 63.

40 X 66.

No. 63. "*A Summer Flood.*" H. R. ROBERTSON.

Strong sunset effect over broad landscape and flooded fields.



\*

No. 64.

43 X 71.

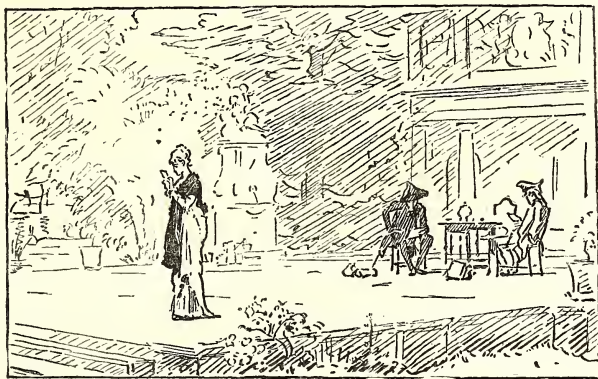
No. 64. "*Home, sweet home.*" G. D. LESLIE, R.A.

A picture similar in style and treatment, but cooler in tone than, Mr. Leslie's "*School revisited,*" exhibited in 1875. A harmony of green, blue and maize; the kneeling girl is in green dress; a sunny garden seen through the window.

On either side of the foregoing are two portraits—No. 59, "*The Marquis of Bath,*" G. RICHMOND, R.A.; and No. 65, "*Lieutenant-Colonel Loyd Lindsay,*" W. W. OULESS, A.R.A., the painting of which should be especially noted.

No. 66. "*Friends or Foes?*" H. G. GLINDONI.

The old story ; a breakdown in travelling by postchaise ; help of doubtful character offered. A skilful picture not easily seen in its present position.



\*

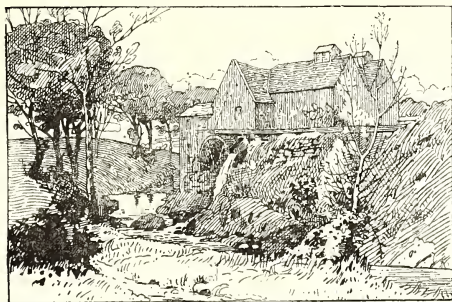
No. 71.

24 X 48.

No. 71. "*The Post-bag.*" MARCUS STONE, A.R.A.

Girl in white dress reading a letter, two men sitting apart, one in chocolate suit ; touched in with the strength of Meissonier, and with true harmony of perspective on the wide *terrasse*.

Above is a study of cattle—No. 70, "*Come on, come along,*" OTTO WEBER ; and above, another seashore by AUMONIER (No. 68).

No. 73. "*A Midsummer Moonlight.*" VINCENT P. YGLESIAS.

\*

No. 72.

36 X 55.

No. 72. "*Evening by the Old Mill.*" W. BRIGHT MORRIS.

No. 76. "*Old and Young.*" Old houses by a river ; a girl drawing water. J. WHITE.

Two quiet evening effects ; true studies from nature.

Next is a work of singular merit, a view of a village cricket match; full of simple, local character, almost startling in its reality; a pleasant contrast to the conventional rendering of such scenes. The artist's sketch will suffice to indicate the composition.



\*

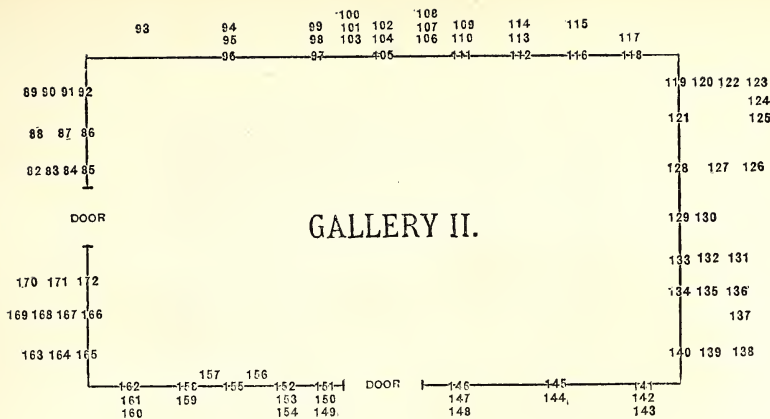
No. 77.

42 X 72.

No. 77. "*A Country Cricket Match.*" JOHN R. REID.

Two portraits near the door are—No. 80, "*A Gipsy Girl,*" EDWARD BACH; and No. 81, "*Maidenhood,*" GEORGINE F. KOBERWEIN; girl with red headdress.

"A child no more! a maiden now,  
A graceful maiden, with a gentle brow;  
A cheek tinged slightly, and a dove-like eye;  
And all hearts bless her as she passes by."



\*

No. 87.

30 X 60.

No. 87. "The Evening Glow of a Winter's Sun." VAL. DAVIS.

The left hand wall, on entering this gallery, is lighted with a brilliant, iridescent sea by Mr. Brett; the large picture facing us on the end wall is Mr. Long's "Egyptian Studio"; on the right are Leighton's "Nausicaa" and Poynter's "Mrs. Langtry."

The first three pictures on the line are—No. 85, "Sheep," T. S. COOPER, R.A.; No. 86, "Christiana with her Family," R. THORBURN, A.R.A.; and No. 92, "Biron," J. D. LINTON, an excellent sketch of a man in armour.

Over the door leading to the refreshment room is an autumn landscape, No. 93, "Drawing Timber in the Vale of Dovey," H. T. MUNNS.



\*

No. 92. 24 X 15.



No. 90.

40 X 20.

No. 96. "*Girl reading.*" C. E. PERUGINI.

Above are—an excellent portrait, No. 95, "*Colonel Davies,*" J. HANSON WALKER; and No. 98, "*Under the Sandhills; Full Tide,*" J. HENDERSON; one of several true and unobtrusive landscapes on this wall.



\*

No. 97.

30 X 48.

No. 97. "*An Eastern Question.*" J. E. HODGSON, A.R.A.

Sailors ashore enjoying a chibouque with some Easterns; amicably settling the question of the day. This is Mr. Hodgson's best work; interesting as a study of costume and character.





\* No. 99. 56 X 44.

No. 99. "*Milkmaids and Marguerites.*" E. DOUGLAS.



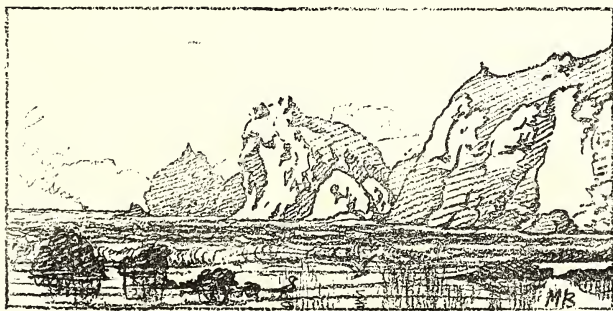
\* No. 102. 56 X 44.

No. 102. "*A Trumpeter*"; life-size. H. WEIGALL.

No. 103. "*Dort.*" C. THORNELY.

No. 106. "*View from Lambeth.*" J. FULLYLOVE.

Next on the line is a brilliant landscape with luminous sea (of which the sketch gives an inadequate idea) by J. Brett, reminding us of his "*Spires and Steeples of the Channel Islands,*" in 1875.



\* No. 105. 42 X 84.

No. 105. "*The Cornish Lions.*" JOHN BRETT.

See also No. 110 (close by), "*A Summer Sea, Scilly Islands.*" J. G. NAISH, for another treatment of a similar subject.

In the next picture, sketched overleaf, Mr. Armitage seems to have taken a new departure.



\*

No. 111.

31 X 48.

No. 111. "*After an Entomological Sale.*" E. ARMITAGE, R.A.

The principal figures are portraits of some well-known artists, Calderon, Wynfield, Hodgson, Buckman, &c.; the artist himself standing in the centre of the group. The object of interest is a favourite beetle, as rare as the Dodo.

No. 112. "*Sheep on the Isle of Sky.*" T. S. COOPER, R.A.

Next we should notice another landscape, No. 109, "*The Silent Pool,*" ERNEST PARTON, and No. 117 (still-life), "*The Night Blowing Stock,*" W. J. MUCKLEY.



\*

No. 113.

30 X 25.

Two portraits to be noticed are —No. 113, "*His Excellency Kuo-Ta-fen,*" the Chinese Minister in London, in his purple dress, W. GOODMAN; and No. 116, "*Mrs. Percy Chapman,*" H. T. WELLS, R.A., three-quarter length, looking also like an Oriental, as to costume, in her semi-Eastern dress, tiara of gold and pearls.

Last on this wall we notice a little *genre* painting, No. 118, "*Music,*" TITO CONTI; and above, No. 114, "*Cassandra's Prophecy,*" G. POPE.



\*

No. 122.

52 X 72.

No. 122. "*Autumn in Switzerland*"; on the road from Meyringen to Rosenloui. B. W. LEADER.

There are two landscapes by this artist on the west wall, which should be noticed together—No. 122, and No. 135, "*Summer-time in Worcestershire*."

Above is a good portrait of "*Henry Leslie*" (No. 123), by JULIA B. FOLKARD, and a small landscape, No. 124, "*After much Rain*," JOSEPH KNIGHT.

No. 121. "*Charity*." F. MORGAN.

Three wayside wanderers ; old farm buildings, landscape of deep green.



\*

No. 133.

24 X 18.

No. 127, "*A Portrait*," HENRY GIBBS ; No. 128, "*W. E. H. Lecky, Esq.*," G. F. WATTS, R.A. ; No. 132, "*Beatrice*," R. J. GORDON ; and No. 133, "*Sweet Margery*," G. A. STOREY, A.R.A. (sketched above) ; this is to be engraved and published by Messrs. Agnew.



No. 129.

57 X 93.

No. 129. "*The Gods and their Makers.*" E. LONG, A.R.A.

The interior of an Egyptian atelier; fair forms and grotesque images. Note the painting of draperies and ornaments; the bronze head-dress of the negress holding up a white cat to be modelled; the Oriental pottery, beads, coral, &c. The picture is in suffused light with little positive colour.

Above, in curious contrast, is a large picture by a son of the poet—

No. 130. "*A Worker in Brass*"; life-size. Antwerp.  
R. B. BROWNING.

No. 134. "*Mid-day Shelter.*" H. W. B. DAVIS, R.A.  
Cows under trees, on a sheltered bank by a stream.

No. 140. "*A Study*"; single figure. G. CLAUSEN.

On the north wall, where there are more landscapes, are two able portraits by J. HANSON WALKER—No. 143, "*Mrs. T. W. Gribble*," and No. 148, "*Miss Laura Fletcher.*"

The central picture is the graceful figure of "*Nausicaa*," in olive green and white, with pale yellow head-dress; sketched on next page.



No. 145. 60 X 25.

No. 145. "*Nausicaa.*" F. LEIGHTON, R.A.

No. 146. "*Solitude.*" P. F. POOLE, R.A.

A figure on a rock by moonlight by the sea ; a bird sitting on the edge of a boat.

Above is —

No. 147. "*Afternoon on the Cliffs.*" H. W. B. DAVIS, R.A.

Sheep and lambs by the seashore.

[*Door.*]

No. 151, "*The Heath,*" J. LINNELL, SEN. ; No. 152, "*A Sedgy Brook in the Meadows,*" T. S. COOPER, R.A. ; No. 153, "*Evening,*" R. C. LESLIE.

Above is a striking portrait, No. 150, "*Mrs. James Tomkinson,*" LOUISE JOPLING, and a large hunting picture, No. 154, "*Major Brown and his Northumberland Hounds,*" CHARLES LUTYENS ; and below Mr. Poynter's portrait are two small and interesting studies for decoration—No. 156, representing "*Diana hunting,*" and No. 157, "*The Triumph of Bacchus,*" W. CHRISTIAN SYMONS.

No. 155. "*Mrs. Langtry.*" E. J. POYNTER, R.A.

A half-length, seated figure (nearly life-size), leaning backwards, in gold and white dress, with yellow rose. This portrait of Mrs. Langtry, with its embroidered curtain and carefully studied accessories, aims at more pictorial effect than Millais', which is close at hand, on the other side of the wall, in Gallery III. (No. 307), called in the catalogue "*A Fersey Lily.*"

No. 158. "*Dirty Weather on the East Coast.*"  
J. W. OAKES. A.R.A.

No. 159. "*Trawlers on the South Coast.*" ALBERT HODDER.

No. 162. "*Coopersall Church.*" F. M. TRAPPES.

Old red houses, boat and swans, landscape in summer evening calm.

No. 165. "*The Leisure Hour.*" J. FAED.

Old man reading ; child on the ground.

No. 164. "*Colin Hunter, Esq.*" (in costume). JOHN PETTIE, R.A.

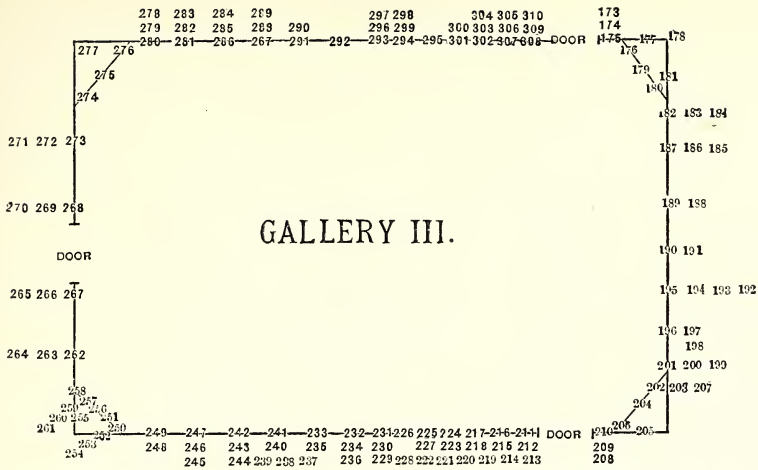
No. 166. "*A Fairy Tale.*" F. D. HARDY.

No. 167. "*Martaba, a Kashmiree Nautch Girl*"; green dress with gold head-dress. VAL. C. PRINSEP.

No. 171. "*A Member of the Long Parliament.*" J. PETTIE, R.A.

A most vigorous life-size study, with breast-plate, broad sash, and long dark hair.

The last picture on the line is a small subject by G. H. BOUGHTON (No. 172), "*The Waning of the Honeymoon*"; two young people sitting back to back on a stone seat by a tree ; old-fashioned costumes and scatter of autumn leaves.



No. 182.

36 X 54.

No. 182. "A Dutch Galliot aground." E. W. COOKE, R.A.

In the central position at the head of the large room is Mr. Calderon's picture of nuns leaving Loughborough ; on the north wall is Mr. Herbert's "*David*," and opposite, in a line on the south wall, the five pictures by Mr. Frith, "*The Road to Ruin*."

The first in the order of the catalogue is No. 175, "*Evening Light*," H. W. B. DAVIS, R.A., a study of cattle coming towards us in brilliant glow of sunset light ; No. 174, "*In the Valley of the Dart*," GEO. E. COOK ; No. 177, "*A Colorado Beetle*," E. NICOL, A.R.A., a humorous little picture of an old woman reading ; No. 179, "*Girl by a Stream*," H. LEJEUNE, A.R.A. ; No. 180, "*Sketch in a Chapel of St. Mark's, Venice*," Sir H. THOMPSON ; No. 181, "*Stag among Rocks*," Sir F. GRANT, P.R.A. ; and No. 182, sketched above.

Above is a full-length life-size portrait (No. 178), "*Sir James Bain*," Provost of Glasgow, by Sir D. MACNEE.



\*

No. 183.

36 X 55.

No. 183. "*Filling Water Jars*," at a spring ; Algeria. E. BARCLAY.

No. 186. "*Sand Storm, Desert of Sinai*." H. A. HARPER.



No. 187.

60 X 42.

No. 187. "*Morning*." R. ANSDELL, R.A.

This and the companion picture, No. 443, in Gallery V., are to be engraved.



No. 189. "*Portrait of Lady Constance Lawley.*" G. F. WAITS, R.A.



No. 190. 77 × 60.

No. 190. "*Removing Nuns from Loughborough,*" December 1643.  
P. H. CALDERON, R.A.\*

A pass was sent privately by Oliver Cromwell to his friend, Mr. Squire, for the removal of two of his relatives; the nunnery was sacked the same night by order of Parliament.



\*

No. 193.

30 × 60.

No. 193. "*Carrying Hay.*" J. W. BUXTON KNIGHT.

\* It may be useful to mention once for all that Mr. Calderon's name is *not* pronounced "Caulderon;" also that Mr. Boughton's name is pronounced as *Baughton*; Fildes *Fylds*; Oules, *Oolless*; and Yeames, *Yames*.

Above the foregoing are some good landscapes, liable to be missed, from their position—No. 191, "*Beating up the Thames*," C. E. HOLLOWAY; No. 192, "*Dutch Waters*," G. S. WALTERS; and No. 193 (sketched on last page).

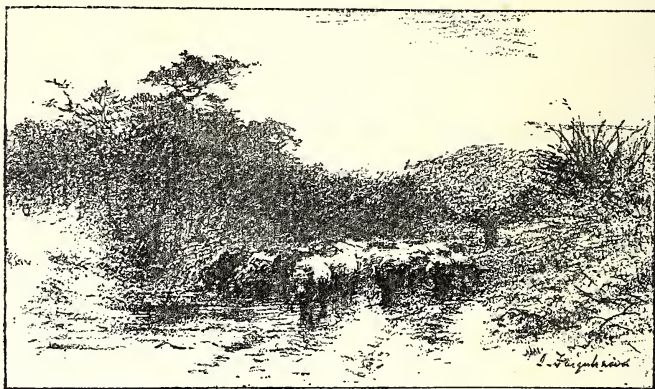
No. 195. "*Florence*"; a portrait. G. F. WATTS, R.A.

No. 196. "*The Daughters of Laban*." F. GOODALL, R.A.  
Two girls; one putting a water jug on the other's head.

No. 200. "*Scotch Cattle*." J. SMART.

No. 201. Two lions wandering by moonlight on a terrace; lizards creeping over the stones. B. RIVIÈRE, A.R.A.

"They say the lion and the lizard keep  
The courts where Jamshyd gloried and drank deep."



\*

No. 209.

39 X 57.

No. 209. "*Landscape, Evening*"; cattle coming home.  
J. FARQUHARSON.

In the corner on the right is, technically, one of the finest portraits in the exhibition—certainly the best work of the painter—No. 204, "*S. Taylor Whitehead*," JOHN PETTIE, R.A.; a man with fair beard, in dark green velvet, with massive gold chain.

No. 202, "*An Old Farnhouse*," M. DE CAZIN; No. 205, "*Serafina*," a girl with auburn hair, F. LEIGHTON, R.A.; No. 206, "*Head of a Girl*," MARCUS STONE, A.R.A.

No. 210. "*The Cities of the Plain*." E. ARMITAGE, R.A.

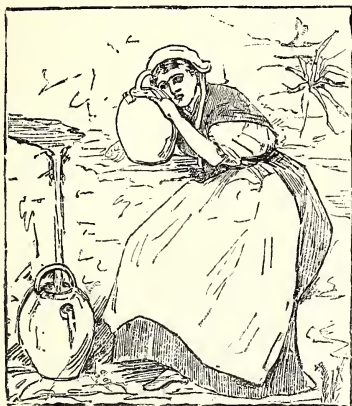
[Door.]

No. 211. "*Portrait of Lucy Beatrice Nolan.*" J. SANT, R.A.

No. 216. "*Ready!*" Cavaliers on the march. Sir J. GILBERT, R.A.

A powerful study of men in steel armour and horses coming towards us in the picture.

No 215. "*The Vanguard*"; cattle coming through snow on the mountains. J. MACWHIRTER.



\* No. 213. 36 X 28.

No. 213. "*The Village Maid.*"  
LOUISE JOPLING.



\* No. 218. 30 X 22.

No. 218. "*Reprimand.*"  
CARL SCHLOESSER.



No. 217. 46 X 34.

No. 217. "*Maggie and her Friends.*" T. FAED, R.A.



No. 225. 36 X 28.

No. 225. "*Cupboard Love.*"  
J. C. HORSLEY, R.A.

No. 224. "*Harvest Time.*" P. F. POOLE, R.A.

Above is a portrait of a girl in fancy costume (No. 219), OTTO SCHOLDERER; a large landscape in the "*Bernese Alps*" (No. 223), Sir R. P. COLLIER; and next a charming, full-length portrait, in white, gold, and brown—No. 227, "*Mrs. Frederick Leyland*," P. R. MORRIS, A.R.A.; which is, we understand, to be reproduced in the *Beaux-Arts*. Other portraits—No. 226, by H. T. WELLS, R.A.; No. 234, by J. SANT, R.A.; and No. 232, "*J. D. Dent, Esq.*," by W. W. OULESS, A.R.A.—are near at hand; this last very noticeable.



\*

No. 231.

30 X 60.

No. 231. "*David, the future King of Israel, while a Shepherd at Bethlehem.*" J. R. HERBERT, R.A.

Above it is a large view (No. 230), "*Estes Park, Colorado, U.S.*," by ALBERT BIERSTADT.

No. 233. "*Pompeii: Anno Domini 79.*" A. ELMORE, R.A.  
A young mother and child in delicate Eastern draperies.

\*

No. 241.

60 X 84.

No. 241. "*Lieutenant Cameron's Welcome Home from his Explorations in Africa, 1873-75.*" C. W. COPE, R.A.

The scene depicted is the traveller's return home, and his welcome in the village of Shoreham, Kent, of which his father is the vicar. The picture is higher than the sketch, taking in the whole of the old church tower.

No. 240. "*A Dream of Ancient Egypt*"; the morning of the Exodus. ANDREW MACCALLUM.

A large and elaborate composition, with numerous figures, distant landscape with palm-trees, &c.; not easily seen in its present position.

No. 242. "*The Earl of Shaftesbury, K.G.*" J. E. MILLAIS, R.A.

This fine portrait was painted for the Bible Society.

Above is a landscape to be noted—No. 243, "*After Sunset, Brittany,*" LESLIE THOMSON.



No. 247. 36 × 28.

No. 247. "*The Lonely Tenant of the Glen.*" E. NICOL, A.R.A.

No. 248. "*A Study.*" J. P. KNIGHT, R.A.

Three small pictures in this corner are—No. 254, "*Old Mill, Matching, Essex,*" G. C. HINDLEY; No. 261, "*A Grey Day, Brittany,*" G. F. MUNN; and No. 259, "*Portrait of Himself in a Donkey Chair,*" T. WEBSTER, R.A.

Next are two works by L. ALMA-TADEMA—

255. "*A Sculptor's Model*" (Venus Esquilina).

L. ALMA-TADEMA, A.R.A.

Life-size nude figure on a pedestal ; sculptor in the background.

No. 256. "*A Love Missile.*"

A girl in classic, olive-green dress, throwing roses from a grey marble balcony.



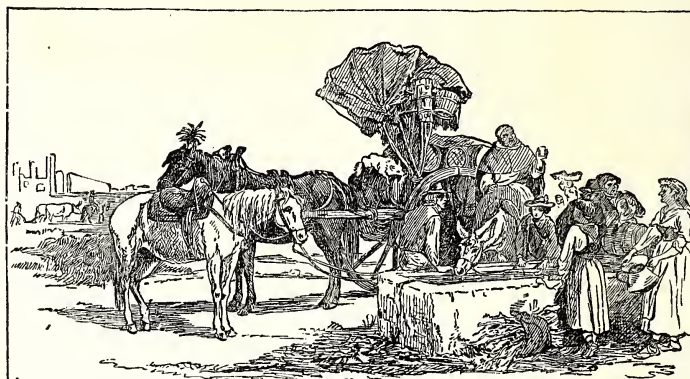
\* No. 263. 47 X 32.

No. 263. "*The Philosopher's Breakfast.*" T. GRAHAM.



\* No. 262. 39 X 27.

No. 262. "*The Time of Roses.*" MARCUS STONE, A.R.A.



No. 266.

37 X 62.

No. 266. "*Roman Wine Carts,*" replenishing before entering the city. C. H. POINGDESTRE.

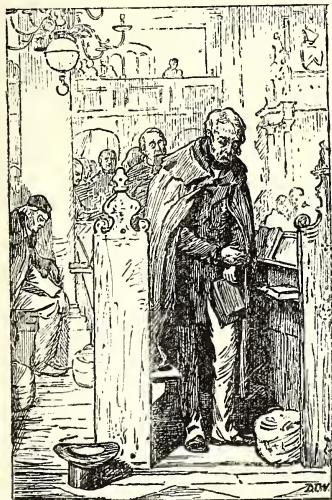
Two or three good landscapes should be noticed on this side, especially No. 267, "*Wandering Shadows*," P. GRAHAM, A.R.A., wonderfully truthful effect of light and shadow on a mountain pass; one of the principal landscapes in the Exhibition.

[Door.]

No. 268. "*The Alps at Rosenlauri*." VICAT COLE, A.R.A.

Above is No. 269, "*Spring*," T. G. COOPER; fresh green landscape, with sheep in sunlight under trees.

Next on the line are—No. 273, "*Such tricks hath strong imagination*" (single figure dressing before a mirror), A. ELMORE, R.A.; No. 274, "*At the Masquerade*," W. C. T. DOBSON, R.A.; No. 275, "*Portrait of the late John Dalryell*," Sir F. GRANT, P.R.A.; No. 276, "*Venus*," the late W. E. FROST, R.A.; and, above (No. 277), a vigorous full-length portrait, in fancy costume, of "*Mrs. G. L. P. Lebègue*," J. BASTIEN-LEPAGE.



\* No. 272. 48 X 32.



\* No. 279. 49 X 39.

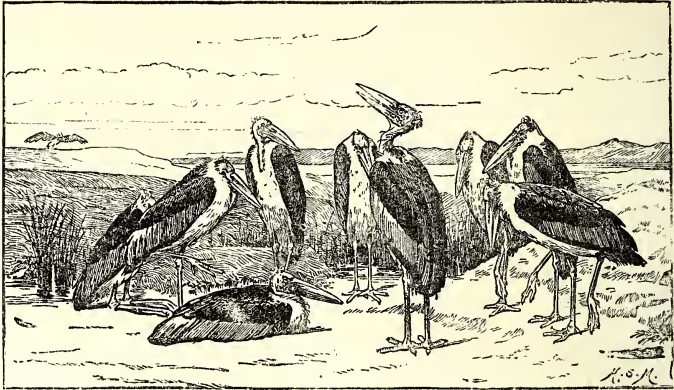
No. 279. "*Right Rev. Piers C. Claughton, D.D.*"  
J. E. WILLIAMS.

No. 272. "*Colonel Newcombe at the Charterhouse*." D. T. WHITE.

No. 280. "*A Summer's Sunny Evening*." T. S. COOPER, R.A.

No. 281. "*Loch Leven, A.D. 1568*." H. O'NEIL, A.R.A.

Above is (No. 282) "*Buffalo Carts crossing a Stream near the Pontine Marshes*," C. H. POINGDESTRE; and above, a bit of the "*Old Falcon*" at Gravesend (No. 283), C. E. HOLLOWAY.



\*

No. 285.

35 X 60.

No. 286. "*Convocation.*" H. S. MARKS, A.R.A.

Adjutant-birds in various attitudes of repose and deliberation; the variety of expression and character in the eyes and heads of the birds should be noted.

Above, on the right, is a poetically conceived picture by a painter who has seldom been seen to advantage in the Academy.



\*

No. 290.

36 X 60.

No. 290. "*The Blind Beggar's Daughter.*" E. F. BREWTONNALL.

"There was a blind beggar, had long lost his sight,  
He had a fair daughter, of beauty most bright;  
And many a gallant young suitor had she."

Before coming to Mr. Frith's pictures we should notice above—  
No. 296, Portrait of "*Mrs. William Savile,*" J. SANT, R.A.;  
No. 297, "*A Silent Land,*" ALICE ELLIS; a solitary boat by a  
lonely shore; No. 299, "*Vespers in the Monastery,*" E. GRÜTZNER.



"THE ROAD TO RUIN." By W. P. FRITH, R.A.



1. "College."



2. "Ascot."



3. "Arrest."



4. "Struggles."



5. "The End."

These pictures, arranged in a line on the south wall, are identical in size (28 x 36), and in general motive, with the Hogarth series in the National Gallery. The outlines are accurate records of composition. The copyright is the property of the Art Union of London.



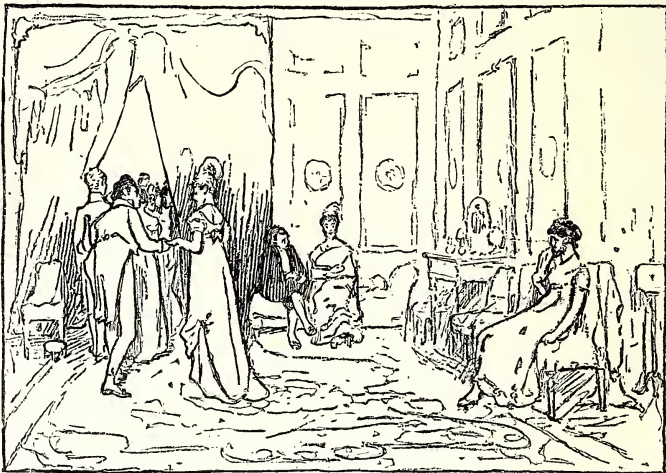
No. 302.

42 X 66.

No. 302. "*Winding the Skein.*" F. LEIGHTON, R.A.

Figure on the left in white, girl in red dress winding a ball of wool ; the background a blue bay and southern sky.

No. 307. "*Portrait of Mrs. Langtry*"; standing, life-size, in dark dress. J. E. MILLAIS, R.A.



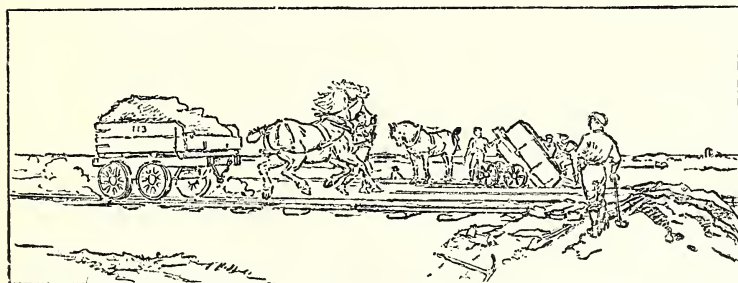
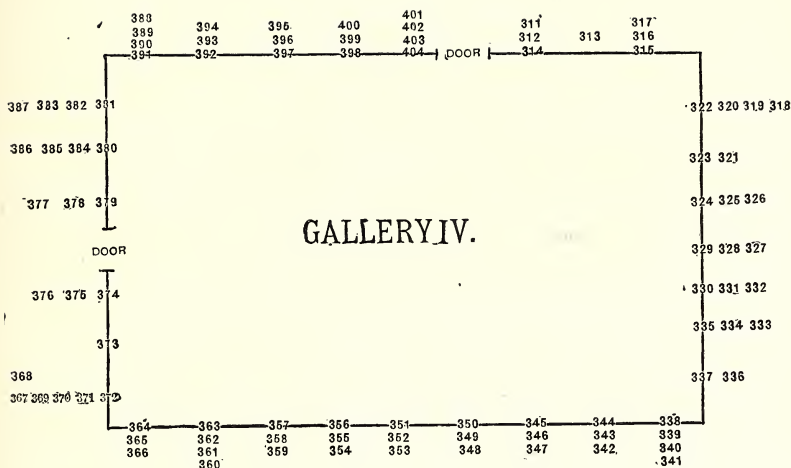
\*

No. 308.

31 X 43.

No. 308. "*A Social Eddy.*" W. Q. ORCHARDSON, R.A.

The last is a picture full of refined treatment, the colour of which may be shortly described as "a scheme of delicate pink and pale maize."



\*

No. 314.

30 X 87.

No. 314. "*Tipping.*" HEYWOOD HARDY.

In this gallery the principal picture is a large work on the west wall by Mr. Yeames. Commencing in the order of the catalogue, the first (No. 314) is a contractor's picture; a skilful rendering of an every-day event not often seen on canvas.

Above is an Alpine landscape, very cold and real in effect—No. 313, "*A Glacier Stream,*" JOHN COLLIER; No. 316, "*Cats,*" F. SMALLFIELD; No. 321, "*Dutch River Scene,*" C. THORNELY; No. 322, "*Goodbye!*" (in white satin), TITO CONTI; and No. 326, "*After Sunset, Late Autumn,*" F. SLOCOMBE.



\* No. 315. 30 X 24.

No. 315. "*News from the Front.*" A. C. GOW.



\* No. 323. 30 X 20.

No. 323. "*Fruit-seller.*" MARCUS STONE, A.R.A.

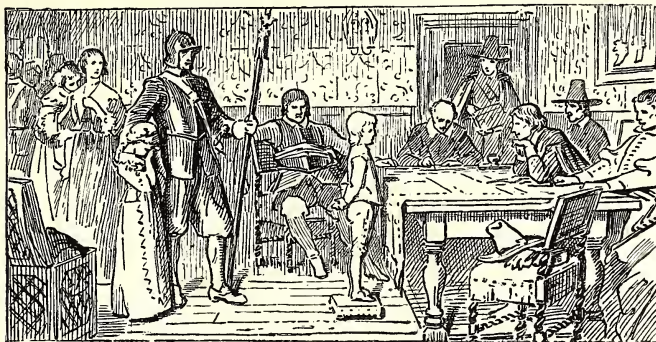
No. 324. "*Conway Marsh.*" JOSEPH KNIGHT.

Lonely landscape in evening light ; clear windy sky.

No. 325. "*Alone.*" G. E. HICKS.

No. 328. "*Animal Life in Richmond Park.*" S. CARTER.

There are one or two other landscapes to notice above, before coming to the central picture (No. 329), representing a little boy in blue in a manor house being questioned by commissioners of the Long Parliament as to the whereabouts of a Royalist (*see sketch*).



\*

No. 329.

49 × 97.

No. 329. "*And when did you last see your Father?*"  
W. F. YEAMES, A.R.A.

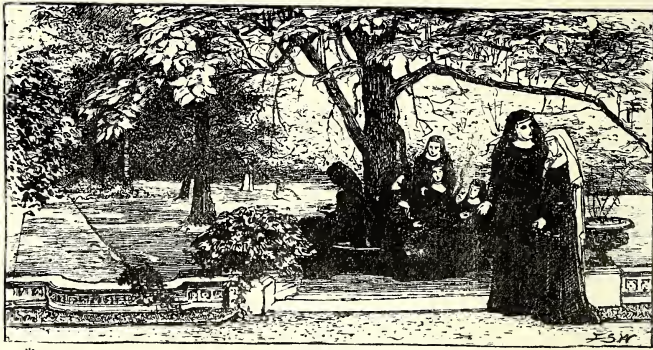
No. 330, "*The 'Cleopatra' in the Bay of Biscay on the 14th October 1877,*" E. W. COOKE, R.A.; No. 335, "*Sheep near a Ruin,*" T. S. COOPER, R.A.; No. 337, "*The Young Poacher,*" J. R. REID. (See also several other good landscapes in this corner.)



No. 350.

50 × 34.

On the south wall are—No. 339, "*A Day Dream,*" W. D. SADLER; No. 342, "*Salt-water Marsh,*" a fine drawing made at Tankerville, on the Seine," H. ENFIELD; No. 343, "*Portrait of Jaques Blumenthal,*" G. F. WATTS, R.A.; and No. 350, "*A Scene from 'The Courtship of Miles Standish,'*" by A. ELMORE, R.A.



\*

No. 345.

41 X 72.

No. 345. "*The Convent Garden.*" F. S. WALKER.



No. 351.

30 X 54.

No. 351. "*The Coral Fisher, Amalfi.*" J. C. HOOK, R.A.



\*

No. 357.

42 X 72.

No. 357. "*After the reapers' work is done.*" F. MORGAN.

No. 356. "*The Mother of Moses.*" E. ARMITAGE, R.A.

Near the foregoing are several landscapes. Amongst them—No. 355, "*The Old Rookery, Winchelsea,*" KATE GOODWIN; No. 361, "*Borough Farm,*" W. ESTALL; and No. 363, "*Carnarvon Bay,*" JOHN BRETT. Next is a clever portrait by ROSA KOBERWEIN (No. 362), and No. 364, "*A Morning Call,*" J. CLARK; and one or two simple *genre* subjects of exceptional merit: No. 371, "*A Competitive Examination,*" KATE PERUGINI, and No. 372, "*Peeling Potatoes,*" Mrs. LUKE FILDES.



No. 371. 12 X 10.



\* No. 374. 57 X 42.

[Door.]



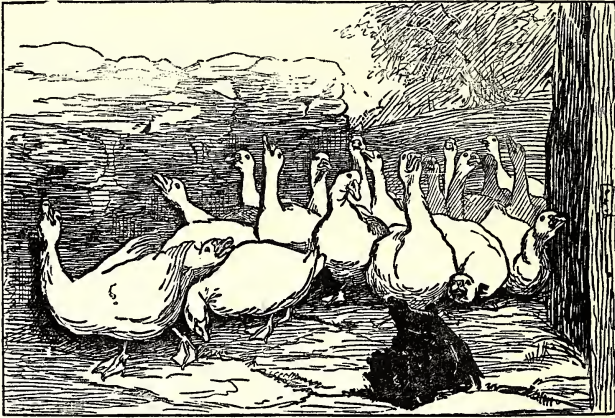
\* No. 379. 72 X 42.

No. 374. "*Green Leaves amongst the Sere.*" G. H. BOUGHTON.  
A pleasant picture of fair faces amongst falling leaves.

No. 379. "*Britomart and her Nurse.*" G. F. WATTS, R.A.

On the south side of the door are some good landscapes and sea-pieces—No. 378, "*River with Houses,*" A. DE BRÉANSKI;

No. 384, "*Shrimping*," H. MACALLUM; No. 385, "*The Mill-pool*," R. COLLINSON; "*Roses*," H. FANTIN (No. 390); and "*Azaleas*," Miss A. F. MUTRIE (No. 403); also (on the right hand) an elaborate study of mummies (No. 399) by R. BLEWITT.



No. 392.

28 X 36.

No. 392. "*An Anxious Moment*." B. RIVIÈRE, A.R.A.  
The black object on the ground is a man's hat.



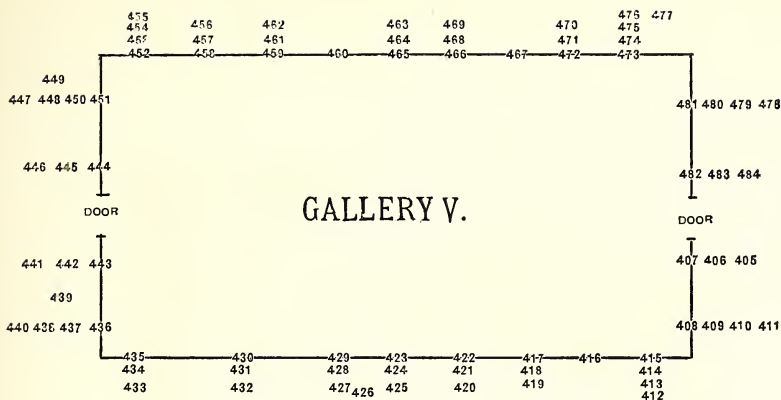
\*

No. 398.

28 X 36.

No. 398. "*The Salute*." J. C. HORSLEY, R.A.

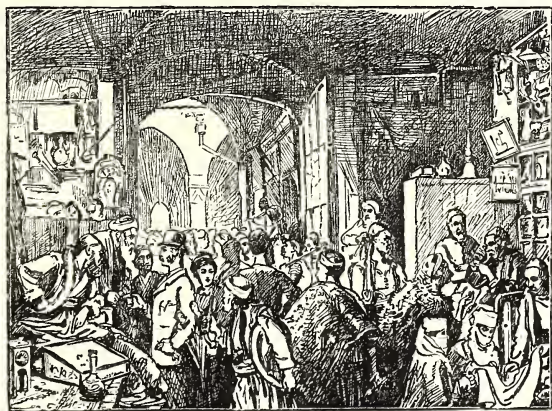




In this gallery, Holl's picture of Newgate occupies a centre, and on the opposite wall is Long's portrait of Henry Irving. Gallery V. is very strong in landscapes, including Millais' "*St. Martin's Summer*," an upright picture in the centre of the south wall.

No. 405, "*Gleaners*," H. R. ROBERTSON, is a good landscape, badly placed; and near it is No. 409, "*Ebbing Tide*," the best of Mr. COLIN HUNTER'S work this year.

No. 407. "*The Peasant's Homestead*." W. LINNELL.



\*

No. 408.

27 X 36.

No. 408. "*Shopping in Constantinople*." WALTER C. HORSLEY.

No. 412. "*Laughing Water.*" WM. G. DAFFARN.

No. 413. "*Cawsand Bay*"; trawlers returning to Plymouth.  
C. P. KNIGHT.



\*

No. 416.

35 X 48.

No. 416. "*An Eastern Puzzle*"; Chinese Lama priests at home.  
N. CHEVALIER.

An effective picture in a scheme of blue and maize colour.



\*

No. 417.

60 X 44.

No. 417. "*Store for the Cabin.*" COLIN HUNTER.

On either side of the central picture are two portraits—No. 422, "*Mrs. Stuart Forster*," R. LEHMANN, and No. 429, "*Sir William Wright*," W. W. OULESS, A.R.A., and above it, No. 424, "*The Last Journey*"; an impressive work with figures in a gondola at Venice, by CLARA MONTALBA.



\*

No. 423.

60 X 84.

No. 423. "*Newgate : Committed for Trial.*" FRANK HOLL.

Visit of friends, or relatives, of prisoners who are allowed to communicate with each other at certain times in the presence of the warders; a very powerful picture, studied from life by the artist; the warders are portraits.



\*

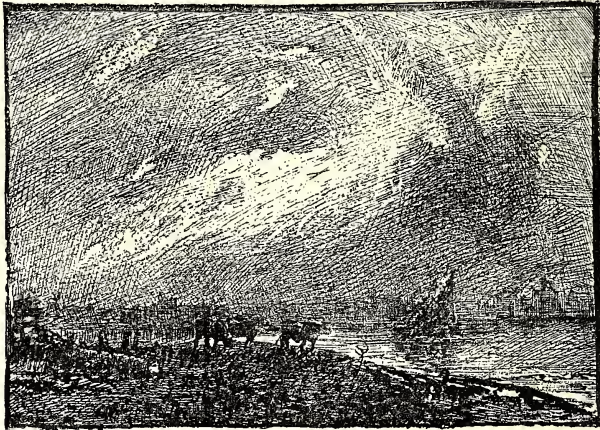
No. 430.

48 X 37.

No. 430. "*The Three Graces.*" JOHN MACWHIRTER.  
A companion picture to the "*Lady of the Woods,*" 1876.

Near the last-named is a good landscape by the painter of "*The Minister's Garden*" and the moonlight "*Pastoral*" in the Grosvenor Gallery. Both Mr. Lawson's landscapes are to be found aloft, in this room.

No. 431. "*View of Westminster from Lambeth.*" JOHN O'CONNOR.



\*

No. 433.

42 X 54.

No. 433. "*The Wet Moon, Old Battersea.*" C. G. LAWSON.



\*

No. 435.

39 X 48.

No. 435. "*Fallen amongst Thieves.*" LASLETT J. POTT.

No. 436. "*Four Miles from any Town.*" FRANK WALTON.

No. 437. "*Wreck of the 'Hesperus.'*" W. J. SHAW.

No. 443. "*Evening: a Girl with Dogs.*" R. ANSDALL, R.A.

The first picture on this side of the door is No. 444, "*A War Despatch at the Hôtel de Ville*," A. C. GOW; above are, No. 445, "*Portrait of the Earl of Shaftesbury*," JOHN COLLIER, and No. 450, "*The Head of the Lake*," E. A. WATERLOW—all three noticeable as the works of young and rising artists.

No. 451, "*Royal Group in a Highland Deer Forest*," Sir F. GRANT, P.R.A.; "No. 452, "*Music*," A. H. BURR; No. 458, "*Mabel*," daughter of J. C. Bowring, Esq. (portrait in white dress), P. H. CALDERON, R.A.; No. 459, "*Devonshire Trawlers*," J. G. NAISH; and No. 460, "*Portrait of the late Sir G. Gilbert Scott*," G. RICHMOND, R.A.



\* No. 444. 60 X 42.

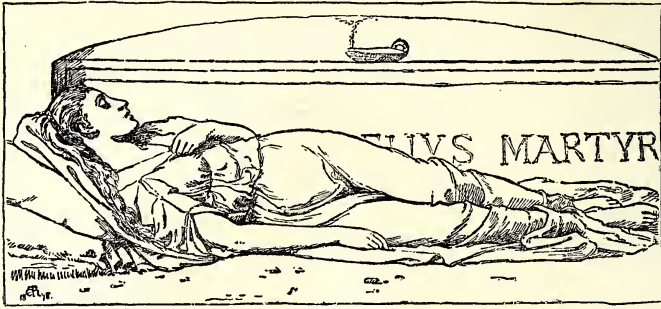
Above we have passed No. 453, "*Trespassers*," J. C. ADAMS; No. 457, "*Aid at last*," F. W. MEYER; and No. 456, "*Near Home*," MANSEL LEWIS.



\* No. 461. 38 X 78.

No. 461. "*Returning from the Fields*." JOSEF ISRAELS.

Low-toned landscape, peasants in heavy sabots returning home in the evening light; potatoes in the barrows.

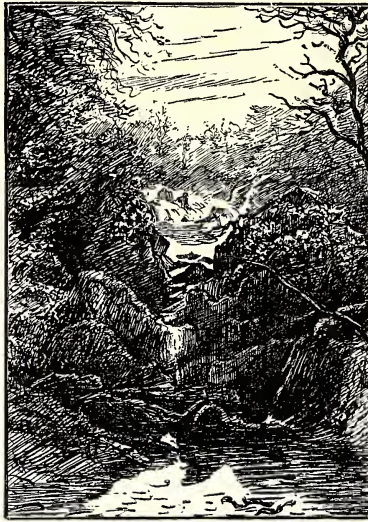


\*

No. 464.

20 X 48.

No. 464. "In the Catacombs." E. T. HAYNES.



No. 465.

60 X 42.

No. 465. "St. Martin's Summer." J. E. MILLAIS, R.A.



\*

No. 468.

47 X 72.

No. 468. "Highland Harvest Home." W. SMALL.

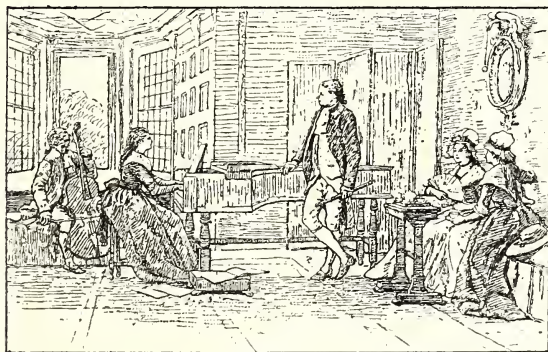
No. 467. "*Under a Cloud.*" E. NICOL, A.R.A.



No. 472. 57 X 40.

No. 472. "*Henry Irving as Duke of Gloucester.*" E. LONG, A.R.A.

No. 474. "*To our next merrie meetyng.*" J. WATSON NICOL.



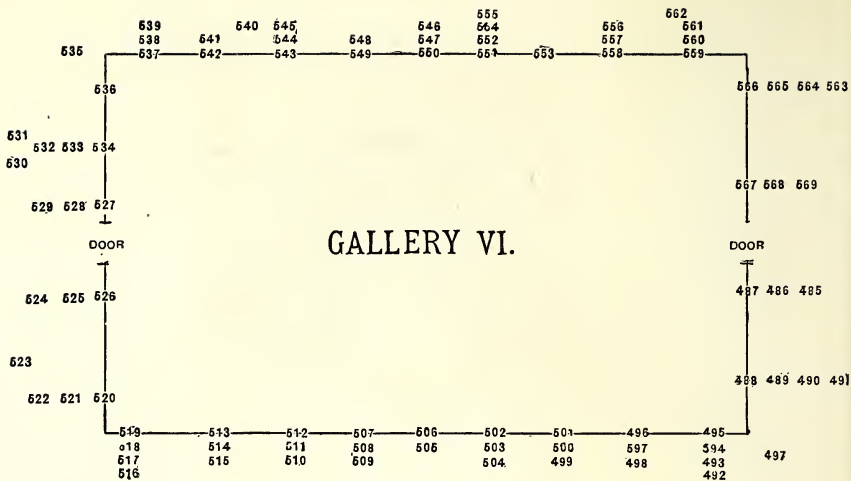
\*

No. 481.

25 X 41.

No. 481. "*The Sonata.*" V. ORMSBY.

No. 483. "*An Autumn Sunrise.*" CECIL G. LAWSON.

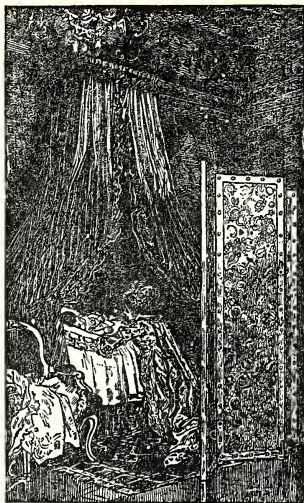


The first on the line is a large picture, with four figures ; in lantern light.

No. 487. "*Smithfield*"; the morning after the burning of Anne Ascue for heresy—looking for relics. P. F. POOLE, R.A.

No. 488. "*The old Basket-maker*"; old man and child. J. FAED.

No. 489. "*The Reapers' Pathway.*" J. CLAYTON ADAMS.



\* No. 493. 26 X 15

No. 493. "*Sleep, baby, sleep.*"  
W. A. SHADE.



\* No. 495. 33 X 24.

No. 495. "*Convalescent*"; at the Children's Hospital, Highgate. H. WOODS.





No. 496.

47 × 38.

No. 496. "*Sympathy.*" B. RIVIÈRE, A.R.A.

The principal feature of this gallery is Mr. Morris's large painting of girls in white dresses going to First Communion.



\*

No. 506.

35 × 64.

No. 506. "*Première Communion*"; Dieppe. P. R. MORRIS, A.R.A.

Two streams meeting on a Sunday morning, one towards the church, the other towards the sea; contrast of young faces with weather-worn fishermen and women; high water in Dieppe harbour, English vessel dropping down with the tide.



\* No. 517. 36 X 18.

Above are—No. 504, “*When the west with evening glows,*” JOHN FINNIE; No. 505, “*Castaways,*” HORACE H. CAUTY; No. 509, “*Evening Lights,*” C. MARSHALL; and, on either side, two portraits, No. 503, “*W. H. Pole Carew, Esq.,*” OTTO SCHOLDERER, and No. 508, “*Lady Elizabeth Bulteel,*” R. LEHMANN.

No. 507, “*A Last Shot at the Spanish Armada in the North Sea,*” R. C. LESLIE; No. 512, “*A Cottage Scene,*” JOSEPH CLARK; No. 513, three portraits, life-size, J. SANT, R.A.; No. 517, “*Two for Mirth,*” ALFRED PARSONS; No. 518, “*The Quest,*” from Shelley’s *Alastor*, a serious work in uncongenial company, G. WILSON.

No. 520. “*The Forester’s Pets.*” R. ANSDALL, R.A.



\* No. 521. 60 X 42.

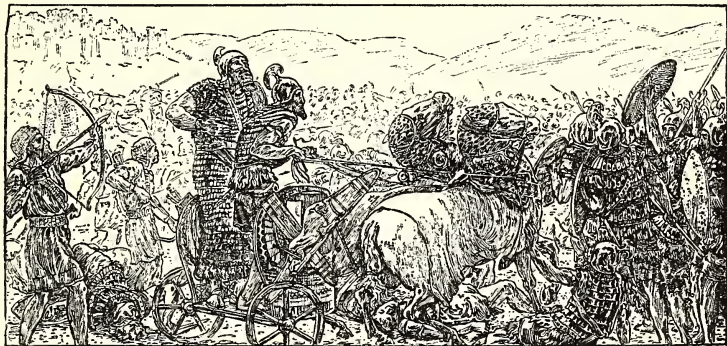
No. 521. “*The moon is up, but yet it is not night.*” ALICE HAVERS.

No. 525. { “*And down he sat beside the lad,  
And talk’d with him of Cain.*” } A. DIXON.  
Eugene Aram.

The last-named (a very earnest picture), and No. 526, “*Portrait of Lady Clayton,*” G. A. STOREY, A.R.A., end this side of the gallery.

[Door.]

No. 527, "*A Portrait*," J. SANT, R.A. ; No. 529, "*Homewards*" (over the snow), J. HENRY SAMPSON ; No. 534, "*The Missing Boat*," E. NICOL, A.R.A. ; watching a wreck ; a subject which was very powerfully treated by Mr. Small in 1876.



\*

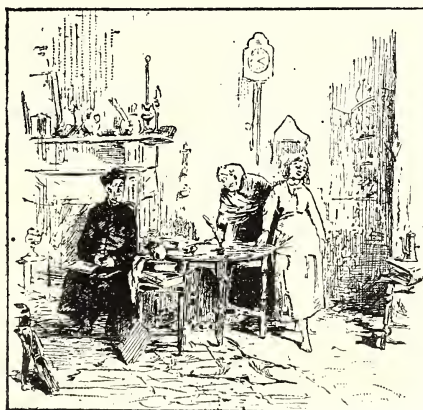
No. 533.

27 X 59.

No. 533. "*Death of Ahab.*" T. M. ROOKE.

No. 535. "*Witness my Hand and Seal.*" E. BLAIR LEIGHTON.

One of two remarkable works by this artist (see No. 650, p. 60).



\*

No. 537.

30 X 24

No. 537. "*The Wayward Daughter.*" H. HELMICK.

No. 539, "*The Lively Polly*," sea-piece, E. HAYES ; No. 541, "*The Conversion of Ancient Britons*," C. GREGORY ; No. 542, "*The Dee Sands*," J. W. OAKES, A.R.A. ; No. 543, "*Her Last Sacrament*," A STOCKS ; No. 550, "*Maydew*," Sir J. GILBERT, R.A.

No. 547. "*The Remorse of Nero.*" J. W. WATERHOUSE.

(*Sketched overleaf.*)



\*

No. 547.

37 X 66.

On either side of Mr. Waterhouse's powerful picture are two landscapes, which should be noticed in their high position—No. 545, "*Night on the River*," C. E. HOLLOWAY; and No. 555, "*The Last of the Wreck*," E. ELLIS.

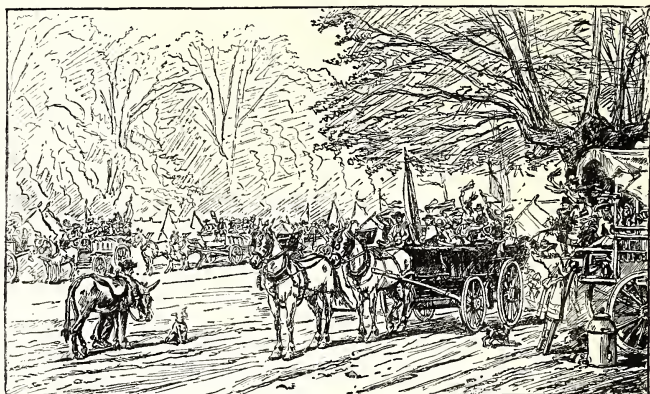


\*

No. 554.

36 X 66.

No. 554. "*Haymakers at Noon-day*." HUGH CAMERON.

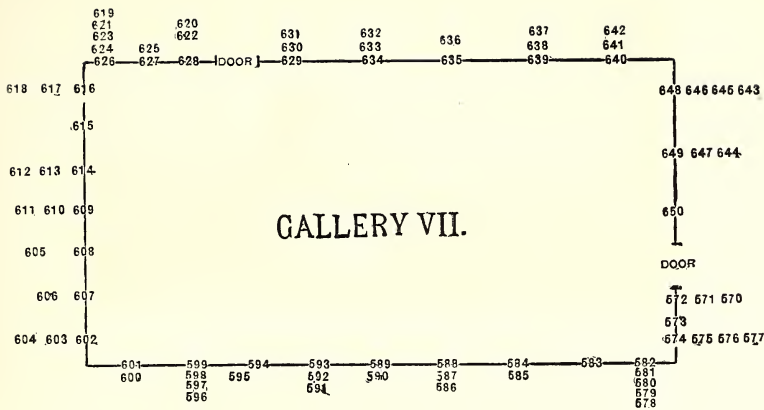


\*

No. 567.

46 X 78.

No. 567. "*A School Treat at Burnham Beeches*."  
EYRE CROWE, A.R.A.



Gallery VII. is unusually interesting this year. Under a large landscape (No. 571), entitled "*Highland Pastures*," HENRY MOORE, is one of two little cabinet pictures by ÉDOUARD FRÈRE (No. 573).



\* No. 573. 16 X 13.

No. 572, "*Distinguished Visitors*," EDWIN HUGHES, is a clever *genre* picture—a housekeeper in green stuff dress showing the hall to two visitors in old-fashioned costume ; No. 574, a dashing picture with several figures, FRANCESCO VINEA ; both the foregoing looking crude and over-coloured by the side of the French painter of rustic life.



\*

No. 584.

45" X 70.

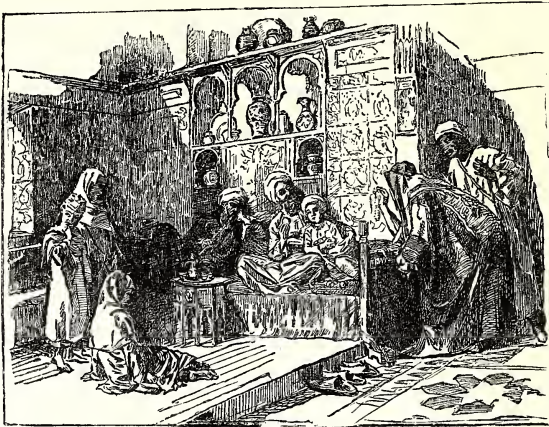
No. 584. "*Halt of Prince Charles Edward,*" on the banks of the Nairne, after the battle of Culloden. R. BEAVIS.

No. 583. "*Portrait of G. F. Luttrell, Esq.*" CYRUS JOHNSON.

No. 585. "*Portrait of Miss Meyrick.*" L. DESANGES.

No. 586. "*The Skirts of a Wood.*" A. W. MAY.

The central picture on this wall is an Eastern interior.



\*

No. 589.

36 X 66.

No. 589. "*Childhood in Eastern Life.*" J. B. BURGESS, A.R.A.

Above is a large study of deer, entitled, "*The Tomb*" (No. 590), P. R. MORRIS, A.R.A.

No. 591. "*A Lonely Shore.*" JOHN NESBITT.

- No. 593. "*Portrait of a Lady*," à la Rubens. G. A. STOREY, A.R.A.  
 Three-quarter length life-size, with a strange grace of composition.



\*

No. 594.

42 X 68.

- No. 594. "*Goodbye*"; departure of an emigrant-ship.  
 C. J. STANILAND.

- No. 597. "*Three Huntsmen*," riding home in evening light.  
 RANDOLPH CALDECOTT.

An instance of the injurious hanging of an excellent picture, of which we regret to give the public no sketch.



\*

No. 595.

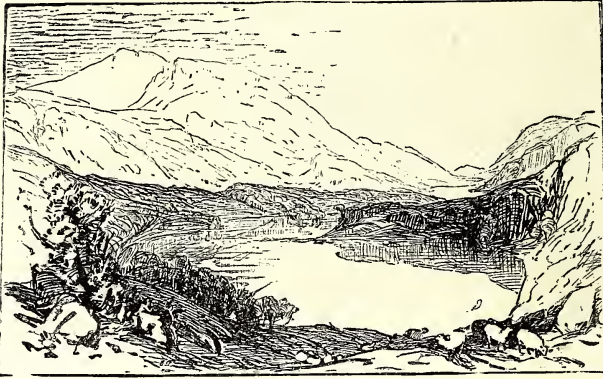
72 X 42.

- No. 595. "*Miss Clara Meyrick*." L. DESANGES.

Some landscapes should be noticed in this corner, especially  
 No. 598, "*Etaples*," C. W. WYLLIE.

- No. 600. "*Portrait of an Old Pony*." A. J. ELSLEY.

The next landscape, hung rather out of sight, is a view of the lake from which Manchester proposes to draw her water supply.

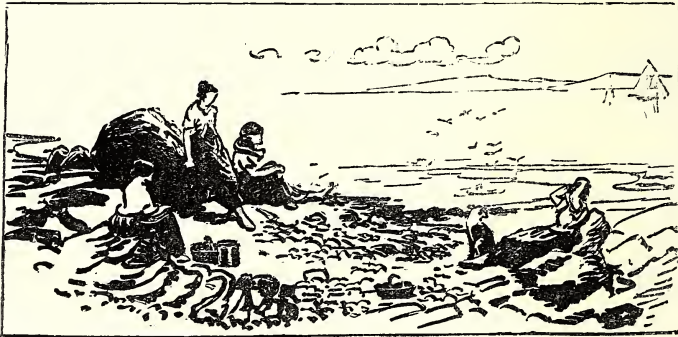


\*

No. 604.

42 X 68.

No. 604. "*Thirlmere, Cumberland.*" H. CLARENCE WHAITE.



\*

No. 606.

36 X 72.

No. 606. "*Waiting for the Ebb.*" H. MACALLUM.

Four fisher-girls on a sunny, "shining shore," waiting for low water to gather shellfish.

No. 607. "*Gone away!*" a "find" with the Pytchley Hounds.  
JOHN CHARLTON.

The next picture on the line is a small single figure of a girl with apples in her apron—No. 608, "*Autumn,*" W. Q. ORCHARDSON, R.A., a scheme of maize colour and white; and (hung as a companion and contrast, on the other side of Mr. Crofts battle picture) a Highlander with glowing face, bright tartan, and glass of whisky—No. 614, "*Rob Roy,*" J. PETTIE, R.A.



No. 609. "*Wellington's March from Quatre-Bras.*" E. CROFTS.



No. 610.

60 X 96.

No. 610. "*The Prince's Choice.*" T. R. LAMONT.  
An elaborate decorative composition, hung above No. 609.

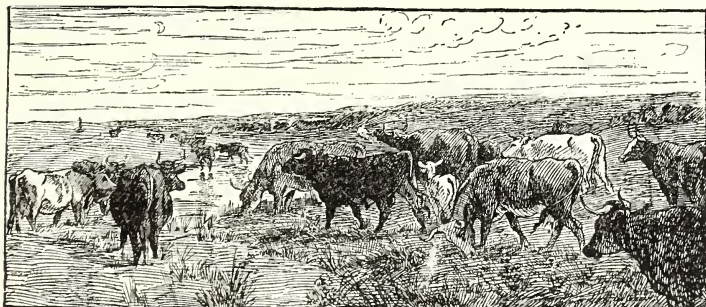


\*

No. 613.

38 X 75.

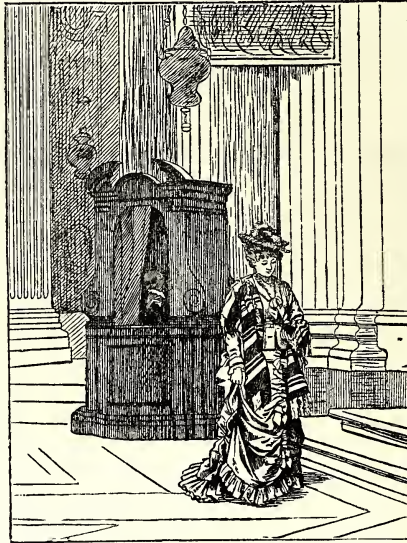
No. 613. "*All among the barley.*" E. H. FAHEY.



No. 615.

30 X 60.

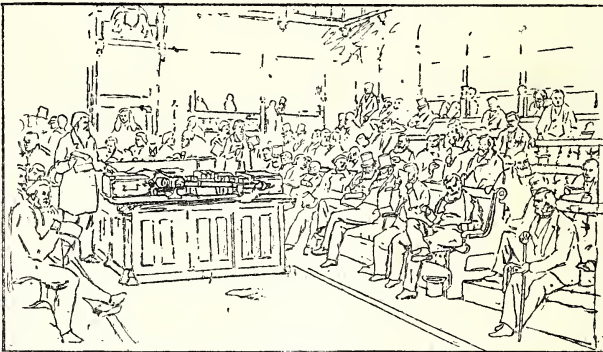
- No. 615. "*The lowing herd winds slowly o'er the lea.*"  
H. W. B. DAVIS, R.A.



No. 616. 24 X 15.

- No. 616. "*After the Confession.*" C. WÜNNENBURG.

- No. 621. "*Watching a Chance*"; boat coming in on a wave. S. BIRD.



\* No. 625. 30 X 52.

- No. 625. "*The House*"; session 1877. W. M. WYLLIE.  
A portrait picture of prominent members. The above sketch  
will give an idea of the composition only.

- No. 628. "*At the Fair at Seville.*" W. BRIGHT MORRIS.

[Door.]

No. 629. "*La Gloire de Dijon.*" P. H. CALDERON, R.A.  
A bright-faced girl, with basket of flowers.



\* No. 635. 67 X 61.

No. 635. "*Loot.*" J. E. HODGSON, A.R.A.

No. 634. "*A Surrey Pastoral.*" VICAT COLE, A.R.A.



\* No. 633. 50 X 32.



\* No. 643. 44 X 34.

No. 633. "*September.*"  
ALICE HAVERS.

No. 643. "*Divided.*"  
THOS. DAVIDSON.

No. 638. "*Moonlight.*" HENRY MOORE.

An upright picture of sea under a moonlit sky ; one low wave gathering on its calm surface.

No. 640. "*Roses and Butterflies.*" C. E. PERUGINI.

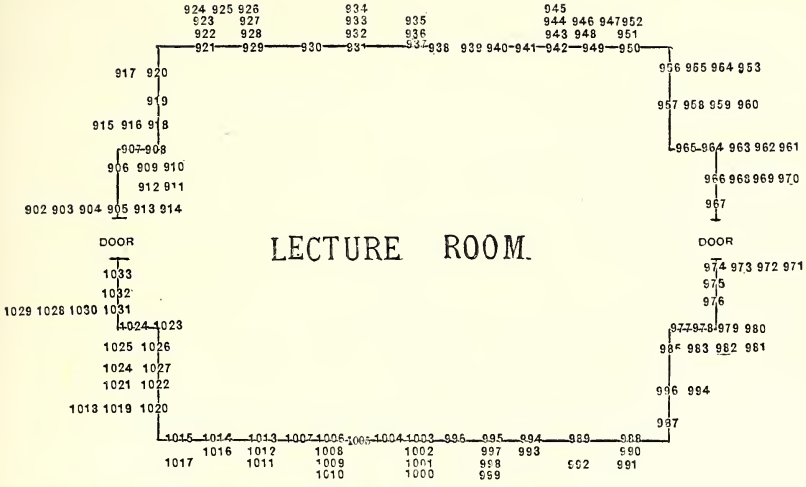
On the west part of the wall are some clever *genre* paintings : No. 648, "*A Health to Bright Eyes,*" TITO CONTI ; and No. 650, "*A Flaw in the Tile,*" E. BLAIR LEIGHTON ; the latter especially noticeable ; and between them is another little village picture from Écouen—No. 649, "*Le Chemin de l'École,*" by ÉDOUARD FRÈRE.



\*

No. 649. 16 X 13.

# LECTURE ROOM.



\* No. 904. 54 X 37.

\* No. 909. 35 X 27.

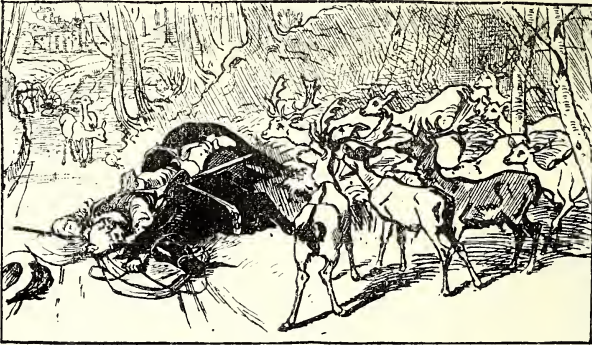
No. 904. "The Apple Loft." ARTHUR HOPKINS.

No. 909. "Wandering Minstrels"; Brittany. J. CLARK.

The Lecture Room is interesting as usual from the number of works by young artists, but it lacks the strength of last year. Two of the first pictures are sketched above. In this corner are also—No. 905, "The Haunted House," TRISTRAM ELLIS; No. 907, "Kept waiting," GORDON THOMSON; No. 912, "A

*Turkish Bazaar*," EUGÈNE PAVEY ; No. 911, "*Idle Moments*," G. HARDY ; No. 916, "*Mrs. Hetherington*," W. P. FRITH, R.A. ; No. 917, "*A Flower-girl asleep*," N. CHEVALIER ; and three small subjects that should be noticed below the above.

On the south wall are two characteristic pictures—No. 921, "*The Truant*," J. BURR ; No. 923, "*A Bit of Advice*," G. SMITH—and a good landscape, No. 925, "*On the River Loire*," near Fontainebleau, ERNEST PARTON.



\*

No. 927.

47 X 76.

No. 927. "*The King's Banner.*" S. E. WALLER.

No. 930. "*Marguerite.*" ALFRED ELMORE, R.A.



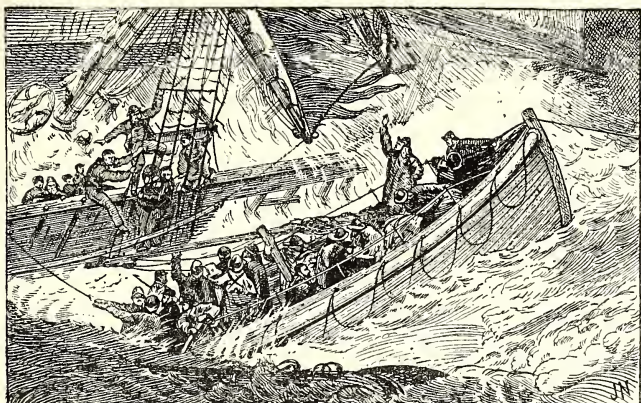
\*

No. 931.

39 X 51.

No. 931. "*An Ambuscade, Edge Hill.*" SEYMOUR LUCAS.

The next two pictures are in the centre of the wall.

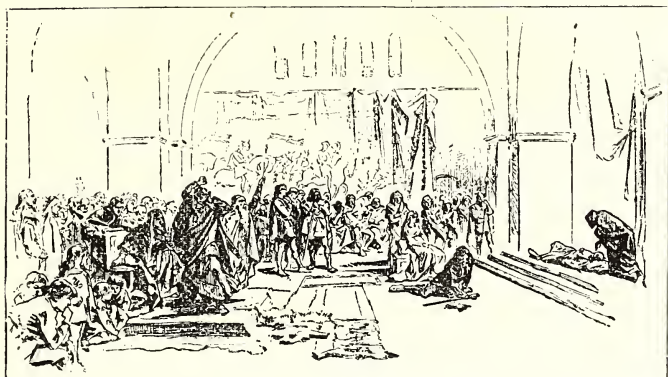


\*

No. 935.

53 X 87.

No. 935. "On the Sands: 'Hold on!'" JOS. NASH.



\*

No. 936.

54 X 96.

No. 936. "The Play Scene in 'Hamlet.'" KEELEY HALSWELLE.



\*

No. 948.

48 X 76.

No. 948. "Au Revoir." F. G. COTMAN.

Near the last poetical picture is a night view on the Thames, with a steam-tug approaching with barges—No. 951, "*The Silent Highway*," W. L. WYLLIE; a work full of originality; one of the few attempts to depict Thames life as it is to-day.



\*

No. 950.

26 X 28.

No. 950. "*Fête champêtre*." J. SCHEURENBURG.

No. 956. "*Corney Reach*"; another good river scene.

G. C. KERR.

No. 957. "*Hennant, Brittany*." LESLIE THOMSON.

Here—with a glance at Mr. ARMITAGE'S "*Galatea*" (No. 958), and a number of smaller pictures of merit—we come to No. 968, "*Waiting*," LIONEL P. SMYTHE; fisherwomen on the steps of a quay; an earnest, and successful, study of sunny French life; and, as a pendant to it, No. 973, "*Summer Clouds*," W. L. WYLLIE, on the other side of the door.

[Door.]



\*

No. 982.

36 X 72.

No. 982. "*Music*." H. T. SCHAFER.



In this neighbourhood, on the wall where Mr. F. W. Lawson's "*Children of the Great City*" was exhibited last year, are the three pictures sketched below.



\* No. 983. 49 X 35.

No. 983. "*Madeline.*"  
T. F. DICKSEE.



\* No. 984. 48 X 24.

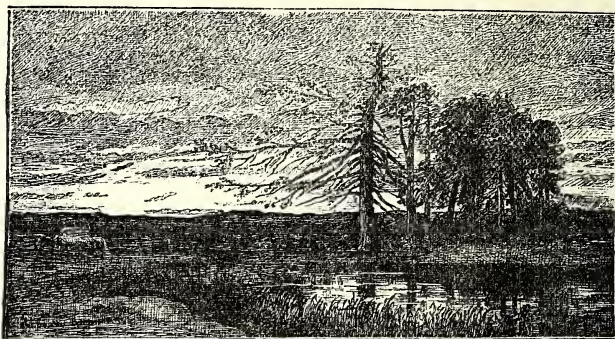
No. 984. "*Dives and Lazarus.*" THERESA THORNYCROFT.



\* No. 990. 37 X 76.

No. 990. "*Joseph making himself known to his Brethren.*"  
D. W. WYNFIELD.

Near the above is a study (No. 994) of a Japanese interior in delicate tints, the effect of which is much injured by its surroundings.  
(See sketch overleaf.)



\*

No. 992.

42 X 66.

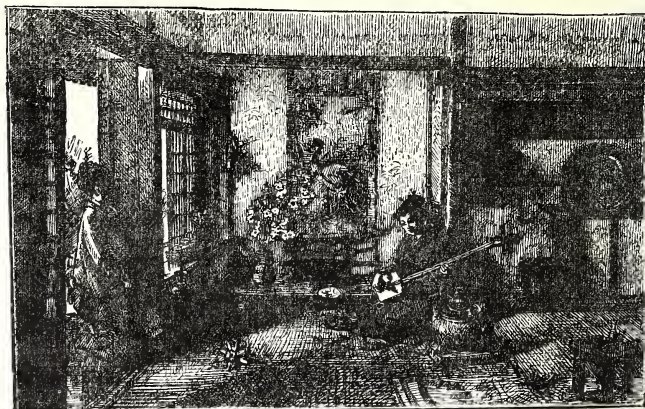
No. 992. "*Last of the Forest, Perthshire.*" W. BEATTIE BROWN.



\*

No. 993. 50 X 40.

No. 993. "*Sir Henry Hawkins.*" JOHN COLLIER.



\*

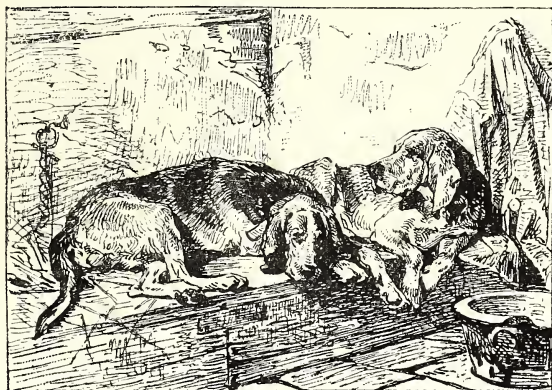
No. 994.

26 X 39.

No. 994. "*A Japanese Interior.*" FRANK DILLON.

No. 997. "*Gusty Weather.*" P. GRAHAM, A.R.A.

The centre of the wall is occupied as below.

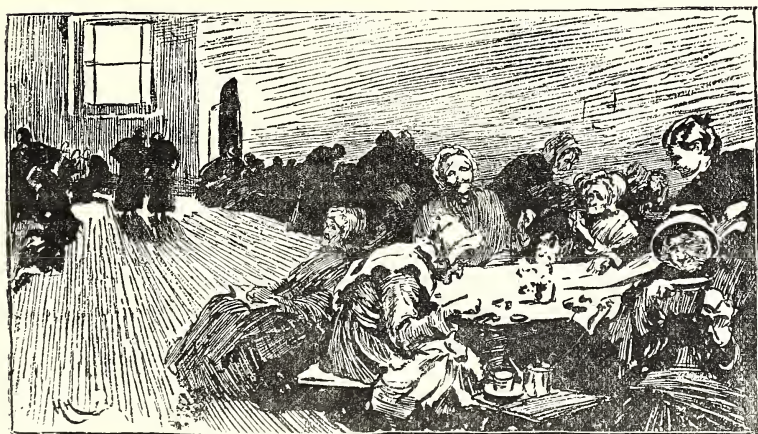


\*

No. 1001.

50 X 60.

No. 1001. "Lazy Moments." J. S. NOBLE.



\*

No. 1002.

44 X 78.

No. 1002. "Eventide"; a scene in the Westminster Union.  
HUBERT HERKOMER.

In this powerful work the intention of the artist (whose picture of "*The Last Muster*" was exhibited in the same place in 1875) has been to depict happy and comfortable old age even in poverty; in short, to give the sunny side of life in a workhouse.

Below is a little bit of colour—No. 1004, CLAUDE CALTHROP.

No. 1006, "*Music*," JULIA B. FOLKARD; No. 1007, "*Motherless*," sheep in snow, T. G. COOPER; No. 1008, "*Victims*," children and dogs, B. RIVIÈRE, A.R.A.



\*

No. 1013.

30 X 38.

No. 1013. "*Reaping Time.*" G. B. O'NEIL.

No. 1014. "*Julia Mannering.*" J. FAED.



\*

No. 1016.

38 X 78.

No. 1016. "*Sedge-cutting in Wicken Fen*"; Cambridgeshire, early morning. R. W. MACBETH.

"'Sedge cutting' is one of the remnants of a fen industry, and Wicken Fen the only remaining portion of a great fen district on which the sedge has free growth. This fen is now reduced to a small acreage by man and his agricultural improvements."

No. 1021. "*Portrait of the Countess of Carysfort.*"  
J. E. MILLAIS, R.A.

In the centre of the room is a model or "sketch" for an "*Equestrian Statue of H.R.H. the Prince of Wales,*" by J. E. BOEHM, A.R.A.

[*Gallery IX., ARCHITECTURAL DRAWINGS, ETC., Nos. 1034-1295.*]

	1313	1314	1321		1328	1329		1337	1343	
	1312	1316	1320	1322	1327	1330		1335	1338	1342
	1311	1316	1319	1323	1326	1331		1334	1339	1341
	1310	1317	1318	1324	1325	1332		1333	1340	
1306	1307	1308	1309							
			1302							
1305	1304	1303	1301							
			1300							
1296	1297	1296	1299							
			DOOR							
			1412							
1408	1409	1410	1411							
			1404							
1407	1406	1405	1403							
1499	1400	1401	1402							
	1395	1394	1393	1392	1391	1386	1385	1380	1379	1378
	1396				1390	1387	1384	1381	1377	1373
	1397				1389	1388	1383	1382	1376	1374
	1398								1375	
										1364
										DOOR
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										1369
										1368
										1370

## GALLERY X.

The first picture is a life-like portrait (No. 1298), "*W. H. C. Plowden, Esq.*," by CYRUS JOHNSON; and next is an old-fashioned little garden (No. 1303), "*Heart's-ease*," by E. H. FAHEY; a figure picture in which the interest is in the painting of the flowers.

No. 1304. "*Quoits*"; evening. C. E. PERUGINI.

No. 1309. "*Absorbed*." T. BROOKS.



\*

No. 1310.

30 X 50.

No. 1310. "*Gleaners*." P. MACNAB.

No. 1312. "*Home*"; an interior. ROBERT COLLINSON.



No. 1317.

60 × 96.

No. 1317. "*Fifty Years Ago*," before the Salmon Act.  
R. ANSDELL, R.A.

Next is a good study of cows, called, "*July on the Thames*," by  
BASIL BRADLEY (No. 1318).



\*

No. 1320. 36 × 25.

No. 1320. "*Sally in our alley*." F. R. STOCK.

The central pictures are sketched on the opposite page. The two portraits on either side are—No. 1324, "*W. F. Alt, Esq.*," G. A. STOREY, A.R.A., and No. 1332, "*John Corbett, Esq., M.P.*," J. C. HORSLEY, R.A. Other pictures here are—No. 1322, "*An Evening Song*," G. M. ROBB; No. 1329, "*Somewhat Fresh*" (at sea), MAURICE COURANT; and No. 1330, "*A Cool Stream*," CHARLES SMITH.

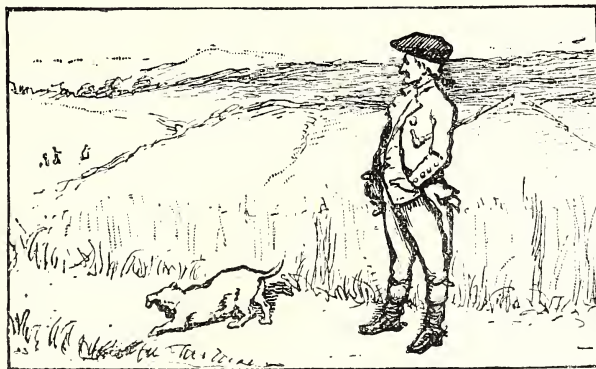


\*

No. 1327.

44 X 34.

No. 1327. "*I wonder if it's true.*" MARIA BROOKS.



\*

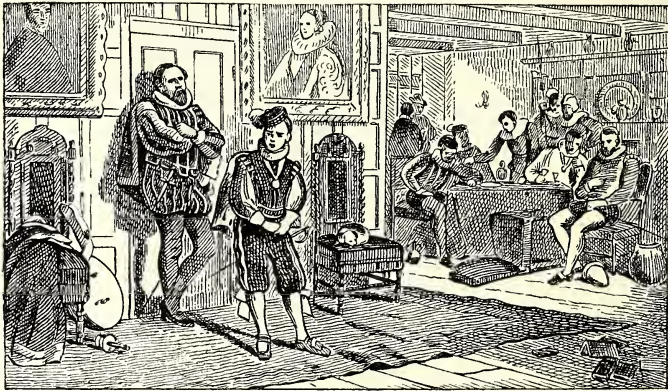
No. 1325.

36 X 23.

No. 1325. "*The Laird.*" J. PETTIE, R.A.

The laird in good old-fashioned blue coat and drab waistcoat, with his brown setter dog.

Besides the two pictures sketched overleaf, we notice on this wall a picture of cattle and old farm buildings in evening light (No. 1340) by F. E. BODKIN, one of the best works in this gallery, and near it (No. 1349) a little sketch, taken at Munich, of a woman descending monastery stairs, WALTER BLACKMAN.



\*

No. 1333.

49 X 84.

No. 1333. "*The Raid of Ruthven.*" W. B. C. FYFE.

An incident in the life of James VI. of Scotland.

(*Tales of a Grandfather.*)

No. 1350. "*A False Scent.*" F. B. BARWELL.

[*Door.*]

On the right of the doorway are—

No. 1366, "*Garnets,*" ALBERT MOORE; a small study (in yellow and orange) of a single figure; similar to those by him in the Grosvenor Gallery.

No. 1368, study of a girl's head with auburn hair, F. LEIGHTON, R.A.; No. 1369, "*Wild Rose,*" Miss M. D. MUTRIE; No. 1367, "*Old Shipmates,*" WALTER S. STACEY.



\*

No. 1370. 22 X 18.



\*

No. 1379. 47 X 29.

No. 1370. "*As Dry as a Limekiln.*"  
SEYMOUR LUCAS.

No. 1379. "*Jealousy.*"  
F. MORGAN.



Several landscapes are to be noted on this wall ; amongst them—

No. 1371. "*The Bleaching Ground.*" T. O. HUME.

No. 1375. "*Salmon Leap, Cennarth Falls, Cardiganshire.*"  
FRANK MILES.

No. 1378. "*Cottage Homes.*" WALTER D. BATLEY.

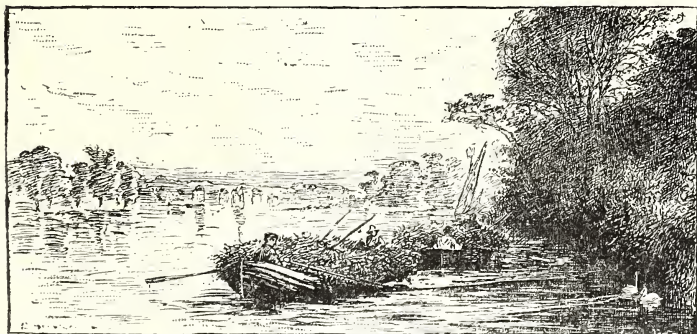


\*

No. 1380.

60 X 42.

No. 1380. "*Herr Joachim.*" JAMES ARCHER.



\*

No. 1384.

45 X 84.

No. 1384. "*Summer Evening on the Thames.*" W. J. HENNESSY.



\*

No. 1385.

54 × 77.

No. 1385. "*Drawing for Military Service: modern Italy.*"

F. W. W. TOPHAM.

No. 1390, "*Introduction of Christianity into Britain,*" J. E. CHRISTIE. (This picture obtained for the artist the Academy's Historical Gold Medal in December 1877.)

No. 1392. "*Portrait of H. H. Gibbs, Esq.*" G. F. WATTS, R.A.

No. 1395. "*Sundown.*" F. SMALLFIELD.



\*

No. 1397.

28 × 36.

No. 1397. "*The Good Old Book.*" J. C. WAITE.

No. 1401. "*Après le Déjeuner*"; still-life. KATE THOMPSON.



\* No. 1391. 45 X 37.

No. 1391. "*A Tiff.*"  
F. E. COX.



\* No. 1405. 45 X 36.

No. 1405. "*The Labour of the Danaïds.*" J. R. WEGUELIN.

Thus we end with signs of hope for the future, indicated (in widely different directions) by the works of such young artists as Mr. Cox, Mr. Weguelin, and Miss Kate Thompson; symbolised also in bronze by the ærial figure sketched below.



No. 1477. "*The First Flight.*"

A. BRUCE JOY. (*Central Hall.*)

\* No. 1477.

SCULPTURE.



\* No. 1432.

No. 1432. "*Perseus the Liberator.*" Bust in marble. G. SIMONDS. (*Vestibule.*)



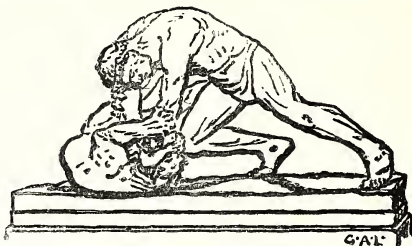
\* No. 1483.

No. 1483. "*Retaliation.*" C. B. BIRCH.  
(*Central Hall.*)



\* No. 1468.

No. 1468. "*Lot's Wife.*"  
H. THORNYCROFT. (*Central Hall.*)



\* No. 1501.

No. 1501. "*In the Arena.*" Model in imitation bronze.  
G. A. LAWSON. (*Sculpture Gallery.*)

# Academy Notes.

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---

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "ARTISTS AND ARABS," "NORMANDY PICTURESQUE,"

"ART IN THE MOUNTAINS," ETC. ETC.



No. 220.

London:

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\* No. 950. "The Daughter of the House." FRANK HOLL, A. 30 X 42.

## PREFACE.

THE present number completes the FIRST VOLUME of "ACADEMY NOTES." It is intended to form a supplement to the Official Catalogue, which should be both interesting and useful for reference.

The illustrations are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

The Editor again desires to thank those who have assisted him with sketches, for without such aid it would be impossible to produce the book so rapidly, and at so small a cost to the public.

LONDON, May 15, 1879.

---

\*\*\* The illustrations (with the exception of three) have been produced by Mr. Alfred Dawson, of the Typographic Etching Company.

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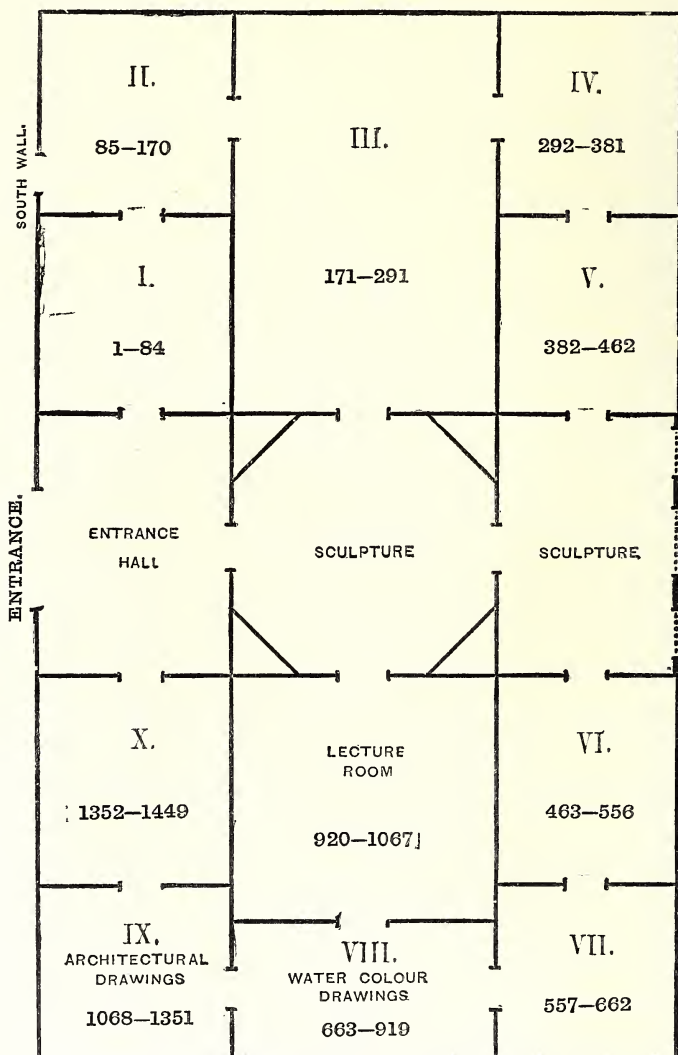
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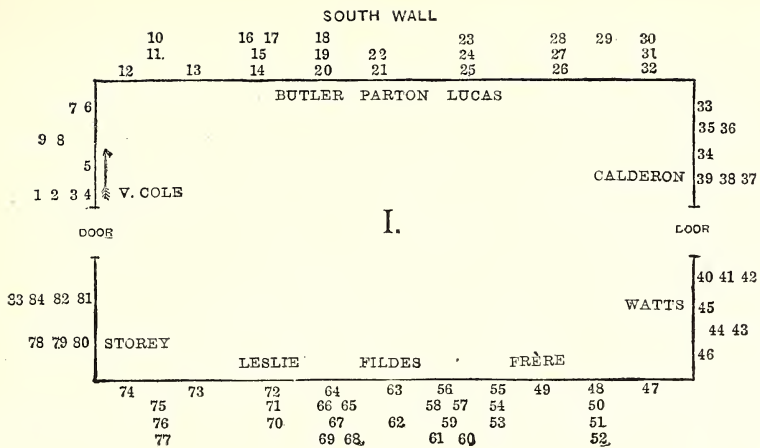
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## GENERAL PLAN OF THE GALLERIES,

*Showing the Numbers, according to the Catalogue, in each Gallery.*





The principal positions in Gallery I. are occupied by Mr. Parton's landscape, and Mr. Fildes' "*Return of the Penitent.*"  
 The first picture of importance is sketched below.



\* No. 4. 60 x 48.

No. 4. "*Autumn Leaves.*" VICAT COLE, A.

Landscape in autumn tints; chestnut leaves scattered on the ground; blue kingfisher on a twig.

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No. 5. "*The Village Belle.*" J. R. REID.

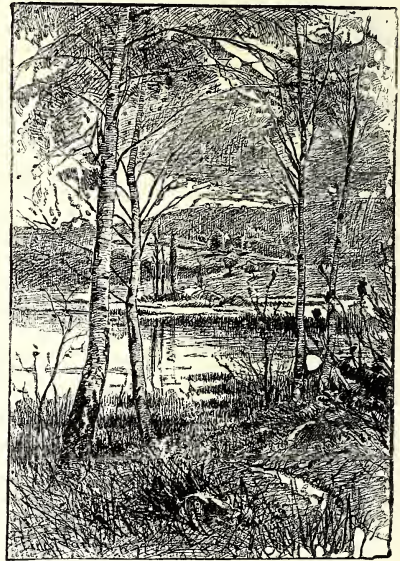
Above the foregoing are—No. 8, "*Seventy Years Ago,*" A. H. BURR; No. 9, "*Up Hill and Down Dale,*" a poetically conceived picture by YEEND KING; and in the corner, on the line, a cabinet picture, No. 6, "*The Astrologer,*" by S. LUCAS.

On the south wall are—No. 11, "*Norwegian Midnight,*" A. W. HUNT, a grand effect as of sunset, over mountain and calm sea; and No. 13, "*The Duc d'Anjou contemplating the Portrait of Queen Elizabeth,*" TITO CONTI, a small and admirable painting.



\* No. 14. 50 X 36.

No. 14. "*The Lady Herries.*"  
R. LEHMANN.



\* No. 21. 72 X 52.

No. 21. "*The Waning of the Year.*"  
ERNEST PARTON.

This fine landscape, in quiet grey and brown of autumn, is the great feature of the gallery; it has been purchased by the Royal Academy from the Chantrey Fund.

Between the above is—

No. 20. "*Listed for the Connaught Rangers.*" ELIZABETH BUTLER (*née* THOMPSON).

A recruiting sergeant with his young recruits on the march, facing the spectators; a wet road and brilliant effect of sky after rain, an effect often seen in Ireland amongst the hills. This is a powerful picture, full of movement and reality.

Above Mr. Parton's landscape are—No. 22, a picture of still-life, by H. M. PAGE ; and, on the right, No. 27, "*Blossom*," BASIL BRADLEY ; landscape with horse and lambs ; trees laden with the bloom of spring.

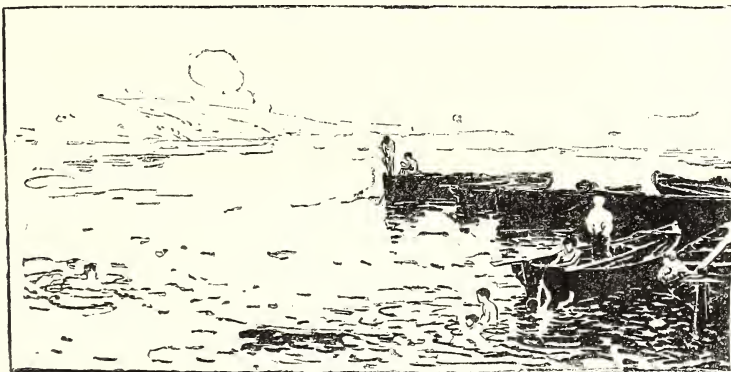


\* : No. 25. 49 X 71.

No. 25. "*The Gordon Riots.*" SEYMOUR LUCAS.

An important picture by a young artist. A good description of the scene is given in the *Annual Register* for June 7, 1780. The houses in the background have been painted from the spot near Bloomsbury Square where the massacre took place.

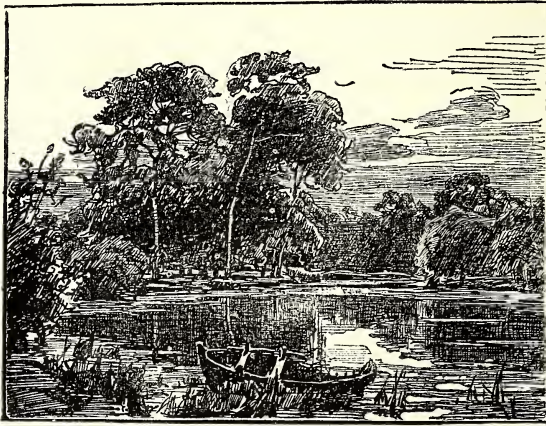
No. 26. "*Portrait of G. S. Venables, Esq., Q.C.*" JOHN COLLIER.



\* No. 32. 25 X 50.

No. 32. "*A Water Frolic.*" HAMILTON MACALLUM.  
A calm summer sea, rippling in the sunlight off the shore.

On the west wall are the following :—



\*

No. 35.

46 × 60.

No. 35. "*The Ending of Summer.*" ALFRED PARSONS.

No. 33. "*The River Mouth.*" J. W. OAKES, A.

A coast scene, with rainbow on the horizon ; a lumpy sea, with tide running out against the wind.

Next, on the line, remarkable for quiet tone and execution, is—



\*

No. 34.

24 × 17.

No. 34. "*A Little Woman.*" KATE PERUGINI.

No. 38. "*Charity.*" FRANK DADD.

A troubadour, in the olden time, giving bread to a beggar.



\*

No. 39.

46 X 36.

No. 39. "*Summer Breezes.*" P. H. CALDERON, R.A.

On the other side of the door, placed as a pendant to Mr. Calderon's breezy picture, bright with a red bodice and blue of summer sea, is No. 40, "*Speak low, my lute,*" A. ELMORE, R.A.; and next to it (in trying contrast of colour), No. 45, "*Portrait of Mrs. Andrew Hichens,*" G. F. WATTS, R.A. Above is a good landscape (No. 44) by F. WALTON, and, higher still—



\*

No. 43.

44 X 70.

No. 43. "*Light in the Cottage.*" ROBERT COLLINSON.

The next on the line is an Eastern subject, full of variety in costume and colour; one of several good studies in the East by a young artist, son of the Royal Academician.



\*

No. 46.

36 X 28

No. 46. "*A Narrow Way: Cairo.*" W. C. HORSLEY.

On the north wall is No. 50, "*An English Hayfield,*" B. W. LEADER; and below it, on the line, No. 48, "*Dead Game,*" E. HOLLIDAY, and next, one of those charming little domestic interiors by É. FRÈRE (No. 49), called "*Grand'maman et petite-fille.*"

A prominent object on this wall is No. 55, "*The Old Stonebreaker and Child,*" by H. T. WELLS, R.A. One or two good sea-pieces should be noticed above, especially No. 57, E. F. BREWTNALL.

No. 59. "*A Disputed Point.*" C. N. KENNEDY.

A vigorous study of three heads; good in composition and colour.



\*

No. 63.

52 X 100.

No. 63. "*The Return of a Penitent.*" LUKE FILDES, A.



This pathetic picture, which does not record any actual incident, but in which the painter would point at the world's reception of a prodigal daughter, marks an advance in the work of one of the youngest of the Associates of the Academy. Note the powerful painting and study of character in every figure, and the landscape effect under an evening sun.

Above the centre picture is No. 62, "*The Foolish Virgins*," ARTHUR HILL, a large picture with four figures in moonlight.

No. 64. "*Portrait of John Malcolm, Esq.*" W. W. OULESS, A.



\*

No. 72.

32 X 44.

No. 72. "*Alice in Wonderland*." G. D. LESLIE, R.A.

Delicate tints ; pale brown dress and blue of chintz. The face of the child and the texture of the chintz are admirably painted. This is Mr. Leslie's principal picture.

No. 73. "*Intellect and Instinct*." H. S. MARKS, R.A.

A little landscape, on the line ; old gentleman absorbed in reading, and little dog ; figures very small in scale.

No. 74. "*Spare the Weeds*." G. B. O'NEIL.

Above the foregoing is a study of wild sea at a harbour mouth, boats running for shelter, others rocking inside the harbour, as we see by the masts. Terribly real aspect of storm in waves and sky. This picture should be looked at from a little distance.

Turning to the east wall, No. 80 (sketched below) represents the interior of an orphanage, with the little inmates in dark green and white costume. Several charming little faces. The visitors on the right are in black; in the background is a peep into a sunny garden.

Above are two studies from Brittany—No. 78, *On the River, Pontaven*"; a favourite resort of artists in summer; L. J. GRAHAM-CLARKE; and No. 79, "*A Breton Farnyard*," AUGUSTUS BURKE.

The last picture is a large upright landscape (No. 81) by J. MAC-WHIRTER, A., "*The Last Days of Autumn*"; sheep coming down a loch side; a study of birch trees and bit of lake under a grey sky.



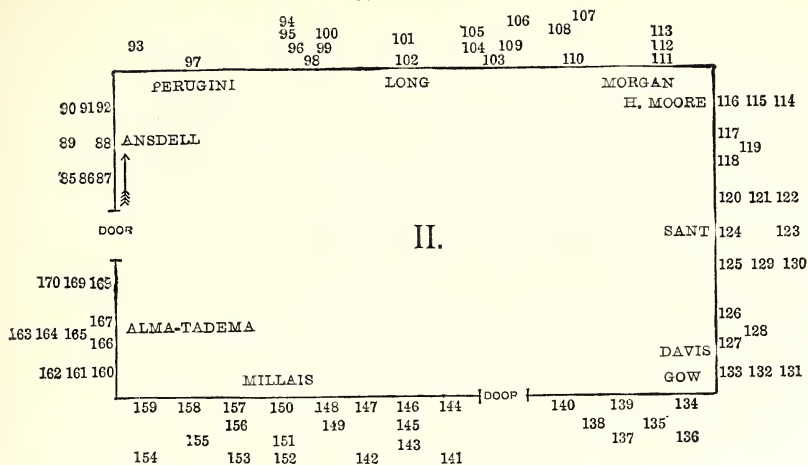
\*

No. 80.

42 X 50.

No. 80. "*Orphans.*" G. A. STOREY, A.

SOUTH WALL

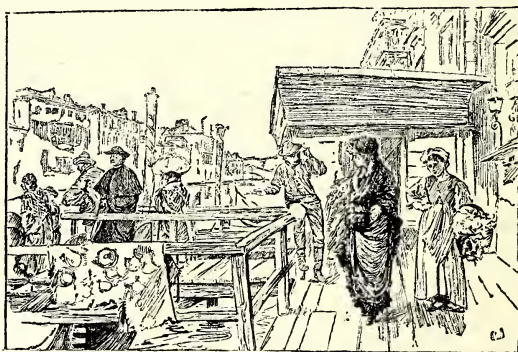


No. 88. 60 X 42.

No. 88. "The Stray Lamb." R. ANSDELL, R.A.

This gallery is full of works of importance, some of which have been crowded out of good places. The central positions are occupied by Mr. Long's "*Esther*," and Mr. Sant's "*Adversity*"; the latter was exhibited at the Paris Exhibition in 1878.

The first pictures on the line are—No. 87, "*Stepping Stones*," H. LE JEUNE, A.; No. 88, "*The Stray Lamb*," R. ANSDELL, R.A.; and No. 92, "*A Venetian Ferry*," HENRY WOODS, a small and very carefully painted picture (sketched on next page).



\*

No. 92.

21 X 27.

No. 92. "A Venetian Ferry." HENRY WOODS.

Above are—No. 89, "How their Gandfather died," P. SIDNEY HOLLAND; and No. 91, "Portrait of a Gentleman," VITAL DE GRONCKEL.



\*

No. 97.

49 X 37.

No. 97. "Fresh Lavender." C. E. PERUGINI.

Over the door is No. 93 (sketched on next page), and near it some excellent landscapes, especially No. 95, "The Lee Shore," COLIN HUNTER; and No. 98, "Leafy June," A. W. HUNT; the latter an elaborate study of spring foliage and a shallow pool.



\*

No. 93.

56 X 91.

No. 93. "Waiting for the Blessing of Pius IX. at St. John Lateran, Rome." KEELEY HALSWELLE.

The beautiful head of Esther, in Mr. Long's large picture, is the great object of interest on this wall; the sketch will convey an idea of the composition. This work is archæologically interesting in the painting of Eastern ornaments, jewels, and the like. The attendant and the kneeling figure are dark in the picture; the colour is subdued throughout.



No. 102.

84 X 65.

No. 102. "Esther."\* EDWIN LONG, A.

\* See Mr. Long's companion picture, "Vashti," in the Lecture Room (sketched on page 62).

On either side of the "*Esther*" are two clever figure studies (Nos. 99 and 104), and near the latter, more landscapes, to be noted.

Next, on the line, are—No. 103, "*Trebarwith Strand, Cornwall*," WILLIAM J. RICHARDS; No. 110, "*A Portrait*," by H. T. WELLS, R.A.; and Mr. Morgan's sunny hayfield, sketched below.



\*

No. 111.

48 X 60.

No. 111. "*Midday Rest.*" FRED. MORGAN.

(This title would apply to No. 112, above, by E. J. BOKS.)

No. 116. "*Calming Down.*" HENRY MOORE.

A fishing-boat sailing along shore in a strong wind; effect of gleams of sunshine on rough sea and driving clouds. One of the finest examples of this painter's work that he has ever exhibited.



\*

No. 115.

36 X 60.

No. 115. "*The Quack.*" H. G. GLINDONI.



\*

No. 121.

36 X 60.

No. 121. "*The Bailiff's Daughter of Islington.*"  
E. F. BREWTNALL.

On either side of Mr. Sant's "*Adversity*" are two landscapes by the elder LINNELL (Nos. 120 and 125), and two portrait studies by Sir F. LEIGHTON (Nos. 119 and 128); No. 119, "*Biondina*," a charming little child in blue bodice. This and his portrait of Professor G. Costa (No. 243, Gallery III.) are probably the best paintings by the President this year.

Above is a good study, No. 123, "*Breton Quarry Workers*," G. F. MUNN; hung too high to be seen.

Three or four very small pictures are to be noted on this wall; also a large landscape (No. 133) by H. W. B. DAVIS, R.A., "*Cutting Forage on the French Coast*"; white horses, wild flowers in the grass, and distant sea. Above, on the right, are—No. 137, "*A Sacrifice to Dionysius*," JAS. ARCHER; and two good landscapes—No. 135, D. MURRAY, and No. 138, C. W. WYLLIE.



No. 124. 90 X 33.

No. 124. "*Adversity.*"  
JOHN SANT, R.A.

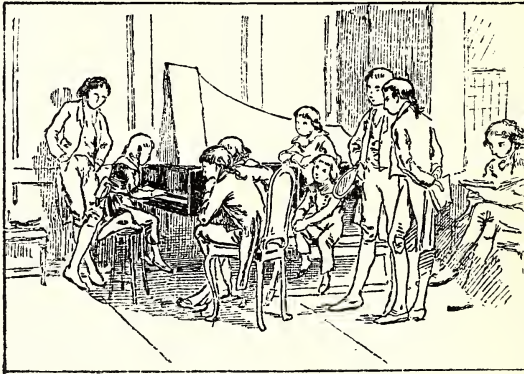


\*

No. 129.

36 X 72.

No. 129. "Reapers." P. MACNAB.



\*

No. 134.

39 X 51.

No. 134. "A Musical Story by Chopin." A. C. GOW.

[Door.]



\*

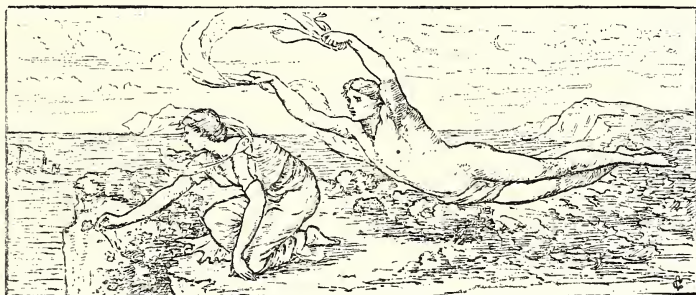
No. 143.

30 X 62.

No. 143. "May Morning." JESSIE MACGREGOR.



On the right of the door are—No. 144, "*Water Lilies*," H. LE JEUNE, A.; No. 145, "*Water for the Camp*," F. GOODALL, R.A.; and No. 143, "*May Morning*," sketched on last page.



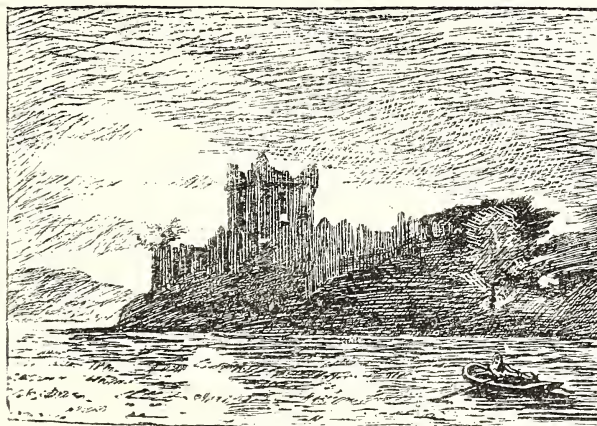
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No. 151.

24 X 56.

No. 151. "*Boreas and Orithyia*." OSWALD VON GLEHN.

Next, on the line, is Millais' landscape with lowering clouds and grey walls, roughly indicated in the sketch.



No. 150.

42 X 60.

No. 150. { "*The tower of strength which stood*  
"*Four square to all the winds that blew.*" } J. E. MILLAIS, R.A.

On either side of above are Nos. 149 and 156, two small and admirable portraits by J. BASTIEN LEPAGE, which should be closely examined. There is little of such work in the exhibition.

There are several other pictures on this wall to claim attention, including No. 159, "*The Bachelor*," peeling potatoes, SYDNEY W. LEE ; and a rich Oriental picture, No. 158, by J. E. HODGSON, A.



\*

No. 155.

39 X 66.

No. 155. "*Doles.*" C. GREGORY.

On the east wall, in a blaze of poppies, sunflowers, and sunlight on red pillars, is a powerful little, oblong, picture with four figures, called "*A Hearty Welcome*," No. 165, L. ALMA-TADEMA, A. ; also two landscapes—No. 161, "*Barmouth: Tide coming in*," CHAS. SMITH, and No. 169, "*A Moonlight Night at Ploumenach, Brittany*," F. W. MEYER. No. 164 is a fine portrait by H. VON ANGELI, of a youth with black hat and ruff ; and No. 160, "*The Gifts of the Fairies*," a well known picture of two children, by FRANK HOLL, A. Below is a little sketch (No. 166) of Mr. Fildes making studies for his large picture in Gallery I., by HENRY WOODS ; and, last on the line, No. 168, "*A Trespasser*," by J. C. HORSLEY, R.A. ; a kitten discovered asleep on a gay brocade.





\* No. 175. 14 × 12.

No. 175. "*A Venetian Girl.*"

W. C. T. DOBSON, R.A.

above); No. 177, "*Released from School,*" T. WEBSTER, R.A.; and No. 178, "*Beatrice,*" T. F. DICKSEE.

Commencing in the order of the catalogue is Mr. Nicol's "*Member,*" in scarlet hunting coat, surrounded by indignant constituents; and above it No. 172, "*Among the Lotos Pools,*" FRANK DILLON; a study on a July morning in Japan, with the lotos in flower, and white cranes feeding; and No. 171, "*A Portrait,*" S. MELTON FISHER.

On either side of Sir Francis Grant's portrait are four small subjects—No. 174, "*A Work Basket,*" A. MOORE, a harmony of pink and green; No. 175 (sketched



No. 182.

54 × 78.

No. 182. "*The Bathers Alarmed.*" P. R. MORRIS, A.

A bright scheme of colour—pink, blue, and green; three maidens in light dresses; delicately, poetically fair.

No. 183. "*Portrait of the Right Hon. John Bright, M.P.*"

W. W. OULESS, A.

Next is Sir F. Leighton's large work, painted with elaborate care and finish; exhibited at the Paris Exhibition in 1878. One of the few examples of religious art in the Academy.



No. 188.

91 X 80.

No. 188. "*Elijah in the Wilderness.*" Sir F. LEIGHTON, P.R.A.

Above is a tiger, life-size, and a boa constrictor, adrift on a raft (No. 187), entitled, "*Fear,*" J. T. NETTLESHIP.



\*

No. 191.

35 X 24.

No. 191. "*Miss M. Grimston.*"  
T. BLAKE WIRGMAN.



\*

No. 189.

50 X 40.

No. 189. "*Samuel Cousins, Esq., R.A.*"  
FRANK HOLL, A.

The first is a good portrait, badly placed ; the second ranks as one of the finest in the exhibition.



\*

No. 190.

48 X 72.

No. 190. "*The Mirror of the Woods.*" VAL. DAVIS.

There are other landscapes to be noticed above, viz.: No. 192, "*Autumn,*" W. S. JAY; No. 193, "*Winter in Westphalia,*" J. HEYDENDAHL; and No. 204, "*Midday,*" ERNEST PARTON.



No. 195.

60 X 78.

No. 195. "*The Poacher's Widow.*" BRITON RIVIÈRE, A.

Above is a graceful portrait group (No. 194) by G. E. HICKS, and on the right, No. 200, "*Portrait of a Lady,*" OTTO SCHOLDERER; below is a pretty little Eastern figure, with blue background, "*Zulina*" (No. 196), J. B. BURGESS, A.; No. 197, "*I'll serenade no more,*" J. E. HODGSON, A., a rich bit of colour; and No. 199, "*Portrait of Alfred Baldwin, Esq.,*" E. J. POYNTER, R.A.



No. 203. 78 X 60.

No. 203. { "*Jesus stooped down and with His finger wrote upon the ground.*"—JOHN viii. 6. } E. ARMITAGE, R.A.

[Door.]

On the right of the door, on the line, are—

No. 207, "*Free from Care,*" a Scotch lassie, T. FAED, R.A.;  
 No. 208, "*The Youth of St. John the Baptist,*" J. R. HERBERT, R.A.;  
 No. 213, "*A Greek Ode,*" A. ELMORE, R.A.

Above is a good picture of marketwomen, with barges and boats on a canal in North Holland (No. 209), entitled "*The Night brings Rest,*" G. CLAUSEN; also a view of "*Granada and the Alhambra*" (No. 210), JOHN O'CONNOR.

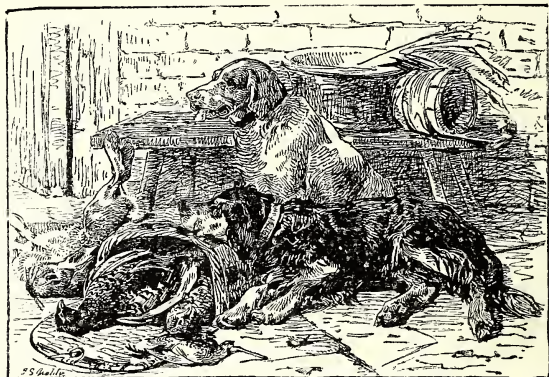


\* No. 212. 42 X 28.  
 No. 212. "*Stella.*" G. F. TERRELL.

No. 206. "*Redstone Wood.*"  
 J. T. LINNELL.

No. 212 is a delightful portrait in pale yellow and grey. This and No. 191 (sketched on page 25) are pictures to be remembered.

Above is No. 215, "*The Sixth Voyage of Sinbad the Sailor*," ALBERT GOODWIN; an imaginative landscape not to be overlooked.



\*

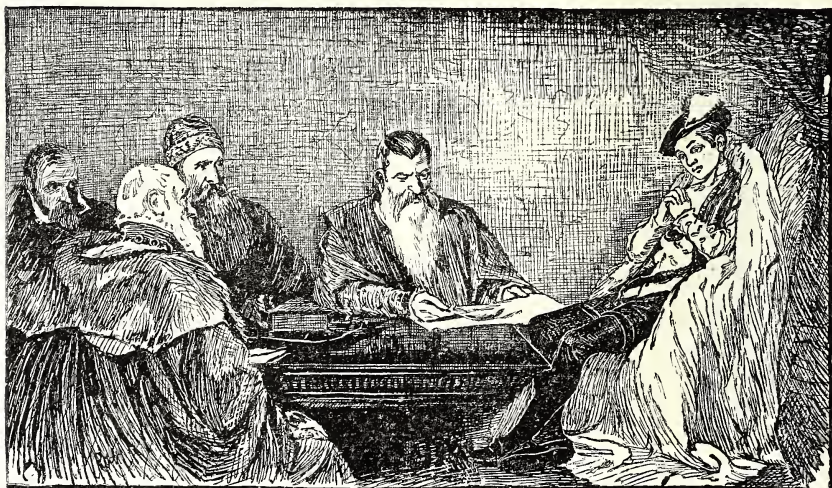
No. 217.

44 X 68.

No. 217. "*Welcome Rest.*" J. S. NOBLE.

No. 214. "*Portrait of the Right Hon. W. E. Gladstone*";  
life-size, standing. J. E. MILLAIS, R.A.

The head of Gladstone is a work of extraordinary power; one of the landmarks of the exhibition.



No. 220.

54 X 90.

No. 220. "*The Death Warrant.*" JOHN PETTIE, R.A.

In this the most important work we have had from Mr. Pettie for several years, the interest is principally in the powerful painting of the heads, and in the rendering of every detail. No special personage is portrayed; the subject is a young king seated in



council, being called upon to sign his first death warrant. The head of the prince is sketched on our title-page. Note the powerful painting of each figure, the jewels, ornaments, and other details, including the inkstand on the table.

Above the foregoing is a quiet landscape, a true study of nature, depending upon treatment for its interest—



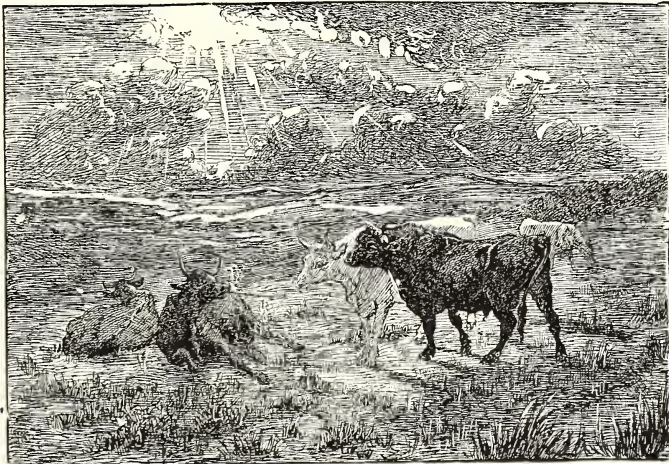
\*

No. 221.

33 X 84.

No. 221. "*A Suffolk Marsh.*" J. AUMONIER.

No. 219. "*Cloudland and Moor.*" P. GRAHAM, A.



No. 225.

36 X 60.

No. 225. "*A Midsummer Night.*" H. W. B. DAVIS, R.A.

An effect of night with cattle, seldom attempted by English artists.

No. 226. "*Portrait of Lady F. Bushby.*" JOHN SANT, R.A.

- No. 227. "*By the Lonely Tarn*"; a landscape. G. E. HERING.
- No. 231. "*Imogen before the Cave of Belarius*"; a poetic landscape with mountains in pale sunset light. P. F. POOLE, R.A.
- No. 232. "*Hamlet and Ophelia*." C. W. COPE, R.A.



\*

No. 236.

24 × 46.

No. 236. "*The Aftermath.*" W. J. HENNESSY.

No. 237. "*On Guard.*" R. ANSDALL, R.A.  
A dog "on guard," and a child in a perambulator.



No. 238.

33 × 69.

No. 238. "*Down to the River.*" L. ALMA-TADEMA, A.

This is the principal work of the painter. Note the fine drawing of the clasped hands and the flesh tints under a southern sky. The hair of the lady whose head we see on the right is a bright red; the child on the left is prettier than in the sketch.

Above is an animated scene, No. 241, "*On the Beach at Scheveningen*," H. W. MESDAG; Dutch pinks in a rough sea close in shore.  
 No. 243. "*Portrait of Professor G. Costa*." Sir F. LEIGHTON, P.R.A.



\*

No. 245.

56 X 84.

No. 245. "*Ripening Sunbeams*." VICAT COLE, A.

[*Door.*]



\*

No. 250.

52 X 74.

No. 250. "*A Valley by the Sea*." J. MACWHIRTER, A.

Above is an excellent study of a Bashi-Bazouk trying his sword-blade; sketched on next page. Above this is No. 248, "*An Interesting Story*," HILDA MONTALBA; two figures on an old stone seat by a wood; very badly placed.



\*

No. 252.

44 X 70.

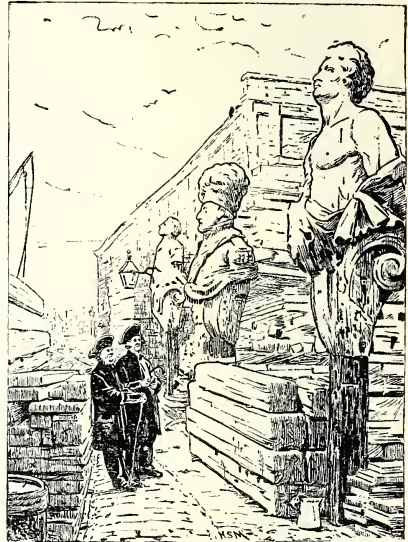
No. 252. "*From the Cliffs of Ailsa.*" JOSEPH HENDERSON.



\*

No. 249. 48 X 30.

No. 249. "*A Bashi-Bazouk.*"  
F. D. MILLET.



\*

No. 251.

43 X 32.

No. 251. "*Old Friends.*" H. S. MARKS, R.A.

Next to be noted on the line is No. 255, "*Landscape,*" with snow; red-roofed houses and vivid sunset light; L. MUNTHE.

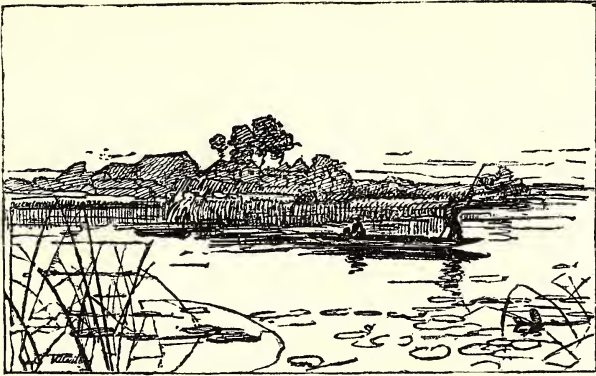
No. 256. "*No sooner wed than parted.*" H. O'NEIL, A.

No. 257. "*A Warm Sunny Evening*"; cows at a pond.  
T. SIDNEY COOPER, R.A.

No. 262. "*On the Dutch Coast: Squally Day.*" E. W. COOKE, R.A.

Above are No. 259, "*Return from Ploughing,*" R. BEAVIS, and one or two portraits to be noted.

No. 258. "*Waiting.*" W. CHRISTIAN SYMONS.



\*

No. 267.

45 X 72.

No. 267. "*The Close of a Midsummer's Day.*" E. A. WATERLOW.

This wall is remarkable for portraits, one of Millais' being in the centre. On the line is a family group, reading (No. 268), "*Portrait of the Wife and Children of C. F. Lambert, Esq.,*" by P. H. CALDERON, R.A.; and near it, No. 270, "*S. Laing, Esq.,*" by P. VAN HAVERMAET. A little farther on is No. 274, by J. E. MILLAIS, R.A., "*Portrait of a Lady,*" with fair hair and light dress, which should be looked at from the centre of the room.

On either side of Millais' portrait are two of Mr. HOOK'S coast-scenes, No. 269 and No. 275. The latter, "*Mushroom Gatherers,*" a girl and boy on the sea-coast, is the best of his pictures this year.

Above the last-named is a powerful portrait—

No. 276. "*The Rev. Thomas Stevens.*" E. J. GREGORY.



\*

No. 281.

40 X 55.

No. 281. "*Portraits of Mr. and Mrs. Jessop.*" J. C. HORSLEY, R.A.

Near the above is No. 280, "*The Matterhorn*," Sir R. P. COLLIER ; a large Swiss landscape, painted in the valley of Zermatt.

Other good portraits here are No. 282, "*Sir William Armstrong*," G. F. WATTS, R.A., and No. 283, "*Mrs. George Simonds*," J. C. MOORE, the latter full-length, in white dress.

Near the foregoing are two landscapes—No. 285, C. D. BROCKMAN, and No. 286, JOHN SMART.

Next on the line is the one contribution by W. Q. ORCHARDSON, R.A. (No. 287), "*Hard Hit*" ; the interior of a *salon* in the last century, after a night of gambling. One of the players, "hard hit," is leaving the room ; three are still at the table. A very luminous but refined picture ; somewhat similar in colour and treatment to "*A Social Eddy*" of last year. The floor is strewn with a mass of cards ; a red curtain in the background. We regret that we had not received a sketch at the time of going to press.

No. 288. "*Lieutenant-Colonel the Hon. C. H. Lindsay*."  
G. F. WATTS, R.A.



No. 289. 54 X 30.

No. 289. "*Amarilla*." Sir F. LEIGHTON, P.R.A.

A lovely face, framed in the shadow of brown leaves ; a red dress, a sunny wall, and deep blue sea.

SOUTH WALL										
370	371	375	376	381	292	297	298			
369	372		377	380	293	296	299			
368	373	374	378	379	DOOR	294	295	300		
365 366	367	YEAMES	MARKS						301 302 303	
364 363	362	M. STONE					H. BROWNE		306 305 304	
358 359 360 361									308 309	
DOOR				IV.			POYNTER		307 310	
355 356	357	BURGESS.							311 312	
354 353 352 351 350									315 314 313	
347 348	349							CONTI	316 317 318	
		FAGERLIN		WELBS	BOUGHTON					
		344	343	337	336	331	330	325	324	323
		345	342	338	335	332	329	326	321	322
		346	341	339	334	333	328	327	320	319

The principal picture in this gallery is Mr. Poynter's large canvas "*Nausicaa*," on the west wall. Commencing in the order of the catalogue, the first picture to note is a clever portrait (No. 293), "*Florie*," A. HACKER (see also No. 300, in the corner, by the same artist); No. 295, "*May Day*," P. F. POOLE, R.A.; No. 296, "*The Broken Bridge*," C. E. JOHNSON; and No. 298, "*Barnet Fair*," JAMES MACBETH; the latter hung out of sight.



\*

No. 301.

35 X 27.

No. 301. "*Marat*"; 13th July 1793. EYRE CROWE, A.  
Marat in his bath; Charlotte Corday entering the door.



\* No. 306. 42 X 33.

No. 306. "*Le Ducat.*"  
Mme. HENRIETTE BROWNE.



\* No. 310. 94 X 60.

No. 310. "*Portraits.*"  
JAMES ARCHER.

The central picture is of the same size and shape as "*Atalanta's Race*," exhibited in 1876; one of four works which Mr. Poynter is executing for Lord Wharncliffe for Wortley Hall.



No. 307.

4 ft. 10 X 14 ft. 6.

No. 307. "*Nausicaa and her Maidens playing at Ball.*"  
E. J. POYNTER, R.A.

The principal figure on the left is in bright orange robe, the second in green. Nausicaa is in the act of striking the ball; the scene is a green sward near a seashore. Above are portraits, No. 308 and No. 311, by G. E. HICKS.

On the left of above, an old man examining coins—No. 306, "*Le Ducat*," Mme. HENRIETTE BROWNE; one of several good foreign pictures exhibited this year (sketched above).



On the right are—No. 315, "*Portrait of F. R. Clayton, Esq.*," J. E. HODGSON, A.; No. 316, "*A Little Music*," TITO CONTI; a very clever cabinet picture, showing a family party assembled in an old-fashioned chamber; No. 317, "*The Old, Old Story*," F. G. COTMAN; and No. 322, "*Prayer Time, Blue Mosque, Cairo*," W. C. HORSLEY.



\* No. 324. "No Surrender." A. C. GOW. 39 X 51.

On the north wall are some good landscapes, amongst which we notice first No. 321, "*Old Servants of the State*"; the sun rising upon old buildings by a river; H. GOODWIN.

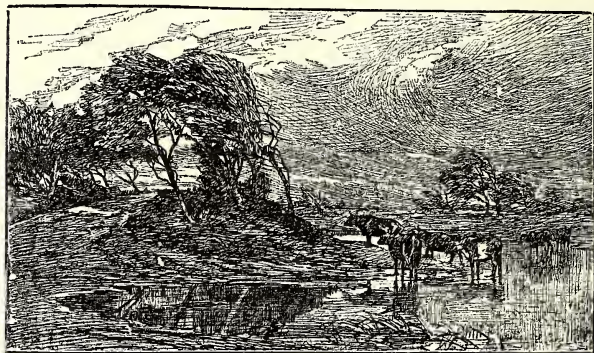
No. 325. "*Twilight*"; interior; girl and child.  
P. H. CALDERON, R.A.



\* No. 330. "A Resting Place." G. H. BOUGHTON. 39 X 51.

Tender colour suffused over the tired group round a tree.

In the centre of this wall is No. 331, "*The Laurel Walk*"; two young ladies in white, and a dog; H. T. WELLS, R.A. On either side are two portraits—No. 329, L. DICKINSON, and No. 335, C. LASCH. Above are some more landscapes to be noticed.



\*

No. 332.

30 X 50.

No. 332. "*A Coming Storm.*" E. PAVY.

No. 336. "*Naughty Kitty!*" G. D. LESLIE, R.A.

Girl in white, and child in blue with kitten, in an old-fashioned garden.

No. 337. "*Grey swamp and pools, waste places of the hern.*"  
FRANK WALTON.

Landscape with man in a punt; autumn tints and tangle of decay on all sides.

No. 342. "*Nutting.*" HAMILTON MACALLUM.

Two figures by a sunny seashore.

Next on the line is—

No. 343. "*One Too Many.*" FERDINAND FAGERLIN.

The old, old story of jealousy; two girls listening admiringly to a young man singing; other inmates disapprove. A dexterously painted interior, full of vivacity.

No. 346. "*Portrait of George Burt, Esq.*" J. E. WILLIAMS.

On the next wall is a landscape in glow of summer—

No. 349. "*Peasant Girls, Varengeville.*" ALICE HAVERS.

Two Normandy girls near a river, one stooping to take off her sabot.

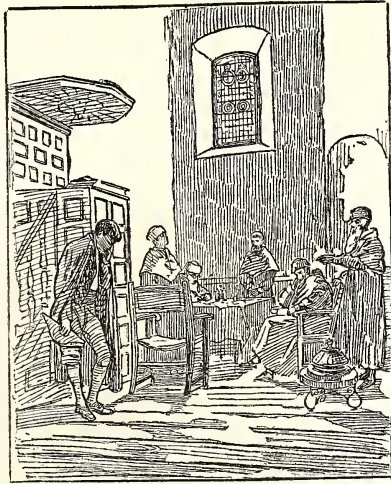
Above is a clever study—  
 No. 348. "*After the Dance.*"  
 KNIGHTON WARREN.

No. 351. "*Pomona Festival.*"  
 L. ALMA-TADEMA, A.

An elaborate little picture,  
 with figures dancing gro-  
 tesquely round a tree.

No. 353. "*Cat's Cradle.*"  
 MARIA BROOKS.

No. 356. "*The Hon. Mrs.*  
*H. Howard.*"  
 BLANCHE JENKINS.

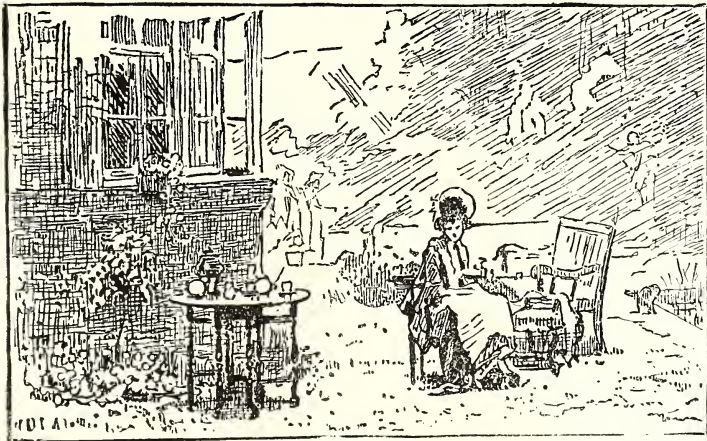


\* No. 357. 43 × 33.

No. 357, "*The Student in Disgrace*"; a scene in the university  
 of Salamanca; rich Spanish costumes; J. B. BURGESS, A.

[Door.]

No. 361. "*Frère et Sœur.*" ÉDOUARD FRÈRE.



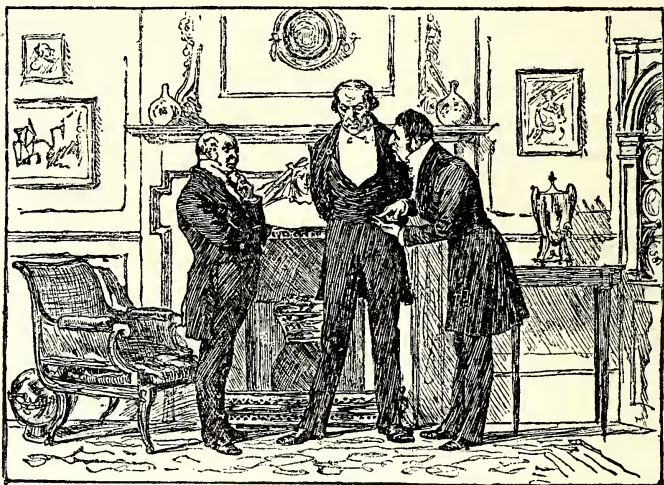
\* No. 362. 32 × 48.

No. 362. "*In the Shade.*" MARCUS STONE, A.  
 A delicate picture; old-fashioned red-brick house, and old-  
 fashioned harmony of blues and greens.

No. 367. "*Sabrina*"; a nude figure with golden hair.  
 A. ELMORE, R.A.

No. 368. "*Kindred Spirits.*" LIONEL P. SMYTHE.  
 Child in a swing, cats scrambling up a tree trunk; a touch of nature

The central picture here is a large portrait group (No. 374) by W. F. YEAMES, R.A. ; children on a shingly shore by a breakwater. Other portraits on the same wall.

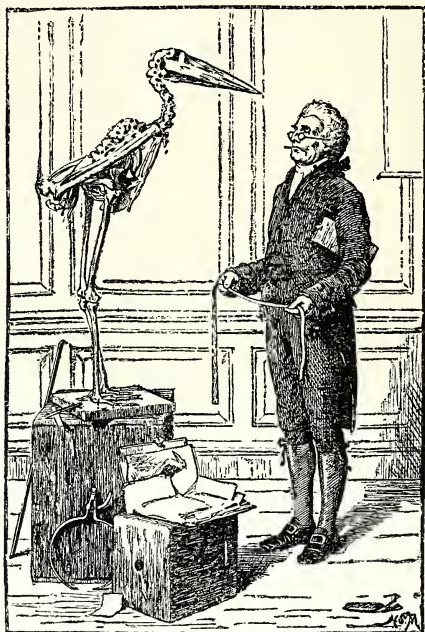


\*

No. 377.

30 X 38.

No. 377. "A Consultation." C. GREEN.



\*

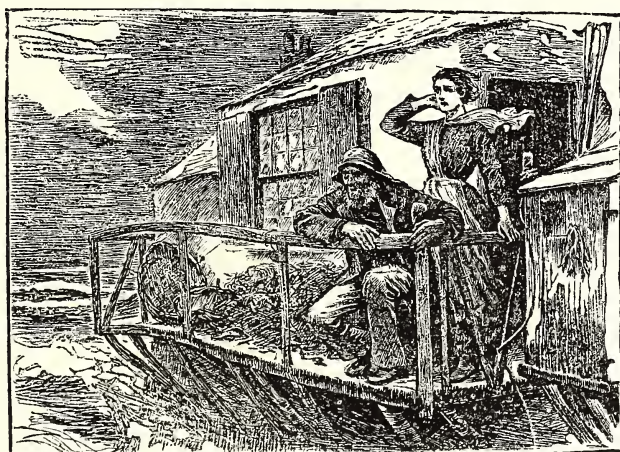
No. 379.

36 X 24.

No. 379. "Science is Measurement." H. S. MARKS, R.A.

SOUTH WALL									
432	437	438	443	444	449	450			
433	436	439	442	445	448	451			
434	435	440	441	446	447	452			
C. HUNTER		BRIDGMAN			GOODALL				
431 490 429							453 454 455 456,		
426							461 457		
426 427 428	ANSDELL						SMALL	462 460 459 458	
DOOR <span style="font-size: 2em;">V.</span> DOOR									
424 423 422							HOPKINE	386	
419 420 421	MONTALBA							387	
418 417 416		PRINSEP		GILBERT			HODGSON	383 384 385 382	
	415	414	409	408	403	402	396	395	394
	413	410	407	404	401	397	397	398	393
	412	411	406 405	400	399	398	398	398	392

First, on the line, in the order of the catalogue are—No. 386, “Portrait of the Daughter of the Right Hon. W. H. Smith,” by P. H. CALDERON, R.A.; No. 387, “A Highland Solitude: Glencoe,” by J. MACWHIRTER, A.; and No. 388, “Portrait of Mrs. John Westlake,” by P. R. MORRIS, A.



\*

No. 385.

42.X 60.

No. 385. “Signals of Distress.” A. HOPKINS.

No. 389. “Door of a Mosque, Lower Egypt.” C. ROBERTSON.

No. 393. “Obliging the Company”; rustics listening to a song.  
GEORGE SMITH.

No. 394. “Gehazi, the Servant of Elisha.” J. E. HODGSON, A.

A grim figure in dark purple robe; very Eastern in colour.

No. 395. "*Portrait of Sir T. Gladstone, Bart.*" W. W. OULESS, A.



\*

No. 396.

35 X 50.

No. 396. "*Enid and Geraint.*" H. M. PAGET.

Here are two good landscapes—No. 397, "*The Waterhen's Haunt*," ALFRED DE BRÉANSKI ; and No. 401, "*Gathering Clouds: Medmenham*," KEELEY HALSWELLE ; the last a very powerful effect.

No. 402. "*Portrait of Child with Fruit.*" JOHN SANT, R.A.



\*

No. 403.

54 X 108.

No. 403. "*The Return of the Victors.*" Sir JOHN GILBERT, R.A.

A large powerful picture, full of movement and colour ; steel armour, trappings and banners, children with wreaths and flowers.

Above are—Mr. F. S. WALKER'S picture, "*Companions*" (No. 404); and No. 407, "*Dutch Pinks warping off shore*," EDWIN HAYES.



\* No. 408. 51 X 27.

No. 408. "*Priscilla*" (from *Miles Standish*). G. H. BOUGHTON.

A delightful picture; lady in drab dress; pale tints under a wintry sky.

Next is a rich Indian picture, a curious contrast to the foregoing—



\* No. 409. 51 X 60.

No. 409. "*The Roum-i-Sultana*." VAL. C. PRINSEP, A.

An Eastern beauty reclining in red robe; background a red sandstone wall. See No. 422, on the right, "*Study of H. H. Sujjar Sing*.'

No. 414. "Portrait of late F. P. Cockerell, Esq." G. F. WATTS, R.A.

No. 415. "Prayer for Those at Sea." F. D. HARDY.



\* No. 416. 36 X 24.

No. 416. "Summertime."  
MARCUS STONE, A.



\* No. 420. 54 X 38.

No. 420. "A Canal, Venice."  
CLARA MONTALBA.

[Door.]

No. 427. "Sermon Time." ARTHUR STOCKS.

No. 428. "A Storm in the Glen." R. ANSDALL, R.A.

No. 434. "Adding Insult to Injury." GAETANO CHERICI.

A very clever interior, with a boy, turkeys, and kittens; note the careful painting and the cobwebs on the door.



\* No. 435. 42 X 72.

No. 435. "Their Only Harvest." COLIN HUNTER.

This picture has been purchased by the Royal Academy.



Above is No. 436, "*The Taming of the Shrew*"; an important composition; F. W. W. TOPHAM. Next are two good landscapes—No. 438, E. EDWARDS; and No. 439, JOSEPH KNIGHT.

Next are two Eastern subjects, by F. Goodall, R.A.



\* No. 440. 48 X 36.

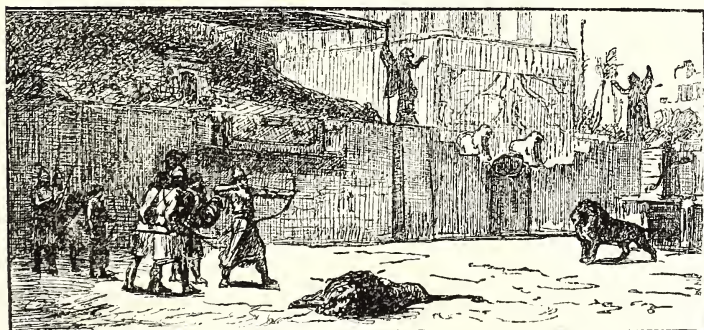
No. 440. "*Sarah and Isaac.*"  
F. GOODALL, R.A.



\* No. 446. 48 X 36.

No. 446. "*Hagar and Ishmael.*"  
F. GOODALL, R.A.

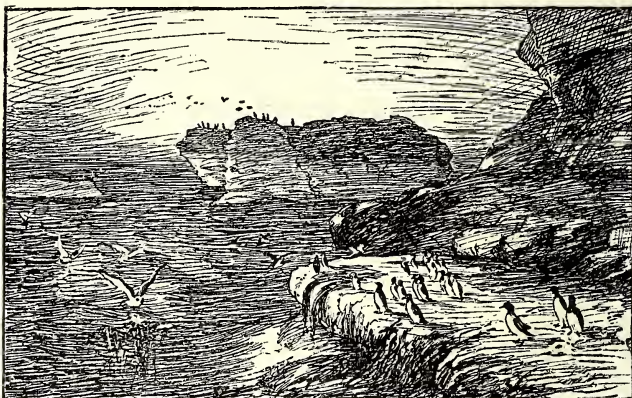
In the centre of the wall is the large picture sketched below; very broadly and, at the same time, elaborately painted.



\* No. 441. 45 X 91.

No. 441. "*A Royal Pastime in Nineveh.*" F. A. BRIDGMAN.

There is a brilliant company in the auditorium, just indicated in the sketch. The bronze gates to the arena and other architectural details should be noticed.



No. 447.

42 X 64

No. 447. "*The Seabirds' Resting Place.*" P. GRAHAM.

Penguins in conclave on the rocks; one of the finest of Mr. Graham's landscapes, smelling strongly of the sea.

No. 452. "*Weaned Calves.*" MARK FISHER.

A small picture of calves and spring foliage; very true in tone.

Above is a good portrait of "*The Rev. Canon Harford,*" (No. 449), A. BACCANI.

On the next wall is—

No. 454. "*No Surrender.*" J. W. NICOL.

Two men in armour, at bay, in the basement of a building; the enemy descending the stairs; a door on fire.

No. 453. "*The Convent Garden.*" J. B. BURGESS, A.

Peace and rest; two nuns, in a red-tiled corridor, full of pink flowers.



\*

No. 455.

30 X 50.

No. 455. "*Table d'hôte at a Dogs' Home.*" J. C. DOLLMAN.

No. 461. "*Falaises en amont d'Etretat, Coast of Normandy.*"  
E. W. COOKE, R.A.

Next is a powerful work by the painter of "*The Wreck,*" exhibited in 1876. An ancient Briton is bound by cords to a wheel, before being embarked by his Roman captors, three of whom we see in the background examining their spoils. The captive, on whom there is head money, will be taken to Rome to make sport in the arena.

The last little picture is a sunny corner of "*Street Life in Venice*" (No. 462), by HENRY WOODS.



\*

No. 460.

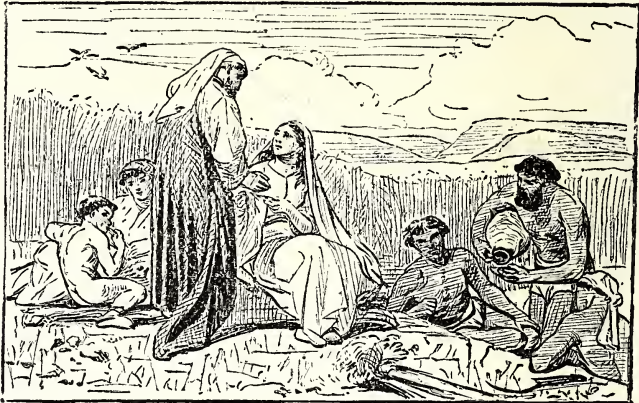
38 X 51.

No. 460. "*The Captive Briton.*" W. SMALL.

SOUTH WALL												
523	528	529	534	535	536	537	542	543				
524	527	530		533		538	541	544				
525	526	531		532		539	540	545				
522	521	520	WALLER	JOHNSON	REID			AMYOT	547	551		
	519								548	550	552	
515		518										
514	516		CALTHEROP						549	553		
	517							BARCLAY	556	555	554	
DOOR									DOOR			
VI.												
510	513								465	464	463	
	511	512	WOODVILLE					VINEA	468	469		
509	506							HEMY		468		
508	507	505		HOOK	RIVIÈRE	OAKES			467	470		
			504	503	494	493	492	497	486	477	476	475
			502		495	491			485	478		474
			501		497	496	490	488		484	480	479
			500		499	498	489			483	482	481
												472

The first picture we note is one of three small landscapes by CECIL LAWSON—No. 464, "Sundown"; a study of clouds, a wintry tree, and cattle going home. Next is one of three remarkable genre pictures by FRANCESCO VINEA—No. 466, "Sad Dogs." (See No. 519, on the opposite wall.)

Above is "Vespers" (No. 468), C. NAPIER HEMY. An earnest picture; four monks in a boat at evening, a background of old walls. (See the water-colours by this artist.)



\*

No. 478.

36 X 63.

No. 478. "Ruth and Boaz." D. W. WYNFIELD.

There are several good landscapes on this wall—No. 475, by FRANK WALTON; No. 477, "A Sussex Village," a river scene, J. W. OAKES, A.; No. 485, "Haymaking in the Highlands," JOSEPH HENDERSON; No. 489, "Reapers," D. FARQUHARSON; No. 491,

KEELEY HALSWELLE ; No. 493, "*Tanning Nets*," J. C. HOOK, R.A. ;  
and No. 501, "*Whitby Harbour : Evening*," DAVID LAW.

No. 476. "*Portrait of a Lady*." ANNIE L. ROBINSON.



\* No. 495. 32 × 54+

No. 495. "*Stonepickers*." ALICE HAVERS.

No. 486. "*Portrait of the Earl Cadogan*." G. F. WATTS, R.A.

The central picture is a large allegorical work, typifying courage  
sustained by faith—



No. 487. 57 × 84.

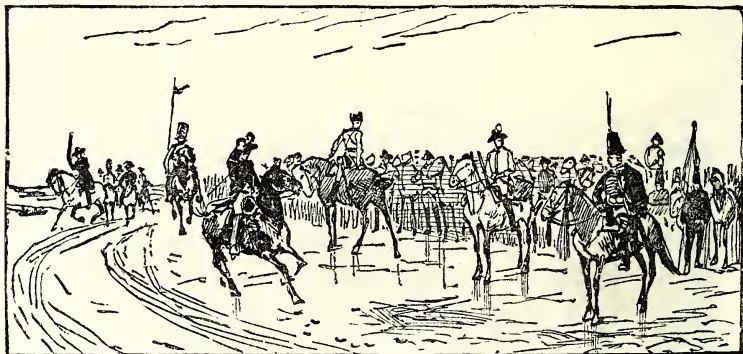
No. 487. "*In manus tuas, Domine*." BRITON RIVIÈRE, A.

The knight, sword in hand, rides fearlessly into a cavern ;  
animals crouch with fear.

No. 502. "*A Stranger in the Field*." R. MEYERHEIM.  
White cows and a little pig, in a field of wild flowers.

No. 506. "*Touches of Sweet Harmony.*" W. A. DOLLAND.

Next is an important picture by a young artist ; one of the best battlepieces of the year.



\*

No. 511.

57 X 84.

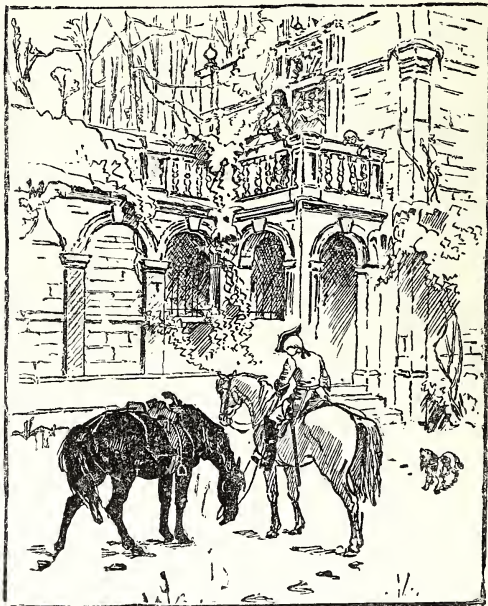
No. 511. "*Before Leuthen,*" December 3, 1757. R. C. WOODVILLE.

[Door.]

No. 516. "*Attempted Assassination of William, Prince of Orange.*"

CLAUDE CALTHROP.

No. 517, "*The Naturalist in Algiers,*" J. E. HODGSON, A. ;  
 No. 518, "*A Study,*" of a girl seated, G. CLAUSEN ; No. 519,  
 "*Salvator Rosa,*" in his studio, FRANCESCO VINEA ; No. 521,  
 "*Scene from Auld Robin Gray,*" R. HERDMAN.



\*

No. 525.

62 X 47.

No. 525. "*The Empty Saddle.*" S. E. WALLER.

Above are some good landscapes, amongst them No. 523, by DAVID BATES, and No. 524, by H. R. ROBERTSON.



\*

No. 529.

50 X 36.

No. 529. "*Wonderland.*" JOSEPH FARQUHARSON.

No. 530. "*French Soldiers fishing.*" B. COBBE.

No. 531. "*Portrait of Mrs. A. Kennard.*" J. E. MILLAIS, R.A.



\*

No. 526.

38 X 60.

No. 526. "*Oh! the clang of the wooden shoon.*" T. GRAHAM.

Summer in Brittany; waiting for the fishing-boats to come in; a fleet on the blue horizon. Fisherwomen in sabots.

The central picture (purchased by the Royal Academy) is a fine landscape, of which the sketch gives an inadequate idea.



\*

No. 532.

54 X 84.

No. 532. "*The Swineherd.*" C. E. JOHNSON.

No. 539. "*The Countess of Norbury.*" JAMES ARCHER.

No. 538. "*Scene from 'Barnaby Rudge.'*" F. BARNARD.



\*

No. 541.

45 X 63.

No. 541. "*At Hampton Court in the Olden Time.*" F. E. COX.

In the corner are two pictures to be noticed—

No. 545. "*Women washing: Zuyder Zee.*" G. CLAUSEN.

No. 546. "*Goodbye at the Door.*" JOHN WHITE.



The next picture has been purchased by the Royal Academy—



\*

No. 540.

39 X 72.

No. 540. "*Toil and Pleasure.*" J. R. REID.

A turnip field ; huntsmen in the distance ; grey winter landscape.



\*

No. 550.

58 X 70.

No. 550. "*The Return of the Penitent.*" C. AMYOT.

No. 554. "*A Sunbeam.*" W. J. HENNESSY.

No. 556. "*Mountain Path, Algeria.*" EDGAR BARCLAY.

Arab girls with water jars at a spring.

		SOUTH WALL																	
		628	630			638		639		654									
		624				637	640	641	642	653									
		623	625	627	631	632		643		651		652							
		622	626	633			631	635	644	645	646	647	642	649	650				
618	619	620	621		DOOR		OULESS		BRETT						657				
				615	DAVIS										BEAVIS	658	656	655	
				617	616	614	PICKERING									659	661	662	
				612	613		CROFTS									DOOR			
				611	609											559	558	557	
				610												560			
				608			FARQUHARSON								LONG	561	562	563	
603	604			607			BLAIR LEIGHTON		BUTLER		H. JOHNSON					567	566	565	564
				598	597	596	595	590	589	585	584	583	578	577	576	570	568		
				599		594	591			582			579		575		560		
				601	600	593	592		587	581				574	573	571			
				602									580		572				

VII.

One of the first pictures to attract attention in Gallery VII. is a seated portrait of "*The late Hannah Brown*," the life-long friend of the Baroness Burdett-Coutts (No. 562), EDWIN LONG, A.

Below is a little figure subject painted with great force and dexterity (No. 560), "*The Latest*," MARIE CORNELISSEN.

No. 561. "*Northern Gold.*" J. L. PICKERING:



\* No. 572. 60 x 96.

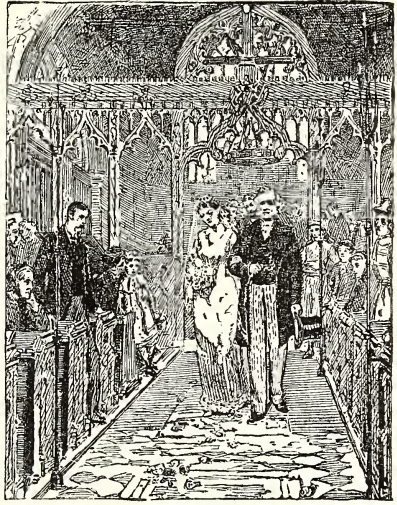
No. 572. "*Crossing the Sarda.*" HERBERT JOHNSON.

A procession of 700 elephants; an incident during the Prince of Wales' visit to India in 1876. This picture is very unfortunately placed for seeing.

Note landscapes, No. 564, "*Lee Bay*," T. B. W. FORSTER, and No. 568, "*The Harvest Moon*," G. HAIGH WOOD.



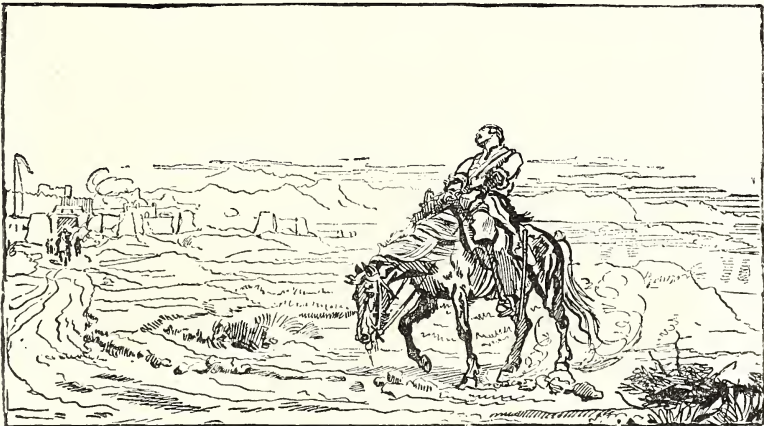
\* No. 575. 56 X 44.  
 No. 575. "Lilies, Oleanders, and the Pink." G. A. STOREY, A.



\* No. 599. 60 X 44.  
 No. 599. "Until death us do part." E. BLAIR LEIGHTON.

No. 579. "Portrait of Signor Piatti." FRANK HOLL, A.

The next is Mrs. Butler's principal picture—



\* No. 582. 53 X 92.  
 No. 582. "The Remnants of an Army." ELIZABETH BUTLER (née THOMPSON).

Dr. Brydone, the only survivor of the British forces massacred in the Khyber Pass, arriving exhausted at the gates of Jellalabad, January 13, 1842.

Underneath are fourteen very small pictures, of which Nos. 577, 583, 596, and 597 are the best.

On the east wall, in the centre, is No. 613, "*On the Evening of the Battle of Waterloo*," E. CROFTS; and above it, No. 612, "*A Stall in the Fish Market, Antwerp*," with two figures, *life-size*, R. B. BROWNING. On the line is No. 608, "*Landscape*," JOSEPH FARQUHARSON, and, on either side of the central picture, two portraits by John Pettie, R.A.



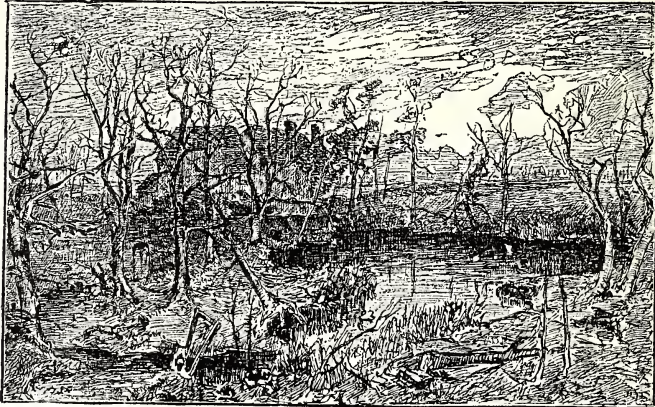
\*

No. 610.

44 × 64.

No. 610. "*Perils of the Road in 1710*." R. BEAVIS.

No. 614. "*Portrait of A. Strahan, Esq.*" JOHN PETTIE, R.A.



\*

No. 616.

48 × 72.

No. 616. "*The Moated Grange*." J. L. PICKERING.

No. 615. "*Wanderers*"; landscape with cattle. H. W. B. DAVIS, R.A.

In this corner are also small pictures by Sir F. LEIGHTON, P.R.A., and L. ALMA-TADEMA, A., and some good studies of still-life.

No. 628. "*A Summons from the Invisible Judges.*" R. HILLINGFORD.



\*

No. 629.

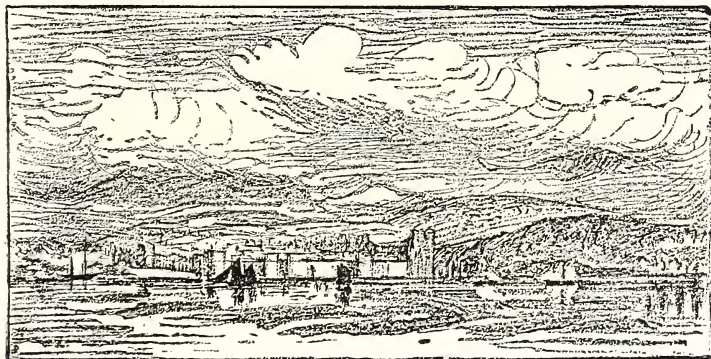
36 X 60.

No. 629. "*Hinemoa, the Maori Girl.*" N. CHEVALIER.

[Door.]

Next on the line is No. 634, "*To Ho,*" grouse shooting, R. ANSDALL, R.A.; No. 636, "*Portrait of C. F. Thomas, Esq., late Mayor of Bristol,*" W. W. OULESS, A.; No. 637, "*Fair at Valmontone,*" near Rome, C. H. POINGDESTRE; No. 644, "*Play-fellows,*" FRANCESCO VINEA, a dashing little picture of a man in light silk costume, with dog.

In the centre is Mr. Brett's view of Caernarvon, with hills and clouds in glow of sunset; kittywakes on the sandbank in the foreground.



No. 643.

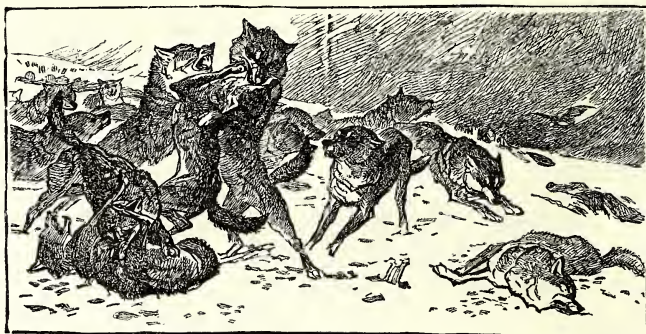
42 X 84.

No. 643. "*The Stronghold of the Seison and the Camp of the Kittywake.*" JOHN BRETT.

No. 648. "*Limehouse Pier.*" F. A. WINKFIELD.

No. 651. "*Portrait of John Hare, Comedian.*" VAL. C. PRINSEP, A.

Above is a picture of wolves, in snow, nearly life-size—



\*

No. 639.

60 X 120.

No. 639. "*The Struggle for Existence.*" BOUVERIE GODDARD.

No. 652. "*Sir F. Ponsonby saved by a French Officer at the Battle of Waterloo.*" F. PHILIPPOTEAUX.

In the corner is another foreign picture to be noticed—

No. 657. "*La Petite Porte.*" A. F. DE PRADES.

A blue postchaise by a garden wall ; a meeting at the side gate ; snow on the ground.



\*

No. 656.

44 X 70.

No. 656. "*Pilgrims to Mecca.*" R. BEAVIS.

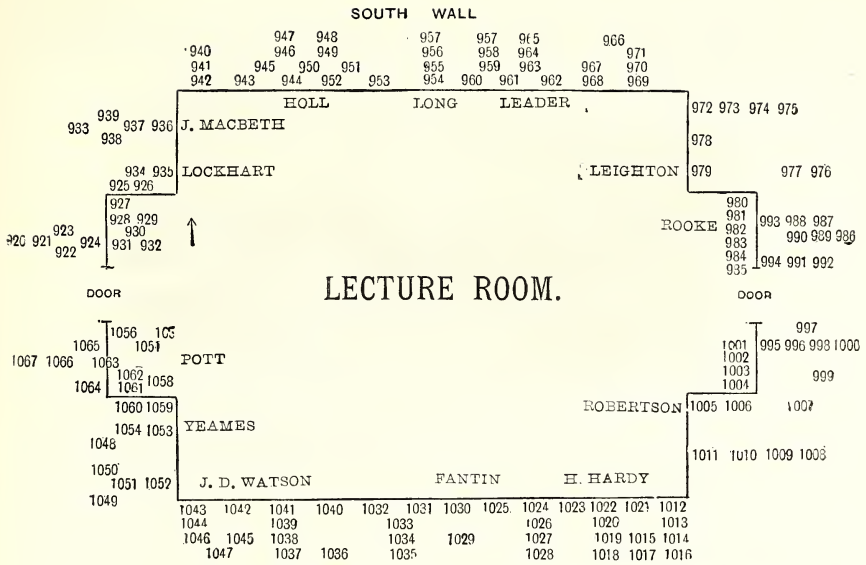
No. 658. "*Shrimp Fishermen, Gravesend.*"  
W. F. WOODINGTON, A.

No. 659. "*Portrait of a Lady.*" MADENA MOORE.

No. 660. "*The Ambush*"; portraits. P. H. CALDERON, R.A.

No. 662. "*Sam.*" FRANK MILES.

[*Gallery VIII., WATER-COLOURS, Nos. 663-919.*]

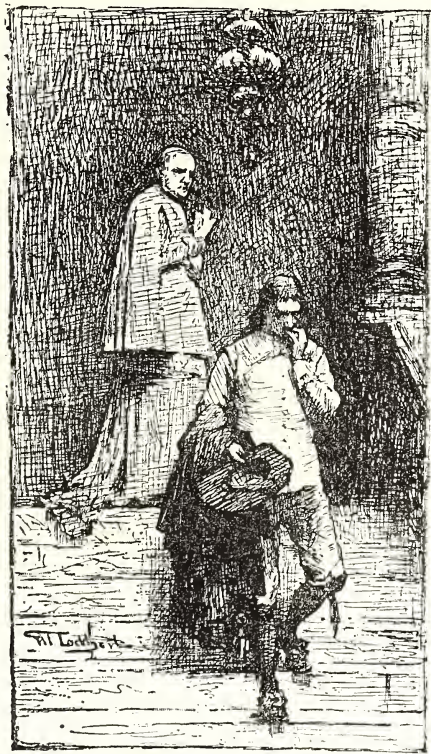


The Lecture Room is, as usual, very interesting; it contains some of the best, and some of the worst, pictures in the exhibition. The most remarkable is a large portrait group by Fantin, on the north wall, and a prominent object is Mr. G. Simond's fine group in marble of *Διο-νύσος*, sketched on page 68.

The first we are able to note, in the order of the catalogue, is Mr. LOCKHART'S "*Gil Blas, and the Archbishop*" in a crimson robe. This picture was exhibited at the Royal Scottish Academy in 1878.

No. 935. "*Picardy Sheep*."  
H. W. B. DAVIS, R.A.

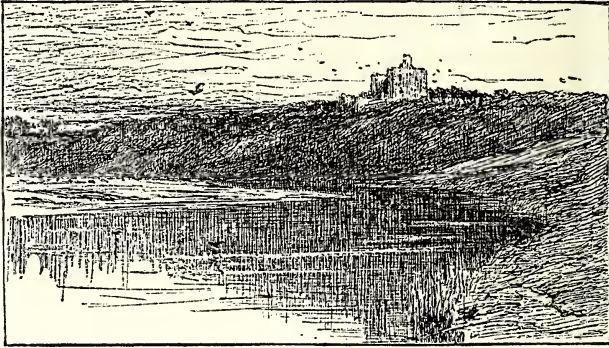
No. 937. "*Her Lord and Master*"; tramping in snow.  
WILLIAM WEEKES.



\* No. 934. 60 X 37.

No. 934. "*Gil Blas and the Archbishop of Granada*." W. E. LOCKHART.

Above is a view in Belgium (No. 933), "*Dinant on the Meuse*,"  
R. B. BROWNING.



\*

No. 930.

30 X 36.

No. 936. "*Norham*." GEORGE REID.

On the south wall are the following good portraits:—

No. 940. "*The Rev. Canon F. Hayhurst*." CYRUS JOHNSON.



\*

No. 941.

32 X 36.

No. 941. "*Portrait of Mrs. Gordon*." JAMES MACBETH.

No. 943. "*Execution of the Duc d'Enghien*," 1804.  
EYRE CROWE, A.

No. 944. "*Unbreathed Memories*." SEYMOUR LUCAS.





\*

No. 945.

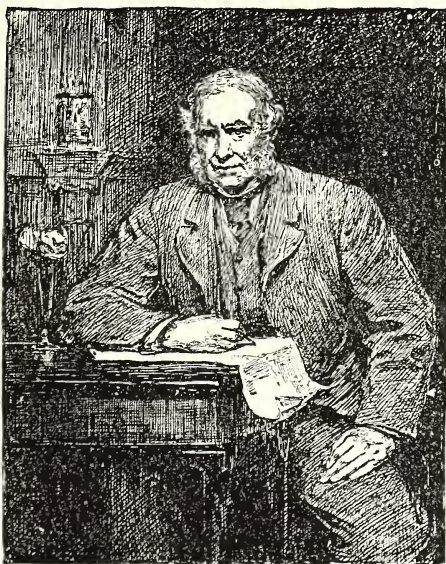
33 X 45.

No. 945. "*Jeane's Wedden Day in Mornen.*" JOSEPH CLARKE.

The next picture on the line is—

No. 950. "*The Daughter of the House.*" FRANK HOLL, A.

A pretty, convalescent child, propped up with pillows, with an orange and a parrot for company. See sketch on page 3.



\*

No. 951.

44 X 34.

No. 951. "*Robert Marnock, Landscape Gardener.*" T. B. WIRGMAN.

In the centre of the wall is Mr. Long's "*Vashti*," a companion picture to his "*Esther*," in Gallery II. Here we see the fair-haired Ionian queen at the moment when she refuses to appear before king Ahasuerus. (In the picture of "*Esther*," sketched on page 17, we see the beautiful Jewish maiden permitting herself to be adorned to appear before the king, according to Esther iv. 16.)

These important pictures, in which there is much dignity and beauty of design, should be examined together. It is to be regretted that they are not in the same gallery.

The figures in the background are the chamberlains returning from their unsuccessful errand. Note the painting of the ornaments and Oriental robes in both pictures.



No. 955.

84 × 67.

No. 955. "*Vashti*." EDWIN LONG, A.

"On the seventh day, when the heart of the king was merry with wine, he commanded . . . to bring Vashti the queen before the king with the crown royal, to shew the people and the princes her beauty : for she was fair to look on. But the queen Vashti refused to come at the king's commandment."—ESTHER i. 10-12.

Below is a quaint, bright, picture of empty shoes and slippers on the steps of a mosque (No. 954)—"*Shoes of the Faithful*," C. ROBERTSON. In the distance we see the owners of the slippers at prayer.

Near the ground are two of the best landscapes in the gallery—No. 952, "*The Village of Aroch*," COLIN HUNTER; and No. 961, "*A Highland Pastoral*," J. MACWHIRTER, A.; sheep driven home on a loch side, under a wet sky.

No. 963. "*A Winter's Tale*." BRITON RIVIÈRE, A.

An upright picture of a little girl lying in the snow, above her are two admirably painted dark collie dogs; perhaps Mr. Rivière's best work here.

No. 962. "*Portraits: Golden-lion Monkeys, River Amazon, South America*"; a study of monkeys; bright eyes and tropical leaves. S. E. WALLER.

No. 967. "*The Calvary*"; figures kneeling at an altar before a crucifix in an open square; a solemn group in costume of last century. C. NAPIER HEMY.

No. 968. "*A Drove of Highland Cattle*." OTTO WEBER.

Above is—

No. 966. "*Portrait of John Kaye, Esq.*" CYRUS JOHNSON.

And in the corner a bit of realistic painting—

No. 970. "*My White Mouse*." E. GRIMSTON.

On the west wall is—

No. 977. "*The Countess Brownlow*." Sir F. LEIGHTON, P.R.A.

A full-length portrait, in white drapery, holding crimson flowers; a background of landscape and clouds. This is the only important picture on this wall.

There are one or two other landscapes in this corner that should be noticed; but the majority of the works are not important.

Turning towards the door leading to the central hall, we come to a large figure subject by Mr. Waterhouse; a girl in blue and maize dress, very forcibly painted.

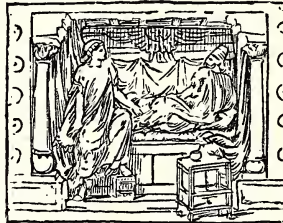


\*

No. 986.

54 X 42.

No. 986. "*La Favorita.*" J. W. WATERHOUSE.



\*

Nos. 987-992.

Each 14 in. high.

Nos. 987-992. "*King Ahab's Coveting.*" T. M. ROOKE.

One of the few serious works of religious art in the exhibition ; it is decorative in treatment, similar to "*Ruth,*" which was exhibited at, and purchased by, the Royal Academy in 1877. These delicate designs are placed in trying juxtaposition to some glaring colours.

[Door.]

Passing several small pictures near the door, amongst which we note No. 995, "*Waiting*," W. RADCLIFFE, a wonderfully truthful sketch of a wood, we discover aloft the little Venetian picture sketched below.



\*

No. 1007.

31 X 55.

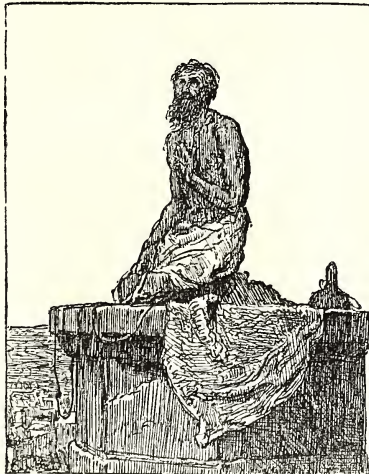
No. 1007. "*Ave Maria*." H. R. ROBERTSON.

No. 999. "*Spring Flowers*." W. S. JAY.

No. 1003. "*A Fugitive*." J. M. SWAN.

No. 1009. "*Miss Elwin*." EMMA ELWIN.

A portrait picture; interesting technically for the painting of blue velvet and other textures.



\*

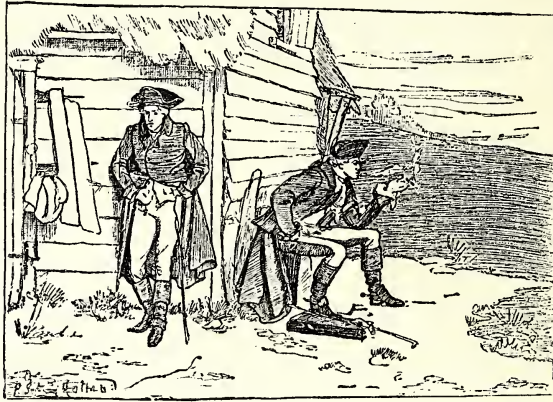
No. 1005.

36 X 27.

No. 1005. "*St. Simeon Stylites*." G. P. JACOMB-HOOD.

No. 1010. "*Introducing the Stepmother*." J. C. WAITE.

No. 1011. "*Scene from 'Le Médecin malgré lui'*." W. MAW EGGLEY.



\*

No. 1012.

28 X 36.

No. 1012. "*For Honour.*" P. SIDNEY HOLLAND.

No. 1014, by G. H. BARRABLE, and No. 1015, by GEORGE REID, are two good portraits.



\*

No. 1020.

54 X 72.

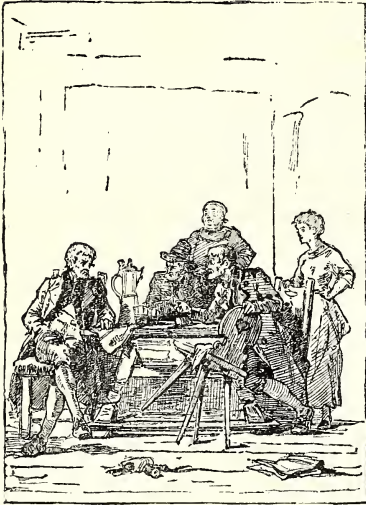
No. 1020. "*Meg Merrilies and the Laird of Ellangowan.*"  
H. HARDY.

Here are some small landscapes—No. 1022, "*Across the Moor,*" E. H. FAHEY; No. 1023, "*An Afternoon in Autumn,*" LESLIE THOMPSON; and a pair by VICAT COLE, A.—No. 1026, "*Leith Hill from Denbies,*" and No. 1033, "*Boxhill from Denbies.*"

No. 1024. "*A Little Breadwinner*"; an Italian child model.  
C. T. GARLAND.

Next is a carefully executed work (No. 1025), sketched on next page; and, on the right, No. 1031, "*The Theologians,*" H. HELMICK.

In the centre of this wall, in the place occupied last year by Mr. Herkomer's "*Eventide*," is M. H. FANTIN'S great portrait picture, "*La Famille D.*" (No. 1030); four figures nearly life-size, in the sombre garments of every-day life; very powerful, unaffected, and life-like; in the realism of each individual character almost startling. This is a great year for portraits in the Royal Academy, but such foreign painters as M. Fantin, and M. Bastien le Page in Gallery II., almost bear away the palm.



\* No. 1025. 29 X 21.  
No. 1025. "*Political Discussion.*"  
CARL SCHLOESSER.



\* No. 1034. 31 X 23.  
No. 1034. "*Spanish Song.*"  
F. MOSCHELES.

Next are—No. 1032, "*A Forlorn Hope*," C. T. GARLAND; No. 1040, "*Spring Labour*," harrowing, MARK FISHER; No. 1047, "*A Sea-piece*," W. SHAW; and No. 1039, "*Taking Home the Bride*," J. D. WATSON, a large picture of a yeoman's wedding in the olden time.

On the east wall are—No. 1051, "*A Music Party*," F. D. HARDY, and No. 1054, "*La Brigolante*," a Venetian water-carrier, W. F. YEAMES, R.A.; and, in the corner, near the door into the Water-Colour Gallery, are—No. 1058, "*An Angel's Visit*," M. ELLEN STAPLES, and a life-like portrait of the editor of the *World* (No. 1065), by W. W. OULESS, A.

No. 1062. "*The Three Disgraces*"; delightful puppies. E. DOUGLAS.

No. 1063. "*Shopping*"; in the olden time. LASLETT J. POTT.



\*

No. 1058.

33 X 24.

No. 1058. "*An Angel's Visit.*" M. ELLEN STAPLES.

Near the door leading to the Central Hall—



\*

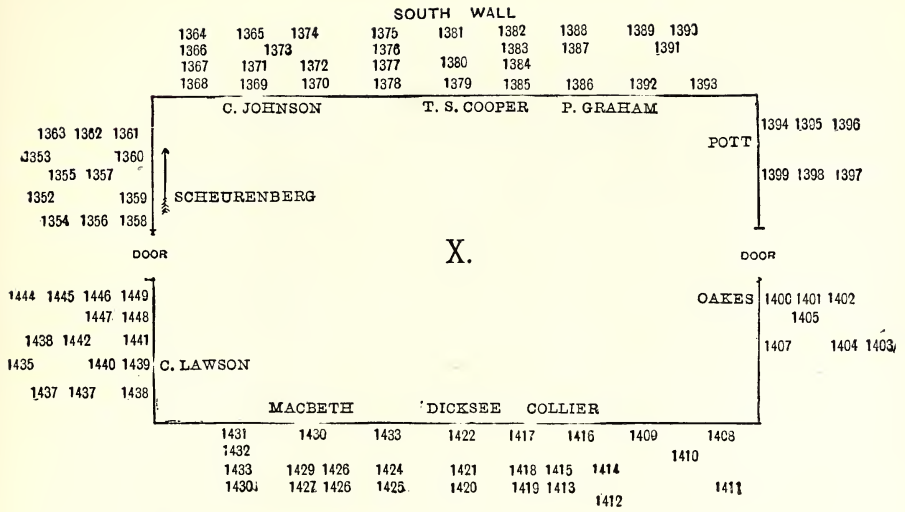
ΔΙΟΝΥΣΟΣ

No. 1527.

No. 1527. "*Dionysos*"; life-size, in marble. GEORGE SIMONDS.

This fine group was commenced in Rome in 1872, and finished in London in 1879.





\* No. 1356. 24 X 18.

No. 1356. "Home." T. H. SCHAFER.

The first picture on the line is No. 1358, "Neruccia," Sir F. LEIGHTON, P.R.A.; head of a girl with red flower in her black hair. Next is No. 1359, "In the Rose Bower," T. SCHEURENBERG; two lovers, on a seat; a small painting, excellent in tone.



\*

No. 1366.

30 X 44.

No. 1366. "*The Old Neighbour Gone Before.*" ARTHUR HUGHES.

A street episode in Brittany ; immortelles and a crucifix before the door.



\*

No. 1361.

18 X 24.

No. 1361. "*The Two Marys at the Tomb.*" R. THORBURN, A.

The figures in blue and red robes ; dawn breaking.

No. 1368, "*The Rehearsal,*" children's theatricals, G. B. O'NEIL ;  
 No. 1369, "*Sir John Duckworth, Bart.,*" CYRUS JOHNSON ; and  
 a very clever genre picture, No. 1370, by TITO CONTI.

In the centre of the wall is a picture of two bulls fighting—

No. 1379. "*The Victor's Shout.*" T. SIDNEY COOPER, R.A.



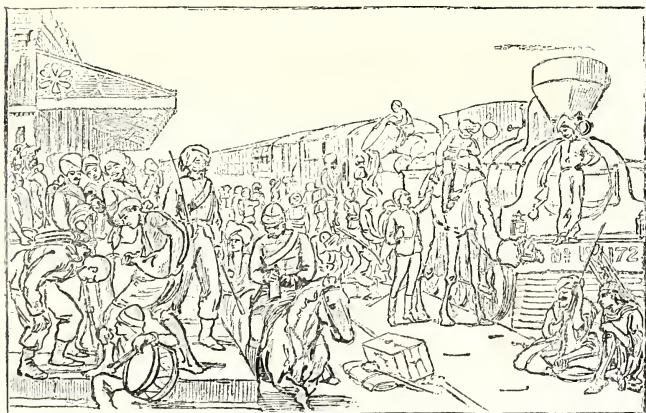
\* No. 1383. "Mushroom Gatherers." H. H. CAUTY. 22 X 44.

No. 1383. "Mushroom Gatherers." H. H. CAUTY.



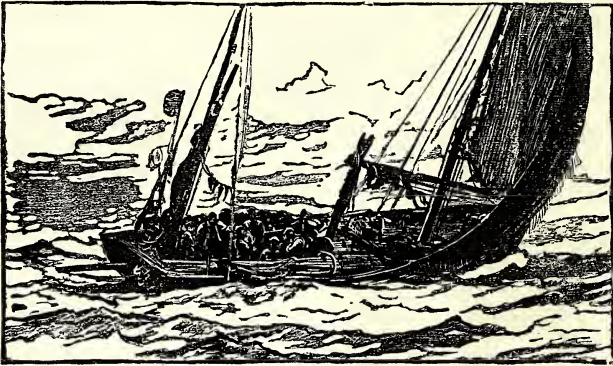
\* No. 1378. "A Country Club." C. W. COPE, R.A. 30 X 43.

No. 1378. "A Country Club." C. W. COPE, R.A.

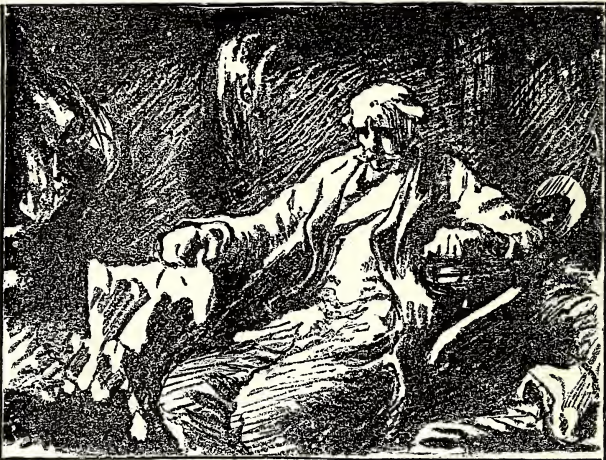


\* No. 1380. "Going to the Front," India, 1878. W. C. HORSLEY. 49 X 73.

No. 1380. "Going to the Front," India, 1878. W. C. HORSLEY.



\* No. 1381. "Sunday Evening at Sea." J. NASH. 45 X 72.



\* No. 1385. "Absconded." FRANK HOLL, A. 30 X 42.



\* No. 1395. "Catherine Douglas barring the Doors against the Assassins of James I. of Scotland." LASLET J. POTT. 38 X 60.

No. 1386. "Where deep seas moan." P. GRAHAM.

No. 1392. "Portrait in 15th Century Costume." JOHN PETTIE, R.A.



\* No. 1394. 39 X 130. *J. Ward*

No. 1394. "Melody."  
Mrs. E. M. WARD.

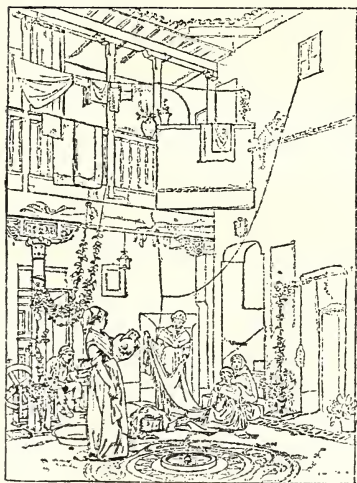


\* No. 1402. 36 X 26.

No. 1402. "Di Vernon."  
F. R. STOCK.

We have passed, in the order of the catalogue, No. 1387, F. E. COX; No. 1391, ALBET GOODWIN; No. 1398, JOHN BURR; and No. 1399, H. W. B. DAVIS, R.A.

[Door.]



No. 1410. 33 X 23.

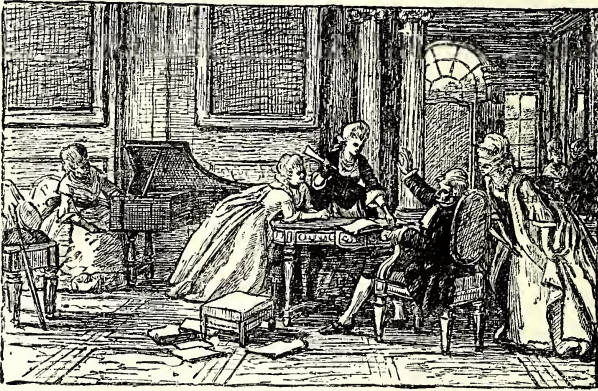
No. 1410. "In Temptation."  
W. B. MORRIS.



\* No. 1405. 36 X 28.

No. 1405. "At the Pantomime."  
F. BARNARD.

No. 1400. "*The Woodland Road.*" J. W. OAKES, A.  
A solemn landscape with felled trees.



\*

No. 1404.

40 X 60.

No. 1404. "*Besieged for a Song.*" V. ORMSBY.

No. 1409. "*Her First Exhibit.*" FEDERIGO ANDREOTTI.

Above is a good portrait, badly placed—

No. 1413. "*The late Professor W. K. Clifford.*" JOHN COLLIER.



\*

No. 1416.

50 X 80.

No. 1416. "*Home after Service.*" F. W. W. TOPHAM.

A picture full of life and reality; delicate contrast of pink marble columns with grey of Italian uniforms.



\* No. 1417. 50 X 40.

No. 1417. "*Portrait of Mrs. Ker.*" JOHN COLLIER.

No. 1418. "*News from the Cape.*" HAYNES KING.



\* No. 1422. 54 X 78.

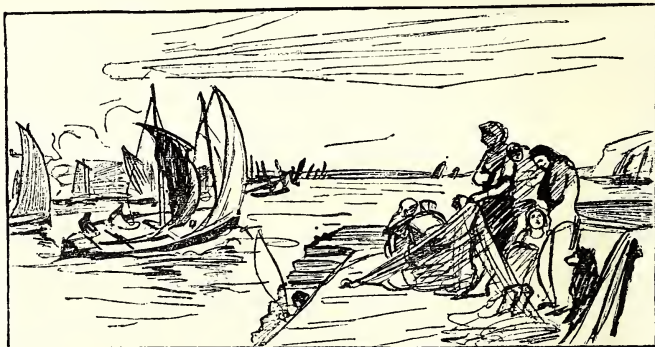
No. 1422. "*Evangeline.*" FRANK DICKSEE.

"While in despair on the shore Evangeline stood with her father.  
Half the task was not done when the sun went down, and the twilight  
Deepened and darkened around."

The subject of Mr. Dicksee's picture is taken from Longfellow's *Evangeline*, and represents the fugitives on the seashore leaving Acadie as the sun goes down. This very powerful work, quiet and low in tone, is one of the successes of this year's exhibition. The artist made a reputation two years ago by his "*Harmony*," which was purchased by the Royal Academy.

There are several landscapes to notice above; amongst them No. 1419, "*Summer Sunset*," G. AIKMAN; and No. 1420, "*Rochester by Moonlight*," ADOLPHE RAGON.

No. 1423. "*Portrait of the Lord Bishop of Lincoln*." EDWIN LONG, A.



\*

No. 1430.

54 X 84.

No. 1430. "*A Sardine Fishery*." R. W. MACBETH.

A decorative painting, full of air and light; boats going out; women mending nets on the shore; South Brittany.

Above is a portrait of a popular lecturer—No. 1426, "*George Grossmith, Esq.*," WEEDON GROSSMITH; and, on the east wall, No. 1444, "*Emily, Daughter of J. Chappell, Esq.*," LESLIE WARD.

No. 1440. "*Old Battersea: Moonlight*." CECIL LAWSON.

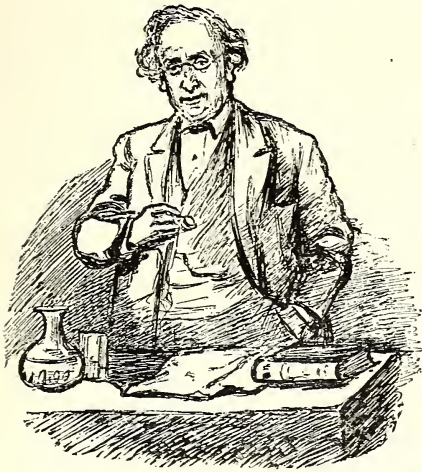
No. 1422. "*Portrait of Rev. J. Percival*." G. F. WATTS, R.A.

No. 1446. "*Fitful Gleams*." HENRY MOORE.

Another fine study of sea and wind.

Thus in Gallery X. (as in Gallery I.) we take away an impression of strength in landscape, clouds, and sea; exemplified with no greater force than in the works of Henry Moore, R. W. Macbeth, F. Dicksee, and Cecil Lawson.

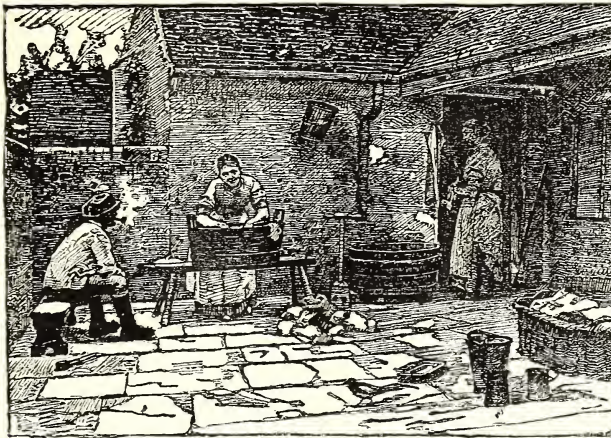




\* No. 1426. 44 X 34.  
No. 1426. "A Portrait."  
WEEDON GROSSMITH.

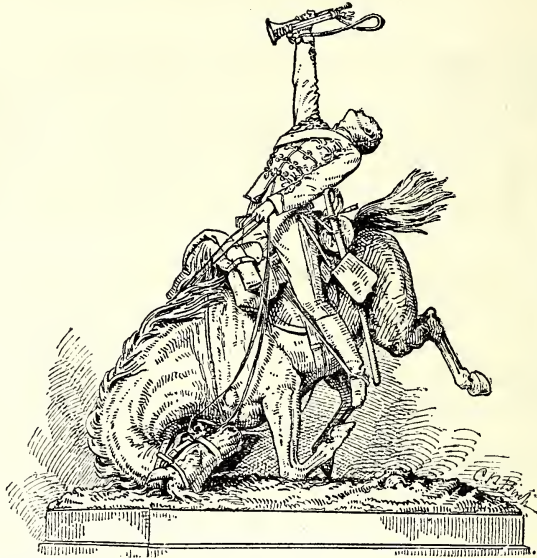


\* No. 1444. 49 X 31.  
No. 1444. "A Portrait."  
LESLIE WARD.



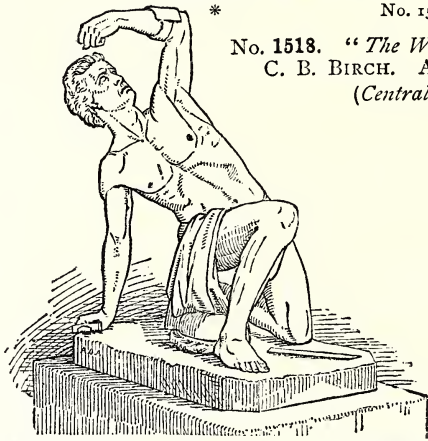
\* No. 1445.  
No. 1445. "Birds of a feather flock together." W. LOGSDAIL.

SCULPTURE.



No. 1518.

No. 1518. "The Wounded Trumpeter."  
C. B. BIRCH. A colossal bronze.  
(Central Hall.)



No. 1536.

No. 1536. "A Wounded  
Gladiator."  
ARTHUR G. ATKINSON.  
(Central Hall.)



No. 1514.

No. 1514. "Stepping  
Stones."  
HAMO THORNYCROFT.  
(Central Hall.)



No. 1510.

No. 1510. "Callicles." G. A. LAWSON.  
(Central Hall.)

# Academy Notes

1880.

WITH 126 ILLUSTRATIONS, 112 BEING

*Facsimiles of Sketches by the Artists.*

---

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" AUTHOR OF "BRETON FOLK,"  
"ARTISTS AND ARABS," "THE PASSION PLAY," ETC.



\* No. 831. HERKOMER, A.

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CHATTO AND WINDUS, PICCADILLY.  
MAY 1880.

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NOTICE TO ARTISTS.—Sketches for "ACADEMY NOTES" should be sent to the Editor, at his residence, 103 Victoria Street, S.W., not later than the first week in April in each year.

\*\* *The Illustrations are produced by the Typographic Etching Co.*

# ACADEMY NOTES.

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No. VI. 1880.

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THE present number commences the SECOND VOLUME of "ACADEMY NOTES."

The illustrations are intended, as heretofore, to convey an idea of the composition rather than of the effect of the pictures, and are not intended as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

The Editor again desires to thank those who have assisted him with sketches, for without such aid it would be impossible to produce the book so rapidly, and at so small a cost to the public.

The success which has attended ACADEMY NOTES (now in its sixth year) has led to many imitations; they have been generally well produced, and, generally, without any acknowledgment of the originator of the system. The most artistic imitation is that of '*Le Salon Illustré*,' in which the sketches are reproduced by the same process as in Academy Notes, but on a larger scale and at a higher price; some of the drawings are very elaborate, some represent parts of pictures only, a system satisfactory from an artistic point of view, but incomplete as the record of an exhibition.

But ACADEMY NOTES in its present form, having proved acceptable to the public and useful to artists, the plan of it will not be altered, viz.:—to record—in the simplest manner so as not to affect copyright, and with absolute impartiality—the principal features of each year's Exhibition.

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*The numbers in Index refer to the pages in Academy Notes.*

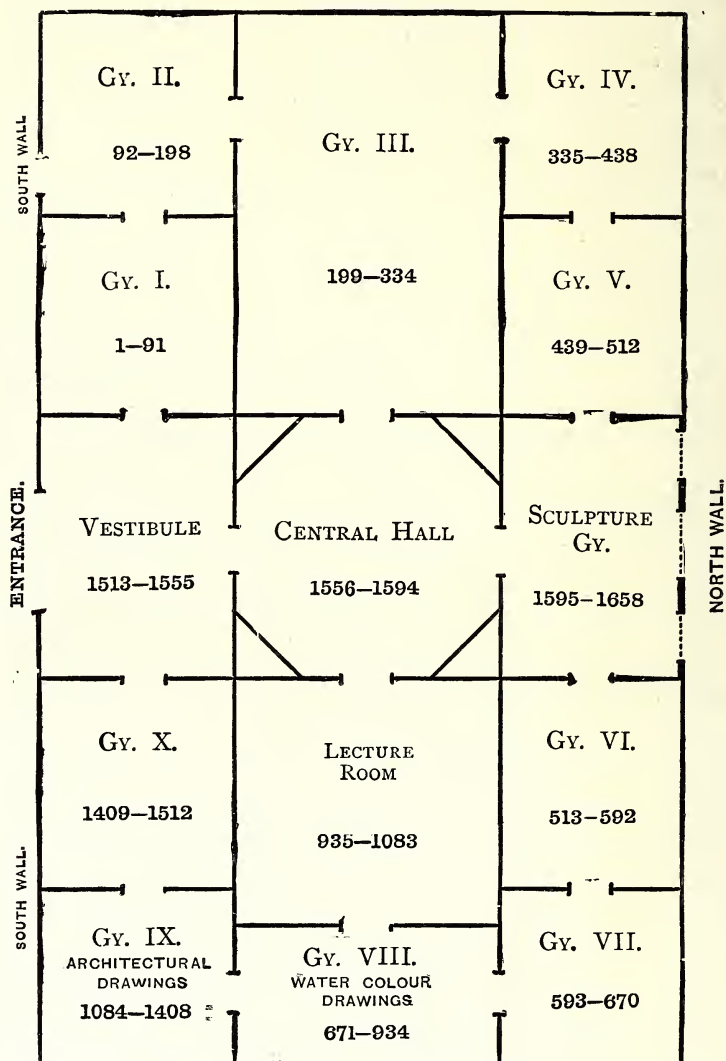
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# ROYAL ACADEMY OF ARTS

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*Showing the Numbers of the Pictures in each Gallery.*

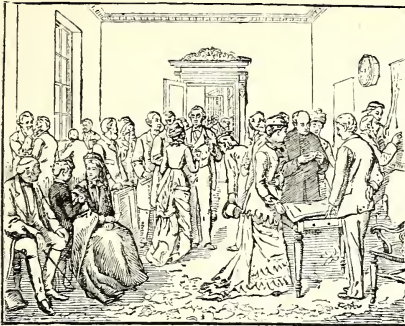


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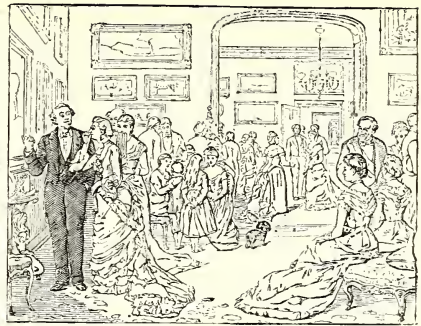
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“THE RACE FOR WEALTH.” By W. P. FRITH, R.A.

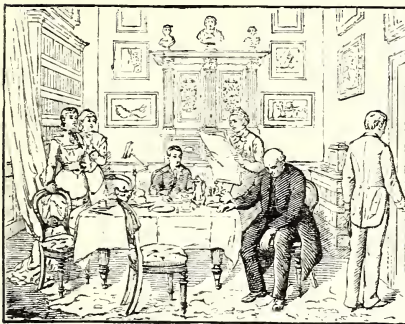


1. “The Spider and the Flies.”

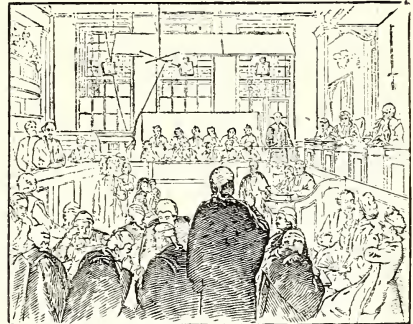


2. “The Spider at Home.”

“Altogether we are glad to be able heartily to congratulate the painter on a work which shows not only unimpaired but enhanced power, and which, now that election agitation has settled down, ought to attract as dense and interested crowds to the exhibition rooms in King Street as the “Road to Ruin” two years ago drew round it on the walls of the Royal Academy.”—*The Times*.



3. “Victims.”



4. “Judgment.”

“And so the curtain falls solemnly and impressively upon Mr. Frith’s telling drama; but after a moment’s reflection, mental applause follows the successful work. There can be little doubt about the interest and instruction with which the public will study this painted play.”—*The Daily Telegraph*.



5. “Retribution.”

“The didactic purpose of pictorial art is enforced with brilliant ability and powerful effect in a series of new paintings by Mr. W. P. Frith, R.A., collectively entitled ‘The Race for Wealth.’”—*Morning Post*.

These Pictures are now exhibiting at the King Street Galleries, 10 King Street, St. James’s. On view daily from ten until six. Admission, including Pamphlet by TOM TAYLOR, Esq., 1s.

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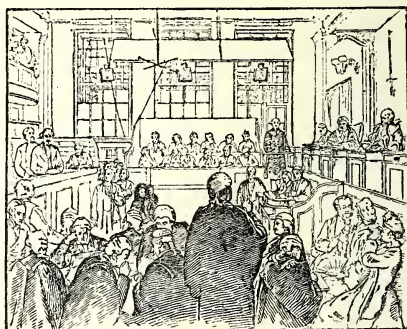


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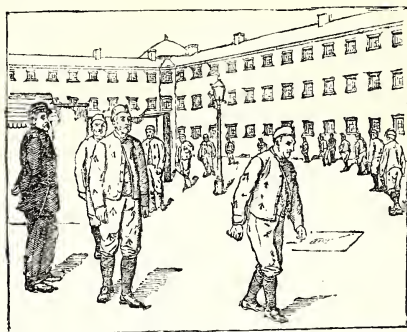


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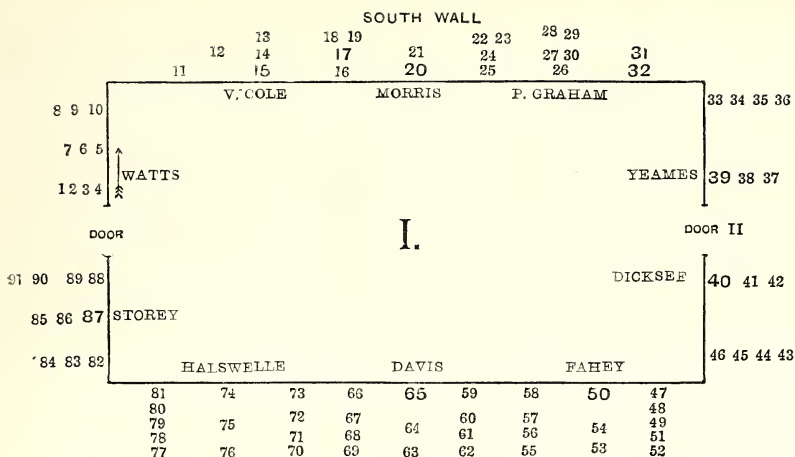
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\*

No. 15.

49 X 72.

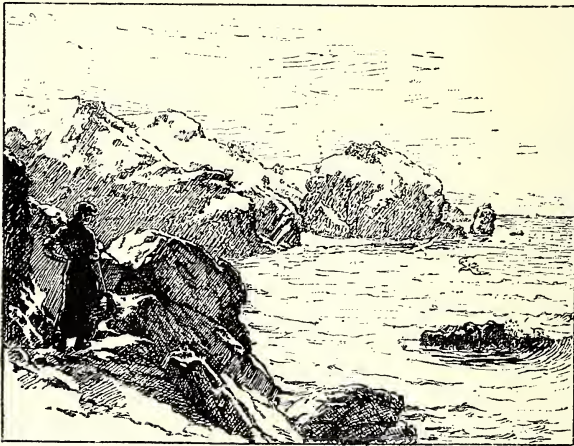
No. 15. "*A Thames Backwater.*" VICAT COLE, A.R.A.

The first wall, on the left of the entrance door, is principally occupied by portraits; first on the line is No. 4, "*The Dean's Daughter,*" G. F. WATTS, R.A., with fair hair and

NOTE.—The figures on the diagrams at the head of each chapter show the position of every picture on the walls. The copyright of pictures sketched in this book is reserved by their respective owners. No sketching is permitted in the galleries.

dark green dress, the reflection of a well-known face in London society; next, No. 5, "*Lady Cunliffe*," JAMES SANT, R.A.; No. 10, "*William Dobson, Esq.*," W. W. OULESS, A.R.A.; and No. 11, "*Christopher*," son of T. W. Erle, Esq., a boy with a violin, JAMES SANT, R.A. Above are—No. 3, "*H.R.H. The Princess Frederica of Hanover*," H. WEIGALL; some landscapes, and two little figures under a red umbrella (No. 9), E. M. OSBORN.

This is a great year for landscapes, and we have appropriately commenced our sketches with No. 15, "*A Thames Backwater*," VICAT COLE, A.R.A.; a reach of the Thames, not far from Henley, painted during the floods of last summer.



\*

No. 17.

40 X 50.

No. 17. "*On the Coast of Cornwall*." HENRY GIBBS.

This landscape gained the Turner gold medal of the Royal Academy in 1879; as a pendant to it is another good landscape, No. 24, "*Cornfield: Towyn, North Wales*," A. HAGUE.

In the centre of the wall is Mr. Morris's stirring, patriotic picture (sketched on next page), the orphan boys of soldiers, at the Royal Military Asylum at Chelsea, marching out, playing their band, surrounded by the usual London crowd.

On either side are "*The Olive*" and "*The Vine*," two life-size figures (Nos. 16 and 25), by P. H. CALDERON, R.A.; girls with grapes and olives; purple and green carried through each picture.

\* It may be useful to state that Mr. Calderon's name is *not* pronounced "Caulderon;" that Mr. Boughton's name is pronounced as *Baughton*; Fildes, *Fylds*; Oules, *Ooless*; and Yeames, *Yames*.



\*

No. 20.

106 X 73.

No. 20. "*Sons of the Brave.*" P. R. MORRIS, A.R.A.

No. 26. "*A Highland Drove.*"

PETER GRAHAM, A.R.A.

Cattle coming down to a stream; fitful gleams of sunlight through the mist on the hillside.

Next is a picture, good in colour and graceful in design, apparently deserving of a better place.

No. 31. "*Ænone.*"

OSWALD VON GLEHN.

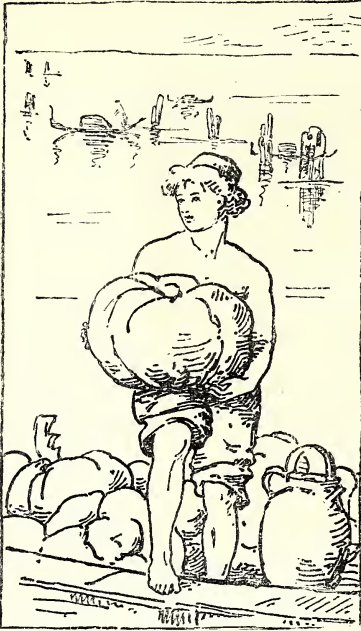
Ænone, placed in ambush by her lover Paris to witness his award of the golden apple to the fairest of the goddesses, sees him, faithless to his love for her, assign the prize to Venus.



\*

No. 31.

62 X 46.



\* No. 32. 47 X 34.

No. 32. "*Venetian Boy unloading a Market Boat.*"

HILDA MONTALBA.

The qualities of this picture (as the work of a young artist) are perhaps more remarkable than anything in the room. The vigour of the drawing and composition, with the sea and its high horizon, are indicated in the sketch.

On the west wall is the large canvas, sketched below; also No. 34, "*A Study of a head,*" GEORGINA KOBERWEIN TERRELL; and No. 35, "*Cookham Ferry,*" ALFRED DE BRÉANSKI.



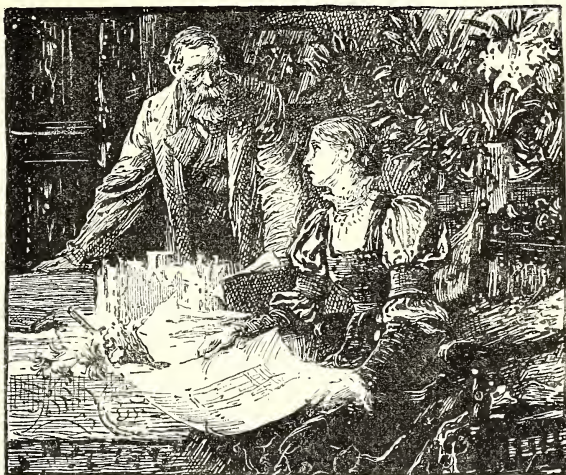
\* No. 39. 48 X 78.

No. 39. "*The finishing touch.*" W. F. YEAMES, R.A.

A green-room at private theatricals; yellow satin, red coats, patches and powder, seen under stage glare.

[*Door.*]

As a pendant to No. 39 is a large portrait picture, rich in the painting of embroidery and accessories—



\*

No. 40.

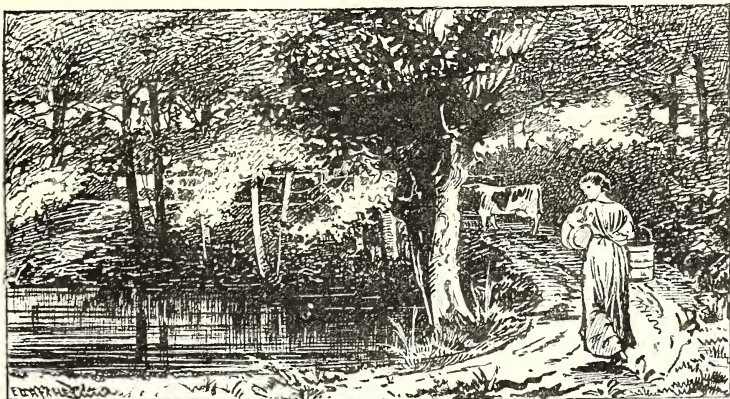
53 X 60.

No. 40, "*The Housebuilders*," F. DICKSEE; portraits of Sir W. E. and the Hon. Lady Welby Gregory, promoter of the Art Needlework Society at South Kensington.

Above the foregoing are some landscapes to be noted, among them No. 38, "*Night; Scheveningen*," H. W. MESDAG, a rough, shallow, tumbling sea; No. 37, "*Old Houses at Godalming*," JAMES E. GRACE; and No. 41, "*Between the Seasons*," CARL RODECK.

No. 46. "*Hunger is the best Sauce*." JOSEPH CLARK.

On the line on the north wall are—



\*

No. 50.

38 X 68.

No. 50. "*I'm going a-Milking*." EDW. H. FAHEY.

No. 58. "*Tenby Fishwoman*." W. P. FRITH, R.A.

In the centre of the north wall, glowing in sunset light—the background a warm sky and calm sea, with scanty pasture on the coast of France—is the large picture (No. 65) sketched below. On either side are two of Mr. J. C. HOOK'S well known sea-pieces, No. 59, "*King Baby: the white sands of Iona;*" and No. 66, "*Home with the Tide;*" noticeable especially for colour, and effects of distant sea.

Above are No. 60, "*Olivia,*" EDWIN BALE, and other landscapes to be noticed; especially No. 72, with the satiric title of "*In the green fields of Erin,*" a man sitting alone on a gloomy hillside; WM. MAGRATH.



No. 65.

60 x 48.

No. 65. "*Family affection.*" H. W. B. DAVIS, R.A.

No. 73, "*Playful Kittens,*" THOMAS FAED, R.A., is a single figure (a pendant to Mr. Frith's Tenby Fishwoman, No. 58); note the painting of a basket of shrimps in the former, and the cat in No. 73.

Next on the line is a stormy landscape (No. 74), painted on the Thames, a bittern flying low and a wild wind in the clouds, telling of the dreary summer and the floods of 1879, KEELY HALSWELLE; also No. 80, "*Coquetry,*" A. WARD; above is No. 78, "*The Festival of the Cherry Blossom, Japan,*" F. DILLON.



On the east wall the principal picture is G. A. STOREY'S "*Late for Church*" (No. 87); near it are No. 83, "*St. Paulus Kerk, Antwerpen*," WM. LOGSDAIL; No. 86, "*Something towards the Rent*," WM. MAGRATH; and, last in this room (No. 88), a fine portrait of "*Mrs. Hubert Ferningham*," by H. VON ANGELI.



\*

No. 87.

51 X 39.

No. 87. "*Late for Church.*" G. A. STOREY, A.R.A.

[In Gallery I. we have seen exceptionally good work amongst the younger painters in Nos. 32 and 72; in Gallery II. we may find it in Nos. 96 and 141; in Gallery III. in No. 231; in Gallery V. in No. 453; and in Gallery VII., No. 613.

Amongst the foreign pictures exceptional work will be found in No. 349 in Gallery IV.; in No. 579 in Gallery VI.; and in No. 650 in Gallery VII.]

There are no pictures this year by R. ANSDELL, R.A.; E. ARMITAGE, R.A.; L. FILDES, A.R.A.; H. S. MARKS, A.R.A.; E. NICOL, A.R.A.

		SOUTH WALL											
111													
110													
109													
108													
107	113	114	119	120	125	126							
106	112	115	118	121	124	127							
105		116	117	122	123	128							
DOOR		CHARLTON			PETTIE			M. FISHER				129,130,132,133	
101,102,103,104												135	
100,99	98	HODGSON										131	134
95,97													
92,93													
94,96													
I DOOR													
196,198													
192,193,194		WATTS										139,137	136
195,197													
191,190, 189,188,187												141,140,138	
183,184,186												142,143,144,145	
180,181												149,148,147,146	
182	185	TADEMA			ELMORE			WELLS				150,151,152	
		177	176	170	169	162	DOOR	161	156			155,154,153	
		178	175	171	168	163	III	160	158,157				
		179	174	172	167	164			159				
			173		166	165							



\* No. 94. 20 X 14.

No. 94. "Fairy Tales." MARY L. GOW.

First on the line in Gallery II. are—No. 94, a little child in blue dress in basket chair, and No. 96, "Spring," a girl in yellow dress walking through a primrose landscape, TOM LLOYD.

In the same corner are No. 93, "A basket of roses." H. F. SCHÄFER; No. 98, "Homeward Bound," J. E. HODGSON, R.A.; No. 100, "Home with the tide," J. G. NAISH, No. 102, "Watching the Skittle-players," R. B. BROWNING; and No. 112. "A Cavalier;" time of Louis XIII. T. W. SHIELDS.



\*

No. 115.

40 X 66.

No. 115. "Race to Market, Tahiti, Society Islands."

N. CHEVALIER.



No. 122.

60 X 78.

No. 122. "Mrs. Dominick Gregg and children."

JOHN PETTIE, R.A.

On the same wall on the line are—No. 116, "The Stag at Bay," J. CHARLTON, good studies of dogs; above, No. 112, "A Cavalier, time of Louis XIII.," T. W. SHIELDS; No. 118, "Sunrise: from Waterloo Bridge," J. O'CONNOR, and (as a pendant to the last named) No. 124, "Amongst the woods and waters," E. PARTON; the same river Thames, unpolluted, winding through green fields.

C

On either side of Mr. Pettie's fine portrait picture, which is the prominent object in the gallery, are (No. 117) Portrait of "*Alexander Matheson, Esq., M.P.*," W. W. OULESS, A.R.A., and (No. 123), F. HOLL, A.R.A., sketched below. Above are—No. 119, "*Morte Point*," J. S. HILL; No. 120, "*Cattle in the Roman Campagna*," A. LEMON; and No. 125, "*The Gave de Pau*," E. H. FAHEY.



\*

No. 123.

50 X 40.

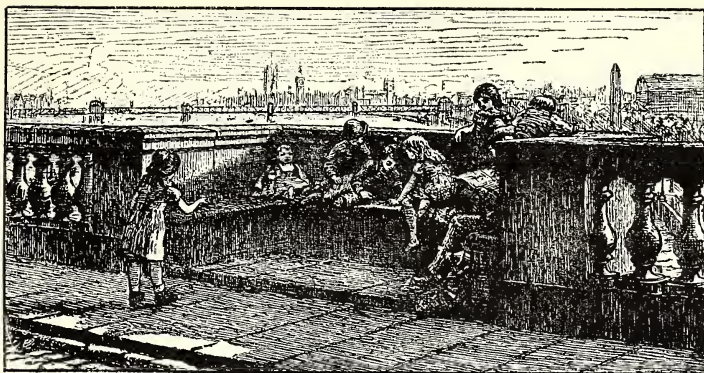
No. 123. "*S. Adams Beck, Esq.*" F. HOLL, A.R.A.

No. 128, "*The Halt*," MARK FISHER; landscape with sheep grazing under a quiet sky. (See also No. 381, in Gallery IV.).

In the corner is a small picture by Mrs. ALMA-TADEMA (No. 130), "*A Good Book*."

On the line at the end of this gallery are, No. 131, "*All that glitters is not Gold*," G. D. LESLIE, R.A.; girls in a sheltered garden in white dresses; old-fashioned in everything, even to the elderberry blossoms; a man kneeling with gold fish for sale.

In the centre of the wall is No. 142, "*Sister's Kiss*," (sketched on p. 20), Sir F. LEIGHTON, P.R.A., one of five pictures by the President; and on either side, are two small pictures, the first, a Venetian subject, No. 141, HENRY WOODS; good, serious work, by a young artist; the other, No. 149, "*In Clover*," R. W. MACBETH; girls and a horse; stable floor covered with clover. This artist's principal works are in the Grosvenor Gallery.



\*

No. 136.

30 X 58.

No. 136. "The Freedom of the Bridge." H. D. CHADWICK.

On the line is a charming single figure (which will recall the "Priscilla" of last year), "Evangeline," walking across a field in a light green dress; a composition of delicate green and grey.



\*

No. 132.

27 X 17.

No. 132. "The Thistledown Gatherer." T. M. ROOKE.



\*

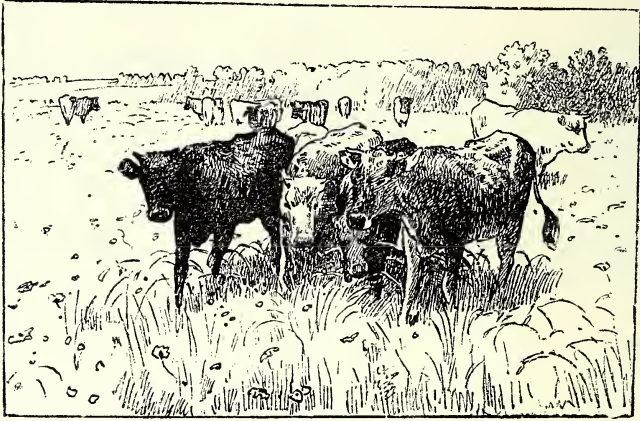
No. 139.

50 X 26.

No. 139. "Evangeline." G. H. BOUGHTON, A.R.A.

Above are—No. 140, "Cliffs at Fairlight," W. H. BORROW; No. 138, "The Household Gods," J. W. WATERHOUSE; No. 143,

OLIVER RHYS; No. 148, ARTHUR C. DODD; and No. 147, "*Cross and Crescent*," H. FABER BLUHM.

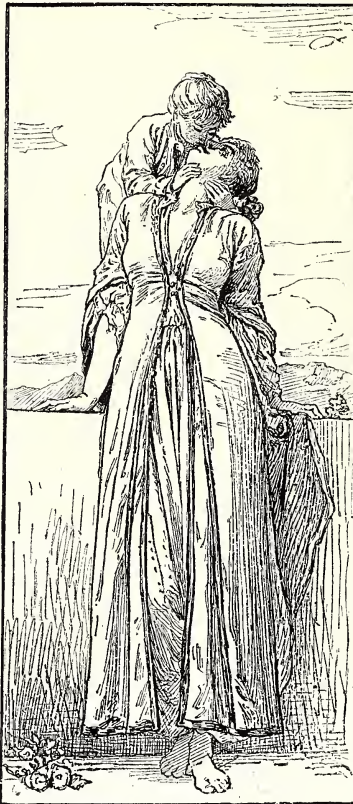


\*

No. 151.

27 X 42.

No. 151. "*Early Spring*." ROBERT MEYERHEIM.



No. 142.

60 X 21.4

No. 142. "*Sister's Kiss*." Sir F. LEIGHTON, P.R.A.



\* No. 150. 42 X 28.

No. 150. "A Siesta." C. E. PERUGINI.

No. 155. "Follow my Leader." G. A. STOREY, A.R.A.



\* No. 156. 65 X 48.

No. 156. "June."  
J. MACWHIRTER, A.R.A.



\* No. 154. 47 X 39.

No. 154. "Rt. Hon. G. J. Goschen, M.P."  
R. LEHMANN.

No. 161. "A Picnic." H. T. WELLS, R.A.

On the east side of the door on the line are—No. 162, "*A Heavy Crop*," J. CLAYTON ADAMS; foreground of long grasses; No. 169, "*An Eastern Bath*," A. ELMORE, R.A.; No. 170, "*Katie, daughter of T. S. Timmis, Esq.*," JAMES SANT, R.A., and—



No. 176.

36 X 21.

No. 176, "*Spring Festival*," L. ALMA-TADEMA, R.A. (see also No. 195 on the next wall), and No. 177, "*The Lord of the Glen*," J. MACWHIRTER, A.R.A.; a weather-beaten pine-tree, in the wind, on a hillside.

On the east wall, in the centre, is the portrait of a child, No. 188, "*Lucy*," G. F. WATTS, R.A.; near it two landscapes by LESLIE THOMSON (Nos. 186 and 197); another small picture, by L. ALMA-TADEMA, R.A., No. 195, "*Not at Home*;" and No. 184, "*Before the Battle*," J. PETTIE, R.A. Here we may notice also landscapes (No. 181) by W. L. WYLLIE, and (No. 182) J. G. TODD, and a clever bit of *genre*, No. 198, "*Cabin Comfort*," WM. MAGRATH.



SOUTH WALL

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V. COLE FAED MILLAIS TADEMA

299 298  
 293 294 295 296 297  
 292 291 290  
 287 288 289

OAKES

CALDERON

210  
 209 208  
 211  
 212 213 214 215

III.

WELLS

217 216  
 218 219 220 221

286 285 284 283

M. STONE

GOODALL

224  
 223 222  
 225 226

279 280 281 282  
 278 277 276

GILBERT ORCHARDSON LEIGHTON POYNTER

LEPAGE

228  
 229 227  
 230

270 269 268 262 261 256 255 250 249 247 240 239  
 272 271 267 263 260 257 254 251 248 246 241 238  
 273 266 264 259 258 253 252 244 242  
 265 243 237  
 232 231  
 234 233  
 235  
 236

The first picture in the large room, is a powerful and pathetic one, by a young artist.



\*

No. 199.

78 X 54.

No. 199. "Mary the Maid of the Inn." J. R. REID.

"No pity she looks for, no alms doth she seek,  
 Nor for raiment nor food doth she care."—*Southey*.



\* No. 205. 48 X 30.

On the line are—

No. 200. "*An Inquisition*," C. W. COPE, R.A.; No. 202, "*Going Out*," F. BROWN; No. 204, "*Ios-tephane*," Sir F. LEIGHTON, P.R.A.; No. 205, "*Olivia and Dick Primrose*," MARCUS STONE, A.R.A. (a delicate scheme of red colour); No. 206, "*Preparing for Spring*," W. H. BARTLETT; and above, a portrait, No. 207, by W.W. OULESS, A.R.A.

Next in order are (No. 210), "*An Assyrian Captive*," by E. LONG, A.R.A., and the Eastern group, by P. H. CALDERON, R.A. (*sketched below*).



\* No. 211. 58 X 48.

No. 211. "*Captives of his Bow and Spear*."  
P. H. CALDERON, R.A.

Above, is No. 209. "*Solitude*." R. B. BROWNING.

The central picture at the head of the large room is a portrait of the Queen receiving the announcement of her accession to the throne in 1837. The kneeling figures are Lord Conyngham and the late Archbishop of Canterbury. The Duchess of Kent is half seen through the open door. The simplicity and dignity of the figure of the young Queen are indicated in the sketch.



\*

No. 217.

96 X 75.

No. 217. "*Victoria Regina.*" H. T. WELLS, R.A.

The following paragraph records the event :

"On Tuesday (the 20th June) at 2½ A.M., the scene closed (death of William IV. at Windsor Castle), and in a very short time the Archbishop of Canterbury and Lord Conyngham, and the Chamberlain, set out to announce the event to their young sovereign. They reached Kensington Palace about five ; they knocked, they rang, they thumped for a considerable time before they could rouse the porter at the gates ; they were again kept waiting in the courtyard ; then turned into one of the lower rooms, where they seemed forgotten by everybody. They rang the bell, and desired that the attendant of the Princess Victoria might be sent to inform H.R.H. that they requested an audience on business of importance. After another delay and another ringing to inquire the cause, the attendant was summoned, who stated that the Princess was in such a sweet sleep, she could not venture to disturb her. Then they said, 'We are come to the *Queen* on business of State, and even *her* sleep must give way to that.' It did, and to prove that *she* did not keep them waiting, in a few minutes she came into the room in a loose white dressing-gown and shawl, her nightcap thrown off, her hair falling upon her shoulders, her feet in slippers, tears in her eyes, but perfectly collected and dignified."—From the *Diaries of Miss Frances Williams Wynne*.

On either side of the foregoing are two fine portraits (for the collection of "*Portraits of Artists painted by themselves*," in the Uffizi Gallery, Florence), No. 212, G. F. WATTS, R.A., and No. 218, J. E. MILLAIS, R.A.; and above them, No. 213, "*Shadows*," E. SAINSBURY, and No. 219, "*Alone*," YEEND KING.

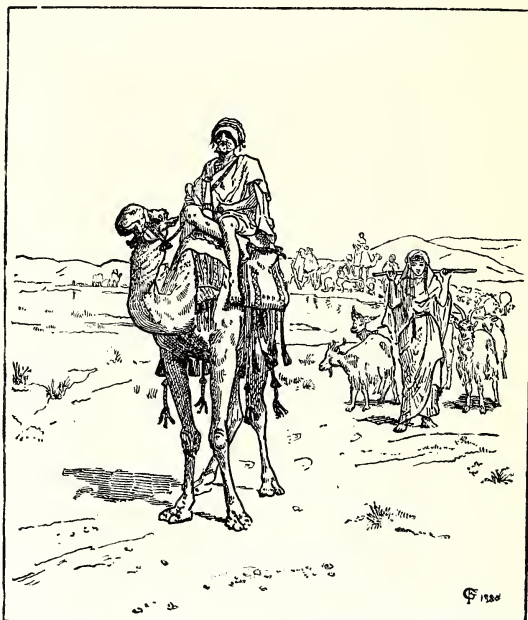


\*

No. 223.

43 X 91.

No. 223. "*Oxford*" (a view in sunshine). J. AUMONIER.



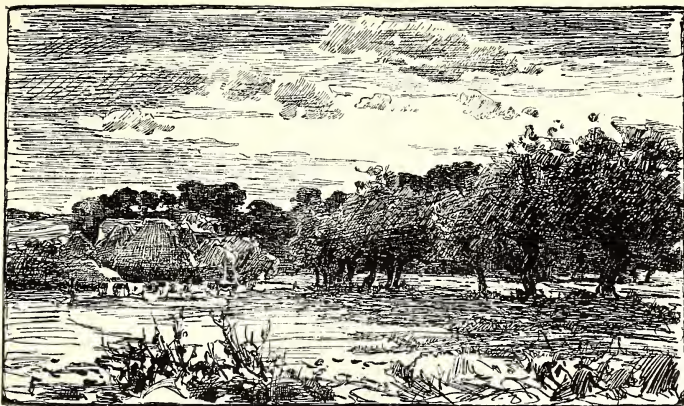
\*

No. 224.

60 X 48.

No. 224. "*Moving to Fresh Pastures*." F. GOODALL, R.A.

No. 225. Two figures; red robes and gold. A. ELMORE, R.A.



\*

No. 222.

36 X 40.

No. 222. "*An October Evening.*" ALFRED PARSONS.

In the corner is a curiously rich and elaborate portrait of "*H.R.H. The Prince of Wales*" (No. 229), by J. BASTIEN-LEPAGE, whose work here will be remembered last year. Near it are—No. 228, "*Happy Thoughts*," H. LE JEUNE, A.R.A.; No. 230, "*Leading-strings*," J. C. HORSLEY, R.A.; and the very careful painting sketched below.



\*

No. 231.

24 X 16.

No. 231. "*Multiplication.*" KATE PERUGINI.

Above is a landscape (No. 233) "*With the Daffodils*," F. WALTON; and, on the line, No. 232, "*Sanctuary in the Sahara*," F. A. BRIDGMAN. [Door.]

The pictures on the next wall are some of the best in the Academy; the first is the portrait of a child in black velvet.



No. 239. 60 × 33.

No. 239. "*Catherine Muriel Cowell Stepney.*" J. E. MILLAIS, R.A.

No. 240. "*Prawn-seller.*" W. P. FRITH, R.A.

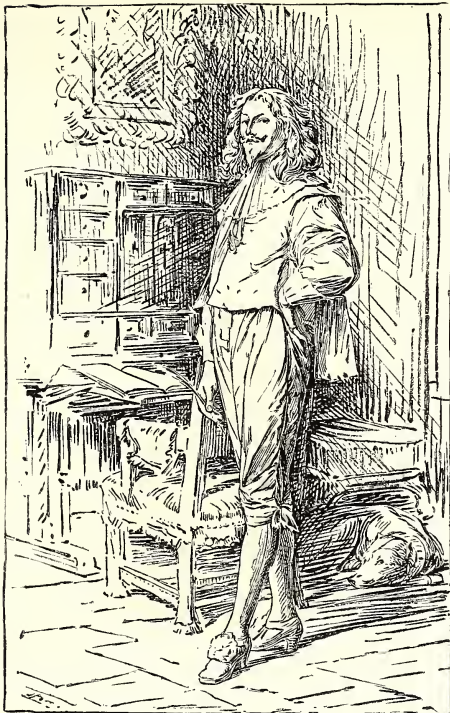


\* No. 247. 41 × 32.

No. 247. "*Mignon.*" W. C. T. DOBSON, R.A.

Above are several pictures to be noticed, amongst them No. 242, "*Florry,*" J. C. LAWRENCE; and No. 244, E. PARTON.

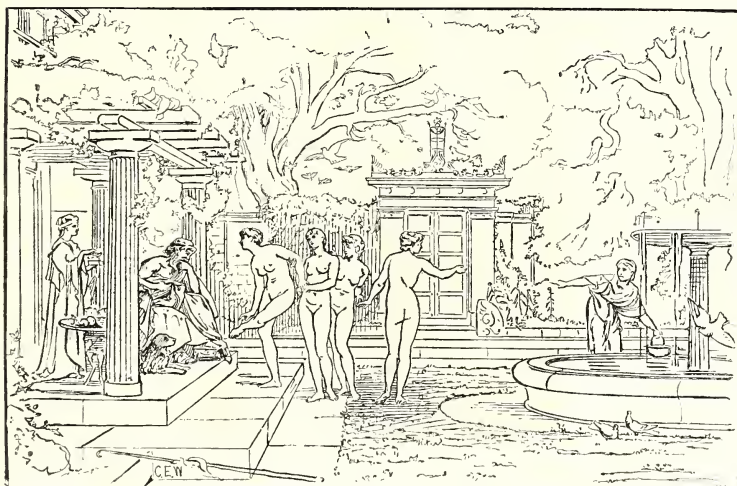
The next picture (No. 249) is to be published as an etching by Mr. Dunthorne.



No. 249.

28 X 18.

No. 249. "*His Grace.*" JOHN PETTIE, R.A. An etching is to be published by Mr. Dunthorne.



No. 250.

72 X 96.

No. 250. "*A Visit to Æsculapius.*" E. J. POYNTER, R.A. 7

Æsculapius is in red robe, the figure on the left in purple, the girl at the fountain in dark blue; pigeons white, dark foliage, and a green sward.

This picture has been purchased by the Royal Academy.

Above, is a good portrait of Dr. Carpenter (No. 254), J. COLLIER.  
 No. 255. "*Returning to the Fold.*" H. W. B. DAVIS, R.A.  
 This picture has been purchased by the Royal Academy.



No. 255.

60 X 33.

No. 256. "*The Light of the Harem.*" F. LEIGHTON, P.R.A.



John Gilbert. 1880.

No. 275.


48 X 72.

No. 275. "*King Henry VI.*" Sec. pt., Act iii. Sc. 2. SIR J. GILBERT, R.A.



## No. 261. "Sea-pools." J. C. HOOK, R.A.

The next work on the line is Mr. Orchardson's "*Napoleon*," the most popular, and perhaps the finest picture in the Academy.

No. 262. "*On board H.M.S. Bellerophon, July 23rd, 1815.*" W. Q. ORCHARDSON, R.A. This picture is the only work of importance of which no sketch has been received for ACADEMY NOTES. But for the information of distant readers we may state that Napoleon I., taking his last long look at France, stands on the right of the picture,  in the familiar grey coat (buttoned loosely over the epaulettes of the green uniform of the Guides), with cocked hat, boots and spurs; his legs a little apart for steadiness on deck. On the left, close together, stand bareheaded, the officers forming the suite; Colonel Planat, General Montholon, Surgeon Maingaut, Count Las Cases, and Generals Savary, Lallemand, and Bertrand. The youth leaning over the poop-rail, looking down on to the quarter-deck, is the son of Count Las Cases. It is a cold grey morning in July, with a calm sea, off Cape Ushant; the *Bellerophon* rolling slightly, as is indicated by the inclination of the masts on the left. This powerful picture, the tone and colour of which is subdued throughout, has been purchased by the Royal Academy.

No. 268. "*His Grace the Lord Archbishop of Canterbury.*" G. RICHMOND, R.A.

No. 269. "*Christmas Eve at Bethlehem.*" J. R. HERBERT, R.A.

No. 270. "*The Bishop of Exeter.*" G. F. WATTS, R.A.

Above are—No. 271, "*A Moonlight Pastoral,*" CECIL LAWSON; No. 272, "*Rhu More, Loch Alsh, Ross-shire,*" JOHN NESBITT; No. 273, "*Home again,*" C. NAPIER HEMY; and, on the east wall, No. 276, "*Portrait of Mrs. Angerstein,*" EDWIN LONG, A.R.A.; and No. 284, "*Meum et Tuum,*" C. ROBERTSON.



\*

No. 282.

39 X 60.

No. 282. "*Amour ou Patrie.*" MARCUS STONE, A.R.A.

On the other side of the door is No. 288, "*Remonstrance*," JAMES M. BURFIELD; No. 289, "*Portrait of Mrs. Fox White*," JOHN PETTIE, R.A.; No. 290, "*A Hazy Morning in Alnmouth Bay*," J. W. OAKES, A.R.A.; and in the corner, No. 298, "*The Night Watch*," BRITON RIVIERE; a solemn picture (reminding us of one last year), lions wandering by night over moonlit ruins. Two portraits are near, No. 296, "*Mrs. Brocklehurst*," P. H. CALDERON, R.A., and No. 299, "*The Countess of Aberdeen*," JAMES SANT, R.A. The next on the line is a striking portrait of the late Registrar-General, No. 302, "*Major G. Graham*," F. HOLL, A.R.A., and near it, No. 311, one of "*J. B. Baxter, Esq.*," by Sir DANIEL MACNEE. One or two pictures, should be noticed in this corner, amongst them No. 301, "*The Silent Tide*," C. C. B. MONRO.

No. 303. "*Isaac's Substitute*." T. S. COOPER, R.A.



No. 304.

40 x 67.

No. 304. "*One of the Family*." F. G. COTMAN.

Next a portrait, No. 309, "*The Hon. Mr. Justice Manisty*," W. W. OULESS, A.R.A.; and an upright landscape, No. 310, "*The leaves of wasted autumn woods*," Shelley—VICAT COLE, A.R.A.

Above are—No. 308, "*The Glyder Fawr, North Wales*," G. A. HICKIN; and No. 314, "*The Bashaw of Rabat, Morocco*," E. L. WEEKES.

In the centre of the wall is—



\*

No. 316.

59 × 83.

No. 316. "*From hand to mouth.*" T. FAED, R.A.

"He was one of the few that would not beg."

On either side are two of Millais' finest portrait pictures: the first, No. 315, "*Cuckoo!*" two children seated on the ground; light dresses, deep red golden hair; the next, No. 322, "*The Rt. Hon. John Bright, M.P.,*" J. E. MILLAIS, R.A.

The next picture sketched is No. 323. "*Ida, daughter of R. H. Combe, Esq.,*" G. D. LESLIE, R.A.

Above are—No. 321, "*Floods,*" A. PARSONS; and No. 320, "*Landscape: Glan Conway,*" ANDERSON HAGUE; No. 319. "*In Solitude,*" ROSA KOBERWEIN; and near the door, No. 333, "*Port St. Mary,*" F. W. JACKSON; and No. 332, "*The new Whip,*" young huntsman and pack, C. BURTON BARBER.



\*

No. 323.

53 × 34.



No. 328.

60 X 48.

No. 328. "*Fredegonda.*" d. 597. L. ALMA-TADEMA, R.A.

Fredegonda, Queen of the Franks, watching the espousals of her husband, Chilperic I., King of the Franks, to Galeswinthe, the Arian Visigothic princess, for whom she had to give way, not being of royal blood.



\*

No. 329.

40 X 50.

No. 329. "*Le Jour des Morts.*" J. C. HORSLEY, R.A.

No. 334. "*Time of the Overflow, Egypt.*" F. GOODALL, R.A.

SOUTH WALL

427  
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424 430 431 433 338 339 342 341 340

420 421 422 423	MILLAIS	DOOR	348 347 346 345 344
419 417 416	LONG		349 350 351
418 415 414			356 353
			357 355 354 352
DOOR			358 360 361
409 412 413			359
408 410 411	LEHMANN		365 364 363 362
407 406 405	404 403 402	V. COLE	366 367 368 369
		ERETT	374 373 372 371 370
		FISHER	
		WATSON	
401 398	398	388	382
400	394 392	389	383
399	395 391	390	385
	396		384
			381 375
			380 376
			379 378 377

IV.



\* No. 358. 24 X 19.

No. 358. "Study of a child." JAMES SANT, R.A.

The principal part of the wall at the head of Gallery IV. is occupied by a full-length, life-size portrait (No. 360) "H.R.H. the Prince of Wales," by AUGUSTUS SAVILE LUMLEY.

The first picture on the line is No. 338, "Our Village," G. H. BOUGHTON; gossips in an old English village; delicate in colour, sunny and bright; young faces. Next is No. 339, "Hannah's Vow," F. GOODALL, R.A.; No. 340, "Zehra," J. B. BURGESS, A. Above is No. 342, "An Ocean Coast;" a landscape which gained the Academy medal in 1879; FRANK MILLS.

The first picture to be noticed particularly on this wall is by a foreign artist—No. 349, "*A Desperate Venture*," G. CHERICI; remarkable for character and good painting; next No. 356, "*Mussel Gardens*," J. C. HOOK, R.A. Near them, on the line are—the head of a child, by J. SANT (*sketched on p. 35*); two more small Venetian pictures (Nos. 357 and 359), by HENRY WOODS. Other pictures to be noticed above are—No. 355, "*Summer*," R. C. CRAWFORD; No. 364, "*Still Water*," F. M. TRAPPES; and No. 365, "*Evening*," Sir J. GILBERT, R.A.



\*

No. 366.

44 X 36.

No. 366. "*Ordered to the Front.*" F. HOLL, A.R.A.

In the corner on the line are two noteworthy pictures, the first an impressive figure, No. 375, "*Corporal Trim*," J. D. WATSON; next, No. 381, "*The Home Paddock*," MARK FISHER; No. 382, "*Mrs. H. Gillum Webb*," JOHN COLLIER. Above is a portrait, No. 383, by A. BACCANI.

In the centre is a wide, calm sea, No. 387, "*Britannia's Realm*," JOHN BRETT (purchased by the Royal Academy), and above it, No. 386, "*Harvest in the South of Germany*," CARL BAUERLÉ.

Next are—No. 388, a Portrait of a child in velvet, with pug dog, W. R. SYMONDS; and a fine, sunny river scene, No. 393, "*On Silver Thames*," VICAT COLE, A.R.A.; and No. 394, "*Maudé and Gwendoline*," J. HANSON WALKER.



\*

No. 363.

50 X 40.

No. 363. "*The girl I left behind me.*" WM. HOLYOAKE.

No. 371. "*Maud,*" a study. THOMAS RILEY.



\*

No. 398.

56 X 40.

No. 398. "*A Sister of Mercy on the road to Cabul, India, 1879.*"  
W. C. HORSLEY.



\*

No. 407.

22 X 16.

No. 407. "*The Heiress.*" T. F. DICKSEE.

No. 408. "*Moonlight: Whitby Harbour.*" DAVID LAW.



\*

No. 410.

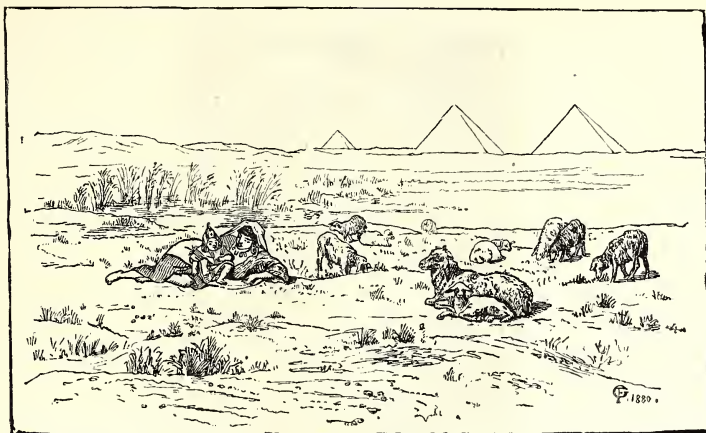
60 X 84.

No. 410. "*Preparing for a Fancy Ball.*" OTTO SCHOLDERER.

No. 411. "*Portrait of Mrs. Leith.*" R. LEHMANN.

No. 413. "*Portrait of a Gentleman.*" THE LATE SIR W. BOXALL.





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No. 402.

20 X 30.

No. 402. "*An Egyptian Pastoral.*" F. GOODALL, R.A.

[Door.]



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No. 417.

48½ X 74½.

No. 417. "*Her Children's children.*" JOHN CHARLES.

The first picture near the door is No. 414, "*The Young Housewife,*" W. Q. ORCHARDSON, R.A., a quaint little lady of the last century, in pink and yellow, with round hat and mittens; one of the daintiest figures in the Academy.



\*

No. 422.

37 X 24.

No. 422. "*En Pénitence.*" ARTHUR HUGHES.

No. 423. "*Portrait of Rev. C. W. Payne Crawford.*"  
F. HOLL, A.R.A.



No. 416.

62 X 44.

No. 416. "*Henry Irving as Hamlet.*" E. LONG, A.R.A.

Next on the line are—No. 424, "*Fording the Stream*;" huntsmen crossing a stream in a wood, up to girths in water; P. R. MORRIS, A.R.A. The centre is No. 430, "*Portrait of Miss Hermione Schenley*," J. E. MILLAIS, R.A. Above are—No. 429, "*Buckhaven, Fifeshire*," J. CAMPBELL NOBLE, and other landscapes to note.

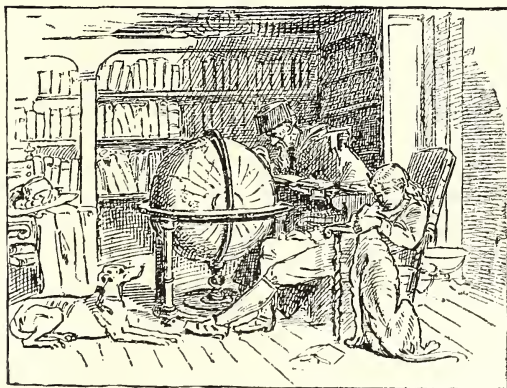


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No. 432.

40 × 30.

No. 432. "*Mrs. Charles Holland.*" T. BLAKE WIRGMAN.



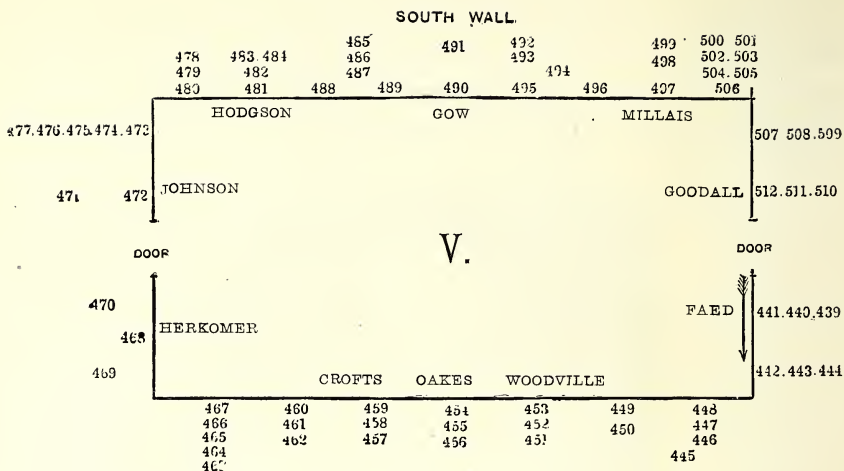
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No. 431.

37 × 47.

No. 431. "*The Professor and his Pupil.*" J. B. BURGESS, A.R.A.

Another remarkable portrait in this gallery is No. 438, "*His Eminence Cardinal Newman*," W. W. OULESS, A.R.A.



\*

No. 440.

36 X 28.

No. 440. "Henry Burrows, Esq." T. BLAKE WIRGMAN.

No. 441, "The Forester's Daughter," T. FAED, R.A.; a girl, in highland costume, by a tree with a dog.

No. 442, "*Charles Edward seeking shelter in the house of an adherent;*" an incident in the rising of 1745." ROBERT HERDMAN.



\*

No. 448.

28 X 43.

No. 448. "*Forfeits.*" EYRE CROWE, A.

Above are—No. 450, "*Baron Heath, Italian Consul-General,*" S. MELTON FISHER; No. 451, "*March,*" JAMES KINNEAR.



\*

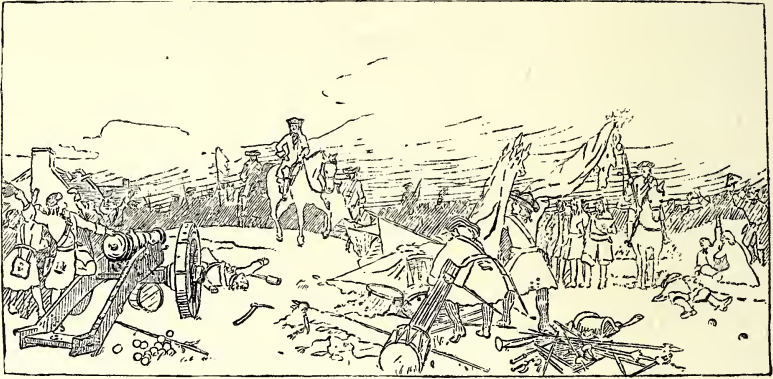
No. 453.

49 X 77.

No. 453. "*Blenheim: August 13th, 1704.*" R. C. WOODVILLE.

"About five o'clock the general forward movement was made. The Duke of Marlborough, having ridden along the front, gave orders to sound the charge, and our two lines of horse moved on, sword in hand, to the attack"—*Dr. Har's Journal.*

The central picture is—No. 454. "*The Reapers' Rest.*"  
J. W. OAKES, A.R.A.



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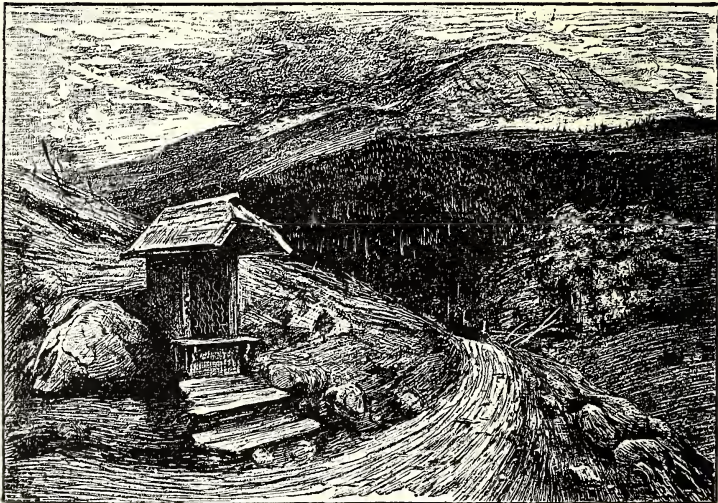
No. 459.

46 X 87.

No. 459. "*Marlborough after the Battle of Ramilies.*"  
ERNEST CROFTS, A.R.A..

No. 460, "*A Nook in Nature's Garden,*" J. AUMONIER ; a child knee-deep in wild flowers near a wood.

Above are—No. 457, "*Through the Meadows,*" GEO. CHESTER ; No. 458, "*A Halt on the Moor,*" T. G. COOPER ; No. 462, "*Going Home,*" W. E. MARSHALL ; and No. 466, "*A Sheep-run by the Sea,*" ALLAN J. HOOK.



\*

No. 468.

72 X 96.

No. 468. "*God's Shrine.*" HUBERT HERKOMER, A.R.A.

[Door.]

On the next wall above, are—No. 471, "*Friends in Adversity*," J. C. DOLLMAN; and in the corner, No. 473, "*Roses*," H. FANTIN; and No. 474, "*The Smoker*," TITO CONTI.

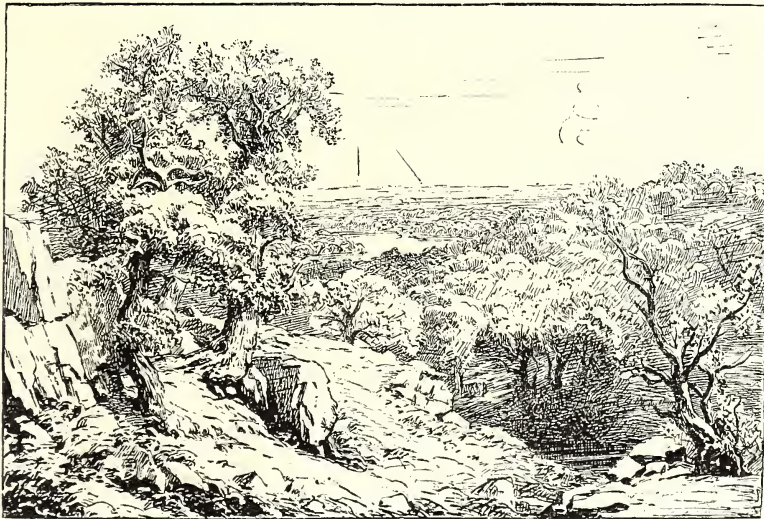


\*

No. 479.

28 X 32.

No. 479. "*A Recess on a London Bridge.*" A. E. MULREADY.



\*

No. 472.

56 X 84.

No. 472. "*Woodland and Stream.*" C. E. JOHNSON.



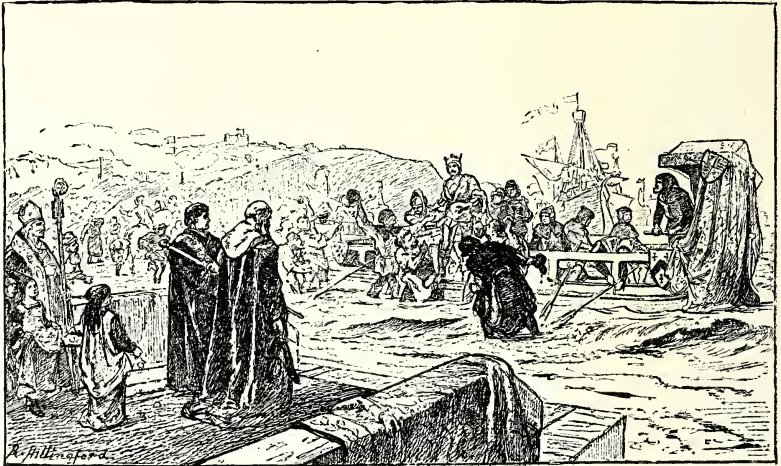
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No. 485.

35 X 24.

No. 485. "*A Daughter of Eve.*" W. J. HENNESSY.

On this wall we should notice several good landscapes, notably No. 487, C. W. WYLLIE; No. 488, ALFRED DE BRÉANSKI; No. 494, J. W. SMITH; and 496, W. J. SLATER.



\*

No. 482.

53 X 84.

No. 482. "*England's Welcome to Henry V. after Agincourt.*"

ROBERT HILLINGFORD.

"The people of England on hearing of the approach of their sovereign were literally mad with joy and triumph. At Dover they rushed into the sea to meet him, and carried him ashore on their shoulders."



In the centre of this wall is Mr. Gow's principal picture (*sketched below*); on either side are—No. 481, "*H. C. Okeover, Esq.*," J. E. HODGSON, A.R.A., and No. 497, "*Luther Holden, Esq., President of the Royal College of Surgeons*," J. E. MILLAIS, R.A.; the last a very powerful portrait of the well-known surgeon.



\*

No. 490.

78 X 54.

No. 490. "*The Last Days of Edward VI.*" A. C. GOW.

"As to the king's health, sire, it is still the same as I wrote you on the 27th ult. Since then he has been shown at a window at Greenwich, where many saw him, but in such a plight, so weak and wasted, that the people said it was death. This was done because the commons began to murmur, and to say that he was dead."—*Letter of Ambassador Scheyful to Charles V., July 4th, 1553.*—"Froude, History," vol. v., p. 514.

On the last wall of this gallery are—No. 507, "*Breach of Promise of Marriage*," JOHN MORGAN, and No. 512, "*Holy Childhood*," F. GOODALL, R.A.; and a good landscape, to be noticed above, No. 509, "*Beddgelert, North Wales*," F. W. MEYER.

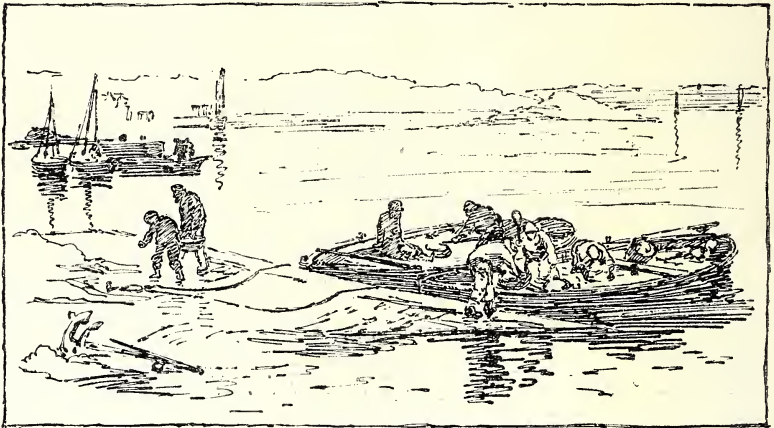


\*

No. 504.

19 X 28.

No. 504. "A Pompeian Shop." J. W. WATERHOUSE.



\*

No. 506.

34 X 62.

No. 506. "The Silver of the Sea." COLIN HUNTER.

SOUTH WALL

	569	570	575	576	581	582	587
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	566	572	573	578	579	584	585
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560.							558.
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							SYMONDS
DOOR							DOOR
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548.547.	H. WILLIAMS		WALTON		HALSWELLE		
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	540	538	532	531	525	524	519
	539						518

VI.



\* No. 514. 60 X 42.

No. 514, "*Her Sweetest Flower*," ARTHUR STOCKS. Note the painting of the flowers in the basket.

Next is a small, powerfully painted, costume picture, No. 515, "*Convalescent*," TITO CONTI; and above, No. 516, a landscape, "*On the Norfolk Coast*," T. F. GOODALL.

On the north wall are—No. 521, "*A Man with Game*," OTTO SCHOLDERER; and, on the line, a wild, low-toned landscape, with wind-blown reeds, after storm and rain, No. 522, KEELEY

HASLWELLE; and No. 528, "Duty;" a country doctor on horse-back, on some serious mission; HEYWOOD HARDY.



\* No. 520. 36 X 24.

No. 520. "The Right of Possession." H. H. CAUTY.



\* No. 529. 72 X 54.

No. 529. "Down in the Reeds by the River." F. WALTON.

This fine autumn landscape forms the centre of the wall; above it, raised aloft, is a good picture, which we have pleasure in drawing attention to in the sketch on next page.



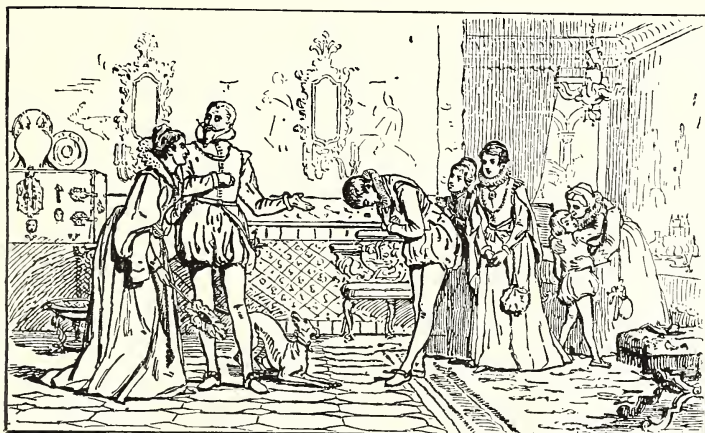
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No. 531.

36 X 57.

No. 531. "*The Orphans.*" BASIL BRADLEY.

Two portraits on this wall are—No. 526, "*The Lady Cardross,*" J. SANT, R.A. ; and No. 533, "*The Lady Wolverton,*" Hon. H. GRAVES.



\*

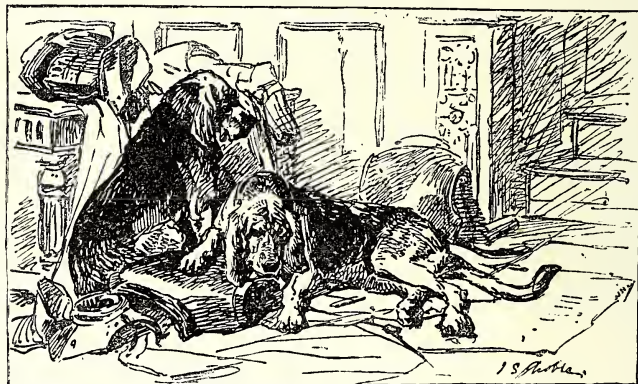
No. 534.

36 X 60.

No. 534. "*The Stepmother.*" HAYNES WILLIAMS.

Two foreign pictures should be noticed here—No. 535, "*King Arthur's Castle, Tintagel,*" GILBERT MUNGER ; No. 536, "*A Nook by the Mediterranean,*" FRANCESCO GIOLI ; also No. 542, "*Topsy,*" a clever portrait of a child, WEEDON GROSSMITH.

Turning back a little, may be seen above, two good paintings of dogs (Nos. 523 and 537), by J. S. NOBLE, the latter sketched below.



\*

No. 537.

50 X 76.

No. 537. "*Love and War.*" J. S. NOBLE.



\*

No. 538.

46 X 72.

No. 538. "*Shelter.*" ARTHUR HOPKINS.

On the east wall is—No. 543, "*A Night-cap,*" J. WATSON NICOL; above it, are No. 545, "*The old Battle-field,*" O. HERMSTIN; and No. 552, "*Parted,*" C. CALTHROP; a scene during the French Revolution of 1793.

No. 553. "*The Bather,*" a study. SOPHIE ANDERSON.

[Door.]



\*

No. 557.

54 X 78.

No. 557. "*A Prize in the Lottery.*" F. W. W. TOPHAM.

A scene in Venice near the Piazza of St. Mark, in the bright autumn time.

Near the above are—No. 565, "*The sun shining on the sea,*" LIONEL P. SMYTHE; and, on the south wall, No. 566, "*Marriage Settlement: West of Ireland,*" H. HELMICK; and No. 572, "*Iona Shore,*" COLIN HUNTER; this landscape is worthy of especial notice.



\*

No. 570.

36 X 60.

No. 570. "*The Trawl Net: Loch Fyne.*" DAVID MURRAY.

In the centre is No. 578, "*The Last of October*," ERNEST PARTON; also the two sea-pieces which we have sketched below.

Next on the line is one of the best foreign, *genre* pictures in the Academy, of which we regret to give no sketch, No. 579, "*Pearl-stringers in Venice*," C. VAN HAANEN.



\*

No. 574.

41 X 66.

No. 574. "*The Passing Salute.*" T. GRAHAM.  
"And farewell follows greeting."



\*

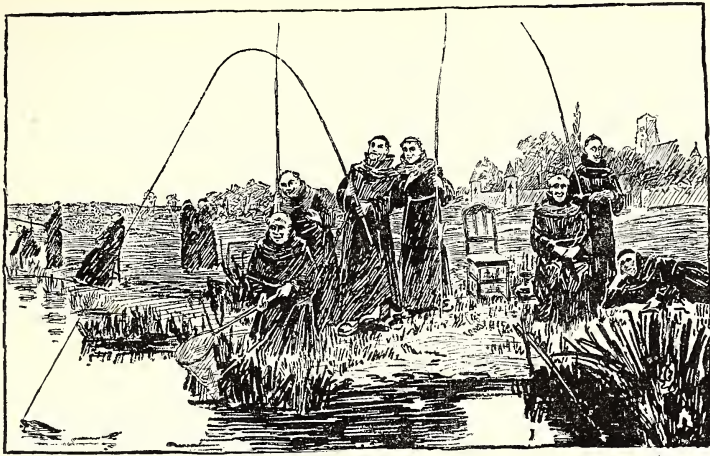
No. 573.

44 X 72.

No. 573. "*At Traitors' Gate.*" D. W. WYNFIELD.

Near the above are—No. 580, "*Sinking Despatches*," W. H. OVEREND; No. 583, "*Portrait of Rupert A. Kettle, Esq.*," F. HOLL, A.R.A.; No. 584, "*Landscape: Surrey*," T. J. WATSON; No. 585, "*A Tan-yard: Dinant, Belgium*," R. B. BROWNING; No. 589, "*Loch Etive, near Taynuilt*," the late G. E. HERING; and No. 592, "*Silver Summer*," J. CLAYTON ADAMS.





\*

No. 590.

34 X 54.

No. 590. "Thursday." W. D. SADLER.



\*

No. 591.

72 X 42.

No. 591. "At the Market Gate."  
W. R. SYMONDS.

SOUTH WALL										
647	646	647	652	653	658	659				
642	641	648	651	654	657	660				
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625	PRINSEP					LEIGHTON		MACALLUM		BRETT 670,669,668,667
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626	MORGAN					LEIGHTON		MACALLUM		DOOR
622	621	616	615	614	613	606	605	603	596,595,594,593	
623	620	617		612			607,604	602	597	
624	619	618		611	610		609,608	601	598,600	
									598	

## VII.

The first pictures on the line are—No. 596, "*Eventide*," P. GRAHAM, A.R.A; No. 597, "*Mrs. F. Myers*," G. F. WATTS, R.A.; No. 598, "*A Moonlight Walk*," J. D. WATSON; and, above, No. 595, "*Rush-cutters*," ALICE HAVERS.



\*

No. 599.

63 X 45.

No. 599, "*Weal and Woe*;" the river of life, C. GREGORY; a calm, poetic picture which would be appreciated better as an engraving.

On the next wall is an excellent portrait (No. 602), "*W. H. Barlow, Esq.*," JOHN COLLIER; near it, No. 603, "*Gleaners*," F. MORGAN; and No. 604, "*A gloomy Day*," H. JAY.



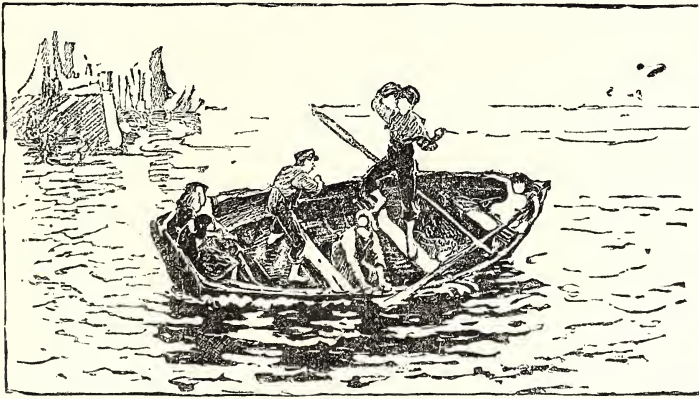
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No. 607.

54 X 84.

No. 607. "*Spring*." E. A. WATERLOW.

This fine spring landscape is not well seen in its present position; as a pendant to it, on the right, is No. 617, "*Primrose Gatherers*," TOM LLOYD.



\*

No. 605.

30 X 54.

No. 605. "*Rocked in the cradle of the deep*." H. MACALLUM.

A sunny, rippling, opal sea. Note the drawing of the children. An etching is to be published by Mr. Dunthorne.

Near the foregoing is No. 613, "*The Ebb-tide on the Bar*," WALTER J. SHAW; fine drawing of rough sea.



\*

No. 618.

36 X 72.

No. 618. "*The Return from the sheilings*:" a scene in the Hebrides.  
PETER MACNAB.

In the centre of the wall is—



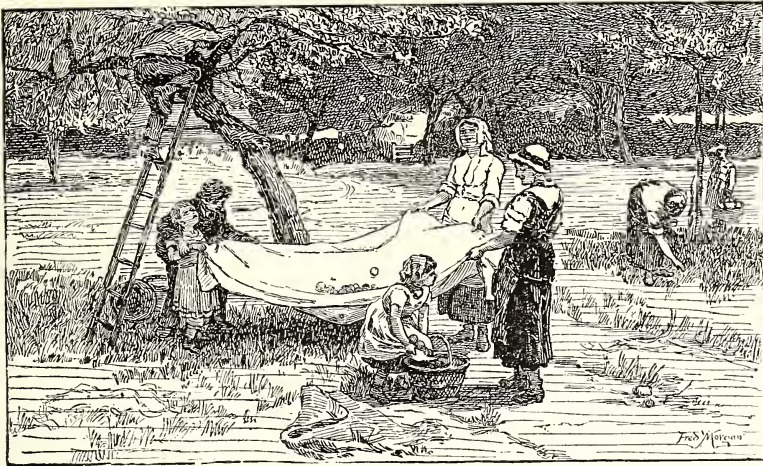
No. 614.

36 X 24.

No. 614. "*Psamathe*." SIR F. LEIGHTON, P.R.A.

No. 616. "*Portrait of Constance, daughter of C. Andrew, Esq.*"  
G. D. LESLIE, R.A.

Above, are other landscapes, and, on the east wall, under the great Indian picture, a row of sixteen little paintings which should not pass unnoticed.



\*

No. 621.

44 X 60.

No. 621. "An Apple-gathering." F. MORGAN.

Nearly the whole of the east wall is occupied by No. 625, "*The Imperial Assemblage held at Delhi by the Viceroy, Lord Lytton, and attended by the principal Chiefs of the Indian Empire.*" This picture (*sketched overleaf*) is to be presented by the people of India to Her Majesty the Queen in commemoration of the assumption by Her Majesty of the title of Empress of India.

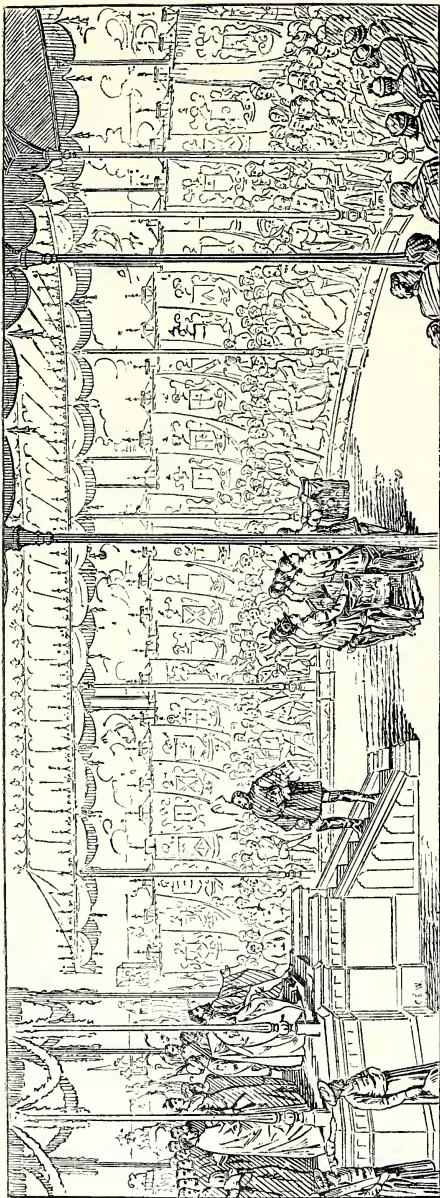
In the month of November, 1876, Mr. Prinsep received a commission to paint this picture, and proceeded at once to Delhi, where he witnessed the ceremony here represented, on the 1st of January, 1877. He remained in India fourteen months, during which time he visited the courts of the principal chiefs, and made studies from them, which are here reproduced in the figures sitting in the first rank. The picture itself has occupied more than two years in painting.

On the dais to the left of the spectator sits Lord Lytton, the Viceroy and Governor-General, in the robes of the Star of India; behind him stand his two pages, one being the third son of the Maharaja of Kashmir; behind these come Lady Lytton and her two daughters, and the staff. On the steps of the dais stands Major Barnes, who acted as principal herald. The chiefs sit round in a semicircle, so that they may be at an equal distance from the Viceroy; they are ranged in groups with the English officer in charge sitting next to the principal chief—thus difficulties of etiquette are overcome.

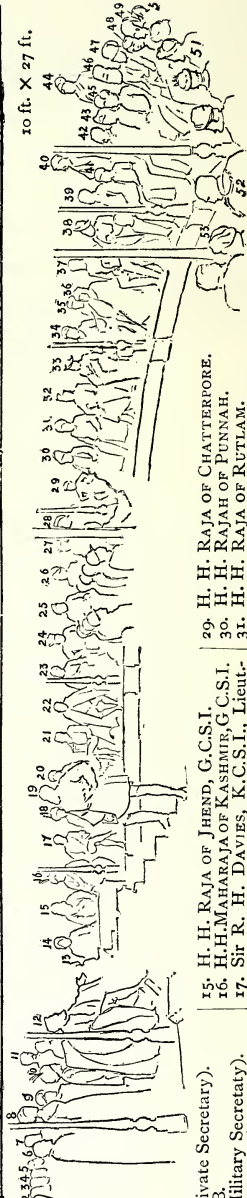
Nearest the Viceroy, in the picture, are the five chiefs of the Punjab, with the Lieutenant-Governor of that province; on his

No. 625. "The Imperial Assemblage," held at  
Delhi on the 1st January, 1877.

VAL. PRINSEP, A.R.A.



to ft. X 27 ft.



1. Col. BURNE (Private Secretary).
2. Col. HUME, C.B.
3. Col. COLLEY (Military Secretary).
4. Capt. BIDDLEPH, A.D.C.
5. Mr. THORNTON (Foreign Secretary).
6. Major UPPERTON, A.D.C.
7. The LADY LYTTON.
8. Hon. Miss LYTTON.
9. SON OF MAHARAJA OF KASHMIR.
10. Capt. LORD W. BERESFORD, A.D.C.
11. H. E. The VICEROY AND GOV.-GEN. OF INDIA, THE LORD LYTTON.
12. H. H. RAJA OF CHAMBA.
13. H. H. RAJA OF FARIDCOTE.
14. H. H. RAJA OF FARIDCOTE.
15. H. H. RAJA OF JHEND, G.C.S.I.
16. H.H. MAHARAJA OF KASHMIR, G.C.S.I.
17. Sir R. H. DAVIES, K.C.S.I., Lieutenant of the Punjab.
18. H. H. NAWAB OF BHAWALPORE.
19. Maj. BARNES (Chief Herald).
20. H. H. RAJA OF NABHA.
21. Sir R. TEMPLE, Lt.-Gov., Bengal.
22. DUKE OF BUCKINGHAM (Gov. of Madras).
23. H. H. MAHARAJA HOLKAR, G.C.S.I.
24. H. H. MAHARAJA KEWAH, G.C.S.I.
25. H. H. RAJA DUTTIA.
26. H. H. RAJA DEWAS.
27. H. H. RAJA OF CHIRKARI.
28. H. H. RAJA ADJEYBURGH.
29. H. H. RAJA OF CHATTERPORE.
30. H. H. RAJAH OF PUNNAH.
31. H. H. RAJA OF RUTLAM.
32. H. H. RAJA OF SAMPTHAR.
33. H. H. RAJA OF DHAR.
34. H. H. MAHARAJA OF ORCHA.
35. H. H. NAWAB, Husband to—
36. H. H. BEGUM OF BHOPAL.
37. Lt.-Gen. Sir H. DALY, K.C.B.
38. H. H. MAHARAJA SINDIA.
39. H. E. Gen. Sir F. P. HAIRNES, K.C.B.
40. NAWAB Sir SALAR JUNG, G.C.S.I.
41. H. H. NIZAM OF HYDERABAD.
42. Col. Sir R. MEAD, K.C.S.I.
43. H. H. GULCOWAR OF BARODA.
44. Sir MADHAVA RAO, K.C.S.I.
45. H. H. MAHARAJA OF MYSORE.
46. H. H. MAHARAJA OF JODHPORE.
47. H. H. MAHARANA OF ODEYPORE.
48. H. H. KANA OF DHOLEPORE.
49. H. H. MAHARAJA OF JEYPUR.
50. H. H. MAHARAJA OF ULWAR.
51. H. H. MAHARAJA OF BHURTPORE.
52. H. E. Sir P. WODEHOUSE, G.C.S.I. (Gov. of Bombay).
53. H. H. THAKUR OF BHOWNAGAR.

right sits the Maharaja of Kashmir; on his left the Nawab of Bhawalpore. Beyond these, side by side, sit Sir R. Temple, Lieutenant-Governor of Bengal, and the Duke of Buckingham, Governor of Madras. Then follow the fourteen chiefs composing the Central Indian agency, with Sir Henry Daly, Governor-General, Agent for Central India. The first of these, in white, is Maharaja Holkar, the last in green, with a red Mahratta hat, is Maharaja Sindia; on the left of Sir A. Daly, in blue, is the Begum of Bhopal with the Nawab, her husband, leaning over the back of her chair. On Maharaja Sindia's right sits Sir F. Haines, commander-in-chief. Then comes the Nizam of Hyderabad, the chief with the largest territory in India; behind him stands Sir Salar Jung, his Prime Minister; and Sir R. Meade, the President at Hyderabad, sits by his side. Next is the Guicowar of Baroda and the Maharaja of Mysore; then the Rajpootana chiefs, Jodhpore, Oodeypore, Dholepore, Jeypore, Ulwar, Bhurtpore, Boondi, Jhallawar, and Kishelgurt; next the Governor of Bombay, Sir Philip Wodehouse; and, lastly, the Thakur of Bhownagar.

In the corner, on the right of Mr. Prinsep's picture, is No. 644, "*Endymion*," BRITON RIVIERE; remarkable for the painting of two Persian dogs.

[Door.]

Near the door is a good portrait, No. 648, "*Miss Edith Savile*," THOS. HILL.



\*

No. 649.

38 x 30.

No. 649. "*Broken Promises*." C. SCHLOESSER.

Next on the line is No. 650, "*The Two Families*," MICHAEL MUNKACSY; a rich interior, ladies and pug dogs, bric-à-brac, and costumes—all painted with startling emphasis.



\*

No. 651.

36 X 60.

No. 651. "*Saints and Sinners.*" YEEND KING.

No. 655. "*Crenaia.*" Sir F. LEIGHTON, P.R.A.



\*

No. 656.

34 X 66.

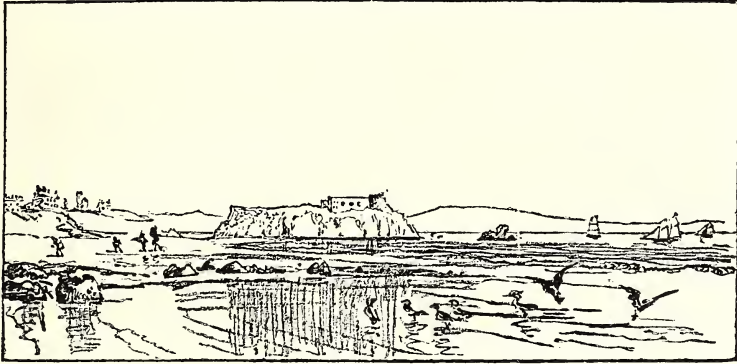
No. 656. "*The dying Copernicus.*" E. BLAIR LEIGHTON.

"He was made to touch the first printed copy of his book when the sense of touch was gone, and he saw it only as a dim object through the deepening dusk."—*George Eliot.*



In the corner of this room are two pictures to be noted : No. 662, "*Vischafslog op de Vischmarkt te Antwerpen*," a market-place, with rows of old women seated near an ancient cross, W. LOGSDAIL ; and No. 663, "*Poultry Market, Rome*;" turkey cocks under an umbrella ; C. H. POINGDESTRE.

No. 664. "*Ophelia*." LOUISE JOPLING.



\*

No. 669.

42 X 34.

No. 669. "*Sandy Shallows of the sea-shore*;" a view of St. Catherine's well, Carnarvon. JOHN BRETT.



\*

No. 670.

28 X 50.

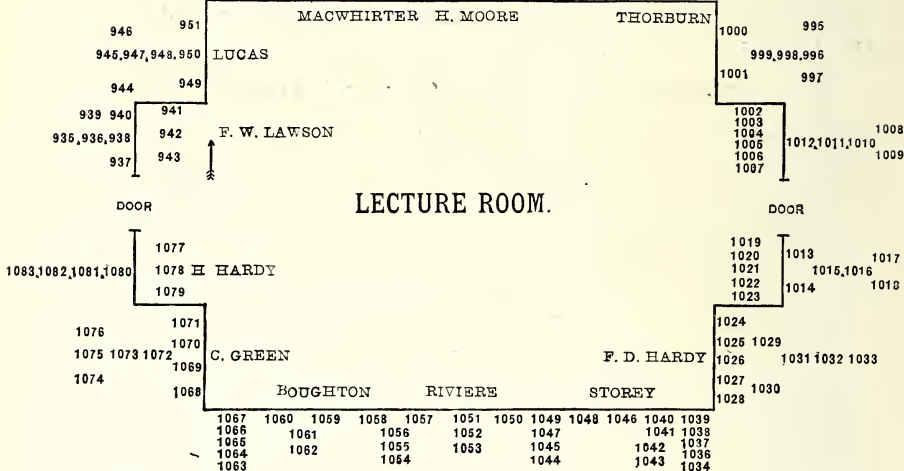
No. 670. "*The feeding of the multitude*."

THERESA G. THORNYCROFT.

[Gallery VIII. WATER COLOURS.—671-934.]

SOUTH WALL

958 959 960 970 971 982 983 984 984  
 957 956 961 969 972 981 984 993  
 966 962 968 973 980 985 992  
 952,953,954,963,964,965,966,967,974,975,976,977,978,979,986,987,988,989,990,991



The first picture on the line, No. 936, "Her Father's House," is one of a series of London children, painted by F. W. LAWSON.



\* No. 937. 48 X 72.

No. 937. "Daphne." WILLIAM GALE.



\*

No. 948.

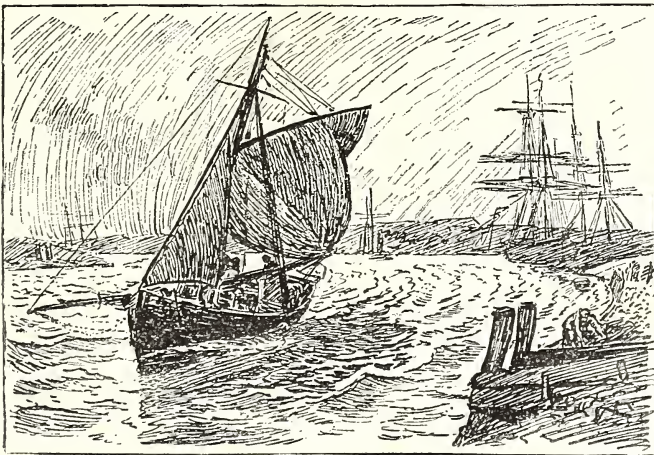
48 X 72.

No. 948. "*The Armada in Sight.*" SEYMOUR LUCAS.

"It was on the 19th July that Fleming sailed into Plymouth and announced that he had seen the Spanish fleet off the Lizard. This intelligence was communicated to Drake when he and some of his officers were amusing themselves with bowls on the Hoe. It caused a lively sensation, and a great manifestation of alacrity to put to sea, which Drake laughingly checked by declaring that the match should be played out, as there was plenty of time to 'win the game, and beat the Spaniards too.'" *Hume and Smollett*, 1588.

The copyright of this picture is the property of Mr. A. Lucas.

Underneath are three landscapes to notice—No. 949, "*Late Harvest*," W. S. JAY; No. 950, "*Bewdley-on-the-Severn*," EDGAR BARCLAY; No. 951, "*Our Village*," IVYSTAN HETHERINGTON.



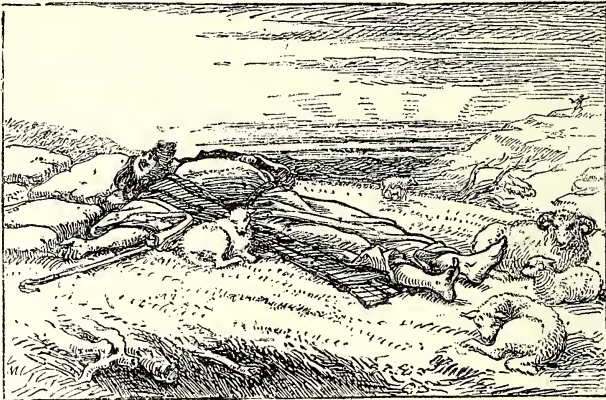
\*

No. 955.

36 X 48.

No. 955. "*With Wind and Tide.*" C. NAPIER HEMY.

Next, is a charming landscape, No. 956, "*Taking home the cow and calf;*" in a punt, in the evening light, TOM LLOYD.



\*

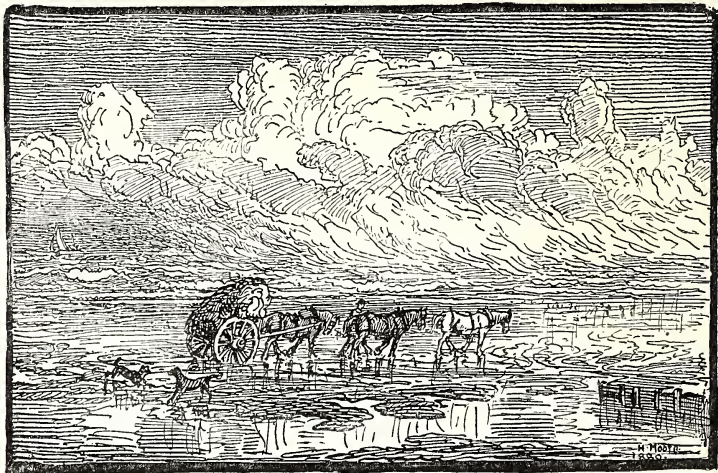
No. 962.

38 X 56.

No. 962. "*The Good Shepherd giveth his life for the sheep.*"  
C. W. COPE, R.A.

No. 965. "*Mending Lobster-pots,*" JOHN A. LOMAX; No. 966. "*The Village Maiden,*" W. G. DAFFARN; No. 972. "*Gratitude,*" JOHN BURR.

In the central position on this wall is a luminous sea-shore, with clouds lighted by the evening sun.



\*

No. 973.

48 X 72.

No. 973. "*The beached margent of the sea.*" HENRY MOORE.

On either side of the foregoing are No. 968, "*May*," JOHN MACWHIRTER, A.; a large upright landscape with hawthorn in bloom, and—

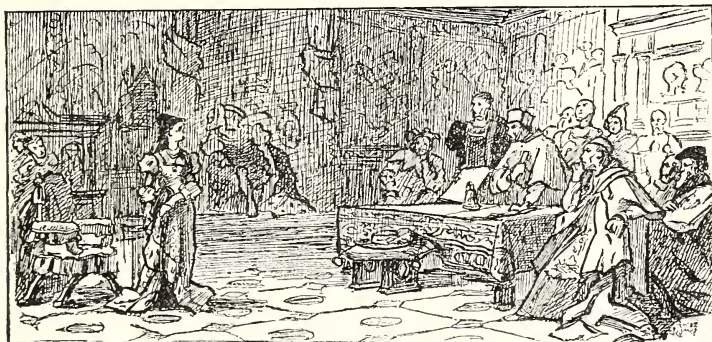


\*

No. 980.

60 × 48.

No. 980. "*The Babes in the Wood.*" JOSEPH FARQUHARSON.



\*

No. 985.

40 × 66.

No. 985. "*The Trial of Queen Catherine.*" LASLETT J. POTT.

Several landscapes should be noticed here, including No. 978. "*Summer in Kent*," J. L. PICKERING; No. 979, "*Where the sea and river meet*," CATHERINE CHARLTON; and No. 988, "*Woodbury common, Devon*," J. B. BIRKMYER.



\* No. 992. 65 X 45.

No. 992. "*Rediviva.*" R. THORBURN, A.R.A.

On the west wall are—No. 998, "*A Summer ramble,*" R. COLINSON; No. 999, "*Make haste to save the hay,*" R. THORNEWAITE; No. 1000, "*Old Friends,*" EDWIN HUGHES; No. 1001, "*The Dove,*" GEORGE SMITH; No. 1004, "*After a skirmish,*" CHARLES SELL; and No. 1011, "*The Shadow in the home,*" ELLEN CLACY.



\* No. 1012. 24 X 36.

No. 1012. "*Old Actors.*" F. SMALLFIELD.

Peg Woffington came to London at twenty-two years of age. After calling many times at the house of John Rich, the manager of Covent Garden Theatre, she was at last admitted, and found him lolling on a sofa, surrounded by twenty-seven cats, of all ages.



\*

No. 1010.

60 X 42.

No. 1010. "*Cinderella.*" E. F. BREWTNALL.

[*Door.*]

No. 1014. "*The Love-letter.*" A. H. WEIGALL.

No. 1016. "*A Capri Maid.*" J. H. E. PARTINGTON.



\*

No. 1029.

25 X 44.

No. 1029. "*Reflections.*" E. M. OSBORN.

No. 1031. "*Tragedy.*" F. D. HARDY.

A group, nearly life-size, watching "*Othello*" from a private box.

In this corner are—No. 1027, "*An Antwerp Smith*," PAUL VERHAERT; No. 1030, "*Against Witches*," HOWARD HELMICK; No. 1037, "*Roasting an Apple*," A. H. BURR; No. 1038, "*The Morning Lesson*," W. MAW EGGLEY; No. 1040, "*In Opulent June*," a fine landscape, FRANK WALTON; No. 1041, "*The Syce's Toilet*," WALTER C. HORSLEY; No. 1042, "*After the Christening*," JOHN WHITE.



\*

No. 1046.

60 X 33.

No. 1046. "*Daphne*" (in blue robe). G. A. STOREY, A.R.A.

Above, hung out of sight, is No. 1043, "*Off to the northern seas; parting gifts*," E. BUCKMAN.

The scene is laid at Gorleston, at the mouth of Yarmouth harbour. The smacks are being towed out "off to the northern seas, after the herrings."

No. 1052. "*Chiswick Old Mall*." C. E. HOLLOWAY.

The central picture on the line (sketched on next page) is Mr. Riviere's principal work of the year; on either side are No. 1047. "*On Deal Common*." T. S. COOPER, R.A.; and No. 1056. "*A Summer's Evening in the Marshes*;" landscape with cows. T. S. COOPER, R.A.





No. 1051.

43 X 68.

No. 1051. "*The Last Spoonful.*" BRITON RIVIERE, A.R.A.

Near the foregoing is—

No. 1059. "*A Music Lesson.*" G. H. BOUGHTON, A.R.A.

Old man and a boy; several figures in old-fashioned costumes; English landscape.

No. 1061. "*Timber-hauling: East Norfolk.*" S. CARTER.

On the east wall, in the corner, is—



\*

No. 1072.

50 X 72.

No. 1072. "*The girl I left behind me.*" C. GREEN.

Near the foregoing are No. 1073, *Darby and Joan*. E. SHERARD KENNEDY, and some landscapes to notice, amongst them No. 1071. "*A Stream through the Marsh.*" JAMES L. HENRY.

On the line, near the door, leading to the water colour room is—



\*

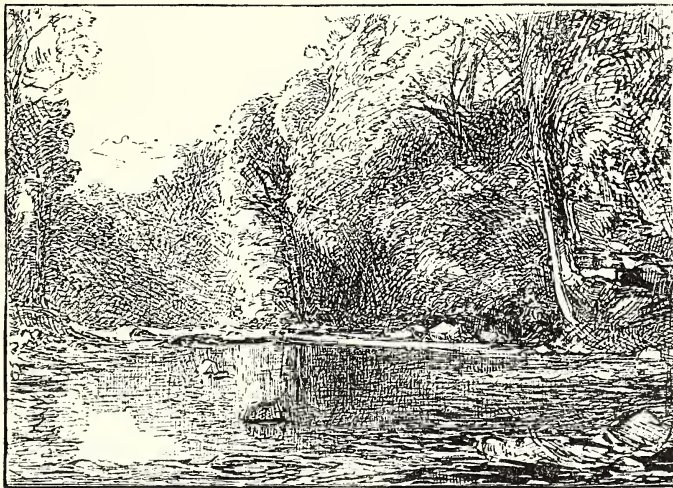
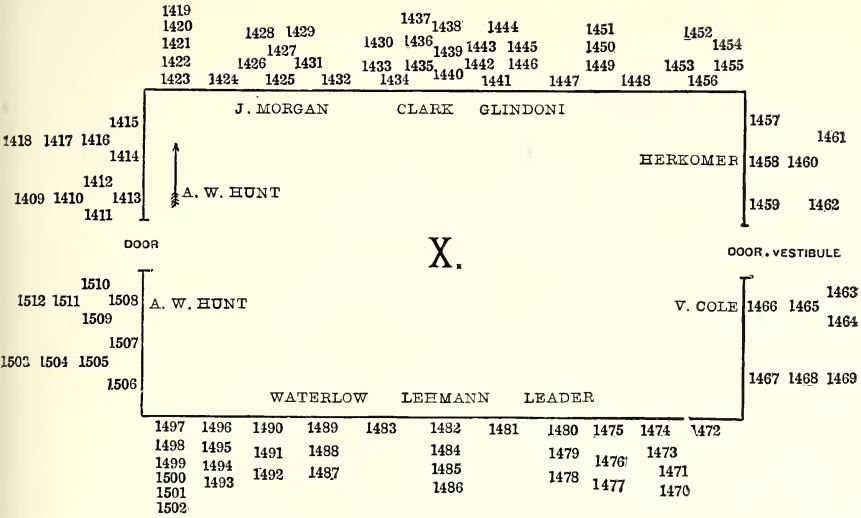
No. 1081.

28 x 39.

No. 1081. "*The Gallant Stranger.*" HEYWOOD HARDY.

The Lecture Room is overshadowed, this year, by a colossal *Equestrian Statue of Lord Napier of Magdala* (to be cast in bronze, for Calcutta). J. E. BOEHM, A.R.A. This fine work is not seen to advantage in a room.

SOUTH WALL



\* No. 1413. 33 x 48.

The first picture of importance is one of two fine landscapes, by ALFRED W. HUNT, No. 1413, "Motes in the Sunbeam," wood and water in sunshine. The second is on the other side of the door (No. 1508). Near at hand is a cottage scene (No. 1412) by EDOUARD FRÈRE, and No. 1415, "The Passing Show," J. G. BROWN. On the south wall are—No. 1423, "A Highland Home," HAYNES KING; No. 1425, "Wards in Chancery," JOHN MORGAN; No. 1427, "Doing the Provinces," R. MCGREGOR; No. 1431, "No Alternative," L. C. NIGHTINGALE; and No. 1433, "A Deputation of villagers presenting a wedding gift," JAMES HAYLLAR.



\* No. 1439. 53 X 30.

No. 1439. "*Early Morning: Venice.*" CLARA MONTALBA.



\* No. 1414. 24 X 18.

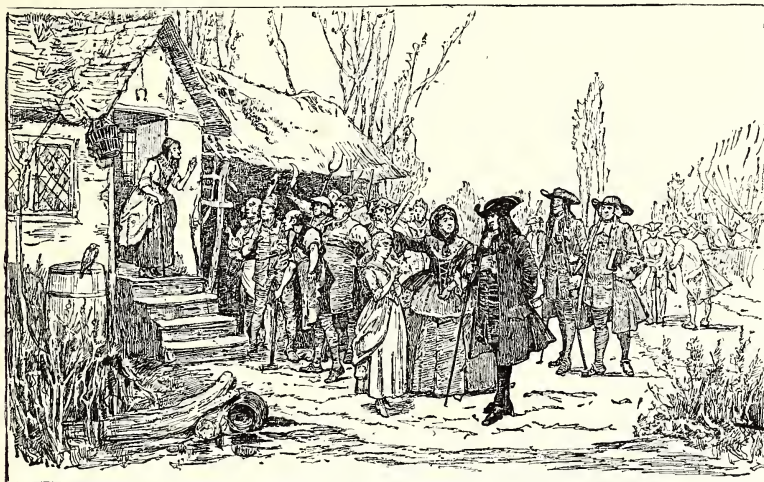
No. 1414. "*Ophelia.*"  
ANNA L. MERRITT.



\* No. 1440. 46 X 31.

No. 1440. Matt. xxv. 40.  
JOSEPH CLARK.

Next is a large picture on the line ; a careful work by the young artist who painted "*The Quack Doctor*," in Gallery II., last year.



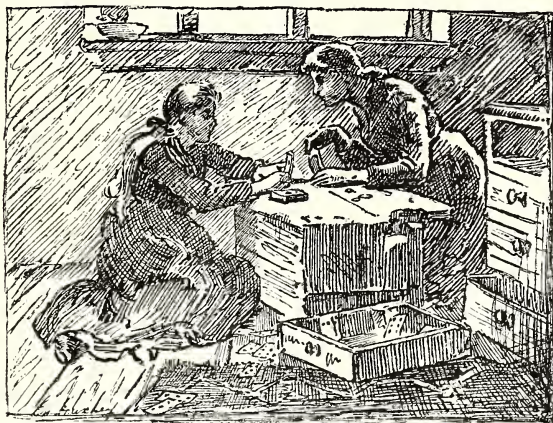
No. 1441.

36 X 60.

No. 1441. "*A charge of witchcraft.*" H. G. GLINDONI.

No. 1447. "*C. W. Cope, Esq., R.A.*" H. T. WELLS, R.A.

No. 1449. "*Ship-repairing, Holland.*" CHARLES THORNELY.



No. 1453.

34 X 44.

No. 1453. "*The sins of the fathers.*" MARIAN COLLIER.

This picture and No. 1456 (sketched overleaf) are both works by young artists.



\*

No. 1456.

52 X 62.

No. 1456. "*For Ever.*" HERBERT SCHMALZ.

On the end wall are—No. 1457, "*Amber and Opal,*" LAURA ALMA-TADEMA; No. 1458, "*Drawing beer for the gamekeeper,*" E. OPIE; and a sombre Welsh landscape (not well seen in its present position), No. 1460, "*Wind-swept,*" H. HERKOMER, A.R.A.

[Door.]

The first on the north side of the door (on the line) is a fine river landscape, with luxuriant trees—a village in the distance, and rays of sunlight crossing the picture—No. 1466, "*The mist of the morning,*" VICAT COLE, A.R.A.; and No. 1467, "*Gee-up!*" G. B. O'NEIL. Next is a scene in Normandy—



\*

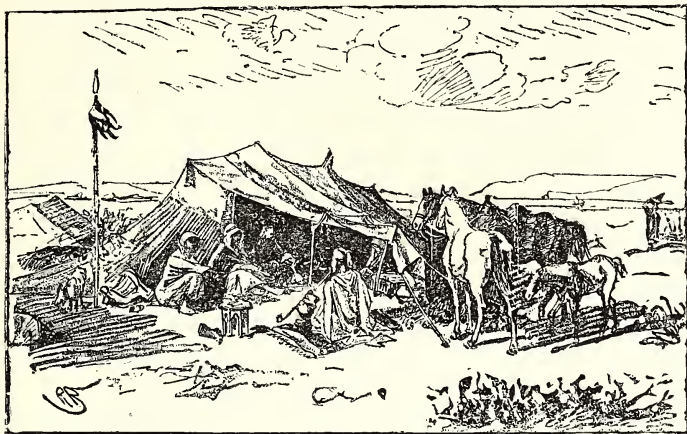
No. 1465.

48 X 72.

No. 1465. "*Blanchisseuses.*" ALICE HAVERS.

Near the foregoing is Mr. Barnard's "*Chaperon,*" sketched opposite.

On the line here is a head (No. 1473), "*Benedicite*," FRANK DICKSEE. Note the quality of this picture, and the painting of a gold chain.



No. 1479.

48 X 66.

\*

No. 1479. "*Bedouin Encampment in Syria*;" the Bay of Acre and ridge of Carmel are seen in the distance. R. BEAVIS.



No. 1468.

36 X 28.

\*

No. 1468. "*The Chaperon*."  
FRED. BARNARD.

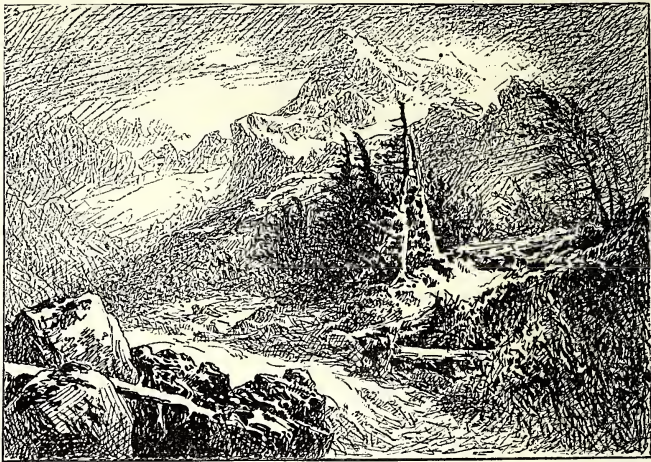


No. 1475.

42 X 28.

\*

No. 1475. "*Dead Leaves*."  
C. E. PERUGINI.



\*

No. 1480.

48 X 72.

No. 1480. "*A Gleam in the Storm.*" B. W. LEADER.

In the centre is a very remarkable portrait (No. 1482) "*Mrs. George Lewis,*" RUDOLPH LEHMANN.



\*

No. 1488.

38 X 60.

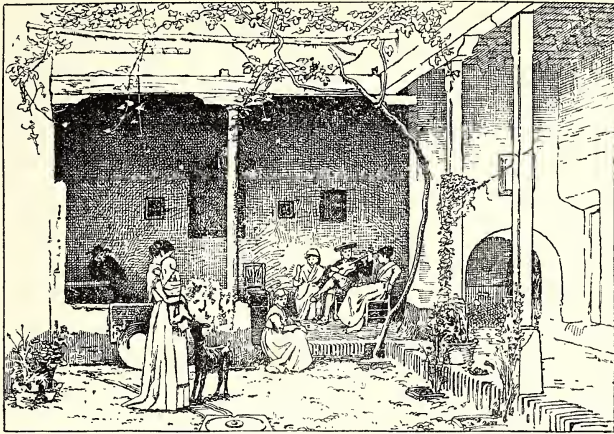
No. 1488. "*Sisters.*" H. T. SCHÄFER.

On the line are—No. 1489, "*The Field Gate,*" landscape, with horses, ERNEST A. WATERLOW; No. 1490, Portrait of "*F. H. Dickinson, Esq.,*" G. RICHMOND, R.A.; No. 1496, "*Going to Market,*" JOHN FAED.

In the corner of the last room are—

No. 1497. "*Somebody's coming,*" M. ELLEN STAPLES; No. 1505. "*A Summer Flood,*" North Wales, 1879, B. W. LEADER; and—





\*

No. 1507.

20 X 28.

No. 1507. "After the Day's Work." W. BRIGHT MORRIS.



\*

No. 1565. (Central Hall.)

"Lt. Walter R. Pollock Hamilton, V.C.;" Cabul, 3rd Sept. 1879. C. B. BIRCH, A.R.A.



\*

No. 1575.

No. 1575. "A Moment of Peril." THOMAS BROCK.



\*

No. 1592.

No. 1592. "Ruth."  
J. WARRINGTON WOOD.

\*

No. 1566.

No. 1566. "Artemis."  
HAMO THORNYCROFT.

# Academy Notes

1881.

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---

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" AUTHOR OF "BRETON FOLK," "THE  
PYRENEES," "THE STORY OF THE PASSION PLAY," ETC.



\* No. 175

London:

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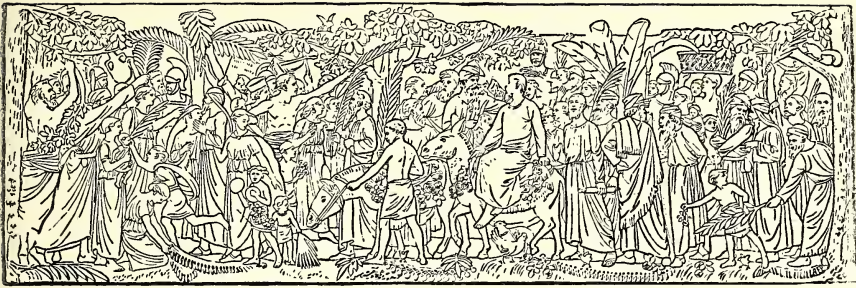
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\*\* *The Illustrations are produced by the Typographic Etching Company.*



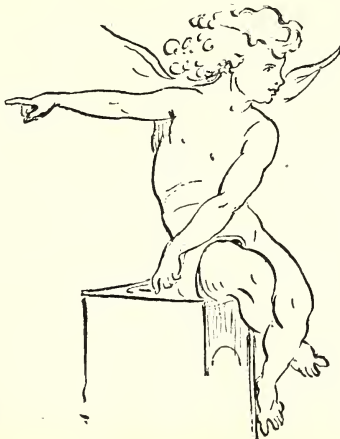
\* No. 1444. *The Entry into Jerusalem*, terra-cotta panel; GEORGE TINWORTH (*Vestibule*), 2 ft. 6 in. X 10 ft.

## No. VII. 1881.

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The ILLUSTRATIONS are intended, as heretofore, to convey an idea of the composition rather than the effect of the pictures, and are not intended as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (\*) under the illustration.

The PLANS OF THE GALLERIES at the head of each chapter, show the position of every picture on the walls, and in years to come will form a valuable record.



\* No. 1491. *L'Ago Magnetico*. CARLO ORSI. —

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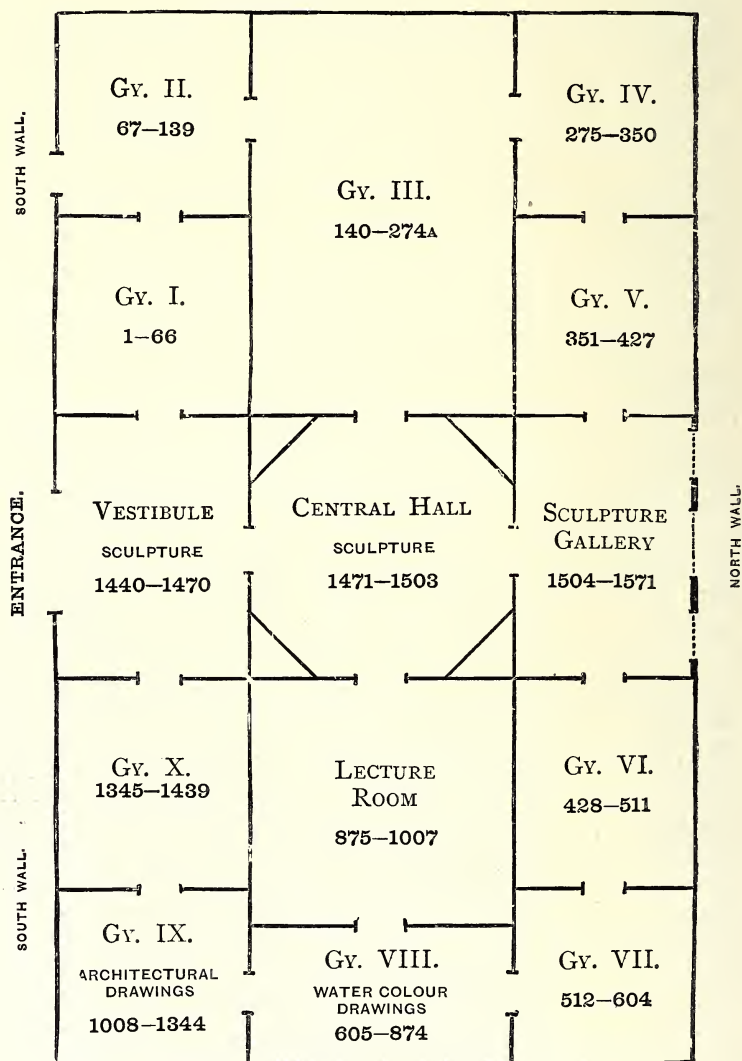
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# ROYAL ACADEMY OF ARTS

GENERAL PLAN OF THE GALLERIES,

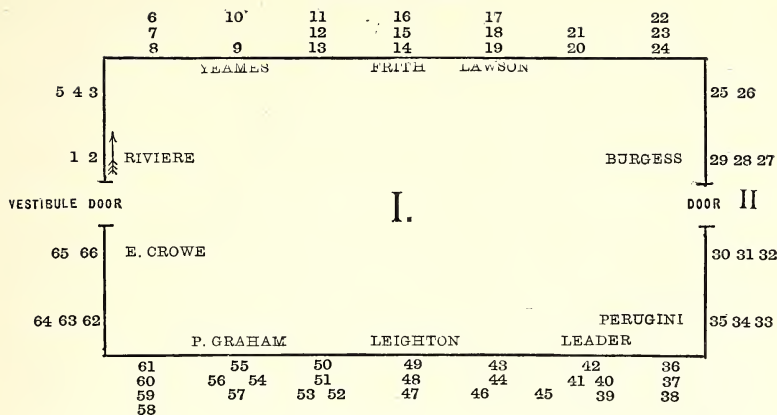
*Showing the arrangement of the Numbers in each Gallery.*



*The Exhibition is open from Monday May 2nd until Monday Aug. 1st, 1881, from 8 A.M. until 7 P.M.*



SOUTH WALL.



The principal positions in Gallery I. are occupied by Mr. Frith's wedding picture and Sir Frederick Leighton's "*Elisha*." No. 1. is a view of "*Snow-clad London*," taken from Farringdon Market, V. P. YGLESIAS.



\* No. 2. 52 X 46.

No. 2. "*Envy, Hatred, and Malice*." BRITON RIVIERE, A.

A study of dogs; girl in white dress and blue sash, with pug dog; colleys, spaniels, hounds and terriers.

Next, on the line, is No. 3, "*Dawn at Bethlehem,*" THERESA THORNYCROFT ; half-circle, the Virgin in dark-blue dress.

No. 8. "*Peasant Girl;*" green shawl and pot of flowers.  
OTTO SCHOLDERER.



\*

No. 9.

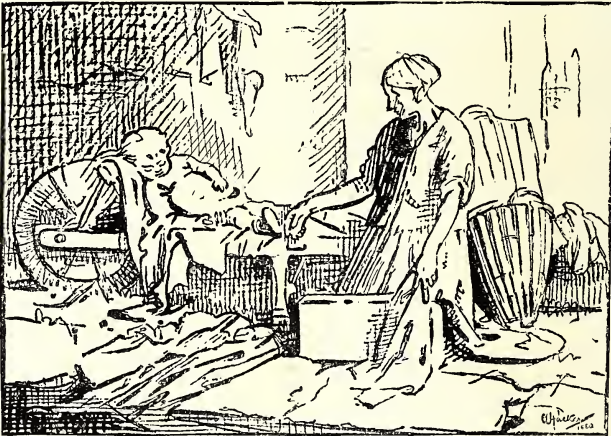
34 X 70.

No. 9. "*Here we go round the mulberry bush.*"

W. F. YEAMES, R.A.

Above is No. 6, "*Calves and geese,*" ROBERT MEYERHEIM.

(See No. 22, in the right-hand corner, by the same artist.)



\*

No. 12.

49 X 67.

No. 12. "*Her Daughter's Legacy.*" ARTHUR HACKER.

On the line are two landscapes—No. 13, "*Gorse-cutting.*" J. W. OAKES, A.; storm and rain on the mountains; and No. 19, a marshy landscape with trees and birds flying low.

Next is a popular picture; contrast of poverty and riches; red cloth spread across the pavement; slippers and rice flying in the air.



No. 14.

61 x 49.

No. 14. "*For better, for worse.*" W. P. FRITH, R.A.



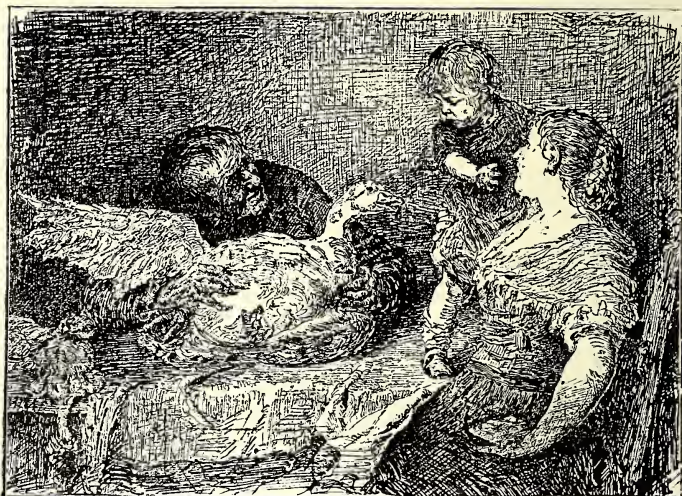
No. 19.

40 x 60.

No. 19. "*The Pool.*" CECIL LAWSON.

No. 20. "*Milk for the Calves.*" TOM LLOYD.

On the same wall are two good pictures by foreign artists—



\*

No. 18.

45 X 58.

No. 18. "*In doubt.*" ERNEST ZIMMERMAN, and—

No. 24. "*Portrait of a Lady.*" H. FANTIN.

On the next wall is No. 25, "*St. Anne's Almshouses, Antwerp,*" WM. LOGSDAIL; market women in old courtyard, slate roofs, old brick buildings, toys and children, under a grey sky.



\*

No. 29.

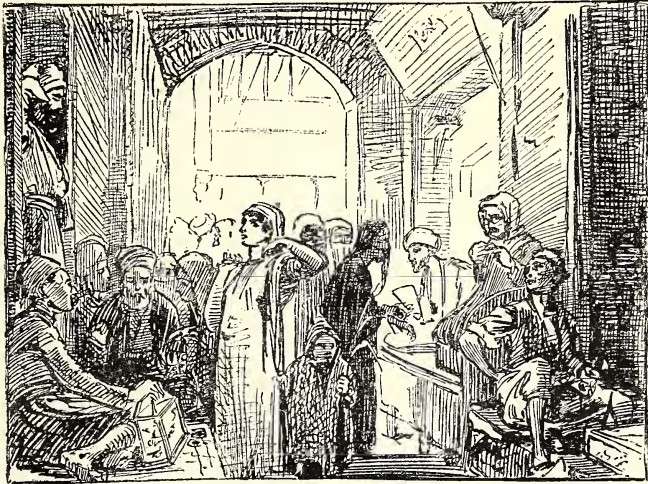
47 X 35.

No. 29. "*The Genius of the Family.*" J. B. BURGESS, A.  
A Spanish guitar-player; blue china, plates, pots, and jars.

Above are No. 23, "*Autumn,*" GEORGE LUCAS; No. 26, "*Tw*—

*light in a Coombe,* W. M. HALE; No. 27, *"A Summer's Day,"* A. DE BRÉANSKI; and No. 28, *"A Landscape,"* C. MARSHALL.

[Door.]



\*

No. 30.

40 X 51.

No. 30. *"In Time of Need."* W. C. HORSLEY.

"In time of scarcity the women from the country districts round Cairo come into the town to sell their ornaments in the Gold and Silver Bazaar."



\*

No. 35.

50 X 36.

No. 35. *"The Loom."* C. E. PERUGINI.

Above are—No. 31, *"A Fisher Station,"* CARL RODECK; No. 32, *"Water-cress Gatherers,"* E. ELLIOT; No. 33, *"Seclusion,"* T. HILL; and No. 34, *"In the Meadow,"* E. A. HUNT.

On the north wall is—

No. 36. "*A Moment of Idleness.*" S. MELTON FISHER.



\*

No. 42.

48 X 72.

No. 42. "*February fill dyke.*" B. W. LEADER.

Sunset glow ; sky from grey to gold ; ducks in the foreground.



\*

No. 48.

82 X 50.

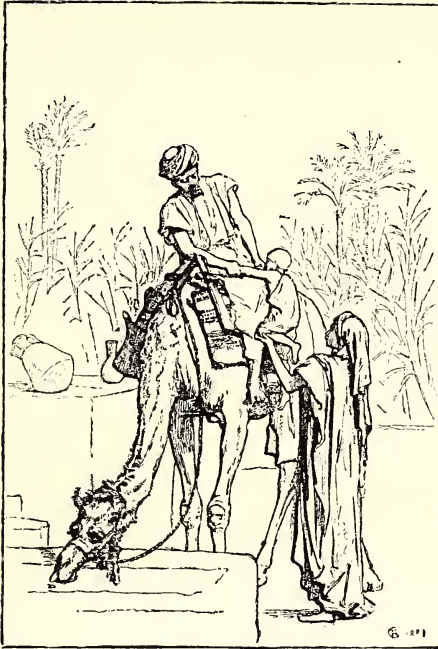
Above are landscapes to be noticed—No. 44, W. G. DAFFARN ; and No. 51, RICHARD DRABBLE.

In the centre of the wall is Sir F. LEIGHTON'S "*Elisha*" (No. 49), and above it the portrait sketched—No. 48, "*Mrs. Donaldson Hudson.*" JAMES SANT, R.A.

On the same wall are portraits—

No. 46, "*Miss Warman,*" HENRIETTA RAE ; No. 52, "*W. H. Rickatson, Esq.,*" H. M. PAGET ; and No. 54, "*Professor Blackie,*" J. H. LORIMER.

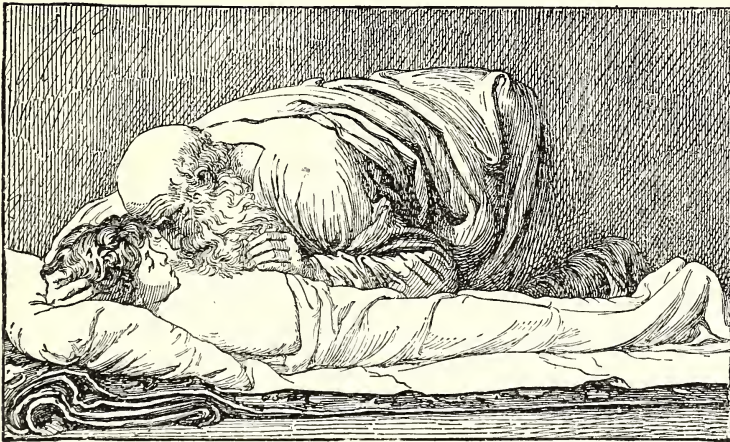
On either side of the "*Elisha*" are two companion pictures—No. 43. "*The Road to Mecca.*" F. GOODALL, R.A., and—



No. 50.

60 X 43.

No 50. "The Return from Mecca." F. GOODALL, R.A.



No. 49.

32 X 54.

No. 49. "Elisha raising the son of the Shunammite."  
Sir F. LEIGHTON, P.R.A.

No. 55. "A Mountain Road." PETER GRAHAM, A.

A highland glen ; gleam of sunshine, with strong cloud shadows and mist ; red cattle, herdsman, and dog.

Above is—No. 56. “*Mending the Net.*” EDWARD ELLIOT.

Next, on the line, are—No. 61, “*At the Foot of the Rialto, Venice,*” HENRY WOODS; a small picture, full of quality; market-place crowded with colour and costume; and No. 62, “*For sale,*” J. W. OAKES, A.



\*

No. 66.

84 × 51.

No. 66. “*Explosion of the Cashmere Gate at Delhi, Sept. 14, 1857.*”

EYRE CROWE, A.

“The explosion party, consisting of Lts. Home and Salkeld, Bengal Engineers, three sergeants, and a few native sappers, in the face of a hot fire, crossed the timbers of the battered bridge. Lt. Home first lodged the powder-bags at the foot of the gate, which had been closed in panic by the enemy; he then jumped into the ditch along with Bugler Hawthorne, who was to sound the call for the column to advance.

\*

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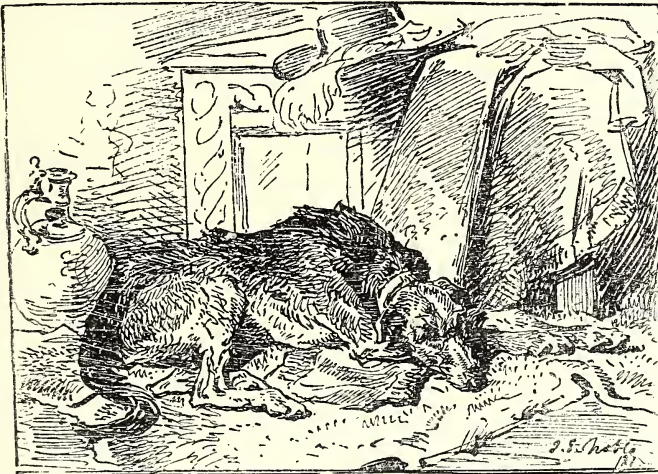
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\*

Soon there was a loud crash; the massive gate was shattered with a tremendous explosion, and the 52nd Foot, dashed over the bridge and entered the city. The Victoria Cross was conferred upon Lts. Home and Salkeld, also on Bugler Hawthorne and Sergt. Smith.”—Col. MALLESÓN’S *Indian Mutiny*, &c.



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	125	123	117	116	110 105
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\* No. 77. "In the Lap of Luxury." J. S. NOBLE. 40 X 60.

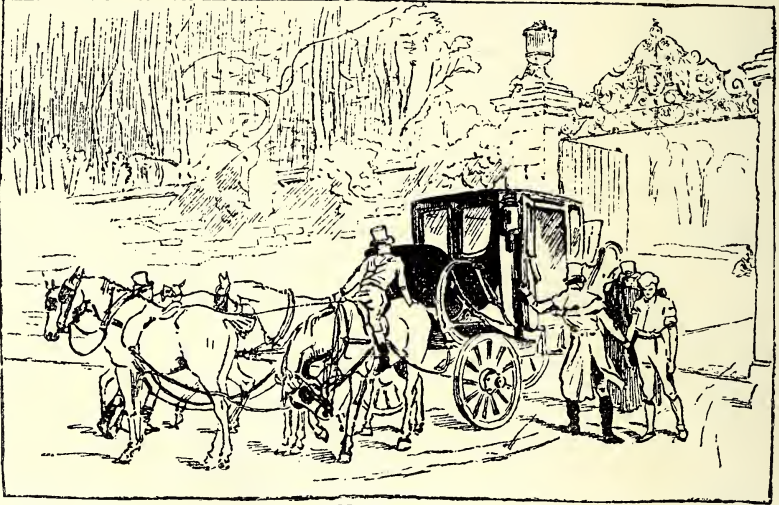
The principal picture in Gallery II. is Mr. LONG'S "*Martyr of Antioch*" (No. 97), on the west wall facing the entrance.

Commencing in the order of the catalogue, are—No. 67, "*Battledore*," EDWIN BALE; a landscape (No. 68), F. WALTON; No. 69, "*Golden Flags*," H. LE JEUNE, A.; and a cottage scene, No. 70, "*Lightly slumbering*," GEORGE SMITH.

The prominent attraction here is a picture by a foreigner, No. 71, "*A frightful state of things*," G. CHIERICI; a child surrounded by turkeys, geese, cocks, hens, and little chickens; a wonderful study of feathered life, brimming with fun and vivacity.

Above is—No. 72, "*Portrait of a lady*," S. SIDLEY; and near it, No. 75, "*They toil not, neither do they spin*," E. G. H. LUCAS; and No. 76, "*Too long a swim*," SYBIL C. PARKER.

On the south wall is a duel in the olden time—



No. 81.

52 X 84.

No. 81. "Success!" S. E. WALLER.

An etching of this picture will be published by Mr. Dunthorne.

Above are—No. 80, "Waiting for the Ferry," T. G. COOPER ;  
No. 83, "Niobe," H. T. SCHÄFER ; and No. 84, EDGAR HANLEY.



No. 85.

68 X 84.

No. 85. "The Land of Streams." C. E. JOHNSON.

Glen Moriston, near Inverness ; painted entirely in the open air.

On either side are two remarkable portraits—No. 82, "Major-General Sir H. Rawlinson, K.C.B.," F. HOLL, A. ; and No. 86, "Sir Gilbert Greenall, Bart.," J. E. MILLAIS, R.A.

Above are—No. 87, "*The Daughter of Herodias*," A. SACHEVEREL-COKE; No. 88, "*Wild-fowl Shooting*," R. C. CRAWFORD; and No. 89, "*The Head of Teesdale*," T. HOPE M'LACHLAN.



No. 90.

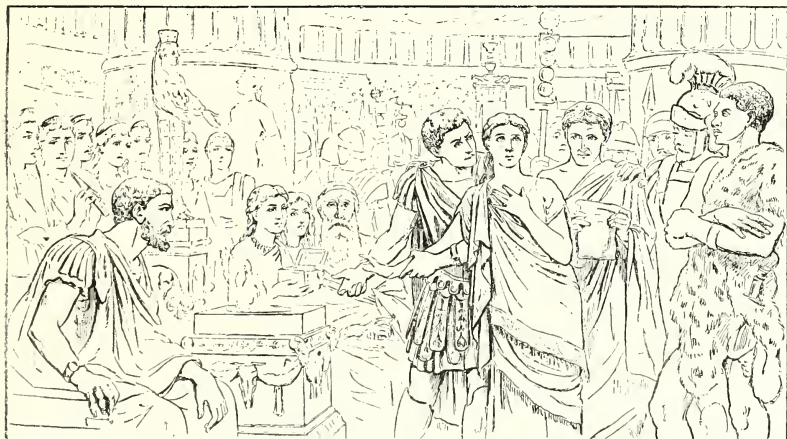
38 X 67.

No. 90. "*The Relief of Leyden*." C. J. STANILAND.

No. 91. "*In the Spring-time of the Year*." T. SIDNEY COOPER, R.A.

On the west wall are—No. 92, "*Nellie*," H. R. MACBETH; No. 94, "*Flies*," EDWARD R. TAYLOR; and No. 95, R. BEAVIS.

In the centre is Mr. Long's great picture—



No. 97.

60 X 105.

No. 97. "*Diana or Christ*." E. LONG, A.

The scene is the stadium of Ephesus, with Roman rulers sitting in judgment.

On the left of the central picture is No. 96, "*The Miller's boat*," a misty river scene, early morning, by J. W. OAKES, A.; and, on the right—

No. 101, "*George II. at the Battle of Dettingen*," E. CROFTS, A., the sketch of which was too late for insertion. The moment depicted is when King George "dismounted, drew his sword, and put himself at [the head of the troops, exclaiming, 'Now, boys, now for the honour of England; fire, and behave bravely, and the French will soon run.']"

No. 100. "*A Spring Morning, Haverstock Hill*." G. CLAUSEN.

No. 102. "*Misplaced Affection*." R. ANSDELL, R.A.

' Near the above are—No. 99, "*Half a Day's Holiday with the Skipper*," MARTIN K. PETO; No. 103, "*Blackberry-gatherers*," TOM LLOYD; No. 104, "*With labour returning, ends the day*," A. K. BROWN; No. 105, "*Shalford Common, Surrey*," PHILIP PAVY; No. 106, "*Rival Roses*," J. W. WATERHOUSE; and No. 109, "*A Cool Retreat*," H. GARLAND.

No. 107. "*A Frosty Evening*." T. SIDNEY COOPER, R.A.



No. 108.

40 X 50.

No. 108. "*Portraits of Mr. and Mrs. Edward Tomlin*."  
J. C. HORSLEY, R.A.

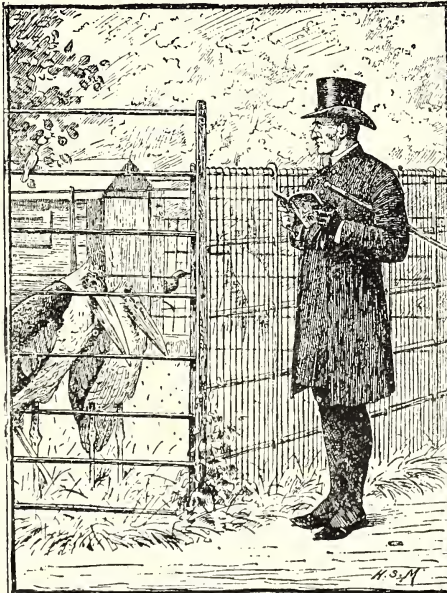
[Door.]



No. 112. 28 X 18.

No. 112. "*Her Grace.*" J. PETTIE, R.A.

An etching of this picture has been published by Mr. Dunthorne, as a companion to "*His Grace,*" exhibited in the Academy last year.



\* No. 113. 31 X 23.

No. 113. "*An Episcopal Visitation;*" adjutant storks.  
H. S. MARKS, R.A.

No. 114. "*Yellow Marguerites.*" ALBERT MOORE.

Above are—No. 115, "*Beckton Gasworks,*" W. L. WYLLIE; and No. 117, "*Chrysanthemums,*" CONSTANCE PITCAIRN.

In the centre of the wall is—No. 119, "SIR F. LEIGHTON, P.R.A.," a portrait of himself in red robe of office, painted for the Uffizii Gallery at Florence. On the same line are—No. 120, "*Little Bo-peep,*" H. LE JEUNE, A.; No. 121, "*Good-night, Father,*" J. CLARK; and No. 127, "*Reckoning without his host,*" S. LUCAS; a small picture of a Cavalier studying his reckoning at an inn.

On the next wall is a picture to be especially noticed—No. 128, "*Pax vobiscum,*" COUNT WALDEMAR VON REICHENBACH. Above are—No. 130, "*Victorine,*" girl in blue frock, THOMAS HILL; No. 131, "*On the Meuse,*" A. G. BELL; and No. 132, "*Shule Aroon,*" girl at a door, W. MAGRATH.

On this wall is a portrait—No. 133, "*Mrs. Alfred Cock,*" GUSTAVE GRAEF; and under it three studies on the seashore in Somerset and Dorset, Nos. 134, 135, 136, by F. W. BAKER.

The last on the line in Gallery II. is No. 137, "*Mother and Son,*" H. W. B. DAVIS, R.A.; study of a white mare and brown foal.



\*

No. 138.

23 X 33.

No. 138. "*La Pescheria, Venezia.*" W. H. JOBBINS.



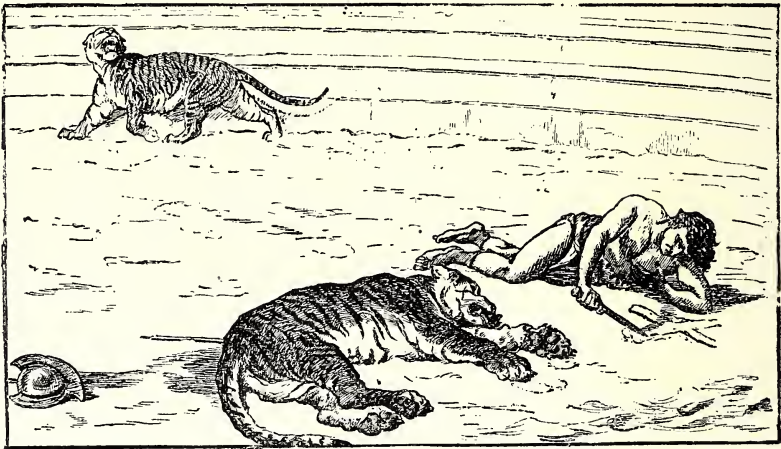
The central position at the head of the room is occupied by a large decorative painting by P. H. CALDERON, R.A.

The first picture on the line, on the left on entering, is a golden portrait of a fair lady in light dress; seated; life-size—No. 142, "*Mrs. Winchester Clowes*," W. Q. ORCHARDSON, R.A.

No. 143. "*Never to be forgotten.*" GEORGE SMITH.

Above are—No. 140, "*The Meadow Stream*," JAMES E. GRACE; No. 141, "*Old Musical Instruments*," ANNIE AYRTON; and No. 144, "*Fanet escaped*," C. W. COPE, R.A.

In the corner is Sir John Gilbert's powerful work (*sketched on last page*); near it No. 150, "*A portrait*," J. R. HERBERT, R.A.; a landscape, No. 151, "*Day breaking*," H. W. MESDAG; and another portrait, No. 152, G. KOBERWEIN-TERRELL.



No. 155.

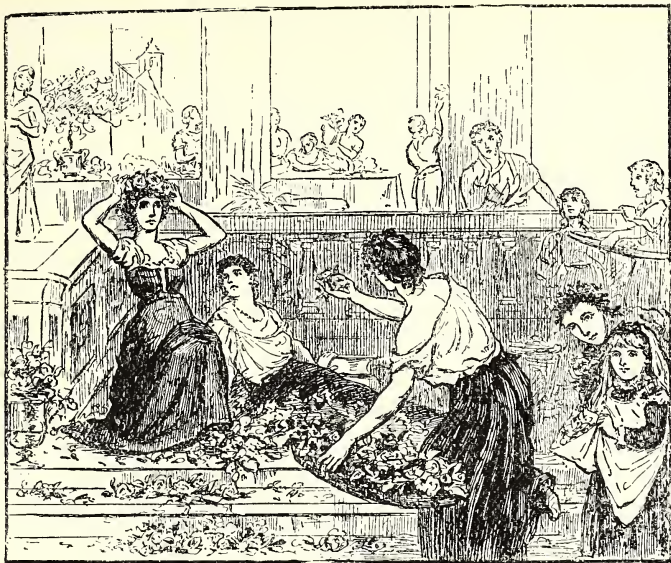
38 x 69.

No. 155. "*A Roman Holiday.*" BRITON RIVIERE, A.

The central picture (No. 161, *sketched on next page*) is part of a scheme of decoration for a dining hall, of which "*The Olive*" and "*The Vine*," exhibited in the Academy last year, form parts; Mr. Calderon's work is full of colour and light, an atmosphere, so to speak, of happiness and roses.

[On a screen, at the opposite end, is—No. 274A, "*The Earl of Beaconsfield, K.G.*," J. E. MILLAIS, R.A. An unfinished three-quarter length portrait (exhibited by command of H.M. the Queen) sent in after the hanging of the pictures was completed.]





No. 161.

69 X 84.

No. 161. "*Flowers of the Earth.*" P. H. CALDERON, R.A.

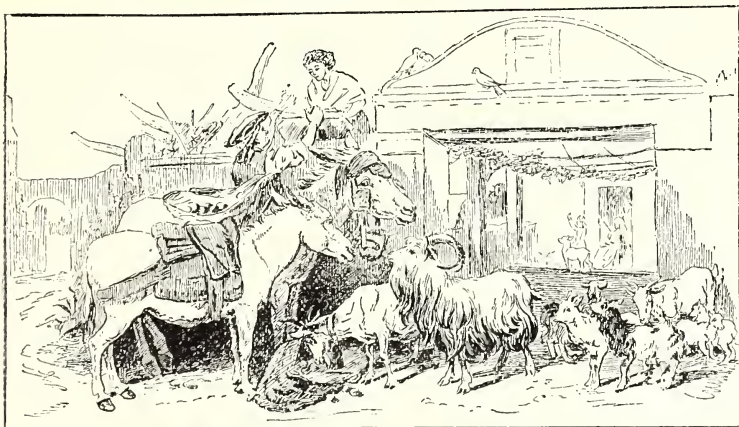
Above is No. 160. "*A Tan-garden, Dinant,*" R. B. BROWNING.

No. 156. "*Matthew Arnold, Esq.*" G. F. WATTS, R.A.

No. 162. "*Rear-Admiral W. Horton, C.B.*" W. W. OULESS, A.

Next are two important landscapes, No. 154, "*The Silvery Thames,*" KEELEY HALSWELLE; and No. 167, "*Barden Moors,*" CECIL LAWSON.

No. 163. "*Mendicant Monks; Venice.*" RHODA HOLMES.



No. 168.

41 X 72.

No. 168. "*The Farm of the Alhambra.*" R. ANSDELL, R.A.

In the corner here should be noticed, No. 169, "*Ethel*," J. B. BURGESS, A.; No. 170, "*In the Borghese; winter, afternoon*," Sir HENRY THOMPSON; No. 171, "*Summer*," ROSE MARSHALL; and No. 174, "*Rest*," C. H. H. MACARTNEY.

Next is a remarkable work by a young painter, a Florentine festa, rich in ancient costume and colour—



\*

No. 175.

73 X 56.

"Is it nothing to you, all ye that pass by?"

No. 175. "*The Symbol*." FRANK DICKSEE, A.

No. 176. "*Lucky Dogs*." RICHARD ANSDALL, R.A.

No. 181, "*Hilda, daughter of J. P. Mellor, Esq.*"

JAMES SANT, R.A.

Above are—a small work by the elder LINNELL, No. 177, "*The Wood-cutter*;" and a circular picture, No. 180, "*The Fishers*," by J. R. WEGUELIN.

[Door.]

No. 182. "*Swift and Vanessa.*" W. P. FRITH, R.A.

After years of hopeless attachment to Swift, Vanessa wrote to her rival, Stella, asking the nature of her connection with him. That lady replied that they were married, and indignantly handed Vanessa's letter to the Dean, who, to quote Scott's words, "in a paroxysm of fury, rode instantly to Marley Abbey, the residence of Vanessa. As he entered the apartment, the sternness of his countenance struck the unfortunate Vanessa with such terror that she could scarce ask whether he would not sit down. He answered by flinging a letter on the table, and, instantly mounting his horse, returned to Dublin. When Vanessa opened the packet she only found her letter to Stella. It was her death warrant."

Vanessa seated, in a white embroidered dress, Swift standing in a rage beside her. Note the painting of the carpet and other details.

No. 186. "*Trout-fishing in the Highlands.*" JOHN PETTIE, R.A.

No. 187. "*Where is my good little girl?*" THOMAS FAED, R.A.

Above are several portrait pictures—No. 183, "*Mrs. Wilberforce Bryant,*" A. S. COPE; No. 185, "*Daughters of Lord Alington,*" G. E. HICKS; and No. 189, "*We three,*" S. MELTON FISHER; also No. 192, "*The nearest way to School,*" J. C. HOOK, R.A.

Next, on the line, is one of Mr. Hook's well-known landscapes by the sea.



\* No. 193. 44 X 34.

No. 193. "*A Portrait.*" HENRY T. WELLS, R.A.

No. 194, "*The River Yare, Norfolk,*" A. A. GLENDENING; No. 196, "*Portrait of the Earl of Wharnccliffe,*" E. J. POYNTER, R.A.; No. 199, "*An Autumn Afternoon,*" FREDERICK WHITEHEAD.



No. 198.

35 X 28.

No. 198. "*Helen.*" E. J. POYNTER, R.A.

\* \* \* \*

"As in a trance, her eyes look forth afar,  
 All passionless, with something of amaze,  
 Wondering perchance, that men should madly mar  
 With furious strife their own and others' days,  
 While kingdoms are laid waste and goodly cities blaze."



No. 197.

40 X 84.

No. 197. "*Idyll.*" Sir F. LEIGHTON, P.R.A.

No. 202. "*Portrait of Octavia Lady Beaumont.*"  
 G. A. STOREY, A.

Next is a fine river landscape—

No. 203. "*Wargrave.*" VICAT COLE, R.A.

(See also No. 246, sketched on p. 30.)

No. 207. "*Buondelmonti's Bride.*" H. M. PAGET.

No. 208. "*Il dolce far niente.*" W. F. YEAMES, R.A.

Below are two clever little *genre* pictures, by F. ANDREOTTI, No. 209, "*A Monk warming himself at a brazero;*" No. 210, "*Monks in a Wine Vault.*"

No. 211. "*The Scapegoat.*" T. SIDNEY COOPER, R.A.

No. 212. "*Rival Beauties.*" H. MAURICE PAGE.

In the corner is a study of sheep, No. 214, by R. ANSDELL, R.A.; and above it a life-size study of a lion.



\*

No. 213.

84 × 60.

No. 213. "*Sidi Ahmed ben Avuda and the holy lion.*"

HEYWOOD HARDY.

"An Algerian lion, which, attached to a holy Marabout during his lifetime, after his death visited the tomb every year, and was led about by Arab attendants to collect alms."

On the line, on the east wall, is a series of seven subjects, in one frame (extending from the corner to the door), Nos. 222 to 228, descriptive of acts of Charity as recited in the New Testament. E. ARMITAGE, R.A.

Above is—

No. 216. "*Winter.*" FLORA M. REID.



\*

No. 218.

72 X 46.

No. 218. "*Daughters of A. Wilson, Esq.*" JAMES SANT, R.A.

Last on this wall is a sunny picture—No. 221, "*A Summer's Day,*" in Italy, J. W. WATERHOUSE.

[*Door.*]

First is a small picture (charming old-fashioned *genre*), No. 230, "*In Antwerp, temp. 1800.*" WILLIAM LOGSDAIL; next a portrait, No. 229, "*Miss Baldock,*" G. F. WATTS, R.A.

No. 236. "*Artist and Model;*" child and dog. F. GOODALL, R.A.

Above are—a portrait (No. 235) of the late "*Earl of Beaconsfield,*" by P. VAN HAVERMAET; a study of dogs (No. 234), by JOHN CHARLTON; No. 238, "*Her First Trouble,*" B. WOLTZE; and No. 239, "*The Brook,*" T. J. WATSON.



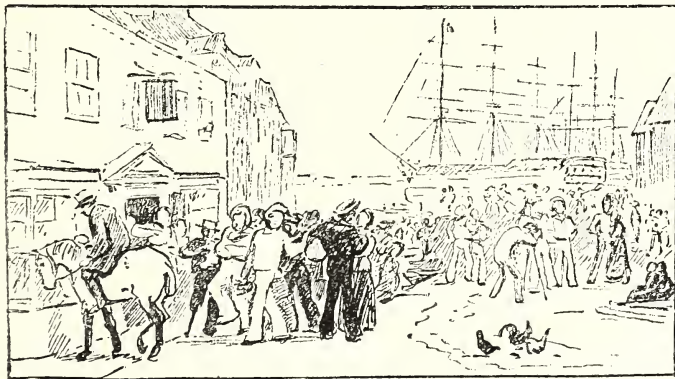
\*

No. 237.

48 X 24.

No. 237. "*Hester Prynne.*" G. H. BOUGHTON, A.

Out in the snow on an errand of mercy; pale-green cloak, black cap, and the scarlet A on her breast, knocking at a plague-stricken house. See HAWTHORNE'S "*Scarlet Letter.*"



\*

No. 240.

38 X 70.

No. 240. "*Bound for the Black Sea, 1854.*" J. E. HODGSON, R.A.

Above is a portrait of (No. 241), "*Lt.-Gen. Sir Garnet Wolseley, G.C.B., G.C.M.G.*," ALBERT BESNARD.



\* No. 245. 30 X 22.

No. 245. "*Little Nell;*" 'Old Curiosity Shop.'  
KATE PERUGINI.



\*

No. 246.

46 X 72.

No. 246. "*August Days.*" VICAT COLE, R.A.

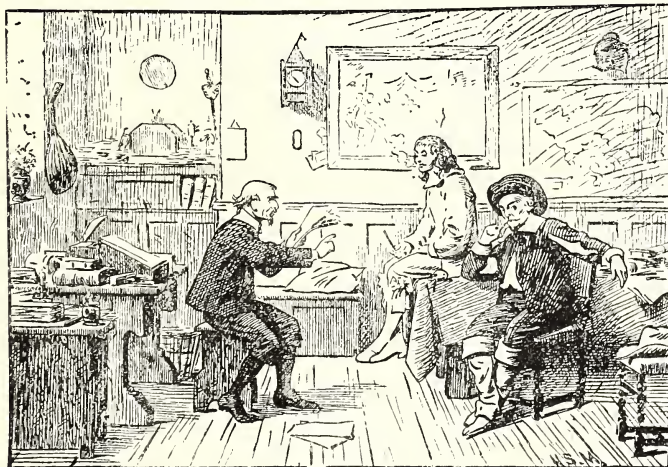


Above are several other landscapes to be noted—especially No. 249, "*Drying a Net*," WILLIAM PADGETT; and No. 251, "*Winter's ending*," M. C. W. FLOWER.



\* No. 253. 50 X 40.

No. 253. "*Portrait of the Rev. E. H. Cradock, D.D.*" F. HOLL, A.



\* No. 252. 33 X 45.

No. 252. "*Author and Critics.*" H. S. MARKS, R.A.

No. 257. "*Homeward.*" OTTO SCHOLDERER.



\*

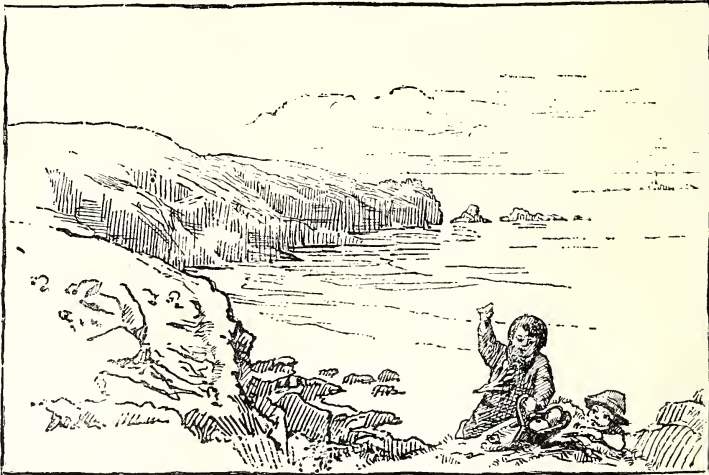
No. 260.

84 X 72.

No. 260. "*The last voyage of Henry Hudson.*" JOHN COLLIER.

"Henry Hudson, the great navigator, made his last voyage to the Polar Seas in 1610. In the summer of 1611 his crew mutinied and set him adrift in an open boat with his son, John Hudson, and some of the infirm sailors. They were never heard of more."

This picture has been purchased out of the Chantrey Fund Bequest.



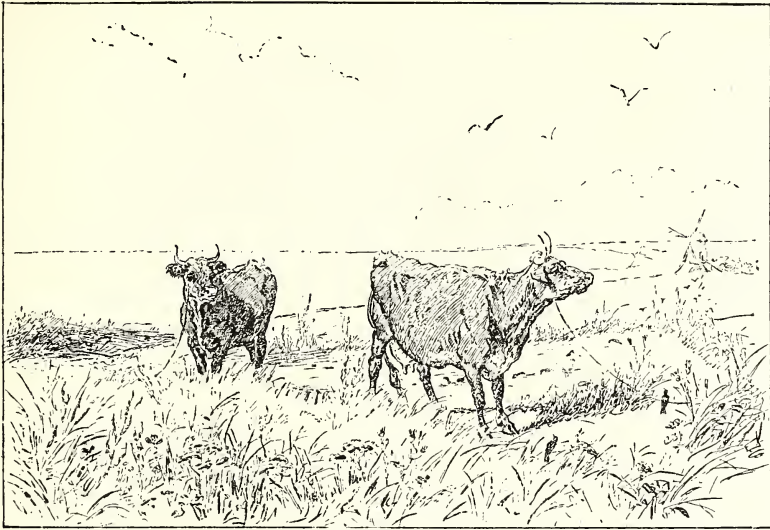
No. 258.

38 X 55.

No. 258. "*Diamond Merchants, Cornwall.*" J. C. HOOK., R.A.

No. 259. "*Joseph warned that Archelaus reigns in Judea.*"

J. R. HERBERT, R.A.



No. 263.

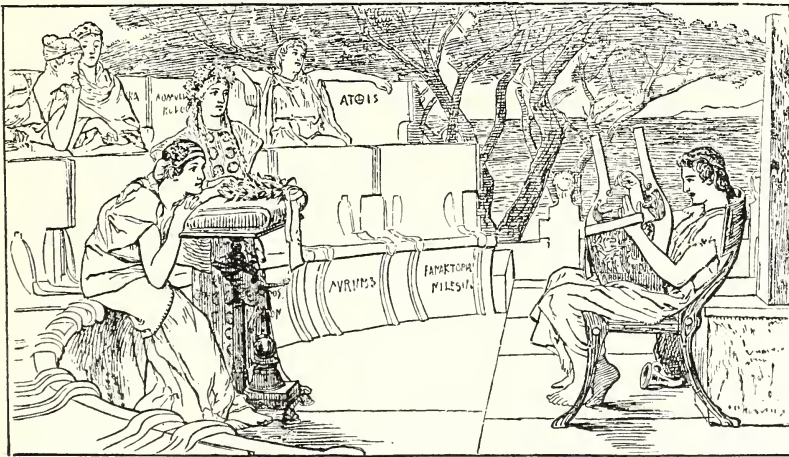
40 X 60.

No. 263. "Noon." H. W. B. DAVIS, R.A.

No. 264. "Portrait of the Rev. John Caird." J. E. MILLAIS, R.A.

Above are some landscapes—No. 261, E. ELLIOT ; No. 266, J. CAMPBELL NOBLE ; No. 267, P. W. ADAM ; a good portrait picture, No. 262, "Mr. J. R. Wilkinson and Daughters," J. H. E. PARTINGTON ; and No. 268, "A Fair Wind," EDWIN HAYES.

Next are two of the finest works in the Exhibition—



No. 269.

24 X 42.

No. 269. "Sappho." L. ALMA-TADEMA, R.A.

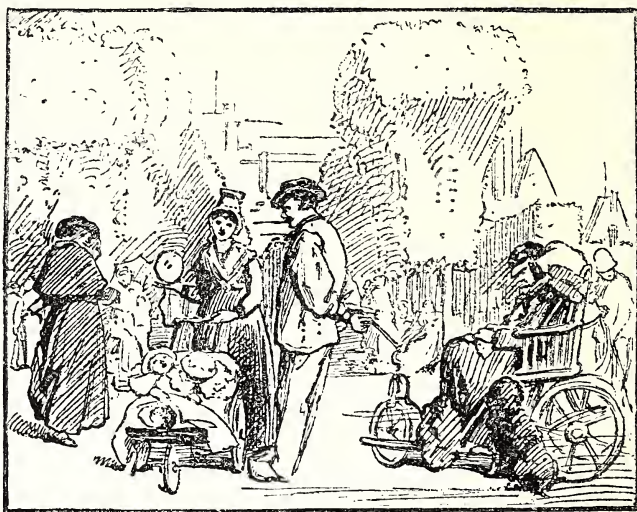


No. 270.

48 X 35.

No. 270. "Cinderella." J. E. MILLAIS, R.A. Grey-green dress, red cap, peacock's feather; two mice on the ground.

This picture has been purchased by the proprietors of the *Illustrated London News*.



No. 274

40 X 50.

No. 274. "Chateau Gardens at Fontainebleau." J. C. HORSLEY, R.A.

SOUTH WALL

					350		275	281	282
	337	338	343	344	349	III	276	280	283
	336	339	342	345	348		277		284
	335	340	341	346	347	DOOR	278	279	285
			FRINSEP				BURGESS		
302 333 304									287 288 289
									291 290
331 330 329	WELLS								
								M. STONE	294 293 292
326 327 328									
	V DOOR							LESLIE	295 296
325 324 323								HERBERT	299 298 297
321	322	TOURRIER			GOW		FARQUHARSON		302
		MACWHIRTER							300 301 303
									304
	318	315	314	311	310	307	306		
	319	317	316	313	312	309	308	305	
	320								



\* No. 279. 54 X 41.

279. "Guarding the Hostages." J. B. BURGESS, A.

The first picture, on the line, is a portrait, No. 278, "C. A. Ionides, Esq.," G. F. WATTS, R.A.; next No. 279, "Guarding the Hostages," J. B. BURGESS, A.; an old Moorish soldier; rich Oriental costumes.



\* No. 280.

32 X 50.

No. 280. "*A Deserter.*" J. H. HENSHALL.No. 284. "*Portrait of A. S. Bicknell, Esq.*" LOUISA STARR.No. 285. "*Roses and Rabbits.*" J. MACWHIRTER, A.No. 286. "*Outward Bound.*" E. A. WATERLOW. (*Sketched on next page.*)

On the west wall, on the line, is—



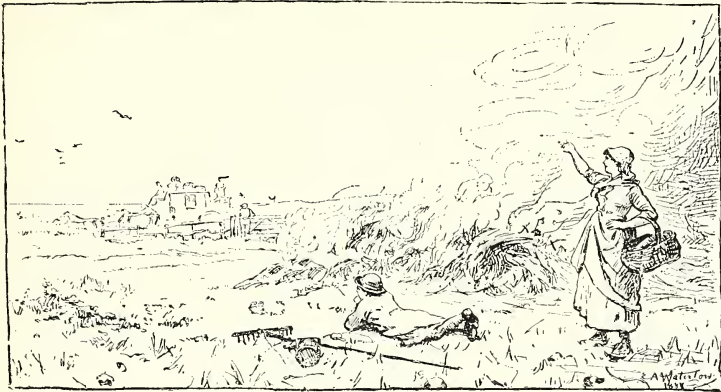
\*

No. 294.

30 X 48.

No. 294. "*Married for Love.*" MARCUS STONE, A.

A delicate picture; old-fashioned garden, young couple and child, returning; old man seated at a table in the distance.



\*

No. 286.

35 X 60.

No. 286. "*Outward Bound.*" E. A. WATERLOW.

Above—No. 290, "*Too Late,*" YEEND KING; and No. 291, "*The Approach of Winter,*" TOM LLOYD.

The central picture is an old-fashioned garden scene—



\*

No. 295.

39 X 73.

No. 295. "*Hen and Chickens.*" G. D. LESLIE, R.A.

A green sward and red brick building; costumes of olive green, white, blue, drab and grey.

No. 299. "*The Flight from the Sword of Herod.*"  
J. R. HERBERT, R.A.

Above is—No. 298. "*Foan of Arc.*" G. W. JOY.

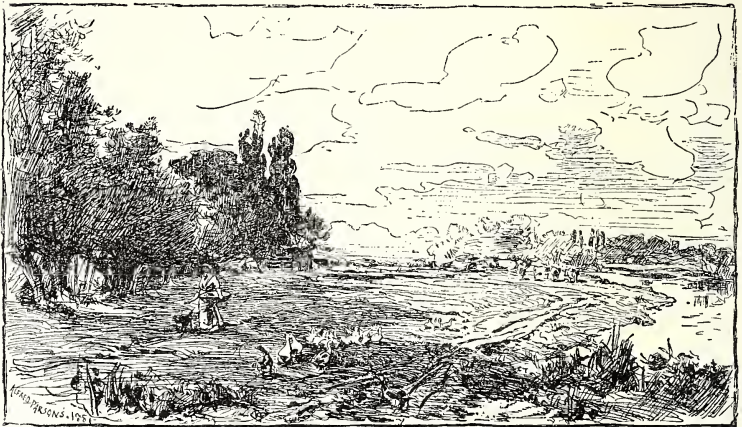


\*

No. 300.

30 X 48.

No. 300. "*Prawning.*" HAMILTON MACALLUM.



\*

No. 301.

43 X 72.

No. 301. "*The Road to the Farm.*" ALFRED PARSONS.

On the next wall are—No. 306, "*Hospital for Children, Shadwell,*" T. DAVIDSON ; No. 308, "*Portraits,*" G. K.-TERRELL ; and No. 309, "*At a rustic wedding, waiting for the happy pair,*" JOHN WHITE.

The centre of the wall is occupied by the dashing picture (No. 311) sketched on next page ; on either side are two single-figure pictures by L. FILDES, A. ; No. 310, "*Doubts,*" and No. 314, "*Dolly.*"





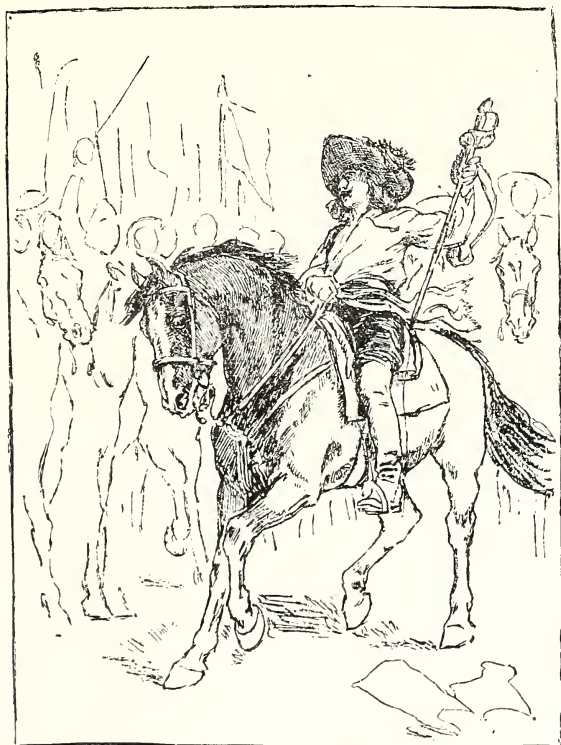
\*

No. 307.

48 x 60.

No. 307. "*Yet twilight lingers still.*" J. FARQUHARSON.

No. 312. "*Breton Boys ;*" "*en retenue.*" H. M. TREVOR.

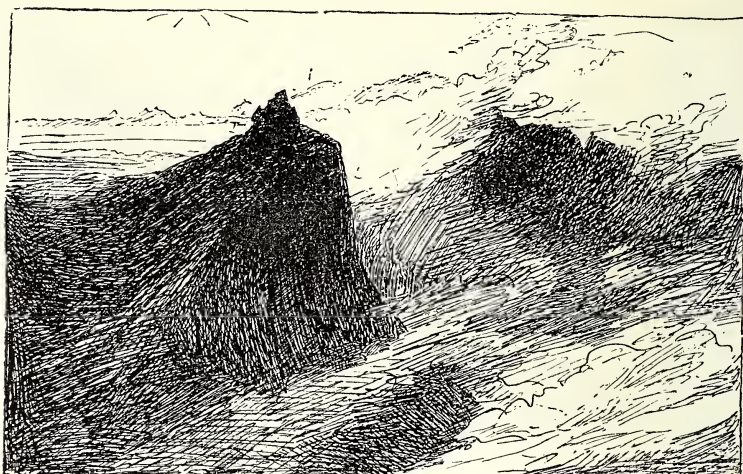


\*

No. 311.

78 x 57.

No. 311. "*Montrose at Kilsyth.*" A. C. GOW, A.



\*

No. 315.

48 X 74.

No. 315. "*Mountain Tops.*" J. MACWHIRTER, A.

No. 318. "*Portrait of Mrs. William Hogg.*" R. LEHMANN.

Above is another good portrait—No. 319. S. J. SOLOMON.

On the east wall is a large picture, with an old man kneeling before a row of Inquisitors in red robes, No. 322, "*Galileo before the Inquisition,*" A. H. TOURRIER; above is No. 324, "*Peaches,*" F. BROWN.

[Door.]

No. 326. "*Little Vanity.*" A. M. ROSSI.



\*

No. 327.

21 X 26.

No. 327. "*A choice Vintage.*" CHARLES GREEN.

No. 328. "*Daisy,*" a portrait. P. H. CALDERON, R.A.



\* No. 329. 44 × 45.  
No. 329. "Portrait." H. T. WELLS, R.A.



\* No. 333. 36 × 28.  
No. 833. "For better, for Worse." W. S. STACY.

Above are—No. 330, "*Conway Shore*," F. W. JACKSON; and  
No. 334, "*Gondolier's Courtship*," H. WOODS.

On the south wall are—No. 335, "*A Portrait*," E. J. POYNTER,  
R.A.; and No. 340, "*St. Ives Bay*," JOHN BRETT, A.



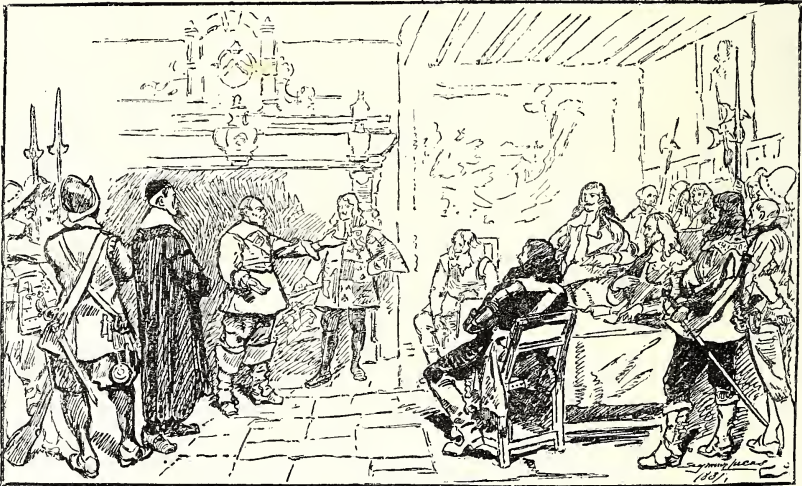
\* No. 341. 60 × 42.  
No. 341. "*The Young Solomon*." VAL. C. PRINSEP, A.

No. 346. "*Scheveningen, Holland*." G. H. BOUGHTON, A.

No. 347 & No. 349. "*Portraits*." W. W. OULESS, A., & J. COLLIER.

SOUTH WALL

	398	396	404	405	409	410	416	417	
	389	397	403	406		411	415	418	
	400	401	402	407	408	412	413	419	421
	393	HOLL		MORRIS			RIVIERE		
395 394									423 424
392									LINTON 422 425
390 391	A. STOCKS								427 426
SCULPTURE, DOOR									DOOR IV
389 388	F. WALTON								S. LUCAS 354 353 351 352
387									
384 385									
386									355 356 357
		FILDES		HERKOMER		BOUGHTON			
	379	378	374	373	369	368	362		
	381 390		375		370	367	363 361		
	382	377	376	372	371	366	364 360		
	383						365 359 358		



\*

No. 354.

45 X 74.

No. 354. "Charles I. before Gloucester." SEYMOUR LUCAS.

“The King having summoned the town of Gloucester to surrender . . . there returned two citizens from the town (Major Pudsey and one Toby Jordan), with lean, pale, and ugly visages, and in garbs so strange and unusual, that at once gave mirth to the most severe countenances and sadness to the most cheerful hearts; who concluded that such ambassadors could bring no less than a defiance.”—CLARENDON’S ‘Hist. of England.’

Above are—No. 351, "On the March," J. HEYDENDAHL; No. 353, "Sunset on the river Wye," J. S. HILL; and No. 356, J. A. GOLDINGHAM.

No. 355. "Nature's Mirror;" two girls at a stream. F. MORGAN.

In the corner is one of the truest studies of river life in the Exhibition, No. 362, "*The Rochester River*," W. L. WYLIE; barges and other craft, screw steamer loading in the distance.

Above are—No. 363, "*Angel of Consolation*," two heads (circular), B. PLOCHORST; and No. 365, "*The Fen*," S. MELTON FISHER.

No. 368. "*Kitty*;" a portrait. G. H. BOUGHTON, A.

No. 369. "*Streatley, on the Thames*." VICAT COLE, A.



\*

No. 373.

96 X 66.

No. 373. "*Missing*;" a scene at Portsmouth dockyard gates.  
HUBERT HERKOMER, A.

"The feeling of anxiety respecting the *Atalanta* is painful everywhere, but at Portsmouth it is especially intense; in fact, a deep gloom hangs over every class in the town, where so many relatives of the brave young fellows reside. Although the crew was made up of young men who were mostly unmarried, yet the catastrophe will cause wide-spread misery, the young men and boys being, as was the case with the ill-fated *Eurydice*, the chief support of parents and grandparents."—'*World*,' May 12th, 1880.

Above the foregoing is—No. 372. "*In charge of the Drove.*"  
HENRY GARLAND.



\*

No. 375.

33 X 50.

No. 375. "*The return from the Seal Hunt, Ireland.*"  
W. H. BARTLETT.

Two other pictures to note, on the line, are—

No. 374. "*A Dead City of the Zuyder Zee.*" G. H. BOUGHTON, A.

The old-fashioned town of Hoorn; old-fashioned trees and people, set in a damp flat land.

No. 378. "*A Venetian Girl.*" LUKE FILDES, A.

Nearly life-size; black hair, orange and blue embroidered dress; a blaze of colour.



\*

No. 379.

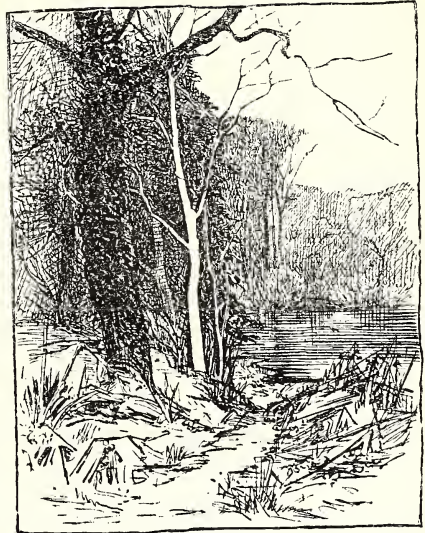
24 X 52.

No. 379. "*The First Arrivals.*" ALICE HAVERS.

On the next wall are—No. 386, "*Woods in Winter,*" J. L. PICKERING; No. 384, "*A Hampshire Village,*" C. E. HOLLOWAY; and No. 389, "*Backwaters, Henley-on-Thames,*" CHARLES SMITH.



\* No. 385. 72 × 47.  
 No. 385. "The Survivors."  
 WILLIAM SMALL.



\* No. 388. 72 × 54.  
 No. 388. "Autumn."  
 FRANK WALTON.

[Door.]



\* No. 391. 74 × 56.  
 No. 391. "At Last."  
 ARTHUR STOCKS.



\* No. 394. 67 × 44.  
 No. 394. "Burdens."  
 CHARLES GREGORY.

No. 392. "*Scarborough Bay*;" low water. HENRY MOORE.

On the south wall are—No. 399, "*Bluebells*," E. A. WATERLOW;  
and No. 400, "*A Malignant*," J. WATSON NICOL.



\* No. 401. 50 X 40.

No. 401. "*Home again*." FRANK HOLL, A.

No. 402. "*Let sleeping dogs lie*." BRITON RIVIERE, A.

Navy and white bull-dog; the most powerful picture by this artist.

No. 407. "*Portrait of Sir John Astley, Bart*." J. E. MILLAIS, R.A.

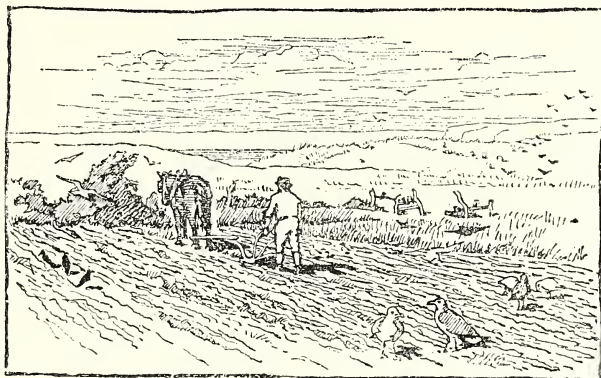


\* No. 408. 48 X 96.

No. 408. "*The Queen's Shilling*." P. R. MORRIS, A.



Near the above are—No. 403, "*Life's chequered ways*," HEYWOOD HARDY; No. 406, "*The ramparts of Idwal*;" rocks, W. G. SHRUBSOLE; No. 411, Landscape, J. H. SNELL; and No. 413, "*A Cornish fishing village; early morning*," J. W. OAKES, A.



\*

No. 415.

24 X 37.

No. 415. "*A peasant proprietor*." BRYAN HOOK.



\*

No. 414.

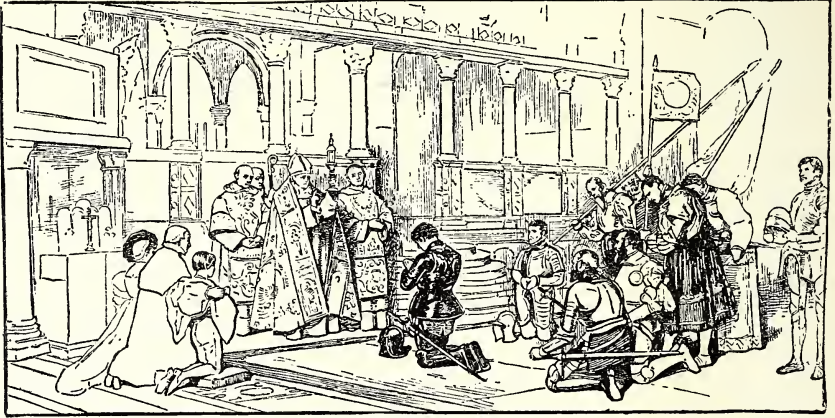
19 X 25.

No. 414. "*Cruel only to be kind*." G. C. HINDLEY.

No. 419. "*Hope deferred*;" a brown terrier. BRITON RIVIERE, A.

Three landscapes to be noticed are—No. 416, "*The road down to the village*," J. L. HENRY; No. 420, "*The copse on Furze-field Brow*," FRANK WALTON; and No. 421, "*From the Spring*," L. P. SMYTHE.

On the west wall are—No. 424, "*A study at Beer, South Devon*," ARTHUR HILL; No. 422 (*sketched on next page*) and No. 427, "*Scene from Coleridge's 'Ancient Mariner'*," T. HOPE M'LACHLAN.



\*

No. 422.

48 X 96.

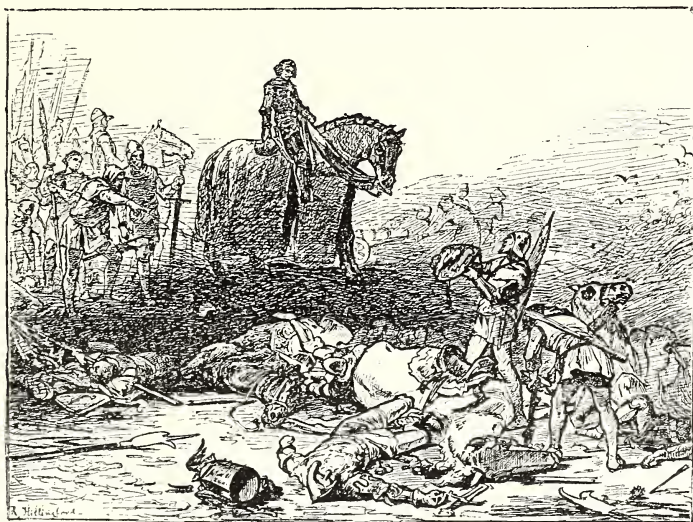
No. 422. "The Benediction." J. D. LINTON.

This picture is the second of a series of five works for the decoration of the panels of a dining-room: the first, "*Victorious*," was exhibited in the Grosvenor Gallery last year. Here we see the blessing of a general and his military attendants before starting for war. The bishop is elevating the "Host"; the kneeling figures on the left are the father, brother and *fiancée* of the leader of the expedition.

The scene is supposed to take place in South-Eastern Germany; period 16th century; the interior is adapted from San Marco at Venice. The picture is remarkable both for composition and colour.

SOUTH WALL

	480	481	486	487	492	494	499	500	
	479	482	485	488	491	495	498	501	
	477	478	483	484	489	496	497	502	
474 475 476	ANSDELL		MACWHIRTER		HOOK		GOODALL		503 504 505 506
									509
									510 508 507
473 472 471									WATTS 511
VII DOOR	VI.								DOOR SCULPTURE
468 469 470	STOREY								O. WEBER
									430
									431 429 428
									432
									433
467 466 465	K. HALSWELLE		MONTALBA		BRETT				434 435 436 437 438 439 440
	464	459	458	452	451	445	444		
	463	460	457	453	450	446	443		
	462	461	456	454	449	447	442		
			455		448		441		



\*

No. 428.

54 X 76.

No. 428. "*Ich Dien.*" ROBERT HILLINGFORD.

"John of Luxembourg, the old and blind King of Bohemia, finding that the battle of Crecy was going against the French, placed himself between two knights whose bridles were interlaced with his, and charged into the midst of the *melée*. In the morning they were all found dead on the field with their horses tied together. His crest, three ostrich feathers, and motto, "*Ich Dien*" (I serve) were adopted by the Black Prince, and have ever since been the cognisance of the Princes of Wales."—*Froissart's Chronicles*.

No. 429. "*A Mid-day Meal in the Open.*" OTTO WEBER.

Three horses, and labourers in a field; a fine picture, technically. We omit a sketch of it, by the desire of the artist.

Below the foregoing is a good little picture of girls knee-deep in water, No. 430, "*Shrimpers ; Boulogne*," L. P. SMYTHE.

No. 434, "*Flowers*," EMILY WILLIAMS ; No. 435, "*Christmas comes but once a year*," JESSICA HAYLLAR ; No. 436, "*A Skein of Worsted*," H. KING, and No. 442, "*Alone in London*," J. A. VINTER.

No. 444. "*Burning Weeds*." A. J. HOOK.

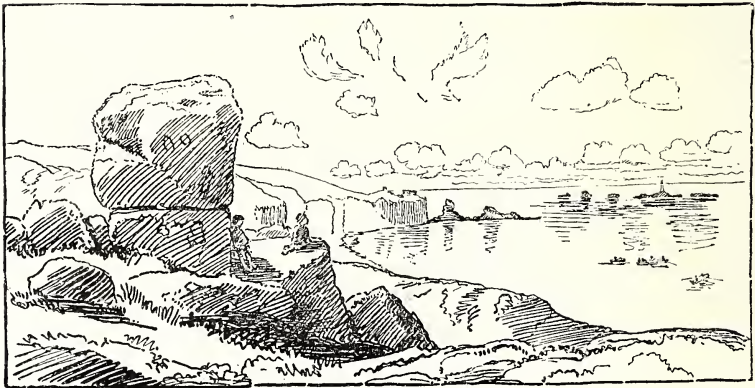


\*

No. 443.

50 X 30

No. 443. "*Waiting for the Ferry ; Manilla*." N. CHEVALIER.



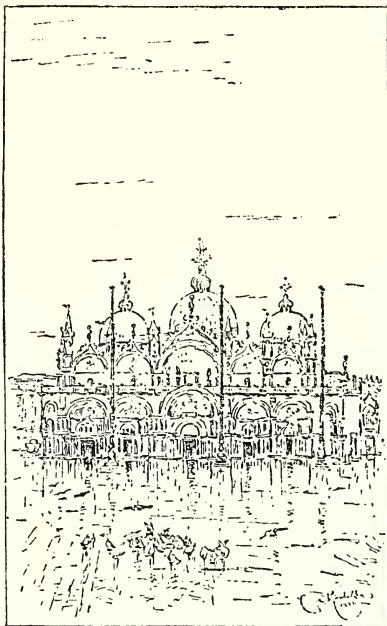
\*

No. 445.

42 X 84.

No. 445. "*Golden Prospects ; St. Catherine's Well*."  
JOHN BRETT, A.

Other pictures to be noted here are—No. 447, "*Flower of the Broom*," STUART LLOYD; No. 449, ALEX. FINLAY; No. 450, ALFRED PARSONS; and No. 451, "*A Portrait*," FRANK HOLL, A.



\* No. 453. 84 X 51.

No. 453. "*St. Mark's, Venice; the Piazza inundated.*"  
CLARA MONTALBA.

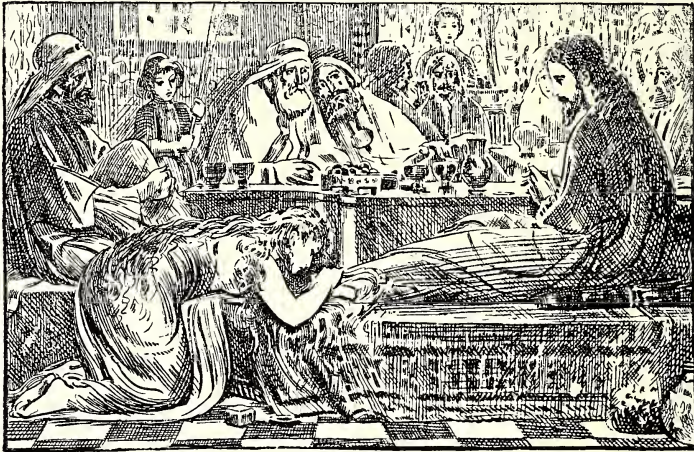
No. 452. "*The Palace in the Lake.*" VAL. C. PRINSEP, A.



\* No. 446. 47 X 76.

No. 446. "*Peace and War.*" JOHN R. REID.

Next, on the line, are—No. 458, "*Portrait of Lord de Tabley*," FRANK HOLL, A.; No. 459, "*After Rain*," KEELEY HALSWELLE; No. 464, "*The Betrothal of Robert Burns and Highland Mary*," JAMES ARCHER. Above are—No. 462, "*A Gleam of Sunshine*," CARL HEFFNER; and No. 463, "*Quicitors*," J. LAWTON WINGATE.



\*

No. 460.

40 X 60.

No. 460. "*Jesus at the House of the Pharisee.*" F. W. LAWSON.

No. 465. "*Shirking a Bath;*" grey horses. RICHARD ANSDSELL, R.A.



\*

No. 465.

36 X 60.

No. 466. "*The Visit to the Witch.*" E. F. BREWSTALL.

No. 468. "*A Devonshire Orchard.*" T. M. ROOKE.

Last, on the line, is one of Storey's charming portraits—dark blue, lighted by coral.



\*

No. 470.

36 X 24.

No. 470. "The Coral Necklace." G. A. STOREY, A.

[Door.]

The first, on the line, is a cattle picture—

No. 471. "Under the shelter of the shapeless drift, Jan. 18, 1881." T. S. COOPER, R.A.

Above is—

No. 472. "Elliot-Hardy and Marriott, Sons of F. C. Parkinson, Esq." C. VIVIAN.

No. 473. "Selling a Three-Year-Old." J. S. NOBLE.

No. 475. "A Grecian Tomb." HARRY JOHNSON.

No. 476. "A Morning Rehearsal;" mountebank teaching dogs on a common. R. ANSDELL, R.A.



\*

No. 472.

64 X 40.



\*

No. 477.

27 X 34.

No. 477. { "The expectant wee things toddlin stacher thro'  
To meet their dad wi' fichterin noise an' glee!" } JOSEPH CLARK.

The prominent pictures on the south wall are—

No. 478. "*The Man of Law.*" H. STACY MARKS, R.A.

No. 483. "*Sunday in the Highlands;*" an old Scotchman on a white horse, on the road to kirk. JOHN MACWHIRTER, A.

No. 484. "*Portrait of Sir Frederick Leighton, P.R.A.*"  
G. F. WATTS, R.A.

In the centre are—No. 488, "*Portrait of Miss Sartoris,*" JAMES SANT, R.A.; and No. 489, "*Past Work,*" landscape, J. C. HOOK, R.A.

Above are—No. 482, "*Portrait,*" C. N. KENNEDY; No. 491, "*The Pied Piper of Hamelin,*" J. E. CHRISTIE; and No. 492, "*Win'rowing,*" JOHN MORGAN.

The following are on the line—

No. 490. "*Thomas Browning, Esq.*" H. T. WELLS, R.A.

No. 496. "*Lusty Winter.*" DAVID BATES.

No. 497. "*Rebecca.*" F. GOODALL, R.A.

No. 502. "*Beethoven.*" CARL SCHLOESSER.





\*

No. 501.

48 X 38.

No. 501. "*Over the Valley.*" G. WELLS.

On the west wall are—No. 503, "*Sandwiches,*" EYRE CROWE, A. men with advertising boards in Trafalgar Square; No. 509, "*Little Maud,*" EDWIN LONG, A.; No. 510, "*Far away Thoughts,*" C. W. COPE, R.A.; and No. 511, "*Miss M. Williams,*" G. F. WATTS, R.A.

Lastly, as a pendant to Otto Weber's picture on the other side of the door, is a powerful study of horses in action—



\*

No. 508.

42 X 84.

No. 508. "*Rescued.*" BOUVERIE GODDARD.

SOUTH WALL												
	571											
	570	WATER	572	579	581	580			593			
	564	569	573	578	582	586	587		592			
	565	568	COLOURS	574	577	583	588	591	594			
	566	567	DOOR	575	576	584	585	589	590	595		
561	WYNFIELD		LEIGHTON VAN HAANEN									
563 562									506	597 598		
556 557	TISSOT								600	599		
555 558 559									MILLAIS	604 603 602 601		
553												
554 551	ARMITAGE								DOOR	6y. VI.		
552												
547 548	COLIN HUNTER									514 513 512		
549												
546 545 544			PETTIE	HORSLEY		HODGSON		POTT	515	516 517		
	543	542	537	536	531	530	524	523	522			
	541		538	535	532	529	525		521			
	540		539	534	533	528	526		520			
							527					

The first picture is—No. 514, “*The Hoarder*,” an old man, half-length, S. A. HART, R.A.



\*

No. 515.

42 X 72.

No. 515. “*Before Naseby*,” playing at chess. LASLETT J. POTT.

“Coming events cast their shadows before.”

Above are — No. 518, “*Forget me not*,” JOHN SCOTT; and a garden scene, No. 520, “*Among sweet Flowers*,” F. S. WALKER.

No. 521. “*Glyder Vawr*,” large landscape, B. W. LEADER.

On the line are—No. 522, "*Driving a Bargain*," T. S. COOPER, R.A.; No. 523, "*A Shipwrecked Sailor waiting for a Sail*," J. E. HODGSON, R.A. (Diploma work on being elected as Academician); and No. 524, "*Portrait of John Ballantyne, Esq., R.S.A.*," by J. PETTIE, R.A. No. 525, "*A Dinner in Prospect*," E. OPIE; and No. 529, a harbour of boats, "*Safe in the Mud*," ALFRED W. HUNT.

Above are—No. 532, "*A Woodland Path*," A. GLENDENING, JUN.; and No. 535, "*Labour and Play*," WILLIAM LINNELL.



No. 537.

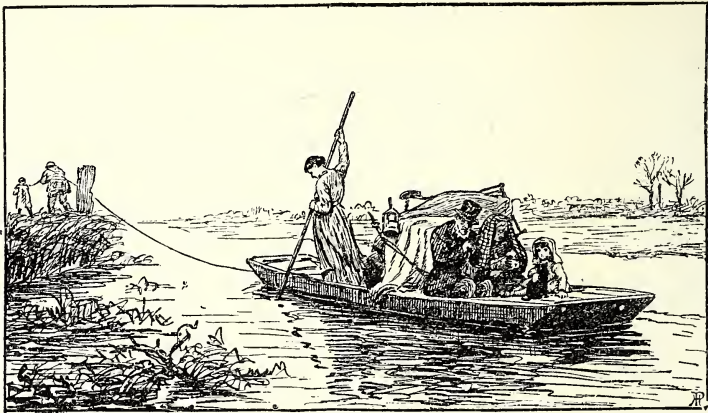
45 × 30.

No. 537. "*Before his Peers.*" JOHN PETTIE, R.A.

In the centre is—No. 531, "*Portrait of J. B. Balfour, Esq., M.P.*," J. C. HORSLEY, R.A.; and, on either side, two studies of rough sea, Nos. 530 and 536, by WALTER J. SHAW.

No. 538. "*Baling out the Old Boat.*" CLAUDE HAYES.

Above is a true scene on the river Thames; moving by water. (*Sketched overleaf*).



\*

No. 540.

37 × 63.

No. 540. "*Leaving the Old Home.*" H. R. ROBERTSON.

No. 541. "*By the side of the Moor.*" ALBERT HARTLAND.

No. 542. "*School Board in the North,*" girl in cottage, writing.  
THOMAS FAED, R.A.

No. 543. "*A Pleasant Pasture ;*" Scotch cattle. P. GRAHAM, A.



\*

No. 557.

24 × 18.

No. 557. "*Wandering Thoughts.*"  
JAMES N. LEE.

On the end wall, in the centre, is Mr. ARMITAGE'S "*Samson*" (No. 554); first on the line are—No. 544, "*The Naughty Boy,*" old man asleep, boy on chair, C. T. GARLAND; No. 549, "*Counsel's Opinion,*" T. GRAHAM, girl in Normandy cap, blue stuff dress; old woman at window; No. 550, "*Portrait of Miss Armstead,*" H. T. WELLS, R.A.; No. 559, "*Fresh Flowers from the Country,*" VAL. C. PRINSEP, A.; No. 560, "*Quiet,*" lady, child and dog, under trees on a rug, JAMES TISSOT; and No. 561, "*Summer Evening, Venice,*" J. MACWHIRTER, A.

Above the foregoing—No. 545, "*Hagar and Ishmael,*" JAMES CLARK; and two fine landscapes by COLIN HUNTER, hung rather

high—No. 548, "*In the Gloaming*;" No. 558, "*Mussel-gatherers*;" and No. 563, "*Shelter, a Rainy Day*." WALTER HUNT.



\* No. 554. 11 ft. × 6 ft. 7 in.

No. 554. "*Samson and the Lion*." EDWARD ARMITAGE, R.A.

"And the Spirit of the Lord came mightily upon him, and he rent him as he would have rent a kid, and he had nothing in his hand."—*Judges* xiv. 6.



\* Nos. 551, 552, 553.

30 × 89.

Nos. 551, 552, 553. "*The Mistletoe Bough*." JESSIE MACGREGOR.

In the corner are two small works—No. 565, "*A Breezy Day*," T. J. WATSON; No. 568, "*Caught*," GEORGE SMITH; and No. 566 (*sketched overleaf*).

[*Door.*]



\*

No. 566.

34 X 57.

No. 566. "*The Origin of the English Woollen Trade.*"

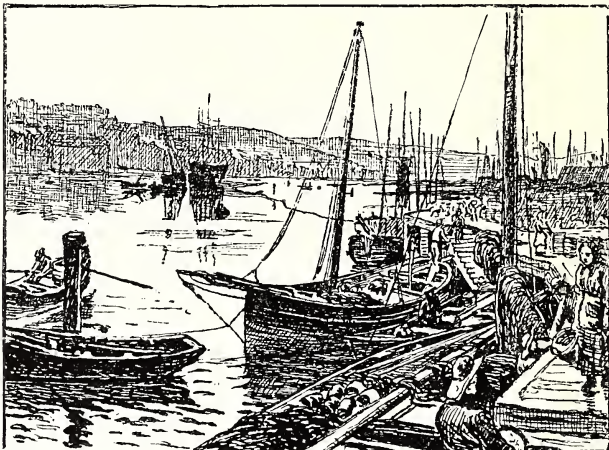
D. W. WYNFIELD.

Queen Philippa, wife of Edward III., determined on introducing the manufacture of woollen goods into this country ; and sending for her countryman, one " John Kempe of Flanders," commenced operations in the first instance at Norwich. Shortly after, the queen herself visited Norwich to inspect the progress of the work. . . . The result of her enterprise was the great enrichment not only of Norwich but also of the whole kingdom, and thus was originated the woollen trade of England.

No. 575. "*Portrait of Hon. Horatia Stopford*" (exhibited by command of the Queen). J. J. SHANNON.

No. 576. "*The Peace and Quiet of Tregurrion.*" J. W. B. KNIGHT.

Above are—No. 573, "*Study of a head,*" JOHN A. UPTON.



\*

No. 578.

24 X 33.

No. 578. "*Half-tide ; Whitby.*" E. R. TAYLOR.



\*

No. 583.

20 X 17.

No. 583. "*A Duet.*" CARL SCHLOESSER.

No. 584. "*Sir Roger de Coverley and the Spectator at Westminster Abbey.*" EYRE CROWE, A.

The central picture is—

No. 585. "*Whispers.*" SIR F. LEIGHTON, P.R.A.

Two idyllic Greek figures, seated on a wall in subdued evening light; purple and red draperies.

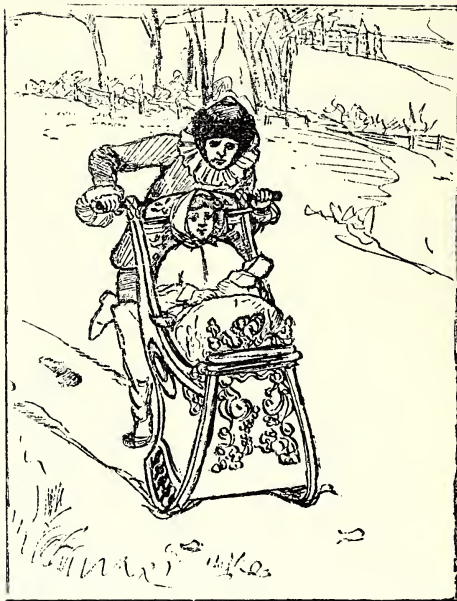
Next, on the line, is one of the few foreign pictures—No. 589, "*Washerwomen, Venice,*" C. VAN HAANEN, a rich piece of *genre* by the painter of "*The Pearl Stringers*" last year; two fair, idealised, young washerwomen with bright costumes, on the steps of a canal.

No. 590. "*On the Coast, Connemara.*" JOSEPH FARQUHARSON.

No. 587. "*A Sunny Afternoon.*" E. A. EMSLIE.

No. 591. "*Dolce far niente,*" portrait. RUDOLPH LEHMANN.

On the east wall are—No. 596, W. D. SADLER, a large picture of monks in a convent garden; No. 597, "*A By-path,*" J. H. DEARLE; No. 598, "*A Southern Flower,*" T. K. PELHAM; No. 600, "*Portrait,*" WALTER DUNCAN; No. 603, "*A Privileged Kitten,*" ELLEN CONOLLY.



\*

No. 594.

36 X 28.

No. 594. "*Winter.*" LAURA T. ALMA-TADEMA.

No. 604. "*Capt. James,*" Roy. Sc. Greys. J. E. MILLAIS, R.A.



\*

No. 595.

36 X 24.

No. 595. "*Julian and Camilla.*" HERBERT GANDY.



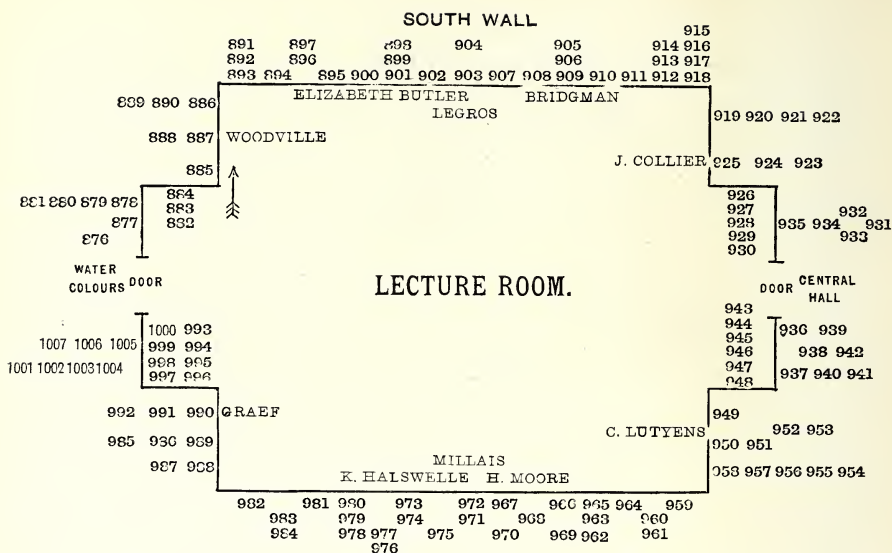
## WATER-COLOURS.

In the Water-colour Room the first features of interest are some foreign works,—No. 613, "*The Fester*," RAFFAELE GIANNETTI ; No. 635, "*Street bargaining, Venice*," ALEXANDRE N. ROUSSOUFF ; No. 640, "*Italian Lace-makers*," SILVIO G. ROTTA ; remarkable for their vivacity, for vivid colours, and for a somewhat opaque method of painting in this material. (Note especially No. 640.)

On the east wall we notice also No. 612, "*Forsaken*," MAUD NAFTEL ; No. 632, "*Refectory at Cleve Abbey*," G. NATTRESS. Near the centre are two heads, Nos. 652 and 669, by W. C. T. DOBSON, R.A. ; also a large view of one of the most picturesque spots in Europe, No. 662, "*Verona*," market-place, early morning, J. O'CONNOR ; No. 672, "*A study*," fencing foil, glove, &c., W. D. GUTHRIE ; No. 673, "*Hic jacet*," dead birds, JANETTA R. A. PITMAN. Amongst the numerous landscapes on this wall are—No. 657, "*Hidden among the hills*," R. REDGRAVE, R.A. ; No. 659, "*Early Spring, Gedges*," A. A. MORICE ; and No. 680, "*The Holy Rock, Jerusalem*," CARL HAAG. No. 683, "*Left behind*," JANE M. DEALEY, is a bold study of a child seated in white embroidered dress ; No. 688, "*Wild flowers*," WM. RATHJENS ; and No. 694, "*Chrysanthemums*," BLANCHE HANBURY.

On the west wall are—No. 716, "*A ferry on the Trath at Tan-y-bwlch*," J. JACKSON CURNOCK ; No. 717, "*Top of the cliffs, Marsden Rock and Souter Point*," ROBINSON ELLIOTT ; No. 724, "*Hay-time*," DAVID LAW ; No. 734, "*River pastures*," ALFRED DE BRÉANSKI ; and No. 741, "*Island of Guidecca, Venice*," evening, V. CABIANCA. Next a small portrait, No. 746, "*The Rev. Alfred Ainger*," GEORGE DU MAURIER, best known for his drawings in black and white for *Punch* ; No. 749, "*The sun shines for all*," V. CABIANCA ; No. 750, "*The Brook-pool*," JAMES E. GRACE ; No. 759, "*The Castle of Nuremberg*," LORENZ RITTER ; No. 765, "*Labour*," EDWIN BUCKMAN, a single figure decoratively treated ; No. 782, "*The little Bretonne*," J. E. GOODALL ; and No. 783, B. W. SPIERS.

On the screens are several good landscapes, and two or three (not many) good figure subjects ; but the chief interest is in the painting of flowers, which was never better than in the present Exhibition : we can only mention—No. 842, "*Christmas Rose*," GRACE H. HASTIE ; No. 849, "*Yellow Azaleas*," JANE OGDEN ; No. 856, "*Azalea*," ELIZ. BYWATER ; and, lastly, No. 869, "*A Cottage Nosegay*," C. H. NORMAN ; some bunches of violets (with miniature jug and basket) lying upon the ground.



Commencing on the left of the door leading from the Water-colour Room, the first picture, on the line, is No. 876, "A Lovetest," WILLIAM OLIVER; and No. 877, "In Sight," THOMAS BROOKS.

No. 882. "The Old Hedger." ROBERT PAGE.



\* No. 883. "Beyond their means." V. ORMSBY. 34 x 54.

No. 883. "Beyond their means." V. ORMSBY.

On this side of the Lecture Room are two important battle pieces, the first by Mr. Woodville (*sketched opposite*), the second by Mrs. Elizabeth Butler.



No. 884.

34 × 44.

No. 884. "*The Haunted Room.*" ARTHUR H. WEIGALL.

No. 885. "*A short cut to the meadows.*" WILLIAM GOSLING.

On the same wall are—No. 888, "*Art is long, &c.*" G. F. MUNN  
and No. 889, "*From Arabia,*" F. ARMSTRONG VINTER.

No. 886. "*The Close of a Winter's Day.*" J. L. PICKERING.

Above is—No. 890, "*Study from the Antique,*" M. HEATON.



No. 887.

50 × 80.

No. 887. "*Candahar.*" R. C. WOODVILLE.

The 92nd Highlanders and 2nd Goorkhas storming Gaudi Mullah Sahibdad.

On the south wall are—No. 893, "*The Lobster Boat*," C. NAPIER HEMY ; No. 892, "*Au revoir*," C. CALTHROP ; No. 891, "*Portrait*," R. LEHMANN ; and No. 894, "*Lilacs, &c.*," H. FANTIN.

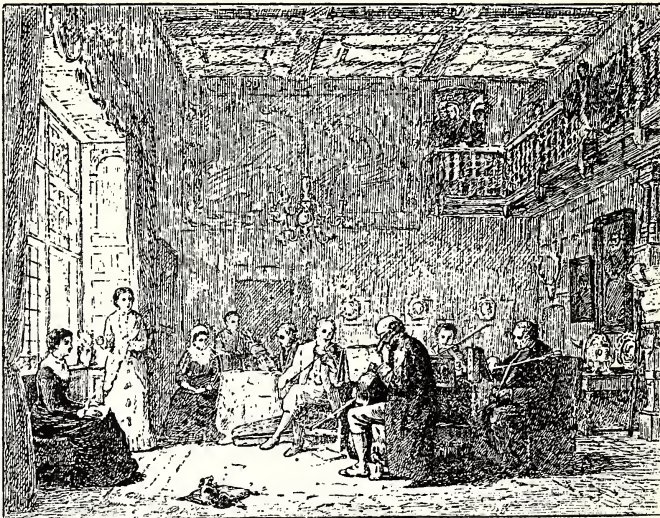


\*

No. 897.

63 X 36.

No. 897. "*A Venetian Fisher-boy*." HILDA MONTALBA.



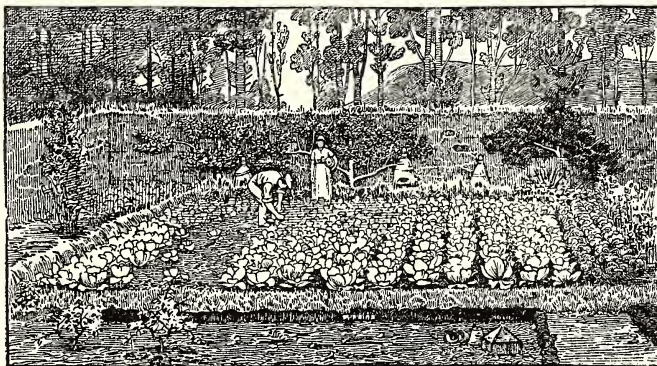
\*

No. 896.

39 X 51.

No. 896. "*An Evening with Mozart*." F. D. HARDY.

Next, on the line, is a large battle picture—No. 899, "*The Defence of Rorke's Drift*," Jan. 22, 1879; ELIZABETH BUTLER; exhibited by permission of H.M. the Queen (*no sketch received*).



\*

No. 900.

12 X 21.

No. 900. "*An Old Scotch Garden.*" W. BRIGHT MORRIS.

No. 902. "*Outward Bound.*" F. A. WINKFIELD.

In the centre of the wall is the figure of an old man seated, with a skull—No. 903, "*St. Ferome*," ALPHONSE LEGROS; on the right is an important picture, No. 906, "*The Funeral Rites of a Mummy on the Nile*," F. A. BRIDGMAN.



\*

No. 915.

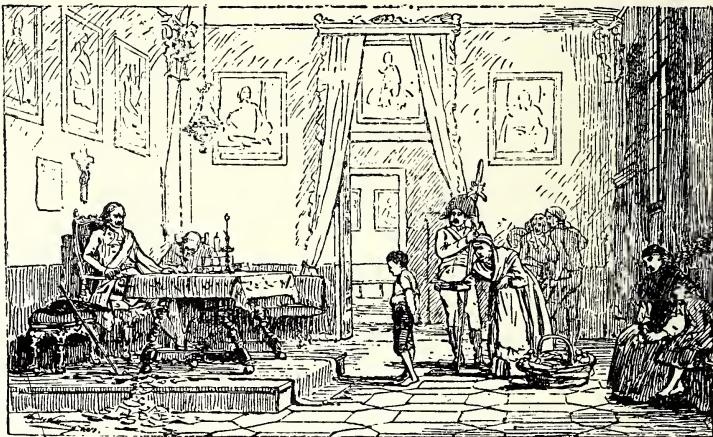
60 X 30.

Underneath, as last year, are several good pictures, which, from their position, might escape close examination—No. 907, "*Poverty's Home*," E. G. H. LUCAS; No. 908, "*Evening in the Meadows*," VAL. DAVIS; No. 909, "*A Quiet Cup of Tea*," HORACE EDWIN; No. 910, "*Innocence*," HORATIO H. COULDERY; No. 911, "*Come along, Cæsar!*" J. CHARLES; No. 912, "*The Lych-gate*," T. M. ROOKE; and No. 918, "*A Stray Kitten*," by H. H. COULDERY.

No. 915. "*The Little Quakeress*," in white satin, with red flower.  
ANNA LEA MERRITT.

No. 916. "*The Little Serving-maid.*" CARL GUSSOW.

No. 917. "*In Waiting.*" FRANCESCO VINEA.



\*

No. 913.

30 X 60.

No. 913. "*His First Offence.*" HAYNES WILLIAMS.

Turning to the west wall are—No. 919, "*Clodgy Moor, near Land's End,*" T. O. HUME; and No. 924, "*Binding sail after a gale,*" A. E. EMSLIE; and, in the corner, near the door, several small pictures crowded together, amongst them—No. 927, "*Master and Pupil,*" GERTRUDE MARTINEAU; No. 928, "*Little Minerva,*" T. B. KENNINGTON; No. 934, "*A Bad Day's Work,*" ELLEN CLACY; and a landscape, No. 935, "*Golden Night,*" A. W. HUNT.

[Door.]

On the north side are—No. 936, "*In Disgrace,*" J. CHARLES; No. 938, "*Relics of Trafalgar,*" C. W. NICHOLLS; No. 945, "*Tired Fingers,*" MADENA MOORE; No. 946, "*Among the Waste and Lumber of the Shore,*" R. W. WEST; and No. 948, "*A Study,*" H. WILKINSON.

Here is another picture, exhibited by command of H.M. the Queen—

No. 952. "*Chargers of the late Emperor Napoleon and the Prince Imperial.*" C. BURTON BARBER.

Near it are—No. 951, "*Gossip*," E. BLAIR LEIGHTON; No. 950, "*Study of a Calf*," by the late SHELDON WILLIAMS; No. 955, "*Lilac*," G. C. HINDLEY; No. 956, "*Blanche*," FRANCES L. GRACE; and No. 957, "*Portrait of Mrs. Cox*," GRENVILLE MANTON.

On the north wall is—



\*

No. 959.

32 X 43.

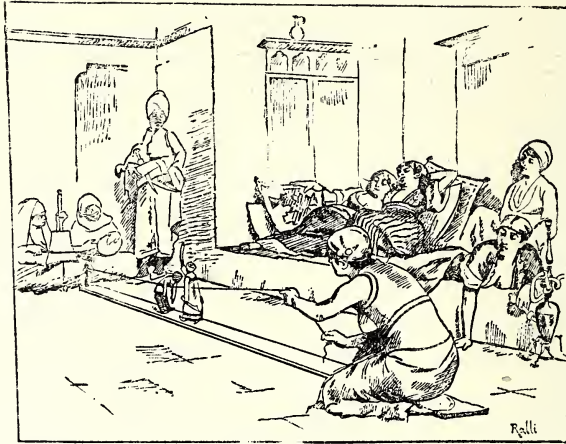
No. 959. "*Mr. Belford visits Clarissa Harlowe in the Sponging-house.*" W. MAW EGLE. Y.

"A den with broken walls. A bed at one corner, with coarse curtains tacked up to the ceiling; a coverlid on it in tatters. And this was the bed-chamber of the divine Clarissa!"

Above is a gloomy landscape with sheep, No. 960, "*Homeward Bound*," EUGENE PAVY; No. 963, "*Reminiscences*," GUNNING KING. On the lower line are—No. 964, "*The Wicket Gate*," J. G. TODD; No. 965, "*A Wrong Stitch*," GEORGE SMITH; and No. 966, "*Timber Drag; showery weather*," GEORGE COLE.

The centre of the north wall is occupied by a portrait, No. 972, "*Lord Wimborne*," J. E. MILLAIS, R.A.; and near it are two little foreign *genre* pictures, one of which (remarkable for its technical skill) is sketched *on next page*.

The second is (No. 973) a humorous scene in some wine vaults, called "*A Pious Fraud*," FEDERIGO ANDREOTTI.



\*

No. 967.

25 X 32.

No. 967. "*The Marionettes in the Harem.*"  
THEODORE RALLI.



\*

No. 986.

50 X 30.

No. 986. "*Marjorie.*"  
WEEDON GROSSMITH.

Here are two important landscapes—

No. 968, "*Mid-Channel,*" HENRY MOORE, and

No. 974, "*Fenland,*" KEELEY HALSWELLE.

No. 977, "*At Close of Day,*" JOHN H. DEARLE; No. 979, "*A Portrait,*" S. MELTON FISHER; No. 981, "*Good-bye, on the Mersey,*" JAMES TISSOT; No. 982, "*Finding the Ring,*" G. B. O'NEIL; and No. 983, "*Waiting for a Lull, Scheveningen, Holland,*" E. HAYES.

On the east wall are—No. 988, "*Under the Hill,*" SIDNEY PAGET; No. 991, "*A Portrait,*" of boy in dark blue, GUSTAVE GRAEF; and No. 990, "*The Village Coquettes,*" J. CHARLES.

No. 993. "*Portrait of Mrs. M. Mundy.*" LESLIE WARD.





\*

No. 994.

44 × 34.

No. 994. "*Poetry and Prose.*" E. H. FAHEY.

Here are—a view in "*Venice*" (No. 997), H. COOK; No. 998, "*The Seven Ravens,*" ELLEN MONTALBA; No. 999, "*News of Home,*" M. BROOKS; and No. 1004, "*Muriel,*" H. SCHMALZ.



\*

No. 998.

31 × 14.

No. 998. "*The Seven Ravens.*" ELLEN MONTALBA.



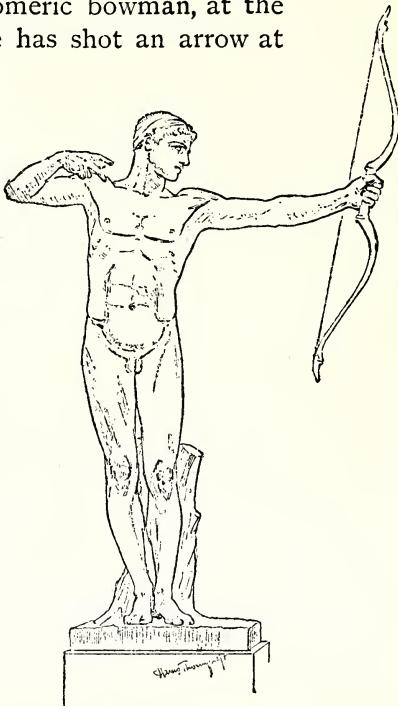
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No. 1005.

35 X 40.

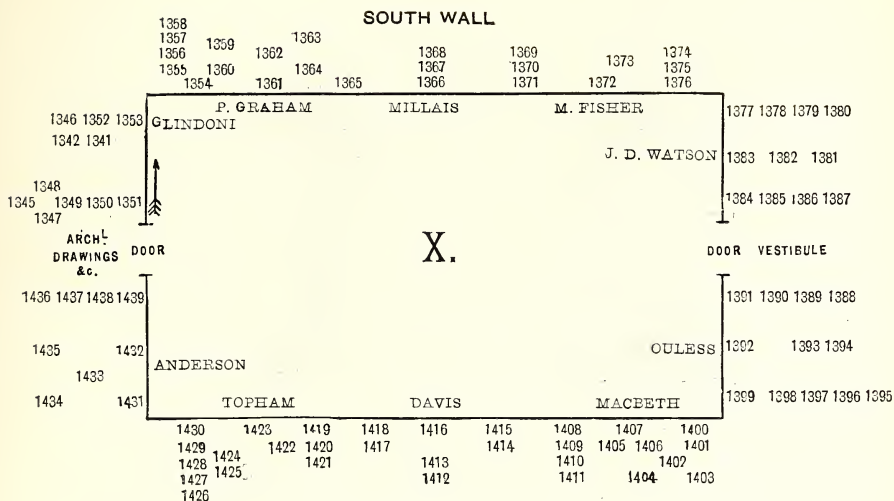
No. 1005. "*The Sailing Signal Gun.*" ARTHUR HUGHES.

In the Lecture Room are—No. 1496, "*Sabrina thrown into the Severn,*" a group in bronze, W. CALDER MARSHALL, R.A.; and No. 1495, "*Teucer,*" HAMO THORNEYCROFT, A.; a life-size statue of the Homeric bowman, at the moment when he has shot an arrow at Hector.

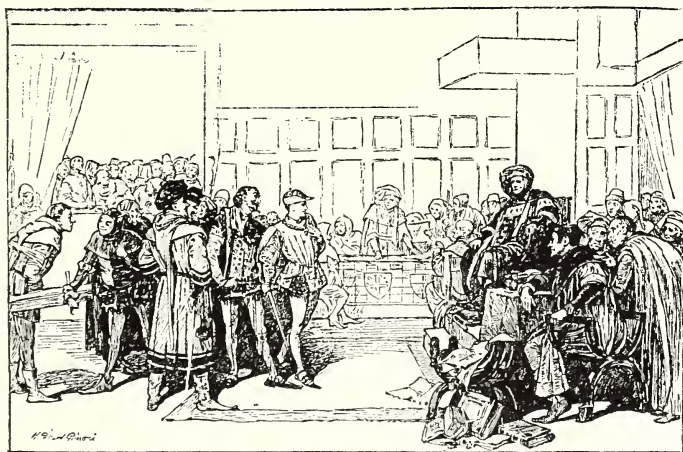


\*

No. 1495.



Commencing on the left hand, on entering from the Architectural Room, are a number of small pictures; amongst them we notice—No. 1349, "*Changing Dock*," F. A. WINKFIELD; No. 1350, "*The Bachelor*," H. HELMICK; No. 1351, "*Portrait of a Lady*," EDWARD HUGHES; and a landscape, No. 1352, J. G. NAISH.



\*

No. 1353.

52 X 78.

No. 1353. "*Prince Henry before Judge Gascoigne*." H. G. GLINDONI.



\* No. 1354 48 × 69.

No. 1354. "*Not of the Fold.*" FRED. MORGAN.

No. 1355. "*Rosaria.*" FLORENCE SMALL.

No. 1361. "*A Sunny Day ;*" hot cattle. P. GRAHAM, A.



\* No. 1365. 60 × 40.

No. 1365. "*Un Gage d'Amour.*" E. BLAIR LEIGHTON.

Near the foregoing is a landscape, No. 1360, "*The Dead Sea from the Wilderness of Engedi, sunrise,*" H. A. HARPER.

In the centre of the wall is another portrait by J. E. MILLAIS, R.A., No. 1366, "*The Bishop of Manchester.*"

On either side, are two important subjects by young painters ; the first, No. 1365, is sketched above ; the second, No. 1371, on next page.



\*

No. 1367.

53 X 36.

No. 1367. "An Egyptian Musician." C. KNIGHTON WARREN.



\*

No. 1371.

61 X 48.

No. 1371. "Sir Galahad." HERBERT SCHMALZ.

Next are good landscapes, No. 1370, W. C. ESTALL; No. 1372, "Milking Time," MARK FISHER; and No. 1374, "The Coast of New England," R. S. GIFFORD.

No. 1375. "The First-born at the Cottage." JAMES HAYLLAR.

No. 1376. "In the Cloister." CLAUDE CALTHROP.

On the west wall are portraits, No. 1377, by GEORGE REID; No. 1378, by F. MOSCHELES; and No. 1384, by W. W. OULESS, A.

Other pictures to notice on this wall are—No. 1383, "An Unpromising Pupil," J. D. WATSON; No. 1386, "Baiting the line," ARTHUR G. BELL; and No. 1387, "The Old Pump," C. E. MARSHALL.



\*

No. 1382.

63 X 44

No. 1382. "The King breaks many hearts," recruiting. F. E. COX.

[Door.]

On the north side, on the line, are—No. 1391, "S. Pepys Cockerell, Esq.," G. F. WATTS, R.A.; No. 1392, "David Dale, Esq.," W. W. OULESS, A.; No. 1399, "An Alexandrian School," W. C. HORSLEY.

On the north wall is—No. 1400, "*On the Sick List*," ARTHUR STOCKS; and a small, curious, picture, No. 1406, "*Choir Rehearsal at the Organ*," MATIAS MORENO.



\*

No. 1407.

48 X 84.

No. 1407. "*The Ferry*." ROB. W. MACBETH.

A sunny picture, suggestive of the poetry of outdoor rustic life, of which the sketch gives an inadequate idea.

No. 1408. "*Portrait of J. R. Clayton, Esq.*" H. T. WELLS, R.A.

No. 1415. "*A Nubian Soldier*." PHILIP PAVY.

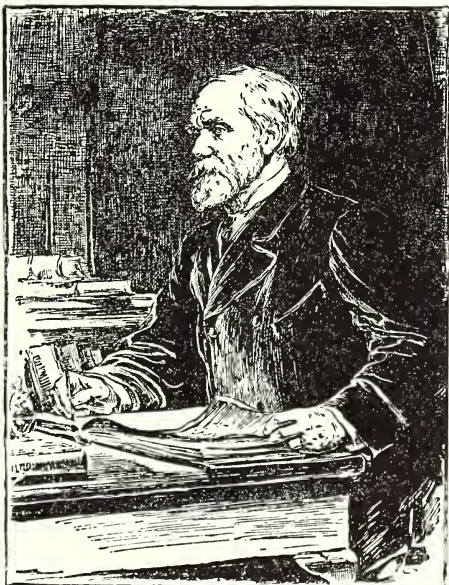
In the centre is—

No. 1416, "*The Evening Star*;" cattle at sundown.  
H. W. B. DAVIS, R.A.

Above it is No. 1413, "*The Song of Miriam*," WILLIAM GALE; and on either side, two small studies—"Viola" and "*Bianca*" (Nos. 1414 and 1417) by Sir F. LEIGHTON, P.R.A.

No. 1419. "*Portrait of Col. H. Yule, C.B., R.E.*"  
T. BLAKE WIRGMAN.

No. 1421. "*Evening*."  
T. J. WATSON.



\*

No. 1419.

44 X 34.



\*

No. 1423.

57 X 94.

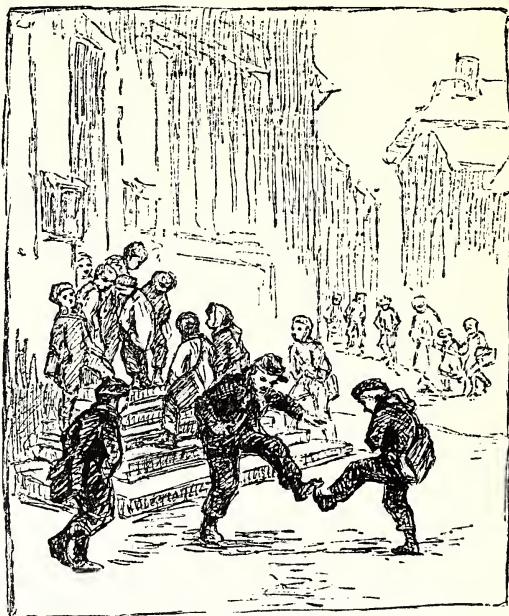
No. 1423. "*Renouncing the Vanities by Order of Savonarola.*"

F. W. W. TOPHAM.

"The following year (1497), by order of Savonarola, a great procession was formed, and an enormous bonfire erected in Piazza Signoria, at which were burned all the vain and unholy things the boys had collected through the city."—'Vita del P. F. Savonarola.'

No. 1428. "*Death and Pleasure.*" H. J. STOCK.

Next is a little picture, by a well-known foreign artist of *genre*, hung almost out of sight; a snow scene, boys warming their toes—



\*

No. 1429.

18 X 15.

No. 1429. "*In Front of the School.*" EDOUARD FRÈRE.



No. 1430. "*Cares forgotten*," WALTER SHIRLAW.

On the east wall of the last room we notice—No. 1431, "*The Word of Life*," JOSEPH CLARK; No. 1433, "*The Song*," Mrs. ANDERSON; and No. 1438, "*Brickmakers: Felday*," FRANK WALTON.



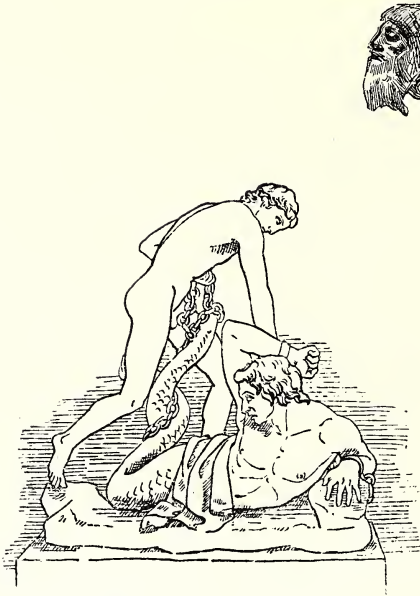
\* No. 1500. (Central Hall.)

No. 1500. "*Sir Digbijaisingh Bahadur, K.C.S.I., Maharajah of Bulrampore, &c.*"  
C. B. BIRCH, A.

(See *Sculpture*, p. 80.)



No. 1547. "Medusa." GEORGE SIMONDS.



\* No. 1537. A. G. ATKINSON.



No. 1490. "Judith." C. BESNARD.



\* No. 1539. "Sleep." HENRY HOLIDAY.

# Academy Notes

1882

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EDITOR OF "GROSVENOR NOTES;" LECTURER ON ART; AUTHOR OF "BRETON  
FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.



No. 628.

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\*\* *The Illustrations are produced by the Typographic Etching Company.*



\* No. 775. "Treasures." H. T. SCHÄFER.

19 X 31.

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## No. VIII. 1882.

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The purpose of "ACADEMY NOTES" is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be both interesting and useful for reference.

The large and increasing circulation of these "Art Handbooks" has naturally led to the publication of many imitations, both at home and abroad, upon which it may be permitted to the inventor to say a few words.

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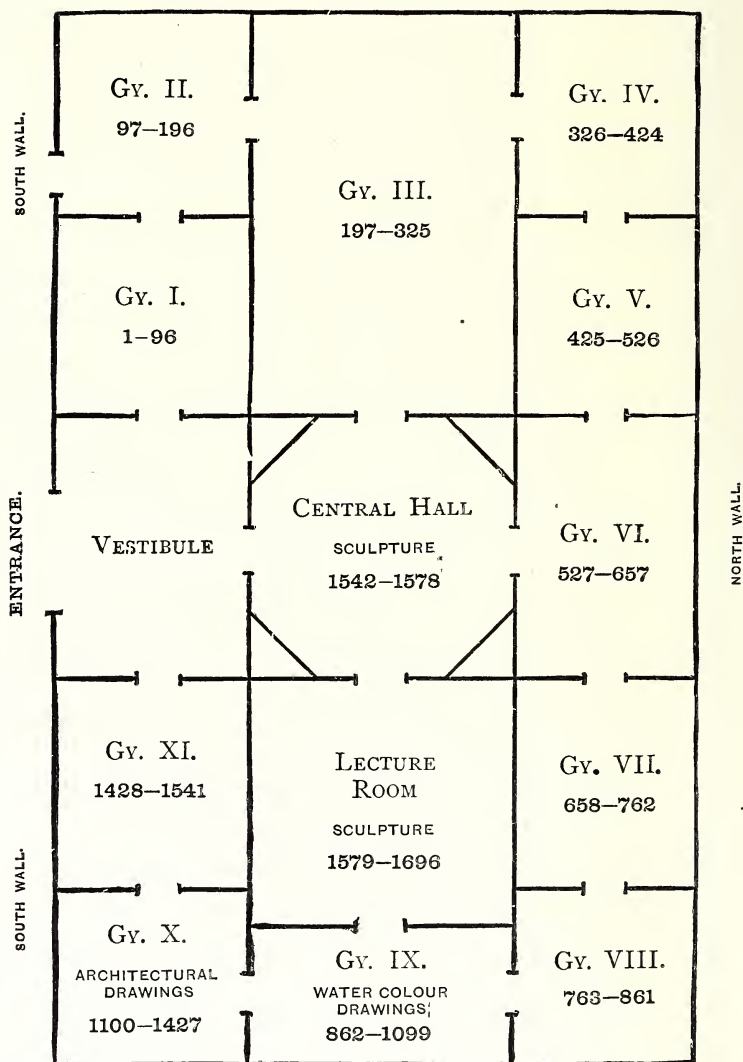
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# ROYAL ACADEMY OF ARTS

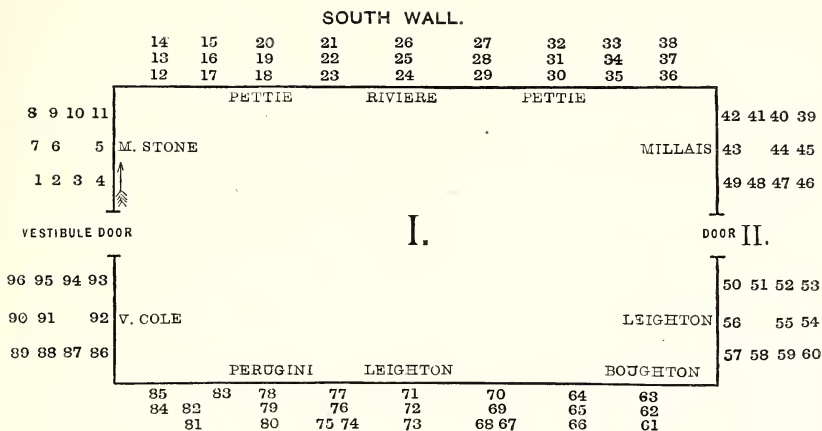
## GENERAL PLAN OF THE GALLERIES,

*Showing the arrangement of the Numbers in each Gallery.*



*The Exhibition will be open from Monday May 1st until Monday Aug. 7th, 1882, from 8 A.M. until 7 P.M.*





The first room in the Royal Academy in 1882 will be remembered by the delicate idyllic picture (*sketched overleaf*); by Mr. RIVIERE'S "Leopards" (No. 24), in the centre of the south wall; by the beauty of Mr. MILLAIS' little "*Dorothy Thorpe*" (No. 43); and by the colour of Sir FREDERICK LEIGHTON'S "*Day Dreams*" (No. 56) and "*Wedded*" (No. 71), the latter being one of the principal pictures of the year.

First on the line is—No. 4, "*The March Past*," children with sticks and brooms playing at soldiers; a scene in an old English courtyard. W. F. YEAMES, R.A.

Above are—No. 3, "*Mrs. C. Holland*," T. BLAKE WIRGMAN; and No. 8, "*The Artist*," M. W. RIDLEY; the latter a good portrait, hardly seen.

In the corner are two carefully painted pictures—No. 10, "*Fessica*," OTTO SCHOLDERER, and No. 11, "*Phyllis*," T. C. GOTCH; and near them, a clever study of a child in Turkish dress, No. 12, "*The Mandolin Player*," FLORENCE MARTIN.

No. 5. "*Il y en a toujours un autre*." MARCUS STONE, A.R.A.

The estate is becoming dilapidated, a rich neighbouring squire is the suitor, but—'Il y en a toujours un autre.' Autumn leaves, glow of sunset, red geraniums, and white cat.

(*This picture has been purchased by the Royal Academy.*)

\* \* The PLANS of the GALLERIES at the head of each chapter, show the *position of every picture* on the walls.

An asterisk (\*) under an illustration denotes that it has been received from the artist.

The copyright of pictures sketched in this book is reserved by their respective owners.



\* No. 5. 60 X 27.

No. 5. "*Il y en a toujours un autre.*" MARCUS STONE, A.R.A.



\* No. 21. 36 X 60.

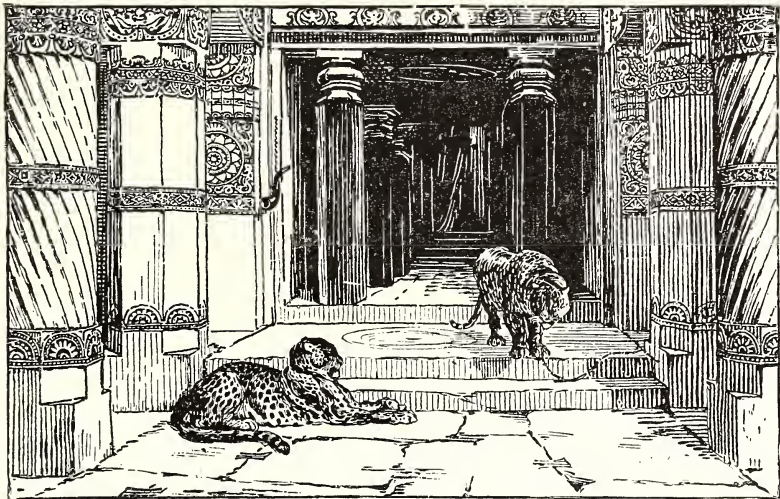
No. 21. "*A Washing Place, Normandy.*" LESLIE THOMSON.

Next on the line is a landscape, to be carefully noted—No. 17, "*Noontide's Hush and Heat and Shine*," FRANK WALTON; above are No. 15, "*Low tide; coast of Normandy*," ADRIAN STOKES; No. 16, "*An Autumn Evening*," O. RICKATSON; and No. 21, "*A Washing Place, Normandy*," LESLIE THOMSON (*sketched on last page*).

The prominent pictures on this wall are—

No. 18. "*He talked with him of Cain*." JOHN PETTIE, R.A.  
Two figures; a scene from Eugene Aram.

No. 23. "*Lt.-Gen. Sir F. S. Roberts, Bt.*" W. W. OULESS, R.A.  
(See No. 223, in Gallery III.)



No. 24.

41 X 62.

No. 24. "*The Magician's Doorway*." BRITON RIVIÈRE, R.A.

No. 29. "*Mrs. James Stern*," in red velvet. J. E. MILLAIS, R.A.

No. 30. "*The Duke of Monmouth's interview with James II.*"\*  
JOHN PETTIE, R.A.

One of the most powerful and dramatic of this artist's pictures. The king stands on the right, in an apartment of his palace, with Monmouth on the ground at his feet. Note the management of light through blue curtains, and reflections on the shining floor.

Above are—No. 25, "*The River Avon at Bideford*," F. WHITEHEAD; and No. 28, "*Landing Herrings at Whitby*," D. FISHER.

\* See explanatory paragraph in Royal Academy official catalogue.



\* No. 31. 48 X 34.

No. 31. "*A Venetian bead-threader.*" HILDA MONTALBA.

Near the above are landscapes—No. 33, "*A Grey Afternoon,*" A. STOKES; and 34, "*Where the Waters Gently Pass,*" J. C. ADAMS.



\* No. 35. 36 X 29.

No. 35. "*The Source of the Thames.*" VICAT COLE, R.A.

This picture is the first of a series to illustrate the Thames from its source to the sea.

Here we note, for painting of textures, No. 36, "*A Village Maestro*," FEDERIGO ANDREOTTI; also No. 37, "*My First Sitting*," H. H. CAUTY; and No. 38, "*A Portrait*," R. HERDMAN.

On the west wall is one of several Dutch landscapes by J. E. HODGSON, R.A.—No. 42. "*A Day Far Spent*." Next is a portrait picture—

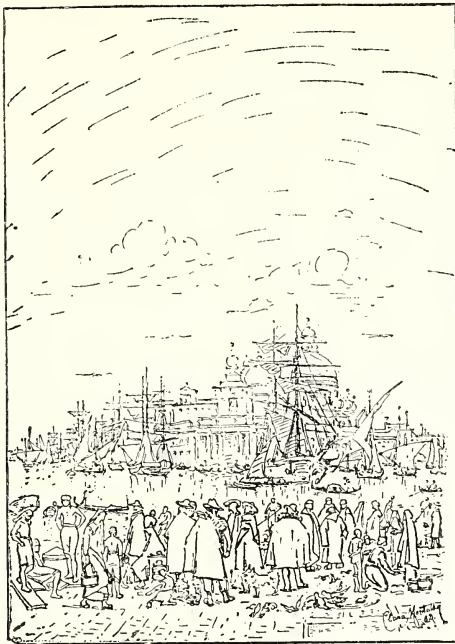
No. 43. "*Dorothy Thorpe*." J. E. MILLAIS, R.A.

A fair child, front-face, in light blue frock, kneeling, with two dogs. The sketch of this picture is omitted by desire of the purchaser.



No. 63. 51 × 26.

No. 63. "*The Burgomaster's Daughter*." G. H. BOUGHTON, A.R.A.



\* No. 54. 46 × 33.

No. 54. "*On the Riva degli Schiavoni, Venice*." CLARA MONTALBA.

Next on the line is—

No. 49. "*Waiting*." R. W. MACBETH; girl on bank, in old English dress with two dogs.

And the foregoing—

No. 40. "*Sunday Morning*." PERCY BIGLAND.

No. 41. "*Children of the Riviera*." HUGH CAMERON.

No. 44. "*Pumpkins; South of France*." G. F. MUNN.

No. 48. "*Evening*," young mother and child. HUGH CAMERON.

[Door.]

No. 50. "*A Fugitive Thought*." H. S. MARKS, R.A.

Single figure of a monk, writing. The principal picture by this artist is No. 242, in Gallery III.

Above are—No. 51, "*Le Rencontre*," EDOUARD FRÈRE, three children in the snow; No. 52, "*Head of a Persian*," JOHN ERNEST BREUN; and No. 55, "*Market-day; Serravalle, Venetia*," W. H. JOBBINS.

No. 56. "*Day Dreams*." Sir F. LEIGHTON, P.R.A.

A single figure of a girl in rich, purple drapery; a scheme of colour delightful to look upon.

No. 57. "*Ilka Lassie has her Laddie*."  
J. E. HODGSON, R.A. Dutch landscape.

No. 58. "*Content*." F. W. W. TOPHAM. Sunny sky, figures on Italian terrace; white pillars and blue water.

No. 63. "*The Burgomaster's Daughter*."  
G. H. BOUGHTON, A.R.A.

Skating costume, 17th century; green embroidered dress and cap, snow background. (*Sketched on p. 11.*)

Next, on the line, is a dashing *genre* picture of colour and costume (by the painter of "*Christ before Pilate*")—No. 64, "*Avant la Fête du papa*," M. MUNKÁCSY; an interior with a lady and three children arranging flowers. No. 71, "*Wedded*" (*see next page*).



No. 78.

46 × 54.

No. 78. "*Dolce far niente*." C. E. PERUGINI.

A delicate picture of costume and colour; note the painting of a silk robe and of the carnations. A snail is on the terrace wall.

On this wall are portraits, notably No. 65, CYRUS JOHNSON ; and landscapes—No. 62, O. RICKATSON ; No. 69, JOHN SMART ; No. 72, JAMES ORROCK ; and No. 76, J. HERBERT SNELL.



\*

No. 79.

50 × 40.

No. 79. "*W. Pengelly, Esq., F.R.S.*" ARTHUR S. COPE.

In the centre of the wall is—

No. 71. "*Wedded.*" SIR F. LEIGHTON, P.R.A.

An upright composition, representing two figures walking under the arches of a terrace, in glow of orange and purple ; background of blue sea and sky—a picture of colour of which (by an accident) we are unable to indicate the composition in a sketch.

On either side of Sir F. Leighton's picture are landscapes—No. 70, "*Porchester Pool,*" J. W. OAKES, A.R.A. ; and No. 77, "*The Inflowing Tide,*" P. GRAHAM, R.A.

Amongst many pictures to notice in the corner are—No. 82, "*Middle Pond, Burnham Beeches,*" HECTOR CAFFIERI ; No. 83, "*Ethel,*" H. T. WELLS, R.A. ; No. 84, "*Interno di Casa,*" D. PESENTI ; No. 87, "*What is it ?*" H. VINCENT, a forcible sketch of a boy and girl looking out of a window ; No. 88, "*A Monk of the Order of St. Francis,*" TREMAYNE LARK ; a large upright landscape on the line, No. 92, "*In Sylvan Solitude,*" VICAT COLE, R.A. ; No. 93, "*The Ferry Inn,*" R. W. MACBETH ; and, lastly, No. 94, "*La Brodeuse,*" H. FANTIN, a portrait of a lady in dark dress seated at an embroidery frame with bright-coloured wools which light the picture.

This is a great year for English portraits in the Academy, but Mr. FANTIN'S work leaves a distinct impression of power.





On the same wall are—No. 101, "*Lovely and gentle, but distressed*," fair hair and violets, K. THOMPSON; and, above, landscapes, No. 97, J. W. B. KNIGHT, and No. 105, CLEM. LAMBERT.

Over the door, leading to the refreshment room, is the picture (No. 111) sketched on last page; near it a portrait (No. 112), C. H. H. MACARTNEY, and a good study of a man reading (No. 115), by C. C. SETON.

No. 118. "*Our River.*" W. L. WYLLIE.

One of those true studies of craft on the Thames, "below bridge," which are rare in the Exhibition. (See also No. 1506 in Gy. XI.).

On the line are—No. 116, "*Cows; coast of Kent*," T. S. COOPER, R.A.; and a landscape, No. 117, "*Road through Wastdale*," J. W. OAKES, A.R.A.

In the centre of this wall is one of three of Mr. HOOK'S well-known coast scenes, No. 123, "*Castle Building*," J. C. HOOK, R.A., the entrance to a river or estuary, the tide out, old boats, and children playing. (See Nos. 303 and 308.)

On either side are two notable portraits; the latter being a likeness of an eminent surgeon, which is almost startling—



\* No. 124. 96 X 60.  
No. 124. "*H.R.H. The Princess Louise, Marchioness of Lorne.*"  
ELLEN MONTALBA.

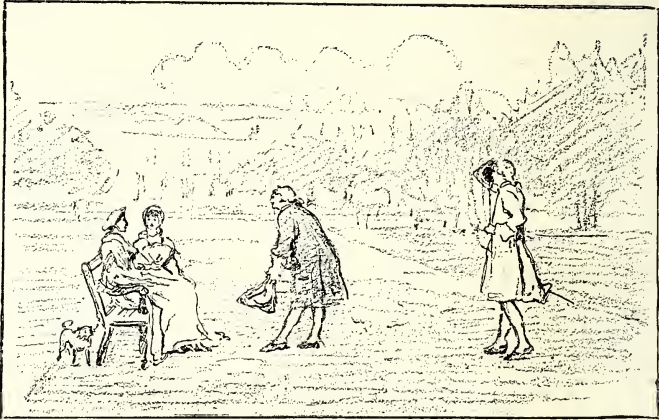
No. 122. "*Charles Loyd Norman, Esq.*" W. W. OULESS, R.A.

No. 127. "*Sir Henry Thompson.*" J. E. MILLAIS, R.A.

No. 128. "*A Falling Barometer.*" JOHN BRETT, A.R.A.

Blue expanse of sea, sand, rocks, and sea-gulls, a disturbed sky.

On the same wall are—No. 130, "*The Bracken Gatherer*," ANDERSON HAGUE; No. 131, "*A Portrait*," G. P. JACOMB-HOOD; No. 132, "*Breton Children Fishing*," W. M. ULLMANN.



\*

No. 129.

34 X 44.

No. 129. "*Here they are!*" CLAUDE CALTHROP.

We have passed landscapes—No. 120, "*Late Autumn,*" R. G. SOMERSET; No. 121, "*Mill on the Dove,*" S. H. BAKER; and No. 126, "*Tidal River, Coast of Suffolk,*" EDWIN NICHOL.



\*

No. 134.

40 X 26.

No. 134. "*En fête: Calvados.*" W. J. HENNESSY.

A summer scene in Normandy; wheatfield lighted with poppies.

In the corner is a quiet picture that no visitor should miss—  
No. 135. "*Feeding Time.*" ARTHUR G. BELL. Feeding turkeys  
and fowls ; old clock tower, old houses and courtyard.

No. 136. "*Betrothed,*" a girl in white dress. R. W. MACBETH.

No. 144. "*Portrait of G. Fenwick.*" H. T. WELLS, R.A.

Above are landscapes—No. 140, W. D. BATLEY, and No. 141,  
G. F. MUNN.



\*

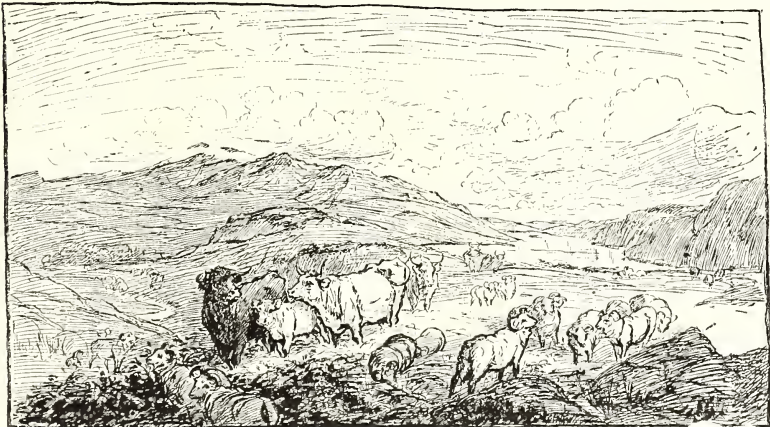
No. 146.

54 X 78.

No. 146. "*A Funeral Service in the Highlands.*"

JAMES GUTHRIE.

In the centre of the wall is Mr. Davis's large sunny landscape.



No. 145.

46 X 83.

No. 145. "*In Ross-shire.*" H. W. B. DAVIS, R.A.\*

\* This fine picture should have been sketched by the artist, to do justice to it.

Above are—No. 147, "*The Devil's Kitchen*," C. W. M. LEWIS ; No. 148, "*Portrait of a Lady*," B. S. MARKS ; No. 149, "*Ferretting*," E. DOUGLAS ; and No. 150, "*Robert Few, Esq.*," F. HOLL, A.R.A.



\*

No. 153.

40 X 60.

No. 153. "*The Foreign Bride*." E. BLAIR LEIGHTON.

This work by a young painter is most unfortunately placed ; the painting of textures and some of the details (such as a little watch hanging to the girdle of the bride) emulating the care and minuteness of the old Dutch School.



\*

No. 151.

40 X 33.

No. 151. "*Waifs and Strays*." JOSEPH CLARK. (See also No. 164.)

No. 155. "*Unwilling Evidence*." W. C. HORSLEY.

Near the foregoing are—No. 154, "*A Portrait*," ACHILLE ZO; No. 156, "*Still Life*," E. G. H. LUCAS; No. 157, "*Voyage of Sindbad the Sailor*," ALBERT GOODWIN, a wild poetic landscape with cranes on the sea-shore; No. 158, "*Ponies at Pasture, Campagna*," ARTHUR LEMON; No. 159, "*Happy Moments*," a girl in yellow saque, N. E. DETMOLD.

No. 163. "*At the Golden Gate*." VAL PRINSEP, A.R.A.

A large upright picture, rich in colour; one figure in brown robe standing before the golden gate of Paradise.

No. 164. "*A Tempting Offer*;" old man with oranges. J. CLARK.

Above are—No. 161, "*Vespers*," R. B. BROWNING; and No. 165, "*Feeding the Hungry*," FRANK CALDERON.

[Door.]

Next are—No. 170, "*The Squirrel*," A. E. EMSLIE; No. 171, "*Members of the Commons*," E. BYRNE DE SATUR; No. 172, "*Sunrise on the Carrara Hills*," G. COSTA; the last an Italian landscape to be specially noted, the only contribution by this artist.



No. 181.

36 x 30.

No. 181. "*Portrait of J. Whichcord, Esq., F.S.A.*," Ex-President of the Inst. of British Architects. L. ALMA-TADEMA, R.A. Mr. Tadema's only picture this year; the sketch of the head is by the artist.

On either side of Mr. ALMA-TADEMA'S portrait are two Venetian pictures, which may be examined together: the first by the artist who painted "*The Bead Stringers*," in the Academy in 1880; the second by the newly elected associate. These pictures are full of sunny southern light and local colour; the details too elaborate for a small sketch.

No. 176. "*Luncheon Time in a Venetian Sartoria.*" C. VAN HAANEN.

No. 182. "*Bargaining for an Old Master.*" HENRY WOODS, A.R.A.

Above are No. 179, "*Llanbedr Fair*," North Wales, F. W. JACKSON; No. 180, "*The Birchwood*," J. H. SNELL; and No. 183, "*Portrait of the Rev. E. T. Hoare*," C. P. DOWNING.

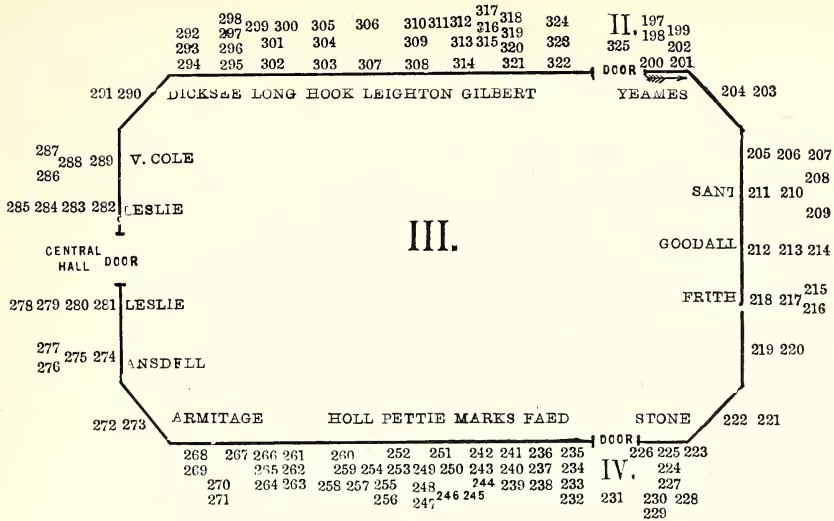
On the last wall are—

No. 188, "*January*," a marshy meadow, THOMAS IRELAND; No. 189, "*Sir George Campbell, M.P.*," JOHN COLLIER; No. 191, "*A Fruit Seller of Tivoli*," J. A. BENNETT; No. 193, "*A Portrait*," G. F. WATTS, R.A., girl in orange-coloured dress; and No. 194, "*Summer Time*," C. W. COPE, R.A.



\* No. 937. "*Poppies*." C. H. NORMAN.

SOUTH WALL.



\* No. 204. 78 X 48.

No. 204. "Prince Arthur and Hubert." W. F. YEAMES, R.A.

The principal pictures at the head of Gallery III. are the above ; F. GOODALL'S "Memphis," and MARCUS STONE'S "Bad News."

No. 200. "*The Golden Age*," a child, nude. W. C. T. DOBSON, R.A.



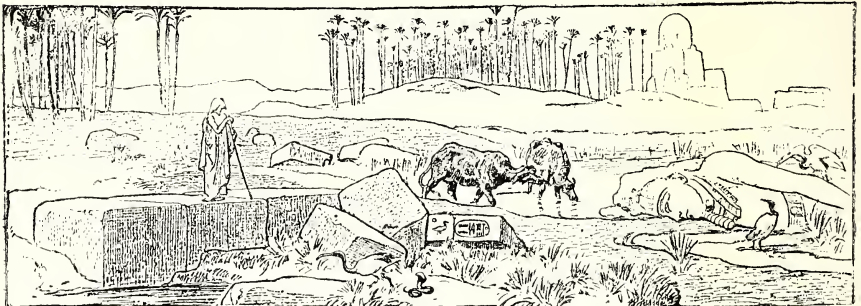
\* NO. 201.

37 X 26.

No. 201. "*Anne Page and Slender*." C. W. COPE, R.A.

Above are No. 197, "*Puzzled*," HORACE EDWIN ; No. 199, "*Old Enemies*," A. MELVILLE ; No. 202, "*The Old Bridge*," J. CHARLES ; No. 203, "*Twilight Gathers*," W. G. ADDISON ; No. 207, "*The Smithy*," W. J. SLATER ; and No. 206, "*Evening*," W. PADGETT.

No. 205. "*A Summer Afternoon*," T. S. COOPER, R.A.



\* NO. 212.

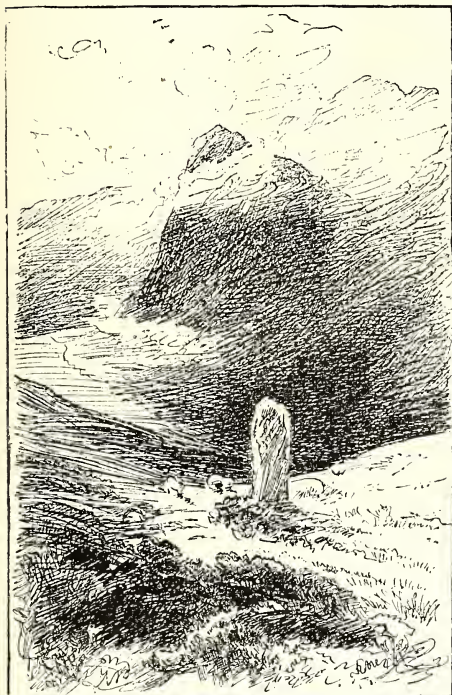
3 ft. 9 in. X 10 ft.

No. 212. "*Memphis*." FREDERICK GOODALL, R.A.

On either side are portraits—No. 211, "*Children of E. Guinness, Esq.*," J. SANT, R.A. ; and No. 218, "*Miss Emily Levy*," W. P. FRITH, R.A. ; and above, No. 213, "*Jonathan Angus, Mayor of*



Newcastle-on-Tyne," H. T. WELLS, R.A.; No. 209, "*The Squire's Daughter*," DAVID LEE; No. 210, "*Startled*," H. MAURICE PAGE; No. 215, "*The End of the Day's Work*," H. H. GILCHRIST; No. 216, "*A New England Girl*," ELLEN D. HALE, and No. 217, "*In the Gloamin'*," J. ARCHER; No. 221, "*Marriage Bells*," JAMES HAYLLAR.



\* No. 219. 82 X 58.

No. 219. "*Ossian's Grave.*"  
J. MACWHIRTER, A.R.A.

\* No. 222. 72 X 44.

No. 222. "*Bad News.*"  
MARCUS STONE, A.R.A.

No. 223. "*Licut.-Gen. Sir F. Roberts, Bart.*" F. HOLL, A.R.A.  
(Painted for Her Majesty the Queen.)

No. 224. "*In the Tepidarium*," nude figure. E. J. POYNTER, R.A.\*

No. 226. "*Alfred de Stern, Esq.*" G. F. WATTS, R.A.

Others above are—No. 225, "*Arquebusiers at Haddon Hall*,"  
LEON Y ESCOSURA; No. 227, "*Spring on the South Downs*,"  
A. F. GRACE; No. 228, "*A Youthful Monk*," A. A. CALDERON.

[Door.]

No. 235. "*Housekeeping in the Honeymoon.*" W. O. ORCHARDSON, R.A.

No. 236. "*Mrs. B. Mildmay and Children.*" JAMES SANT, R.A.

\* See Mr. Poynter's designs for the decoration of St. Paul's Cathedral, No. 1133 in Gy. X.



\*

No. 237.

66 X 42.

No. 237. "A Guard of the Royal Harem." KNIGHTON WARREN.



\*

No. 234.

48 X 36.

No. 234. "For Pity and Love are akin." FRANK MILES.



\*

No. 247.

29 X 24.

No. 247. "Half an hour with the Poets." MARY DREW.



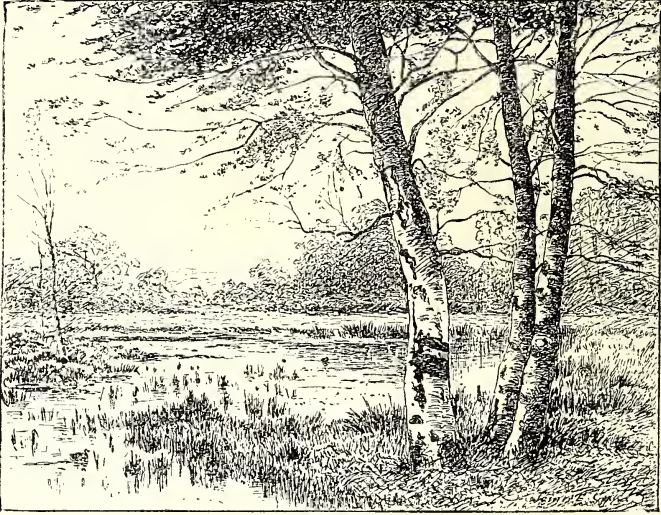
\*

No. 241.

41 X 32.

No. 241. "There's a little lady! On with her cloak." THOMAS FAED, R.A.

Above are other portraits—No. 243, "*Miss N. Gerstenberg*," JAMES ARCHER ; No. 239, "*A Portrait*," J. S. SARGENT.



\*

No. 250.

56 X 66.

No. 250. "*Autumn*." JAMES E. GRACE.

No 251. "*Rev. W. H. Thompson, D.D., Master of Trinity College, Cambridge*." HUBERT HERKOMER, A.R.A.



\*

No. 242.

48 X 72.

No. 242. "*The Lord Say brought before Jack Cade*." H. S. MARKS, R.A.

On this wall, on the line, are some of the best portraits in the exhibition, notably No. 251, and the following—



\* No. 260. 50 × 40.

No. 260. "*The late Captain Alexander Mitchell Sim.*" (Aged 94.)  
FRANK HOLL, A.R.A.

(Painted for the Board Room of the Surrey Commercial Dock Company.)

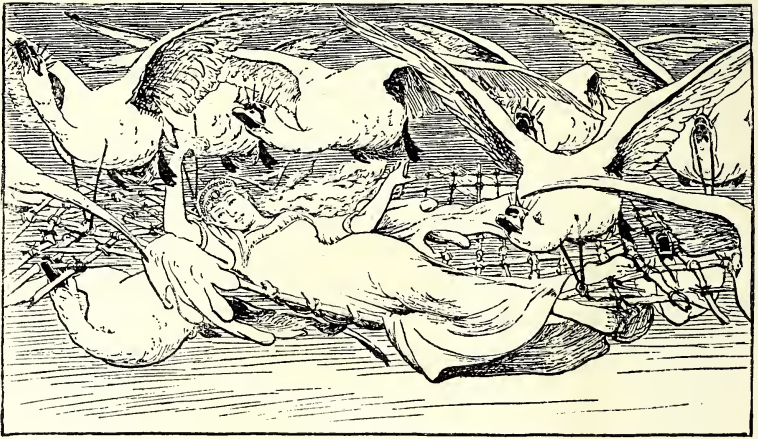
In the centre of the north wall is—



\* No. 252. 62 × 93.

No. 252. "*The Palmer.*" JOHN PETTIE, R.A.

A Saxon knight of the 13th or 14th century, with his family, listening to a pilgrim from the Holy Land; rude interior and surroundings, earth floor.



\*

No. 270.

42 X 72.

No. 270. "*The Wild Swans.*" JOHN SCOTT. (See Andersen's '*Fairy Tales.*')

No. 261. "*Friends at Yewden.*" H. T. WELLS R.A.



\*

No. 267.

74 X 40.

No. 267. "*The Meeting of St. Francis and St. Dominic amongst the Ruins of Ancient Rome.*"  
E. ARMITAGE, R.A.

Boating on the Thames; a portrait picture. The standing figure on the left hand is G. D. Leslie, R.A.; next are G. A. Storey, A.R.A., J. E. Hodgson, R.A., and W. F. Yeames, R.A. The artist is seated on the grass, Mr. Schwabe, the host, is in a chair, and P. Calderon, R.A., is leaning over on the right.

The following portraits should be noticed—No. 262, "*Sir David Chalmers, Chief Justice of British Guiana,*" on the bench in his red robes of office, J. H. LORIMER.

No 266. "*Lieut.-Col. Fife Cookson.*"

JAMES SANT, R.A.

No. 269. "*Vice-Chancellor Sir James Bacon.*" F. HOLL, A.R.A.

No. 270. "*The Wild Swans.*" JOHN SCOTT (*sketched opposite*).

Other pictures to mention on this wall are—No. 238, "*Dutch River Scene,*" CHARLES THORNLY; No. 249, "*Study of Eastern Colour,*" E. NORMAND; No. 265, "*On the Banks of the Pond,*" SAVILE FLINT; and No. 268, "*Nina,*" LUKE FILDES, A.R.A.



\*

No. 272.

94 × 58.

No. 272. "*Clytemnestra.*" JOHN COLLIER.

No. 273. "*Returning from the Fair at Seville;*" horses, white donkey, and goats. R. ANSDALL, R.A.

No. 274. "*After Rain.*" PETER GRAHAM, R.A.

Highland landscape, red cattle and mist, in Mr. Graham's well-known manner.

Above is a picture by a promising young artist—No. 275, "*On the Alert,*" W. H. BARTLETT; young poachers near Roundstone, on the west coast of Ireland.

No. 276. "*Richard Hall, Esq.*" LOWES DICKINSON.

On either side of the door are companion pictures, the first (No. 281) *sketched overleaf*.



\*

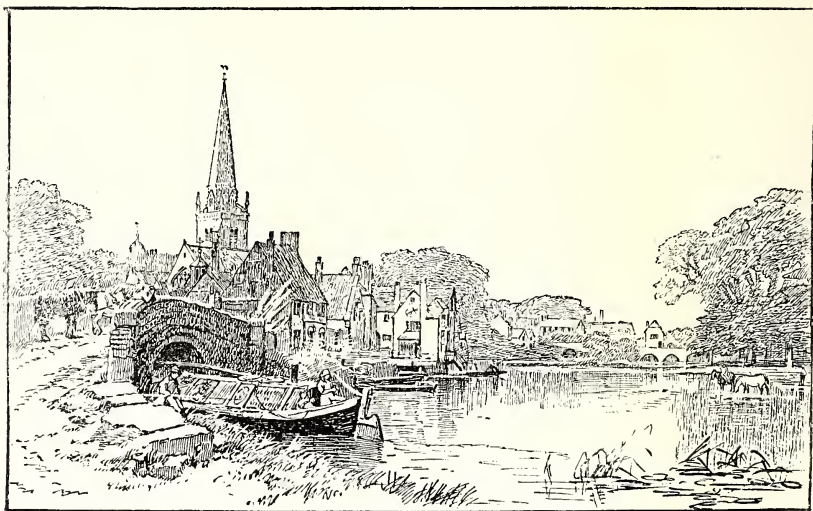
No. 281.

42 X 30.

No. 281. "*Molly.*" G. D. LESLIE, R.A.

No. 282. "*Sally in Our Alley.*" G. D. LESLIE, R.A.

Sally in straw hat and blue apron, with basket.



\*

No. 289.

72 X 44

No. 289. "*Abingdon.*" VICAT COLE, R.A.

This picture is part of a series to illustrate the Thames from its source to the sea.



Above are—No. 287, "*A Portrait*," C. E. JOHNSON; No. 288, "*Interior at Biskra, Algeria*," women weaving, F. A. BRIDGMAN.



\*

No. 290.

40 X 59.

"In whispers, like the whispers of the leaves  
That tremble round a nightingale."—*Tennyson*.

No. 290. "*A Love Story*." FRANK DICKSEE, A.R.A.

A moonlight effect, painted with great feeling and power.

No. 291. "*Rt. Hon. Earl of Aberdeen*." JAMES SANT, R.A.

No. 293. "*A Land of Flowers*." G. E. COOK.



\*

No. 294.

38 X 53.

"In the multitude of counsellors there is safety."

No. 294. "*The Letter Writer*." J. B. BURGESS, A.R.A.

No. 296. "*A Pyrenean Gave (river)*." A. W. RIMINGTON.



No. 295.

38 x 51.

No. 295. "*A Merry Chase.*" J. C. HORSLEY, R.A.

Old English interior and costumes; a bright scene, difficult to realise in days of sombre costume.

No. 302. "*Why tarry the Wheels of his Chariots?*"  
E. LONG, R.A.

Eastern colour and costume; the mother of Sisera seated sorrowfully at the lattice with her handmaidens (see the 'Song of Deborah'). This large picture, of which, by desire of the purchaser, we give no sketch, is to be engraved.

In the centre of the wall is—

No. 307. "*Phryne at Eleusis.*" Sir F. LEIGHTON, P.R.A.

A life-size heroic figure, nearly nude, in glow of setting sun; marble columns, blue sea and sky; thus is Phryne pictured once more on the steps of the temple at Eleusis; a prominent figure forming the principal feature of Gallery III.

Above is No. 306, "*A Crown of Fire,*" W. G. SHRUBSOLE; a sunset effect on Lake Ogwen, which (by accident or design) carries out the glow of colour on the "*Phryne.*"

On either side of Sir F. Leighton's picture are—

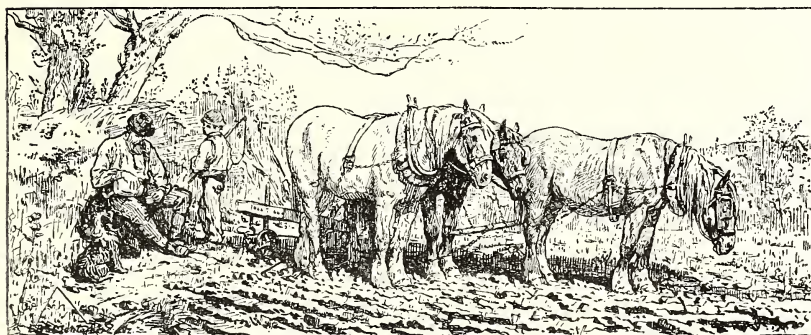
No. 303. "*Caller Herrin'.*" J. C. HOOK, R.A.

No. 308. "*Devon Harvest Cart.*" J. C. HOOK, R.A.

Note the salt flavour, the breezy distance, and, above all (in No. 303), the painting of the herrings in the basket!

Above the foregoing are No. 304, "*November*," J. HERBERT SNELL; No. 310, "*Portrait of the Marquis of Hartington*," H. T. MUNNS; and No. 313, "*Portraits*," J. H. E. PARTINGTON.

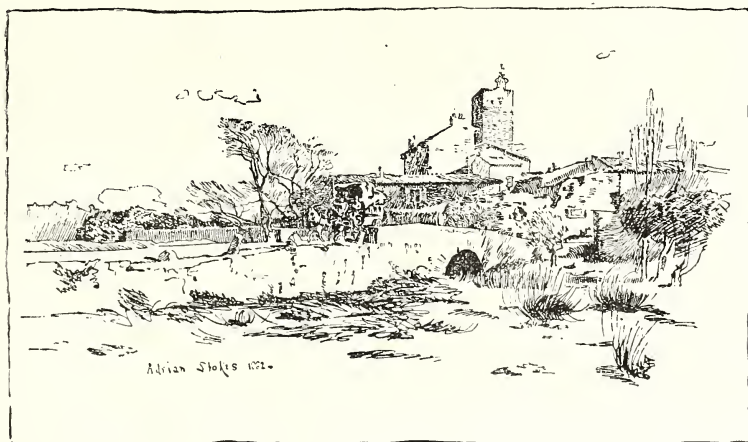
Next are two pictures by young artists (Nos. 319 and 320) to which the sketches may help to draw attention.



No. 319.

25 x 60.

No. 319. "*Rest.*" E. B. S. MONTEFIORE.



No. 320.

38 x 60.

No. 320, "*A Winter Afternoon*," in the south of France. A. STOKES.

No. 314. "*Justice is not always Slow.*" J. R. HERBERT, R.A.

A large Oriental subject; treasure seekers despoiling a tomb; several figures, lion and lioness.

No. 321, "*Youth and Age*," a Shakespearian composition with many figures, Sir JOHN GILBERT, R.A.

No. 322. "*Painter and Critic.*" J. E. HODGSON, R.A.

SOUTH WALL.

	414	415	420	421	422	326	327	332	333		
	413	416	419	423	423	III.	328	331	334		
	412	417	418	424	424	DOOR	329	330	335		
409 410 411	MORRIS YEAMES					DOOR	RIVIERE			336 337 338 339	
408 407	A. MOORE						BOUGHTON			342 341 340	
403										344 343	
404 405 406										347 348 349	
V. DOOR							MILLAIS			345 346	
402 401 400										353 352 351 350	
397							FAED			354 355	
398 399	GOODALL									358 359 360	
396 395 394										356 357	
	393										363 362 361
	392										364 365 366 367
	MACWHIRTER		ORCHARDSON		HORSLEY						
	391	386	385	377	376	371	370				
	390	387	384	378	375	372	369				
	389	388	383	382 379	374	373	268				
				361 360							



\* No. 327. 39 X 28.  
No. 327. "Violets; a windy corner." DAVID CARR.

On the first wall are some pictures by artists whose works have seldom been seen in the Academy; first is the graceful picture sketched above, and next, No. 328, "Titania," ELIE DELAUNAY; No. 331, "A Day in the Country," OWEN DALZIEL; No. 332, "Out

with the Tide," ARTHUR HAWKSLEY ; and No. 334, "A Portrait," J. HANSON WALKER. On the line are—No. 329, "Little Angler," H. LE JEUNE, A.R.A. ; No. 330, "Cupboard Love," a portrait of Miss Kate Potter, in red dress with her black poodle, BRITON RIVIERE, R.A. ; No. 335, "Phyllida" (in green dress), VAL PRINSEP, A.R.A.

On the next wall is—No. 336, "Gossip;" figures in a courtyard with mediaeval towers ; WILLIAM LOGSDAIL, a painter of quiet antique subjects, whose five pictures are all to be found in the corners of the rooms.

Above are—No. 337, "The Mower," JOHN WHITE ; No. 338, "Away with Melancholy," C. C. SETON ; No. 341, "Rival Nurses," J. S. NOBLE ; and No. 343, "A Cloudy Day," SIDNEY G. ROWE.

No. 342. "Muiden, North Holland: an exchange of Compliments."  
G. H. BOUGHTON, A.R.A.

One of several important Dutch scenes by this artist. (See No. 363 on the same wall.)

No. 344. "The Cobbler's Shop." C. VAN HAANEN.

Another clever picture by the painter of "Luncheon Time" (No. 176), in Gallery II.



\*

No. 346.

20 X 27.

No. 346. "Something Interesting." MARY L. GOW.

Next is a landscape—

No. 347. BRYAN HOOK.

"Light thickens ; and the crow  
Makes wing to the rooky wood :  
Good things of day begin to droop and drowse,  
While night's black agents to their prey do rouse."

No. 348. "*Threshing in Tuscany.*" ARTHUR LEMON.

In the centre of the wall is a royal portrait; sketched by permission of Her Majesty the Queen and H.R.H. the Duke of Edinburgh. The little Princess in white dress with pink sash, knitting a dark green stocking—



No. 353.

36 X 25.

No. 353. "*H.R.H. the Princess Marie, daughter of H.R.H. the Duke and H.R.H. the Duchess of Edinburgh.*" J. E. MILLAIS, R.A.  
(Painted for Her Majesty the Queen.)

On either side are two sea pieces by HENRY MOORE—No. 345, "*A Breezy Day in the Channel;*" and No. 354, "*Evening; Coast of France.*"

No. 356. "*I cannot, Mother, I cannot.*" THOMAS FAED, R.A.  
A small work; two figures, elaborately painted.

No. 363. "*A Dutch Seaside Resort;*" discussing the new arrivals.  
G. H. BOUGHTON, A.R.A.

Above are—No. 352, "*Peonies*," painted in a masterful way by H. FANTIN, a foreigner whose contributions are always interesting to students; No. 350, "*Mill Wood*;" landscape, CLOUGH BROMLEY; No. 362, "*Clumber Kennels*," JOHN EMMS; No. 364, "*The Cloisters, Lincoln*," A. G. WEBSTER; No. 365, "*From the Riviera*," ANNIE MUTRIE; and No. 368, "*Edgebarton, Devon*," A. F. W. HAYWARD.

First on the line on the west wall is another foreign work,—No. 370, "*A Venetian Convent in the Eighteenth Century*." EUGÈNE DE BLAAS; a picture worthy of most careful examination.

No. 371. "*Mrs. Pearce*." J. C. HORSLEY, R.A.

No. 376. "*Sea and Land Waves*;" cart horses on the sea coast.  
H. W. B. DAVIS, R.A.

In the centre is a fine portrait, occupying a large portion of the wall, No. 377, "*Mrs. F. P. B. Robertson*," W. Q. ORCHARDSON, R.A.; a lady in black velvet, seated, life-size; and above it No. 378, "*Toilers of the Road*," a study of horses, J. NOBLE, not well seen in its present position.

No. 385. "*A Highland Auction*."

J. MACWHIRTER, A.R.A.

A group of Highland people on a wet road; white houses and a lowering sky. One of Mr. MACWHIRTER'S most realistic Scotch landscapes.

No. 386. "*Pensive Daughter*."

G. A. STOREY, A.R.A.

No. 390. "*Daughters of H. Joachim, Esq.*"

RUDOLPH LEHMANN.



No. 388.

45 X 24.

No. 388. "*Brenda, daughter of F. W. Maclean, Esq.*" EDGAR HANLEY.

On the same wall we have passed the following—

No. 372. "*Down by the Running Brook*." ALBERT KINSLEY.

No. 375. "*North-West Coast of Cornwall*." E. GILL.



\* No. 395. 48 x 28.  
No. 395. "Voices." HERBERT SCHMALZ.

No. 379. "*A Breton Peasant Girl.*"

W. M. ULLMANN.

No. 380. "*The Morning before the Storm.*"

W. C. WAY.

No. 387. "*Dread Winter.*"

JOHN PIGGOTT.

In the corner is another remarkable foreign picture, grey and thin, but painted with great precision and power, No. 391, "*The Yacht 'La Sirène;' off shore,*" JAN VAN BEERS; note the drawing of the boat and oars, and the minute work throughout. (In the *Salon* 1881.)

No. 394. "*A Little King.*"

W. TYNDALE.



\* No. 398. 44 x 32.



No. 398. "*His Excellency, The Hon. F. R. Lowell.*"

Mrs. MERRITT.

No. 399. "*The Arrival at the Well.*" F. GOODALL, R.A.

An eastern scene; camels and caravan at a well.

No. 402. "*A Fisher Lass.*"

JOHN BURR.

[*Door.*]

No. 404. "*On the Beach near Swansea.*" TOM GRIFFITHS.

No. 406. "*A Highland Gipsy.*"

THOMAS FAED, R.A.

No. 407, "*Dreamers.*" ALBERT MOORE; three reclining figures in delicate tinted robes, such as we have often seen from this artist.



\* No. 401. 25 X 17.

No. 401. "*Suspicious.*" G. C. HINDLEY.



\* No. 408. 60 X 36.

No. 408. "*Mr. O'Donovan from Merv,*" in Turcoman costume. JAMES ARCHER.

No. 411. "*Homeless.*" A. H. MARSH.

No. 413. "*Inverlocky Castle and Ben Nevis*;" large landscape.  
KEELEY HALSWELLE.

No. 414. "*Trimming the Net*." DAVID FARQUHARSON.



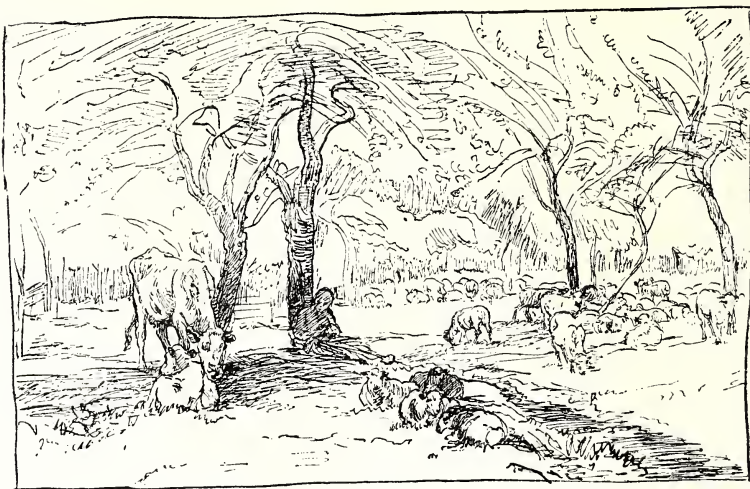
\*

No. 415.

50 X 38.

No. 415. "*Fine Yarmouth!*" OTTO SCHOLDERER.

No. 416. "*A Deserter*." F. FAGERLIN.



\*

No. 412.

41 X 57.

No. 412. "*Sunlight and Shade*." MARK FISHER.

No. 418. "*Welcome as Flowers in Spring*." W. F. YEAMES, R.A.



\* No. 417. "Sale of the Boat." P. R. MORRIS, A.R.A. 36 X 60.

No. 420, "Florence, daughter of T. Lea, Esq., M.P.," W. R. SYMONDS; No. 422, LESLIE THOMSON; No. 423, "Patricia," T. F. DICKSEE; No. 424, "Un Gage d'Amour," GEORGE SMITH.



\* No. 420. 53 X 38.

SOUTH WALL.

	496	502	503	508	509	515			
	497	501	504	507	510	514	516		
	498	499	505	506	511	513	517		
						512	518		
	MILLAIS BRET ORCHARDSON								
495 494 493 492									519 520
489									522 523
488 490 491	HERBERT							SANT	521
487									
486 485 484 483									526 525 524
	V.								DOOR IV.
SCULPTURE DOOR									
479 480 481 482									OAKES ↓
									427 426 425
									428 432 433
478 477 476	REID								429 430 431
	HOLL		HERBERT		OULESS				
	475 467 466	458	457	447	446	439	438		
	474 468 465	459	456	448	445	440	437		
	473 469 464	462 460	455	449	444	441	436		
	472 470 463	461	454 453 452	451 450	443	442	435		
	471							434	



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No. 433.

92 X 61.

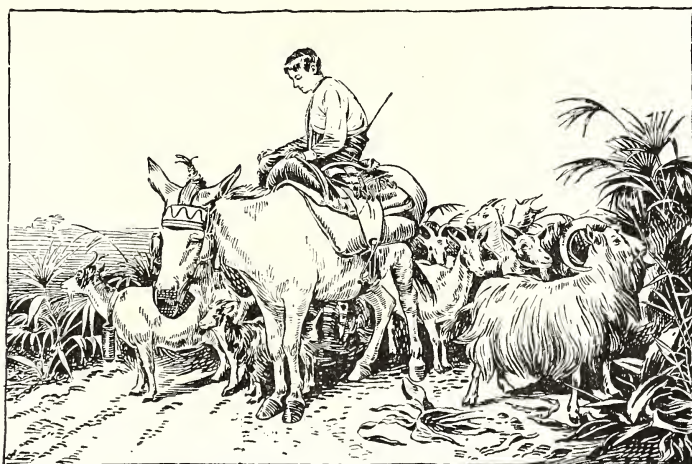
No. 433. "The late Edwin Christy, 8th K.R.I. Hussars." S. SIDLEY.  
(The horse painted by R. ANSDALL, R.A.)

In this Gallery are Mrs. BUTLER'S dashing "*Floreat Etona*," (No. 499), Mr. BRET'S "*Grey of the Morning*" (No. 506), and Mr. J. R. REID'S "*Homeless and Homewards*" (No. 476),—the latter a remarkable picture by a young artist.

First are—No. 425, "*Greenwich*," C. J. WATSON (of which an etching is published by Mr. Dunthorne, of Vigo Street); No. 426, "*Miss M. Archer*" (in red velvet), J. ARCHER; No. 427, "*The Mew Stone*," J. W. OAKES, A.R.A.; No. 428, "*Silver and Gold*," sea and cornfield, J. WHITE; and 432, "*Waiting for a Chance to Launch*," A. J. HOOK.

On the north wall, on the line, are—No. 438, "*Portraits*," F. D. HARDY; another Dutch landscape by J. E. HODGSON, R.A.; No. 439, "*Hobbema's Country*;" No. 446, "*Stephen A. Ralli, Esq.*," W. W. OULESS, R.A.; and No. 447, "*Roman Drivers and Cattle*," C. H. POINGDESTRE; and, above, No. 437, "*Near the Brook*," CLAUDE HAYES; No. 436, "*White Rose*," HERBERT BONE; No. 440, "*Before Culloden*," J. WATSON NICOL; No. 441, "*Music*," WM. LOMAS, a clever picture by a new exhibitor; No. 442, "*Under the Blossom*," T. F. GOODALL; No. 443, "*A Deserted Home*," THOMAS DANBY; No. 449, "*A Calculation*," EDWIN HARRIS; No. 455, "*The Midday Hour*," ARTHUR BURCHETT; and No. 448, "*Hampstead Heath during the Five Mile Act in 1687*," WALTER FIELD.

No. 457. "*Esther with her Handmaidens*." J. R. HERBERT, R.A.



No. 458.

42 X 60.

No. 458. "*The Vega of Granada, returning from pasture*."

R. ANSDALL, R.A.

No. 466. "*Rt. Hon. Sir A. Hobhouse, Q.C.*" F. HOLL, A.R.A.

No. 468. "*The King Drinks*" (Diploma work). B. RIVIERE, R.A.

No. 474. "*Antigone*;" single figure. Sir F. LEIGHTON, P.R.A.

Amongst the landscapes to be noticed here are—No. 465, "Low Tide," COLIN HUNTER; No. 467, "A Wild March Morning," J. W. OAKES, A.R.A.



\*

No. 476.

48 X 72.

No. 476. "Homeless and Homewards." JOHN R. REID.

No. 475. "Bonbons." R. THORBURN, A.R.A.

Above the foregoing are—No. 472, "Portrait of the Artist," ELLEN GODFREY; No. 473, "Young Fisherman," A. J. BLACK.



\*

No. 481.

22 X 30.

No. 481. "The Prelude." CATHERINE A. SPARKES.

No. 477. "*The Surf on the Sands, Bigbury Bay.*" W. J. SHAW.

No. 480. "*Sir Robert Anstruther.*" LOUISE JOPLING.

No. 481. "*The Prelude.*" CATHERINE A. SPARKES.

No. 482. "*The Dolls' Dressmaker ;*" 'Our Mutual Friend.'  
KATE PERUGINI.

[Door.]

No. 483. "*Zara.*" J. B. BURGESS, A.R.A.

A pretty little Oriental figure, in green dress ; pink and gold veil.

On the same wall are—No. 484, "*Nearly Bedtime,*" BLANCHE JENKINS ; No. 485, "*A Quiet Afternoon,*" V. CODINA-LANGLIN ; and three landscapes to notice.



\*

No. 490.

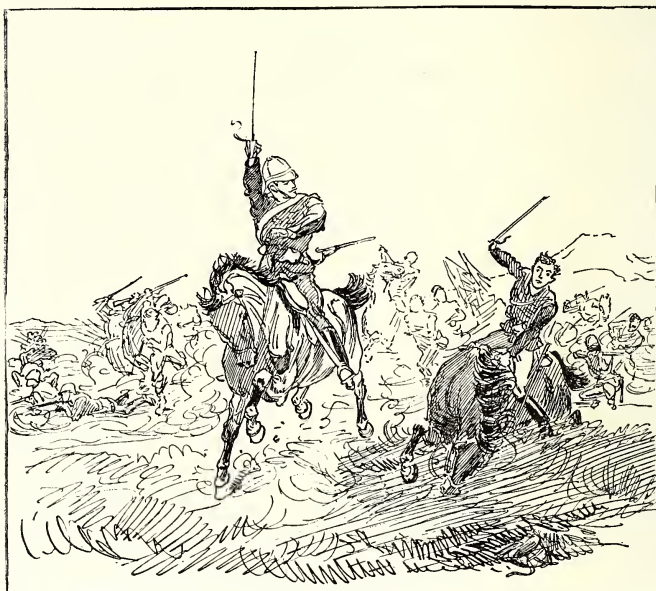
45 X 67.

No. 490. "*Thorns.*" CHARLES GREGORY.

No. 491. "*The Appointed Hour.*" J. R. HERBERT, R.A.

Other pictures here are—No. 492, "*St. Valentine's Day,*" F. R. STOCK ; No. 493, "*Pigeon Fanciers,*" CLOUGH BROMLEY ; No. 494, "*St. Mark's, Venice,*" OTTO H. BACHER ; and two landscapes, No. 497, "*Weeds and Reeds,*" J. CLAYTON ADAMS ; and No. 498, "*The Harvest Field,*" A. E. EMSLIE.

No. 503. "*The Wooing of Daphnis.*" ARTHUR LEMON.



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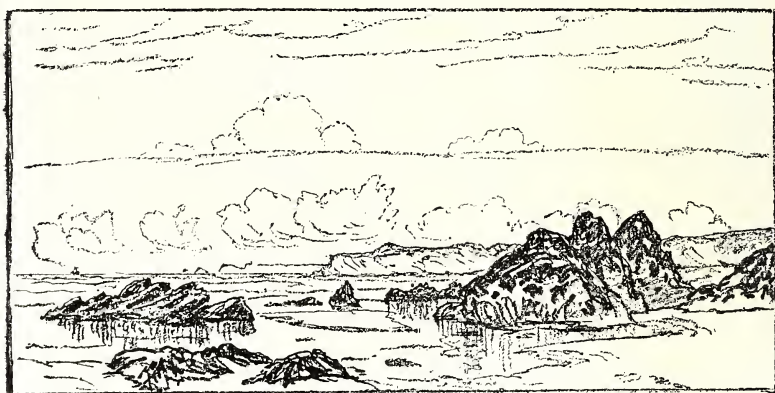
No. 499.

33 X 30.

No. 499. "*Floreat Etona!*" ELIZABETH BUTLER. \*

An eye-witness of the attack on Laing's Neck thus describes the incident depicted :—  
 "Poor Elwes fell among the 58th. He shouted to another Eton boy (Adjutant of the 58th, whose horse had been shot), 'Come along, Monck! Floreat Etona! We must be in the front rank!' And he was shot immediately."

No. 505. "*Mrs. Richard Budgett.*" J. E. MILLAIS, R.A.



\*

No. 506.

42 X 84.

No. 506. "*The Grey of the Morning.*" JOHN BRETT, A.R.A.

No. 507. "*Sons of the Soil;*" workmen resting. TOM LLOYD.

No. 511. "*Portrait.*" W. Q. ORCHARDSON, R.A.



No. 512. "*Pique*;" a lady, in old-fashioned dress, standing near the verandah of a country house. G. D. LESLIE, R.A.



\*

No. 509.

32 X 48.

No. 509. "*Where are you going to, my pretty maid?*"  
E. F. BREWTON.

No. 510, "*Right Hon. G. Osborne Morgan, Q.C., Judge Advocate General*," E. HANLEY; No. 513, "*Sindbad the Sailor*," ARTHUR MELVILLE; and No. 516, "*From the Plough*," CLAUDE HAYES.



\*

No. 518.

48 X 76.

No. 518. "*A Summer Storm*." F. MORGAN.

Above the foregoing is a large landscape—No. 517, "*The Forest on Fire; Woolmer, 1881*," KEELEY HALSWELLE.

No. 519. "*In a Vineyard near Como.*" KATE THOMPSON.



\* No. 523. 71 x 55.  
No. 523. "*A Forlorn Hope.*" BASIL BRADLEY.

No. 521. "*The Moat-house; Ightham, Kent.*"  
J. SANT, R.A.

No. 523. "*A Forlorn Hope.*"  
BASIL BRADLEY.

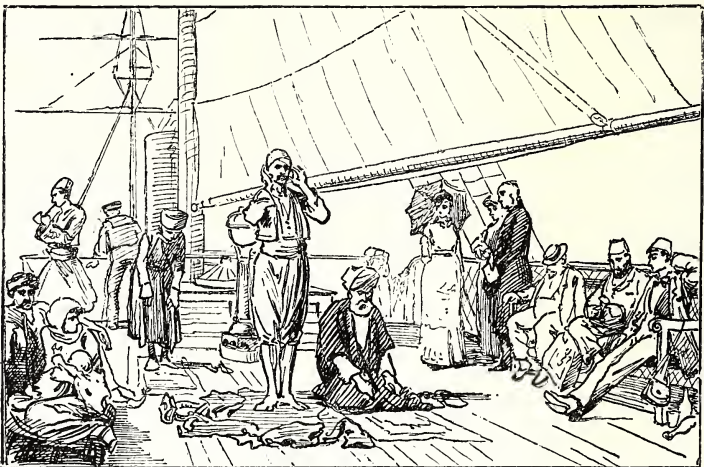
An incident on Mount St. Bernard, in October 1820; a poor Italian woman, with her child, found asleep on the snow by the dogs of the Hospice.

Other pictures here are—

No. 524. "*Nature's Golden Month.*" W. S. JAY.

No. 525. "*Portrait, in the Costume of the XVIIth Century.*" J. D. WATSON.

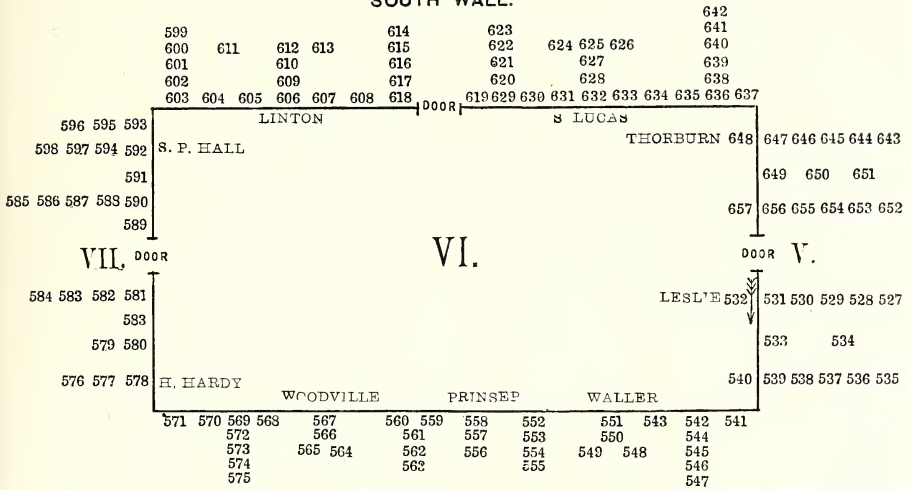
No. 526. "*A Venetian Fan-Seller.*" HENRY WOODS, A.



\* No. 522. 64 x 42.

No. 522. "*There is no God but God*" (prayer time at sea).  
WALTER C. HORSLEY.

SOUTH WALL.



This Gallery, which was formerly occupied by Sculpture, will be found full of interesting pictures. Amongst them are several by prominent painters (not in the Academy), whose work seems to have been purposely grouped together:—W. C. Symons, S. E. Waller, Henry Moore, Laslett J. Pott, R. C. Woodville, Heywood Hardy, J. D. Linton, Seymour Lucas, and Walter Stacey.



\* No. 531. 27 X 17.

No. 531. "A Daughter of Charity." G. D. LESLIE, R.A.

No. 533. "Margaret of Anjou and the Robber of Hexham." W. CHRISTIAN SYMONS.

No. 540. "Bring forward the Prisoner." JOHN BALLANTYNE.

On the north wall are—No. 545, "Muncaster Fells;" towards sunset; J. W. B. KNIGHT; No. 546, "Portrait of H. Labouchere, M.P., the Editor of 'Truth,'" A. BACCANI; and landscapes, No. 547, R. A. M. STEVENSON; No. 550, by B. W. LEADER.



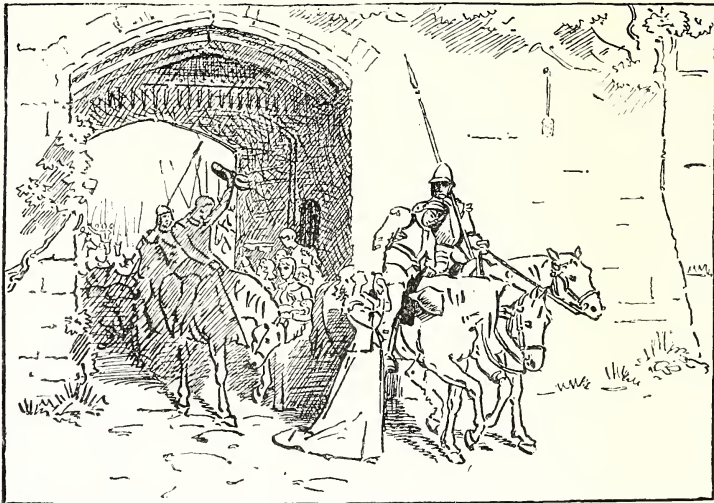
\*

No. 534.

94 × 58.

No. 534. "*A Day in the Country.*" F. W. LAWSON.

One of a series which Mr. Lawson is painting, of "*Children of the Great City.*"



\*

No. 551.

57 × 79.

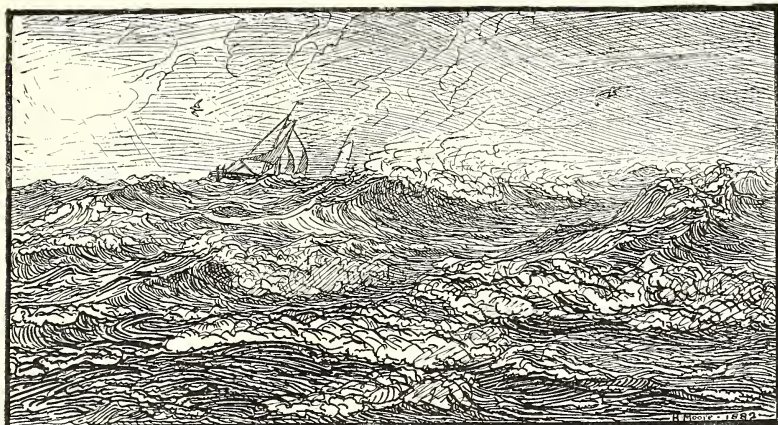
No. 551. "*Sweethearts and Wives.*" S. E. WALLER.

"Mostroopers" returning with spoils to their castle after a raid; during the wars between the English and Scotch." (See *Border History.*)

No. 552. "*How happy could I be with either.*" EYRE CROWE, A.

No. 553. "*Daniel Thwaites, Esq.*" J. E. MILLAIS, R.A.

The centre of the wall (facing the grand staircase) is occupied as below—No. 556. "*A Place of Safety.*" EDWIN DOUGLAS.



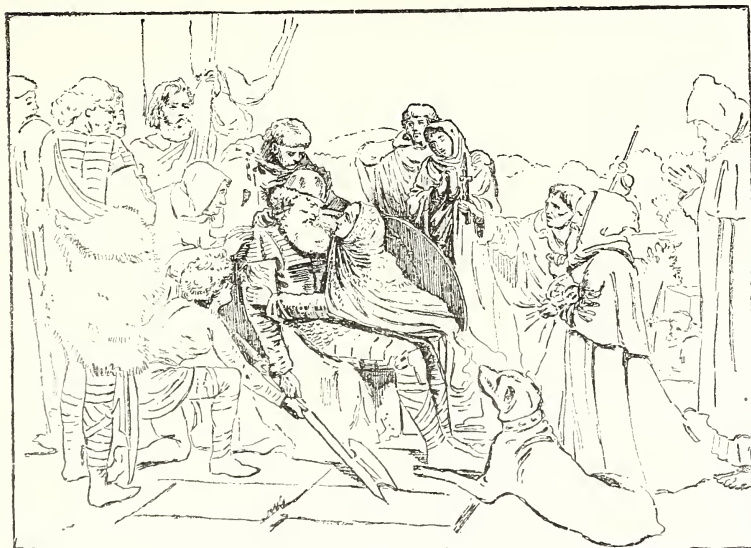
\*

No. 557.

48 X 84.

No. 557. "*Winter and Rough Weather.*" HENRY MOORE.

The powerful wave drawing well indicated in the sketch.



\*

No. 558.

72 X 99.

No. 558. "*Death of Siward the Strong, Earl of Northumberland.*"

VAL. PRINSEP, A.R.A.

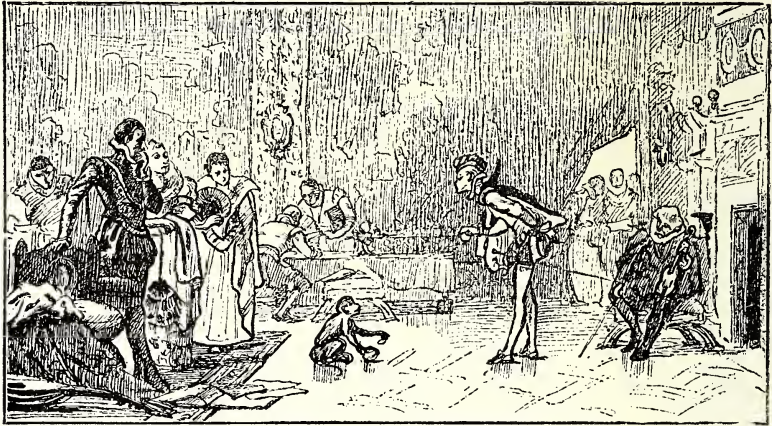
No. 559. "*The Fates ; Clotho, Lachesis, and Atropos.*"

ROBERT THORBURN, A.R.A.

No. 560. "Don't look at me, look at the dog!" G. C. ROBINSON.

No. 561. "F. Macvicar Anderson, Esq." W. Q. ORCHARDSON, R.A.

No. 562. {"There were signs of his coming"} E. R. TAYLOR.  
And sounds of his feet."



\* No. 566. 51 x 78.

No. 566. "The Court Favourite." LASLETT J. POTT.

Above the foregoing are—No. 572, "Auld Robin Gray," LOUISE JOPLING ; No. 573, "The Silent Fells," J. W. BUXTON KNIGHT ; No. 574, "Mrs. Threlfall," J. H. LORIMER.

Next on the line is a powerful battle picture—



\* No. 567. 52 x 78.

No. 567. "Maiwand;" saving the guns. R. C. WOODVILLE.

On the next wall is a landscape, No. 577, "The Sere and Yellow Leaf," JOSEPH FARQUHARSON.



\*

No. 578.

52 × 67.

No. 578. "*The Slain Enemy*" (a wolf). HEYWOOD HARDY.

No. 582. "*The Geese of the Capitol.*" HENRI MOTTE.

On the other side of the door are—No. 588, "*Mdlle. E. C. C.,*" H. FANTIN; No. 589, "*A Winter's Evening,*" J. L. PICKERING; No. 594, "*The Poet's Dream,*" JOHN FAED; No. 595, A WARD.



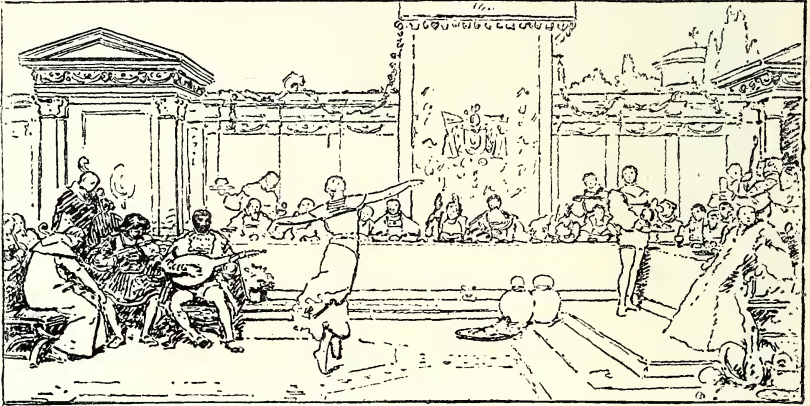
\*

No. 583.

48 × 36.

No. 583. "*Recreation on the Monte Pincio, Rome.*" E. LÖWENTHAL.

On the south wall are two pictures by MARCUS STONE, A.R.A., No. 602, "*The Foundling*," and No. 617, "*Portrait of Miss Frances Sterling*," a child seated; bright red hair, and white kitten.



No. 609.

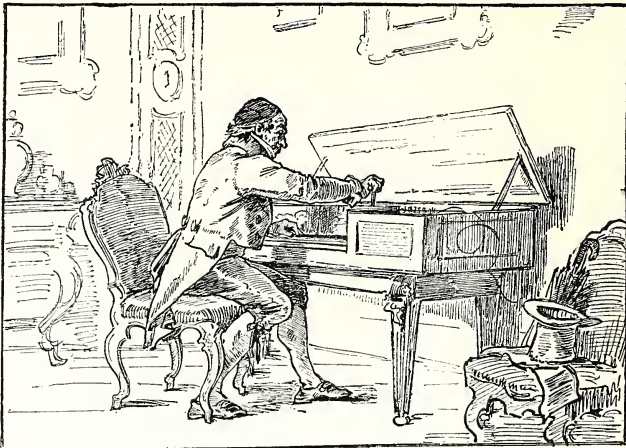
48 X 96.

No. 609. "*The Banquet.*" J. D. LINTON.

One of a series of six, illustrating the history of a soldier of the 16th century.

Other pictures on this wall are—No. 603, "*Threatening Weather*," W. H. GORE; No. 604, "*A Gale: Romsey Quay*," G. DE BRÉANSKI; No. 605, "*Interesting Strangers*," E. B. LEIGHTON; No. 606, "*San Giorgio, Venice*," R. G. SOMERSET; No. 607, "*Zara*," W. GALE.

No. 610, "*Waiting for the boats*," E. ELLIS; No. 614, "*Lady C. Bellingham*," R. KOBERWEIN, No. 616, "*Portrait*," O. LEYDE.



No. 618.

17 X 22.

No. 618. "*Out of Tune.*" CARL SCHLOESSER.

[Door.]

No. 623. "*A Daughter of Granada.*" BLANCHE C. WEST.

No. 626. "*A Quiet Nook*," early Spring. WALTER GOLDSMITH.

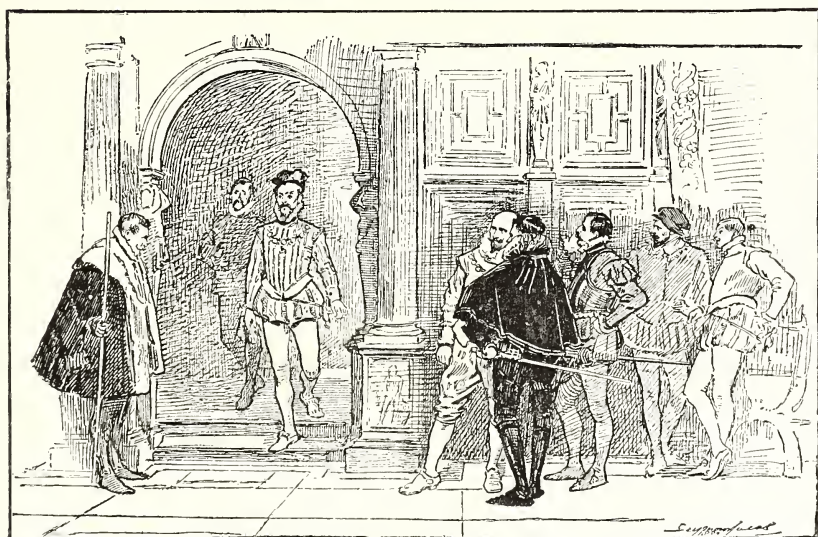




\* No. 619. 31 X 26.

No. 619. "Thrust." G. B. O'NEIL.

No. 627. "Sunny Autumn;" landscape. CHARLES STUART.



\* No. 628. 54 X 84.

No. 628. "The Favourite, 1566." SEYMOUR LUCAS.

Other works to notice are—No. 629, ALLEN C. SEALY ; No. 630, W. J. LAIDLAY ; No. 631, TELEMACO SIGNORINI ; No. 632, R. SCOTT TEMPLE ; No. 633, G. A. LAUNDY ; No. 634, T. R. MILES ; No. 638, "A Timid Visitor," R. ANSDALL, R.A.

On the last wall are—No. 645, "*A Portrait*," T. C. S. BENHAM ; No. 646, "*Early Spring*," E. HARRIS ; No. 647, "*An Eastern Water Carrier*," R. THORBURN, A.R.A. ; No. 648, "*On the Road*," R. MEYERHEIM ; No. 649, "*Prince Edward VI. and his Whipping Boy*," WALTER S. STACEY ; and No. 651, "*A Nubian Girl*," M. R. CORBETT.



\*

No. 650.

30 X 50.

No. 650. "*A Harvest Song*." G. F. WETHERBEE.

No. 652, "*A Portrait*," C. STONEY ; No. 655, "*At the Shrine of Æsculapius*," P. COCKERELL ; and 657, "*Waiting*," MILES MASON.

Thus ends the new Gallery which promises to be a favourite rendezvous and a place of honour for pictures.



\*

No. 649.

56 X 44.

SOUTH WALL.

715		726		733		742
716	724 725	727	732	734	733 740 741	743
717	723	728	731	735	738	744
721	722	729	730	733	737	745

718 719 720	K. HALSWELLE	CROFTS	LEADER	746 747 748 749 750
714 713 712				754 753
711	F. MORGAN			MARKS 755 752 751
709 710				757 756
708 707 706				758 759 760 761 762

VIII. DOOR

VII.

DOOR SCULPTURE VI.

703 704 705									660 659 658
702 701									662 663
700	T. LLOYD							COTMAN	661 665 664
697 698 699	ANSDELL	HERKOMER	WATERLOW						666
	691	690	689	683	682	678	677	671	
	696	693	687	684	681	679	676	672 670	
	695	694	686	685	680	675	673	669	
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								667	



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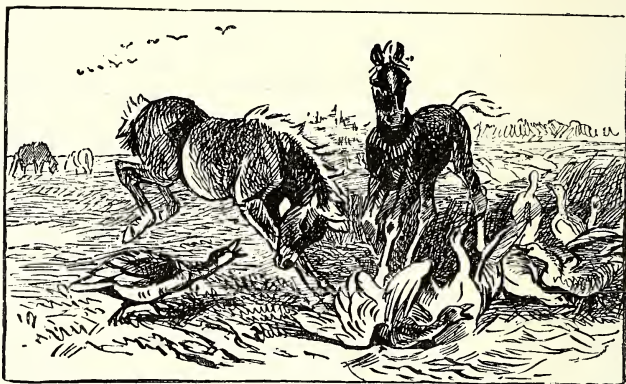
No. 662.

58 x 40.

No. 662. "Bread and Butter Days." WEEDON GROSSMITH.

First on the line is — No. 660, "Ajanta Caves, A.D. 600," J. GRIFFITHS, and next, No. 661, "Dummy Whist," FRED. G. COTMAN, a large picture containing portraits of the Marchioness of Westminster, and Mr., and Lady, Theodora Guest.

No. 659, "Dispersing; a Flying Column;" colts and geese on a common, BOUVERIE GODDARD (this picture, sketched on next page, is to be published as an engraving); No. 663, "Dead for a Ducat — Dead," JOHN R. REID; No. 669, "Katherine," W. C. WONTNER; No. 675, "Shrimpers," L. P. SMYTHE; No. 676, C. CALTHROP.



\*

No. 659.

20 X 27.

No. 659. "*Dispersing; a flying column.*" BOUVERIE GODDARD.

\*

No. 671.

35 X 60.

No. 671. "*Home Again.*" ERNEST A. WATERLOW.

\*

No. 672.

50 X 40.

No. 672. "*King Cophetua and the Beggar.*" W. G. GALE.

No. 675. "*Shrimpers.*" LIONEL P. SMYTHE.

No. 677. "*Collecting Sheep for Clipping.*" R. ANSDALL, R.A.

In the centre of the wall is Mr. HERKOMER'S large, upright, landscape, painted in North Wales—No. 682, "*Homeward.*"

No. 683. "*Portrait of the Lord Chancellor.*" JOHN COLLIER.



\* No. 679. 41 x 34.

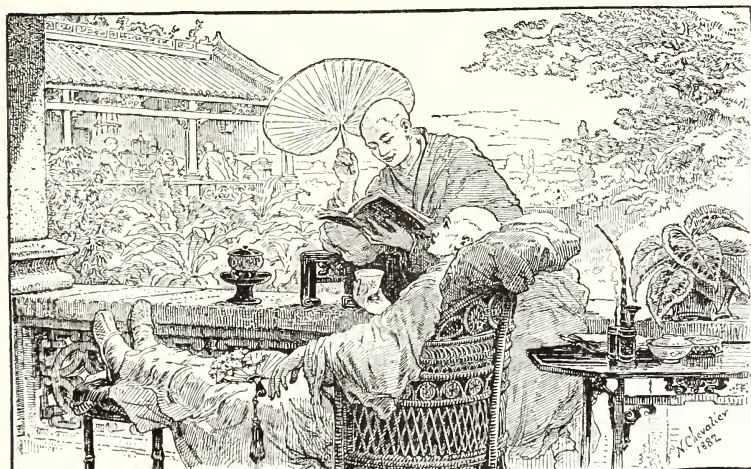
No. 679. "*A Misty Day, Venice.*"  
HILDA MONTALBA.



\* No. 684. 36 x 28.

No. 684. "*Sidney Carton.*"  
FREDERICK BARNARD.

No. 687. "*A Tidal River.*" STUART LLOYD.



\* No. 688. 40 x 60.

No. 688. "*The Convalescent.*" N. CHEVALIER.  
Interior of a Buddhist monastery, China.

No. 689. "*The Happy Valley.*" J. R. HERBERT, R.A.

No. 690. "*A Warm Corner.*" R. ANSELL, R.A.

Above is a good "*Portrait*" by ARTHUR HOPKINS (No. 693), and near it a picture, crowded with dogs on a sea shore, No. 692, "*The Eve of the Battle of Salamis,*" PERCY MACQUOID; also, No. 694, landscape, "*Normandy,*" LESLIE THOMSON; and, No. 691, "*Gossip,*" WILLIAM LOGSDAIL.

On the next wall is—

No. 700, "*Hurt,*" TOM LLOYD, a girl, boy, and goat, by the sea-shore; and a life-size portrait of "*Mrs. Phil. Morris and Daughter*" (No. 705), by P. R. MORRIS, A.R.A.

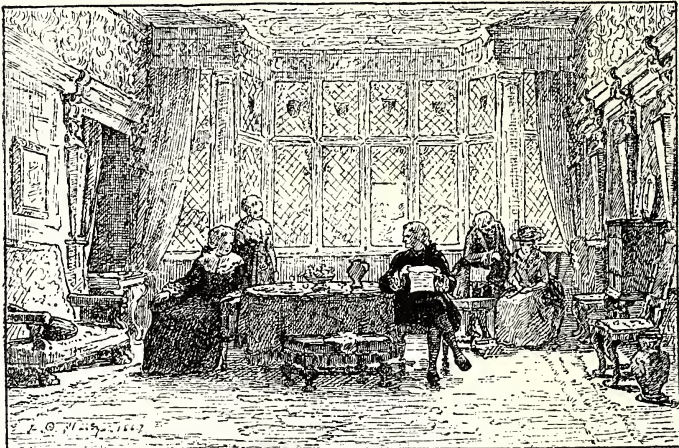
Other pictures here are—No. 698, "*Scotch Water Kelpie,*" ALBERT BESNARD; No. 704, "*The Visit,*" ANNIE L. ROBINSON.

On the other side of the door are—

No. 709. "*Approach to Shrine Yeuoshima, Japan.*" R. GOFF.

No. 711. "*Merry as the day is long.*" FRED. MORGAN.

No. 712. "*Orpheus.*" A. SACHEVEREL-COKE.



No. 716.

24 X 36.

No. 716. "*Reading the Spectator, 1711.*" F. D. HARDY.

No. 717. "*Portrait of a Publisher at his Desk.*" GEORGE REID.

No. 718. "*The Red Fan.*" ALICE HAVERS.

The central picture on this wall is No. 730, "*At the Farm of Mont St. Jean, Waterloo,*" ERNEST CROFTS, A.R.A. (of which no sketch has been received); above it are landscapes, No. 731, J. M. SOUTHERN; No. 732, "*Meyringen,*" Sir ROBERT COLLIER; No. 733, "*Showery Weather,*" J. HERBERT SNELL.



\* No. 706. 53 X 41.

No. 706. "A Window Garden." ARTHUR STOCKS.



\* No. 710. 40 X 30.

No. 710. "From the Rocks to the Sea." T. BLAKE WIRGMAN.

Two landscapes No. 722, KEELEY HALSWELLE, and No. 723, ERNEST PARTON, should be mentioned here.



No. 721.

34 X 26.

\*

No. 721. "The Angel's Whisper."

R. THORBURN, A.R.A.



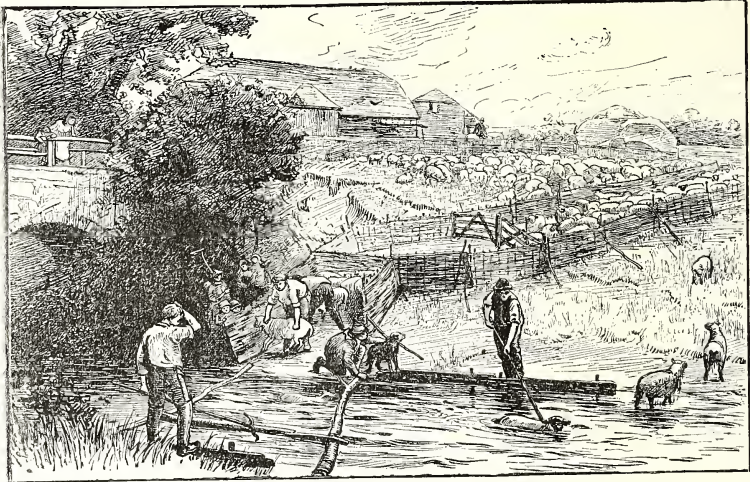
No. 736.

42 X 30.

No. 736. "Maidenhood."

JAMES SANT, R.A.

No. 729. "Portrait of B.W. Wynne, Esq." H. HERKOMER, A.R.A.



\*

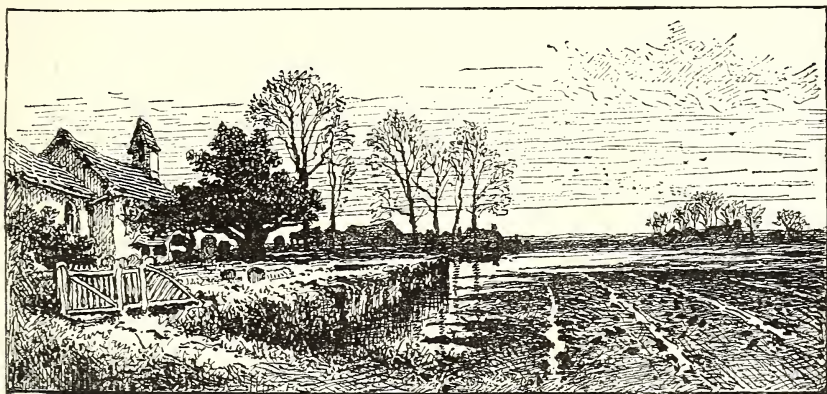
No. 738.

54 X 84.

No. 738. "Sheep Washing: East Sussex." E. A. WATERLOW.

There are several other pictures to be noticed here, amongst them the two large English landscapes sketched, No. 738; and No. 737, flat land glowing with autumn sunset light.





\*

No. 737.

46 X 78.

No. 737. "*In the evening there shall be light.*" B. W. LEADER.

On the last wall are—No. 744, "*An Interior : Brittany,*" S. A. FORBES ; No. 745, "*Disputed Strategy ;*" two figures, SEYMOUR LUCAS ; No. 746, "*Pianissimo,*" CARL SCHLOESSER ; No. 747, "*As Hungry as a Hunter,*" EDITH HAYLLAR ; No. 754, "*Breezy Weather on the Coast,*" G. S. WALTERS ; and—

No. 755, "*A Song without Words,*" H. S. MARKS, R.A., a student walking in a wood listening to a bird ;

No. 758, "*In the Low Countries,*" J. E. HODGSON, R.A.



\*

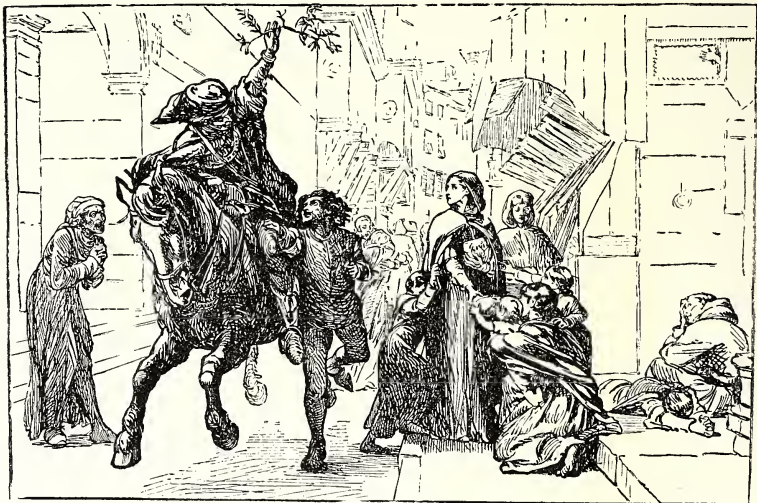
No. 752.

60 X 44.

No. 752. "*The First Kiss.*" BLANCHE JENKINS.

(Copyright, the property of T. Barlow, R.A.)

		SOUTH WALL.													
		832			843	848				849	850				
		831	835	836			837	842 844 847				851			
		829	834 WATER				838	841 845 846				852			
		828	833 COLOURS				839	840							
		827	830				DOOR								
		WYNFIELD		E. CROWE						VINEA					
				COOPER										854 855	
819 821 822		823												853	
818 820		824												857 856	
817 816 814		815												861 860 859 858	
812		811 813		GILBERT											
806		810													
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805 804		803		ARMITAGE											
798 800		801 802													
797 799				STOREY		GOW						TOPHAM		767 768 769	
												MACALLUM			
				794	793	787	786	780	779	773					
				795	792	788	785	781	778	774	772				
				796	791	789	784	782	777	775	771				
						790			783	776	770				



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No. 767.

51 X 78.

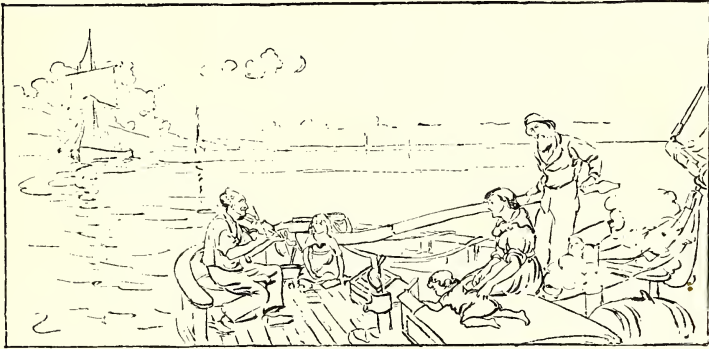
No. 767. "A Messenger of Good Tidings." F. W. W. TOPHAM.

News of relief to Florence in 1496 (see 'Romola,' by George Eliot).

The principal pictures here are No. 786, "A Jacobite Proclamation," A. C. GOW; No. 813, "A Fight for the Standard," Sir J. GILBERT; and No. 840, "The Defence of London," EYRE CROWE.

The first on the line is No. 766, "The Feast of Flora," J. R. WEGUELIN; and above—No. 765, "A Cottage interior near Amalfi," C. HIGGINS.

Turning to the north wall, the first picture is a summer sea by MACALLUM, and next, a landscape (*sketched overleaf*), No. 779, by F. WALTON, whose work in Gallery I. we have already noticed.



\*

No. 773.

36 X 72.

No. 773. "*Music o'er the Waters.*" HAMILTON MACALLUM.

An etching is to be published by the "Fine Art Society."

Above are No. 775, "*Treasures,*" H. T. SCHÄFER (*sketched on p. 5*); and No. 778, a weird landscape, by ALBERT GOODWIN, illustrating "*The Fisherman and the Genius,*" from the '*Arabian Nights.*' This work has the rare artistic quality of originality.



\*

No. 781.

35 X 41.

No. 781. *Palm Sunday; "Waiting for the Lord."* GEORGE W. JOY.

No. 780. "*Portrait of Sir Stafford Northcote, M.P.*"  
EDWIN LONG, R.A.



\*

No. 779.

72 X 54.

No. 779. "*The Happy Valley.*" FRANK WALTON.



\*

No. 786.

40 X 60.

No. 786. "*A Jacobite Proclamation.*" ANDREW C. GOW, A.R.A.

Next is one of the most striking portraits in the Exhibition, No. 787, "*Archibald Forbes,*" H. HERKOMER, A.R.A.; the war correspondent of the *Daily News*, in working dress.

Above the foregoing is No. 785, "*A Shady Lane*," MARGARET HICKSON; also No. 784, "*Friday*," W. DENDY SADLER, a picture full of character and humour, which, in its present position, cannot be seen; a study of monks at supper (sitting facing the spectator, as in Leonard da Vinci's picture), before a table spread with a variety of viands. The execution is a distinct advance on Mr. Sadler's monks in a convent garden, in this room last year.

No. 791. "*God Save the Queen*;" one of the old Band.  
E. R. WHITE.



\*

No. 793.

72 X 54.

No. 793. "*The Wounded Stag*." C. E. JOHNSON.

"Under an oak whose antique root peeps out  
Upon the brook that brawls along this wood;  
To the which place a poor sequester'd stag,  
That from the hunter's aim had ta'en a hurt,  
Did come to languish."—'*As You Like It*.'

No. 794. "*Coracles on the Dee, Llantysilio*;" a quiet corner for fishing. G. A STOREY, A.R.A.

Above are No. 795, "*An Unknown Species*," ARTHUR STOCKS, and No. 796 (a portrait, sketched overleaf), KNIGHTON WARREN.



\* No. 796. *The Marchioness of Tweeddale.* 66 X 42.

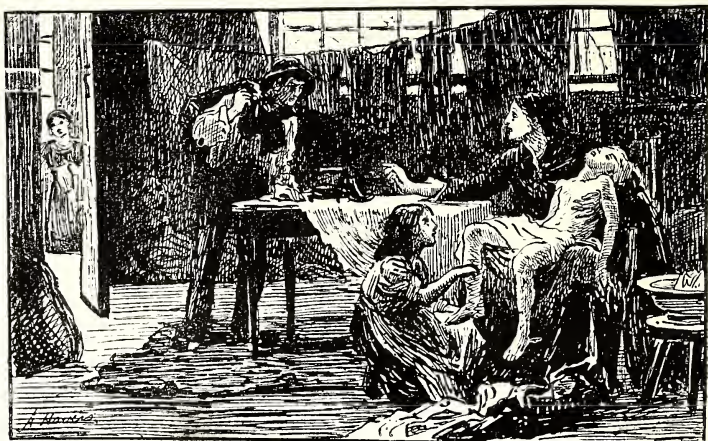
No. 796. "*The Marchioness of Tweeddale.*"  
KNIGHTON WARREN.

On the end wall, on the line, is—No. 802, "*Cooper's Shorthorns,*" T. SIDNEY COOPER, R.A.; and above, No. 801, "*Trouble,*" ALICE HAVERS.

No. 800, "*The Burial of Harold,*" J. A. VINTER, children playing in the sand, and No. 797, "*Meditation,*" W. ANSTEY DOLLOND.

Above Sir JOHN GILBERT'S picture, No. 813, "*A Fight for the Standard,*" are five small scriptural subjects, by T. M. ROOKE, whose designs will be remembered in former exhibitions.

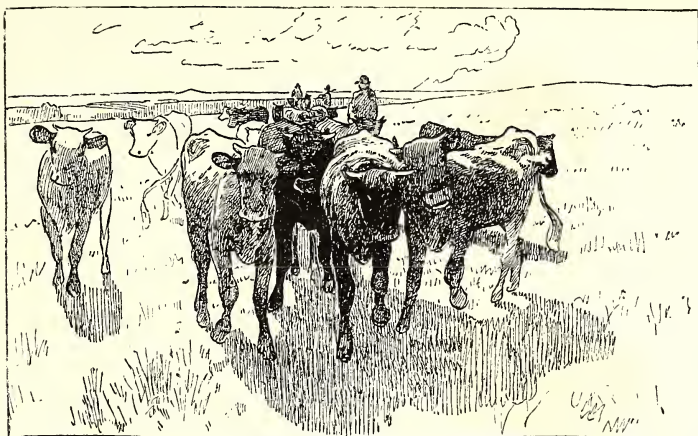
Above these is a large picture, No. 806, "*To the Rescue, Norfolk Coast,*" lifeboat and crew, S. CARTER.



\* No. 801. 46 X 68.

No. 801. "*Trouble.*" ALICE HAVERS.

No. 803. "*One of Raffaele's Models.*" E. ARMITAGE, R.A.



\*

No. 818.

27 X 41.

No. 818. "*Over the Hills.*" R. MEYERHEIM.

No. 824. "*A Sunny Evening.*" T. SIDNEY COOPER, R.A.

Near the above are two small pictures — No. 825, "*Asleep,*" Mrs. ALMA-TADEMA; No. 826, E. BLAIR LEIGHTON.



\*

No. 814.

58 X 35.

No. 814. "*Alec, son of T. W. Boord, Esq., M.P.*" J. SANT, R.A.

In this corner we should notice, No. 827, "*By the Walls of the Hougue*," ADRIAN STOKES; No. 828, "*In the best Pew of a Village Church*," Bavarian highlands, G. LAEVERENZ; No. 829, "*Lake Lemn*," J. W. INCHBOLD; and No. 831, "*Simon the Cellarer*," FEDERIGO ANDREOTTI; the work of the latter always interesting.



No. 830.

42 × 58.

No. 830. "*A Royal Musician.*" D. W. WYNFIELD.

The little princess Mary Tudor playing on the virginals whilst receiving an embassy during the absence of her father King Henry VIII.



No. 836.

48 × 78.

No. 836. "*The Sermon.*" HAYNES WILLIAMS.

A large picture hung above the door; figures, life-size, in a Spanish cathedral.

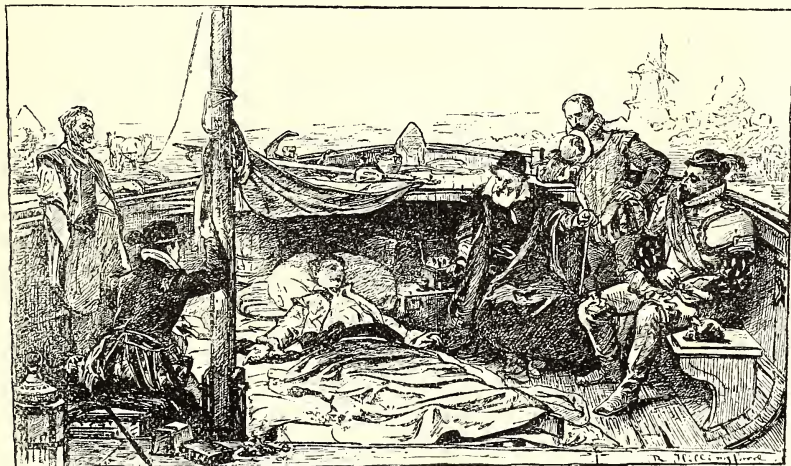


No. 833. *The Wail of the Valkyrs.* JESSIE MACGREGOR.

Near the above is a curious picture to be noticed, No. 834, "*A Distinguished Company at Titian's Garden, Venice*," E. BENSON.

[Door.]

On the right of the door is another view of rainy Venice, a reflection of the weather in 1881—No. 839, "*A Rainy Day: Venice*," J. MACWHIRTER, A.R.A.



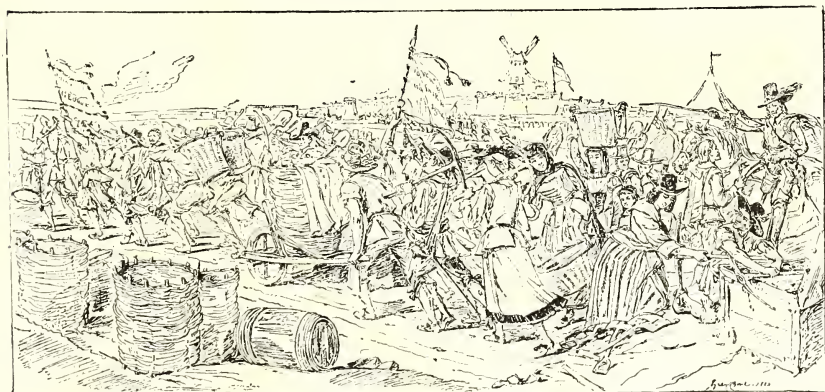
\*

No. 845.

46 X 70.

No. 845. "*The Last Days of Sir Philip Sidney.*" R. HILLINGFORD.  
The wounded Sir P. Sidney on a barge, on his way to Arnheim.

A large picture on the line is—



\*

No. 840.

5 ft. 1 in. X 10 ft. 6 in.

No. 840. "*The Defence of London in 1643.*" EYRE CROWE, A.R.A.

No. 838, "*Silver and Gold*," a landscape, E. PARTON; and No. 837, "*While the Mower whets his Scythe*," F. E. COX, by a young artist, whose work has appeared to more advantage in previous years.

Next are—No. 846, "*Xanthea*," ROBERT HERDMAN; No. 847, "*Major F. L. Ricarde-Seaver*," J. J. DE SOUZA PINTO; No. 849, a good "*Portrait of a Gentleman*," HUGH CARTER, hung out of sight; and No. 850, "*Cecile*," BERTHA NEWCOMBE.

Last, on the line, is No. 852, "*The Queen of the Revels*," FRANCESCO VINEA, another clever picture, full of colour, movement, and dexterous painting.

On the last wall are—No. 853, "*A Hot Scent*," JOHN CHARLTON; No. 857, "*By Cooling Stream*," JOHN WHITE; No. 859, "*Sir Arthur Clay*," C. N. KENNEDY; and No. 861, "*Labourers*," GEORGE CLAUSEN.



\*

No. 851.

72 X 57.

No. 851. "*Out of the Hurry-burly.*" E. H. FAHEY.

Gallery IX.—*WATER COLOURS.* Nos. 862 to 1099.

Gallery X.—*ARCHITECTURAL DRAWINGS, &c.*  
Nos. 1100 to 1233.

SOUTH WALL.									
1437									1477
1438									1478
1439									1479
1440	1451			1466	1467	1468		1476	1478
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1442	1449		1454	1458	1461	1465	1464		1480
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# XI.

The first picture of importance in Gallery XI. is sketched below ; near it are some *genre* subjects—No. 1431, “*You Darling!*” M. GOODMAN ; No. 1430, “*A Vexed Question,*” L. C. HENLEY ; No. 1433, “*A New Pet,*” GEORGE SMITH ; and No. 1434, “*High Life,*” JEAN BÉRAUD ; and other small foreign pictures.

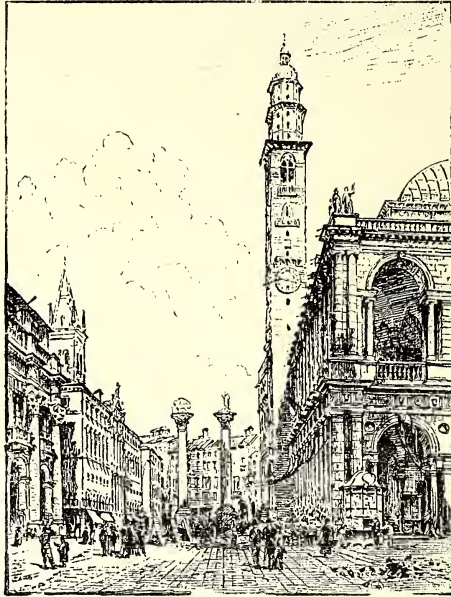


No. 1432.

42 X 59.

No. 1432. “*Una.*” BRITON RIVIÈRE, R.A.

Others in this corner are — No. 1435, “*Strayed,*” Sir A. CLAY ; No. 1436, “*After Work,*” W. HUNT ; No. 1437, “*A Misty Morning,*” W. F. HULK ; and No. 1441, “*A Portrait,*” G. CLAUSEN.

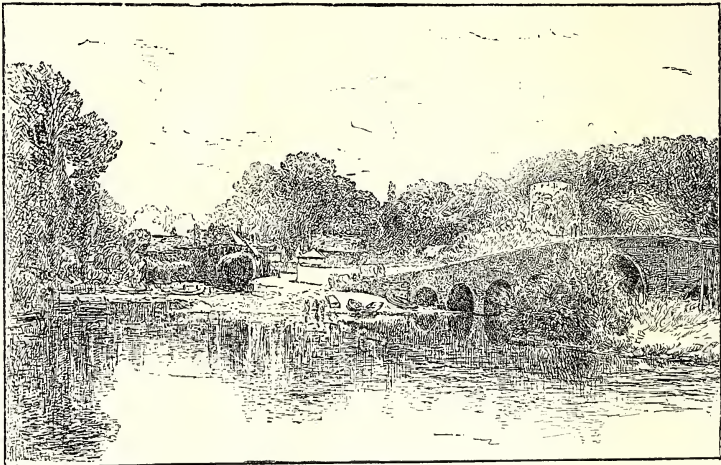


\* No. 1450. 67 X 45.

No. 1450. "*Palladio's Piazza, Vicenza.*" JOHN O'CONNOR.

No. 1448. "*A Conspirator.*" H. G. GLINDONI.

Next is an elaborately studied landscape—



\* No. 1449. 36 X 54.

No. 1449. "*Sonning: about mid-day.*" A. W. HUNT.

No. 1452. "*After the rain.*" SAVILE FLINT.

No. 1456. "*Viscount Cranbrook, G.C.S.I.*" FRANK HOLL, A.R.A.



\* No. 1454. 40 X 50.

No. 1454. "*The Messengers coming to Job.*" S. MELTON FISHER.  
This picture obtained the Royal Academy prize in 1881.

In the centre of the wall is a single figure—

No. 1462. "*Melittion.*" Sir F. LEIGHTON, P.R.A.

On either side are two landscapes by H. W. B. DAVIS, R.A., No. 1457, "*Broken Weather in the Highlands,*" and No. 1463, "*Showers in June.*" Above is, No. 1461, "*A Breton Churchyard,*" W. HULTON; and No. 1464, "*Christmas Roses,*" C. STONEY.

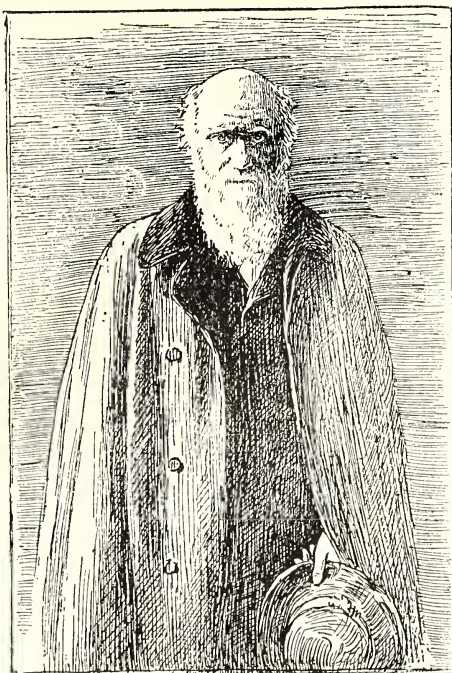
No. 1470. "*Sir Charles John Herries, K.C.B.*"  
FRANK HOLL, A.R.A.

Portrait presented by members of the Inland Rev. Dept. on retirement.

No. 1471. "*Newlyn, near Penzance.*" H. MARTIN.

No. 1474. "*Homewards.*"  
(Diploma picture.)

P. GRAHAM, R.A.



\* No. 1465. 50 X 39.

No. 1465. "*The late Charles Darwin.*" J. COLLIER.



\*

No. 1475.

80 X 54.

No. 1475. "*A coming Tragedian.*" MARION COLLIER.

On the right of the above are several small pictures to be examined, not forgetting No. 1481, "*Carnevale*," WILLIAM LOGSDAIL; No. 1482, "*Little Fish are Sweet*," W. G. DAFFARN; and No. 1488, "*A Spy in the Camp*," SEYMOUR LUCAS.

On the west wall are, No. 1483, "*Nouzhatoul-âouadat*," E. LONG, R.A. (Diploma work); No. 1489, "*Out for a Walk*," G. A. STOREY, A.R.A.; No. 1490, "*Sea Urchins*," EDWARD ARMITAGE, R.A.; and No. 1491, "*The Hon. Richard Denman*," J. SANT, R.A.

[Door.]

On the north of the door are, first, No. 1497, "*Autumn in New England*," A. PARSONS; No. 1496, "*Mrs. Alfred W. Dunn*," C. E. PERUGINI; No. 1498, "*Monier Williams, D.C.L.*," W. W. OULESS, R.A.; and No. 1499, "*Siesta in a Mosque*," THEODORE RALLI.

An interesting and truthful work here is No. 1506, "*The Port of London*," W. L. WYLLIE; screw colliers unloading on the Thames.

No. 1507, "*Winchelsea, Sussex*," an upright landscape, with horse and rider; Sir JOHN GILBERT, R.A.

No. 1512, "*The Doone Valley, North Devon*," CECIL LAWSON.



\* No. 1515. 82 X 52.

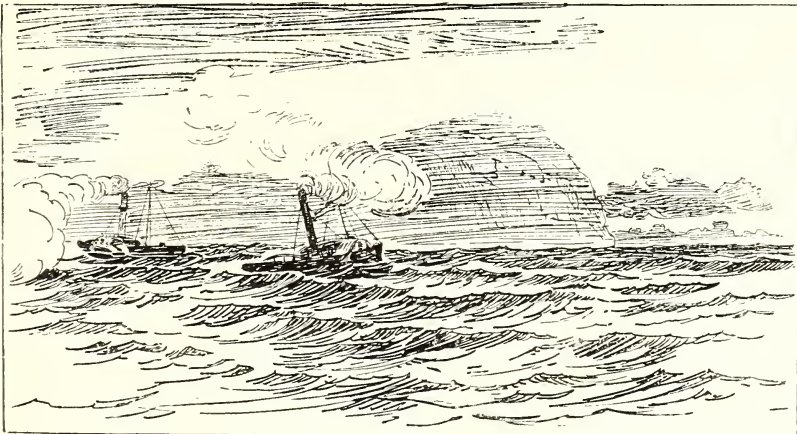
No. 1515. "*Diogenes.*" J. W. WATERHOUSE.

No. 1513. "*Evening Solitude ;*" landscape. C. E. JOHNSON.

No. 1514. "*His Eminence Cardinal Newman.*" J. E. MILLAIS, R.A.

This fine portrait is to be engraved by T. O. Barlow, R.A.

Next is an important study of sea by a well-known painter.



\* No. 1520. 40 X 72.

No. 1520. "*Waiting for the Homeward Bound.*" COLIN HUNTER.

- No. 1519. "*Hunters in the Paddock.*" OTTO WEBER.  
 No. 1521. "*St. Ives Bay, Cornwall.*" G. H. BOUGHTON, A.R.A.



\*

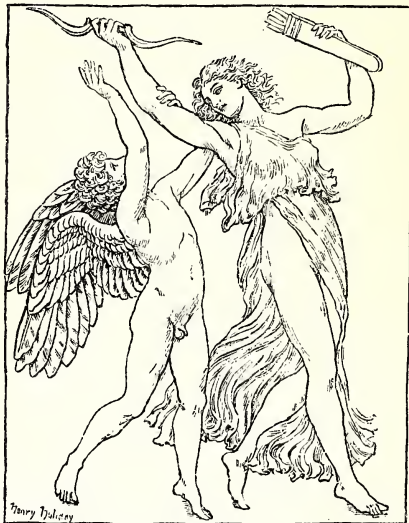
No. 1529.

31 x 36.

- No. 1529. "*The Skipper and his Crew.*" ARTHUR HUGHES.

Here are Nos. 1528 and 1530, by W. LOGSDAIL, and, on the end wall, No. 1535, T. GRAHAM, and No. 1536, J. MACWHIRTER, A.R.A.

Lastly, we come to the child figure of "*Miss N. Piminy*" (No. 1537, VAL PRINSEP, A.R.A.), in yellow satin, reclining on a red cushion; and close the catalogue with an impression that we have never examined a more interesting exhibition, or one more remarkable for individuality and strength amongst the younger men.



\* Harry Hylbery

- No. 1686. "*Nymph and Cupid.*" small bas-relief, 12 x 9. H. HOLIDAY.

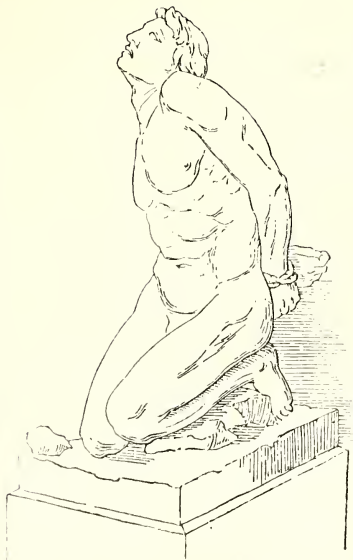




\*  
1620. "A Mother's Love."  
F. CALCOTT.



\* 1644. "Artemis."  
HAMO THORNYCROFT, A.R.A.  
(Marble.)



\* 1548. "Stephen the Martyr."  
A. G. ATKINSON.  
(Central Hall.)



1696. "Automate."  
G. A. LAWSON.



\* 1626. "The late Right Hon. the Earl of Beaconsfield."  
HAMO THORNYCROFT, A.R.A.



\* 1679. "The Right Hon. W. E. Gladstone, M.P."  
A. BRUCE JOY.



\* 1566. "John, Lord Lawrence."  
J. E. BOEHM, R.A. (Central Hall).



\* 1624. "Fair St. George."  
PEPYS COCKERELL and A. FABBRUCCI.





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