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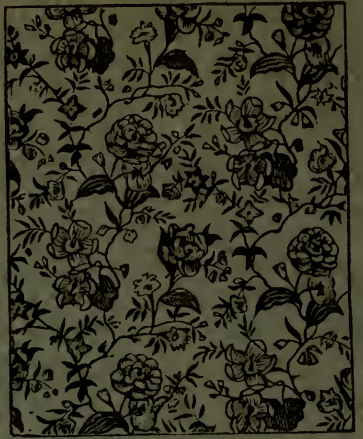
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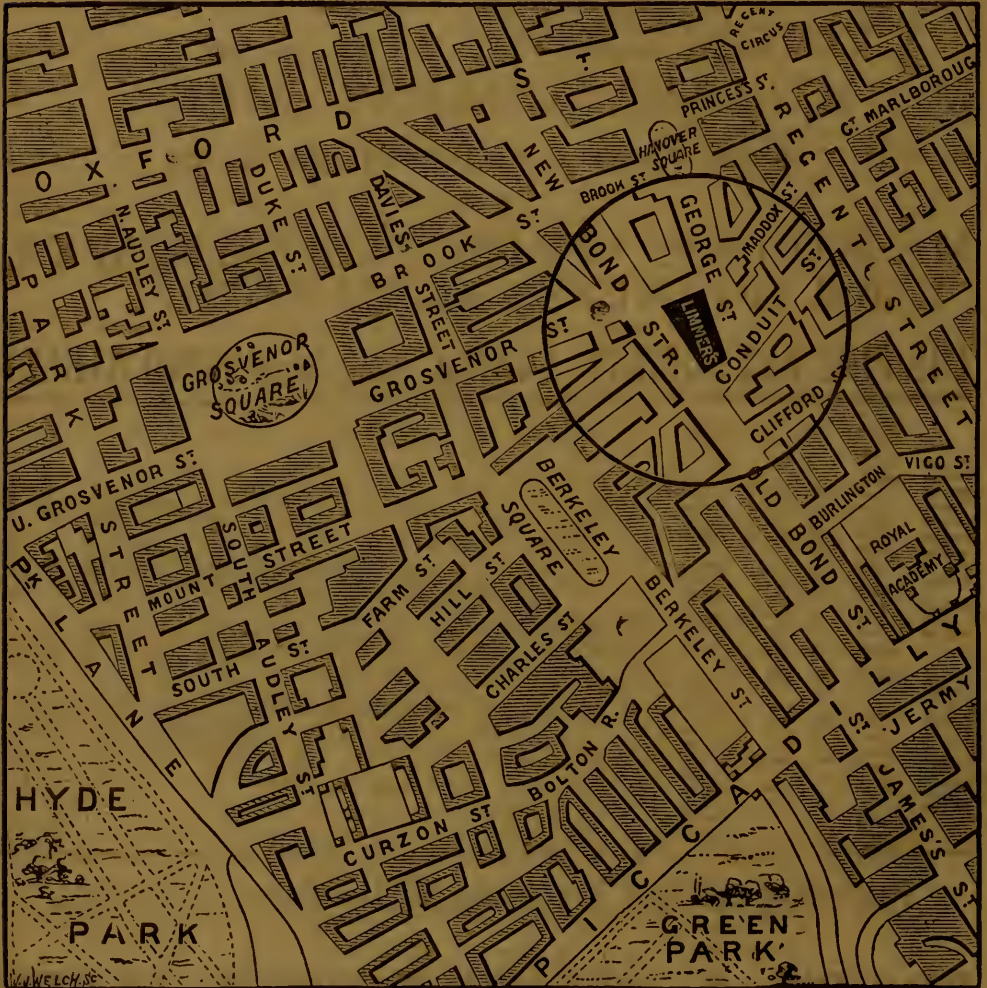
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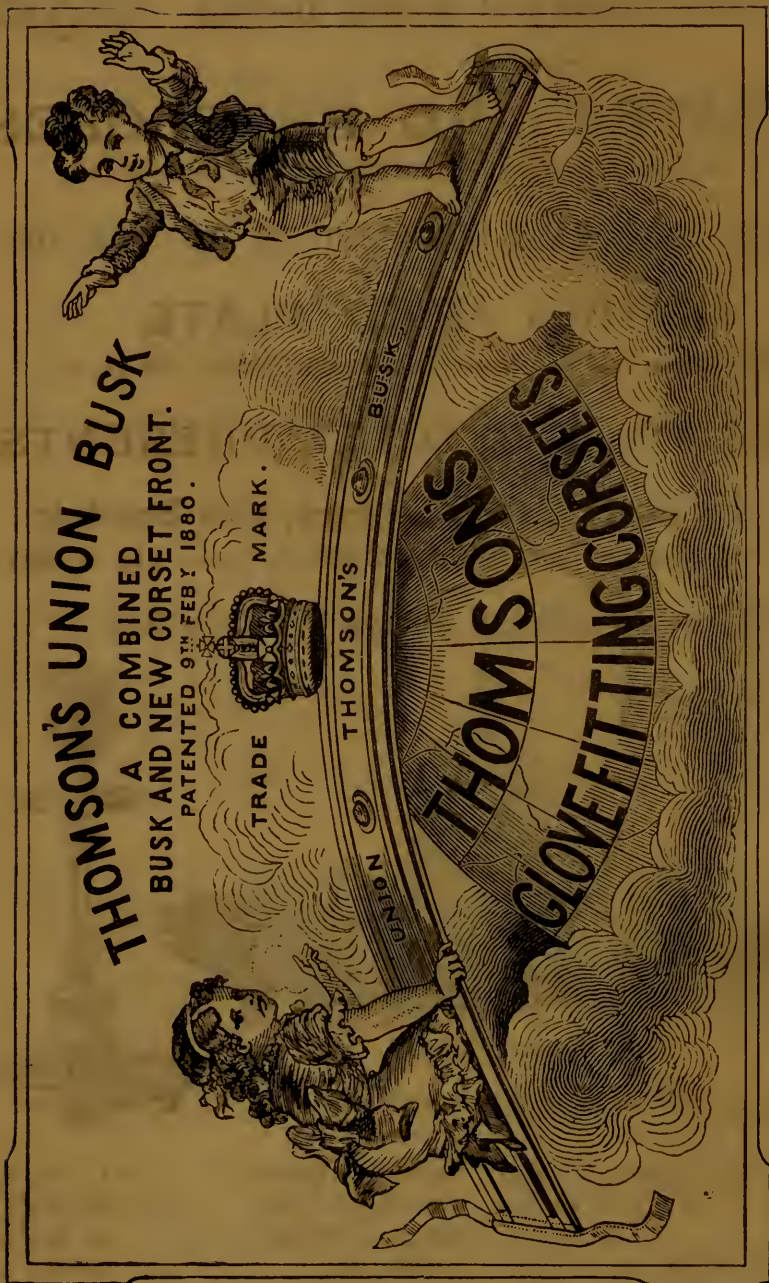
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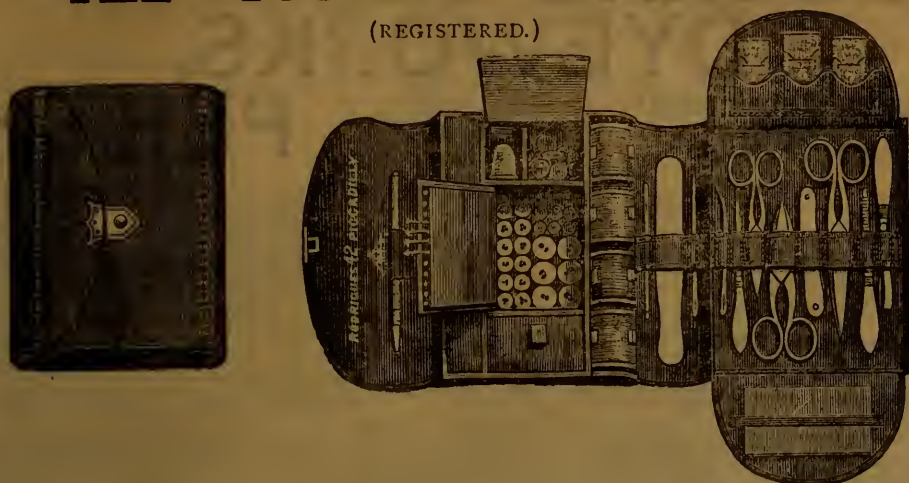
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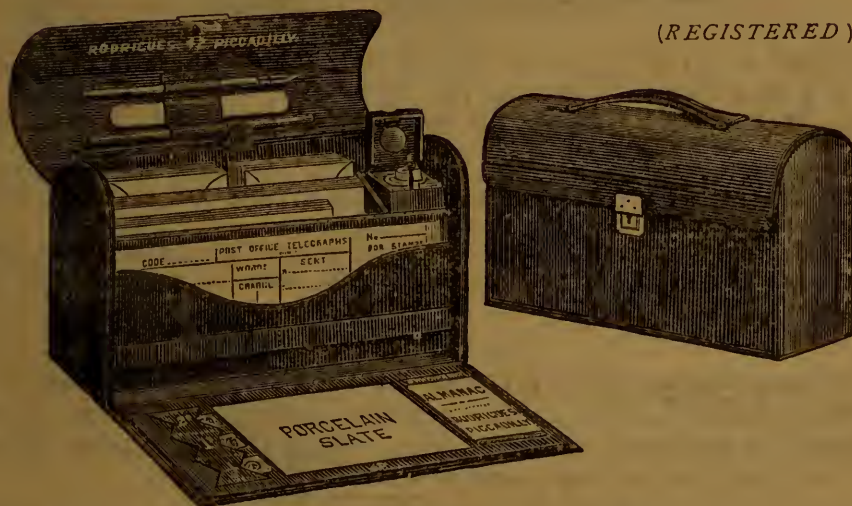
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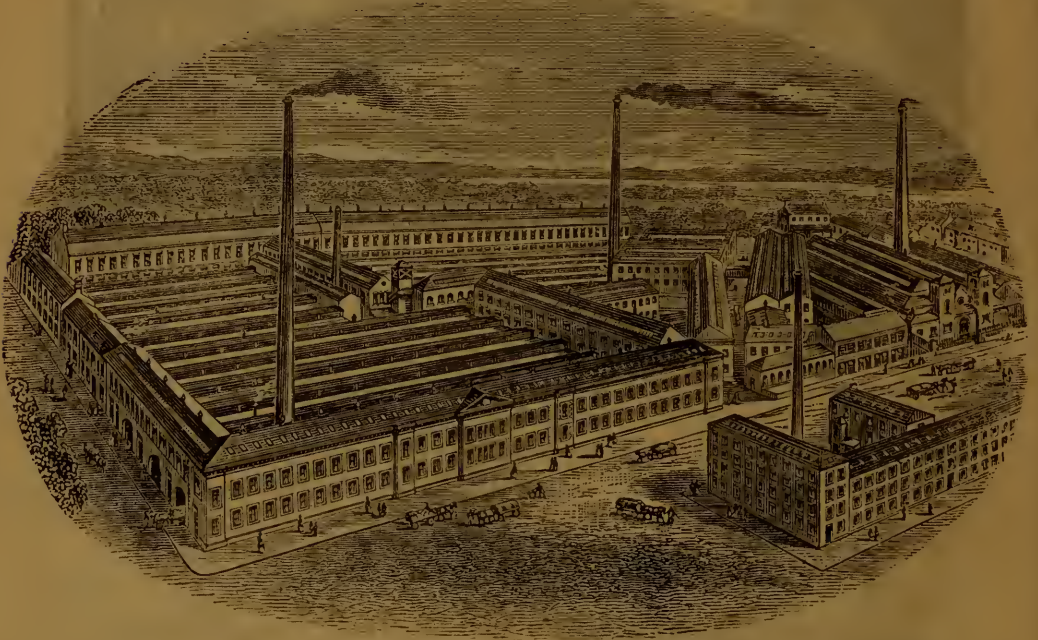
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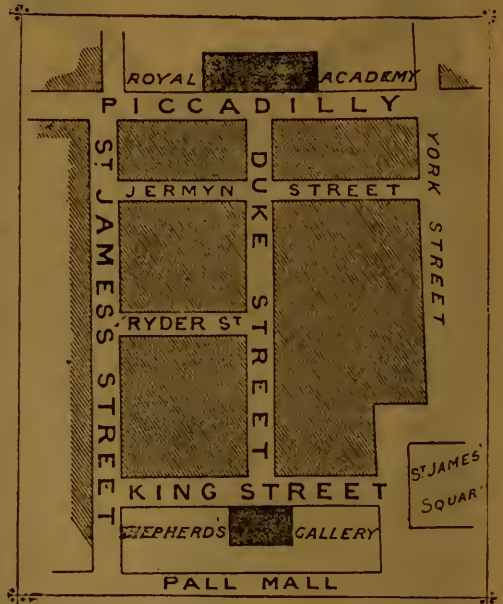
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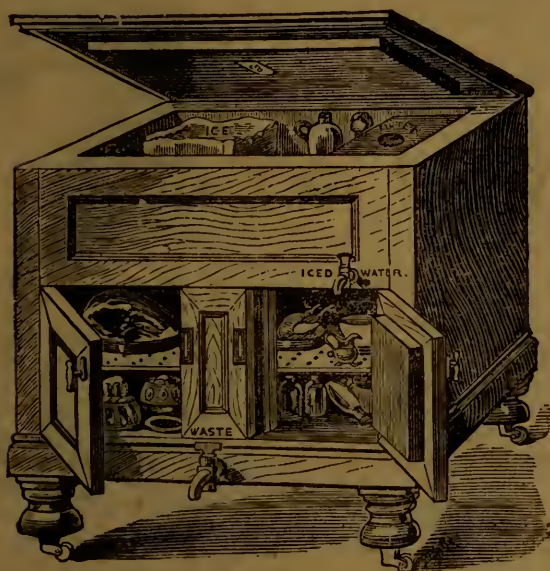
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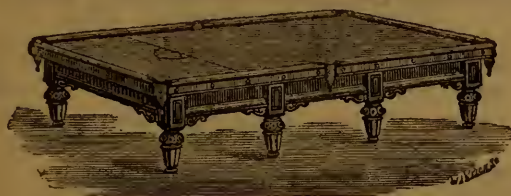


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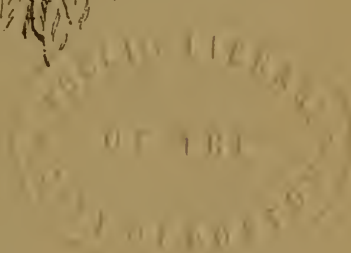
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EDITOR OF "GROSVENOR NOTES;" LECTURER ON ART; AUTHOR OF "BRETON
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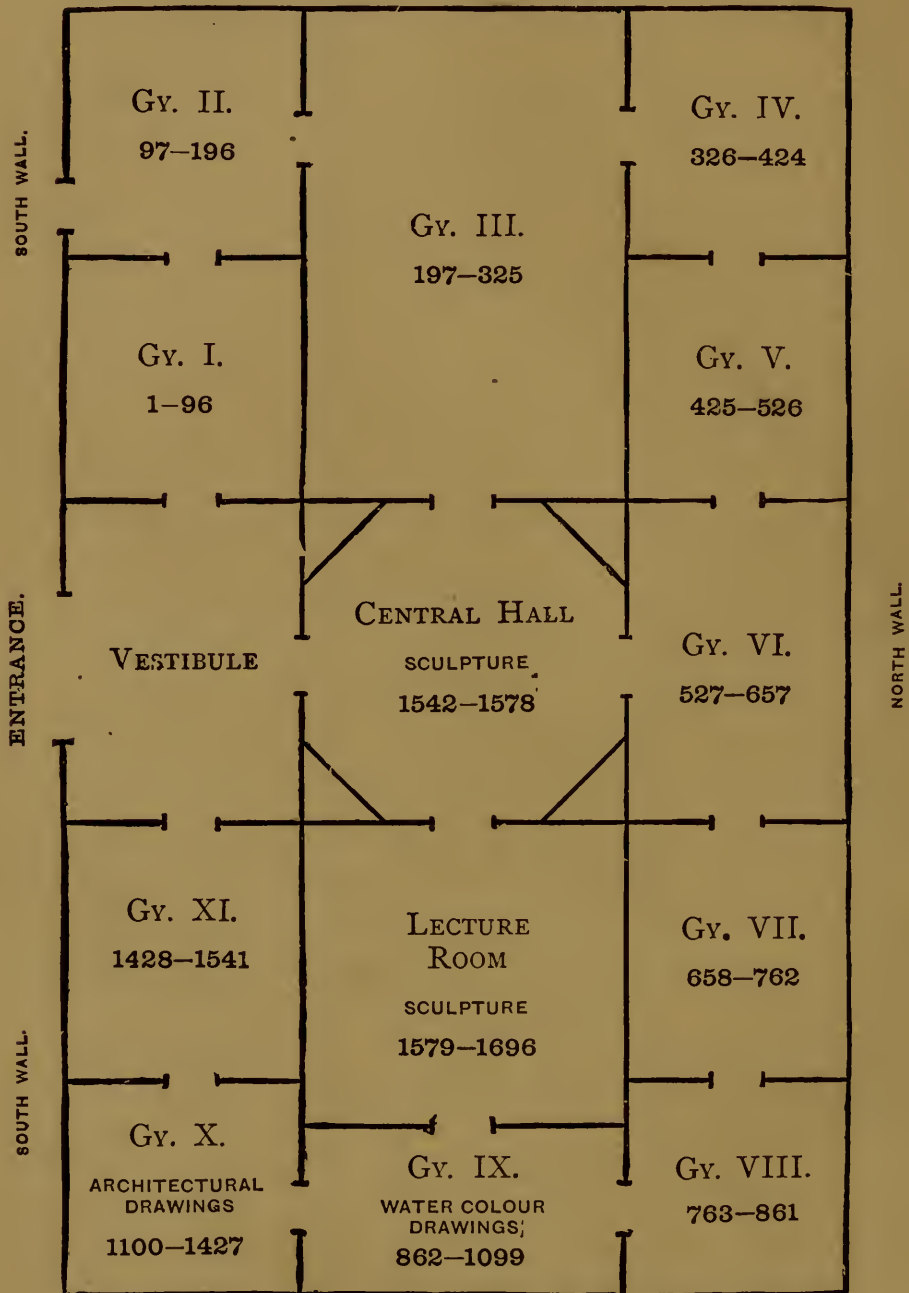
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ROYAL ACADEMY OF ARTS

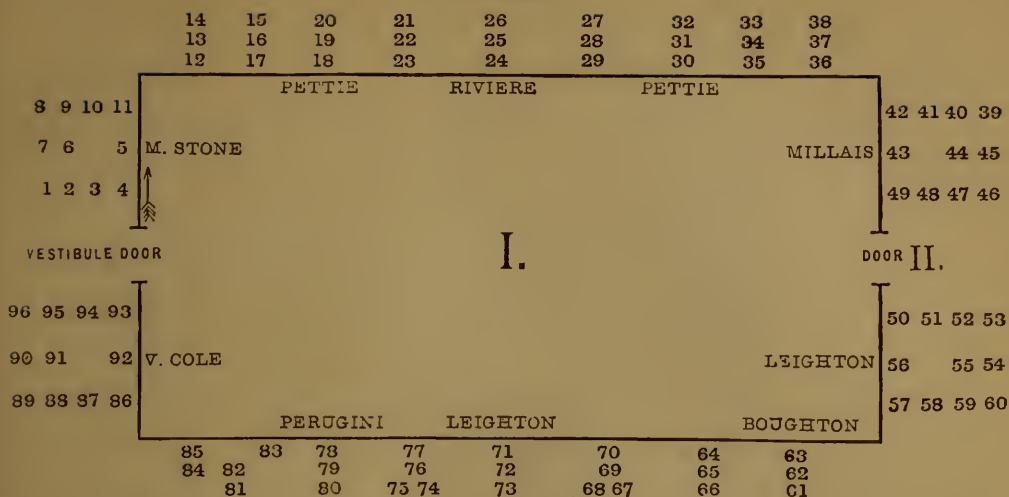
GENERAL PLAN OF THE GALLERIES,

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.

SOUTH WALL.



The first room in the Royal Academy in 1882 will be remembered by the delicate idyllic picture (*sketched overleaf*); by Mr. RIVIÈRE'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 × 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. 54. 46 X 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.



No. 63. 51 X 26.

No. 63. "*The Burgomaster's Daughter*." G. H. BOUGHTON, A.R.A.

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. II.*)

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 X 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 arc—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 F. 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.

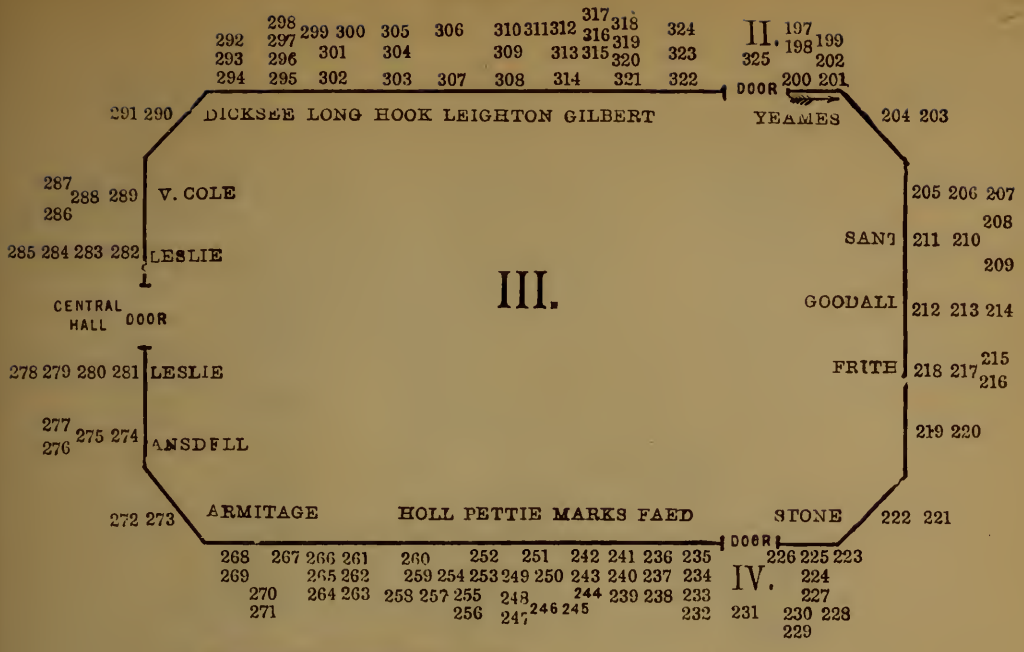
On the last wall are—

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.



L* No. 937. "*Poppies*." C. H. NORMAN.

SOUTH WALL.



III.



* 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. "*Lieut.-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. Q. 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 X 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 X 90.

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.

72 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 X 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 × 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—

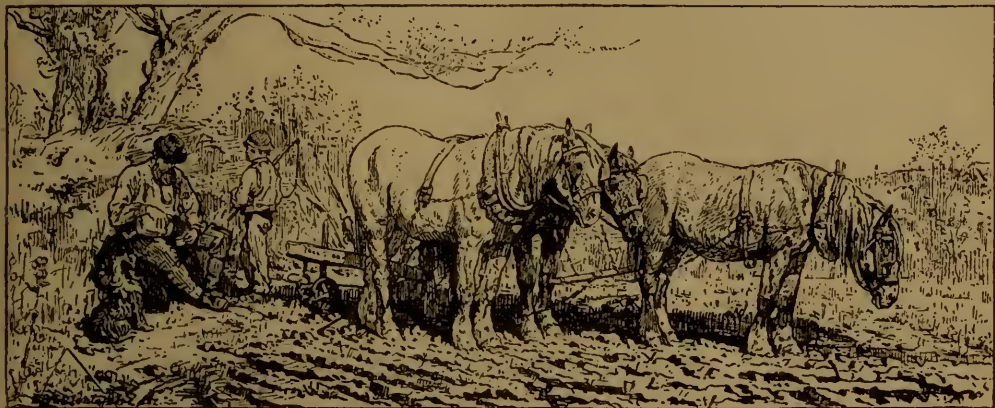
No. 303. "*Caller Herrin'.*" J. C. HOOK, R.A.

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.

				421		326			
	414	415	420	422	III.	327	332	333	
	413	416	419	423		328	331	334	
	412	417	418	424	DOOR	329	330	335	
	MORRIS YEAMES					RIVIERE			336 337 338 339
409 410 411						BOUGHTON			342 341 340
408 407	A. MOORE								344 343
403									347 348 349
404 405 406									345 346
	V. DOOR				IV.	MILLAIS			353 352 351 350
402 401 400									354 355
397						FAED			358 359 360
398 399	GOODALL								356 357
393									363 362 361
396 395 394									364 365 366 367
392						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		
				381 380					



* 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, "Ou

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. 388. 45 X 24.

No. 388. "*Brenda, daughter of F. W. Maclean, Esq.*" EDGAR HANLEY.

No. 390. "*Daughters of H. Joachim, Esq.*"
RUDOLPH LEHMANN.

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.

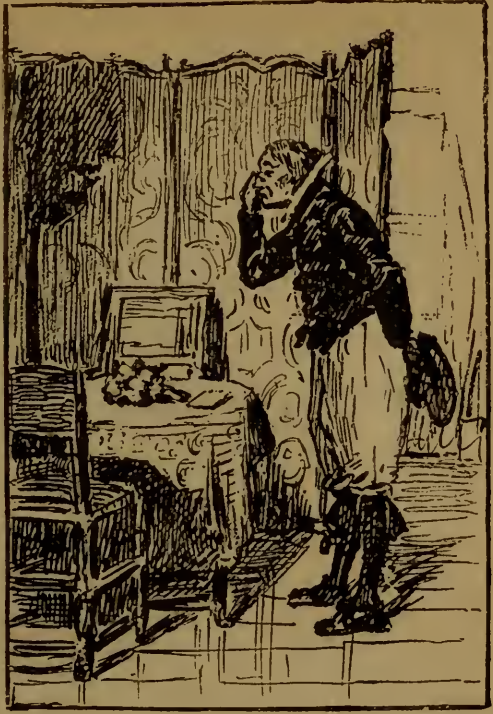


* No. 398. 44 x 32.

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. 401. 25 X 17.

No. 401. "*Suspicious.*" G. C. HINDLEY.

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. 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. 55 X 38.

SOUTH WALL.

	502	503	508	509	515	
496	501	504	507	510	514	516
497	500			511	513	517
498	499	505	506		512	518

495 494 493 492	MILLAIS BRETT ORCHARDSON						519 520
489						522 523	
488 490 491	HERBERT				SANT	521	
487							
186 485 484 483						526 525 524	
SCULPTURE DOOR	V.						DOOR IV.
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		
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	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. BRETT'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 Drovers 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.



*

No. 499.

33 × 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 × 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 × 48.

No. 509. "*Where are you going to, my pretty maid?*"
E. F. BREWTNALL.

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 × 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 XVIIIth 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.

599				614		623				642		
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601		610		616		621		627		640		
602		609		617		620		628		639		
603	604	605	606	607	608	618	619	629	630	631		
632	633	634	635	636	637							
596	595	593	LINTON				S. LUCAS					
598	597	594	S. P. HALL				THEORBURN				648	
591											647	
586	587	583									649	
589											650	
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VII. DOOR						VI.						DOOR V.
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576	577	578	H. HARDY				W. LESLIE					
			WOODVILLE				PRINSEP					
			WALLER									
571	570	569	568	567	566	565	564	563	562	561	560	
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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. 532. "Listeners hear no good of themselves."

EDWIN HUGHES.



* 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 X 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 X 79.

No. 551. "Sweethearts and Wives." S. E. WALLER.

"Mosstroopers" 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. "*J. 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 x 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.



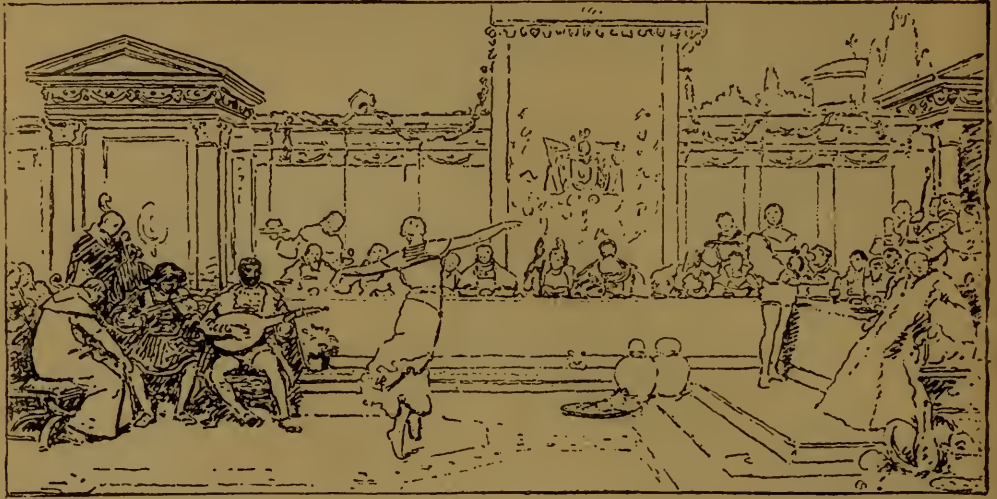
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No. 583.

48 x 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. ANSELL, 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	739 740 741	743
717	723	728	731	735	738	744
721	722	729	730	735	747	745

718 719 720	K. HALSWELLIE	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									660 659 653
702 701									662 663
700	P. LLOYD							COTMAN	661 665 664
697 698 699	ANSDELL	HERKOMER						WATERLOW	666
	691	690	689	683	682	678	677	671	
	652	688	684	682	679	676	672	670	
	696	693	687	685	681	680	675	673	669
	695	694	686				674		668
									667



*

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. "Dispersing; a flying column." BOUVERIE GODDARD. 20 X 27.



* No. 671. "Home Again." ERNEST A. WATERLOW. 35 X 60.



* No. 672. "King Cophetua and the Beggar." W. G. GALE. 50 X 40.

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. ANSDALL, 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.

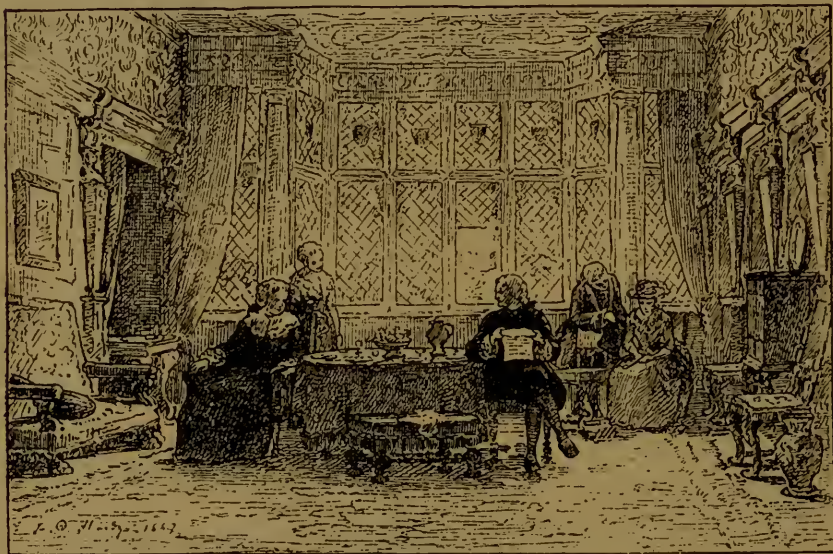
Other pictures here are—No. 698, "*Scotch Water Kelpie,*" ALBERT BESNARD; No. 704, "*The Visit,*" ANNIE L. ROBINSON.

On the other side of the door are—

No. 709. "*Approach to Shrine Yenshima, Japan.*" R. GOFF.

No. 711. "*Merry as the day is long.*" FRED. MORGAN.

No. 712. "*Orpheus.*" A. SACHIEVEREL-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.

f 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.

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		SOUTH WALL.													
		832							843	848					
		831	835	836			837	842	844	847	849	850			
		829	834	WATER			838	841	845	846			851		
		828	837	COLOURS			839	840					852		
		827	830	DOOR											
		WINFIELD		E. CROWE				VINEA							
												854	855		
												853			
												857	856		
												861 860 859 858			
												DOOR VII.			
												766	765	764	763
												767	768	769	
												TOPHAM			
												MACALLUM			
				STOREY		GOW									
				794	793	787	786	780	779	773					
				795	792	788	785	781	778	774	772				
				796	791	789	784	782	777	775	771				
						790			793	776	770				



*

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 Leonardi 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. 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 Leman*," J. W. INCHBOLD; and No. 831, "*Simon the Cellarer*," FEDERIGO ANDREOTTI; the work of the latter always interesting.



*

No. 830.

42 X 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 X 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.



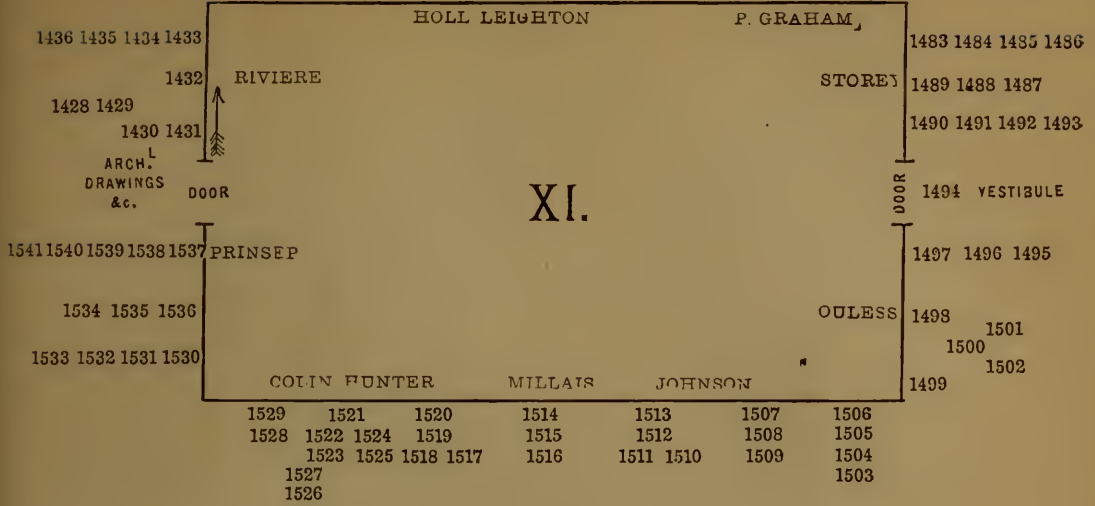
* No. 851. "Out of the Hurly-burly." E. H. FAHEY. 72 X 57.

Gallery IX.—*WATER COLOURS*. Nos. 862 to 1099.

Gallery X.—*ARCHITECTURAL DRAWINGS, &c.*
Nos. 1100 to 1233.

SOUTH WALL.

1437		1477
1438		1478
1439		1476
1440	1451	1475
1441	1450	1475
1442	1449	1474
1443	1448	1473
1444	1447	1472
1445	1446	1471
1446	1445	1470
1447	1444	1469
1448	1443	1468
1449	1442	1467
1450	1441	1466
1451	1440	1465
1452	1439	1464
1453	1438	1463
1454	1437	1462
1455	1436	1461
1456	1435	1460
1457	1434	1459
1458	1433	1458
1459	1432	1457
1460	1431	1456
1461	1430	1455
1462	1429	1454
1463	1428	1453
1464	1427	1452
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1466	1425	1450
1467	1424	1449
1468	1423	1448
1469	1422	1447
1470	1421	1446
1471	1420	1445
1472	1419	1444
1473	1418	1443
1474	1417	1442
1475	1416	1441
1476	1415	1440
1477	1414	1439
1478	1413	1438
1479	1412	1437
1480	1411	1436
1481	1410	1435
1482	1409	1434



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.

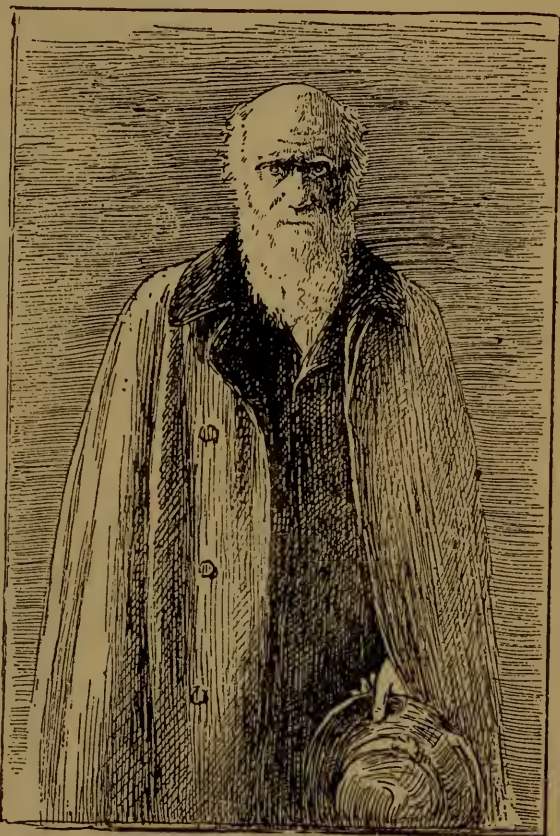
No. 1470. "*Sir Charles John Herries, K.C.B.*"
FRANK HOLL, A.R.A.

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, "*Noushatoul-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.

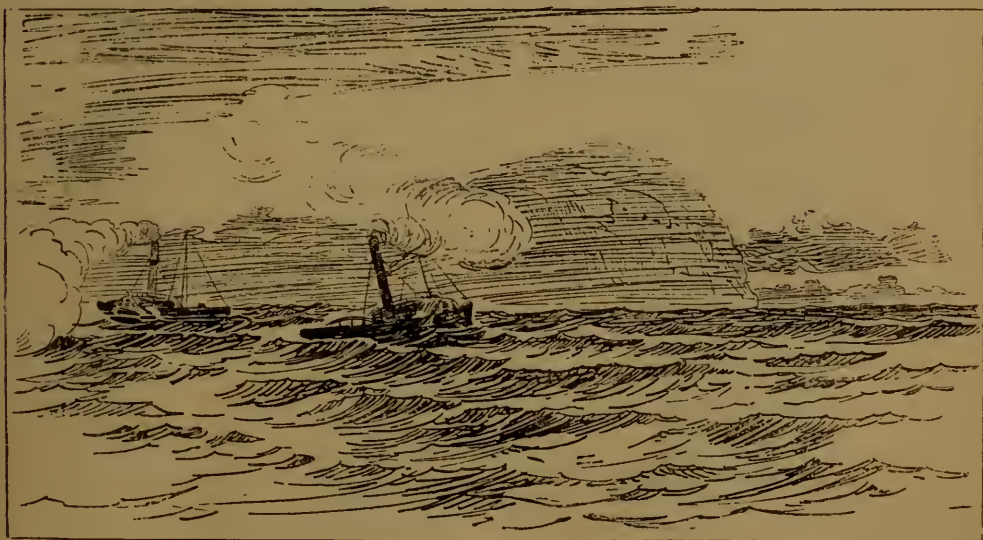
No. 1515. "*Diogenes.*" J. W. WATERHOUSE.

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.



*

No. 1686. "*Nymph and Cupid,*" small bas-relief, 12 X 9. H. HOLIDAY.



*
1620. "A Mother's Love."]
F. CALLCOTT.



* 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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Adjoining the National Gallery, Trafalgar Square,

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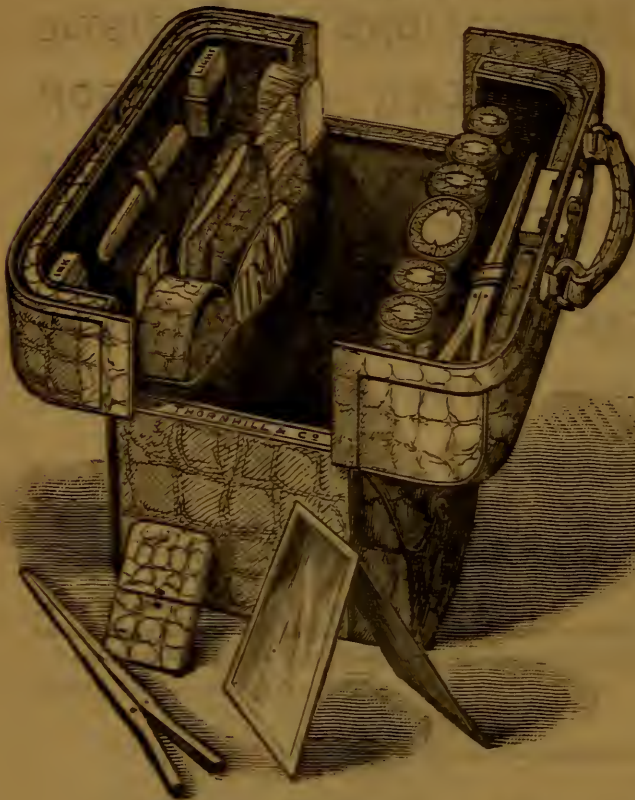
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Screw Caps.
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Book.
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Light Boxes.
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Ivory Nail Trimmer,
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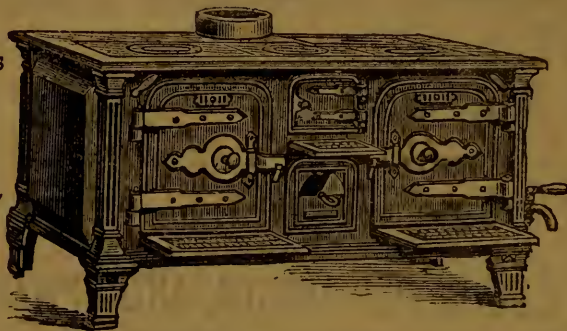
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"FROM time to time I have tried many different Soaps, and I have now, "after Fifteen Years' careful trial in many hundreds of cases, "both in hospital and private practice, no hesitation in giving my "verdict to the effect that *nothing has answered so well or proved so "beneficial to the skin as Pears' Transparent Soap.*"



A. & F. PEARS,

Soap Makers by Appointment to H.R.H. the Prince of Wales.

◆ 91, Great Russell Street ◆
 LONDON, W.C.



Sold Everywhere, but insist on having the genuine.

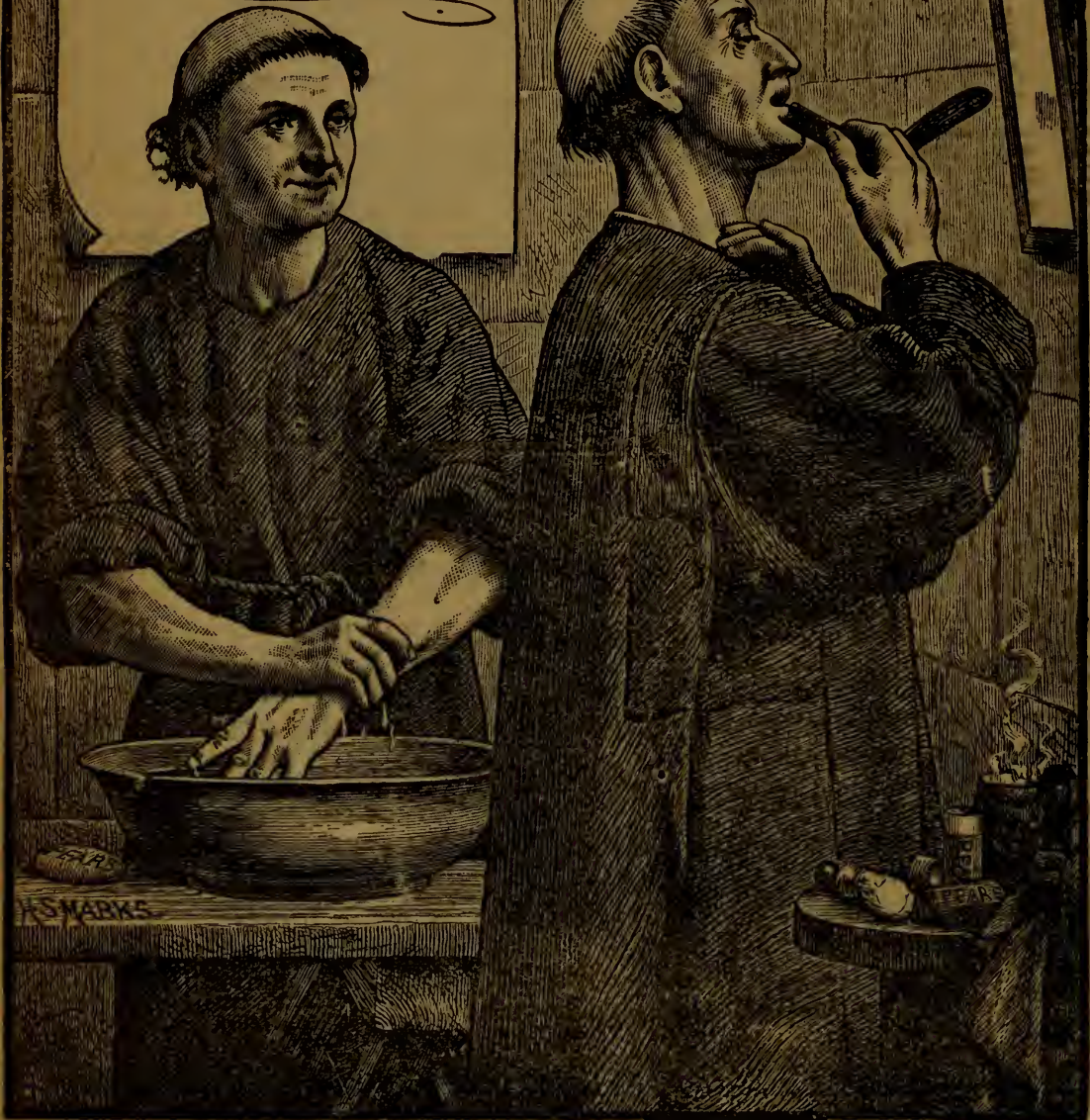
PEARS' SOAP,

AS RECOMMENDED BY

PROF. ERASMUS WILSON,

*I have found matchless for the
Hands and Complexion.*

Adelina Patten.



"Cleanliness is next to Godliness."

Specially drawn for Messrs. A. & F. PEARS

BY

H. STACY MARKS, R.A.

Liverpool & London & Globe Insurance Company.

THE all-important consideration, both for persons already insured and those about to insure, is the Solvency and Security of the Company.

The amount of Funds held by this Company, together with the security of a large and wealthy Proprietary, point it out as amongst the most eligible of Offices in the United Kingdom.

No Insurer, whether Fire or Life, is involved in the slightest liability of Partnership.

THE ACCOUNTS OF THE COMPANY ARE SUBJECTED TO TWO INDEPENDENT AUDITS.

LIFE DEPARTMENT.

Life and Annuity Funds . . . £3,174,302.

LIFE POLICIES are issued upon different scales of premium to meet special purposes—see Tables below and others in Company's Prospectus.

80 per cent of the profits are divided amongst the assured under Table B*.

The Division of PROFITS is Quinquennial, and the next declaration of BONUS ADDITIONS to the Sums Assured under Table B* will be made for the term ending 31st December 1883.

The large reversionary Bonus of 35s. per cent per annum on the sums assured by Policies in that Class, was declared for the quinquennium ended December 1878.

POLICIES MAY BE EFFECTED TO BE MADE PAYABLE DURING THE LIFETIME OF THE ASSURED (see Table E of Company's Prospectus).

No entrance fee or other payment beyond the premium.

No extra premium charged to members of the Volunteer Artillery or Rifle Corps within the United Kingdom. Surrenders of Policies favourably dealt with.

Liberal arrangements made with assurers intending to reside abroad or voyage to foreign countries.

Policies issued in accordance with The Married Women's Property Act, passed by Parliament in the year 1870, which gives power to a Married Woman to assure her Husband's life or her own, and to a Married Man to assure his own life for the special benefit of his wife and children; in all such cases the Policy being free from the control of the Husband, his representatives or creditors.

PREMIUM FOR THE WHOLE TERM OF LIFE TO SECURE £100 AT DEATH.

TABLE A. WITHOUT BONUS.					TABLE B*. WITH PARTICIPATION IN PROFITS.						
Age next Birth-day.	PAYMENTS.		Age next Birth-day.	PAYMENTS.		Age next Birth-day.	PAYMENTS.		Age next Birth-day.	PAYMENTS.	
	Yearly.	Half-yearly.		Yearly.	Half-yearly.		Yearly.	Half-yearly.		Yearly.	Half-yearly.
20	£1 13 7	£0 17 4	45	£3 6 4	£1 14 2	20	£1 17 8	£0 19 6	45	£3 16 0	£1 19 2
25	1 17 8	0 19 5	50	3 19 8	2 1 0	25	2 2 11	1 2 2	50	4 11 3	2 7 0
30	2 2 6	1 1 11	55	4 17 5	2 10 2	30	2 9 3	1 5 5	55	5 14 8	2 19 0
35	2 8 6	1 5 0	60	6 1 6	3 2 9	35	2 16 3	1 9 0	60	7 5 11	3 15 4
40	2 16 3	1 9 0	65	7 14 8	4 0 2	40	3 5 6	1 13 9	65	9 0 9	4 13 8

ANNUITIES granted on favourable terms. No expense beyond the purchase money.

FIRE DEPARTMENT.

General Reserve and Fire Re-Insurance Fund . . . £1,500,000.

The magnitude of the Company's Business enables it to accept Fire risks upon the most favourable terms the same being rated according to the nature of the risk to be insured.

Some risks of a special and complicated nature, such as Mills, to ensure fair and equitable rating, are rated according to Tariffs carefully compiled by the Offices, and revised from time to time to meet the altered circumstances affecting any particular class.

The majority of risks, however, are subject to no tariff, but are rated by this Company according to their individual merits, based upon the law of average—the principle upon which Insurance Companies are founded. By this law the Company, owing to the large number of risks on its books, is enabled to insure the different classes at their minimum rates. An individual is therefore imprudent to run his own risk when the Company can relieve him of the danger of loss at the smallest possible cost.

Head Offices—DALE STREET, LIVERPOOL; CORNHILL, LONDON.

Branch Offices—MANCHESTER, LEEDS, BRISTOL, DUBLIN, GLASGOW, EDINBURGH, BIRMINGHAM, and NEWCASTLE-ON-TYNE.

Prospectuses and Forms of Proposal for Fire, Life, or Annuities may be obtained at the Company's Offices, or of any Agents of the Company.

The Total Claims paid since the commencement of the Company amount to £16,809,152.

FIRE LIFE AND ANNUITIES

PROGRESS

WITHIN THE LAST
SEVEN YEARS
THE FUNDS HAVE
INCREASED BY
£1,943,951.

HEAD OFFICES
DALE S^E,
LIVERPOOL
AND
CORNHILL
LONDON.

**THE FUNDS OF THE
COMPANY EXCEED**
£6,000,000
THE INCOME
FOR 1880
EXCEEDED
£1,560,000

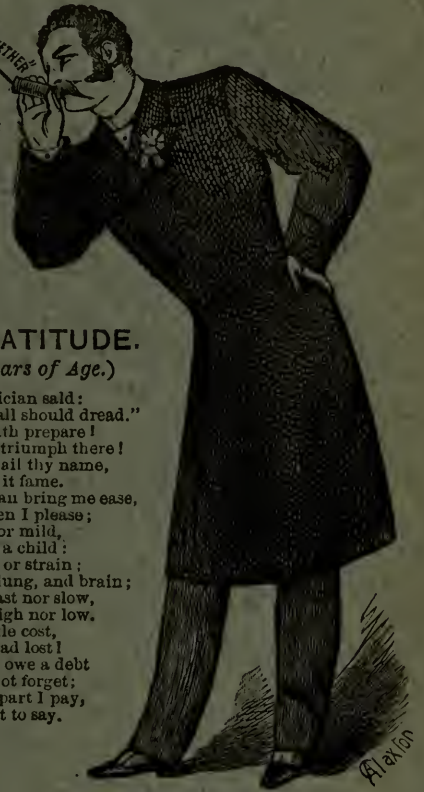
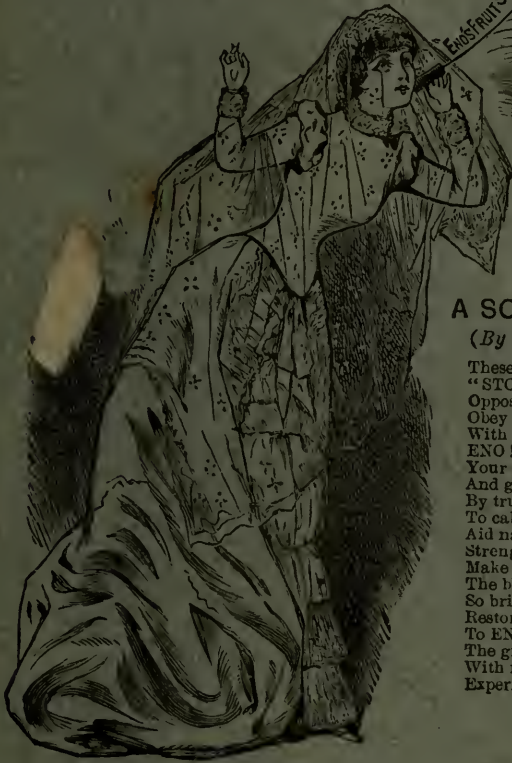


**LIVERPOOL
& LONDON
& GLOBE
INSURANCE COMPANY**
ESTABLISHED 1836

ENO'S FRUIT SALT

WILL GIVE US A LONG AND HAPPY LIFE TOGETHER!

Why can Love neither be bought nor sold?
Because its only price is LOVE.



A SONG OF GRATITUDE.

(By an F.S.A., 80 Years of Age.)

These words a wise Physician said:
"STOMACH'S a master all should dread."
Oppose his laws—for Death prepare!
Obey them—Health will triumph there!
With grateful thanks I hail thy name,
ENO! and strive to give it fame.
Your SALT OF FRUIT can bring me ease,
And give me comfort when I please;
By true aperient, strong or mild,
To calm a man or soothe a child:
Aid nature without force or strain;
Strengthen heart, liver, lung, and brain;
Make the pulse neither fast nor slow,
The blood-heat not too high nor low.
So bringing health at little cost,
Restoring what neglect had lost!
To ENO'S FRUIT SALT I owe a debt
The grateful mind may not forget;
With rhyme that debt in part I pay,
Experience teaching what to say.

RICHES, TITLES, HONOUR, POWER, AND WORLDLY PROSPECTS
Are as nought to a deeply-rooted Love.

"In every being throughout animated nature, from the most insignificant insect to the most enlightened, ennobled, and highly developed being, we notice a deeply-rooted love for one possession before all others, and that is the possession of LIFE. What will not man give to preserve his life? The value of riches, titles, honour, power, and worldly prospects are as nought compared with the value which every sane man, however humble, and even miserable, places on the preservation of his life."

With each bottle of ENO'S FRUIT SALT is wrapped a large Illustrated Sheet, showing the best means of stamping out Infectious Diseases, Fevers and BLOOD POISONS, &c. If this Invaluable Information was universally carried out, many forms of disease now producing such havoc would cease to exist—as Plague, Leprosy, &c., have done when the true cause has become known.

"A Correspondent writes to ask me which I consider the best medicine for a 'confirmed dyspeptic subject' to 'indulge in.' My dear Sir, or Madam (I don't know which it is, for only initials have been used as a signature), I am not a doctor, neither do I profess to know anything at all about the British Pharmacopoeia. When advised to take this or that nostrum for any little ailment, I always quote Shakespeare, 'Throw physic to the dogs; I'll none of it,' and I would say the same to my present interlocutor. ENO'S FRUIT SALT is the only thing in the way of medicine I indulge in; and, though it may sound something like a puff, yet I find that it is all I require to keep me in health, provided I also remember St. Paul's advice to be temperate in all things."—*Notes on Men and Things*, PICTORIAL WORLD, February 28, 1882.

SUCCESS IN LIFE.—"A new invention is brought before the public and commands success. A score of abominable imitations are immediately introduced by the unscrupulous, who, in copying the original closely enough to deceive the public, and yet not so exactly as to infringe on legal rights, exercise an ingenuity that, employed in an original channel, could not fail to secure reputation and profit."—ADAMS.

Directions in Sixteen Languages how to Prevent Disease.

CAUTION.—Examine each Bottle, and see that the Capsule is marked "ENO'S FRUIT SALT." Without it, you have been imposed upon by a worthless imitation. Sold by all Chemists. Price 2s. 9d. and 4s. 6d.

PREPARED ONLY AT

ENO'S FRUIT SALT WORKS, Hatcham, London, S.E., by J. C. Eno's Patent.

THE
GRESHAM
LIFE ASSURANCE SOCIETY,

St. Mildred's House, Poultry,
LONDON, E.C.



FUNDS.

Realised Assets (1881)	£2,964,914
Life Assurance and Annuity Funds	2,907,789
Annual Income	595,459

*Prospectus, Reports, and Proposal Forms, can be obtained on application
to the Society's Agents and Branch Offices, or to*

F. ALLAN CURTIS,
Actuary and Secretary.

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