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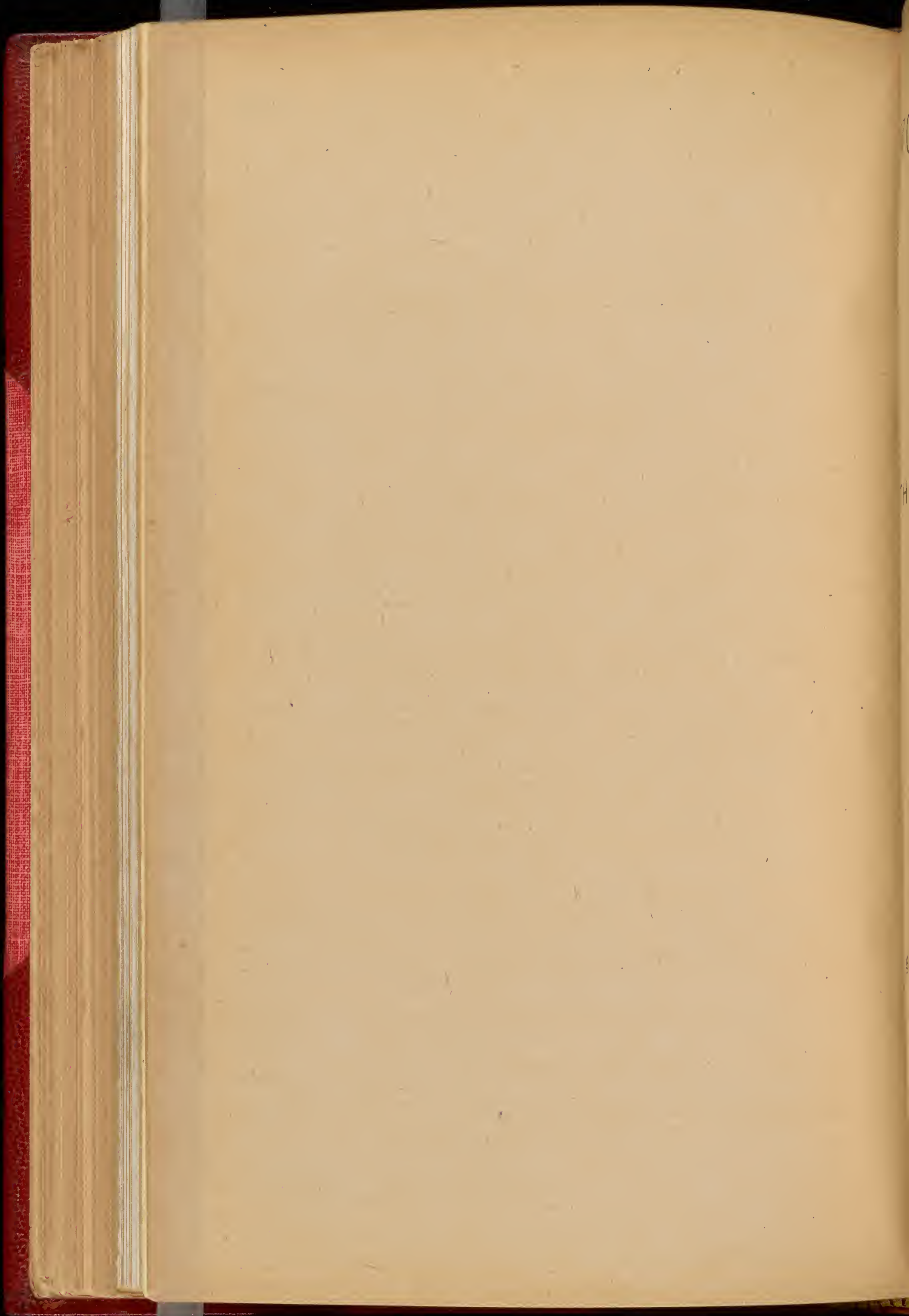
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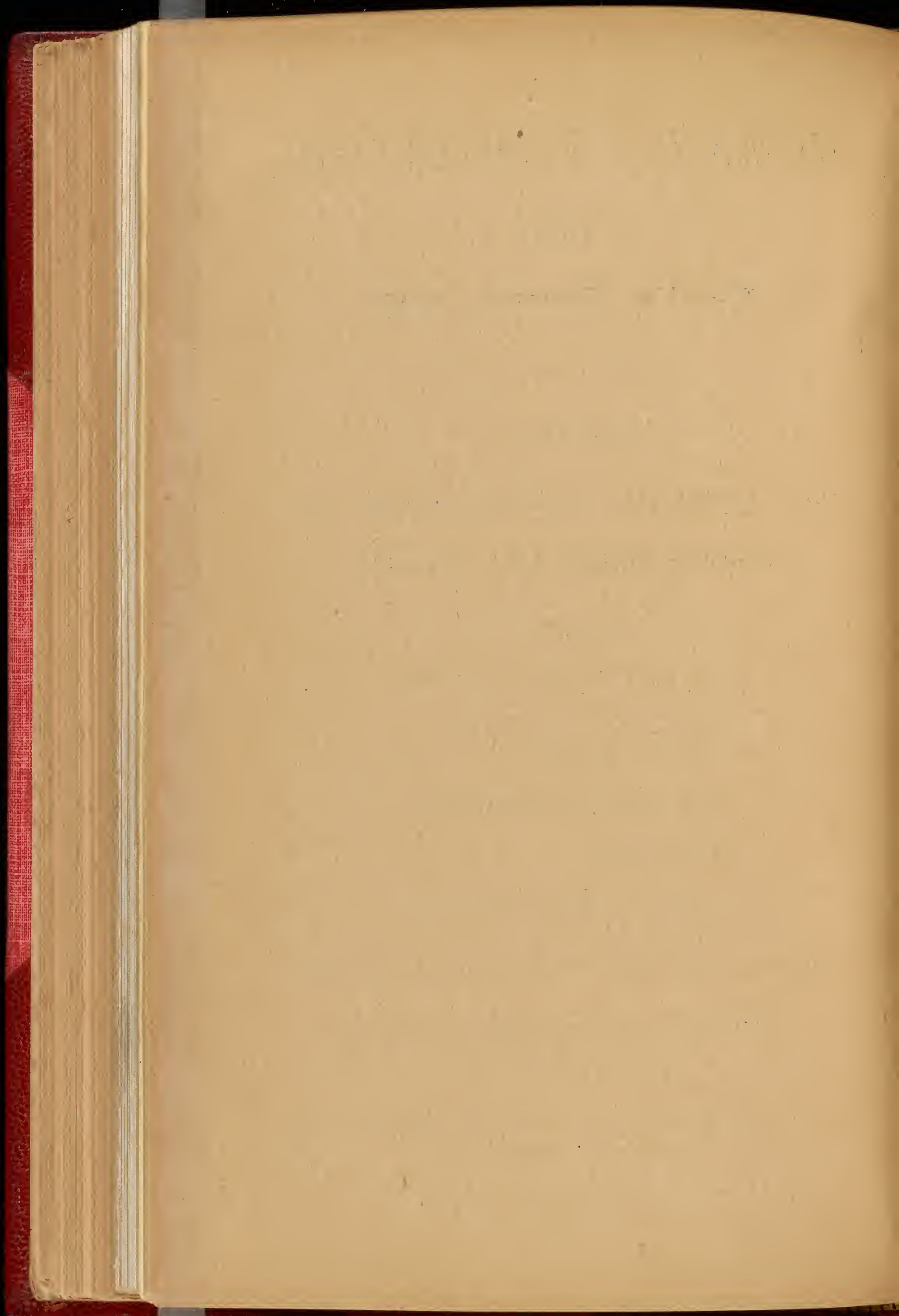
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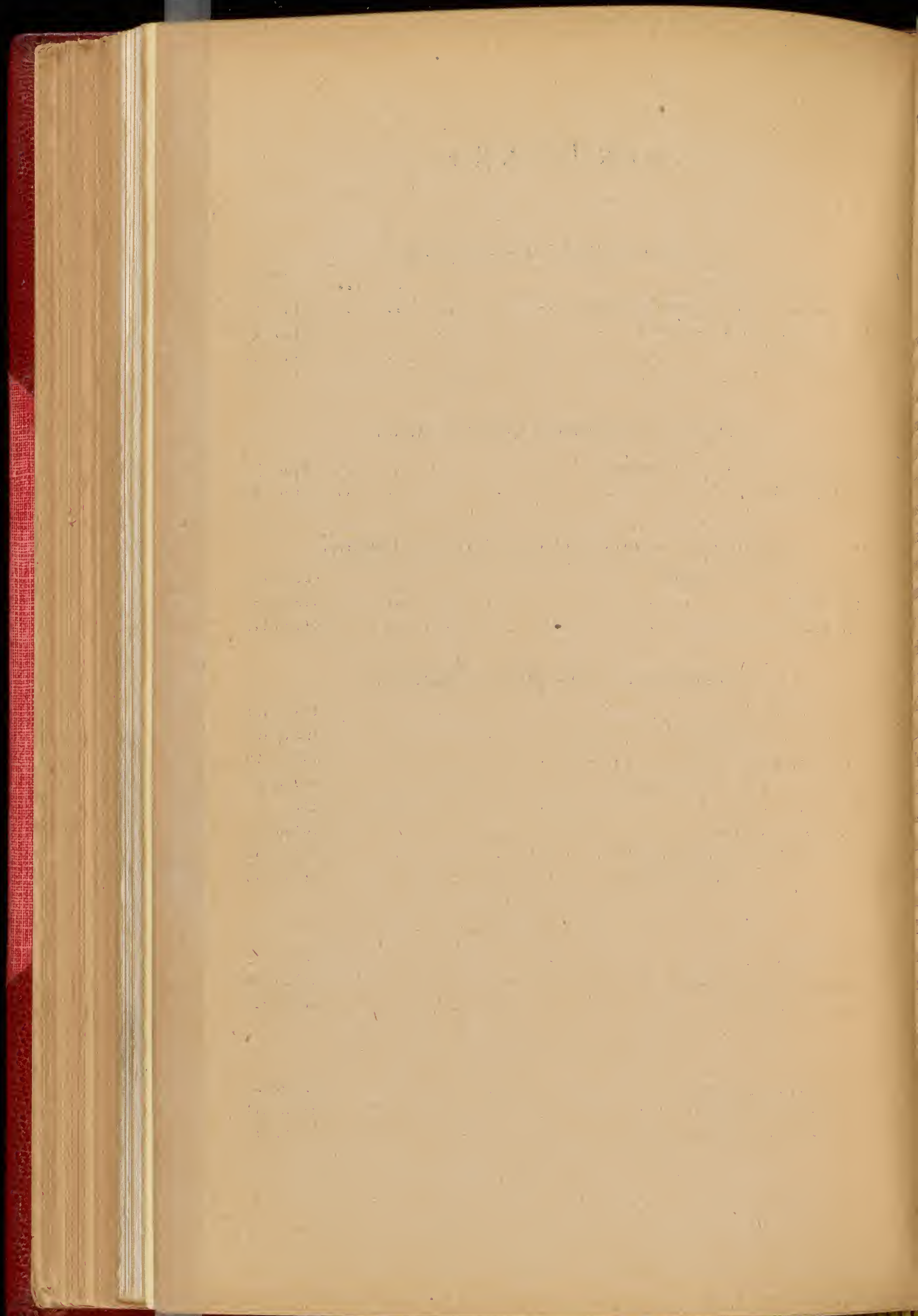
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WOMAN'S EXHIBITION, 1900.

INTRODUCTION.

DURING no period in the world's history has the progress of woman's work been so remarkable as in that of the present century. Although this advance is fully realised, and several attempts have been made to illustrate the progress of woman's work, there has never been an Exhibition dealing adequately with this great subject. The advance of woman in the fine arts, in education, in refined and beautiful workmanship, in inventions, her studies and devotion in nursing, and her softening influence, which has penetrated into almost every profession, elevates the nineteenth century in the memorable record of the world's history. It is an apparent fact, particularly when we turn to literature, that the work by woman during the last hundred years greatly exceeds anything accomplished by her in all previous times. It is, therefore, but fitting and just that woman's work should be represented in a worthy manner, at the close of this century, by a commemorative Exhibition, the first of its kind ever held.

For some time past we have given considerable time and attention to the subject, and, thanks to the combined efforts and invaluable assistance rendered by the Honorary Committee of the Woman's Exhibition—with the worthy assistance of the other ladies of the Committee—we are enabled to bring before the world an Exhibition devoted entirely to Woman, which we trust will prove worthy of the subject.

The true progress of every race is marked in the condition of woman: whatever she is the race will be, for she is the civiliser, the purifier of life.

We think this a fitting opportunity to give a brief survey of woman's position in past times, and mention those women who, by their talents and superiority, have created an everlasting influence upon the destiny of woman.

Nothing is more interesting than to trace, through all its vicissitudes, the lengthy course of laws and customs which have slowly raised

woman from a condition of abject slavery to a position of social and civil equality. We shall not, however, dwell upon this lower phase of woman's life, but confine ourselves to that period when she had already reached a station worthy to be recorded in the pages of history.

Babylon was founded by a woman, who attained to a superior power by her genius alone; who influenced her age by her wisdom and talents; built cities, raised aqueducts, constructed roads, commanded great armies in person, and, both as conqueror and legislator, was amongst the earliest agents of Asiatic civilisation.

Egypt—the land where man was wisest and most indulgent to woman; Egypt—from whose intellectual fires Greece and Rome borrowed the torch by which worlds then unknown and races never dreamed of have since learned the laws of nature and the philosophy of morals—never was so rich in wealth, power and civilisation as under the reign of the last of its queens, who made knowledge the basis of national supremacy, and who reconstructed that precious library which man in his madness had destroyed.

In that land the women of the populace managed the greater part of such business as was transacted out of doors. They left the management of the loom to men, while they themselves were abroad engaged in commerce. At a later period, Hypatia, by her learning, became a most influential teacher in Alexandria, and the fame of her lectures drew students from all parts of the East. Personally she was held in such great esteem, and such reliance was placed on her judgment and sagacity, that the magistrates frequently consulted her in important cases.

In Greece, while the young men of Athens were given perfect education, precisely the contrary was the case with the Athenian maiden. In her childhood she was strictly enjoined "to speak, to listen, and to see as little as possible," and so when she grew to womanhood the care of the management of the household and obedience to parents or husband was for her the acme of accomplishments, ambition, and virtue. The only arts taught her in youth were those of dancing and singing.

Her position in the early days of Greece was not a high one; her occupation was the common employment of spinning, weaving, embroidering, making garments and attending to household duties. In general there seems to have been no difference whatever between

the occupation of princesses and women of ordinary rank. It is, however, recorded that the arts were not neglected by women. In poetry Sappho enjoyed a unique renown. She was called the poetess, as Homer was called the poet. Of all the poets of the world, of all the illustrious artists of all the literatures, Sappho is the one whose every word has a peculiar and unmistakable perfume, a seal of absolute perfection and inimitable grace. She was exalted to the distinction of being called the Tenth Muse.

It was not until the Periclean age that women gained sufficient freedom to enable them to exert a direct influence of thought, and further the principles underlying human conduct. Aspasia proved to the world that woman could be the intellectual compeer of the ablest statesmen and philosophers. She attained unrivalled influence and distinction over the most celebrated philosophers, orators, and poets, who delighted in her society, and statesmen consulted her in political emergencies; in fact, Pericles surrendered to her the government of Athens, then at the height of its glory and renown. Women began to follow literature and art. They taught rhetoric and elocution, lectured publicly, established schools of philosophy, and contributed generally a powerful influence on their times.

Roman women were as industrious as the men, and worked at home while the husbands and fathers were at war. After household cares, their chief occupations consisted of spinning and working wool. It was considered the duty of women who held in honour the name of wife or mother, to make the clothing of their husband, children, and servants, after having prepared the wool and flax to weave them into stuffs upon the loom, for their family and household.

In Rome, Cornelia stands, amid the evil and corruption of her time, as a true specimen of womanhood. This accomplished and virtuous woman gave to Rome two of its noblest sons, who, as the result of her education, became the popular reformers of their time.

The advent of Christianity exercised the most salutary influence of all in the amelioration of the social condition of woman. She was lifted out of her state of debasement and inferiority and placed on a level with man.

Another cause which contributed to place woman upon the high pedestal she occupies in society to-day was the invasion of the barbarians.

Turning to the Northern nations, which resembled each other, we

find in the early days of these rude but generous people that they held the mission of women to be higher, and entitled her to share in politics and government, for whilst war and hunting were the only favourable occupations for man, all other employment was left for women. Among the Germans they were the chief counsellors, and mostly the chief prophets, priests, and physicians. "Honour to *God* and to *Woman*"—such is the traditional motto, the words of which resounded at all festivals and combats held by the Germanic people during the Middle Ages.

Between the intellectual light of modern times and the civilisation of ancient Rome, the dark ages, as they are emphatically called, stand like a blank. Not only were the arts and sciences dormant, or wholly lost, but all the incidents of the era partook of its profound gloom and were like deeds done in the night. If the horizon was for a moment illumined, it was by lightning breaking from the thunder-cloud, by the flash of a meteor, which expired as it appeared, serving, indeed, only to render darkness visible, for learning was dead.

After this long period of obscurity we find a brilliant Star appear, "Joan of Arc, Maid of Orleans," one of the most striking figures of that turn on the stage of history. Her character is certainly unique; the contrast between her and her time is indeed as between light and darkness. She is the only human being who ever held supreme command of a military force of a nation at the age of 17 years.

She was indeed the personification of the genius of patriotism.

The reign of Ferdinand and Isabella was productive of the most important consequences to Spain, to Europe, and to the world; and it was to the presiding influence of Isabella of Castille, to her genius, piety, and beneficence, that these effects were in a great measure, if not wholly, due.

Her patronage of Columbus and her womanly kindness and queenly generosity thus enabled the greatest discoverer of any age to carry out his great idea—the discovery of *America*—and so gave to mankind the rich heritage of the New World. She was ever a steady protector of religion, learning, philosophy, science, and the arts. Her court was a school of virtue in which the example of her own life was the most beautiful as well as the most sublime study.

Brilliant in the pages of civilisation stands the reign of Elizabeth of England. She was endeared to her subjects by the glory of her reign,

by the wisdom of her measures, and by the frugality of her administration. To the greatness of her time she herself contributed largely. What added most of all to the glory of the Elizabethan age was undoubtedly its literary splendour. In that regard her reign was unsurpassed, perhaps unequalled, in the history of the world.

About a century and a half later Germany produced an Empress of great national capacity, of personal beauty, and who was happy in preserving an irreproachable and spotless name.

Maria Theresa, the celebrated Empress-Queen of Germany and Hungary, successful in renown and war, though opposed to nearly all the Powers of Europe, possessing but one solitary ally, England, was no less eminent in peace.

Whilst preserving the integrity of the throne, she continually sought to advance the interests and promote the permanent prosperity of her dominions. She was a munificent benefactress of the Arts and Sciences and encouraged and rewarded every useful invention. Literature, so long neglected, obtained her special protection, and she sought to develop the same tastes in her subjects by the establishment and liberal endowment of numerous schools and colleges. She was equally attentive to the interests of commerce, and under her auspices new sources of trade were opened, roads and canals constructed, spacious harbours formed, and manufactures of every kind fostered and extended. Few Sovereigns were ever more beloved, and from the outset of her long and troubled reign she obtained and merited the title of "Mother of her People."

In regard to learning there was scarcely a period when there were not highly educated women, according to the standard of their age, Isis and Minerva show the value set upon feminine intellect by the ancients, and Plato pays a noble tribute to the genius of woman.

Turning to those wonderful people the Spanish Arabs, among whom women were public lecturers and secretaries to kings, while Christian Europe was sunk in darkness, there was Ayesha, daughter of Almed ben Mohammed ben Kadim, of Cordova, who was considered the most learned woman of her age (tenth century) in poetry, mathematics, medicine, and the other sciences which then and there flourished. In the words of the Moorish historian, "she was a well of science, a mountain of discretion, an ocean of learning."

Following the Arab practice, there were female professors of the

classics and of rhetoric at Salamanca and Alcala, under Ferdinand and Isabella. At the revival of letters in Italy, the intellectual influence of Lucrezia Borgia is classed by Roscoe with that of his hero, Leo X. Vittoria Colonna and Veronica Gambara rank as the equals and friends of Bembo and Michael Angelo. Tiraboschi declared the *Rimatrici*, or female poets of the fifteenth century, to be little inferior, either in number or merit, to the *Rimatori*, or male poets.

A pope of some eminence, Benedict XIV, bestowed on Maria Agnesi, a celebrated mathematician, the place of Apostolical Professor in the University of Bologna in 1758; and Pope Clement XIV (Ganganelli) wrote, in 1763, to a lady who sent him the translation of Locke expressing his satisfaction that the succession of learned women was still maintained in Italy.

One has but to peruse the once renowned work of Peter Paul de Ribera, entitled, "The Immortal Triumphs and Heroic Enterprises of 845 Women," to see what women were capable of in those days, and to glance through the catalogue of the library of Count Leopold Ferri, sold at Padua, in 1847, consisting solely of the works of female authors, and amounting to 30,000 volumes.

The dawn of the nineteenth century, however, brought the world a galaxy of the noblest, wisest, and the most learned women of all ages, whose influence will be felt through all future generations. Mary Somerville distinctly raised the world's estimate of woman's capacity and loftiest scientific pursuits. Her works are worthy to be classed among the greatest efforts of the human mind. She is an honour to England and the pride of her sex throughout the world. In her astronomic studies, her own discoveries of comets, and her participations in the memorable writings of her brother, Caroline Herschel's name will live in all future ages. Harriet Martineau's work was influenced by the highest and purest of inspirations, the yearning to redress the wrong, to defend the weak, to denounce the false, and advocate the true. Her writings and her life are illuminated with the remembrance of modern heroism.

Among the female poets of the present era, Elizabeth Barrett Browning stands alone. For purity of sentiment, beauty of style, fervid imagination, and intellectual power, she has no rival; while the works of George Eliot will rank high among those masterpieces of

English literature which will remain to all time an eloquent vindication and irresistible support of the claims of woman.

In the realm of Art woman may claim credit of having materially aided its progress. Ever since the dawn of civilisation women have been artists, and among the nations of antiquity many of them held a high position; the works of some being celebrated by the poets, and others were thought worthy of a place in the Temple of the Gods. In our own time we have but to turn to Rosa Bonheur to find man's equal on canvas. Of all the marvels of creation Woman is that which is the most frequently reproduced in Art. She has inspired the artist and furnished him with an object for his genius. Her natural unconscious grace and beauty present a model which it is his highest effort to copy faithfully, and modern artists have personified in female form all the arts, sciences, virtues, and passions.

The patronesses of the great artists deserve due homage in considering the masterpieces which their influence has brought to light, the collections they have formed, and the artistic movements of which they have been the life and soul.

If Woman has given to the world but few musical creations during the last two centuries, it has been that all-enduring music which has been the child of poverty, the outcome of sorrow, the apotheosis of suffering. In this sphere, where music seems to have had its origin, the lot of Woman is bounded by unremitting cares. The world in which she moves, the training which she receives, and the duties which she has to fulfil, account for the deficiency.

The field in which she has accomplished great results, however, has been her influence upon the production of music. Without her influence many of the great masterpieces would not have been accomplished. She has been the impulse, support, and consolation and inspiration of Music, which can be proved by studying the lives and labours of the great composers.

By the side of the great masters in equal glory and fame should be placed such women as Constance Weber, Fanny Mendelssohn, Bettina von Arnim, Madame Voight, Cosima Wagner, Delphine Potocka, Clara Schumann, Malibran, Grisi, and those others who have elevated music to greater heights by inspiring those creations and giving them to the world through the medium of the voice.

But it is as an interpreter of music mainly through the voice that

Woman's sway will remain undisputed. What she has done *with* music matters little compared with the glory and beauty she has given *to* music, for without interpreters there would be no music, and it is she who has both inspired the creations and interpreted them to the world.

History has yet to honour the woman of our own times, and, indeed, it may safely be asserted that in no age has Woman appeared in a more favourable light in all branches of knowledge than the present.

The day is passed when Woman, inspired by the necessities of a barbaric or warlike age, could repudiate the weakness of her sex, and contend with man on the field of battle. Christianity and civilisation have taught her to renounce such ideas, and to assume another and a more glorious duty.

This new mission is symbolised by the name of Florence Nightingale, its originator, its apostle, and its example. Words can scarcely express the great debt of gratitude we owe to this lady, who, by her generous and heroic labours, has given up her whole life to the promotion of humane work, to the amelioration of the condition of our soldiers, to the improvement of hospital organisation. She it was, the wise and beloved heroine of the Crimean War, who first opened for women so many paths of duty, raised nursing from menial employment to the dignity of "an act of charity," and who diffused the knowledge of the laws of health. At Balaclava she accomplished a work which was the outburst of a new spirit of a new age, which has since resulted in a thousand other efforts for the relief of suffering humanity, amongst which the noble women who, in the present war, have sacrificed themselves at the sacred altar of patriotism stand out prominently.

Royalty has had many bright representatives in history, but it remained for this century to give birth to the noblest of all—Victoria, the greatest and most honoured of all Sovereigns. Her Majesty has endeared herself to the hearts of millions of men and women throughout the universe. Her monumental work and mighty influence have not only benefited the one-fourth of the women on earth over whom she rules, but all other nations over which it is spread. No sooner had she ascended the throne than a complete revolution for the advance in education, science, and culture took place which resulted in the great progress of literature, arts, industries, and legislation which have glorified her reign and made her era unparalleled in history.

IMRE KIRALFY.



FINE ART SECTION.

Honorary Sub-Committee :

COUNTESS FEODORA GLEICHEN.

The MARCHIONESS of GRANBY.

Miss CECILIA BEAUX.

Mrs. ANNA LEA MERRITT.

Madame HENRIETTE RONNER.

Mrs. MARIANNE STOKES.

Mrs. SWYNNERTON.

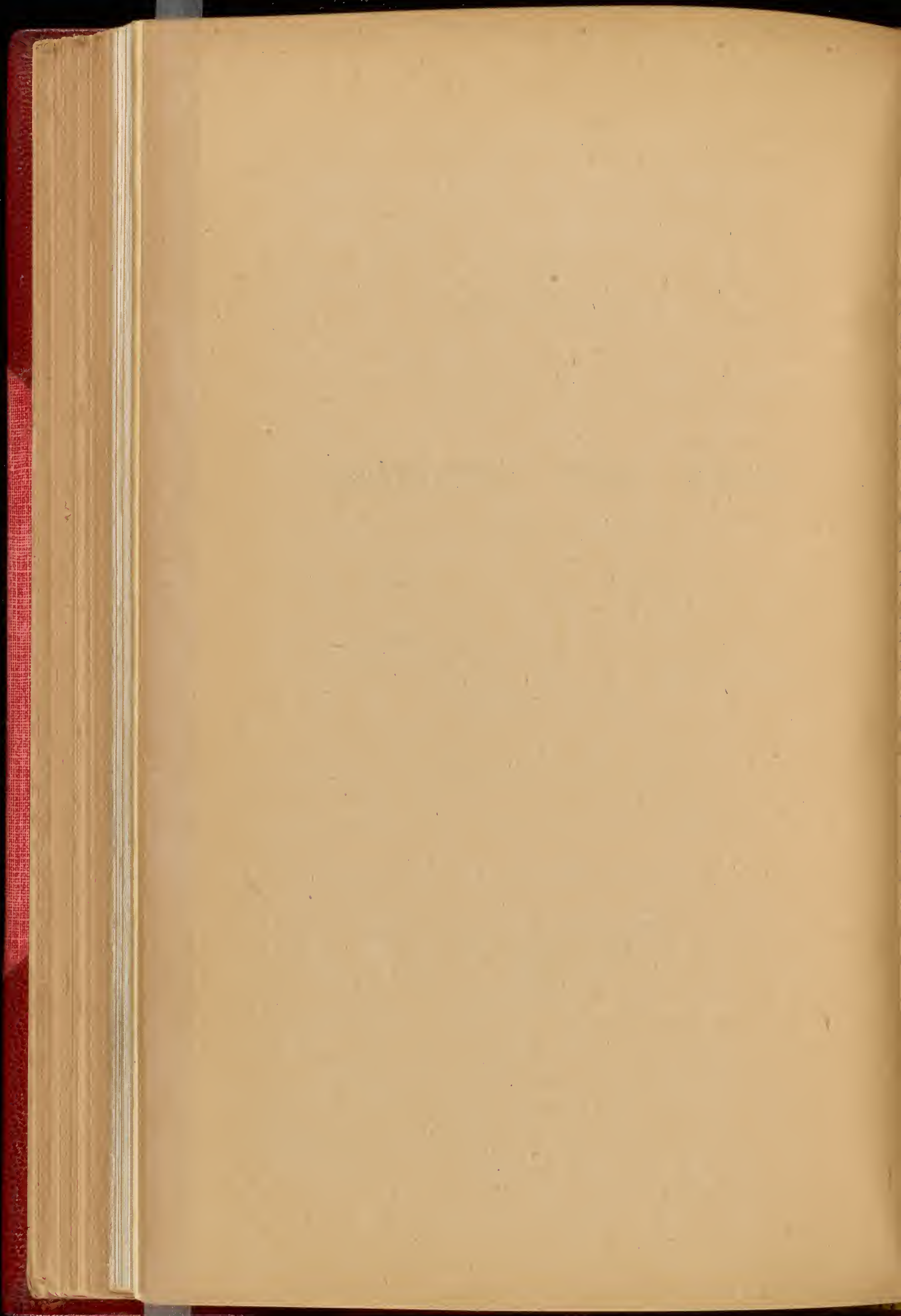
Mrs. E. M. WARD.

Mrs. G. F. WATTS.

Secretary : Mr. FRANCIS HOWARD.

Curator : S. LAING MOFFAT.





REGULATIONS FOR EXHIBITORS.

1. The Receiving Days in this Section will be from the 4th to the 14th April inclusive.

2. Only those approved Exhibits NOT FOR SALE will be considered as **Loans**, and will be collected before and delivered after the Exhibition by the London Exhibitions Limited, free of charge.

3. All accepted Loans will be insured to the value placed on them by the owner on the accompanying Form—B-1, and no liability will be recognised by the Company unless this condition is complied with.

4. Intending Contributors are requested to send in a full description of the Works they propose to exhibit on the accompanying Application Form, for submission to the Committee for their approval, when, if accepted, the Contributor will be notified, and is particularly requested to comply with the instructions in Clause 5.

5. The number and title of the accepted Work or Object, and a description of the same, with the name and address of the Contributor, and, if a Loan, the value for insurance, must be placed on labels, one to be fixed to the back, the other to hang over the front of the picture or to be attached to the Object, and the same information, with corresponding numbers, must be placed upon the Contributor's Form, WHICH FORM MUST BE DELIVERED WITH THE WORK OR OBJECTS. These labels will be forwarded on application.

6. No unframed Picture or Drawing will be received.

7. No exhibited Work or Object can be removed before the close of the Exhibition.

8. Works intended for Sale will not be considered Loans, but free space will be granted them. Sales can only be effected through the Secretary of the Section; no private sale will be recognised.

9. A commission of 15 per cent. will be charged on all Sales, and a deposit of 25 per cent. will be demanded of the purchaser, but the Company does not undertake any responsibility in the event of the non-completion of the purchase. Every possible care will be taken of Works on Sale sent for exhibition, but the Company will not hold itself responsible for any injury or loss.

INTRODUCTORY NOTICE.

BY FRANCIS HOWARD.

A certain learned critic (whose fame I will not jeopardise by naming him, especially to those more interested than even the general public in this collection of pictures), proclaimed that "the apparition of Women Artists is a phenomenon proving Art had a tendency to become more artificial; as from that period it showed more need of luxury and of individual phantasy." Sending women back to their embroideries, he concludes, "Even at the risk of being accused as wanting in gallantry, I shall maintain that certain branches of genius and endeavour form the monopoly of the stronger sex, and that such *en quenouille* (in female hands) become inevitably dangerous."

As it would be presumption on my part to break lance with so fearless a detractor, I will drag one with no such temerity into the controversy—Monsieur Fournier-Sarlovèze—who, accepting the scarf of beauty's champion, throws back the gauntlet gallantly! "We cannot," retorts he, "share such sentiments. With some difficulty, and more rarely perhaps, does woman exhibit vigour, power, and *envolée* in conception and execution; but has she not, in compensation, most precious gifts in her nature, which prove undoubtedly beneficial in the work of Art—those of delicacy, grace, and even that charming lightness, which is not always a fault and which certain subjects imperiously demand? In virtue of what right," he continues "should man monopolise painting and sculpture, and when will our critics cease to notice women's work otherwise than with a pre-conceived idea of their inferiority? It was not thus that the Italians of the sixteenth century judged. In their superb love of Art, they tried to recognise talent from whatever place it came, by whatever hand made evident." Certainly Monsieur Fournier-Sarlovèze has Vasari to support him in this contention. "The aptitude women possess of interesting with the material of the craftsman or artist is a recognised thing," the latter tells us. Undoubtedly in the time of the Anguisciolas—a portrait of the most famous of whom (Sofonisba, painted by herself) Lord Spencer has kindly lent to this collection—there were

many remarkable women in the history of Art. There were among painters—Vittoria del Varto, Veronica Gambasa, Teodora Danti (a pupil of the Pérugin), and Irena de Spilemberg. There was Diani Ghisi, of Mantua, among engravers; and the celebrated Bolognese, Properzia de Rossi, among sculptors. But it is unnecessary to continue the list; unfortunately, with the exception of the portrait I have just mentioned, it has been impossible to obtain any of the works of these. Most remain carefully guarded in the galleries of divers states and municipalities, whose rule is never to lend to private bodies. The same difficulty attends the procuring of works of a few of the celebrated Modern Artists, and in presenting the present Exhibition to the public it is not pretended that there are no important elements absent, or connecting links missing. What, however, it has been possible to do in the way of obtaining a representative Exhibition of Women's Work, without the benefit of Government Commission or official organisation, has been done, and it may at least be claimed that no more catholic and comprehensive or important Exhibition of the kind has ever been instituted.

It would be rather invidious for me to refer to any particular features in the modern work; sufficient to say that almost every development is well represented. The genius of Mrs. Swynnerton, Olga von Boznanska, Cecilia Beaux, and Thérèse Schwartz, needs no introduction nor fresh proclamation, but I mention their names in justification of giving no comprehensive list, for it can be well understood their participation in an exclusively Woman's Exhibition is a guarantee of many capable associates.

In concluding this, I wish particularly to thank the private possessors who have been kind enough to lend works to an Exhibition which endures for such an unusual length of time.

WOMEN ARTISTS AND THEIR WORK.

There are few subjects that have been more widely discussed than the nature of the claim which women are entitled to make to serious consideration as workers in the field of art. Some people of extreme views have gone so far as to deny to feminine artists the possession of any capacity for dealing with those problems of observation and execution that must be faced by everyone who would aspire to an honourable place in the ranks of painters and sculptors. Others with less vehement prejudice allow to women a very large measure of executive power but hesitate to credit them with originality or creative instinct; while others again commit themselves to excessive approval and profess to be unable to discover any perceptible difference between the average accomplishment of the two sexes. This last type of enthusiast is by no means uncommon; indeed, it is sufficiently plentiful to impart a certain acrimony to the discussion concerning the value of the work that women are doing in art, and to force thinkers, who do not want to depart from an absolutely impartial position, into taking sides in a controversy that is eminently futile and unnecessary.

The question, really, is not a relative one. It is waste of time to make comparisons between the men and women who follow the artistic profession; it is absurd to assert that it is only by masculine jealousy that feminine effort is denied the opportunity to prove its superiority to everything else in the world; and it is merely a confession of weakness to plead that women cannot paint now because they have been down-trodden and kept in subjection through many centuries of misunderstanding. Such ways of evading the real issue are quite useless, and only serve to obscure the points that should be kept most plainly in view. The sex question ought not to be brought into the matter at all, for it excuses neither eulogy nor apology. In all judgment upon works of art the only permissible attitude is to ignore any accidents of production, and to give praise or blame solely on the score of individual merit. There is in all practical æstheticism a recognised standard of performance, a standard that is not less definite because it is in a sense indefinable, and against this standard each piece of work has to be measured. Those things that bear this

test gain no additional glory, and do not enhance their claim to a place in history by advertisement of the circumstances of their origin; their greatness is sufficient to secure immortality. The failures, on the other hand, do not improve their position by self-accusing excuses or by appeals to the pity of the critical public on the ground that they did not have a fair chance. The followers of art can expect no mercy from their leader, and if they make mistakes, or try what is beyond their strength, they have no choice but to accept effacement as the penalty of their want of judgment.

Therefore, it is useless, if women are really earnest in their ambition to excel in the artistic profession, to try and set up special standards for them, and to attempt to disarm criticism by apologetic introductions to the exhibitions for which they are responsible. If they elect to come into the arena, and to fight their own battles fairly and openly, they must not complain if the critic does not treat them with the same artificial deference that they are accustomed to in their own drawing rooms. He has a judicial function to fulfil, and cannot stop to consider whether his outspoken remarks about this or that work of art are wounding feminine vanities or only pricking the thicker skin of a mere man. What he has to say may seem painfully rude, or even shockingly brutal, to an artist who has put a higher estimate on her achievements than they are rightly entitled to; but if he is, as he should be, without bias or wish to show favour, he is only doing his duty to art. He cannot consistently approve of work that cries out for compassion because, with the best intentions, it is still a poor weak thing; and he cannot refuse to praise more highly something else that has obvious power and shows true mastery over the many difficulties of the artist's craft. It is the work, and not the worker, upon which he sits in judgment, and the unwritten laws of which he is the administrator do not take extenuating circumstances into account.

As things are, credit must certainly be given to the better type of women artists for their courage in accepting the conditions under which their professional practice must be carried out. These more judicious individuals, at least, do not waste time in clamouring against the injustice of a discipline that must be endured by everyone who aspires seriously to success in art, and they do not recklessly accuse of

petty jealousy all the members of every hanging committee that has not gone out of its way to exalt feminine performances. On the contrary, they honestly strive to profit by their failures, and to use the lessons that competition teaches them to help on their advancement in the right way. They do not ask for toleration, nor seek to excuse their inefficiency, because they belong to what is called the weaker sex; they have a better spirit than that—a truer conviction as to the necessity for facing their responsibilities without any thought of shirking or evasion.

It is as an assertion of this spirit that this particular exhibition can be best regarded. Like any other large show of mixed and varied art work it includes many shades of belief and illustrates all sorts of methods; but there runs through it a vein of sincerity that is very significant of the attitude that women are taking up with regard to æsthetic questions. Its comprehensiveness as a collection of modern examples is also of no little value, for by the very absence of any set and formal preference for one school of practice over another, and by the display, on equal terms, of the productions of British and Foreign artists, it throws a light upon the progress that women are making throughout the world. These two qualities of sincerity and comprehensiveness give to the show its most apparent attractiveness; but it has as well, the merit of presenting an excellent proportion of soundly successful work in which executive skill is combined with well-judged observation and properly balanced study.

To many people the most interesting things in the picture section will be the contributions from abroad. These canvases have a novelty of aspect, manner and style, that set them apart from the British works, and the aim they express is sufficiently unlike what is in vogue in this country to give them special claims upon the attention of everyone who has a liking for new readings of accepted traditions. Moreover, women, with their instinctive love of what is obvious, are more plainly influenced than men by national individualities of art practice; so that their pictures take on curiously an extreme measure of the mannerism of the country in which each artist has worked. As examples of this tendency, it is worth while quoting such definitely characteristic performances as Fräulein C. von Rappard's "Licht und Schatten," Mdlle. Beury-Saurel's "Échec et Mat," Mdlle. Madeleine Lemaire's "Phœbe," or Miss Bessie McNicol's "Goose Girl," in each

of which the creed of a whole school is summarised with a quite uncompromising decisiveness. These are taken more or less at random from a mass of equally illustrative pictures, simply because they are effective specimens of workmanship. To make a long list of telling instances of this localising of executive methods would be easy enough in such a collection.

Although it can hardly be said that the work of foreign artists takes, as a mass, a higher rank in the gallery than the things for which British contributors are responsible, it is certainly instructive as an expression of the intentions by which other schools than our own are dominated. The "Licht und Schatten" is in its reserve of colour and economy of labour typical of a very large class of German art. Akin to it in feeling is the "Youth and Death," by Sofie, Baronesse von Scheve; but in this instance the colour is more subtle and more varied and the handling more expressive. A deeper insight into character is to be appreciated in the portraits and studies of children by Mdlle. Olga von Boznanska, whose method of working is conspicuously easy and direct, simple and yet free from emptiness. In one of her portraits especially—that of an elderly man—she shows an excellent grasp of personal attributes and arrives at what is obviously a telling likeness without lapsing into caricature. Mdlle. Thérèse Schwartz too, in her "Portrait of the Artist's Mother and her Grandchildren," asserts a capacity that lacks neither vigour nor intelligence, neither the mental receptiveness needed for the formation of a sound impression nor the power of hand by which this impression can be properly translated into a convincing picture.

To compare with the solid thoughtfulness of the German art, the dainty and fanciful artificiality of Mdlle. Lemaire's "Phœbe" is to contrast two opposite poles of pictorial expression. Where the Teuton is grim, ponderous, almost repellently realistic, the Frenchwoman is delicate, elegant and decorative. The inspiration of the two pictures has all the marked difference that distinguishes the opposition between the characters of the two nations. Yet all the French art here in evidence has not the same lightness of idea and manner. There are plenty of pictures on view in which more serious problems are dealt with in sober earnest; such studies of character as "Un Vieux" by Mdlle. Marie-Antoinette Marcotte; such attempts to overcome recog-

nised difficulties of painting as "Coledé ardente et triste" by Mdlle. C. H. Dufau, or the "Dorothy and Francesca" by Mdlle. Cecilia Beaux; and such records of close observation of nature as are provided by a whole series of excellent notes of open air effects, landscapes that in their gaiety and lightness of manner seem oddly different from the admirably designed and understood "Spring in Barbizon," by Fräulein Marie von Parmentier; which deserves to be noted as quite the most earnest attempt by a German artist to record the subtleties of atmosphere and the charms of aerial colour.

Somehow the British pictures do not lend themselves so well to strict classification. Whether it is the absence of a long established tradition of practice in this country, or the existence of a particularly enquiring and receptive spirit among our artists, that accounts for the almost excessive readiness of our school to take hints from other people, it would be a little difficult to say, but certainly there is in these rooms an extraordinary variety of intention running through the whole range of the work that Englishwomen have contributed. In some cases foreign influences are very perceptible, influences that have no doubt resulted from direct contact with the systems of education followed on the Continent; in other cases there is evident a response to the promptings of artistic thinkers who have not gone outside this country for their inspiration, and in yet further instances there is proof that independent thought and individual tastes have contributed to the building up of a style that has many claims to be described as original. Consequently the show is stamped with a kind of sincere tentativeness that is far more promising, and far more interesting to the majority of observers, than any set and ordered agreement could ever be.

On the score of originality and knowledge of the painter's craft the first place must be given to the works of Mrs. Stanhope Forbes and Mrs. Swynnerton. The triptych, "Will o' the Wisp," that is the most important of the contributions of Mrs. Stanhope Forbes, has delightful charm of quaint fancy and conspicuous excellence of design and accomplishment. It is strong and decided in handling, but it is neither exaggerated in manner nor carried beyond correct limits of technical display, and its colour is altogether acceptable in its quiet harmony. Mrs. Swynnerton takes a more decided view of the painter's functions. The many pictures and sketches by which she is represented are dis-

tinguished by a masculine largeness that is rarely to be noted in a woman's work. She has almost a sculptor's sense of mass and love of ample form, and she uses colour with a decorator's idea of balance and distribution. At the same time she paints with feeling and with true poetry, so that everything she produces has an interest to the thinker as well as to the seeker for technical quality. She has sent here things done at various periods of her career, and the growth of her professional understanding can, therefore, be followed with some closeness. Between her rustic study, "Thro' the Orchard," and her finely conceived and painted "Danae" there is a marked difference, a change of view and style that argues a vast amount of concentration and devotion to the pursuit of a worthy ideal.

Then there are pictures of scarcely less importance by Miss Bessie McNicol, whose "Goose Girl" especially is notable for its distinction of manner and beauty of lighting; Mrs. Delissa Joseph, whose "Convalescent" is a well-managed and delicate arrangement in tones of silvery grey; Miss Ethel Wright, Miss W. Hope Thomson, Miss Blanche Jenkins, and Mrs. Jopling. There is a pretty phantasy, "L'Allegro," by Miss Amy Sawyer, a piece of decoration that is to be commended for its unconventionality and ingenuity; and quite a long series of landscapes is to be found which illustrates admirably the breadth of view that is to be perceived in the nature study of our modern school. Miss Elias and Miss Stewart Wood deal pleasantly and faithfully with subjects chosen for their beauty of everyday character; Miss Alice Fanner and Miss Bland depend less upon the actual attractiveness of the motives they have selected than upon certain technical qualities in their method of interpretation; and other clever executants like Miss Isö Rae, Miss C. L. Christian, and Mrs. L. Hansen, to quote a few of the most prominent in a considerable group, show that they can combine effectively discretion in their adaptation of nature's facts with a good deal of individuality in craftsmanship.

In other branches, too, of pictorial effort there is much to be found that visitors to the Exhibition can dwell upon with pleasure and profit. Mrs. Hartrick's flower paintings; the black and white drawings by Miss C. L. Allport, Miss Alice Barber Stephens, Miss Violet Oakley, Mrs. Stanhope Forbes, Miss Helen Stratton, Miss A.

B. Woodward, Miss Phyllis Coughtrie, and the Marchioness of Granby; and some water-colour designs in flat tints by Miss A. B. Giles, are all deserving of unqualified praise. There is, as well, a water-colour sketch by H.R.H. Princess Christian, that is remarkable quite as much on its merits as on the ground of its Royal authorship. Indeed, the number of things that stand out well above the average of the collection is more than usually considerable, and the show has consequently a distinctive quality that hardly any other display of the same sort has ever possessed.

There is nothing to be gained by any attempt to forecast the effect that this demonstration of the artistic ability of womankind is likely to have upon public opinion. Out of it may come results of great importance both to producers and consumers of art work, but what these results may be, and when they are likely to make themselves perceptible, can at present be only a matter of surmise. At all events, the Exhibition has this one supreme merit—that it asserts, in a spirit that is neither timid nor defiant, the claim of women to be admitted within the innermost circles of the profession, and proclaims their readiness to submit to those tests that they, and all other artists, must undergo if they aspire to serious consideration. Here, at least, they have a free field; and whether they have ultimately to rejoice in success or to lament a failure, they cannot say that an ample opportunity to do their best has not been given them.

Fine Art Section.

LIST OF EXHIBITS.

NOTE—The absence of any prices in the Register does not imply that the work is not for sale. In such instances the Curator will communicate with the artist on request.

ROOM No. 1.

No.		£	s.	d.
1001	Roses et Violettes <i>Mme. Madeleine Huot</i>	6	0	0
1002	At the Well <i>Janet Fisher</i>	50	0	0
1003	Chrysanthèmes en Serre <i>Mdlle. Marie-Antoinette Marcotte</i>	24	0	0
1004	Sunday School in a Roman Church (Water-colour) <i>Charlotte Popert</i>	100	0	0
1005	Eingeschlafen (Gone Asleep) <i>Maria Lübbes</i>	50	0	0
1006	The Shower <i>F. Beatrice Bland</i>	30	0	0
1007	Hymn to Apollo <i>Frances S. Drayton</i>	10	10	0
1008	L'Idiote <i>Mdlle. Marie-Antoinette Marcotte</i>	100	0	0
1009	Rosamunde : "The Queen this thread did gette, And went where Ladye Rosamunde was like an angell sette." <i>J. L. Gloag</i>	100	0	0
1010	Un Vieux <i>Mdlle. Marie-Antoinette Marcotte</i>	160	0	0
1011	Red Poppies <i>Gertrude Frank</i>	15	0	0
1012	À Venise <i>Eleonore de Alberti</i>	20	0	0
1013	Spring <i>Sophie T. Pemberton</i>	20	0	0
1014	Gathering Apples <i>M. A. Bell, A.R.C.A.</i>	26	5	0
1015	L'Allegro <i>Amy Sawyer</i>	40	0	0
1016	Winter <i>Emily Duncan</i>	35	0	0
1017	Une Folle en Prière <i>Mademoiselle Marie-Antoinette Marcotte</i>	80	0	0

No.			£	s.	d.
1018	The Cottage	<i>E. Beatrice Bland</i>	26	5	0
1019	Portrait du Comte de Valon en Maître d'Equipage d'Halatte	<i>Madame la Bnne. Lambert</i>			
1020	Fairy Tale	<i>Helene Büchmann</i>			
1021	Sommerlust, Ringelreihn Tanz und Kinder	<i>Oesilde Schilling</i>	60	0	0
1022	Cupid's Garden	<i>Mrs. Lily Delissa Joseph</i>			
1023	Mattina e Sera	<i>Lucilla Marzolo Occioni</i>	40	0	0
1024	Fanciulla	<i>do.</i>			
1025	Mrs. Cecil Paget	<i>A. R. Holland (Mrs. Sachs)</i>			
1026	Sisters	<i>Mrs. Lily Delissa Joseph</i>			
1027	Convalescent	<i>do.</i>			
1028	Flowers	<i>Anna Abrahams</i>	35	0	0
1029	Pastel Portrait of the Artist	<i>Mrs. Lily Delissa Joseph</i>			
1030	The Blue Cloak	<i>do.</i>			
1031	Moonlight	<i>Margarethe Hoenerbach</i>	75	0	0
1032	The Mermaid	<i>Mrs. Lily Delissa Joseph</i>			
1033	Portrait of Miss S.	<i>do.</i>			
1034	Hebée rustique	<i>Catherine F. Ivanitsky</i>			
1035	Sartina	<i>Rita Tramontini</i>	8	0	0
1036	Unterbrochene Sonntags toilette	<i>Helene Gammius</i>	30	0	0
1037	Dame mit Orchidee	<i>Frieda Meushausen</i>	200	0	0
1038	Portrait of Miss C.	<i>Mrs. Lily Delissa Joseph</i>			
1039	Spring in Barbizon	<i>Marie von Parmentier</i> <i>Lent by Caroline Löwenbruck-Parmentier</i>			
1040	Mada	<i>Sara Page</i>	10	10	0
1041	Solitudine	<i>Camilla Bellowini</i>	12	0	0
1042	Clouds	<i>E. Beatrice Bland</i>	15	0	0
1043	Madonna Flores non Spina, heu! opto	<i>Nate tuo capiti</i> <i>Romea Ravazzi</i>	120	0	0
1044	Ave Maria—Rosa Mystica	<i>Alice M. L. Eckermans</i>	120	0	0
1045	Mutter gluck	<i>Mary Mason</i>	36	10	0
1046	“Beneath the lamp the lady bowed, And slowly rolled her eyes around” (Coleridge's “Christabel”)	<i>Dorothy Woolner</i>	20	0	0
1047	A Procession in Venice	<i>Mrs. Margaret Moschelles</i>	18	18	0
1048	Evening near Barbizon	<i>Marie von Parmentier</i> <i>Lent by Caroline Löwenbruck-Parmentier</i>			

No.		£	s.	d.	
1049	Young Lady	Constance de Breuning	60	0	0
1050	Phœbe	Madeleine Lemaire			
1051	Vecchio	Lucilla Marzolo Occioni	20	0	0
1052	Christmas Night	C. Freibach (Bnne. de Fabrice)			
1053	Bords de l'Escaut (Bornheim)	Euph. Beernaert	104	0	0
1054	The Thirsty Flock	Esther S. Sutro			
1055	Ellora Cave Temple	Mrs. James Jardine			
1056	The Portal of the Town Hall, Rothenburg	Elise Mahler Rothenburg	40	0	0
1057	The Evening Meal	Esther S. Sutro			
1058	A Coming Tragedienne	Maud Porter	26	5	0
1059	Two's Company, Three is None	Elizabeth F. Bonsall	80	0	0
1060	An Idle Idyll	Amy Sawyer	7	7	0
1061	The Dragon dies in the Queen's Garden	Amy Sawyer	10	10	0
1062	Sunset	E. Richardson	50	0	0
1063	Two at a Stile	Dora Noyes	52	10	0
1064	How the Soul came out of the Birch Tree	Amy Sawyer	20	0	0
1065	Lilies	do.	15	15	0
1066	Edabli Bodia de Ceylan en Costume	Madame la Bnne. Lambert	16	0	0
1067	The Lost Princess	Amy Sawyer	20	0	0
1068	Portrait de Mme. X.	Mme. Mathilde Philippson			
1069	The Po from Valentino	Sofia Di Bricherasio			
1070	Panneaux de Fleurs	Mdlle. Fuchs	12	0	0
1071	Night-Spawn	Amy Sawyer	10	10	0
1072	Maréchal Niel Rose	Lucia Gritti	16	0	0
1073	"Dear Lady Disdain"	Mrs. Louise Jopling			
1074	"Where the noise of the world comes not"	Esther M. Bakewell	15	15	0
1075	Geese	M. A. Bell, A.R.C.A.	21	0	0
1076	Blue and White (by kind permission of Messrs. Lever Bros., Ltd.)	Mrs. Louise Jopling			
1077	Mère Bonbon	Florence Neumegen	26	5	0
1078	Gros temps sur la jetée de Port Ivy	Madame Flodie la Villette	40	0	0
1079	"Grandmother, dear"	Harriette Edith Grace	52	10	0

No.		£	s.	d.
1080	Le Pont de Marengo cent ans après <i>Sofia Di Bricherasio</i>			
1081	Helle Rosen <i>Emanuela Seifert</i>	20	0	0
1082	A Fifeshire Field-Worker <i>Susan F. Crawford, A.R.E.</i>	25	0	0
1083	Églantine <i>Mdlle. Louise De Hem</i>	48	0	0
1084	Mother and Child <i>A. R. Holland (Mrs. Sachs)</i>	21	0	0
1085	Mother and Child <i>Florence Small (Mrs. Deric Hardy)</i>	63	0	0
1086	Birken am Kanal <i>Doris Am Ende</i>	20	0	0
1087	Miss Edith Cockell <i>Mrs. Louise Jopling</i>			
1088	Harvest <i>E. B. Beatrice Bland</i>	10	0	0
1089	Under the Cherry Tree <i>Baker (Mrs. Harry Thompson Ellen Kendall)</i>	50	0	0
1090	Portrait of Mary Withrow <i>Eva Withrow</i>			
1091	A Dutch Woman <i>Anna Nordgren</i>	35	0	0
1092	Rue Bonaparte, Paris <i>Esther S. Sutro</i>			
1093	The Countess of Westmorland <i>A. R. Holland (Mrs. Sachs)</i>			
1094	Fra una pagina e l'altro <i>Rita Tramontini</i>	20	0	0
1095	The Valley of the Danube <i>Marie Albert Koenig</i>	40	0	0
1096	In the Skittle Alley <i>Annie E. Spong</i>	73	10	0
1097	Venezianerin Mädchen vor der Lagune <i>Clotilde Schilling</i>	25	0	0
1098	Cleopatra brought before Julius Cæsar <i>Hilda Koe</i>	50	0	0
1099	A Portrait <i>Miss Constance Halford</i>			
1100	Ease with Dignity <i>Madame Henriette Ronner, R.I.</i>	160	0	0
1101	The Embroiderers <i>Edith A. Hope</i>	15	15	0
1102	The Elm of St. Julius <i>Sofia Di Bricherasio</i>	40	0	0
1103	Roses Blanches <i>Mme. Madeleine Huot</i>	6	0	0
1104	Springtime <i>Anna Nordgren</i>	105	0	0
1105	Per la Passeggiata <i>Rita Tramontini</i>	12	0	0
1106	Lazarus and Dives <i>Alice B. Woodward</i>			
1107	Birken <i>Marie Thun</i>	20	0	0
1108	A Portrait <i>Alice K. Goyder</i>			
1109	Meditation <i>Gertrude Leese</i>	8	8	0
1110	Girl Knitting <i>Lily Defries</i>	15	15	0
1111	Salome <i>Winifred Hope Thomson</i>			
1112	The Valley of the Severn <i>Lily Blatherwick, R.S.W. (Mrs. Hartrick)</i>			

No.			£	s.	d.
1113	St. Cecilia	<i>Miss Edith Starkie</i>	84	0	0
1114	Portrait.	<i>G. P. Jacomb Hood, Esq. Maud Porter</i>			
1115	Traumerei	<i>Helene Gammius</i>	30	0	0
1116	Wood Interior	<i>S. Mesdag van Houten</i>	50	0	0
1117	A Dirge	<i>Florence Small (Mrs. Deric Hardy)</i>	105	0	0
1118	"Music Hath Charms"	<i>Mrs. E. M. Ward</i>	100	0	0
1119	Citronen	<i>Molly Cramer</i>	40	0	0
1120	Ave Maria	<i>Emanuela Seifert</i>	45	0	0
1121	Our Father!	<i>Florence Small (Mrs. Deric Hardy)</i>	85	0	0
1122	Pensées	<i>Mdlle. Marguerite Léglize</i>	8	0	0
1123	Citrons	<i>Marie De Bièvre</i>	24	0	0
1124	Gloire de Dijon	<i>Bertha Hacker</i>	10	0	0
1125	Coin de Jardin	<i>G. Mesdag van Calcar</i>	70	0	0
1126	The Song of Ages	<i>Ethel Wright</i>	183	15	0
1127	Still Life	<i>L. F. Wright</i>			
1128	The Springs of Lethe	<i>Ella M. Bedford</i>	80	0	0
1129	Marine	<i>Marie von Parmentier</i> <i>Lent by Caroline Löntenbruck-Parmentier</i>			
1130	Summer	<i>Florence Small (Mrs. Deric Hardy)</i>	8	8	0
1131	Study for head of Bonjour Pierrott	<i>Ethel Wright (Mrs. A. Barclay)</i>	26	10	0
1132	Study for "The Prodigal"	<i>do.</i>	26	10	0
1133	Fleurs des temps passés	<i>Aurora Crespi Gilardelli</i>	40	0	0
1134	Homeward Bound,	<i>Blanche Mathewes</i>	52	10	0
1135	Mrs. Beerbohm Tree as Ophelia	<i>Mrs. Louise Jopling</i>	157	10	0
1136	Héloïse	<i>Vera Christie</i>	84	0	0
1137	Rejected	<i>Ethel Wright (Mrs. A. Barclay)</i>	94	10	0
1138	Un cesto d'uva	<i>Lucia Gritti</i>	30	0	0
1139	The Park of Maubourg	<i>Sofia Di Bricherasio</i>	30	0	0
1140	Salome	<i>Mrs. Louise Jopling</i>	157	10	0
1141	Tête à Tête	<i>Madame Bourgonnier, Claude</i>	24	0	0
1142	Leukogen	<i>L. Begas Parmentier</i>	20	0	0
1143	La Bretonne	<i>Sara Page</i>	12	16	0
1144	A Devonshire Cottage Scene	<i>Mrs. Luke Fildes</i> <i>Lent by P. Crémieu-Javal, Esq.</i>			
1145	The Orchard	<i>Elsie Atkins</i>	15	15	0
1146	Rothkäppchen	<i>Helene Gammius</i>	30	0	0

No.			£	s.	d.
1147	A Flicker of Sunlight	<i>E. Spence Bates</i>	12	12	0
1148	Dibbing for Chub	<i>Ellen G. Cohen</i>	48	0	0
1149	Night Steals On	<i>Mary Downing</i>	12	12	0
1150	Just Awake	<i>Mary Baylis Barnard</i>	50	0	0
1151	"I'm the Sweetest Little Geisha in Japan"	<i>Florence Ada Neumeugen</i>	52	10	0
1152	My Tailor	<i>Madlaine Irwin</i>	100	0	0
1153	A Puritan Maid	<i>Ethel Wright (Mrs. A. Barclay)</i>	80	0	0
1154	Portrait des Fräulein Boznanska	<i>Maria Lübbes</i>	15	0	0
1155	In Sweden	<i>Anna Nordgren</i>	25	0	0
1156	The Cook	<i>Madame Käthi Gilsoul</i>			
1157	"Blushed at each blood-red ear, for that betokened a lover"	<i>Ruth Garnett</i>	15	15	0
1158	Portrait of a Lady Artist, by Herself (English school)	<i>Artist</i> <i>Lent by Messrs. P. & D. Colnaghi & Co.</i>			
1159	Portrait of T. Le Marchant Douse, B.A.	<i>E. Hean Alexander</i>			
1160	Portrait of Mrs. Mattox	<i>Amy Draper</i>			
1161	Dans la Bruyère	<i>Euph. Beernaert</i>	104	0	0
1162	The Haunted Lake	<i>Alice Havers</i> <i>Lent by Messrs. Raphael Tuck & Sons, Ltd.</i>			
1163	Intérieur. Le déjeuner.	<i>Marie De Bièrre</i>	32	0	0
1164	Orchidées	<i>Georgette Meunier</i>	20	0	0
1165	Après la pluie	<i>Euph. Beernaert</i>	104	0	0
1166	Paysage	<i>do.</i>	10	0	0
1167	"Who will buy my Cupids?"	<i>Baker (Mrs. Harry Thompson Ellen Kendall)</i>	60	0	0
1168	Baby Bernard	<i>Annie Withers</i>	15	15	0
1169	Marjory	<i>Sarah Birch. Lent by Mrs. Annan Bryce</i>			
1170	Justin McCarthy, Esq., M.P.	<i>Winifred Hope Thomson</i>			
1171	Autumn	<i>Mrs. Gertrud Trefftz</i>	40	0	0
1172	Chums	<i>Isabel White</i>	15	15	0
1173	Portrait of the late Warren de la Rue, F.R.S., D.C.L.	<i>Painted by Anna Lea Merritt</i> <i>Loaned by Edward Pollock, Esq.</i>			
1174	A Letter from Home	<i>Edith Scannell</i>	105	0	0
1175	Countess of Dundonald	<i>Mrs. Anna Lea Merritt</i> <i>Lent by Countess Dundonald</i>			

No.		£	s.	d.
1176	Mary, daughter of Wm. Burton, Esq. <i>S. Isabel Dacre</i>			
1177	Portrait. Henry James, Esq. • <i>Anna Lea Merritt</i>			
1178	Flora <i>do.</i>	80	0	0
1179	Portrait of Edw. S. Jenkyns, Esq. <i>Amy Draper</i>			
1180	Her Morning Ride <i>Blanche Jenkins</i>			
1181	Portrait of a Lady of the 15th Century <i>Mary Y. Hunter</i>	15	0	0
1182	Nach Brahms' "Regenlied" <i>Caroline Löwenbruck-Parmentier</i>	45	0	0
1183	"Gray of shore where waves sob low, Gray of sea- gulls swooping" <i>E. M. Wilde</i>	15	15	0
1184	"Wherefore those dim looks of thine, Shadowy dreaming Adeline" (Tennyson) <i>Lillie A. E. Griffith</i>	3	3	0
1185	Après la Pluie (Chevaux à l'Abreuvoir) <i>Madame Marie Collart</i>	100	0	0
1186	Mezza Figura (Studio) <i>Rita Tramontini</i>	8	0	0
1187	La Campagne en Mars (Brabant) <i>Madame Marie Collart</i>	100	0	0
1188	Les Sources de Scharaes le Soir <i>Madame Marie Collart. Lent by Messrs. Henrotin</i>			
1189	The Blacksmith <i>Elsie Atkins</i>	5	5	0
1190	Evening <i>do.</i>			
1191	Corbeille de noces <i>Aurora Crespi Gilardelli</i>	80	0	0
1192	Reflections <i>Edyth E. Ravenshaw</i>	20	0	0
1193	Le Bief d'un Moulin avant l'Orage <i>Madame Marie Collart</i>	100	0	0
1194	The Boy Actor <i>Florence Pash (Mrs. Humphrey)</i>	30	0	0
1195	Portrait of Thomas Hardy, Esq. <i>Winifred Hope Thompson. Lent by Thomas Hardy, Esq.</i>			
1196	Hortensien <i>L. Begas Parmentier</i>	60	0	0
1197	Portrait. Mrs. Craigie <i>Maud Porter</i>			
1198	Treasures of the Sun <i>Constance G. Copeman, A.R.E.</i>	25	0	0
1199	Le Bedeau <i>Mdlle. Louise De Hem</i>	160	0	0
1200	Portrait of Colonel Henry Lee Higgison (United States Volunteers) <i>Sarah Wyman Whitman Lent by Mrs. Higgison</i>			
1201	Wimbledon Common <i>Mrs. L. Hansen</i>	12	12	0

No.			£	s.	d.
1202	Portrait of Mrs. T. Hodgson Liddell, with "Fluffy" <i>Rosie M. M. Pitman</i>				
1203	A Hot Morning in Venice <i>Nina Ottolenghi Levi</i>	25	0	0	
1204	The Thoughts of Youth are Long Thoughts <i>Mrs. M. H. Earnshaw</i>				
1205	"Whither" <i>W. J. M. Mackenzie</i>	20	0	0	
1206	Study of a Shire Horse and Colt <i>Countess Helena Gleichen</i>	20	0	0	
1207	Sunset <i>do.</i>	15	0	0	
1208	Sur la Digue à Volendam; or, On the Dike at Volendam, Holland <i>Miss Elizabeth Nourse</i>	80	0	0	
1209	Portrait of a Lady Artist <i>Madame Vigée Le Brun</i> <i>Lent by Messrs. P. & D. Colnaghi & Co.</i>				
1210	The Intruder <i>Elizabeth F. Bonsall</i>	40	0	0	
1211	La Mare <i>Euph. Beernaert</i>	44	0	0	
1212	Portrait of Mrs. Ulric Thynne <i>Florence Pash</i> <i>(Mrs. Humphrey)</i>	63	0	0	
1213	Menaggio, Lake Como <i>Phyllis Woolner</i>				
1214	A Hillside, Malvern Wells <i>do.</i>	5	5	0	
1215	"I found in dreams a place of wind and flowers, Full of sweet trees and colour of glad grass" <i>Florence Pash (Mrs. Humphrey)</i>	21	0	0	
1216	Abendstimmung <i>Margarethe Hoenerbach</i>	40	0	0	
1217	Portrait of Mrs. A. A. Delmege <i>Florence Pash (Mrs. Humphrey)</i>				
1218	Portrait of Monsieur Gevaert, Directeur du Con- servatoire de Bruxelles, Maître de Chapelle de S.M. le Roi des Belges <i>Madame la Bnne. Lambert</i>				

SCREENS.

WATER COLOUR, BLACK AND WHITE DRAWINGS, &C.

1219	Flowers <i>Hedwig Weiss</i>			
1220	Fowls <i>Florence K. Noble</i>	7	7	0
1221	In the Zone of Calms <i>Mrs. Ernest Hart</i>			
1222	Luxor Temple <i>Susan H. Bradley</i>			
1223	In the Trades and Tropics <i>Mrs. Ernest Hart</i>			
1224	Old Cottages, Selham <i>A. Madeline Lewis</i>	5	5	0

No.			£	s.	d.
1225	A Geisha	<i>W. Brooke Alder</i>	5	5	0
1226	Bolton Abbey	<i>Mrs. Alexander Ross</i>	5	5	0
1227	Design for Mural Decoration, "Spring Driving out Winter"	<i>Mabel C. Robinson</i>	7	7	0
1228	Gloire de Rosamund Roses	<i>Margarette Lippincott</i>			
1229	Urirothstock, Lake of Lucerne	<i>Fanny Livesey</i>	10	10	0
1230	The Beach at Scarborough.	<i>Alice Latchford</i>	10	10	0
1231	Georgina, daughter of Sir Francis Denys	<i>Mary B. Barnard</i>			
1232	Springtime in the Isle of Wight	<i>Edith Martineau, A.R.W.S. The property of H. Spencer Daniell, Esq.</i>			
1233	Ruskin's Study, Brantwood, Coniston	<i>Mrs. Mariquita J. Moberly</i>	21	0	0
1234	Montreal at Sunset	<i>Mrs. Ernest Hart</i>			
1235	Kathleen	<i>Mary A. Sloane</i>			
1236	Portrait	<i>do.</i>			
1237	Miss Harwood as the "City of Oxford" in the Art Workers' Guild Masque	<i>M. A. Sloane</i>	2	2	0
1238	On the Shore, Worthing	<i>Mrs. Allingham</i>			
1239	Cannes, and the Esterels	<i>Mrs. Alexander Ross</i>	4	4	0
1240	The Burg, Leiden	<i>Mary A. Sloane</i>	1	10	6
1241	Tired	<i>Mary McNicoll Wroe</i>	20	0	0
1242	Annunciation Lilies	<i>do.</i>	10	10	0
1243	Anne Parker	<i>Ethel N. Parker</i>	5	5	0
1244	Heartsease	<i>The late Mrs. G. R. Ward Lent by Mrs. E. M. Ward</i>			
1245	Russian Peasants	<i>Catherine Ivanitsky</i>	4	4	0
1246	Baby	<i>A. Douglas Hamilton</i>			
1247	Chelsea Reach	<i>Mrs. Douglas Watson</i>	4	4	0
1248	Evening (Autumn at Poigny)	<i>Ada Galton</i>	8	8	0
1249	Market Place, Étapes	<i>Edith A. Hope</i>	5	5	0
1250	Homards	<i>Bice Castelnovo</i>	8	6	8
1251	Lady Ulrica Duncombe	<i>The Marchioness of Granby</i>			
1252	Lord Cromer	<i>do. do.</i>			
1253	Portrait Sketch	<i>do. do.</i>			
1254	Roses	<i>Ethel N. Parker</i>	5	5	0
1255	Evening Glow (Poigny, France)	<i>Catherine Howard</i>	4	4	0

No.			£	s.	d.
1256	Finis	<i>Nell Tenison</i>	3	3	0
1257	Blowing the Fire	<i>Miss Gertrude Hayes, A.R.E.</i>	2	5	0
1258	The "Croix Vert," Rouen	<i>do. do.</i>	2	12	6
1259	Mijnke	<i>do. do.</i>	2	12	6
1260	I have fought my fight, I have lived my life	<i>Miss Gertrude Hayes, A.R.E.</i>	2	12	6
1261	A Geisha	<i>do. do.</i>	2	5	0
1262	"Christmas Steps" (Bristol)	<i>do. do.</i>	2	2	0
1263	A Portrait	<i>Ida Kirkpatrick</i>	5	5	0
1264	The Rosegg Glaciers Group in the Engadine <i>H.R.H. The Princess Christian of Schleswig-Holstein.</i> <i>Painted in 1880. Exhibited by H.R.H.'s permission</i>				
1265	Firenze	<i>Mary Lanchester</i>	5	5	0
1266	Virgin and Mother	<i>Rita Tramontini</i>	20	0	0
1267	Love	<i>Rosie M. M. Pitman</i>	15	15	0
1268	Passion	<i>do.</i>	15	15	0
1269	Mrs. H. Lindsay	<i>The Marchioness of Granby</i>			
1270	The Marquis of Granby	<i>do.</i>			
1271	The Rt. Hon. H. H. Asquith, M.P.	<i>do.</i>			
1272	Cherry Blossoms	<i>Ethel M. Horsfall</i>			
1273	Il Improvisatore	<i>Nell Tenison</i>	5	5	0
1274	The Old Boat	<i>Amy Julia Drucker</i>	5	5	0
1275	An Illustration from "Salammbô"	<i>Nell Tenison</i>	5	5	0
1276	Olives and Pines over Bordighera		12	12	0
		<i>Mrs. Marrable, P.S.W.A.</i>			
1277	Street in Port Isaac, Cornwall		6	6	0
		<i>Mrs. Courtenay Edmonds</i>			
1278	Market Place, Lanion, Brittany	<i>Margaret Bernard</i>	6	6	0
1279	On the Moors, Derbyshire	<i>Mary Pringle</i>			
1280	At Orta, Italy	<i>Fanny Livesay</i>	10	10	0
1281	Sir Bedivere	<i>Mary Edmonds Swan</i>			
1282	Russian Peasants	<i>Catherine Ivanitsky</i>	4	0	0
1283	Peonies and Snowballs	<i>Bice Castlenuovo</i>	6	0	0
1283a	Scene in Venice	<i>Maria Ippoliti</i>	5	5	0
1284	Scene in Venice	<i>do.</i>	5	5	0
1284a	Scene in Venice	<i>do.</i>	5	5	0
1285	A Memory of Orta	<i>Blanche Baker</i>	6	6	0
1286	Le Souper	<i>A. Desailles</i>	1	5	0

No.			£	s.	d.
1287	La Cigarette	<i>A. Desailles</i>	1	5	0
1288	La Couturière	<i>do.</i>	1	5	0
1289	Femme au Châle	<i>do.</i>	1	5	0
1290	Femme à sa Toilette	<i>do.</i>	1	5	0
1291	Femme dans l'Escalier	<i>do.</i>	1	5	0
1292	Le Grand Chapeau	<i>do.</i>	1	5	0
1293	Pensive	<i>do.</i>	1	5	0
1294	Le Matin	<i>do.</i>	1	5	0
1295	Au Bal	<i>do.</i>	1	5	0
1296	La Violette	<i>do.</i>	1	5	0
1297	Pierrot	<i>do.</i>	1	5	0
1298	La Lettre	<i>do.</i>	1	5	0
1299	L'Éventail	<i>do.</i>	1	5	0
1300	Jeune Femme à sa Toilette	<i>do.</i>	1	5	0
1301	The Palatine	<i>Gertrude A. Ashton</i>	3	3	0
1302	In the Cathedral, Glasgow	<i>Georgia A. E. MacKinlay</i>	2	2	0
1303	Cyclamens	<i>Ethel Mary Cook</i>	5	5	0
1304	A Lamplight Effect	<i>A. Douglas Hamilton</i>			
1305	Roses	<i>G. M. Annen</i>	14	0	0
1306	Spring	<i>Flora Lion</i>	10	10	0
1307	Madonna and Child	<i>Constance Coughtrie</i>	5	5	0
1308	Autumn	<i>Florence Kingsford</i>	6	6	0
1309	Portrait of Artist, painted with the lips, the artist having had no hands or feet <i>Mrs. Wright (formerly Miss Biffin). Contributed by Miss A. Allen</i>				
1310	The Turn of the Tide	<i>Sophie Beale</i>	5	5	0
1311	Inner Quad., All Souls' College, Oxford	<i>Mrs. B. F. Hartshorn</i>	5	5	0
1312	The Wood	<i>Amelia Banerle</i>	1	1	0
1313	"Rare pale Margaret"	<i>Edith M. Finlayson</i>	5	5	0
1314	Staircase, Whittington Court, near Cheltenham	<i>Mrs. Allingham</i>			
1315	Sunset, Biarritz Bay	<i>Mrs. E. C. Law</i>	5	5	0
1316	Vegetables	<i>Ethel Mary Cook</i>	5	5	0
1317	Still Waters, Water End, Hemel Hempstead	<i>Mildred M. Hearne</i>	5	5	0
1318	A Space of Flowers	<i>Mary Edmonds Swan</i>	16	16	0

No.			£	s.	d.
1319	Above Whitby (Moorland)	<i>Mrs. Allingham</i>			
1320	The Waller Oak, Coleshill, Amersham	<i>Mrs. Allingham</i>			
1321	Flowers	<i>Gismonda Laudiani</i> <i>Lent by Imre Kiralfy, Esq.</i>			
1322	"Where the salt-weed sways in the stream"	<i>Amelia Banerle</i>	1	1	0
1323	Illustrations for Hans Andersen's "Fairy Tales"	<i>Helen Stratton</i>			
1324	Old Chelsea Church	<i>Agnes Jones</i>	5	5	0
1325	The Depths of the Sea	<i>Amelia Banerle</i>	2	2	0
1326	The Maids of Elfin-mere	<i>do.</i>	2	2	0
1327	A Koto Player	<i>Edith J. Hipkins</i>	10	10	0
1328	Design for Fan	<i>Helena M. Evans</i>	5	5	0
1329	Study of a Tiger	<i>Mrs. William Chance</i>	5	5	0
1330	Tenby Bay in Morning Mist	<i>Mrs. E. S. Fulleylove</i>	10	10	0
1331	Cabins, Ballyshannon, co. Donegal	<i>Mrs. Allingham</i>			
1332	Carnations	<i>Rose Wallis</i>	5	5	0
1333	Castle of the Marquess of Malaspina, in the Lunigiana, Italy	<i>Caroline Löwenbruck-Parmentier</i>	30	0	0
1334	Moat Mountain, one of the White Mountains, New England	<i>Susan H. Bradley</i>			
1335	The Hour of Prayer	<i>Helena Evans</i>	6	6	0
1336	Castle of the Marquess of Malaspina, in the Lunigiana, Italy	<i>Caroline Löwenbruck-Parmentier</i>	30	0	0
1337	Reproduction of Design for Cartoon. Cherry Festival of Nuremberg	<i>Gertrude M. Bradley</i>			
1338	Head of a Woman	<i>Kate Ruskin Coughtrie</i>	1	1	0
1339	A Dutch Farmstead	<i>Ida S. Sterry</i>	3	3	0
1340	Rye, Sussex, from Combe Marsh	<i>Mrs. E. C. Law Adam</i>	8	8	0
1341	Five Original Drawings for "Songs for Somebody"	<i>Gertrude M. Bradley</i>			
1342	Fruits	<i>S. Mesdag van Houten</i>	35	0	0
1343	Garden Chrysanthemums	<i>Margarette Lippincott</i>			
1343A	Cortile di Campagna	<i>Maria Ippoliti</i>	5	0	0
1344	A Grey Day on the Suffolk Coast	<i>Lady Jephson</i>	12	12	0
1345	Illustrations for Lithography. "The Little House- wife"	<i>Margaret F. Rowat</i>			
1346	"Bosom Friends"	<i>do.</i>	3	3	0

No.			£	s.	d.
1347	Illustrations for Lithography.	Midday in the Fields <i>Margaret F. Rowat</i>	3	3	0
1347a	S. Giorgio Maggiori, Venice	<i>Maria Ippoliti</i>	5	0	0
1348	West Wycombe, Bucks	<i>Bessie J. Spiers</i>	10	10	0
1348a	Dai prati del Lido	<i>Maria Ippoliti</i>	5	0	0
1349	Illustrations for Lithography.	A Rainy Day <i>Margaret F. Rowat</i>	3	3	0
1350	Study for Wise Virgin	<i>Alice B. Woodward</i>	5	5	0
1351	The Cliffs, St. Edmonds, Norfolk	<i>Miss Latitia M. Cole</i>	2	2	0
1352	Othello	<i>The late Louisa, Marchioness of Waterford</i> <i>Lent by Countess Brownlow</i>			
1353	A Portrait	<i>Miss A. Edwards</i>	1	10	0
1354	Mill at Hemingford Grey, Hunts.	<i>Charlotte H. Spiers</i>	5	5	0
1355	Church Lane, West Wycombe, Bucks.	<i>Charlotte H. Spiers</i>	8	8	0
1355a	Rio a Venezia	<i>Maria Ippoliti</i>	5	0	0
1356	Old Knight of the Garter, and Child playing with the Order	<i>The late Louisa, Marchioness of Waterford.</i> <i>Lent by Countess Brownlow</i>			
1357	A Fête	<i>The late Louisa, Marchioness of Waterford</i> <i>Lent by Lady Drogheda</i>			
1358	A Black Page in Waiting	<i>The late Louisa, Marchioness of Waterford.</i> <i>Lent by Lady Marjoribanks</i>			
1359	Dame Marjory	do. do.			
1360	St. Agnes	<i>Ethel Woolmer</i>	5	5	0
1361	Hagar and Ishmael	<i>The late Louisa, Marchioness of Waterford.</i> <i>Lent by Countess Brownlow</i>			
1362	Girls in Church	do. do.			
1363	Cornfield—Evening, Winterton. "Now fades the glimmering landscape on the sight."	<i>Helen George</i>	20	0	0
1364	The Prodigal Son	<i>The late Louisa, Marchioness of Waterford.</i> <i>Lent by Countess Brownlow</i>			
1365	Ogier the Dane	do. do.			
1366	Beachy Head from Hastings	<i>Mrs. Emma Cooper</i>	6	6	0
1367	Christ passing Blind Bartimeus	<i>The late Louisa, Marchioness of Waterford</i> <i>Lent by Countess Brownlow</i>			
1368	Boys in Church	do. do.			
1369	Grey Day, Sandwich	<i>Isabel Roget</i>	5	5	0

No.			£	s.	d.
1370	Study	<i>E. Sylvia Shaw</i>	8	8	0
1371	The Angel Choir	<i>The late Louisa, Marchioness of Waterford. Lent by Countess Brownlow</i>			
1372	The Cavalier's Children	<i>The late Louisa, Marchioness of Waterford. Lent by Lady Marjoribanks</i>			
1373	Scheveningen	<i>Mary Gemmell</i>	5	5	0
1374	In a Surrey Lane	<i>Agnes Jones</i>	5	5	0
1375	Children Gleaning.	<i>Painted by the late Louisa, Marchioness of Waterford. Lent by T. C. Smith, Esq.</i>			
1375a	Laguna a Venezia	<i>Maria Ippoliti</i>	5	0	0
1376	The Forge	<i>The late Louisa, Marchioness of Waterford. Lent by Countess Brownlow</i>			
1377	Dawn. Design for Decorative Panel	<i>Eva Daniell</i>	5	5	0
1377a	Rio a Venezia	<i>Maria Ippoliti</i>	5	0	0
1378	Lady with Peacock Fan	<i>The late Louisa, Marchioness of Waterford. Lent by Countess Brownlow</i>			
1378	La Gindecca				
1379	Cottages at Sandsend, Yorks.	<i>Bessie J. Spiers</i>	5	5	0
1380	Tower of Magdalen College, Oxford	<i>Juliet Turner</i>	10	10	0
1380a	In the Foundry	<i>Mrs. E. Cadwalleder Guild</i>			
1381	"Airy fairy Lilian"	<i>Edith M. Finlayson</i>	5	5	0
1382	Windmill, Rye	<i>Agnes Jameson</i>	4	4	0
1383	Homewards	<i>W. J. M. Mackenzie</i>	5	5	0
1384	Turkey Cock	<i>The late Louisa, Marchioness of Waterford. Lent by Countess Brownlow</i>			
1385	Rye, Sussex	<i>Agnes Jameson</i>	7	7	0
1386	A Passing Storm	<i>E. A. Langdon</i>	3	3	0
1387	A Geological Menu (Black and White)	<i>Alice B. Woodward</i>	6	6	0
1388	Miss Adrienne Deynolles as Marton, in "A Marriage of Convenience"	<i>Miss Le Quesne</i>			
1389	"The Harrow," Gloucestershire	<i>Alice B. Woodward</i>	5	5	0
1390	Illustration to a Spanish Fairy Tale	<i>do.</i>	6	6	0
1391	Eight Illustrations to "The Princess of Hearts"	<i>Alice B. Woodward</i>			
1392	A Geological Menu	<i>do. Lent by Messrs Blackie & Son</i>	6	6	0

No.		£	s.	d.
1393	Cover Design for Messrs. Blackie & Son's Book List <i>Alice B. Woodward</i>			
1394	Cover Design (in water-colour) for "The Princess of Hearts" <i>Alice B. Woodward</i> <i>Lent by Messrs. Blackie & Son</i>			
1395	Sunshine and Rain <i>Alice Nannette Rogers</i>	10	10	0
1396	The Alps at Mürren <i>Dorothy Woolner</i>			
1397	The Promenade <i>Violet Linton</i>	13	13	0
1398	The Maid of Toro <i>Edyth L. Ravenshaw</i>	20	0	0
1399	The Haven, Mundeford <i>Ida S. Sterry</i>	8	8	0
1400	Paesaggio <i>Maria Ippoliti</i>	10	0	0
1401	Pastel Portrait of Mrs. E. M. Ward <i>Beatrice M. F. Ward</i>			
1402	Sir Thomas More's Chapel in the Old Church, Chelsea <i>Adeline Illingworth</i>	4	4	0
1403	Still Life. <i>Anna Abrahams</i>			
1404	A Harvest <i>Mary Y. Hunter</i>	30	0	0
1405	"Yea! Though I walk through the shadows of death I will fear no evil." <i>Gertrude G. Cowper</i>	6	6	0
1406	Cottages on the Banks of the Teign, Devonshire <i>Louisa Wish</i>	4	4	0
1407	Two Invitation Cards (in Black and White) <i>Alice B. Woodward</i>	6	6	0
1408	Absent yet present <i>Edyth L. Ravenshaw</i>	15	0	0

No. 2 ROOM.

1409	Famille <i>Madame Roth</i>			
1410	Resignation <i>Helene Buchmann</i>	100	0	0
1411	La Raccolta del Fieno <i>Ida Celeri Viena</i>	24	0	0
1412	Le Ravin de l'Alhambra <i>Mdlle. Dufau</i>	25	0	0
1413	Le Soir à Grenade <i>do.</i>	16	13	4
1414	Le Laurier Rose (Capri d'Itali) <i>Emilie Ed. Sain</i>	12	0	0
1415	Little Blue Riding Hood <i>Blanche Jenkins</i>			
1416	A Storm <i>Ida Kirkpatrick</i>	18	18	0
1417	Colede ardente et triste <i>Mdlle. C. H. Dufau</i>	41	13	4
1418	Early Morning in Spring, Seine-et-Oise <i>Mary Baylis Barnard</i>	21	0	0

No.			£	s.	d.
1419	"Fair Daffodils we weep to see You haste away so soon"	<i>Miss Stackpoole</i>	12	12	0
1420	Voilde au Soleil	<i>Mdlle. C. H. Dufau</i>	24	0	0
1421	Youth and Death	<i>Sofie Baronesse von Schere</i>	50	0	0
1422	Étude de quatre garçons	<i>Madame Roth</i>			
1423	Molly, daughter of Charles Thynne, Esq.	<i>Agnes C. Walker</i>			
1424	Le vieil Escalier d'Anacapri	<i>Émilie Ed. Sain</i>	16	0	0
1425	Early Morning	<i>Alice Fanner</i>	20	0	0
1426	Swaledale, Yorkshire	<i>do.</i>	21	0	0
1427	Morning in the Valley	<i>do.</i>	20	0	0
1428	The Chestnut Tree	<i>do.</i>	15	15	0
1429	Zennor, a Lonely Parish	<i>do.</i>	20	0	0
1430	Cloudy Weather	<i>do.</i>	50	0	0
1431	Portrait	<i>M. F. Monkhouse</i>			
1432	À ma Mère	<i>Camilla Bellorini</i>			
1433	Evening	<i>Isö Rae</i>	15	15	0
1434	Potato Gatherers	<i>do.</i>	15	15	0
1435	A Summer Morning, Norway	<i>Annora Bromley Martin</i>	15	0	0
1436	Motherless	<i>Isö Rae</i>	12	12	0
1437	"In Solitude thro' whispering Woods"	<i>do.</i>	20	0	0
1438	Apple Blossoms	<i>Mrs. Swynnerton</i>	50	0	0
1439	Hebe	<i>do.</i>	157	10	0
1440	Maisie	<i>Marjorie Evans</i>			
1441	Sketch	<i>Mrs. Swynnerton</i>	36	15	0
1442	Study of an Old Man	<i>Annora Bromley Martin</i>	20	0	0
1443	April Lady	<i>Mrs. Swynnerton</i>	36	15	0
1444	Portrait of Miss Atkinson	<i>do.</i>			
1445	Lake Albano	<i>do.</i>	20	0	0
1446	Sunset, Castlegandolfo	<i>do.</i>	35	0	0
1447	Moonlight	<i>do.</i>	30	0	0
1448	Portrait of Lady Hunter	<i>Annora Bromley Martin</i>			
1449	A Summer Evening—Norway	<i>do.</i>	15	0	0
1450	Mater Triumphalis	<i>Mrs. Swynnerton</i>	840	0	0
1451	Rome from the Palatine	<i>do.</i>	20	0	0
1452	Olive Gatherers—Siena	<i>do.</i>	25	0	0

No.			£	s.	d.
1452a	Thro' the Forest	<i>Molly Cramer</i>			
1453	Thro' the Orchard	<i>Mrs. Swynnerton</i>	157	10	0
1454	"With Downcast Eye and Modest Mien"	<i>Marjorie Evans</i>			
1455	Resignation	<i>Margarethe Hoenerbach</i>	50	0	0
1456	Earth's Awakening	<i>Mrs. Swynnerton</i>	36	15	0
1457	Danae	<i>do.</i>	136	10	0
1457a	Fir Forest	<i>Helen Cramer</i>			
1458	A Dream of Italy	<i>Mrs. Swynnerton</i>	840	0	0
1459	The Augustusbrücke in Dresden	<i>Berta Schrader</i>	25	0	0
1460	Siena	<i>Mrs. Swynnerton</i>	40	0	0
1461	Bacchante	<i>do.</i>	36	15	0
1462	St. Martin's Summer	<i>do.</i>	367	10	0
1463	Sweet Seventeen	<i>Anne Marks</i>	10	10	0
1464	"In the leafy month of June"	<i>Phyllis Woolner</i>	8	8	0
1465	Meadow Sweet	<i>F. Stewart Wood</i>	12	0	0
1466	Sussex Uplands	<i>Annette Elias</i>	40	0	0
1467	Playmates. <i>Judith Leyster, pupil of Frans Hals; born about 1600; died 1660. Lent by A. Douglas, Esq.</i>				
1468	By the Brook	<i>Annette Elias</i>	40	0	0
1468A	In Pensive Mood	<i>Mrs. Mary F. Field</i>			
1469	The Ridge of the Down	<i>Annette Elias</i>	100	0	0
1470	Wild Roses	<i>F. Stewart Wood</i>	25	0	0
1471	A Cottage Garden, Sussex	<i>Annette Elias</i>	20	0	0
1472	Portrait of the Artist playing the Harpsichord <i>Sofonisba Anguisciola. Lent by Earl Spencer</i>				
1473	A Warm Evening	<i>Mrs. H. Creamer</i>	10	10	0
1474	The Sheepfold	<i>E. Stewart Wood</i>	35	0	0
1475	The First Breath of Autumn	<i>do.</i>	75	0	0
1476	Portrait	<i>Annie C. Colthurst</i>	25	0	0
1477	Echoes	<i>Maud Beddington</i>	150	0	0
1478	Roses	<i>Adrienne van Hogendorp-'s Jacob</i>	20	0	0
1479	Portrait of a Lady	<i>Madame Louisa Starr Canziani</i>			
1480	Idalia	<i>do.</i>			
1481	The Voice of the Woods	<i>do.</i>			
1482	"Love in her eyes sits dreaming" <i>Madame Louisa Starr Canziani</i>				
1483	Portrait: D. Bernhard Weiss	<i>Hedwig Weiss</i>			

No.			£	s.	d.
1484	Doves	<i>Madame Louisa Starr Canziani</i>			
1485	William Knight, LL.D, Professor of Philosophy in the University of St. Andrews	<i>Flla Hean Alexander</i>			
1486	David with the Head of Goliath before Saul	<i>Madame Louisa Starr Canziani</i>			
1487	Colonel Mellor	<i>S. Isabel Dacre</i>			
1488	Portrait	<i>Madame Louisa Starr Canziani</i>			
1489	Nancy. Portrait Sketch in Pastel	<i>Frances B. Burlinson</i>			
1490	Roses	<i>Louise E. Perman</i>	27	0	0
1491	Irene	<i>Madame Louisa Starr Canziani</i>			
1492	Portrait of Mrs. Stewart Wood	<i>Ann Grant</i> <i>Lent by Mrs. Stewart Wood</i>			
1493	A Peasant Maid	<i>Madame Louisa Starr Canziani</i>			
1494	Bird's Nest	<i>Stella Canziani (aged 12)</i>			
1495	Am Schwarzen Wasser	<i>Emmy Lischke</i>	200	0	0
1496	"Betty." A Study in Holland	<i>Beatrice How</i>	15	15	0
1497	Pastel Portrait (Miss W.)	<i>Linda Kögel. Lent by Mrs. Blackadder</i>			
1498	A Maiden Fayre	<i>Florence Elizabeth Castle</i>	15	15	0
1499	Les Giroflées	<i>Margaret Macdonald, R.S.W.</i>			
1500	Il était trois petits enfants	<i>Madame Marie Duhem,</i> <i>Membre Associé à la Société Nationale des Beaux-Arts</i>	60	0	0
1501	"Oh! for the touch of a vanished hand And the sound of a voice that is still"	<i>Blanche Dunkley</i>			
1502	Portrait	<i>Frau Lepsius</i>			
1503	Portrait. Ernst Kardt	<i>do.</i>			
1504	La Jeunesse	<i>Edith Bottomley</i>	15	0	0
1505	Pastel Portrait. Roland	<i>Sarah Birch</i> <i>Lent by Mrs. Annan Bryce</i>			
1506	Florence from San Miniato	<i>Gertrude Toynbee</i>			
1507	Mutter mit Kind	<i>Margarete von Kurasoski</i>	30	0	0
1508	Einsamkalt	<i>Emmy Lischke</i>	150	0	0
1509	Kinder mit Blumen	<i>Margarete von Kurasoski</i>	40	0	0
1510	Head of a Girl	<i>Mrs. Helen Walton</i>			
1511	Étude à l'ombre	<i>Florence Ada Numegen</i>	35	0	0
1512	Pictures in the Fire	<i>Mrs. H. Creamer</i>	35	0	0
1513	Children of J. Hoyle, Esq.	<i>S. Isabel Dacre</i>			

No.			£	s.	d.
1514	Portrait of Young Man	<i>S. Isabel Dacre</i>			
1515	Le Champ de Blé	<i>Madame Marie Duhem,</i> <i>Membre Associé de la Société Nationale des Beaux-Arts</i>	50	0	0
1516	Le Bandit Sicilien	<i>Catherine Petrocokino</i>	40	0	0
1517	Mrs. Whitelegge	<i>S. Isabel Dacre</i>			
1518	Thomas Parker, Esq.	<i>do.</i>			
1519	A Madonna	<i>Baker (Mrs. Harry Thompson Ellen Kendall)</i>	60	0	0
1520	Sunday	<i>Madame Le Roy d'Etiolles</i>	80	0	0
1521	Chrysanthemums	<i>Mrs. Stanhope Forbes, A.R.W.S.</i>			
1522	In manus tuas, Domine	<i>do.</i>			
1523	Portrait of Mrs. E. B.	<i>Mary B. Barnard</i>			
1524	"Will o' the Wisp"	<i>"Wee folk—good folk, drooping all together, Green jacket—red cap and white owl feathers." Mrs. Stanhope Forbes, A.R.W.S.</i>			
1525	Pastel (Tête de jeune fille enveloppée de mousseline)	<i>Juliette Dubusse</i>	20	0	0
1526	Un Humble Ménage	<i>Miss Elizabeth Nourse</i>	50	0	0
1527	An Old Salt	<i>Emeline S. A. Macmillan</i>	12	12	0
1528	Twilight	<i>Jessie Pym</i>	5	5	0
1529	Vieille Bretonne (Finistère)	<i>Madame Fanny Fleury</i>			
1530	Jessica	<i>Mrs. Stanhope Forbes, A.R.W.S.</i>			
1531	The Dancer	<i>do</i>			
1532	Geoffrey, son of William Adams, Esq.	<i>Mary B. Barnard,</i>			
1533	Mary Sellwood's Cottage	<i>Miss Julia Meyer</i>	6	6	0
1534	A Farm in Gelderland, Holland	<i>S. Mesdag van Houten</i>	70	0	0
1535	A Country Shop	<i>B. Cooper-Baines</i>	4	4	0
1536	Twilight Study, Selham	<i>A. Madeline Lewis</i>	5	5	0
1537	Portrait meines Vaters	<i>Linda Kögel</i> <i>Lent by Herr Regierungsrath Kögel</i>			
1538	Portrait	<i>Mary A. Sloane</i>			
1539	Church Street, Staithes	<i>May Furniss</i>	5	0	0
1540	Tête de Mérovingienne	<i>Madame Le Roy d'Etiolles</i>	25	0	0
1541	On the Hill Top	<i>May Furniss</i>	5	5	0
1542	A Study	<i>C. Ray</i>	10	10	0
1543	The Lion in Love	<i>Alice K. Goyder</i>	15	15	0

No.			£	s.	d.
1544	The Storm	<i>May Furniss</i>	10	10	0
1545	The Beck, Staithes	<i>do.</i>	6	6	0
1546	Portrait meiner Mutter	<i>Molly Cramer</i>			
1547	Portrait of the Painter, Lamplight Study	<i>May Furniss</i>	15	15	0
1548	Late Light	<i>Nancy Knaggs</i>	5	5	0
1549	The Mother	<i>Ethel Kate Burgess</i>	25	0	0
1550	Old Bridge, Staithes	<i>do.</i>	5	5	0
1551	La Maison Blanche.	<i>Suse Bisschop Robertson</i>	85	0	0
1552	On the Quay. Yorkshire Village.	<i>Ethel Kate Burgess</i>	50	0	0
1553	A Poppy Field at Poigny. Early Morning	<i>Ada Galton</i>	10	10	0
1554	Herring Boats	<i>E. M. Wilde</i>	10	10	0
1555	Tête de Fille	<i>Suse Bisschop Robertson</i>	30	0	0
1556	Portrait Study	<i>Katharine Turner</i>	21	0	0
1557	The Child on the Hill	<i>Ethel Kate Burgess</i>	6	6	0
1558	Watching	<i>do.</i>	15	15	0
1559	Portrait of P. H. Pitman, Esq., nephew of the late Sir Isaac Pitman	<i>Rosie M. M. Pitman</i>			
1560	Waiting	<i>Isabella Barnes</i>	4	4	0
1561	Evening	<i>Ethel Kate Burgess</i>	7	7	0
1562	Day's Closing Eyelids	<i>Nancy Knaggs</i>	5	5	0
1563	The Beck, Staithes	<i>Amy Julia Drucker</i>			
1564	Albert and Bernard Weiss	<i>Professor Johanne Weiss</i>			
1565	Sheep Frieze	<i>Katharine Turner</i>	31	10	0
1566	Peldon, Essex	<i>Rose Dallmeyer</i>	5	5	0
1567	Marina.	<i>Lucilla Marzolo Occioni</i>	8	0	0
1568	A Spring Idyll	<i>Miss Florence Kingsford</i> <i>Lent by Miss Dorothy Woolner</i>			
1569	Frieda	<i>Emmy Lischke</i>	150	0	0
1570	Strand b. Prerow.	<i>Molly Cramer</i>	15	0	0
1571	Pierre's Cottage	<i>S. Pemberton</i>	21	0	0
1572	A Man Winnowing Corn	<i>M. G. Postlethwaite</i>	3	3	0
1573	Chrysanthemums	<i>Olga v. Boznanska</i>			
1574	Die Mutter	<i>do.</i>			
1575	Notre Dame de Paris	<i>Lydia Pringle</i>	10	10	0
1576	Au Printemps à Capri	<i>Mdlle. Julia Bonnard</i>			

No.			£	s.	d.
1577	St. Mark's, Venice	<i>Sylvia Drew</i>	3	3	0
1578	Meditation (1859)	<i>Florence Pash (Mrs. Humphrey)</i>	12	12	0
1579	A Sketch	<i>Bertha Clarke</i>	3	0	0
1580	Die Kinderwarterin	<i>Olga v. Boznanska</i>			
1581	Through Knockfarril Woods, Strathpeffer	<i>S. Louisa Morgan</i>			
1582	Méditation	<i>Olga v. Boznanska</i>			
1583	Portrait	<i>do.</i>			
1584	Morgensonne	<i>Hedwig Weiss</i>	50	0	0
1585	"K"	<i>Mary Baylis Barnard</i>			
1586	Verkäuflich	<i>Olga v. Boznanska</i>			
1587	The end of the day	<i>Amy Draper</i>	18	18	0
1588	Melete	<i>Edith Bottomley</i>	15	15	0
1589	Mädchen mit Tulpen	<i>Olga v. Boznanska</i>	40	0	0
1590	Tree Study	<i>Mrs. Mary Davis</i>	8	8	0
1591	Angelina	<i>Olga v. Boznanska</i>	40	0	0
1592	Evening Clouds	<i>Mrs. Mary Davis</i>	15	15	0
1593	Cornish Study	<i>do.</i>	8	8	0
1594	After a Summer Storm	<i>do.</i>	35	0	0
1595	The Churchyard Steps	<i>do.</i>			
1596	Thränenkrüglein	<i>Hedwig Weiss</i>			
1597	Dorothy and Francesca	<i>Cecilia Beauv</i> <i>The property of R. W. Gilder, Esq.</i>			
1598	After a Summer Storm	<i>Mrs. Mary Davis</i>	35	0	0
1599	Spring Song	<i>do.</i>			
1600	Poole Harbour	<i>Amy Draper</i>	31	10	0
1601	The Horse and Groom	<i>Clare Atwood</i>			
1602	Charles Meredith Du Puy	<i>Cecilia Beauv</i> <i>Lent by Mrs. George Darwin</i>			
1603	"The thoughts of youth are long, long thoughts"	<i>Edith M. Finlayson</i>	7	7	0
1604	Baby Asleep	<i>Harriet Halhed</i>	5	5	0
1605	"A wee bit Lassie"	<i>Annie Withers</i>	15	15	0
1606	Portrait	<i>Bessie McNicol</i>			
1607	Apple Blossoms	<i>do.</i>	25	0	0
1608	Intérieur	<i>Doris am Ende</i>	10	0	0
1609	Asolo	<i>M. V. Wheelhouse</i>	10	10	0
1610	A Galloway Landscape	<i>Bessie MacNicol</i>	25	0	0

No.			£	s.	d.
1611	The Goose Girl	<i>Bessie MacNicol</i>	50	0	0
1612	Endormie	<i>Clémence Molliet</i>	18	0	0
1613	Study of a Breton Girl	<i>Blanche Mathewes</i>	12	12	0
1614	The Window Seat	<i>Bessie MacNicol</i>	15	0	0
1615	The Sun Bonnet	<i>do.</i>	30	0	0
1616	Au Piquet	<i>Mdlle. Louise Mercier</i>	20	0	0
1617	“ Tout passe tout lasse ”	<i>Mrs. James Jardine</i>			
1618	Portrait	<i>Bessie MacNicol</i>			
1619	The Forge	<i>Clare Atwood</i>			
1620	Murano (A Sketch from Venice)	<i>Nina Ottolenghi Levi</i>	12	0	0
1621	“ To the Cottage in the Wood ”	<i>Blanche Mathewes</i>	42	0	0
1622	Heiliger Hans	<i>Emmy Lischke</i>	300	0	0
1623	À Huelgoat (Bretagne)	<i>Madame Fanny Fleury</i>	40	0	0
1624	Head of an Old Man	<i>Ida Pinto</i>			
1625	Portrait of Miss Gabrielle Frank	<i>Thérèse Schwartz</i> <i>Lent by Mrs. Ellen Frank</i>			
1626	Portrait of Lilian Law	<i>Mrs. Helen Walton</i>			
1627	Pastel	<i>Thérèse Schwartz</i>	100	0	0
1628	Mrs. John Tweed	<i>Mrs. Helen Walton</i>			
1629	Antique Bavarian Costume	<i>Charlotte Popert</i>	20	0	0
1630	Wood Nymph (Pastel)	<i>Florence Small (Mrs. Deric Hardy)</i>	12	12	0
1631	Eventide	<i>Flora Bell</i>	10	10	0
1632	The Green Parasol	<i>Bessie MacNicol</i>	10	0	0
1633	A Wintry Day	<i>Countess Helena Gleichen</i>	3	0	0
1634	Cloudy Weather	<i>do.</i>	10	10	0
1635	A Chalk Pit	<i>do.</i>			
1636	Ducks	<i>do.</i>	5	0	0
1637	Spring	<i>Elsie Atkins</i>	15	15	0
1638	A Nubian	<i>Charlotte Popert</i>	16	0	0
1639	Portrait of Artist's Mother and her Grandchildren	<i>Thérèse Schwartz</i>			
1640	Pierette	<i>Mrs. G. R. Walton</i>			
1641	Lessons	<i>Anna Marie Wirth</i>	200	0	0
1642	St. Agnes (Pastel)	<i>Thérèse Schwartz</i>	100	0	0
1643	A Portrait	<i>Sybil M. Dowie</i>			
1644	The Curtsey	<i>Bessie MacNicol</i>	10	0	0

No.		£	s.	d.
1645	Portrait (Pastel) of Mr. A. G. C. van Duyl <i>Thérèse Schwartz</i>			
1646	Piet, a Study in Holland <i>Beatrice How</i>	20	0	0
1647	An old Peasant <i>Miss Ethel Martin</i>			
1648	Portrait of Mrs. Merrylees <i>Gweny Griffiths</i>			
1649	Portrait of a Little Boy <i>Miss Constance Halford</i>			

ON SCREENS.

1650	Akt saal <i>Hedwig Weiss</i>			
1651	Four Etchings: 1. Flora Mystica. 2. The Choir Boy. 3 and 4. St. Francis of Assisi <i>Charlotte Popert</i>	4	10	0
1652	Flowers <i>Lucilla Marzolo Occioni</i>			
1653	Original Lithograph <i>Jane Atché</i>			
1654	Studio di Figura <i>Lucilla Marzolo Occioni</i>			
1655	Venus attired by the Graces <i>After A. Kauffman, by Bartolozzi. Lent by R. and D. Colnaghi & Co.</i>			
1656	Old Byres, Berkshire <i>Mrs. Allingham</i>			
1657	La Vergine <i>Lucilla Marzolo Occioni</i>	12	0	0
1658	Cupid and Eagle <i>Angelica Kauffman</i> <i>Lent by Edward Boyes, Esq.</i>			
1659	Studio di Rose <i>Lucilla Marzolo Occioni</i>	14	0	0
1660	Study of a Figure <i>do.</i>	4	0	0
1661	Studio di Figura <i>do.</i>			
1662	Rue Ingartenne, Marseilles <i>Susan F. Crawford, A.R.E.</i>	2	10	0
1663	Young Girl <i>Madame Le Roy d'Etiolles</i>	8	0	0
1664	Gun and Shot Wharf, Southwark <i>Constance M. Pott, R.E.</i>	2	10	0
1665	The Tryst <i>Letitia E. H. Tiddeman</i>	12	12	0
1666	Rose <i>Lucilla Marzolo Occioni</i>			
1667	Studio di Figura <i>do.</i>	4	0	0
1668	Brisbane House, Largs <i>Susan F. Crawford</i>	1	10	0
1669	Photografien der Fresken im Paul Gerhardstift <i>Hedwig Weiss</i>			

No.			£	s.	d.
1670	Paesaggio dal vero	<i>Lucilla Marzolo Occioni</i>	4	0	0
1671	Studio di Figura	<i>do.</i>			
1672	Study of a Brahmopootra	<i>Gwendolen Douglas</i>			
1673	Edinburgh Castle (Etching)	<i>Susan F. Crawford, A.R.E.</i>	2	2	0
1674	Study of a Head	<i>Maud Henderson</i>	2	12	6
1675	Portrait Studies : Miss Jean Montgomerie	<i>Maud Henderson</i>			
1676	Etching	<i>Linda Kögel</i>	3	0	0
1677	Study of a Head	<i>Maud Henderson</i>	2	12	6
1678	Portrait Study : V. C. Henderson, Esq.	<i>do.</i>			
1679	Girl playing with Cats : Studies	<i>do.</i>	6	6	0
1680	A Charles II Harpsichord	<i>Mrs. E. S. Fulleylove</i>	25	0	0
1681	Intérieur	<i>Doris am Ende</i>	3	0	0
1682	Portrait Sketches : 1, Miss E. F. Boyd ; 2, Mr. B. E. Shore	<i>Maud Henderson</i>			
1683	Portrait Studies	<i>do.</i>			
1684	Moonlight	<i>Ida Kirkpatrick</i>	5	5	0
1685	Study of a Head	<i>Maud Henderson</i>	2	12	6
1686	Mitte am Walde	<i>Doris am Ende</i>	2	10	0
1687	Portrait Study : Mrs. M.	<i>Maud Henderson</i>			
1688	Two Children : Sketch	<i>do.</i>	3	3	0
1689	Garden Study	<i>Mrs. Mary Davis</i>	5	5	0
1690	Study for Landscape	<i>do.</i>	5	5	0
1691	Einsame Mitte	<i>Doris am Ende</i>	2	10	0
1692	Sketch	<i>Elinor M. Monsell</i>			
1693	Etching	<i>Linda Kögel</i>	5	0	0
1694	The Song of the Rock	<i>Lily de Montmorency</i>	1	10	0
1695	Aline	<i>Elinor M. Monsell</i>	5	5	0
1696	Etching	<i>Linda Kögel</i>			
1697	"And they caught him, and cast him out of the vineyard, and slew him"	<i>Ethel King Martyn</i>	2	12	0
1698	"Winter," Blick am meinen Fenster	<i>Doris am Ende</i>	4	10	0
1699	1. Old Man in a Picture Gallery. 2. A Jew	<i>Elinor M. Monsell</i>	5	5	0
1700	Girl at the Well	<i>do.</i>			
1701	Drawing in Red Chalk of a Lady playing a Guitar	<i>C. L. Allport</i>			

No.			£	s.	d.
1702	A Lithograph drawn on Stone direct from Life	<i>C. L. Allport</i>			
1703	"Birken"	<i>Doris am Ende</i>	4	10	0
1704	Intérieur	<i>do.</i>	20	0	0
1705	Panel, containing five drawings	<i>C. L. Allport</i>	10	10	0
1706	Kittens	<i>do.</i>	2	2	0
1707	Drawing of Geese in three chalks	<i>do.</i>			
1708	Drawing of a Child	<i>do.</i>	2	2	0
1709	A Yorkshire Sawmill	<i>Ada Galton</i>	1	7	6
1710	Etching	<i>Doris am Ende</i>			
1711	The Mountain	<i>Lily de Montmorency</i>	2	10	0
1712	The Hobnail Boots	<i>do.</i>	2	10	0
1713	Chalk Drawing of an Old Man	<i>C. L. Allport</i>	2	2	0
1714	Aged 3½ years	<i>do.</i>	2	2	0
1715	A Quick Sketch	<i>do.</i>	3	3	0
1716	Reproductions of Drawings for Illustrations	<i>C. L. Allport</i>			
1717	"Oranges and Lemons"	<i>Mary Edmonds Swan</i>	16	16	0
1718	La Ruelle	<i>Suse Bisschop Robertson</i> <i>Lent by Mons. H. W. Mesdag</i>			
1719	The Pied Piper of Hamelin	<i>Alice B. Giles</i>			
1720	Drawing	<i>Mrs. Stanhope Forbes, A.R.W.S.</i>			
1721	Old Town, San Remo	<i>Mrs. Margaret E. Danvers</i>	8	8	0
1722	A Calm Day, Cannes	<i>M. T. Cleminshaw</i>	7	7	0
1723	Study of a Head	<i>Mrs. Hugh Egerton</i>	1	10	0
1724	Homeward Bound	<i>Amy Julia Drucker</i>			
1725	Evening Shadows	<i>Mrs. Hugh Egerton</i>			
1726	At the Carnival	<i>Ethel Kate Burgess</i>	5	5	0
1727	The Seat in the Wood	<i>do.</i>	5	5	0
1728	In the Park	<i>do.</i>	5	5	0
1729	The Babes in the Wood	<i>Margt. V. E. Thompson</i>	5	0	0
1730	Cathedral de Sevilla	<i>Susan F. Crawford, A.R.E.</i>	2	10	0
1731	Drawing	<i>Mrs. Stanhope Forbes, A.R.W.S.</i>			
1732	Drawing	<i>do.</i>			
1733	Siena—Evening	<i>Mary Lanchester</i>	5	5	0
1734	Eel Boats in the Thames	<i>Adelaide Ross</i>	5	5	0
1735	Drawing	<i>Mrs. Stanhope Forbes</i>			
1736	Winter	<i>Ethel Kate Burgess</i>	5	5	0

No.			£	s.	d.
1737	The Moon	<i>Ethel Kate Burgess</i>	5	5	0
1738	Workers	<i>do.</i>	5	5	0
1739	Evening	<i>Amy Julia Drucker</i>	3	3	0
1740	In Port—Cannes	<i>M. T. Cleminshaw</i>	10	10	0
1741	Washing Day	<i>Ethel Kate Burgess</i>	5	5	0
1742	“Fairy Tales”	<i>do.</i>	5	5	0
1743	The Flower Girl	<i>do.</i>	5	5	0
1744	Sommertag	<i>Hedwig Weiss</i>			
1745	Resignation (Pastel)	<i>Beatrice M. J. Ward</i>	5	5	0
1746	The End of November	<i>Blanche Baker</i>	12	12	0
1747	Jeune Fille.	<i>Suse B. Robertson</i> <i>Lent by Mons. H. W. Mesdag</i>			
1748	The Gadarene Swine	<i>Alice B. Giles</i>			
1749	Eastern Brood	<i>Mrs. Arthur Moro</i>	6	0	0
1750	Market Day	<i>Alice B. Giles</i>			
1751	“Sous Bois en Automne.”	<i>Madame Bilders van Bosse</i>	20	0	0
1752	Three Sketches in one frame	<i>Constance L. Fripp</i>	6	6	0
1753	Entrance Staircase, National Gallery	<i>Emily M. B. Warren</i>	6	6	3
1754	Fantaisie Japonaise	<i>Winifred Cooper</i>	5	0	0
1755	Drifting Fog on the Thames	<i>Mrs. Arthur Moro</i>	6	0	0
1756	Making the Pot Boil	<i>Violet Linton</i>	10	10	0
1757	Mont Blanc from Chamoux	<i>Adelaide Ross</i>	5	5	0
1758	Study of a Head	<i>Louisa Starr Canziani</i>			
1759	Study of a Head	<i>do.</i>			
1760	Down by the Mill Stream	<i>Lily Blatherwick, R.S.W. (Mrs. Hartrick)</i>	10	10	0
1761	Wild Roses	<i>Agnes Raeburn</i>	3	3	0
1762	Study of a Head	<i>Louisa Starr Canziani</i>			
1763	Mont San Michael from the Town Wall	<i>Susan H. Bradley</i>			
1764	L'Église de Calvaire, Marseilles (Etching)	<i>Susan F. Crawford, A.R.E.</i>	2	10	0
1765	On the East Coast	<i>Mrs. Arthur Moro</i>	6	0	0
1766	St. Pierre	<i>Mrs. Hugh Egerton</i>	2	2	0
1767	St. Fransiscus of Assise	<i>Gertrude Frank</i>	10	0	0
1768	Latest War Special	<i>Stella Canziani (aged 12½ years)</i>	2	2	0
1769	Valley in Normandy	<i>Mrs. Hugh Egerton</i>	3	3	0

No.			£	s.	d.
1770	Moritz	<i>Mrs. James Jardine</i>			
1771	Washerwomen on the Beach	<i>Mrs. Hugh Egerton</i>	1	1	0
1772	Washerwomen on the Beach	<i>do.</i>	1	0	0
1773	Violettes et Mimosas	<i>Mdlle. Noémi Fuchs</i>	8	0	0
1774	Poppies in Clover	<i>Mrs. Hugh Egerton</i>	3	3	0
1775	"Who killed Cock Robin?"	<i>Mrs. Ellen Frank</i>	14	14	0
1776	Drawings for "Jugend"	<i>Hedwig Weiss</i>			
1777 to 1792	} Etchings	<i>Clara von Rappard</i>	1	10	0
1793	Three Drawings: Sunset; Fareham; A Yorkshire Moorland	<i>Mrs. Arthur Moro</i>	5	0	0
1794	Frontispiece for "The Maid He Married"	<i>Violet Oakley,</i>			
1795	Normandy Cliffs	<i>Mrs. Hugh Egerton</i>			
1796	Lenten Cover Design	<i>Violet Oakley</i>			
1797	"Ringens"	<i>H. Lankota</i>	2	0	0
1798	Frontispiece for "Olnri Iverson"	<i>Violet Oakley</i> <i>Lent by Messrs. Herbert S. Stone & Co.</i>			
1799	Etching. "Am Weiher"	<i>Doris am Ende</i>	1	0	0
1800	Illustration for "The Solution of a Simple Equation"	<i>Violet Oakley</i> <i>Lent by Messrs. Herbert S. Stone & Co.</i>			
1801	Iridescent Glass and Roses	<i>Margarette Lippincott</i>			
1802	Studie.	<i>Käthe Kollwitz</i>	1	10	0
1803		<i>do.</i>	10	0	0
1804	Piccolo Paesaggio	<i>Lucilla Marzolo Occioni</i>	4	0	0
1805	Aufruhr	<i>Käthe Kollwitz</i>	2	10	0
1806	The Weaver	<i>Mary A. Sloane</i>	3	13	6
1807	Book Plates	<i>Ida Varley</i>			
1808	D. Bernhard Weiss	<i>Hedwig Weiss</i>			
1809	Illustration for "The Solution of a Simple Equation"	<i>Violet Oakley</i> <i>Lent by Messrs. Herbert S. Stone & Co.</i>			
1810	Piccolo Paesaggio	<i>Lucilla Marzolo Occioni</i>	4	0	0
1811	Illustration for "A June Romance"	<i>Violet Oakley</i> <i>Lent by Messrs. Herbert S. Stone & Co.</i>			
1812	Illustration for the "Jugend"	<i>Hedwig Weiss</i>			
1813	"Dorothea sat by in her widow's dress" ("Middle-march.")	<i>Alice Barber Stephens</i>			

No.			£	s.	d.
1814	The First Day at School	<i>Charlotte Harding</i>			
1815	Reading of the Will ("Middlemarch")	<i>Alice Barber Stephens</i>			
1816	Lydgate and Rosamond. "Tears rolled silently down Rosamond's cheeks" ("Middlemarch")	<i>Alice Barber Stephens</i>			
1817	Adagio	<i>Margarethe Hoenerbach</i>	1	5	0
1818	"Heyday, Miss, you have a fine colour" ("Middlemarch")	<i>Alice Barber Stephens</i>			
1819	Set of Sketch Designs for Cherry Festival at Nuremberg	<i>Gertrude M. Bradley</i>			
1820	"The Song of the Shirt"	<i>Charlotte Harding</i>			
1821	"I suspect you and he are brewing some bad politics" ("Middlemarch")	<i>Alice Barber Stephens</i>			
1822	The Bridge Inn, Winchelsea	<i>Katherine L. Kemball</i>	5	5	0
1823	Portrait of Madame Jeanne Raunay	<i>Madame Marie Desgenétais</i>			
1824	The Love Feast: Celebration of the Dunkards in Pennsylvania	<i>Alice Barber Stephens</i>			
1825	Dorothea waiting in Mr. Casaubon's library. "She began to work at work at once, her hand did not tremble" ("Middlemarch")	<i>Alice Barber Stephens</i>			
1826	A Bit of Old Dordrecht	<i>Katherine L. Kemball</i>			
1827	Portrait de vieille dame	<i>Madame Marie Desgenétais</i>			
1828	Mr. and Mrs. Bulstrode ("Middlemarch")	<i>Alice Barber Stephens</i>			
1829	London Bridge	<i>Florence McClatchie</i>	4	4	0
1830	"You are thinking what is not true" ("Middlemarch")	<i>Alice Barber Stephens</i>			
1831	"She put her hand into her husband's and they went along the broad corridor together" ("Middlemarch")	<i>Alice Barber Stephens</i>			
1832	Right! Away! "Somebody goes like the wind"	<i>Gertrude M. Bradley</i>	3	13	6
1833	"New Pictures in Old Frames"	<i>do.</i>			
1834	Two Christmas Pictures	<i>Dorothea Drew</i>	3	3	0
1835	A Quiet Worker	<i>Constance G. Copeman, A.R.E.</i>	1	1	0
1836	Fred Vincy and Mary Garth. "It is not generous to believe the worst of a man" ("Middlemarch")	<i>Alice Barber Stephens</i>			

No.		£	s.	d.
1837	"It had seemed to him as if they were like two creatures slowly turning to marble in each other's presence" ("Middlemarch") <i>Alice Barber Stephens</i>			
1838	"But you do forgive me," said Dorothea, with a quick sob ("Middlemarch") <i>Alice Barber Stephens</i>			
1839	"I will not let the close of your life soil the beginning of mine" ("Middlemarch") <i>Alice Barber Stephens</i>			
1840	The Drawing-room into which Lydgate was shown ("Middlemarch") <i>Alice Barber Stephens</i>			
1841	"As he sat there and beheld the evenings of his peace going irrevocably into silence" ("Middlemarch") <i>Alice Barber Stephens</i>			
1842	Reproductions from "Little Folks" <i>Gertrude M. Bradley</i>			
1843	Reproduction from Drawing, "Three Geese" <i>Gertrude M. Bradley</i>			
1844	Reproductions from heading, Motherhood, "Quiver" <i>Gertrude M. Bradley</i>			
1845	The Four Winds <i>Phyllis Coughtrie</i>			

No. 3 ROOM.

1846	Chrysanthemums in a Red Vase	<i>Emily Lenjnick</i>	30	0	0
1847	Quitten	<i>Marie Thun</i>	40	0	0
1848	Trapäolum	<i>Helene Cramer</i>	35	0	0
1849	Decoration with black swans <i>Sofie Baronesse von Scheve</i>		40	0	0
1850	The beautiful Melusia	<i>Mdme. de Segesser-Brunegg</i>			
1851	Clématites et Glaïeuls	<i>Berthe Art</i>	18	0	0
1852	Helle Rosen mit dunklen (Malmaison) Stiefmütterchen <i>Bertha Hacker</i>		15	0	0
1853	Roses	<i>Lily Blatherwick, R.S.W. (Mrs. Hartrick)</i>	10	10	0
1854	Lemon Squash	<i>J. White</i>	10	10	0
1855	Spring	<i>Alice Fanner</i>	10	10	0
1856	Pivoines	<i>Mdlle. Marie Albane Clément</i>	16	0	0
1857	Le Nude	<i>Zanardelli Italia. Lent by Imre Kiralfy, Esq.</i>			
1858	Pastel. Ananas et Fleurs	<i>Berthe Art</i>	18	0	0

No.			£	s.	d.
1859	Gelbe Narzissen auf rothem Hintergrund	<i>Bertha Hacker</i>	10	0	0
1860	Étains et Pommes	<i>Lisbeth Carrière</i>	10	0	0
1861	Trauben a. Fenster	<i>Molly Cramer</i>	35	0	0
1862	Vase et Fleurs réfléchées	<i>Lisbeth Carrière</i>	10	0	0
1863	Oeillets	<i>do.</i>	10	0	0
1864	Cristal et Roses	<i>do.</i>	10	0	0
1865	Roses jaunes	<i>do.</i>	10	0	0
1866	Verre d'eau et Roses	<i>do.</i>	10	0	0
1867	Guinea Pigs	<i>Frances C. Fairman</i>	15	0	0
1868	Salute to the Sea, Garland of Peonies	<i>Emily Lengnick</i>	30	0	0
1869	Studio di Fiori dal Vero	<i>Baronessa Maria Camerini</i>			
1870	Poesie	<i>Kate Ruskin Coughtrie</i>			
1871	La Passante	<i>Marie Desgenétais</i>	15	0	0
1872	Spring Flowers	<i>Mdlle. Marie Hodiou. Lent by Imre Kiralfy, Esq.</i>			
1873	Shefford Meadows	<i>Julia Meyer</i>	5	5	0
1874	Paesaggio della Toscana	<i>Lucilla Marzolo Occioni</i>	12	0	0
1875	Chrysanthemums	<i>Ethel Kirkpatrick</i>	8	8	6
1876	Blessed Hours	<i>Madame Henriette Ronner, R.I.</i>	200	0	0
1877	Una Rosa	<i>Lucilla Marzolo Occioni</i>	6	0	0
1878	Young Girl in 1830	<i>Madame Le Roy d'Etiolles</i>	25	0	0
1879	Roses and Vases	<i>Madame E. Vouga</i>	100	0	0
1880	Waiting for Father's Bus	<i>Ruth Garnett</i>	21	0	0
1881	Portrait. "Georgie"	<i>Winifred Beaumont</i>			
1882	Coin de Jardin	<i>Marie De Bièvre</i>	28	0	0
1883	Himbeeren	<i>Molly Cramer</i>	30	0	0
1884	L'Oncle Charles	<i>Alice Mumford</i>			
1885	The Pink Parasol	<i>do.</i>			
1886	Concert d'Enfants	<i>Mdme. Mathilde Philippson,</i>			
1887	The Grey Scarf. Portrait of a Young Lady	<i>Alice Mumford</i>			
1888	La Gare-Montparnasse	<i>do.</i>			
1889	Boy in the Luxembourg	<i>do.</i>			
1890	Jeannie	<i>do.</i>			
1891	Studio di Rose	<i>Lucia Gritti</i>	42	0	0
1892	Bildniss einer alten Dame	<i>A. Loewenstein</i>			

No.			£	s.	d.
1893	Narzissen	<i>Helene Cramer</i>	15	0	0
1894	It's only Playthings come alive	<i>Ethel Martin</i>	21	0	0
1895	Begonias	<i>Georgette Meunier</i>	12	0	0
1896	Old-Fashioned Girl	<i>Anna Lea Merritt</i>	50	0	0
1897	Lilac	<i>Anna Sucharda. Lent by Imre Kiralfy, Esq.</i>			
1898	The North Country Maid. "A North Country Maid up to London had strayed." Old English Song.	<i>Jessie MacGregor</i>	63	0	0
1899	"Nach dem Fest." (Extinguishing light!)	<i>Linda Kögel. Lent by Frau Kögel</i>			
1900	"Among a bed of lilies I Have sought it oft where it should lie, Yet could not tell itself should rise, Find it although before mine eyes." (Andrew Marvell)	<i>Rose E. Clark</i>	47	0	0
1901	Mère Manon	<i>Ruth Garnett</i>	18	18	0
1902	Absorbed	<i>Florence Elizabeth Castle</i>	16	16	0
1903	Cattle of the Prairie—Before a Storm	<i>Rosa Vennemann</i>	120	0	0
1904	Studio	<i>Mina Liuzzi</i>	10	0	0
1905	"Mrs. Siddons stepped from her carriage" (Frontispiece from "John Halifax, Gentleman")	<i>Alice Barber Stephens</i>	20	0	0
1906	Oranges and Tulips	<i>Constance Walton (Mrs. W. H. Ellis)</i>			
1907	A Portrait	<i>Mary Archer</i>			
1908	Passing Clouds	<i>do.</i>	10	10	0
1909	On the Cornish Coast	<i>do.</i>	10	10	0
1910	"Dorothea in the Vatican Gallery" (Frontispiece for "Middlemarch")	<i>Alice Barber Stephens</i>			
1911	Fleurs	<i>G. Mesdag van Calcar</i>	30	0	0
1912	"Motherless"	<i>Nellie Sampson</i>	36	15	0
1913	The Old 12th and 14th Century Bridge, Rothenberg-an-Tauber, Bavaria	<i>Mrs. Marrable, P.S.W.A.</i>	14	14	0
1914	Marguerites	<i>M. V. Wheelhouse</i>	6	10	0
1915	Autumn Landscape	<i>L. Begas Parmentier</i>	45	0	0
1916	Isabella and the Pot of Basil	<i>Ella M. Bedford</i>	40	0	0
1917	The Orchard	<i>C. L. Christian</i>	25	0	0
1918	The Walnut Tree	<i>do.</i>	30	0	0

No.			£	s.	d.
1919	The Orange Girl	<i>M. Christine Connell</i>	15	0	0
1920	The Cornfield	<i>C. L. Christian</i>	18	18	0
1921	September Morning	<i>do.</i>	25	0	0
1922	The Hillside	<i>do.</i>	25	0	0
1923	Pavots	<i>Küthi Gilsoul</i>			
1924	Portrait of Olivia, daughter of F. J. Walker, Esq.	<i>Ethel Walker</i>			
1925	The Avenue	<i>C. L. Christian</i>	20	0	0
1926	A Sketch in a Garden	<i>Ethel Walker</i>	10	10	0
1927	Good-bye, Sweetheart	<i>M. E. Greenhill</i>	26	0	0
1928	In the Orchard	<i>Ethel Walker</i>	31	10	0
1929	Portrait of Mrs. Nye Chart	<i>do.</i>			
1930	Roses	<i>Mdlle. Alice Ronner</i>	20	0	0
1931	Portrait of the Hon. and Rev. George Bourke, Chaplain to the Queen	<i>Ethel Walker</i>			
1932	The Jewel Box	<i>do.</i>	36	15	0
1933	Pavots	<i>Mdlle. Alice Ronner</i>	20	0	0
1934	The Morning Room	<i>Ethel Walker</i>	15	15	0
1935	A Summer Morning	<i>do.</i>	26	5	0
1936	Woman Sleeping	<i>do.</i>	21	0	0
1937	Young Peasant Girls of Evoline	<i>Julia Bonnard</i>			
1938	Lassitude (Portrait)	<i>Mdlle. Marguerite Léglize</i>			
1939	A Note in Autumn	<i>Blanche Mathewes</i>	21	0	0
1940	A Misty Morning	<i>Fortunée de Lisle</i>	10	10	0
1941	Bleuets (Pastel)	<i>Madeleine Duroziez</i>	16	0	0
1942	Pêches	<i>Marie De Bièvre</i>	28	0	0
1943	Kittens	<i>Lilian Cheviot</i>	18	18	0
1944	The Peacock Hat. A Study of Reflected Light.	<i>Frances Ramsay</i>			
1945	Portrait	<i>Bice Piccioli</i>			
1946	Peone	<i>Adrienne van Hogendorp - s' Jacob</i>	35	0	0
1947	Coin de Jardin (Pastel)	<i>Madame Bourgonnier Claude</i>	32	0	0
1948	Primroses	<i>Jessie Keppie</i>	9	9	0
1949	Anemones	<i>Agnes M. Raeburn</i>	8	8	0
1950	Pale Jessamine and Blue Violets	<i>Jessie Keppie</i>	10	10	0
1951	Melancholy	<i>C. Freibach (Baronne de Fabrice)</i>			
1952	Studio di Nudo	<i>Rita Tramontini</i>	24	0	0

No.			£	s.	d.
1953	High Tide	<i>Madame Frédérique Vallet.</i> <i>Lent by Imre Kiralfy, Esq.</i>			
1954	Morgensonne im Wald	<i>Helene Cramer</i>	30	0	0
1955	Le Rouet	<i>Mdlle. Louise De Hem</i>	100	0	0
1956	Am Mühlgraben	<i>Berta Schrader</i>	35	0	0
1957	November	<i>Helen Gevers</i>	24	0	0
1958	St. Cecilia	<i>Sofie Baronesse von Scheve</i>	75	0	0
1959	Portrait of Artist	<i>Clara von Rappard</i>			
1960	"In Maiden Meditation"	<i>Marie Albert Koenig</i>	35	0	0
1961	Kinderbild.	<i>Sophie Koner</i>	400	0	0
1962	Licht und Schatten	<i>Clara von Rappard</i>	320	0	0
1963	Ultimi Raggi	<i>Maria Ippoliti</i>	50	0	0
1964	Genius	<i>Clara von Rappard</i>	400	0	0
1965	Evening	<i>Mrs. Gertrud Trefftz</i>	35	0	0
1966	Circie	<i>Sofie Baronesse von Scheve</i>	200	0	0
1967	Panneau décoratif per ein Kinderzimmer	<i>Hedwig Weiss</i>	100	0	0
1968	Souvenirs d'un musicien	<i>Catherine Petrocokino</i>	48	0	0
1969	Gloxinien und Fuchsien	<i>Helene Cramer</i>			
1970	Accessoires et Samovar	<i>Mdlle. Louise De Hem</i>	72	0	0
1971	Suna, Lago Maggiore	<i>Ida Celeri Viena</i>	48	0	0
1972	Le Soir en Campinne	<i>Mdlle. Gabrielle Vander Vin</i>	24	0	0
1973	Anima e Fiori	<i>Rita Tramontini</i>	40	0	0
1974	Darby and Joan	<i>Charlotte Popert</i>	16	0	0
1975	Sonnenblumen	<i>Bertha Hacker</i>			
1976	Brenda	<i>M. Christine Connell</i>	25	0	0
1977	Ruth	<i>Edith M. Finlayson</i>	10	10	0
1978	Sous la Pergola	<i>Émilie Ed. Sain</i>	12	0	0
1979	White Chrysanthemums	<i>Emily Lengnick</i>	25	0	0
1980	Boules de Neige	<i>Madeleine Huot</i>			
1981	Sonnenblumen auf dem Felde	<i>Doris am Ende</i>	20	0	0
1982	Dans le Bleu	<i>Consuelo Fould</i>	20	0	0
1983	La Jeunesse et le Temps	<i>Beaury-Saurel</i>	40	0	0
1984	Un fier coup de main	<i>Madame Bourgonnier Claude</i>	48	0	0
1985	Mendigas	<i>Rafaela Sanchez Aroca</i>			
1986	My Legal Adviser	<i>Mabel Irving Slowcock</i>	15	15	0
1987	Clara	<i>A. A. Macrory</i>	10	10	0

No.			£	s.	d.
1988	Brouillard de Novembre	<i>Madame M. L. Griev</i>	75	0	0
1989	Vocation	<i>Mina Linzzi</i>			
1990	Sympathy	<i>Mrs. Kate Perugini</i>	200	0	0
1991	Congregationists ; or, Girls in White	<i>Madame de Segesser Brunegg</i>	100	0	0
1992	A Study (Pastel)	<i>Naomi Simon</i>	31	10	0
1993	At Peep of Day	<i>Mrs. Ellen Frank</i>	10	10	0
1994	A Siesta	<i>Mrs. Mary Lascelles Harcourt</i>	18	18	0
1995	Intérieur Pauvre en Flandre	<i>Marie-Antoinette Marcotte</i> <i>Lent by Gouvernement Belge</i>			
1996	Andacht (Pastel)	<i>Helene Gammius</i>	25	0	0
1997	Miss H. M.	<i>Madame Darmestita</i>			
1998	Eira	<i>Mary Drew</i>	20	0	0
1999	"Ilka Lassie Has Her Laddie"	<i>Mrs. Ellen Frank</i>	7	7	0
2000	La Neige	<i>Louise Abbema</i>	10	0	0
2001	Nun danket alle Gott	<i>Paula Kohlschutter</i>	45	0	0
2002	The Young Pretender at St. Germain	<i>Mrs. E. M. Ward</i>	300	0	0
2003	Le Bourricou	<i>Louise Mercier</i>	26	0	0
2004	Lily in Dreamland	<i>Harriet Halhed</i>	100	0	0
2005	Mother	<i>Blanche Jenkins</i>			
2006	The City of Palma	<i>Mary Edmonds Swan</i>			
2007	The Tussock Hat	<i>Harriet Halhed</i>	15	15	0
2008	Reflection	<i>Lota Bowen</i>	10	10	0
2009	Listen	<i>Jessie MacGregor</i>	12	12	0
2010	Flowers of the Riviera	<i>Ada Holland (Mrs. Sachs)</i>	15	15	0
2011	Silverhair	<i>Harriet Halhed</i>	15	15	0
2012	Souvenirs de Mariée	<i>Georgette Meunier</i>	48	0	0
2013	Printemps	<i>Madeleine Lemaire</i>			
2014	Study	<i>Lady Sassoon</i>			
2015	Daisies	<i>Edith Scannell</i>			
2016	Portrait	<i>Sophie Koner</i>			
2017	Portrait	<i>do.</i>	100	0	0
2018	La Maslova	<i>Lady Sassoon</i>			
2019	Ronde des Enfants	<i>Madame Mathilde Philippson</i>			
2020	"Yes or No?"	<i>Bice Piccioli</i>	100	0	0
2021	Florentine Matchseller	<i>Mollie Sikes</i>	12	0	0

No.			£	s.	d.
2022	Une Lecture Intéressante	<i>Consuelo Fould</i>	160	0	0
2023	Doves	<i>Mrs. Margaret Murray-Cookesley</i>	30	0	0
2024	Les Moulins de Kinder Dyck, Hollande	<i>Mdlle. Gabrielle Vander Vin</i>	24	0	0
2025	Brouillard sur la Plaine	<i>Mdme. M. S. Griæ</i>			
2026	Still Life	<i>Anna Abrahams</i>	70	0	0
2027	"News from Trafalgar." Officers killed and wounded on board His Majesty's ship <i>Ajax</i> "None," vide <i>Times</i> , Nov. 7, 1805 "	<i>Jessie MacGregor</i>	126	0	0
2028	Mattino	<i>Maria Ippoliti</i>	40	0	0
2029	Échec et Mat	<i>Beaury-Saurel</i>	160	0	0
2030	The Mistletoe Bough "I'm weary of dancing," at length she cried, "Here tarry a moment, I'll hide, I'll hide." <i>Jessie MacGregor. Lent by Mrs. Miers</i>				
2031	The Passing Cloud	<i>M. F. Monkhouse</i>			
2032	Still Life	<i>S. Mesdag van Houten</i>	100	0	0
2033	Under the Spell. "But when she saw her weel fa'red face, She cast the glamour o'er her" <i>Jessie MacGregor</i>				
2034	Chrysanthemums	<i>K. A. van Someren</i>			
2035	The Christmas Tree	<i>Mrs. Mary MacMonnies</i>	200	0	0
2036	A Path thro' the Wood	<i>Portia Geach</i>	21	0	0
2037	Roses	<i>Annie Edwards</i>	3	3	0
2038	Roses	<i>Clara Prosser</i>	6	6	0
2039	Roses	<i>Marie Thun</i>	30	0	0
2040	A Posy	<i>Mrs. G. S. Fulleylove</i>	16	16	0
2041	Cluster Roses	<i>Mary Edmonds Swan</i>			
2042	Un Bouquet de Fiancée <i>Mademoiselle Marie-Antoinette Marcotte</i>		160	0	0
2043	Disillusion	<i>Bice Piccioli</i>	70	0	0
2044	Iris	<i>Emma Biscarra</i>	6	0	0
2045	Chrysanthèmes.	<i>Mdlle. Marie Albane Clément</i>	20	0	0
2046	Springtime <i>Lily Blatherwick, R.S.W. (Mrs. Hartrick)</i>		25	0	0
2047	Chrysanthemums	<i>Mdme. E. Vouga</i>	300	0	0
2048	Memories	<i>Chrissie Ash</i>	31	10	0
2049	A Bethlehem Woman in deep prayer (water-colour) <i>Charlotte Popert</i>		50	0	0
2050	Pastel Portrait of Miss M. Bradley	<i>Sarah Birch</i>			

No.			£	s.	d.
2051	Portrait of Miss Arabella B. Buckley (Mrs. Fisher)	<i>Amy Draper</i>			
2052	Carnations	<i>Emma Biscarra</i>	6	0	0
2053	Flowers	<i>Nina Ottolenghi Levi</i>	25	0	0
2054	Shirley Poppies	<i>Lily Blatherwick, R.S.W. (Mrs. Hartrick)</i>	40	0	0
2055	Iris	<i>Georgette Meunier</i>	40	0	0
2056	Rimembranze	<i>Camilla Bellowini</i>	32	0	0

ON SCREEN.

2057	The Seasons	<i>M. E. Thompson</i>	5	5	0
2058	A Study in Sanguine	<i>Gladys Unger</i>	20	0	0
2059	Photograph of Frieze. Works of Charity	<i>Hedwig Weiss</i>			
2060	Photograph of Frieze. Works of Charity	<i>do.</i>			
2061	One of His little ones	<i>Madeline M. McDonald</i>	7	7	0
2062	Comtesse de Leusse	<i>Lady Sassoon</i>			
2063	A Sketch	<i>Alice Sladen</i>			
2064	The Artist's Mother	<i>Madeline M. McDonald</i>	7	7	0
2065	Dolly	<i>Henrietta M. Tarver</i>	3	3	0
2066	Peacocks	<i>Janet D. Cowan</i>	5	5	0
2067	Beebles (Drypoint etching)	<i>Catherine Maud Nichols</i>	2	6	0
2068	Faith, Hope, Charity	<i>Madeline M. McDonald</i>	60	0	0
2069	"Make, oh God, all wars to cease"	<i>do.</i>	50	0	0
2070	The Dell, Mundesley (Drypoint etching)	<i>Catherine Maud Nichols</i>	2	2	0
2071	Fruit Blooms and Forget-Me-Nots	<i>Elizabeth S. Fulleylove</i>			
2072	Monica, daughter of Rev. H. G. Rosedale, B.D.	<i>Madeline M. McDonald</i>			
2073	Study of a Head	<i>L. F. Wright</i>			
2074	Hammersmith	<i>Catherine Smith</i>	1	1	0
2075	Portrait of the Artist	<i>Madeline M. McDonald</i>	15	15	0
2076	Four Original Drawings	<i>Constance Coughtrie</i>			
2077	Engraved Book Plates	<i>Constance M. Pott</i>	3	3	0

No.			£	s.	d.
2078	Illustrating "The Tempest"	<i>Margt. E. Thompson</i>	15	0	0
2079	Going for Water	<i>Constance G. Copeman, A.R.E.</i>	1	5	0
2080	On the Thames	<i>Catherine Smith</i>	1	1	0
2081	Orchide Solralia <i>Macrontha Amerigui</i>		16	0	0
		<i>Mdlle. G. M. Annen</i>			
2082	Fashion Drawings	<i>Miss Le Quesne</i>			
2083	A Portrait	<i>Mary Mason</i>			
2084	Fashion Drawings	<i>Miss Le Quesne</i>			
2085	Trinity Almshouses, Mile End Road		2	2	0
		<i>Constance M. Pott, R.E.</i>			
2086	Canal Grande con Pabn. Branning	<i>Maria Ippoliti</i>	15	0	0
2087	Fashion Drawings	<i>Miss Le Quesne</i>			
2088	Fashion Drawings	<i>do.</i>			
2089	Do. do.	<i>do.</i>			
2090	Do. do.	<i>do.</i>			
2091	Do. do.	<i>do.</i>			
2092	Designs for Covers of Magazines	<i>do.</i>			
2093	Autumn	<i>M. Christine Connell</i>	7	7	0
2094	Worthing Pier from Shoreham	<i>do.</i>	5	5	0
2095	In the Mouth of the River at Shoreham	<i>do.</i>	5	5	0
2096	A Corner of the Pine Wood	<i>do.</i>	6	6	0
2097	Binfield Heath	<i>do.</i>	5	5	0
2098	The Red Sunshade	<i>do.</i>	6	6	0
2099	Shoreham	<i>do.</i>	5	5	0
2100	A Cottage Garden	<i>do.</i>	5	5	0
2101	The Thatched Roof	<i>do.</i>	5	5	0
2102	Canal at the Giudecca (a sketch from Venice)		12	0	0
		<i>Nina Ottolenghi Levi</i>			
2103	Canal Grande a Chiesa della Salute	<i>Maria Ippoliti</i>	15	0	0
2104	In the Cumberland Hills	<i>Mrs. Ernest Hart</i>	8	8	0
2105	Earlham, Norfolk (Drypoint etching)		2	2	0
		<i>Catherine Maud Nichols</i>			
2106	Catton, Norwich (Drypoint etching)	<i>do.</i>	3	3	0
2107	What shall I say next?	<i>Florence McClatchie</i>	2	2	0
2108	Doorway in Great St. Helen's, Bishopsgate		3	3	0
		<i>Mrs. B. F. Hartshorne</i>			
2109	Work and Play	<i>E. J. Hipkins</i>			

No.			£	s.	d.
2110	<i>a</i> Design for Decorative Panel	<i>Ida Varley</i>	2	0	0
	<i>b</i> do. do Illustration	<i>do.</i>	2	0	0
2111	My Lady's Garden	<i>Melicent Stone</i>	2	2	0
2112	Fratres Lucis	<i>Ida Varley</i>			
2113	A Lowering Evening on the Thames	<i>Elizabeth Piper, A.R.E.</i>	4	4	0

CENTRE ROOM.

STATUARY.

2114	Bust in Marble, H.R.H. the Princess of Wales <i>Countess Feodora Gleichen</i>				
2115	Le Haleur, statue plâtre (ce figuré au Salon des Artistes Français en 1899)	<i>Madame Gabrielle Dumontet</i>	120	0	0
					En bronze
			310	0	0
2116	Joachim	<i>Mrs. Cadwallader Guild</i>			
2117	Bust of a Child	<i>C. H. Moncrieff Wright</i>	10	10	0
2118	Alberto Durero	<i>Rna. Pochini</i>			
2119	Le Brun	<i>do.</i>			
2120	"The Swamp-Girl." (Relief in Stone) <i>Margaret M. Giles (Mrs. Bernard M. Jenkin)</i>		31	10	0
2121	Naughty	<i>Emmeline Halse</i>	26	5	0
2122	Tired Out	<i>do.</i>			
2123	Masaccio	<i>Rna. Pochini</i>			
2124	Plaster Medallion of Thomas Carlyle	<i>H. Mabel White</i>	5	5	0
2125	Madonna and Child (Plaster Model) <i>Countess Feodora Gleichen</i>				
2126	Le Vaincu	<i>Madame Gabrielle Dumontet</i>	120		Plaster
			720		Marble
2127	Madonna in trono con Gesù Bambino <i>Baronessa Maria Camerini Scola</i>		71	0	0
2128	Miniature Indian Cattle, belonging to H.M. the Queen (Portraits)	<i>Alice M. Chaplin</i>			
2129	Pomona's Child	<i>Kathleen Shaw</i>	53	0	0
2130	Earl Egerton of Tatton	<i>do.</i>			
2131	Studies of Babies	<i>Emmeline Halse</i>	5	5	0
2132	Studies of Babies	<i>do.</i>	5	5	0

No.			£	s.	d.
2133	The Poppied Sleep	<i>Gertrude Smith</i>	6	6	0
2134	Sculpture. Set of Medallions and Medals. <i>Margaret M. Giles (Mrs Bernard M. Jenkin)</i>				
2135	Plaster Relief	<i>Helen Langley</i>			
2136	A Spanish Dancer	<i>Miss Le Quesne</i>	5	5	0
2137	Girl and Peacocks (Relief)	<i>Helen Langley</i>	12	12	0
2138	(Bas-Relief)	<i>do.</i>	12	12	0
2139	Music sent up to God	<i>Edith Downing</i>			
2140	Moses with the Decalogue	<i>Sigrid de Forselles</i>	6	0	0
2141	Lalotte	<i>Mdme Antoinette Vallgren</i>	20	0	0
2142	The Wood Nymph	<i>Amy Sawyer</i>			
2143	A Peri (R.A., 1899)	<i>L. Gwendolen Williams</i>	31	10	0
2144	Design for Fountaln	<i>Countess Feodora Gleichen</i>			
2145	Child's Head	<i>Helen Langley</i>	20	0	0
2145A	Sleep	<i>Mrs. Clarissa Barker</i>	16	16	0
2146	Study of a Child's Head	<i>Helen Langley</i>	15	0	0
2147	Petite Bretonne	<i>Mdme. Antoinette Vallgren</i>	10	0	0
2148	Testa di Vecchio	<i>Baronessa Maria Camerini Scola</i>	40	0	0
2149	Portraitbüste. Hofrath Professor Heinrich Siegel <i>Melanie von Horsetzky</i>				
2150	Pussy's Toilet	<i>Alice M. Chaplin</i>	10	10	0
2151	"Venite, Adoremus"	<i>Countess Feodora Gleichen</i>			
2152	Summer. Panel in Coloured Plaster	<i>Helen Langley</i>	21	0	0
2153	"Cat's Cradle"	<i>Florence Parkinson</i>	30	0	0
2154	Enfants (bas-relief plâtre) <i>Mdme. Mathilde Philippon</i>				
2155	Aspiration	<i>Gertrude Smith</i>	10	10	0
2156	Une Pythie prophétisant	<i>Sigrid de Forselles</i>	40	0	0
2157	Winter. Panel in Coloured Plaster <i>Miss Helen Langley</i>		21	0	0
2158	Portrait de Madame L. D. <i>Madame Gabrielle Dumontet</i>				
2159	Terracotta Büste. Admiral Eberau von Eberhorst <i>Melanie von Horsetzky</i>				
2160	Golfrey, son of H. W. Massingham, Esq. <i>Miss Le Quesne</i>				
2161	Abend Dämmerung	<i>Mrs. E. Cadwallender Guild</i>			
2162	The Birth of the Pearl	<i>Emmeline Halse</i>	10	10	0
2163	Archdeacon Thornton	<i>do.</i>			

No.			£	s.	d.
2164	A Poem	<i>Helen Langley</i>	12	12	0
2165	Portrait of Artist's Father	<i>Ester Mary Moore</i>			
2166	An Old Salt	<i>Emmeline Halse</i>			
2167	La Marquisé de Preigne	<i>do.</i>			
2168	Satan	<i>Countess Feodora Gleichen</i>			
2169	Sommeil (Bas-relief plâtre)	<i>Mdme. Mathilde Philippson</i>			
2170	A Boy (Plaster Cast)	<i>Miss Ruby Levick</i>	18	18	0
2171	A Victim to Art	<i>Emmeline Halse</i>			
2172	Vestale regardant sa lampe	<i>Sigrid de Forselles</i>	40	0	0
2173	Cupid and Psyche	<i>Mary Swainson</i>	15	15	0
2174	L'Enfant à la Tirelire (Statue marbre)	<i>Madame Gabrielle Dumontet</i>	300	0	0
2175	Portrait of my Granny, aged 89	<i>Emmeline Halse</i>			
2176	Portrait	<i>Lydia Coffey</i>			
2177	La petite Fadotte	<i>Mdme. Gabrielle Dumontet</i>			
2178	Bust of Frederika Bremer, the Swedish Novelist	<i>Madame Anna Retzius. Lent by Mrs. Adelaide Ross</i>			
2178a	The Nativity	<i>Frances Burlinson</i>	3	3	0
2179	L'Enfance de Triboulet (Buste marbre)	<i>Madame Gabrielle Dumontet</i>	60	0	0
2180		<i>R. Pochini</i>			
2181	Mowgli and Greybrother	<i>Frances B. Burlinson</i>			
2182	L'Enfant à la Tirelire. (Bronze)	<i>Mdme. Gabrielle Dumontet</i>			
2183	Rose (Bronze Statuette)	<i>Frau Sophie Burger-Hartmann</i>	7	10	0
2184	Psyche (Bronze Statuette)	<i>do.</i>	6	15	0
2185	The Annunciation (Relief in coloured plaster)	<i>Hermione Unwin</i>	20	0	0
2186	Dolly, daughter of C. Johnson Esq.	<i>Florence Léon</i>			

MISCELLANEOUS WORKS.

2187	Birken an einem Bach	<i>Gerty von Seydlitz-Gerstenberg</i>	8	0	0
2188	Bauernhaus mit Crucifix. Ritimathal in Böhmen	<i>Gerty von Seydlitz-Gerstenberg</i>	8	0	0
2189	Mures Sauvages et Quinorodon	<i>Mdlle. G. M. Annen</i>	32	0	0

No.		£	s.	d.
2190	Orchides. 1. Solralia Macrantha. 2. Cypripedium Caudatum <i>Mdlle. G. M. Annen</i>	24	0	0
2191	Orchides. Dindrolium Macrophyllum <i>do.</i>	14	0	
2191a	Cartoon. The Story of the Lennories from Vasari <i>Winifred H. Thomson</i>			
2192	Copy after Rosalba Carriera, from the Royal Gallery, Venice <i>E. Montrésor</i>			
2193	Copy after Rosalba Carriera. Venetian Costume of the XVIII Century <i>E. Montrésor</i>			
2194	Reproduction of a work by Angelica Kauffman <i>Lent by Franz Hanfstaengl</i>			
2195	Holy Family (after Filippino Lippi) <i>Miss Isabel Berkeley</i>	26	5	0
2196	Ulysses deriding Polyphemus (after J. M. W. Turner, R.A.) <i>J. Isabella L. Jay</i>			
2197	The Madonna of the Meadow, after Marco Hasaiti (facsimile) <i>J. Isabella L. Jay</i>			
2198	Le Port Blanc <i>Mdme. Elodie la Villette</i>	160	0	0
2199	Venetian Costume of the XVIII Century (after Rosalba Carriera) <i>E. Montrésor</i>			
2200	The Fighting Téméraire (after J. M. W. Turner, R.A.) <i>J. Isabella L. Jay</i>			
2201	Approach to Venice (after J. M. W. Turner, R.A.) <i>Adelaide Ross</i>	25	0	0
2202	The Hon. Mrs. Mark Currie (engraved after George Romney) <i>E. E. Milner</i>	6	6	0
2203	Francesco Crispi. Etching <i>Charlotte Popert</i>	3	0	0
2204	Nine Portrait Etchings <i>do.</i>	8	0	0
2205	Reredos (8 feet by 6 feet, terracotta) at St. John's Church, Notting Hill <i>Emmeline Halse</i>			
2206	Las Hilanderas (copia de Velazquez) Pastel <i>Rafacla S. Aroca</i>	80	0	0
2207	Earthward Bound (Terracotta Panel, 7 ft. by 5 ft.) <i>Emmeline Halse</i>			
2208	Two Portrait Etchings <i>Charlotte Popert</i>			
2209	Three Portraits in Etching and Drypoint <i>Charlotte Popert</i>	4	10	0
2210	Four Portrait Etchings <i>do.</i>	1	10	0
2211	Two Portrait Etchings <i>do.</i>	1	10	0
2212	Étude de roses France <i>Mdlle. Noémi Fuchs</i>	6	0	0
2213	Birken im Herbst <i>Gerty von Seydlitz-Gerstenberg</i>	8	0	0

No.			£	s.	d.
2214	Portrait décoratif. Mrs. H. Bruce	<i>Jane Atché</i>			
2215	Madame Réjane dans "Le Lys Rouge"	<i>do.</i>			
2216	Portrait décoratif de Madame la Comtesse de Plant	<i>Jane Atché</i>			
2217	Flox	<i>Bertha Hacker</i>			
2218	Jeune Fille écrivant (Pastel)	<i>Marguerite Membrée</i>	20	0	0
2219	Works of Charity. Die Obdachlosen beherbergen (Fresco)	<i>Hedwig Weiss. Lent by Paul Gerhardtstift</i>			
2220	Works of Charity. Die Traurigen trösten (Fresco)	<i>Hedwig Weiss. Lent by Paul Gerhardtstift</i>			
2221	Works of Charity. Die Kranken pflegen (Fresco)	<i>Hedwig Weiss. Lent by Paul Gerhardtstift</i>			
2222	Works of Charity. Die Kinder lehren (Fresco)	<i>Hedwig Weiss. Lent by Paul Gerhardtstift</i>			
2223	Works of Charity. Die Hungrigen speisen (Fresco)	<i>Hedwig Weiss. Lent by Paul Gerhardtstift</i>			
2224	Olivia (Mezzotint after P. H. Calderon, R.A.)	<i>Gertrude Dale</i>			
2224a	Lever de Lune à Port Ivy	<i>Madame Elodie la Villette</i>	120	0	0
2225	Lord Lytton (Mezzotint after G. F. Watts, R.A.)	<i>Gertrude Dale</i>			
2225a	Les Gnomes	<i>Madame Elodie la Villette</i>	120	0	0
2226	May Day (Etching after Fr. A. van Kaulbach; the original in the Galerie Royale at Dresden)	<i>Doris Raab</i>	5	0	0
2227	Jeune femme à l'éventail rose (Pastel)	<i>Juliette Dubusse</i>	24	0	0
2228	Portrait of Prince Bismarck (Etching)	<i>Charlotte Popert</i>	3	5	0
2229	Portrait Etching after Rembrandt. The original in the Galerie Prince Lichtenstein, Vienna. Re- marque proof on parchment	<i>Doris Raab</i>	15	0	0
2230	Rêve (Dessin)	<i>Mdme. Mathilde Philippson</i>			
2231	Three Studies of Niagara	<i>Sarah Wyman Whitman</i>			
2232	Arme Frau. Lithographie nach der Natur auf Stein gezeichnet	<i>A. Loewenstein</i>	12	10	0
2233	Madonna (engraving after Holbein). The original in the possession of the Grand Duke of Hesse- Darmstadt Remarque proof	<i>Doris Raab</i>	18	0	0

No.		£	s.	d.
2234	Reproduction of a work by Madame Le Brun <i>Lent by Franz Hanfstaengl</i>			
2235	The Horse Fair <i>After Rosa Bonheur</i> <i>Lent by H. T. Hartley, Esq.</i>			
2236	Reproduction of a work by Madame Le Brun <i>Lent by Franz Hanfstaengl</i>			

MINIATURES. ROOM 3.

2237	Portrait of Rev. Dr. Löwy <i>Mabel Levy</i>			
2238	The late General Sir John Hodson (Commander-in-Chief, Bombay) <i>Geraldine Allan</i>	3	3	0
2239	Portrait of Mrs. G. N. Harris (painted by Miss Biffin with her lips) <i>Miss Biffin</i> <i>Lent by Miss Allen</i>			
2240	Alice Maude and Jessie Hunt (Exhibited at the Royal Academy, 1886) <i>Mrs. Jane A. North</i>			
2241	Tuscan Peasant Woman <i>Lucilla Marzolo Occioni</i>	4	0	0
2242	Three views of one head <i>Beatrice C. Smallfield</i>	31	10	0
2243	The late Hon. and Revd. Gerald Wellesley, Dean of Windsor <i>Mrs. Jane A. North</i>	7	7	0
2244	Case of Miniatures: (1) Le Baiser (2) Le Printemps (3) Jeune Fille au manchon (d'après Reynolds) <i>Madeleine Duroziez</i>			
2245	The late Revd. Adolf Saphir, D.D. <i>Mrs. Jane A. North</i>			
2246	H. M. the Queen (painted 1886) <i>do.</i>			
2247	The Singer <i>Ethel Porter</i>	15	15	0
2248	Contadina <i>Lucilla Marzolo Occioni</i>	4	0	0
2249	Open to Offers <i>Ida Sauber</i>	3	3	0
2250	"Snow" <i>Louisa A. Warren</i>	1	1	0
2251	"Smut" <i>do.</i>	1	1	0
2252	Dorothy <i>Janet Connell</i>			
2253	Simplicity. (A Portrait) <i>Helene Horwitz</i>			
2254	"You don't say so!" <i>Ida Sauber</i>	3	3	0
2255	Dorothy <i>Edith L. Clink</i>			
2256	Muriel <i>Mrs. Lilian Rowney</i>	5	5	0
2257	Franc <i>Ada C. G. Dimma</i>	5	5	0

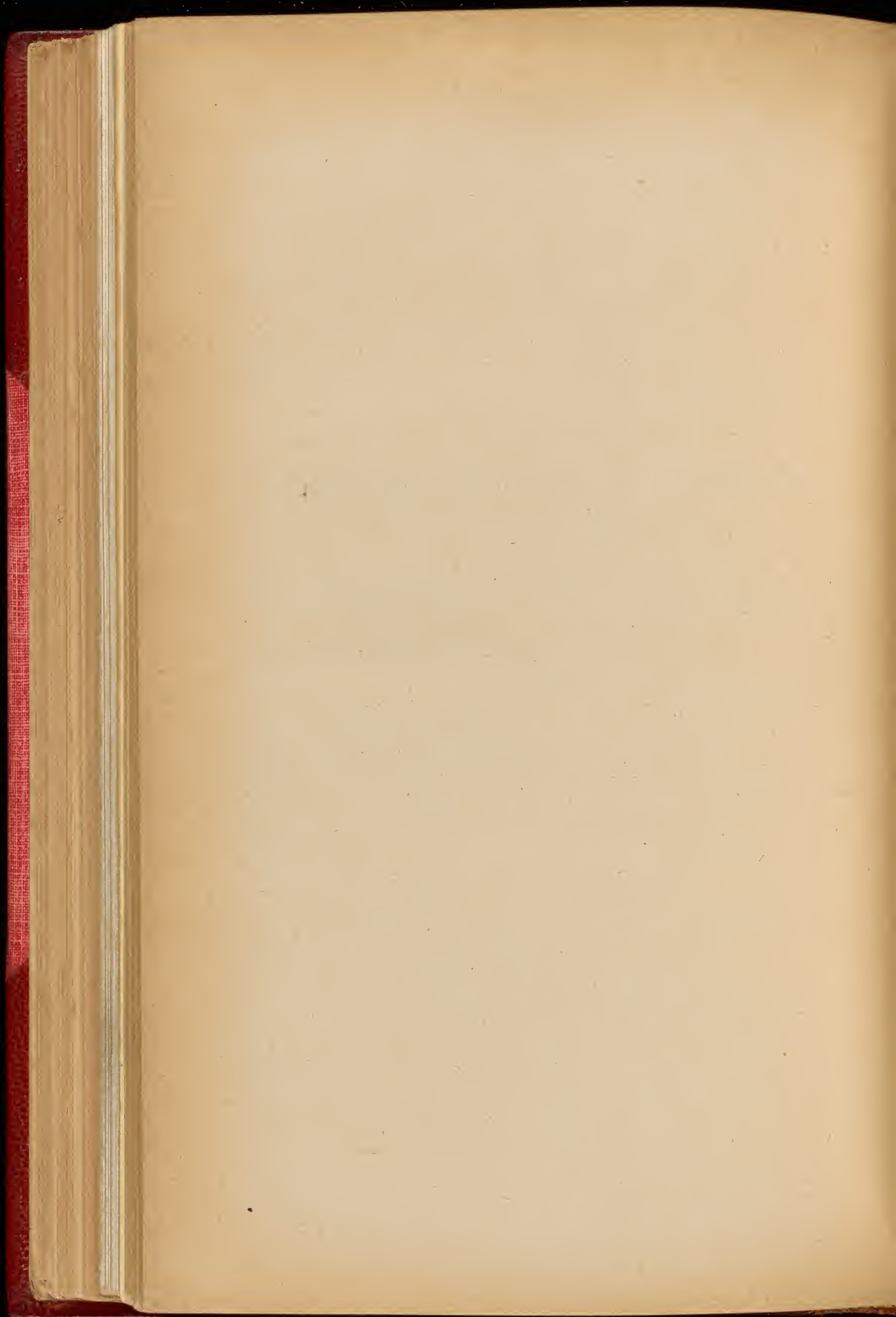
No.		£	s.	d.
2258	Eighteen Miniatures on ivory <i>Nob. Signorina Corinna Caimi</i>			
2259	Daddy <i>Georgia A. E Mackinlay</i>			
2260	My Lady Betty <i>Mabel Budgett Jones</i>			
2261	Portrait <i>Miss Weiss</i>			
2262	Portrait of a Child <i>H. M. Kempthorne</i>	7	7	0
2263	Jane, daughter of Dr. McDowall <i>Ethel Porter</i>			
2264	Case of Miniatures: Her Majesty the Queen, His Royal Highness the Prince of Wales, H.R.H. the Princess of Wales, H.R.H. the Duke of York, Prince Edward of York, John Pethick, Esq. (Mayor of Plymouth), Charles H. Radford, Esq. (Ex-Mayor of Plymouth), Child (private) <i>Marie G. Pearce</i>			
2265	Portrait of a Child <i>Louise Backland</i> <i>Lent by Martin H. Colnaghi, Esq.</i>			
2266	Miss Castellain <i>Cissie Chalker (Mrs. Jack Fison)</i>			
2267	Daughter of Frank Rushby, Esq. <i>Mrs. F. Parkinson</i>			
2268	Study <i>Hannah Myers</i>			
2269	Edith <i>Helene Horwitz</i>	10	10	0
2270	Portrait <i>Miss Weiss</i>			
2271	A Reverie <i>Amy Julia Drucker</i>	12	12	0
2272	Mr. Martin Harvey as Sydney Carton <i>Florence Parkinson</i>			
2273	Rosalind <i>Janet Connell</i>	10	10	0
2274	Margarita <i>Mabel Budgett Jones</i>	10	10	0
2275	Portrait of a Lady <i>Mabel Levy</i>	15	15	0
2276	Case of Miniatures <i>Josephine M. White</i>			
2277	Portrait <i>Phyllis Coughtrie</i>			
2278	Darent <i>Mrs. Lilian Rowney</i>			
2279	Sanctissima <i>Janet Connell</i>	12	12	6
2280	Gladys, daughter of Fred Kell, Esq. <i>Cissie Chalker (Mrs. Jack Fison)</i>			
2281	Portrait of a Lady in her Wedding Gown <i>May Posener</i>			
2282	Arthur H. Thacker, Esq. <i>Fanny Way (Mrs. Arthur Thacker)</i>			
2283	A Coloured Girl <i>Emily Drayton Taylor</i>			
2284	The late R. J. Lane, Esq., A.R.A. <i>Mrs. Jane A. North</i>			

No.		£	s.	d.
2285	Mrs. Henry Chalker <i>Cissie Chalker</i> (Mrs. Jack Fison)			
2286	The late Rt. Hon. Lord Chief Justice Whiteside <i>Geraldine Allan</i>			
2287	Miss Crofts <i>Cissie Chalker (Mrs. Jack Fison)</i>			
2288	Case of Miniatures: 1. Miss Olive Temple as Mrs. Siddons 2. Priscilla <i>Florence White</i>	15	0	0
2289	Mrs. S. Hall <i>Miss Sheppard</i>			
2290	Mrs. Goldbard <i>Louise B. Horwitz</i>			
2291	Portrait of a Lady in Fancy Dress Costume <i>Mrs. Hannah E. Smith, M.S.M.P.</i>			
2292	May <i>Helene Horwitz</i>	15	15	0
2293	(1) Eva M. Daniell (2) C. Bampfylde Daniell (3) A Portrait (4) The Hon. Mrs. FitzGerald <i>Mrs. C. Bampfylde Daniell</i>			
2294	Innocence <i>Louise B. Horwitz</i>	12	12	0
2295	Carina <i>Marie Johnson</i>	10	10	0
2296	A Portrait <i>Helene Horwitz</i>			
2297	Portrait of Miss Clare Greet <i>Lucie M. Hill</i>	5	5	0
2298	Miniature B <i>Sara Page</i>	5	5	0
2299	Portrait of a Lady <i>Emma Findge</i>	15	15	0
2300	Miss Florence B. Cramp <i>Emily Drayton Taylor</i> <i>Lent by Mr. Edwin S. Cramp</i>			
2301	The Sisters <i>Evelyn Mason (Mrs. Ernold Mason)</i>			
2302	A Miniature <i>Sara Page</i>			
2303	Tess <i>Mrs. Hattie Tucker</i>	5	5	0
2304	Case of Miniatures: 1. Mrs. McKinley. 2. President McKinley <i>Emily Drayton Taylor</i> <i>Lent by President McKinley</i>			
2305	Mary Sidney, Countess of Pembroke <i>Mrs. Emma Cooper</i>	15	15	0
2306	Duke of St. Albans, son of Nell Gwynn <i>Mrs. Emma Cooper</i>	15	15	0
2307	Love's Whisper <i>Phyllis Coughtrie</i>			
2308	Evelyn de Rothschild, second son of Leopold de Rothschild, Esq. <i>Painted by Miss Minna Arnholz</i> <i>Lent by Mrs. Leopold de Rothschild</i>			
2309	Miss Madge Dolman <i>Ethel Porter</i>			
2310	Sir George White, K.C.B., V.C. <i>Viscountess Maitland</i>			

No.		£	s.	d.
2311	J. W. Kenyon, Esq. <i>Edith L. Clink</i>			
2312	Case of Miniatures: (1) Sketch of Miss Maud Jeffries as Elma in "Daughters of Babylon," (2) Mrs. Edward Paul, sen., of Liverpool, (3) Mrs. Edward Paul, jun., of Liverpool <i>Nellie M. Hepburn Edmunds</i>			
2313	Case of Four Miniatures: Mrs. May, Miss Edith Hunt, Mr. S. W. North, The Right Hon. W. H. Smith <i>Mrs. Jane A. North</i>			
2314	Mrs. Myles Kennedy <i>Christine Hovelt</i>			
2315	Portrait of a Boy <i>Evelyn Mason (Mrs. Ernold Mason)</i>			
2316	Portrait of late Mrs. Forbes, daughter of Sir Everard Home <i>Mrs. R. F. H. Woodyat</i>			
2317	Freddy, son of C. Beddington, Esq. <i>Mary Pringle</i>			
2318	Case of Miniatures: 1. Lady Ada Maitland. 2. Miss Burton. 3. Hon. Ian Maitland <i>Viscountess Maitland</i>			
2319	Case of Miniatures: Hon. Mrs. E. Stonor, Mdlle. G., Master Chichele Plowden, Mrs. George Armstrong, Miss Pamela Plowden <i>Winifred Hope Thomson</i>			
2320	Case of Miniatures: 1. July 2. Madame la Marquise 3. Portrait of a Lady <i>Alice Latchford</i>	8	8	0
		8	8	0
		8	8	0
2321	Mrs. Charles Startup <i>Ethel Porter</i>			
2322	Margery, daughter of the Hon. Mrs. H. Sugden <i>Clara Pauncefort</i>			
2323	Portrait of a Boy <i>F. Emily Brown</i>	1	1	0
2324	Dinah <i>Hannah Myers</i>	12	12	0
2325	Phyllis With the Fairies Wanderchild <i>Maud B. Worsfold</i>	8	8	0
		12	12	0
2326	1. Doris, daughter of L. Lee, Esq. 2. Joyce, daughter of the Rev. J. C. Sparrow. 3. Gwendolin, daughter of J. D. Charrington, Esq. <i>Charlotte Nowlan</i>			
2327	Portrait of a Child <i>Emma Findge</i>	10	10	0
2328	Spring <i>Ella L. Stansfeld</i>			
2329	Lord Kitchener <i>do.</i>			

APPENDIX TO FINE ART SECTION.

No.		£	s.	d.
1695a	Volubilis Éventail <i>Louise Abbema</i>	20	0	0
2188a	Portrait of a Young Lady <i>Ernestine Schultze</i>			
2192a	Les Sirenes <i>Julia Tedesco Hoffman</i>	120	0	0
2192b	À la Tavern <i>do.</i>	80	0	0
2193a	An Arab Scout <i>F. Bramley Warren</i> (<i>Mrs. Middleton</i>)			
2204a	Pescatore in Laguna <i>Antoinette Fragiacomio</i>	28	0	0
2207a	Venezia <i>do.</i>	32	0	0





APPLIED ART

. . AND . .

HANDICRAFT SECTION.

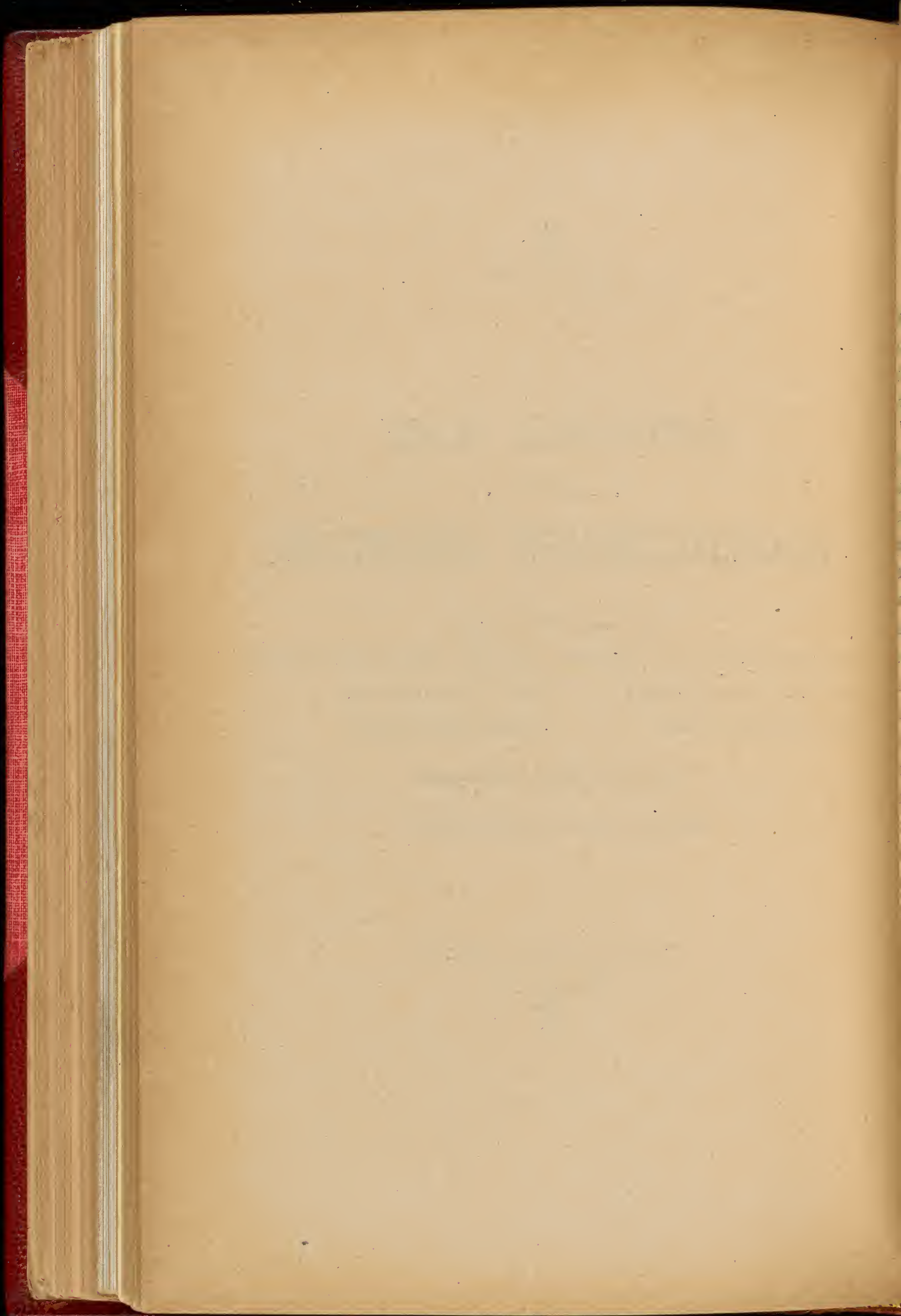
Honorary Sub-Committee:

THE COUNTESS FEODORA GLEICHEN	THE HON. MRS. PERCY WYNDHAM
THE COUNTESS OF BECTIVE	MRS. ROBERT BENSON
THE COUNTESS OF MAYO	MISS ELINOR HALLÉ

Secretary: TESSA MACKENZIE.

Curator: MR. S. LAING MOFFAT.





APPLIED ART.

Although the magnificent collection of paintings in the Fine Art Gallery are a testimony to the capability of women in the realms of the highest Art, attention must still earnestly be directed to the larger and more varied field for expression which exists in the world of Applied Art. Whilst this open field offers scope for a wider range of workers, it also affords a more hopeful prospect of success, for, since the very few alone are able to rise to the summit of ambition and lay claim to be among the elect, many indeed would be able to realise a renown no less praiseworthy if they would direct their energies towards the useful application of their artistic instincts. After all, the true aim of Art is to beautify our surroundings and to satisfy the innate desire for what is pleasing to the eye, and this is to be attained no less in the ornamentation of a tea-cup than in the filling of a triptych.

The beautiful collection of "Objets d'Art" and the excellent results of the artistic application of the needle to be seen in the *Applied Art Section*, are a most remarkable revelation of what lies at the right hand of the woman with a feeling for art and with an artistic training.

In the many and various branches of Applied Art it is well to give a place of honour to the Enamelled Work, which shows the capacity of women in an Art which for so many centuries has been solely explored by men. Such works as those of the Misses Casella (enamel on glass), Miss Hallé and her pupil Miss Noufflard, and Miss Ernestine Mills, are worthy of places in our Museums.

Beautiful also are the Works in Silver, such as the plates and cups of Mrs. Law Adam, and the work by the students of the Chiswick and Glasgow Art Schools, and particularly fine are the works of the late Miss Simpson.

In Bronze and Plaster there is much decorative work of a very high order; and attention may be directed to the beautiful door knocker, the work of the Hon. Mrs. Chas. Stanhope.

In Bookbinding women also reveal themselves as experts, for there are not more wonderful examples than those by Miss Birkenruth, Miss Underhill, etc. These show a novelty and individuality of treatment which proves that the nineteenth century will leave a mark on the history of Art. This appreciation may be justly applied to most of the branches represented.

Women have at all times woven Tapestries, and here we have an example of a remarkable Tapestry designed as well as executed by a woman, *i.e.*, Mrs. Frida Hansen, and an example of the work being done in Bushey by Miss Clive Bayley.

In Stained Glass, Lithography, and Photography we also find women thoroughly understanding their craft.

It is therefore satisfactory to realise that there is a greater field for woman's capacity than she has, till of late years, had, and the present Exhibition may justly be looked upon as having opened the eyes of the world to her ability to succeed wherever she competes with men.

TESSA MACKENZIE.

Applied Art Section.

LIST OF EXHIBITS.

GLASS CASE—A.

Works by the Misses Casella.

No.		No.	
1	Glass Preserve Pot	17	Wine Glass
2	Two Liqueur Glasses	18	Long Glass Pot
3	Glass Goblet	19	Ice Stand and Fittings
4	Wax Bas-Relief—"Dutch Boy"	19a	Fan-shaped Glass
5	Leather Drop Case	20	Glass Pot
6	Two Medals—Dr. Charcot and Cardinal Manning	21	Wax Pictures
7	Wax Picture—"Star"	22	Five Parchment Articles
8	Dragée Glass	23	Wax Miniature in Box
9	Leather Box	24	Embroidery in Case
10	Glass Dinner Service, 9 Pieces	25	Persian Bottle
11	Bound Book, with Metal Corners	26	Glass Tumbler
12	Leather Mirror Case	27	Glass Tumbler
13	Bronze Panel	28	Six Salt Cellars
14	Leather Casket	29	Arabian Lamp
15	Wax Picture	30	Long-necked Bottle
16	Claret Jug	31	Glass Goblet
		32	Glass Tumbler
		33	Glass Tumbler
		34	Enamelled Glass Decanter.

GLASS CASE—B.

35	Modern Irish Point Lace Apron	<i>Lent by Mrs. Alfred Morrison</i>
36	Modern Replica of Black Brussels, made in the 18th Century for Court Dresses, &c.	<i>do.</i>

- No. 37 Modern Lace, made in Devonshire *Lent by Mrs. Alfred Morrison*
- 38 Modern Lace, Section of Limerick, made in Ireland *do.*
- 39 Modern Lace Parasol Cover, made by Women in Normandy *do.*
- 40 Modern Lace, Finest Irish Point *do.*
- 41 Modern Lace, Finest Irish Point *do.*
- 42 Modern Lace, Venetian Point, made in Devonshire *do.*

GLASS CASE—C.

- 43 Casket set with Jewels *Miss Birkenruth*
- 44 Turned Oak Collar Box, designed in Gilded Gesso *Cecilia Adams*
- 45 Repoussé Copper Salver *Mary de Beaupré*
- 46 Cameo Clasp *Miss F. E. Browne*
- 47 Case of Enamelled Jewels *Miss Elinor Hallé and Miss Noufflard*
- 48 Repoussé Copper Plaque or Salver *Mary de Beaupré*
- 49 Casket in Wood and Gesso *Miss H. Evans Gordon*
- 50 Embroidered Box in Fils Floss, Spangles, and Cord *Mrs. Howard Morris*
- 51 A Fan Illuminated on Vellum and Mounted on Ivory *Agnes Lynch*
- 52 Water Glass, Painted in Matt White, Raised Gold, and Jewelled *Miss Jennie Brown*
- 53 Sampler, worked in 1700 by Martha Wheeler, aged 12, obtained by Sir Henry Cole, K.C.B., from the Wheeler family in Kent *Miss Letitia M. Cole*
- 54 Embroidered Picture in Frame, adapted from Old Needlework *Lisette Jones*
- 55 Case of Enamels *M. Oliverson*
- 56 Design for a Cup *Miss Helen Langley*
- 57 Sampler, worked about the time of Charles II, from the Wheeler family in Kent *Miss Letitia M. Cole*
- 58 Hand-sewed Moss Rose, with Leaves and Flowers, on Ivory Satin *Mrs. A. B. Jamieson*
- 59 Case of Enamelled Jewellery, designed and executed by Ernestine E. Mills *Mrs. Ernestine E. Mills*

No.

GLASS CASE.—D.

- | | | |
|----|---|---------------------|
| 60 | Greek Embroidered Border | <i>Lady Egerton</i> |
| 61 | Greek Silk Embroidery | <i>do.</i> |
| 62 | Greek Embroideries from the Athens School | <i>do.</i> |
| 63 | Greek Embroidery | <i>do.</i> |
| 64 | Turkish Embroidery (copy) | <i>Mrs. Paget</i> |

GLASS CASE—E.

- | | | |
|----|---|--|
| 65 | Peacock Clasp in Silver and Champlevé Enamel | <i>Ethel Kirkpatrick</i> |
| 66 | Embossed Leather Belt and Silver Buckle | <i>Florence C. Moore</i> |
| 67 | Silver Fruit Stand, executed by Miss J. Cole | <i>W. J. Connell</i> |
| 68 | Silver Repoussé Salver, executed by Miss C. Pothouse | <i>do.</i> |
| 69 | Silver Plate, executed by Miss J. Cole | <i>do.</i> |
| 70 | "Saint Cecilia"—Plaster Relief | <i>Miss Lilian Edmonds</i> |
| 71 | Mirror in Copper Repoussé Frame | <i>Miss Mary Williams</i> |
| 72 | "Night"—Plaster Relief | <i>Miss Lilian Edmonds</i> |
| 73 | Jewel Casket, carved in Wood and Gilded by Mary E. Bott;
Painting by Byam Shaw | <i>Miss Mary Emmeline Bott</i> |
| 74 | Silver Bonbonnière, by Miss F. Hilliam | <i>W. J. Connell</i> |
| 75 | Jar of Cranham Ware, decorated in Water Colours by Edith
Mendham | <i>Gertrude A. Mendham</i> |
| 76 | Silver Plate, Pomegranate Design, by Miss F. Hillman | <i>W. J. Connell</i> |
| 77 | Plaster Relief—Portrait of a Little Boy | <i>E. M. Rope</i> |
| 78 | Repoussé Brass Candlestick | <i>Mary de Beaupré</i> |
| 79 | Electro-Silver Album Cover, by late Miss M. Simpson | <i>Lent by The Art Union of London</i> |
| 80 | Bronze Door Plates | <i>E. M. Rope</i> |

GLASS CASE—F.

- | | | |
|----|--|--------------------------------|
| 81 | Church Service-Paper Frame, Illuminated on Vellum, designed
by F. Clement | <i>Mrs. Edith M. Underwood</i> |
| 82 | Vellum-bound Volume, "Imitation of Christ," Cover Illuminated
in Gold and Colours | <i>Agnes Lynch</i> |

- No.
83 "Holy Communion," Frontispiece on Vellum
Mrs. Edith M. Underwood
- 84 Two Sonnets and a Verse of a Poem, Illuminated on Vellum
Celtic, Gothic, and Italian styles
Agnes Lynch
- 85 Three Pages of Illumination on Vellum
Mrs. Edith M. Underwood
- 86 Rudyard Kipling's "Recessional," Illuminated on Vellum
Mrs. Edith M. Underwood
- 87 Volume of Tennyson's Poems, Presentation page, Illuminated
on Vellum in Gold and Colours
Agnes Lynch
- 88 Special War Hymn, Illuminated on Vellum
Mrs. Edith M. Underwood
- 89 "Brownie: A Children's Masque." Words by Alice Sargant,
Music by Lilian Mackenzie; Illustrated by A. Woodward
Miss Alice Sargant

GLASS CASE—G.

- 90 Copper Casket
Jeanne de Brouckère
- 91 Silver Waist Buckle
Mrs. Law Adam
- 92 Silver Bowl
do.
- 93 Silver Cloak Clasp
do.
- 94 Copper Soup Ladle
Nancie Waters
- 95 Pandora Silver and Enamel Box
Beatrice Martin
- 96 Modelled Bowl
Emily Arthur
- 97 Jewel Casket
L. De Courcy Dewar
- 98 "Skirt Dancing" Model
Miss S. R. Canton
- 99 Casket in Copper and Enamel
Effie D. Ward
- 100 Silver Fruit Dish
Mrs. Law Adam
- 101 Silver Plate, Olive Dish and Spoon, and Buckle, designed by
Miss Christine Connell, executed by her Pupils
Miss Christine Connell
- 102 Silver Sugar Bowl
Mrs. Law Adam
- 103 Silver Butter Dish
do.
- 104 Silver Bowl
do.
- 105 Design for Casket
Bertha L. Goff
- 106 Silver Pair of Spoons
Mrs. Law Adam
- 107 Silver Pair of Bon-Bon Dishes
do.
- 108 Casket in Copper, Steel, and Enamel
Miss Evelyn Hickman
- 109 Silver Bowl and Stand
Mrs. Law Adam

GLASS CASE H.

No.		
110	Doll's Cap, Danish Pillow Lace. District, Zoüder, Slesvig. (Middle of 19th Century)	<i>Lent by Miss Christiansen</i>
111	Embroidered Square, designed and executed by Miss Christiansen	<i>do.</i>
112	Embroidered Circular Piece, designed and executed by Miss Christiansen	<i>do.</i>
113	Danish Linen Embroidery, Peasant work. District, Hedebo, Sjælland. (Early part of 19th Century)	<i>do.</i>
114	Danish Linen Embroidery, Peasant work. District, Hedebo, Sjælland. (Early part of 19th Century)	<i>do.</i>
115	Lace Cuff, Danish Pillow (pattern imitation of Brussels Lace). District, Zoüder, Slesvig. (Middle of 19th Century)	<i>do.</i>
116	Danish Lace (Pillow-made). District, Zoüder, Slesvig. (Later half of 19th Century)	<i>do.</i>
117	Danish Lace (Pillow-made). District, Zoüder, Slesvig. (Middle of 19th Century)	<i>do.</i>
118	Danish Linen Embroidery, Peasant work. District, Hedebo, Sjælland. (Early part of 19th Century)	<i>do.</i>
119	Cuff, made in Button-hole Stitch. Peasant work. District, Hedebo, Sjælland. (Middle of 19th Century)	<i>do.</i>
120	Danish Lace (Pillow-made). District, Zoüder, Slesvig. (Modern)	<i>do.</i>
121	Danish Lace (Pillow-made). Old pattern. District, Zoüder, Slesvig	<i>do.</i>

GLASS CASE—I.

122	Specimen of Buckingham Lace	<i>North Bucks Lace Association</i>
123	Tatted Lace D'Oyley	<i>Lalla Spencelagh</i>
124	Irish Tatted Lace Shoulder Collar	<i>Miss Emma Cordner</i>
125	Hand-made Lace, 6 yds. long, 1½ in. wide	<i>Mrs. E. Gardner</i>
126	Hand-made Lace, 1 yd. 22 in. long, 3 in. wide	<i>do.</i>

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| No. | | |
| 127 | Reproduction of Italian Lace, made in Beer, Devon | <i>Miss Audrey Trevelyan</i> |
| 128 | Hand-made Lace Collar | <i>Mrs. Huber Godwin</i> |
| 129 | Hand-made Lace, 3 yds. long | <i>do.</i> |
| 130 | Point Lace "Sandringham" Collar | <i>Lalla Spencelagh</i> |
| 131 | Maltese Lace, 3 yds. | <i>Miss Goodman</i> |
| 132 | Hand-made Lace Handkerchief | <i>Mrs. E. Gardner</i> |
| 133 | Reproduced from Piece of Old Italian Lace, made on Pillow by Exhibitor | <i>Mrs. St. Hill</i> |
| 134 | Scarf of Limerick Needlepoint Lace, made by Miss M. Mackinlay. | <i>Miss M. Mackinlay</i> |
| 135 | Crochet Square, Greek Cross Design | <i>Miss Bernadette Egan</i> |
| 136 | Hand-made Lace, $3\frac{3}{4}$ yds. long, $6\frac{1}{2}$ in. wide | <i>Mrs. E. Gardner</i> |
| 137 | Point Lace, made with a Needle out of Braid | <i>Isabel Wood</i> |
| 138 | "Khaki" Hand-made Lace Handkerchief | <i>Miss Reeve</i> |
| 139 | Lace Handkerchief (Needlework) | <i>Mrs. Vaughan</i> |
| 140 | Point Ground Lace, $5\frac{1}{4}$ yds. | <i>Miss Goodman</i> |

GLASS CASE—J.

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| 141 | Brass Finger Plates, designed and executed by Miss Rhoda Wager | <i>The Glasgow School of Art</i> |
| 142 | Bronze Sconce | <i>Miss Florence H. Steele</i> |
| 143 | Silver Clasp, set with Garnets | <i>Mademoiselle J. de Brouckère</i> |
| 144 | Silver Clasp, set with Garnet | <i>do.</i> |
| 145 | Picture in Enamel (Genre Limousin), after "The Interment of Christ," by Albrecht Dürer | <i>Auguste Wahrmond</i> |
| 146 | Vase in Enamel | <i>do.</i> |
| 147 | Bronze Ink Stand | <i>Frau Sophie Burger-Hartmann</i> |
| 148 | Bronze Flower Stand, "Autumn" | <i>do.</i> |
| 149 | Bronze Group, "Fate," designed by the late Miss Margaret Simpson | <i>The Art Union of London</i> |
| 150 | Bronze Pen Tray | <i>Frau Sophie Burger-Hartmann</i> |
| 151 | Enamelled Belt-buckle | <i>H. Gertrude Hildesheim</i> |
| 152 | Enamel, "There was no sound at all upon the air" | <i>Miss Gertrude Smith</i> |
| 153 | Enamel Plaque | <i>Beatrice Martin</i> |
| 154 | Peacock Panel, Enamel on Copper | <i>Ethel Kirkpatrick</i> |

- No. 155 "The Constellations Perseus, Andromeda and Orion," Copper Panels in Relief *Margaret M. Giles*
- 156 Painted Box *Ethel Kirkpatrick*
- 157 Electro-bronze Statuette, "Hebe," designed by Miss Ruth Canton *The Art Union of London*
- 158 Bronze Tray, "The Nymph and Leaf" *Frau Sophie Burger-Hartmann*
- 159 Bronze Stand, "The Orchid" *do.*
- 160 Bronze Seal *do.*
- 161 Six Silver Buttons, set with Opals *Mdlle. J. de Brouckère*
- 162 Bronze Door Knocker, "St. George" *The Hon. Mrs. Charles Stanhope*
- 163 Brass Finger Plates, designed and executed by Miss Rhoda Wager *The Glasgow School of Art*

GLASS CASE—K.

- 164 Black Gauze Fan, "Lily of the Valley" *Mabel Jörgensen*
- 165 Cream Gauze Fan, "Daffodil" *do.*
- 166 Design for Embroidered Book Cover *Rosamond Fanny Pulley*
- 167 Gesso Lace Box, designed and executed by Edith A. J. Wright *Edith A. J. Wright*
- 168 Point Lace Fan, made in Beer, Devon *Miss Audrey Trevelyan*
- 169 Blue Gauze Fan, "Peacock Feather" *Mabel Jörgensen*
- 170 Three Appliqué Work and Gold Lace Lappets, made in Vienna from old Hungarian Portrait *Mrs. Alfred Morrison*
- 171 Embroidered Quilt, "Magnolia" *Ladies' Work Society*
- 172 Silver, Gold and Silk Lace "Reticella," made in Italy *Mrs. Alfred Morrison*
- 173 Five Needleworked Pictures *Mrs. Burnham Horner*
- 174 Hand Embroidery in Coloured Silks, Tapestry Design for Fire Screen, Cushion Cover, or Table Centre *Mrs. A. E. Bale*
- 175 Irish Guipure, copied from and adapted from Old Genoa Point *Mrs. Alfred Morrison*

GLASS CASE—L.

- 176 Embossed Leather and Tooled Book, "Pansies from French Gardens" *Miss Albina Collins*

- No.
 177 Embossed Leather Book, "Morris's Kelmscott Chaucer"
Mary S. Houston
- 178 Brown Rough Calf, inlaid in smooth calf, hand-decorated end papers and bookplate, "The Bab Ballads"
Miss Evelyn Underhill
- 179 "Guest Book," Dragon and Conventional Foliage
Miss W. Peregrine Birch
- 180 "Autograph Book," Dolphins and Conventional Foliage
Miss W. Peregrine Birch
- 181 "Stevenson's Vailima Letters," calf, gold tooled and embossed
Miss Birkenruth
- 182 "Benvenuto Cellini's Treatise on Goldsmithing," Morocco gold, tooled and jewelled
Miss Birkenruth
- 183 "Where is it?" leather, embossed
Minnie Haggard
- 184 Book Cover, embroidered in old design
Emma R. Smithers
- 185 "Proverbs in Porcelain," smooth calf, embossed
Miss Francis M. Bartholomeu
- 186 "Litany Service Book," Embossed and Cut Leather
Miss R. Vigers
- 187 Book Cover, Embroidered in Old Design
Emma Smithers
- 188 "Launfal and Lybeaus Disconus," printed on Whatman's paper, bound in brown rough calf, and inlaid in three tints on obverse and reverse
Miss Evelyn Underhill
- 189 "Shakespeare's Sonnets," bound in rough brown calf, with inlay in smooth calf, and decorated end papers
Miss Evelyn Underhill

GLASS CASE—M.

- 190 Cushion Cover, designed and executed by Jessie R. Newbery
The Glasgow School of Art
- 191 Old Fashioned Bead Work, 2 Bag Purses, 4 Bracelets
Mrs. E. Gardner
- 192 Cushion Cover, designed by Alice E. Gairdner, worked by Mary A. Gairdner
The Glasgow School of Art
- 193 Table Cover, designed by Jessie R. Newbery, executed by Edith Rowat
The Glasgow School of Art
- 194 Sideboard Cloth, by Miss Macbeth
do.

- No. 195 Bed Spread in Chintz Appliqué *Mrs. C. H. Martin*
 196 Table Cover, designed and executed by Jane Younger
The Glasgow School of Art
 197 Silk Stitched Cushion *Frau Helene Reutsch*
 198 Cushion Cover, Antique Spanish Design *Miss Dodds*
 199 Muslin Embroidered in Crewels *Mrs. E. Gardner*
 199a Embroidered Table Cover, "Water Lilies" *Leonie Reinherz*
 200 Frieze for Portière, "Blind Man's Buff" *Miss Jessie H. Cook*

GLASS CASE—N.

- 201 Baby's Jacket, Bead Embroidered. Rare *Mrs. Morgan*
 202 Toilet Cover, Embroidered in White Silk *Mrs. William Rochfort*
 203 Small White Linen Tray Cloth, worked in Coloured Silk with
 button-holed edge *Miss Mary Botterill*
 204 Quilt or Table Cloth, Embroidered after Old Spanish design
Emma R. Smithers
 205 Glove Box, Embroidery on Florentine Parchment; and
 Writing Portfolio, Embroidery on Florentine Parchment
Ada Giannini
 206 Toilet Cover, Embroidered in Blue Silk *Mrs. William Rochfort*
 207 Small Linen Table Cloth, Embroidered in Rose-coloured Silk
Mrs. William Rochfort
 208 Small Linen Table Cloth, Embroidered in Green Silk *do.*
 209 Linen Table Cloth, Embroidered in Yellow Silk *do.*
 210 Embroidered Picture *Mrs. Paget*

GLASS CASE—P.

- 211 Embroidered Cover for Chaucer, "The
 Floure," by Miss Gwendolin Chafey } *Montague*
Fordham, Esq.
 212 Miniature Frame, Green Burnished, by
 Miss Bott *do.*

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| No. | | |
| 213 | Binding of Herrick's Poems, by Miss Adams | <i>Montague Fordham, Esq.</i> |
| 214 | Hand-painted Vase, by the Misses Lucas | <i>do.</i> |
| 215 | Hand-painted Porridge Bowl, do. | <i>do.</i> |
| 216 | Episcopal Easter Gloves, by Miss May Morris | <i>do.</i> |
| 217 | Hand-painted Porridge Bowl, by the Misses Lucas | <i>do.</i> |
| 218 | Gilded Frame, by Miss Agnes Talbot | <i>do.</i> |
| 219 | Five Necklaces, by Miss May Morris | <i>do.</i> |
| 220 | Hand-painted Plate, by Miss Lucas | <i>do.</i> |
| 221 | Hand-painted Vase, do. | <i>do.</i> |
| 222 | Hand-painted Junket Bowl, do. | <i>do.</i> |
| 223 | Miniature Frame, by Miss Bott | <i>do.</i> |
| 224 | Binding of Tennyson, "The Brook," Polished Morocco, inlaid and gold tooled, by Miss Adams | <i>do.</i> |
| 225 | Box, Gilded over gesso, by Miss Bott | <i>do.</i> |
| 226 | Hand-painted Vase, by the Misses Lucas | <i>do.</i> |
| 227 | Embroidered Stole, by Miss Newill | <i>do.</i> |

GLASS CASE—Q.

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| 228 | Tasso Box | <i>Mrs. A. P. Trotter</i> |
| 229 | Medal | <i>The Countess Feodora Gleichen</i> |
| 230 | Medal | <i>do.</i> |
| 231 | Needlework Book Cover | <i>R. W. Jendwine</i> |
| 232 | Buckle in Chased Silver, "Cupid and Psyche" | <i>Mary G. Houston</i> |
| 233 | Picture Frame, designed by John D. Batten, carved and gilded by Mary B. Bott | <i>Miss Mary Emmeline Bott</i> |
| 234 | Silver Bowl | <i>Frau Sophie Burger-Hartmann</i> |
| 235 | Bead Necklace | <i>Mrs. F. Gardner</i> |
| 236 | Bead Necklace | <i>do.</i> |
| 237 | Medal, obverse and reverse designed by Sir William Richmond, K.C.B., R.A., for the Coal Smoke Abatement Society, executed by M. Christine Connell | <i>M. Christine Connell</i> |

GLASS CASE—R.

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| No. 238 | Binding, "King Arthur," in Morocco, gold tooled, by Miss B. Lucking | <i>Chiswick Art Workers' Guild</i> |
| 239 | Do., "Ballad of Beau Brocade," in Russia, gold and blind tooled, by Miss Jockel and Miss Martin | <i>do.</i> |
| 240 | Do., "Poems by Two Brothers," in Morocco, inlaid, gold tooled, by Miss B. Lucking | <i>do.</i> |
| 241 | Do., "The Binding of Books," in Russia, gold and blind tooled, by Miss Jockel and Miss Martin | <i>do.</i> |
| 242 | Do., "Beauty and The Beast," in polished Morocco, inlaid and gold tooled, by Miss B. Lucking | <i>do.</i> |
| 243 | Do., "French Bookbinding," in Calf, inlaid and gold tooled, by Miss B. Lucking | <i>do.</i> |
| 244 | Do., "Italian Book Illustrations," in Russia, gold and blind tooled, by Miss Jockel and Miss Daisy Jockel | <i>do.</i> |
| 245 | Do., "Farm and Fairyland," in Russia, gold and blind tooled, by Miss Jockel and Miss D. Jockel | <i>do.</i> |
| 246 | Do., "Early Printed Books," in Russia, gold tooled, by Miss Jockel and Miss D. Jockel | <i>do.</i> |
| 247 | Do., "Raphael," in polished Morocco, inlaid and gold tooled, by Miss B. Lucking | <i>do.</i> |
| 248 | Do., "The Great Book Collectors," in Russia, gold and blind tooled, by Miss Jockel and Miss D. Jockel | <i>do.</i> |
| 249 | Do., "Claude Lorraine," in Morocco, gold tooled, by Miss Lucking | <i>do.</i> |
| 250 | Do., "Treatise on Painting," in polished Morocco, gold tooled, by Miss B. Lucking | <i>do.</i> |
| 251 | Do., "German Woodcuts," polished Morocco, gold tooled, by Miss B. Lucking | <i>do.</i> |
| 252 | Poster for Chemist's Window
"Laurence Mandeville," <i>Alice H. Murray and Ethel H. Barrall</i> | |
| 253 | Design for Swiss Guipure Lace Curtain | <i>Grace Jackson</i> |

No.			
254	Design for Swiss Guipure Lace Curtain		<i>Mary Fazan</i>
255	Modern English Lace		<i>Mrs. Bruce Clarke</i>
256	Do.	do., as sent to H.M. the Queen	<i>do.</i>
257	Do.	do.	<i>do.</i>
258	Do.	do.	<i>do.</i>
259	Do.	do.	<i>do.</i>
260	Do.	do., Honiton	<i>Miss Radford, c/o Mrs. Bruce Clarke</i>
261	Six Samples of Lace		<i>The Grosvenor Ladies' Lace Classes</i>
262	Poster for "The Geisha"		
		"Laurence Manderville,"	<i>Alice H. Murray and Ethel M. Barrall</i>
263	Original Designs for Lace, 1900		<i>Mrs. Bruce Clarke</i>
264	Modern English Lace		<i>do.</i>
265	Do.	do.	<i>do.</i>
266	Do.	do.	<i>do.</i>
267	Do.	do.	<i>do.</i>
268	Do.	do.	<i>do.</i>
269	Do.	do.	<i>do.</i>
270	Do.	do., as sent to H.M. the Queen	<i>do.</i>
271	Do.	do.	<i>do.</i>
272	Do.	do.	<i>do.</i>
273	Do.	do., Honiton, Devonshire	
			<i>Miss Radford, c/o Mrs. Bruce Clarke</i>
274	Do.	do.	<i>Mrs. Bruce Clarke</i>
275	Do.	do.	<i>do.</i>
276	Do.	do., as sent to H.M. the Queen	<i>do.</i>
277	Do.	do., do. do.	<i>do.</i>
278	Do.	do.	<i>do.</i>
279	Poster for "Aladdin"		
		"Laurence Manderville,"	<i>Alice H. Murray and Ethel M. Barrall</i>
280	Design for White Linen Damask Table Cloth (showing one-quarter size)		<i>Bertha Smith</i>
281	Original Pen and Ink Drawing for Book-plate of Jane Harpur-Crewe		<i>Miss Isabel Swinnerton Hughes</i>
282	Original Pen and Ink Drawing for Book-plate of the Hon. Charles Russell		<i>Mrs. Swinnerton Hughes</i>
283	Original Pen and Ink Drawings for Book-plates, various		<i>Mrs. Swinnerton Hughes</i>
284	Original Pen and Ink Drawings for Book-plates of Dr. Michael Verdon		<i>Mrs. Swinnerton Hughes</i>

- No. 285 Nine Designs for Book-plates. Two original drawings and seven prints. *Mary Chatteris Fisher*
- 286 Wood Cut, "The Coal Wharf" *Helen Hewitt*
- 287 Enamel on Steel, "Maternity" *Mdlle. Eugénie Noury-Roger*
- 288 Sepia Carbon Portrait, "An Indian Exile" *Miss Enid Wigram*
- 289 Three Plaster Designs, Adaptations of the Geranium
Miss Burgess
- 290 Painting on China, "Clematis" *Mrs. Nelson Lee*
- 291 Painting, "A Dangerous Game," after Max Volkhart
Miss Elsie M. Mullins
- 292 Lacquered Four-fold Leather Screen
Miss A. Gordon and Miss A. Hewitt
- 293 Congo Leather Four-fold Screen, background gold tooled
Miss D. Jockel and Miss C. Martin
- 294 Punched and Lacquered Leather Chair Seat *Miss Eleanor Rowe*
- 295 Four-fold Screen, White Silk Panels, Embroidered with Flowers of Seasons
Miss H. Rowley
- 296 Three-fold Screen, "Larkspur" *Frau Helen Reutsch*
- 297 Needleworked Picture, "I will roar you as gently as any sucking dove" ("Midsummer Night's Dream") *Mrs. Spong*
- 298 Spanish Curtain, restored by the Society, } *Decorative Needle-*
lent by the Dowager Lady Hillingdon } *work Society*
- 299 Cheval Screen *do.*
- 300 Altar Frontal, designed by Miss Mary Gemmell *do.*
- 301 Stole, green Brocade *do.*
- 302 Embroidered Box *do.*
- 303 Embroidered Stole *do.*
- 304 Pulpit Hanging, designed by Miss Mary Gemmell *do.*
- 305 Tapestry Picture, designed by Miss Mary Gemmell *do.*
- 306 Embroidered Picture *do.*
- 307 Embroidered Picture of Her Majesty the Queen
at the age of 18 *do.*
- 308 Embroidered Picture *do.*
- 309 Do. do. *do.*
- 310 Do. do. *do.*
- 311 Three-fold Embroidered Screen *do.*
- 311a Embroidered Vallance in Tapestry Stitch *do.*
- 312 Cream Crêpe Fan, "La France" Rose design *Mabel Jörgensen*
- 312a D'Oyleys *Miss M. Boothby*
- 313 Carved Emu's Egg *Mary Baldock*

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| No. | | |
| 314 | Wood Carving, "A Winged Cupid" | <i>Miss Grace Mead</i> |
| 315 | Cream Crêpe Fan, Design: "Geranium" | <i>Mabel Jørgensen</i> |
| 316 | Design for Back of Hand Mirror in Repoussé Silver | <i>Christine Gregory</i> |
| 317 | Copy of Oriental Embroidery | <i>Mrs. Paget</i> |
| 318 | Three-fold Queen's Screen in Appliqué and Embroidery, framed
Leather and Nails | <i>Miss Louisa F. Pesel</i> |
| 319 | Studies, "Saxon Bronze Ornaments" | <i>Miss Emma Lilley</i> |
| 320 | Book Illustration | <i>Chromo-Lithographic Studio</i> |
| 321 | Do. do. | <i>do.</i> |
| 322 | Do. do. | <i>do.</i> |
| 323 | Do. do. | <i>do.</i> |
| 324 | Water Colour Drawing, "Almanac" design | <i>Royal Female School of Art</i> |
| 325 | Water Colour Drawing of a Bone Box made by the French
Prisoners at Norman Cross | <i>Miss Emily Lilley</i> |
| 326 | Seven Book Cover Designs in two, three and four colours | <i>Mary Baylis Barnard</i> |
| 327 | Studies, "Norman Bronze Ornaments" | <i>Miss Emma Lilley</i> |
| 328 | Photograph, "Portrait of Miss Amicia Footner" | <i>Catherine Edmonds</i> |
| 329 | Photograph, "Study of a Head" | <i>Marie Léon</i> |
| 330 | Do. "Fairy Tales" | <i>do.</i> |
| 331 | Do. "A Violinist" | <i>Catherine Edmonds</i> |
| 332 | Photograph, "Portrait of a Lady" | <i>do.</i> |
| 333 | Plantinotype Portrait, "A Living Picture" | <i>Miss Enid Wigram</i> |
| 334 | Stencil Design for Frieze | <i>Edith C. Paull</i> |
| 335 | A Tapestry Painting for a Wall Hanging | <i>Katherine Rayment</i> |
| 336 | Coloured Etching, "Twilight" | <i>Janet Connell</i> |
| 337 | Coloured Etching, "Coastguardsman" | <i>do.</i> |
| 338 | Coloured Etching, "Sunset" | <i>do.</i> |
| 339 | Needlework in imitation of Line Engraving by exhibitor's
mother, Mrs. Nancy Ward, 1850 | <i>Mrs. Charles Williams</i> |
| 340 | Design for Memorial | <i>Miss F. M. Rope</i> |
| 341 | Panel, painted in tempera, "Air" | <i>Miss Ethel Slade King</i> |
| 342 | Panel, painted in tempera, "Earth" | <i>do.</i> |
| 343 | Painted Screen, "Via Mundi" | <i>Amy Sawyer</i> |
| 344 | Panel, painted in tempera, "Fire" | <i>Miss Ethel Slade King</i> |
| 345 | Panel, painted in tempera, "Water" | <i>do.</i> |

- No. 346 Cartoon for Wall Painting for St. Saviour's Schools, Poplar,
"The Three Wise Men from the East" *Miss Emily S. Ford*
- 347 Embroidered Scarf, Chinese, bought from the Great Exhibition
of 1851 by Sir Henry Cole, K.C.B. *Miss Letitia M. Cole*
- 348 Embroidery Worked by Women of Turkestan
Lady Emma Crichton
- 349 Hand Woven and Embroidered Portière *Agnes Campbell Simons*
- 350 Embroidered Quilt *Mrs. Acland Hood*
- 351 Panel, "Pheasant and Lilies" *Frau Helene Reutsch*
- 352 Three-fold Screen, Painted Flowers *Clémence Molliet*
- 353 Old 16th Century Crewel Work, restored by the Society
Decorative Needlework Society
- 354 Decorative Medallion, "Puck" *Miss Lilian Edmonds*
- 355 Embroidered Canvas Portière, "Peacocks"
Miss A. E. W. Walker
- 356 "Vernis Martin" Casket *Mrs. Douglas Watson*
- 357 Decorative Medallion, "A Saint" *Miss Lilian Edmonds*
- 358 Egyptian Portière *Mrs. Thurburn*
- 359 Coloured Etching, "Addleston Bridge" *Janet Connell*
- 360 Coloured Etching, "Il Penseroso" *do.*
- 361 Do. do. "Ryde Pier" *do.*
- 362 Plaster Cast, "Adoration by Children" *E. M. Rope*
- 363 Plaster Relief, executed for Royal Infirmary Window, "Christ
Blessing Little Children" *E. M. Rope*
- 364 Design for a Fan *Mdlle. Fuchs*
- 365 Design for Painted Velveteen, four colours *Rosamund Watson*
- 366 Black Gauze Fan Leaf, embroidered in white, shaded to grey
Charlotte Thurston Thompson
- 367 Design for Block-printed Frieze *Naomi S. Gray*
- 368 Design for Block-printed Wall Paper *do.*
- 369 Design for Poster for Natural Wool *Mary B. Barnard*
- 370 Do. do. do. *do.*
- 371 Design for Wall Paper *Miss Jackson*
- 372 Design for Fan *Miss Eleanor Manly*
- 373 Bell Pull in Peasant Tapestry *Mrs. Godfrey Blount*
- 374 Panel in Peasant Tapestry *do.*
- 375 Portière in Appliqué and Embroidery, "St. George and the
Dragon" *Mary G. Houston*
- 376 Quilt, Portuguese Work *Miss F. Carter and Miss H. Rowley*

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| No. | | |
| 377 | Portière in Peasant Tapestry | <i>Mrs. Godfrey Blount</i> |
| 378 | Quilt, Vine Design on Tassau Silk | <i>Miss H. Rowley</i> |
| 379 | Quilt, Flame-coloured Hand-woven Silk | <i>Miss F. Carter</i> |
| 380 | Dinner Centre, embroidered in Silk on White Linen | <i>Miss Marian Pollard</i> |
| 381 | Embossed Leather Tie Case | <i>Miss Hilda Gaskell</i> |
| 382 | Curtain, "Night" | <i>Jessie Robinson</i> |
| 383 | A Linen Night-Dress Case | <i>Miss E. Norman</i> |
| 384 | A Linen Tray Cloth | <i>do.</i> |
| 385 | Crochet Antimacassar | <i>Mrs. F. Gardner</i> |
| 386 | A Night-Dress Case | <i>Miss E. Norman</i> |
| 387 | Child's Dress, worked by hand in Crochet and Tatting, design
Rose and Shamrock | <i>Mrs. J. A. Coulden</i> |
| 388 | Linen Hemstitched Bed Spread, worked in three different kinds
of White Silk | <i>Miss Mary Botterill</i> |
| 389 | Hand-made Child's Frock | <i>Miss L. Bedingfeld</i> |
| 390 | White Satin Table, centre worked with Ribbon | <i>Louise M. Lear</i> |
| 391 | Hand-made Drawn-thread Afternoon Tea Cloth | <i>Miss Reere</i> |
| 392 | Embroidered Bed Spread | <i>Mrs. H. C. Collier</i> |
| 393 | Bed Spread, worked by Roumanian Woman | <i>Mrs. Buck</i> |
| 394 | Embroidered Quilt, "Carnation" | <i>Ladies' Work Society</i> |
| 395 | Portière, by Miss A. Macbeth | <i>Glasgow School of Art</i> |
| 396 | Lamp, design in plaster | <i>Miss Esther Mary Moore</i> |
| 397 | Embroidered Fire Screen | <i>Miss Eva Steel</i> |
| 398 | Poker Work Frieze for Chimney Piece | <i>Miss Eta L. Lowry</i> |
| 399 | Bronze, Silvered, "A Sea Chase" | <i>Miss F. M. Rope</i> |
| 400 | Part of Cartoon for Stained Glass Window | <i>Miss Lowndes</i> |
| 401 | Chip Carved Blotter | <i>Mrs. Harry A. Armitage</i> |
| 402 | Do. do. | <i>do.</i> |
| 403 | Plaster Panel, "Saint Cecilia" | <i>Lilian Edmonds</i> |
| 404 | Panel in Gesso, "Peace" | <i>Ada Clegg</i> |
| 405 | Design for Lectern | <i>Jessie R. Newbery</i> |
| 406 | Embroidery Border for Curtain, designed by Helen Hewitt,
worked by Maud Hewitt | <i>Helen Hewitt and Maud Hewitt</i> |
| 407 | Silk Embroidery in Oriental Style, mounted as Fireboard | <i>Miss Sophie R. Hyam</i> |
| 408 | Cushion Cover, Embroidered | <i>Miss Maud Hewitt</i> |
| 409 | Gesso Panel | <i>Dorothy Smyth</i> |

- No. 410 Portière, Embroidered on Blue Linen in Flax Thread and Silk,
heightened with Gold and Silver *Mrs. Walter Crane*
- 411 Cushion, "Mermaids" *Jessie Robinson*
- 412 Gesso Panel *Dorothy Smyth*
- 413 Panel in Coloured Plaster, "Girls and Peacocks"
Helen Langley
- 414 Framed Panel, Inlay and Appliqué *Louisa F. Pesel*
- 415 Embroidered Panel *Miss Clayton East*
- 416 Brass Finger Plate *Agnes B. Harvey*
- 417 Copper Panel, Seathistle design *M. Christine Connell*
- 418 Copper Sconce *Agnes B. Harvey*
- 419 Gentleman's Letter Case, Celtic design, embossed Leather
Miss Albina Collins
- 420 Embossed Tiles *do.*
- 421 Frieze in Coloured Plaster *Miss Helen Langley*
- 422 Part of Cartoon for Glass Window *Miss Lowndes*
- 423 Plaster Panel, "The Annunciation" *Frances Burlinson*
- 424 Plaster Panel for a Nursery Mantelpiece *Mary G. Houston*
425. Panel in Relief *Laura Nutter*
- 426 Bronze Plaque *Miss E. M. Rope*
- 427 Dinner Centre, "Roses" *May Symonds*
- 428 Jacobite Chair, embossed and cut leather work *Miss R. Vigers*
- 429 Chair, Style of Francis I, designed, carved, and worked by
exhibitor *Marguerite Buscarlet-Calame*
- 430 Hall Stand *Mrs. Atherton*
- 431 Screen, Embroidery, Morris design *Emma R. Smithers*
- 432 Carved Frame *Miss Margaret Hussey*
- 433 Glass Screen *Sarah Wyman Whitman*
- 434 Heraldic Screen, by Miss Bifield of Canonbury (exhibited in
1851 Exhibition) *Robert Drury*
- 435 Specimens of Bookbinding by Women *Guild of Women Binders*
- 436 Copper Palm Pot *Miss Annie Williams*
- 437 Repoussé and Pierced Copper Fire Screen *do.*
- 438 Chair, Walnut Wood, from photograph of French chair (16th
century) in South Kensington Museum, by exhibitor
J. M. F. Prosser
- 439 Piece of Tapestry, representing "The Milky Way," composed,
designed, and woven by the exhibitor *Mrs. Frida Hansen*
- 440 Combination Drawers and Cupboard *Mrs. Atherton*

No.			
441	Coal Box		<i>Mrs. Atherton</i>
442	Copper Plaque, "Cranes"		<i>Miss Mary Williams</i>
443	Carved Walnut Mirror Frame, "He in whose face there is no light can never be a star"		<i>Miss Muriel Moller</i>
444	Modern Hand-loom Tapestry		<i>Miss Clive Bayley</i>
445	Chair		<i>Mrs. Atherton</i>
446	Hand-decorated Urn		<i>Sigrid de Forselles</i>
447	Do. do.		<i>do.</i>
448	Three-fold Screen, hand-painted		<i>Noémi Fuchs</i>
449	Poster Design		<i>Miss Alice Woodward</i>
450	An Album and Seven Plates of Drawings of South Australian Flowers		<i>Mrs. Scott</i>
451	An Etching by H.M. The Queen		<i>Lent by C. Van Noorden</i>
452	Do. do.		<i>do.</i>
453	Do. do.		<i>do.</i>
454	Do. do.		<i>do.</i>
455	Cartoon referring to above, by "H. B." (John Doyle)		<i>Lent by C. Van Noorden</i>

**HISTORICAL AND LOAN
SECTION.**

HISTORICAL AND LOAN SECTION,

COMPRISING

Paintings, Drawings, Miniatures, Pastels, Engravings, Prints
in Colours, Personal Mementoes, Relics, &c.,
of Fair Celebrities,

Chronological Collection of Female Fashions, Original
Costumes, and Illustrations of Sumptuary Changes,
and the Development of Dress.

Honorary Sub-Committee for Historical and Loan Section:

LADY JEUNE.

Mrs. H. KINGDON CLIFFORD.

Mrs. CRAIGIE.

Mrs. E. M. WARD.

Mrs. KENDAL.

Hon. Secretary: JOSEPH GREGO, Esq.

THE ROYAL GALLERIES.

Historical and Loan Section.

Visitors to Earl's Court who, in making a tour of the extensive resources of the Woman's Exhibition, expect to find a representative collection of all that pertains to womankind installed in the "Historical and Loan Section," are likely to arrive at the conclusion that the Executive have spared no exertions in their endeavours to make this characteristic department as complete and comprehensive as possible, befitting the circumstances.

It has been attempted to assemble within this range of Royal Galleries a collection of paintings, drawings, pastels, engravings in colours, mezzotints, miniatures, &c., all devoted to the main subject—likenesses of celebrities of the fair sex. The theme is a fascinating one, for the efforts of the great portrait painters have uniformly been directed to the magic art of preserving, in enduring form pictorially, the personal traits and physical charms of their gentle sitters, thus bequeathing, for the contemplation of succeeding generations, fixed for all time, qualities which are evanescent in themselves; for, failing the limner's art, it would be difficult to realise the outward forms of hosts of fair celebrities, whose names are otherwise "familiar as household words."

We have the accounts handed down by historians and chroniclers, poets and writers, to whose records we are indebted for our acquaintance with the reputations and notoriety of myriad female celebrities. To their pages we owe the fullest recognition, and when, as in the Woman's Exhibition, we are confronted with "the living portraiture" of the famous women of history,

"Wherein the limner had a strife
With Nature to out-do the life,"

we are, at a glance, at once thrown into touch with the most interesting

personages of history and of tradition, and are made familiar with their outward semblances. Moreover, on the present occasion, in many instances, the opportunity has been secured for confronting the visitor not only with the "limners' portraiture" of famous women, "clad in their habits as they lived," but, amidst the gathering of personal relics, the historical student may enjoy the emotion of examining their actual dresses, with laces and costumes, which once adorned their persons, and the letters written by their fair hands in the full tide of their busy existence. Further, their personal ornaments and belongings are "on view"—the fans they fluttered, the work of their hands, the 'broideries they worked, and similarly precious proofs of their industry in life. For example, in the most interesting and inestimable group of historical Tudor relics from Hardwick Hall, munificently lent by their Graces the Duke and Duchess of Devonshire, there will be recognised, amongst the collection of "Portraits and Tapestries," the famous picture of "Mary Stuart, Queen of Scots"; and, confronting this portrait, as in her lifetime, there is hung on the walls facing the unfortunate Queen of Scots the very panels of rare and ingenious embroideries in silks, gold and silver thread, and "the silk damasks, with applied embroideries in wools and silks," attributed to Marie Stuart's own hand—unquestionable relics of her time. In the group mentioned, there is presented by the liberality of the same noble owners, a no less noteworthy memorial. Everyone has heard of the highly interesting Tudor embroideries—probably the most memorable of their kind extant—treasured at Hardwick Hall, all wrought by the industrious hand of Elizabeth, Countess of Shrewsbury, and her ladies of honour, "in the days of good Queen Bess." The Duke and Duchess of Devonshire have generously enabled visitors to the Woman's Exhibition to participate in the pleasure of admiring the most characteristic of these examples of woman's artistic industries as displayed in these sixteenth-century relics. There hangs in the "Hardwick Hall Group" the veracious portrait of this worthy "Bess of Hardwick," and, beside the effigy of this artistic and accomplished high-lady, there are displayed "on view" for the curious to examine, panels of rich velvet embroidered with *appliqué* work, characteristic of the Tudor era, in gold and silver thread, with the ingeniously interlaced knots and cyphers of the epoch; bearing amongst the decorations the initials

E. S. of the Countess, repeated as portions of the design. There are, further, four embroidered velvet panels, similarly emblazoned with interlaced cyphers and with the initials of the ingenious embroideress, bearing the date 1590. The said examples are thus intimately identified with the Countess of Shrewsbury; and in the same collection from Hardwick are many beautiful examples of Tudor embroideries and skilful feminine handiwork, which may probably owe their origins to the industrious lady, whose portrait is shown in the Historical Section beside these choice memorials of her artistic accomplishments. As much of "Bess of Hardwick's" industry was expended in honouring another and a royal "Bess," her Queen and contemporary—scenes and triumphs of whose reign were commemorated in tapestry-pictures wrought by the Countess of Shrewsbury—it is appropriate that the portrait of her royal patron, Queen Elizabeth, should form part of the ducal contributions drawn from Hardwick, like the skilled embroideries of which that splendour-loving sovereign was an experienced judge. The portrait of the much-praised beauty, "Arabella Stuart," is found in the same group, and is also lent by the same gracious owners from the collection at Hardwick Hall. In this connection, and while referring to these treasures of art, hitherto so little known to the general public, mention must be made, while acknowledging these munificent loans by their Graces the Duke and Duchess of Devonshire, of another treasure of art, no less interesting to connoisseurs—namely, the portrait of the fair and winsome Georgiana, Duchess of Devonshire, "fashion's unrivalled queen," the far-famed "canvassing duchess," by whose exertions Charles James Fox won from the Tory Ministers the seat of Westminster for the Whig Party at the great historical Parliamentary Election of 1784. This portrait is by the magic hand of Thomas Gainsborough, and, strange to tell, although the numerous portraits of "fair Devon" are popularly familiar—especially through the engravings—the beautiful example in question may be regarded in the light of being an absolute novelty. Her witching Grace is painted wearing a large Leghorn straw hat of the order described as "the Gainsboro'," or "Duchess of Devonshire Hat," and the very counterpart of this large flap-Leghorn hat may be studied in the Exhibition, in company with a representatively typical group of feminine headgear, treasured up for over a century, and thus preserved

through the careful guarding of generations to delight the eyes of the curious amongst the numerous authoritative relics and characteristic resources of the Woman's Exhibition.

While dwelling upon the Elizabethan era, note must be taken of a most interesting costume-painting, "Lucy Harrington, wife of Edward third Earl of Bedford." In the same Historical Section is a similarly interesting "whole length" of later date, "Henrietta Cavendish Holles, Countess of Oxford," by Sir Godfrey Kneller. Both these works have been kindly contributed by his Grace the Duke of Portland. Of the same epoch is a choice example of contemporary portraiture, said to represent "Mary Queen of Scots," obligingly lent to the Exhibition by Messrs. Willson Brothers.

The Executive and the influential Committee of noble ladies, in organising the Section of historical portraits of famous and noteworthy women in the past and present—which fills several divisions of the picture galleries—have necessarily had to rely largely upon the generosity of art patrons and collectors who have the good fortune to possess paintings of eminent women; and it is to this liberal spirit that the authorities are indebted for the opportunity of making an interesting exhibition. The fact that the Royal Galleries have been successfully filled with examples of the historical portrait painter's art (both retrospective and up-to-date) is entirely due to this appreciated assistance thus handsomely rendered by owners of ancestral collections, and alike by connoisseurs, "experts," and artists.

In endeavouring to express their grateful acknowledgments for these generous contributions, the members of the Executive are most solicitous to record their deep obligations for "favours received" in the direction of valuable "exhibits," which materially enhance the interest of the collection, and, in combination, have made the Royal Galleries the repository for the time being of a gallery of likenesses of eminent women, painted, as it will be observed, by the succession of eminent Masters—from the time of the Tudors downwards—whose names are immortalised by their magic art as delineators of all that was winsome and fair in their famous gentle sitters.

Amongst the list of picture-lovers who, in the most public-spirited manner, have denuded the walls of their houses in the interests of enabling the Executive to afford the public the opportunity of seeing

at the Woman's Exhibition artistic treasures which are sure to be appreciated, there will be recognised the names of many connoisseurs and collectors who are well-known judges of art. In glancing at the list of lenders of portraits, it will be seen that Lord Burton has been good enough to send from his fine collection four valuable paintings, all of the most interesting character—"Madame de Bovuille" (once a celebrated beauty at the French Court), painted by Jean Marc Nattier; and "Madame Bacelli," the winsome opera-dancer, painted by John Opie, R.A. This is the winning likeness of the same Italian sylph and syren, "*the Bacelli*," as painted by Gainsborough, engaged in the witchery of dancing—a veritable "Terpsichore," and one of that gifted artist's most felicitous *chefs-d'œuvre*. Lord Burton has also sent from his collection Sir Joshua Reynolds's lovely portrait of "La Contessa della Rena," another of the bewitching Italian syrens of the same date, who turned the heads of the English aristocracy by similar fascinations.

Of another order, but equally interesting, is Lord Burton's capital and life-like portrait of the eminent Hannah More, so conspicuously honoured by her generation for her learning and "parts," respected as the friend and correspondent of Reynolds and of Dr. Johnson. In this connection an interesting point presents itself, for this very portrait of Hannah More is also introduced into another example in the collection. The fine mezzotint reproduction, contemporaneously engraved by William Ward after Morland's picture of "A Visit to the Boarding School," has been lent to the gallery, as practically illustrating that the art of embroidery and the "working of samplers" was the accepted test of school-taught accomplishments imparted in young ladies' seminaries of the eighteenth century, as shown in Morland's picture, where "prize-samplers" are on view; the artist has evidently painted the portrait of the learned Hannah More as the lady-principal of the said "establishment for young ladies finishing their education."

Mr. George Harland-Peck, another fortunate owner of a fine collection of pictures by the great masters, has been good enough to lend a beautiful example of the fashionable portrait painter of the Court of Louis XIV, Nicolas de Largillière—the likeness of the Princess Louisa Maria Thérèse, of further interest historically, as

this young lady was the daughter of the Pretender, and was evidently painted when that expatriated Prince was a guest of the French monarch, and keeping his fugitive Court, an exile at St. Germain.

Another interesting example from the same choice collection is the portrait of the Princess Amelia, favourite daughter of George III, daintily painted by Maria Hadfield, another accomplished "paintress," or lady-limner, better known as the beautiful wife of Richard Cosway, R.A., the famous miniature-painter. The Princess Amelia, it will be remembered, was an accomplished young lady of promising parts; she died young, and it is said the King's grief at her premature and pathetic ending, while in the first bloom of youth, accelerated the complaint which deprived the monarch of his reason.

Mr. Harland-Peck also contributes the fine portrait of Angelica Kauffman, painted by herself, to the interesting group of examples all executed by Reynolds's "Miss Angel" (otherwise the famous female artist, Angelica Kauffman)—"unfortunate and fair!"—full member of the Royal Academy of Arts.

The portrait of the Countess of Albemarle, by Sir Godfrey Kneller, and "Lady Lyon," by William Hogarth, are both contributed by Mr. James Bailey, M.P.

Mr. Paul Crémieu-Javal is another generous contributor, who, in the interests of the Woman's Exhibition, has denuded his surroundings of several of his favourite pictures. Conspicuous in this category will be noticed two beautiful examples by Sir Thomas Lawrence P.R.A.—one a most interesting portrait of Lady Byron, the unfortunate wife of the poet; and a second important specimen, a group of a lady with her infant—probably Lawrence's portrait of H.R.H. Caroline of Brunswick with the infant Princess Charlotte of Wales. Beyond these choice works, Mr. Paul Crémieu-Javal has contributed to "The Royal Galleries" quite a collection of paintings of types of international womanhood—French, Spanish, Italian, etc.; while to the Section of "Pastel Art" (eighteenth century) he has lent four examples of the "Seasons," by Rosalba.

As a type of fair womanhood, after the traditions of the high Italian school of the sixteenth century, Mr. F. E. Sidney, F.S.A., has lent a choice example, "The Virgin"—"most honoured among women"—painted by Nicolo dell' Abbate.

There is a beautiful group of high-class examples of the courtly French School generously lent by Mr. Charles Davis, paintings not only interesting as portraits of fair celebrities, but equally interesting as costume-pictures. In this group will be found several fine examples by Mignard—"Madame de Feuquière" (Mignard's daughter); "Marie de Bourbon, Duchess of Orleans"; and "Claire Clémence de Malle Brezé, wife of the great Condé"; also a grand work by Gaspar Netscher, "Lady Temple and Child," with the statesman, her husband. Mr. Charles Davis has further lent two examples of fair nymphs, painted respectively by Campidoglio and by Fragonard; and a beautiful portrait of "Madame la Duchesse de Gesures" (Largillière).

Two noble life-size examples by J. Housman—portraits of "Mrs. Blount" and "Mrs. Hobey"—are lent by Mr. Edwin M. Hodgkins, another fortunate collector. There are Vandycks—"The Children of Charles I," and, of noteworthy interest, the absolutely life-like study of the hand of Queen Henrietta Maria. Sir Anthony Vandyck is famous for painting hands. It has been said that every hand he painted is a portrait; this theory is supported by the choice example lent by Mr. Carl Haag, R.W.S.—The daughter of Henry VI of France had the most elegant hands in the world, and the painter has, in this example, produced a veritable *chef-d'œuvre*. Amongst examples by Gaspar Netscher is a little group of historical interest—"Princess Anne," daughter of James II; her sister, "Princess Mary as a Child"; and the same princess as wife of William III of Orange and sovereign of these realms.

The portrait of Selina, Countess of Huntingdon, painted by Jonathan Richardson, is of interest, as this good and pious lady was the foundress of the "Huntingdon Connection," with which her name has been so long associated; Lady Huntingdon's portrait is lent by Messrs. Henry Graves & Co., Limited. "The Duchess of Portsmouth," by Sir Peter Lely, and "The Duchess of Orleans" (sister of Charles II), by the Brothers Beaubrun (1649), are also lent from the same source with many other noteworthy exhibits.

The likeness of another historical heroine, "Flora Macdonald," by Allan Ramsay, is lent by Mrs. E. B. Haynes.

Mr. Martin Colnaghi, from his extensive collections, has been good enough to select, as his contributions to the Exhibition, "The Portrait

of a Sculptress," by Sivani, and the picture of "Lady Townshend," by Vander Helst.

There are, as might be anticipated, goodly groups of productions by Vandyck's followers—Sir Peter Lely and Sir Godfrey Kneller. Amongst these we may mention the spirited example by Sir Peter Lely, "Mary Beale," pupil of Sir Peter Lely, and, like her master, limner by royal appointment to the Court of Charles II. There is the laughing figure of "Nell Gwynn," by Lely, and "My Lady Castlemaine" (Duchess of Cleveland) by the same hand. Mrs. Leith of Gwynn (lent by the Fine Art Society); "Arabella Churchill, sister of the Duke of Marlborough"; "Lady with Flowers," and "Lady Barbara" (Kneller); "The Countess of Orford," a spirited example by Charles Jervas (pupil of Kneller), and, by the same hand, "Lady Gertrude Gower, Duchess of Bedford," and the "Duchess of Berwick." These examples are from Strawberry Hill, and evidently belonged to the Walpole family.

The above-mentioned works chiefly belong to the First Division of the Historical Portrait Section.

In Division II will be found a group of works by the hand of Angelica Kauffman, R.A., the gifted lady whose artistic fame has survived her own generation, and whose works are in considerable demand in our own day. Beyond the selection of original paintings by the fair Royal Academician, which are prized by modern collectors, there is a choice collection hung upon a screen of the now fashionable engravings executed by F. Bartolozzi, R.A., Thomas Burke, W. Wynne Ryland, R. Marquard, C. Knight, G. Scorodoomoff, J. M. Delattre, and other gifted engravers, after the original paintings by A. Kauffman; many of these examples are printed in colours and several are early proofs.

Much interest appertains to the worthy representation of this lady artist through her works, as associated posthumously with those intentions of exhibiting woman's handiwork, which have produced the present gathering as an exponent of the artistic capabilities residing in womankind.

A truly impressive example of feminine portraiture of the highest standard will be recognised in the dignified and attractive likeness of Mrs. Henry Lumley, painted by Solomon J. Solomon, R.A., and

obligingly lent by Mr. Henry Lumley—a much appreciated contribution to the Section.

There are scattered through the Galleries quite a collection of likenesses of artists' wives as painted by their husbands; the portrait of Mrs. E. M. Ward is a typical example of this nature, painted by the late E. M. Ward, R.A. Mrs. Ward is a liberal contributor to the collection; from her own art treasures lending fine examples of rare Stuart embroideries, casquets, etc.; and, as additional attractions to the "Costume Group," sending beautiful Georgian dresses. There will be recognised, too, the engraving after Mrs. Ward's sympathetic picture of "The philanthropic Mrs. Fry engaged in visiting the poor prisoners confined in Newgate Jail," to whom Mrs. Fry brought the comforts of religion.

A beautiful example of technical mastery will be recognised in the faithful and life-like portrait of his mother, by Carl Haag, R.W.S.

There is Hoppner's portrait of "Lady Charlotte Cavendish Bentinck," afterwards wife of Charles Greville; this example was subsequently engraved by Young in mezzotint. A very valuable engraving of this picture, printed in colours, is contributed to the Section of "prints in colours," lent by Mr. Frank T. Sabin; and it is interesting to have the facility afforded of comparing the original painting with the engraved version in the same collection.

A portrait of "The beautiful Miss Gunning" is also shown in Division II. This famed Miss Gunning was popularly recognised as "The Double-Duchess," early becoming Duchess of Hamilton, and, after her early widowhood, subsequently Duchess of Argyle and Brandon.

Amongst fair theatrical celebrities, past and present, will be recognised Dubufe's portrait of the great *tragedienne*, "Madame Rachel"; the dashing portrait of her still greater successor, "Madame Sarah Bernhardt," must be accounted amongst the *chefs-d'œuvre* of the Gallery. This striking picture, one of the most remarkable of its kind, is the production of Mr. Walter Spindler; by the same artist is a portrait of the accomplished musician, Mdlle. Natalie C. Janotha, "Court pianist to H.I.M. the German Emperor." The great *pianiste* is also painted in another version with her famous black cat, "White Heather," who accompanies his gifted mistress on all occasions; this

feline favourite has been introduced by Mdlle. Janotha to the "crowned heads of Europe," and in all respects is treated as a distinguished personage. As an augury of good luck, Mdlle. Janotha has been good enough to lend to the Exhibition a separate portrait of her famous feline pet.

In the musical division there is the portrait of "Mdlle. Jenny Lind," (the Swedish Nightingale), lent by her husband Mr. Otto Goldschmidt; and there is the likeness of Madame Malibran. The popular favourite actress, Miss Mary Moore, will be recognised in her life-size portraits as "Ada Ingot" in "David Garrick," and as "Fiorella" in "The Jest." There is a delectable picture of Miss Stella Brereton as "Ophelia," painted by Joseph Mordecai; the same artist also exhibits a powerfully painted picture of "Mrs. John Lobb." Amidst the *corps dramatique* of recent times will be recognised the portrait of another popular favourite, "Lady Bancroft," painted by F. P. White, and, with other interesting theatrical exhibits, obligingly contributed by Sir Squire and Lady Bancroft. There is a delightful pastel of "Miss Marion Terry," by Mrs. Louise Jopling; and, as no gathering professedly of likenesses of fair celebrities could be reckoned complete which did not contain the reigning Queen of Comedy, there will be recognised in Division IV a sympathetic miniature portrait of "Miss Ellen Terry," in pastel, by Miss Florence Graham.

It may be realised that the arts are appropriately represented in another characteristic group of which the worthy centre is the fine intellectual portrait of Mrs. Louise Jopling, a noble example by the late Sir John E. Millais, P.R.A. As is fitting in the instance of lady artists, Mrs. Louise Jopling is surrounded by a representative group of her own talented pastel works; there is "Miss Marion Terry" as mentioned, a finely realistic and beautiful portrait of "Lady Colin Campbell," "Mrs. G. M. Cockell," "Miss Beatrice Vaillant," and "Little Sunshine," one of those delightful portraits of childhood we owe to Mrs. Jopling's artistic genius.

Of fair literary celebrities there is the beautiful example by Herbert Schmalz "John Oliver Hobbes" (Mrs. Craigie), a portrait likely to attract the most popular interest; and, by the same artist, "Mrs. Alec" Tweedie; souvenirs of this writer's "Tour to Iceland" are shown in the collection—"Mrs. Alec" having favoured the Executive by the loan

of a group of personal ornaments, portions of costumes, relics, and various belongings illustrative of Icelandic womankind and their customs. The beautiful Marchioness of Stafford (Duchess of Sutherland) is represented by her portrait, by James Sant, R.A.; by the same artist is the group of H.R.H. the Princess of Wales, with H.R.H. the Prince of Wales—an imposing work which appropriately inaugurates the collection of illustrious celebrities and exalted personages, as the first portrait group in the Historical Section of the Exhibition.

Of sentimental interest amongst the portraits of artists' wives as painted by their husbands, is the likeness of Mrs. Romney by George Romney; it will be observed the lady's expression is noticeably one of deep distress and sadness; it was painted early in the artist's brilliant career, and the despondent air of the sitter favours the assumption that this portrait was painted by G. Romney as a parting souvenir, at the time he had arranged to leave his wife and children buried in the retirement of the distant north country, whilst the artist, unencumbered by family cares, sought fashionable recognition and professional advancement alone in the modish centre of the great metropolis. The lady's evidently sorrowful expression is thus explained by the contingent circumstances described.

Another sympathetic example, the portrait of "Eliza Linley," by Thomas Gainsborough, is obligingly contributed to the Gallery by Mr. Gilbert Cook.

Besides "the personalities of portraiture" enumerated—actualities of living sitters as transmitted by the great masters of portrait painting—"life-like," but not necessarily typical of "perfect beauty"—the Executive have attempted to attract loans representing the "Ideal" side as contrasted with the "Real."

The "Ideal" order is no less interesting, and more pleasing as a rule; aspiring to attain and aiming at the delineation of physical perfection uncommon in nature—"artistic ideals" of all that is externally beautiful in womankind—according to the individual imaginations of respective artists who have preferred to "idealise" their sitters. Forsaking for awhile the trammels of strict portraiture, with its hard and fast limitations, it has been an irresistible temptation to artistic temperaments to "idealise"; the actual sitter is there as a

model, but the painter has refined on the original, and by the force of imagination has engrafted upon this foundation "ideal beauty," of which the suggestion has been inspired by special attributes found in sitters, selected as possessing pictorial qualities; the results are accepted as "Fancy subjects." In this category prominence is given to "Heroines," ideal personages, like the Goddesses of Heathen Mythology (beloved idyllic myths of ancient masters)—owing their creation to the imaginative fancies of poets, novelists and dramatists; heroines of romance, whose personalities and "pictorial presentments" are artistic creations, inspired in the minds of artists who have graphically embodied these imaginary beings of fiction.

In the representative group of beautiful "Heroines" as drawn from the pages of Shakespeare, Sir Walter Scott, etc., which the Executive have had the good fortune to assemble in one choice Section, the visitor will appreciate a series of ideal personages, drawn from fiction, but translated into lovely living entities by the genius of Sir James D. Linton, R.I., whose knowledge, power, and consummate mastery of *technique* are seen advantageously in this special series, which has been organised for the Woman's Exhibition entirely owing to the generous assistance of private collectors, who treasure these wondrous masterpieces of water-colour art, confessedly at its highest development.

It is desired to gratefully acknowledge this liberality on the part of the owners of *chefs-d'œuvre* by Sir James Linton—collectors who, at no small personal sacrifice, have enabled the Executive of Earl's Court to reassemble a comprehensive gathering of drawings of the choicest order—drawings which are esteemed by the public as the most beautiful examples procurable of this "ideal order" of delineation and of excellence unexampled.

Dr. Dyce Brown, M.D., in the handsomest manner, has contributed quite a gallery of selected water-drawings by the hand of Sir James D. Linton; the series thus generously contributed includes "Marguerite," "Ida," "Hero" (from "Much Ado About Nothing)," "Ninon," "Clairette," "The Black Fan," "The Letter," "Dreamland," "The Embroideress," "Before the Ball," "After the Ball," "The Day Dream," "The Murmur of the Shell," and other no less delightful examples.

“Miranda,” “Jacqueline,” and “Chloris” are lent by Mr. William Walter Hayworth. “Lady Clare” and “Waiting” are lent by the Executors of the late Mr. William Lockwood.

“Lady Heron” (from Sir Walter Scott’s “Marmion”), and “Isabel” are lent by Mr. John Fulleylove, R.I. Three superb examples of the finest quality are the property of Mr. James Orrock, R.I.; these masterpieces include “Mary Queen of Scots” and “The Beautiful Sitter,” unequalled for its luscious sense of colour and beauty. “Janet Foster,” Mr. Orrock’s third contribution, is drawn from “Kenilworth.” “A Fair Puritan” and “Lady with a Fan,” are choice specimens, the property of Mr. Alexander Hollingsworth.

Mr. Theodore Lumley has lent the important example “A Lady looking in a Looking Glass.” A lovely drawing of “Amy Robsart” (“Kenilworth”) is contributed by Mr. J. E. Sarson. “Constance” (from Scott’s “Marmion”) is lent by Mr. Fred W. Kell. This, in brief, is the muster-roll of the most artistic series of drawings and paintings by Sir James Linton, R.I., thus appropriately gathered at Earl’s Court for the delectation of art-lovers; an artistic treat, it may be stated, to all who have the opportunity of enjoying the good fortune of being thus agreeably enabled at their leisure, to study this matchless series.

Another branch of feminine portraiture—“Portraits in Pastel”—has been successfully represented at the Woman’s Exhibition. It is acknowledged that this beautiful medium has peculiar attractions; in its development lending itself with unusual facility to the difficult feat of catching the evanescent charms of female loveliness.

The use of chalks and pastels is one of the earliest phases of art, and was practised in ancient days in various forms. Owing to the fugitive nature of the soft materials the chalks were fixed with various *media*, which lent stability.

Vaillant is credited with having revived the practice of pastel delineation. The Executive are favoured with an example by this artist, the portrait of “The Princess Henrietta Anne, daughter of Charles I.” This interesting early specimen has been lent to the Gallery by the Dowager Lady Freake.

Pastel was used by Lely and Kneller for their studies, as related by Walpole and other writers. There is a head in pastel of the beautiful

"Lady Denham," lent to the Exhibition by Mr. W. Hamilton Shears. This work acquires further interest, as it was purchased at the "Waldegrave Sale" of Pictures from Strawberry Hill, and probably belonged to Horace Walpole. It is attributed to Sir Peter Lely. Vigée, the father of the famous Madame Vigée Le Brun, brought the "pastel art" to great perfection, and his pastels are much esteemed. Mr. George Harland-Peck has had the good fortune to secure a beautiful example by Vigée, the portrait of the Marquise de Pompadour. Rosalba attained a high reputation as a *pastelliste*. There is in the Gallery a small group of examples ascribed to Rosalba, including a brilliant portrait of the Hon. Miss Anson. J. Russell, R.A., brought pastel art to great perfection, and examples by his hand are now vastly esteemed. Mr. Frank T. Sabin has lent to this section a charming portrait of the winsome Mrs. Jordan, by Russell.

The modern side of "pastel art" is liberally represented, and it is demonstrable—from the beautiful examples exhibited by up-to-date practitioners of "pastel"—that the art is not only flourishing under the impulse of a fashionable revival, but that, in the hands of accomplished artists of the present day, it has developed and attained vigour and resourcefulness which promise great things for its future.

As instances of the higher recent development of "pastel" we have the pleasure of referring visitors to the masterly and artistic group of high-class pastel portraits exhibited by that gifted practitioner and powerful portrait painter, J. Ernest Breun. In this spirited group will be recognised the charming likeness of "Miss Maud Millett" (Mrs. Tennant), with other convincing specimens—"Innocence," "Simplicity," "Miss West," "Mrs. C. Adeane," "Miss M. Baird," "Miss Farquharson," "The Marquise d'Hautpoul," and the lovely head described as "A Study."

"Pastel art" has also been taken up by Bernard Partridge, who is a member of the Pastellist Society. This versatile artist has achieved great results by the same medium, with an originality distinctive of his well-known work. Exhibited in the Gallery is the portrait of Mrs. Bernard Partridge, by her husband, with "Vanity," "*En Japonaise*," and "The Red Scarf," all by the same gifted hand.

Mrs. Craigie ("John Oliver Hobbes") has lent the portrait of "H.R.H. the Duchess of York," by Thaddeus. On all grounds the

presence of the portrait of this gracious princess is peculiarly appropriate in the "Historical Section." When it is remembered that the Duchess of York has graciously accepted the presidency of the nationally important section "British and Irish Silk Industry" (installed in the Ducal Hall) it will be realised that Mrs. Craigie's valued contribution must be regarded with additional interest as respects H.R.H. the Duchess of York's patriotic exertions on behalf of the objects of the "Woman's Exhibition."

Besides the "pastel portraits" exhibited as described by Mrs. Louise Jopling, there is a strong group of "pastel portraits" by lady artists—accomplished practitioners of this branch. Miss Maud Coleridge has been so obliging as to contribute several much appreciated examples of her art; amongst these we must refer to the portrait of "Mrs. Golightly" (No. 2572), "Miss Muriel Wilson" (2936) and "Miss Sarah Brooke" (2939).

Miss Marion Gemmell (Hon. Secretary to the Society of Pastellists, has favoured the Galleries with the loan of a representative group of her productions in the same branch. Of this order are her contributions: "The Princess Rosfigliosi," "Lady Newton Butler," "Lady Carew," "Mrs. William Cunard," and "Kassandra Vivaria" (wife of Mr. Heinemann).

Another accomplished and versatile exponent of the arts of pastel, and drawings executed in crayons, or coloured chalks, is Miss Florence Graham, who has favoured the Executive by the loan of a group of her tasteful productions of these respective orders. This lady artist's contributions include the miniature portrait of "Miss Ellen Terry," "The New Woman," "Priscilla, the Puritan Maiden"—(three character portraits)—"Dawn, Day and Night," "Recollections," "A Modern Bacchante," with refined portraits—*à la Downman*—of "The Dowager Lady Freake," "The late Dowager Lady Castletown of Upper Ossory," "The Hon. Mrs. C. Eliot," "Christine, daughter of Mr. F. Rey," and "Miss Frances Power Cobbe."

A group of refined drawings in red chalk, which are much appreciated at the Exhibition for their artistic qualities, delicate feeling, and sense of beauty of the highest order, has been contributed to the Gallery by that accomplished portraitist, Charles F. Marshall, who has made this branch a speciality. These select contributions

include likenesses such as "Lady Arthur Grosvenor," "Lady Colebrooke," "Portrait of a Lady," &c., and subject-studies from life; of this order may be mentioned: "Tender and True," "Maidenhood," "Youth," "Day Dreams," "Innocence,"

"When the Day is over,
Night is drawing nigh."

Together with the winsome lady described by the *Scottice* couplet:

"Her lips are roses wat wi' dew,
Oh, what a feast her bonnie mou!"

In close proximity with this panel of chalk drawings by Charles F. Marshall, there is contributed to the Exhibition a group of beautiful tinted drawings, the graceful productions of an Italian lady artist, Madame Mantovani Gutti, of Rome; these examples answer every requisition as to delicate refinement, classically elevated sentiment, and feeling for beauty. This selection is mainly lent by Messrs. Henry Graves & Co., and includes such dainty examples as "The Queen of Italy—a sketch," "Mother and Children," "Dream of Love," "Spring," "Music," "Roman Children," and "Dante's Beatrice."

"Flower sweet" in sentiment and feeling are the contributions of Henry Thomas Schäfer, an artist who has lent to the Exhibition a group of his own refined paintings, which, it will be recognised, are of a specially poetical order; idyllic and delicate works which are much appreciated, combining as they do the graces of girlhood, contrasted with daintily tinted bouquets and sprays of flowers, as the titles imply: "Golden Treasures," "All among the Roses," "A Love Token," "Dreaming the Happy Hours away," "A Spray of Blossoms," "Lilies," "Eve," "Sweet Seventeen," &c., &c.

Amongst noteworthy paintings obligingly contributed by the proprietors of *The Graphic*, is the dashing example "Breezy," by St. George Hare, R.I.; and "A Question of Colour," a brilliant water-colour drawing by W. Small. From the popular series commissioned by the proprietors of *The Graphic* to represent "Types of Beauty," there is lent to the Gallery, P. A. Cot's "Spanish Type of Beauty." Another brilliant example of luscious colouring is lent by *The Graphic*, representing a resplendent lady embowered amidst gay flowers; this is entitled, "In Merry Mood," a striking painting by J. Clark.

Amongst the portraits of artists' wives, a noteworthy example is the graceful likeness of Mrs. Kilburne, by her husband.

Portraits of lady artists by themselves are doubly welcome in the Woman's Exhibition; of this order is the spirited life-size likeness of "Miss Ethel Mortlock," painted by that clever artist, and appropriately treated in the style of Sir Peter Lely, who so successfully imparted dash and flutter to his *cliquante* likenesses. Another interesting and successful portrait, also painted by Miss Ethel Mortlock, is the likeness of "The Marchioness of Ailesbury."

The Executive have been favoured with the loan of a beautiful example by that great modern French master of portrait painting, Benjamin Constant, the likeness of "Daisy Gilbey Rivière," obligingly contributed by Mr. H. Rivière.

The likeness of the great singer, "Madame Antoinette Sterling," is another interesting example of popular portraiture.

Past recollections are summoned up by the presence of Signor Baccani's life-size picture of the "Dowager Lady Freake," a lady whose social reputation is well recognised, associated with hospitalities and receptions at the once well-known Cromwell House, where London Society congregated in the days when Lady Freake's gifted friend, Charles Dickens, was a moving spirit, and the gaiety of South Kensington was vastly promoted by popularly fashionable entertainments inaugurated by this kindly hostess and familiar leader of society in her generation. It will be remembered that Mrs. Langtry burst as an actress upon London Society at Lady Freake's house.

One of the late Frank Miles's delicately touched portraits of "Mrs. Langtry" is lent to the Exhibition by Sir Squire Bancroft.

Eighteenth-century engravings, and especially examples of prints in colours, wherein are perpetuated portraits of the "Fairer portion of Creation" will be found in sufficiency in Division IV of the Historical and Loan Section.

In this category will be recognised George Clint's likeness of "Miss Foote," printed in colours. A special personal interest attaches to this example, for it was presented by the fair original of this character portrait, then Countess of Harrington, to the present owner, Lady Bancroft, when, as Marie Wilton, that versatile lady was delighting the theatrical world. This souvenir is lent by Lady Bancroft.

One of the popular miniaturists of the early part of the century was Adam Buck, a graceful artist, whose productions—in the form of groups of ladies and children—are now held in fashionable esteem, and valued at correspondingly high prices. Extensive groups, selected from choice engravings after Buck, printed in colours, are much admired in the present gathering.

The Executive have to acknowledge their obligations to Mr. John Thurston Gabriel, who has most liberally, from his own choice collection, contributed to the section the larger portion of these interesting “exhibits,” together with the suite of fine mezzotints, engraved by Philip Dawe, after the original pastels by Henry Morland, representing Ladiesmaids and Laundrymaids washing, ironing and wringing-out linen, etc.—the figures described as portraits of the beautiful Miss Gunnings.

To the obliging liberality of Mr. Frank T. Sabin the Executive are indebted for a group of very valuable contributions, illustrating the beauties of colour-printing as displayed in the high-class engravings of the last century. When it is realised that the choicest examples of this order are now very rare, and much sought after at prices which, to the uninitiated, appear simply “fabulous,” the value of Mr. Sabin’s contributions will be more generally recognised.

Noteworthy in the group of “exhibits” lent by Mr. Frank Sabin is the example engraved by W. Dickinson after Angelica Kauffman’s picture of “The Duchess of Devonshire, with her sister Viscountess Duncannon,” printed in colours.

Attention may be invited to the following: The fine mezzotint by W. Ward, A.R.A., after Hoppner’s beautiful portrait group, “The Daughters of Sir Thomas Frankland,” printed in colours; “The Duchess of York,” also after Hoppner, printed in colours; “Lady Charlotte Cavendish Bentinck (Lady Charlotte Greville), engraved by J. Young, after Hoppner (printed in colours); Lady Hamilton as “A Bacchante,” engraved by J. R. Smith, after the fine picture by Sir Joshua Reynolds, printed in colours; a superb “artist’s proof” by Samuel Cousins, after the favourite picture by Dubufe, “La Surprise”; “Mrs. Seaforth and Child,” after Sir Joshua Reynolds. Also a spirited group of important original drawings by Thomas Rowlandson, including several specially choice examples: “A Visit to

the Aunt," "A Visit to the Uncle," "The Syrens," "The Boxes at Covent Garden Theatre" (executed for George IV, when Prince of Wales). For all these "exhibits," with many other valued contributions, the Galleries are indebted to Mr. Sabin's friendly interest in the Exhibition.

There are, further, several delightful examples of fair women after paintings by George Morland—such, for instance, as the choice mezzotint, "The Visit to the Boarding School," with its companion, "The Visit to the Child at Nurse" (otherwise "The Foster-Mother"); "The Fruits of Early Industry and Economy," with its pendant, "The Effects of Youthful Extravagance and Idleness," both subjects engraved by W. Ward, and printed in colours; "The Farmer's Visit to his Married Daughter in Town," and "The Visit returned in the Country," both printed in colours; "The Discovery," and "The Fair Seducer," a pair engraved by E. J. Dumée, and printed in colours—to mention merely a few leading items amongst the Morland prints lent to the Galleries.

From the consideration of fair womankind, delineated in the colour-printed engravings as shown in the Woman's Exhibition—after English masters of the eighteenth century, such as are recognised in pictures by Reynolds, Romney, Gainsborough, Kauffman, Downman, Buck, Hoppner, Ward, Morland, and similarly favourite artists, whose productions are now in deservedly high request—it is a far cry to "The Flowery Land of the Rising Sun"; from the fair daughters of our own land to the witching maidens of Japan, with their rich tropical tinting, glossy blue-black tresses, brilliant almond-shaped eyes, and all the catalogue of Oriental lustre and charm, enhanced by their gorgeous raiment, delighting with gay hues, dazzling embroideries, and subtle harmonies of colour. Eastern Circes, whose lives—of lotus-like idyllic delights—are spent through flower-strewn pathways, recalling the convenient axiom that to be consistently charming is alike the duty and pleasure of these happy syrens.

It is a happy thought to be enabled to pass from the contemplation of "feminilities" which please at home, to the flowery and poetic life of Japan, with its fascinating beviés of beauties.

The suggestion was offered by Mrs. Hart, who is happily possessed of vast treasures of Japanese art, including the famous collection in

which her regretted husband, the late Mr. Ernest Hart, keenly delighted. It was at once realised that a Section devoted to the beautiful colour-printed pictures—the productions of the great Japanese masters of a century and more ago—would afford the most interesting of contrasts, and moreover be popularly appreciated, for these pictures of Japanese beauties are perfect feasts—the colour schemes pleasingly harmonious, the actions of the personages represented realistic, telling, as they do most graphically, the story of the pleasures, occupations, and daily lives of the daughters of the Flowery Land, illustrating their gay costumes and fashions, and artistically unfolding the most delightful panorama of female existence in Japan. The pictures—inexhaustible as to incident in themselves—are supplemented by the actual costumes, the personal ornaments, cooking utensils, and all the accessory objects, as delineated in these animated designs which fill the walls of the Japanese Section.

Resplendent are the actual costumes arranged in cases; groups of gorgeous female robes, glowing with rich colourings and harmonious effects. Other cases contain collections of beautiful lacquers, bronzes, porcelain, and personal ornaments; these exhibits are confirmations of the fidelity to detail characterising the pictures by Japanese Masters, the numerous objects of the toilet and of the kitchen, or used by the Japanese fair in their costumes, at their meals, tea-drinking, dining, and recreations in general; picnicing, smoking, in pastimes, playing games, in letter-writing, arranging flowers—in short, in all the eventualities of the agreeable and enjoyable daily routine of life in Japan.

Mrs. Hart, as mentioned, has been so obliging as to provide an entire gallery of pictures in colours graphically displaying Japanese womankind and their occupations. As supplementary to this liberal contribution, Mrs. Hart has collected a most complete and representative assemblage of Japanese antique Lacquer, Bronzes, Porcelain, and articles of daily present use—all these objects being carefully selected specimens of the choicest quality. It will be seen that this lady has been so obliging as to completely organise this interesting Japanese Section. In thus successfully carrying out this undertaking she has further enlisted the valuable assistance of well-known collectors of the “Japanese cult,” gentlemen who have also generously con-

tributed their treasures to enhance and reinforce the attractions of the Section. Mrs. Hart has availed herself of the rich resources obligingly lent her by Mr. Harding Smith, Mr. Frank Dillon, Mr. Phene Spiers, Mr. George Haité, and Mr. Tomkinson. There are separate groups, objects lent by Mr. Harding Smith, Mr. Phene Spiers, Mr. Frank Dillon, and Mr. George Haité; the last-named gentlemen have contributed groups of "Kimonos," "Obi-agies," and "Fukusas," gorgeous raiments, enhanced with rich embroideries.

Amongst the daintiest belongings of the fair sex, antique lace is especially in character at the Woman's Exhibition. Collectors of these beautiful memorials of feminine artistic industry have generously lent to the Royal Galleries ancestral treasures and historical examples.

Mrs. Bruce Clarke, a specialist in this department, has contributed a comprehensive selection from her resources in this direction; this lady's examples are exhibited in separate frames, and include "Old English point—time of Queen Elizabeth," with a generally representative gathering of considerable interest.

The other leading examples are arranged on velvet-covered stands and shown in glass cases. For instance, Case No. 10 contains a rich and choicely representative collection of antique point and other lace, Flemish, French, Venetian point, and Italian tape-lace of great interest and value, generously lent to the Executive by Frances, Lady Trevelyan, who has herself been good enough to arrange her beautiful exhibits.

Case No. 11 contains an instructive and most interesting collection of forty-four specimens of seventeenth century point and other lace, which Mr. Sydney Vacher has selected from his collection for exhibition in the Gallery. This obliging contributor has also arranged his own exhibits.

Case No. 12 contains examples of rare and historical lace selected from several collections. Mrs. Farquharson of Haughton, a lady who is known as an expert in lace, and whose taste and knowledge are well recognised, has lent from her ancestral treasures, two superb examples, "A Spanish Rose Point Lace Scarf" and "A Length of Point d'Alençon Lace." Mrs. Sidney has kindly contributed an interesting "Selection of old Brussels Point, Mechlin, and other choice

Laces." "An old Milanese Lace Sleeve" figures amongst several rare exhibits contributed by Miss Elinor Mary Clarke. In the same case is "A Point Lace Collar" (Charles I); A "William III Cravat"; and a pair of "Cardinal's sleeves," of the delicate antique "Pope's Lace," the patient artistic toil of Italian nuns, working for the glorification of the Church within the quiet life-long seclusion of their cloisters.

The Fan is another characteristic appendage of the Fair, and the management have been fortunate in assembling a representative collection of these dainty accessories, which frequently have historical interests beyond their beauty, artistic decorations, choice paintings, the ingenuity and fine workmanship of their frames, mounts, and sticks of highly carved and pierced ivory, mother-of-pearl, tortoise-shell, fine steel, and similarly costly materials, enriched with gold and silver, worked in fine plates over figures carved in low-relief.

Mrs. Lucy J. Evans has most liberally lent several of her finest fans, most noteworthy for the beauty of their mounts, which repay lengthy examination. From his choice collection Mr. Sydney Vacher has contributed sixteen examples of the finest quality. These are improving studies in themselves, and include several examples of quite exceptional value, such as "Kauffman Fans," decorated with paintings of the highest quality. Mr. C. P. Downing has lent two fans of special interest—one reported to have belonged to Madame de Pompadour, the other once the property of Madame Vestris, bearing the initials of that popular actress carved upon the sticks. In addition to the mounted fans, with their elaborate and beautifully decorated sticks shown in glass cases, there are panels filled with fine examples of unmounted fans, exhibited in frames. These commence with Louis XIV fans, *en gouache*, and are selected as giving an illustrated history of the fan industry throughout the eighteenth century as painted, or printed from copper-plate engravings, upon kid leather, chicken-skin, silk, satin, paper, etc. The gathering is exceptionally rich in examples of Kauffman subject fans, Bartolozzi fans, Cipriani fans, Cosway fans, and the like rare specimens. There is also a group of fans with old-fashioned coaching pictures in colours, and numerous examples, printed in colours, after Sir Joshua Reynolds's pictures of children, "Children's Games" by W. Hamilton, R.A., T. Stothard, R.A., etc. There is quite a collection of fan-mounts, with favourite subjects after George Morland, all delicately printed in colours.

Further there is a group of commemorative fan-mounts, including incidents associated with the royal family, a Revolutionary series, and interesting examples produced contemporaneously in Portugal and London commemorating the Duke of Wellington and his victories in the Peninsular wars. Some beautiful fans painted on chicken-skin with classical subjects from frescoes at Pompeii are particularly select examples of delicate drawings *en gouache*, in which art Neapolitan artists excelled. These fan-mounts were purchased in Naples in the eighteenth century and formerly belonged to the Bessborough family. There is a choice Louis XV fan-mount artistically painted on chicken-skin by some waggish and gifted French artist of the first half of the eighteenth century, with "The Apotheosis of La Marquise de Pompadour" as the "Queen of Love," playfully satirising the dignitaries of Church, State, Finance, Literature, Art, Music, etc., as Cupids or *Amorini* worshipping and otherwise courting notice while amorously disporting themselves at the altar of the reigning royal favourite.

From Watteau groups—assemblages of gods and goddesses on Mount Olympus, shepherds and shepherdesses of the Opera courting in the groves of Versailles, and similar pastorals of the gallant eighteenth century French school as displayed on fan-mounts, the *répertoires* as to subjects of professional fan-painting artists—we come to the groups of actual costume—those interesting and authentic memorials of the past which the Executive have been fortunate in securing for the delectation of the curious at Earl's Court.

Gatherings of actual memorials of antique costume have been attempted at rare intervals in the past; the Directors of the Woman's Exhibition are certainly to be congratulated upon the importance of the present display, which, as all the world can easily recognise, comprises examples of a beauty and refined quality beyond common belief; for, amongst the extensive treasures of real historical costume, there are lent to the Executive many sumptuous relics of this nature which are as fresh now as when the richly decorated garments left the hands of the artistic embroiderers and embroideresses over a century and a quarter back as regards the ambassadorial embroideries, and still longer ago as regards ladies' robes. Many of these precious memorials owe their marvellous preservation to their beauty and sumptuous character—they really were too fine to be worn, even in an era when, on special

festivities, princes and courtiers were arrayed with splendours more dazzlingly resplendent than the tail of the peacock, and hence these superlative examples have been hoarded up in their pristine freshness. It may be fairly realised that the true sumptuary epoch culminated at the era when the ambassadors of the respective Great Powers of Europe at the French, Russian, German, or English Courts were, on Royal Birthdays and State Balls, forced into competition to outdo their rivals in the magnificence of the new dresses, *de règle* on these anniversaries. This sumptuary emulation for the splendour and honour of respective Empires and States was a desperately costly kind of competition, and correspondingly good for the broiderers' trade. It is not difficult to realise, in examining these beautiful examples of artistic needlework, that vast sums were thus expended, and one can understand from the extravagant nature of the materials, and the tasteful floral decorations lavished upon their further enrichment how—as Walpole and other writers of the time have recorded—two, three, and even four hundred guineas have been expended upon a single Court-suit, to be worn on the solitary occasion of a Royal Birthday Ball when emulation of this costly character was in fashion, and ran to the most extravagant lengths. The dresses thus worn were described in the journals of the epoch, and the sums they had cost were recorded.

It must be explained that these male garments—many of which are absolutely unworn—thus displayed at Earl's Court, owe their admission to the "Woman's Exhibition," not on the conjecture that they could by any possibility have been worn by the fair sex, but as wondrous examples of artistic embroidery, possibly wrought by lady 'broideresses; and, in the beauty and delicacy of their rich decorations and embellishments, conspicuously surpassing—as may be judged by comparisons between respective examples in the cases—the most elaborately embroidered garments worn by the Fair on similarly "dressy" occasions at Court festivities.

It is largely due to the liberality of the Hon. Mrs. Lyulph Stanley that the Earl's Court Executive are enabled to exhibit the finest of these sumptuous costumes of the Louis XVI epoch; these rich Ambassadorial and Court suits, which are in perfect preservation—many of the superlative pieces, especially the beautiful waistcoats, still possessing all their pristine freshness and brilliancy—never having

been worn, but jealously treasured up and preserved against injury ever since they were ordered by the Lord Stanley of the eighteenth century, who, as the representative of the British Monarch at the Court of the French King, naturally had the temptation of being offered for purchase the most surpassing specimens of embroideries of the most elaborately embroidered era. These unequalled examples, after having been preserved with the greatest care ever since the palmy days of Royal Versailles, have, by the kindness of the Hon. Mrs. Lyulph Stanley, been added to similar groups elsewhere secured for the present Exhibition. Their matchless condition has evoked the wonderment and admiration of all who have enjoyed and appreciated this tempting facility for studying these most beautiful examples of artistic handiwork of the most flourishing school, and produced at the most accomplished era of the 'broiderers' masterpieces.

Grateful acknowledgments are due to the Executors of the late Towneley Green, R.I., for their liberality in lending to the "Woman's Exhibition" the very interesting collection of early female dresses formed by the late accomplished artist, Charles Green, R.I., a great authority on costume, who, all his lifetime had, throughout his industrious artistic career, been adding to his collection of dresses, &c., all that appertains to costume in the history of the past. This gathering is well known for its curious and complete character, and is probably the most extensive collection of the kind ever formed.

After the lamented decease of the Brothers Green, it was arranged for the realisation of the estate that the valuable and comprehensive collection should be sold at the rooms of Messrs. Christie, Manson and Woods, with the contents of the studio. As, however, all these treasures of female costume were promised to be sent to Earl's Court, the Executors in the most obliging spirit have been good enough to thus carry out the intentions of the late Towneley Green, R.I.; the realisation of the estate, as regards these antique memorials, has been postponed until after the close of the "Woman's Exhibition," in order to enable the Directors to have the opportunity of showing the collection at Earl's Court, where these relics of old-fashioned costume add considerably to the interest of this Historical Section of the Exhibition. Several leading artists, who are also collectors of costume for professional study and use, have generously lent from their studios

many beautiful dresses of the seventeenth and eighteenth centuries, thus enabling the management to strengthen the Exhibition as regards female raiment of the past. It is noteworthy that, from their own rich resources of this choice order, Sir James D. Linton, and other Members of the Royal Institute of Painters in Water-Colours, have handsomely responded to the invitation to lend their treasures in the way of historical dresses. Amongst Sir James D. Linton's fine contributions there is a Court Dress, said to have belonged to Marie Antoinette, and other *sacque* costumes of the handsomest brocades with rich embroideries. Mrs. E. M. Ward has also lent some fine costumes, and Mr. G. G. Kilburne, R.I., in the same generous spirit, has contributed a choice selection of interesting costumes from his studio. Mrs. Goodeve and the Misses Goodeve have also exhibited certain choice examples of embroidered costumes.

Mr. Sydney Vacher's exhibits are always interesting, and the choicest of their kind. Much interest is evoked by Case 4, a collection of embroidered Baby Linen, 18th century. Bands, infantine mittens, bibs and tuckers; quite a comprehensive collection of elaborately embroidered baby caps and nurses' caps of richly ornate description—all these choice and curious specimens are contributed from Mr. Sydney Vacher's collection.

Messrs. Fownes Brothers and Co., in the most generous manner, have allowed the Executive the privilege of exhibiting their unequalled collection of historical, antique and curious gloves, in which the public take an intelligent interest, and the exhibits lent by Messrs. Fownes Brothers and Co., it can be seen, are vastly appreciated by visitors to the "Woman's Exhibition."

The actual original costumes—of which the Executive is enabled to exhibit in the glass cases an important gathering, as regards the object of illustrating the progressive history of costume and the development of female dress—are supplemented by a series of drawings in water-colours founded upon authoritative originals. There is lent to the Executive a lengthy chronological series of these illustrations. The suite of costume-drawings in question covers a considerable number of centuries, and represents the materials for a proposed "History of Female Costume" which these drawings were designed to illustrate. The greatest pains was taken by the artist,

E. T. Parris—Historical Painter to Queen Adelaide—to secure scrupulous accuracy; for instance, the drawing of Queen Victoria. Her Gracious Majesty was good enough to sit for the picture which represents the Queen in her Coronation Robes when crowned at Westminster Abbey, June 28th, 1838, sketched during the ceremony, and immediately after; “The Empress Eugénie in her Wedding Dress,” sketched at Notre Dame, Paris, Sunday, January 30th, 1853. Equal pains to secure historical correctness was taken in every instance, the artist going to authoritative sources with consistent care to secure archæological truth, such as contemporaneous statues and paintings, monumental effigies, and the works of Court painters of the respective eras represented. For example, the costume of the “Venetian Lady” is copied from Mosaics in the porch of St. Mark’s, Venice; “German Lady,” from the tapestry in Cardinal Wolsey’s Presence Chamber at Hampton Court; “Egyptian Lady of High Rank,” from paintings on the wall of a tomb at Thebes, now in the British Museum; “Athenian Lady,” from the frieze of the Parthenon at Athens; “Queen Anne,” from the statue by Rysbrack at Blenheim.

The history of female costume is disclosed in a further selection of drawings and coloured engravings, which illustrate the development of dress and fashions from the time of Boadicea, Queen of the Iceni, Roman-British females, Hibernian costumes, St. Clotilde, wife of Clovis I, and so on, in proper sequence, throughout successive centuries.

Take the ninth and tenth centuries—there is Judith, Queen of Louis I (819-847), clad in the dignified flowing robes and ample regal cloak, the hair worn in long plaits, much as we see in the costumes chosen to represent the era of “Lady Macbeth” on the Lyceum stage. Of the thirteenth century we find Eleonora of Castile, Queen of Edward I (1244—1291), and so on through typical portraits of celebrities representing respective centuries. The fourteenth century is rich in sumptuous costumes, the ladies’ robes embroidered with heraldic bearings, the head-dresses—remarkable erections, with crowns, “steeple,” “horns,” “triple *cornes*,” “*escoffions aux cornes*,” the huge “hoods,” “cornets,” and veils of gauze building up the most elaborate and imposing superstructures in the way of head-dress. There are plentiful illustrations of these extravagant fashions amongst the

drawings and coloured engravings of the era. Marguerite de Flandre (Philip VI, 1341), with the "steeple" head-dress—*escoffions aux cornes*—Jacqueline de la Grange, wife of Jean de Montfort, Duke of Brittany; Isabella of France, Queen Consort of Edward II (1295 to 1358), with the "steeple" head-dress; Marie de Hainault, Duchess of Bourbon; Maria de Mendoza; Isabeau of Bavaria, Queen of Charles VI of France; Euriant, Countess de Nevers ("steeple" head-dress); Lady of the Ursins family (Charles VI), with "horns;" with cushions, mitres, crowns, coronets galore, all worn as head-dresses; Laura celebrated by Petrarch (*La belle Laure*), 1308—1348; Philippa of Hainault, Queen of Edward III, 1327—1369; the Dauphiness of Auvergne, wife of Louis the Good; Christina of Pisa; Joan of Arragon, Queen of Sicily; Lady of the Court of King John, 1350; of the Tudor era Margaret of Denmark, Queen of James III of Scotland, and so on through the reigns of Henry VII and Henry VIII—whose six wives figure among historical fair celebrities—Edward VI, Queens Mary and Elizabeth; the Stuart era; through the Courts of the four Georges, the Court of France (Louis XV and XVI), the "Revolution," the "*Directoire*," the "Empire," the "Restoration," and "the early Victorian era." Such, in brief, is the synopsis of the centuries, with the changes of fashion which gave them their distinctive characteristics, so unerringly that antiquaries can with safety assign each particular fashion to its correct epoch. Altogether it may be realised that, with the original dresses in the cases, and with the collective groups of water-colour drawings and coloured engravings as further evidence and authoritative confirmation as to the progressive stages in the march of fashion, the history of female costumes may be studied without exertion, and in realistic form at the Woman's Exhibition, as is it may be felt is only suitable and in character with the intentions of the Executive, who have successfully collected all these examples for popular edification.

Historical and Loan Section.

LIST OF EXHIBITS.

DIVISION I.

No.		Lent by
*2501	Their Royal Highnesses the Prince and Princess of Wales. By J. Sant, R.A.	<i>Joseph Grego, Esq.</i>
2502	Virgin and Child and St. John. Nicolo dell' Abbate, 16th Century	<i>F. E. Sidney, Esq., F.S.A.</i>
*2503	Portrait of a Lady said to be Mary, Queen of Scots. By Zuccherò.	<i>Messrs. Willson, Bros.</i>
*2504	Madame la Princesse de Richemont. By Van Somer.	<i>F. T. Sabin, Esq.</i>
*2505	The Hand of Henrietta Maria, Queen of Charles I, King of England. By Sir Anthony Van Dyck	<i>Carl Haag, Esq., R.W.S.</i>
*2506	Lady in Masqueing Dress. By Theodor Russel	<i>Joseph Grego, Esq.</i>
*2507	Madame de Feuquière, daughter of Mignard. By Mignard	<i>Charles Davis, Esq.</i>
*2508	Princess Anne when an Infant. By Gaspar Netscher	<i>Joseph Grego, Esq.</i>
*2509	Princess Mary as a Child. By Gaspar Netscher	<i>do.</i>
*2510	Princess Mary, wife of the Prince of Orange (William III). By Gaspar Netscher	<i>do.</i>
*2511	Children of Charles I. By Van Dyck	<i>do.</i>
*2512	Duchess of Portsmouth. By Sir Peter Lely	<i>Messrs. Henry Graves & Co., Ltd.</i>
*2513	Marie de Bourbon, Duchesse d'Orléans, as "Melpomene." By Mignard	<i>Charles Davis, Esq.</i>
*2514	Sir W. Temple (statesman and writer, 1628-99), Lady Temple, and Child. By Gaspar Netscher	<i>do.</i>

* These pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | Lent by |
|---|---|
| *2515 Arabella Churchill, sister of John Churchill,
Duke of Marlborough. By Sir Peter Lely | <i>Joseph Grego, Esq.</i> |
| *2516 Claire Clémence de Malle Brezé, wife of the
great Condé, as "Terpsichore." By
Mignard | <i>Charles Davis, Esq.</i> |
| *2517 Portrait of a Lady as "Diana," heliotrope and
yellow costume | <i>Messrs. Willson, Bros.</i> |
| *2518 Selina, Countess of Huntingdon. By Jonathan
Richardson | <i>Messrs. Henry Graves & Co., Ltd.</i> |
| *2519 Madame la Duchesse de Gesures. School of
Largillière | <i>Charles Davis, Esq.</i> |
| *2520 Lady with a Vase of Flowers. By Campidoglio | <i>do.</i> |
| 2521 Dorothy, Countess of Sunderland (Waller's
"Sacharissa") After Van Dyck | <i>F. E. Sidney, Esq., F.S.A.</i> |
| *2522 Portrait of a Girl with a Parrot. By Fragonard | <i>Charles Davis, Esq.</i> |
| 2523 Lady Barbara. By Sir Godfrey Kneller | <i>The Fine Art Society</i> |
| *2524 Portrait of a Lady of the Court of Louis XIV.
Attributed to Largillière | <i>Messrs. Willson, Bros.</i> |
| *2525 Mary Beale, portrait painter; pupil of Sir
Peter Lely. By Sir Peter Lely | <i>Joseph Grego, Esq.</i> |
| 2526 The Countess of Albemarle. By Sir Godfrey
Kneller | <i>James Bailey, Esq., M.P.</i> |
| *2527 Nell Gwynn. By Sir Peter Lely | <i>Joseph Grego, Esq.</i> |
| *2528 Portrait of a Lady. By Sir Peter Lely | <i>Henry Thomas Schäfer, Esq.</i> |
| *2529 Lady with Flowers. By Sir Peter Lely | <i>The Fine Art Society</i> |
| *2530 Portrait of a Child | <i>Joseph Grego, Esq.</i> |
| *2531 Countess of Orford. By C. Jervas | <i>do.</i> |
| *2532 Lady Castlemaine. By Sir Peter Lely | <i>G. G. Kilburne, Esq., R.I.</i> |
| 2533 Duchess of Portsmouth. By Peter Mignard | <i>Walter Withall, Esq.</i> |
| 2534 Princess Louisa Maria Thérèse. By Nicolas de
Largillière | <i>George Harland-Peck, Esq.</i> |
| 2535 Portrait of Mrs. Blount. By J. Housman,
1656-1696 | <i>Edwin M. Hodgkins, Esq.</i> |
| 2536 Duchess of Berwick. By C. Jervas | <i>Joseph Grego, Esq.</i> |

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | | Lent by |
|-------|---|---|
| *2537 | Mrs. Leith of Gwynn. By Sir Peter Lely | <i>The Fine Art Society</i> |
| 2538 | Portrait of Mrs. Hobey. By J. Housman,
1656-1696 | <i>Edwin M. Hodgkins, Esq.</i> |
| 2539 | Madame de Bovuille. By Jean Marc Nattier | <i>The Lord Burton</i> |
| 2540 | Flora Macdonald. By Allan Ramsay | <i>Mrs. F. B. Haynes</i> |
| 2540a | Marie Antoinette. By Madame Le Brun | <i>Joseph Grego, Esq.</i> |
| *2541 | Duchess of Orleans. By Leo Beaubrun, 1649 | <i>Messrs. Henry Graves & Co., Ltd.</i> |
| 2542 | Portrait of a Sculptress. By Sivani | <i>Martin Colnaghi, Esq.</i> |
| 2543 | Henrietta Cavendish Holles, Countess of Oxford.
By Sir Godfrey Kneller | <i>His Grace the Duke of Portland, K.G.</i> |
| 2543a | Lucy Harrington, wife of Edward, third Earl
of Bedford | <i>do.</i> |
| 2543b | Frances Howard, Countess of Essex and
Countess of Somerset (dated 1632).
Ascribed to Vansomer | <i>do.</i> |
| *2544 | Venus and Cupid | <i>Morris Cohen, Esq.</i> |
| 2545 | Portrait of Lady Townshend. By Vander Helst | <i>Martin Colnaghi, Esq.</i> |
| *2546 | Cleopatra | <i>Morris Cohen, Esq.</i> |

DIVISION II.

- | | | |
|------|--|--------------------------------|
| 2547 | Madame Bacelli. By John Opie, R.A. | <i>The Lord Burton</i> |
| 2548 | Mrs. Montague, foundress of the "Blue Stocking Club," friend of Dr. Johnson and of Sir Joshua Reynolds. Mrs. Montague has been famous for her interest in little chimney sweeper boys; see Charles Lamb's account of "Old May Day," also Charles Dickens upon "Sweeper Boys." Mrs. Montague's lost son was found as a sweeper boy, asleep on a bed in which he had slept as an infant in Montague House, and Mrs. Montague, his mother, ever afterwards celebrated the anniversary by giving a dinner and a silver sixpenny piece to all the chimney sweeper boys in London on May 1st | <i>Hon. Mrs. Percy Mitford</i> |

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.		Lent by
2549	La Contessa della Rena. By Sir Joshua Reynolds, P.R.A.	<i>The Lord Burton</i>
*2550	Cleopatra. By Guido Reni	<i>Shakespeare Stewart, Esq.</i>
2551	Mrs. John Lobb	<i>Joseph Mordecai, Esq.</i>
*2552	Lady Charlotte Cavendish Bentinck. By John Hoppner, R.A.	<i>Joseph Grego, Esq.</i>
*2553	La Cruche Cassée. After Greuze	<i>do.</i>
*2554	Ariadne. By Angelica Kauffman, R.A.	<i>do.</i>
*2555	Subject Picture. By Angelica Kauffman, R.A.	<i>do.</i>
2556	Una and the Lion. By Angelica Kauffman, R.A.	<i>Mrs. Lucy Evans</i>
2557	Portrait of the Artist by herself. Angelica Kauffman, R.A.	<i>George Harland-Peck, Esq.</i>
*2558	Allegory. By Angelica Kauffman, R.A.	<i>Henry Thos. Schäfer, Esq.</i>
*2559	Circular Painting, Mythological Subject. By Angelica Kauffman, R.A.	<i>Joseph Grego, Esq.</i>
*2560	Mrs. Robinson. By Angelica Kauffman, R.A.	<i>do.</i>
*2561	Circular Painting, Mythological Subject. By Angelica Kauffman, R.A.	<i>do.</i>
*2562	Duchess of Gloucester. By Angelica Kauffman, R.A.	<i>E. Parsons, Esq.</i>
*2563	Miss Vansittart. By Eckhardt	<i>Frank T. Sabin, Esq.</i>
2564	Mrs. Fane of Fulbeck. After Gainsborough	<i>Miss F. Graham</i>
*2565	Lady Ada Cavendish, daughter of Georgiana, Duchess of Devonshire. By John Downman, A.R.A.	<i>Joseph Grego, Esq.</i>
2566	Mrs. Hannah More. By Johann Zoffany, R.A.	<i>The Lord Burton</i>
2567	Princess Amelia. By Maria Hadfield (Mrs. Cosway)	<i>George Harland-Peck, Esq.</i>
*2568	Mrs. Siddons. After Sir Joshua Reynolds	<i>Frank T. Sabin, Esq.</i>
*2569	A Red-Cross Nurse. By S. John Hassall	<i>W. H. B. Sands, Esq.</i>
*2570	Psyche. By Robert Beyschlag	<i>Messrs. George Rowney & Co.</i>
2571	Italian Street Singer. By Luca Sano	<i>P. Crémieu-Javal, Esq.</i>
*2572	Portrait of Mrs. Golightly. By Miss Maud Coleridge	<i>Miss Maud Coleridge</i>

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- | No. | | Lent by |
|-------|---|---|
| 2573 | The Princess Rosfigliosi. By Miss Marion Gemmell | <i>Miss Marion Gemmell</i> |
| 2574 | Spanish Woman. By La Pera | <i>P. Crémieu-Javal, Esq.</i> |
| 2575 | Mrs. Henry Lumley. By Solomon J. Solomon, R.A. | <i>Henry Lumley, Esq.</i> |
| 2576 | Italian Sewing Girl. By Pagliano. | <i>P. Crémieu-Javal, Esq.</i> |
| 2577 | Lady Newton Butler. By Miss Marion Gemmell | <i>Miss Marion Gemmell</i> |
| 2578 | Lady Carew. By Miss Marion Gemmell | <i>do.</i> |
| 2579 | "The Portrait of My Mother." By Carl Haag, R.W.S. | <i>Carl Haag, Esq., R.W.S.</i> |
| 2580 | Mrs. E. M. Ward. By the late E. M. Ward, R.A. | <i>Mrs. E. M. Ward</i> |
| *2581 | Miss Gunning. By Finlayson | <i>E. Parsons, Esq.</i> |
| 2582 | The late Mrs. de Gaury. By L. Gratia | <i>Francis H. H. de Gaury, Esq.</i> |
| 2583 | Virginia. By G. E. Hicks | <i>Messrs. George Rowney & Co.</i> |
| 2584 | Playmates. By G. E. Hicks | <i>do.</i> |
| *2585 | Madame Malibran. By Harlow | <i>E. Parsons, Esq.</i> |
| 2586 | Lady and Child. By Sir Thomas Lawrence, P.R.A. | <i>P. Crémieu-Javal, Esq.</i> |
| *2587 | Madame Rachel, the great Tragedienne. By Dubufe | <i>E. Parsons, Esq.</i> |
| 2588 | Lady Byron. By Sir Thomas Lawrence, P.R.A. | <i>P. Crémieu-Javal, Esq.</i> |
| *2589 | Miss Tennyson, sister of Alfred, Lord Tennyson. ("In Memoriam.") By Sir Francis Grant, P.R.A. | <i>Henry Hayward Stewart, Esq.</i> |
| 2590 | Mdlle. Jenny Lind as Norma. After Soedermark | <i>Otto Goldschmidt, Esq.</i> |
| *2591 | Viola. By W. Egley | <i>Joseph Grego, Esq.</i> |
| 2592 | Spanish Type of Beauty. By P. A. Cot | <i>The Proprietors of "The Graphic"</i> |
| 2593 | Remembrance. By W. M. May | <i>Theodore Lumley, Esq.</i> |
| 2594 | Miss Mary Moore as "Fiorella" in "The Jest" | <i>Miss Mary Moore</i> |
| 2595 | Miss Mary Moore as "Ada Ingot" in "David Garrick" | <i>do.</i> |
| 2596 | Miss Violet Vanbrugh | <i>Mrs. Arthur Bouchier</i> |

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No.	Lent by
2597 Miss Stella Brereton as Ophelia	<i>Joseph Mordecai, Esq.</i>
2598 <i>Le Rêve d'Été.</i> By P. Franc Lamy	<i>P. Crémieu-Jaral, Esq.</i>
2599 Miss Marion Terry. By Mrs. Louise Jopling	<i>Mrs. Louise Jopling</i>
2600 Miss Beatrice Vaillant. By Mrs. Louise Jopling	<i>do.</i>
2601 Lady Bancroft. By F. P. White	<i>Sir Squire Bancroft</i>
2602 Mrs. Louise Jopling. By the late Sir John Millais, P.R.A.	<i>Mrs. Louise Jopling</i>
2603 Mrs. G. M. Cockell. By Mrs. Louise Jopling	<i>do.</i>
2604 Little Sunshine. By Mrs. Louise Jopling	<i>do.</i>
2605 Lady Colin Campbell. By Mrs. Louise Jopling	<i>do.</i>
*2606 Duchess of Devonshire (Louise, Duchess of Manchester). By M. Tekusch	<i>Joseph Grego, Esq.</i>
2607 Mrs. Alec Tweedie. By Herbert Schmalz	<i>Mrs. Alec Tweedie</i>
2608 Madame Sarah Bernhardt. By Walter Spindler	<i>Walter Spindler, Esq.</i>
2609 John Oliver Hobbes (Mrs. Craigie). By Herbert Schmalz	<i>Herbert Schmalz, Esq.</i>
2609 ^a Miss Natalie Janotha (Court Pianiste to H.I.M. the German Emperor) with her famous favourite Cat "White Heather." By Borglum	<i>Miss Natalie C. Janotha</i>
2609 ^b Miss Natalie C. Janotha (Court Pianiste to H.I.M. the German Emperor). By Walter Spindler	<i>do.</i>
*2610 Marchioness of Stafford. By J. Sant, R.A.	<i>Joseph Grego, Esq.</i>
*2611 <i>The Bride of Venice.</i> By William Etty, R.A.	<i>do.</i>
*2612 "What you will." By John Raphael Smith	<i>do.</i>
*2613 Lady Gertrude Gower, Duchess of Bedford. By T. Hudson.	<i>do.</i>
*2614 Mrs. Jordan. By Hoppner	<i>F. Parsons, Esq.</i>
2615 Lady Lyon. By William Hogarth	<i>James Bailey, Esq., M.P.</i>
*2616 Portrait of a Lady: "Fame." By Sir Joshua Reynolds, P.R.A.	<i>Shakespeare Stewart, Esq.</i>
*2617 Mrs. Romney. By George Romney	<i>Joseph Grego, Esq.</i>
2618 Miss Eliza Linley (afterwards Mrs. Sheridan). By Thomas Gainsborough, R.A.	<i>Gilbert Cook, Esq.</i>
2618 ^a Bust of Mdlle. Jenny Lind. After Joseph Durham, A.R.A. (1849)	<i>Otto Goldschmidt, Esq.</i>

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DIVISION III.

No.		Lent by
2619	Lady Clare. By Sir James D. Linton, R.I. <i>The Executors of the late William Lockwood, Esq.</i>	
2620	Miranda. By Sir James D. Linton, R.I. <i>William Walter Hayworth, Esq.</i>	
2621	Constance ("Marmion"). By Sir James D. Linton, R.I. <i>Fred. W. Kell, Esq.</i>	
2622	Marguerite. By Sir James D. Linton, R.I. <i>D. Dyce Brown, Esq., M.D.</i>	
2623	The Black Fan. By Sir James D. Linton, R.I.	<i>do.</i>
2624	The Letter. By Sir James D. Linton, R.I.	<i>do.</i>
2625	Dreamland. By Sir James D. Linton, R.I.	<i>do.</i>
2626	The Embroiderer. By Sir James D. Linton, R.I.	<i>do.</i>
2627	Jacqueline. By Sir James D. Linton, R.I. <i>William Walter Hayworth, Esq.</i>	
2628	After the Ball. By Sir James D. Linton, R.I. <i>D. Dyce Brown, Esq., M.D.</i>	
2629	The Day Dream. By Sir James D. Linton, R.I.	<i>do.</i>
2630	Ida. By Sir James D. Linton, R.I.	<i>do.</i>
2631	Lady Heron (from Sir Walter Scott's "Marmion"). By Sir James D. Linton, R.I. <i>John Fulleylove, Esq., R.I.</i>	
*2632	Amy Robsart. By Sir James D. Linton, R.I. <i>J. H. Sarson, Esq.</i>	
2633	The Beautiful Sitter. By Sir James D. Linton, R.I. <i>James Orrock, Esq., R.I.</i>	
2634	Mary, Queen of Scots. By Sir James D. Linton, R.I.	<i>do.</i>
2636	Hero from "Much Ado about Nothing." By Sir James D. Linton, R.I. <i>D. Dyce Brown, Esq., M.D.</i>	
2637	Isabel. "Eyes not down dropt nor over bright, but fed with the clear pointed flame of Chastity." By Sir James D. Linton, R.I. <i>John Fulleylove, Esq., R.I.</i>	
2638	Ninon. By Sir James D. Linton, R.I. <i>D. Dyce Brown, Esq., M.D.</i>	

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No.	Lent by
2639 Autumn. By Sir James D. Linton, R.I.	<i>D. Dyce Brown, Esq., M.D.</i>
2640 Before the Ball. By Sir James D. Linton, R.I.	<i>do.</i>
2641 Waiting. By Sir James D. Linton, R.I.	<i>The Executors of the late William Lockwood, Esq.</i>
2642 The Murmur of the Shell. By Sir James D. Linton, R.I.	<i>D. Dyce Brown, Esq., M.D.</i>
2643 Chloris. By Sir James D. Linton, R.I.	<i>William Walter Hayworth, Esq.</i>
2644 The Day Dream. By Sir James D. Linton, R.I.	<i>D. Dyce Brown, Esq., M.D.</i>
2645 A Lady looking in a Looking Glass. By Sir James D. Linton, R.I.	<i>Theodore Lumley, Esq.</i>
2646 Janet Foster (from Sir Walter Scott's "Kenil- worth.") By Sir James D. Linton, R.I.	<i>James Orrock, Esq., R.I.</i>
2647 Marguerite. By Sir James D. Linton, R.I.	<i>D. Dyce Brown, Esq., M.D.</i>
2648 A Fair Puritan. By Sir James D. Linton, R.I.	<i>Alex. Thos. Hollingsworth, Esq.</i>
2649 Lady with Fan. By Sir James D. Linton, R.I.	<i>do.</i>
2650 Clairette. By Sir James D. Linton, R.I.	<i>D. Dyce Brown, Esq., M.D.</i>
2651 Spring. By Rosalba	<i>P. Crémieu-Javal, Esq.</i>
2652 Hon. Miss Anson. By Rosalba	<i>Joseph Grego, Esq.</i>
2653 Summer. By Rosalba	<i>P. Crémieu-Javal, Esq.</i>
2654 Winter. By Rosalba	<i>do.</i>
2655 Autumn. By Rosalba	<i>do.</i>
*2656 Portrait of a Lady. By Rosalba	<i>E. Parsons, Esq.</i>
2657 Princess Henrietta Anne, sister of Charles II. By Vaillant (the inventor of Pastel Painting)	<i>Dowager Lady Freake</i>
*2658 Elizabeth, Lady Denham (from the Waldegrave collection). By Sir Peter Lely	<i>W. Hamilton Shears, Esq.</i>
*2659 Mrs. Jordan. By J. Russell, R.A.	<i>Frank T. Sabin, Esq.</i>
2660 Miss West. By J. Ernest Breun	<i>J. Ernest Breun, Esq.</i>
2661 Innocence. By J. Ernest Breun	<i>do.</i>

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No.		Lent by
2662	Mrs. C. Adeane. By J. Ernest Breun	<i>J. Ernest Breun, Esq.</i>
2663	Simplicity. By J. Ernest Breun	<i>do.</i>
2664	Miss M. Baird, daughter of G. Baird, Esq., M.P. By J. Ernest Breun	<i>do.</i>
2665	Miss Farquharson, daughter of Mrs. Farquharson of Invercauld, Scotland. By J. Ernest Breun	<i>do.</i>
2666	Miss Maude Millett (Mrs. Tennant). By J. Ernest Breun	<i>do.</i>
2667	A Study. By J. Ernest Breun	<i>do.</i>
2668	The Marquise d'Hautpoul. By J. Ernest Breun	<i>do.</i>
*2669	Catherine Hayes (famous vocalist). By F. Boggi, 1839	<i>Shakespeare Stewart, Esq.</i>
2670	A Sussex Beauty. By John James Masquerier	<i>Mrs. Hampton</i>
*2671	Eve. By Henry Thomas Schäfer	<i>Henry Thomas Schäfer, Esq.</i>
*2672	A Love Token. By Henry Thomas Schäfer	<i>do.</i>
*2673	Golden Treasures. By Henry Thomas Schäfer	<i>do.</i>
*2674	All among the Roses. By Henry Thomas Schäfer	<i>do.</i>
*2675	Dreaming the Happy Hours Away. By Henry Thomas Schäfer	<i>do.</i>
*2676	A Token of Affection. By Henry Thomas Schäfer	<i>do.</i>
*2677	A Spray of Blossoms. By Henry Thomas Schäfer	<i>do.</i>
*2678	Sweet Seventeen. By Henry Thomas Schäfer	<i>do.</i>
*2679	An Open Book. By Henry Thomas Schäfer	<i>do.</i>
*2680	Nercide. By Henry Thomas Schäfer	<i>do.</i>
*2681	An Offering. By Henry Thomas Schäfer	<i>do.</i>
*2682	Lilies. By Henry Thomas Schäfer	<i>do.</i>
2683	Breezy. By St. George Hare, R.I. <i>The Proprietors of the "Graphic"</i>	
*2684	Pomona. By Maxim Gauci	<i>F. T. Sabin, Esq.</i>
*2685	The Red Scarf. By Bernard Partridge	<i>Bernard Partridge, Esq.</i>
*2686	En Japonaise. By Bernard Partridge	<i>do.</i>
2687	Mrs. William Cunard. By Miss Marion Gemmell	<i>Miss Marion Gemmell</i>

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No.		Lent by
2688	H.R.H. the Duchess of York. By Thaddeus <i>Mrs. Craigie (John Oliver Hobbes)</i>	
2689	Mrs. Bernard Partridge. By Bernard Partridge <i>Bernard Partridge, Esq.</i>	
2690	Mrs. Kilburne By George G. Kilburne, R.I. <i>G. G. Kilburne, Esq., R.I.</i>	
*2691	Vanity. By Bernard Partridge. <i>Bernard Partridge, Esq.</i>	
2692	Kassandra Vivaria (Mrs. Heinemann). By Miss Marion Gemmell <i>Miss Marion Gemmell</i>	
2693	A Question of Colour. By W. Small <i>The Proprietors of the "Graphic"</i>	
*2694	Ceres. By Maxim Gauci <i>F. T. Sabin, Esq.</i>	
2695	Miss Ethel Mortlock. By Miss Ethel Mortlock <i>Miss Ethel Mortlock</i>	
2696	In Merry Mood. By J. Clark <i>The Proprietors of the "Graphic"</i>	
*2697	Miss Marion Clements. By G. A. Storey, A.R.A. <i>G. A. Storey, Esq., A.R.A.</i>	
2698	Mrs. Stanley Ford. By Miss Ethel Mortlock <i>Miss Ethel Mortlock</i>	
2699	Daisy Gilbey Rivière, daughter of H. Rivière, Esq. By Benjamin Constant. <i>H. Rivière, Esq.</i>	

DIVISION IV.

2700	Mrs. Woolfe Haldinstein. By Mrs. Gordon Salamon <i>Mrs. Gordon Salamon</i>	
2700a	Lady McKenna. By Miss Alice Bolton <i>Miss Alice Bolton</i>	
2701	Miss Frances Power Cobbe. By Miss Florence Graham <i>Miss Florence Graham</i>	
2702	Christine, daughter of F. Rey, Esq. By Miss Florence Graham <i>do.</i>	
2703	The Hon. Mrs. C. Eliot. By Miss Florence Graham <i>do.</i>	
*2704	Four Miniatures entitled: Miss L. as The New Woman; Miss M. as Priscilla the Puritan Maiden; Dawn, Day, and Night; Miss Ellen Terry. By Miss Florence Graham <i>do.</i>	

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.		Lent by
2705	Recollections. By Miss Florence Graham	<i>Miss Florence Graham</i>
2706	The Dowager Lady Freake. By Miss Florence Graham	<i>do.</i>
2707	A Modern Bacchante. By Miss Florence Graham	<i>do.</i>
2708	The late Dowager Lady Castletown of Upper Ossory. By Miss Florence Graham	<i>do.</i>
2709	Dowager Lady Freake. By Signor Baccani	<i>Dowager Lady Freake</i>
2710	Miss Foote, afterwards Countess of Harrington, by whom it was given to Lady Bancroft, when Miss Marie Wilton	<i>Lady Bancroft</i>
2711	Mrs. Langtry. By Frank Miles	<i>Sir Squire Bancroft</i>
*2712	"When the day is over Night is drawing nigh"	<i>Charles E. Marshall, Esq.</i>
*2713	Tender and True	<i>do.</i>
*2714	"Her lips are roses wat wi' dew, Oh, what a feast her bonnie mou'!"	<i>do.</i>
2715	Portrait of a Lady	<i>do.</i>
*2716	Maidenhood	<i>do.</i>
2717	Lady Arthur Grosvenor	<i>do.</i>
2718	Youth	<i>do.</i>
*2719	Day Dreams	<i>do.</i>
2720	Innocence	<i>do.</i>
2721	Lady Colebrooke	<i>do.</i>
2722	Madame Antoinette Sterling	<i>Madame Antoinette Sterling</i>
*2724	Sylvia	<i>Harold Speed, Esq.</i>
*2725	Mother and Children. By Madame Mantovani Gutti	<i>Messrs. Henry Graves & Co., Ltd.</i>
*2726	Spring. By Madame Mantovani Gutti	<i>do.</i>
*2727	Queen of Italy: a Sketch. By Madame Mantovani Gutti	<i>do.</i>
*2728	Roman Children. By Madame Mantovani Gutti	<i>do.</i>
*2729	Music. By Madame Mantovani Gutti	<i>Miss F. A. Graves</i>
*2730	Beatrice of Dante. By Madame Mantovani Gutti	<i>Mrs. A. Graves</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | Lent by |
|---|-----------------------------------|
| *2731 Dream of Love. By Madame Mantovani Gutti | <i>Sydney Graves, Esq.</i> |
| 2732 Head of Mrs. Hemans : the Poetess of the Affections | <i>Madame Antoinette Sterling</i> |
| *2733 Illustrations of later Eighteenth Century Costumes: The Love Story. Dr. Jeddler and his Daughters. Drawing to illustrate "The Battle of Life," by Charles Dickens. By Charles Green, R.I. | <i>Joseph Grego, Esq.</i> |
| *2734 Do. do. The Miniature, drawing to illustrate "St. Catherine's by the Tower," by Sir Walter Besant. By Charles Green, R.I. | <i>do.</i> |

SERIES OF UNFOLDED FAN MOUNTS.

Illustrating the printing of Fans (in the Eighteenth Century)
on Paper, Kid Leather, Chicken Skin, Satin, &c.

Lent by Joseph Grego, Esq.

- *2735 Series of old-fashioned Coaching Subjects printed as Fans.—
The Mail Coach Changing Horses, 1825. By James Pollard.
—Stage Coach and Opposition Coach in Sight, 1819.
By James Pollard
- *2736 The Birmingham "Tally ho" Coaches, passing the "Crown"
at Holloway, 1823. By James Pollard.—Hyde Park Corner,
1828. By James Pollard
- *2737 West Country Mails at the "Gloucester" Coffee House,
Piccadilly, 1828. By James Pollard.—The Mail arriving
at Temple Bar, 1834. By C. B. Newhouse
- *2738 The Last Journey on the Road, 1823. By J. L. Agasse.—
Old Temple Bar by Moonlight, 1834. By C. B. Newhouse
- *2739 Impressions of miniature versions of engraved plates, with
ornamental borders, specially engraved for Fan Mounts
by T. Ryder.—The Hours crowning virtuous Love. By R.
Cosway, R.A.—A Cottage Girl Shelling Peas. By W. R.
Bigg, R.A.—A Village Girl Gathering Nuts. By W. R. Bigg,
R.A.
- *2740 Do. do. A Girl of Carnarvon. Printed on Satin. By R.
Westall, R.A.—Adelaide. Printed on Satin. By R. Westall,
R.A.—Venus Chiding Cupid for Casting-up Accounts. By
Sir Joshua Reynolds. Proof by A. Poggi

* Those pictures, &c., marked with an asterisk are for sale. For prices apply
to the Curator in the Gallery.

- No.
- *2741 Impressions of miniature versions of engraved plates, with ornamental borders, specially engraved for Fan Mounts. Kauffman Fans. Proof Impressions of Engravings by Schiavonetti, Marquard, F. Bartolozzi, etc., after paintings by Angelica Kauffman, R.A.—Innocence, Sappho, The Muse, Music, A Bacchante, Poesy. The same printed on kid leather Fan for colouring
- *2742 Printed Fans from Engraved Plates. "Serena" (portraits of Lady Hamilton and George Romney). Painted by T. Stothard, R.A. Engraved by Edward Scott. Dedicated to Mrs. Sheridan.—Two Bartolozzi proofs of Cupids for Fan Mounts
- *2743 Proofs after Engraved Plates used for printing upon Fan Mounts.—Love. By R. Cosway, R.A.—Juno in her Chariot.—The Marriage of Cupid and Psyche (Payne-Knight Gem)
- *2744 Special "proof before letters" Impressions of Plates printed as Fans.—Playing Shuttlecock. By W. Hamilton, R.A., engraved by J. Barney.—Whip Top. By W. Hamilton, R.A., engraved by J. Barney
- *2745 Botanical Fan. Classification of species upon the System of Linnæus.—Vive la Bagatelle Fan
- *2746 Bartolozzi Fans, 1779. Payne-Knight Gems, with Marriage of Cupid and Psyche, etc. Proof.
The same tinted
- *2747 Do. do. Apollo with the Chariot of the Sun, accompanied by the Muses.—A Classical Fan (Etruscan School). Proof do.
- *2748 Morland Fans, printed in Colours.—Children Nutting.—Children Birdsnesting
- *2749 Do. do. Children Playing at Blindman's Buff.—Children Playing at Soldiers
- *2750 Do. do. Nursemaid and Children in the Fields.—Fan printed in Colours, Perdita (Mrs. Robinson), after R. Cosway, R.A.—Children Playing at Marbles, and Playing at Hot Cockles. By W. Hamilton, R.A.
- *2751 Do. do. The Farmer's Door.—The Squire's Door
- *2752 Sir Joshua Reynolds Fans, printed in Colours.—Simplicity. Engraved by F. Bartolozzi.—The Age of Innocence
- *2753 Do. do. Miss Penelope Boothby.—G. Morland: "Variety" (Portrait of Mrs. Morland)
- *2754 Morland Fans, printed in Colours.—Buffet the Bear. By T. Stothard, R.A.—The Kite Entangled. By George Morland
- *2755 Do. do. Delia in the Country.—Delia in Town
- *2756 Do. do. Juvenile Navigators.—Susan's Farewell

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No.	Lent by
2757 Old French Lace: Point de Caen	<i>Mrs. Bruce Clarke</i>
2758 Old English Needlework, run on machine net, 1830-40	<i>do.</i>
2759 Embroidered Muslin Pelerine, 1790-1820	<i>do.</i>
2760 Picture in Needle and Brushwork: "See-saw." After Francis Wheatley, R.A.	<i>do.</i>
2761 Old English Needle Point; time of Queen Elizabeth	<i>do.</i>
2762 Embroidered Muslin Pelerine	<i>do.</i>
2763 Old Bucks Lace Veil	<i>do.</i>
2764 Photographs of Burano Laces. Made from patterns lent by H.M. Queen Margherita	<i>do.</i>
2765 Photographs of Burano Laces, made from patterns lent by H. M. Queen Margherita	<i>do.</i>
2766 Embroidered Muslin Pelerine	<i>do.</i>
2767 (1) Needle-run Lace Veil (2) Needle-run Sleeve. Both probably amateur.	<i>do.</i>
2768 Embroidered Muslin Pelerine	<i>do.</i>
*2769 R. Dighton. Series of The Months (engraved to in mezzotint), from January to December,	
*2773 giving the female fashions for the year 1780. By R. Dighton	<i>Joseph Grego, Esq.</i>

SERIES OF SKETCHES FROM GAINSBOROUGH'S SKETCH
BOOK. Lithographed by R. Lane, A.R.A.

2774 Lady in Rich Dress, 'Cello Player, and Charity	<i>Mrs. Von Schweitzer</i>
2775 Three Studies of Georgiana Spencer, Duchess of Devonshire	<i>do.</i>
2776 Four Studies: Gainsborough's Daughters, Girl with Pitcher, etc.	<i>do.</i>
2777 Three Sketches: Hon. Mrs. Graham, Miss Linley (afterwards Mrs. Sheridan), and Back View of a Female Figure	<i>do.</i>

SERIES OF ENGRAVINGS, PRINTED IN COLOURS.
After Drawings by Adam Buck.

2778 The darling awake. By Adam Buck	<i>John Thurston Gabriel, Esq.</i>
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* Those pictures, &c., marked with an asterisk are for sale. For prices apply
to the Curator in the Gallery.

No.		Lent by
2779	"Ride on pickback, my darling." By Adam Buck	<i>John Thurston Gabriel, Esq.</i>
2780	"Ride on a horse to Banbury Cross." By Adam Buck	<i>do.</i>
2781	First steps in life. By Adam Buck	<i>do.</i>
2782	Step by step; or, the progress of human life	<i>do.</i>
2783	The darling asleep. By Adam Buck	<i>do.</i>
2784	Charity. By Adam Buck	<i>do.</i>
2785	"Have I not learn'd my book, Mamma?" By Adam Buck	<i>do.</i>
2786	"I could not learn my book, Mamma." By Adam Buck	<i>do.</i>
2787	"Mamma, don't make me beg in vain; Pray read that pretty book again!" By Adam Buck	<i>do.</i>
2788	"Come, father's hope! come, mother's glory! Now listen to a pretty story!" By Adam Buck	<i>do.</i>
2789	Madame Catalani, famous vocalist. By Adam Buck	<i>do.</i>
2790	Miss Decamp (Mrs. Charles Kemble) in the character of Urania By P. Jean	<i>do.</i>
*2791	Mrs. Mary Anne Clark, of Gloucester Place; famous in connection with the Duke of York's case and the Parliamentary investigation, 1808. By Adam Buck	<i>Joseph Grego, Esq.</i>
*2792	Miss Kemble (sister of Mrs. Siddons). By John Downman, A.R.A. Engraved by J. Jones	<i>do.</i>
*2793	Mrs. Parkyns. By John Hoppner, R.A. Engraved by C. Wilkin. Printed in colours	<i>do.</i>
*2794	Miss Stephens as Lucy Bertram in "Guy Mannering." By G. H. Harlow	<i>do.</i>
*2795	Miss Katharine Stephens, the famous actress and singer (afterwards Countess of Essex). By G. H. Harlow. Engraved by Henry Meyer	<i>do.</i>

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SERIES OF FOUR MEZZOTINTS.

No.		Lent by
2796	Lady's Maid Soaping Linen (described as Miss Gunning, Duchess of Hamilton). By Henry Morland. Engraved by Philip Dawe	<i>John Thurston Gabriel, Esq.</i>
2797	The Laundry Maid Hanging out Linen (described as Miss Gunning, Countess of Coventry). By Henry Morland. Engraved by Philip Dawe	<i>do.</i>
2798	Lady's Maid Ironing (described as Miss Gunning, Countess of Coventry). By Henry Morland. Engraved by Philip Dawe	<i>do.</i>
2799	Female Lucubration. By Henry Morland. Engraved by Philip Dawe	<i>do.</i>
2800	Adrienne Lecouvreur, the great French tragedienne	<i>Richard Davey, Esq.</i>
*2801	Personal Relic of Joanna Southcott, foundress of the religious sect bearing her name: "Seal of Safety" (granted to her followers and disciples), "to inherit the Tree of Life." Given to George Newman; born 1800	<i>Miss J. S. Hipkins</i>
*2802	The unfortunate Caroline of Brunswick, Queen of George IV. By Abraham Wivell	<i>Mrs. Mariquita J. Moberly</i>
*2803	Queen Elizabeth. By N. Hilliard. Engraved by R. Earlom	<i>do.</i>
*2804	"Variety" Portrait of Mrs. Morland: "The Charm of Life's Variety." By George Morland. Printed in colours.	<i>Joseph Grego, Esq.</i>
*2805	Penelope Boothby. By Sir Joshua Reynolds	<i>do.</i>
*2806	The Nymph of Immortality, attended by The Loves, crowning the bust of Shakespeare. By G. B. Cipriani, R.A. Engraved by F. Bartolozzi, R.A. Printed in colours.	<i>do.</i>
*2807	Portrait of Mrs. Fitzherbert. By R. Cosway, R.A. Engraved by John Condé. Printed in colours	<i>Samuel Sullivan, Esq.</i>
*2808	Fortitude. By David. Engraved by Godby	<i>Joseph Grego, Esq.</i>

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- | No. | | Lent by |
|-------|---|----------------------------------|
| *2809 | The Princess Charlotte of Wales. Engraved
by W. J. Fry | <i>Mrs. Mariquita J. Moberly</i> |
| 2810 | Curious specimen of fine penmanship on vellum:
The Ten Commandments and the Creed.
With the Lord's Prayer, inscribed in the
compass of a silver penny. By Mary
Johnson (scripsit 1747). | <i>Miss Sylvia Goodere</i> |
| 2811 | Anne Throgmorton, wife of Sir Nicholas
Throgmorton, Queen Elizabeth's famous
Ambassador | <i>James Roberts Brown, Esq.</i> |
| *2815 | Water Colour Drawing: Rowlandson the Artist
and his fair sitters. By Thomas Rowlandson | <i>Joseph Grego, Esq.</i> |
| *2816 | Portraits of Georgiana, Duchess of Devonshire,
with her sister Viscountess Duncannon.
By Angelica Kauffman, R.A. Engraved
by W. Dickinson. Printed in colours. | <i>Frank T. Sabin, Esq.</i> |
| *2817 | Water Colour Drawing. Portrait of Miss
Decamp, actress, as Miss Rivers. (Miss
Decamp became Mrs. Charles Kemble) | <i>do.</i> |
| *2818 | Do. do. The Syrens. By Thomas Rowlandson | <i>do.</i> |
| *2819 | The Boxes at Covent Garden Theatre during
the performance of "The Way of the
World," 1785. By Thomas Rowlandson.
The original drawing executed for George
IV, when Prince of Wales | <i>do.</i> |
| *2820 | A Visit to the Aunt. By Thomas Rowlandson | <i>do.</i> |
| *2821 | A Visit to the Uncle By Thomas Rowlandson | <i>do.</i> |
| *2822 | Lady Hamilton as a "Bacchante." By Sir
Joshua Reynolds, P.R.A. Engraved by
J. R. Smith. Printed in colours | <i>do.</i> |
| *2823 | La Surprise. By Dubufe. Engraved by
Samuel Cousins. Artist's proof. | <i>do.</i> |
| *2824 | The Fruits of Early Industry and Economy.
By George Morland. Engraved by W.
Ward. Printed in colours. | <i>Joseph Grego, Esq.</i> |
| *2825 | Lady Charlotte Greville. By John Hoppner,
R.A. Engraved by J. Young. Printed in
colours. | <i>Frank T. Sabin, Esq.</i> |

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No.	Lent by
*2826 H.R.H. the Duchess of York. By John Hoppner, R.A. Engraved by W. Dickinson. Printed in colours.	<i>Frank T. Sabin, Esq.</i>
*2827 The Daughters of Sir Thomas Frankland. By John Hoppner, R.A. Engraved by W. Ward. Printed in colours	<i>do.</i>
*2828 The Effects of Youthful Extravagance and Idleness. By George Morland. Engraved by W. Ward. Printed in colours	<i>Joseph Grego, Esq.</i>
*2929 Mrs. Seaforth and Child. By Sir Joshua Reynolds, P.R.A. Engraved by J. Grozer	<i>Frank T. Sabin, Esq.</i>
*2830 Lady Hamilton as "Sensibility." By George Romney. Engraved by Richard Earlom. Printed in colours.	<i>Joseph Grego, Esq.</i>
*2831 The Discovery. By George Morland. Engraved by E. J. Dumée. Printed in colours	<i>do.</i>
*2832 The Farmer's Visit to his Married Daughter in Town. By George Morland. Engraved by W. Bond. Printed in colours	<i>do.</i>
*2833 Miss Farren (afterwards Countess of Derby). By John Downman, A.R.A. Engraved by Edward Stodart. Printed in colours	<i>Frank T. Sabin, Esq.</i>
*2834 Mrs. Siddons. By John Downman, A.R.A.	<i>do.</i>
*2835 Diana, Lady Sinclair. By Richard Cosway, R.A.	<i>do.</i>
*2836 The Visit returned in the Country. By George Morland. Engraved by W. Nutter. Printed in colours	<i>Joseph Grego, Esq.</i>
*2837 The Fair Seducer. By George Morland. Engraved by E. J. Dumée. Printed in colours.	<i>do.</i>
*2838 Mrs. Jordan in the character of "The Country Girl." By George Romney. Engraved by John Ogborne. Printed in colours	<i>do.</i>
2839 Frame containing Five curious and rare Engravings of Marie, Queen of Scots, after contemporary portraits, etc.	<i>Richard Davey, Esq.</i>
2840 Drawing of Marie Stuart, wife of Francis II. Facsimile after the Clouet	<i>do.</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | Lent by |
|---|------------------------------|
| 2841 Drawing of Marie Stuart as widow of Francis
II. Facsimile after the Clouet | <i>Richard Davey, Esq</i> |
| 2842 Rachel on her Deathbed. After a study by
Mrs. F. O. Connell | do. |
| 2843 Three characters from "The Merry Wives of
Windsor"; drawings in water colours.
By Kenny Meadows ("Punch" artist and
illustrator of Shakespeare) | <i>Theodore Lumley, Esq.</i> |

COLLECTION OF FAN MOUNTS,

Painted on Silk, Kid Leather, Chicken Skin, etc.,
with Series of Engraved Fans, unmounted, printed
in colours

- | | |
|--|----------------------------|
| *2844 Fan Mount, painted by B. André. Lizard and
tropical bind, moss roses, and wasp | <i>Joseph Grego, Esq.</i> |
| 2845 Bartolozzi Fan, unmounted, painted on chicken
skin, with Pompeian subjects | <i>Mrs. Arthur Goodeve</i> |
| *2846 Fan Mount, unfolded, painted on chicken skin,
with subjects from frescoes at Pompeii.
Bought at Naples end of 18th century.
From the Bessborough collection. | <i>Joseph Grego, Esq.</i> |
| *2847 Louis XIV Fan Mount, unfolded: Assembly of
the Gods, Elysium. Painted by Giulio
Romano | do. |
| *2848 Fan Mount, unfolded, painted on chicken skin,
from frescoes at Pompeii: Bacchus and
Ariadne, etc. Bought at Naples 18th
century. From the Bessborough collection | do. |
| *2849 Fan Mount, unfolded, painted on chicken skin.
Painted at Naples 1796, commemorating
the eruptions of Mount Vesuvius in 1795
and 1796 | do. |
| *2850 Commemorative Engraved Plates, used for Prin-
ting on Fans.—The King's Restoration to
Health (George III), by Thomas Stothard,
R.A. Engraved by F. Bartolozzi, R.A.—
Marriage of the Duke of York, with the
Princess of Prussia, by Thomas Stothard,
R.A. Engraved by E. Scott.—Do. do.,
by Thomas Stothard, R.A. Engraved by | |

* Those pictures, &c., marked with an asterisk are for sale. For prices apply
to the Curator in the Gallery.

- | No. | | Lent by. |
|-------|--|---------------------------|
| | — Chapman.—Royal Cumberland Freemasons' School, by Thomas Stothard, R.A. Engraved by F. Bartolozzi, R.A.—Music, by G. B. Cipriani, R.A. Engraved by F. Bartolozzi, R.A., 1780 | <i>Joseph Grego, Esq.</i> |
| *2851 | Damon and Musidora, by Angelica Kauffman, R.A. Engraved by F. Bartolozzi, R.A. (Thomson's "Seasons").— Do. do., delicately printed on a Fan of kid leather, to be coloured by the artist, Angelica Kauffman, R.A.—Children Feeding Chickens. By W. Hamilton, R.A. Printed in colours. | <i>do.</i> |
| *2852 | Louis XV Fan, painted on Silk. Ladies Angling.—Gentlemen out Driving | <i>do.</i> |
| *2853 | Louis XV Pompadour Fan Mount (unfolded). Painted on chicken skin. The Apotheosis of the Royal favourite, Madame la Marquise de Pompadour; homages offered at her Altar by Church and State: Abbés, Priests, Abbots, Bishops, Archbishops, Cardinals, Statesmen, Financiers, Professors of Literature, Art, Music, etc., figuring as Amorini or Cupids | <i>do.</i> |
| *2854 | Printed Kauffman Fan Mounts. From plates engraved by F. Bartolozzi, R.A., after paintings by Angelica Kauffman, R.A. Printed on kid leather, to be finished by the artist as water-colours.—Fan Mount, Sancho's Letters. The print of same by F. Bartolozzi, R.A.—The Origin of Drawing: The Three Fine Arts, printed on kid leather, specially designed for Fan.— Do. do. Proof before letters (en sanguin) | <i>do.</i> |
| *2855 | Designs of Cupids. By G. B. Cipriani, R.A. (the original drawing).—Do. do. (for the benefit of M. Salpietro). Engraved by F. Bartolozzi, R.A., 1773.—Design of Ticket for the Lady Mayoress's Ball at the Mansion House, 1791. By W. Hamilton, R.A.—Do., do., Engraving of Same by Francis Bartolozzi, R.A. | <i>do.</i> |
| *2856 | Portuguese Fan Mount, commemorative of the Revolution in Madrid, 1808.—Do. do., another version, coloured, 1808 | <i>do.</i> |

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No.	Lent by
*2857 Loyal Portuguese Fan Mounts. Amado-Ferdinando 8th. In colours.—Do., do.	<i>Joseph Grego, Esq.</i>
*2858 Revolution in Madrid, 1808.—Scenes from Sterne's "Sentimental Journey through France." In colours	<i>do.</i>
*2859 Commemorative Fan Mounts (the Duke of Wellington and the Peninsular Wars): Ciudad Rodrigo.—Victories of Salamanca and Vittoria. Printed in colours	<i>do.</i>
*2860 Do. do., Victory over the French. In colours	<i>do.</i>
*2861 Engraved Fan Mount: Shakespeare's Seven Ages.—Do., The Lady's Adviser, Physician, and Moralist	<i>do.</i>

SERIES OF FAN MOUNTS, PRINTED IN COLOURS.

*2862 Lucy of Leinster. By William Ward, A.R.A.	<i>do.</i>
*2863 Cricket-playing. By Mrs. Trewineau	<i>do.</i>
*2864 The Masquerade. By W. Hamilton, R.A.	<i>do.</i>
*2865 Winter's Amusement. By W. Hamilton, R.A.	<i>do.</i>
*2866 The Breaking-up. By W. Hamilton, R.A.	<i>do.</i>
*2867 Sensibility (Lady Hamilton with the Sensitive Plant). By George Romney	<i>do.</i>
*2868 Winter. (Portrait of Mrs. Wheatley). By F. Wheatley, R.A.	<i>do.</i>
*2869 Louisa; or, The Shipwreck. — Saved. By George Morland	<i>do.</i>
*2870 Children Playing Thread-the-Needle. By W. Hamilton, R.A.	<i>do.</i>
*2871 Marble-playing. By Mrs. Trewineau	<i>do.</i>
*2872 Children Playing Hunt-the-Slipper. By W. Hamilton, R.A.	<i>do.</i>
*2873 The Ladies Frankland. By John Hoppner, R.A.	<i>do.</i>
*2874 Series of the Twelve Months, engraved in to mezzotint, giving the female fashions,	
*2879 from January to December, for the year 1767. By F. Hayman	<i>do.</i>
*2880 Hon. Miss Anne Bingham (sister of Countess Spencer). By Sir Joshua Reynolds, P.R.A. Engraved by F. Bartolozzi, R.A. (proof)	<i>do.</i>

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No.		Lent by
*2881	Mrs. Abington as Roxalana in "The Sultan." By Sir Joshua Reynolds, P.R.A. Engraved by J. K. Sherwin	<i>Joseph Grego, Esq.</i>
*2882	Lady Acland and Children. By Sir Thomas Lawrence, P.R.A. Engraved by Samuel Cousins, R.A., 1826	<i>do.</i>
*2883	Miss Polly Jones. By Sir Joshua Reynolds, P.R.A.	<i>do.</i>
*2884	"Evelina." Portrait of Miss Fanny Burney, (afterwards Madame D'Arblay), authoress of "Evelina." By John Hoppner, R.A. Engraved by J. Baldrey	<i>do.</i>

SERIES OF WATER COLOUR DRAWINGS,

founded upon authoritative originals, drawn from actual examples from life. Executed by E. T. Parris, as a history of female costume, with a view to publication; entirely drawn from original sources.

*2885	Egyptian Lady, B.C. 2000	<i>Joseph Grego, Esq.</i>
*2886	Esquimaux Woman	<i>do.</i>
*2887	Flemish Woman, 1640	<i>do.</i>
*2888	Henrietta Maria, Queen of Charles I, 1625	<i>do.</i>
*2889	Dutch Lady, 1670	<i>do.</i>
*2890	Greek Maiden	<i>do.</i>
*2891	Lady of the Court of Louis XV, 1740	<i>do.</i>
*2892	Anne, Queen of England, 1702	<i>do.</i>
*2893	Queen Charlotte, wife of George III, 1761	<i>do.</i>
*2894	The Empress Eugénie, in her wedding dress, drawn from life, 1853	<i>do.</i>
*2895	H.G.M. Queen Victoria, drawn from life, at Her Majesty's Coronation at Westminster Abbey, 1838	<i>do.</i>
*2896	Athenian Lady, B.C. 440	<i>do.</i>
*2897	Venetian Lady, 1071	<i>do.</i>
*2898	Berengaria, Queen of Richard I, 1191	<i>do.</i>
*2899	Cecily Nevile, Duchess of York, mother of Edward IV and Richard III, 1424	<i>do.</i>
*2900	Margaret, Queen of Scots, Queen of James IV, 1500	<i>do.</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	Lent by
*2901 Eléonore d'Autriche, Queen of Francis I of France, 1529	<i>Joseph Grego, Esq.</i>
*2902 Indian Bride, Rajpootana	<i>do.</i>
*2903 French Peasant Girl, 1640	<i>do.</i>
*2904 Anne of Denmark, Queen of James I, 1590	<i>do.</i>
*2905 Mary, Queen of Scots, 1542—1587	<i>do.</i>
*2906 Queen Elizabeth, 1588	<i>do.</i>
*2907 Mary Stuart, wife of Francis II., 1560	<i>do.</i>
*2908 German Lady, 1520	<i>do.</i>
*2909 Lady Jane Grey, 1554	<i>do.</i>
*2910 Queen Anne Bullen, second wife of Henry VIII, 1536	<i>do.</i>
*2911 Hindoo Woman, 1790	<i>do.</i>
2912 Silhouette Portrait. H.R.H. the Princess Victoria, from a Sketch taken at Ramsgate 1836, by F. Frith (Profelist)	<i>Miss Horatia Sproston</i>

SERIES OF DRAWINGS AND RARE COLOURED ENGRAVINGS,

illustrating the History of Costume, and the development of female dress; with the progress of fashions across the ages, from the days of Boadicea downwards

*2916 FIRST GROUP from the VIIIth Century to the XIVth Century, consisting of 44	
*2933 examples in colours, arranged in 18 frames	<i>Joseph Grego, Esq.</i>
2934 A Beautiful Woman of German Type. By Carl Becker	<i>Theodore Lumley, Esq.</i>
2935 Masked Woman	<i>do.</i>
2936 Miss Muriel Wilson	<i>Miss Maud Coleridge</i>
*2937 Mrs. Molesworth (author of "Carrots," &c.) By Mrs. Moberly	<i>Mrs. Mariquita J. Moberly</i>
2938 The Marchioness of Ailesbury. By Miss Ethel Mortlock	<i>Miss Ethel Mortlock</i>
*2939 Miss Sarah Brooke. By Miss Maud Coleridge	<i>Miss Maud Coleridge</i>
*2940 Her Excellency Madame Olga Novikoff (O.K.) By Mrs. Moberly	<i>Mrs. Mariquita J. Moberly</i>
2941 Miss Natalie Janotha's famous cat, "White Heather." By Borglum	<i>Miss Natalie Janotha</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

DIVISION V.

COLLECTION OF PORTRAITS AND TAPESTRIES.

No. *Lent by His Grace the Duke of Devonshire, K.G., P.C.*

- 2942 Portrait of Elizabeth, Countess of Shrewsbury (from Hardwick Hall)
- 2943 Panel of Canvas, embroidered in silks, silver gilt and silver thread, attributed to Mary, Queen of Scots (b. 1542, d. 1587)
- 2944 Velvet Panel, with appliqué work and embroidery. It bears the initials of Elizabeth, Countess of Shrewsbury. English work; second half of 16th century
- 2945 Panel, embroidered in wools and silks. English work; second half of 16th century
- 2946 Bands (two) of Canvas, embroidered in coloured silks. English work; late 16th or 17th century
- 2947 Silk Damask, with applied embroidery in wools and silks on canvas. Attributed to Mary, Queen of Scots (b. 1542, d. 1587)
- 2948 Panel of appliqué work and embroidery, with the initials of Elizabeth, Countess of Shrewsbury. English work; second half of 16th century
- 2949 Two Bands of Canvas, embroidered in coloured silks. English work; late 16th or 17th century
- 2950 Embroidered Velvet Panel. English work; second half of 16th century
- 2951 Four Embroidered Velvet Panels, with the initials of Elizabeth, Countess of Shrewsbury and the date of 1590. English work
- 2952 Panel of Canvas, embroidered in silks and silver gilt and silver thread. English; second half of 16th century.
- 2953 Six Embroidered Panels. English; second half of 16th century
- 2954 Panel of appliqué work and embroidery. English work; second half of 16th century
- 2955 Queen Mary Stuart. By Oudey. From Hardwick Hall.
- 2956 Georgiana, Duchess of Devonshire. By Gainsborough. From Hardwick Hall
- 2957 Portrait of Arabella Stuart at the age of 13½ years. From Hardwick Hall. By Carl von Mander
- 2958 Queen Elizabeth. From Hardwick Hall

* *Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.*

DIVISION VI.

No.		Lent by
2959	Gloves worn by Lord Nelson	<i>Messrs. Fownes Bros. & Co.</i>
2960	A Century-old Glove	<i>do.</i>
2961	Glove worn by Queen Elizabeth at her coronation, 1559	<i>do.</i>
2962	Glove worn by Queen Anne, 17th century	<i>do.</i>
2963	Queen Anne Picture, embroidered in silk and gold and silver	<i>Mrs. Brackett</i>
2963a	Embroidery Picture, cut out of various silks and antique brocades. Subject: The Duke of Cumberland <i>The Exors. of the late Towneley Green, Esq., R.I.</i>	
2963b	Embroidery Picture. Subject: Going to Market	<i>do.</i>
*2964	The Elders being punished. Worked on silk. Stuart period	<i>Mrs. C. Shaw</i>
*2965	An Officer writing in his Tent. Embroidered on Satin. Stuart period	<i>do.</i>
*2966	Pair of Figures, worked in lace stitch. Stuart period	<i>do.</i>
2967	Worked Picture, about 100 years old	<i>Mrs Sibley</i>
*2968	Portrait of a Lady. Stuart period	<i>Mrs. C. Shaw</i>
*2969	Lady Playing. Tent stitch in silk. Stuart period	<i>do.</i>
*2970	Figure with flowers round, worked in tent stitch. Stuart period	<i>do.</i>
2971	Jephthali's Vow (Judges, ch. II, verses 30-34). Needlework picture; about 100 years old	<i>Mrs Sibley</i>
*2972	Mirror. Stuart period. Worked in beads	<i>Mrs. C. Shaw</i>
*2973	Oriental Subject in centre; flowers and animals around. Stuart period	<i>do.</i>
*2974	Figure of a Monk. 17th century	<i>do.</i>
2975	Woolwork Picture: Mary, Queen of Scots and her attendants at the death of Douglas after the Battle of Langside, 1568. Worked by Mrs. Derry Jones about 1830	<i>Mrs. Glanville Langdon</i>
*2976	Large Mirror, a perfect specimen. Stuart period	<i>Mrs. Shaw</i>
*2977	Mirror. Magnificent work on satin. Stuart period	<i>do.</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	Lent by
*2978 Mirror. Border in fine raised work. Stuart period	<i>Mrs. Shaw</i>
*2979 Rebekah at the Well. Raised work on satin. Stuart period	<i>do.</i>
*2980 Lady of Court of Queen Anne	<i>do.</i>
2981 Landseer's Hawking Party, in needlework. By Mrs. F. A. Cowen, 1851	<i>Mrs. F. A. Cowen</i>
*2982 Portrait of a Lady; surround of Flowers and Animals. Stuart period	<i>Mrs. C. Shaw</i>
*2983 Elijah and the Widow's Son, worked in lace and tent stitches. Stuart period	<i>do.</i>
*2984 Susannah and the Elders. Stuart period	<i>do.</i>
2985 Sampler (worked in 1821)	<i>Sidney Young, Esq., F.S.A.</i>
*2986 Cover of a Book. Worked by Queen Anne	<i>Mrs. C. Shaw</i>
*2987 The Sacrifice of Isaac. William and Mary	<i>do.</i>
*2988 Pair of figures worked in lace stitch. Stuart period.	<i>do.</i>
2989 Framed Sampler, 1798	<i>Sidney Young, Esq., F.S.A.</i>
2989a Needlework Picture on silk. After Hamilton. Boy Riding on Dog.	<i>The Exors. of the late Towneley Green, Esq., R.I.</i>
2990 Tiger's head in embroidery, taken from the Palace at Lucknow. By Queen Charlotte's embroideress	<i>Mrs. Lucy J. Evans</i>
2991 Eli and Samuel. Worked picture, about 100 years old	<i>Mrs. Sibley</i>
2991a Needlework picture	<i>Mrs. Frank Willis Green</i>

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HISTORICAL AND LOAN SECTION.

THE JAPANESE SECTION.

This section has been arranged by Mrs. Ernest Hart, who has lent, among other interesting exhibits, the collection of Colour-Prints which adorns the walls. This collection which is arranged in historical sequence illustrates not only the best work of the masters Harunobu, Katsugawa Shunsho and his pupils, the first Toyokuni, Torii Kiyonaga, Yeishi, Koriusai, Hokusai, Yeizan, Utamaro and his pupils, and the later Kunisada and Kuniyoshi, but also the costumes, the pleasures, and the occupations of the Court ladies and noted women of Japan of the eighteenth and the early part of the nineteenth centuries. The extreme beauty, the mastery of technique, and the subtle harmony of colour of the old Japanese art of colour-printing from wood blocks will be apparent to all lovers of art, while none can fail to be interested in the poetic life of the Japanese woman of the past which these prints portray.

In the cases will be found the various objects used by Japanese women in their costume and toilet, in dining and drinking tea, in writing and sending letters, in smoking and playing games, in picnicing and arranging flowers. These exhibits, which include some very fine examples of the work of the great lacquists, bronzists and other artists of old Japan, have been kindly loaned by Mrs. Ernest Hart, Mr. Frank Dillon, Mr. Harding Smith, Mr. Phene Spiers, Mr. George Haité, and Mr. Tomkinson.

The exhibit, though small, is representative, and gives a realistic and artistic presentment of the Japanese woman past and present. A study of it cannot fail to excite sympathy and interest in the lives of the women of the Flowery Land of the Rising Sun, who never forget that to charm is as much their duty as their pleasure.

COLLECTION OF FRAMED JAPANESE COLOURED PRINTS
OR NISHIKI-YE.

Lent by Mrs. Ernest Hart.

- No.
- 2992 Woman buying Fish from Fisherman. By Shunro (the name taken by Hokusai when he was a pupil in the studio of Katsugawa Shunsho). Published about 1790
- 2993 A Moonlight Romance. By Kunisada
- 2994 Noble Lady and her Attendants going out to admire the Cherry Blossoms. By Kikugawa Yeizan
- 2995 Lady with a Telescope in a Garden. By Utagawa Toyokuni
- 2996 Lady playing a Shoulder Drum. By Kitagawa Utamaro (b. 1754, d. 1806)
- 2997 A Beauty and her Attendants. By Utamaro
- 2998 Two Ladies reading a Letter. By Utamaro
- 2999 Yoshiwara Ladies out Walking. By Utamaro
- 3000 Lady writing a Letter with Attendants handing her Paper Box and Despatch Box. By Utamaro. (The various objects seen in this print will be found in the cases)
- 3001 A Flower Dance. By Tsukimaro (pupil of Utamaro)
- 3002 Two Ladies under the Lanterns. By Utamaro
- 3003 A Group of Three Ladies. By Utagawa Toyokuni
- 3004 Lady reading a book, sitting against a Screen. By Yeizan
- 3005 Writing Poetry. By Kikugawa Yeizan, 1800-1820
- 3006 Two Ladies. By Yeisho (pupil of Yeishi)
- 3007 Arranging Flowers. By Hokusai
- 3008 Court Lady descending from her Chariot. By Utamaro
- 3009 Illustration of a scene in the famous romance "Genji Monogatari," written by the Court lady Murasaki Shikibu in the 10th century. By Kunisada, pupil of Toyokuni, and called Toyokuni II.
- 3010 A Boy showing a youthful Noble Lady and her Attendants how a game is played. By Kunisada
- 3011 Gathering Persimmon. By Utamaro
- 3012 The Picture Competition. By Kikumaro. Published 1776
- 3013 In the Garden at Night in the gay Cherry Blossom Time. By Kunisada
- 3014 Playing Ball. By Tsukimaro (pupil of Utamaro)
- 3015 A Nobleman playing the Flute to Four Ladies. By Kunisada

- No.
- 3016 Temptation Resisted. By Kunisada
- 3017 The Thunder God deafening Two Ladies below. By Suzuki Harunobu
- 3018 Ladies Travelling. By Hokusai
- 3019 Picnicing. By Katsugawa Shunsen
- 3020 Fishing and Flirting. By Kunisada
- 3021 A Lady crossing a Bridge
- 3022 Yoshiwara Belles with Attendants. By Koriusai
- 3023 Three Figures of Ladies. By Suzuki Harunobu, 1763-1779
- 3024 Three Portraits of Ladies. By Katsugawa Shunsho, Shunko and Shunyei, 1770-1800
- 3025 A Lady. By Okumura Masanobu, 1690-1720
- 3026 A Spring Picnic. By Katsugawa Shuncho
- 3027 Ladies going out to see the Flowers. By Katsugawa Shunsho. Published about 1800
- 3028 In the Village Garden. By Torii Kiyonaga, 1765-1790
- 3029 The Empress Jinju and her General Kakemouche, when engaged in the Conquest of Korea, in — century. By Koriusai, 1770-1781
- 3030 The Flute Player and Two Ladies. By Torii Kiyonaga
- 3031 Yoshiwara Belles. By Chobunsai Yeishi, 1800-1820
- 3032 Group of Ladies. By Utagawa Toyokuni (b. 1772, d. 1828)
- 3033 The Serenade. By Utagawa Toyokuni
- 3034 Ladies buying Dwarf Trees. By Utagawa Toyokuni
(An interesting example of his later work, after he had introduced the use of purple into colour printing)
- 3035 Lady with a Bat. By Utamaro
- 3036 Ladies and Children gathering Fruit. By Toyohiro, 1800
- 3037 Portraits of Two Ladies. By Utamaro
- 3038 Party of Ladies engaged in writing Lucky Sentences to be hung up at the New Year. By Yeizan
- 3039 Lady with a Saké Coupe. By Utamaro
- 3040 Ladies and Children by the Sea Shore. By Utagawa Toyokuni
- 3041 Three Ladies admiring a Dwarf Forest Tree. Published about 1800
- 3042 Ladies and Children on a Pier. By Hokusai (b. 1760, d. 1849).
- 3043 A Lady and her Lover
- 3044 Catching Fireflies with a Fan by Night in a Garden. By Kunisada

No		Lent by
3045	Coloured print with Royal Arms and description, commemorative of the Coronation of Geo. IV. Portrait of Miss Fellowes, as herb-strewer, attended by her Six Maids of Honour	<i>Orlando Butler Fellowes, Esq.</i>
3046	Mrs. Elizabeth Fry, the Philanthropist. Engraved by S. Cousins, R.A., after the Portrait by George Richmond	<i>Madame de Bunsen</i>
*3047	Taste in High Life. By Wm. Hogarth	<i>Joseph Grego, Esq.</i>
*3048	L'Audience de Boudoir. By Pasquier	<i>do.</i>
*3049	High Life below Stairs. By Collet	<i>do.</i>
*3050	A Visit to the Boarding School. By George Morland	<i>do.</i>
*3051	A Visit to the Child at Nurse. By George Morland	<i>do.</i>
3052	Empress Elizabeth, wife of Alexander I. of Russia. Painted by Monier. Engraved by Chas. Turner	<i>Mrs. Mariquita J. Moberly</i>

DIVISION VII.

*3054	My Dove. After Greuze. Mezzotint by Richard Josey	<i>Messrs. Dowdeswell & Dowdeswells, Ltd.</i>
*3055	Hope. After Romney. Printed in colour and engraved by J. Watkins Chapman	<i>do.</i>
*3056	Girl with Apple. After Greuze. Printed in colour and engraved by J. Watkins Chapman	<i>do.</i>
*3057	Faith. After Romney. Printed in colour and engraved by J. Watkins Chapman	<i>do.</i>
*3058	Delia. Painted by George Morland. Engraved by M. Cormack	<i>Messrs J. P. Mendoza, Ltd.</i>
*3059	Viscountess St. Asaph. Painted by John Hoppner, R.A. Engraved by T. G. Appleton	<i>do.</i>
*3060	Lady Hamilton as Nature. Painted by George Romney. Engraved by M. Cormack	<i>do.</i>
*3061	Nancy. Painted by George Morland. Engraved by M. Cormack	<i>do.</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | | Lent by |
|-------|--|---------|
| *3062 | Eliza and Thomas Linley. After T. Gainsborough, R.A. Engraved by J. Watkins Chapman
<i>Messrs. Dowdeswell & Dowdeswells, Ltd.</i> | |
| *3063 | Countess Poulett. After the picture by George Romney. Engraved by Will. Henderson
<i>Stephen T. Gooden, Esq.</i> | |
| *3064 | A Thorn amidst the Roses. Painted by James Sant, R.A. Mezzotint by H. Scott Bridgwater
<i>Messrs Dowdeswell & Dowdeswells, Ltd.</i> | |
| *3065 | The Sisters. After Sir Thos. Lawrence, P.R.A. Mezzotint by Norman Hirst
<i>do.</i> | |
| *3066 | Elizabeth, Countess of Derby. Painted by George Romney. Engraved by M. Cormack
<i>Messrs. J. P. Mendoza, Ltd.</i> | |
| *3067 | Floral Offering. Painted by James Sant, R.A. Mezzotint by H. Scott Bridgwater
<i>Messrs. Dowdeswell & Dowdeswells, Ltd.</i> | |
| *3068 | Lady Day. Painted by George Romney. Engraved by M. Cormack
<i>Messrs. J. P. Mendoza, Ltd.</i> | |
| *3069 | Biondina. After Lord Leighton, P.R.A. Engraved by Samuel Cousins, R.A.
<i>The Fine Art Society</i> | |
| *3070 | Mrs. Siddons. After T. Gainsborough, R.A. Engraved by George Every
<i>do.</i> | |
| *3071 | Moretta. After Lord Leighton, P.R.A. Engraved by Samuel Cousins, R.A.
<i>do.</i> | |

COLLECTION OF MEZZOTINTS, PROOF ENGRAVINGS,
AND COLOURED PRINTS

Lent by Messrs. Henry Graves & Co., Ltd.

No.	Subject.	Artist.	Engraver.
*3072	The Frigidarium	Sir F. Leighton	—
*3073	Lady Hamilton when young	George Romney	H. T. Greenhead
*3074	The Duchess of Devonshire	T. Gainsborough	T. G. Appleton
*3075	Mrs. Dawson	George Romney	Gertrude Dale

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	Subject.	Artist.	Engraver.
*3076	Clematis	—	Norman Hirst
*3077	Lady Hamilton as Ariadne	G. Romney	H. T. Greenhead
*3078	Miss Close (Mrs. Mark Currie)	G. Romney	H. T. Greenhead
*3079	Lady Skipwith	Sir J. Reynolds	Norman Hirst
*3080	H.M. the Queen	A. Forestier	Armand Mathey
*3081	Lady Hamilton at the Spinning Wheel	G. Romney	H. T. Greenhead
*3082	Lady Castlereagh	Sir T. Lawrence	H. T. Greenhead
*3083	Miss Stanton	John Hoppner	H. T. Greenhead
*3084	Mrs. Abington as Roxalana	Sir J. Reynolds	T. G. Appleton
*3085	La Cigale	Henrietta Rae	Norman Hirst
*3086	The Marchioness of Thomond	Sir Thos. Lawrence	E. Leslie Haynes
*3087	Lady Hamilton as Cassandra	G. Romney	E. Leslie Haynes
*3088	Lady Salisbury	Sir. J. Reynolds	T. G. Appleton
*3089	Mrs. Gainsborough	T. Gainsborough	J. Scott
*3090	Countess Grosvenor	Sir T. Lawrence	H. T. Greenhead
*3091	Fair Rosamund	W. C. Wontner	T. G. Appleton
*3092	Enid	W. C. Wontner	J. C. Webb
*3093	Lady Wallscourt	Sir T. Lawrence	T. G. Appleton
*3094	Vicountess Townshend	Sir J. Reynolds	H. T. Greenhead
*3095	Beauty and the Arts	G. Romney	H. T. Greenhead
*3096	Madeline	W. Wontner	J. C. Webb
*3097	Miss Croker	Sir T. Lawrence	H. T. Greenhead
*3098	La Surprise	Dubufe	—
*3099	Lady Betty Foster	Sir J. Reynolds	J. J. Chant
*3100	Mrs. Davis Cooke	G. Romney	H. T. Greenhead
*3101	Andromeda	Frank Dicksee	—
*3102	The Birth of a Pearl	—	Photogravure
*3103	The Dreamers	Albert Moore	Photo.
*3104	Charlotte Viscountess St. Asaph	J. Hoppner	Eugène Tily Printed in colour

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	Subject.	Artist.	Engraver.
*3105	La Cigale	Henrietta Rae	Printed in colour
*3106	The Hoppner Children	John Hoppner	T. G. Appleton Printed in colour
*3107	The Gay Parisienne	Madame Bries	Printed in colour
*3108	Miss Farren	Sir T. Lawrence	Eugène Tily Printed in colour
*3109	Gloves	Hal Ludlow	Coloured
*3110	Juvenile Retirement (the Douglas Children)	John Hoppner	T. G. Appleton Printed in colour
*3111	The Two Duchesses	John Downman	Eugène Tily Printed in colour
*3112	Lady Charlotte Duncombe	J. Hoppner	Eugène Tily Printed in colour
*3113	Green Overmantel with Three Lady Hamilton Engravings	—	—
*3114	The Cuckoo	Madame Gutti	Photo.
*3115	The Secret	Madame Gutti	Photo.
*3116	Lady Townshend	Sir Joshua Reynolds	C. A. Tomkins
*3117	Hope Nursing Love	Sir J. Reynolds	R. Josey
*3118	A Bacchante	Sir F. Leighton	Photogravure
*3119	Countess Grosvenor	Sir T. Lawrence	H. T. Greenhead
*3120	The Hoppner Children	J. Hoppner	T. G. Appleton
*3121	The Douglas Children	J. Hoppner	T. G. Appleton
*3122	Roses	H. Herkomer	—
*3123	The Soul's Awakening	J. Sant	H. S. Bridgwater
*3124	Dawn	M. H. Earnshaw	Photogravure
*3125	Miss Croker	Sir T. Lawrence	H. T. Greenhead
*3126	Imogen	W. Wontner	F. Miller
*3127	Overmantel with Two Engravings	—	—
*3128	Spring	Madame Gutti	Photo.
*3129	Vanity	Madame Gutti	Photo.

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	COLOURED PRINTS.	Lent by
*3130	A Bacchante	<i>Messrs. Henry Graves & Co., Ltd.</i>
*3131	Lady of the Empire	<i>do.</i>
*3132	Snowball	<i>do.</i>
*3133	Winter	<i>do.</i>
*3134	Yellow Rose	<i>do.</i>
*3135	Spring	<i>do.</i>
*3136	Pink Rose	<i>do.</i>
*3137	Wild Rose	<i>do.</i>
*3138	La Séance	<i>do.</i>
*3139	Roses	<i>do.</i>
*3140	Bo-Peep	<i>do.</i>
*3141	Say Yes!	<i>do.</i>
*3142	Rose Queen	<i>do.</i>
*3143	Manon	<i>do.</i>
*3144	The Age of Innocence. After a picture by Sir Joshua Reynolds, P.R.A. Engraved by S. Cousins, R.A.	<i>Thos. McLean, Esq.</i>
*3145	Mrs. Baker (<i>née</i> Clithero). After a picture by Gainsborough. Engraved by W. Henderson	<i>do.</i>
*3146	Duchess of Rutland. After Sir J. Reynolds, P.R.A. Engraved by S. Cousins, R.A.	<i>do.</i>
*3147	The Marchioness Camden. After Sir J. Reynolds. Engraved by H. T. Greenhead	<i>do.</i>
*3148	Duchess of Devonshire. After Sir J. Reynolds. Engraved by S. Cousins, R.A.	<i>do.</i>
*3149	Little Elsie. Picture by Blanche Jenkins. Engraved by Mrs. G. Dale	<i>do.</i>
*3150	His First Birthday. After a picture by Fred Morgan	<i>do.</i>
*3151	Lady A. Fitzpatrick as Sylva. After Sir J. Reynolds. Engraved by S. Cousins, R.A.	<i>do.</i>
*3152	Lady Caroline Montague as Winter. After Sir J. Reynolds	<i>do.</i>
3153	Engraving from the Picture, "Mrs. Fry, the Philanthropist, visiting poor prisoners in Newgate Jail." By Mrs. E. M. Ward	<i>Mrs. E. M. Ward</i>
*3154	Dolce far niente. After the picture by J. W. Godward	<i>Thos. McLean, Esq.</i>

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CASES AND SCREENS.

CASE No. 1.

- | No. | | Lent by |
|------|--|-------------------------------------|
| | Examples of Louis XVI Embroidered Ambassadorial Costumes worn on Royal Birthday Balls and State occasions. Made for Lord Stanley when Ambassador at the Court of France. | |
| 3155 | Full-dress Court Suit. Coat and Culotte, black cut velvet on puce ground. Waistcoat, elaborately embroidered <i>en suite</i> | <i>The Hon. Mrs. Lyulph Stanley</i> |
| 3156 | Court Waistcoat, white satin, embroidered on silk and in imitation coloured feathers | <i>do.</i> |

CASE No. 2.

- | | | |
|------|--|------------|
| 3157 | Full-dress Court Suit. Coat and Culotte, dark blue velvet. Waistcoat, trellis work in diaper, elaborately embroidered <i>en suite</i> | <i>do.</i> |
| 3158 | Court Waistcoat. Transitional fashion, English cut, richly embroidered, example of the Anglomanie introduced into France by the Duke of Orleans on his return from England | <i>do.</i> |

CASE No. 3.

- | | | |
|-------|--|--|
| *3159 | Early Georgian Birthday Ball Dress. Creamy white lutestring, heavily embroidered in silver | <i>Joseph Grego, Esq.</i> |
| 3160 | Early Georgian Court Dress. Silver ground brocade, embroidered with flowers | <i>The Exors. of the late Towneley Green, Esq., R.I.</i> |

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | Lent by |
|--|-----------------------------------|
| 3161 Early Georgian Court Dress. White silk brocade with coloured bouquets of flowers in needlework, trimmed with raised flowers | <i>G. G. Kilburne, Esq., R.I.</i> |
| 3162 Full Dress. Embroidered with flowers in high relief, trimmed with bands of lace over blue silk, said to have belonged to Marie Antoinette | <i>Sir James D. Linton, R.I.</i> |
| *3163 Overdress, blue silk damask; over petticoat, of blue and white striped silk. Marie Antoinette period | <i>Joseph Grego, Esq.</i> |
| 3164 Early Georgian Court Dress. Mandarin yellow brocade silk, elaborately embroidered with silver and bouquets of flowers, trimmed with silver lace with richly embroidered stomacher <i>en suite</i> | <i>Sir James D. Linton, R.I.</i> |

CASE No. 4.

Infantine Robes and Caps.

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|---|--|
| 3165 Suite of embroidered Baby Linen, early 18th Century, including lawn bands, Baby mittens, Collar, Collarettes, and Bibs and Tucker | <i>Sydney Vacher, Esq.</i> |
| 3166 Series of Twenty-three Baby Caps and Nurses' Caps, elaborately embroidered | <i>do.</i> |
| 3167 Baby's Cap. Quilted and puffed crimson silk, with gold lace. Stuart period. | <i>do.</i> |
| 3168 Two examples of Caps worn by young married ladies in the beginning of the century | <i>Mrs. C. H. Statham</i> |
| 3169 Old Sicilian drawn thread Mantel-border | <i>Miss E. M. Clarke</i> |
| 3170 Miniature Model of full-dressed Figure in Ball Dress or Bridal Costume, with high feathered head-dress, period of Georgiana, Duchess of Devonshire, as mostly painted by Sir Joshua Reynolds | <i>Marcus B. Huish, Esq., M.A.</i> |
| 3171 Child's Robe, Cream-coloured Satin, elaborately trimmed with silk gimp | <i>The Exors. of the late Towneley Green, Esq., R.I.</i> |

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.

Lent by

CASE No. 5.

Examples of Louis XVI Embroidered Ambassadorial Costumes, worn on Royal Birthday Balls and State occasions. Made for Lord Stanley when Ambassador at the Court of France.

- 3172 Full-dress Court Suit. Coat and Culotte, brown satin, embroidered needlework. Waistcoat, white corded silk, elaborately embroidered with coloured flowers *en suite*
The Hon. Mrs. Lyulph Stanley
- 3173 Court Waistcoat, white satin, embroidered with flowers *do.*

CASE No. 6.

Louis XVI Court Costumes.

- *3174 Ambassadorial Coat. Cut velvet, black and white stripes, elaborately embroidered with needlework. Waistcoat, embroidered on white corded silk *en suite* *Joseph Grego, Esq.*
- *3175 Court Waistcoat. White satin, elaborately trimmed with garlands in tinsel and coloured spangles with jewels *do.*
- *3176 Court Waistcoat. Embroidered with needlework flowers *do.*
- *3177 Court Waistcoat. Embroidered with needlework flowers in garlands *do.*
- *3178 Military Baldrick or Sword Belt. Buff leather, elaborately embroidered with raised designs in gold and silver thread, buckle, slide, and tongue-point in massive antique silver, with ornaments, masks, and busts in parcel gilt, English hall mark *do.*

CASE No. 7.

- 3179 Waistcoat. White satin, embroidered in needlework *Miss Ruth Goodere*
- *3180 Early Georgian Long Waistcoat. Blue satin, embroidered with flowers of same colour *Joseph Grego, Esq.*

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | | Lent by |
|-------|---|----------------------------|
| *3181 | Waistcoat (William III). Lapels down to the knees, elaborately embroidered in the Chinese manner with coloured flowers on silver stalks | <i>Joseph Grego, Esq.</i> |
| 3182 | Waistcoat. Straight cut, white satin, of the Anglomanie period, Louis XVI epoch, trimmed with spangles on bands of satin | <i>Miss Ruth Goodere</i> |
| 3183 | Waistcoat. White satin, elaborately embroidered in needlework with garlands of flowers, stained with the blood of a duel | <i>Mrs. Arthur Goodere</i> |

CASE No. 8.

Collection of Early Bodices, Embroidered Corsets, Spencers, Hats, Caps and Bonnets.

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|------|--|--|
| 3184 | Pair Corsets. Silk damask. About Queen Anne period | <i>The Exors. of the late Towneley Green, Esq., R.I.</i> |
| 3185 | Pair Corsets with shoulder straps, &c. Blue-ground brocade embroidered in coloured flowers | <i>do.</i> |
| 3186 | Pair Corsets with shoulder straps, &c. Decorated with coloured flowers and needlework | <i>do.</i> |
| 3187 | Bodice in antique brocade with detachable sleeves | <i>do.</i> |
| 3188 | Spencer. White satin decorated with tinsel and spangles | <i>do.</i> |
| 3189 | Evening Dress Bodice. White silk trimmings with yellow ribbon | <i>do.</i> |
| 3190 | Evening Dress Bodice. White silk | <i>do.</i> |
| 3191 | Do. do. Blue satin. | <i>do.</i> |
| 3192 | Spencer with long sleeves. White figured satin with white satin trimmings and pipings | <i>do.</i> |
| 3193 | Spencer with long sleeves. Lavender colour | <i>G. G. Kilburne, Esq. R.I.</i> |
| 3194 | Bodice. White watered silk | <i>The Exors. of the late Towneley Green, Esq. R.I.</i> |
| 3195 | Hoppner Bonnet. Salmon-coloured watered silk | <i>do.</i> |

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No.	Lent by
3196 Hoppner Silk Hat	
	<i>The Exors. of the late Tourneley Green, Esq., R.L.</i>
3197 Leghorn Gainsboro' Hat. Very fine straw. As worn by Georgiana, Duchess of Devonshire	do.
*3198 Evening Dress Hood. As worn over powdered hair to protect the head-dress.	<i>Joseph Grego, Esq.</i>
3199 Leghorn Gainsboro' Hat. Very fine straw	
	<i>The Exors. of the late Tourneley Green, Esq., R.L.</i>
3200 Straw Hat. Maize trimming	do.
3201 Funnel-shaped Cottage Straw Bonnet, trimmed with convolvuli flowers of ribbon	do.
3202 Early Bonnet. Lavender silk with curtain	do.
3203 Early Victorian Bonnet. Lavender silk with chenille trimmings	do.
3204 Early Bonnet. Pale Straw. Figured silk with mauve-coloured piping	do.
3205 Early Blue Velvet Cottage Bonnet	do.
3206 Green Straw Cottage Bonnet, trimmed with pink	do.
3207 Hoppner Leghorn Straw Bonnet	do.
3208 Cottage Bonnet. Blue drawn satin	do.
3209 Early Bonnet. Maize satin covered in lace	do.

SCREEN No. 1.

WORKS BY ANGELICA KAUFFMAN, R.A.

Group of Engravings by F. Bartolozzi and other Engravers,
after Paintings by Angelica Kauffman, R.A.

*3210 Innocence, 1782. Engraved by R. Marquard. Printed in colours	<i>Joseph Grego, Esq.</i>
*3211 Emilia (portrait of Angelica Kauffman). Engraved by H. Sintzenick. Printed in colours	do.
*3212 Damon and Musidora (<i>vide</i> Thomson's "Seasons"). Engraved by C. Knight. Printed in colours	do.

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No.	Lent by
*3213 Portrait of Angelica Kauffman (by herself). Printed in colours	<i>Joseph Grego, Esq.</i>
*3214 Palemon and Lavinia (<i>vide</i> Thomson's "Seasons"). Engraved by C. Knight. Printed in colours	<i>do.</i>
*3215 Painting (Portrait of Angelica Kauffman). Engraved by H. Sintzenick. Printed in colours	<i>do.</i>
*3216 Friendship, 1782. Engraved by R. Marquard. Printed in colours	<i>do.</i>
*3217 Female Figure. Engraved by F. Bartolozzi, R.A. Printed in colours	<i>Francis Harvey, Esq.</i>
*3218 St. Cecilia. Printed in colours	<i>Joseph Grego, Esq.</i>
*3219 Flora. "Come Gentle Spring" (<i>vide</i> Thomson's "Seasons"). Engraved by F. Bartolozzi, R.A.	<i>do.</i>
*3220 Diana. Engraved by F. Bartolozzi, R.A.	<i>do.</i>
*3221 Winter—"The Seasons." Engraved by F. Bartolozzi, R.A.	<i>do.</i>
*3222 Conjugal Peace (portrait of Angelica Kauffman). Engraved by W. Wynne Ryland. Proof	<i>do.</i>
*3223 Ganymede. Printed in colours	<i>do.</i>
*3224 Zeuxis composing his picture of Juno; with the most beautiful maidens of Athens for his models. Engraved by F. Bartolozzi, R.A. Proof before letters	<i>do.</i>
*3225 A Bacchante. Painted and engraved by F. Bartolozzi, R.A. Printed in colours	<i>do.</i>
*3226 The Portrait of Angelica Kauffman, in the character of Design listening to the in- spiration of Poetry. Engraved by Thomas Burke. Painted by A. Kauffman, R.A.	<i>do.</i>
*3227 Armida. Painted by P. Reinagle. Printed in colours	<i>do.</i>
*3228 Paulus Æmilius, the most indulgent parent in Rome. Painted by A. Kauffman, R.A. Engraved by F. Bartolozzi, R.A.	<i>do.</i>
*3229 Bacchantes adorning a bust of Pan. Engraved by W. Wynne Ryland	<i>do.</i>
*3230 The Judgment of Paris. Engraved by W. Wynne Ryland	<i>do.</i>

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No.		Lent by
*3231	Louisa Hammond. Engraved by F. Bartolozzi, R.A.	<i>Joseph Grego, Esq.</i>
*3232	Industry, with Patience and Perseverance, crowned by Honour. Engraved by G. S. & J. G. Facius	<i>do.</i>
*3233	The Flight of Paris with Helen from the Court of King Menelaus. Engraved by W. Wynne Ryland	<i>do.</i>
*3234	Jupiter disguised as Diana, with the nymph Calista. Engraved by Thomas Burke	<i>do.</i>
*3235	Aglaia bound by Cupid	<i>do.</i>
*3236	Cupid disarmed by the Graces. Engraved by G. Scorodoomoff	<i>do.</i>
*3237	Cupid bound by Aglaia	<i>do.</i>
*3238	Cupid's Revenge. Engraved by G. Scorodoomoff	<i>do.</i>
*3239	Cupid Enthroned	<i>do.</i>
*3240	Nymph and Cupid. Engraved by F. Bartolozzi, R.A.	<i>do.</i>
3241	Una and the Lion. Engraved by Thomas Burke	<i>W. Gunn Gwennet, Esq.</i>
*3242	Andromache, with Cupid carrying off Hector's Armour. Engraved by F. Bartolozzi, R.A.	<i>Joseph Grego, Esq.</i>
*3243	Calais.—Sterne, Father Lorenzo, and the Lady at the Hôtel Dessein.—The Snuff Box. (See Sterne's "Sentimental Journey.") Engraved by J. M. Delattre	<i>do.</i>
*3244	Abelard offering Hymen to Eloisa. Proof	<i>Francis Harvey, Esq.</i>
*3245	Moulines.—Sterne and Maria. The Handkerchief. (See Sterne's "Sentimental Journey.") Engraved by J. M. Delattre	<i>Joseph Grego, Esq.</i>
3246	A Female Figure with a Cupid	<i>W. Gunn Gwennet, Esq.</i>
*3247	Painting. Engraved by F. Bartolozzi, R.A. Proof	<i>Francis Harvey, Esq.</i>

CASE No. 9.

*3248	Lady's full Pompadour Costume, with sacque and wadded trimmings	<i>Joseph Grego, Esq.</i>
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* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	Lent by
3249 Lady's full Costume, with sacque, red brocade, white flowers	<i>Mrs. F. M. Ward</i>
*3249a Blue quilted satin petticoat	<i>Joseph Grego, Esq.</i>
3250 Lady's full Costume. Yellow brocade, with quilted pink satin petticoat	<i>The Heirs. of the late Towneley Green, Esq., R.I.</i>
3251 Lady's full Costume. Cream-coloured silk brocade, with bold garlands of flowers and elaborately embroidered stomacher	<i>do.</i>
*3252 Embroidered Screen	<i>Mrs. Brackett</i>
*3252a Embroidered Stool	<i>do.</i>
3253 Needlework Screen. Copy of picture "Finding of Moses in the Bulrushes" (completed 1848)	<i>Mrs. F. A. Cowen</i>
3254 Lute-Harp formerly belonging to Mrs. Jordan	<i>Dowager Lady Freake</i>
3255 Antique Spinning Wheel from Ireland, over 200 years old	<i>Miss Ada Dagnall</i>

CASE No. 10.

3256 Collection of Antique, Point, and other Lace, Flemish, French, Venetian Point, and Italian Tape Lace	<i>Frances, Lady Trevelyan</i>
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CASE No. 11.

3257 Collection of Forty-four Specimens of Seventeenth Century Point and other Lace	<i>Sydney Vacher, Esq.</i>
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CASE No. 12.

3258 Spanish Rose Point Lace Scarf	<i>Mrs Farquharson of Haughton</i>
3259 A Length of Point d'Alençon Lace	<i>do.</i>
*3260 Antique Lace Collar (Charles I)	<i>Joseph Grego, Esq.</i>
*3261 Antique Lace Cravat (William III)	<i>do.</i>

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No.	Lent by
*3262 Pair of Cardinal or Pope's Lace Sleeves	<i>Joseph Grego, Esq.</i>
3263 A Selection of old Brussels Point, Mechlin, and other Lace	<i>F. F. Sidney, Esq., F.S.A.</i>
3264 Old Milanese Lace Sleeve	<i>Miss E. M. Clarke</i>

CASE NO 13.

*3265 Brocade Stole or Hood. Embroidered with flowers	<i>J. Grego, Esq.</i>
*3266 Early Brocade. Richly flowered. Embroidered with silver	<i>do.</i>
*3267 Chinese black crêpe scarf. Embroidered with flowers	<i>do.</i>
*3268 Shot green silk shawl (about 1820)	<i>do.</i>
*3269 Pair early mittens. Canary coloured, em- broidered in white silk	<i>do.</i>
*3270 Pair white satin ball shoes	<i>do.</i>
*3271 Do. yellow do. do.	<i>do.</i>
*3272 Do. Children's shoes. Embroidered in pink silk (about end of last century)	<i>do.</i>
*3273 Do. Infants' shoes, Blue Morocco (about end of last century)	<i>do.</i>
*3274 Do. Antique stockings. Crimson silk, black and white clocks	<i>do.</i>
*3275 Do. Early French white silk stockings. Scarlet clocks and embroidery	<i>do.</i>
*3276 Pink silk dancing slipper	<i>do.</i>
*3277 Blue do.	<i>do.</i>
3278 Pair white silk stockings with embroidered clocks; and white satin shoe worn by the Princess Charlotte of Wales when an infant	<i>Lady Clementine Walsh</i>
3279 Pair Lisle silk thread embroidered stockings (1808)	<i>Miss F. Withycombe</i>
3280 Indian purple mat, gold sequins and wire	<i>Miss E. M. Clarke</i>
3281 Coffee coloured lace shawl	<i>do.</i>
3282 Four yards very old pillow lace	<i>Mrs. Arthur Goodere</i>
3283 Embroidered muslin scarf (about 1830)	<i>G. G. Kilburne, Esq., R.I.</i>

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to the Curator in the Gallery.

No.

Lent by

CASE No. 14.

Examples of Louis XVI Embroidered Ambassadorial Costumes, made for Lord Stanley when Ambassador at the Court of France

- 3284 Full-dress Court Suit. Coat and Culotte, dark green corded silk, embroidered with pink and white bouquets. Waistcoat, corded white silk, embroidered *en suite* *The Hon Mrs Lyulph Stanley*
- *3285 Ambassadorial Coat. Rich blue velvet, embroidered with oak leaves and acorns in blue and white silk, worn at the Court of the First Napoleon, with antique ruffles of Pope's lace. Waistcoat, white corded silk, embroidered *en suite* *Joseph Grego, Esq.*

CASE No. 15.

Examples of Louis XVI Embroidery.

- *3286 Ambassadorial Coat. Brown cut velvet pile on puce ground, elaborately embroidered. Waistcoat, white satin, embroidered *en suite* *do.*
- *3287 Birthday Ball Coat. Cut velvet pile on puce-coloured satin, richly embroidered with groups of flowers and gold thread, said to have been worn by H.R.H. George Prince of Wales, 1786. Waistcoat, white satin, embroidered with gold and flowers *en suite* *do.*

CASE No. 16.

- 3288 Collection of Forty-two Portrait Medals of the XV, XVI, XVII, XVIII, and XIX Centuries, and Five Portrait Medallions by Tassie

PORTRAIT MEDALS.

- 1 Isotta Atti, wife of Sigismondo Pandolfo Malatesta of Rimini. Dated 1446. Bronze, cast and chased. By Matteo de Pasti
Lent by Max Rosenheim, Esq.

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

- | No. | | Lent by |
|-----|---|----------------------------|
| 2 | Isotta Atti, wife of Sigismondo Pandolfo Malatesta of Rimini. Dated 1446. Bronze, cast and chased. By Matteo de Pasti | <i>Max Rosenheim, Esq.</i> |
| 3 | Antonia de Balzi, wife of Gianfrancesco Gonzaga, Lord of Sabbionetta. 1479-1538. Bronze, cast and chased. By Pier Jacopo Ilario of Mantua | <i>do.</i> |
| 4 | Isabella di Capua, wife of Ferdinand Gonzaga; died at Naples, 1559. Bronze, cast and chased. By Giacomo da Trezzo | <i>do.</i> |
| 5 | Maria, daughter of Charles V, wife of Maximilian II. Born 1548; married 1548; died 1603. Bronze, cast and chased. By Pompeo Leoni | <i>do.</i> |
| 6 | Mary Tudor, Queen of England, wife of Philip II of Spain, 1553-1558. Bronze gilt, cast and chased. By Giacomo da Trezzo | <i>do.</i> |
| 7 | Catharina Riva. About 1540. Bronze gilt, cast and chased. By Antonio Abondio, the Elder (?) | <i>do.</i> |
| 8 | Hadria, daughter of Pietro Aretino; married (1548) Diotisalvi Rota. Bronze, cast and chased | <i>do.</i> |
| 9 | Christina, daughter of Charles, Duke of Lorraine. Married (1589) Ferdinand, Grand Duke of Tuscany; died 1637. Bronze, cast and chased. By Michele Mezza, 1592 | <i>do.</i> |
| 10 | Elisabeth of France, third wife of Philip II of Spain. Born 1545; married 1560; died 1568. Bronze, cast and chased. By Gianpaolo Poggini | <i>do.</i> |
| 11 | Elisabeth (Isabella), daughter of Philip II of Spain. Married Albert, Archduke of Austria. Regent of the Low Countries, 1598-1621; died 1633. Bronze, cast. By G. A. Moro | <i>do.</i> |
| 12 | Elizabeth, Marchioness of Northampton, 1562. Bronze, cast and chased. By Stephen of Holland | <i>do.</i> |

No.		Lent by
13	Jeanne d'Albret, Queen of Navarre; wife of Antoine de Bourbon, mother of Henry IV of France. 1555-1572. Bronze, cast and chased	<i>Max Rosenheim, Esq.</i>
14	Maria de' Medici, second wife of Henry IV of France; dated 1614. Bronze, cast and chased	<i>do.</i>
15	Anna, daughter of Frederick II, King of Denmark, the wife of James I, King of England. Married 1590. Silver, oval. Engraved by Simon de Passe	<i>do.</i>
16	Anna of Austria, the wife of Louis XIII of France, as guardian of Louis XIV, 1643. Bronze, cast. By Jean Warin	<i>do.</i>
17	Henrietta Maria, wife of Charles I of England. Cavalier's Badge with Portrait of Charles I on the obverse. Silver, oval, cast and chased. About 1645. By T. Rawlins	<i>do.</i>
18	Maria Eleanora, the wife of Gustav Adolph, King of Sweden. About 1620. Silver, cast and chased	<i>do.</i>
19	Catherina de Braganza, wife of Charles II of England. In Portuguese dress; probably before her marriage, 1662. Silver, cast and chased, with ring for suspension	<i>do.</i>
20	Catherina de Braganza, wife of Charles II of England, 1662. "The Golden Medal." Silver, struck. By J. Roettier	<i>do.</i>
21	Christina, Queen of Sweden, 1632; resigned, 1654; died at Rome, 1689. Bronze, cast and chased. By Travani, 1665	<i>do.</i>
22	Margarita de' Medici, wife of Odoardo, Duke of Parma and Piacenza; about 1646. Bronze, cast and chased	<i>do.</i>
23	Mary, daughter of James II, wife of William, Prince of Orange (afterwards William III, King of England). Silver, struck	<i>do.</i>
24	Mary II, Queen of England, wife of William III; died 1695. Copper, struck. By J. Boskam	<i>do.</i>

- | No. | | Lent by |
|-----|---|----------------------------|
| 25 | Anna Dorothea, Duchess of Saxe-Weimar,
Abbess of Quedlinburg. 1684-1704.
Silver, struck | <i>Max Rosenheim, Esq.</i> |
| 26 | Elisabeth Charlotte, Princess Palatine, the
second wife of Philip I, Duke of Orleans.
About 1690. Bronze gilt, cast and
chased | <i>do.</i> |
| 27 | Portrait of a Lady (unknown) of the Court of
Louis XIV. About 1670. Bronze, cast
and chased. By F. Cheron | <i>do.</i> |
| 28 | Portrait of a Lady (unknown) of the Court of
Louis XIV. About 1670. Bronze, cast
and chased. By Claude Warin | <i>do.</i> |
| 29 | Anna, Queen of England. Medal on the Union
of England and Scotland, 1707. Silver,
struck. By J. Croker | <i>do.</i> |
| 30 | Anna, Queen of England. Medal on the
Capitulation of Bethune, 1710. Silver,
struck. By J. Croker | <i>do.</i> |
| 31 | Clementina Sobieski, wife of James (III), the
Elder Pretender. Escape from Innspruck,
1719. Silver, struck. By Otto Hamerani | <i>do.</i> |
| 32 | Carolina, wife of George II of England.
Coronation, 1727. Silver, struck. By J.
Croker | <i>do.</i> |
| 33 | Anna, daughter of George II, wife of William
Charles Henry Friso, Prince of Orange.
1750. Silver, struck. By Holtzhey | <i>do.</i> |
| 34 | Frederica Carolina, Marchioness of Brandenburg-
Ansbach. 1752. Silver partly gilt; cast
and chased | <i>do.</i> |
| 35 | Maria Theresa, Queen of Hungary and Bohemia,
Archduchess of Austria, 1736; Empress
of Austria, 1740—1780. Silver, struck.
By Vestner | <i>do.</i> |
| 36 | Maria Theresa, Empress of Austria, 1740—1780.
Dated 1772. Bronze, struck. By Krafft | <i>do.</i> |
| 37 | Catherina II, Empress of Russia, 1764. Bronze,
struck. By Waechter | <i>do.</i> |
| 38 | Marie Antoinette, Queen of Louis XVI of
France, 1793. Silver, struck. By Loos | <i>do.</i> |

No.		Lent by
39	Lady Morgan, 1829. Bronze, cast and chased. By David d'Angers	<i>Mar. Rosenheim, Esq.</i>
40	Queen Victoria, large silver Jubilee Medal, 1897	
41	Do. small do. do.	<i>do.</i>
42	Do. do. gold do.	<i>do.</i>

PORTRAIT MEDALLIONS. By Tassie.

- 1 Caroline Matilde, sister of George III of England. Married 1766 to Christian VII, King of Denmark. Gray, No. 483 *do.*
- 2 Catherina II, Empress of Russia. Modelled by the Grand Duchess, afterwards (1796) Empress Maria Foedorowna of Russia. Signed, Maria F. 21 April 1789. Gray, No. 70 *do.*
- 3 Maria Foedorowna, wife of Paul, Grand Duke, afterwards (1796) Emperor of Russia. Modelled by herself. Gray, No. 256 *do.*
- 4 Maria Foedorowna. Modelled by Leclerc. Gray, No. 60 *do.*
5. Imperial Family of Russia. Modelled by the Grand Duchess, afterwards (1796) Empress Maria Foedorowna of Russia. Signed, Maria F. 21 April 1791. Gray, No. 349 *do.*

CASE No. 17.

- 3289 Blue silk Scarf. Embroidered Persian pattern in colours *Miss Louie S. Grege*
- 3290 Crimson silk Scarf (about 1830). Embroidered Persian pattern in colours *G. G. Kilburne, Esq., R.I.*
- 3291 Rich Italian Brocade Bodice with sleeves, green ground, embroidered flowers in red, and with pattern in gold and silver thread (Venetian) *Sir James D. Linton, R.I.*

- | No. | | Lent by |
|-------|---|-----------------------------------|
| 3292 | Spencer. White flowered satin, with Brandenburgs, piped with white satin and silk gimp ornaments (about 1820) | <i>G. G. Kilburne, Esq., R.I.</i> |
| *3293 | Gainsboro' Overdress. Lavender-coloured silk brocade, with white flowers | <i>Joseph Grego, Esq.</i> |
| 3294 | Shot Silk Costume. Various coloured stripes (Child's dress) | <i>G. G. Kilburne, Esq., R.I.</i> |
| 3295 | Gown of Indian Muslin. Embroidered in tinsel (1812) | <i>Miss K. W. Jendwine</i> |
| *3296 | Georgian Overdress. Pale green brocade with white silk stripes, embroidered with bunches of roses | <i>J. Grego, Esq.</i> |
| 3297 | White muslin Ball Dress (1810), yellow pipings and vandykings | <i>Mrs. C. H. Statham</i> |

CASE No. 18.

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| 3298 | White brocade Costume with train. Coloured flowers worked in brocade | <i>The Honors. of the late Towneley Green, Esq., R.I.</i> |
| 3299 | Louis Seize Brocade. Pale green white stripes, trimmed with flowers in relief | <i>do.</i> |
| 3300 | Roumanian National Dress, lent by a Roumanian Lady | <i>Mrs. Susana Buck</i> |

CASE No. 19.

- | | | |
|-------|--|-----------------------------------|
| 3301 | Centre Cover, worked by "Carmen Sylva," the Queen of Roumania | <i>Miss Louie Grego</i> |
| *3302 | Silk Shawl | <i>J. Grego, Esq.</i> |
| 3303 | Blue Gauze Scarf, worked about 1825 | <i>G. G. Kilburne, Esq., R.I.</i> |
| *3304 | Lady's Cardinal Cape, blue silk damask, about the period of Hogarth | <i>J. Grego, Esq.</i> |
| *3305 | Antique Buttons | <i>do.</i> |
| 3306 | Lace (Court Ruffles), given to the late Captain James Eaton, R.N., signal officer on the "Téméraire," at the Battle of Trafalgar, by Emma, Lady Hamilton | <i>Mrs. B. Harden Boyes</i> |

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

CASE No. 20.

- | No. | Lent by |
|--|--|
| 3307 Book of Hours of The Blessed Virgin, with
15 full page miniatures. Flemish MS.
Sæc. XV | <i>Sidney Young, Esq., F.S.A.</i> |
| 3308 Book of Hours of The Blessed Virgin, with
14 full page miniatures. French MS.
Sæc. XV | <i>do.</i> |
| 3309 Book of Hours of The Blessed Virgin, with
8 full page miniatures. French MS.
Sæc. XV | <i>do.</i> |
| 3310 La vie de Madame Sainte Katherine dicte en
vers françois, with full page miniature of
St. Katherine. French MS. Sæc. early
XV | <i>do.</i> |
| 3311 La vie de Madame Sainte Marguerite dicte en
vers françois, with full page miniature of
St. Margaret | <i>do.</i> |
| 3312 Antique Satin-Lined Jewel Case, containing
two massive bracelets, and a necklace with
large cross pendant, made of fine Berlin
ironwork of elaborate design. These orna-
ments were bestowed by the Prussian
Government on a German Lady, who (like
others of her compatriots) gave her jewels
towards defraying the cost of the defence
of the Fatherland during the Napoleonic
Wars. Tempus, circa 1810. | <i>Miss E. L. Baker</i> |
| 3312a Ivory Walking Stick, formerly belonging to the
Hon. Mrs. Walpole | <i>Richard Darcy, Esq.</i> |
| 3313 Silver Gilt Knife, Fork, and Spoon, with chased
handles, engraved with the crown and
monogram of Queen Charlotte. Presented
by Her Majesty to Lady Banks. From
Lord Brabourne's collection. | <i>Mrs. Moss Cockle</i> |
| 3314 Painted Parchment Fan, with ivory stick inlaid
with silver, once the property of Madame
Vestris. Her initials carved upon the
stick | <i>C. P. Downing, Esq.</i> |
| 3315 Painted Fan, mounted upon carved ivory
stick, said to have belonged to Madame de
Pompadour | <i>do.</i> |
| 3316 Fan, ivory mount inlaid with silver. Engraved
design printed in colours on satin | <i>The Executors, of the late Towneley Green, Esq., R.I.</i> |

No.

SIXTEEN HAND-PAINTED FANS.

Lent by

From the collection of Mr. Vacher.

- 3317 Silk Fan, with three engravings printed in colour on silk, centre medallion "Serena," Lady Hamilton and Romney the artist. Printed after the drawing by Thos. Stothard, R.A. Engraved by Scott. Smaller medallions, Bacchantes, trimmed with fringe, burnished steel mount *Sydney Vacher, Esq.*
- 3318 Louis XV Fan. Medallions in blue, curious carved ivory frame, with pillars and garlands decorated in blue and white and gilding *do.*
- 3319 Chinese Fan. Groups of flowers and exotic birds, carved and pierced ivory stick, with landscape in medallions, in imitation of lace work *do.*
- 3320 Chinese Fan, decorated with flowers and wreaths, figure subjects of Chinese children in medallions; carved ivory stick painted with figures *do.*
- 3321 Ivory Fan, elaborately carved, with picture of ship in centre of escutcheon; oval medallions with coats-of-arms, painted on back with landscape scenes, and with cypher carved on oval medallion on the stick *do.*
- 3322 Chinese Fan. Landscape and figures, enhanced with gilding, stick decorated with various coloured lacs, tinted pearl and gilding *do.*
- 3323 Chinese Fan. Mandarin giving entertainment at his country house with female musicians; stick decorated with black and gold lac, back painted with groups of roses and butterflies *do.*
- 3324 Kauffman Fan, chicken skin mount, medallion "Love sleeps," mounted with carved ivory sticks, view of London Bridge and the Port of London, decorated with classical figures in low relief *do.*
- 3325 Chinese Fan. Groups of figures, ivory frame, decorated in red lac with gilding *do.*

M

No.		Lent by
3326	Chicken-skin Fan with scalloped edges, painted with "Judgment of Paris," pierced ivory frame, faceted steel sticks	<i>Sydney Vacher, Esq.</i>
3327	Louis XV Fan, painted with three classical groups, ivory <i>picqué</i> , mother-of-pearl sticks	<i>do.</i>
3328	Silk Fan, painted medallion in centre, decorated in garlands and scrolls, gold and silver spangles, carved and pierced ivory frame, heavily decorated with various coloured golds and steel	<i>do.</i>
3329	Silk Fan, mount painted with musical party and cornucopia, surrounded with gold thread and spangles, ivory sticks, carved, pierced, and decorated with gold	<i>do.</i>
3330	Fan, with group of Watteau figures, <i>fête champêtre</i> , carved pierced mount, also decorated with Watteau figures	<i>do.</i>
3331	Miniature Fan, horn frame, decorated with spangles and coloured discs	<i>do.</i>
3332	Small Neapolitan Fan. Eruption of Mount Vesuvius, October, 1822, by daylight and moonlight. <i>Gouache</i>	<i>do.</i>

FIVE ANTIQUE HAND-PAINTED FANS.

From the collection of Mrs. Lucy J. Evans.

3333	Louis Seize Fan, white silk, painted <i>à la Boilli</i> . The Turtle Doves. Trimmed with gold spangles and coloured tinsel, carved ivory sticks inlaid with gold	<i>Mrs. Lucy J. Evans</i>
3334	Louis XV Fan, painted on kid, with groups in colour, and two medallions <i>en grisaille</i> , delicately carved mount, with pierced medallions, shepherds and shepherdesses, inlaid with gold and silver	<i>do.</i>
3335	French Fan (Louis XV); blue ground, with gilding, with three panels painted in sprigs and flowers, sticks elaborately carved and pierced, with group of figures in centre	<i>do.</i>
3336	Painted Paper Fan on early carved ivory frame with pierced medallions, groups of trophies, and cupids as warriors	<i>do.</i>
3337	Fan with massive frame, carved mother-of-pearl with gold figures in relief, the mount painted with pastoral subjects	<i>do.</i>

ETRUSCAN JEWELLERY

(From the Collection of Mrs. Lucy J. Evans).

- 3338 Greek Gold Bangle, 1000 B.C. Etruscan Gold Earrings, found in Egypt. Pair of Etruscan Gold Earrings, found in Egypt. Greek Earring, "Winged Victory." Greek Gold Cupid. Roman Gold Baby's Bracelet. Egyptian Scarab from Mummy of Egyptian Queen. Woman's Bangle from Zanzibar. *Mrs. Lucy J. Evans*
- 3339 Two Egyptian Dolls, 3000 years old *do.*
- 3340 Steel Locket, with Wedgwood medallion, formerly belonging to Mrs. Siddons *do.*
- 3341 Old Egyptian Pap-boat *do.*
- 3342 Pair of Bracelets worn by Madame Trebelli in "Carmen" *Burnham Horner, Esq.*
- 3343 Bracelet, made of hair of H.R.H Princess Charlotte of Wales (daughter of George IV), with chased gold centre and miniature painting of H.R.H's eye (supposed to be by Cosway) *Lady Clementine Walsh.*
- 3344 Gold heart-shaped Locket, with key attached, containing lock of H.R.H's hair, given after her death to Emily, Viscountess Ashbrook *do.*
- 3345 Three plain glass and silver mounted Scent Bottles, which belonged to H.R.H. *do.*
- 3346 Three Battersea Patch Boxes *F. E. Sidney, Esq., F.S.A.*
- 3347 Small old silver Vinaigrette *do.*
- 3348 Small old silver Nutmeg Grater (formerly carried by ladies) *do.*
- 3349 Queen Charlotte's Seal. Chased gold with bloodstone intaglio of her favourite dog "Muff." The handle of the seal is also a model of the dog. Given by Queen Charlotte to the "Jessamy Bride" (Miss Horneck) *Mrs. Moss Cockle.*
- 3350 Miniature of the Duchess of Kent (mother of Her Majesty the Queen) *J. R. Brown, Esq.*
- 3351 Miniature, Lady Templemore and Child. After Lawrence. By the late G. R. Ward, Esq. *Mrs. E. M. Ward.*
- 3352 Portrait of Mrs. Fellowes. By G. Faija, miniature painter to Her Majesty *Orlando Butler Fellowes, Esq.*

No.	Lent by
*3353 Petitot Miniature, Ninon de L'Enclos, in gold frame	<i>Joseph Grègo, Esq.</i>
*3354 Enamel Picture, "Rape of the Sabines"	<i>do.</i>
*3355 Enamel Picture	<i>do.</i>
*3356 Eighteenth Century Scent Bottle, in form of a nectarine, mounted in gold	<i>do.</i>
*3357 Eighteenth Century Scent Flacon, as hanging pilgrim's bottle, in gold, silver, and enamel, suspended by silver chain to a finger ring	<i>do.</i>
*3358 Antique Jewel, set with carbuncle, garnets, turquoises, &c.	<i>do.</i>
*3359 Enamelled Dome of Watch, Eighteenth Century	<i>do.</i>
*3360 Antique Silver Sheath for Scissors	<i>do.</i>
*3361 Tortoiseshell Étui, mounted in silver, with Wedgwood medallion of Cupid, with silver fittings	<i>do.</i>
*3362 Ivory carving (dated 1785), scene from Ovid's "Metamorphoses"	<i>do.</i>
*3363 Do. Head of Medusa. After the antique	<i>do.</i>
*3364 Ivory Patch Box, with motto and medallion in enamel: "A token of esteem"	<i>do.</i>
*3365 Battersea enamel Patch Box, with mirror	<i>do.</i>
*3366 Rorstrand Powder Box, blue royal, decorated in gold and enamel	<i>do.</i>
*3367 Rorstrand Pin Box, blue royal, decorated in gold and enamel	<i>do.</i>
*3368 Brunswick Vernis Snuff Box. Subject, "The Rivals"	<i>do.</i>

CASE No. 21.

COLLECTION OF MINIATURES.

3369 Madame du Barri	<i>Mrs. Moss Cockle</i>
3370 Nellie O'Brien	<i>do.</i>
3371 Lady Barrymore (after Cosway). Copied by the late G. R. Ward, Esq.	<i>Mrs. E. M. Ward</i>
3372 Mrs. Siddons	<i>Mrs. Moss Cockle</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.	Lent by
3373 Portrait of Mrs. Thrale (afterwards Madame Piozzi)	<i>Orlando Butler Fellowes, Esq.</i>
3374 Henrietta Maria, Queen of Charles I	<i>Mrs. Moss Cockle</i>
3375 Mrs. Fitzherbert	<i>do.</i>
*3376 A Visit to Chloe. By William Hamilton, R.A. Engraved by T. Gaugain. Printed in colours	<i>J. Grego, Esq.</i>
3377 Portrait of a Beauty. By J. de Geer	<i>Mrs. Moss Cockle</i>
*3378 La Signora Storace. After P. Condé	<i>Joseph Grego, Esq.</i>
*3379 Head of Lady Hamilton. Engraved for Lord Nelson. By Pistrucchi	<i>do.</i>
*3380 Miss Tree as Juliet. By Alfred E. Chalon, R.A.	<i>do.</i>
*3381 Miniature of a Lady, mounted as a Brooch	<i>do.</i>
3382 Duchess of Richmond	<i>Mrs. Moss Cockle</i>
*3383 A Little Maid. By S. Shelley	<i>Joseph Grego, Esq.</i>
*3384 A Visit to Puss. By Wm. Hamilton, R.A. Engraved by T. Gaugain	<i>do.</i>
*3385 La Cruche Cassée. After Greuze	<i>do.</i>
*3386 Madame Récamier. By Isabey	<i>do.</i>
*3387 Princess Marie Sobieski, wife of the Pretender	<i>do.</i>
*3388 Innocence. By Angelica Kauffman, R.A. Engraved by L. Marcuard. Printed on satin. Mounted in needlework with spangles and tinsel	<i>do.</i>
*3389 Marie Antoinette (Queen of Louis XVI) when Dauphiness. By Dumont	<i>do.</i>
*3390 Lady Hamilton. After G. Romney. By P. Condé	<i>do.</i>
*3391 Diana and her Nymph. By Klingstedt	<i>do.</i>
*3392 Miniature of a French Lady, time of Directoire	<i>do.</i>
3393 Ninon de l'Enclos	<i>Mrs. Moss Cockle</i>
*3394 Princess Pauline Bonaparte. By Isabey	<i>Joseph Grego, Esq.</i>
*3395 Miniature of a Lady. By N. Hone	<i>do.</i>
*3396 Miniature of a Lady. Time of Maria Theresa	<i>do.</i>
*3397 Mrs. Hardinge as Miranda. Engraved by F. Bartolozzi	<i>do.</i>
*3398 Lady Horatia Seymour, daughter of Grace Dalrymple Elliot	<i>do.</i>

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No.		Lent by
3399	Mrs. Knowlys, from miniature by Ross, and in Heath's Book of Beauty	<i>Miss Flora Goodere</i>
3400	Elinor Bold, of Bold Hall, Lancashire	<i>Miss Sylvia Goodere.</i>
3401	Madame Vestris	<i>Burnham Horner, Esq.</i>
3402	Maria Siddons. Pencil sketch by Sir Thomas Lawrence	<i>Mrs. Moss Cockle</i>
*3403	Mrs. Mary Robinson, by Shelley	<i>Joseph Grego, Esq.</i>
*3404	Cyprian Votary, painted and engraved by William Ward, A.R.A. Printed in colours	<i>do.</i>
*3405	Georgiana, Duchess of Devonshire, by John Downman, A.R.A. Engraved by F. Barto- lozzi. Printed in colours	<i>do.</i>
*3406	Lady Hamilton, sketch, by Sir Thos. Lawrence, P.R.A., made at Romney's house in Caven- dish Square	<i>do.</i>
*3407	Lady Hamilton, by Geo. Romney (sketch for Sensibility)	<i>do.</i>
*3408	Eleanor Gwynn, by Sir Peter Lely, engraved by John Ogborne. Printed in colours	<i>do.</i>
3409	Autograph Composition by the late Madame Clara Schumann	<i>Otto Goldschmidt, Esq.</i>
*3410	Mrs. Mary Anne Clarke, friend of the Duke of York, by Adam Buck. Printed in colours	<i>Joseph Grego, Esq.</i>

SCREENS NOS. 2 AND 3.

COLLECTION OF ENGRAVINGS IN COLOURS AND DRAWINGS,

*3411	Illustrating the History of Costume and the to development of Female Dress with the	
*3440	Progress of Fashion throughout the ages	<i>Joseph Grego, Esq.</i>

CASE No. 22.

3441	Geo. IV Dress, silk brocade	<i>Mrs. W. Prout</i>
3442	Early Georgian Sacque Costume, silk brocade with coloured gold stripes embroidered in bouquets of flowers, and trimmed with raised gimp flowers in relief	<i>Sir James D. Linton, R.I.</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply
to the Curator in the Gallery.

- | No. | | Lent by |
|------|--|---|
| 3443 | Geo. IV Dress, leg of mutton sleeves, pink brocade | Mrs. A. Temple |
| 3444 | Empire Costume with vandyke edgings and tassels | G. G. Kilburne Esq. R.I. |
| 3445 | Green Satin Costume with pipings of the same | do. |
| 3446 | Empire Evening Dress, blue silk embroidered in patterns and with sprays of flowers, and finished off with edging of pearls | do. |
| 3447 | Early Sacque Costume, red silk ground with pattern in white brocade and coloured flowers | Sir James D. Linton, R.I. |
| 3448 | Long-waisted White Silk Dress, handsomely brocaded with bouquets of flowers | do. |
| 3449 | Evening Dress, brocade costume, printed and painted and with groups of fuschias, and brocaded in white silk | <i>The Errors. of the late Towneley Green, Esq., R.I.</i> |
| 3450 | White Satin Theatrical Costume, epoch of Mrs. Siddons, richly embroidered in gold thread | do. |
| 3451 | Gallery of Fashion, 1794 to 1800. In 2 Vols. | Dowager Lady Westbury |

CASE No. 23.

- | | | |
|------|---|-------------------|
| 3452 | Collection of Oriental Seed Pearl Work and Strung Coral. The pearls are secured on the foundation by means of horsehair, foundation consisting of mother-of-pearl. Directorate — Empire — Restoration to Early Victoria | Mrs. Ellen Vallat |
| 3453 | Ropes of Strung Pearls from which the finished articles are made | do. |

CASE No. 24.

3454 COLLECTION OF HISTORICAL, ANTIQUE AND CURIOUS GLOVES.

King George IV Glove. The fellow glove is in possession of H.M. the Queen.	Messrs. Fownes, Brothers & Co.
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Lent by

- Glove worn by H.M. Queen Victoria, at her
Coronation *Messrs. Fownes, Brothers & Co.*
- Gloves as made for Her Majesty at the present
day. The seams are placed outside for
additional comfort *do.*
- Gloves made in Commemoration of the Jubilee,
1897 *do.*
- Gloves worn at the funeral of the Duchess of
Kent, mother of H.M. the Queen *do.*
- Glove of Danish manufacture, worn by the
Princess of Wales on her entry into
London, 1863 *do.*
- Ladies' Linen Fabric Gloves, 100 years old *do.*
- Examples of Mousquetaire gloves of the 18th
century, with curious hand-net insertion
- Examples of Suède and Glacé Mousquetaire of
the last century. The white gloves dis-
play in the cut of the thumb and the
curving at the wrist, an approach to the
modern style *do.*
- Various specimens of different styles and
colours in vogue from time to time since
the beginning of the century *do.*
- Two Miniature Gloves perfect in every detail.
Made by a woman glove-maker, in the
employ of Fownes, Brothers & Co., when
70 years of age *do.*
- One pair Gloves in Walnut Shells. These were
known as chicken skin or Limerick gloves.
"It all lies in a nutshell" *do.*
- Two pairs of Doll's Gloves *do.*
- Smallest pair of Hand-Knitted Gloves in the
world *do.*
- Lady's Eight-Button Gloves found after a fire
at Whiteley's, Westbourne Grove. Size 6 *do.*
- Lady's Hawking Glove *do.*
- Largest sized Glove that can be made from
rat skins *do.*
- Pair Gloves made from a rabbit skin *do.*
- Glove worn by the wife of General Tom Thumb
(née Minnie Warren) *do.*
- Maunday Purses as manufactured by Messrs.
Fownes Brothers for over 60 years *do.*

No.

CASE No. 25.

Lent by

- 3455 Bead Basket. Temp. Charles II *Mrs. E. M. Ward*
- 3456 Two Pair Gloves. Temp. Charles I *do.*
- 3457 Work Box. Temp. Charles II *do.*
- 3458 Pair Ladies' Shoes, yellow brocade. 18th century *Fred Roe, Esq*
- 3459 Casket for writing materials. Stuart period *Mrs. C. Shaw*
- 3460 Casket for work materials. Early Stuart *do.*
- 3461 Queen Anne's Gloves from Copt Hall *Sir James D. Linton, R.I.*
- 3462 Do. do. *do.*
- 3463 Embroidered Glove from the Stafford Collection *do.*

CASE No. 26.

- 3464 Elizabethan Curtain, embroidered crewels on linen, with birds and Tree of Life, in various colours *Mrs. Brackett*
- 3465 Elizabethan Curtain, embroidered crewels on linen *do.*
- *3466 Embroidered Silk Quilt, described as having belonged to Ferdinand and Isabella of Spain *Joseph Grego, Esq.*
- 3467 Antique Bed Quilt, embroidered in coloured silks *Miss Josephine Goodeve*

CASE No. 27.

- 3468 Bead Basket. Temp. Charles II *Mrs. E. M. Ward*
- 3469 Needlework Sampler. Work of Lady Sumpter. Temp. Charles II *do.*
- 3470 Pair of Shoes and Clogs. Temp. Charles II *do.*
- 3471 Tapestry Box, worked by Mrs. Bold of Bold Hall, Lancashire, 1702 *Mrs. Arthur Goodeve*

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

No.		Lent by
3472	Sampler. Map of England and Wales	<i>Miss Josephine Goodere</i>
3473	Do. The Christian Race.	<i>do.</i>
3474	Mirror. Stuart period	<i>Mrs. C. Shaw</i>
3475	Small Cushion. The Sacrifice of Isaac. Early Stuart	<i>do.</i>
3476	Saint Louis. Portrait, tent stitch in gold and silver. Stuart period	<i>do.</i>
3477	Pincushion. Old Chinese embroidery	<i>Miss E. M. Clarke</i>
3478	Purse which formerly belonged to the niece of the late Sir Walter Scott	<i>Mrs. B. Harden Boyes</i>
3479	Pair Ladies' Shoes, flowered brocade	<i>Fred Roe, Esq.</i>
3480	Needlework Picture, 1780	<i>Mrs. Sibley</i>

SCREEN No. 4.

EMBROIDERED PICTURES AND EMBROIDERY.

16TH-18TH CENTURIES.

Lent by the Corporation Museum, Maidstone.

- 3481 Henry VIII seated on a throne with his foot on the Pope. To his left is Edward VI and Mary, Edward VI holding a Bible, and Mary holding a rosary. To his right is Elizabeth with a book with the words inscribed "Good tidings of great joy, Luke 2."
17th century. Same frame. King seated on a throne receiving a chalice from a lady. (?) King Solomon and the Queen of Sheba.
- 3482 Apron in white silk, worked with coloured silks and gold wire. Early 18th century.
- 3483 Portion of an apron with geometrical design of flowers in gold thread and silks.
- 3484 Three figures in a landscape with trees and flowers. Cupid, flying in the air, discharges an arrow. 18th century.
- 3485 An allegorical design representing the elements—air, land, and water. In the upper portion the sun (air) appearing from under the clouds, and birds—peacock and parrot. In the centre a female (land) wearing a wreath of laurel, and standing under an arch of flowers, holding in her hands a bunch of roses and a spray of heartsease. On either side a leopard and a lion. In the lower portion the sea (water) with fish and a mermaid. First half of the 18th century.

- No.
 3486 Two-handled vase, containing flowers and foliage, standing in a garden with growing flowers. 18th century.
 3487 Alphabets and verse of a hymn. A.D. 1758 and 1782. The Crucifixion, worked in coloured silks, and a verse of poetry.
 3488 Landscape and Figures, Stuart Embroidery.
Lent by the Exors. of the late Tourneley Green, Esq., R.I.
 3489 Frame of three pieces Gold Embroidery for Altar Front. *do.*
 3490. Fine cross stitch Scripture subject. *do.*
 3491 Sampler worked in Silk, dated 1676. *Lent by Mrs. H. D. Penn*

CASES Nos. 28, 29, 30, 31, 32 AND 33.

COLLECTION OF JAPANESE ANTIQUE LACQUER, BRONZES, PORCELAIN, EMBROIDERIES, and Articles of daily present use.

Lent by Mrs. Ernest Hart.

- 3492 Sage-Jubaku or Picnic Box, decorated in flowers and buds, in gold lac, on aventurine. 18th century. Such a box is carried when ladies go out to picnic under the blossoming trees, on the occasion of the various festivals of flowers
 3493 A Lady's Smoking Set, decorated in landscape, with gold and silver lac on black. 18th century
 3494 The Poetry Game. Gold lac case, decorated with hawthorn blossoms. 18th century. Containing 100 cards of the 100 poets, painted by an artist of the Toza School. The game is played by throwing one of the cards on which a verse is written on the floor, and the player has to immediately throw down the card with the portrait of the poet who is the author of the poetry
 3495 Cha-baku or Tea Caddy. Decorated with landscape, in gold and silver lac. 17th century
 3496 Cha-baku or Tea Caddy, in natural wood, decorated with owl in gold lac and swallows in translucent enamels. 17th century
 3497 Suzuribako or Writing Case, decorated with hawthorn blossom and fir in silver and gold lac on black. 17th century
 3498 Shikishi-baku or Paper Box, decorated with fans in gold lac. 18th century

- No.
- 3499 Suzuribako or Writing Case, decorated with a peony in raised gold lac on aventurine. 18th century
- 3500 Lady's embroidered Pocket Book, containing a polished metal mirror
- 3501 Lady's embroidered Tobacco Pouch
- 3502 A small Table used in dining. Each person, who is seated on the ground, has such a table placed before him
- 3503 Fubako or Despatch Box, in gold lac. Such a despatch box is the envelope in which a lady places a letter she has written for delivery. 17th century
- 3504 Fubako or Despatch Box, decorated with pine branches in gold lac on nashiji. 18th century
- 3505 Despatch Box, decorated with pine branches in gold lac on nashiji. 15th century
- 3506 Despatch Box, decorated with maple leaves in gold and red lac on black
- 3507 Hairpins, in gold lace
- 3508 Hairpins, in tortoiseshell
- 3509 Combs—
1. Black and gold lac
 2. Peony in shibiyama.
 3. Gold lac on ivory
 4. Gold lac and shibiyama By Hositsu
 5. Minute Landscapes in discs in gold lac
 6. Gold lac and coral
 7. Shibiyama decorations on gold lac. By Kensai
 8. Birds and flowers in raised gold lac
 9. Birds engraved on stained red ivory
 10. Shibiyama
- 3510 Saké-coupe pair, decorated with figures of actors. 18th century
- 3511 Saké-coupe, decorated with peonies in gold lac in relief. By Mosho. 19th century
- 3512 Small domestic Shrine of Buddha
- 3513 Seven Kogos or Perfume Boxes, in gold and coloured lac and shibiyama. 18th century
- 3514 Model of a Goto, a musical instrument which all the Japanese ladies are taught to play
- 3515 Model of a Kaga or Sedan Chair in which ladies are carried
- 3516 Small domestic Shrine of Kwannon

- No.
- 3517 Pocket Case, containing brush with which a lady paints the lower lip with carmine
- 3518 Pipe Case (modern)
- 3519 Model of a Samisen (a kind of banjo)
- 3520 Six Netsuki Buttons in ivory, carved red lac, shibiyama and gold lac
- 3521 Kogo in Kaga porcelain
- 3522 Letter Weight. Kylin in crystal
- 3523 Kogo in Satsuma china. Figures painted by Meizan and another
- 3524 Incense Pot in Satsuma porcelain. Painted by Meizan, with silver cover
- 3525 Teapot in Satsuma porcelain. Made for and presented to the lender by Meizan, with inscription
- 3526 Tea Jar, decorated with red cockscomb in red and gold lac on black. 18th century
- 3527 Six antique Tea Jars, used in the tea ceremony.
- 3528 Antique Raku Tea Bowl, used in the tea ceremony, with the silk bag in which it has been carefully preserved for generations
- 3529 Three carved and painted Ivory Decorations for the hair
- 3530 Lacquer Luncheon Box (modern)
- 3531 Bunko or Manuscript Box, decorated with wistaria, in gold and coloured lacs on black
- 3532 China Pail, used by ladies to make soapsuds in, when taking a bath
- 3533 Carved red lac Hairpin and three others in gold lac
- 3534 A Mokumé Pipe
- 3535 Pipe and Case
- 3536 Five Articles of Toilet
- 3537 Large Box with Tray, black and gold lac on red canvas, in which a lady would keep her wardrobe.
- 3538 Model of a Goto
- 3539 Pillow used by Japanese ladies in order to prevent their beautifully arranged hair being disordered. This pillow was brought from Japan by Lady Franklin in 1862
- 3540 Shoulder drum used by Geishas
- 3541 Gold lacquered and painted carved figure of Kwannon, the Goddess of Mercy, standing on a lotus flower. 16th century
- 3542 Lacquered and painted figure of Komachi, carved in wood, representing the poetess reduced to begging in her old age. 17th century

- No.
- 3543 Kashi-baku or Cake Box, in Somada lac. Early 18th century
- 3544 Jubaku or Nest of Boxes, in carved guishi lac. 17th century
- 3545 Socks, with divided space for the big toe, through which is passed the strap of the sandal
- 3546 Pair of straw Sandals, worn out of doors
- 3547 Another pair of the same
- 3548 Pair of Clogs, worn out of doors in muddy weather
- 3549 Fukusa, representing a serpent attacking a stork's nest, defended by a kylin, finely embroidered
- 3550 Fukusa, stencil printed and embroidered, representing children drawing a basket of flowers in a cart
- 3551 Obi-agi, cherry trees in blossom, stencil printed
- 3552 Obi-agi, ducks and reeds design, stencil printed
- 3553 Obi-agi, pinks design, stencil printed
- 3554 Obi-agi, plum blossom and moon design, stencil printed
- 3555 Neckerchief, folded inside the Kimono, deer and trees design, stencil printed
- 3556 Neckerchief, fan design, stencil printed and embroidered
- 3557 Silk obi or sash
- 3558 Lacquer dish for food (modern)
- 3559 Rice bowl and cover (modern)
- 3560 Soup bowl and cover (modern)
- 3561 Crystal Charm
- 3562 Pocket Mirror (modern)
- 3563 Miniature silver inro and mokumé Bead
- 3564 Wallflower Vase, in the form of the mask of Okumé, the Goddess of Happiness. Old Kioto ware
- 3565 Wallflower Vase. Modern Banku ware
- 3566 Wallflower Vase. Old Satsuma porcelain, landscape design
- 3567 Bronze Hanaiké or Flower Vase, decorated with the Kiri crest, by Seimin, signed
- 3568 Bronze Water Kettle
- 3569 Bronze Hanaiké or Flower Vase, decorated with flying hoho birds in relief, by Yasumore, signed 18th century
- 3570 Antique Kogo, over 300 years old, gold lac on linen, presented to the lender in Japan, in 1892, by the son of the last of the Shoguns
- 3571 Kogo, figure of a Woman. By Ritsuo, 17th century
- 3572 Mirror of polished metal with gold and black lac case

- No.
 3573 Cloisonné Ink Bottle
 3574 Antique painted Fan
 3575 Three damascened and mokumé Tobacco Pouch Clasps
 3576 Writing Table, carved red and black lac
 3577 Carved Flute, used in the No-dance

Lent by Harding Smith, Esq.

- 3578 Lady's Toilet Bowl, of copper gilt, lining aventurine lac
 3579 Miniature Model of Tea Set, consisting of 14 pieces
 3580 Mirror Case of old nashiji lac, pewter mounts, crests of owner's family and families. 16th century.
 3581 Lady's Dagger, double-edged blade. Made by "Sakemitsu."
 Silver mounts, decorated with cherry blossom and birds
 3582 Fan, decorated with crests of various families
 3583 Fan, decorated with sun, pine trees, and waves

Lent by Phene Spiers, Esq.

- 3584 Six Combs in gold lac, ivory, and shibiyama
 3585 Six gold lac Hairpins

Lent by George Haité, Esq.

- 3586 Lady's Kimono, fir tree and bamboo design, stencil printed and embroidered in colour and gold on black
 3587 Fukusa, storks and fir tree embroidered on blue satin
 3588 Fukusa representing the devoted son, who went in the snow to search for bamboo roots for the sustenance of his brother
 3589 Fukusa. Cake boxes and shells finely embroidered on white damask
 3590 Fukusa. Fir tree, embroidered in gold thread on dark blue satin
 3591 Fukusa. Stork and the hairy tortoise, the emblem of longevity, worked in gold thread on dark blue satin
 3592 Storks and fir tree, worked in silk and gold on blue satin

No.

Lent by E. Tomkinson, Esq.

- 3593 Kimono, finely embroidered on white silk
 3594 Do., richly embroidered
 3595 Obi, embroidered in silk and gold on open satin

Lent by Frank Dillon, Esq.

- 3596 Obi-agi, woven in red, green and gold
 3597 Lady's Kimono, embroidered with large green leaves
 3598 White Silk, embroidered and painted
 3599 Lady's Kimono, in black and grey silk, embroidered with bunches of flowers
 3600 Lady's Kimono, in grey crêpe, embroidered with bamboo and apple blossom
 3601 Obi-agi in grey crêpe, decorated with stencil prints of fans
 3602 Obi-agi in grey crêpe, decorated with stencil prints of boughs
 3603 Scarf of white silk
 3604 Neckerchief in grey satin, embroidered
 3605 Neck-scarf in grey crêpe, stencilled with chrysanthemums
 3606 Obi-agi in blue silk, stencilled with chrysanthemums
 3607 Obi-agi in gold and blue damask
 3608 Part of an Obi, handsome gold and black damask
 3609 Part of an Obi, blue and red silk damask

CASE No. 34.

COLLECTION OF ICELANDIC RELICS
FORMED BY MRS. "ALEC" TWEEDIE.

- | No. | Lent by |
|--|--------------------------|
| 3610 Sketch, "Our First View of Iceland." | <i>Mrs. Alec Tweedie</i> |
| 3611 Icelandic Musical Instrument of the 17th century, called in Iceland "Langspil" | <i>do.</i> |
| 3612 Flat Iron, 1684 | <i>do.</i> |
| 3613 Engagement Ring, set with stones (old silver) | <i>do.</i> |
| 3614 Silver Pendant, with hangings (old silver) | <i>do.</i> |
| 3615 Bride's Marriage Buckle with her initials and bridegroom's upon it (old silver) | <i>do.</i> |

No.	Lent by
3616 Double-thumbed Gloves	<i>Mrs. Alec Tweedie</i>
3617 Skin Shoe	<i>do.</i>
3618 Native Cap, as worn by woman in Herbert Schmalz's picture	<i>do.</i>
3619 Silver-mounted Belt and Neck Collar	<i>do.</i>
3620 Snuff Box, made of walrus tooth	<i>do.</i>
3621 A Pen-and-Ink Sketch of Girl in Icelandic dress. By Herbert Schmalz	<i>do.</i>

CASE No. 35.

3622 Collection of Autographs (Musical and Literary) of Famous Women.	<i>Dr. Maitland Coffin</i>
Adelina Patti. Two letters	<i>do.</i>
Norman Neruda	<i>do.</i>
Tietjens (signed Theresa). Letter and photo	<i>do.</i>
Adelaide Kemble. Two letters	<i>do.</i>
Jenny Lind (Goldschmidt)	<i>do.</i>
Madame Storace. Letter and portrait	<i>do.</i>
Arabella Goddard. Letter and photo	<i>do.</i>
Edith Wynne	<i>do.</i>
Priscilla Horton (Mrs. German Reed)	<i>do.</i>
Sarah Harlowe	<i>do.</i>
Pauline Viardot	<i>do.</i>
Lydia Thompson. Two letters	<i>do.</i>
Clara Novello	<i>do.</i>
Parepa Rosa	<i>do.</i>
Mrs. Craik	<i>do.</i>
Mrs. Keeley	<i>do.</i>
Rebecca Isaacs	<i>do.</i>
Madame Albani. Letter and photo	<i>do.</i>
Taglioni	<i>do.</i>
Mrs. Oliphant	<i>do.</i>
Eliza Cook. Letter and portrait	<i>do.</i>
L. E. L. (Letitia Elizabeth Landon)	<i>do.</i>
Harriet Martineau	<i>do.</i>
Caroline Norton	<i>do.</i>
Agnes Strickland	<i>do.</i>

No.		Lent by
	Jane Porter	<i>Dr. Maitland Coffin</i>
	Miss Kelly (Actress)	<i>do.</i>
	Grisi	<i>do.</i>
	Florence Marryat	<i>do.</i>
	Susannah Moody	<i>do.</i>
	Jenny Viard Louis	<i>do.</i>
	Maria Edgeworth	<i>do.</i>
	Isabelle de Chalot	<i>do.</i>
	John Strange Winter	<i>do.</i>
	Maude Goodman	<i>do.</i>
	Mary Holman	<i>do.</i>
	Baroness Burdett Coutts	<i>do.</i>
	Florence Warden	<i>do.</i>
	Lady Alfred Tennyson	<i>do.</i>
3623	School Shakespeare, formerly belonging to Mrs. Siddons	<i>Mrs. Moss Cockle</i>

CASE No. 36.

*3624	Green Silk Damask Cradle Coverlet, lined with white moiré antique	<i>J. Grego, Esq.</i>
*3625	Indian Gauze Scarf, embroidered in gold and amber	<i>do.</i>
*3626	Indian Nautch Girl's Cap, embroidered and tinselled	<i>do.</i>
*3627	Do. do. do.	<i>do.</i>
*3628	Black Velvet Cap, embroidered gold thread and pearls	<i>do.</i>
*3629	Albanian Jacket, damask rose-coloured velvet, embroidered in gold lace	<i>do.</i>
*3630	Green Satin Waistcoat <i>en suite</i>	<i>do.</i>
3631	Small Red Silk Siamese Handkerchief	<i>Miss E. M. Clarke</i>
3632	White Embroidered Chinese Silk Handkerchief	<i>do.</i>
3633	Embroidered with Shamrocks Irish Tea-cloth	<i>do.</i>
*3634	Three Old Tapestry Needlework Chair-seats	<i>Miss Sandeman</i>
3635	Dress Panel, hand-painted cornflowers on chiffon	<i>Miss Alice M. Gurney</i>
3636	Dress Panel, hand-painted roses on chiffon	<i>do.</i>

* Those pictures, &c., marked with an asterisk are for sale. For prices apply to the Curator in the Gallery.

CASE No. 37.

FOUR EXAMPLES OF RUSSIAN COSTUMES.

No.		Lent by
3637	Antique Rich Brocade Gown, Costume of Russian Noble Lady, five pieces	<i>Lent by Madame Pogosky</i>
3638	Antique Costume of Russian Peasant Woman, four pieces	<i>do.</i>
3639	Costume of a Russian Merchant's Wife, Red Brocade Saraptan and four other pieces and necklace	<i>do.</i>
3640	Modern Costume of Moscow Peasant Woman, four pieces and headwear	<i>do.</i>

PRINCE'S HALL.

List of Exhibitors in Children's Section.

Mrs. Ada S. Ballin, Professional and Private Address, 18 Somerset Street, Portman Square, W.; Office, 5 Agar Street, Strand.

Womanhood; the Magazine of Woman's Progress and Interests. Magnificently illustrated. Monthly.

Baby; the Mother's Magazine. A Guide to the Health, Dress, Food, and General Management of Children. Monthly.

The Mother's Guide. Series of Booklets, written by Mrs. Ballin. No. 1: How to Feed our Little Ones. No. 2: Bathing, Exercise and Rest. No. 3: Early Education. No. 4: Children's Ailments.

Personal Hygiene. An Explanation of the Laws of Health as regards the Individual and the Home. Over 200 pp. Handsomely bound.

Health and Beauty in Dress, from Infancy to Old Age. Over 200 pp.

Nursery Cookery. Recipes for children from 1 to 12 years.

Paper Patterns (registered) of Mrs. Ballin's Improved Hygienic and Layette and Other Patterns for Children and Ladies.

Mrs. Ballin's Baby Corselet. An invention to prevent children from falling out of bed.

The Doris Safety Belt. An invention to keep children from falling out of mail carts, prams, &c.

The Ballin Baby Bottle.

Dr. Jaeger's Sanitary Woollen System, Ltd., 95 Milton Street.

Articles of Clothing, carrying out practically Dr. Jaeger's Sanitary Woollen System, and showing how pure wool is substituted for linen and cotton fabrics.

Hitchings, Ltd., Regent House, Regent Street.

Baby Cars, Baby Carriages, Baby Chairs, etc., under the distinguished patronage of Her Majesty the Queen-Empress, H.R.H. Princess of Wales, H.R.H. Duchess of York.

Mrs. McKinna, Anlaby Road, Hull.

The Beatrice Cot-net for preventing children from falling out of bed.

Aliôné Co., 17 The Broadway, West Norwood.

The Aliôné Baby Clothes, for day, night, and out-of-doors. Each all in one. Patented. The Aliôné Invalid Gown (reg. pattern). The Aliôné "Ark of Safety" Crib. *God's Flowers: a Book of Poems for Children.*

The Portia Co., 202 Romany Road, West Norwood.

"Portia" Combined Stocking Suspender and Shoulder Support. Easily adapted to any figure by adjustment of elastic in central disc; suitable for all ages from four years upwards.

Miss E. L. Young, 17 Avenue Road, Regent's Park.

Specimens of keyboard music, printed and manuscript, keyboard modulators, pamphlets, diagrams. The "Happy Readers": a scientific and attractive method of teaching children to read.

British Somatose Co., Ltd., 165 Queen Victoria Street, E.C.

Food for Invalids, made from Beef, in three kinds, viz.: Somatose, Iron Somatose, Milk Somatose.

The Kelpion Co., 59a Bishopsgate Street Within.

Kelpion (regd.). Stainless Iodine Ointment—Antiseptic, Non-irritant. A scientific and specific remedy for Rheumatism, Gout, Enlarged Glands, Stiff Joints, Eczema, Ringworm, Chilblains, Burns, Sprains, Bruises, etc.

**Bailey's Patent Cooker Co., 10 Bromley Road,
Beckenham, Kent.**

Bailey's Patent Champion Potato and Food Cooker, and great Economizer in Fuel.

Bailey's Patent Strainer Dispenser for serving up potatoes, fish, etc.

**The Patent Fish Food Syndicate, Ltd., Berry Yard,
Greenock Works, Wick, N.B.**

"Marvis" is made from prime white fish newly caught. It is in the form of a powder, and contains all the nutriment and delicate flavour of white fish in a very highly concentrated form.

Westburn Sugar Refineries, Ltd., Greenock, N.B.

"Sacrette" Sugar. A pure sugar substance, free from glucose or any adulterant. Specially suitable for the dietary of children. The form of the article strongly resembles honey.

Josiah Neave & Co., Fordingbridge, Hants.

Infants' Food.

Edgar's Croup Lotion, Ltd., Dartford, Kent.

Edgar's Croup Lotion. A grand specific for the cure of that dangerous and fatal disease Croup, and the finest remedy for Sore Throat, Bronchitis, Quinsy, Whooping Cough, etc.

The Sanitas Co., Ltd., Bethnal Green.

"Sanitas" Disinfecting Fluids, Oils, Powders and Soap. "Sanitas" Bronchitis Kettles and Fumigators, Inhalers, and Disinfectors. "Sanitas" Toilet Preparations, Tooth Powder, Toilet Powder, etc.

Alexander Riddle & Co., Ltd., 36 Commercial Street, E.

Stower's Lime Juice Cordial.

**J. Curwen & Sons, Ltd., 8 and 9 Warwick Lane,
Newgate Street, E.C.****William Harbutt, Hartley House, Bath.**

"Plasticine." A newly invented material for Modelling, either for Kindergarten teaching, advanced schools, or adults. Tools and appliances for instruction in modelling.

Mrs. Holmes, 45 Minford Gardens, S.W.

Toys, Dolls, and Kindergarten Games.

The Bimbo Co., 15 Fakenham Street, Holloway, N.

"Bimbo." A Magic Dry Mirror and Window Cleaner.

H. Hoare, 30 Vernon Street, Kensington.

"Vegetine." For Cleaning Gloves, White Shoes, Silk and Leather Goods.

The Antexema Co., 83 Castle Road, N.W.

The "Antexema" preparations for Skin and Toilet use. "Antexema," the Standard Skin Remedy, a wonderful specific for Eczema, and all inflamed conditions of the skin.

J. & J. O. Evans, Teignmouth, Devon.

Sea Pod Liniment. To strengthen children's limbs, especially bow legs. Excellent for rheumatism, sprains, joint troubles, etc. Ocoline, a healing Ointment, valuable for chafes, roughness, eczema, and other skin troubles.

**The Twin Wheel Cycle Co., Ltd., 32 North Audley Street,
Grosvenor Square.**

A Lady's Patent Twin-Wheel Cycle. The advantages of a Cycle on this principle are perfect safety from skidding. It can also be mounted and dismounted from whilst stationary.

Major & Co., Ltd., Hull.

Bath Eucryl, Eucryl Cold Cream, Disinfecting Fluid and Powder, Tooth Powder, Tooth Paste, Ointment, Embrocation, Salubrene Major's Soluble Sanitary Fluid, etc.

H. Gold, Camomile Street Chambers, Bishopsgate.

A "Safety Chair" for the Purpose of Cleaning Windows (intended especially for Family Use).

Mellin's Food, Ltd., Marlboro' Works, Peckham, S.E.

Mellin's Food, Mellin's Biscuits, Mellin's Lacto Glycose, Mellin's Cod Liver Oil Emulsion.

The Dalli Smokeless Fuel Co., Ltd., 27 Milton Street, E.C.

The Dalli Smokeless Box-Iron and Fuel. New Patented Box-Iron which is heated by a Patent Fuel. Entirely free from Smoke and Odour, and ready for use in a few minutes.

Nelson, Dale & Co., Ltd., Dowgate Hill, E.C.

Gelatine, Isinglass, Gelatine and Liquorice Lozenges, Jellies: Tablet and Granulated Soups, Creams, "Hipi": a Pure Mutton Essence, Beef Tea, Essences, Citric Acid, Albumen.

Keen, Robinson & Co., Garlick Hill, Cannon Street, E.C.

Patent Groats, Waverley Oats, Patent Barley, Keen's Mustard and Spices, Keen's Blue, etc.

S. E. Haward & Co., Lim., Tunbridge Wells.

The Patent "Princess" Automatic Chest-expanding Swings.

J. & G. Cox, Ltd., George Mills, Edinburgh, and Eastcheap Buildings, London, E.C. Established 1725.

Sparkling Gelatine, in packets, for Preparing Jellies, Blanc Mange, Puddings, etc.; Tablet (Solidified Jellies) and Flavouring Essences; Jellies made from the same.

Pate, Burke & Co., 6 Wool Exchange, Basinghall Street, E.C.

"Petanelle" (Natural Antiseptic and Deodorant). Hygienic Clothing, Bedding, Nursery Specialities, &c. An entire novelty in this country. Only goods of their kind manufactured. 30 medals.

DUCAL HALL.

List of Exhibitors in British and Irish Silk Industry Section.

Thos. G. Litchfield, 3 Bruton Street, Bond Street.

A portion of a Bedroom Wall hung with Silk in Louis XVI. style.
Bedstead with Cushions covered in Silk and other suitable furniture.

J. Maygrove, 51 & 52 Aldersgate Street.

Sewing, Embroidery and other Silks.

Miss A. Garnett, The Spinney, Fairfield, Windermere.

Silks and Throwans, hand made in the village of Windermere.

Mr. David Wansker, 187 Bury New Road, Manchester.

Patent Silk Feather Tip, in various designs.

Silk Pom Poms.

Miniature Straw Hats, with miniature patent silk feather tips,
illustrating how they should be worn.

Silk Girdles, Curtain Bands, Children's Sleeve Ties and Tassels of
various descriptions.

Faudel, Phillips & Sons, Newgate Street, E.C.

Faudel's English made and English dyed Embroidery and sewing
Silks, also specimens of Embroidery, worked with Faudel's Silks,
viz.: Mantle Drape, Table Centres, and Sofa Cushions.

Henry & John Cooper, Great Pulteney Street.

The old carved wood Bedstead, with enriched and carved Foot-
board and Canopy with hangings of rose-colour, English-woven silk
and old English bedspread.

The Queen Anne Dressing Chair, upholstered in English silk
tapestry.

The carved wood Screen, with panel of English woven silk and
accessories.

**The English Silk Weaving Co., Ltd., 8 Oxford Circus
Avenue, W.; and at Ipswich.**

Furniture and Ecclesiastical Silks, comprising Damasks, Brocades,
Brocatelles, Tissues, Lampas, plain and figured Velvets and plain
Satins. All silk guaranteed pure and unweighted and mostly vegetable
dyes. The designs are all designed for the Company by Luther
Hooper, or are reproductions from the antique under his directions.

W. Wallace and Co., Ltd., 125 New Bond Street, W.

Furniture and Drapery Silks, Silk Tapestries, Silk Brocades, Specimens of high-class Furniture Silks.

Cowtan & Co., 309 Oxford Street, W.

Patterns of specially designed and Woven Silks, Silk Fabrics and Velvets.

Waring and Sons, Ltd. (Waring and Gillow), 176 to 181 Oxford Street, London, W.

The Tapestry Looms in work exhibited by Messrs. Waring and Gillow are:

The Basse-Lisse or Low Warp Loom, as used in the Beauvais and Aubusson Factories, and the Haute-Lisse or High Warp Loom as used in the Gobelins Factory.

This interesting revival of Tapestry work in England is carried on at Messrs. Waring's, 181, Oxford Street.

The Room is hung with fine examples of Antique Tapestries and Panels executed at Messrs. Waring and Gillow's Works.

Fry & Co., 115 and 116 Cork Street, Dublin.

Poplin Damasks, Poplin and Silk Terry and Taborette and Carriage Laces.

Pim Bros. & Co., 22 William Street, Dublin.

Irish Poblins.

Richd. Atkinson & Co., Dublin.

Irish Poblins.

R. Mitchell & Co., Ltd., 10 Parliament Street, Dublin.

Curtain and Furniture Poblins and Upholsterers' Trimmings.

Leek Embroidery Society, Leek, Staffs.

1. The Nine Orders of Angels, as represented on the Screen of Southwold Church, Norfolk; arranged in three groups.
2. Embroidered Stole, with figures, worked by Mrs. Worthington, Stockwell House, Leek; the property of the Vicar of All Saints', Leek; designed by Thomas Wardle, jun.
3. White Stole, ends only embroidered; design by Thomas Wardle, jun.
4. Green Chalice Veil and Burse; the design of the late Edmund Sedding, Esq.; belonging to the Old Parish Church, Leek.
5. Nightdress Case; "lily" design, in green.
6. Handkerchief Case, in white and gold; rose design.
7. Photograph Frame.

8. Sample piece; "Queen Anne" design on blue challes; by Thomas Wardle, jun.; worked in Tusseh silks.
9. Sofa or Chair-back, embroidered border.
10. Sample piece; "Ajanta" design; copied from the Ajanta Caves, India, and arranged for embroidery by C. Purdon Clarke, Esq., C.I.E.
- 11 and 12. Drawing-room Pincushion.

**Kerry Knitting Co., Bridge Street, Tralee, co. Kerry,
Ireland.**

Knitted Silk and Blended Silk and Wool Underwear, Hosiery, etc.
Pure Wool Underwear and Hosiery.

**The Countess of Arran's Arran Industry, Emily A. Curtois,
Manager, 16 Hertford Street, W.**

Hand-knit Silk Socks; Hand-knit Woollen Socks, with silk patterns; Hand-knit Woollen Stockings, with silk introduced in tops.

St. Joseph's Orphanage, Dundalk.

1 Cloth of Silver Stole, 1 Silk Stole, 1 Silk Table Centre.

**The Royal Irish School of Art Needlework, 20 Lincoln
Place, Dublin.**

- 1 Large Quilt Italian Design in Silk.
- 1 Large Quilt in Crewel Tudor design.
- 1 Blotter on Parchment.
- 1 Blotter on Parchment.
- 1 Book Cover on Parchment, designed by Kate Greenaway.
- 1 Book Cover on Parchment, Omar Khayyam.
- 1 Parchment Prayer Book.

Smythe & Co., Ltd., George's Hill, Balbriggan, co. Dublin.

Ladies' Real Balbriggan Cotton Hosiery, Lisle Thread, Cashmere Spun Silk, Pure Silk, Exquisite Irish Hand-Embroidered Hosiery, Ladies' Real Balbriggan Natural Wool Combinations, Gentlemen's Real Balbriggan Cotton, Cashmere, and Silk Half-Hose.

Honiton Lace Guild, Honiton, Devonshire.

Collection of Silk Laces, of various designs.

**Arthur Coke & Son, Umbrella Manufacturers, 339
Oxford Street, W.**

Speciality, British dyed and Woven Silks, and Solid Sticks.

**Howard & Sons, Ltd., 25 and 27 Berners Street, W.
English made Silks.**

D. H. Evans & Co., Ltd., Oxford Street, W.

Special Exhibit of English manufactured Silk, Satins, Crêpe de Chine, etc. Made expressly for D. H. Evans & Co., Limited.

Miss Alice M. Sandbrook, Oak Lodge, Edgware.

Art Needlework, consisting of 1 Stole, 1 Fan, and 2 Panels.

Municipal Technical Institute, Coventry.

Plain and Fancy Ribbons, Specimens of Students' work woven from their own designs.

Warner & Sons, 5 Newgate Street, E.C.

Loom weaving Dress Brocade.

Case containing samples of Silks, Damasks, Brocades, Brocatelles, Figured Velvets, &c., for Furnishing, Dress and Church purposes, woven in Spitalfields, E., and at Braintree, Essex.

Saml. Hess & Son, 28 Spital Square, Spitalfields, E.

Ecclesiastical Furniture and Fancy Silks and Laces made in Spitalfields.

C. Farlow & Co., Ltd., 191 Strand, W.C.

Assortment of Salmon and Trout Flies made of Silk.

Salmon and Trout Silk Lines.

George Davenport & Co., Hope Silk Mills, Leek, Staffordshire.

Fly-tying and Fly-dressing Silks, specially manufactured from the best of raw silk procurable, and cannot be excelled for evenness, strength and fineness of thread combined. The colours are specially dyed fast to light and water.

Bailey, Fox & Co., 9 Trump Street, E.C.

Black and Coloured Silk Velvets, Black and Coloured Silk Serges, and Sateens Striped and Plain. Facing Silks of all descriptions, Black Gros, Failles and Satins, Black and Coloured Moiré Antiques and Striped Glacés.

Kashmir Exhibit.

The Figured and Brocaded Silks for Upholstery and Decorative purposes made of the raw silk grown in Kashmir. Woven by Messrs. Warner & Sons, of Braintree and Spitalfields.

Fennell Bros., 9 Jewin Street, E.C.

Silk Power Loom and samples of manufactured Silks.

Working Loom illustrating the manufacture of English Umbrella Silks and Silk Serges.

List of other Exhibitors in Ducal Hall.
(DRESS, FASHION, &c., SECTION.)

Mrs. E. James, 83 Larkhall Lane, Clapham.

Ladies' Underwear, Petticoats and Knickers, etc.

**The H. W. Velvet Grip Stocking Supporter Co.,
 81 Wood Street, E.C.**

Stocking Supporters, Corset Supporters, Ladies' Smallwares, Ladies' Measures.

A. E. Lardeur, 64 Stamford Street, S.E.

Embroideries.—An Embroideress will be in daily attendance showing the method of making the stitches.

H. Sherwood & Co., 12 London Wall, E.C.

Factories—Brussels, Portsmouth, & London.

The celebrated "H.S." Corsets. Here are exhibited all the latest Paris and London creations, viz., the Ribbon Corset, the Mary Anderson, the Ada Rehan, the Régence, the Empire, the Spécialité, and the new Cycling, Tennis, and Sports Corsets.

Salviati, Jesurum & Co., Ltd., Regent House, Regent Street.

Real Old Lace from Salviati, Jesurum & Co., Ltd.; a Collection of Italian Art Work, manufactured by the firm in Venice.

Mdme. de Rothe, 65 Old London Road, Hastings.

Corsets.

Mrs. Ernest Hart, Bunbeg Woollen Mill, 37 Marylebone Lane, W.

Samples of the Woollens and Art Linens made at the Bunbeg Woollen Mills, and by hand by the Cottagers trained under Mrs. Hart's direction in co. Donegal and co. Armagh, Ireland.

Healthy & Artistic Dress Union (Mrs. G. Bishop, Hon. Sec.)

An Exhibit of Dress selected by the Union, and Designs for same.

The Old Bleach Linen Co., Ltd., Randalstown, co. Antrim, Ireland.

Embroidery and Drawn Thread-Work Competition, "Prize Winning Pieces of Work," Embroidery Linens, Towels, Diapers, Pillow Linens, Sheetings, Pillow Slips and all household linens.

Misses Swinhoe & Maynard, 29 Church Street, Kensington, W.

Ecclesiastical and Secular Embroideries, Leather Work, Bead Trimmings, Designs for same.

Peter Robinson, Ltd., Oxford Street, W.

Artistic Hand Embroideries in Silks, Ribbons, Chenilles, and Gold and Silver Threads.

Corke, Ltd., 27 Old Bond Street, W.

Blouses, Shirts, Fans, Hosiery, Underlinen, Gloves, Scarves, etc.

Swan & Edgar, Ltd., 39 to 57 Regent Street, W., 10 to 13 Piccadilly, & 182 to 184 Sloane Street, S.W.

A collective exhibit of Linen manufactured in Belfast—D'Oyleys, Towels, Sheeting, and other Household Linen.

Harrod's Stores, Ltd., 87 to 105 Brompton Road, S.W.

An exhibit of Irish Table Linen, D'Oyleys, Towels, Bed Linen, and general Household Linens.

William Liddell & Co., 6 Milk Street Buildings, E.C.

Damask Table Napkins and Table Cloths, Linen Sheeting, Pillow Linens, Diapers, Pillow Cases, Hemstitched Pillow Cases and Sheets, Embroidered Pillow Cases and Sheets, Embroidered Bedspreads, Embroidered Afternoon Tea Cloths, Plain and Embroidered Handkerchiefs, Plain and Embroidered D'Oyleys.

Harrod's Stores, Ltd., Brompton Road.

Harrod's Stores' Stand: Each figure represents one of the different contingents of the Imperial Forces fitted out by Harrod's for service in the South African War.

Edwin & Robert Garrould's, 150 to 160 Edgware Road, W.; and Queen Street, Hyde Park, W.

Exhibition of Nurses' Uniforms as worn by Nurses and Probationers at the principal London Hospitals; also Materials, Books, Instruments, etc., as supplied to the Nursing profession.

"The Gentlewoman," Arundel Street, Strand.

The Gentlewoman Publications and Original Drawings by their exclusive fashion artists.

Madame Hastings, 27 Kempsford Gardens, South Kensington, W.

Artificial Flowers, Leaves, and Ferns for Millinery and Dress.
High-class Women's and Children's Hosiery Gloves and Sunshades.

A. Prince, 71 Margravine Gardens, West Kensington.

Ladies' Silk Ties, Lace Cuffs, Shawls, Fans.

Miss Fanny Emily White, 14 Elm Road, Camden Town, N.W.

Patent Reliable Hat Holder.

**Miss Prince Browne, The Studios, Artillery Mansions,
Victoria Street, S.W.**

Work of Students from Miss Prince Browne's Studio.

1 Model Court Dress.

1 Model Japanese Court Dress, made and sent over from Tokio by a late Japanese student.

1 Cycling Costume.

1 Kharki (model) Costume and Hat.

1 Model Satin Dinner Dress.

1 Model Afternoon Dress and Visiting Dress.

1 Model Skirt and Blouse.

1 Model Dressing Gown.

1 Model Waterproof Cloak.

1 Model Fur-lined Cloak, braided.

1 Model Silk Petticoat.

Miss A. Garnett, Fairfield, Windermere.

Hand-made Woollens and Linens.

Embroideries on hand-made materials.

Rational Dress League, 10 Guildford Street, Russell Square.

The objects of the Association are to foster and encourage reform in the dress of both sexes, more particularly to promote the wearing by women of some form of bifurcated garment especially for such active purposes as Cycling, Tennis, Golf, and other athletic exercises, Walking Tours, House Work, and for Business.

Wax Model wearing the Park Costume suitable for Walking.

Wax Model seated on a bicycle and wearing a costume suitable for Cycling.

Madame A. K. Pogosky.

Russian Peasants' Industries.

Hand-made Laces, Drawn Work and Embroideries, Weavings in Linen Thread and Woollens.

Canterbury Weavers, 39 High Street, Canterbury.

Curtains, Draperies, Towels, Household Cloths, Toilet Covers, Afternoon Tea Cloths, Cot and Pram. Covers, Chair Backs, Carpets, Rugs and Mats, Cushions, Screens, Fancy Chairs and Stools upholstered in hand-woven materials, Flannel, Serge, Tweed, Grenadine Linen, Cotton, Dress Materials, Bedspreads, Shawls, Aprons.

Hangwell Patent Co., 16 Albany Street, N.W.

“Hangwell” Patent Tapes, showing improved methods of suspending and draping, Window Curtains, Underclothing, Ladies’ Wearing Apparel, Bed Hangings and other Draperies.

Madame Pomeroy, Ltd., Old Bond Street, W.

Hygienic Complexion Treatment and Electrolysis, Toilet Preparations and Toilet Appliances. Electrolysis is the only permanent cure for superfluous hairs. No scars. All Toilet Preparations absolutely harmless.

M. C. Soulal, 58 Lillie Road, S.W.

Hand-Painted and Enamelled Goods, Miniatures, Powder Boxes, Clasps, Belt Buckles, Pearl Necklaces, Parasol Handles, Fancy, Hair and Hat Pins, Jewellery Boxes, Lace Pins, Hair Ornaments, Bonbonniers.

Maynard’s, Ltd., 368 Strand, W.C.

Confectionery.

Mrs. Blanche Leigh, 4 Rue de la Paix, Paris.

Manufacture of Toilet Soap and Soaps of all kinds.

IMPERIAL COURT.

List of Exhibitors in Furniture Decorating, &c., Section.

A.—Guides, Catalogues, Programmes, and Souvenirs of the Exhibition.

B.—Bocconi Bros., Milan.

Hand-painted Hard Fireware, Venetian Art Pottery.

1, 2 and 3.—Norman & Stacey, Ltd., 118 Queen Victoria Street, E.C.

An Exhibition Room designed by Mrs. Hodgson of "The Lady," furnished and decorated by Messrs. Norman and Stacey, 118 Queen Victoria Street. Wall papers supplied by Messrs. Charles Knowles and Co., 164 King's Road, Chelsea. The first room is a Study in Khâki, showing how this material can be used for draperies and the possibilities of decoration in a very small space. The second room is a Drawing Room furnished and decorated entirely in the Louis Quinze style. The third room is a Bedroom in which the furniture is entirely of English oak, a fine example of solidity and modern workmanship on artistic lines.

4.—Wileman & Co., The Foley China and Art Pottery Exhibited by Thomas Goode & Co., South Audley St., W.

The Foley China, finest English Porcelain. The Foley Faïence. The Foley Intarsio, consisting of every variety of useful and ornamental Art Pottery mostly designed and executed by Lady Artists.

5.—G. Petrosemoli, 37 Mirabel Road, Fulham.

Sculptures, Bronzes, Furniture, Ceramics, Pictures.

6.—Bewlay & Co., Ltd., 49 Strand, W.C.

Flor de Dindigul Cigars and Cigarettes.

7, 8, 9, 10, 11 and 12.—W. Wallace & Co., Ltd., 125 New Bond Street, W.

Series of Rooms, decorated and furnished in various styles, under the supervision of Mr. J. E. Panton: Two Bedrooms, Dining Room, Drawing Room, and special display of novelties in Gentlemen's Furniture patented by Messrs. Doré and Sons, Ltd., of the City and West End.

13 and 14.—S. J. Waring & Sons, Ltd. (Waring & Gillow), 176-181 Oxford Street, W.

A room hung with fine examples of Antique Tapestries and Panels, executed at Messrs. Waring and Gillow's works.

15 and 16.—The Indo-China Curio Trading Co., 170 New Bond Street, W.

A Room fitted with Japanese Works of Art.

17 to 22.—Salviati, Jesurum & Co., Ltd., Regent House, Regent Street.

An exhibit of the celebrated Venetian Blown Glass, which is of exquisite beauty, and used both for ornamental and table service. Here may be seen this world-famed manufacture in actual progress by native workmen. The exhibit contains some fine Venetian Mirrors in glass and mosaic frames, Chandeliers and Electroliers of tasteful design, Antique and Modern Real Lace; of the former the firm possess one of the finest collections in Europe, and for the production of the latter the largest manufactory in Italy.

Silks, Brocades, Velvets, Damasks, besides a number of other objects of interest. The Mosaic work of Salviati, Jesurum and Co. ornaments many of the buildings and monuments of London, and may be seen at St. Paul's Cathedral, the Albert Memorial, the Royal Mausoleum at Frogmore, etc.

23.—La Double (British) Cigarière, Ltd., 24 Wells Street, E.C.

Cigar-making Machine and Cigars of the following brands: T. S. Murias, Bock & Co., Flor de Cubas.

24.—The British Mutoscope and Biograph Co., Ltd., 18-19 Great Windmill Street, W.

Electrical, Optical and Scientific articles.

25 and 26.—Welsbach Incandescent Gas Light Co., Ltd., 14
Palmer Street, Westminster.

Incandescent Gas Lighting and Appliances in connection therewith.

27.—London Non-flammable Wood Co., Ltd., Regent
House, Regent Street, W.

Non-flammable Furniture, Non-flammable Draperies, Non-flammable
Curtains and Fabrics generally.

28 and 29.—Model Nurseries designed and arranged by Cecil
Aldin and John Hassall.

Furnished and fitted up by Story & Co., 49 Kensington High Street.

30.—Lawrence & Bullen, Ltd., 16 Henrietta Street, W.C.

Original Pictures, Engravings, Coloured Prints.

31.—The Bowen Manufacturing Co., Ltd., 125 Angel Lane,
Stratford, E.

“A perfect steam washer” (protected). Generating its own steam
without the aid of engine or boiler, using gas or oil lamp instead of
coal. No boiler; no washboard; no brushes; no chemicals or com-
pounds. Uses only water and soap! It boils and washes all kinds of
clothing without injuring a thread or button.

32.—Klenzal Limited.

Washing Machines and Klenzal.

33 and 34.—G. W. Riley, Villa Rustica, Herne Hill.

Summer Houses and other Rustic Work, Greenhouses.

35 and 36.—The Eagle Range & Gas Stove Co., Ltd., 127
Regent Street.

Eagle Ranges, Eagle Grates, Eagle Chimney Tops.

Royal Galleries.—Handicraft Section.

Miss Barnes, 70 Earl's Court Road.

Demonstration of Honiton Lace-making.

The Royal School of Art Needlework, Exhibition Road.

Working Exhibit of Embroidery.

Miss Ellen Sparks, 30 Tite Street, Chelsea.

Working Exhibit of Leather Work.

Bookbinding, etc., all the work of women.

Miss Clive Bayley, Weaving School, Bushey, Herts.

Demonstration of Tapestry Weaving.

Miss Muriel Moller, Addison Hall, Addison Road, W.

Wood-carving Studio, with benches, tools, and all the usual appliances. A Corner Bookcase. A Mirror Frame. A Triptych, etc.

Miss Julia Hilliam, Reading College.

Demonstration of Wood Carving. A Writing Table. Music Seat. Worktables. Carved Chest, etc.

Madame Arland, Copenhagen.

Demonstration of Painting on Porcelain.

Miss Everitt, 54^A Walton Street, Lennox Gardens, S.W.

Cane Basket Work. Demonstrations daily.

Miss Charlotte Brown, 115 Gloucester Road, S.W.

Demonstration of Hand-loom Weaving.

Miss Ridley, 10 Osborne Mansions, Northumberland Street, W.

Demonstrations of Colour Printing.

Miss John Willis, 101 Great Portland Street, W.

Working Exhibit of Metal Repoussé Work. A large Collection of Specimens of Repoussé

Miscellaneous.

M. C. Soulal, 58 Lillie Road.

Jewellery.

Mrs. McRae, 3 Tournay Road, Fulham.

Jewellery.

Rock Bros., 46 Perham Road, West Kensington.

Olive-wood Jewellery.

Mrs. Grainger, 84 Grantham Road, Clapham.

Natural Flowers, Sprays, Button-holes.

List of Exhibitors in Hospital Section.

Messrs. Swan & Edgar, Ltd., Piccadilly Circus.

The Bed Linen, Blankets, Counterpanes and Nurses' Uniforms are supplied by this firm.

Bovril, Ltd., 152 to 166 Old Street, City Road, E.C.

A highly concentrated Extract of Beef, containing in an easily digested form the entire albumen and fibrine, or nutritious constituents of Beef, which is devoid of seasonings. Most suitable for use in hospitals and sick rooms.

Elliman, Sons & Co., Slough, England.

Elliman's Universal Embrocation. For rheumatism, lumbago, sore throat from cold, chest colds, sprains, strains, bruises, cramp, stiffness and soreness of limbs after severe exertion.

Messrs. Maw, Son & Thompson, 7 to 12 Aldersgate Street, E.C.

Aseptic furniture for operating theatre including brass and plate glass cabinet, metal operation table, glass and brass instrument tables, steriliser, lotion jars, surgical instruments, glass bowls, etc., etc.

The Aylesbury Dairy Co., Ltd., St. Petersburgh Place, Bayswater.

Sole Proprietors of the "Life Belt" Brand preparations of Humanized Milk, Peptonized Milk, Specially Prepared Whey, Sterilized Milk, Sterilized Cream, Koumiss. Deliveries to all parts.

Welford & Sons (Dairy Co.), Ltd., Elgin Avenue, London, W.

Humanized Milk, "Facsimile Human Milk" Brand, analogous to best mother's milk.

Modified Humanized Milk, Sterilized and Peptonized Milk, Koumiss, Asses' Milk and other Nursery Specialities.

Messrs. G. Van Abbott & Sons, 104 Wigmore Street, London, W.

Manufacturers of all Foods for diabetic and obesity patients, also Invalid Soups, Beef Teas, &c. Established 1859. Catalogues free on application.

**The Sanitary Wood Wool Co., Ltd., 26 Thavies Inn,
Holborn Circus, E.C.**

Hartman's Patent Wood Wool Preparation. Wood Wool Wadding (as used at Charing Cross and all the principal Hospitals). Wood Wool Tissue.

**Liebig's Extract of Meat Co., Ltd., 9 Fenchurch Avenue,
London, E.C.**

"Lemco," the genuine Liebig Company's Extract. The most concentrated meat preparation made. Absolutely free from fat. Exclusively prepared at Company's own Factories. Used by leading Hospitals.

"Ronuk," Ltd., 83 Upper Thames Street, E.C.

Hospital "Ronuk," for polished wood block, parquet, and stained floors, leather furniture, &c. Specially prepared for hospital use. A sample sent free on application.

James Epps & Co., Ltd., Holland Street, Blackfriars, S.E.

Prepared Cocoa: The most nutritious form; invaluable for hospital and nursery use.

Cocoa Essence: The finest pure cocoa, of less consistence.

Cocoa Nibs, West India Arrowroot, Refined Sugar, Materials used for prepared cocoa.

**The British Somatose Co., Ltd., 165 Queen Victoria
Street, E.C.**

Somatose is acknowledged by eminent medical authorities to be the *Ideal Food* for Invalids and Convalescents. Easily assimilated, containing all the Albuminoids of Lean Beef.

Condal Water, 1900, Ltd., 38, Walbrook E.C.

Condal Water, the only natural Aperient for safe, constant family use. Is unique inasmuch as it is not a "bitter water," neither is it debilitating.

**Lipton, Ltd., City Road, E.C. Branches throughout
the country.**

Lipton's Extract of Beef.—"A powerful nutrient as well as stimulant."—*The Lancet*. Lipton's Concentrated Fluid Beef "is evidently a high-class preparation."—*The Hospital*.

Thos. Bradford & Co., 140 to 143 High Holborn, W.C.

The laundry, which is an important adjunct to all hospitals, is fitted up by Thomas Bradford & Co., of London and Manchester, with the most approved apparatus.

Quaker Oats, Ltd., St. George's House, Eastcheap, E.C.

"Quaker Oats" is more economical and healthful than meat, and specialists strongly recommend a more general use of it. A cereal cook book sent free.

Alexander Riddle & Co., Ltd., 36 and 38 Commercial Street, E.

Stower's Lime Juice Cordial. Free from musty flavour. Supplied to Her Majesty the Queen and all the principal hospitals. A delightful, cooling and wholesome beverage.

Messrs. J. & J. Taunton, Ltd., Belgrave Works, Sherborne Road, Birmingham.

The Taunton Patent "Diagonal" Hospital Bedstead combines all advantages and improvements. The Patent "Diagonal" mesh ensures the highest degree of resiliency and freedom from sagging.

Messrs. Armour & Co., Tooley Street, S.E.

Armour's Extract of Beef—a solid beef essence for culinary purposes.

"Vigoral"—nourishing and stimulating liquid beef, dissolves readily in aerated waters.

Keen, Robinson & Co., Ltd., Garlick Hill, E.C.

Robinson's Patent Groats, the purest Farina of finest Scotch oats.
Robinson's Patent Barley, a Farina for making a barley water diluent of milk for babies.

Pate, Burke & Co., Paris, Reims and London, 6 Wool Exchange, Basinghall Street, E.C.

"Patenelle," Natural Antiseptic and Deodorant Wool for Surgical Dressings, Splint Padding, Sanitary Mattress Stuffing, &c. Resists putrefaction and annihilates all odour. "Patenelle" disinfectants. 30 Medals.

Bartleet & Sons, Abbey Mills, Redditch; 11 and 12 Goldsmith Street, Wood Street, E.C.

Manufacturers of every description of perfect finished Surgical needles and pins—150 years' reputation—23 Gold and Prize Medals at various Exhibitions.

A. & F. Pears, Ltd., 71 to 75 New Oxford Street, W.C.

Pears. 20 Highest awards: Gold Medal Paris Exhibition. The great Skin Specialist, Sir Erasmus Wilson, calls it "The most agreeable of Balms to the Skin."

**The Gorham Patent Bedstead Co., 3 to 6 South Place,
Moorgate Street, E.C.**

The patient can rest, write, read, or eat in any position without effort, by attendant simply turning the wheel, and is invaluable for any illness.

Cerebos, Ltd., 3 Maiden Lane, E.C., and Newcastle-on-Tyne.

Cerebos Table Salt contains the constitution-building phosphates wanting in white bread owing to removal of bran. Invaluable for children, mothers, and brain workers.

**Nao Food Co., 2 Great George Street, Westminster, S.W.
Works: Millwall Docks.**

Nao Soups, Essences, Paste; Rations supplied to Government, Hospitals, Stores; for *All*, well or ill. Consultants: Dr. John Attfield, F.R.S.; Dr. H. Attfield. Apply for pamphlets, etc.

Whalley's Sanitary Fluid Co., 2 Basinghall Avenue, E.C.

Makers of Fluid, Powder, Soaps, etc., as supplied to Her Majesty's Households, Corporation of the City of London, and the principal Hospitals.

**Anderson, Anderson & Anderson, Ltd., India Rubber
and Waterproof Manufacturers, 37 Queen Victoria
Street, E.C.**

The Water Beds, Air Cushions, Waterproof Sheets, and all the India Rubber Goods in use in this Model Hospital are supplied by this well-known firm.

Cuxson, Gerrard & Co., Oldbury, near Birmingham.

Visitors interested in nursing and hospital work will doubtless be interested in the exhibits of this firm in the Model Ward.

Scrubb & Co., Guildford Street, Lambeth, S.E.

Scrubb's Cloudy Fluid Ammonia for Hospital and Bathing purposes. Its cleansing and refreshing properties are wonderful.

Burroughs, Wellcome & Co., Snow Hill Buildings, E.C.

"Tabloid" and "Soloid" Brands of Medicine Chests and Cases, as supplied to all the great military, exploring, and other expeditions. Field Hospital equipment (Army regulation pattern).

The Longford Wire Co., Ltd., Warrington.

The Hospital "G" design Bedstead, with lifter and galvanized steel woven wire mattress, malleable brackets, and steel strengthening stays. Guaranteed for five years.

Cadbury Bros., Ltd., Bourneville, near Birmingham.

Cadbury's Cocoa. Absolutely pure—therefore best.

Salutaris Water Co., The Distillery, 236 Fulham Road, S.W

“Salutaris Water.”—An ideal Table Water—Pure—Distilled—Aerated. Widely recommended by the medical profession for daily use, on account of its marvellous solvent and preventive qualities.

The Hovis Bread Flour Co., Ltd., Macclesfield.

Hovis.—An exceptionally nutritious and digestive bread. Especially suitable for the dyspeptic and convalescent. It is both tasty and appetising. Hovis Biscuits have similar properties.

C. Shippane, Chichester.

Shippane's genuine Preparations for Invalids: Chicken Broth Jelly, very nutritious, retained in 99 per cent. of cases. Beef Tea—prepared special process, albuminous and fibrous.

Bonthron & Co., 50-52 Glasshouse Street, 106 Regent Street, and 88 Mount Street, W.

Specialists in Gluten Bread, Biscuits, Rusks, Almond, Cocoa Nut, Bran, Regent Cakes and Biscuits, Porridge Meal Biscuits, Obesity and Indigestion (Special). Lists by post.

Atkinson & Co., 198 to 212 Westminster Bridge Road, S.E.

Atkinson and Co.'s Birmingham Hospital Bedstead, constructed after the views of a Committee of Surgeons, in use throughout the Birmingham Hospital, also in many other Hospitals and Public Institutions.

Henry Nestlé, 48 Cannon Street, E.C.

Nestlé's Swiss Milk, Richest in Cream.
Viking Unsweetened Milk, a perfect unsweetened milk.
Nestlé's Food for Infants, Children and Invalids.

Cosenza & Co., 95 Wigmore Street, W.

Maggi's Consomme and Cross-Star Soups, as supplied to members of the Royal Family, to the War Office and Military Hospitals, and Ambulances at the front.

The Artistic Tile Co., 35, Berners Street, W.

Artistic and Hygienic Tile Decorations, marble, glass and Ceramic Mosaics for hospitals, public and private houses, &c.

Alexr. Lefever, 226 to 228, Old Street, E.C.

General Furniture and Bedding Manufacturer, Contractor for Hospitals and all Institutions. Catalogues free on application.

Henry Lamplough, Ltd., 113 Holborn, E.C.

Lamplough's Pyretic Saline, invaluable in all malarial and feverish symptoms. It is highly esteemed and in constant use with the troops in South Africa.

Idris & Co., Ltd., Pratt Street, Camden Town, N.W.

Branch Factories: Liverpool, Southampton, & Canterbury.

Idris Royal Mineral Waters. Guaranteed to contain the quantities of salts as stated on each label. As supplied by Royal Warrant to the Queen.

Leveson & Sons, New Oxford Street, W.C.

Bath Chair on rubber-tyred wheels for parish use. Adjustable Couch mounted on rubber-tyred wheels. Self-propelling Merlin Chair. Adjustable Bed Table. Portable Carrying Chair.

Messrs. J. C. & J. Field, Lambeth.

Have manufactured Candles and Soaps for upwards of 250 years. Their Medicated Soaps are recommended by the faculty.

Other Exhibits in Picturesque City.

6.—**D. Sifco & Co., 16 West Kensington Mansions.**

Turkish and Oriental Goods. Here will be seen Turkish women executing the beautiful embroideries for which the Ottoman Empire is so famous. A loom will be shown in operation weaving Turkey Carpets.

7.—**D. Sifco & Co., 16 West Kensington Mansions.**

Belgian and Dutch Lace, with female workers.

8.—**The Autotype Co., 74 New Oxford Street, W.**

Framed Autotype Permanent Photographs of Famous Paintings and other Works of Art.

8A.—**Electrophone.**

9.—**Sandow's Combined Developer, 17 and 18 Basinghall Street, E.C.**

Sandow's Own Combined Developer. Sandow's New Grip Dumb-bell. Free Lectures and Demonstrations by lady athletes at intervals daily on the Sandow System of Physical Culture.

10.—**The Bella-Wattee Co., 244 Oxford Street, W.**

The Bella-Wattee Teapot, which does away with the bitter flavour of over-stewed tea, and entirely avoids the poisonous tannin. The New Century design has also the advantage of being spoutless, reducing the risk of breakage to a minimum.

11.—Newball & Mason, Hyson Green, Nottingham.

Mason's Extract of Herbs, Mason's Wine Essences, Mason's Essence of Coffee and Chicory, Mason's Crystals for Lemonade, Deaville's Meat Extract.

13, 14 and 15.—Thos. Bradford & Co., 140 High Holborn.

Model Steam Laundry Situated in Picturesque England.

This Laundry is fitted up by Thomas Bradford and Co., Laundry Engineers, London, Liverpool and Manchester, and contains some of their latest manufactures, amongst which are the following :

One Bradford's No. 6 size Patent "Injector" Washing Machine, fitted with patent "Woodendway" Rubbers and all improvements. Capacity 250 shirts.

One Bradford's No. 4 size "Injector" Washing Machine, with Wringing Rollers. Capacity 80 shirts.

One Bradford's Improved Hydro Extractor with Counter Gear.

One Bradford's Patent "Unicourse" Drying and Finishing Machine, with double rollers and double beds, equal to drying and finishing by once passing through at the rate of 1,100 to 1,200 feet per hour the best quality hotel table linen.

One Bradford's Patent "Vestor" Body Linen Ironing Machine, together with numerous other patented laundry specialities of Bradford's manufacture.

The Exhibit also embraces :

One Bradford's Improved Horizontal Steam Engine and Vertical Steam Boiler, with the necessary shafting for driving ; and also

One Bradford's Improved Water Heater, utilising the exhaust steam from the Engine.

The Laundry is being worked by Messrs. Spiers and Pond, the refreshment Caterers of the Exhibition, and the whole of the linen used at this Exhibition is being washed and finished at this Laundry.

16.—Madame Cecil Campbell, 10 King's Road, Brighton.

Indian Palmistry.

17.—Harold P. Boscher, Belmont Appliance Works, Twickenham.

Models of Poultry and Pigeon appliances, Kennels, Hutches, Coops. Models of Conservatories, Greenhouses, Frames, Corrugated Iron Buildings, Stables.

18.—Remington Sholes Syndicate, Ltd., 100c Queen Victoria Street.

Letter Filing Systems. Roll Top Desks.

Card Index Systems. Ladies' Secretaires.

Rem Sho Typewriters.

Expansion Bookcases for Library and Office.

Chairs for Library and Office.

Fittings, Furniture, etc., for Library and Office.

19.—The Dr. Stephenson Anatomical Seat Saddle for Bicycles.
Agent: A. E. Francis, 68 Victoria Street.

Bicycle saddles, invented by Dr. Stephenson, Richmond, and Bicycles to show Saddles.

20.—Miss Vulliamy, 6 Pitt Street, Kensington.

Grotesque Pottery. Illustrations will be given daily of modelling in wax or clay.

21 and 22.—Klenzal, Ltd., c/o W. A. Darrington, 258 Central Markets, E.C.

Klenzal Washing Compound.
Household Washing Machines

23.—“The Children’s Salon,” Effingham House, Arundel Street, Strand.

The children of the rich who work for the children of the poor. Drawings, Paintings, Needlework, Music and other things made by the children, and also representations of the Cots they have founded in three of the London Hospitals.

25, 26.—London & Provincial Dairy Co., Ltd. Head London Offices: West Halkin Street, Belgrave Square, London, S.W., with Branch Depots in all parts.

Upwards of 150 gold and silver medals, diplomas of honour, and other prizes awarded for *Purity, Richness and Excellence*.

(1) A representative “WORKING DAIRY,” fully equipped with modern machinery, appliances and utensils for practically demonstrating the manufacture of butter, creams, cheese, etc., in which will be found specimens of “Protene” foods, obtained by the new process of converting milk into flour, and the milk-flour or milk-proteids into solid and liquid foods.

(2) Milk in its natural state as yielded by healthy and well-fed cows.

(3) The medically recommended sanitary means adopted by the exhibitors as a security against adulteration and infectious contamination, for preserving, conveying, and distributing milk and cream in sealed glass bottles for the use of infants, invalids, families, and others.

(4) Condensed and preserved milk and cream.

(5) Creams—raw, Devonshire, fruited, iced, and other varieties.

(6) Butters made without being touched by the hand, fresh and cured.

(7) Cream and other cheeses.

(8) Koumiss, peptonised milk, goat’s milk, etc.

(9) Curds and whey, milk soda, butter milk, and other dairy foods and beverages.

(10) Eggs—selected specimens from the domesticated and wild fowl.

(11) Honey, etc.

(12) Butter churns and workers (Messrs. T. Bradford & Co.'s), and butter churning, making, working, moulding, and printing in all branches.

13) Cream-raising, and making and moulding in variety.

14) The separation of cream from milk.

(15) Cheese-making.

(16) The effectual system of cooling and preserving the properties of milk.

(17) Cold-air apparatus (Messrs. H. J. West & Co., Ltd.) for preserving dairy products.

(18) The preservation of butter and other dairy products by ice refrigeration.

(19) Machines and instruments for testing the richness and purity of milk, cream, butter, etc.

(20) The sanitary safeguards adopted by this Company in the production and distribution of milk and dairy products to the public, and the economic system of payment of same by tickets.

(21) Machinery driven by Messrs. Carson & Joones' Gas Engine.

The Protene Co., Ltd., 36 Welbeck Street, Cavendish Square.

"PROTENE." An exhibit illustrating a new departure in the manufacture of Concentrated Food Stuffs from pure, fresh milk. See advertisement in Official Guide, etc.

27.—W. Whiteley, Ltd., 39 Westbourne Grove.

A Manufacturing Exhibit with two Steam Cooking Pans, showing the manufacture of Jams and Bottled Fruits.

28.—Maynards, Ltd., 368 Strand.

Confectionery.

30.—Reginald B. Clayton, 88 Bishopsgate Street.

Byard's Eucalyptus Citriodora Oil, and the Tree Leaves, Seeds and Preparations made therefrom, such as Byardine.

The New Antiseptic Cold Cream, Byard's Antiseptic.

32, 33.—G. Garofala, 8 Adeney Road, Hammersmith.

Cob Pipes, Jewellery.

35.—The Ambulance Department of the Order of St. John of Jerusalem, St. John's Gate, Clerkenwell, E.C.

Complete Equipment for the Relief of Sick and Wounded in all cases of emergency. A First-Aid Ambulance Station in active operation, with trained St. John's Nurses and Medical Officers in attendance, where cases of accident receive attention.

Western Arcade.—General Exhibits.

- B.—Mrs. Leon, 37 West Kensington Mansions, W.
Jewellery.
- 1, 2 and 3.—D. Sificio & Co., 16 West Kensington Mansions, W.
Exhibit of Turkish Embroideries and Carpets.
- 4.—Miss F. Watts, 36 St. Oswald's Road.
Jewellery.
- 5.—T. R. Fisher, 38 St. Oswald's Road.
Metal Linen Marker, Embroidery Patterns, Jewellery, Smoking
Sundries and Writing Sets.
- 7.—McRae, Mrs. Alice, 3 Tournay Road, Fulham.
Jewellery.
- 9.—Isaac Mizrahi, 6 Lillie Road, S.W.
Jewellery.
- 14.—Alberti Modiano, 35 Lillie Road, S.W.
Jewellery.
- 15.—J. Behar, 61 St. Oswald's Road, S.W.
Jewellery.
- 16.—D. Shepperd, 200 Regent Street, W.
Spectacles, Eye-glasses, Field and Opera Glasses.
- 17.—Mrs. Weinbaum, 27 High Road, Kilburn.
Jewellery.
- 20.—Mrs. Priscilla Sampson, 127 Dulwich Road, Herne
Hill, S.E.
Fancy Jewellery.
- 21.—Edward Hesse, 8 Dartmouth Street, Queen Anne's Gate.
Music.
- 22.—Hesse & Purslow, 5 Lowther Arcade, Strand, W.C.
Rolled Gold Wire and Fancy Jewellery.

26 and 27.—Mark Joseph, 371 Battersea Park Road.
Perfumery, Fancy Jewellery, Parisian Diamonds, etc.

29.—Prof. Annie Oppenheim, B.P.A., 73 St. George's
Square, S.W.

Scientific Character Reading from the Face, Verbal and Written
Delineation, Advice as to Capabilities for Professions and Trades,
Books on Physiognomy.

30.—Litsica Marx & Co., 174 High Holborn, W.C.
Cigarettes. Cigars and Smokers' Requisites.

31.—Queensland Government, Victoria Street, Westminster.
Inquiry Bureau.

32.—Madame de Para, The Rosey, Priory Road, Bedford
Park, Chiswick.
Scientific Palmistry and Delineation of Character.

38.—R. Gabbisson, 50 Blythe Road, West Kensington.
Jewellery.

40.—J. Lief, 321 Mile End Road, E.
Gyroscopes and other Mechanical Novelties and Toys.

42.—Theodore Frackai, 22 Munster Road, Fulham.
Portraits in Pencil, Colour and Crayon.

44 and 45.—The Edison-Bell Automatic Phonographs
(London & Provincial) Ltd., 1 Bow Church Yard.
Automatic Phonograph Machines.

47.—J. Behar, 61 St. Oswald's Road, S.W.
Jewellery.

49.—J. Behar, 61 St. Oswald's Road, S.W.
Jewellery.

50.—Stanley Justin, 9 Howard Road, Anerley.
Justin's Quillaia, Glove, Tan Shoe and Cloth Cleaner.

51, 52 and 53.—Erasmic Co., Ltd., 117 Oxford Street, W.
Soaps and Perfumes.

54.—Joseph Behar, 61 St. Oswald's Road.
Jewellery and Fancy Goods.

56.—E. V. Vooght, 48 Charlwood Road, Putney.
Anti-Splash Nozzle. Excel Silver Goods.
The Slat-Roller Washing Machines.

57.—J. Mizrahi, 6 Lillie Road.
Jewellery.

58.—Lisle & Co., 39 Haymarket, W.
Clarke's Ammonia Sunbeam Bleach. Juente Artificial Flowers.
"Salvus" Fireproofing. Mars Opera Glasses.

59.—The British Mutoscope & Biograph Co., Ltd., 18 & 19,
Great Windmill Street.
Mutoscopes.

59A.—The British Somatose Co., Ltd., 165 Queen Victoria
Street.
Somatose. Iron Somatose. Milk Somatose.

59B.—Mrs. Leon, 37 West Kensington Mansions.
Jewellery.

THE OLD WELCOME CLUB,

with its old-world charm of solid, substantial hospitality, its rustic porch and quaint architecture, has quite an air of classic seclusion. To the discriminating eye there is something in the simple style, the quiet calm of its rough wooden fence enclosing a well-trimmed lawn, that suggests the magic finishing touches to a beautiful picture. Additional interest attaches to the Old Welcome Club at this juncture from the fact that it is under the Presidency of

Field-Marshal Lord Roberts of Kandahar.

Improvements have been made in the accommodation of the Club, and no pains have been spared to keep up its well-known traditions. The Club dinner on the Terrace facing the Music Pavilion is an ever-popular feature.

The Chairman of the Committee is Paul Crémieu-Javal, Esq., J.P. The following distinguished gentlemen form the Committee :

The EARL OF WARWICK AND BROOKE.
Colonel the EARL OF DUNDONALD, C.B.
The LORD BURTON.
The Right Hon. Sir EDWARD H. CARSON,
P.C., Q.C., M.P., Solicitor General.
Capt. the Hon. ALWYN H. FULKE-
GREVILLE.
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HAROLD T. HARTLEY, Esq.
HERMAN HART, Esq.

DOUGLAS G. H. GORDON, Esq., J.P., *Secretary.*

REFRESHMENTS.

Most ample provision is made for the refreshment of the body as well as of the mind. There are three bars, conveniently situated, which dispense light refreshments, and facing the music pavilion, on the one hand is the popular

GRILL ROOM,

on the other being the

VICTORIA RESTAURANT, QUEEN'S COURT,

from the French windows of either of which one can enjoy the panorama of life and colour and animation, the excellent ladies' orchestra in the music pavilion meanwhile adding the "voluptuous swell" of music to this feast of the senses. The crowds that avail themselves of the small tables out in the open, show that the English fully appreciate the *al fresco* pleasures of the Continent.

IN THE WESTERN GARDENS

there is the

QUADRANT RESTAURANT,

with its French windows opening on to a fine terrace and looking out directly upon the beautiful Western Gardens and in full view of the Music Pavilion. The *cuisine*, under a *cordon bleu*, is perfection, and a dinner vieing with the best served anywhere in London, and surrounded by unrivalled attractive features, is served. That the public fully appreciate the perfection to which this department has been brought is evidenced by the suggestion that, in order to avoid disappointment, it would be advisable to secure tables in advance by letter, telephone, or wire direct to the caterers.

The enormous popularity enjoyed by the

LAGER BEER HALL

is well merited. The English are realising the advantages of the light brews of Germany and their pleasant mildness. The consump-

tion of lager beer is increasing by leaps and bounds, and here is dispensed the famous Bohemian Pilsener beer, as well as the Pschore, beloved of the Bavarians, and the dainty Teutonic dishes, served by neat-handed Phyllises, whilst listening to the strains of Waldteufel, Suppé, and Strauss.

Chop House, Western Gardens. *À la carte* Luncheon, 12 to 3 o'clock; 1s. Afternoon Tea, 3.30 to 5.30; 2s. 6d. Dinner or Supper, 6 to 10.30.

Grill Room, Queen's Court. Luncheons, Dinners and Suppers, at ordinary grill room prices, noon till 10.30 P.M.

Victoria Restaurant, Queen's Court. 2s. Luncheon, 12 to 3 o'clock; 1s. Afternoon Tea; 3s. 6d. Dinner, 6 to 9.30, consisting of soup, fish, joints, vegetables, sweets, cheese, dessert.

Canteen in Elysia. Plate of Cold Meat, 6d.; Bread and Cheese, 2d.; Milk, 1d.; Tea, 2d.; Coffee, 2d.; Mineral Waters, 2d. Liquors at public-house prices. Special quotations for Excursion Parties.

Tea Pavilion, Picturesque City. Tea, Coffee, and Light Refreshments at usual prices.

In addition to the above there are numerous Bars and Buffets in the Grounds and Buildings where Tea, Coffee, Temperance Beverages, Beers, Alcoholic Liquors, Light Refreshments, Cigars, Cigarettes, etc., can be obtained at the usual rates.

In accordance with the scheme of the present year's Exhibition (which is intended to promote the employment of women), the Refreshment Contractors have decided upon the employment of women in many departments where men had previously done the work. Every endeavour has been made to secure the services of an efficient and superior staff of young women who have undergone a practical training for the purpose, and it is hoped that the kindly consideration of the public will be given to this effort to open the door for a new departure of so much interest in present social conditions.

TRAINS FROM THE EXHIBITION

DISTRICT RAILWAY.

Evening Trains leave EARL'S COURT STATION

AT THE FOLLOWING TIMES FOR :

CITY, NEW CROSS, AND WHITECHAPEL.			PUTNEY BRIDGE AND WIMBLEDON.			RICHMOND, CHISWICK PARK, EALING AND HOUNSLOW.		
Trains leave every few minutes up to 9 P.M.								
P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
9 5 N.C.	10 5 N.C.	11 5 N.C.	5 7 WM†	6 55 WM	9 8 WM	5 8 E.&H	6 59 R.	9 59 R.
9 8	10 8	11 8	5 16 S.E.	7 6	9 19	5 22 E.*	7 8 E.&H	10 8 E.&H
9 17*	10 16*	11 12	5 25 WM	7 16	9 30 WM	5 29 R.	7 22 E.†	10 40 E.&H
9 23	10 18 W.	11 20*	5 36		9 55 WM	5 40 E.&H	7 29 R.	11 0 R.
9 28 N.C.	10 23	11 23	5 44 WM	7 25 WM	10 12 WM	5 52 E.*	7 38 E.&H	11 8 E.
9 35*	10 27 N.C.	11 28 N.C.	5 55 WM	7 43	10 38	5 59 R.	7 59 R.	11 29 R.
9 38	10 36*	11 38	6 6 S.E.	7 55 WM	10 47 WM	6 8 E.&H	8 10 E.&H	11 46 E.&H
9 44 W.	10 38	11 55	6 14 WM†	8 12	11 6 WM	6 22 E.*	8 38 E.&H	11 59 R.&E.†
9 53	10 44 W.	11 57*	6 26 WM	8 27 WM	11 22	6 29 R.	8 59 R.	12 31 E.&H
9 55*	10 51*	12 0 W	6 38 S.E.	8 42	11 33 WM	6 38 E.&H	9 17 E.&H	
9 58 W.	10 53	(12 6)	6 44 WM†	8 53 WM	11 56 WM	6 54 E.*	9 38 E.	
	10 58*	Not beyond Mansion House.			12 22 WM			

Calling at	Calling at	Calling at
Gloucester Rd. Mansion House	West Brompton	West Kensington
South Kensington Cannon Street	Walham Green	Hammersmith
Sloane Square Monument	Parsons Green	Ravenscourt Park
Victoria Mark Lane	Putney Bridge	Turnham Green
St. James' Park Aldgate East	East Putney } Wimbledon Line Stations.	Gunnersbury } Richmond Line Stations.
Westminster St. Mary's, Whitechapel	Southfields } Wimbledon Line Stations.	Kew Gardens } Richmond Line Stations.
Charing Cross Whitechapel (Mile End)	Wimbledon } Wimbledon Line Stations.	Richmond } Richmond Line Stations.
Blackfriars	S.E. Saturdays excepted.	Chiswick Park and Acton Green } Ealing Line Stations.
Shadwell } New Cross Line Stations.	W.M. Wimbledon Line trains.	Mill Hill Park } Ealing Line Stations.
Wapping } New Cross Line Stations.	† These Trains do not run beyond Putney Bridge on Saturdays.	Ealing Common } Ealing Line Stations.
Rotherhithe } New Cross Line Stations.		Ealing (Broadway) } Ealing Line Stations.
Deptford Road } New Cross Line Stations.		South Ealing } Hounslow Line Stations.
New Cross } New Cross Line Stations.		Boston Road } Hounslow Line Stations.
		Osterley } Hounslow Line Stations.
		Heston-Hounslow } Hounslow Line Stations.
		Hounslow Brecks. } Hounslow Line Stations.
		R. Richmond Line Trains.
		E. Ealing Line Trains.
		H. Hounslow Line Trains.
		Change at Mill Hill Park
		* Not to Stations beyond Chiswick Park on Saturdays.
		† Not to Stations beyond Mill Hill Park on Saturdays.
		‡ Change at Hammersmith by this train for Ealing Line Stations.

N.C. To New Cross, change at St. Mary's for Whitechapel (Mile End).
 W. To Whitechapel (Mile End), change at St. Mary's for New Cross line.
 * To High Street, Kensington.
 Trains leave Gloucester Road and High Street (Kensington) for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

R. Richmond Line Trains.
 E. Ealing Line Trains.
 H. Hounslow Line Trains.
 Change at Mill Hill Park
 * Not to Stations beyond Chiswick Park on Saturdays.
 † Not to Stations beyond Mill Hill Park on Saturdays.
 ‡ Change at Hammersmith by this train for Ealing Line Stations.

For further Particulars see the Company's Time Tables.

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

Evening Trains leave WEST KENSINGTON STATION

AT THE FOLLOWING TIMES FOR

CITY, WHITECHAPEL & NEW CROSS.					RICHMOND, CHISWICK PARK, EALING & HOUNSLOW.			
P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
5 2N.C.	6 14W.	7 32N.C.	9 25N.C.	10 41W.	5 2R.	6 25E.*	7 41E.&H.	10 11E.&H.
5 11W.	6 23s*	7 41W.	9 31*	10 48*	5 11E.&H.	6 32R.	8 2R.	10 43E.&H.
5 23*	6 31N.C.	8 2N.C.	9 41W.	11 2N.C.	5 25E.*	6 41E.&H.	8 13E.&H.	11 3R.
5 32N.C.	6 41W.	8 12W.	9 52*	11 13	5 32R.	6 57E.*	8 41E.&H.	11 11E.
5 41W.	6 53*	8 32N.C.	10 2N.C.	11 25N.C.	5 43E.&H.	7 2R.	9 2R.	11 32R.
5 56s*	7 2N.C.	8 41W.	10 13*	11 53*†	5 55E.*	7 11E.&H.	9 20E.&H.	11 49E.&H.
6 0N.C.	7 11W.	9 2N.C.	10 23N.C.	12 3M.†	6 2R.	7 25E.†	9 41E.	12 2R.&E.†
6 3*x	7 23W.	9 11			6 11E.&H.	7 32R.	10 2R.	12 34E.&H.
	7 23*s							

Calling at

Calling at

- Earl's Court
- Gloucester Road
- South Kensington
- Sloane Square
- Victoria
- St. James' Park
- Westminster
- Charing Cross
- Temple
- Shadwell
- Wapping
- Rotherhithe
- Deptford Road
- New Cross

- Blackfriars
- Mansion House
- Cannon Street
- Monument
- Mark Lane
- Aldgate East
- St. Mary's, Whitechapel
- Whitechapel (Mile End)

- Hammersmith
- Ravenscourt Park
- Turnham Green

- Gunnersbury
 - Kew Gardens
 - Richmond
- Richmond Line Stations.

- Chiswick Park and Acton Green
 - Mill Hill Park
 - Ealing Common
 - Ealing (Broadway)
- Ealing Line Stations.

- South Ealing
 - Boston Road
 - Osterley
 - Heston-Hounslow
 - Hounslow Barracks
- Hounslow Line Stations, change at Mill Hill Park.

- R. Richmond Line Trains.
- E. Ealing Line Trains.
- H. Hounslow Line Trains, change at Mill Hill Park.

- * Not to Stations beyond Chiswick Park on Saturdays.
- † Not to Stations beyond Mill Hill Park on Saturdays.
- ‡ Change at Hammersmith by this train for Ealing Line Stations.

M. Stations to Mansion House only.
 W. To Whitechapel (Mile End), change at St. Mary's for New Cross Line.
 N.C. To New Cross, change at St. Mary's for Whitechapel (Mile End).
 s. Saturdays only. x. Saturday excepted.
 * To High Street (Kensington), Passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.
 † Change at Earl's Court for stations to Whitechapel only.
 ‡ To stations to Mansion House only.
 Trains leave Gloucester Road and High Street (Kensington) for Baker Street and King's Cross, &c., at 10 minutes' intervals.
 Last train, 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

For further Particulars see the Company's Time Tables.

EARL'S COURT.

OMNIBUS ROUTES.

LONDON GENERAL OMNIBUS COMPANY, LIMITED.

The following services of omnibuses pass the Earl's Court Exhibition, viz.:

ROUTE	COLOUR	RUN VIA
Greyhound, Fulham and Charing Cross.	BLUE, red panel ..	Charing Cross Station, Pall Mall, Regent St., Piccadilly Circus, Sloane St., Brompton Rd., South Kensington Station, Lillie Rd.
Fulham (Prince of Wales) and Nag's Head, Holloway.	BLUE, "Favourite" on panel.	Lillie Rd., Brompton Rd., South Kensington Station, Sloane St., Piccadilly, Piccadilly Circus, Regent St., Oxford Circus, Portland Rd., Euston Rd., King's Cross and Euston Stations, Caledonian Rd.
West Kensington (Clarence) and Bethnal Green.	WHITE, red panel	Walham Green, Chelsea, Victoria. Westminster Bridge and Charing Cross Stations, Strand, Bank, Liverpool St., Shoreditch.
Walham Green and Shepherd's Bush.	GREEN	Walham Green, North End Rd., West Kensington Station, Addison Rd. Station, Shepherd's Bush Station.

WEST KENSINGTON AND SHOREDITCH.

Colour: BROWN (Red side panels). Route "L."

Via

North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street, Waterloo Place, Charing Cross, Strand, Fleet Street, Ludgate Circus, Ludgate Hill, St. Paul's Churchyard, Cannon Street, Queen Victoria Street, Bank, Threadneedle Street, Bishopsgate Street, to Shoreditch. Return *via* Liverpool Street and Broad Street to Bank.

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 Jacob, Adrienne van Hogendorp - s', Villa Mess, Scheveningen, Holland, 1478, 1946.
 Jardine, Mrs. James, 3 Lancaster Gate, W., 1055, 1617, 1770.
 Jay, J. Isabella L., 12 Redcliffe Road, S.W., 2196, 2197, 2200.
 Jenkins, Blanche, 26 New Cavendish Street, W., 1180, 1415, 2005.
 Jephson, Lady, 26 Bolton Street, Piccadilly, 1344.
 Johnson, Marie, 169 Sutherland Avenue, Maida Vale, 2295.
 Jones, Miss Agnes, 17 Parsons Green, S.W., 1324, 1374.
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 Keppie, Jessie, 42 St. James Street, Glasgow, 1948, 1950.
 Kimball, Katherine L., Culverton, Park Road, Sidecup, Kent, 1822, 1826.
 Kingsford, Florence, 5 Stratford Studios, Stratford Road (lent by Miss Dorothy Woolner, 2 Stratford Studios, Stratford Road, Kensington), 1303; 1568.
 Kiralfy, Imre, Tower House, Cromwell Road, 1321, 1857, 1872, 1897, 1953.
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 Koe, Hilda, 47 Holland Road, W., 1098.
 Koenig, Marie Albert, Adalbert Strasse 74, Munich, 1095, 1960.
 Kögel, Linda, München, Leopoldstr. 46 (lent by Mrs. Blackadder, Ninewells Mains, Chirnside, N.B.), 1497; (lent by Herr Regierungsrath Kögel, Berlin), 1537; 1676, 1693, 1696; (lent by Frau Kögel, Berlin W., Königin Augustastr. 46), 1899.
 Kohlschutter, Paula, Dresden, Ostbalm Strasse 17, iv. 2001.
 Kollwitz, Käthe, Berlin N., Weissenburger-str. 25, 1802, 1803, 1805.
 Koner, Sophie, Berlin W., Bellevuestrasse 10, 1961, 2016, 2017.
 Kurasoski, Margarete von, Neureutherstr. 23 iv, München, 1507, 1509.

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- Lambert, Madame la Bne., 24 Avenue Mariux, Bruxelles, 1019, 1063, 1218.
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- Lankota, H., Prague, Katharinag 42. 1797.
- Latchford, Alice, Osborne House, Chiswick Lane, W., 1230, 2320.
- Laudiani, Gismonda, Genoa, 1321 (lent by Imre Kiralfy, Esq., Tower House, Cromwell Road).
- Leese, Gertrude, 9 Moss Hall Crescent, North Finchley, 1109.
- Léglize, Marguerite, 227 Chaussée d' Haecht, Bruxelles, 1122, 1938.
- Lemaire, Madeleine, 31 Rue de Monceau, Paris, 1050, 2013.
- Lengnick, Emily, Schweigerstrasse 17, Dresden, 1846, 1868, 979.
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- Lischke, Emmy, München, Schellingstrasse 67/3. 1495, 1508, 1569, 1622.
- Lisle, Miss Fortunée de, 7 The Avenue, 76 Fulham Road, S.W., 1940.
- Liuzzi, Mina, Milan, 34 Via Monforte, 1904, 1989.
- Livesey, Fanny, Sand Rock Spring, near Ventnor, 1229, 1280.
- Loewenstein, A., Berlin, 39 Potsdamerstr, W., 1892, 2232.
- Löwenbruck-Parmentier, Caroline, Berlin, W., Neue Winterfeldstrasse 58. 1182, 1333, 1336.
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- MacGregor, Jessie, 12 Chalcot Gardens, South Hampstead, 1898, 2009, 2027 (lent by Mrs. Miers, 74 Addison Road), 2030, 2033.
- Mackenzie, Miss W. J. M., 45 Clarendon Road, Holland Park Avenue, 1205, 1383.
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- Macmillan, Emeline S. A., 6 Worple Road, Wimbledon, 1527.
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- McNicol, Miss Bessie, 12 St. James Terrace, Glasgow, 1606, 1607, 1610, 1611, 1614, 1615, 1618, 1632, 1644.
- Macrory, A. A., 7 Via della Pace, Florence, 1987.
- Maitland, Viscountess, 14 Lower Sloane Street, S.W., 2310, 2318.
- Mahler, Elise, Rothenburg, 1056.
- Marcotte, Mdle. Marie-Antoinette, 184² Rue de la Province (Sud), Anvers, 1003, 1008, 1010, 1017, 1995, 2042.
- Marks, Anne, 10 Matheson Road, West Kensington, 1463.
- Marrable, Mrs., P.S.W.A., 60 Cleveland Square, Hyde Park, W., 1276, 1913.
- Martin, Annora Bromley, 118 Cheyne Walk, Chelsea, 1435, 1442, 1448, 1449.
- Martin, Ethel, Woodhall, Sevenoaks, 1647, 1894.
- Martineau, Edith, A.R.W.S., (the property of H. Spencer Daniell, Esq.), 1232.
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- Merritt, Anna Lea, Hurstbourne Tarrant, Andover, 1173; 1175, 1177, 1178, 1896.
- Meunier, Georgette, 20 Rue Maes, Bruxelles, 1164, 1895, 2012, 2055.
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- Schilling, Clotilde, Dresden, Ostbalm Str. 16 III, 1021, 1097.
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- Sloane, Mary A., 57 Bedford Gardens, Campden Hill, London, W., 1235, 1236, 1237, 1240, 1538, 1806.
- Slowcock, Mabel Irving, 71 Warwick Gardens, Kensington, W., 1986.
- Small, Florence (Mrs. Deric Hardy), 36 Gloucester Road, Regent's Park, N.W., 1085, 1117, 1121, 1130, 1630.
- Smallfield, Beatrice C., 52 Boundary Road, London, N.W., 2242.
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- Sucharda, Anna, Prague (lent by Imre Kiralfy, Esq., Tower House, Cromwell Road), 1897.
- Sutro, Esther S., Drayton, Abingdon, Berks, 1054, 1957, 1092.
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 Tramontini, Rita, Treviso, Italy, 1035, 1094, 1105, 1186, 1266, 1952, 1973.
 Trefftz, Mrs. Gertrud, Leipzig, Saxony, 21 Mozartstrasse, 1171, 1965.
 Tucker, Mrs. Hattie, Marlborough Mansions, 83 Victoria Street, S.W., 2303.
 Turner, Juliet, Florence, Italy, 1380.
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 Vennemann, Rosa, 85 Rue de Robiano, Bruxelles, 1903.
 Vin, Mdle. Gabrielle Vander, 47 Rue Chiéfy, Bruxelles, 1972, 2024.
 Vouga, Madame E., 18 Chemin Liotard, Geneva, Switzerland, 1879, 2047.
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 Walton, Constance (Mrs. W. H. Ellis), Belmont, Milngavie, N.B., 1906.
 Walton, Mrs. G. R., West Cromwell Road, S.W., 1640.
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- Ward, Mrs. E. M., 3 Chester Houses, Chester Square, 1118, 2002.
- Warren, Louisa A. (c/o. Miss Chevely, Waverley House, Huddersfield), 2250, 2251.
- Warren, Emily M. B., 25 Westgate Terrace, Earl's Court, 1753.
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- Weiss, Professor Johanne, Marburg, à l'Universitat Strasse 74. 1564.
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- White, Josephine M., Garden Studios, Manresa Road, Chelsea, S.W., 2276.
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